

CHAPTER III
Musical instruments of India
with reference to
Sanskrit literary sources

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MUSICAL INSTRUMENTS OF INDIA

WITH REFERENCE TO SANSKRIT LITERARY SOURCES

The Vedas and the Itihāsas are the forerunners for Sanskrit Literature. It may be worthwhile to see some interesting references to Musical Instruments from the Vedas and the two great Epics before we go into the kāvyas and other allied literature.

Offering the sacred chants accompanied by instruments pleased the Gods and Goddesses. Music by itself had an exalted status even in that period. Music helped the worshipper elevate himself towards the divine. Even the seers praised the God with their divine music.

सत्यं तदिन्द्रावरुणा कृशस्य वां मध्व ऊर्मि दुहते सप्त वाणीः ।

R̥g Veda (8.59.3)

True, O Indra and Varuṇa, the seven sacred voices distill a stream of honey for the sake of the worshipper.

अभि वाणीऋषीणां सप्त नूषत ।

R̥g Veda (9.103.3)

The seven voiced metre of the ṛṣīs praise, the sacrifice.

A variety of musical instruments were in vogue in Vedic times. Percussion instruments are represented by the Dundubhi - an ordinary drum; the Ādambara - a special drum; the Bhūmi-dundubhi - an earth drum made by digging a hole in the ground, and covering it with a hide; the Vanaspati - a wooden drum; the Āghāṭi - a cymbal used to accompany dancing.

There are also references to stringed instruments and wind instruments.

Vāṇa	-	a lute with 100 strings
Vīṇā	-	the present Vīṇā (the lute)
Tunava	-	a wooden flute
Nāli	-	a reed flute
Bakura	-	a kind of trumpet.

3.1 Musical instruments in Ṛg Veda

There are references to musical instruments in the Ṛg Veda 8.69.9 – ‘gargarā’, ‘godhā’ and ‘piṅgā’, which are thought to mean most probably the viol, the lute and the string respectively. But ‘godhā’ may well mean a drum made out of ox-hide as the word ‘go’ suggests.

अव स्वराति गर्गरो गोधा परि सनिष्वणत् ।

पिङ्गा परि चनिष्कददिन्द्राय ब्रह्मोद्यतम् ॥

Ṛg Veda (8.69.9)

Now loudly let the viol sound, the lute send out its voice with might, shrill be, the music of the string. To Indra is the hymn up-raised.

In 10.125.7 there is a reference to kind of an instrument resembling violin.

अहं रुद्राय धनुरा तनोमि ब्रह्मद्विषे शरवे हन्तवा उ ।

अहं जनाय समदं कृणोम्यहं द्यावापृथिवी आ विवेश ॥

Ṛg Veda (10.125.6)

I bend the bow of Rudra, to slay the destructive enemy of the Brāhmaṇās, I wage war with hostile men. I pervade heaven and earth.

The Ṛgveda says that Yama plays the flute (Nāli) in the house of the Devas.

इदं यमस्य सादनं देवमानं यदुच्यते ।
इयमस्य धम्यते नाळीरयं गीर्भिः परिष्कृतः ॥

Ṛg Veda (10.135.7)

Here is the seat where Yama dwells, that which is called the Home of Gods: Here minstrels blow the flute for him here he is glorified with songs.

The Instrument is apparently made out of Soma lotus stalk (somasya andhasa).

त ऊ सुतस्य सोम्यस्यान्धसोऽशोः पीयूषं प्रथमस्य भेजिरे ।
ते सोमादो हरी इन्द्रस्य निसर्तेऽशुं दुहन्तो अध्यासते गवि ॥
तेभिर्दुग्धं पपिवान् त्सोम्यं मध्विन्द्रो वर्धते प्रथते वृषायते ।
वृषा वो अंशुर्न किला रिषाथने ळावन्तः सदमित् स्थनाशिताः ॥

Ṛg Veda (10.94.8 & 9)

Devas first tasted the Ambrosia of the fragment of food of the expressed 'Soma'. These devourers of Soma kiss Indra's horses, milking forth the juice they repose upon the cow; Indra having quaffed the sweet Soma juice milked forth by them increases, waxes broad and grows vigour.

