

Musico-religious Expression through the Sāma Vēda: Anomalies in Kauṭhūmī Śākhā

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Abstract

The musico-religious expression through the Sāma Vēda Singing is fast becoming extinct. Out of the numerous recensions that existed, today only four known recensions; Talavakāra (Jaiminīya), Kauṭhūmī, Rāṇāyanīya, and Śāṭāyana recensions are still extant, but with great difficulty. The rarity of this expression is not new, thanks to inherent the degrees of difficulty and constraints and also extraneous to the subject. First, one has to learn to pronounce the Vēdic Saṃskṛit language. Next, one needs to be tuneful. The third level of difficulty is the ability of the teacher to pass on the tradition and the student to be equal to the difficult task, singing the complicated and tongue twisting ṛks. Of course, it is expected that the ṛks be clearly understood. The most difficult part is to memorise hundreds of musical ṛks known as Sāmans and sustain them by daily repetition; in times when an extremely weak support system exists compounded by an all-pervading apathy. Among the various Sāma recensions, Kauṭhūmī recension singing is clearly heptatonic which I say based on my own proficiency in this tradition. But a strong need for reconciliation of tonal perspectives and aspects among the various singing groups and within this recension itself, and with Indian art music is felt. The present project attempts to document anomalies by video recording and analysing the singing of extant Sāma Kauṭhūmī groups in Kēralā, Tamiḷ Nāḍ, West Bēṅgal, Āṇḍhrā Praḍeś, Karnāṭaka, and Gujarāt from this angle. Data will also be taken from primary audio material and available texts. The analysis will be done with the help of living masters of the recension, Saṃskṛit punḍits and authoritative texts and with my own knowledge of Sāma Kauṭhūmī singing. The document will help start a debate within Sāma teachers, practitioners, students, and researchers so that an eventual reconciliation is possible. Ultimately, it is expected that a standardised singing, wherever necessary, emerges ensuring the best practice is carried forward to the next generation. This critique must be taken as a constructive first step toward this end.

List of Abbreviations

SV: Sāma Vēda
RV: Ṛg Vēda
RT: Ṛk Tāñtra
YV: Yajur Vēda
SB: Śaṭapatha Brāmhāṇa
SVic: Sāma Vēdic
YVic: Yajur Vēdic
KYV: Kṛṣṇa Yajur Vēda
SYV: Śukla Yajur Vēda
RVic: Ṛg Vēdic
AV: Atharva Vēda
SVins: Sāma Vēdins
SG: Sāma Gāna
SKS: Sāma Kauthūmi Śākhā
SVS: Sāma Vēda Samhitā
PS: Pāṇinīya Śikṣā
NSi: Nārādīya Śikṣā
NSū: Nidāna Sūtra
CU: Čaṇdogya Upaniṣad
RG: Rahasya Gānam
GGG: Grāmagēya Gānam
AG: Araṇyagēya Gānam
MSRVVP: Maharṣi Sāndīpani Rāṣṭrīya Vēda Vidyā Pratiṣṭhān.

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Introduction

Hypothesis

If it is found that there are various ways of singing within the SKS, then there need to be premises within available Vēdic literature or acknowledged tradition to justify such variation/s. Without such premises we can term them as anomalies.

Aims

In the limited time this research offers, it is attempted to categorise and enlist anomalies in SKS SG today. I must stress here with utmost humility that this is not meant to find faults with the SV or SG or any tradition in particular, but to serve as a critique of current practice, theoretical bottlenecks, textual mismatches, and ultimately to recommend practical ways by which these can be ironed out. The reason for taking this project was simple; SG is a fast diminishing culture of South Asia, nay humanity, being the oldest human attempt to formalise music. The apprehension that if anomalies are allowed to percolate down to the next generation it may destroy the ancient tradition has necessitated this research. It is therefore an attempt at preserving the SKS by raising theoretical and practical issues that exist today. The same can be replicated for other recensions of SG. The purpose of this research is also to apprise a larger audience the science that is embedded in SG despite its antiquity, wherein lies its great value as intangible heritage.

Organization of the Study

To my mind this is the first study on SV with a documentary film attached to the text. It is also unique because it records the younger generation of SVins. Therefore, it gives us the today and tomorrow of SV. It is for this reason that in the film the attempt has been to show lineages. Even in the written material, lineages have been shown bringing out the fast diminishing nature of SV. Data has been first collected and placed before scrutiny by way of case studies. The study is organised giving priority to analysis of

recorded data, but the organisational sequence gives precedence to some basic theoretical matters based on interviews captured in audio visual recordings of masters in respective fields of SV, audios collected by other scholars, audios available in the market, and literature. Samskrit literature, phonology etc and authoritative books are not only a source of information but also develop a dialectic which is inseparable from any study involving philosophical considerations. They indeed corroborate my several conjectures about SV and that there are anomalies in SKS singing, however hard traditionalists might dispute it. Edited audio visuals are collated in the form of a documentary, and the unedited ones are being appended for cross-reference for theoretical and practical aspects especially of the music of SV. Audio recordings from various sources have been appended. While many audios pertain to the recension we are dealing with other SV recensions have also been appended, for the benefit of future scholars.

Demography of SVins is attempted to bring out a clear case of this diminishing culture. Case studies of individual SVins being the crux of the study is given after a theoretical framework is presented. Case studies of institutions are also attempted so that we can improve upon them. The study is placed in a theoretical space created within cultural musicology, although no one field within this essentially hermeneutic approach, dominates, but 'musicology' since SV is a fundamentally more a work of music than anything else. This is the reason while introductory notes about the SV are given for the lay reader a longer; more comprehensive section is dedicated to its music.

A historical perspective is attempted considering the burning controversy about the date of the Vēdic period or their origins. A further locally arrived at historicity is attempted to place SV in the context of the four Vēdas.

Case studies are presented not only of individuals but also of some important institutions because institutions can either make or mar what they embody.

Birth of SV

It is traditionally believed that the Vēdas were distributed amongst different groups of people possessing the mental make-up to learn, comprehend, and remember respective Vēdas. Remember that all Vēdic mañtras are to be chanted with a prescribed čaṇḍa, svara, and mātrā.

However, due to passage of time different groups stressed on different facets of Vēdic chant that resulted in different recensions. SV had 13 recensions. It could be sung in a thousand ways; *Sahas̥travar̥tamā Sāma*vēdaha.¹ Among these Vēdas, SV was given to Ṛṣī Jaimini who in turn passed it on to 13 students which resulted in the recensions. In the lineage of Jaimini, Kuṭhuma Ṛṣī gave us the SKS.

I find that the available ideas of the origins of the Vēdas and hence the SV are clearly contradictory. Thus I feel the need to point out the different versions because they lead to very different, at times contradictory understandings, purposes, etc. at the outset, I point out very basic contradiction regarding the understanding of SV. While traditionalists believe that SV is not a product of the ordinary state of consciousness, others think it is indeed a product of human effort as much a poem or a song is. However, Paṇḍian Vīra (Fri Jan 18, 2008 10:05 p.m.) in a blog reply says, "Music and language are neurologically intertwined...the study of language evolution has much to gain from a joint consideration of music."ⁱ Deliberations are necessary in this area, but this is a key to further research on the Sāma tradition. It is not fair to say without much deliberation that Sāma is the application of musical svaras on ṛcās like Sūrya Kāṇṭa (1970: 11) with numerous ancient literary evidences says that Sāman is tune without words and is sung upon Ṛcā. This can be disputed. Suffice to say here that there is enough confusion to begin with when it comes to scholarly comprehension of SV. I attempt to show how ultimately phonetics/phonology connects with SG.

These considerations have a bearing on the history of SV. Some historians and Indologists are basing their estimates of the Vēdic era purely on literary evidence. This is adequately being questioned.² Although I am not concerned with this controversy directly, the history in turn has a bearing on our discussions one way or the other. I am interested in today's state of affairs as far as SKS singing is concerned. Focus here is on the different ways SV is being sung within the Kauṭhūmī traditions today and the rationale which these singers give for their respective practices. The research is based on data that is available in terms of

¹ Many believe that this means there were thousands of recensions, which is contested with greater reason by others.

² See for instance, Sūrya Kāṇṭa's (1970:63) reasoned criticism of Burnell in the context of his remarks on SV Paḍa Pāṭha regarding his "terrible disregard for the tradition".

audio recordings, literature, and my own audio-visual recordings. It is also informed by interviews that I take of various SVins and Śāstris (traditional analysts of the scriptures) and modern research material. I shall briefly argue how, the SV precedes the other Vēdas and is the original Vēda before it was trifurcated. Now the uḍāṭṭa, anuḍāṭṭa, and svarīṭa are not simply acute, grave, and, combination of both which are used in Vēdic pronunciation. They are more complex when they come into the SVic domain. I discuss this in the section titled ‘The Rationale of SVic Notation’.

About SV

Today, there are 1875 mañṭras in SV divided into broadly two sections; ārcīk and gāna. Śarmā (2008: Intro) translates Ārcīka as a collection of ṛks.^{3, ii} Ārcīka has two sub-sections: Pūrvārcīka and Uṭṭarārcīka.⁴ They, respectively have six and nine chapters.

In Pūrvārcīka there are several heads under each chapter and the collection of 650 mañṭras here are dependent upon the unity of of and devatā. The first chapter of the Pūrvārcīka is dedicated to Agni and is known as Agni kāṇḍa, second to fourth are dedicated to Āindra Kāṇḍa, the fifth is dedicated to Soma and is known as Pavamāna Kāṇḍa, which is a collection of ṛcās and tallies with the 9th mandal of the RV, and the sixth is called Araṇya Kāṇḍa which is a category althouth its devatā are different. The chapters from one to five are known as Grāmagēya, while the last one is called Araṇyagēya, simply because the former maybe meaningful in a secular context, but not so with the latter. At the end of the Purvārcīk there is a section of ṛcās called Mahānāmni.

Uṭṭarārcīk contains 1225 mañṭras spread over nine chapters. The chapters are divided into two subdivisions of each of the first five chapters called khaṇḍa while the rest four have three divisions each and are called chapters, in the SKS tradition. There are to chapters in the first five sections while in the sixth, seventh, and eighth there are 10 chapters each and in the ninth one has two chapters.⁵

³ We will see later how the meaning Ṛk here is not limited to the mañṭras of RV.

⁴ These may, respectively mean East Ārcīka and North Ārcīka.

⁵ Although some opine that there are only 75 mañṭras in excess of the RV, Śarmā (ibid) numbers them to 99 additional mañṭras which do not appear in Ṛk.

We can see the diminishing trend of SV from the fact that while there were at least 13 recensions as mentioned in the Purāṇas (Śarmā, 2008, Intro) while Pāṭañjali has said ‘Sahastravartamā Sāmavēdaha’ meaning there are thousands of ways of singing the SV. However, today, we have only three recensions left and their practitioners are dwindling very fast.

yathā-aṭhetaou vedou vyohṭā

dvādaśaiva brihaṭi sahastrāṇi aṣṭau yajuṣā cāṭṭvāri sāmnam ⁱⁱⁱ

SV mañtras, according to the SB had $4000 \times 36 = 1,44,000$ paḍas. The number of Sāmans was also 8000 and there were 14800 singers. I have calculated the current number in the relevant chapter which is a high estimate.

The necessity of arresting this is felt today, more than ever before. Although Howard, Staal, Tārḷekar, Hoogt, and many other authors have pointed this out earlier, the very fact that in the last decade the world has changed faster than ever before is enough reason to now practically intervene so that SV does not vanish even before we realise it has.

“Vedānām Sāmvedōsmi” is the utterances of none other than Bhagavān Śrī Kṛṣṇa. But what is the current state of SV practice? Does each instance of SG evoke this feeling? Do all SV singers measure up to this high standard? Let’s see how the answer to this question unfolds.

As early as Pāṭañjali’s time, history is witness to the decline of the ancient method of learning the Vēdas.

Pāṭañjali himself in his Mahābhāṣya has said that in ancient times vyākaraṇa was studied patiently first before launching the study of Vēdas.^{iv} Yet, Pāṭañjali has himself accepted that once the phonology/phonetics of a language is understood, only then its grammar must be learnt. But a time came when (perhaps due to greater focus on phonology/phonetics) Vēda chanting became more rampant than its grammatical study. Due to this the general public lost interest in Vēdas. The entire meaning of a word may change if the accentuation is not right. E.g; Indraśaṭruhu with a vertical line over ‘truḥu’ means accentuation of ‘truḥu’ and means the shatterer of Indra (Indrasya śaṭruhu = Śātayitā). However, if merely written as Indraśaṭruhu with a vertical line over ‘ndra’ will change the meaning to ‘whose

shatterer is Indra' (Indraha Śatruhu Yasya). This basic rule applies to all Vēdic pronunciation including the SV. What makes SV more complex is its additional musical element which is widely believed to have been the extension of the phonetic elements. Therefore, it is worth examining whether SVic pronunciation is preceded a later reduction in the Śikṣās for developing a Vyākaraṇa.

But Pāṇinī and his contemporaries separated the study of accentuation and grammar which to a large extent brought focus on grammar but at the cost of Vēdic accentuation considerably (Devasthali, 1985, ed. Intro). It was not until early 15th and 16th centuries that focus was reverted on Vēdic accentuation, but mostly in theory. This phenomenon beginning during Pāṭanjali's period and deteriorating during Pāṇinī, may be seen as also the beginning of a decline SG because ignoring accent leads naturally to ignoring musical tone. However, this needs to be separately verified. After princely patronage became history, a rather unwanted change swept away whatever was remaining of SVic culture. Yajñās became rarer and the applied function of SVic songs along with RVic and YVic hymns became relics. Since tuneful singers (even among male members of SVic families) are by some natural law lesser in number, fewer yajñās features a SVin. Even punḍits started occupying themselves in YVic functions and lost touch of SG. Their children were in many cases forced not to take up the study of the Vēdas and pursue job-oriented modern courses. SG has today diminished to a point of extinction also due to faulty pronunciation. In the mid 20th century Draviḍ (1939: Foreword) a traditional Sāma of the Rāṇāyanīya recensions refers to views of his time that SG has become extinct "luṭṭamasīta". Bēṅgal and Kumbakoṇam played a vital role in reviving SG in keeping with the Śrauta literature.⁶

The issue of rarity of SG is a function of its diminishing status. That Sāma is rare to find is well-articulated, but not so much are the reasons for this phenomenon clarified. This work deals with some of the main reasons why its antiquity, difficulties in preserving, and anomalies are collectively responsible for its diminishing status. This is not in the least to say that if these three are taken care of the SG will see better days again. Government action and intervention from non-governmental organisations, educational and research institutes, and well-placed non-practitioners of SV must start a coordinated effort to reverse this

⁶ Please see interview of Rāmamūṛty Śrauty in film CD attached.

sad trend. This will happen when they will realise its internal musical and cultural values. I, ultimately, give recommendations to ensure how we can achieve some actionable plans. I propose a research plan to quantify some observations and throw light on critical parameters of SG as a diminishing culture using qualitative social research methods.

As such, the diminishing status of SKS is dealt with here, as a case. The discussions based on theoretical and practical considerations are therefore of SKS

Theory and Models

This is a study based on practice and its basic literature. Being an oral-aural tradition SG has taken precedence over its written forms. In order to understand the tradition we need to give at least a cursory glance to what the education system was like. In my a/v recording titled ‘Ozā Baroḍā’ (2012: 9.15 to 11.54 minutes) the interviewee who is principal at the Mahārājā Saṃskṛit College, Baroḍā, has opined that the Vēdic education system essentially included śikṣā (repeated pronunciation) and adhyayan (comprehension being the superset of śikṣā) of each and every word and term or mañtra in question. According to the Ṛgved Bhāṣyabhūmikā of Śayṇa, śikṣā is:^v

varṇasyadhuccāraṇaprakārō yaṭrōpdiṣyate sū śikṣā

she who instructs us about the pronunciation of vowels, consonants etc is śikṣā

Note that the sense in which we use the word ‘education’ is practically different from Śikṣā. The Śikṣā books available are around 28 in number. In order to protect the original pronunciation, meaning, and other aspects of each and every word, śikṣā involved various ways of memorising; Ghana pāṭh, Jaṭā pāṭh, Krama pāṭh etc. This, Ozā says [Pesonal discussion, March 10, 2012; Baroḍā] ensured a zero loophole situation so that no person could wriggle in his own sounds or letters, views etc in the mañtras. Ozā goes on to say in the same section of the video that all the confusion happened due to writing and printing.

As a result a large number of differences can be found within a single recension, in our case the Kauthūmī.

This happened primarily because the Guru-Śiṣya tradition which was characterised by Śikṣā is almost extinct and teachers and students depend upon some text or the other causing huge differences. In fact, this is the reason I have compared texts of SV and brought some of the differences between them as a

separate category of anomaly. Similarly, SG according to tradition and text has also been compared to show a separate kind of anomaly. Keeping all these in view, greater anomaly value should be given to the anomalies in traditional practice when the phenomenon is studied from the social sciences angle to develop a monitorable intervention.

The justification of giving a greater value of anomaly to those differences that have come via the traditional route is worth understanding. Students and teachers who largely depend on notations given in standardised printed SV will not be able to alter it and usually will sing a standardised SKS SG, if any. They will normally then accept the latest version of SVS and cultural communication is not expected to stray. However, corrections on text cannot go beyond a point in correcting anomalies in practice. After all if errors have crept in practice for which there is no sanction in grammar, phonology or in musical common sense, then they will be strongly communicated considering that in India, the Guru is never considered wrong. If these errors are seriously delved into deeply and eradicated from each tradition, then the wrong message will not be carried forward in the name of tradition.

Having said this there is still a necessity for texts, to as usual play a secondary role in the dissemination of SG. It must be noted that Saṁhiṭās do not serve as benchmark for SG. If schools that depend purely on the oral-aural method show rigidity to change their irrational practices, then it becomes difficult to make them believe in other best practices and in written texts, however close they are to best traditional practices. This happens despite the fact that they may be completely off the mark with respect to the Saṁhiṭā. In all my discussions SG practitioners who have learnt in this method, have said their svaras were perfect. If I have pointed out that they are at variance from the svaras mentioned in the books, they have all said, “I don’t know. My guru has taught me like this.” Then we may conclude that either the book is at variance with the tradition or there has been a natural change in singing from one generation to the other. However, we also find some anomalies transmitted over generations and which cannot be termed as natural change. I shall discuss this later.

Saying this they have shown little interest in changing their SG. Even the comparison of one school (not śākhā) with the other does not help start an argument with these respondents. Finally, it comes to judging

which tradition is better which will ultimately lead to the conclusion that all traditions are to be respected. The question then arises; what then is the use of the SVS (with Sāma notations), when basic matters in them are not being regarded by tradition?

Sāma as a Diminishing Culture

“Vēda is Ultimate Source of Knowledge” stated the United Nations Educational Scientific Cultural Organization (UNESCO) in November 8, 2003, commenting on the value of the Vēdic oral tradition stated.^{vi} It has termed this heritage as “Masterpiece of Oral and Intangible Heritage of Humanity”. The then director-general Koichiro Matsuura and president Juan Goytisolo at UNESCO headquarters in Paris UNESCO declared the following:

"Although Vēdic texts were recorded in writing 15 centuries ago, their principal means of transmission remains oral. The outstanding value lies not only in the rich content of its oral literature but also in the unique and ingenious techniques employed by the Brahmin priests in preserving the texts intact over three and half millennia. The complex recitation technique, requiring rigorous training from childhood, is based on a specific pronunciation of each letter and specific speech combinations to ensure that the sound of each word remains unchanged."

Mr Matsuura added the following:

"The Vēdic heritage comprises a multitude of text and interpretations collected in four Vēdas. The Rig Vēda is an anthology of sacred hymns; musical arrangements of hymns from the Rig Vēda and other sources are found in the SV; the Yajur Vēda abounds in prayers and sacrificial formulas used by priests; and the Atharva Vēda, attributed to the legendary sage, Atharvan, includes hymns, charms and spells. The Vēdas also provide an extraordinary historical panorama of Hinduism and offer insight into the early development of several fundamental artistic and scientific notions, such as the concept of zero. Although the Vēdas continue to play an important role in contemporary Indian life, this ancient oral tradition now faces many difficulties owing to current economic conditions and modernisation. Experts claim that the four noted schools of Vēdic recitation may be in imminent danger of disappearing."

The value of the Vēḍas and their diminishing nature does not need to be established. However, I have inaugurated the issue of ‘diminishing status’ of SV early in my introductory remarks. Culturally speaking, we know that a belief does not come without experience. Bhagavān Kṛṣṇa’s pronouncement ‘Veḍānām Sāmavēḍosmi’ (I am Sāmavēḍa among the Vēḍas) has served as benchmark due to the Indians’ belief in Bhagavān Kṛṣṇa, if I may term it so, regarding the quality of SV in comparison to other Vēḍas. This belief has placed great expectations of beauty, sweetness, and articulation on the SGs from followers of other Vēḍas. However this combination is nowadays rare to find. A group of modern professionals living in and around Mulund, Mumbai led by Dr. Dhananjay Dongre; a medical doctor, industrialist, and mystic told me something [Personal interaction August 8, 2012, Mulund; Mumbai], which appears to me as evidence of the aspect of SV as a ‘diminishing culture’. “We bought a CD which is titled ‘Sāma Veḍam’ wondering how sweet it might be if Bhagavān Himself has praised it so. To our utter dismay, after listening to it we were extremely disappointed at the quality of music and the voices of the singers on the one hand and pronunciation on the other,” Dr. Dongre said echoing the sentiments of all in his informal group of thinkers.^{vii} While refering to the poor quality of this commercial product, he asked, “if humans are not happy with this, how can Bhagavān be please?” My observation is not different from Dr. Dongre’s. With due respect to the singers, I found that the opening Gāyatrī itself is so poorly and callously rendered that one’d not want to listen to it any further. The followers of the main singer are completely off-key. At places in SG where there is the svara sequence 32345 appears, the continuity between 3 followed by 2 is broken. The singer is (maybe due to old age) is singing as if he is least interested in singing and is half asleep. The main singer who appears to be the teacher of the rest does not make any effort or object to this off-key singing. Of course, when I presented the same SKS, the opinion of Dr. Dongre’s group was restored in favour of SG. Dr. Śrīraṅga Narawaṇē who is a polymer scientist and retired senior marketing professional and part of this group said that the recording failed to make me listen to it again. “If something is sweet and beautiful to listen, we repeatedly listen to it, which I found in your presentation and will want to listen to it again,” he remarked. Here the point I am making is not a comparison of two Sāmagas (CD and myself), but of responses and the fact that some traditionalists like

the ones presented in the CD have failed to hold the interest of the common man by the sheer quality of singing as a soulful outpouring in addition to technical accuracy. It is in this area that one needs to work. After spending time with Sāma Gāyakas my view is that some of them, if not all, are taking SV very casually; they do not wear the attire that is required to do the singing, they're not doing the mandatory Sandhyāvañḍanam, and some are doing Purāṇic and Vēdic pūjas and yajñas, respectively, which all are not supposed to do. Only those who know the Brāhmaṇas or Śrauta Sūtras and have the practice of agnihoṭra can participate in yajñas. As SG or Sāmaga is not demanded by the Yajmān (the person who invites priests to do the yajñas or pūjas) always, it has no more remained an attractive occupation for the Sāmaga. These SVins are either doing astrology or doing YVic applications. Many of the Sāmagas are not trained in music which was necessary in ancient times. Therefore, we see Sāmagas, sometimes singing off key or with no concern for voice quality. We also see singers paying little attention to clarity of pronunciation and intonations leading the lay listener to believe that they are singing in their own mother tongue which is rather disappointing to those who seek a sweet experience.

Sāmagas, as I just mentioned, are not allowed to perform Karma Kaṇḍa, pūjas etc for the fear of loss of voice etc. Among the Sāmagas only the Śrautis are allowed to participate in yajñas, and others are supposed to do pārāyaṇa of the different kāṇḍas (chapters) of SVS. It is an ancient tradition to feature each of the three Vēdas in all kinds of yajña. If the yajñas diminish the culture of SG also suffers. For those who do pārāyaṇa the only way they can sustain is patronage. But for SV scientists or śāstrys, the going is almost impossible without patronage, because they are not strictly allowed to work as priests anywhere. In many such cases SVins have left their primary functions and duties for the SV, and taken up even menial jobs, because the changing society did not provide any social net for such natural artists or scholars.

This is why, in Gujarāt, in all major yajñas, SV punḍits are now being especially invited so as to keep the tradition of chanting all the three Vēdas alive [Sunil Jośi, personal discussion, 5& 6 March 2012,

Baroḍā]. This is also in keeping with the belief that protecting the SVin is a divine duty of all others, because the genesis of the Brāhmaṇa is from SV.⁷

SG's is a clear case where we find anomalies and movement toward extinction due to anomie, drawing from Social Sciences. I like to compare the near demise of SG to what Babbie (1991:123) cites from Emile Durheim as anomie as societal condition of normlessness. According to Durheim with uncertainty came confusion, anxiety, and even self-destruction. In German and French this term meant 'without law'.^{viii} In English for three centuries this word was used as 'disregard for divine law' which Durheim, Babbie writes created as a socio-scientific concept. Robert Morton (1983; as cited in Babbie, 1991, 123) concluded that anomie results from a disparity between the goals and means prescribed by the society. In the case of SV I say, in the same tone, that the extinction of the princely states and support system to yajña coupled with lopsided policies in favour exclusively of applied science and technology, related only apparent to physical development, finished the cultural side of India which heavily rested on Vēdic, Upaniṣadic, Puraṇic, and other literature and practices. SV with its inherent difficulties of learning and practice coupled with government apathy was among the early casualties of this anomie; disparity between societal goals and resources.

After my tours to different SV centres in India, I am inclined to believe, that SVins had to forgo their practice more often than not due to poverty and lack of any social support system for them. They either took up YV practice for pūjas and karma kāṇḍa to earn a livelihood or modern education to get a certificate and work even in the lowest positions. My own teacher's father Kṛṣṇswāmy Venkaṭaraman, had to take up bhikṣuki (pūjas etc) to bring up several sons and daughters of whom only two learnt the SG, but maintaining full time jobs or business.

Many Indian SVins, who could do neither, took up menial jobs like sweeping, cleaning toilets, as watchmen. Some children of parents who could somehow afford to send them to modern schools and colleges took up jobs from clerks to top positions, especially in the private sector. This is the story in almost all SVic families across India. Late Late V Rāmaśāṇḍran was an acknowledged Sāma Gāyaka living in Puṇe and

⁷ See film for audio visual interview of Mānasāṇḍra Miśra.

his strength was his very tuneful voice and sense of svara. He never strayed from the laya and śruti during one session of singing. I have secured his audio recording. But this is not the case with many singers, who took to other professions.

One of the immediate fallout of this difficulty in SG was corruption crept in and the original tunes and pronunciations changed. I see this as the result of anomie which needs to be reversed by appropriate interventions.

Rarity

Steven Holtzman (1995: 7-14) in his book *Digital Mantras*, says that the first systematic and comprehensive studies of linguistic communication known to date is likely the one from the original forms of Vēdic hymns which he dates back to 2000 B.C.E and which were to be preserved intact from generation after generation. The “priests constructed a grammar of Saṃskṛiṭ language of the Vēdas which could assist in their preservation and which is today known as generative grammar”.^{ixx} Music has also played a critical role in preservation. However, that grammar has come after the Vēdas were revealed is an influential school of thought. There is another school of thought which believes that Sāma music was part of this revelation. We know that Vēda is composite of words, lyrics, and intonation. Sāma is a highly efficient musical form of communication and preservation of itself. But mastery over the SG needs training under an accomplished master; in the oral aural tradition.

