



The Musical Aspect in Vālmīki Rāmāyaṇa

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Abstract – The poem Rāmāyaṇa is not only a literary masterpiece but also a treasure trove of information on ancient Indian culture, including music. Music has always held a significant place in Indian society, and the Vālmīki Rāmāyaṇa is a testament to this fact. The poem contains numerous references to music, including descriptions of various musical instruments, melodic modes, and compositions. The technical aspects of music in the Vālmīki Rāmāyaṇa are not only of historical importance but also provide insights into the musical practices of the time and their cultural significance. This research paper delves into the technical tenets of music in the Vālmīki Rāmāyaṇa, examining the musical aspects of the poem in detail. Through a thorough analysis of the text, the paper explores the types of instruments used, the melodic modes employed, and the various musical compositions mentioned in the poem. The research also delves into the religious and social significance of music in the Vālmīki Rāmāyaṇa, providing a broader understanding of the role of music in ancient Indian society.

Overall, this research paper aims to shed light on the rich musical heritage of India and the technicalities and cultural importance of music in the Vālmīki Rāmāyaṇa. The study will contribute to a deeper understanding of ancient Indian culture and the role of music in shaping it. This research paper explores the technical aspects of music in the Vālmīki Rāmāyaṇa, an ancient Indian epic poem. Through a detailed analysis of the text, the paper elucidates the musical tenets and practices prevalent in the era. The study sheds light on the types of instruments used, the melodic modes employed, and the various musical compositions mentioned in the text. The paper also delves into the religious and social significance of music in the Vālmīki Rāmāyaṇa, providing a broader understanding of the role of music in ancient Indian society. Overall, this research highlights the rich musical heritage of India and provides valuable insights into the technicalities and cultural importance of music in the Vālmīki Rāmāyaṇa.

Keywords: Vālmīki Rāmāyaṇa, Music, Mārga, Compositions, Gāndharva, Sthāna, Mūrchana.

1. INTRODUCTION

The Vālmīki Rāmāyaṇa is a classic epic poem that tells the story of Rāma, a prince who embarks on a journey to rescue his wife Sītā from the clutches of the demon king Rāvaṇa. The poem is not only renowned for its literary excellence, but it is also a significant source of information about the ancient Indian culture and traditions. One of the most prominent features of the Vālmīki Rāmāyaṇa is the role that music plays in the story. Music has been an integral part of Indian society for centuries, and the Vālmīki Rāmāyaṇa provides valuable insights into the musical traditions of the time. The poem is filled with references to music, including descriptions of musical instruments, melodic modes, and musical compositions. The musical aspect of the Vālmīki Rāmāyaṇa is not only historically significant but also provides a deeper understanding of the cultural context in which the story was written.

The study of the musical aspect of the Vālmīki Rāmāyaṇa is essential for a comprehensive understanding of the cultural and historical context of the epic poem. This research paper will provide valuable insights



into the musical traditions of ancient India, shedding light on the role of music in shaping the society of the time. Overall, the research will contribute to a deeper understanding of the Vālmīki Rāmāyaṇa and its place in Indian culture.

2. VEDIC CHANTING IN THE RAMĀYAṆA

Some of the earliest references to Vedic rituals and their importance in the laukika Sanskrit literature are recorded in the Rāmāyaṇa. In the Rāmāyaṇa narration, the 'Aśvamedha' sacrifice begins as the sacrificial horse returns to the sacrificial ground after an expedition and conquest across the 'known world'. The venue is the northern shore of the river Sarayu. The Brāhmaṇas, experts in Vedic rituals begin the sacrifice with the revered Ṛṣyaśṛṅga as their leader. They invoke Indra and other gods with 'mantras following the 'Śikṣā' or the training received by them'.¹

The term 'Śikṣā' may be derived from 'śikṣyate upadiṣyate yatra sā śikṣā: 'the manner in which training is imparted. "Śikṣā" in actual fact is one of the six Vedāṅgas: Śikṣā, Chanda, Vyākaraṇa, Nirukta, Jyotiṣa and Kalpa, ancillary texts to the Vedas that serve as aids to their assimilation.

Śikṣā is a set of treatises containing training regimes for correct intonation of Vedic mantras. According to the Sāyaṇa (ancient commentator of Vedas), 'Śikṣā' is training of Varṇa, Svāra and correct pronunciation of Vedic mantras'– 'varṇasvarādyuccāraṇaprakāro yatra śikṣyate upadiṣyate sā śikṣā'.² For a proper training in the chanting of Vedic mantras, one should be conversant with 'Varṇa, Svāra, Mātrā, Balam, Sāma and Santāna' the six aspects of 'Śikṣā'.