Vamśa: Vamśa or flute is referred to in the Ṛg Veda.

गायन्ति त्वा गायत्रिणोऽर्चन्त्यर्कमर्किणः ।
ब्रह्माणस्वा शतक्रम उद्वंशमिव येमिरे ॥

Ṛg Veda (1.10.1)

The chanters of the Soma hymn you, Śatakratu; the Reuters of the Ṛk praise you, who are worthy of praise; the Brāhmaṇās rave you aloft, like a bamboo flute.

We have a Ṛg Vedic stanza that has significant references to Musical instruments.

ऊर्ध्वं नुद्रेऽवतं त ओजसा दादृहाणं चिद् बिभिदुर्वि पर्वतम् ।
धमन्तो वाणं मरुतः सुदानवो मदे सोमस्य रण्यानि चक्रिरे ॥

Ṛg Veda (1.85.10)

By their power, they bore the well aloft, and clove asunder the mountain that obstructed their path; the munificent Maruts, blowing upon their pipe, have conferred, when exhilarated by the Soma, desirable (gifts upon the sacrificer). [dhamanto vāṇam = blowing upon their pipe; vāṇam = a lute, a vīṇā with a hundred strings; dhamanta = blowing, applied to a pipe as a wind instrument].

The word 'damani' along with a predicate from the word ' dham' constantly employed with these instruments. Most of them are applied to Maruts, who are said to be the best songsters. There are orchestral bands of musicians made up of these Maruts too. They sing these songs in a sweet voice. The melody of Sāma-gāna is proverbial.

Bhūmi-dundubhi: The Maruts are generally associated with several musical instruments. The following Ṛk has some interesting reference.

धारावरा मरुतो धृष्णवोजसो मृगा न भीमास्तविषीभिरचिनः ।
अग्रयो न शुशुचाना ऋजीषिणो भूमिं धमन्तो अप गा अवृण्वत ॥

Ṛg Veda (2.34.1)

The Maruts, shedders of showers, endowed with resistless might, like formidable lions, reverencing the world, by their energies, resplendent as fires, laden with water and blowing about the wandering cloud, give next to its collected rain. (Here the word 'dhamanta' also mean the beating. Bhūmim dhamanto referring to the earth drum.)

By their power, they bore the well aloft, and clove asunder the mountain that obstructed their path: the munificent Maruts, blowing upon their pipe; have conferred, when exhilarated by the Soma juice, desirable. Blowing upon their pipe: - Dhamanto Vāṇam – Vāṇam to be a lute, a Vīṇā with hundred stings, a sort of Harp. Dhamanta – blowing would apply to a pipe, a wind instrument.

गोभिर्वाणो अज्यते सोभरीणां रथे कोशे हिरण्यये ।

गोबन्धवः सुजातास इषे भुजे महन्तो नः स्पर्से नु ।

R̥g Veda (8.20.8)

The voice of the Maruts blends with the songs of the Sobhans in the receptacle of their Golden chariot; may the mighty well born Maruts, the offspring of the (brindled) cow, (be gracious) to us regard of food, enjoyment and kindness. (Sāyaṇa explains Vāṇa as the lute – Vīṇā).

Bakura

The Aśvins are adapt in playing the trumpet as they could “blow away to dasyu with their trumpet” The ‘bakura’ is probably a kind of trumpet.

यवं वृकेणाश्विना वपन्तेषं दुहन्ता मनुषाय दस्रा ।

अभि दस्युं बकुरेणा धमन्तो रु ज्योतिश्चक्रथुरार्याय ॥

R̥g Veda (1.117.21)

Ploughing and sowing barley, O ye Aśvins, milking out food for men, ye Wonder-Workers, Blasting away the Dasyu with your trumpet, ye gave far-spreading light unto the Ārya.

Another verse on 'bakura'

तमीं हिण्वन्त्यगुवो धमन्ति बाकुरं दृतिम् ।
त्रिधातु वारणं मधु ।

R̥g Veda (9.1.8)

The virgins send him forth: they blow the skin musician-like and fuse the triple foe-repelling meath.

