

A Study of References of Sāmagāna in Chāndogya Upaniṣad

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Abstract : Chāndogya Upaniṣad is one of the major upaniṣads under the aegis of Sāma Veda , considered to be the mother of Indian music. The study attempts to trace the various references of Sāmagāna present in Chāndogya Upaniṣad as Sāmagāna is the basis of Indian classical music . Analytical study of Sāmagāna is imperative to trace its influence on present day music. This will in turn, help in better understanding of various aspects of music prevalent today such as tāla, graha bheda, gamaka, nerval, etc, which are all crucial concepts of Carnatic music.

Keywords : Chāndogya Upaniṣad, Sāmagāna, Sāman, Sāma Veda, Udgītha

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I. INTRODUCTION

The origin of music is quite difficult to trace. Of course, music as an inherent aspect of nature has existed for as long as this cosmos has existed. The gurgling of water, the rustle of leaves, the howling of the wind, the cooing of birds, the cries of animals, the roar of the oceans and seas, lightning, thunder, etc, have all existed before man appeared on the planet and will continue to endure as long as the universe exists. In fact, sound or *nāda* is said to be the basis of creation.^[1] But it is man's interpretation of this music and his own resulting musical expression that requires documentation. Inspired by the cooing of birds, the buzzing of bees, the sound of the wind, water, rain, etc, man started singing to express his feelings of joy, loyalty, victory, etc. Most importantly, he sang to appease the gods to whom he attributed floods, storm, diseases, famine, death, etc. Hence, music as a ritual evolved.^{[2][3]} Indian music is a part of this country's rich cultural heritage which dates back to atleast two thousand years before Christ. The *Vedās*, which are atleast four thousand years old, provide an insight into all aspects of human life of that era. They contain the work of many ṛṣīs passed on orally from generation to generation because the Vedic people understood the enormous significance of sound and its impact on the human physiology.

The link between Indian music and *Sāma Veda* is established through statements made by various authorities across the ages. A few are:

- “Brahma developed music with the help of the Sāma Veda”, says Bharata in his Nāṭya Śāstra.
- “Vedānām Sāmavedosmi”, says Kṛṣṇa in the Bhagavad Gīta^[4].
- “From the Bindu emerged Nāda, from Nāda emerged Mātṛkās, from Mātṛkās emerged Varṇa, from Varṇa emerged Vākya, from Vākya emerged Mahāvākya, from Mahāvākya emerged Veda and from Veda emerged Gandharva Veda”, says Matanga muni in his work Bṛhaddeśī. He also states unequivocally that the sapta svarās were born from the Sāma Veda.^[5]
- There are also numerous compositions in which the link between music and Sāmagāna has been demonstrated such as:
 - *Sāmajavaragamana* composed in *rāga Hindola* by Saint Tyāgarāja is another example where he describes Kṛṣṇa as being well versed in music which is the nectar that emanated from the *Sāma Veda*.

Hence, a theoretical connection between Indian music and *Sāma Veda* is well established.

1.1 Objectives

The objectives are to find and study the references of music available in *Chāndogya Upaniṣad*.and to trace the evolution of present day music from *Sāmagāna*.

1.2 Review of Literature

Tracing the origin of Indian Classical Music is no mean task. Starting with a single tone chant, the journey of Indian music towards a fully established seven note scale has been long and arduous, and the *Vedās* contain many clues as to the progress of this journey^[6]. Various scholars have dealt with the concepts of music

in *Sāma Veda* and *Sāmagāna* over the ages. Nārada's *Nāradiya Śikṣā* is a major *śikṣā grantha* which explains various aspects of *Sāmagāna* such as the *svarās* used, rules to be followed while singing a *gāna* with relevant finger movements, notated form of *Sāmagāna* and many others in detail^[7]. Various music treatises too have touched upon the music of *Sāma Veda*; most notably Bharatā's *Nāṭya Śāstra*, Matangā's *Bṛhaddeśi*, Śrngadevā's *Sangīta Ratnākara* among others.^[8] In recent times, an analytical study of *Sāmagāna* has been taken up by many scholars. A study of the structure of the *Sāma Veda* shows how the grouping of *mantrās* has been done and the various deities that are being praised through those *mantrās*. There is also a set procedure to be followed to obtain a *Sāmagāna* from a *yonī Ṛk mantra*.^[9] A bit more comprehensive study of the *Sāmagāna* along with its analysis through audio recordings shows the actual *svarās* being used in the rendering, along with various graces and *gamakās* being employed.^[10] The *Sāmagānās* have been classified into four types and the appropriate *gānās* were used as part of various Vedic rites and rituals. The same *gāna* could be utilized in multiple ceremonies to obtain varying results^[11]. In the realm of *Sāmagāna*, the magico-religious efficacy of music was considered to be more important than its aesthetics, as music was considered to be a power substance capable of making things happen.^[12] One of the most enigmatic elements of *Sāmagāna* is the *stobhākṣara*. Many scholars have reduced this mystical element to meaningless syllables of exclamation. However, the existence of an esoteric dimension to these syllables cannot be denied and this needs to be investigated in detail.^[13]

1.3 Scope and Significance of the Study

The scope of this study includes a detailed study of *Sāmagāna* which is required to better analyze the musical aspects present in the text of *Chāndogya Upaniṣad*.