The rarity of the SG expression is not a recent phenomenon, thanks to inherent degrees of difficulty and constraints. First, one needs to learn to pronounce the Vēdic Saṃskṛiṭ language. Next, one needs to be tuneful. The third level of difficulty is the ability of the teacher to pass on the tradition and the student to be equal to the difficult task singing the complicated and tongue twisting ṛks. Of course, it is expected that the ṛks be clearly understood. The most difficult part is to memorise 1800 odd musicalised ṛks and sustain them by daily repetition; in times when there exists an extremely weak state support system for Brāhmaṇas as a community in general, compounded by an all-pervading apathy towards Vēdic studies in particular, especially in South āsia triggered more by politics and not so much by any demerits of Vēdas as a faculty. The other difficulty is the limited understanding of language of the Vēdas known as Āṛṣa

Table 1: Demography of Brāhmāṇas in India

Andhra Pradesh	1	Jammu & Kashmir	11
Arunachal Pradesh	6	Jharkhand	3
Assam	4	Karnataka	5
Bihar	5	Kerala	1
Chhattisgarh	2	Punjab	5
Madhya Pradesh	5	Rajasthan	7
Maharashtra	4	Sikkim	5
Orissa	9	Tamil Nadu*	1
Delhi	12	Tripura	3
Goa	7	Uttar Pradesh	10
Gujarat	5	Uttarakhand	20
Haryana	6	West Bengal	5
Himachal Pradesh	14	Figures in per cent	

which is the precursor to classical Saṁskṛit. No wonder why Karen Thomson and Jonathan Slocum (Thursday, 11 Aug. 2011, 14:52) term Indological interpretations to Vēḍas “a mass of inherited misunderstandings”.^{xi}

Population/Demographics

SV mañtras, according to the SB had $4000 \times 36 = 1,44,000$ paḍas. The number of Sāmāns was 8000 and there were 14800 singers. I have calculated the current number in the relevant chapter which is a high estimate.

The rarity of SV is also a function of the diminishing number

of people involved in studying it. In addition, it is also the number of yajñas that are being held which has a negative relationship with the number of SVins. The Vēḍas since time immemorial were preserved by the Brāhmaṇa community. One weakening school of thought claims the came from Eastern Europe and Central Asia and settled in the Indian sub-continent termed as Āryan Invasion Theory (AIT). However, increasing scientific evidences point towards an out of India phenomenon as far as Vēḍic Brāhmaṇism is concerned and against any so-called Āryan settlements.

कर्णाटकाश्च तैलंगा द्राविडा महाराष्ट्रकाः,

गुर्जराश्चेति पञ्चैव द्राविडा विन्ध्यदक्षिणे ॥

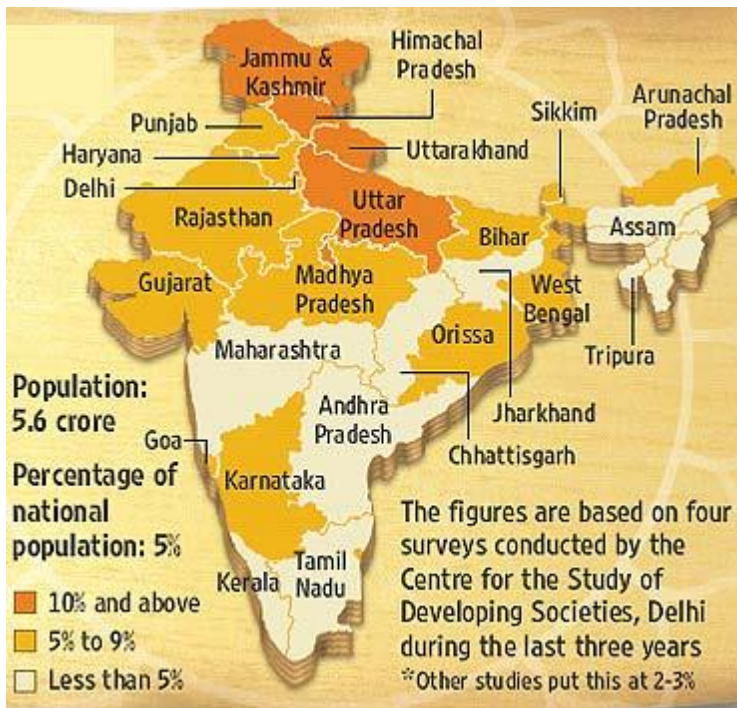
सारस्वताः कान्यकुब्जा गौडा उत्कलमैथिलाः,

पञ्चगौडा इति ख्याता विन्ध्यस्योत्तरवासिनः ॥^{xii}

Translation: Karnāṭaka (Kannaḍa), Telugu (Āndhra), Draviḍa (Tamiḷ and Kēralā), Mahārāṣṭra and Gujarāt are Five Southern (Pañca Draviḍa). Sāraswata, Kānyakubja, Gauḍa, Utkala, Maiṭhili are the five Northern (Pañca Gauḍa). This classification occurs in Rajaṭaramgini of Kalhāna and is mentioned by Jogendra Nāth Bhaṭṭācārya in "Hindu Castes and Sects."^{xiii}

However, a recent survey tells us that Kauṭhūmī is spread over Bēṅgal, Gujarāt, Tamiḷ Nādu, and Karnāṭaka.

Rāmamūrty Śrauty, of Śringeri Muṭh also tells us that the Kauṭhūmī recension had greater prevalence in Bēṅgal. Since it was not in proper shape, it was brought to Kumbakoṇam for alignment with the Śrauṭa Sūtras and then it spread in Tamiḷ Nāḍ. A majority of Kauṭhūmī recension prevalent in India is this variant. This latter theory stresses that ‘Ārya’ is not a race but a way of addressing those who lived in the Āryavarta which extended from the Indian subcontinent to parts of Iran and Afghanistan. Yet, right from the ancient times, the Brāhmaṇas were a minority. Even Megasthenes while commenting about them writes that they are “philosophers and first in rank but the smallest class in terms of numbers.” xiv The 1881 Census, enumerated 1,929 castes. Brāhmaṇas, Kuṇbis and Ćamārs accounted for approximately 10 million each. Of all the castes enumerated, 1,432 (74 per cent) were geographically localized groups and each caste or tribe was unique to a particular place. Only a few communities like Brāhmaṇas had an all-India presence.xv The Brāhmaṇas are even today a minority community going by recent census. In



1931, Brāhmaṇas were 4.32% of the total population [Census of India: 1931].xvi A state wise population study of Brāhmaṇas conducted by the Centre for Developing Societies, New Delhi shows that they form around 3%. Given below is a map that shows the low percentage of this community in India:xvii

Other studies claim the percentage is between 2 and 3 only. A study by J Rādhākṛṣṇa (As cited by abhimishra.91 on Thu Apr 30, 2009 7:52 am, p-1) shows a grimmer picture with 55 per

cent of all Brāhmaṇas living below the poverty line; with a per capita income below Rs 650 a month.

Miśra in his above blog argues that since 45 per cent of the total population of India is officially below the poverty line “it follows that the percentage of destitute Brāhmaṇas is 10 per cent higher than the all-

India figure”.^{xviii} In absolute terms, the total number of Brāhmaṇas in India is 55, 807,000 and globally 60,102,000.^{xix}

The number of SVdic Brāhmaṇas is at least 1/3rd of the figure given above assuming that there is equal number of ṚVic, YVic, and SVic Brāhmaṇas. There are no Aṭharva Vēdi Brāhmaṇas. This means there are around 18, 602333 SVic Brāhmaṇas in India. By the same calculation the global SVins population could be around 20,034,000. These are, however, likely to be a very high estimates considering that the number of followers of the Vēdas is not really equally divided amongst the three and the number of SVins is much smaller than the other two. Moreover, all of them are not practitioners of SV.

Let’s see the distribution of students of SV as evidenced in the Śaṅkarācārya system of Vēdic education. The table below is indicative of recent SV student population in this case and will give us a hint at the ratio with respect to the other Vēdas:^{xx}

Name of the pāṭhaśālās	No. of Adhyapakas	No. of Vidhyarthiis
Polur	1	15
Tiruvidaimarudur	1	8
Sankaralayam, Chetpet	1	20
Śaṅkar Muṭṭ, Villupuram	1	12
Kumbakonam (Yajur)	1	11
Kumbakonam (Sāma)	1	9
Tandalam (Rig)	1	7
Kulitai (Rig)	1	11
Kulitai (Yajur)	1	5
Kalavai (Yajur)	1	7
Mylapore (Yajur)	1	6
Pazhuvoor	1	2
Allur	1	2
Brahmadesam	1	3
Kanchipuram (Sāma)	1	2
Tenambakkam (Rig)	1	5
Tenambakkam (Yajur)	3	71
Masulipatnam	1	7
Yerrampalam	1	4
Kanchipuram (Sukla Yajur)	2	13
Kancipuram (Agama)	4	42
	27	262

Table 2: Out of 262 students who passed out in the recent batch of Vēda studies from various pāṭhaśālās of Śaṅkarācārya Kāñci Kāmakoti only 11 have learnt the SV which is just 4%.

Going by the above figure of SV students at 4% of the average percentage of students who pass out each year, we can definitely say that the above estimate by the 1/3rd rule is far off the mark. A better estimate based on Table 2, in every 100 practitioners of the Vēdas there are only around 4 practicing SV. Also, striking is the fact that out of the 27 schools under the mutt only 2 teach SV which is 7.41 %.

Let us take village of Puñjal, Kēralā (which retained Vēdic traditions in the purest form in India until the end of the 20th century) Nambuḍiri Brāhmaṇas as a representative sample to at least roughly guess the SVic population in India. As per the Census Report 1991, the population of Puñjal was 4939. According to study referred by Marjatta Parpola (2000, 74), Brāhmaṇas were “a very small minority”; only 7.6 %.^{xxi} This means exactly 372 Brāhmaṇas were there in Puñjal in 1991. Among them SVins could not have been more than 1/3rd which is around 2.5 % of 372 people which is around 09 people.

Considering that the same population of Brāhmaṇas exist even today in Puñjal (which is not the case; the numbers have actually dwindled) among the 09 (male + female) people, if take the sex ratio in Kēralā as per 2011 Census of India, for every 1000 males there are between 1035 to 1140 females in that order from north to South Kēralā divided in four zones.^{xxii} On an average there are 1087 females for every 1000 males. Females are around 1% more than the males in Kēralā. Thus among the 09 SVins in Puñjal, 04 are men and 05 are females. But we do not know whether all of 04 men are learning or practicing SV or not. The Census also states that there has been a reduction in rural population by 25.96% as compared to 2001 Census. We can safely assume that there are less than 03 SVins left in Puñjal.

The above discussion gives us an indicator; out of the 49,000 odd people living in Puñjal today, there are less than 03 SVins which is less than 0.006%. Nationally, the scenario is almost the same; out of the 1.22 billion Indians there are approximately, 6000 to 7000 SVins (men) considering that at a national level men are more in number than women. We do not know how many of these men learn or practice the SV. But my telephonic discussion with Jitendra Dās Śāstry of Dwārika [August, 2012] confirms this figure. It is clear that the SVins are a minority among the Brāhmaṇa minority of South Asia. Now the actual number of SG practitioners has dwindled to a point of extinction, though we can easily find YVic and

ṚVic Brāhmaṇas in the world and particularly in India. A survey of this is necessary at this juncture, but is out of the scope of this research.

Literature Review

Present is to my knowledge the first audio visual and textual presentation of SV as it exists today. The

recordings are clearer and more tangible than the ones made earlier either on magnetic tapes or backelite audio records. The literature review here is just a summary of primary and secondary sources that have been referred and how they have helped this research. As such the literature review is spread over the entire monograph. Ralph T. H. Griffith (1895: Preface) writes the following:

“There are three recensions of the text of the SVS, the Kauthumi Sakha or recension is current in Guzerat, the Jaiminīya in the Carnatic, and the Rāṇāyanīya in the Mahratta country. A translation, by Dr. Stevenson, of the Rāṇāyanīya recension-or, rather, a free version of Sayana's paraphrase-was edited by Professor Wilson, in 1842; in 1848 Professor Benfey of Göttingen brought out an excellent edition of the same text with a metrical translation, a complete glossary, and explanatory notes; and in 1874-78 Pandit Satyavrata Samasrami of Calcutta published in the Bibliotheca Indicaa. Most meritorious edition of the Sanhita according to the same recension, with Sayana's commentary, portions of the Song-books, andi other illustrative matter. I have followed Benfey's text, and have, made much use of his glossary and notes. Pandit Satyavrata Samasrami's edition also has been of the greatest service to me.”

We therefore see that out of the 13 recensions there is literary record that only three were left even as early as 1842. However, the author's observation regarding the demography is not accurate, since SKS was being taught at the Rāja Vēda Pātasāla was founded in the year 1542 A.D. by illustrious Statesman and Chief Minister for 3 Nāyak kings of Tanjāvur - Advaita Viḍyācārya Mahārājā Sāheb Śri Goviṇḍa Dīkṣiṭār.^{xxiii}

A study by the Indira Gandhi National Centre for the Arts (IGNCA)with UNESCO conducted a projected titled Cultural Mapping of India in 2007 recommended that Samved, among other local cultural arts and crafts be protected from distortion otherwise they may get lost of distorted.^{xxiv} The actual study aims at taking up the following issues:

1. History of Samaveda tradition in Kerala,

2. Musical features of Samaveda,
3. Kerala chanting- distinctive features,
4. Samaveda viz a viz other Vedas in performance traditions of Kerala.

This the study hope “would help musicians and scholars in understanding the interpretation of the style practised in Kerala”.^{xxv}

While the above is a study of the Jaimini recension of Kerala, the present research is that of SKS. The following forms created during the research is given below for our consideration:

General Form: Art/Crafts/**Music**/Dance/Rituals/Festivals/Others

- Name of the Tradition Local Chanting of Samaveda
- English Equivalent
- Provenance Region
- State Kerala
- District/Tehsil
- Ethnic Group Caste
- Tribe
- Others
- Participation Individual
- Community
- Socio-cultural
- Significance
- **Religious**
- Magical
- Profane
- Festive

The study prepared a description of the SV Jaimini recension as follows:

“The chanting of the Samaveda is confined to very few individuals. S.S. University, Kalady has documented the whole ritual. The Samaveda tradition is nearly extinct in Kērala. At present, there are five families, which traditionally practice the chanting of the Vēḍa. Before the tradition vanishes totally, it has to be preserved in tact for posterity.”

- Details of Individual/ Group Associated with the Tradition
- Economic Status
- **(Group/Individuals)** It is a part time work of the specialists.
- Preservation Status: This is a dying tradition.
- Preservative Measures:
- Illustration (Photographi , etc.):
- Information Source:

From the above it is clear that SV is being considered as a marketable commodity; a fundamentally flawed policy. Again, there is no room for the critical study of current practice of the concerened recension of SV. It appears more of a data collection spree with some recordings. The column titled preservative measures is fated to remain ineffective if not fail unless the above considerations are eschewed.

Present is a work which enters into a critical discourse of current SKS practice. The most important thing that the IGNCA report misses out is solutions in terms of reversibility of specific problems as in anomalies of SV practice today, which the present report well addresses as afforded within the limits time, space, capabilities, and funding.

Research on SV is incomplete without referring to the research carried out on Vēḍa literature. However, here this could not be afforded and relevant exegetic texts of the SV have been referred. The following literature need to be mentioned as regards the SV:

Brāhmaṇas: Tāṇḍya, Pañcavimśa, Śaḍavimśa, Mañṭra, Ārṣeya, Sāmaviḍhāna, Devatāḍhyāya, Vamśa, Talavākāra.⁸

⁸ The SV has the largest number of Brāhmaṇa perhaps indicating higher difficulty levels of comprehending this Vēḍa, beause it is through the Brāhmaṇa literature that the Vēḍas are to be understood.

Aranyakas: Jaiminīyaopaniṣadabrāhmaṇa, which must not be confused with Jaiminīya Brāhmaṇa. However, both are of the Brāhmaṇa period which is understood to be immediately after the Vēdic period.⁹

Upaniṣadas: Čhāṇdogya, Kena, Tālavakāra.

Sūtras:

For each recension there are different Sūtras.

Kauṭhumi Recension:: Laṭyāyana, Ārṣeya/Maśakakalpa, Nidāna, Upanidāna, Anupaḍa, Pañcaviḍha, Rktañtra, Sāma Tañtra, Mātrālakṣaṇam, Stobhānusanhāra, Gāyatraviḍhāna, Puṣpasūtra.

Rānāyaṇiya: Drāhyāyana

Jaiminīya: Vaitāna

b) Grihya Sūtras: Kauṭhūmī **Recension:** Gobhila

Rānāyaṇiya : Khādir

Jaiminīya: Jaiminīya

c) Śulba: Nil. ¹⁰

d) Dharma: Gauṭama

Again, it must be submitted that in the present research all the above texts were not referred to due to paucity of time. Translated literatures that deal with at least with RV, SV and their attendant literatures especially the Brāhmaṇas, Sūtras, Upaniṣadas, phonetics, vyākaraṇas, tantras, and śikṣās have been referred to. Among Vēdas, the SVS by various editors like Nārāyaṇaswāmy Dixit, Gagan Kumār Čaṭṭopādhyāya Śrauty, and Rāmamūrty Śrauty have thrown up a category of anomaly; textual anomaly, which is part my subject in the present work. SVS and two of its Hindi translation one by Śripād Dāmodar Sāṭavlekar and

⁹ The entire exercise of dating the Vēdas and its a) Śrauta: These are supposed to be post- Brāhmaṇa literature to make the practical aspects of Yajñas crystal clear, although they are there in the Brāhmaṇa. exegetic texts seems to me a futile exercise since ancient Vēda ic literature was mostly communicated from one generation to the other by the oral-aural tradition. Setting cut off dates for the Vēda ic period is also unacceptable since to a large extent the Vēda ic literature is being studied even today, yajñas are being conducted even today, and Daśagraṇṭhi Brāhmaṇas are being created even today, albeit in lesser quanta.

³ While the Śulba Sūtras discuss the construction of vedīs and significant mathematical and geometric knowledge, they are not found as appendices of Sāma Vēda, but as those of Rk and YV. However, the role of SV in yajña is thus clearly not the construction of vedīs etc, but at the end of the Yajñas to make the Dēvaṭās happy. Yet, SV is not just about pleasing the Dēvaṭās, but contains rich information on phonetics, phonology, music, and meter to name a few.

⁴ The number of Śrauta Sūtras again of the SV are much more than the other Vēdas and among the recensions, Kauṭhūmī has the largest.

the other by Śrīrām Śarmā Ācārya, and an English translation by Devi Čāṇḍ have shed light on some meanings of the maṇṭras. An extremely useful work titled ‘Sāmavedsarvasvam’ in Saṁskṛit with English and Hindi descriptions covering everything about SV and its accessories has opened many a closed door of the ancient SVic Saṁskṛit which a school of thought believes is older than ṚVic Saṁskṛit.

Two volumes of the SV Ūhya and Ūha Gāna edited by Rāmamūṛty Śrauty have been referred for examining musical notations in Sāma literature. Two translations of the ancient Čāṇḍogyaupaniṣaḍa (which is an important ancient work on SV concepts) by Swāmi Gambhīrānaṇḍa and an unknown author have been compared. English translation of Gobhīla’s Grihya Sūtra by Max Mueller, has given insights that form critical arguments. The understanding of čhaṇḍas is also clear from the translation of NSū which also contains historical notes and ‘enriches our knowledge of grammar and lexicography’ according to Caland. This manuscript has been edited and commented upon by K N Bhaṭnāgar. Among the Tāṇṭra literature an English translation of Ṛkṭaṇṭram of Auḍvarājā (which deals with the genesis of SV and its svaras and śobhas) has been useful to formulate many a premise in crucial arguments against gross misunderstandings of Vēdic terminology. PS, which is among the early Śikṣās (literature dealing with Vēdic enunciation or phonology/phonetics) has been severally translated, but a small handy booklet in Hindi written by Dāmoḍar Mahāto has been valuable in terms of saving time. Uṣā Bhisē’s English translation of NŚi also been of great value in understanding the etymology of the word Sāma and several other musical concepts in SV. A 594-page collection of articles edited by Bhāgyalaṭā Pāṭaskar titled ‘Studies on Śikṣās and the Pratiśākhyas’ throw adequate light on issues of terminology like ‘svara’. It discusses a variety of Śikṣā literature belonging to the four Vēdas. It takes a view at phonetics from both the rationalistic and empirical methods. The discussions of Saṁskṛit phonetics and those on computer aided research on, Jaiminīya Sāma tradition of Kēralā, etc give a background of old Saṁskṛit accent.

Among modern authors on SV, G.H Tārḷekar’s work Sāman Chants: In Theory and Present Practice comes rather close to what I have proposed. However, the book ultimately is with respect to today’s Indian music. He also edited the book titled ‘Sāman Chants: A Review of Research’ which reviews a variety of topics ranging from high technicality to general reading, by several authors like A. C Brunell, R Simon,

M Śeśagiri Śāstri, J M van der Hoogt, Wayne Howard, et al. make it an excellent introductory volume. Yet only one page out of the 93, is dedicated to the problems of SG which is a review of V. M. Āptē's work. There is just a mention regarding the difference in singing of Sāmans among the Kauṭhūmas of Gurjara tradition and that of the Dākṣiṇātya (Southern Indian) tradition. A small book by Lakṣmaṇa Śāstri Draviḍ titled 'The Mode of SG' gives insights into the Rāṇāyanīya system of singing, but helps to put the present research in perspective. Wayne Howard who visited all SVic centres of India over a period of one and half year and produced two seminal works; one on the SG of various recensions and one dedicated to Vārāṇasi's Kauṭhūmī branch and yajñas have been of great help. The same author has also translated and commented on Mātrākṣaṇam, a minor SVic text on meter, but which is of great importance in understanding how Vēdic accent metamorphoses into musical tones. Mātrākṣaṇam by Howard (1988) is one book which, in a very different manner, deals with similar, but not exactly the same problems the present work deals.^{xxvi}

Finnish Indologist Akso Parpola's and his wife Marjatta (2000) research and publications have contributed to this work, although they do not deal with the content of SG as a musical phenomenon as is done in the present work. The latter's work has helped me hazard a guesstimate of the number of practicing SVins in India. An unpublished PhD dissertation at the University of Pune by the late prodigal Sitar maestro Sardeśmukh (1987) of Pune does mention a few problems that crop up when we try to relate Sāman music with Indian classical music, but does not touch upon the present problem.^{xxvii}

The one important book that has immensely helped in putting the Vēdas in proper historical context is the 'Key Celestial Key to the Vēdas' by former director of the Birla Science Centre, Hyderabad. With reasoned arguments supported with literary, historical, archaeological, and astronomical evidences to his support shows that the Vēdic civilization belongs to the 10th millennium BCE. The other scientific work is a report titled 'Scientific Evaluation of Appthoryama Yāgam 2004'. It scientifically measures the effects of Yagna and mañtra chanting therein on living and non-living objects. This justifies the necessity of reviving the yagnic as well as the mantric traditions of India, including of course the SV without which no yajña is deemed to be completed. The article by Ruth Katz (Apr., 1974:187) in Musical Quarterly that

cites Curt Sach's researches on the Babylonian notation gives us a very solid reason for preserving Sāma Vēda; she evokes the ancient Ethiopian secret music called 'Archanum' to draw a parallel between the notation method of 800 BCE Balylonia, Ethiopia and India.

In my research I enlist anomalies in SG and highlight why they portend SG's sad demise in the foreseeable future. I suggest further field research informed mainly by social methods and broad interventions. It will be in the interest of this exercise to monitor the interventions.

Some Histroical Considerations

SV is without doubt the oldest literature mankind has ever produced on music, but yet cannot be talked in the past tense. It is definitely pre-historic if we consider the fact that the Vēdic tradition is handed down by the oral-aural method from one generation to the other; it is nearly impossible to set with complete intellectual honesty the real date of the Vēdas, and hence the SV based on merely literary evidence. Despite this, many authors have put the date of the 'composition' of Vēdas to 1400-400 BC, for instance Parpola (2000, p-10).^{xxviii} The present work does not go deep into this controversy, but raises some basic questions against the Āryan settlement theory and dates of the Vēdas, as also regarding the almost cocksure approach to the chronology of the Vēdas. This is necessary to put the present research in context and ultimately discuss the reasons of its decline and today, despite some eminent efforts for its revival is facing extinction. Assuming that the event of the Mahābhārata war happened between 3017 BCE and 3000 BCE, SV must have already been at its peak for Bhagavāna Kṛṣṇa to be able to eulogise SV in Gītā.^{xxix}

B. N. Sidharth (1999), the former director of Hyderabad-based B.M. Birla Science Centre with over 30 years of research experience in astronomy and science teaching, has with the help of astronomical, archaeological references in, and literary interpretation of the RV, Mahābhārata, Rāmāyaṇa, Upaniṣads, and Purāṇas established rather strongly that the Vēdic period is prior to 10,000 B.C. With archaeological evidence he points out to a Vēdic culture at least as far as ancient Anatolia (in today's Turkey) is concerned.^{xxx}

Now the view which takes the creation of Vēdas by humans as given, finds it enterprising to delve into the probable ways in which the Vēdas were created and estimate the dates of their creation. This view also assumes a priority of RV over the others. It assumes that RVic mañtras were deliberately laden with music just as a composer would, mutilated to serve music, and taught to students in order to preserve the mañtras for centuries to come.^{xxx} In a similar manner, YV also came into existence. However, if Vēda Vyāsa trifurcated an earlier corpus of Vēda into Ṛk, Yājur, and Sāma Vēdas for the sake of preservation, then the Vēdic period is pushed back into pre-historic times. I hold the view that the Vēdas were not products of human volition, but versions at higher levels of consciousness.

The Date & Origin Issue

The exact date of the Vēdas is unknown, but Rao (17-Feb-2007 at 04:02) places it with reasoned arguments to around 9th millennium BCE.^{xxxii} Also, internationally acclaimed as well as criticised mathematician and history scholar Rajaram (n.d) writes with well-premised arguments that just after the second Ice Age stretching from 18,000 BCE to 11,000 BCE temperatures rose by about 5 degrees Celsius releasing waters locked in the Himalayan belt causing the expansion of rivers like Indus, Sutlej, Saraswatī, Yamuna, and Ganga in the North and Brahmaputra, Irawadī, and Mekong in the East.^{xxxiii} He concludes giving reasoned arguments and evidences that the conditions necessary for the Vēdic civilisation to sustain and flourish existed by 10,000 BCE, a view I am inclined to go with. Gaṇapaṭy (1982, Introduction) evokes the mahā yuga concept and Parsee Zend Avesta to place the Vēdas, especially the SV and YV to inter-glacial period. He refers to Tilak^{xxxiv} and believes that the Vēdic community migrated from Arctic to various other places. Citing Ronald Schiller (Intro: As cited in 1974:44-48) these places included North America and that the Red Indians were from Asia and originally from Arctic.^{xxxv}

If I may dare argue here that whatever the date might have been the Uṣah Sūkṭa is not enough to say that the Vēdins were from the Arctic, because if the second Ice Age was ending in around 10,000 BCE many parts of the world, especially near the equator might have started thawing. Yet, the 6 month day and 6 month night phenomenon put forward by Tilak may have still been a reality in such areas and may not have required one to be in the Arctic to compose the Uṣah Sūkṭa. Also, the Vedas even talk of seven

Islands, as in continents or even give the description of planets. Does it mean that they have stayed in all parts of the world or for that matter in the planets to have given these observations? One needs to separately research on the capacities of the Vēdic people to make observations, rather than jump to such conclusions.