Kṣoṇi: The Rudras generally rejoice by playing musical instruments.

ते क्षोणीभिररुणेभिर्नाञ्जिभी रुद्रा ऋतस्य सदनेषु वावृधुः ।
निमेघमाना अत्येन पाजसा सुश्चन्द्रं वर्णन्दधिरे सुपेशसम् ॥

R̥g Veda (2.34.13)

The Rudras have rejoiced there in the gathered bands at seats of worship as in purple ornaments. They with impetuous vigour sending down the rain have taken to themselves a bright and lovely hue.

Karkari: In another place an instrument called Karkari is referred to

आवदंस्त्वं शकुने भद्रमा वद तूष्णीमासीनः सुमतिं चिकिद्धि नः ।
यदुत्पतन्वदसि कर्करिर्यथा बृहद्वदेम विदथे सुवीराः ॥

R̥g Veda (2.43.3)

When uttering your cry, O bird, proclaim good fortune, when sitting silently cherish kind thoughts towards us; when you cry as you are flying, let the sound be like that of a lute, so that blessed with excellent dexendants, we may worthily praise you at this sacrifice. (Karkari is said to be a musical instrument).

Dundubhi: The Dundubhi is often referred to. One or two instances can be given here.

यच्चिद्धि त्वं गृहे गृह उलूखलक युज्यसे ।
इह द्युमत्तमं वद जयतामिव दुन्दुभिः ॥

R̥g Veda (1.28.5)

If indeed, O Mortar, you are present in every house, give forth in this rite, a lusty sound, like the drum of a victorious host.

उप श्वासय पृथिवीमुत द्यां पुरुत्रा ते मनुतां विष्टितं जगत् ।
स दुन्दुभे सजूरिन्द्रेण देवैर्द्वराद्वीयो अप सेध शत्रून् ॥

R̥g Veda (6.47.29)

War drum, fill with your sound both heaven and earth, and let all things, fixed or movable be aware of it, do you, who are exociated with Indra and the Gods, drive away our force to the remotest distance.

आ क्रन्दय बलमोजो न आ धा निः ष्टनिहि दुरिता बाधमानः ।
अप प्रोथ दुन्दुभे दुच्छुना इत इन्द्रस्य मुष्टिरसि वीळयस्व ॥

R̥g Veda (6.47.30)

Sound loud against the hostile host, animate our prowess; thunder aloud, terrifying the evil minded, rapid, drum, those whose delight it is to harm us, you are the fist of Indra, inspire us with fierceness.

Muraja: Muraja is a type of a drum. It was generally used as war instrument.

आमूरज प्रत्यार्वर्तयेमाः केतुमद् दुन्दुभिर्वावदिति
समश्चपर्णाश्चरन्ति नो नरोऽस्माकं इन्द्ररथिनो जयन्तु ॥

R̥g Veda (6.47.31)

Recover these our cattle, Indra, bring them back, the drum sounds repeatedly as a signal, our leaders, mounted on their steeds, assemble, may our warriors, riding in their cars, Indra, be victorious.

Drum (Horse): Drums were probably mounted on horses and played. The following Ṛk perhaps refer to it.

यः शक्रो मृक्षो अश्व्यो यो वा कीजो हिरण्ययः ।

स ऊर्वस्य रेजयत्यपावृतिं इन्द्रो गव्यस्य वृत्रहा ॥

Ṛg Veda (8.66.3)

Śakra, who like a curry-comb for horses or a golden goad, Indra, the Vṛtra-slayer, urges eagerly the opening of the stall of kine: The exact meaning of 'kījah' as well as 'mṛkṣah' is not clear but they seem to signify musical instruments connected with the horses.

Suṣira: We have a interesting reference to the seven svaras and the flute in another passage.

सुदेवो असि वरुण यस्य ते सप्तसिन्धवः ।

अनुक्षरन्ति काकुदं सूर्म्यं सुषिरामिव ॥

Ṛg Veda (8.69.12)

You are the glorious God, Varuṇa, across whose palate of seven svaras, keep pouring in as a stream of melodious tunes from bamboo flutes.

