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A brief description of Naradiya Shikha

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Abstract

Naradiya Shiksha is the basic text of music science. Knowing which, we can know the basic secret of our pronunciation and music. Here, what are the basic elements of this book, an attempt has been made to render it how every person of modern society will be benefited. Everyone is asking questions to know. But not everyone has the power to answer. This Granth is capable of answering every basic question. In this, an attempt has been made to answer those questions in a simple and beautiful way.

Keyword: Musicology, hypnosis from music, human life, different vowels

1. Introduction

This part of 'Veda', known as intonation ('Shiksha') reveals the place (of pronunciation) of letters and efforts (made for producing sound), it examines different and various notes, with division of prominent properties of phonetic elements and it also decides duration (measure) or time period of a 'Matra'. It has been depicted as nose (smelling organ) of 'Vedas', as stated in dictum- 'Science of intonation may be perceived as organ of smell'. Gracefulness of nose shows smoothness (beauty) of face. Hence knowledge of science of intonation is essential (non avoidable) to protect desirableness of 'Vedas'. Science of intonation varies for each 'Veda'. 'Samaveda' has three treatises of intonation- 'Naradiya', 'Gautamiya' and 'Lomashiya'. It is famous in all three realms that sage 'Narada' used to sing collective virtues of God Supreme, Verses of 'Samaveda' uninterruptedly (continuously), while playing a lute. Same sage 'Narada' has created this treatise of intonation for 'Samaveda', and also stated some characteristics of temporal singing.

This treatise of intonation is composed of two 'Prapathaka' (chapters) and sixteen parts. Several topics have been deliberated on in it extraordinarily- places (of pronunciation) of letters, touching of particular place (in mouth), efforts (for pronunciation), several divisions in spirit of prominent properties of phonetic element, method of direction of notes on fingers, their necessity, determination of duration (time period) of 'Matra', rules for master and pupil, having healthy (wholesome) food for proper pronunciation of 'Vedas', necessity of protection of notes, according to one's branch (sect), attainment of merit till easy (ready) achievement of realm of 'Brahma' with proper application of 'Vedas', etc.

2. Sama & Archika swara Laxanam

After looking into notes of 'Saman', I (proceed to) state three accents, the acute accent, grave accent and circumflex accent, in the scripture, known as 'Archika' (compendium of 'Richa' verses), beginning with 'Agha Ayahi' etc. 'Prachaya' has not been stated separately, due to reason of wish to convey absence of it being another (a different) accent. Same is stated- 'Prachaya' (tone occurring in a series of unaccented syllables following a 'Svarita') is like 'Udatta' (acute accent), and in high tone, hence is said to be 'Udatta'. An accent being in succession (coming after) to 'Svarita' (circumflex accent) is known as 'Prachaya'.

Jatyah Kshipro-abhinitah Tairovyanjan meva Ch.
tirovramah prashishtah padavrittashcha saptamah.

This has been explained in 'Nigada' (clear by mere mentioning).

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2.1. Jatyah

There are 'Svarita' accents of seven kinds, like 'Jatya', and characteristic of 'Jatya' is stated- 'A' 'Svarita', that has either letter 'Ya' or 'Va', and is devoid of an 'Udatta' accent afterwards, is known as 'Jatya Svara'. It is combined with letter 'Ya', in 'Sajatyena', and with letter 'Va' in 'Bhurbhuvavah'.

2.2. Kshaipra

Whenever two letters 'I' and 'U', in 'Udatta' accent, join with a letter 'Aa', in the beginning of a (subsequent) word, in 'Anudatta' (grave accent), letters 'Ya' or 'Va' are formed, and these (so formed) are in 'Svarita' accent. This is a characteristic of 'Kshaipra'. Letters 'I' or 'U' should be in 'Udatta' accent, and letter 'Aa' should be in the beginning of (next) word, in 'Anudatta' accent, it is a 'Svarita' accent after the resultant 'Ya' or 'Va' letter (due to such conjunction or alliance), and it is known as 'Kshaipra' accent. Its examples are 'Shrushti'+ 'Agne' = 'Shrushtyagne' ('Samaveda Purva Archika' 2.1.10), 'Vidu' + 'Anga' = 'Vidvanga' for letter 'Va'.

2.3. Abhinihitah

There is a letter, either 'E' or 'O', in 'Udatta' accent, followed by a letter 'Aa', in 'Anudatta' (grave accent), and where letter 'A' is struck down, and is transgressed in letter 'E' or 'O', in 'Samhita' (where two letters come too near), it is known as 'Abhinihita'. Example is- 'Te' + 'Amanvat' + 'Tasmantvat' ('Samaveda Purva Archika' 7.3.5) etc.

