

Vol 5 Issue 11 August 2016

ISSN No : 2249-894X

*Monthly Multidisciplinary
Research Journal*

*Review Of
Research Journal*

Chief Editors

Ashok Yakkaldevi
A R Burla College, India

Ecaterina Patrascu
Spiru Haret University, Bucharest

Kamani Perera
Regional Centre For Strategic Studies,
Sri Lanka

Review Of Research Journal is a multidisciplinary research journal, published monthly in English, Hindi & Marathi Language. All research papers submitted to the journal will be double - blind peer reviewed referred by members of the editorial Board readers will include investigator in universities, research institutes government and industry with research interest in the general subjects.

Regional Editor

Manichander Thammishetty
Ph.d Research Scholar, Faculty of Education IASE, Osmania University, Hyderabad.

Advisory Board

Kamani Perera Regional Centre For Strategic Studies, Sri Lanka	Delia Serbescu Spiru Haret University, Bucharest, Romania	Mabel Miao Center for China and Globalization, China
Ecaterina Patrascu Spiru Haret University, Bucharest	Xiaohua Yang University of San Francisco, San Francisco	Ruth Wolf University Walla, Israel
Fabricio Moraes de Almeida Federal University of Rondonia, Brazil	Karina Xavier Massachusetts Institute of Technology (MIT), USA	Jie Hao University of Sydney, Australia
Anna Maria Constantinovici AL. I. Cuza University, Romania	May Hongmei Gao Kennesaw State University, USA	Pei-Shan Kao Andrea University of Essex, United Kingdom
Romona Mihaila Spiru Haret University, Romania	Marc Fetscherin Rollins College, USA	Loredana Bosca Spiru Haret University, Romania
	Liu Chen Beijing Foreign Studies University, China	Ilie Pinteau Spiru Haret University, Romania
Mahdi Moharrampour Islamic Azad University buinzahra Branch, Qazvin, Iran	Nimita Khanna Director, Isara Institute of Management, New Delhi	Govind P. Shinde Bharati Vidyapeeth School of Distance Education Center, Navi Mumbai
Titus Pop PhD, Partium Christian University, Oradea, Romania	Salve R. N. Department of Sociology, Shivaji University, Kolhapur	Sonal Singh Vikram University, Ujjain
J. K. VIJAYAKUMAR King Abdullah University of Science & Technology, Saudi Arabia.	P. Malyadri Government Degree College, Tandur, A.P.	Jayashree Patil-Dake MBA Department of Badruka College Commerce and Arts Post Graduate Centre (BCCAPGC), Kachiguda, Hyderabad
George - Calin SERITAN Postdoctoral Researcher Faculty of Philosophy and Socio-Political Sciences Al. I. Cuza University, Iasi	S. D. Sindkhedkar PSGVP Mandal's Arts, Science and Commerce College, Shahada [M.S.]	Maj. Dr. S. Bakhtiar Choudhary Director, Hyderabad AP India.
REZA KAFIPOUR Shiraz University of Medical Sciences Shiraz, Iran	Anurag Misra DBS College, Kanpur	AR. SARAVANAKUMARALAGAPPA UNIVERSITY, KARAIKUDI, TN
Rajendra Shendge Director, B.C.U.D. Solapur University, Solapur	C. D. Balaji Panimalar Engineering College, Chennai	V.MAHALAKSHMI Dean, Panimalar Engineering College
	Bhavana vivek patole PhD, Elphinstone college mumbai-32	S.KANNAN Ph.D , Annamalai University
	Awadhesh Kumar Shirotriya Secretary, Play India Play (Trust), Meerut (U.P.)	Kanwar Dinesh Singh Dept.English, Government Postgraduate College , solan

More.....



EVOLUTION OF VEDIC MUSICAL NOTES

Gopikrishna K G

Dept of Fine arts and Music , Karnatak University,
Dharwad, Karnataka.