The significance of the present work lies in the fact that though it is a well accepted fact that Indian music traces its roots to the *Sāma Veda*, significant work has not been done in analyzing the *Sāmagānās* themselves. There are several aspects of *Sāmagāna* that are not well understood even to this day. An in-depth research into *Sāmagāna* is required to be able to better appreciate various aspects of present-day music.

This study is limited to the musical references present in the text of *Chāndogya Upaniṣad*. Philosophical and spiritual aspects of the text have not been considered for research.

This study makes use of the Qualitative Approach. Data collection has been done with the aid of books, journals, recordings, interviews, websites and articles.

- Primary Sources: Interviews, photos
- Secondary Sources: Books, journals, websites, articles, recordings

II. SĀMAGĀNA

Sāma Veda Samhita is divided into two parts: *Ṛk yonī mantrās* and *Gānās*. *Gāna* or *Sāmagāna* which consists of verses that are actually sung. Each *yonī mantra* may yield one or more *Sāmagānās*. There are *Sāmagānās* that consist of just *stobhākṣarās* (syllables like hau, hai, hillu-hillu, etc.) and do not have any source *Ṛk mantra*. In the text of *Sāmagāna*, the notes are denoted by numbers 1 to 7. According to the prevalent tradition, the seventh note is always sung higher than the first and must resound like the neighing of a horse which can be clearly heard by all.

The notes of the earlier *Sāma Saptaka* were called *Yāmās* and Nārada, in his work *Nāradiya Śikṣā*, gives the correlation between the older *Yāma* names of the descending *Sāman* scale and the present day names of the *sapta svara* which are in an ascending scale.^[14]

यः सामगानां प्रथमः सवर्णोमध्यमस्वरः | यो द्वितीयः सः गान्धारः | तृतीयस्तु ऋषभः स्मृतः | चतुर्थ षड्जः इत्याहुः |

<i>Sāma Veda Svara</i>	<i>Gāndharva Svara (Madhyama Grāma) mentioned in Nāradiya Śikṣā</i>	<i>Present Day Svara</i>	<i>Symbol in Sāmagāna</i>
<i>Kṛṣṭha</i>	<i>Pancama (प)</i>	<i>Ṛṣabha (रि)</i>	७ (7)
<i>Prathama</i>	<i>Madhyama (म)</i>	<i>Ṣaḍja (स)</i>	१ (1)
<i>Dvitiya</i>	<i>Gāndhāra (ग)</i>	<i>Niṣādha (नि)</i>	२ (2)
<i>Tṛtiya</i>	<i>Ṛṣabha (रि)</i>	<i>Daivata (द)</i>	३ (3)
<i>Caturtha</i>	<i>Ṣaḍja (स)</i>	<i>Pancama (प)</i>	४ (4)
<i>Mandra</i>	<i>Niṣāda (नि)</i>	<i>Madhyama (म)</i>	५ (5)
<i>Atisvārya</i>	<i>Daivata (द)</i>	<i>Gāndhāra (ग)</i>	६ (6)

Table 2.1: Corelation between *svarās* of *Sāmagāna* and present day music

These seven *svārās*, when compared with the *svārās* used today, seem to be closest to *rāga Kharaharapriya*, the 22nd *janaka rāga*. A *Sāman* is sung as per the numbers appearing on the syllables. A *Sāman* may consist of 5, 6 or all 7 notes and are referred to as *Auḍava*, *Ṣaḍava* and *Sampūrṇa Sāman* or *gīta* respectively. This is similar to the *Auḍava*, *Ṣaḍava* and *Sampūrṇa rāgās* that are in vogue today.

The number that appears on the first syllable of a *gāna* denotes the fundamental or tonic note of that *gāna*. Any number from 1 to 5 may become the *ādhāra* or the *Ṣaḍja*. Notes 6 and 7 are generally not used as the tonic note. This is a very important rule as it helps in fixing the pitch of a singer. The same technique of shifting the tonic note is used even to this day and is referred to as *graha bheda*. The modal shift of tonic is of extreme significance to *Karnāṭak* music. It is the process by which the *Ādhāra Ṣaḍja* is shifted to another note in the *rāga*. It is by using this method that Venkaṭamakhi arrived at the scheme of 72 *meḷakarta rāgās* which was one of the major milestones in the development of *Karnāṭak* music. Great musicians like G.N. Balasubrahmaniam, Dr. Balamuralikrishna, and others adopted *graha bheda* as a part of their *manodharma sangīta* as well; a trend which is being continued by few musicians even today.