It is impossible today to pin-point even where in India the SKS was ‘seen’, leave alone to locate it outside.

Rāmamūrty Śrauty has said [personal discussion, Dec 27, 2011, Śrīngēri; Karnāṭaka] that it is impossible to say in which part of India the Kauṭhūmī or any recension for that matter originated. The latter considers SV, at times Shamanism and its stobhas as ‘da-daism’, but the former sees SV’s curing capacities just as a small offshoot; not its main purpose quite opposed to shamanism. Moreover, stobhākṣaras are very very significant.^{xxxvi}

However, a chorus originating from the West would still like to believe that the highly evolved Vēdic people came suddenly into India from Eastern Europe as white aggressors in around 1500 BCE and enlightened the natives with literature, philosophy, mathematics, agriculture, sciences, music, astronomy, etc. The Vēdic culture suddenly vanished when Pāṇinī formalised Saṁskṛit into classical Saṁskṛit in around 300 BCE; too much to happen to such a huge corpus of knowledge and practice just in 1200 years...and stay preserved in the next 25,00 years (till date) in the same land despite greater disruptions subsequently.

Importantly, no Saṁskṛit exists, where it allegedly originated? Incredulous, to say the least!

Regarding the Vēdas, controversies have been abundant from time immemorial. Some thought them to be apourusheya or not created by man. While others think that the four Vēdas grew over millennia. None however, doubts the fact that its attendant literatures are later observations about the Vēdas which even today baffle the world’s greatest minds.

Controversies run deep even within the Brāhmaṇa community. All born in the Ṛk or Yajur traditions do not seem to value Sāma as they go by the literary aspect only and think that words have been mutilated in service of music. Authors like Sūrya Kāṇṭha (1970, p 7) with almost a cocksure attitude claim that the “winged songs” of the Vēdas, “which had been at composed widely separated periods of time and space, were united at some time in collections, and ascribed to famous Ṛṣis of prehistoric times”.^{xxxvii} His view

(p-8) that hymns of the SV were “mainly for utilitarian purposes” is absolutely off the mark considering that the formalisation of music, phonetics, and prosodic sciences happened with the SV coming into existence.^{xxxviii} The author’s view is demolished, given that a large section of the Sāma Vedins was not Śrauti (people who participate in yajña or karma kāṇḍa). The author (p-18), mainly informed by outsiders like the Austria born Saṁskritist Maurice Bloomfield compares the origin of Sāman chants with Anḍamānese songs which had completely mutilated words; beyond recognition. He quotes Bloomfield without much insight as under:

“The Sāmveḍa represents little more than secondary employment in the service of religion popular music and other quasi-musical noises. These were developed and refined in the course of civilisation, and worked into the formal ritual of Brahmanism, in order to add an element of beauty and emotion.”^{xxxix}

Suffice to state here that foreign and Indian scholars, and traditionalists are divided over the genesis and nature of SG. First of all SV does not have ‘mutilated’ words. Secondly, there is enough evidence to show that Sāma is older than Ṛk. In fact, while some believe SV is in an older language than the RV and since Sāma finds mention in Ṛk in various places it is older than Ṛk, others believe it is deliberate or unintentional alternations of the Ṛk to serve music that led to Sāma. If that was so, why is the musical aspect of SV limited to a single mode? If SV was to serve music more than mañṭra, then within one recension there would have been endless number of modes as is in the case of the Upaveḍa of SV; Gandharva Vēḍa. Yet this is not the case, shows that SV and YV came into existence in 11,078 BCE, while RV around 5000-4000 BCE. This view is echoed by Gaṇapaty (1982: Intro), although I do not go by his as Tilak’s Arctic Home theory, for two reasons. Firstly, just on the basis of two Ṛks, in which it has been concluded merely on the basis of few Ṛks that the day and night were approximately as 6-months each at a stretch. It noted here be said here that if, SV instatntiates as early as is 11000 BCE Most traditional masters believe that SV is apauruṣēya; not created an ordinary state of mind or no created by man’s own volition. The second view which most researchers bring in is that SV (like all the other

Vēḍas) were composed/created/deliberately made. The former one believes that Ṛṣīs (Mañṭra Draṣṭas or seers of the mañṭras) got the vision of mañṭras at higher levels of consciousness. In summary, it is said that the Vēḍas and hence SV are apauruṣēya. This leads to the conclusion that SV cannot be musicalised ṛcās from the RV.¹¹ In other words we cannot say that SV is a deliberate attempt to preserve the RV by introducing svara, laya, mātra, and čaṇḍa; they were all part of the vision. Therefore, the project of ascertaining which Vēḍa is earlier or even the project of dating the Vēḍas becomes a non-starter. With this as the premise, the historical method is deficient to delineate the story of the Vēḍas because today, we do not have any written matter which gives the dates of the foremost among the SVic Ṛṣīs; Atri, Bhrigu, Kruṭsa, Vasiṣṭha, Gauṭama, Kāśyapa, and Aṅgīrasa or the others like Bhāradvāja, Sāvarṇa, Śaṇḍilya, and Agastya. Yes, there can be a project which finds out their dates and then, maybe approximately date the Vēḍas.

My argument is that since according to Puranic sources, in prehistoric times, when Ṛṣīs realised that memorising the Vēḍa was becoming untenable even among the learned population, they commissioned Vēḍa Bēṅgalurua to separate them into the three so that it becomes easier to memorise. Now YV is poetic, Ṛk is prosaic, while Sāma contains prose, poetry, and music. There could not have been any additional element in the Vēḍas which SV does not already possess, before being segregated. Therefore, the original form of Vēḍas before Vēḍa Vyās intervened was in Sāman form. Even in learning Sāma is the most difficult to master and very few people ultimately practice it. I have dedicated on section on the antiquity of SG, to drive home its importance as an intangible cultural heritage of the world.

I argue that Sāman songs were by birth a composite of prose, poetry, and prosody which was separated into Ṛk and Yajur in order to make memorising and preservation simpler for those who did not possess musical qualities.

In the context of SV the scenario has been the worst as regards sustainability of practitioners of this ancient tradition. Compared to Ṛk and YVs, Sāma poses several difficulties owing to its complex compositions. It is at least Ṛcā+ Čaṇḍa + Svara. A practitioner needs to be tuneful and possessing a good voice, in

¹¹ Miśra, Mānāscaṇḍra has also said this in recorded discussion, Dec 30, 2011, Bēṅgaluru.

addition to the ability to pronounce Rcā in the tempo required as per the context. All this needs to be learnt from an able guru. For all these things to come together at the same time is not very common coincidence.

Bhagvān Śrī Kṛṣṇa has said the following to place SV on the highest pedestal:

veḍānām Sāmveḍosmi...Bhāgvat Gītā

Among the Vēḍas, I am SV.

As mentioned earlier, there exists a paradox which will lead to useful dialectic. This is necessary to standardise Sāma Kauṭhūmī recension singing so that the already diminishing expression does not get submerged into an ocean of confusion.

Howard's is a transliteration based on six damaged or incomplete manuscripts of the original Mātrākṣaṇam so far discovered and other published texts. Howard re-checked collation with SVchanters of Tamiḻ Nāḍ and Karnāṭaka, but does not detail anomalies that I present. However, the basic claim in this book that the oral tradition has remained unchanged needs revision considering the anomalies in singing, I have noticed of late. Howard himself concludes among other things that not a single SVic singing community is fully in agreement with Mātrākṣaṇam. Again no one has been able to answer my question that if a master teaches such a structured form of mañtra singing to say, 13 disciples, there might creep in differences in relative vocal attributes, understanding of tones, semitones, and microtones, pace of presentation, of distribution of accent. It is not expected that the entire svara-indication by hand, svara postions etc get altered. Now, systemic changes do not happen just due to passage of time. The SG recensions are not like the gharānās of Hindustāni classical music as Prof Bhāskarnāth Bhaṭṭācārya [personal telephonic talk, July, 2012] of Viśvabhāraṭi University likes to believe; just like what happened to Gwalior gharānā of khayāl vocalism which gave birth to branches like Āgrā, Jaipur, Bhēṇḍi Bazār, etc gharānās after incorporating elements from other types of singing. Unlike SG, no traditional artiste of any gharānā would sing different svaras in a given composition; they might sing the composition differently, but not sing the same composition with the similar structure but with completely different svaras, unless as an experiment or artistic exigency. In the case of Rāṇāyanīya and Kauṭhūmī their basic

Rāga is different. Again the Jaiminīya or (more accurately) Tālavakāra recensions sing completely different svaras, which is not akin to difference in gharānā.

These differences in SG, to my mind, have come down from the first Sāma singers and are not changes. This implies that the recensions existed right from the beginning. The irrational changes which happened within a recension should be then treated as anomalies. If we assume or show this as true there will be a marked difference is how we see SV.

Precedence of Sāma

YV and RV eulogise SV, clearly proving that SV is a contemporary of the other two Vēdas, if not earlier.^{xi} If we agree that the Mahābhārata war was fought in around 3017 BCE, which increasing astronomical evidences show, then we need to push back the date of SV before this date because just before this war Lord Kṛṣṇa has said “Veḍānām Sāmavēdosmi”; among the Vēdas I am the SV. This statement also lends a qualitative edge of SV over the other two Vēdas.

In the Indian music performance, tradition has it that the seniormost must perform last. These days, the last artiste renders the Bhairavi Rāga and after this there are no performances. As a rule, in well organised programmes, the Bhairavi Rāga is rendered by the seniormost, by default. A parallel can be seen in the yajñic tradition where SG happens last; after chants from RV followed by YV. The reason is that SG ultimately pleases the Devatās. Consider the following Hindi passage on the various meanings of Sāma:^{xli}

सामवेद उपासना काण्ड है । अतः सामवेद का नाम भी सार्थक ही है । यास्काचार्य ने निरुक्त दैवतकाण्ड में साम के तीन निर्वचन दिये हैं । उनमें पहला यह है कि साम मंत्र ऋचा से मापकर बने हैं अतः वह साम हैं । चूँकि समस्त विक्षेपों को वे क्षीण कर के परे फेंकते हैं अतः उपासना परक होने से वे साम हैं । नैदान आचार्य जो कि निदान सूत्रों के कर्ता थे वे ऋचा से परिभाषित मान कर ही साम की व्याख्या करते थे । साम का नाम सा+अम = साम है । ‘सा’ द्युलोक है और अमः यह पृथिवी लोक है अर्थात् दोनों का समन्वय साम है । ‘सा’ ऋक् है और ‘अम’ सामगान है अतः दोनों का समन्वय साम है । ‘सा’ विद्या का नाम है और अम कर्म का नाम है । दोनों का समन्वय साम अर्थात् उपासना है । ‘सा’ सर्वशक्ति परमेश्वर है और अम जीव है । दोनों का जिसमें सम्मिलन हो वह साम है। अतः साम उपासना काण्ड होने से सामवेद का नाम भी सर्वथा सार्थक है । यह वस्तुतः समन्वय है ।

Translation of the above, I have done reads thus:

SV is the Upāsānā or worship/adoration section of the yajña. Upāsānā has to happen with the four Rāmānujās;

Abhigamana or approach, Upadāna or preparation of offering, Ijyā or offering of the oblation, Svādhyāya or recitation, and Yoga or devotion.^{xlii} Yaskācārya in the Devatākāṇḍa of his Nirukṭam has given three meanings:

1. Sāma has been made by measuring the Ṛcā and therefore it is Sāma
2. Since it throws away all inattention, distraction, or confusion, perplexity (opposite of Samyama) therefore it being helpful for devotion, it is Sāma.^{xliii}
3. Naidānācārya, the author of NSu thinks it is a combination of Sā= the two lokas and amaha= the gross or earthy; therefore it is Sāma. He considers ‘Sā’ as Ṛcā and ‘amaha’ as SG.
4. ‘Sā’ is Vidyā and ‘ama’ is action; both combine to form upāsānā.
5. ‘Sā’ is the all-powerful Īśvar and ‘ama’ is the jīva; that in which both are included is Sāma
6. This is essentially equivalence.

Some opposite views are written in Sāṭavilēkar (p-3) that among prose, poetry, and singing, singing has the maximum impact, which is in keeping with this practice. In the case of SG it is a composite of mañtra and singing, therefore, it offers a very large domain for the researcher to work on. He writes (p-4)

Amoahamasmi sātvaṃ, Sāmāhamasmi Ṛcā tvam

dyoraham priṭhvītvam

tāviha sambhavāva,

prajā mājanyavahai

I am the husband (ama; male) and you're (sā; she) my wife (Ṛcā)

I am Sāma you're Ṛcā

I am the dyuloka and you're the Earth

We both come together here and are born.

Sāṭavḷēkar, then bifurcates the word Sāma as Sā+ ama where 'Sā' is 'she' and therefore 'Ṛcā' and 'ama' is 'ālāpa'. In fact, this is a startling realisation that ancient Vēdic Ṛṣīs have given us; the language of music is itself and no amount of words can express it adequately. Therefore, before the marriage of āma and Sā, ama refuses to marry her because she is inferior. He marries her only when two more ṛcās accompany her. This imagery is a clear indication of how the language of music cannot be expressed through literary efforts. This 1:3 ratio of music and literature needs to be separately examined.

This definition will go a long way in having an in-depth look at the genesis of SG. He goes on to add (p-4)

"Ṛcāon ke Ādhār par Kiyā Gayā Gāna". But 'ādhār' or 'basis' is absent in the original Saṃskṛit text.

Sāṭavḷēkar's book notes, "We both come together *here* and are born", which clearly means birth of Sāma is already in the twin aspect. RV and YV do not qualify to be born with the twin aspects because Sāṭavḷēkar has already said (p-3) that Ṛk is poetry and Yajur is prose, and Sāma is song. Song cannot be without musical notes and poetry/lyrics/paralanguage. Therefore, Sāma is the only one born in this manner. This makes Sūrya Kaṇṭa's argument redundant that Sāma and Ṛcā are different; Ṛcā is part of Sāma.

The belief that musical composition of Ṛcā lead to Sāma is unacceptable and I have reasons to believe that SV and RV were at least contemporaries. I disagree with Dr. Kṛṣṇā V that Sāma is just a whimsical melodic composition of the older RV [Personal discussion, November 2011, Avadhūta Dattapīṭham; Mysore] as is also popularly conjectured. In fact, in more than a dozen places in RV and YV Sāma has been glorified

[Personal discussion; Mānasācāndra Miṣra, Dec 30, 2011; Bēngaluru]. Miṣra says in his interview that none; not even Kṛṣṇa Dvāipāyana (Vēḍa Vyās) has introduced svara in Ṛcā, rather the same svaras as in the SV were already there in the vision of the RSIs. Vamśī Kṛṣṇa [Personal discussion, 25, Nov 2011, Avadhūta ḍaṭā Pīṭham; Mysore] has said mañtra is in the form of subtle sound waves which magnify on repeated utterance. Sarma (2008: Introduction) has also clearly stated that SV is as old as the RV. Miṣrā points out that SV is the earliest revelation and therefore is in an ‘aspaṣṭa’ unclear form. I add that SV is unclear but distinct and hence it was reduced to Ṛcā to make it communicable. Veḍamūrty Vāsudev Sāstry Parāñzpē [Personal discussion, Dec 23 & 24, 2011; Mysore] has said when sound comes to the vaikhari level after crossing its stages of ideation (parā), visualisation (paśyañṭi), word formed but intermediate stage before expression (maḍhyamā) it is expressed only if needed for worldly functions. Therefore, comparison of variation in Ṛcā chanting with SG is not attempted here, although an opinion exists that a variant of SKS in Tamiḷ Nāḍ is the impact of a variant of Ṛcā singing. This is also out of the scope of this research. Also, observations like SV was the decadent time of the Vēdic period and that it represented artificial ritual needs to be questioned. Aiyār’s (1981:63-71) deduction based on Pāṇinīya Śikṣā also needs to be questioned in this light.^{xliv} He argues that since the “original” way of chanting Vēdic mañtra is with three svaras, SV is a later phenomenon. This argument is naive since, YV in many mañtras employs upto five svaras, but the purpose of YV is different from RV not because of the number of svaras in it, but due its function. To suggest that there seven svaras before trifurcation of the Vēḍas is to suggest that the svaras were later included and therefore to suggest that the Vēḍas were deliberated rather than envisioned, which goes completely against the grain of a strong belief system. Gaṇapaty, (1983) shows with the help of theory of evolution and the operation of the human brain, sense organs, and body that YV and SV belong to 11,078 BCE and RV to 500-4000 BCE.^{xlv}

From the above, the logical next step seems to me to understand in depth the justifications of svaras attached to mañtras. In other words, what were the technical reasons (phonetic, musicological, and aesthetic) for Ṛṣīs to employ the svaras they have employed? This philosophical discourse is attempted only in the second year of my research on SV and is also not in the scope of this one-year research.

Music of the SV

The study of SG music is essentially the cultural study of this form of music. It is often connected to the yajña or karma kāṇḍa practice, notwithstanding its status as a performing art, restricted only for the temple milieu. Of course without the detailed study of its phonological and musicological implications any conclusion will be susceptible to objections. In this context it is clear that SG is vocal music. Phonetic intonations and svaras that we sing in SG are intertwined with musical svaras and an entire world of yajña and related social issues come to the fore. This calls for an interdisciplinary analysis which is the grain of Cultural musicology which I attempt here.

Now, the SSV is divided into sections grouped as follows:

- | | |
|-------------------|-----------------|
| A | B |
| (a) Pūrvārćika, | (a) Grāmagēya, |
| (b) Aranyaka, and | (b) Aranyagēya, |
| (c) Uttarārćika | (c) Ūha, and |
| | (d) Ūhya. |

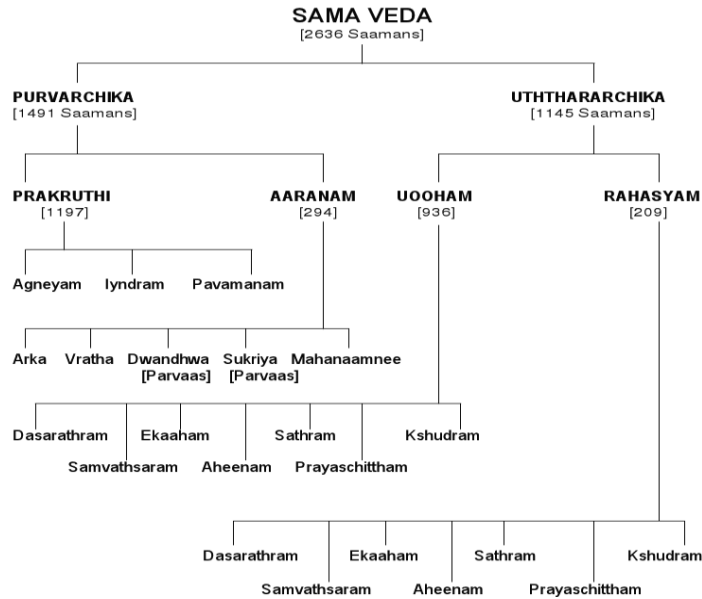


Fig 2: Divisions of the SV text (*sic*).^{xlvi, 12}

12 Some of the spellings and pronunciations here are influenced by local language of the writer.

Complete description of each can be found in available literature. Since the present work deals with musical scale, let's look at the Vēdic scale. Four kinds of SG were practised in the Vēdic society, was categorised as listed above. The tones of the gānas used to be indicated by the ordinal numbers 1, 2 and 3.

The Vēdic songs or SG according to Prajanānaṇḍa (1963: 93) are based on a fixed scale, which “framed out of” five, six or seven Vēdic tones numbered 1 to 7. Scholars today admit two kinds of scales, reversed (yakra) and straight (riju); both possessed seven tones.

Prajanānaṇḍa considers mode of singing as the characterisic of a Śākhā when he says “modes of singing in different recensions (śākhās). He evokes the fact that Sāmāgas of of the Kauṭhūmī recension with which we are concerned sing the SG with seven tones. He further clarifies the reasons of these differences among Śākhās; the six variations

1. (uécāraṇa-vikāra) which is pronuciation and enunciation related variations like vikāra, viśleṣaṇa, vikarṣaṇa, abhyāsa, virāma, and stōbha. Prajanānaṇḍa (1963: 94) recalls Śavara Swami (Cf. also the Puśpasūtra 8.87, 6.153, and 7.1) on the term ‘stōbha’ signifies the inclusion of different words, syllables, and some-times entire sentence or stanza. Regarding stōbha, he recounts what Śayaṇācārya had to say, as follows: “The stōbha is no other than the words (sometimes, meaningless words) used as a pause (1963:95)”.^{xlvii}

We do not find ourselves on *terra firma* as far as Vēdic music is concerned considering that although Prajanānaṇḍa likens rāga kharaharapriyā or a derivative to the Vēdic mode, but in the same breath refers to Dr. V. Raghavan's view that it is rather difficult to ascertain the exact Vēdic melody due to the difference or the lack of clarity of its svara positions when seen from our modern rāga music perspective. I make an attempt to bring some clarity in this matter in the relevant chapter with respect to the Gurjara recension of SKS.

Among the various Sāma recensions, the so-called Sāma Kauṭhūmī Śākhā (SKS) which we today call Dākṣiṇātya SKS, is clearly a heptatonic scale which I say based on my own proficiency in this tradition and as given by Howard (1988: Preface), although the seventh svara is heard only in two mañtras and

that too not as a relatively higher note than the sixth svara, but as a variant of musical svara number 2 [My Mysore & Pune a/v recordings: 2011, 2012]. The Sāmaga or the SG singer is supposed to match his singing the finger indications with his vocal intonations which he follows from his memory or book. All of SG is learnt orally and aurally from the master even today, but in rare cases without the assistance of the book. This makes printed material rather critical because the notated mañtras, in considerable number of cases, do not match tradition. Thus printed collection of Sāman mañtras known as Samhitā (with their notations) does not go down well with traditionalists who think they spread confusion.

Therefore, since SKS has increasing following among Sāmagas nowadays a strong need for reconciliation of tonal aspects among the various singing groups within this SKS is the need of the hour, if any preservation of SG as it is today, has to be pursued. This will ensure proper cultural communication of the SKS. Tradition has welcomed variations or deviations between schools of the same tradition in terms of singing or pronunciation, but they cannot be fundamentally different, especially in terminology. For instance, text-hand-singing combination in Gurjar tradition of SKS is different from its Dākṣiṇātya counterpart which is a systemic variation. If not reconciled with the Dākṣiṇātya it must at least be codified its understanding properly communicated which I shall show is in some cases not happening at all.

The present document is expected to catalyse a debate within Sāma masters, teachers, practitioners, students, and researchers so that an eventual reconciliation is possible and needed. Ultimately, it is expected that a standardised singing of this recension emerges ensuring the best practice is carried forward to the next generation.

The singing of SG is accompanied by hand movements as they are given below:

A normal hand has a thumb and four fingers. Each finger has three bone segments and three joints. The thumb has two bone segments and two joints. The segments are known as phalanges (plural of phalanx).

The following common part names are used:

"Tip Segment" - The phalanx with the fingernail

"Middle Segment" - The middle phalanx

"Base Segment" - The phalanx closest to the hand (BS)

"Top Knuckle" - The upper joint, closest to the fingernail

"Middle Knuckle" - The middle joint

"Base Knuckle" - The joint that connects a finger to the hand

In SG the BS is used majority of times to indicate svara touching by the tip of the thumb each one of them

starting from index finger to the little finger; these form the five svaras *prathamā*, *dviṭiyā*, *triṭiyā*,

caṭurtha, *pañcama* or simply 1,2,3,4,5, respectively. The part of palm below the little finger indicates the

sixth svara called *śaṣṭa* or simply 6. Thus the BS of the index finger is the basic svara '2' in SKS with

respect to which all the other six svaras are perceivable in the scale and is in modern times also called

'śruṭi'.

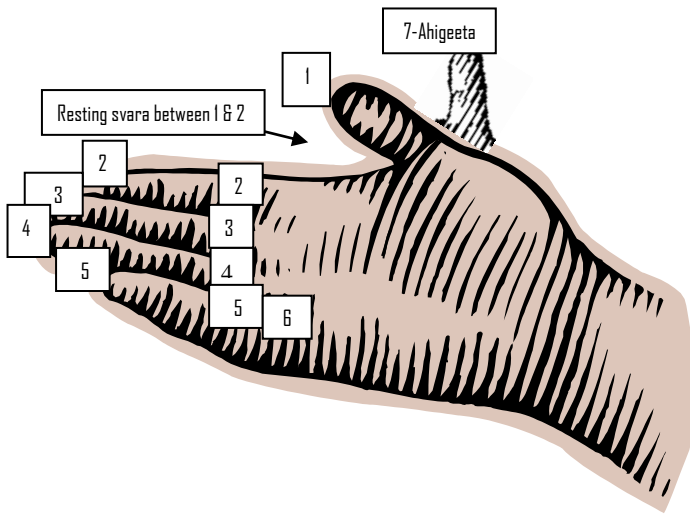


Fig 3: The SKS tradition of indicating svaras on hand. The thumb moves from its normal '1' position to the base section of the index finger. Note that *abhiḡeeta* is marked 7, but is not the 7th svara. The seventh svara is known as *aṭikruṣṭa* and is not shown on hand. The resting place between svara number 1 & 2, has a frequency between the two svaras, but is not considered to be a svara. The numerals on the tip of the tip section show the same descending order, but the voice quality changes here and throat is constricted and the same svaras like those on the base sections are sung, with the exception of svara number 6. However, the tail of the fifth svara goes on to meet with the *śruṭi* or numeral 2 by default, yet on hand it is not shown. Note that each time one has to ascend from a lower note to a higher one, he has to apply some additional stress on the former as if an athlete is jumping on a springboard to catch momentum.

A smooth descent of voice from 1 to 6 (See Fig 1) is called Niḍhana and often shown by the stōbha ‘ōiḍā’ in this order and comes at the end of many a Sāman. Niḍhana is sung by different recensions differently, but there are notable differences even within SKS, which I written and attached videos for demonstration and evidence.

Now, a svara termed as the abhigeeta which is higher than praṭhamā is indicated by the thumb, thrust away beyond the praṭhamā position. But this is not a svara. Note the numeras on top of the tip segments. They are sung with a special emphasis that is different from the dīrgha/long svaras and are only four in number. They are sung only on descending order. However, the othersvaras on the base segments may be sung in ascending or descending orders as recommended in the mañtra. The aṭikruṣṭa svara is not shown here, but it is supposed to be lower than the sixth note, but most Kaṭhūmī singers sing just the ‘śruti’ or svara number ‘2’ in with the sound ‘ū’. However, Mañjunātha Śrauty of Mysore sings the same svara on the higher register imitating the Cuckoo’s sound.

In discussing the anomalies, I need to give the following definitions of special movements of the voice indicated on the fingers of the right hand in the case of Dākṣiṇātya SKS and on both hands in the Gurjara SKS.

