

Chapter 1

Chapter 1 Introduction to the texts of music in Sanskrit

Introduction:

Sanskrit is the mother of all the languages of the world. It is the language that is known to be the language of the Vedas, of the Gods, as ‘*Gīrvāṅgira*’ – the language of the heavens. The *Vedas*, the *Purāṇas*, the *Upaniṣads*, the *Smṛtis*, the *Mahābhārata*, the *Rāmāyaṇa* etc. are all written in Sanskrit and form part of our rich cultural heritage. Besides this, almost all ancient treatises on Math, Science, Ayurveda, Philosophy, History, Literature is available in Sanskrit. There are *Śāstras* that deal with fine arts and entertainment. *Saṅgīta Ratnākara* and *Naṭyaśāstra* testify to this. Similarly, *Śrīmallakṣyaśaṅgītam* is one such special treatise that gives the definitions and detailed information about music.

Music and Sanskrit have a special importance. Since the ancient times Sanskrit literature have included music in their writings. Many works on music, like – *Saṅgīta Makaranda*, *Saṅgīta Pārijāta*, *Svaramela Kalānidhi*, *Rāgavibodha*, *Saṅgīta Darpaṇa*, *Saṅgīta Sudhā*, *Hṛdaya Kautuka*, *Caturdaṇḍī Prakāśikā*, *Saṅgīta Sāra*, *Saṅgītopaniṣatsāroddhāra* etc. are also written in Sanskrit.

Music is an inseparable part of human life. Man remains connected with music of various kinds during the different stages of his life. The lullabies sung for an infant to the elegies sung to mourn the death of a person are the examples of man’s connection with music throughout his life. There are songs for every occasion in human life like, nursery rhymes, poems, prayers, Garba. Bhajan and Kirtana, morning songs, film songs, folk songs etc. One can hear music in the rhythm of heartbeats, the sound of streams and falls, the chirping of birds and, in general, everything in the nature. There are many other kinds of performing arts but music is one such art form that immediately captures the heart and makes one spellbound.

Definition of Sanskrit and music:

(i) Sanskrit -

Sanskrit literally means – something that has been refined, cultured, purified. The word ‘Sanskrit’ is made by adding prefix सम् and suffix क्त to the root कृ. Moreover, सम्परिभ्यां करोतौ भूषणे | यत्र सम् + कृ, परि + कृ इत्यनयोः प्रयोगः भूषणे, अलङ्करणे संस्करणे वा भवति तत्र अनेन सूत्रेण मध्ये सुडागमः / अतः सम् + स् + कृत = संस्कृत |

(ii) Music –

1. सम् + गीत = संगीतnicely sung is the general meaning.
2. *Saṅgīta* - sung together, sung in chorus (जगुः सकण्ठयो गन्धर्व्यः संगीतं सहभर्तृकाः)
3. गीतं, वाद्यं, नर्तनं च त्रयं संगीतं उच्यते । Singing, instrumental music, and dancing – three are combinedly called Music.
4. A concert.
5. The art of singing with music and dancing said by भर्तृहरि – भर्तृहरि –
साहित्यसंगीतकलाविहीनः साक्षात् पशुः पुच्छविषाणहीनः ।¹
6. गीतं वाद्यं तथा नृत्यं त्रयं संगीतं उच्यते ।²

In order to understand the culture of a place, it is necessary to understand, the literature, the arts, and the education of that place. The real and clear picture of Indian culture, one of the most classical cultures of the world, is preserved in the Sanskrit language and literature. The origin of this culture is in the pre-historic

¹Source - <https://dsal.uchicago.edu/dictionaries/apte/> The practical Sanskrit – English Dictionaries – DDSA – Digital Dictionaries of the practical Sanskrit – English Dictionaries – DDSA – Digital Dictionaries of South Asia, x Revised and enlarged edition of Prin. V.S. Apte’s the practical San-Eng. Dictionary, Poona, Prasad Prakashan 1957 – 1959, (New updated March 2020)

² Sangit Ratnakar - 1.1.21 Pandit Sarngadev, Along with ‘Kalanidhi’ Sanskrit Commentary, Sri Kallinatha, Chaukhamba Surbharati Prakashan, Varanasi 1896-97 –p. 45

period, but as music and other fine arts developed over the time, they started getting disciplined. Literature embraced all these art forms. Thus, Sanskrit language became the meeting point - the '*Gaṅgotrī*', of this long journey of the various streams of literature and music. Moreover, the bases of the long standing, ancient conventions are also preserved in Sanskrit volumes. This is a humble attempt, therefore, to put before the scholars and readers the present work on Sanskrit and music. I hope this work proves useful for scholars and learners in this field.

Music Systems:

Hindustānī music is the most ancient system of music in the world, and is renowned world over. Earlier there was only one system of music prevalent in the whole of *Āryāvarta*. It is only for the last five hundred years that it is divided in two parts -

(i)North Indian music system: The North Indian music system is followed in the rest of India.

(ii)South Indian music system: The south Indian music system is in practiced in Kerala, Andhra Pradesh, Karnataka and Tamilnadu.

There is difference between these two systems in their basic style, definition, harmony, and the rhythm. Both these systems hold their own place in *Hindustānī* classical music.

An uninterrupted development can be seen in the field of Indian fine arts, especially, music. The credit of organizing this development and of keeping alive the heritage goes to Sanskrit language.

All Indian fine arts have the power to influence human emotions, but music immediately touches hearts and takes one under its spell. When a person sits on the sea shore to relax, there is a variety of sounds that he gets to hear – the sound

of flowing water, the waves crashing against the rocks on the shore, the roaring of the sea, chirping of birds, the rustling of the leaves and branches swaying in the wind, the temple bells ringing etc. – all these sounds together make a music that has the power to put his mind to rest and fill it with joy.

Music is associated with sound. The origin of science of music is in the creation of melodies. These melodies have an immense power that affect human mind and body. There have been many successful experiments to cure certain diseases with the help of melodies. It has been seen that if flute or some other such music is played when milking the cow, the yield of milk increases. Thus, music has an important role to play in life.

Just like, the roots of Indian music must have also been discovered after the Dravids and the Aryans came to India. The '*Jātigāyana*' has its origin in the *Rāmāyaṇa*, *Mahābhārata* and the *Purāṇa* period. Music and drama started in the Maurya and the Gupta period. After the Muslims invaded India, Indian music was influenced by the Iranian and Persian music and after the British came to India, the *Śuddha Saptaka* of Indian music was compared to the C scale of the British music. Thus, there were many developments in the Indian music and yet, Indian music retains its original beautiful character.

Indian culture is associated with religion. In the ancient times the origin of music was also found in religion. Amubhai Doshi writes, “Considering the history of Indian fine arts, art and religion were inseparably connected with each other since the ancient times to the Middle Ages. Both have flourished under this association. Religion got its aesthetic character from music, sculpture and dance, while the genuineness of religion manifested itself in the arts and the artists”.³

³ Doshi Amubhai, Evolution of Indian Music, University Granth Nirman Board, Gujarat State, Ahmedabad-6, First edition, 1975, page 1

The musical instruments are carried by the various deities – *Viṣṇu* has the conch shell, *Śiva* has the *Pināka*, *Ḍamaru*, *Vīṇā* in the hands of Goddess *Sarasvatī* and *Nārādīya Vīṇā* in the hands of *Nārada* etc. prove that music existed in the times of these deities too. It is believed that *Brahmā* produced music and gave it to *Mahādeva* and *Mahādeva* gave it to Goddess *Sarasvatī*. Therefore, *Sarasvatī* is called the *Vīṇā-pustaka-dhārīṇī*, which means the presiding Goddess of music and literature. Music then passed on to *Nārada*, the *Gāndharvas*, the *Apsarās*, *Bharatamuni*, the Ascetics and then to the ordinary human beings.

Scientifically also, it is proved that the production of a synchronized sound regulates our heart beats too. Various living beings and organisms in nature create soft and shrill sounds. Humans also must have created music, with the help of his unique intellect and special power of speech. There may not have been words, but voice was there, therefore sound must have come into being first, and sometime must have lapsed before the knowledge of musical notes came into being. There are proofs of all this in the Vedas. Vedas are believed to be ‘*Apauruṣeya*’ and divine, beyond the power of humans. It is believed that music is also divine.

The journey of Music and Sanskrit-

So, let us now see the antiquity of music and its journey in association with Sanskrit. In order to understand Indian culture and music, the following divisions have been made in the time period –

- i. Aboriginal Period (आदिकाल)
- ii. Vedic Period (वेदकाल)
- iii. Maurya Period (मौर्यकाल)
- iv. Gupta Period (गुप्तकाल)

v. Muslim Period (मुस्लिमकाल)

vi. Moghul Period (मुगलयुग)

vii. English Period (अंग्रेजकाल)

Post-Independence Period (स्वतन्त्रकाल)

History – Ancient Period (Itihas – Purāṇas Kala):

Rāmāyaṇa:

Mahābhārata

Purāṇa (mythology)

Nārādīya Śikṣā

Maurya Period (मौर्यकाल)

Gupta Period (गुप्तकाल)

Muslim Period (मुस्लिमकाल)

Moghul Period (मुगलयुग)

English Period (अंग्रेजकाल)

Post-Independence Period (स्वतन्त्रकाल)

Aboriginal (आदिकाल)

Aboriginal period is also divided into four parts – pre-stone age, post stone age, copper age, and Iron age. History has it that man in the pre-stone age period created music by striking two pieces of a stone called ‘Agsa’. Man must be enjoying music by singing meaningless words like ‘ha ha hua ...’ Music became a little more organized in the post stone age. There are references to group dances and group singing in this age. In the metal age, even language had been discovered, and hence people enjoyed creating music with the help of words and sounds. The Aryans got inspired by the music, dance, painting and drawing and town planning from the Dravid populace. After the Copper age one sees development in the field of arts catching speed. Quite a few musical drawings

have been found in the excavations done in the A.D. 1922 in Harappa and Mohenjo-daro. These excavations introduced the world to the Indus Valley Civilization. “... in one of the terracotta figures, a kind of Drum is to be seen hanging from the neck and two seals we find a precursor of the modern *Mṛdaṅga* with skins at either ends. Some of the pictographs appear to be the presentation of a crude stringed instrument, a prototype of a modern *Vīṇā*, while similar to castanets like the modern *Karatāla*, have been found. – said by Swami Prajnananda.”⁴

According to Dr. Navneet J Joshi, “Looking at an apple fall from the tree Newton thought of gravitation power of the earth. But the fruits have been falling from the trees ever since the trees and the fruits came into being. We can say that after the Aryans came to India there was an attempt made by the people to understand music and they started singing songs putting them to metre and this can be said to be the origin of organized Indian music. Melody (*svara*) and folk music must have existed thousands of years earlier than the Vedic age, but classical singing started with the Vedic music.”⁵

Thus, based on the proofs found from the excavations and research, it can be said that music existed even in the 5000 BC. We can see well developed musical instruments. Language also developed side by side. Thus, it can be said that man was enjoying melodious and meaningful songs by the advent of Vedic age.