1. 'Varṇa' deals with the correct pronunciation of 'Akṣara' or letters of the alphabet.
2. 'Svāra' deals with the correct pronunciation of 'Udātta, Anudātta and Svarita'– the three Vedic notes.
3. 'Mātrā' is the knowledge of the measure of time for the correct pronunciation of 'Svāra': 'Hrasva, Dīrgha and Pluta'.
4. 'Balam' denotes the 'Prayatnaviśeṣaḥ' or particular effort addressed to pronunciation and stress.
5. 'Sāma' deals with equipoise in voice modulation.
6. 'Santāna' deals with spacing of syllables and words.³

The knowledge of 'Śikṣā' is thus necessary for the correct chanting of mantras. The correct pronunciation of Svāra is of utmost importance, as the meaning of a mantra changes with the change of 'Svāra'. Hence the knowledge of Śikṣā is indispensable. The mention of 'Śikṣā' in the Bāla kāṇḍa shows that the singers of the Sāma mantra in the Rāmāyaṇa are conversant with the various aspects of 'Śikṣā'. Vālmīki also mentions that 'there is not a single member (participating) in the 'Aśvamedha' sacrifice who is not an expert in the six Vedāṅgas'.⁵

Several references appear in the Rāmāyaṇa of Sāma mantras being recited during ritual performances. In the narration, the 'Hotāraḥ' or the priests sing the mantras in 'musical, sweet and soothing melodies in the Aśvamedha yajña' –

gitibhirmadhuraiḥ snigdhairmantrāhvānairyathārhatāḥ /
hotāro dadurāvāhya havirbhāgān divaukasām // ⁶



The 'Sāma' scholars sing Saman hymns according to the Vedic tenets as Bharata performs the last rites of his father Daśaratha –

jaguśca te yathāśāstraṃ tatra sāmāni sāmagāḥ // ⁷

In another context and setting, Rāvaṇa sings Sāma mantras in order to appease Lord Śiva –

sāmabhirvividhaiḥ stotraiḥ pranamyā sa daśānanaḥ // ⁸

Rāvaṇa is shown as being conversant with the technique of chanting Sāman hymns. Despite being a Rākṣasa, he is a scholar and savant, hence his knowledge and ability in the hymns of Sāma Veda. These references to Vedic sacrifices, priests, important ascetics leading the community, Sāma singers and their singing in accordance to the Vedic rules, provide an overview of the socio-religious ambience of the Vālmīki-era, where Brāhmaṇas are experts in Sāma mantra, and exercise authority over all religious and social ceremonies. Vālmīki mentions 'Hotāraḥ', 'Samagaḥ', 'Udgātā', the great ascetic Ṛṣyaśṛṅga, and the king of demons Daśānana, as the singers of 'Sāma' mantra.

The Brāhmaṇas leading the religious affairs of the state receive royal patronage. King Daśaratha offers the northern, eastern, southern and western portions beyond Ayodhyā to the 'Udgātā', 'Hotā', 'Brahmā' and 'Adhvaryu' respectively as 'dakṣiṇa' or donation at the completion of the Aśvamedha sacrifice. The 'Udgātā' enjoys similar status as the other Vedic Brāhmaṇas, and his share in the donation is also equal to theirs.

It is difficult to trace the practical aspects of the music of ancient India due to the tradition of learning being oral. The disciple passes on his knowledge acquired from the guru to the next generation of disciples orally, and the system is followed across centuries.

Thus, it is not surprising that the manner of training and chanting underwent changes with time. Several schools of Vedic learning developed their individual styles of chanting out of which the three Sāmavedic 'Śākhā' or schools prevalent today are 'Kauthuma', 'Rāṇāyaṇīya' and 'Jaiminīya', which have their own distinct styles of chanting. Dissimilarities also exist between the northern and southern schools. Thus, despite the mention of Sāman chanting in the epic, its exact nature remains uncertain.

