CHAPTER VI

CONTENT OF NADAPRAKĀŚĀ
CONTENT OF NADAPRAKĀSA

"‘Ohm’! Nadabindu sakteyakhya santabhedena bhasvate
Namascitanantamaya brahmane jagadatmane"

I pay obeisance to the Jagatātma who is the Ēhānkārā (prāṇavā) and who is served by the Nādā, Bindu, Śakti and Śantā.

"Anugṛhnantu vijñāna kumudōdbōdhanēndavah
gurudēva hrdayambhōja karunāmṛtabindavah"

Bless me with the droplets of elixir (amṛut) which is the grace of the lotus heart of preceptors who are the cause for the blooming of Kumuda (a kind of flower) of knowledge.

After making a thorough study of the works of ancient ācaryās like Bharata and Matanga and after experimenting many of them, the author Kṛṣṇacandra is setting to write Saṅgitacandrīkā in an attempt to simplify the doctrine of music.

SŪTRĀ-S

1.  श्रोत्रग्रहणयोग्यश्च: स द्विविध: आहतो (नाहतस्य।

Sounds which deserve to be heard and understood are of two kinds; Āhata and Anāhata.

2.  पूर्वामिषितादाहतः।
Any sound produced by a collision union (abhightasanyogam) between two essential elements is termed Ahata.

3.  

Essential elements are of five kinds- earth, water, tejas, air and sound.

4.  

Any sound produced by separation of the essential elements are also termed Ahatii.

5.  

Some say that the Ahatii sound is a wave in the air. Some say that the collision between solid substances like stone etc. cause fire and the waves caused by the collision between essential elements spread out: but some others say that these are electric waves.

6.  

The group of sounds takes the shape of waves with the aid of air, fills in and transmitted through the fast moving electricity that is what the scholars believe.
7. These waves enter our ears and move our sound sensing nerves. These are conveyed to the Buddhi situated straight from the gravitational force which is the centre of earth by mind, thus making them audible to us. Of sounds, some are comfortable to hear and others are uncomfortable.

8. The same way as sweetness appeals to our taste, comfortable sounds appeal to our sense of hearing. Contrary to this, sound as bitterness is unappealing to our taste, which produce discomfort to our sense of hearing.

9. The discomfort caused by some sounds can be due to either its form or its wavelength.

10. All the Āhata sounds are divided into two -Sphōṭā-the explosive tone and Nāda-the soft tone.

11. A particular type of Sphōṭā causes Nāda to occur.

12.
Nāda occurs only from certain Sphoṭā- this fact depends on the strength of the relationship between the two essential elements.

13. यत्रेकामियातनेक एव पूर्तपरिपन्दतन्त्रः शवतरङ्गः च अश्रमश्चन्द्रातिदिव जलतर्दगस्त्रस्त स्फोटमात्रम्। यत्र पुनर्केनेव तेन पूर्तपरिपन्दशारा तर्दगपरमप्रा च दत्तेखण्डपत्रम् पारिभवात् जलतर्दगपरमपरातः स्फोटनादः।

The clash of essential elements causes sounds wherever a clash causes, a single tremor and that tremor causes single sound waves there only sphoṭā occurs. It can be compared to the wave caused by a single stone laid in to the water. But as a piece of wood causes many waves. When a clash causes many tremors leading to many sound waves, then both sphoṭā and nāda occur.

14. तत्र प्रथमपरिपन्दतरङ्गे द्वितीयादिपूर्तपरिपन्दतरङ्गाणि विनितीत्वतः।

The clash causing the first tremor and the tremor leading to a wave is a continual process.

15. परिपन्दस्येव तरंगं प्रति हेतुता, न प्रथमादि तरंगस्यागीलेचेके।

As one causes another, the strength of the clash and the thickness of the elements also lead to the testing of strength among the tremors.

16. सामान्येष्वतस्यभित्तितत्वात् प्रथम तरंगस्य स्फोटता। परिभावातःस्यानुगद्यादवेशु पूर्वपूर्वस्योत्तरः हेतुता चैतन्ये।

The first tremour causes the first wave. The first wave is responsible for the second one. Similarly they all owe their origin to each other.
17. क्रमान्नूर्तपरिस्थितिपदानां स्फोटकिरिशेषनादयोष्च प्रत्येकेकहेतुहेतुतमभावो

मुक्तः।

The sphōṭa and the Nādā have separate reasons respectively. Nādā is present in the body, sounds and songs. But not in conversation.