(ii) The Vedic Age (वेदकाल)

The Vedic literature came into being after the Aryans came to India. Vedic literature includes – the four Vedas - *R̥gveda*, *Yajurveda*, *Sāmaveda*, *Atharvaveda*; *Samhitās*, *Brāhmaṇa Granthas*, *Āraṇyakas*, *Upaniṣads*,

⁴Swami Prajnananda, History of Indian Music, FIRMA K. L.Mukhopadhyaya ; Pooran Press - Shri Kalidas Munshi, Calcutta, First Edition, 1960., page 87

⁵Dr. Joshi Navaneet J., Bharatiya Saṅgīta no Udbhav Ane Vikas: Ek Ruparekha, Trilok Offset, Amreli, First Edition 2002, Page no. 08

*Prātiśākhya*s and the *Sūtra Granthas*. The singing of well composed Vedic songs of Samaveda is called ‘*Sāmagāna*’. The hymns composed in *Gāyatrī* and *Pragātha* metre, found in the most ancient book of the world *Ṛgveda*, can be sung. *Gāyatrī* and *Pragātha* get their names from the Sanskrit root ‘*Gai*’ which means ‘to sing’. *Ṛgveda* used three *Svaras* – 1. *Udāttaḥ* (high pitch) 2. *Anudāttaḥ* (low pitch) 3. *Svaraitaḥ* (medium pitch). Later on, the ‘*Ga*’ and ‘*Ni*’ notations were considered to be high pitched ones, the ‘*Re*’ and ‘*Dha*’ were considered to be the low pitched and the ‘*Sā-ma-pa*’ were considered to be the medium pitched notations. These were more useful notations for reciting. *Sāmaveda* is the most important work from the point of *Hindustānī* music.

Reference is found in the Vedic period to singing in the seven notes (स्वर) which are known respectively as – *Ārcika*, *Gāthika*, *Sāmika*, *Svarāntara*, *Odava*, *Ṣādava*, *Sāmpūrṇa*

In the *Ārcika* singing music got a resounding expression in the single Omkara. Omkara is made up of three sounds – a, u and m. It is the sacred, sweet, and resounding name of the Almighty.

In the *Gāthika* form God’s name was chanted using two *Svaras*.

In the *Sāmika* form melodies were sung that were composed using *krushtama*, first *ga*, fourth *ni*.

The Mantras and *Chandagāna* were composed with four *Svaras*. They are called *Svarāntara*. *Ārati* was also composed in the similar manner.

Similarly, songs composed with five *Svaras* were called *Odavagāna*, those with six *Svaras* were called *Ṣadavagāna* and those with seven were called *Sāmpūrṇagāna*. The credit of the Vedas getting committed to memory and conserved till date, goes to Vedic music.

Shri Amubhai Doshi explains in his book thus, “The Sāmagāna that was done using all the seven notes, had the following order – *Kṛṣṭa ma*, first *ga*, second *re*, third *Sā*, fourth *ni*, Mandra *dha*, *Atisvārayāpa*. These names of the notes are different from their modern names.”⁶

Moreover, *Yājñavalkya Muni* has described a lot about the colour of the *Svara*, *Svara*’s God, its kind, its presiding saint and its metre. According to *Ṛgveda* 10/90/9 the ‘*Sāma*’ came into being from the *Puruṣa Prajāpati*. Quite a few *Ṛcas* of *Sāmaveda* are from *Ṛgveda* only.

In the *Śatapatha Brāhmaṇa* there is a mention of *Uttaramandrā Mūrchanā* for matching the strings of *Vīṇā*.⁷ In the *Taittirīya Brāhmaṇa* names for the *Vīṇā*players and the chorus are given.

In the *Chāndogya Upaniṣad* *Sāmagāna* has been divided according to the seasons.

Sāmaveda has two parts – *Pūrvārcika* and *Uttarārcika*. *Pūrvārcika* again has two parts – *Grāmgāna* and *Āraṇyagāna*. The hymns that were sung in groups were called *Grāmgāna* and the ones that were sung by the ascetics in the forests were called *Āraṇyagāna*. In the *Uttarārcika* there are *Ūhagāna* and *Uhyagāna* in which, instead of one mantra, two, three or more *Ṛcas* make a song. There are many varieties of *Sāmagāna* prevalent, of which *Varṣāhara-Sāma* is also one kind. “बृहत् रथन्तर वैराज् वर्षाहार साम आदि ।”⁸

Many kinds of musical instruments have been mentioned in the Vedic period. It is mentioned in the *Āraṇyakas* that musical instruments like – *Dundubhi*, *Bhūmidundubhi*, *Vīṇā*, *Karkari* and such other instruments were being used. *Sūtrakāla* also gives the method of making *Vīṇā*. Different Sanskrit scriptures

⁶ Op.cit. p.16

⁷ Shatapathabrahmana By Kieth A. B., Chaukhamba Sanskrit Sanstha, Varanasi 1964, 13/4/2/8

⁸ Rgvedasamhita, with the commentary of Sayanacharya, Vaidik, samshodhak mandal, pune, 1933-51, 10/90/9

that mention the names of the various musical instruments being used in *Vedakāla*. For *Vīṇā- Vājasneyī Saṃhitā* (30/19 -20), *Kāṭhaka Saṃhitā* (34/5), *Taittirīya Brāhmaṇa* (6/1/4/25), *Pancaviṃśa Brāhmaṇa* (6/5/13), *Aitareya Āraṇyaka* (3/2/5). *R̥gveda* also mentions dance, in which the Goddess *Uṣā* is compared to a dancer.

‘अधि पेशांसि वपते नृतुरिवापोर्णते ...व्युषा आवर्तम् ।’⁹

Music also finds mention in the books after the Vedas like *Śikṣā*, *Prātiśākhya* and *Pāṇini’s Aṣṭādhyāyī*.

उदात्ते निषादगांधारावनुदात्त ऋषभ धैवतो | स्वरित प्रभवा ह्येता षड्जमध्यमपञ्चमाः ॥¹⁰

In the Yājñavalkya *Śikṣā* the sounds made by the birds and animals are compared to the musical notes.

षड्जो वेदे शिखण्डिः स्यादृषभः स्यादजामुखे गावो रंभन्ति गांधारो तु क्रौञ्चाश्चैव तु मध्यमम् | कोकिलः पञ्चमव्रते निशादं तु वदेत् गजः | आश्वश्च धैवतो ज्ञेयः स्वरासप्तेति गीयते ॥¹¹

Nāradiya *Śikṣā* talks about Mūrchanā in a shloka.

तानरागस्वरग्राममूर्छनानां तु लक्षणम् । पवित्रं पावनं पुण्यं नारदेन प्रकीर्तितम् ॥¹²

There is a list of music related words in the *Pāṇini’s Aṣṭādhyāyī* -

गीति – 3/3/95, गेय – 3/4/68, गायक – 3/1/146, नर्तक – 3/1/145, परिवादक – 3/2/146, वीणा – 3/3/65 and more.

According to Dr. Dharmavati Shrivastav,¹³ “Considering the various references of music found during this period, it can be concluded that there were three streams of music in vogue during this period. The first – completely religious music, *Sāma Saṅgīta*; the second one – religion-folk – the kind of music that was sung as the ‘*Sāmettara Saṅgīta*’ at the time of sacrifice that included *Gāthā*

⁹Op.cit. 1/92/4

¹⁰Paniniya Shiksha, edited by Ghosh Manmohan, culcutta, 1931, 12/12

¹¹Yajnavalkya Shiksha, Mishra Jwalaprasad, Shri Venkateshwar Press, First edition, 1956 1/8-9

¹²Naradiya Shiksha, edited by Shri Dixit, 2/1

¹³ Dr. Shrivastav Dharmavati, Prachin Bharat Me Saṅgīta, Bharatiya Vidya Prakashan, Varanasi, 1997, p. 22

Naraśaṁśī and *Ākhyāna*; the third kind was totally folk music and was sung in the society on various occasions by the different sections of the society. We find the first two kinds in the *Sūtra* literature and the third one is found in the *Jātaka* literature.

Thus, Vedic music is the best example of a beautiful combination of Sanskrit and Music. Therefore, the Vedas can be said to be the first texts of music.

History – Ancient Period (Itihas – Purāṇas Kala):

The epics, *Rāmāyaṇa* and *Mahābhārata*, written in Sanskrit and giving a picture of the society and culture of the times are unique pieces of literature. Besides these two, *Harivaṁśa Purāṇa*, *Mārkaṇḍeya Purāṇa*, *Matsya Purāṇa*, *Vāyu Purāṇa* etc. also include references to music.

Rāmāyaṇa:

During the period between Vedic age and *Rāmāyaṇa* Age there was a synthesis of the *Mārgī* and the *Deśī* style of singing. *Rāmāyaṇa* has reference to both. The Sanskrit word ‘*Mārga*’ means a path, and the path to salvation is ‘*Mārgī*’ music. ‘*Deśī*’ means that music which represents the mundane life of the place. It seems that *Maharṣi Vālmīki* taught *Lava* and *Kuṣa* to sing *Rāmāyaṇa* in the *Mārgī* style. ततस्तु तौ रामवचः प्रचोदितावगायतां मार्गविधानसंपदा ।

स चापि रामः परिषद्गतः शनैर्बुभूषयासक्तमना बभूव ॥¹⁴

Reading and singing are said to have three-fold validation. The *Mārgī* style which is equipped with seven *Jātis* was followed and it created a music that compared with the *Svara* and rhythm of *Vīṇā*.