The numerals that appear on top of letters are called prakṛiti svaras, while those appearing within the Sāman line, are called vikṛiṭi svaras. Normally, they are sung in the same way, barring when both appear together. For instance the **prēṅkha**; a musical ‘glide’ forms in the Sāmans when the Sāmaga slides his thumb over the base sections of the index to the little fingers in the Niḍhana order, but smoothly; without a stopping on any of the intermediate svara.¹³ This is also termed as **vināṭa**. This element is also a matter I shall focus on when it comes to listing out the anomalies. **Praṇāṭa** is another thumb glide from the base of the index finger to its tip. This sounds like a Hindustani classical Dhrupaḍ term ḍagar (not Dāgar) in which the voice moves from one musical svara to its higher one without any stress on any of the svara. It is a general rule that when one sings a lower svara followed by a higher svara a slight jerk is to be sung on the lower svara. Maybe to distinguish from the common SV ascent Praṇāṭa has a smooth ascent. We

¹³ Howard (1986:217), however, writes the middle section is used. This is the case with the Gurjara system of hand use.

also have the svāra in which the thumb moves in an ascending order from the starting svāra (as given in the text) to the little finger tip, but with a special timbre of the voice. Here the numbers corresponding to the tips of the fingers are 1,2,3,4, and 5; there is no 1,7, or 6 for this kind of application. These are given by Howard (1986:217) in different language and technically suited for the Gurjaras. He gives the use of numerals and corresponding fingers, but does not give us the corresponding voice quality during these acts. I have attempted to give them as per my *Dākṣiṇāṭya* SKS.

A few words about the notational aspects of SG (The letters or notational representations are in Devanāgarī, but I give here the same in Roman and I quote *Draviḍ* (1931:2) :^{xlvi}

1. r (rēpha) : Written over the head of a letter denotes stress, or to lengthen (dīrgha) the vowel of that letter
2. — : denotes trebling of the tune.¹⁴
3. ^ : joins the tune of the preceding letter with the avagraha (s).¹⁵
4. S: Continues the tune of the preceding letter.

Swāmi Prajanānaṇḍa (1963, pp-90-95) interestingly describes SG in the past tense and as divided into “six or seven categories” as below:

- (1) huṅkāra, i.e., the Vēdin utters ‘huṅ’ (yes) at the beginning of the singing session;
- (2) Praṣṭora in which the Praṣṭōṭris sing at the beginning of the SG
- (3) Udgīṭa in which the Udgāṭris repeat the tune of the Sāma
- (4) Praṭihāra in which the Praṭihāṭris sing the part of the song after the third stanza of the SG;
- (5) Upaḍrava in which the Udgāṭris sing at the end of the third stanza;
- (6) Nidhana in which the Yājñikas sing at the end of the sāmans; and
- (7) praṇava, i.e., Omkāra.^{xlix}

This is, however, the application of Sāma in yajña and other day to day karma-kāṇḍa and Sāman which is done as a pārayāṇa and is considered superior to all other types of Vēdic articulation.

Rationale of SVic Notation

14 This is the Rāṇāyaṇīyaya version of this sign. In Kauṭhūmī tradition this is just a glide like the meend in Hindustāni music. We see trebling of svaras in some Kauṭhūmī singers, but not when they encounter this sign.

15 It actually is a connection by extending the preceding vowel.

Human languages are spoken with varying intonations and we do not know of any language which is spoken at a single steady pitch all the time. Thus we see a pattern of pitches in spoken language. Again, accentuation which lends a rhythm to the language causes meanings to change. In other words accentuation in this sense conveys meaning. Ṛk and YVic articulation are no exceptions as far as pitch and accentuation are concerned. Then the question arises why do we need SV at all?

In conjunction with my chapter on priority of SV, I'd like to evoke what Mānasāñdra Miśra of Bēngaluru has told in his interview. He has said that all the musical svaras were there in the version of Vēda before its trifurcation by Vyāsa and no one including Vyāsa has included these svaras. He went on to say that the sounds in SV are indeed primordial and hence unclear. If I understand him well, these sounds are meant to be unclear. Miśra said, that it is for 'vyavāhāra' that the SV words were reduced to words intelligible to man. The analogy of sound waves received from space is suitable to describe this, because even they are translated into intelligible language, say of mathematics or physics and celestial events are recorded and communicated in a language everyone understands.

SV is a comprehensive model of intonation and accent in human speech in the context of Ārṣa (old Saṁskṛit language). It is my understanding that SV goes beyond this and tells us about the musical possibilities in this context. The music suggested in SV was to my mind not composed in a manner a composer composes music; with the aesthetic appeal in mind and more often audience response on top although NSi does mention the tastes of different social groups while discussing the qualities and defects of singers. But the author adds here that the subject of tastes of social groups has been added in the original manuscripts of NSi.¹ This however does not mean we cannot find beauty in SG. Please see my a/v recording of Jitēñdra Dās Śāstrī of Dwārikā and Lakṣmaṇ Śāstrī Draviḍ's Rāṇāyaṇīya singing which he has done with accompaniment of tānpurās.¹⁶ However, when this beauty is completely relegated for the sake of grammar, which I have encountered in my recordings and some commercial recordings of SV, the resultant does not seem to match Lord Kṛṣṇa's declaration; "...Sāmavedosmi".

¹⁶ Listen to Rāṇāyaṇīya in CD.

Now, for higher learning in SVa student or researcher would naturally like to understand the rationale behind the svara systems being followed. In fact, the music of SV follows from its phonetic considerations and not from its linguistic considerations. Yuḍiṣṭir Mimāṃsak (1950, Intro) writes that there is no ancient book which informs us about (rationale) the svara counting method of SV.^{li} However, he condensed the rules which were evident in his own observations of the then SG practice in the form of Suktas and published them with Hindī explanations in the form of the book; Sāmaved Svarāṅkanaparakāraha (1950).

It is clear from his work that the udātta, anudātta, and svarita represent certain relative positions in which the syllables of Vēdic maṇtras are placed or grāmas (groups of svaras in a region of a frequency). It is this environment in which a syllable appears that decides whether the syllable should be numbered as 1, 2, or 3 as far as paḍa pāṭha and saṁhiṭā pāṭha goes. It is clear that the numbering is indirectly on the basis of syllables and not music as far as these paḍa pāṭha and saṁhiṭā pāṭha are concerned. The two last sentences might serve as the key to understand why the Gurjar tradition within SKS is chanted in three svaras and not in seven svaras. I shall attempt to codify this tradition in a dedicated chapter.

Tārḷekar (1995, 69-70) or anyone else using the musical scale provided in NSi with the Vēnormaḍhyama (the maḍhyama svara of the flute) as the Śadaja for comparison with Indian art music may not be doing the best thing. Bhisē (4) does not hazard a date for NSi, but says with reasoned argument that it is post-Pāṇinī and post-Bharaṭa. She (3) points out an anomaly. In the topic of Gāṭravīṇā in 1.6 of NSi the discussion on the mode of bridging the gap between one svara and the other while singing appears in 1.6.11 seems “out of place” according to her. The author says (4) that the text of NSi “has been tampered with” and a “good deal of matter has been lost”. The NSi, as it has come down to us, does not define what is meant by rāga and its difference with grāmarāga (Bhisē: 3) which the author terms as a ‘serious gap’. Therefore, the rationale of musical notation of SG is yet not clear and is a research worth pursuing. Again, the svarāṅṭara or gap between two svaras is given in the NSi (Kṣīrsāgar: 239). It states that the interval between two notes is one unit, but the unit is not made clear. Therefore, its information that archika the interval between two svaras is 1 unit, in Yājus it is 2, and in Sāman it is 3 cannot form a rationale for the musical svaras of SG. Even in the RT, Sūrya Kāṇṭha (1970: Āccentuation) writes, has

dealt with Vēdic accentuation in a “meagre way”. He observes that this is just enough to construct Samhiṭā text from Paḍa text. He himself had to rely on Sāmaṭaṇṭra and Whitney. He has also recommended Rkṭaṇṭra-vṛtti for a detailed treatment of accentuation. Regarding the terms uḍāṭṭa (acute) and anuḍāṭṭa (grave), the Āṭuradhyāyikā , I, 13 edited by Whitney and Vēda Prāṭisākhya I. 108, 109, Taittīrya Prāṭisākhya (TPr.) I.38, 39, and Paṇinī 1.2. 29-30 “precisely agree in” in their descriptions of uḍāṭṭa and anuḍāṭṭa. However, svariṭa (circumflex) is termed by TPr. I. 40 and Pāṇini 1.2.31 as samāhāra-combination of acute and grave. So, when two simple vowels or a vowel and a diphthong, “coalesce” writes Kāṇṭa (ibid) and “form a single vowel or diphthong, in case either of the two were acute, the resulting syllable is acute.”¹⁷ Of course there are exceptions. But svariṭa is a combination of uḍāṭṭa and anuḍāṭṭa. The first half mora is uḍāṭṭa and the rest is praçaya that belongs to the Āṇḍogas.^{18, 19}

Draviḍ (1939: Foreword) a traditional Sāmaga of the Rāṇāyanīya recensions refers to views of his time that SG has become extinct “luṭamasīṭa”, but went on to record his singing for the Deccan College and Post-Graduate Research Institute , Pune.²⁰ He wonders in his book whether any recordings other than the five or six recordings of SG in on Felber’s book, of which the author gives no more information.

Now, it is popularly believed that the composition is primarily to protect the maṇṭras. The music in SV is governed by linguistic, religious, social, musical, and other considerations and hence has more restrictions. But it is difficult to unravel the rationale of music in SV and this fact may have played a catalytic role in the chain reaction of a process that diminished Sāma Gāna.

This is true because research and revitalisation meet with formidable roadblocks when we look for a rationale of SVic music. The situation is such that few want to take it up as a practice or learn it, leave alone go in for higher studies. Moreover, due to a limited number of authoritative Śrautis and Śāstris of SG today, numerous yajñas are taking place without Sāmagas. It was recorded by Staal (personal notings) that

17 In the domain of linguistics a vowel pronounced when pronounced causes a glide of the tongue from one position to the other, the vowel is called a diphthong. E.G; ‘ōi’ of ‘ōiḍā’. Contrary to this in a monophthong this movement is absent while pronouncing a vowel. Such a vowel is also called pure vowel.

18 ½ of a mora is arḍhamāṭṭrā.

19 Āṇḍogas are Kauthūmī singers.

20 See Appendix III.3

Sāmāgas are taking up practicing only the SGs which are applied to various grihya karmas as well as to yajñas.

all this is so complicating that unless research is focused on the rationale of the musical scale of SV, we cannot have a strong reason to claim correctness of a scale being currently employed; it is easy to blame it all on tradition, but research cannot accept such answers, especially when there is evidence of not only variation, but also anomalies in practice today. Either we have inherited huge misunderstandings from our forefathers, or we are not able to find the right texts that explain them.

In fact, one of the things I see as the reasons of the demise of SG is the neglect of accent on Vēdic text with clear illustrations by renowned authors like Pāṭañjali, Kaiyaṭ, Bhaṭṭoji Dīkṣiṭ, and Nāgeś.^{lii} It is only Nārsīma who has given the examples of accentuation from his own Taittīrya branch of KYV making use of Pāṇini's principles. Sūrya Kāṇṭa in his notes (26) cited a valuable work by Burnell, Ārbr. XLI-XLVIII which gives a detailed discussion on the relationship between accent and musical notes. He again in his notes (31) gives some idea of what is dīrghatva and vr̥ddhi. Sāma Tāñtra also needs to be made easier for the lay Sāmaga so that he could atleast understand the philosophy of SV. It is true that Indian grammarians have learnt a great deal from the authors and teachers of phonology/phonetics. Pāṭañjali has himself said:

“vyākaraṇān Nāmēyamuarā vidyā

yōsou śhañḍasāstreṣvabhivinīta Upalabdhyaḍhigantumuṣaḥaṭe ī”^{liii}

Mahato (2006: Background) evokes the interpretation of the word ‘śhañḍasāstreṣu’ here by ūdyota as

“prāṭiśākyasīkṣādiṣu” meaning that only after understanding the phonology given in the prāṭiśākyas should one go into the business of learning the grammar.

Evidently, the priority of pronunciation in the case of Vēda in general and intonation/singing in the case of SV is at the top. In the case of SV, the understanding of ṣṭobhas of two types; those which have not appeared in Ṛk and those which have appeared in the Ṛk need also to be first understood. Thus if the ṣṭōbha, for instance, OiDā is not properly taught or learnt then the six svarasthānas of Sāma cannot be absorbed. We

see in our examples that the very common anomalies appear in the singing of stōbha itself which is a clear red signal for our SV traditions.

Anomalies in General

Within the SKS, there are different ways of singing, which some explain away as tradition. But one ‘tradition’ does not really fully agree with the other today. For instance, the SKS Gurjari tradition is dismissed by the SKS Dākṣiṇāṭya/Madra as without any basis of the śāstras. Scholars such as Howard (1986:202) like to call it the real SKS.^{liv} Again, there are disparities regarding the origin of Gurjara tradition. Some scholars [Ozā, personal discussion, Baroḍā, 2012] think that it came from Kāśi/Banares and spread to the Gurjarat/Rajasthan region while Howard with more testimonies says, it originated in Gujarāt and was brought to Kāśi around 500 years ago. There are similar conflicts regarding the origin of SKS Dākṣiṇāṭya/Madra tradition. Rāmamūrty Śrauty of Śaṅkarācārya’s Śrīṅgeri Muṭṭ says [personal discussion, Śrīṅgeri, Dec 27, 2011] that Sāmaśrami Miśra brought the Kauṭhūmī Śākhā to Tamiḻ Nāḍ from West Bēṅgal. Miśra’s version had however to be set right at the Rāja Pāṭhaśālā “in keeping with Śrauta Sūtras” and this is how Kauṭhūmī tradition spread in India, according to Rāmamūrty. At the same time scholars have pointed out that SKS Dākṣiṇāṭya is actually Rāṇāyanīya; a different Śākhā/recension of SV (Howard, 1986, 203), although Parpola (as cited in Howard:202) believes that Rāṇāyanīya and Sāṭyāyana came after Kauṭhūmī in south of India. Again within the dākṣiṇāṭya there are the ancient (Prācīna; prevalent in North Ārcot of TN) and New (Navīna, prevalent especially in Kumbakoṇam) traditions. Scholars have again said that it is this Prācīna which is the real link between Rāṇāyanīya and Kauṭhūmī and there was no Kauṭhūmī in the South of India. Scholars are divided over this very classification into ancient and new.

It is musicology and phonetics as understood in ancient and medieval India that have come handy in understanding this complex issue of SG anomalies. The anomalies are rooted in the manner in which Vēdic vowels and accents and their understanding have evolved. However, there is equal or even more importance given to understanding the musical sound system in this context. Only then can the real problems related to the issue of SG as a diminishing culture, be dealt with.

Method

Initial Notes

I have learnt SG and am reading SV and surfed through some its attendant literature translated into Hindi and English. In that, I am working like an anthropologist who is seeing a community from inside. But the my limitation is the language of Sanskrit. I do not know it enough to grasp the meanings original texts and manuscripts.

As an insider when I saw students unhappy over unwelcome changes, and masters also saying there was change, and confusion reigning in the field of SG, it was natural that this confusion needed to be understood by first identifying anomalies and suggest actionable measures to reverse this situation. I was sure that the anomalies if not identified and rectified they would be communicated to the next generation rather easily, which is already happening. From the perspective of cultural communication this would spell disaster for the already diminished culture of SG.

I thought that the best thing to do was to first understand the reasons of musicological confusions from within the community of Sāma Vedins. While doing so, it became clear that mañtras of SV were not merely tuneful songs as some people understand today; the music was a composite of application of ancient Indian phonetic theory and practice and musical knowledge. It therefore, became imperative to look at the problem of change from both these angles. I therefore took the views of practitioners and analysts; shrouthy-s and Śāstry-s. I referred to literature and also used my own understanding of music. All this made my approach more circular.

We have already seen the example of Indrasātruhu and understood how critical it is to learn the accent to understand the Vēda is.

Data

To illustrate the value of available texts, SVS by different editors were compared briefly with some examples.

This showed differences. If two authoritative texts are comparatively similar and the third is not I

categorise the third under an appropriate anomaly. SVS by different editors became a significant primary research material. Corrections done on the copy of SVS by my SG teacher V Late V Rāmaśāñḍran are also taken as primary material to bring out the difference in practice and text and possible erroneous communication; another form of anomaly (See Table: I , p-***)

My knowledge of SKS singing and interviews of living masters of the SKS and masters of attendant literature of SV were useful primary materials. The video samples were taken only of SG performers who belong to the SKS to limit data size. Only those recordings were made during this research which appeared different from each other. Data from recordings done by other scholars like Wayne Howard, Akso Parpola, G. H. Tārḷēkar, Sāñḍīpani Vēḍa Viḍyā Praṭiṣṭhān etc., have been utilised.

More than 100 hours of audio recordings were sourced from Sāñḍīpani Vēḍa Viḍyā Praṭiṣṭhān. These are of the Baṅga tradition of Kauthūmī recension according to the label on the CDs and according to Secretary Sāñḍīpani Vēḍa Viḍyā Praṭiṣṭhān, Ujjain, Śāstry R.K. [Personal discussion April 24, 2012, Pune University]. They sound similar to the Gurjar tradition I have collected from Baroḍā, but differ drastically with the so-called Dākṣiṇātya traditions. Both, Gurjari and Baṅga styles clearly employ only three svaras, unlike the six to seven svaras in the Dākṣiṇātya style.

Around 50 hours of SG were sourced from a collection of Howard (1977).^{lv} Video recordings of singers of the SKS were personally done from various parts of the country as mentioned earlier. These recordings and their analyses are presented as case studies

For boiling down to the various anomalies I have chosen SKS singers who passed out of different schools and compared their singing with their gurus or earlier generation masters, wherever possible. These samples give us information regarding transmission losses of the tradition within a teacher-student lineage, if any. This purpose is also solved by comparing traditions of all the different present recordings, with the recordings that Tārḷēkar (1995) has provided.

First, I have written about the diminishing nature of the strongest tradition generated by Rājā Viḍyālaya, Kumbakoṇam, Tāmīl Nāḍ to which my gurus belong to as I have clarified earlier. Rāmamūrty Śrauty (Śringeri Muṭṭ, Karnāṭaka) his students Jīteñdra Dās Śāstry (Dwārikā, Gujarāt), and Mānasāñḍra Mīśra

Śrauty (Bēngaluru, Karnāṭaka) and his students Nilēs Kulkarṇi (Śaṅkar Muṭṭ, Puṇe) and Viṣṇu Bhāraḍvāj (Bēngaluru, Karnāṭaka) are my case studies with respect to Rājā Pāṭhaśālā and show clear signs of diminishing.

Again, Rājēs Śrauty (Mysore, Karnāṭaka), of the Mūladdram Pāṭham tradition of SKS and his students at the Āvaḍhūta Datta Pīṭham, Mysore becomes a different set of samples. Now an entirely different form of SKS singing known as Gurjara tradition of SKS itself has been recorded at different centres of Gujārāt. Also the Sāṇḍīpani recordings provide a large number of singers from Bēṅgal who have sung in the Gurjara tradition. Tārḷēkar has also provided Gurjara recordings of his time. The Gurjara singing which Sunil Jōśi singing generates a different rāga than that of Mukēs Trivēḍi and others of the same tradition. So there are two different svara systems within Gurjara, but may not be treated as anomaly. Rather this is clearly a different tradition. However, Gurjara itself does not use the seven muscial svaras, instead there are people who claim they sing the 10 vowels.

The data has also been collated into a documentary film form so that the picture is clear by comparison of different SVins. However, individual audio-visuals are also appeneded so that a deeper insight is available with respect to the analysis. The analysis has not remained musicological as it was initially decided. It has indeed become a cultural understanding of the dminishing culture of musico-religious expression of SV. In that it compares resepective performances, lineages, and institutions *vis a vis* the support system available today. This is put in the perspective because of the historical considerations taken into account. The value of SV has been brought out so that the study is justified. A comparison of demgraphics of SV population has been attempted over a long stretch of period, albeit just as an indicator of the dimishing nature of this culture. It is ultimately shown that poor cultural communication will definitely cause the ultimate demise of this rich tradition.

Results

1. Clearly, SV is a fast diminishing cultural expression of South Asia and is a loss to humanity.

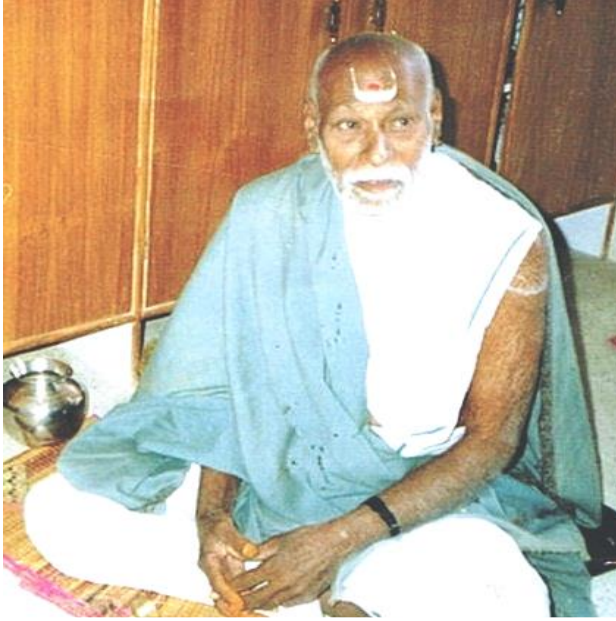
2. Anomaly is a result of anomie in India, because the aspirations of an important community were neglected. As a result, the community itself found its practices impossible to maintain. Therefore, they were forced to forget their values.
3. The rarity of SV is a function of its diminishing potential. Anomalies in singing and understanding SV and continuing anomie will expedite the process of extinction of SV.
4. The number of yajñas which was a religious-cultural-scientific institution has diminished hitting the SV tradition a body blow, mainly due to misinformation regarding the same on the one hand and a general apathy for the strict Vēdic regimen governing human life-style, on the other.
5. Therefore, the number of SV practitioners has gone down drastically while the quality of their singing also suffers.
6. The worst news is that the older generation of SV Śrautys and Śāstrys have almost gone. Many teachers today are unaware of the rationale of the SV music and enunciation. They are also not conversant with the basics of Indian classical music. This leads to an additional difficulty in convincing them about their tonal anomalies.
7. Due to the above, a Catch-22 situation has arisen; whether to believe in the printed text or in tradition. Today, traditions are getting diluted and books are either not clear or error-free.
8. Tradition takes pride in not being properly reflected in printed text. There is enough number of deviations from the texts which need to be reduced to print.
9. The value of SV is also in its antiquity; there is increasing evidence that it is as old if not older than RV and YV. Its value is in the fact that it gives deep insight into the scientific approaches extant during the Vēdic period.
10. I go a step further to show with reasoned argument, evidence, and authoritative opinion that SV is indeed older than the other Vēdas and perhaps the original Vēda before being trifurcated. In this also lies its value.
11. Its value also lies in the fact that it comprehends poetic expression as a composite of prose, poetry, and music.

12. Its great value lies into the fact that it is pregnant with various sciences; language, linguistics, phonology, music, etc. Research has shown its effect on animate and inanimate objects.
13. If anomalies that exist in practice today are passed on to the next generation, then the already dying science will soon be extinct.
14. A large number of anomalies exist in the area of *stōbha* singing, which I conjecture is due to lack of understanding, misunderstandings, underestimation, influence of some dubious western estimations, etc.
15. There are at least five ways of singing the SKS, all of which cannot be passed on as valid traditions, because despite the written texts being the same of all the traditions their concept of *svara*, *svarāñṭara*, *svarasthāna*, and even in some cases number of *svaras* vary. These so-called traditions need to be deeply investigated.
16. I hazard a conjecture that the SKS Gurjara ‘traditions’ may not be really the *Gāna* aspect of SV, but a *paḍa pāṭha*.

Discussion

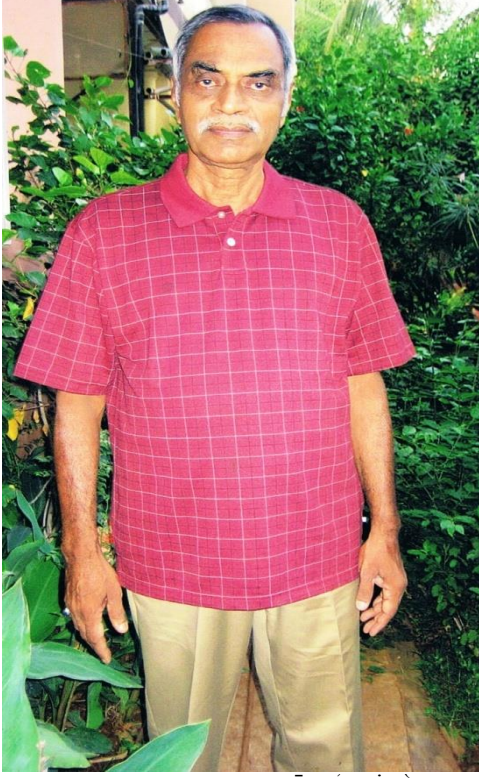
Some Cases Showing Diminishing Status²¹

My Guru's Diminishing Lineage



Picture 1: The Late K Venkaṭarāman Śāstrī Śraudigaḷ, Pune (Birth: Puṣya, Śukla Pakṣa Nakṣatra, Kumbakonam; Monday 6th or 7th July 1902 – Death: April 14, 1998 Aṣṭamī Kṛṣṇa Pakṣa, Pune); Father and Ācārya of my SV Ācārya. He dedicated his life to vedic studies but did not want his children to pursue the life of a Śrautya or a Śāstrī. Only two out of his six sons learnt the SV who do not charge money for

²¹ This is not a demographic approach, but population estimates are provided wherever possible.



the Late V
da

The idea
upon
They

Nakṣatra May 1945, Ćennai - June 14, 2011; between 2.30 and 3.00 a.m of Nirjalā Ekādaśī, Jyeshtha, Pune); Eldest son of Venkaṭarāman Śāstry Śraudigaḷ. He learnt SV, YV, and Jyotiś Śāstra from his father, but not as full-time occupation.

of researching on the diminishing aspect of SV dawned
me when I took a close look at my teacher's family.²²
represented a SV Kauṭhūmī tradition coming from

down from a Pāṭhaśālā named Ganapathy Agrahāram near Kumbakoṇam in Tamiḷ Nāḍ. K. Venkaṭarām Śāstry Śraudigaḷ, father of my teacher could sing the complete SV without looking at the Saṁhiṭā (collection of mañtras). His elder son and my teacher did learn it very well, but could not commit it to memory, since he was attending a modern school and college and then joined government service. After his retirement he started teaching me and soon passed away.

This tradition is left with the youngest 50-year old son of this family V Śaṅkaran, who is again unmarried and too busy making the two ends meet. He does not find enough time to do the SG every day and has not committed it to memory. I have learnt the fundamentals of SG and with my knowledge of classical music am able to negotiate any mañtra to the satisfaction of my gurus. But this is far from carrying ahead this

²² See fig 2 for family tree.

particular tradition. We can notice the change in clothing between the father and the son. This is the story everywhere in all the SV traditions today, barring an ever diminishing number who are trying to revive it in toto.

The master also taught some Sāmāns for application to various ceremonies etc to Dr. Ćellapan of Kṛṣṇa YV, who was a research fellow at the Vaikuṇṭhāl Mēhṭā National Institute of Cooperative Management. He mainly learnt the KYV from the master and now is teaching SG and KYV in Ćennai and has a very sweet voice. However, the oral-aural tradition that this master represented is lost, because all of his students or students' students depend upon printed saṁhiṭās and they are not free of errors, as I shall show subsequently.