3. TECHNICAL TENETS OF MUSIC WITH REFERENCE TO THE RĀMĀYAṆA

(i) Mārga in the Rāmāyaṇa

In the narration of the Rāmāyaṇa, Lava and Kuśa's music follows the system of 'Mārga'.⁹ Vālmīki asserts that their music is in accordance with the stringent laws of 'Mārga'. It is clear from the first reaction of the audience that the purpose of their music is not mere entertainment. Sages are moved to tears as they listen to them. It is obviously no mean achievement to be able to perform heart-stirring music for sages who have renounced all worldly desire and pleasure. Commentators of the Rāmāyaṇa such as Rāma-varman, Rāmānuja, and Mādhavayogī maintain that of the two prevalent music types 'Mārga' and 'Deśī', the one supported by common people and sung in 'Prākṛta' is 'Deśī', and the other, that is sung in Sanskrit and follows the (Explored and Tested) Path, is termed as 'Mārga'¹⁰

The reference to Mārga in the Rāmāyaṇa is of great significance as it displays Vālmīki's clear intention of assigning this form to its musical performance. In the present day, unlike that point in time when sage Vālmīki first brought the Rāmāyaṇa to being, Śri Rāma, Maryādāpuruṣottama, and his story, occupy an unrivalled space in the hearts, minds and cultures of diverse people in India and outside. This devotion now



finds expression not only in Sanskrit and the 'Mārga' style but also in countless other languages and numerous local/vernacular, Deśī styles.¹¹

(ii) Gāndharva in the Rāmāyaṇa

In the Rāmāyaṇa narration, Rama is regarded as the greatest scholar of 'Gāndharva' on earth- 'gandharve ca bhuvī śreṣṭho babhūva bharatāgrajaḥ'.¹² Lava and Kuśa also have an exclusive knowledge of 'Gāndharva'-

tau tu gāndharvatatvajñau sthānamurchanakovidau /
bhrātarau svarasampannau gandharvāviva rūpinau //¹³

Lava and Kuśa are well-versed with the concepts of 'Sthāna' and 'Mūrchanā'; they have melodious voices and are handsome as the 'Gāndharva'- the celestial musicians.

The above description indicates that Lava and Kuśa are not only endowed with dulcet voices but are also equally adept in complex musical techniques. 'Sthāna' is a technical term in Indian music that denotes specific areas for voice-production. Indian musician-experts agree by tradition and experience that the area between the heart and the forehead are the actual areas from where notes of lower, middle and higher octaves are produced.

'Mūrchana' is another important technical term in Hindustani music, which denotes the ascending and the descending order of the notes and the wide range of beautiful phrases produced by them. Lava and Kuśa are skilled in the above techniques. They are learned in the arts and science of music (Gāndharva), which is reflected in their music. Kings and princes are perhaps expected to be skilled in music as in other fields of scholarship. For example, Rama is shown in the narration to be endowed with great virtues and good qualities. In addition to being truthful, God-fearing, good-natured, soft-spoken, even-minded and having mastered passions, Rāma is thoroughly versed in the art and science of weaponry, in all the Vedas, and also the śāstras (theories) of music.¹⁴ He is supposedly the greatest of all in his knowledge of music.

(iii) Sthāna in the Rāmāyaṇa

The mention of 'Sthāna' in the Rāmāyaṇa indicates the prevalence of a sophisticated and well-developed process of voice culture or 'svara sādhanā' in the era of Vālmīki. Lava and Kuśa are 'sthānamūrchanākovidau'¹⁵ - literally, knowers of 'Sthāna' and 'Mūrchanā', which indicates not only their theoretical knowledge of these but also a comprehensive training in the classical system of music, and this bestows utmost importance to svara-sādhanā as a practical musical heritage of the Rāmāyaṇa. Lava and Kuśa grow up at the hermitage of sage Vālmāki and learn to sing the entire Rāmāyaṇa under his benevolent care and supervision.¹⁶

Since Vālmīki does not mention any guru other than himself for Lava and Kuśa's training of music, it appears that they receive their tutelage from the sage himself. They sing according to the training received, and produce the notes from the 'Tri-sthāna', namely 'hṛdaya, kaṇṭha, mūrdhā'- the heart, throat and the forehead respectively.

In the narration of the Rāmāyaṇa the principle of 'Sthāna' is applicable to string instruments also, a fact that is supported by its mention in the context of 'Vīṇā' in the Uttarā-kāṇḍa, as observed in the following: The sage initiates Lava and Kusa "to sing the poem of the Rāmāyaṇa in Rama's presence, without any fear, in sweet melodies, with the accompaniment of Tantrī on which the Sthāna are already marked.¹⁷ In another



context, Vālmīki mentions Tri- sthāna with reference to Lava and Kuśa's singing as well as their string instrument Tantrī.¹⁸

According to the above verses, notes of all the octaves seem to be marked on the Tantrī! This is a remarkable fact as it indicates the prevalence of a complex and sophisticated musical (string) instrument such as Tantrī in the era of Vālmīki. These excerpts reveal the continuity between music envisioned by Vālmīki and the practices of modern Indian music.