III. REFERENCES OF SĀMAGĀNA IN CHĀNDOGYA UPANIṢAD

The *Upaniṣads* are philosophical and spiritual treatises which form the core of the *Vedānta* segment of the *Vedās*¹. The etymology of the word *Upaniṣad* comes from *Upa*, *Ni* and *Ṣaṭ* which mean ‘to sit near’ somebody- preferably a *Guru* to receive knowledge regarding the Supreme *Brahman*.

The *Chāndogya Upaniṣad* is one of the biggest and oldest *Upaniṣads*. It forms a part of the *Brāhmaṇa* of the *Talavakāra* section of the *Sāma Veda*. Of the ten chapters present in the *Chāndogya Brāhmaṇa*, the *Upaniṣad* contains eight. The eight chapters are further divided into several *kāṇḍās* or parts with verses grouped under a common theme or subject matter. The exact date of composition is virtually impossible to decipher. However, the consensus seems to be that the *Upaniṣad* was composed somewhere between the 7th and 6th century BCE.^[15] As the name suggests, ‘*chandās*’ is the basis of this *Upaniṣad*. Although *chandās* means metre, it also means ‘to cover’. Hence, though the subject matter of the *Upaniṣad* is of spiritual awakening and progress, it is covered with hymns, *upāsanās*, etc.^[16] *Upāsanās* are a form of meditation which according to Gambhīrānanda “provide a path of inner transformation, in the midst of outward conformity.”^[17] Since the chanting of the *Vedās* was a part of a student’s day to day activity, to prevent it from degenerating into a mere mechanical process, *upāsanās* were introduced into the routine so as to encourage a little reflection.

3.1 Definition and Description of Sāma

According to *Chāndogya Upaniṣad*, that which is excellent is *Sāma* and that which is not, is not *Sāma*. *Sāma* is everything that is good and perfect. The text establishes a synonymity between *Sāma* and *sādhu*. He who meditates on *Sāma* as *sādhu* quickly acquires all the good qualities.

3.2 Correlation between Ṛk and Sāma

The correlation between *Ṛk* verses and *Sāman* chants has been described very beautifully in the *Chāndogya Upaniṣad* as follows:

- If earth is *Ṛk*, then fire is *Sāma*.
- If space is *Ṛk*, then air is *Sāma*.
- If heaven is *Ṛk*, then Sun is *Sāma*.
- If the stars are *Ṛk*, then the moon is *Sāma*.
- If the white light of the Sun is *Ṛk*, then that blue colour which is deep black is *Sāma*.
- If speech is *Ṛk*, then the vital force or *prāṇa* is the *Sāma*.
- If the eye is *Ṛk*, then the person seen in the eye is *Sāma*.
- If the ear is *Ṛk*, then the mind is *Sāma*.

These correlations highlight the high position given to *Sāma Veda*². These correlations can also be viewed as the *dhātu-mātu samanvaya*- the intimate connection between the lyrical and melodic aspects of a song. *Dhātu-mātu samanvaya* of a composition must be spot on for maximum effect. They are also meditation techniques aimed at helping one attain the Supreme Reality.

3.3 Udgītha

¹ Each *Veda* is broadly divided into two segments: *Karma-Kāṇḍa* and *Jñāna-Kāṇḍa*. *Karma-Kāṇḍa* consists of *mantrās*, rituals, rites and sacrifices that need to be performed as part of the day to day activities. *Jñāna-Kāṇḍa*, on the other hand is for those who have risen above the need for activity and are single mindedly in pursuit of the Ultimate Truth. *Upaniṣads* belong to this segment.

² Amidst innumerable stars dotting the night sky, the prominent moon is the *Sāman*; in the infinite space in this cosmos, the precious air required by human beings to survive is the *Sāman* and so on.

Udgītha, which is a part of *Sāmagāna* is considered to be its most important constituent. Just as the *charaṇa* segment of the present day compositions contains the crux of the matter dealt with in the *kṛti*, so too is *Udgītha* considered to be the core element of a *Sāman*. Hence, detailed meditation techniques have been listed in the text of *Chāndogya Upaniṣad* to utilize this element for Self-Realisation. It has been stated that the *Udgītha* should be meditated upon as the Sun, as it is the Sun which sings and nourishes all life on earth, and also as *Vyāna* which is the confluence of *Prāṇa* and *Apāna*. This *Vyāna* is considered to be *vāk* i.e., speech itself. Hence, *Udgītha* is to be meditated upon as *Vyāna*³. The very word *Udgītha* is made up of three syllables viz, *ut*, *gī* and *tha* which are to be looked upon as *Prāṇa*, Speech and Food respectively. *Ut*, *gī* and *tha* are also correlated with heaven, space and earth respectively. It has also been stated that *Sāma Veda* is *ut*, *Yajur Veda* is *gī* and *Ṛg Veda* is *tha*. One who meditates on the *Udgītha* knowing the syllables in these ways becomes the possessor of the ‘milk of speech’. He is also blessed with plenty of food and digestive power.