Studying one's own Vēdic tradition is a blessing. This is the traditional belief. I happen to belong to the SV paramparā and to the Kauṭhūmī recension by birth, but our family tradition to the third generation backwards were not practicing SV. However, as a Bēṅgali Brāhmaṇas it is good news for me that Bēṅgali Brāhmaṇas showed positive results for three Y-Haplogroups R1a1, R2a and H1.^{lvi} A very high percentage of 72.22% of the R1a1 haplogroup among my community “is also one of the highest found frequencies within world groups” which “hints at its presence as a founder lineage for this caste group” which belongs to the northern part of the Śarayu river in Kannauj (ancient & medieval Kānyakubja) district of Uttar Pradesh known as Śarayuparin Brāhmaṇas from the Pañca Gauḍa group. They were invited by the then ruler of Bēṅgal. As per one account, a king called Śyāmal Varmā, invited five Brāhmaṇas from Kānyakubja who became the progenitors of the Pāścātya (Western) Vaidika Brāhmaṇas. They have gotras found in the Brāhmaṇas community of Kanyakubj (Bhāradvāj, Garga, Gauṭama, Kātyāyana, Kauśika, Kaśyapa, Kṛṣṇātrēya, Raṭhīṭara, Parāśara, Sāṅkṛityāyana, Śāṇḍilya, Sāvarṇa, Śrivaṭsa, Śaunaka, Vāsiṣṭa, Vālmiki, Upamanyu).

The SV Brāhmaṇas of Bēṅgal, like myself (Sāṇḍilya), belong to the four Goṭras; Bhāradvāja, Kāśyapa, Brāhmaṇas, and Sāvarṇa. They, respectively, were later given titles, viz; Mukhōpādhyāya, Ćaṭṭopādhyāya, Vaṇḍyopādhyāya, and Gaṅgopādhyāya all of whom were supposed to study the śāstras and preserve them and never do it for the sake of livelihood or ‘bhikṣuki’. The rest of the Brāhmaṇas

were YVic and were allowed to do Bhikṣuki and were supposed to undertake yajña, karma kāṇḍa, and pūjas. It needs to be scientifically explored why and under what circumstances did most of these four SVins left their practices SV in Bēṅgal took a major beating due to this change; extremely unwelcome and devastating at that for SV. This is devastating especially in the light of the revelation of Rāmamūṛty Śrauty that the SKS was prevalent in Bēṅgal. The tradition was thus broken. Now the MSVVP funds two Vēḍa Pāṭhaśālās in Kolkāṭa; the Śri Siṭārāmḍās Omkārṇāṭh, and Saṭi Deb Bāṣa Śikṣā Nikēṭan.

In Puṇe I found my teacher V Rāmaćāṇḍran (disciple and son of K Veṅkaṭaraman alias Mīruṭh Śāṣṭry of Puṇe) and given my background in music, I picked up the ropes of SG rather quickly before his sad demise (See pictures 1 & 2). I then continued practice with his yonger brother V Śāṅkar.

K. Veṅkaṭarāman Śāṣṭry Śrouḍigaḷ after birth lived in the Gaṇapaṭhy Agrahāram in and learnt the Vēḍas especially his own family recension the Kaṭhūmī of SV (we will henceforth call it SKS-Sāma Kaṭhūmī Śakhā). After passing out from the traditional pāṭhaśālā under Viṣveśwara Ghanapāṭhi, he joined a SV group in the Kañci Śāṅkarācārya Muṭṭ. For five years he did his duties alongwith the others was to sing for the then Śāṅkarācārya of Kañci the 68th Pontiff His Holiness Śri Čāṇḍraśekharaēṇḍra Saraswaṭi Swamigaḷ Śri Swāmināṭhan (born at Villupuram on 20th May 1894, Anurāḍhā Nakṣatra-8th January 1994; Dhanur, Kṛṣṇa ḍwāḍaśi).

Then Veṅkaṭarāman Śāṣṭry Śrouḍigaḷ went to Lahore and taught a number of students SV in his two-decade stay there. After partition of India, he went to Mīruṭh where he stayed for several years and finally settled in Puṇe. However, he was unappy that the resepct a Vēḍic punḍiṭ must command was not there. “My father used to say, just with a few degrees under the modern education, and wearing shirt, pants, and tie today’s generation thinks it is learned. “I have mastered the SV, YV, and Jyotiśa Śāṣṭra and have read a trunk-load of books on them. Does it mean I know nothing?” Śriṇivāsan, his son, told me on [personal discussion, Puṇe, October 23, 2012] in his residence in Puṇe’s Čennai; Raṣṭāpeṭh. He was unhappy because people at that time did not pay much respect to a Vēḍic Purohiṭ, according to Śriṇivāsan. “They were treated as beggars,” he said recalling his father’s own words.

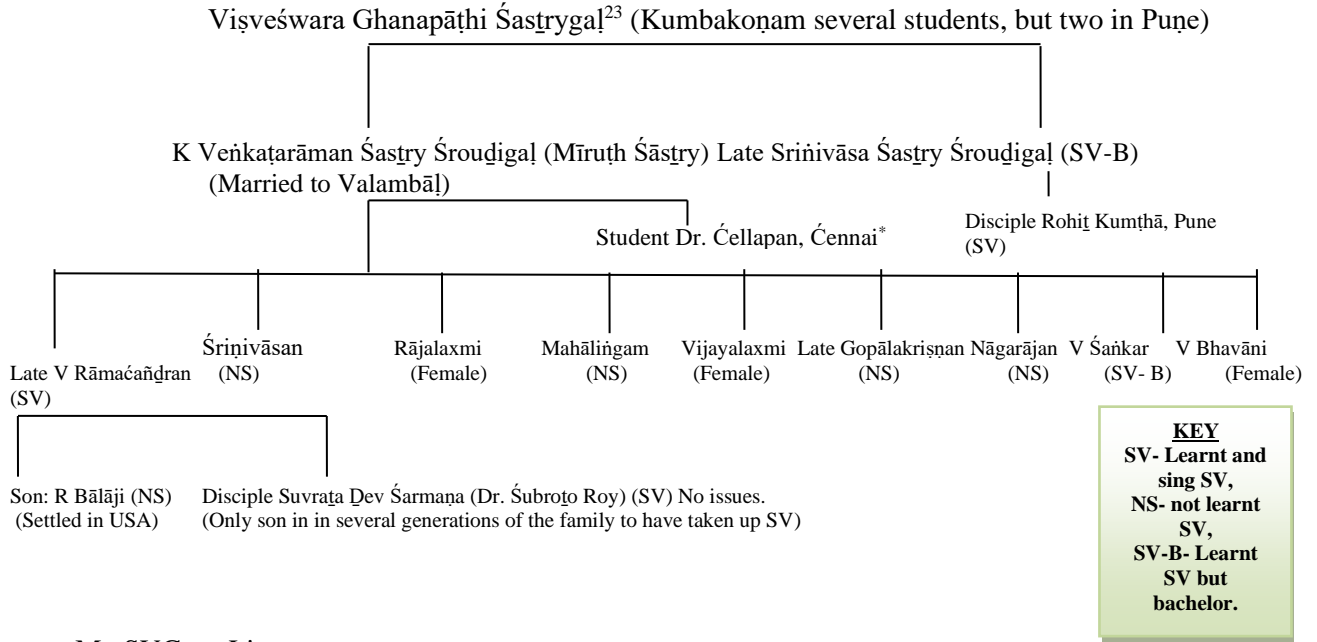


Fig 4: My SVGuru Lineage

V Śaṅkar (my second teacher, and student and brother of V Rāmaĉāṇḍran), V Rāmaĉāṇḍran (my first teacher, disciple and son of K Veṅkaṭarāman Śāstry Śrouḍigaḷ), Veṅkaṭarāman Śāstry Śrouḍigaḷ (student of Viṣveśwara Ghanapāṭhi Śāstrygaḷ of Gaṇapaṭy Agrahāram in Kumbakoṇam; Tamiḷ Nāḍ.). Also note that out of the nine children only two took up the study of SV although three or four of them know and teach/taught YV and YV. Rāmaĉāṇḍran has passed away. V Śaṅkar who knows SV and YV now does not find enough time to teach SV. Rohit and I are the only students of SV of this family although there are numerous who have learnt YV. Even Rāmaĉāṇḍran took up teaching SV after he retired as a senior government official. Even in his classes which he ran absolutely free of charge, I was the only SV student that to at the fag end of his life.

Mīruṭh Śāstry taught and performed yajñas and acted as an YV priest never asking for a fee. He also did

predictions according to Vēdic astrology that he had learnt well, but that too was free of charge. Each day he would recite the SV at home for one hour. He taught SV to a number of disciples in Puṇe, but primarily his son V Ramaĉāṇḍran from whom I successfully learnt in a very short while. Ramaĉāṇḍran taught the same to his brother V Śaṅkaran, but remained a bachelor. Thus the story of the Śāstry-s ended with no one to carry forward their tradition; I as an outside was an exeception.

The issue of rarity of SG is a function of its diminishing status. That Sāma is rare to find is well-articulated, but not so much are the reasons for this phenomenon clarified. I have given in the opening lines of this

²³ I have confirmed the name from Valambāḷ, wife of K Veṅkaṭarāman Śāstry Śrouḍigaḷ and from Dr. Ćellapan

*Dr. Ćellapan learnt the YV and application of SV for various household ceremonies and teaches the same in Ćennai, Tamiḷ Nāḍ.

introduction some trends that ultimately led to the near demise of SG. This work deals with some of the main reasons why its antiquity, difficulties in preserving, and anomalies are collectively responsible for its diminishing status. This is not in the least to say that if these three are taken care of the SG will see better days again. Government action and intervention from non-governmental organisations, educational and research institutes, and well-placed non-practitioners of SV must start a coordinated effort to reverse this sad trend. I ultimately give recommendations to ensure how we can achieve some actionable plans. I propose a research plan to quantify some observations and throw light on critical parameters of SG as a diminishing culture, using qualitative social research methods.

The SKS is one of the Śākhās which existed in the ancient times and is also believed to exist even today. The work also briefly attempts rationally to calculate the number of SV singers across recensions currently living in India. However, a comparison of this number over a period of time is not attempted due to time-constraints and lack of data in this regard. It is highly recommended that a fresh survey be undertaken and then a demographic study be published for further research. I am attempting a quasi technical study of the anomalies (unaccounted and unexplained differences) in singing in the various traditions of SKS that are prevalent today in India.

As T. P. Mahādevan & Frits Staal (2003, 2) have rightly pointed out, “Nothing illustrates the keen awareness of the weakening of tradition more clearly than the exceptional care that was taken to prevent mistakes in chants and recitations...The case of the SV is special because the transmission of the chants is entirely in the hands of the few qualified SVins.” This not only reflects the dwindling number, but also the importance of correct pronunciation in such times and necessity of this research. This statement more than supports my view that if wrong chanting is allowed or perpetuated, it will lead to the extinction of this valued culture.

Rāmamūrti Śrautya, Śrīngēri; Karnāṭaka:

In the case of this master’s lineage, there is a limited case we can make for diminishing culture quantitatively, but qualitatively there is a strong case. By this I am neither inferring that the number of SV students at the Śrīngēri Muṭṭ is not dwindling, nor am I saying that the quality of all his students is suffering. What I



am pointing at is even if one student is singing a different SV, musically, then this change is passed over to the next generation as cultural material. Just like two rays of sunlight originating from a single point of atomic dimensions, but form a small angle between them, on reaching the earth they fall thousands of kilometres away from each other, so is the ramification of such an apparently small changes in tradition down the years.

For instance Mānasāñdra Miśra, this Śrauty's important student sings the mañtra 'ōgnāi' touching a lower note (no 5) than others students on the letter 'nā'. No one else from the Kumbakoṇam tradition including my own guru sing that note which is the fifth SV svara. All others sing the third SV svara, subsequently jumping to the second svara after taking a slight dip into the fourth svara. Note that one has to depend upon tradition here because the text mentions only the numeral 4 above this mañtra.²⁴

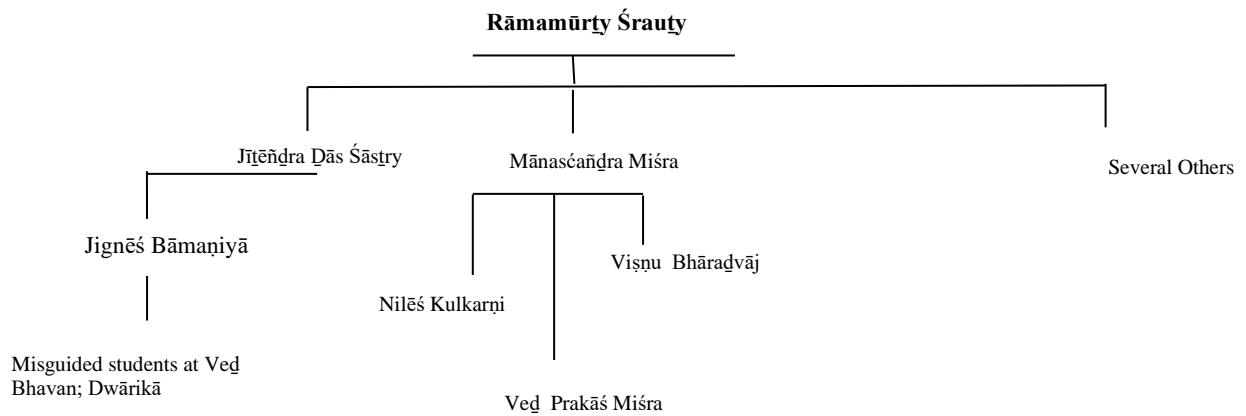


Fig 5: In the above tree Jīteñdra Dās Śāstry a very tuneful SVin and heads the SV school at Dwārikā Śaṅkarācārya Muṭṭh which is dedicated to SV, yet getting SV students is far from easy. His student Jignesh Jayantibhāi Bāmañiya teaches SKS Dākṣiṇātya paḍḍhaṭi at the Dwārikā Ved Bhavan and the results are appalling. Mānasāñdra teaches privately as a pāṭhasālā he was running in Bēngaluru has closed down. His student Viṣṇu and son are learning from him.

²⁴ More about this school in Anomalies

Mañjunātha Śrauty, Mysore:

His forefathers settled in Karnāṭaka 600 years back from

Thanjavur. The man has dedicated himself for the cause of

SV after he has run his family business for long years and

now concentrating on SV. He has taught 40 students the

Sāmagāna, but only two of them are Samskrit teacher and

participate in yajñas when invited. The rest have not pursued it [personal telephonic discussion,

25.10.2012].



His Ācārya Sitaram Śrauty taught 12 odd students and lived upto the ripe age of 95 years. He believed that recitation of SV gives disease free life. He taught in the traditional method, but internal politics at the Mysore Samskrit College forced him to leave teaching in the college and take up a small business.

Nārāyaṇa Swāmi Dīxiṭār (lived for around 70 years)

Sītārām Śrāuty (lived for 95 years)

Mañjunātha Śrāuty, (Mid-sixties), Mysore

Fig 6: Mañjunātha's guru tradition

The ācārya of Sītārām was a well known for his SSV which is being published from Pārdi. He was traditional master of the Tanjavur SKS method and taught around 10 students. Mañjunātha is of the opinion although he has taught more students than this ācārya and param ācārya, the quality of education and students was such that very few would forget the training, and would take it up as the main occupation. Nowadays, according to him, a majority of the students do not complete the SV education.

Anomalies

Argument

We know that barring students in the ever dwindling number of Vēda pāthshālas few others attempt to memorise the Vēdas. Now, considering the fact that in such pāthshālas teaching SG or SV there are very few in which students memorise SG. Even among the teachers today, a decreasingly small percentage actually teaches from memory as passed down in the oral-aural tradition, the whole of SV. Therefore, a majority of them depend on some written/printed text or the other. It is therefore obvious that anomalies have not crept in only due to the rather long oral-aural route, but also from the more recent textual route. It has been found that anomalies exist within the SKS, not only in practice-performance situation, but also amongst various SVSs written by different authors. To make the situation more complicated, some written mañtras of SV do not match its articulation within the Dākṣiṇātya tradition of SKS. Āgain, since I have learnt under SG teacher V Late V Rāmacāñḍran (see my guru lineage) and he found a number of anomalies in text when compared to the oral-aural tradition he represents. He has had made alterations on the Saṁhiṭā by Sāṭavḷēkar to match his tradition of vocal practice. I consider these as a category of anomaly. Some instances are given in the table below in the relevant section.

Saṁhiṭās when compared also do not fully match with each other. I have not come across a critical edition of the SVS although masters like Sāṭavalekar, Gagan Kumār Ćaṭṭerjī, Rāmamūrty Śrauty and others in their own ways have brought out SVSs and which command great respect in the SV fraternity. However, they are no all identical. This also forms an anomaly.

A bird's eye view of the passage of SV over centuries of socio-political changes is enough to say that the oral-aural traditions have undergone changes, otherwise, one cannot justify the birth of 'sahasravartamā' which is a prominent characterisitic of SV. The textual anomalies have added to this, but we cannot call them as natural changes.

We also encounter anomalies due to lack of personal capacities [the case of Ved Bhavan teachers and students in Dwārikā], sometimes a tampering predisposition, misplaced enthusiasm for change and experimentation, off-key voice, and at other times even depletion in number of practitioners. These, in addition to disinterest or even apathy toward accuracy in maintainance of tradition on the part some practitioners have become causes of hastening the demise of SG.

I have come to know of at least one Sāmaga in Gwālior who reportedly experiments with SG and uses different classical Indian rāgas to sing. His name is SVin Maḍhukar Tēlaṅg Śāstry and is 75 years of age. I have been able to speak to him over the phone and not been able to listen to his Sāmans. Being myself from the same tradition, he welcomed me to visit his home, but was unable to do so. I was told by very serious practitioners of Sāmagāna in Dwārikā that his Sāmans are very very melodious and interesting, but the svaras do not have the sanction of the Śāstras. He also teaches SG and therefore propagates a new way of SG. We do not know whether this is permissible or whether it will help or do a disservice to the tradition. If one has to sing Indian classical rāgas the Gaṇḍharva upaveḍa has been provided and several traditions are very much in place to do so. Why does one need to disturb SV, is a pertinent objection in this context.

A special area of interest is the stōbha singing. Many of the anomalies in singing are found in this. I have given several typical instances of such anomalies, but not an exhaustive listing was possible. Of course, there are alterations or differences in pronunciation of mañtras, which also must be treated as anomalies.

The initial findings of the survey that I carried out in Karnāṭaka and Mahāraṣṭra strengthen my hunch that there are indeed variations. From November to December 2011, I made a dozen recordings of Sāma singing masters known as Śrauties in the Vēdic tradition and Vidvāns or men of learning in Śikṣā literature. In addition, I spoke over the phone with some Sāma singing masters in Gujarāt. I have also downloaded some videos from the Internet and acquired some magnetic tape recordings of Sāma singing of this recension.

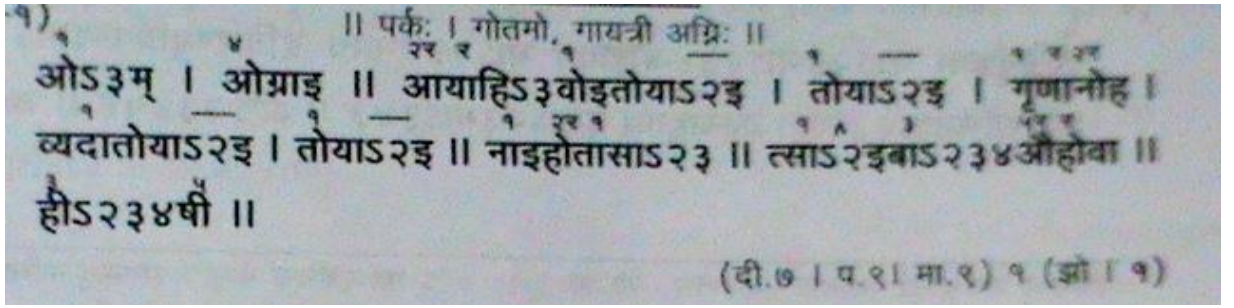
While speaking to Dr. Vamśi Kṛṣṇā [21.12.2012, Mysore], an active trustee and head of the Vēda Pāṭhśālā of the āvadhoota Dattapīṭham, mysore it was clear that even for a traditionalist like him, it was difficult for

him to digest the anomalies in SV singing since he is well trained in the Carnātic method of singing.²⁵ He went to the extent of telling me, “The mechanism of SV which regulates the kaṇṭha svara (vocal tone) and haṣṭa svara (hand indication of the same) has become extinct and there is a necessity to write a new Saṁhitā for what is being practiced today”. It was therefore, a worthwhile project that is presently undertaken and reported.

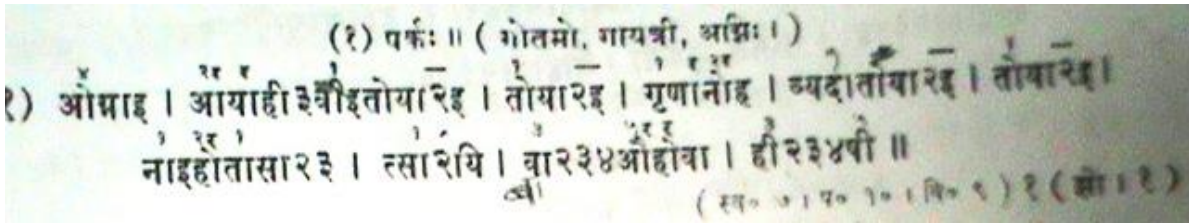
Another strong reason for doing this research was the evidence of anomalies in SVs being currently followed. Let’s compare three recognised and widely used SVs. Let’s take the first Sāman namely Parkaha, Gotamo, Gāyatrīyāgnihi as follows:

In the book edited by Āṭṭerjī (2010:1) the Sāman is given

as:

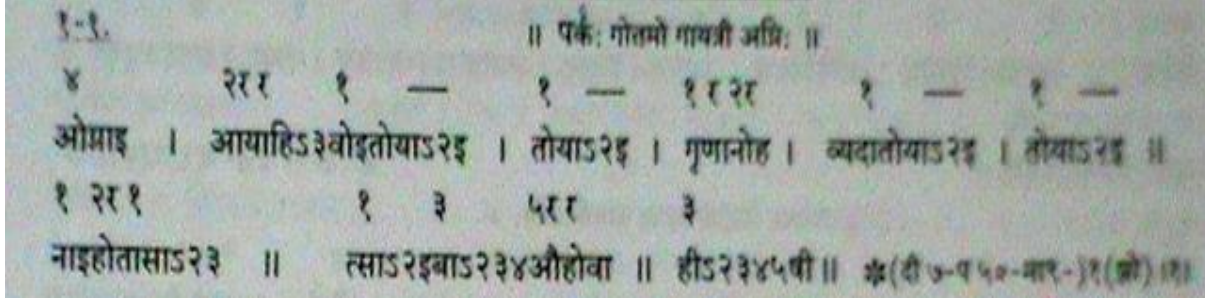


Now, Nārāyaṇa Dīxītār (1958:1) gives the same Sāman as follows:



And Rāmamūrti (1998:1) gives it as follows:

²⁵ Dr. Kṛṣṇā holds a Doctorate in Saṁskṛit.



We see that Dīxiṭār's Sāmāns have been corrected by my teacher Rāmacāñḍran which and post-corrections the Sāman matches the other two. However, Dīxiṭār does not give the 'S' mark mañtras section 'āyāhi...', 'tōyāI, 'vyadātōyāi', etc; wherever there is a jump from the numeral 1 to 2.²⁶ Here tradition has assumed the middle svara between 1 and 2, but the new writers have not, yet they have not clearly given its svarasthāna. Therefore, the 'S' might still be considered as an extension of the preceding vowel rather than a svara step between 1 and 2. Again we see the last section of the mañtra 'hīṣī' is different in Rāmamūrty's case as far as the position of the numeral 5 is concerned. This is more accurate if the svarasthāna of 2 is maintained, but in tradition 'ṣī' rests on 3 and not on 5; of course with a touch of 5. But he has not shown it. Considering that he wants to account for each and every svara in tradition, he should have done it to remove doubts. In case of the other two the movement, '453' (which is the real traditional vocal movement) is not reflected at all. It is assumed that the numeral '4' includes the numeral '5' and then the numeral 5 is placed on 'ṣī' which is rather confusing. Rāmacāñḍran has clearly made corrections on the 'vyadātōyāi'. The numeral 1 was placed by Dīxiṭār (or by the typist) on top of 'tō' whereas it should have been on 'dā'. Again Dīxiṭār separates 'tsāi' and 'bāauhōvā' which the other two haven't. The break means a pause for breath or for semantic or syntactical reasons. It doesn't seem the other two think the section should be broken like Dīxiṭār has done. The pronunciation of dīrgha 'ī' by Dīxiṭār is 'yī', which might be a pronunciation typical to the region he belongs.

Let's see how all the SKS singers I have recorded sing the śruti (svara number 2) prescribed for a certain letter of certain mañtra while showing the mudra earmarked for the 3rd or tritiya svara; they must point at the first (index) finger. For instance take the following mañtra:

²⁶ Note that while the numerals increase in value, the svaras are in descending order.

1
ō 2 3 4 5 i ḍā

Here we see no number on ‘i’, which means it must stay on 5 because the last svara is 5, but the SKS Sāmaga will take the svara 2 for ‘i’ after 5. Even on ḍā there is no svara, but many a Sāmaga will sing 3, 4 after 2. This means after 5 the singer takes a liberty of singing 234 and not 5, although by law he must stay on 5 while singing ‘i’ and ‘ḍā’. Now, while singing ōiḍā the hand movements of almost all SKS (dākṣiṇāṭya) Sāmaga is as follows:

p a d t c p d t c
1
ō S 2 3 4 5 i ḍ ā

Where p is praṭhamā, a is a svara between 1 & 2²⁷ (in place of the numeral 2) and S is its projection on the ōiḍā, d is dvitīyā (in place of tritīyā), t - tritīyā & c-čaturtha (in place of čaturtha) p-pañcama (in place of pañcama), d-dvīyā in place of pañcama, tritīyā & čaturtha in place of pañcama. The anomaly here is that a is indicated on the base section of index finger which is actually the place for the śruṭi and therefore represented by the numeral ‘2’. Because of this, the Sāmaga has to sing two svaras 3 & 4 on the base section of the ring finger which is meant only the svara 4. The solution is that the svara ‘a’ must not be indicated on the index finger, but in air; between 1 & 2.

Practical Aspects

Category: **Tradition different from printed notations**^{28, lvii}

7: A type of anomaly

²⁷ This is my symbol, normally the symbol ^ is shown to indicate this step before we jump to 2 from 1.s

²⁸ Corrections as done on Satavalekar’s Smhita by Late V RAmCandran.