पाठ्यगेयं च मधुरं प्रमाणैस्त्रिभिरन्वितम् ।

जातिभिः सप्तभिर्युक्तं तंत्रीलय समन्वितम् ॥¹⁵

¹⁴ Ramayana Balakanda edited by Gadgil Amarendra, Shree Ram Kosh Mandal, Gunapattanam, First Edition, 1982, 4/36

¹⁵ Ibid 4/36

An adjective ‘*Gandharva Tattvajña*’¹⁶ has been used for *Lava* and *Kuṣa*. The use of such words gives a fair idea of the music prevalent at the time. - कुशीलव, मन्द्रमध्यतार, सप्तजाति, लय, मूर्छना, थाट, मात्रा, गीत etc.

Music was played on special occasions like birth, coronation sacrifice, marriage etc. The common class of society also enjoyed playing music in their daily life. Music was taught in the *Gurukula*. A city without music was considered to be inauspicious. When *Bharata* came back to Ayodhya from Kaikeya, he was surprised to find no music playing.¹⁷

भेरीमृदङ्गवीणानां कोणसंघटितः पुनः | किमद्य शब्दो विरतः सदादीनगतिः पुरा ॥

By this time musical instruments were also pretty much developed. Among string instruments – *Tantrī*, *Vīṇā*, *Vipañcī*, *Kinnarī*; among the *Suśira* (wind) instruments *Veṇu* and *Śaṅkha*; among the instruments made with animal skin *Mṛdaṅga*, *Bherī*, *Dundubhi*; among the percussion instruments *Kāṁśya*, *Mañjirā* (*Āghātī*), *Jhāñjhara* etc. find mentioned. Sometimes the sticks with which the instruments were played on were made of gold.

सुवर्णकोणाभिहतप्राणदद्याम दुन्दुभिः |¹⁸

There was a class of people who adopted music as their profession and organised musical events. Thus, in the times of *Rāmāyaṇa*, music had an important place in the life of people. The *Ādikavi Vālmīki* has given a picturesque description of music in his epic *Rāmāyaṇa*.

Mahābhārata

Mahābhārata is also considered to be one of the most important epics of the world. In this epic there are references to music found in religious as well as

¹⁶ Op. cit. 4/10

¹⁷ Op. Cit. 6/24/42

¹⁸ Op. Cit 2/75/2

entertainment fields. There are many names related to music found in *Mahābhārata*.

It is believed that the composer of *Vedāntasūtra* – *Bādarāyaṇa*, is none other than *Vyāsa* himself. The treatise written by *Veda Vyāsa* is an important epic that explains the ethics and talks about singing, musical instruments and even dance. Arjuna had impressed the people of *Virāṭa*’s kingdom by his expertise in music. It is said in *Mahābhārata* that the *Gandharvas* are considered to be experts in music. Arjuna is said to have learned music and dance from a *Gandharva* called *Citrasena*. There are two styles of dance – *Tāṇḍava* and *Lāsya*. There are references to four kinds of musical instruments. *Tantu-Vādya* - *Vīṇā* was played in the morning and on occasions like marriage etc. *Avanaddha* instruments like *Dundubhi*, *Mṛdaṅga*, *Paṇava*, *Bherī* etc are also described. These were used at the time of war. *Suśira Vādya*-*Śaṅkha* (conch shell) was sounded to indicate the beginning of the war. Krishna’s flute has also been described beautifully. Among the *Ghana-Vādya* (percussion instruments) *Karatāla* (cymbal), *Svastika* etc. were popular. Thus, we see a developed form of music in the *Mahābhārata* times.

Purāṇa (mythology)

This period is very important from the point of view of music and literature. Music gets mentioned in *Vāyu Purāṇa*, *Mārkaṇḍey Purāṇa*, *Viṣṇu Dharmottara Purāṇa* etc. A very high variety of music *Rasapañcādhyāyī* is found in the *Śrīmad Bhāgavat Purāṇa*.

Dr. Ramji Upadhyay writes, “We find references to vocal and instrumental music and dance programs being organised to please Gods. Just as *Vīṇā* became famous because of being *Sarasvatī*’s instrument, the flute became popular because of being *Shri Krishna*’s favourite musical instrument.”¹⁹

¹⁹ Dr. Upadhyay Ramji Prachin Bharatiya Sahitya ki Sanskritik Bhumika, Devabharati & Lokabharati Publisher, Allahabad, 1966, p.930

There is terminology related to music given in the 68th shloka of chapter 89 of *Harivaṃśa Purāṇa*. It also talks about the six *Grāmarāga* played on *Nārada Vīṇā*. Words like *Ṣaḍgrāmarāgas* is found there. There is classification of the musical instruments given in the *Harivaṃśa Purāṇa*.

ततो घनं ससुषिरं मुरजानकभूषितम् ।

तन्त्री स्वरगणै विद्वाना तोद्यानन्व वादयन् ॥²⁰

Thereafter, there is information about music given in Pali and other such languages in the Buddhist and Jain scriptures.

Nāradiya Śikṣā

A treatise, *Nāradiya Śikṣā*, composed by *Nārada Muni*, during the period between 100 BC to 500 BC is found. Many scholars believe it to belong to a period after that of the *Nāṭyaśāstra* of *Bharata Muni*. There is a detail of Vedic music and *Sāmagāna* in the *Nāradiya Śikṣā* while *Nāṭyaśāstra* describes music related especially to drama. *Nāradiya Śikṣā* mentions ten necessary qualities for music. (लौकिकं च वैदिकं च गानं दशगुणयुक्तं तु वैदिकं कार्यमित्युक्तम् । - रक्तम्, पूर्णं, अलंकृतं, प्रसन्नम्, व्यक्तं, विकृष्टा, शलक्क्षणम्, समं, सुकुमारम्, मधुरम्)

Besides these, there are references to the seven main *Svaras* and finer *Svaras* like *Dīpta*, *Āyatta*, *Karuṇa*, *Mṛdu* and *Madhya*.

Nārada Muni has also given the definition of the word ‘*Gandharva*’.

गेति गेयं विदुः प्राज्ञा धेति कासप्रवादनम् ।

वेति वाद्यस्य संज्ञेयं गान्धर्वस्य विरोचनम् ॥²¹

There are descriptions of *Rca*, *Gāthā* and the highs and lows in the *Sāmagāna*, the *Svaras* of *Sāmaveda*. The colors, the places and the deities of the seven

²⁰Harivanshpurana, Dr. Vyas, Gitapress, Gorakhpur, Vi.Sam. 2024, 2/93/22

²¹Naradiya Shiksha, Edited by Dr. Dixit, Maisur University press, Maisur, 1946 - 68

Svaras, three *Grāmas* and twenty-one *Mūrchanā*, the position of the hand on the *Gātra Vīṇā* while singing, *Śruti*, *Jāti*, ancient *Grāmrāgas* etc. are also described.

Nāṭyaśāstra is the drama manual that explains the theory of music. No other manual gives such flawless scientific information so beautifully. The influence of *Nāṭyaśāstra* can be seen even in *Rāmāyaṇa* and *Mahābhārata*. During the period between the composition of *Nārādīya Śikṣā* and *Nāṭyaśāstra* by *Bharata Muni*, there was another manual composed by two scholars by name *Dattila* and *Kohal* and it was called ‘*Dattila-Kohaliyam*’. This work has been mentioned in the *Nāṭyaśāstra*.

Nāṭyaśāstra was written about 300 BC and has 37 chapters in it. There are 10 chapters about music. This book describes seven *Ṣaḍjagrāma* and eleven *Madhyamagrāma*, i.e. a total of 18 *Jātis*. There are rules regarding the planet signs, degree, positions etc. also given for *Jātigāyana*. *Bharata Muni* has given names to the seven *Svaras*.

षड्जश्च ऋषभश्चैव गान्धारो मध्यमस्तथा ।

पञ्चमो धैवतश्चैव सप्तमश्च निषादवान् ॥²²

Bharata Muni has described 22 *Śrutis*. (तत्र वा द्वाविंशति श्रुतयः)

He has also given the division of *Śrutis*. *Bharata Muni* believes that there are, in *Ṣaḍjagrāma* – *Ṣaḍja Catuḥśruti*, *Rṣabha Triśruti*, *Gāndhāra Dviśruti*, *Madhyama Catuḥśruti*, *Pañcama Catuḥśruti*, *Dhaivata Triśruti* and *Niṣāda Dviśruti*. Those *Svaras* between which there is a difference of nine *Śrutis* and thirteen *Śrutis*, they are *Sāmavādī Svaras*.

To establish 22 *Śrutis* in one *Saptaka*, *Bharata Muni* has described the ‘*Catuḥsārāṇa*’. In this experiment. He got two *Vīṇās* of exactly same dimensions, then tuned them to *Ṣaḍja grāma*, where the differences in *Svaras*

²² Bharatmuni, *Natyasastra*, (Mumbai), Oriental Institute Baroda, University Publications Sales Unit, M.S. University Baroda Press (Sadhana Press), Baroda, 1980, Chapter 28, p. 832

were 4-3-2-4-4-3-2. One of the *Vīṇā* was to be unchanged, so it was called *Dhruva-Vīṇā* or *Acala-Vīṇā* and experimented on the other, so that was called *Cala Vīṇā*. He thus proved the 22 *Śrutis* in a *Saptaka*. This experiment is described in detail.

Moreover, he has also written about *Mūrchanā*.

क्रमयुक्ताः स्वराः सप्तमूर्च्छनास्त्वभि संज्ञिता ।

The rise and fall of the seven *Svaras* is called *Mūrchanā*, where the distance between the *Svaras* are decided as per the *Grāma*. Considering each of the seven *Svaras* as the beginning and doing *Āroha* and *Avaroha* of the same creates *Mūrchanā*. Thus, seven *Mūrchanā* can be made in one *Grāma* and in three *Grāmas* 21 *Mūrchanās* are created. There are details of a total of 14 *Mūrchanā* of *Ṣaḍja* and *Madhyama Grāma*. By the end of the Vedic period seven *Grāma Rāga* based on the *Mūrchanā* became popular.

This is the main topic mentioned here. But besides this there are detailed and very clear descriptions of the ten characteristics of *Jātis*. *Nāṭyaśāstra* contains all the main matters related to music and for a student studying music, it becomes mandatory to study *Nāṭyaśāstra*.

Brhaddeśī

About 500 BC *Mātaṅga Muni* composed a manual that describes local music. The *Muni* gives the definition of ‘*Rāga*’ रज्जकोजनचित्तानांसतवउदार्तः । that which gives joy to people’s hearts is ‘*Rāga*’. There are *Rāgādhyāya*, *Svarādhyāya* and *Prabandhādhyāya*. The word ‘*Rāga*’ that developed from *Jātigāyana*, is used for the first time in this manual. The *Deśī Rāgas* are very extensively interpreted here and is related to the common man.