3.3 Om as Udgītha

The text of the *Chāndogya Upaniṣad* begins with an exposition of Om which is said to be the same as *Udgītha*. Since the singing of *Udgītha* always begins with Om, it is considered to be identical with *Udgītha*. It has been said that meditating on Om which is the symbol of Supreme Reality is the fastest way to approach it. Om as *Udgītha* is the subtlest essence of the cosmos. The hierarchy is given as follows: earth is the essence of all the objects, water is the essence of earth, herbs are the essence of water, human body is the essence of the herbs, speech is the essence of the human body, *Ṛk* is the essence of human speech, *Sāma* is the essence of *Ṛk* mantrās and *Udgītha* is the essence of *Sāma* mantrās. Hence, it is the subtlest essence in the universe and takes the highest place in the entire cosmos. The *Upaniṣad* also states that speech itself is *Ṛk*, *prāṇa* the *Sāman* and the syllable Om is itself the *Udgītha*. By stating that Om itself is *Udgītha*, there remains no doubt regarding Om, as Om is also the first syllable of the *Udgītha*. The couple constituted by *Ṛk* and *Sāma* hence become associated with Om, meditating on which makes the meditator capable of fulfilling all desires. Om is also a symbol of prosperity. Hence, all Vedic rites and rituals begin with the chanting of Om. Then comes the chanting of the hymns by *Adhvaryu*, praising of the Gods by *Hotā* and singing of the *Sāman* by *Udgātha*. The *Upaniṣad* however cautions that though he who knows this Om and he who does not have the knowledge of Om both perform rites, it is the man of knowledge whose rites and sacrifices become powerful and fruitful. This is true even today in all fields, including music. Only those who have worked hard to gain mastery of the art go on to become stalwarts of the field. Mediocre efforts and half baked knowledge do not produce lasting results.

3.4 Reference of a Musical Instrument

The one and only reference of a musical instrument is that of the *vīṇa* in the first chapter, section 7, verse 6. It has been stated that those who play the *vīṇa*, sing of the Supreme *Brahman* and that such persons are graced with wealth- both material and spiritual. Although there seem to be multiple references to *Sāman* chanting being accompanied by various musical instruments, staunch *Sāmavedīs* however categorically state that the singing of *Sāmagāna* was never accompanied by any instrument and this practice is being followed to this day⁴. In her article *Varadarajan* also states that a *Sāma*-singer would never sing a *Sāman* to the accompaniment of any instrument as it was considered sacrilegious to mix sacred music with secular music.^[18]

3.5 Stobhākṣara

The concept of *Stobhākṣarās* is probably one of the most misunderstood and misinterpreted concepts in the study of *Sāma Veda*. *Stobhākṣarās* consist of sounds such as *hāu*, *hillu-hillu*, *hāi*, *ohova*, *ohoi*, etc. which may seem very non-sensical on the surface, but are believed to have a very deep esoteric significance attached to them. In fact, *Faddegon*, along with many other scholars goes to the extent of calling *Sāmagāna* Dadaism and Shamanism and states, “The *gānās* are practically strings of “dadas”, *hāi-s* and *hāu-s*.”^[19] *Stobhās* are also wrongly understood to be mere sounds of exclamations or interjections due to syllables like *hurrah*. If this were the case, then treatises such as *Akṣaratantra*, *Stobhapada*, *Stobhānusamhāra*, etc. which deal extensively with *Stobhākṣarās* would be rendered obsolete. The very fact that these treatises exist indicate that there are dimensions to *Stobhās* that are unexplored to this day. *Stobhās* are also considered to be a necessary method of manipulating the *Ṛk* verse in order to fit a particular melody to a verse. However, the researcher does not subscribe to the idea that *Sāma Veda* evolved from *Ṛg Veda*; that they are in fact contemporaries is now an accepted fact. So, none of the above explanations do justice to the concept of *Stobhākṣarās*.

³ A human body consists of five vital breaths which are crucial in the overall functioning of the body. They are *prāṇa*, *udāna*, *vyāna*, *samāna* and *apāna*.