18. शारीरे शब्दावहिनीनां सिराणां शैलिप्येन दार्श्येन चोभयम्।

The sound carrying nerves relax during conversation. And only a tremor occurs in the nerves due to the abhighātā (beating) of breath. But when we sing, the nerves contract and a series of tremors occur due to the striking of breath. Thus sphōṭa and Nādā occur. Varieties of Nādā occur due to Abhighātā.

19. सूक्ष्मत्वुलदाधिकिरियो नादः।

आयो श्रवणः द्वितीयो व्यक्तः।

Ahatā nādā are of two kinds-sūksma and stūla. Of these, the first one is almost invisible (vague) and the second one is clear.

20. तारतम्यादाधिकिरियस्तः।

Sūksmanādā has three states-sūksmatamā, sūksmatara and sūksmā.

21. तत्र नादोत्सवन्दनधारायं मध्याभियानं चक्रस्थितान्तस्मयाहते

व्रह्माण्डेष्यवायूं तेन तत्रत्वायान्तरीक्रे वा सृष्ट्विनविलयमकृती

बिरिस्माण्डकरणमितिसूक्ष्म्य यदनाहतनादस्तर बलन्ते जायते, पराशक्ति

रूपतादशावकृति साम्यातदशावद्वारा परासंज्ञा तच्चलनान्वस्त्रा

सूक्ष्मत्वुलमेयुच्यते।

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Description of nature of \textit{Sūkṣmatamā} follows:

The desire to produce \textit{Nāda} provokes \textit{Antarāgni}, situated in \textit{Madhyacakra} just below the navel touches \textit{brahmagrandhi}, the air in \textit{Nabhicakra} the invisible tremor causes thus in its turn causes a movement in the atmosphere. This can be compared to the tiniest movement in Nature for the formation of the tiniest particle which occurs in response to the creation. As it corresponds to the state of nature who is the personification of \textit{Parāśakti} and as it marks the beginning of the creation of \textit{Nāda}, this state of \textit{Nāda} named \textit{Parā} is indeed the very first and the almost invisible one-the \textit{sūkṣmatamā}.

Slightly spreading above the \textit{Nabhicakra} and about to take the form of wave is the second state. This corresponds to the tiniest particle in nature about to take shape as \textit{Nāda}. This state of \textit{Nāda} which is in the first stage of transformation and named \textit{Paśyanti} by the ancient scholars is the second state-\textit{sūkṣmatarāvasta}.

This movement then enters the heart becomes the cause and effect of \textit{Mantra}-s and spreads out in the shape of wave.
This Nāda becomes audible to the Yogi-s and also to those who do Prāṇayama chanting the Prāṇa (meditation).

24. पुनर्शब्दवाहिनीधीरिक्षपूर्वकः क्षणमिति तमस्मिन् ब्रह्मीसंज्ञो ज्ञातो नाद इति।

This sukṣmanāda spreads out from the heart reaches near the throat and makes the veins responsible for the sound moves according to the speed of the respective wave and then it flows out of the throat. This concrete state of Nāda is termed Vaikhari.

25. द्वीणादावध्येवमेव नादोत्ततिक्रमः तदज्ञानमविवेगतिशयात्।

The same happens in the case of instruments like vīṇā. But it is not audible because of speed of its origin. And if not understood that is due to the lack of knowledge.

26. अतिसूक्ष्मसूक्ष्मपुष्टापुष्टकृत्रिमभेदादु पञ्चविषयो नाद इति निशाचुक्कादयः।

Nāda is of five types- Atisūkṣmā, Sūkṣmā, Puṣṭā, Apuṣṭā and Kṛtrimā-so says Niśsāngasārṅgadēvā, the author of Saṅgītaratnākara.

27. अतिसूक्ष्मो नामिगः सूक्ष्मो हदयं: पुष्ट: क्षणगः अपुष्टाशिरोगः

Kṛtrimā which reaches the nābhi is Atisūkṣmā, which reaches the heart is sūkṣmā which reaches the throat is puṣṭā, the head-apuṣṭā, the tongue, lips etc. is kṛtrimā.

28. सूक्ष्मपुष्टापुष्टः क्रृत्रिमस्तुत्यायिः एवेति केवचिदुः तद्युक्तम\nThe kṛtrimāsťapī and yāvante viśeṣaśvākhyatat.
Some are of opinion that सुक्ष्म, पुष्ट, अपुष्ट is Mantrā, Madhya and Tārā respectively. But this is incorrect, to be used each needs great effort.

29. पराप्रवृत्तीभ्रमाधिष्ठय मध्यमया द्वितीयत्त्वमेव व्यक्ते तृतीयाः संग्रहः।

Atisūksmanādā is the nāda in the Pāra, Paśyantī states. Sūksmā is the middle state. Puṣṭā, apuṣṭā and kṛtrimā are the vaikhari state.