In this manual, *Nādotpattiḥ*, *Deśī Lakṣaṇa*, *Śruti-Nirṇaya*, *Svara-Nirṇaya*, *Tāna*, *Mūrchanā*, *Alaṅkāra*, *Gīta*, *Jātis*, *Rāga Lakṣaṇa*, *Bhāṣā Lakṣaṇa*, *Prabandha* etc. are described. There are seven types of *Rāga Gīta* given in this manual – *Śuddha*, *Bhinna*, *Gauḍa*, *Vesara*, *Sādhāraṇa*, *Bhāṣā* and *Vibhāṣā*. The names and the

typical styles of the 30 *Grāma Rāga* is given here. There are four kinds of *Rāga* – *Svarabhinna*, *Jātisbhinna*, *Śuddhabhinna* and *Śrutibhinna*. Explanation of *Gauḍa*, *Vesara* and *Sādhāraṇa* is also given. During this time there were professionals who had taken up music as their profession – *Nartaka*, *Gāyaka*, *Lāsaka*, *Gandharvopādhyāya*, *Dardarika* and such others.

Historically the *Bhagavān Buddha*'s period is considered to be 563 BC to 483 BC and the period of *Mahāvīra* is considered to be 497 BC to 425 BC. The Magadha king *Bimbisāra* was contemporary. During this period, history started being recorded in a systematic manner, this included history of music too. Alexander also invaded India during this period only.

Maurya Period

The Maurya and Gupta period of about 500 years is considered to be the golden era for Indian architecture, sculpture, music and other art forms. During this period the learning of music and other arts became an integral part of education. *Kāśī*, *Takṣaśilā*, *Nālandā* became the seats of the great Indian culture. It was during this period that great personalities like *Bharata Muni*, *Mātaṅga Muni*, *Pāṇini*, *Vaidyarāja Jīvaka*, *Kauṭilya*, *Aśoka*, *Ātreya*, *Maharṣi Patañjali* and the great poet *Kālidasa* lived and worked.

Arthaśāstra

Arthaśāstra is a Sanskrit manual in which music related terms are used. During this period all the three manifestations of music – singing, playing musical instruments and dancing were in vogue. Music and dancing occupied a pride of place among the 64 art forms. *Cāṇakya* also recommends giving importance to music, in his *Arthaśāstra*. Music was popular in the society. Even on political occasions music was used.

गीतवाद्यपाठ्यनृत्यनाटयाक्षर चीरवेणावेणु मृदङ्गपरचित्तज्ञानगंधमाल्यसंमूहनसंपादनसंवाहन वैशिक कलाज्ञानादि गणिकादासी रंगोपजीविनीश्च ग्राह्यतो राजमण्डलादाजीवकं कुर्यात् ।²³

Arthaśāstra suggests that sculptors, dancers, singers, and instruments players should work as detectives. Prostitutes were experts in music and dance. Besides the teaching of professional subjects, music dance and other art forms were included in the syllabus of government run educational institutes. The government also exercised control over all this. The term '*Kuśīlava*' has been used for musicians. Words like '*Gīta*', '*Gāyana*', '*Nṛtta*', '*Nartana*' are found in the manual.

Music was popular in the villages and communities. Royal patronage was given to arts. Musicians were awarded for their art. Thus, we get a lot of information about music in the Maurya period from *Arthaśāstra*. Even in the *Pañcatntra* by *Viṣṇugupta*, who is probably the same *Viṣṇugupta* who wrote *Arthaśāstra*, there is a tale about music. In the conversation between a donkey and a jackal there is a lot of information about music. In the *Pañcatantra*, seven *Svaras*, six *Rāgas*, 36 *Rāgiṇīs*, 49 *Tānas*, 3 *Grāmas*, 21 *Mūrchanā*, 3 *Saptaka*, 3 *Laya* etc. are described. रामःषट्त्रिंशतिर्भाषाश्चत्वारिंशत्ततः स्मृताः । पञ्चशत्याधिकं ह्येतद्गीतां गानं शतं स्मृतम् ॥²⁴

Because of *Candragupta Maurya*'s relations with Celukas, Indian music reached Europe through Central Asia. Before he had adopted the Buddha religion King Ashok enjoyed Indian music. Even after he became a Bauddha, one can find dancing, musical figures in the inscriptions he ordered to be done for the spread of Buddhism.

The period between the Maurya and the Gupta -

King *Puṣyamitra* of the *Śuṅga* dynasty killed the last king of the Mauryan dynasty *Brhadratha* and usurped his kingdom. *Puṣyamitra* was a Brahmin and

²³Arthasastra, Kautilya, Prachya Vidya Sanshodhan Mandal, Maisur, University, 1960, 2/2

²⁴Sharma Vishnu, Panchatantra, vyakhyata Shyamacharan Pandey, Motilal Banarasidas, Delhi, First Edition, 1970, p.223-224

gave importance to Sanskrit scriptures. *Patañjali* has referred to music extensively in his treatise *Mahābhāṣya* on grammar.

Mahābhāṣya – Reference to all the four components of music in this treatise. गेय for singing, गान for song, besides nouns for singers, names of instruments like *Mṛdaṅga*, *Maṇḍuka*, *Paṇava*, *Bherī*, *Dundubhi* etc. are mentioned in this treatise on grammar. The musical instruments used during a war, like ‘*Jarjara*’ are mentioned. *Veṇu* among the wind instruments and *Vīṇā* among the string instruments were mainly used. People must have known about *Grāma*, *Murchanā* etc. In the *Mahābhāṣya*, a lover is dancing in front of his beloved is compared to a peacock. Dance is a combination of singing, playing on musical instruments, rhythmic movement of feet etc.

प्रियां मायूरःप्रतिनर्ततीति यद्वत्त्वं नखरनर्ततीषि हृष्टः ।²⁵

This was the period during which the art of drama developed fast from the practical point of view. During this period there was a rise in other religions in the country, because of which Vedic music and the folk music were influenced by their music. But as the *Śuṅga* dynasty came to power, Vedic music again prospered. Sanskrit regained its importance. *Yajñas* like the *Agniṣṭoma* and *Rājasūya* were performed. *Patañjali* also mentions *Aśvamedha Yajña*. These *Yajñas* were performed in a regulated way with music on *Vīṇā* and the hymns sung by an *Audagātra*. *Sāmagāna* is also mentioned there. Thus, both Vedic music and folk music were popular in the period.

Buddhacarita and Saundarānanda

Besides the *Śuṅga* dynasty the kings of other dynasties like *Kuṣāṇa*, *Kaṇva* and *Sātavāhana* also had good knowledge of music. King *Kaniṣka* of the *Kuṣāṇa* dynasty had the great poet *Aśvaghoṣa*, the author of *Buddhacarita*, in his court,

²⁵Mahabhashya, Patanjali, Rajasthan Sanskrit college Granthamala, Kashi, 1939, 7/3/83, p. 338, line – 23,

who was expert in music. He was a propagator of the Buddhist religion. Music is the best instrument for propagating a religion. This can be said looking at his life story. *Buddhacarita* by *Aśvaghōṣa* and *Saundarānanda* has references to music. “The names of popular musical instruments can be found in the *Buddhacarita* (sarg- 5) of *Aśvaghōṣa* in the first century AD. *Aśvaghōṣa* writes that courtesans used to entertain *Siddhārtha* by playing on musical instruments like *Tūrya*, *Svaraṇavarṇa-citrīta Vīṇā*, *Veṇu*, *Mṛdaṅga*, *Parivāhinī*, *Paṇava* etc. Of these quite a few have been immortalized in the paintings and sculpture of the time. There are many musical instruments carved on the walls of the *Stūpa* at *Saṅci*.²⁶ Besides these the *Kṣatrapa* king *Rudradāma* was also a scholar of music, the evidence of which is found on the inscriptions about the construction of *Sudarśana* lake. (“पूर्वापराकरात्वंत्यनूपनोबृवानर्त ... सुदर्शन तरङ्कारितमिति”)

Kālidasa

Kālidasa is the most respected poet of Sanskrit language. He includes singing, playing of musical instruments, and dancing in all his creations. Music had royal patronage during

that period. Even kings learned music and learning of music was easily available to the people of the state too. The main theme of *Malavikāgnimitra* is a competition of dance, for which *Malavikā* stays with *Dhārinī* to learn music. Kālidasa employs beautiful words for dance –

वामं सन्धिस्तिमितवलयं न्यस्त हस्तं नितम्बे

कृत्वा श्यामाविटपि सदृशं सृस्तमुक्तं द्वितीयम् |

पादाङ्गुष्ठालुलितकुसुमे कुट्टिमे पातिताक्षम्

नृत्तादस्या स्थितमतितरां कान्तमृजवायतार्धम् ||²⁷

²⁶ Dr. Upadhyaya Ramji, *Prachin Bharatiya Sahitya Ki Sanskrutik Bhumika*, Devabharati and Lokabharati Prakashan, Ilahabad, 1919, P.928

²⁷ Mahakavi Kalidasa, *Malavikagnimitram*, Pradhyapak Narottam Shastri, Sarasvati Pustak Bhandar, Ahmedabad, First Edition, 1973, (1/4)

(This very delicate *Malavikā* looks extremely beautiful as she dances. Rhythm seems to have become permanent in her joints, she has put her left hand on her waist, while her right hand is left hanging like a branch of a tree, she is looking down on the earth that is covered fruits that were crushed by her toes. She is a treat to our eyes as she dances so beautifully.)

In *Śākuntala*, the *Sūtradhāra* says in the beginning, “sing a song that is suitable for the season”. Thus, in that time, music was composed as per the season.