2.4. Tirovyanjanam

It is (found) in many a place, in 'Svarita', ahead of an 'Udatta' accent, hence it is known as 'Bahusvara', it is also all 'Bahusvara', in sentiment of 'Rigveda' and 'Yajurveda'. It sounds like an 'Udatta' accent, commonly, leaving away resounding, and concealed, such a 'Tirovyanjan' (concealed) is stated as 'Tairovyanjana'. Examples- There is syllable 'Ye' in 'Utaye' ('Samaveda Purva Archika' 3.9.2), 'Vitaye' ('Samaveda Purva Archika' 1.1.1) etc.

2.5. Tiroviramah

A word beginning with 'Upasarga' (preposition, affix) is understood with the 'Avagraha Sutra' 'Upasargadh'. Word 'Avagraha' means separation of a compound word into its component elements, as shown in 'Pada-patha' of 'Vedic Samhita', separation of 'Upasarga' happens here, and a 'Svarita' (circumflex accent), after it is known as 'Tirovirama'. It is so (named) with disappearance of 'Virama' (a pause or stop at end of a word). The 'Upasarga', here, is in 'Udatta' accent. Example - 'Vishkabhite', 'Vi skabhite' ('Samaveda Purva Archika' 4.8.9).

2.6. Prashilshta

When a letter 'I' in 'Udatta' accent joins with (another) letter 'I' in 'Anudatta' accent, it should be understood as 'Prashilshta Svarita'. Its example is- 'Adha Hi Indra'- 'Adhaheendra' ('Samaveda Purva Archika' 4.2.8), where there is a combination of two 'I', in 'Udatta' and 'Anudatta' accents (each).

2.7. Vishlishatam

Alliance (conjunction) between 'Udatta' and 'Anudatta' accents yields a 'Svarita' accent. If both the letters are that of 'Ach' (vowels 'a', 'I', 'U', 'Ri', 'Lri', 'E', 'O', 'Ai' and 'Au'), in 'Udatta' and 'Anudatta', there is an alliance with addition

of two letters (vowels), here (resultant) in 'Svarita' accent. Hiatus of 'Sanhita' is non-contact, except in 'Sandhi' (alliance), and if there is 'Padavritta' (component elements of a verse) in it, then it is characteristic of 'Padavritta'. Example- 'Ka Eem Veda' ('Samaveda Purva Archika' 4.1.5). Here, in alliance between letters 'Aa' and 'I', next to letter 'Ka', appearance of letter 'E', which was normal, does not happen here. It remains disunited (separated).

3. Svarita laxanam

It is explained, i.e. clear by mere mentioning. Thus have been stated characteristics of specific 'Svarita'. Characteristic of common (general) 'Svarita' is stated- If any letter, other than 'Jatya' etc, situated before a letter in 'Udatta' accent, becomes 'Svarita' with next letter, this is nature (standard) for a 'Svarita' accent. This is a characteristic of common 'Svarita' accent.

4. Kampalaxanam

Characteristic of 'Kampa' (vibration of larynx that produces sound) is stated now- Four number of 'Svara' or 'Svarita' (circumflex accent) support 'Kampa' (tremulous or thrilling pronunciation), as stated in scriptures. (one) initial word ending in vowel 'I', and next word beginning with vowel 'U', (two) vowel 'U' on both sides, in culmination of first word as well as in beginning of second word, (three) vowel 'O' (in culmination of first word) (four) in case of alliance ('Sandhi') of letters (vowels). Examples, respectively are- 'Pahyuta', 'Shagdhushu', 'Juhvomama' and 'Abhyas rshanapachyutah'. There is separate (distinct) direction even in case of 'Sandhi' (union) in case of vowel 'O'.

Arrangement of being short or long, in all four 'Kampa' is stated-

4.1. Hraswakampa

Example of 'Hrasva' (short) 'Kampa' is 'Pahyuta Dvitiyaya'. Examples of 'Dirgha' (long) 'Chatushtaya' (group of four) have been stated in source itself. These are- 'Pahyuta' ('Samaveda Purva Archika' 1.4.2), 'Upatva Juhvomama' ('Samaveda Uttara Archika' 15.3), 'Shagdhushu' ('Samaveda Purva Archika' 3.2.1), 'Bhadrastrasamanya3dishah' ('Samaveda Uttara Archika' 11.4), 'Ritasy Pathya3anu' ('Samaveda Uttara Archika' 16.2), 'Mana Indrabhya3dishah' ('Samaveda Purva Archika' 1.4.4), these examples are also for those where letters are in alliance. There is 'Kampa' in 'Dvitiya' (and) 'Tritiya' note in word 'Tanve' of 'Samveshanastanves3Charu' ('Samaveda Purva Archika' 1.7.3), this 'Kampa' is to be pronounced like 'Dvitiya' or 'Tritiya' note.