ABSTRACT

Musical notes as we observe today are not the same as were introduced in the beginning. They have passed through different stages of development. Many Rishis, scholars and lovers of music have played a notable part in their development. We owe a lot to innumerable master musicians for the ceaseless efforts they made to improve upon notes by continuous practice and experimentation under difficult circumstances.

KEYWORDS : *stages of development , Rishis, scholars .*

INTRODUCTION

Originally, man used to express his inner feelings with the help of different organs of his body. Gradually, he learnt to communicate his feelings and desires with the help of sound from his mouth even though no language had been evolved for the purpose. The basic sounds then produced were aa, ee, o etc. These basic sounds or notes were soon transformed into vowels, which in turn, provided a base for the development of consonants which could not be pronounced without the help of vowels.

VEDIC NOTES

At the time of composition of the Vedas and recitation of Ved Mantras, the Rishis felt the need for rise and fall of pitch of shrutis and swaras-such as aa, ee, a, o etc. They, therefore, introduced one note, to start with, for musical expression, as is found in many Vedic Granthas.

Tan Swar means elongation of sound. The Rishis adopted that swar at the time of Pranayam which involved breathing in, holding the breath as long as possible and



then breathing out. At the time of breathing out, they (Rishis) pronounced O.....m-naturally and spontaneously. That was called Tan Swar or Omkar. Om also symbolized God-the omnipotent and the omnipresent. Thus they started their preachings (Pravachan) or chanting of Ved Mantras by invoking the blessings of Om (Bhagwan). It contained one shruti. The following quotations from Vedic Granthas will be of interest:

*TanoPraneshamBrahanswarah:
Tan Evagadopagdanaam:*

The Rishis divided Pranayam into three parts, namely,

- 1.Stands for breathing in.
- 2.Means holding the breath inside
- 3.Stands for breathing out slowly.

We can equate 1 with descent and 3 with ascent.

The following vowels (swara) represent the natural and spontaneous sounds which a toddler produces from her/his mouth:-

Aa Ee Uoo O Ae

PravachanSwara differs from Tan Swara. It means pronunciation of words in a systematic form. It contains three shrutis. There is not much fluctuation in sound in the case of Tan Swar.

One note continued to be sung for a long time. However, as a result of experimentation and with natural development of wisdom and knowledge, Rishis introduced two notes for better performance. They were called Udatta and Anudatta. The former was sung at high pitch and the latter at low pitch.

These two notes remained quite popular for a long time. However, experienced scholars felt difficulty in distinguishing Udatta from Anudatta. They felt it desirable to demarcate one from the other clearly. To do that, they added one more note between the Upper Octave Note (Udatta) and the Lower Octave Note (Anudatta) and called it Swarit Note.

The following extract from Ashtadhiayi is relevant:

- (1) Udatta is spoken at high pitch.
- (2) Swarit is spoken normally.
- (3) Anudatta is spoken at low pitch.

Thus came into being three notes-Udatta, Swarit and Anudatta. Udatta was recited at high pitch. A symbol of a small vertical line marked over the word indicated that that word was to be pronounced at high pitch. An horizontal line under the word was a symbol for pronouncing that word as low pitch. These symbols were used in the Rig Veda, the Yajur Veda and the Atharva Veda.

There was no symbol for recitation of Swarit note. It was meant for reciting in normal course. It combined Udatta and one and a half matras of Anudatta.

In the Sam Veda, numerals 1, 2 and 3 are used to denote the duration of notes (time). These three notes were used at the time of recital of Ved Mantras. The Rishis usually recited them on the basis of these three notes. However, on occasions of important Yagyas, Ved mantras were recited by musicians (gandharvas). For such occasions, a Gandharva Veda-also known as Sam Veda was written. The Sam Veda includes a substantial number of Ved Mantras apart from the mantras in praise of God borrowed from the Rig Veda. Musicians could sing them very well. But to make them sweeter and more enhancing, the Rishis used numerals 1, 2 and 3 as symbols on the Mantras in the Sam Veda to pause, to raise or to lower the pitch in conformity with the musical sound. That made their recitation more interesting and exquisitely absorbing. During the performance of Yagyas, the musicians would recite mantras from the Sam Veda and the instrumentalists used to play on musical instruments to produce harmony and concordance. That is why Sam Veda was also named as Gandharva Veda.