Raghuvamśa also has references to music. *Ṣaḍja Saṃvāda* is given here. - ‘षड्ज संवादिनी केका द्विधा भिन्ना शिखण्डिभिः ।’²⁸ The references for instruments were also there – ‘प्रसाद संगीतमृदङ्गघोषः’²⁹

Thus, Kālidasa gives a beautiful picture of Sanskrit in all his creations. In *Meghadūta*, the *Yakṣiṇī* passes her days of separation from her lover with the help of the music of *Vīṇā*. And in order that the *Vīṇā* may not get damaged because of the droplets from the *Megha* (clouds), the expert *Vīṇā* -players get out of clouds’ way.³⁰

In *Kumārasaṃbhava* the *Vāṅkhyā Munis* sing the evening oblations to Āditya using *Sāmagāna*.³¹

The Gupta Period

The founder of the Gupta dynasty, *Candragupta-I* was married to the princess of the Lichchavi dynasty. She was well versed in art and culture. The cultural inclination of this period is very well known. The *Māgadhī* and *Ardhamāgadhī* style of singing is associated with the folk music of this area. *Samudragupta* was extremely fond of music, which seems to have come down to him genetically. In

²⁸Raghuvansh, Kalidasa, Edited by Prof. Dave P. C., Sarawati Pustak Bhandar, Ahmedabad, Verse 69, Sarg 1

²⁹Ibid Verse 40, Sarg 14

³⁰Meghaduta, Kalidasa, Sāma padana Dalapataram Munim, Sarasvati Pustak Bhandar, Ahmedabad, Second Edition, 1969, Verse 45

³¹Kumarasama bhava, Kalidasa, Shri Patel Gautam, Gujarat Sahitya Academy, Gandhinagar, First Edition, 1984, 8/41

‘*Samudragupta Praśasti*’ by *Hariṣena* we find mention of *Samudragupta*’s expertise in music. According to R C Majumdar, “We find him as holding *Vīṇā* in his hand on the coins brought out to celebrate the establishment of his kingdom”.³²

After this in 606 AD King *Harṣavardhana* came to the throne. In 637 AD a Chinese traveler Hue-n-sang came to *Magadha*. And in this way Indian culture reached foreign countries too. *Harṣa* wrote ‘*Priyadarśikā*’ and ‘*Ratnāvalī*’.

Bāṇabhatta – The Sanskrit poet *Bāṇa* occupied a unique place in *Harṣa*’s court. ‘*Harṣacarita*’ and ‘*Kādambarī*’ are the two best prose-poems written in Sanskrit. *Bāṇa* has extensively mentioned music in both these creations.

“Seeing *Vīṇā* in the lap, the poet compares it to a daughter”.³³

Mandra, *Madhya* and *Tāra* Saptaka, quite a few talas are mentioned. *Kānyaka* tells the king that *Vaiśampāyana*, the parrot, understands all the *Śrutis* of singing, loves and understands musical instruments like *Vīṇā*, *Veṇu*, *Mṛdaṅga* etc. and also watches dance performances with interest. This shows how popular singing, dancing and music was during the time.

Music had special importance in the Gupta period. In the royal schools, music and dance was taught to the royal children, even the queens learned music. In *Bāṇa*’s *Harṣacarita*, he talks about a ‘Music-house’. Various competitions of music were also held. *Rāga* singing was more popular. Bhagawatsharan Sharma writes that Vedic and *Mārgī* - both kinds of music were in practice.

“I consider Gupta period as the golden era for music because, the standard of understanding of music and literature among the common man was so high that it is not seen in even today’s progressive and highly educated public”.³⁴

³²Majumdar R.C., The History and culture of the Indian people Vol. III, (The Classical Age), Bharatiya Bhavan, Bombay, 1954, p. 14-15

³³Kadambari, Banabhatt, Edited by Pant Mohandev, Motilal Banarasidas, Varanasi, First Edition, 1971, p.58

³⁴Sharma Bhagavatcharan, Bharatiya Saṅgīta Ka Itihasa, Saṅgīta Karyalaya, Hathras, (U.P),1994, P.46-47

Musical instrument saw tremendous development during the Gupta period. Instruments made with leather like *Tantrīpataha*, *Zallari*, *Dhola*, *Zala*, *Śaṅkha*, *Śṛṅga* etc. also find mention in the book. *Taṇḍava* dance was popular. The Arabhati style of dance was popular. *Bṛhaddeśī* and *Nāṭyaśāstra* held great influence on the music of this period.

The Middle Age

In the Middle Ages, lack of unity among the rulers, affected music adversely. The universality which was seen during the Maurya and Gupta reign, was now divided in groups, although some of the music loving kings tried to preserve it, and many scholars and artists also prospered during this period.

Saṅgīta Makaranda – Nārada

In the 8th century AD, a scholar named Nārada wrote '*Saṅgīta Makaranda*'. In this book Nārada has described *Rāgas* for male and female, as per the various principles of '*Rasa*'. The names of *Rāgas* mentioned in *Saṅgīta Makaranda* are similar to their modern names than the names mentioned in *Bṛhaddeśī*. This type of classification is found for the first time in the North Indian music. Besides this, *Svara*, the types of *Svara*, their effects, *Jātis*, *Varṇa*, place of origin, *Mūrchanā*, *Tāna*, *Alaṃkara*, *Śruti* etc. are also given in this book. The names of *Śrutis* given in this book are different than those given in other treatises. *Jātigāyana* and *Rāga-Rāgiṇī* are both given in this book. As per the principles of *Rasa*, the male *Rāga* is – *Raudra*, *Adbhuta* and *Vīra*, female *Rāgas* are – *Śṛṅgāra*, *Hāsyā* and *Karuṇā*, *Napūṃsakaliṅga Rāgas* are – *Bībhatsa*, *Bhayānaka* and *Śānta Rasa*. Moreover, there are divisions of musical instruments on the basis of how they are played on or the material used to make them – *Nakhaja*, *Vāyuja*, *Carmaja*, *Lohaja* and *Śarīraja*.

Sarasvatī- Hṛdayālaṃkara

During the period from 1097 AD to 1133 AD, a scholar called Nanyadev wrote a book named *Sarasvatī - Hṛdayālaṃkara*. In this book *Grāma* and *JātiRāgare* discussed in detail. *Nānyadeva* mentions *Nārada*, *Kaśyapa* and *Mātaṅga* in his book.

Manasollasa, Abhilakṣārthacintamaṇi, Saṅgīta Ratnāvalī

During the same time a scholar called *Someśvara* also wrote three books – *Abhilakṣārthacintamaṇi*, *Manasollasa* and *Saṅgīta Ratnāvalī*. *Someśvara* has divided the *Rāgas* popular in his time in three divisions – Śuddha, Bhinna and Vesara.

Saṅgīta – Samayasāra– Parśvadeva

Parśvadeva wrote *Saṅgīta – Samayasāra* around the 12th century AD. In his book he mentions the king of Kashmir, the *Paramāra* king of *Mālavā Raja Bhoja*, and the *Cālukya* kings. This book has around a hundred names of various *Rāgas* and discussions on the main *Rāgas*. It gives information about 43 *Rāgas* that were popular at the time. He has given the *Rāgālapti* and *Rūpakālapti* forms and twelve stages of *Alāpa*. He has divided *Prabandha* in six parts– *Svara*, *Viruda*, *Pāda*, *Tena*, *Pata*, *Tāla* and has given different forms of *Prabandha*. The twelve *Svaras* in the modern *Svara Saptaka* finds its first mention here. *Tālas* like *Āditāla*, *Raṅgtāla*, *Rajatāla* etc. mentioned in this book and their rules are given here. Kinds of instruments like *Tat*, *Ghana*, *Avanaddha* and *Suśira*. There are seven Śuddha *Svara* in the *Saptaka* along with *Kākalī Gāndhāra* and *Kākalī Niṣāda* they make nine *Svara*. *Pārṣvanātha* added other *Svaras* and made them twelve.

Gīta Govinda – Poet Jayadeva

The well-respected poet *Jayadeva* composed *Gīta-Govinda* in the second half of the 12th century AD. *Jayadeva* was in the court of Bengal king of the *Sena* dynasty

king *Lakṣamaṇasen*. He was born in a place called Kedumba. The poet made the love of Radha-Krishna immortal through his love songs. He made a great contribution to Indian music. On the basis of the *Rāga* and *Tāla* mentioned in this book can be said to belong to the period between 9th and 12th century AD. This book describes 12 *Rāga*, 5 *Tāla*, 24 *Gatis*. There are verses describing the *Rāgas*, and based on that one can imagine the picture of each *Rāga*. The idea of *Rāga* based picture is given in this book for the first time. It is said that there were pictures made based on these descriptions. *Rāgas* like *Gurjarī*, *Vasanta*, *Ramki*, *Karnat*, *Deshakh*, *Gundaki*, *Mālava*, *Mālavagaṇḍa*, *Bhairava* etc. are discussed. *Rūpaka*, *Aṣṭatāla*, *Yati*, *Nisāra*, *Ektālī* are some of the *Tālas* mentioned in the book. Here is a sample of poet *Jayadeva*'s picture-poem of *Bhairavī Rāga*:

सरोवरस्थे स्फटिकस्य मण्डपे सरोरुहैः शंकरमर्चयन्ती |

तालप्रभेदप्रतिपन्नगीता गौरीतनुर्नाम हि भैरवीयम् ||

During the 6th and 7th century AD, population of Muslims was very less in India. After Gajani's invasion in the 11th century, there was increase in the Muslim population in India. There was chaos in India due to the wars between the Hindu kings and Mohammad Ghauri during the 12th century. It affected music also adversely. During the period between Allauddin Khilji and Akbar the Muslim kings brought some stability. The knowledge of Sanskrit and music was stable and yet even during this period too practically there was progress in the field of music. New musical instruments and *Rāgas* were discovered. The contemporary kings accepted them. There were less upheavals in the South India compared to North India.

Gopal Nayak

Allauddin Khilji captured Delhi on 19 July 1296 AD, and established his rule. He then concentrated on capturing the South India too. His army commander Malik Kafur captured South India too and took quite a few music scholars of the South

to Delhi. One of them was Gopal Nayak. Amubhai Doshi writes, “A book named ‘*Rāgārṇava*’ was written around 1800 AD that gives detailed information of the practical aspect of music. It does not contain the name of the author, nor does it mention the time when it was written. Yet, many scholars believe that it was written by Gopal Nayak”.³⁵ Six *Janya Rāgas* and other *Janaka Rāgas* are mentioned - *Bhairava*, *Pañcama*, *Naṭa*, *Malhāra*, *Gauḍa Mālava*, *Deśakha*. Every *Rāga* is divided in *Janaka Rāga* – *Gunkali*, *Vasanta*, *Dhanaśrī*, *Gurjarī*, *Deśī*, *Nara*, *Narāyaṇa* etc. This book contains the *Rāga* -system of *Janya* and *Janaka Rāgas*. “It is evident that Gopal Nayak was not simply an illiterate singer, He was deeply versed in the music, a scholar, a ‘*Vāggeyakara*’, an epitome of practical form of music.”³⁶

Saṅgīta Ratnākara

The period of *Śārṅgadeva* is believed to be between 1210 AD and 1247 AD. He was in the court of the *Devagiri* king *Siṅghana*. His father *Sodhala* was also a scholar of Sanskrit. *Saṅgīta Ratnākara* throws light on the views of earlier scholars like – *Bharata*, *Dattila*, *Kohala*, *Mātanga*, *Nārada*, *Parśvadeva* and such others. He also gives information about contemporary music and the *Rāgas* in vogue in his time. *Saṅgīta Ratnākara* has seven chapters.