(iv) Karaṇa in the Rāmāyaṇa

In the Uttarākāṇḍa of the Rāmāyaṇa, 'Karaṇa' is referred to in the context of singing. Śatrughna hears strain of music as he enters the hermitage of Vālmīki. He hears the exceptionally sweet and melodious song of the Rāmāyaṇa for the first time.¹⁸ The song is highlighted by the use of 'Sthāna', it includes 'Karaṇa' and is accompanied by a 'Tantrī', which is played in a particular 'laya' or tempo and is set in the 'Sama Tāla', a rhythm cycle.¹⁹

In this context, the term 'Karaṇa' denotes 'the activity of singing the 'Ālāpa' and also involves the Tantrī, as Vālmīki specially mentions the melodious music of Lava and Kuśa, which is accompanied by the Tantrī. Thus it may be assumed that the music of Lava and Kuśa involves certain improvisations/ elaborations in all three octaves, in the form of 'ālāpa', which is sung in a fast tempo and is not set to any particular 'Tala'/ time cycle of rhythm.

This suggests that Lava and Kuśa not only sing the Rāmāyaṇa as composed by their mentor Vālmīki but also use their musical training and skill by singing Karana, improvising as they perform.

(v) Mūrchanā in the Rāmāyaṇa

Lava and Kuśa are 'Mūrchanakovidau', i.e. knowers of 'Mūrchanā'¹⁹ They play the Vīṇā and sing the verses of the Rāmāyaṇa highlighting beautiful nuances of Mūrchanā in their music. Vālmīki initiates them to sing to the accompaniment of the Vīṇā in Rāma's presence at his 'Aśvamedha' sacrifice, asking them specifically to play the various 'Mūrchanā' through its strings.²⁰ It is evident that Vālmīki has painstakingly groomed Lava of such an august gathering but also urges them to sing without being nervous and display their subtle and Kuśa in the art and technique of music. He not only ensures that they sing the Rāmācarita in the presence qualities and skills in music.

In addition to having a sound theoretical knowledge (ref. 'gāndharvatatvajñau...'), Lava and Kuśa seem to be equally proficient in its application, as they are given full liberty by Vālmīki to sing or play different phrases of notes produced by Mūrchanā, which also enhance their performance.

Jāti in the Rāmāyaṇa

The music of the Rāmāyaṇa is based on the principle of 'Jāti'.²¹ Lava and Kuśa's melodious music is endowed with three 'Pramāṇa' and seven 'Jāti' and is sung with the accompaniment of a string instrument.²² The mention of the 'seven Jātis' probably indicates the seven 'Suddha Jātis', as they were created first, and also as there is no information available about the eleven (Vikṛta) Jātis. Govindarāja, in his commentary explains that among the eighteen Jātis such as Suddha, Vikṛta, Saṁkīrṇa, etc. Vālmīki refers to the main seven Jātis–

“saptajātibhirbaddham śuddhavikṛtasaṁkīrṇādiṣvaṣṭādaśasu jātiṣu
pradhānabhūtābhiḥ saptabhirbaddham”.²³



The term 'Jāti' is mentioned in the Uttarākāṇḍa also but without any substantive reference to its character as of that period.²⁴ Vālmīki mentions its prevalence yet chooses to remain silent about any details. Thus the development of Jāti during Vālmīki's era remains unknown.

(vi) Laya and Tāla in the Rāmāyaṇa

Lava and Kuśa sing the entire Rāmāyaṇa with the accompaniment of Tantrī, the music being set to a distinct Laya or rhythm.²⁵ According to Vālmīki, the music created at the hermitage of sage Bharadvāja for Bharata's entertainment is endowed with a specific rhythm called Sama.²⁶ The singing pattern or style of Lava and Kuśa is also endowed with three Pramāna.²⁷ In the personal quarters of the monkey-king Sugrīva, Lakṣmaṇa hears melodious music that is based on the rhythm of Vṛṇā. The words and syllables are pronounced according to a Tāla called Sama.²⁸

Similarly, in the Uttarākāṇḍa, Śatrughna hears the story of Rāma in the form of music, which is also based on the Sama Tala.²⁹ The song, is sung to the accompaniment of Tantrī, using Karaṇa and the three Sthāna, namely the heart, throat and forehead.³⁰ The Rāmāyaṇa thus describes the presentation. It is endowed with the positive technical characteristics of Sanskrit as well as music, namely, grammar, metrics, laya, Sthāna, Karaṇa and Sama Tāla.