Form (characteristic) of tremulation is stated- 'Earlier part is struck, and later part is supported (born), hence a vowel, divided into two, with a consonant, gets afraid, hence trembles (vibrates). ('Lomasha Shiksha' 1.4).

It is stated, specifically, regarding 'Matra' (time period) in short and long tremulations- One and a half 'Matra' has been prescribed as well as praised in long tremulation, in third (syllable?). Half a 'Matra' is to be applied, in second one, as is the case with 'Ghantatala'.

A tremulation should be vibrated in the middle, both the low ('Anudatta') are 'Sama' (similar, equal). Time period double than taken for (pronunciation) of a letter is desired for tremulation (of some syllable). ('Shaunakiya Shiksha' 56). Having received the 'Anudatta' (grave accent), one should grasp 'Svarita' (circumflex accent), and then come over to

'Nihata' (struck down in tone), this is the process of 'Kampa' (tremulation). ('Shaunakiya Shiksha' 57).

Where there is a 'Kampa', syllables before and after it should be low ('Anudatta') similarly, the 'Kampa' in between these two syllables is of 'Dvitiya' (and) 'Tritiya' note. If time period (taken in pronunciation) of a syllable is short ('Hrasva'), it ('Kampa') is double than one 'Matra' of a short syllable, and if it is a long syllable, time period is double of the two 'Matra' of a long syllable. Having received low ('Anudatta' accent), it gets holding on a 'Svarita' accent, and then returns again to low ('Anudatta' accent). Such is the procedure of 'Kampa'.

5. Shivakodatta

Characteristic of 'Udatta' (acute accent) named as 'Shivaka' is stated- If 'Udatta' is in many syllables, and it is succeeded by 'Anudatta' accent, first syllable, in such a case, is known as 'Shivaka'. If there are two 'Udatta' (acute accent) in between two 'Anudatta' (grave accent), the first of these ('Udatta' accent) has been stated as 'Shviakodatta', as is (defined) in treatise of 'Archika Lakshana'. While delivering this accent, one should touch index finger, while shrinking middle finger, one should touch middle line of index finger, with (tip of) thumb. Justification of name 'Shivaka', here is such- Lord 'Shiva' is also known by name of 'Tryambaka', it is so as 'Shiva' has an extraordinary third eye. When middle finger is shrunk in the back of (other) fingers, at the time of utterance of syllable, two fingers, ring finger and forefinger are joined, and middle finger is risen up in between, this looks like three eyes, and since this phenomenon (of three eyes) is peculiar (extraordinary feature) in case of lord 'Shiva', this (accent) is known as 'Shivakodatta'. Hence 'Tryambaka' is stated to be one with three eyes, in 'Vivarana' (commentary by such a name) of 'Naradiya Shiksha', this has earlier been known as 'Shiva'. Its examples are- 'Aditpratnasya' and 'Giramamajata', the earlier one out of these two examples is of two 'Udatta' syllables, the latter one has three syllables of 'Udatta'.

Its characteristic is stated in another way-Where two or three syllables are in 'Udatta' accent, succeeded by an 'Anudatta' accent, and again an 'Udatta' accent after it, same may be perceived as 'Shivakodatta', such is its characteristic stated in (treatise of) 'Archikalakshana'.

Where there are two 'Udatta' accented syllables, in middle of two 'Anudatta' accented syllables, the first 'Udatta', in these two, is known as 'Kosha', by people of 'Odisha', people of (certain) sect call it as 'Udatta'. This name (noun) has been defined, in the interest of other people. One should, while pronouncing this 'Udatta', shrink middle finger, and touch index finger (with thumb). Meaning of both of these is stated in explanation of 'Archikalakshana'.

6. Dwirbhava ucharanam

Repetition is stated for combination of letters, this is meant for ascertainment of pronunciation- Repetition (gemination) happens in case of combination (alliance) of consonants. There is no repetition in second and fourth letters of a 'Varga' (five groups of five consonants each), sound 'r' and sound 'h'. This has been stated in treatise of 'Gautamiya Shiksha'- 'Repetition occurs in all consonants, except twelve consonants, as 'Kha', 'Chha', 'Tha', 'Tha', 'Pha', 'Gha', 'Jha', 'Dha', 'Dha', 'Bha', 'Ra', and 'Ha'.