Sam Veda uses the numerals 1, 2 and 3 to denote pitch and duration of notes for purposes of recitation of mantras. They are as under:

1. Stands for one matra of time.
2. Stands for two matras of time.
3. Stands for three matras of time.

These symbols were used on Udatt, Anudatt and Swarit notes also.

Many scholars believe that the Rig Veda, the Yajur Veda and the Atharva Veda only are the basic Vedas. They exclude the Sam Veda from the list.

The Rig Veda is a treasure of knowledge (gyan). The Yajur Veda throws light on duties (KaramKand) of all concerned. The Atharva Veda deals with Ayurveda, Building construction, agriculture, Science and general behaviour of mankind the Sam Veda, however, prescribes methods of recitation of Ved Mantras in praise of Almighty God.

The Sam Veda appeared long after the appearance of the Rig Veda, the YajurVed and the Atharva Veda. It is a collection of mantras dealing with the worship of God. It also contains mantras for offering prayers to the Almighty which have been taken from the three Vedas mentioned earlier with the addition of some new ones. They are all in musical form. In addition to the symbols of 'vertical line' and 'horizontal line' which we find in the Rig Veda, the Yajur Veda, and the Atharva Veda, we come across new symbols in the form of numbers 1, 2 and 3 in the Sam Veda. The symbols of vertical line and horizontal line were used to indicate the pitch of notes; the new symbols symbolized their duration or their shortening and prolongation in recitation. Thus mantras in the Sam Veda began to be recited with time, melody and rhythm. That too was done in chorus singing-singing by males, females of all ages and teen-aged children together-which produced tuneful, melodious and harmonious music with the result that the participants as well as the audience felt spell-bound and over-whelmingly entranced in the meshes of sweet music.

It was on the 7th April 1970, that I organized an Akhand Path (Continuous Recitation) of the four Vedas in Maharishi Daya Nand Vedmandir, Sapt Sarovar, Haridwar, on the bank of the Ganges. That Yagya was completed in seventy-two hours. The main attraction of that Yagya was a team of two brothers of Rig Vedis-Bhaal Chander Ganga Dhar and Raghu Nath Pandey-who recited the Rig Veda by heart. They would recite the Ved Mantras for three hours at a stretch in the morning and again for three hours in the evening. Simultaneously, at the end of each Mantra, they would make the Yagyaman offer ahuti in the HawanKund. Their method of recitation was sweet, enchanting and rhythmic. That could cast a spell on the minds of the audience who felt for once as if they were listening to the chantings of Ved Mantras by learned and talented Rishis of yore. There was no indication, whatsoever, of their using any note other than the three notes mentioned above.

The goes to prove that the Ved Mantras were sung on three notes only. Even today they are sung on those three notes. That also shows that the additional musical notes that are used today were developed later.

The Rishis continued to recite Richas (mantras) from the Rig Veda, Yajur Veda and Atharva Veda on the basis of three notes, namely, Udatta, Anudatta and Swarit for a pretty long time. To make the recitation of those richas more fascinating, Sam Veda was brought in. Sam Veda has only a few mantras of its own. All the remaining mantras have been reproduced from the other Vedas. Symbols 1, 2 and 3 have been used in the Sam Veda on mantras. These symbols denote matras. For example, symbol 1 stands for two matras, symbol 2 indicates three matras and symbol 3 stands for four matras, for the letters on which such symbols stand have one matra of their own.