Mañtra No. & Page No.	Printed Mañtra ²⁹	Sung Mañtra by Late V Rāmacāṇḍran of Dākṣiṇāṭya Paḍḍhaṭi, Puṇe
1/1 p-1	There is '1' over 'to' in the part <i>vyadātoyā2i</i>	There is '1' over the syllable 'dā'.
1/1- p-1	'1' svara is placed on top of <i>yā</i> of <i>ṭayāi</i> .	The '1' svara comes above 'ta' of 'ṭayāi'
1/2- p-1	There is a series of numeral '1' above, 2, 3, 4, 2, and 3 which are in the same row of <i>Barhūrṣṭi</i> ; the section	However, there needs to be another numeral '1' over 'rhṭ' of 'Barhūrṣṭi'. Otherwise, this letter will be deemed to be on 3 which is the preceding svara numeral; a vast difference.
	In the section <i>ṭsāibā</i> there are numerals 234 in the mañtra between <i>ṭsā</i> and 'i'.	The numeral '4' is absent in the mañtra singing.
1/3 p-1	There is '2r' depicting dīrgha/long vowel above the letter <i>yā</i> of <i>draviṇasyurvipanyayā</i>	There is vinaṭa over this letter, which sounds rather different from the dīrgha/long.
4/1 p-2	There is no numeral over <i>dra</i> & '1' over 'vi' of 'draviṇāsyū'. This would mean the continuance of the svara 3 with which the preceding <i>stōbha</i> 'auhōvā' ends. In the same Sāma, there is only one numeral above the mañtra <i>ōivōipa-anyayā</i> ; '1' over 'vō'. This by default means continuance of the numeral '5' over 'ōi' from the last mañtra.	The numeral '1' is on 'dra' And nothing over 'vi'. There is an additional numeral '1' over 'ōi'. This is a vast difference; the mañtra starts with '1' instead of '3'.
4/2 p-2	There are three anomalies in this mañtra and cannot be ignored as 'typos'. 1. First the mañtra reads <i>tvannōyāgnēmāhōbhihi</i> with '2' over 'hō'. 2. Again, the mañtra <i>pāhīviśvā</i> is an error. 3. The mañtra <i>syāarātēhē</i> starts with numeral '1' over 'syā', and it terminates with 'ṭhē' which has only 'r' over	1. There is a break between 'tvannōy' and 'gnē'. Thus the mañtra reads <i>tvannōya gnemāhōbhihi</i> (there is no long 'ā' that joins these two parts).
6/1 p-3		

29 All 1-7 numerals indicating the 7 Samvedic svaras are usually indicated above mañtra syllables wherever necessary. In addition, there are svaras indicated on the line of a mañtra. The last svara of mañtra of a given Sāman, is considered as the beginning svara of the next mañtra, unless otherwise indicated.

6/2 p-3	<p><i>it. This means the svara 'I' continues with a dīrgha/long accentuated only on 't̥hē'.</i></p> <p><i>This mañtra too has three anomalies;</i></p> <ol style="list-style-type: none"> 1. Two in pāhōivīśvāuhō and one in 2. marṭāyā Auhōvā 	<ol style="list-style-type: none"> 2. The mañtra is sung as pāhōivīśvā 3. The stress accent is on the svara 2. Thus 't̥hē' gets a necessary power through '2r' instead of just 2. <ol style="list-style-type: none"> 1. pāhīivīśvāuhovā; we see two dirghas/longs turn into two shorts. 2. The numeral 3 is parked over yā which is absent in the printed version.
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Table 1: There are 13 anomalies in just five Sāmans.

1. There are three variants of Sāma singing within Tamiḷ Nāḍ; one from Ācennai and the other, Navīna School is the Rājā Viḍyālaya in Kumbakoṇam. However, Howard (1988:202) mentions one older form of Kauṭhūmī School which existed in North Ārcot and nearby districts of TN which he conjectures may be the link between Rāṇāyaniya and the navin Kauṭhūmī recensions.³⁰
2. In Gujarāt there are three variants; one is a Dākṣiṇātya which comes from Tamiḷ Nāḍ and the other two come either from Gujarāt or Rajasthan, both known as Gurjar Padḍhaṭi. Some traditionalists and scholars in Gujarāt think one has come from Kāśi, albeit the fact that Howard was informed that it actually happened the other way.
3. In Mysore, Mañjunāṭha Śrauty has a different singing from the other Dākṣiṇātya Kauṭhūmī recensions.
3. In Karnāṭaka I have encountered three variants; two which come from Tamiḷ Nāḍ and the other whose origins I have not yet found out. Among the peculiarities of this tradition are Saṁskṛit pronunciation and interpretation of Śikṣā literature resulting in a different acoustic atmosphere.

³⁰ Some traditionalists do not do not think along these lines.

4. Importantly, the way in which I have learnt the Sāma singing originates in the Tanjāvur (Kumbakonam) tradition, yet there are minor but fundamental differences in singing.

Now, I was told that Kauṭhūmī singing in Vārāṇasi (Kāśi) are the same as in Baṅga and Gurjara. My visit to Dwārikā and Baroḍā were rather useful. My visits to Tamiḷ Nāḍ, Kēralā, Āṇḍhra Praḍeś, and Bēṅgal were cut short for want of train reservations (the only mode I could travel in given the shoestring funding). I could however, manage to get recordings of all these areas from the collection of G. H. Tārḷekar who had in turn collected them from various sources.

The alarm bell here is that while the Gurjar Paḍḍhaṭi does not apparently have any Shastraic basis, the Kauṭhūmas of Rājā Pāṭhśālā are also on slightly different. On top of this errors of different types seem to have crept in SKS. These are bound to communicate SV wrongly to the next generation. Therefore, it is better to throw caution to the winds and prepare a base-document which will contain the basics of SV, with demonstration. These recordings must be drawn from learned sources.

The Baṅga tradition is being followed in Kolkāṭa and I took the interview of Prof Bhāskar Nārāyan Bhaṭṭācārya of Viśva Bhāraṭi University, Śāntinikēṭan, who has also learnt the Dākṣiṇāṭya paḍḍhaṭi of his own Śākhā, but is a master of the Gurjar.

Telecon held on July 13.07.2012

1. He does not believe that there is any anomaly in the Kauṭhūmī recension.

My note: Probably, Prof Bhaṭṭācārya thought that I was finding anomalies in the tradition, which was a miscommunication. I was actually looking at anomalies in the present day practice of SKS.

2. He opined that since Vēḍa is also known as Śruṭi which means oral-aural tradition writing was not recommended. But since it was difficult for some people to remember, masters asked students to write down as they would understand. This caused differences in writing, but not in practice.

My note: That there is no difference between the traditions within Kauṭhūmī recensions is fallacious. There are systemic differences today on the ground; while the Gurjars, Kāśi singers, and current Bēṅgal singers apply only the three musical svaras. The Dākṣiṇāṭya apply six musical svaras and the seventh

svara in a limited way which actually is a musical variation or combination of svaras within the six sung with an ‘Ukār’ in which the ‘ū’ appears to be vrid̥dha.

Work needs to be done to arrive at a consensus on whether Rāṇāyanīya and Kauṭhūmī recensions are really unique or not. There are claims (Howard, 1998) that even the Ṭhaṇjāvur recension is not Kauṭhūmī but is Rāṇāyaṇi. Draviḍ (1939, p.3-6) too describes the Kauṭhūmī svaras but calls the recension Rāṇāyaṇi and illustrates the same using a diagram of the gāṭra Vīṇā. (ibid, p.7). He does not use the prācīna method of identifying svaras with syllables, but uses the Kāśi/Gurjar/Baṅg method using numerals for each of the seven svaras. Yet he calls his recension as Rāṇāyanīya. Bhaṭnāgar (1971: 21) cites from Nidāna Sūtra that Rāṇāyanīya is an older recension. Quoting Lāṭyāyana Śrauta Sūtra he informs us that Kauṭhūmī to be a Rāṇāyanīyapuṭra (son of Rāṇāyanīya), a view he says was also held by MaxMuller.^{lviii}
^{lix} The bottleneck here is that we do not know the date of Nidāna Sūtra, although Bhaṭnāgar approximates it somewhere before the ārsheya Kalpa of Maćakāchārya (1971:28) which could be around the middle of the first millennium BCE. But Nidāna Sūtra is attached of the SKS (1971:21).

There is confusion regarding the practical aspects of these recensions; some say that there is no Jaimini recension. But Jaimini is actually created by Ṭalavakāra Ṛṣi [Śrauty, R. 27.12.2012. Shringeri], a disciple of Jaimini Ṛṣi and the recension is after his name; Ṭalavakāra. Some conjecture that the SKS which has the most followers in India and especially Ṭamiḷ Nāḍ’s Ṭanjore district is actually Rāṇāyanīya (Howard, 1988, preface).^{lx} Now my data from Karnāṭaka, Puṇe, and TN show that most of the Sāma Veḍins who claim to be singing the SKS, follow the Drāhyāyana Sūtra which is meant for Rāṇāyanīya recension.
^{lxi} Yet the counting of Rāṇāyanīya svaras given by Draviḍ (1946:7) is different from the tradition propagated by the Kumbakoṇam SKS.^{lxii} Howard also points out the same issue while stating that SKS in SKS navina of Kumbakoṇam may actually be Rāṇāyanīya based on the Drahyayna Sūtras they follow. But Drahyayan (dot below) being the Sūtra of Rān (dot below) ayanīyas and not Kauṭhūmas is not an issue because the Śrauty’s adherence to his own Sūtra was not mandatory (Bhaṭnāgar, 1971,p- 21) . He refers to Sayāṇa’s commentary of Bauḍhayāna-Śrauta-Sūtra and translates that a “Kalpa Sūtra served the purpose for more than one śākhā”. He highlights this point by quoting from Max Muller’s Ancient Indian

Literature (1859,169-170) and points out that since Lātyāyana-Śrauta Sūtra was adopted by the various branches of SKS. Similarly, he points out was the case of Rāṇāyaṇiya Śākhā which adopted the Drāhyāyana Śrauta Sūtra although it was not their Sūtra.^{lxiii} This is to say that a SKS Śrauta could adopt the Drāhyāyana instead of the Gobhila Sūtra. Howard's conclusion based on Sūtra is therefore not conclusive evidence that the SKS navina of Kumbakoṇam may actually be Rāṇāyaṇiya. Therefore the link between Rāṇāyaṇiya and Kauṭhūmī recensions is problematic.

Here we see a confusion arising when Muller (169-170) refers to “various branches of Kauṭhūmī Śākhā”.

Does this mean Kauṭhūmī has several branches? Does it mean, apart from the Gurjar and Dākṣiṇātya, there were other traditions of the Kauṭhūmī? Does he term the ‘Sahastravartamā’ as Śākhā, as many scholars do today? Then he would not be first referring to Kauṭhūmī and then again dividing it into Śākhās. It is probable that there were various ways of singing the Sāmans within the Kauṭhūmī system.

In my research I find that the confusion does not end here. Singers of the SKS themselves do SG with considerable differences. Singers of the Gurjar tradition within SKS say they have drawn their singing from Kāśī [personal discussions with Ozā, March 9, 2012, Baroḍā & Mukēś Pāṭhak, May 10, 2012, Solā; Ahmēdābād] but Howard, (1988: 202) from his field trip to Kāśī writes that the tradition in Kāśī itself has come from Gujarāt.^{lxiv} This contradiction is a matter of historical research which I am not doing. However, the Gurjaras [which includes the Śrimāli Brāhmaṇas] claim that they sing 10 ‘svaras’ which issue seems to be a matter of confused contexts; that between music and linguistics. Bhāskarnāth Bhaṭṭācārya vehemently opposes this view saying there cannot be 10 svaras because there are only seven svaras [personal telephonic discussion, 2012]. He also dismisses as rubbish a claim that Gurjars can term the prēṅkha, svāra, etc as svaras. He goes to say that SKS singing of the “Maḍra” or Dākṣiṇātya and Gurjara Paḍḍhaṭis very little difference. “The difference is like that we have in gharānās...one bandīś is sung in various ways in different gharānās”. This view cannot be digested because the rāgas of SKS gurjara and Dākṣiṇātya are different, their counting is different, their svarāñṭara is different, and their svaras are different. My later view is echoed by Jīteṇḍra Dās Śāstry of Dwārikā [telephonic conversation,

August 2012]. He likes to believe that Gurjara is valid tradition although its manuscripts were untraceable. “It might just be an oral tradition. We’re all students of SV,” he said.

The Baṅga, Gurjar, and Kāśi traditions are also the same in their rāga [MSRVVP Recordings: 1973] and hand indications.^{lxv} It is, therefore, proper to say that Kāśi, Gurjar, and Baṅga traditions follow a similar svara system while in the system known as Dākṣhiṇātya, spreading very fast all over the country, is from south India.

However, within south Indian SKS there are differences which I also highlight in the present research. In fact Howard (1988, 203) believes that the prāceen SKS being actually close to Rāṇāyaṇi is its offshoot and only the svara nomenclature was borrowed from Kāśi and the ‘Navīn’ system was consolidated in Tanjavur and therefore started being called Kauṭhūmī, a view for which there is no unanimity. The cultural exchange within the Kauṭhūmī recension is interesting and can be taken up as a separate research. Howard, however concludes that north India is where the Kauṭhūmas are, and Rāṇāyanīyas south of ‘Pūna’. However, the exchange of ideas from one another may not be a new phenomenon given that all Sāmagas are after all persuing the SV propagated by Ṛṣi Jaimini.

All these lead to confusions which have been enlisted as anomalies and analysed with the help of appropriate research tools in the present work.

Codifying the SKS Gurjara Tradition

Late Gaurnāṭha Śuklā’s disciple Mukēś Pāṭhak says, he has not come accross any authoritative text that shows how to sing the Gurjara SKS. “This,” according to him, “has come down by tradition and exists in tradition. Although this will require a separate project, I am basing my note on recordings that are available and those which I have myself taken of the younger generation of the Gurjara singers as also of the revered and late Ṛṣi Śaṅkar Tripāṭhi Agnihōtri³¹. I have also depended upon Howard (1986) for my understanding and articulation of this topic, but I have gone some steps ahead of him as regards the

31 Howard (1986:208) informs was a GujarATi ShrimAli Brāhmaṇa of Kauṭhūmī recension. He was the YajamAna (worshipper or institutor of the Yajñas) of the final Soma Yajñas in VAraNasi held April 25-30 1966, professor at the J. M.GoenkA SAmkrit MahAvidyAlaya, and editor of the chants appearing in the Agnistoma volume of the ŚrautakoSa; an encyclopaedia of Veda ic ritual.

svaras used in this tradition. I have also pointed out how and why the tradition is in some cases getting a beating and in others a shot in the arm.

Gurjars say they sing 10 svaras, which Prof Bhaṭṭācārya [telephonic conversation] and Prof R.K. Śāstry [personal discussion, Pune] have refuted vehemently saying that more than seven svaras are impossible to show. According to my understanding the Gurjars are actually not referring to musical svaras. My discussions with Gurjars have revealed a very different picture; they consider the vowels; a, ā, i, ī, u, ū, ē, ai, ō, and au, as svaras [personal discussion with Prof Ozā of Samskrit College Baroḍā; May 2012] and indicate them on both the hands according to their status; hrasva (short), dīrgha (long); and augmented (vriḍḍha). They indicate dīrgha svara count that appears in a given a Sāman on their left hand and once 5 of the dīrgha svaras have been shown in a maṅtra, they make a fist of the left palm and smoothly rub/wipe the thumb over the knuckles indicating a sort of culmination of the dīrgha svaras. Trivēḍi has confirmed that the left hand counts the dīrgha svaras. This means clearly that the svaras in Gurjara are not musical svaras, but phonological svaras. He is also of the opinion that printing allows loopholes for errors to creep in, whereas the oral-aural tradition does not.

Howard (1986:218) gives the following description of the left hand mūdras:

“1r the little finger touches the palm.

2r the ring finger touches the palm.

3r the middle finger touches the palm.

4r the thumb touches the fingers as the fingers retract to for a fist: the hand is opened then closed again.

Howard (ibid) terms the numerals above the maṅtra syllables as primary and those in line with the syllables as secondary. He conjectures that the secondary are sung faster than the primary ones. This, however, is not the case in the Dākṣiṇātya SKS; each and every numeral is sung for the same duration. On the contrary for instance in the following maṅtra the numeral ‘3’ overhead is sung faster than the secondary:

1	^	3	5r r	
barhA2iSA234			au ho vā	SVS, 1-1

They also count the number of mātrās of a svara or vowel, instead of the musical svaras which Howard does not seem to have noticed. This gives the exact length a prolated vowel and the time taken for a vowel to become pluta. But they do not seem to consider the notations given on Sāmans as musical svaras. In fact they do not indicate svarasthānas barring those of the udātta, anudātta, and svariṭa svaras. In all, the Gurjara hand indications *prima facie* seem to be an integrated convention with phonological and musical considerations. The musical consideration is, to my mind, limited to three svaras only as they do not clearly sing any more than these three musical svaras. Musically, they clearly sound like they're employing the RVic svaras; the difference being that in RVic chanting, actually only two svaras are sung, but three svaras are indicated by numbers on top of each maṇṭra. I must however, clarify here that the RVic svaras and Gurjara Sāma Vēdic svarasthānas are different leading to a difference in rāga. Now it becomes easier to understand how the apparent anomalies in the Gurjara system are in reality systemic features and conventional.

Case Studies



Ācārya Rājēs Śrauty; Ācārya at the Avadhūta Datta

Pītham, Mysore

In the good old days, it was desirable to learn the Gandharva Vēḍa so that the Sāmaga does not go off key. In today's pāthashālas, this is not expected or taught. If the students are taught the svaras perfectly first then they will do better. Rājēs Śrauty who is in his early forties does extremely well his duties at the Dattapītham and has succeeded in teaching about eight young boys in Sāma Vēdic tradition although only one comes from the family of the SKS. He himself can sing the Sāmans

without referring to the text since he has learnt in the traditional Pāṭhaśāla. He has taught the students to recite the Sāmans at a nice attractive pace. āll my respect and reverence reach out to this sincere, exeptionally gentle, learned, but humble soul.

However, this āchārya's tonal quality is a cause of concern

because he goes off key. This is not an anomaly but a weakness that has not been addressed due to lack of musical training.



Students at the Avadhūta Datta Pītham Veda Pāṭhaśālā singing SV.

My main issues about this tradition are as follows:³²

- 1: The ḍīrgha notation is not pronounced with enough gamaka as is done in the Kumbakoṇam tradition.
- 2: Like the Kumbakoṇam tradition represented by Rāmamūṛty Śrauty, they sing the ōiḍā ṣṭōbha much slower than the rest of the Sāman. This seems to unacceptable given the fact that ṣṭōbha should ideally, according to the Śāstra set the pace of the Sāman. Here they sing it slower than the overall pace. In the Kumbakoṇam tradition that I have learnt, this is however, not the case. Here the pace is exactly in keeping with the mañtras.
- 3: Like in all SKS singing the ‘ōiḍā’ ṣṭōbha do not match their hand representation. To this, it may be argued that the hand representation of svaras is not important and is secondary to singing, just for the sake of supporting the singer. This leads to a stronger reason why there should be a complete match between the vocal and the hand representation.
- 4: ās also pointed by Mañjunāṭha Śrauty another master of a different tradition of the SKS, the six svaras are not shown properly, not only in this tradition, but also in others within SKS.
- 5: There is a general dissimilarity between all SKS traditions regarding singing of the ṣṭōbha ‘āuhova’. Please compare this word in V1, and two different traditions from Kumbakoṇam in which āuhova is sung differently. The one I have learnt goes like this...³³
6. At the pronunciation level, he uses an ‘f’ at the end of the Gāyatrī mañtra word ‘yo yo na’. This gets pronounced as yo yo naf pra^oḍayāṭa. I have not found this anywhere else yet.
7. He meets Mañjunāṭha Śrauty and takes tips on Sāmagāna and has learnt the singing of the six svaras in the correct manner. He has also imbibed the right pronunciation of the sound of vowels connected with the letter ‘h’ and passed it down to his students. Mañjunāṭha and he are the only Saṁskṛit speaking people I have heard pronouncing ‘ha’ like the Arabic/Persian/Urdu Kha (of Khwājā).³⁴
8. However, he does not follow Mañjunāṭha’s shaking the voice almost like it is done in Carnatic sangīt.³⁵

32 Please refer to video V1 folder and file titled Begining of film Sam Opening Gaṇapaṭi Rājēś Śrauty, Avadhūta Datta Pīṭham, Myore.

33 Listen to Roy, S’s Voice Clips.

34 Listen to Audiovisual Mañjunāṭha Seventh Svara and Mispronunciation [02:44 to 04: 10]

35 Listen to Audiovisual Mañjunāṭha Seventh Svara and Mispronunciation [00:15 to 02:33]

9. Nor does he follow his seventh svāra philosophy of copying the cuckoo's call.³⁶
10. His vocalisation of the prāthama svāra with dīrgha accent is different not only in emphasis but also in tonality as compared to SKS Kumbakoṇam and Mañjunātha Śrauty.
11. A comparison between Kumbakoṇam and Mañjunātha's system reveals that the Tamiḷ Sāmaga will use the anunāsikā svāra more often than the Kannaḍā Sāmaga. This is a view Mañjunātha himself echoed.

Mañjunātha Śrauty, Mysore

1. The seventh svāra he sings is a copy of the call of cuckoo, a sound that very few from the Kumbakoṇam school agree with. His lineage in Karnāṭaka is the only one which allows this sound. No other SKS makes the sound of the cuckoo.
2. He shakes his voice while singing the Sāmans reminiscent of the Carnatic style of Indian classical music. This also resembles the Lamāṇi tribal songs sung during the celebrations, but not to such an extent. This SKS Sāmagas of other than the Kumbakoṇam school do shake their voices.
3. All his pronuciations are different.³⁷ He has claimed that there are many alphabets that cannot be written.³⁸ As noted earlier the 'ha' of Vēdic Saṁskṛit is a sound that comes deep from the throat and ound like 'throat singing'. Again, the pronunciation of some nasal sounds which are abundant in Vēdic literature cannot be pronounced.
4. His vocalisation of the prāthama svāra with dīrgha accent is different in emphasis but not in tonality as compared to SKS Kumbakoṇam.
5. He informs that many Sāmagas do not sing the sixth svāra properly. If we consider this as an authentic information (which I am inclined to consider because of the respect he commands in the Vēdic community at large and Sāma Vēdic community in particular and the fact that he is on the board of the government of India supported MSRVVP, Ujjain, MP.

36 ibid

37 ibid

38 ibid

Rāmamūrty Śrauty

A bachelor, Rāmamūrty Śrauty in his mid 50s is the revered guru of SV at the Śaṅkarācārya's mutṭ in the scenic hill pilgrimage of Śrīngēri. To reach one has to first take night train to a town named Shimogā from Mysore. There onwards it is a winding and long road travel by bus through jungles and coffee gardens to Śrīngēri. The ancient mutṭ provides free meals to devotees and subsidised residence for two days in its well maintained dorm across the main road, which by urban standards is just a lane. The main mandate of the mutṭ is to protect the Vēdas.

We met this unassuming master at his residence; a two-storeyed house, in a township of similar bungalows called Viḍyāraṇyakapuram and is around three kilometres from the mutṭ. He comes from a family of practicing Śrauty-s and Śāstry-s and has a strong lineage to maintain.

Although Rāmamūrty agreed for an interview and demonstration of SG, he in keeping with the best tradition, did not consent to giving recording of even 1/4th of a chapter of the SV. This he can afford, because of he is posted in Śrīngēri as a Guru. However, his student Mānasaṅdra Mīśra's is different story with a family of three to maintain and a SV school in Bēṅgaluru that is currently closed down due to lack of students. His story will follow shortly.

He comes from the Dākṣiṇātya SKS, but his singing is different from Mañjunāṭha and Rājēś Śrauty-s. He belongs to the SKS Kumbakoṇam system. He says in his a/v interview that the SKS system was much prevalent in Bēṅgal and was brought to Kumbakoṇam of Tamiḷ Nāḍ's Tanjavur district by one Sāma Śrami Mīśra³⁹ in order to be aligned with the recommendations of the Śrauta Sūtras.⁴⁰

This story of SG's travel from Bēṅgal to Kumbakoṇam is rare to hear. Howard conjectures that the Gurjara tradition prevailed in Kāśi and its numbering system of svaras was utilised for Rāṇāyanīya singing and called this Kauṭhūmī. I have however, refuted this in my discussions.⁴¹

The most striking difference in the Śrauty-s viz Mañjunāṭha and Rāmamūrty that the peculiar shaking of voice that we encounter in Mañjunāṭha Śrauty's or in Rājēś Śrauty's traditions. In addition, his sixth svara

39 Not known whether it is the same Satyavrata SAmashrami who edited the SAmaprakAshaNam.

40 See relevant section of documentary film.

41 Dravid (1939: Foreword) has clearly discussed the numerals 1 to 7 under the Rāṇāyanīya Śākhā of SV. Dravid belongs to a traditional family of Sāma Vēda ins of Shamboor Wadaghare village of Taluka Tengashi of district Trinnevely.

perfectly matches with V Late V Rāmaçaṇḍraṇ's and Maṇjunāṭha's, but the seventh svara is again different from Maṇjunāṭha's (Maṇjunāṭha's seventh svara is unique within the Dākṣiṇāṭya traditions). However, the sixth svara, which is common between Rāmaçaṇḍraṇ, Maṇjunāṭha, and Rāmamūrty is different or rather is not touched upon at all by Rājēś and his students at the Datta Pīṭham. However, Rāmaçaṇḍraṇ's ōḍā is almost double the pace of others I have encountered, barring of course in the



Gurjara tradition. The true copy of Rāmamūrty Śrauty is Mānasçaṇḍra Miśra Śrauty's who does not even miss even the smallest gamakas his Guru taught him, but sings the 'ōgnāi' differently as stated earlier. Mānasçaṇḍra Miśra Śrauty's singing of 'ōgnāi' may be treated as an anomaly because it neither matches with the text nor with all of his students. Another student of Rāmamūrty Śrauty; Jīteṇḍra Dās Śrauty's 'ōgnāi' does not touch svara number 5 or pañcama. In fact, even in my own tradition it returns from 3 to 2 in singing. But in the text it is only 4 and no other svara. We

therefore have a situation that none touches the svara 4 as recommended in the text and not all of them sing the same svaras. Even Rōhiṭ Kumṭhā; a Ṛk Vēdi Gaud Sārasvat Brāhmaṇa from Puṇe and a disciple of Srinivāsa Śrautigaḷ and Mīruṭh Śāstry both of whom have learnt under the same master, does not sing like we do today. He sings the pañcama svara like Rāmamūrty Śrauty and not like we do. Yet he does not sing the svara number 4 indicated in the book by Dīxiṭār .and edited by Sāṭavlēkar

I must state here that Rāmamūrty Śrauty students' group are more tuneful than the others I have encountered during this research. Among them Jīteṇḍra-ji is the most tuneful, I think because he comes from an Indian classical music background. However, my lineage seems to me the most melodious.

He also elongates each svara until the ‘rava’ is felt and therefore has enormous breath power, which is not evident in the case of Mānascañdra.

Now, take the case of Mānascañdra’s other student Nilēs Kulkarni who is the official Sāma singer at the Śaṅkar Muṭṭ in Puṇe. His singing is not powerful or musical enough to inspire others to learn from him.