Here, in context of combination as stated earlier, fourth letter (of the 'Varga') joins with third letter, second letter joins with

first letter, first letter, final (fifth) letter and middle (third) letter of 'Varga' get joined or compressed (contraction of place of utterance) with themselves only, such union (connection) is due to repetition (gemination) of such a letter. Example is- 'Vetthahi Nirritinam', and here is combination of letters 'Ta' and 'Tha'. In words 'Bharamedhnam', there is combination of letters 'Da' and 'Dha'. In word 'Kveyatha Kvedasi', there is combination (repetition) of letter 'Ka' and 'Ka' in 'Kvedasi'. There is combination of letter 'Ga' and 'Ga' in 'Agnaya'hi'. There is repetition of letter '᳚' (fifth letter of guttural class) in word 'Agnayunkshva'. Thus is to be performed in 'Uha' (adaptation of a verse) etc.

7. Yama laxanam

If any one out of first four letters, other than the last or fifth letter of a 'Varga' is prior (previous), and the next letter is the last (fifth) letter (like '᳚') of the 'Varga', then, in case of such a combination of other than last (fifth) letter of the 'Varga' and the last (fifth) letter of 'Varga', one should perceive, at the time of recitation, a letter known as 'Yama' (one of a pair, a twin letter) in the middle (of two letters of 'Sandhi'), like the previous letter. Since dual number is stated in 'in earlier (two) letters', as above, it has been stated for a consideration of reduplication (gemination) of earlier letter. It has been stated in another treatise of intonation- 'If fifth letter (of a 'Varga') is joined (in combination) with any letter other than fifth of that 'Varga', in some 'Ekapada' (consisting of one word), 'Yama' gets originated there, and it ('Yama') is (considered) part of earlier letter only.

Thus is meaning proven with such coming (origin) of 'Yama', and absence of 'Yama' in other situations is explained. 'Yama' (repeated letters) move away (disappear) when letters 'Sha', 'Sha', 'Sa', 'Ya', 'Ra', 'La' and 'Va', join (in 'Sandhi') with last (fifth) letters (like '᳚' etc.) of 'Vargas'. A thief is stated to 'Adeshika', as his is not a native (resident) of a particular place (where he operates), and travelers refrain from such a path, on seeing such a thief. In the same way, 'Yama' also vanish (disappear) in the same manner.

In case of 'Samhita' (phonetic coalescence of preceding and following letters), when third and fourth letters (of a particular 'Varga') are joined (come together), then, at time of 'Padapatha' (separate recitation of words, showing each word separately from the adjoining word), latter word has fourth letter (of 'Varga') in the beginning. And when there are two (repeated) letters of third position (in the 'Varga') joined with letter 'Ha', the latter word (in case of 'Padapatha') begins with letter 'Ha'.

One should pronounce the latter letter, in case of a combined (conjoint) letter, with 'Svara' (in 'Svarita' accent). Leadership goes to latter letter, in case of a combination. Earlier letter in case of a conjoint letter is devoid of accent, as in word 'Agnaya', where syllable 'Ne' is perceived to be in 'Svarita' (circumflex accent).

Letter 'Ya', if in combination (conjoint), in context of 'Pada' (part of a verse) etc, gets doubled (geminated), it is not so, if in some other place. This doubling is stated- it is in beginning of 'Pada' (part of verse)- 'Nyagvahuyase Nribhiih' ('Samaveda Purva Archika 3.9.7), it is in beginning of word in 'Tvam Yavishtha' ('Samaveda Uttara Archika 9.9.1). It is in 'Tvam Yavishtha', 'Panyam Panyam' in combination ('Samaveda Purva Archika 2.3.9). It is there, in 'Avagraha' (elision, separation of a compound word into its component elements) in 'An Yah' ('Samaveda Uttara Archika 1.4.1).

8. Padapatha laxanam

Alteration (change) of accent in 'Archika' and 'Padapatha' is stated- A letter, that is in 'Udatta' (acute accent) in 'Samhita', remains 'Udatta' even in case of 'Pada' (showing each word separately from the adjoining word). A 'Svarita' (circumflex accent) in 'Sanhita' changes into a low or 'Anudatta' (grave accent) during 'Pada'. A low ('Anudatta') remains so ('Anudatta' only). A letter remains low only, even if it is in 'Prachaya' accent. Examples- in 'Agni Ayahi Vitaye', it changes into 'Agni', 'Aa', 'Yahi', 'Vitaye', two letters 'A' and 'Aa' remain 'Udatta' (even) in 'Padapatha'. Word 'Yahi' is 'Svarita' and 'Prachaya' accent in verse ('Samhita'), but low ('Anudatta') in 'Padapatha'. Syllable 'Vi' is 'Anudatta' (grave accent) in both, verse as well as 'Padapatha'. All of these examples are to be performed as 'Uha' (adaptation of a verse).