30. सो च नादः परिक्रमितार्डगयोर्बलवेग तारतम्याध्ययोः (योग्यः)

The above said stūlanāda can be divided into two- śravaṇa yogyā (can be heard) and sravanāyōgya (cannot be heard) on the basis of the position of the tremors and the speed of the subsequent sound.

31. अव्यवहितलवक्षरोत्तरणकालो निमेषे तेषो काष्टा। तास्त्रितिशत॥

When nonstop letters are voiced, the time taken for one 'laghuakṣara' is 'Nimeśa'. Eight nimesas form one 'kāśṭa', 30 'kāśṭa-s' form one 'kalā', 8 'kalā-s' one 'kṣanā', 12 'kṣanā-s' one 'muhūrtam' and 30 'muhūrtam-s' one 'ahorātram' (one day).

32. तत्रैकस्मिनि निमेषे परिक्रमितार्डगणाः चतुष्टयादा फङ्गक्षरस्यमययोऽश्रवणयोग्यं

In such one nimes a, if figure between 4 to 5000 is the speed of the tremors and waves those sounds are sravaṇa yōgya-s. If
the figure is below 4 or beyond 5000, the sounds are *sravanāyogya*-s, as the hearing capacity of human is limited.

33. **Sraddhālāyogyaḥ ēkāyanādāpatikṛṣṭaḥ.**

Only if the relationship between the limbs of the essential element is strong, the sounds will be heard.

34. **Purāṇa-pedēntārdagārganātātāraudacchānīchādāv.**

The comparative speed of the tremors and the wave make the *nāḍā* the best and the worst.

35. **Pārīṣṭa-pnedāndāyogyaṁ dṛṣṭविदग्धानां नादसाजयेतुता.**

A tremor figure of the *nimēśamāna* increases according to the strength of the relationship between the limbs of the essential element even if it doubles, the original and the latest will belong to the same kind.

36. **Bṛhadānumānaśāṇapadditaḥ Puriṣṭa-gṛṅkha.**

The cause for the series of vibrations in *vīnā*, in several places join and separate like two strings and can be seen in certain fixed parts and in the forms series of vibrations in several places.

37. **Mṛtyu māhāsāmyāyamānāyogāśāhāyaśāvēdakap tasya v maṇḍūryāṃ śvāśa-purīṣṭa-sūnyāntāh dṛṣṭविदग्ध स्ववं पृष्ठ: पुरीṣṭात्.**

In a *vīnā*, the tremor is even from the *kakubha* to *meru*, and at the same time both sides of the centre tremors in doubles of the total length.
Thus there are series of centres in three, four, five, six respectively. Though each part tremors separately, they occur one within the other.

When the series of tremors is thus explained the forms of the stāyināda and the nāda within the stāyi/pitch is also made clear.

Except in the series centres now here else does svayambhūnāda occur.

In the śa rīrā as in places like heart, throat and head, sound takes the form of nāda due to the pressure and effort for making sphoṭā and the persuasion of breath.

Of the sravanayōgyanāda-s, not all are fit for music. Only five of them can be termed musical. Of the others some are too feeble and some are too intense.
43. ते च क्रमानुमंदनमन्दमध्यतारंतरसंज्ञा।

These five are termed *Anumandram, mandram, madhyam, tāram* and *tārataram*.

44. आर्थनादसपेक्षाशः

It is on the basis of the first nada that the state of the pitch is decided.

45. आहातस्यायं सामान्यप्रपञ्चः।

Whatever was said till now is about *anāhata nādā*.

46. तात्रिदानमनाहतनाद इत्युत्तमायम्।

The fundamental cause of *āhatanāda* is *anāhata nādā*.

47. द्रष्टानुपन्नाहतिवक्रम वायोर्मन्त्राहतनादहेतुतुम पुनिन्तरपातिति करितत्।

The internal fire pressurizes the breath which reaches the twenty petalled lotus wheel in the heart, and thus *āhata nādā* is produced, so says yogis.

48. तस्मिन्नादन च केवलयस्यानाहतनादालक प्रमुखप्रवस्य शिवस्य सकलाहतनादहेतुतुमप्रभित्तवन्यं।

*Lord Śiva* who should be worshiped through meditation as residing in this lotus wheel and as the *Ohmkarasvarupa* is the cause and effect of all *āhata nādā*. 

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The Sages has pointed that the organ as well as the reason for āhātanaṅda is anāhātanaṅda which is all-pervading and it till the expanse of the ocean like a huge mass of water molecules and is also like the radiant mass of atoms which are spread everywhere but at the same anāhātanaṅda has more the nature of sūkṣma and has more capacity for movement than the above mentioned things.