Information about *Svara*, *Śruti*, *Nāda*, *Grāma*, *Murchanā*, *Jātis* etc. is given in the ‘*SvaRāgatādhyāya*’. *Grāma Rāga* and its divisions, and words like *Rāgaṅga*, *Bhāṣaṅga*, *Deśī Rāga* and their names are given in the ‘*Rāgavivekādhyaḥ*’. In the third chapter the qualities of a *Vāggeyakāra*, the strengths and short-comings of a singer, strength and weakness of a singer, *Sthāyī-bheda* and orchestra are given in the ‘*Prakīrṇādhyāya*’. In the fourth chapter – ‘*Prabandhādhyāya*’ he includes *Prabandha* and its kinds, *Dhātvaṅga* and *Jātis*. In the fifth chapter

³⁵Doshi Amubhai, Bharatiya Saṅgīta No Vikas, University Granth Nirman Board, Ahmedabad, First Edition, 1975, P. 109

³⁶Saṅgīta , Saṅgīta Masik Patrika, Saṅgīta Prakashan, Hathras (U.P.) July, 1956, p. 4

‘*Tālādhyāya*’ he writes on *Tāla*. Information on the various types of musical instruments, the strength, and short comings of the instruments etc are given in the sixth chapter – ‘*Vādyādhyay*’. The seventh chapter– ‘*Nṛtyādhyāya*’ is on dance and drama.

1. स्वराध्यायः It has eight sections which deals with – पदार्थसंग्रह, पिण्डोत्पत्तिः, नादस्थान, श्रुति, स्वर, ग्राम, मूर्च्छना, स्वरसाधारण, वर्ण, अलंकार, जाति, गीति, आदि
2. रागविवेकाध्यायः - It has two sections. The topics are - ग्रामराग, उपराग, भाषा, विभाषा, अन्तरभाषा, रागाङ्गः, भाषाङ्गः, उपाङ्गः, क्रियाङ्गः, उपाङ्गः etc.
3. प्रकीर्णाध्यायः — वाग्येयकार, गायनभेदा, शब्दभेदाः, शारीर, गमक, स्थायी, आलप्ति are discussed
4. प्रबन्धाध्यायः -It deals with the definitions of गीत, प्रबन्धाः and its divisions.
5. तालाध्यायः — मार्गतालाः and देशीतालाः are discussed
6. वाद्याध्यायः — In this chapter the structure, method of playing and types of instruments are treated.

Saṅgīta Ratnākara is a very important and treasurable treatise of Sanskrit. The disappearance of *Madhya Grāma*, the establishment of *Mūrchanā* in *Madhya-Saptaka*, and the idea of *Vikṛtasvara* are all discoveries of *Saṅgīta Ratnākara*. *Saṅgīta Ratnākara* is a very famous and an authentic treatise for Indian music. It has given a detailed explanation of *Śruti*, *Svara*, *Tāna* etc.

After this period Alluddin Khilji had a Persian poet names Amir Khusro, who was an accomplished musician too. He composed many *Rāgas* and *Tālas* and discovered many musical instruments. He had a great love for *Hindustānī* music. He introduced Gajal, Kavvali, Tarana, Khyal etc; *Rāgas* like Jilaf, Sarparada, Yaman, *Purvī* etc. and *Tālas* like Jhumara, *Adāchautāla*, Sulphag, Savari etc. He also discovered many musical instruments. Thus, Amir Khusro’s contribution to Indian music has been great.

Poet Locana - Rāga Taraṅgiṇī

The treatise written by poet *Locana -Rāga Taraṅgiṇī* is of great importance in the North Indian music. It does not mention its time period, but looking at the mention of the *Rāgas* introduced by Amir Khusro and the reference to *Jayadeva*, it can be said that it must have been written during 1375 AD to 1400 AD. This treatise discusses that instead of the *Rāga-Rāgiṇī* style. Poet *Locana* has divided all the *Janya Rāgas* into 12 *Janakamela*. These *Rāgas* are still popular. This treatise is therefore quite important. The forms of the *Rāgas* have undergone changes. *Rāga Taraṅgiṇī* mostly discusses *Vidyāpati's* songs. Seeing the description of *Rāgas* and their *Janaka Rāgas* given in *Rāga Taraṅgiṇī*, it seems that it describes the North Indian music. It is an important treatise of its time.

Music was made popular by the *Vaiṣṇava* sect in other languages. This was done by two great geniuses – *Śrīmad Bhagavatācārya* and *Caitanya Mahāprabhu*. Meerabai and Narasinh Maheta also contributed greatly to *Bhakti Saṅgīta*.

The shlokas describing the 12 *Rāgas*, given by poet *Locana*, *Bhairavī* is considered to be the *Śuddha Grāma* (standard scale). As per the old division of *Śrutis*, the *Śuddha* Svaras are like the modern Kafi or Mukhari. Rishabh is considered *Tri-Śrutika* in this treatise. One more popular text Ragatangini of Kavi Kalhana is also there. It is the work from Kashmir. 12th century CE. This is the The work consists of 7826 verses, which are divided between eight treatises called *tarangas* i.e.waves.

Nārada– Pañcama Saṃhitā

Pañcama Saṃhitā was written by Nārada around 1440 AD. The names of *Rāgas* and the region in which they were popular indicate that these must have been sung in Kachcha and Saurashtra. Thus, it is a treatise based on the North Indian style of music. There are 6 *Rāgas* and each *Rāga* has 6 *Rāgiṇīs*. These *Rāgas* and *Rāgiṇīs* provide great topic for beautiful Rajput painting. The six *Rāgas* are – *Dhanaśrī*, *Malāśrī*, *Rāmakarī*, *Singhuda*, *Āśāvarī* and *Bhairavī*.

Saṅgītaraja

The king of Mewad brought out a book named *Saṅgītaraja* during 1419 AD to 1460 AD. This book gives the history of music, definition of technical terms, information about *Gīta* and *Rāga* etc., as per the old treatises. Instead of giving the classification of *Rāgas*, it gives more importance to the style of singing each *Rāga* and the rhythm and beat appropriate for each *Rāga*.

Rāgamālā

During 1431 AD to 1509 AD, *Kṣemakarṇa* wrote *Rāgamālā* which follows *Ratnākara*. It describes six *Rāgas* and *Rāgiṇīs* as the wives of these *Rāgas* and each one having eight *Rāgaputras* – sons of the *Rāgas*.

King *Mānasiṃha* was a contemporary, who was himself a music scholar and propagated *Dhrupada*. He had given royal patronage to music lovers in his court. The discussions and discourses he had with the music scholars have been compiled in a book ‘*Māna-kutuhala*’ and it has been translated in Persian.

The credit of doing research in the **Khayala** style of singing goes to Sultan Husain Shirki. The khayal singing flourished much during the reign of the last Mughal king Mohammadshah due to the efforts of the two court singers Sadarang and Adarang.

The king *Mānasiṃha* established the first music school in Gwalior after *Takṣaśīlā*, *Nālandā* and others. *Mānasiṃha* composed four *Rāgas* dedicated to his Gujarati wife *Mruganayanī* – *Gurjarī*, *Mālagurjarī*, *Bahulagurjarī* and *Maṅgalagurjarī*.

The Moghul Period

From the beginning of the Moghul period till the time of Aurangzeb, architecture, sculpture, music, languages, art and culture flourished well. India saw political stability for almost three hundred and fifty years. The Moghul kings

encouraged fine arts in the Muslim kingdoms. King *Mānasin̄ha*, Baiju Bawra, *Haridāsa*, *Tānasena* and such others contributed much to the development of music during this period.

A new style developed during this period by the mixing of *Hindustānī* and Iranian styles. By the time the Muslims invaded India, the Iranian music had developed very well and so recognizing the special qualities of the *Hindustānī* style was much easy for them. After getting established in India, the Muslims not only adopted the Indian style of singing on their own, but added beauty to it by linking it to the Iranian music.

Moghul reign in India was established by the Moghul king Babar. He was especially interested in sculpture and literature. He would organize music programs for his soldiers tired from the wars. It was during this time that eroticism entered Indian music. Humayu also appreciated music and had taken the famous Gujarati singer Baijnath Nagar aka Baiju Bawra with him to Delhi and appointed him at a very high post with much respect and felicitation.

Baiju Bawra

Baiju Bawra is the most famous among the singers that lived during Humayu's time. He was born in Champaner of Gujarat. From the incidents with Akbar and Humayu, it can be deducted that his time was from 1480 AD to 1550 AD. It is written in one of the issues of 'Saṅgīta' –

“Baiju is also considered to be one of the disciples of Haridas. According to the well-known historians and novelist Vrundavanlal Verma, Baiju was born around *Vikrama Saṁvat* 1527. Till 1583 he stayed with the king of Gwalior Mansinh Tomar. After the death of Mansinh Tomar in 1583 he left Gwalior and went to Sultan Bahadur Shah in Gujarat, where he composed 'Bahaduri todi'.³⁷ He passed away around *Vikrama Saṁvat* 1602-07.

³⁷Saṅgīta, July, Saṅgīta Masik Patrika, Saṅgīta Prakashan, Hathras (U.P.), 1959 P. 22

Rāmāmātya – Svaramelakalānidhi

Rāma Amātya (1550), a music scholar, who was a minister in the court of the king of Vijaynagar, has written a treatise on Karnatak music, called ‘*Svaramelakalānidhi*’. It has five chapters – *Upodghāta*, *Svara*, *Vīṇā*, *Mela* and *Rāga*. The first chapter *Upodghāta* has introduction. In the next chapter *Svara*, music is divided into *Gandharva* and *Deśī gāna* and the two terms are explained. In this chapter, it is stated that there are seven *Śuddha* and seven *Vikṛta Svaras*. In the chapter on *Vīṇā*, fourteen *Svaras* are shown on the *Vīṇā-daṇḍa*. The chapter *Mela* gives a description of twenty *Thāṭa* with *Śuddha* and *Vikṛta Svaras*. The *Rāga* chapter mentions sixty-three *Janya Rāga* in twenty *Thāṭas*.