Specific accent is stated with reference to 'Padapatha'-These are examples (of words that begin with low ('Anudatta' accent)-'Ayam', 'Agnih', 'Sutah', 'Mitram', 'Idam', 'Vayam', 'Aya', 'Vahah', 'Priyam', 'Dutam', 'Ghritam', 'Vittam' and 'Abhi'. All 'Sama' (matching) accents are 'Udatta' in culmination. Indication of their place (in 'Samaveda') is according to (sequence of) their number, as given below. 'Purvachika' and 'Uttararchika' have been stated, and number of 'Prapathaka', chapter, part and verse has been stated. (1-2) 'Purva Archika' 1.6.6, (3) 'Uttara Archika' 10.6.1, (4) 'Purva Archika' 1.1.5, (5) 'Purva Archika' 1.7.3, (6) 'Purva Archika' 2.4.8, (7) 'Purva Archika' 5.8.7, (8) (9) 'Purva Archika' 1.1.5, (10) 'Purva Archika' 1.1.3, (11) 'Purva Archika' 2.10.3, (12) 'Purva Archika' 5.3.9 and (13) 'Purva Archika' 2.8.4.

These words, that end in seventh or locative case (of grammar), and those that state nature (of words), like 'Arka', 'Suta' etc, begin in 'Anudatta' (grave accent). This is meaning (of statement). It is not so due to employing an expression, in word 'Arkeshu'. Examples are- 'Arkkam Archantu' ('Samaveda Purva Archika' 2.7.4), 'Sute Sacha' ('Samaveda Purva Archika' 3.5.9), 'Yajnayajna' ('Samaveda Purva Archika' 1.4.1), 'Kalasham' ('Samaveda Purva Archika' 6.1.3), 'Shatahimah' ('Samaveda Purva Archika' 5.7.8) and 'Pavitra' ('Samaveda Purva Archika' 6.7.12).

Letter 'Ra' in word 'Hari' etc, is in 'Svarita' (circumflex accent), letter 'Na' in word 'Vishvanarah' is in 'Svarita'. Except as stated here, word 'Nara', is not (found) in 'Svarita' accent. Examples- 'Harim Hinranti' ('Samaveda Purva Archika' 3.5.2,6), 'Varunah Mitrah' ('Samaveda Purva Archika' 2.10.1), 'Varenyam Tatsavituh', 'Dhara Sutasya' ('Samaveda Purva Archika' 6.2.4), 'Purushah' ('Samaveda Purva Archika' 7.4.3), 'Vishvanarasya' ('Samaveda Purva Archika' 4.8.5). Word 'Vaishvanaram' in (verse) 'Murdhanam' is not in 'Svarita' accent.

9. Matra Laxanam

Duration (time period) of 'Matra' (prosodic unit of one instant) is stated- If a syllable, either short or long one, is in 'Svarita' (circumflex accent), its earlier half 'Matra' is in 'Svarita' accent since it is a form of combination of 'Udatta' (acute accent) and 'Anudatta' (grave accent). (Another) half a 'Matra' of 'Udatta', is in 'Anudatta', its earlier 'Udatta' is half 'Hrasva' (short). Such is stated by 'Panini'.

In case of 'Kampa' (tremulation), in a syllable, other than a long syllable, the only short syllable should be made into (pronounced as) a long syllable. Its examples are- 'Pahyus3 Tadvitiyaya', there is a 'Kampa' in it. 'Bhurbhuvah' is an

example of 'Utsvarita'. 'Oivoi Panyaya', 'Yam Yam Yam Yam', are 'Abhigita' and 'Hrasvakarshana' (particular accents) respectively.

Word 'Aratim' is not a न् compound composition, but has its origin in verb 'Alambhushan Paryapta Varana'. Word 'Devatataya' has affix 'Li' in word 'Devata', and it is in dative case. Word 'Chikitih' and 'Chukrudha' are formed from verb root 'Chiti', hence they do not have 'Avagraha' (separation of words of a compound into its components), since these are single words. There examples are- 'Achchhava Indram Matayah Svaryuvah' ('Samaveda Purva Archika' 4.9.6), 'Marmrijyante Devayavah' ('Samaveda Uttar Archika' 16.5), 'Murdhanam Divo Aratim' ('Samaveda Purva Archika' 1.7.5), 'Upamandevatataye' ('Samaveda Purva Archika' 5.1.1), 'Achetyagnishchikitih' ('Samaveda Purva Archika' 5.7.1), 'Bhurnimrigannasavaneshu Chukrudhum' ('Samaveda Purva Archika' 4.21.5).