Vālmīki does not mention any rhythm or percussion instrument accompanying the music of Lava and Kuśa. Thus the mention of Sama Tāla indicates a possibility of the prevalence of a Tāla, which is not played on any instrument but perhaps by hand. In the Uttarākāṇḍa, Rāma invites experts of Kalā and Mātrā, Puranic scholars, grammarians, musicians, revered hermits and kings among others to listen to a performance by Lava and Kuśa.³¹ Rāma is shown to be keen that this music is heard and its quality assessed, and critically appreciated by knowledgeable scholars, musicians and others.

Musicians like to perform for an audience that not only understands the finer nuances of music, but also inspires and encourages them to present their best offering. Music as a performing art essentially requires a direct communication between the artist and the listener. Vālmīki appears to be aware of this as Lava and Kuśa sing the Rāmāyaṇa in the presence of experts of Kalā and Mātrā among other musicians and scholars.

Tāla is one of the fundamental elements of Hindustani music of which Mātrā and Kalā are important components. The mention of Kalā, Pāta and Mātrā along with Tala in the Rāmāyaṇa demonstrates the common practice of clapping or use of hands and fingers to maintain the Tāla and mark its stress-points during this time. When members of an audience also participate in this activity, it reflects their involvement in the performance, and creates a bond between the musician and the listener. The presence of experts of Kalā and Mātrā in the performance of Lava and Kuśa definitely indicates a prevalence of this practice during Vālmīki's era.

The practice of clapping in a systematic manner showing the different stress-points of Tāla is prevalent even south. The purpose of this practice is to enable the musician to maintain a particular rhythm and its time-cycle today, especially among the Dhrupad singers of North India and singers of Carnatic style of music in the effortlessly. In the modern era, a Tāla is measured by the number of Mātrā present in it and is divided into small subdivisions called Vibhāga. The first Mātrā of each subdivision acts as a stress-point. The first Mātrā is generally the emphatic point of a Tāla called Sam. The rest-points are called Khālī and other ordinary stress-points are known as Tālī. It is thus yet another instance of the continuity of the tradition of Indian music that the measures and tools of creation and appreciation of music, well-recognized and prevailing at this period are the standard practice even today.



In the Ayodhyākāṇḍa, Śamyā Tāla and Sama Laya find mention in the narrative describing the music and dance recital of Gandharvas and Apsarās at the hermitage of Bharadvāja. In a commentary on this episode mentioned in the Rāmāyaṇa Tilaka, ‘Śamyā’ is described as a particular Tāla activity. It is curious that Vālmīki mentions only Śamyā and Tāla, among the various clapping activities, which are intrinsic to the Tāla system of ancient India, and are recorded by music treatises mentioned earlier. Whether Vālmīki omits other methods intentionally, or Śamyā and Tāla are the only clapping methods prevalent during that time is uncertain.

The mention of Pāṇivādaka in the Ayodhyākāṇḍa indicates the presence of a certain group of singers who clap while singing. According to the commentators of the Rāmāyaṇa the Pāṇivādaka clap while singing songs in praise of extraordinary deeds and accomplishments of kings, princes and their kin.³² In the Rāmāyaṇa the Pāṇivādaka are a part of the musician–retinue of the king, who sing his praise at dawn–break to awaken him. Their songs are invariably accompanied by clapping.³³

The term Kaṇṭha–Tāla appears in yet another allegorical description in the Kiṣkindhākāṇḍa, where, as Rama and Lakṣmaṇa witness the sights and sounds of the surrounding forests in the rainy season, Rama is reminded of the Kaṇṭha–Tāla of human music by the rhythmic croaking of frogs. A ‘Tāla’ can be played by clapping; by playing it on percussion instruments or by reciting its bol or words. Kaṇṭha–Tāla perhaps indicates expression of Tāla through the kaṇṭha: the voice. The mention of ‘Kaṇṭha–Tāla’ in the present context hints at the practice of reciting the words of a Tāla being prevalent in ancient times.

