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उच्चनीचस्य यन्मध्ये साधारणमिति श्रुतिः ।
तं स्वारं स्वारसंज्ञायां प्रतिजानन्ति शैक्षिकाः ॥

(I. viii. 2, 7)

It speaks of the seven notes in music which are the same as the modern ones, *ṣaḍja*, *ṛṣabha*, *gāndhara*, *madhyama*, *pañcama*, *dhaivata* and *niṣāda*.

षड्जश्च ऋषभश्चैव गान्धारो मध्यमस्तथा ।
पञ्चमो धैवतश्चैव निषादः सप्तमः स्वरः ॥

(I. ii. 5)

For the *Sāmaveda* seven notes are enunciated namely *kruṣṭa*, *prathama*, *dvitīya*, *trītiya*, *caturtha*, *mandra* and *atisvārya* in the descending order of pitch as can be seen from the level of the place of origin assigned to them namely the head, forehead, eyebrows, ears, throat, chest and heart respectively.

ऋष्टस्य मूर्धनि स्थानं ललाटे प्रथमस्य तु ।
श्रुवोर्मध्ये द्वितीयस्य तृतीयस्य तु कर्णयोः ॥
कण्ठस्थानं तु तुर्यस्य मन्द्रस्योरसि तूच्यते ।
अतिस्वारस्य बीचस्य हृदि स्थानं विधीयते ॥

(I. vii. 1-2)

The correspondence between the notes in secular music and those in sacred music is also given.

यः सामगानां प्रथमः स वेणोर्मध्यमः स्वरः ।
यो द्वितीयः स गान्धारस्तृतीयस्त्वृषभः स्मृतः ॥
चतुर्थः षड्ज इत्याहुः पञ्चमो धैवतो भवेत् ।
षष्ठो निषादो विज्ञेयः सप्तमः पञ्चमः स्मृतः ॥

(I. v. 1-2)

According to this, the *sāman* notes are equivalent to *madhyama*, *gāndhara*, *ṛṣabha*, *ṣaḍja*, *dhaivata*, *niṣāda* and *pañcama*. This shows four things namely (1) that the *sāman* chant is heptatonic, (2) that it has a descending scale, (3) that this scale starts with *madhyama* and ends with *pañcama*, and (4) that all the *svaras* in it are not in descending order of pitch, but the latter chord is *akra* being *Sa Dha Ni Pa*.

The seven notes are stated as arising from the three basic accents, *Ni*

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and *Ga* from *udātta*, *Ri* and *Dha* from *anudātta* and *Sa*, *Ma* and *Pa* from *svarita*,

उदात्ते निषादगान्धारावनुदात्ते ऋषभ धैवतौ ।
स्वरितप्रभवा स्येते षड्जमध्यमपञ्चमाः ॥

(I. viii. 8)

an idea which we find in the other *sikṣās* also like the *Yājñavalkya*⁵ and the *Pāṇinīya*,⁶ though the *Māṇḍūkī* makes a different allotment namely *Sa* to *anudātta*, *Ri* to *svarita*, *Dha* to *pracita* and *Ni* to *uddāta*.⁷

Now we may examine the observations of the *Nāradyāsikṣā* stated above and see how far they are in agreement with the statements in other works and with actual practice.

If the *svarita* is the *sādhāraṇāśruti* between *udātta* and *anudātta*, it will be the accentless form which is but one, and the different varieties it is said to have will be unaccountable. It is actually a falling accent marking the transition from an accented to a toneless syllable, and it generally follows the *udātta* to the rise of which its fall corresponds in pitch.⁸ *Pracaya* is the indefinite pitch to which the *svarita* descends and is actually the toneless state.

The distribution of the seven musical notes among the three Vedic *svaras* shows the following facts:

(1) The *svaras* arising from a particular accent are consonants of each other or *saṁvādins*. Thus *Ga* and *Ni* with their source in *udātta* are consonants; so too *Ri* and *Dha* with their source in *anudātta*. *Sa*, *Ma* and *Pa* with their source in *svarita* have the relation of fourths between the first two and of fifths between the first and third.

(2) The notes under each accent have the same *śruti* value. *Ri* and *Dha* are of two *śruti* intervals each, *Ga* and *Ni* are of three *śruti* intervals each and the other three are each of four *śrutis*. The common view recorded in the statement —

चतुश्चतुश्चतुश्चैव षड्जमध्यमपञ्चमाः ।
द्वे द्वे निषादगान्धारी त्रिस्वी ऋषभ धैवतौ ॥

in works like the *Śaṅgitaratnakāra* may be noted in this connection.