Letter 'Ma' becomes 'Anusvara' (nasal utterance, written as a dot above the vowel preceding it), in sound 'r', 'Ushma' (letters 'Sha', 'Sha', 'Sa' and 'Ha') and 'Pratyaya' (termination). This letter 'Ma' attains same letter, as the next one, in case of 'Ya', 'La' and 'Va', as 'Pratyaya' (termination). This letter 'Ma' attains the (form of) last letter (of that group of five letters) of that 'Sparsha' (a contact consonant, from 'Ka' to 'Ma') letter. This (vowel known as) 'Anusvara' is shown as ँ in printing. Its examples are-

In case of sound 'r', word is 'Mavam Ratih', in 'Padapatha' (separation of words), it is 'Ma vaam Ratih' ('Samaveda Purva Archika' 3.10.5), it has 'Anusvara', according to (rules of) 'Sandhi' (combination), of word 'Vam' with letter 'Ma', in 'Pratyaya' (termination) of sound 'r'. Example of letter 'Sha' is 'Udvanshamiva', of letter 'Sha' is 'Havimshi', of letter 'Sa' is 'Tam Sakhayah', of letter 'Ha', is 'Tvam Hyehi'. Example of letter 'Ya' is 'Tvam Yavishtha' that becomes (changes into) 'Tvayyavishtha', of letter 'La' is 'Udyan Lokan' that becomes 'Udyalokan', of letter 'Va' is 'Tam Vah' that changes into 'Tavvo'. In case of 'Sparsha' letters, there is coming (addition) of last letter of same 'Varga', as in 'Kam Kah' it changes into 'Kankah', 'Dutyam charan' changes into 'Dutyancharan', 'Agnim Dutam' changes into 'Agnindutam', 'Apam Phenena' changes into 'Apamphenena'. One should see other examples, also, like these given here. One should know that in case of syllables 'Ya', 'La' and 'Va', earlier letter of the joint letter (of 'Sandhi'), is with 'Anunasika' (sound uttered through nasal cavity as well as mouth, and 'Anusvara', in comparison to it is uttered from nasal cavity only), while the latter letter is without 'Anunasika'.

10. Ranga laxanam

'Ranga' (nasalization) should be applied if 'Svara' (vowel) 'Aa' is situated ahead in a word culminating in letter 'Na', and this 'Ranga' is in vowel 'Aa' and with an 'Anunasika'. Since it is tainted with letter 'Na' (sound 'n'), 'Ranga' is applied in place of letter 'Na'. Examples- 'Mahan Indrah'- 'Maham Indrah', 'Bat Mahan Asi'- 'Banmaham Asi'.

'Ranga' is of a duration of two 'Matra', and has a mild sound, like rubbing of bronze, this sound emanates from heart, as is in case of (words)- 'Danvam Yo Naryah'. Its experience (perception) in this world is shown. Just as a lady, from 'Saurashtra' region, who sells buttermilk or yogurt, pronounces word 'Takram', while selling these commodities, 'Ranga' is also to be pronounced in the same way.

It is stated in another treatise of intonation as- These are statements of other treatises of 'Shiksha', regarding 'Ranga'-

While applying 'Ranga', one need not eclipse the previous letter, should apply long 'Svara', and do it through nasal cavity, afterward. One 'Matra' be pronounced in heart, half a 'Matra' in 'Murddha' (forehead, in mouth), and also half a 'Matra' in nasal cavity. Thus is (analysis of) two 'Matra' of 'Ranga'. ('Paniniya Shiksha' 27-28).

It is stated here (in present text) -'risen from heart'. It has been discussed, in 'treatise of intonation by 'Panini' that-one, a half and again a half 'Matra' is to be applied in 'heart, forehead and nasal cavity, respectively. Thus is (analysis of) 'Two 'Matra' in 'Ranga'. This ('Ranga') is found in 'Ach' (vowels 'A', 'I', 'U', 'Ri', 'Lri', 'E', 'O', 'Ai' and 'Au') vowels only, and not in consonants.

'Udatta' (acute accent) is high, 'Anudatta' (grave accent) is low, and 'Svarita' (circumflex accent) are the 'Svaras' (accents), and they rely upon letters (vowels) known as 'Ach'. A consonant letter always follows an 'Ach' vowel. Wherever a vowel rests (stays), consonants follows suit (also stays there itself), a consonant cannot remain independent, by surpassing (violating) a vowel. In an application, as in 'Agnya Ayahi', syllable 'Hi' has vowel 'I' after consonant 'Ha', and with a pause (stop) in vowel 'I', consonant 'Ha' also pauses (stops). Vowel 'Ee' has been applied in 'His 2 3 4 Shi', and not consonant 'Ha' even though there is 'Vaisvarya' (different accentuation) here. Masters have stated such an intention here (in this context).