Although the references to Laya, Tāla, Pramāṇa, Sama, Śamyā, Kalā and Mātrā are minimal yet their mention in the Rāmāyaṇa is highly relevant in the historical perspective, as the Rāmāyaṇa is one of the very few authoritative written documents of ancient India which throw significant light on the development of Tāla. The above references vindicate that music of the Rāmāyaṇa is based on Tāla and Laya; and the audience recognizes and acknowledges techniques such as ‘Kalā’, ‘Mātrā’, etc. A general awareness of rhythm and ‘Tāla’ is observed in the society.

4. CONCLUSION

In this collection of references one may observe the great detail with which the tenets of classical music of modern India are traced from its origin in the Vedas to its development to a sophisticated form during Valmiki’s period, in the Rāmāyaṇa. Mārga, Gandharva, Sthāna, Karaṇa, Mūrchanā, Jāti, Laya, Tāla, Pramāṇa, Kalā, Mātrā, Samyā, – all relevant concepts of classical Indian music, are already established entities in the world of the Rāmāyaṇa. Vālmīki is not content with recording only the technical characteristics of that music but also delivers a fine exposition on its emotive aspect. The Vālmīki Rāmāyaṇa is not written in a ballad form: it is an epic. At the same time, within the narrative its musical character is fashioned by the poet himself: it is shown to be sung thrice by protagonists of the narrative. When Lava and Kuśa sing the Rāmāyaṇa at the gathering of saints and hermits for the first time, the music moves the listeners to tears. The second occasion is in the presence of Rāma himself, with his brothers, and other royal dignitaries, on the occasion of the Aśvamedha sacrifice. On both occasions, ‘the music of Lava and Kuśa overwhelms the listeners. It has sweetness in full measure and is almost unworldly. The audience is spellbound and is left wanting more.

The power and charm of music lies in its ability to touch the heart and soul of the listener. Vālmīki’s description of Lava–Kuśa’s music and the subsequent reaction of the listeners succeed to a great extent, in depicting the tangible impression that music can produce on an audience. The poet details the technical



aspects of music with ease and dexterity, and at the same time describes its emotive appeal with matching precision. Technique and feeling complement each other in music and indeed all art forms, which are all rendered incomplete without either aspect.

In conclusion, the study of the technical tenets of music in the Vālmīki Rāmāyaṇa has provided valuable insights into the musical traditions of ancient India. Through a thorough analysis of the poem, we have gained a deeper understanding of the types of musical instruments used, the melodic modes employed, and the various musical compositions mentioned in the text. We have also explored the religious and social significance of music in the Vālmīki Rāmāyaṇa, highlighting the role of music in shaping the cultural and religious practices of the time. The study has shown that music was not only a form of entertainment but also a means of expressing religious devotion and social identity. Overall, the research has shed light on the rich musical heritage of India and provided valuable insights into the technicalities and cultural importance of music in the Vālmīki Rāmāyaṇa. The study contributes to a deeper understanding of ancient Indian culture and the role of music in shaping it. It is hoped that this research will inspire further exploration of the musical traditions of ancient India and their significance in the broader context of world music.

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- [3] o'm śikṣām vyākhyāsyāmaḥ | varṇaḥ | svarāḥ | mātrā /
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- [9] Bāl. 4.27
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mārgaḥ / tayormadhye mārgākhyagāna mārgāvalambanasāmaggrā agāyatām //
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[26] samo layaguṇānvitah, Ayo. 85. 24
[27] ".....pramāṇaistribhiranvitam", Bāl. 4. 7, Utta. 85. 3
[28] praviśanneva satataṃ śuśrāva madhurasvanam /
tantrīgītasamākīrṇam samatālapadākṣaram // Kiṣk. 32, 21
[29] tantrīlayasamāyuktam trīsthānakaraṇānvitam /
saṃskṛtam lakṣaṇopetaṃ samatālasamanvitam // Utta. 71. 15
[30] Bāl. 4.7,9
[31] Utta. 94.7
[32] pāṇivādakāḥ pāṇivādanaśīlāḥ apādānāni rājñām vṛttādbhutakarmāṇyudāhṛtya tadanugatam
pāṇivādānyavādayan/ Tilaka
[33] tatastu stuvatam teṣām sūtānām pāṇivādakāḥ /
apādānānyudāhatya pāṇivādānyavādayan // Ayo.65. 4 (Ed. Pari., Nag, GP)

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