After ‘*Saṅgīta Ratnākara*’ written in the thirteenth century AD Indian music got divided into North and South Indian styles, yet the scholars of both styles believe that both follow the heritage of ancient treatises. South Indian music style has been discussed in *Svaramelakalānidhi*. This treatise gives the *Janya-Janaka* style the base of which is the similarity of *Svara* in the *Rāgas*. Thus, in the division of *Rāgas* *Rāma Amātya* is different than the *Rāga Parivāra* style of division.

He believes that there must be seven *Svaras* in each *Mela*. Both the forms of one *Svara* – *Śuddha* and *Vikṛta* - should not be there in one *Mela*. Because of this rule, there are alternative names given to *Svaras* in the South Indian music style, for example, if there are *Śuddha-gāndhāra* and *Antar-gāndhāra* both together in one *Rāga*, then the *Śuddha - gāndhāra* can be called *Pañca Śruti-ṛṣabha*. Besides *Rāma Amātya* and other scholars consider *Kanakāṅgī* or *Mukharīmela* to have *Śuddha -Saptaka*, and yet when practicing, *Malavgaṇḍa-Rāga* (*Bhairavī Thāṭa* of North Indian style) is practiced first. Thus, considering these matters, this treatise describes the rules in a special way.

Akbar

Akbar took the Indian culture and Indian music to new heights by giving royal patronage to many litterateurs and musicians. Akbar was himself very fond of painting and music. He not only appreciated music for its entertainment value, but he also appreciated its religious importance. The influence of his amalgamation of Hindu and Muslim religions can be seen on music of the time. He preserved the Indian *Drupada* style of singing while mixing the Iranian style of singing with Indian style, and thus added to the beauty of music.

Svāmī Haridāsa

Svāmī Haridāsa, a great music scholar, lived in Vrundavan during the reign of Akbar. Akbar called him to the royal court, but he remained away from the court and dedicated to *Banke Bihari – Kṛṣṇa*. The centre of his music was devotion to *Śrī Kṛṣṇa*, even the disciples he taught were devoted to *Śrī Kṛṣṇa*. ‘Śrī Haridāsa ke Svāmī Kunja bihārī’ – these words find frequent mention in the verses written by him. *Svāmī Haridāsa* preserved Indian culture, literature and music through *Vrajabhāṣā* during the period when all these were going through difficult times. Gopal Dutt writes, “*Svāmī Haridāsa* was born in 1537 of the *Vikrama* Era, on the eighth day of the brighter fortnight of the Bhadarva month. He left home at the age of twentyfive and came to reside in Vrundavan, where he was ordained by Svāmī Asudhirji and he started living in Nidhivan. In 1632 of *Vikrama* Era, at the age of 95 Svāmī ji left this worldly existence and vanished into the eternity”.³⁸

Tānasena

Tānasena was born in around the 1500 AD in a small village near Gwalior. He first learned music in a music school and then became a disciple of *Svāmī Haridāsa*. He then served in the royal court of the king of Gwalior. King *Vikramajita* gave him the title of ‘*Tānasena*’. Akbar brought him to his royal

³⁸Saṅgīta, February, Saṅgīta Masik Patrika, Saṅgīta Prakashan, Hathras (U.P.), 1959 P. 20

court as the chief musician. *Tānasena* discussed with other musicians and brought some changes in the rules of singing *Rāgas*. *Tānasena* was a highly accomplished singer. Many scholars believe that he was the composer of ‘*Rāgamālā*’ and the *Śrī Gaṇeśa Stotra*. He passed away in April, 1589 AD.

In his attempt to modify the *Malhara-Rāga*, *Tānā -Rīrī* suggested the use of the soft ‘Ga’ and two *Niṣādas*. It is believed that *Tānasena* got mental peace after this.

Ṣaḍrāga Candrodaya of Puṇḍarika Viṭṭhala –

Puṇḍarika Viṭṭhala wrote four books on music around 1599 AD – 1. *Ṣaḍrāga Candrodaya*, 2. *Rāga Mālā*, 3. *Rāga mañjarī*, 4. *Nartana Nirṇaya*. All these are available in the library of Bikaner.

- *Ṣaḍrāga Candrodaya* - In *Ṣaḍrāga Candrodaya*, Puṇḍarika Viṭṭhala has shown the method of synchronizing the strings of *Vīṇā* and getting 22 *Śrutis* on 52 *Svaras*. In this treatise Puṇḍarika has described 58 *Rāgas* in 19 *Thāṭa*.
- *Rāga Mālā* – (different from the *Rāga Mālā* of Kṣemakarṇa) - In this treatise, the *Vikṛta* kind of *Svaras* like *ekagatika* ‘ni’ and *dvigatika* ‘ni’ are given. Then there is definition of ‘*Vādī*’, *Samvādī*’, ‘*Anuvādī*’, ‘*Vivādī*’, ‘*Graha*’, ‘*Aṃśa*’ etc. *Rāgas* are divided into *Strīrāga*, *Puruṣarāga* and *Putra Rāga*. There are 6 *Puruṣa Rāgas* each one of them have 5 *Putra Rāgas*. Puṇḍarika Viṭṭhala has imagined the forms of the *Rāgas* too in this treatise. In *Rāga mañjarī* too, the place of *Svara* and *Janya Rāgas* are divided into 20 *Thāṭas*.
- *Nartana Nirṇaya* – This is a treatise describing the art of dance.

The *Saptaka* of *Śuddha Svara* given by *Puṇḍarika Viṭṭhala* in his treatises are as per the South Indian style *Mukharī* or *Kanakāṅgī Thāṭa*, while the division of *Rāgas* are according to the North Indian style.

After this Jahangir's period started. He being a romantic, romantic music became more popular. His wife Nurjahan was also very fond of music. They had the best of music scholars in their court. During their time the fusion form of Indian music came into being.

- *Rāga mañjarī* – Compared to other books, *Puṇḍarika Viṭṭhala* has named the *Vikṛta-Svara* differently in *Rāga mañjarī*. Normal 'Ga' and *Kauśikī* 'Ni' has been shown to have *Prathama Gati*, while 'Ga' by the last *Gati* goes up and merges into 'Ma'. Thus, many *Svaras* have been exactly explained.

Besides this, according to him all *Rāgas* are sung on the basis of *Ṣaḍja Grāma*. This treatise gives 20 *Thāṭas* and *Janya Rāgas* of the South Indian style and also some Persian *Rāgas* that are similar to *Hindustānī* music.

Music Treatises of the 17th Century

Somanatha's Rāgavibodha –

During the reign of Jahangir, *Paṇḍita Somanatha* wrote *Rāgavibodha* in 1610 AD (The date is given in this treatise itself as 'Āśvina Śukla Tṛtīyā of 1531 of the Śaka Era). The following descriptions are given in this book –

- Description of different kinds of *Vīṇā*.
- Description of *Rāgas* according to the *Janya-janaka* method.
- Description of putting seven *Śuddha -Svara* on 22 *Śrutis* and, creating 15 *Vikṛta -Svaras*.
- There are 75 *Rāgas* in 23 *Thāṭas*, which include Persian *Rāgas* too.
- *Svara*, *Aṁśa*, *Graha*, *Nyāsa*, time of singing etc. are also described.
- This book follows the South Indian music style.

Saṅgīta Sudhā

Govinda Dikṣita wrote ‘*Saṅgīta sudhā*’ book during period of 1614 AD to 1640 AD, which is based on the South Indian style of music. He has divided the *Rāgas* into – *Grāma Rāga*, *Upa Rāga*, *Sudhā Rāga*, *Bhāṣā Rāga*, *Vibhāṣā Rāga*, *Antar-Bhāṣā*, *Rāgāṅga*, *Bhāṣāṅga*, *Kriyāṅga* and *Upāṅga*. He has given the names of 72 *Melas* and has named it as ‘*Raghunāthamelapaddhati*’. His patron, *Raghunātha Nāyaka*, was the son of the king of Tanjor.

Saṅgīta Darpaṇa

This treatise is written in 1625 AD by *Paṇḍita Damodara*, in which *Rāgādhyāya* and *Svarādhyāya* are given. *Nadotpatti*, *Śruti*, *Svara*, *Grāma*, *Mūrchanā* and 32 *Tānas* are described in this book. It also describes *Svara–Sādhāraṇa*, *Varṇa* and *Alaṃkāra*. In *Rāgādhyāya* *Rāgāṅga*, *Bhāṣāṅga*, *Kriyāṅga*, and *Upāṅga* are also given. He follows *Mātaṅga*, *Śārṅgadeva* and others. The description of *Rāga - Rāgiṇī* is according to the *Śivamata*. He supports *Hanumānamata* also. There are pictures of *Rāga - Rāgiṇī* in this book. *Saṅgīta darpaṇa* has been translated to other languages also. This book follows the North Indian style of music.

The period from 1628 AD to 1658 AD was the period of Shahjaha’s reign. He was an accomplished singer and *Sitāra* player. He respected musicians a lot. During this period music lost its artistic quality and became commercial. Indian music through the courts became a means of entertainment. Thus, it lost some of its beauty.

During the period from 1658 AD to 1707 AD India came under the rule of Aurangajeb, who was a die-hard opponent of music. During this time romance and eroticism had influenced music greatly and Aurangajeb was opposed to it. He was ignorant of the real, form of Indian music. He had only heard the music as presented in the court. So, he had turned against it.

Catvārisacchata Rāganirupam

This treatise is based on the North Indian music style. It has been written by the pseudonym of ‘Nārada’. It describes 10 main *Rāgas* with each one having 5 *Bhāryā* or wives and 4 sons and 4 daughters-in-law. Thus, the *Rāgas* have been given a family and the division is done in that fashion. Since the number of *Rāgas* is very big, the division must have been done in this way. The main 10 *Thāṭas* are – *Śrī*, *Vasanta*, *Pañcama*, *Bhairava*, *Kauśika*, *Negha*, *Nara-Nārāyaṇa*, *Hinḍola*, *Dīpaka* and *Haṃsaka*.