And this conduct (use of an expression), that 'This is 'Udatta', this is 'Anudatta', (but), these are 'Ach' letters (vowels) where consonants live in subjection (dependence), like beads are there, sewn in a thread. Presence of 'Udatta' etc. accents is in vowels, same is the case with consonants also, there is no 'Svarabhakti' (appearance of a consonant as a vowel) in consonants, independently. Just as a strong ruler snatches (appropriates) kingdom of a weak ruler, letters 'Ach' (vowels) also take away (appropriate) consonants, with their self-dependence (willfulness).

11. Ushma (Gati) laxanam

'Ushma' (aspiration letters, produced with un intonated breath) and 'Visarjaniya' (related to 'Visarga') have eight types of movements, they have results of eight types. It is so due to 'Samhita' (coming too near), that is residual. Its examples are-'Grinana Havyadataye', where 'Visarjaniya' in succession to letter 'Na', gets (existence of) vowel 'O', as 'Grinano Havyadataye' ('Samaveda Purva Archika' 1.1.1). 'Ushma Visarga' changes to 'O' here. Separation (division) is set explicitly- 'Vishvasyah Arateh'- 'Vishvasya Arateh' ('Samaveda Purva Archika' 1.1.6), there is 'Vivritti' (hiatus) here. 'Samiddhah Shukrah'- 'Samiddhashshukrah' ('Samaveda Purva Archika' 1.1.4) has change of letter 'Sha' in it. 'Jyotih Krinoti'- 'Jyotishkrinoti' ('Samaveda Purva Archika' 4.2.1) has change of letter 'Sha' in it. 'Namah Te'- 'Namaste' ('Samaveda Purva Archika' 1.2.1) has change of letter 'Sa' in it. 'Amaih Amitram'- 'Amairamitram' ('Samaveda Purva Archika' 1.2.1) has change of letter 'Ra' (sound 'r') in it. 'Divah Kakut'- 'Divahkakut' ('Samaveda Purva Archika' 1.3.7) and 'Mahobhah Pahi'- 'Mahobhippahi' ('Samaveda Purva Archika' 1.1.6) are examples of 'Jihvamuliya' (originated from root of tongue) and 'Upadhma' (a letter or a phonetic element substituted for a 'Visarga' followed by first or second letter of the labial class) respectively. Other cases should also be seen, in the same way.

First letters of 'Vargas', should be applied as second letter (of the 'Varga') when 'Ushma' letters like 'Sha' are in a later

position to them. Example is word 'Matsya', where there is letter 'Ta' (first letter of its 'Varga', and is followed by letter 'Sa', hence letter 'Ta' is to be pronounced (applied) like letter 'Tha' (second letter of the group), but not to be applied only as letter 'Tha'. This is so, since the statement contains (uses) word 'Iva' (meaning like). This rule may also be seen in words 'Kshura', 'Apsara' etc. In the same way-

If there is, in the culmination of earlier word, first letter of a 'Varga', followed by letters 'Sha', 'Sha' and 'Sa' in beginning of next letter, one should desire for second word of (same) 'Varga' (in place of first letter. This is stated by master 'Shaunaka'. Master 'Shakatayana' states that one should remain natural (not change first letter to second letter of 'Varga'). If an 'Ushma' letter (in beginning of later word) succeeds a letter (in culmination of first word) that is not the last (ending) of a 'Varga', masters who know science of letters, state this letter (of a 'Varga') as second letter (of same 'Varga'. ('Shaunaka Shiksha' 51). There is a fixed (rule) for scholars of 'Rigveda' to pronounce first letter (of a 'Varga') as second letter (of same 'Varga'), but there is not such practice with scholars of 'Samaveda'.

12. Chanda laxanam

There are three reasons for ascertainment of metres- there are metres, like 'Gayatri' etc. Word 'Mana' means counting of syllables, for (purpose of) 'Vritta' (metres, preferably temporal ones) like 'Arya' etc., knowledge of their parts is derived from ascertainment (perception) of 'Guru' (long) and 'Laghu' (short) syllables. Metres are determined, in case of 'Richa' (verses of 'Rigveda') by counting (measure) of syllables, like composed of eight syllables (metre of 'Gayatri'), composed of eleven syllables (metre of 'Trishtubha').

13. Swara Bhakti

Vowel 'Ri' is 'Svarabhakti' (appearance of a consonant as a vowel), originated from a vowel, Consonant 'Ra' (sound 'r') is 'Svarabhakti' originated in a consonant. Thus 'Svarabhakti' is of two kinds- first kind (of 'Svarabhakti') in vowel 'Ri' is originated in a vowel, and known as 'Svaroda', while second kind is consonant 'Ra', originated in a consonant is known as 'Vyanjanoda'.