⁴ Obtained from personal interview of Dr. R. L. Kashyap on 8.12.2016, who is a Vedic scholar of great repute and is also the Director of Śrī Aurobindo Kapāli Śāstri Institute of Vedic Culture. He has contributed tremendously to the dissemination of Vedic knowledge.

The procedure regarding the chanting or singing of *Stobhākṣarās* has been laid down very clearly and has to be followed rigidly. They are to be chanted at a particular pitch and frequency for a specific duration of time and sometimes, repeated multiple times. Just like a *mantra*, the power of *Stobhākṣarās* possibly lies in the set sequence of sounds and the frequency in which they are recited. *Sāmavedīs* staunchly believe that it is this power of the *Stobhākṣarās* which translates into various desired results.⁴ This is where an in-depth study of *Chāndogya Upaniṣad* is crucial as it acts as a dictionary of sorts wherein thirteen *Stobhākṣarās* have been equated with various deities and aspects of nature. However, no explanation has been given in the *Chāndogya* text as to how these correlations have been made.

<i>Stobhākṣara</i>	Correlated Concept
<i>Hāu</i>	This world that we inhabit
<i>Hāi</i>	Air
<i>Atha</i>	Moon
<i>Iha</i>	Self
<i>ī</i>	Fire
<i>ū</i>	Sun
<i>e</i>	Invocation or Welcoming
<i>Auhoi</i>	Viśvedevās
<i>Him</i>	Prajāpati
<i>Svara</i>	Prāṇa
<i>Vāk</i>	Virāṭ
<i>Yā</i>	Food
<i>Hum</i>	That which is indeterminate and inexpressible

Table 3.1: Correlation Between Stobhākṣarās And Their Presiding Deities

It has been said in the *Upaniṣad* that this mystic meditation results in the meditator possessing the milk of speech, plenty of food and good digestive power. From a purely musical perspective, Dr. Roy states in his article that *Dhruvad Alāp* has been found to have evolved from the *Sāman*, specifically the *Stobhākṣarās*.^[20] Even in *Karnāṭak* music today, there exists a tradition of using syllables like *tadari*, *tadarina*, *tana*, etc. during *rāga ālāpane* which could be traced back to *Stobhākṣarās*. There is also the use of words like *ānam*, *tānam*, *ananta*, etc. during the *tānam* exposition which could also have evolved from the *Stobhākṣarās*.

3.6 Seven Modes of Sāman Singing

The text of *Chāndogya Upaniṣad* lists seven modes or types of *Sāman* intonation along with the presiding deity for each type.

Mode of Sāman singing	Presiding deity
Sāman with a high sounding tune	Fire
Indescribable Sāman	Prajāpati
Sāman which is clear	Soma
Sāman which is low and soft	Vāyu
Sāman which sounds like a heron	Bṛhaspati
Sāman which is soft and needs effort	Indra
Sāman which sounds like a rifted gong	Varuṇa

Table 3.2 Seven modes of singing (Gambhīrānanda 2015:138)

This shows that every *Sāman* was unique, not just in terms of the *svarās* employed but also with respect to how the *Sāman* was sung- softly, clearly, with a high sounding tune, etc. Not all *Sāmans* could be sung in the same way. Each mode of *Sāman* singing led to specific results through the grace of the presiding deity. The same applies to the treatment of *rāgās* as well. Each *rāga* has its own unique features. For example, *rāga Naḷinakānti* cannot be approached with the same robustness as that required by *rāga Śankarābharaṇa*. The soft, almost feminine touch required by certain phrases of *rāga Kalyāṇi* would be grossly misplaced if employed while elaborating *rāga Toḍi*. The inherent *laya* of each *rāga* is different as well. While *rāgās* like *Mohana*, *Hamsadhvani*, etc. sound very appealing at higher tempos, *ghana rāgās* like *Bhairavi*, *Todi*, etc. require exposition at a comparatively leisurely pace.

It has also been said in the *Upaniṣad* that the *Sāman* sounding like a rifted gong should be avoided. This shows that the *Sāmavedins* had a sound knowledge of the concept of *śruti*, *vādi* and *vivādi* notes. Furthermore, it is possible that this correlation between a *Sāman* and its desired intonation led to Nārada's correlation between the seven *svarās* and cries of different animals and birds found in *Nāradya Śikṣha*. Additionally, the assigning of *devatās* to *svarās* and *rāgās*, as seen in the treatise *Sangīta Kalpadṛmam* seems to have been inspired by this above mentioned modes of singing.