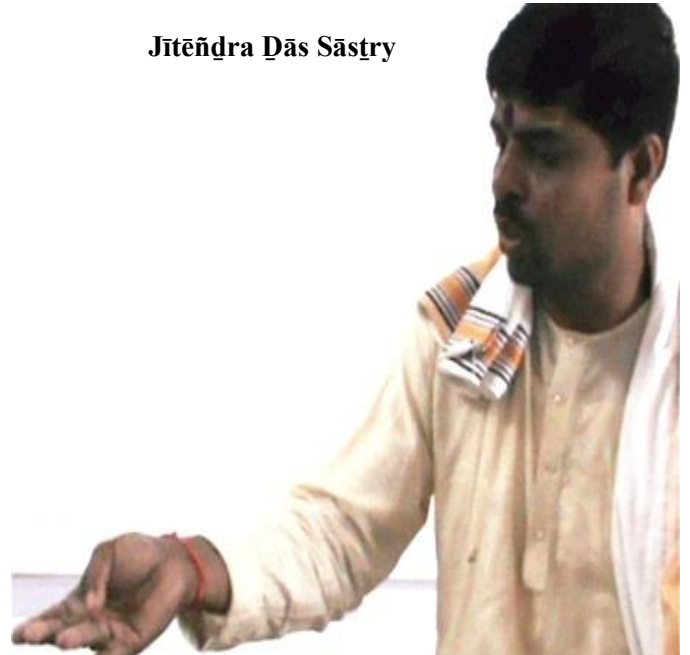
Visnu Bhāradvāj

He is also unaware of theoretical issues. Importantly, unlike his guru or param guru he does not retain the mañtras in his memory; he has to depend upon the text which is dangerous considering that he comes from the gurukul system and has dedicated himself for the Vēdas.

Mānascañdra’s other student, Viṣṇu Bhāradvāj, a boy of eight has his mañtras by heart, but will not take up Vēdas as his main occupation. Both, Mānascañdra’s son Vēda Prakāś and student Viṣṇu will not take this up as their main occupation. This comes from a fear of uncertainty of livelihood in this occupation in the future. Although Mānascañdra himself braved all odds to do what he is doing today he has put his son into modern school.

Rāmamūrty’s other student, Jitēndra Dās Sāstry who runs the Śaṅkar Muṭṭ Vēda School which is dedicated to SV, sings in a rather appealing manner. However, he lengthens his svaras and sings slowly enough to make the Sāmans sound very melodious, although this is not the pace at which I have heard his guru himself or his other disciples sing. The sad part of this master is that his student who teaches at the Vēda Bhavan, in Dvārikā itself is lacking in

Jitēndra Dās Sāstry



the sense of music and as such needs to be trained. The students he has trained under the headship of Omprākāś Pāṇḍē are chaotic to state the least. They have not been briefed about the beauty of SV and that of music as such. An entire generation of SV are being misled which is a matter of concern, especially for a culture that is diminishing so fast.

The head Pāṇḍē, is also evidently not well versed with either SG or SV and its theoretical aspects. The funding from MSRVVP is being wasted because what is being taught in the name of preserving SV. It is actually going to create a lot of mess if these boys after some years start singing in yajñas or teaching others.

Category- Singing specific mañtras and stōbhas:

Difference in svara combination, difference in mañtra pronunciation, tempo of mañtra and stōbha.



‘ōiḍā’ – This stōbha informs us the scale of six svaras from praṭhamā to śaṣṭa.

In the method I have learnt this stōbha starts from praṭhamā, but Nilēs Kulkarṇi (Pune) sings it starting from the svara in between 1 & 2. This is not so among all the students of Rāmamūrty Śrauty, although he sings this way. They also sing it at a slow pace.

However, Rāmacāñḍran, his brother Śaṅkar sing it at a pace equal to each letter of the mañtra. This might seem insignificant, but stōbhas play the crucial role of setting the pace of Sāman. Nilēs does not sing the prēṅkha with enough curvature as is needed, which renders it faster than ususally required. Instead, his prēṅkha sounds exactly like as a letter marked with 1 & rēpha would sound. A prēṅkha involves four kalās while a rēpha requires 2 kalās. A Kalā is the time taken for one vowel to be pronounced. Howard (p-15) translating the Mātrālakṣaṇam writes that Mātrālakṣaṇam brings out SV’s role in building the relationship of phonetics, with time, space, and sound as created by human voice. E.g the three tempibased on kalās. The fast tempo has 3 kalās in a mātrā, moderate tempo has 4 kalās and slow has 5 kalās, while the mātrā’s length of time does not change during a SV recitation. We see here the criticality of length of pronuciation.

The Gurjaras sing ōiḍā which does not serve the above purposes. Their ōiḍā is a short sketch of the 3 to and rarely four Sāman svaras they sing.

Auhōvā- This is attractive in Late V Rāmacāñḍran’s tradition, but not so much in other traditions.

Stuśemiṭram- The ‘miṭram’ part of this mañtra is beautified by singing the pañcāma over ‘mi’ and praṭhama over ‘tram’. This I have not heard anywhere in the present recordings. This is exemplified Gāyatrī

singing in Brahma yajña. although the svara written in the book is 1-2 , respectively over O-m Bhuhu, O-m Bhuvaha, O-m Suvaha etc, pañcama svara is sung wherever 2 is written. Interestingly, the a svara is therefore rendered over ‘m’ of Om.

Sañjay Jōṣi

Sañjay Joṣi, 43 is from a Nāgar Brāhmaṇa SV family of Baroḍā. His forefathers were astrologers. In his family tree there were three professions; SV, Jyōtiṣ, and medicine. Around seven families were SV practitioners, but that tradition is today extinct in his family tree. His father was an employee with the Indian railways. All his brothers are employed in some industry. Sañjay did his M.Com, but when he realised that his family tradition was lost, he started learning SV from a two Śrīmālī Brāhmaṇas from Rājasthān; Narahari Jaṭāśaṅkar Ozā and Madanlāl Ozā both of whom had received the Governor’s award for their contribution to SV. These individuals had memorised the SV Saṁhita, the four gānas, and the Brāhmaṇas of the SV. They are no more. Jōṣi informs that 50 years back some eight Agnihotri Śrīmālī SV Brāhmaṇas settled in a village called Sukartit Parkal. His guru was among them. But today there is not a single SV Brāhmaṇa in that village.

Jōṣi is among the few in his three generations to take up SV as an occupation. We can see in the video that Sañjay has definitely not memorised the SV, although he surely sings it well. Realising the value of SV he learnt SV and jyotiṣ after his routine education. He is today an accomplished Sāmaga of the Gurjara tradition, despite imitations of voice. He teaches at the Baroḍā Saṁskṛt College. His singing is reminiscent of Rāga Bhairavi as he takes four svaras; komal gaṇḍhār, komal riṣabh, and komal niṣāḍ. Although the Gurjaras use the same hand indications while singing the rāga is different. It must however be said that while the texts show



six and in two cases seven svaras, the Gurjaras sing only three to four svaras, but claim to sing 10. I have explained this anomaly while codifying this tradition. The Dākṣiṇātya tradition does not consider this tradition following the right authoritative texts that attend the SV, especially the Brāhmaṇas and Śrauta Sūtras.

Mukeś Pāthak, Narōḍā; Ahmēdābād

This young man is in his thirties, but has already participated in several yajñas in Gujarāt.

Comes from a SV family, but has learnt the so-

called Gurjara SKS from GaurināTh Shuklā of Kāśi who had settled in Gujarāt. He sings SV in this tradition, and sounds completely different from Sañjay Jōśi. This means we have two traditions of SKS in the Gurjara tradition; one coming from Rājasthān and brought down by the Śrīmālī Brāhmaṇas and the other from KāSi. Yet, the KāSi tradition, as I have referred earlier is believed to be originally from Gujarāt.



It needs to be noted here that the Baṅga tradition is exactly like the KāSi tradition [MSRVVP Recordings: 1973].

He reveals that the 100 odd young SV are carryin on the tradition Gurjara SKS in Ahmēdābād and from 1990 to 2012 there are hardly any older generation SV left in Ahmēdābād. His teacher passed away in ParDi. In a place called Bālāsīnore in Ahmēdābād, Niranjan BālāSankar Trivedi passed away. In Raipur; Ahmēdābād, Gaṇapaṭi Śaṅkar also passed away. He says these three were like pillars of SV in Ahmēdābād region. Trivedi is Shuklā's student, Gaṇapaṭi Śaṅkar's son is practicing, but Nirañjan Trivedi did not have any students.

Today in Ahmēdābād SVins are between the average age of 18 to 40 years. All of the 100 get yajñas to perform in and are able to maintain their families. Each year Trivedi is able to admit around 15 children into his Pāṭhaśālā set up by his mentor. Out of these five complete the course and the rest drop out. For admissions Trivedi is encouraging children from the SV families to participate and he thinks the response is 'good'. His

intervention is completely based on a network of people who give him household karma kânDas to perform. He does not make a concerted effort at increasing the number of students. The GnyaTi book available of each sect of Brāhmaṇas, must be made available to these teachers so that they can use this for attracting more children.

Trivedi's rough estimate is that there are around 1000 SV families in and around Ahmedābād, but very few even get their karma Kāṇḍas and sanskāras⁴² done.

Omprakāś Pāṇḍey, Ved Bhavan Dwārikā



This gentleman in his late fifties is the head of Vēda Bhavan and belongs to Gorakhpur of Uttar Pradesh.⁴³ I can't but hold myself from criticising strongly this SV's tentativeness. In the process he betrays his extremely limited understanding of music and that of SV. His immediate guru is the famous LamboDara MiSra is a direct disciple of the celebrated Ṛṣi Śaṅkar Agnihotri,

who was a Śrīmālī Brāhmaṇā of Rājasthān. Miśra who learnt in the Vēda Viśvālaya of Prayāg is currently posted as a lecturer in a college in Rājasthān.

In his SV class students create a cacophony and no SV. Their teacher Jignēś Jayantībhāi Bāmaṇiyā is a student of the Śaṅkarācārya Abhinav Sāccidānaṇḍa Tīrtha Vēda Pāṭhaśālā under Jīteṇdra Dās Dīxiṭār. He sings off key, but his students do not even come close to his level of tunefulness. This is a clear case of highly diminishing culture of SV.

⁴² Compulsory 16 cultural duties as per age of the subject which are done upto the end of one's life; especially that of a Brāhmaṇa.
⁴³ See video titled 'Difference between Gurjara and DAKSiNATya Badly Demonstrated' and Unfortunate Sate of Affairs att Vēda a Bhavan.

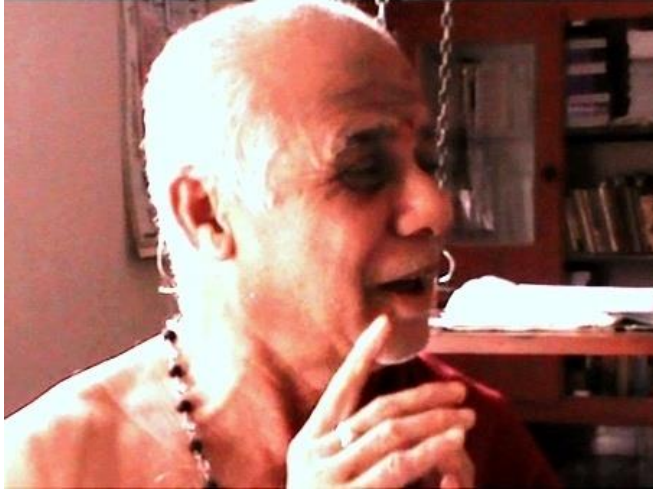
Nobody is telling them in the institute that they're going completely off key. They do not sing even in a single given śruṭi; all are singing in completely dissonant scales which is a shock to those who hold Bhagvān Kṛṣṇa's



Students at the Vēda Bhavan, Dvārikā.

declaration; “Vēdānām Sāmveḍ ōsmī” (among the Vēdas I am SV), very dear to their hearts. This is in sharp contrast with the students of the Avadhūta Datta Pītham, Mysore whose collective singing is so impressive that their SV has become the opening background music for the film I have attached with the present work.

Questions



Vēdamūrty Vāsudēvśāstry Parāñzpe, Mysore

There are some basic questions that I would first like to Address. Firstly, what duration does it take for a vowel (svara) to become a musical svara? Howard (1986:217,218) points out at a discrepancy on account of time values of ML, which he has edited and published believes is a relatively new book with an anonymous author.

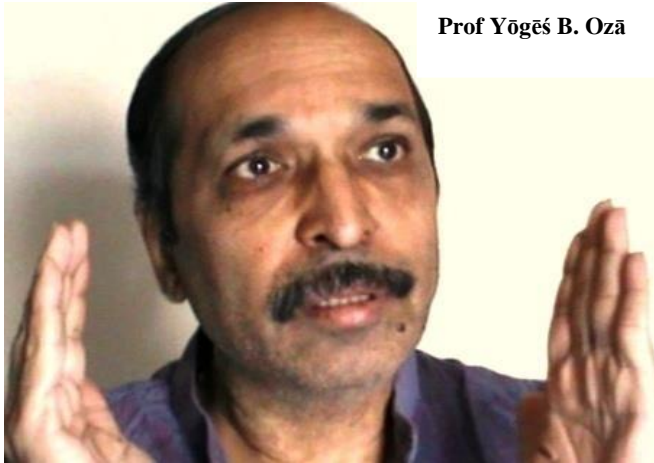
He also speculates that the author may have taken the idea of mātrā from the tāla system of Indian classical music and only “with limited success” applied it to current SVic practices.

According to ML a hrasva is the time taken to pronounce one basic vowel ‘a’. dīrgha is time taken to pronounce it twice; ‘ā’ and Vriḍḍha thrice ‘āa’. Now as far as phonetics is concerned this may be of some

help, but is of no help when it comes to musical svara, because it has to be first specified in what pitch the vowel needs to be lengthened so that musical sound is produced. Secondly, the quality and timbre of the voice is also important in terming a sound as musical because appeal is a member of the matrix that makes a sound musical. Again, as Parāñzpē has pointed out, unless there is ‘rava’ in a sound it cannot become musical.⁴⁴ The listener’s angle also makes it all the more complex to say whether a sound is musical to all or not. Therefore, just the extension of a vowel may not lead to musical sound. Therefore, it is my opinion that ML does not really deal at all with svaras of music when it uses the word mātrā.

To me the Gurjara singing is not at all musical; it is rather like reading a paḍa with three svaras: uḍāṭṭa, anuḍāṭṭa and svariṭa which are the only three svaras applied in varying sequences in the entire SV. Again its stobhas do not set the pace as is required, nor do they function as a scale to refer to. Its ōḍā does not show the 5 musical notes we have discussed. Instead it applies only three and is also not indicative of the pace of the entire Sāman where it appears.

Now, change in a tradition is not always welcome. In fact, change in Vēdic chanting is not at all welcome.



Prof Yōgēs B. Ozā

The concept of čaṇḍa in Ṛcā which the ancient seers had devised or perceived was valued for its capacity to preserve oral-aural data through millennia. The etymology of čaṇḍa goes back to the word čaṭri (umbrella) from čhādayaṭi (covers) [personal discussion with Prof Yōgēs B. Ozā, March 10; 2012, Ahmēḍābād; Gujarāt]. It

also means rāga or mode. In fact, Kaṭhūmī singers are known as čaṇḍōgas pointing to the protective role of the čaṇḍas.

We understand the importance of preservation of the Vēdas that must have been in the minds of Ṛṣīs, their families, and now in their extended descendent, given the grave situation that has arrived due to the

⁴⁴ Rava is perhaps akin to reverberation.

near complete demolition of the Guru-śiṣya tradition and the Gurukul system of education. Actually the very socio-cultural and educational backbone, on which the Vēdas rested, has been mindlessly demolished, due to misunderstandings.

RT gives in detail the extent to which Sāma is different from Ṛcā. It gives recommendations on how Ṛcā can be converted to Sāma and Sāma to Ṛcā. If change causes neglect or discontinuance of these recommendations, which it has definitely done, then we may call the breaks as anomalies. Even if change has disturbed the meaning of a Sāma, then it is highly unwelcome. As Kroeber (1948:288) rightly points out that culture “moulds” us and we “participate” in it. Therefore, a foreign culture moulds us in an unconscious and uncritical manner and this is highly unwelcome and “often painful” according to him. His “formal” moulding happens through education, religion, etc, but a larger moulding happens through his selective imitation of elders and peers and may form his speech, bodily postures and gestures, mental & social attitudes. I think that after a point of time, it becomes painful to follow a culture that he has left behind, however valueable than his present one and therefore it leads to extinction of certain important constituents of his culture. In the case of SV, the societal goals and aspirations of the Sāma Vēdins were neglected which led to this change; SV’s diminishing potential.

The issue of rarity of SG is a function of its diminishing status. That Sāma is rare to find is well-articulated, but not so much are the reasons for this phenomenon clarified. I have given in the opening lines of this introduction some trends that ultimately led to the near demise of SG. This work deals with some of the main reasons why its antiquity, difficulties in preserving, and anomalies are collectively responsible for its diminishing status. This is not in the least to say that if these three are taken care of the SG will see better days again. Government action and intervention from non-governmental organisations, educational and research institutes, and well-placed non-practitioners of SV must start a coordinated effort to reverse this sad trend. I ultimately give recommendations to ensure how we can achieve some actionable plans. I propose a research plan to quantify some observations and throw light on critical parameters of SG as a diminishing culture, using qualitative social research methods.

The SKS is one of the Śākhās which existed in the ancient times and is also believed to exist even today. The work also briefly attempts rationally to calculate the number of SV singers across recensions currently living in India. However, a comparison of this number within duration is not attempted due to time-constraints and lack of data in this regard. It is highly recommended that a fresh survey be undertaken and then a demographic study be published for further research. I am attempting a quasi technical study of the anomalies (unaccounted and unexplained differences) in singing in the various traditions of SKS that are prevalent today in India.

As T. P. Mahādēvan & Frits Staal (2003, 2) have rightly pointed out, “Nothing illustrates the keen awareness of the weakening of tradition more clearly than the exceptional care that was taken to prevent mistakes in chants and recitations...The case of the SV is special because the transmission of the chants is entirely in the hands of the few qualified SVins.” This not only reflects the dwindling number, but also the importance of correct pronunciation in such times and necessity of this research. This statement more than supports my view that if wrong chanting is allowed or perpetuated, it will lead to the extinction of this valued culture.

A Report on Some Institutions

At the outset, these notes do not patronise anybody or any institution. The reverse is also not true that it criticises the institution in toto. In fact, what it tries to do is to see how these institutions help SV or help it diminish further. The reader is the best judge. I place the facts before the audience and these must be taken information for constructive purposes because. Suggestions have been given after each such case.

Case 1: MSRVVP, Ujjain

Government help for traditional Vēdic pāṭhaśālās come from the MSRVVP, Ujjain which is an autonomous institution under the ministry of human resource development government of India.⁴⁵ According to the 1999-2010 annual report of the institution 9.553 Hectares (23.6 acres) was handed over to it for constructing its own building, by the government of Maḍhya Praḍeś. However, when I met a senior officer (prefers not to be named) who was on a visit to Puṇe for a Vēdic conference he told me that the project has not come up even today due to “beaureaucratic hurdles”. The officer was rather keen to start a SV Pāṭhaśālā in Puṇe and wanted me to spearhead it and they would fund the same. This reveals the keenness of the current administration to go ahead with development of the Vēdic education system.

The present management was quick and prompt to send me the recordings of SV that were recorded in and then converted into CD form and are available for sale at just Rs 200 for five CDs; four containing the three Kāṇḍas of SV and one CD containing the Uha and Uhya Gānam.^{lxvi} The institution has also been publishing an informative and educative bi-annual trilingual journal (Hindī, English, Samskrit) titled Vēda Vidyā for a meagre fee.

However, the documentation of this set of CDs is rather poor. It does not give the name/s of the Sāmaga/s, the name of the tradition within SKS, when and where it was recorded and the duration details of Sāmans on the cover. It does not even give the names of the mañtras/Kāṇḍas that have been recorded. The officer in-charge of the archives has evidently not even listened to the CDs properly, because the opening CD contains the name of the Sāmaga which is Bhāskarnāṭh Bhaṭṭācārya, I discovered.

⁴⁵ A list of pāṭhaśālās it funds is given in Appendix- or it can be found on the website <http://msrvvp.nic.in/default.htm>.

Its main achievement lies in the claim it makes in its annual report that it provides “financial assistance to

Special Gurukulas for sustenance of Śākhās of Vēdas, which are on the verge of extinction”. However, the subsistence amounts that are paid to aged Vēd Pāṭhis is laughable given that it received a grant in aid of Rs 12 crore in 2009-2010, and a corpus fund of more than Rs 20 crore and is reproduced below:^{lxvii}

1. Vēda Pāṭhis who have crossed 80 years of age and are trained in Saṁskṛit and Shastras, financial assistance is given @ Rs.600/- p.m. each.
2. Vēda Pāṭhis who are above the age of 80 years, financial assistance is given @ Rs.500/- p.m. each.
- 3 Other Vēda Pāṭhis, who are aged 65 years and above, financial assistance, is given @ Rs.400/- p.m. each.

The salaries for Vēda teachers the institution boasts of is another reason for concern. It gives the following in this regard (my diacriticals):^{lxviii}

“According to the revised rates , a Vēda teacher is paid honorarium @ Rs.5500/- per month. An honorarium @ Rs. 7500/- per month is paid to those Vēda teachers who are engaged in teaching of Vēdas for more than 5 years and @ Rs. 8500/- per month is paid to those Vēda teachers who are engaged in teaching of Vēdas for more than 10 years. According to the revised rates , a Vēda teacher is paid honorarium @ Rs.5500/- per month. An honorarium @ Rs. 7500/- per month is paid to those Vēda teachers who are engaged in teaching of Vēdas for more than 5 years and @ Rs. 8500/- per month is paid to those Vēda teachers who are engaged in teaching of Vēdas for more than 10 years.”⁴⁶

The fact that even a watchman of a private security agency draws more salary than these dedicated teachers who have given up all the coziness of modern world to pursue a culture of a most ancient civilization is a reflection of attitude of the government towards this heritage. This is nothing but deeprooted tendency of discrimination against such persons and a mindset formed due to a predominantly consumerist tendency and considering anything else utterly unworthy.

The other discouraging fact about this institution is that it does not have a hostel accommodation facility for students/researchers/scholars visiting Ujjain or other parts of MP. I was told that the building infrastructure has struck a bottleneck.

46 All these are 2009-10 figures because the 2010-12 report is not yet on the Website of the MSRVVP.

I must however, admit that this institution is a silver lining and if its functioning is improved with greater impetus to human resource with the passion for Vēdas it will certainly make a great difference to the state of affairs. Merely from four pāṭhaśālās in 1993 when it shifted base to Ujjain and came under the MoHRD, it now serves 54 of them at the end of 2010.⁴⁷ But I found out that it does not have a proper quality audit post intervention. I realised this after visiting and closely observing the Vēda Bhavan campus at Dwārikā and its residents. I shall separately write about this institution.

The 450-Year-Old Rājā Vēda Kāvya Paṭhasala^{lxix}

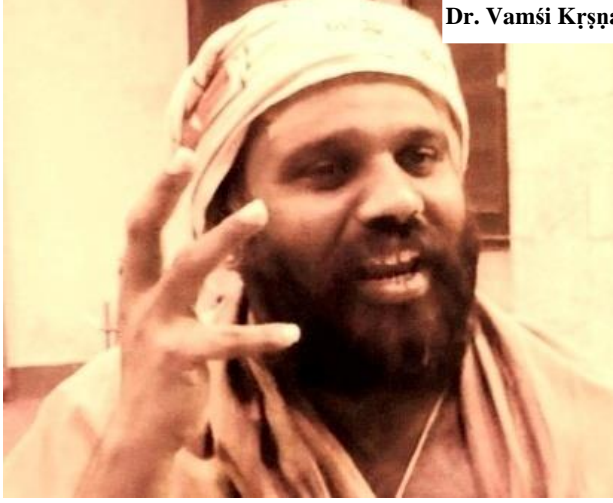
Kumbakoṇam's Rājā Vēda Kāvya Paṭhasala was founded by Goviṇḍa Dīxiṭār; born in 1519 and lived a healthy 120 years. He was the ancestor of the late Śrī Āṇḍraśekhara Śaṅkarācārya and a royal counsellor in the court of three successive sovereigns of the Nāyak dynasty of Tanjāvur. He founded the pāṭhaśālās on the banks of the Kāvēri River and it teaches the three Vēdas even to this day to around 130 boys from the Smarṭha, Vaiṣṇava, and Mādhwa communities admitted between ages 7 and 10. They are given free lodging, boarding, and clothing. Around 10 Vēda teachers, and seven teachers of Tamil, English, and math teachers are engaged in teaching 6 to 12-year courses. The students get a Vēdabhuṣaṇam certificate in 6 to 7 years, the Vēda Viśāraḍa in 8 to 9 years, and Vēda Pravīn in 9 to 12 years. They may then pursue studies of Vēdañṭa, Tarka, Vyākaraṇa, Sāhitya, and Jyotiṣ.

Yet the pāṭhaśālās has lived in penury for years because rent the endowment land tenants did not pay the land rent and the pāṭhaśālās had to struggle to meet its ends. Yet it functions braving the odds because of a very few donors. Without this, the pāṭhaśālās might have closed down. The MSRVVP supports the pāṭhaśālā in its own limited way.

See table 2 to get an idea of the number of SV student who pass out each year.

⁴⁷ It was set up in 1987.

Case 2; The Avadhūta Datta Pīṭham, Mysore:



Dr. Vamśi Kṛṣṇa

is a charitable organisation on Ūṭy Road in Mysore. It houses different facilities for its residents, most of whom are spiritual devotees of the pontiff Sri Gaṇapaṭi Saććīdānaṇḍa Swāmiji. It also houses a wonderful Vēḍa pāṭhaśālās with at least 10 students pursuing the SV despite there being only one belonging to a SV family tradition. More than

150 students study in the learning of the ancient knowledge RV, YV, SV, Saṁskṛit studies and priest training.

The school is run in the Mysore Aśrama premises. The school is run under Guru Kula system. Education, lodging and boarding is free here. At the end of the training the student receives a supporting amount of Rs 1 lakh. Apart from the Vēdic education, the students are imparted knowledge that will keep them abreast of modern life. Annual camps are held for women to learn the basic Puja system. Importantly, Dr. Vamśi Kṛṣṇa who holds a PhD in Saṁskṛit has a good training in South Indian classical music which enables him to critique the SG of the students. The residential SV teacher here is the highly enthusiastic and energetic Rājēś Śrauty of Karnāṭaka who comes from a traditional SV family and has learnt it in Ćennai. He is constantly upgrading his own skills. Since he does not have music training, despite the complete control over the SV, his tonal quality often suffers. Unfortunately, this slightly off-key singing is communicated to his students. But this deficiency is not unique to Rājēś, tunefulness is sadly missing in many of the SG singers I have recorded. Compared to them, Rājēś is far better, but we have to reduce our tolerance level to ensure a further deterioration does not occur.

He is of the strong opinion that a new SVS must be written based on current SV practice and this will become a standard for the coming generations. Othwise he thinks since the regulatory mechanism regarding the

coordination of hand indication of svara, notation, and vocal svaras is extinct it will lead only to greater chaos.

Case 2; Saṅkarācārya Muṭṭ Dwārikā

This is among the four main mutts of the Saṅkarācārya order and is the one dedicated to SV. Queerly, being in Gujarāt it does not have a guru who teaches the Gurjara Paḍḍhaṭi of SG. The ācārya there is Jīṭēṇdra Dās Śāstrī of Orrissa who is a disciple of Rāmamūrty Śrautya of Śrīṅgēri Muṭṭ and represents the Kumbakoṇam style of SKS. The school admits 10 to 12 SV student each year although all of them do not complete education. He is the most tuneful of all the SV I have recorded here, mainly due to his classical music training. He sings much slower than his guru and takes time for the svaras to reverberate and then moving on the next svara.

I did come accross one student of this school named BāmaNiyā who was teaching at the Vēda Bhavan, he too is very much off the mark as far as his guru's standards are concerned. The Muṭṭ provides lodging and boarding to the students. I wonder if a formally employed teacher has such low standards of performance, what will other students of this school who are into some other occupation than SV today, what would their standards be? What would happen if one of them taught SV to another student informally? It would definitely be a dangerous situation.