Saṅgīta Pārijāta

This is a treatise written by *Paṇḍita Ahobala*, in around 1650 AD, based on the North Indian music style. In this treatise *Śuddha* and *Vikṛta* -*Svaras* are shown on *Vīṇā* at different places along the length of the strings. It shows that there are 29 *Svaras*. 22 *Rāgas* are described. Twelve *Svaras* - seven *Śuddha* and 5 *Vikṛta* – and 22 *Śrutis* are shown. The group of *Svaras* from which a *Rāga* starts are called ‘*Udgrahakāraka Tāna*’. This treatise has been translated into Persian. *Paṇḍita Ahobala*’s opinion about *Śrutis* is very clear. He says that from the point of view of listening there is no difference in *Svara* and *Śruti*. *Śruti* and *Svara* are both acceptable to the sense of hearing. Just as the snake and snakeskin are not separable, *Svara* and *Śruti* too are inseparable. Different *Śrutis* are used in different *Rāgas* and they become *Svaras* then. Thus, out of these 22 *Śrutis* the *Nāda* that is used is known as the *Svara* and *Anyanāda*: *Śruti*. Thus, this treatise is a systematic and very special treatise.

Hṛdayakautuka –

Two treatises – *Hṛdayakautuk* and *Hṛdayaprakāśa* were brought out in 1660 AD. These are based on the North Indian music style. A new *Mela* – *Hṛdaya Rāga*, has been added to the 12 shown by poet *Locana* and shown here, in which two new *Svaras* have been added – *Tri-Śruti* ‘Ma’ and *Tri-Śruti* ‘Ni’. Like *Paṇḍita*

Ahobala Svara have been shown along the length of the strings of *Vīṇā* at definite places as per measurement.

The information about *Śuddha* and *Vikṛta* -*Svaras* has been given in *Hṛdayakautuka* in the same way as it is given in *Rāga Taraṅgiṇī* (by poet *Locana*).

Hṛdayaprakāśa

This treatise tells at what measured length of the strings of *Vīṇā Śuddha* and *Vikṛta* *Svaras* can be created. It is the same as given by *Paṇḍita Ahobala* in his *Śaṅgīta Pārijāta*. As per *Hṛdayaprakāśa*, while producing the *Shadaj*, one can find the *Tāra Saptaka* at the exact middle of the string of *Vīṇā*, and if one made three parts of the entire length of the string, *Pañcama* of *madhya Saptakaa* can be found at the end of the first part. For example, the *Ṣaḍja* that is produced on a string of 36-inch length, the ‘Sa’ of *Tāra Saptaka* will be found at 18 inches, and the *Pañcama* can be found at 12 inches.

In this way very clear explanations of *Svara*, *Śruti* and the exact places at the *Vīṇā* string for producing *Śuddha* and *Vikṛta* -*Svaras* are given.

Caturdaṇḍī Prakāśikā

This treatise was written around 1660 AD by *Paṇḍita Vyaṅkaṭamakhi*. This is about the South Indian music style. This treatise gives seven *Śuddha* and five *Vikṛta* -*Svaras* of the *Saptaka* and 72 *Thāṭas*, and 484 *Rāgas* from each that, on the basis of mathematical counting.

From the point of view of maths there cannot be more than 72 *Thāṭas* – he proves it. Out of these 72 *Thāṭas* the *Simharava* is his own creation.

Anupa-Saṅgītavilāsa

Paṇḍita Bhāvaḥaṭṭa was in the court of the king of Bikaner, *Anupasiṃha*, who was a contemporary of Aurangajeb. He wrote three books – *Anupa-Saṅgītavilāsa*, *Anupa-Saṅgīta Ratnākara* and *Anupa-Saṅgītāṅkuśa*.

Anupa-Saṅgītavilāsa is influenced by *Śārṅgadeva*. All the technical terms are defined. There are 70 *Rāgas* described in the *Rāgādhyāya* of this book.

Anupa Saṅgīta Ratnākara

In this book too *Bhāvaḥaṭṭa* has taken *Śruti*, *Svara*, *Grāma* , *Mūrchanā*, *Tāna* , *Varṇa*, *Alaṃkāra* etc. from *Saṅgīta Ratnākara* . He has described certain *Rāgas* are described with their different varieties. Many *Dhrupadas* are also given, but their notations are not given.

Anupa-Saṅgītāṅkuśa

In this book *Śrutis* are described and in the *Rāgādhyāya*, *Rāgas* are described.

Rāgatattvavibodha

This book is written at the end of the 17th century AD, by *Paṇḍita Śrīnivāsa* based on the North Indian style of music. It gives definitions, the place of *Svaras* on the string of *Vīṇā* etc. There are four parts of a *Rāga* – the *Svara* with which the *Rāga* starts is called *Udgraha*, and then *Sthāyī*, *Sañcārī* and *Mūkatayī* – these are the four parts of a *Rāga*. There are 12 *Śrutis* described in this book.

Saṅgītanārāyaṇa

Some where between 1730 AD to 1750 AD, a treatise named *Saṅgītanārāyaṇa* was written by Purushottam Mishra. He describes six *Rāgas* - *Bhairava*, *Vasanta*, *Mālava Kauśika*, *Śrī*, *Megh* and *Naṭanārāyaṇa*.

Saṅgīta -Sārāmṛta

During the period from 1763 AD to 1783 AD Tulaji Rao Bhosale wrote this book. It is based on the South Indian style of music and describes *Kanakāṅgai* that in *Śuddha Svara-Saptaka*. One can see the influence of *Saṅgīta Ratnākara* on this book. Seven *Śuddha* and five *Vikṛta Svaras* are described. It gives details of 21 South Indian *Svaras* of *Thāṭas*.

Rāga Lakṣaṇa

This book is of the South Indian style of music. The name of the author is not given in the book or elsewhere. In this book 500 *Rāgas* from 72 *Thāṭas* are given. The *Śuddha Svara Saptaka* has been named *Mukharī*.

Saṅgīta Samayasāra

The king of Jaipur, Savai Pratapsinh wrote this book during the 17th Century AD, on the North Indian style of music. This book is also divided, just like *Saṅgīta Ratnākara* into – *Tālādhyāya*, *Vādyādhyāya*, *Nṛtyādhyāya*, and *Svarādhyāya*. *Saṅgīta Samayasāra* states for the first time that the North Indian style *Śuddha - Svara -Saptaka* is not of Kafi but of Bilaval *Thāṭa*.

Saṅgīta Rāga Kalpadruma

This book on the North Indian style music was written around 1840 AD by *Kṛṣṇānanda Vyāsa* and describes quite a few *Drupada*, *Khayal* and *Gīta* etc. No notations are given for these. *Śrī Kṛṣṇānanda Vyāsa* approves of Bilaval *Thāṭa* for *Śuddha -Saptaka* in the North Indian style of music. He has divided the *Rāgas* as per the *Hanumānamata*. There is much about dance and rhythm instruments in this book.

After Aurangajeb the Moghul reign declined. After a lot of turbulence music once again reclaimed its importance.

The *Drupada* singers of the middleages stated four kinds of *Bani* following the ancient *Gītaibheda* – 1. *Gauḍī*, 2. *Dagar*, 3. *Nauhar*, 4. *Khandar*

The propagator of Gaudibani was Tānasena, while Dagar was propagated by Brijchand, Nauhar by Shrichand and Khandhar was propagated by Samokhkhān Sinh. As *Drupada* singing lost its charm. Khayal singing based on different bani, became popular. Singing then resulted in different Gharana or families – Gwalior Gharana, Agra Gharana, Kirana Gharana, Patiyala Gharana, Jaypur Gharana, Muradabad Gharana, Sikandarabad Gharana etc.

Nagmat-e Asafi

Mohammad Raza wrote this book in 1813 AD, during the reign of the Nawab of Ayodhya Asaf ud-Daula. Instead of following the *Rāgas* as per the practice being followed since the Middle Ages, Mohammad Raza devised his own way of dividing the *Rāgas* and he divided the main six *Rāgas* into six sub-*Rāgas*. Mohammad Raza writes that this book was written after a discussion in the music conference of artists and scholars of music, held in Ayodhya under the patronage of the Nawab of Ayodhya Asaf-ud-Daula. This book gives a lot of information about *Rāgas* that proves useful even till date.

Books by King Surendra Mohan Tagore

Sir Surendra Mohan Tagore, a Bengali musician and scholar published some books on music, in Bangali and English during the period from 1875 AD to 1900 AD –

1. *Saṅgītasāra* (Bengali)
2. *Kathā Kaumudī*
3. *Yantrakṣetra Dīpikā*
4. Universal history of music in India
5. *Hindustānī* music from various authors
6. The Musical Scale of the Hindus

Some English scholars have also learned our music and written books on Indian music. Among them the books written by William Jones, Dr. Griffiths. A. H. Fox, Strangways, Captain Williad and E. Clements are noteworthy.

In 1895 AD, Sadik Ali Khan published ‘Sara-maya-Isharat’ and ‘Kanun Mausiki’ in Urdu.

Conclusion:

The age of Veda is called an epic time which is the root of Indian Cultural heritage. The flow of every art is starting from that Gangotri called Vedic era. After that Brahmanas, Aranyakas, Upanisads and Sutra Granthas were there. Puranas also carries music and its glory to the next era. Ramayana, Mahabharata and Natyasastra are also important parts for carring the seeds of classical music. Sanskrit treatises with definitions started after this. Political issues and British rules made this flow slower but again Indian culture strongly made its glory fullfledge. After this came the era of devotional music, that gave music a unique devotional color. Many music artists came forth in the 19th century, like – *Paṇḍita* Adityaramji, Maulabaksh, Rahimakhan, Chandrababha, Ghanshyamlalji, Śrī Bhavani Rao Pingale, Amirkhan, Didarbaksh Khudabksh, Faij Ahmedkhan, Ghasit Khan, Gangaadhar, Kanji Bhatt, Dahyalal Shivram, Mankunvar and others. In the 19th century two great personalities entered in this field and given notation system. They are **Pt. Viṣṇu Digambara Paluskar** and **Pt. Viṣṇu Narāyaṇa Bhatkhande**.

In the selected treatise for the research work is the Sanskrit text written by Pt. Bhatkhande. Starting from ancient treatises *Paṇḍitaji* has given the current music in the form of Lakshya Saṅgīta. Thus, this treatise is selected for the research work. In this first chapter the journey of Music in India from *Ādikāla* to 19th century AD and the introduction of Sanskrit text on music for the said period, is given.