3.7 Instructions Regarding Sāman Singing

In order to make the singing of *Sāman* during a sacrifice more powerful and effective, a procedure has been laid down which should be followed without exception. Before commencing the singing of the *Sāman*, the singer should first meditate on his desires, what he hopes to achieve through the sacrifice, then the *Sāman* which is being employed, the *Ṛk mantra* on which the *Sāman* is based, the *ṛṣi* who was the seer of that *mantra*, the deity who is being praised through the *mantra*, the metre in which the *mantra* is composed, the group of hymns to which this *mantra* belongs, the direction which the singer is facing and the presiding deities and finally thinking of himself and his desires, he should sing without making any mistake. Careful attention should be paid to the utterance of each syllable, vowel, consonant and aspirate. The singing should be clear with an open mouth and must not be mumbled. The aspirates should be pronounced without being swallowed. This process ensures that the sacrifice becomes fruitful and the desires of the singer are fulfilled. The same is applicable to all musicians to this day. A moment of inattention could lead to a deviation from the *rāga* or a miscalculation of the *svarās*. The complete pleasure of a composition can be experienced only when the *sāhitya* is pronounced clearly without any mumbling, swallowing or inaccurate breaking up of words. In fact, many treatises across the ages (from *Nāṭya Śāstra* to *Sangīta Ratnākara*) have dealt with *gāyaka guṇa-došās* in detail.

3.8 Unique Sāmans Mentioned in Chāndogya Upaniṣad

The text of *Chāndogya Upaniṣad* mentions ten specific and one general *Sāmagānās* along with details regarding their exact procedure for meditation and the results accrued. These *Sāmagānās* are used in various rites and sacrifices depending on their specific results.

3.8.1 Gāyatṛa Sāman: This *Sāman* is based on the various organs of a human being. The human mind is *Himkāra*, the organ of speech is *Prastāva*, the organ of sight is *Udgītha*, the organ of hearing is *Pratihāra* and *prāṇa* is *Nidhana*. He who meditates thus, lives a complete, healthy and vital life, obtains fame, progeny and animals. However, a man engaged in such a meditation should vow to have a great mind and never be narrow-minded. This *gāna* appears in the *Grāmageya gāna* section and is an *Ouḍava gāna*.

3.8.2 Rathantara Sāman: This *Sāman* is based on fire. The rubbing of two pieces of wood to produce a spark is *Himkāra*, smoke is *Prastāva*, flames lighting up is *Udgītha*, charcoals being formed is *Pratihāra* and finally, the fire smouldering is *Nidhana*. He who meditates thus, becomes a great *jñāni* of the *Vedās*, lives a complete, vital life and obtains fame and good digestive power. He should always keep his vow of not eating and spitting in the direction of a fire. This *gāna* appears in the *Araṇyageya gāna* section and is a *Ṣāḍava gāna*.

3.8.3 Vāmadevyā Sāman: This *Sāman* is based on male and female copulation. A man beckons to a woman, that is *Himkāra*, he propositions to her, that is *Prastāva*, he lies down with the woman, that is *Udgītha*, he lies upon the woman, that is *Pratihāra* and the coitus comes to an end, that is *Nidhana*. He who meditates on the *Vāmadevyā Sāman* knowing it to be based on the act of coitus, lives a full, long life, achieves great number of progeny as every act of copulation leads to procreation and obtains great fame and cattle. However, his vow should be to never deny any woman who approaches him. This *gāna* is a part of the *Ūha gāna* section and is an *Ouḍava gāna*.

3.8.4 Bṛhat Sāman: This *Sāman* is based on the sun. The rising sun is *Himkāra*, when it has completely risen, that is *Prastāva*, the sun at noon is *Udgītha*, the afternoon sun is *Pratihāra* and the setting sun is *Nidhana*. He who meditates thus becomes bright, lives a full, long life and obtains progeny, fame, animals and good digestive power. However, his vow should be to never criticize the blazing sun. This *gāna* appears in both *Araṇyageya gāna* and *Rahasya gāna* sections and is a *Ṣāḍava gāna*.

3.8.5 Vairūpyā Sāman: This *Sāman* is based on the clouds. The gathering of white clouds is *Himkāra*, formation of dark clouds is *Prastāva*, rain is *Udgītha*, lightning and thunder are *Pratihāra* and cessation of rain is *Nidhana*. He who meditates thus, lives a full, bright life and acquires fame, a great number of healthy animals and progeny. His vow should be to never criticize rainfall. This *gāna* is a part of the *Grāmageya gāna* section and is an *Ouḍava gāna*.

3.8.6 Vairāja Sāman: This *Sāman* is based on the seasons. Spring is *Himkāra*, summer is *Prastāva*, monsoon is *Udgītha*, autumn is *Pratihāra* and winter is *Nidhana*. He who meditates thus, acquires the knowledge of the *Vedās*, lives a full, bright life elegantly and obtains fame, progeny and animals. His vow should be to never criticize the seasons. This *gāna* appears in the *Grāmageya gāna* section and uses only four *svarās*.