Case 2; Vēda Bhavan, Dwārikā

This is school exemplifies mediocrity as far as SV is concerned. The students in the name of SV are creating nothing but cacophony. The two storeyed building on the seashore of Dwārikā is not maintained; it does not have properly painted or even whitewashed walls. The rooms are full of dust and the SV teachers are callous. It receives grants from the MSRVVP, Ujjain. IT seems that the MSRVVP itself does not seem to take any audit of its intervention. When I spoke to one of its senior officers regarding the poor state of affairs of this institution, he claimed ignorance about the issue. He however, took the telephone number of Pāṇḍē who heads it and promised to question him. On the contrary, Jīṭēṇdra Dās Śāstrī did not have praises for this so-called SVin, he requested me not to be too critical about the institution because he feared this would harm the

cause of SV. However, I am convinced that without checks and balances, the tradition will soon be reduced to a museum piece.

Recommendations

General

1. An apex body comprising Saṁskritists, SV practitioners, researchers, and musicians be formed to advise the ministry of culture government of India on matters relating to revival of SV.
2. A national association of SV be formed which will be directly funded by the ministry on such recommendations. The association must essentially be one of SV pāṭhaśālās accross the country.
3. The association must promote discussion and research on SV and the Vēdic language. It must organise yajñas of varying dimensions and involve the SV for the same. It must also encourage SV family members to join the pāṭhaśālās and various cultural functions like upākarma.⁴⁸ Importantly, as suggested by Mukēś Pāṭhak it must educate people on their Grihya Sūtras so that they start performing their recommended saṁskāras. This will automatically reestablish the SV music that is necessary for these saṁskāras.
4. The SV association must start funding all causes related to SV within legal frameworks. It must supplement the salaries and studentships of SV.
5. A census of students and practitioners of SV must be undertaken as an officially funded project.
6. All music colleges and universities must be taught to sing at least a few Sāmans and be taught the theory of SV.
7. Conversely, SV practitioners must be taught music, without which they should not be allowed to publicly sing or teach it.
8. A review of SV passouts must be taken by each school and accordingly refresher courses must be run on a formal basis on the lines done by modern universities.
9. Professionals also must be certified on a time-bound basis.

⁴⁸ Upākarma is an annual thread changing ceremony of the Vedic community.

10. An atmosphere must be created in the society wherein people would come to the association unit if any yajña or saṁksār needs to be performed and only those SVins holding current certificates be sent for performing at the programme.

A Social Science Approach to Represent Anomalies

Suggested Terminology for Anomalies

Using an appropriate quantitative analysis tool, one has to develop a graphic representation of degrees of differences between the various traditions that I have sourced, recorded, and analysed. I have given below categories of anomalies and some examples in each which may be further referred to while the graphic representation is made. My audio/video recordings along with the theoretical framework created herein may serve as a guideline or technical input for any further research work. A sound analysis of these may also reveal a great deal.

Now, I shall first enlist categories of anomalies SKS. Depending upon the achievability of reversal (reversibility) of three anomalies to normal, weightages must be given to each one of them in a scale of 0-10. Greater is the difficulty higher is the point score of a given anomaly. I have given examples of anomalies. The reversibility is an operator that depends upon the degree of difficulty or ease with which the change can be brought about which will depend upon two main factors; material that can serve as a reference point and available tradition.

- Those anomalies whose reversal to any normal level is impossible under any circumstance or for which suitable circumstances cannot be created get full 10 points.
- Those anomalies whose reversal is fully achievable with minimum corrective action/s and circumstances which are immediately constructible between 0 years to 01 years get the minimum 0 point on the scale. I predict that these anomalies can ideally be tackled at either the editing/textual/printing level or at the pāṭṣāla level after students are instructed to change the SG.
- Anomalies whose reversal is achievable under circumstances which are constructible from 01 to 02 years' time get 01 points.
- Anomalies whose reversal is achievable under circumstances which are constructible from 02 to 03 years' time get 02 points.

- Anomalies whose reversal is achievable under circumstances not immediately constructible and would take 05 to 10 years get 05.

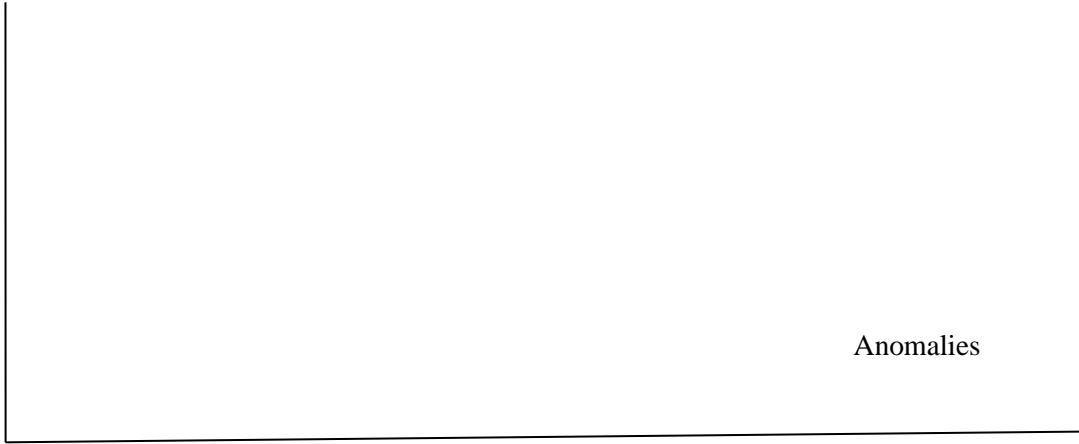
The researcher who works on this scale based on my outlines has to collate all anomalies that fall under each category given below and decide on a graphic representation:

1. Differences in extant texts of SVSs fall under my category of transcription anomaly (TrA).
2. Those transmission losses and deviations in singing, from generation to generation, are termed as conduction anomaly (CA). I have recorded a maximum of three generations of SV lineages of SKS, both Dākṣiṇāṭya and Gurjara. I have collated recordings done earlier. A comparison of the same throws light on the CA.
3. When the tradition is at variance with the texts Interpretation Anomaly (IA). This I have not only given videos to demonstrate but also a specific instance of how late V Late V Rāmaçaṇḍran of Puṇe had made corrections on the text by Sāṭavlēkar. He had told me that what he learnt from his father Kṛṣṇaswamy Venkataraman (Mīruṭh Śāstry) did not tally with the text on several counts [personal consultation, February 2011, Puṇe].
3. When singers do not adhere to written texts and can't rationally or otherwise justify this kind of anomaly and take recourse to an indemonstrable oral-aural tradition, one needs to resort to scholarly advice on the matter and to authoritative texts. If no justification is available from either of these, it can be termed as tradition anomaly (TdA). Cross checking with learned masters of such a tradition is necessary, because SV is more authentic in tradition than in print.
4. When singers confuse between svara articulated and in their mudra, while adhering to text, I term them as Blind Anomalies (BA); if a singer's mudra shows svara number 3, text says svara number 3, but he sings svara number 2 then we have the BA.
5. If there are major differences in numbering, nomenclature, and/or articulation of svaras and/or mudra within SKS, I term it as specific anomaly (SpA). For instance, the act of svāra (which involves descent of at least three svaras with a special timbre of voice in Thanjavur Kauṭhūmī singing (termed as Svāra) is termed as the 10th svara by some Gurjar singers of SKS.

6. When certain well known SV singing recension is not considered as a separate recension or a well-grounded recension by some important people in the field, then I term them as Systemic Anomaly (SyA). Gurjara is not considered as SG by some learned individuals of the Dākṣiṇāṭya method, then we have an instance of SyA.

The following graph of anomalies against reversibility can be made using observations from the above table:

Fig 8: **Reversibility in years (0 to 10 years)**



Then weightages to anomalies can be given in terms of time-bound reversibility of these anomalies as mentioned earlier. This time-bound reversibility is related to circumstantial difficulties, delays, and hurdles operated typically by non-availability of reference material, resistance to change, delay or failure in resource flow, unwillingness by pāṭśāla management to offer pāṭśāla as an experimental site to assess recommendations, lack of students, lack of teachers, delay by government or semi-government authorities, communication-gaps, etc. A factor of difficulty can be arrived at using appropriate method.

Here, I give a method to utilise my above outline on a larger data of voice samples and develop a representative graphic so that interventions can be properly administered. In order to have observable data we first need to conceptualise the anomaly and finally arrive at operators that will be measured. Once measurement data come in one can prepare a chart or graph of anomalies in SG (not restricted to SKS). Equipped with this the interventions necessary can be devised. I however, only give some broad suggestions for setting up the basic wherewithal to implement any such intervention.

My suggestions are as follows:

1. A five-day national conference of SV practitioners and analysts be held to look at the problems faced by the SV community
2. A special programme of SV revival must be started by the existing apex body MSSRVVP, Ujjain, with dedicated government grant, the duration of which must be at least 15 years. Or
3. A separate SV project must be set up with the likes of Prof Ozā of Samskrit College Baroḍā as key players.
4. In the beginning phase, a demographic study of SV families and an interntional awareness programme about SV must be undertaken major public communication fora etc, and especially where there is concentration of SV families in the country and in urban and rural schools. Interesting documentaries and introductory audio visuals must be created. The message of the awareness campaign should ideally contain a reward pitch for participants; whoever does svaśākhā study of SV will be rewarded by either one or all of the following possible means:
 - * by way of marking/grades in formal educational certificates,
 - * in cash
 - * automatic placement in pāṭhaśālās as instructors
 - * family accommodation in temple complexes for SV to be made mandatory to temple trusts

* SV fellowship for further studies, conferences, etc

The awareness campaign must also discuss with the student community the achievements in SV.

5. Introduction to Vēdic Ṛṣīs and their contribution to knowledge in general and SV in particular must be included in regular educational curriculum. For instance, today the Pythagoras Theorem is known as Baudhāyana-Pythagoras Theorem because it was known to Baudhāyana who wrote the Ṛk Śulba Sūtra, thousands of years before Pythagoras. Again, Pāṇinī is known as the father of phonetic sciences; there were phoneticians and grammarians he has referred to which shows they lived before him. Similarly, the seven musical svaras were given to the world by SV, it being the oldest literature on music (as applicable in the Vēdic context). Therefore, the SV Ṛṣīs like Jaimini etc must be introduced in education.
6. Revive key yajñas like the Agnistoma and conduct them with regular frequency in major cities and making them more attractive. For example a day of free afternoon food as prasādam for all visitors etc. may be considered.
7. The practices recommended in grihya sutras must be propagated so that SG is made a part of nitya karma⁴⁹ rather than an occasional and ceremonial affair.
8. Revive the practice of Saṅdhyā and Agnihōtra in participating SV families so that they automatically get introduced to Saṁskṛit. These will act as refreshers for those who have lost touch and as educational for those who do not know about it due to broken traditions.
9. The Gujarāt model of reviving SV be implemented across India; no yajña must be without involving a Śrautya as a voluntary measure
10. A SV association be formed which will ultimately run Vēdic research institutions with prime focus on SV. It will also conduct international conferences.

Conceptualising ‘Anomaly’

⁴⁹ Second nature in the schedule of the day

Drawing from social research, first let's see the various dimensions of the word 'anomaly' to be ultimately able to make observations. The following dimensions and their indicators were first considered as given below:

A] Variation: Musical, Phonetic, Counting, Working definitions

This is essentially the variation I have seen within the śākhā (recensions) Dākṣiṇātya (navīna Kauṭhumiya), prācīna Kauṭhūmī, Gurjar, Kāśī, Baṅg.

B] Disagreement: Singing not as per text, text does not measure up to singing, traditional; one guru disagrees with other/one practitioner disagrees with other, textual; one text disagrees with other/s, no authoritative support for singing method

C] Errors: of singing with reference to authoritative texts, texts with reference to authoritative tradition, off key singing, changing pitch midway of SG, changing tempo, shaking head while singing, singing at a very low or very high pitch, two students/ masters singing in different pitches, overlooking svāra and phonetic recommendations in text, printing or fundamental errors in texts, not singing Praṇava before starting chant, not naming the Ṛṣī who 'saw' the Sāmāns.

Operational definition of anomaly

Now, since anomaly is just a broad label for *something* and is not the thing itself, we put under these dimensions of anomaly *something* which could be measured. In other words those *things* which operationalise the indicators of the term anomaly under each head of the dimension and locate the observable operators among different traditions within SKS were identified. Some of them for the 'variation' dimension are as follows:

1] Tonality: application of individual svaras, rāga, relative svāra positions, interpretation of svaras, tonal interpretation of notation

Application of individual svaras, rāga, relative svāra positions, interpretation of svaras, tonal interpretation of notation.

2] Counting on Fingers: indicating svara on fingers, svaras (e.g.10, 06,7), comparing difference in showing svaras by hand, comparing difference in showing different vocalisations by hand, showing different positions of svaras by hand

3] Terminological: svara, prēṅkha, svāra, niḍhana, etc

4] Notational:

Recension	Rāga	Svarasthāna	Svara interpretation
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writing over

syllables, writing in between syllables

5] Singing specific mañtras and stōbhas: difference in svara combination, difference in mañtra pronunciation, tempo of mañtra and stōbha,

As an illustration the items of the operator under the ‘tonality’ above can be easily placed in a single table as given below for SKS (not exhaustive):

Table 1: Operationalising Anomaly

Navīna (DNP)			
Prācīn (DPP)			
Gurjara (Gur)			

In the above table number of cases of comparative tonal anomalies where Dākṣiṇātya Paḍḍhaṭi Prācīn is DPP, with Dākṣiṇātya Paḍḍhaṭi Navīna is DPN, and Gurjara is GUR could be filled in and with the help of this data reversibility can be calculated after arriving at a factor of difficulty (of reversibility). Now, these things are matter of a separate project or a separate team of competent researchers. A separate, more exhaustive project will be required for this intervention strategy and then a separate monitoring mechanism needs to be developed to audit the intervention

Appendix I

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 Samskarana.
 Dvaraka: Svami Sadananda Sarasvati.

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Appendix IV Audiography

1. Material Collected from Archives

(Produced by MSRVVP Ujjain, 1973)

100 hours Gurjara Paḍḍhaṭi singing as prevalent in West Bēṅgal by Bhāskarnāṭh Bhaṭṭācārya in 5 CDs

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- 478-868 in CD number 3
- 869-1198 in CD number 4
- Grāmagēya in in CD number (no number)

2. Various Recensions of SV courtesy Prof N. Rāmanāṭhan

Sr. no.	Name, Śākhā, gōtra, Sutra, Place, Song Book	Mañtra number
1	Kṛṣṇamūrti - Kauṭhūma Śākhā, Vaṭsa gōtra, Vārāṇasi	
	Grāmagēyagāna	284.2
	Ūha gāna	1.13.1
	Rahasya gāna	1.1.1
2	P.T. Gōvinḍa Ayyaṅgār Čhaṇḍōsāma Śākhā, Bhāradvāja gōtra Drāhyāyana sūtra	
	Śrīraṅgam	16-07-1971
	Rahasyagāna	1.1.1
	Uhagāna	1.1.5
3	T. Rājagōpāla Ayyaṅgār Jaiminiya Śākhā, Bhārgava gōtra, Jaiminiya sūtra	
	Śrīraṅgam	27-05-1971
	Jaiminiya Grāmagēyagāna	1.1.3
4	T.N.Parameśvara Nambudri, Kāśyapa gōtra, Kauṣṭika sūtra	
	R.Trichur	04-07-1971
	RV	1.1.1-9; 1.2.1-9 samhita
	R.V.	1.1.1 samhita (jaTA mAttrA)
5	Muttattukattu Itti Ravi Nambudri, Jaiminiya Śākhā, Bhāradvāja gōtra	
	R.Puñjal	06-07-1971
	Jaiminiya Sāman Grāmagēyagāna	1.1-3
6	Saurirāja Ayyaṅgār, Taittirīya Śākhā, Āpastambha sūtra, Harita gōtra	
	Śrīraṅgam	18-06-1971
	T.S.	1.5.6 samhita
	T.S. 7.3.11.4-7	jaTA
7	Lakṣmīśaṅkar Gaurīśaṅkar Rāvala, Paippalāḍa Śākhā, Bhāradvāja gōtra, Kuśika sūtra	
	R.Nadiad	10-02-1971
	A.V.	19.9.1; 1.2.1, 1-4
8	Subrahmaṇya Agniśvāṭṭa Sāstrī Agnihōtrī, Kauṭhūma Śākhā, Vaṭsa gōtra, gōbhila sūtra	
	S.V.	1.1.3
	Grāmagēyagāna	1.1-3
9	K.N.Sahasranāma Ayyar, Bhārgava gōtra	
	KōṭuntirappaLLi (near Palakkāḍu)	13-07-1971
	Jaiminiya Āraṇyagēyagāna, + Kauṭhūma	Ar.g.54.1
10	Gōpāla Avadhāni & Gōvinda Śarmā, Rāṇāyaniya Śākhā,	
	A.I.R Vijayavāḍa	
	S.V.	2.8.12
	S.V. Gāyaṭram	
	Grāmagēyagāna	1.1-3, 2.1, 3.1

3. **Material sourced from the collection G. H. Tārḷekar's Book (1995: 93-105).lxx**
- I Lakṣmaṇ Śāstrya Draviḍa, Puṇe Rāṇāyanīya Śākhā (Recorded at Deccan College, Puṇe)
- Gāyatrī (GGG)
 - Three Vyāhṛti Mañtras (RG. Ahīna. 100)
 - Jyēṣṭhasama Ajayadoham (AG. 25.1)
 - Adityasya Atman (AG. 290)
 - The First Tarkaśya
 - Brihaṭ
- II Gurjara Kauṭhumīya Śākhā by Rṣiṣaṅkar Agnihoṭri Tṛipāṭhī (recorded at Vaidika Saṁśodhan Maṇḍal, Puṇe)
- Mahādevśarmāśāstrī of Surāt Gujarāt
4. **Material collected from market, produced by Śree Agencies titled 'Sāma Vedam' SRE 1104 and 1105 (SV Chanting Vol II & III) Rs 95 each (Courtesy Dr. Dhanañjay Doṅgrē, Mulund, Mumbai)**
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- Numbers**
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 - Gāyatrī Gānam
 - Āśīrvāḍa
 - Viṣṇu Sūktam
 - Puruṣa Sūktam
 - Vāma Devyama

Appendix V

List of Videos

I) IDENTITY OF VĒDINS

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2. Introduction = 00.00.13 hrs

II) ANALYSTS' INTERVIEWS

1. Dr. Vamśi Kṛṣṇa 1 & 2: Interview various aspects of Veḍa =00.48.26 hrs + 00.12.23 hrs
2. Jīṭēṇḍra Dās Sāstry: Abhigeeta, Prenkha, Raga, chanda etc: 00.35.30 hrs
3. Mānascaṇḍra Miśra 1: Intro and pretrifurcation of Veḍas...00.03.54 hrs
4. Mānascaṇḍra Miśra 2: Sam Veḍa stuti...00:01:07 hrs
5. Mānascaṇḍra Miśra 3: SV as the birthplace of Brāhmaṇas...00:04:50 hrs
6. Mañjunāṭha Śrauty 1: sixth svara...00:01:06 hrs
7. Mañjunāṭha Śrauty 2: seventh svara, mispronunciations...00:08:41 hrs
8. Nilēs Kulkarṇi 1: Nilēs Kulkarṇi, Seventh Svara and ōiḍā...00:03:02 hrs
9. Om prakāś Pāṇḍey 1: Difference between Gurjara and Dākṣiṇāṭya, Vināṭa, Nāmasṭau...00:09:10 hrs
10. Om prakāś Pāṇḍey 2 and Jignēs B.: prēṅkha, naman, seventh svara etc...00:12:53
11. Prof Yōgēs B. Ozā:
12. Rāmamūrty Śrauty: Seventh svara, aṭikruṣṭṭa, ṣṭobha...00:21:01 hrs
13. Vēḍamūrty Vāsudēvsāstry Parāṇzpē: Mañtra Śāstra and Pronuciation=00.38.44 hrs

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5. Nilēs Kulkarṇi 3 Sāmgāna Rājā Pāṭhaśālā type...00:35:40 hrs
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7. Rājēs Śrauty 2 Puruṣasukṭa Rājēs Śrauty Avadhūta Datta Pīṭham Mysore...00:12:04 hrs
8. Rājēs Śrauty 3: Sām Gān...00:25: 42 hrs
9. Sañjay Jośi 1: Gurjara different raga but similar to Sandipani collection...00:28: 04 hrs
10. Sañjay Jośi 2: Discussion and demo...00:09: 42
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12. Students at the Avadhūta Datta Pīṭham Veḍa Pāṭhaśālā:Yajñya Yajñya onwards...00:17: 30 hrs

Appendix VI

Books Stores for Vēdic and Saṁskṛit Material

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Appendix VIII

Notes

- ¹ Many believe that this means there were thousands of recensions, which is contested with greater reason by others.
- ² See for instance, Sūrya Kāṇṭha's (1970:63) reasoned criticism of Burnell in the context of his remarks on SV Paḍa Pātha regarding his "terrible disregard for the tradition".
- ³ We will see later how the meaning Rk here is not limited to the Mañtras of RV.
- ⁴ These may, respectively mean East Ārśika and North Ārśika.
- ⁵ Although some opine that there are only 75 mañtras in excess of the RV, Śarmā (ibid) numbers them to 99 additional mañtras which do not appear in Rk.
- ⁶ Please see interview of RAmamOrthy Śrauty in film CD attached.
- ⁷ See film for audio visual interview of Mānasāñdra Miśra.
- ⁸ The SV has the largest number of Brāhmaṇa perhaps indicating higher difficulty levels of comprehending this Vēḍa a, because it is through the Brāhmaṇa literature that the Vēḍas are to be understood.
- ¹⁰ The entire exercise of dating the Vēḍas and its a) Śrauty: These are supposed to be post- Brāhmaṇa literature to make the practical aspects of Yajña crystal clear, although they are there in the Brāhmaṇas. Exegetic texts seems to me futile exercises since ancient Vēdic literature was mostly communicated from one generation to the other by the oral-aural tradition. Setting cut off dates for the Vēdic period is also unacceptable since to a large extent the Vēdic literature is being studied even today, yajñas are being conducted even today, and Daśagrañthi Brāhmaṇas are being created even today, albeit in lesser quanta.
- ¹¹ While the Śulba Sūtras discuss the construction of Vēḍa is and significant mathematical and geometric knowledge, they are not found as appendices of Sāma Vēḍa a, but as those of Rk and YV. However, the role of SV in yajña is thus clearly not the construction of Vēḍa is etc, but at the end of the yajña to make the Dēvatās happy. Yet, SV vis not just about pleasing the Dēvatās, but contains rich information on phonetics, phonology, music, and meter to name a few.
- ¹² The number of Shrouta Sūtras again of the SV are much more than the other Vēḍas and among the recensions, KauThumiya has the largest.
- ¹³ ChAnDogyaupaniShaDa
- ¹⁴ Some of the spellings and pronuciations here are influenced by local language of the writer.
- ¹⁵ Howard (1986:217), however, writes the middle section is used. This is the case with the Gurjara system of hand use.
- ¹⁶ This is the RAnAyaniya version of this sign. In Kauthumi tradition this is just a glide like the meend in HindustAni music. We see trebling of svaras in some Kauthumi singers, but not when they encounter this sign.
- ¹⁷ It actually is a connection by extending the preceding vowel.
- ¹⁸ Listen to RAnAyani in CD.
- ¹⁹ In the domain of linguistics a vowel pronounced when pronounced causes a glide of the tongue from one position to the other, the vowel is called a diphthong. E.G; 'Oi' of 'ōidā'. Contrary to this in a monophthong this movement is absent while pronouncing a vowel. Such a vowel is also called pure vowel. ½ of a mora is ardhamaTrA.
- ²⁰ Candogas are KauThumiya singers.
- ²¹ This is not a demographic approach, but population estimates are provided wherever possible.
- ²² See fig 2 for family tree.
- ²³ I have confirmed the name from ValambAl, wife of VenkaTaraman SrouDigaz and from Dr. Chellapan. *Dr. Chellapan learnt the yv a and application of SV for various household ceremonies and teaches the same in Ćennai, Tamiz NaDu.²⁴ More about this school in Anomalies
- ²⁴ Dr. Kṛṣṇā holds a Doctorate in Saṁskṛit.
- ²⁸ Note that while the numerals increase in value, the svaras are in descending order.
- ²⁶ Corrections as done on Satavalekar's Smhita by Late V RAmaCandran.
- ²⁷ All 1-7 numerals indicating the 7 Samveḍic svaras are usually indicated above Mañtra syllables wherever necessary. In addition, there are svaras indicated on the line of a Mañtra. The last svara of Mañtra of a given SAman, is considered as the beginning svara of the next Mañtra, unless otherwise indicated.
- ²⁸ Some traditionalists do not think along these lines.
- ²⁹ Howard (1986:208) informs was a GujarATi ShrimAli BrAhmaNa of KauThumiya recension. He was the YajamAna (worshipper or institutor of the Yajna) of the final Soma Yajna in Vārāṇasi held April 25-30 1966, professor at the J. M.Goenka SAmskrit MahAvidyAlaya, and editor of the chants appearing in the Agnistoma volume of the ŚrautakoSa; an encyclopaedia of Vēḍa ic ritual.
- ³⁰ Please refer to video V1 folder and file titled Beginning of film Sāma Opening Gaṇapaṭi Rājēś SrauTy, Avaḍhūta DaTTa Pīṭham, Myore.
- ³¹ Listen to Roy, S's Voice Clips.

³² Listen to Audiovisual Mañjunātha Seventh Svāra and Mispronunciation [02:44 to 04: 10]

³³ Listen to Audiovisual Mañjunātha Seventh Svāra and Mispronunciation [00:15 to 02:33]

³⁴ ibid

³⁵ ibid

³⁶ ibid

³⁷ Not known whether it is the same Satyavrata SAmashrami who edited the SAmaprakAshaNam.

³⁸ See relevant section of documentary film.

³⁹ Dravid (1939: Foreword) has clearly discussed the numerals 1 to 7 under the RAnAyaniya shAkha of SV. Dravid belongs to a traditional family of Sāma Vēda ins of Shamboor Wadaghare village of Taluka Tengashi of district Trinnevelly.

⁴⁰ Compulsory 16 cultural duties as per age of the subject which are done upto the end of one's life; especially that of a BrAhmaNa.

⁴¹ See video titled 'Difference between Gurjara and DAKSiNATya Badly Demonstrated' and Unfortunate Sate of Affairs att Vēda a Bhavan.

⁴² Rava is perhaps akin to reverberation.

⁴³ A list of pāṭhaśālās it funds is given in Appendix- or it can be found on the website <http://msrvvp.nic.in/default.htm>.

⁴⁴ All these are 2009-10 figures because the 2010-12 report is not yet on the Website of the MSRVVP.

⁴⁵ It was set up in 1987.

⁴⁶ Upākarma is an annual thread changing ceremony of the Vēda ic community.

⁴⁷ This is my symbol, normally the symbol ^ is shown to indicate this step before we jump to 2 from 1.s

⁴⁹ Second nature in the schedule of the day

Appendix IX

Documentary Film: **Musico-religious Expression through the Sāma Vēda:**
Anomalies in Kauṭhūmī Śākhā 29.48 mins.

Directed by Dr Roy Subroto

Locations & Camera: Roy Jayawanti

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