If symbol 1 stands on an alphabet ka (ka) it means that ka has one matra of its own. It has one more matra because of symbol 1 on it. That would mean that ka has two matras. Similarly, ka will have three matras if it bears symbol 2 on it and four matras if symbol 3 stands on it. That is why before reciting matras from the Sam Veda, we will have to keep in mind the Veda Patha of that Veda. Because if the matra of symbol 1 stands on the letter of Udatt, then that letter will have to be recited similarly on Udatt. If there is any matra on the letter for Anudatt, then that matra should also be recited on Anudatta. It is,

therefore, very essential to know the correct method of recitation of the principal Vedas, namely the Rig Ved, the Yajur Veda and the AtharvaVed before reciting the Sam Ved.

Note: The Vedas were revealed to the Rishis in Kashmir in about 6,000 B.C. For chanting of those Vedas, the Rishis fixed the symbols for Udatt, Anudatt and Swarit as included in the Kashmiri Path of the Vedas. They are as under:

Udatt : A vertical line on (1) the vowels.

Anudatt : A horizontal line (-) under the vowels.

No symbol was prescribed for Chanting swarit notes.

These two symbols are very useful for purposes of music. They are called notations. The musician raises or lowers his voice, while singing, on the basis of these symbols or notations. That is considered very essential and useful in musical language. Staff notation too was formed on the basis of that musical notation.

In the sam Veda, numbers 1,2 and 3 have been used to symbolize lengthening or shortening of the sound on the basis of matras. But the symbols now used in the Vedas are not suitable for musical purposes. They are, in fact, incorrect and impure for that purpose. Several learned men have interpreted that the symbol of vertical line on a vowel stands for Anudatt note and not for Udatt note. Some have even interpreted that this symbol (vertical line on a vowel) stands for a Swarit note. They also interpret the numbers 1,2 and 3 used in the Sam Veda as symbols for Udatt, Anudatt and Swarit respectively and use them accordingly. All these symbols are unsuitable for purposes of chanting musically. It appears that the symbols used for the first time when the Vedas were revealed in Kashmir, were suitable for music. But, later, learned men who specialized in the study of the Vedas introduced changes to suit their own objects. That made the chanting of the Vedas all the more difficult. This is, of course, a controversial point and those proficient in Sanskrit alone can throw further light on it. However, we can say for certain that from musical point of view the later interpretations made were not appropriate.

The Vedas were written in Sanskrit. They were, therefore, recited in that language; but it was difficult for common people to pronounce the vowels and consonants in Sanskrit. Consequently, a method of pronouncing vowels in one shruti and in three shrutis and consonants in one shruti was adopted.

BIBLIOGRAPHY

- 1.Music and musical thoughts in early India, Lewis rowell, 1992
- 2.The musical heritage of india, M.R. Gautam, 2001
- 3.Evolution of Raga and Tala in Indian music, M.R. Gautam, 1988

Publish Research Article

International Level Multidisciplinary Research Journal

For All Subjects

Dear Sir/Mam,

We invite unpublished Research Paper, Summary of Research Project, Theses, Books and Books Review for publication, you will be pleased to know that our journals are

Associated and Indexed, India

- ★ Directory Of Research Journal Indexing
- ★ International Scientific Journal Consortium Scientific
- ★ OPEN J-GATE

Associated and Indexed, USA

- DOAJ
- EBSCO
- Crossref DOI
- Index Copernicus
- Publication Index
- Academic Journal Database
- Contemporary Research Index
- Academic Paper Database
- Digital Journals Database
- Current Index to Scholarly Journals
- Elite Scientific Journal Archive
- Directory Of Academic Resources
- Scholar Journal Index
- Recent Science Index
- Scientific Resources Database

Review Of Research Journal
258/34 Raviwar Peth Solapur-413005, Maharashtra
Contact-9595359435
E-Mail-ayisrj@yahoo.in/ayisrj2011@gmail.com
Website : www.ror.isrj.org