3.8.7 Shakvari Sāman: This Sāman is based on the worlds or spheres. Earth is *Hīmkāra*, space is *Prastāva*, heaven is *Udgītha*, directions are *Pratihāra* and the sea is *Nidhana*. He who meditates thus, becomes a master of these worlds, lives a full, bright life and obtains fame, progeny and animals. He should however, keep his vow of never criticizing these worlds. This *gāna* appears in the section called *Mahānāmnī Archika* and is an *Ouḍava gāna*.

3.8.8 Revati Sāman: This Sāman is based on animals. Goats are *Hīmkāra*, sheep are *Prastāva*, cows are *Udgītha*, horses are *Pratihāra* and man is *Nidhana*. He who meditates thus, lives a full, bright life and obtains fame, progeny and animals. His vow should be to never criticize the animals. This *gāna* appears in both *Grāmageya gāna* and *Araṇyageya gāna* sections and is an *Ouḍava gāna*.

3.8.9 Yajñā-yajñīya Sāman: This Sāman is based on the parts of the human body. Hair is *Hīmkāra*, skin is *Prastāva*, flesh is *Udgītha*, bone is *Pratihāra* and the marrow is *Nidhana*. He who meditates thus, obtains mastery over his physiology and never becomes physically weak. He lives a full, bright life and obtains fame, animals and progeny. His vow should be to stick to a purely vegetarian diet and never consume meat. This *gāna* is a part of the *Grāmageya gāna* section and is an *Ouḍava gāna*.

3.8.10 Rājana Sāman: This Sāman is based on the Gods. Fire is *Hīmkāra*, air is *Prastāva*, sun is *Udgītha*, stars are *Pratihāra* and moon is *Nidhana*. He who meditates on *Rājana Sāman* knowing it to be based on the Gods receives blessings and grace from these Gods, obtains their splendour and becomes identified with them. He lives a full, bright life and obtains fame, animals and progeny. His vow should be to never criticize the *Brāhmaṇās* as the *Brāhmaṇās* are considered to be the visible Gods by the *Vedās*. This *gāna* appears in the *Araṇyageya gāna* section and is an *Ouḍava gāna*.

3.8.11 General Sāman: This Sāman is based on everything; the entire cosmos is the basis for this Sāman. Knowledge of the *Vedās* is *Hīmkāra*, the three worlds are *Prastāva*, fire, air and sun are the *Udgītha*, stars, birds and rays are the *Pratihāra* and snakes, *gandharvās* and *pitṛ* (manes) are the *Nidhana*. He who meditates thus, indeed becomes everything. His vow should be the realization, “I am everything”. This Sāman seems to be another way of incorporating the message of *tattvamasi*. (*Gambhīrānanda* 2015:123-138)

However, a unique feature of not only these *sāmans*, but all *sāmagānās* in general is that the melody can be changed for a given *sāman*. Depending on the ritual or sacrifice being performed, the same *sāman* may be sung using different melodies. This practice perhaps laid the foundation to the practice of *nerval* which is today, a unique and indispensable part of Indian classical music.

3.9 Mistakes and Corrections

If during a rite, there occurs a mistake in the singing of *Udgītha*, then the *Udgītha* who knows the identical nature of *Udgītha* and *Praṇava* can rectify it by gathering the results of the properly performed actions of the *Hota*. Also, it is imperative that the priest called *Brahmā* maintain his silence throughout the ritual. If his silence is broken or if the duties of other priests is interrupted, then a *Īyāhṛti* sacrifice should be performed. Any mistake with respect to the *Ṛk mantrās* can be rectified by pouring an oblation in the *Gārhapatya* fire while chanting the *mantra*, “*Bhūh Svāhā*”. Similarly, mistakes committed with respect to *Yajus* and *Sāma mantrās* can be rectified by pouring oblations in the *Dakṣhiṇāgni* and *Āhavanīya* fires while chanting “*Bhuvah Svāhā*” and “*Svah Svāhā*” respectively. But if the *Brahmā* commits a mistake, then he should rectify it by pouring oblations in all the three fires while chanting the three *vyāhṛtīs*.

Similarly in the present day concerts, there is a belief that mistakes committed during the concert can be mended by singing *rāga Madhyamāvati* which is considered to be a very auspicious *rāga*. Hence, it has become a very common practice to end a concert with the *Madhyamāvati rāga*.

3.10 Material Benefits of Singing Sāmagāna

From the various *Sāmagānās* and their *upāsānās* detailed above, it can be concluded that the benefits of singing *Sāmagāna* are numerous. It caters to a variety of needs; ranging from the material (obtaining food, physical vitality, long and prosperous life, progeny, rainfall, cattle and other animals, etc.) to the spiritual (attainment of *mokṣa*). It has also been stated in the text of *Chāndogya Upaniṣad* that he who takes shelter in the *Sāma Veda* need not fear the loss of a son.