It is born in vowels, in case of letters (consonants) 'Sha', 'Sha' and 'Sa', and it is born in consonant, in case of letter 'Ha'. It is known as 'Vivritta', (separated, disjoined, separated elements of a euphonic combination) in case of letters (consonants) 'Sha', 'Sha' and 'Sa', and known as 'Samvrita' (covered or concealed, name of an internal effort in the production of sound accompanied with laryngeal hum) in case of letter 'Ha'.

'Svarabhakti' in case where succeeding letters (consonants) are 'Sha', 'Sha' and 'Sa', is originated in a vowel, and when letter 'Ha' is succeeding (next), it is known as originated in a consonant. If letters (consonants) 'Sha', 'Sha' and 'Sa' are next, sound 'r' is (pronounced) equal as vowel 'Ri', pronunciation of 'Svarabhakti' is to be performed as letter (vowel) 'Ri'. Thus is stated settlement of accents in words like 'Adarshi', 'Arshasoma', 'Tarhyarohanti', etc.

14. Padapatha swara

One ought to understand eight types of characteristics of accent, in words- There are eight kinds of words, in case of 'Padapatha' (where words are separated, detached from adjoining word). There examples are- 'Agnirvritrani' has word 'Agni' in 'Antodatta' ('Udatta' accent on last syllable),

‘Somah Pavate’ has word ‘Somah’ with ‘Udatta’ accent in the beginning, ‘Pravoyahvam’ has syllable ‘Pra’ as ‘Udatta’ accent, and syllable ‘Vah’ in ‘Anudatta’ accent. Word ‘Viryam’, in ‘Balamnyubjaviryam’, has ‘Nichasvarita’. Word ‘Vitaye’, in ‘Aghna Ayahi Vitaye’ has ‘Udatta’ accent in middle. Word ‘Svah’, in ‘Bhurhhuvasvah’ is in ‘Svarita’ accent. Two syllables, ‘Va’ and ‘Spa’ in ‘Vanaspatih’ are in ‘Udatta’ accent, hence it is ‘Dvirudatta’ (having two ‘Udatta’) word. Other (examples) may also be seen in this very manner. Rules for a preceptor are stated- Ability of teaching (instruction) by a preceptor is fivefold, a preceptor is supposed to have virtues (qualities) of five kinds. These are (like)- (1) fixing one’s sight (gaze) on front part of hand (palm), (2) indication of notes on fingers, (3) ‘Karana’ or determination of science of intonation, (4) ‘Pratijna’ means ascertainment of form of verses, in the tradition that has come from preceptors, (5) pronunciation means application of verses according to characteristics stated in scriptures. Wherever (treatise of) characteristics are unavailable, one should apply with respect to ‘Agama’ (sacred work, traditional doctrine or precept), it is stated that merit lies in pronunciation as per ‘Pratijna’. Same is explained extensively.

Where no knowledge of (science of) intonation or ‘Karana’ is unavailable, one ought to apply (pronounce) according to ‘Agama’. Preceptors of past have stated characteristic, as have come down in tradition of previously settled or proved target (goal), for protection of the school (sect) related to pronunciation of letters and accents. It is like science of grammar, which is meant to protect world established (universally admitted) words. Hence as the school (sect) is to be ascertained, as a goal for characteristics, according to the target; it is stated for this (purpose) that ‘Karana’ is its form (only). It is stated to be impossible (difficult to be understood), even for great sages, to be proficient (master) in (knowledge of) characteristics.

15. Singers opinion

Singers like ‘Tumburu’ do not perceive (understand) whole ‘Karana’ (treatise stating characteristics), since it is too minute (subtle), and there is numerousness (abundance) of accents (notes?) in ‘Samaveda’, it means that they (singers like ‘Tumburu’) also do not protect them (accents of ‘Samaveda’) according to tradition of preceptors.

16. Conclusion

It is like a cat or a tigress that does not cause pain (violence) to her children (kitten and cubs), with her teeth, while moving them (from one place to another). If she takes hold of them mildly, they may fall down, and if she takes hold of them rigidly (forcefully), they may feel pain, hence she holds them (her offspring) with fear and care. In the same way, (pronunciation of) letters should be performed properly, avoiding too much (excess) mildness or too much stiffness (rigidity). A person attains greatness (importance) in realm of ‘Brahma’, with application of letters in proper accent, after having knowledge of their place of articulation and ‘Karana’ (efforts inside mouth for pronunciation). It is so, there, in realm of ‘Brahma’, with graciousness of ‘Vedapurusha’.

17. References

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