(3) The lower tetrachord and the upper tetrachord in the Octave are

symmetrical in that the four notes in each have as their source *svārīta*, *anudāṭṭa*, *udāṭṭa* and *svārīta* in order.

S	A	U	S		S	A	U	S
—	—	—	—		—	—	—	—
Sa	Ri	Ga	Ma		Pa	Dha	Ni	Sa

Here although the notes in the upper tetrachord are of higher frequencies than in the lower tetrachord, we may take the alignment as indicative of the relative intervals alone and not of the absolute frequencies. But there is another factor which raises difficulties namely the value of *svārīta*. This *svāra* occurs in the beginning as well as the end of each tetrachord and it may be asked how the same Vedic accent can have two different values. The matter is further complicated by these two values being widely different from each other, one below *anudāṭṭa* and the other above *udāṭṭa*. We have to find the solution for this by examining the nature of *svārīta*. As is generally understood *svārīta* is a combination of *udāṭṭa* and *anudāṭṭa*, the first being the former part and the second the latter.⁹ But in actual practice, sometimes the *udāṭṭa* part rises higher and the *anudāṭṭa* part falls lower, particularly when the *svāra* is long (*dīrgha-svārīta*). These are respectively known as *udattatara* and *anudattatara*. The first *svārīta* in the tetrachord can be taken as corresponding to the latter and the second *svārīta* to the former. A steady rise in the frequencies from one note to another in the tetrachord can thus be noted and the anomaly that the *svārīta*, which the grammarian considers as in between the *udāṭṭa* and *anudāṭṭa*, as figuring beyond its position be explained. It is this condition of the *anudāṭṭa* appearing higher when considered in relation to the preceding note that is perhaps referred to in works like the *Saṃhitopaniṣad Brāhmaṇa*¹⁰ that in several chants of the *Sāmavada*, as for instance in the *Parka* hymns, the syllable marked low is sung high.

The *Pāriśikṣā* of the *Yajurveda* has a different allocation of the musical notes among the Vedic accents. *Ṣaḍja* and *ṛṣabha* belong to *anudāṭṭa*, *gāndhāra* and *madhyama* to *udāṭṭa* and *pañcama*, *dhaivata* and *niṣāda* to *svārīta*, perhaps considering the rise in frequency alone, but even here it may be noted that the *svārīta* is taken as above the *udāṭṭa*.

(4) We are not able to get a satisfactory explanation for the *vakratva* or irregular descent in the latter chord as *Sa Dha Ni Pa*. Perhaps a change had undergone either in the *Sāman* singing or in the secular scale in the region the music of which is represented in the *Nāradyāśikṣā* at the time when it was written where the sixth and seventh notes in the *Sāman* chant were equivalent to *dhaivata* and *niṣāda* respectively. It may also be that since according to several texts, the first five notes (*ṣaḍja* to *pañcama*) were substantive in *Sāman* and the last two optional,¹² variation in the latter was permitted.

NOTES

1. Siddheswar Varma, *Critical Studies in the Phonetic Observations of Indian Grammarians*, (Reprint) 1961, Delhi, p. 11.
2. *Nārādīyaśikṣā* with the commentary of Bhaṭṭaśobhākara, Datia, p. 43.
3. Ibid., p. 43. स्वरितात् पराणि स्वरितान्येव प्रचयसंज्ञानि, प्रचये परतः स्थिते स्वरितस्याह्वनान्निघातः ।
4. Ibid., pp. 47-49. The whole of the first Kaṇḍikā in the second Prapāṭhaka is devoted to the exposition of this.
5. *Śikṣāsamuccaya*, Benaras, 1889, p. 2.
6. Ibid., p. 379.
7. Ibid., p. 414.
 द्वितीयं स्वरितं प्राहुः षष्ठः प्रचित उच्यते ।
 उच्चं विद्यान्निषादं तु नीचं षड्जमुदाहृतम् ॥
8. Macdonnel, *Vedic Grammar*, p. 77.
9. There is difference of opinion among phoneticians as to the relative proportion of *udātta* and *anudatta* in *svarita*, but we need not consider this here.
10. cited by Siddheswar Varma, op. cit., p. 161.
11. Ibid., p. 156.
12. A.H. Fox Strangways, *The Music of Hindustan*, Oxford, 1914, p. 264.