A similar claim is made by Saint Tyāgarāja in his composition *Sangīta Śāstra Jñanamū in rāga Sālagabhairavi*. He says that learning music with discrimination can result in wealth, glory, fame, good conduct, the Lord's grace, love for good men, devotion and above all, the ecstasy of being one with the Lord. Also, in his composition *Rāga Sudhā Rasa in rāga Āndolika*, he says that the nectar of *nāda* alone can give the benefits of *yoga*, *yāga*, *tyāga* and *bhoga* put together.^[21]

IV CONCLUSIONS

- The study shows that there are indeed several references to *Sāmagāna* in the text of *Chāndogya Upaniṣad*.

- The reference of *vīṇa* given in the text shows that musical instruments were prevalent during the Vedic times. Immense respect was given to those who could play the instrument.
- *Sāmagāna* is the first instance of notated music in the history of Indian Music.
- The one common theme between the *Sāmagānās* and the present day *Karnaṭak* music is that all compositions are in reverence of Gods. Even in *Hindustāni* music, *Dhrupads* which are amongst their oldest compositions, share this theme.
- The concept of *rāga* and *svara devatās* seems to have been borrowed from *Sāmagāna*.
- The practice of hosting discussions between scholars has existed from the Vedic times. Today, discussions over many musical topics occur during seminars, lecture-demonstrations, music and dance festivals, etc.
- The celebrated *Guru-Śiṣya parampare* is an inheritance from the Vedic times. In music, this sacred bond between a *Guru* and disciple has been immortalised in compositions like *Guruleka Eṭuvanṭi* and Purandara Dāsā's *Guruvina Gulāmanāguva Tanaka*.
- *Stobhākṣarās* are not just meaningless sounds of exclamations, but are sounds of deep power, meaning and significance. Use of sounds like *tadana*, *tadarina*, *tana*, *ānam*, *tānam*, etc, employed in music today could have originated from *stobhākṣarās*.
- Instructions regarding the proper method of singing *Sāmagāna* and the importance of voice culture are relevant even to this day.
- Depending on the ritual being performed, certain *Sāmagānās* were sung only at specific times. The time theory of *rāgās* was probably the logical conclusion of this thought process which *Hindustāni* musicians adhere to staunchly even to this day.
- Just like the *ouḍava*, *ṣāḍava* and *sampūrṇa rāgās* that exist today, there are *Sāmagānās* that employ five, six and seven *svarās*.
- Different recensions of *Sāma Veda* have led to difference in chanting styles of *Sāmagāna*. This is similar to the different *bānīs* and *gharānās* that exist today.
- The practitioners of *Sāmagāna* sang songs which were amiable and pleasing to the Gods who were their main audience. Today too, it is the prerogative of an artiste to please the audience through his music and make any changes and corrections if any, to hold their interest.
- It has been mentioned that while singing *Sāmagāna*, monotony should be avoided at all cost. This is true for musicians of the present day as well. Proper planning of a concert is of paramount importance.
- Continuity in singing *Sāmagāna* is also very important. This should be kept in mind while singing *ugābhogās* and *viruttams*.
- While the desired result of singing a *Sāmagāna* depended on the particular *gāna* and the ritual being performed, the desired result of today's music is the creation of *rasa* amongst the audience. *Rasikā's* complete *rasānubhava* is the desired outcome.
- Nārada's correlation between the seven *svarās* and the cries of birds and animals is similar to the seven modes of singing mentioned in the *Upaniṣad*.
- It has been imperatively stated in the *Upaniṣad* that a thorough knowledge of *Sāman* is required while singing the *gāna*. This is applicable even today. Musicians should have a thorough knowledge of not just the *rāga* and *tāla* aspects of music, but also the *sāhitya* and *dhātu-mātu samanvaya*.
- In *Sāmagāna*, there is a set procedure to be followed while singing. As it was sacred music, there was no scope for deviation. Today's music is largely for the purpose of entertainment. Although there is a set pattern for a concert, it is only in terms of a framework, and it may or may not be followed.
- Today, there is a constant tug of war between the purity of tradition and a sense of aesthetics. But in *Sāmagāna*, although there is a touch of aesthetics, importance was given to the magico-religious power and significance of music.
- Today, sacred music has almost become an extinct art form with only a handful of families keeping the tradition alive. The science behind *Sāmagāna* is based on the powerful impact of sound not just on the human physiology, but on the nature and cosmos as well. Reviving this tradition will not only help in augmenting our cultural heritage, but may also offer solutions to various problems that the world is challenged with today.

From the aforementioned points, it can be clearly concluded that the evolution of present day Indian music can be traced to the *Sāmagāna* of *Sāma Veda*.

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