Vāṇa: The Vedas also refer to a musical instrument called Vāṇa that has hundred strings.

प्र हंसासस्तृपलं मन्युमच्छामादस्तं वृषगणा अयासुः ।

आङ्गूष्यं पवमानं सखायो दुर्मर्षं साकं प्र वदन्ति वाणम् ॥

Ṛg Veda (9.97.8)

The Vṛṣagaṇās (Hamśa) walking like swans, alarmed at the strength of the foe, having repaved to the house of sacrifice, to the swift shooting foe despising (Soma), the friends sounds the lute to the praiseworthy irresistible Pavamāna.

तदित्सधस्थमभि चारु दीधय गावो यच्छासन्वहतुं न धेनवः ।
माता यन्मन्तुर्यूथस्य पूर्व्याभि वाणस्य सप्तधातुरिजनः ॥

Ṛg Veda (10.32.4)

Shine, Indra, upon this elegant chamber of sacrifice, when our praises desire your approach; since the praise of the worshipper precedes the adoration, this person accompanied by the seven officiating priests is offering the prayers.

Āghāṭi: The cymbals are also referred to in the Vedas.

वृषारवाय वदते यदुपावति चिच्चिकः ।
आघाटिभिरिव धावयन्नरण्यानिर्महीयते ॥

Ṛg Veda (10.146.2)

When the ciccika replies to the crying vrsarava, aranyani is exalted, resonant, as if with cymbals.

Translations to all the Ṛg Veda are from the book titled 'Ṛg Veda Samhitā' by H.H.Wilson and Bhāṣya of Sāyaṇācārya edited and revised by Ravi Prakash Arya and K.L.Joshi – Parimal Publications, New Delhi, published in the year - 1997.

3.2 Musical instruments in Yajur Veda

Dundubhi and Āhanya are referred to in the Yajur Veda.

नमो दुन्दुभ्याय चाहनन्याय च ।

Yajur Veda IV-5-7-1

Homage to him (Rudra), of the drum and to him of the drumstick.

Dundubhi: Some more references to Dundubhi may be seen.

उप श्वासय पृथिविं उत द्याम्
 पुरुत्रा ते मनुतां विष्टितम् जगत्
 स दुन्दुभे सजूरिन्द्रेण देवैर्दूरात् ॥

Yajur Veda IV-6-6-6 (iii)

Roar to earth and sky; let the scattered world be ware of thee in many places. Do thou, O drum, in unison with Indra and the gods, Drive away the foe further than far.

आ क्रन्दय बलम् ओजो न आ धा नि स्टनिहि दुरिता बाधमानः ।
 अप प्रोथो दुन्दुभे दुचुनां इत इन्द्रस्य मुष्टिरसि विडयस्व ॥

Yajur Veda IV-6-6-7(ii)

Roar thou! Grant us force and might.
 Thunder, overthrowing obstacles;
 Snort away, O drum, misfortune hence;
 Indra's fist art thou; show thy strength.

आमूरज प्रत्यावर्तये माः केतुमद् दुन्दुभिर् वावदिति ।
 सम् अश्वपर्णश्चरन्ति नो नरो स्माकं इन्द्र रथिनो जयन्तु ॥

Yajur Veda IV-6-6-7(iii)

Drive to us those, and these make to come to us;
 The drum speaketh aloud for a signal (of battle)
 Our heroes winged with steeds meet together;
 Be our chariotmen victorious, O Indra.

Bhūmi Dundubhi

वाचं अव रुन्धते भूमिदुन्दुभिम् आ घ्नन्ति ।
 यैवेमां वाक् प्रविष्ट तां एवाव रुन्धते ॥

Yajur Veda VII-5-9-3

They beat the earth-drum; verily they win that speech which has entered this (earth); verily also they conquer the earth.

Vanaspati, Dundubhi and Āḍambara (lute, flute, drum) are referred to in the following passage.

वाग्वै देवेभ्यो पक्रामद् यज्ञयतिष्ठमाना सा वनस्पतीन्प्रविशत्

सैष वाग् वनस्पतिषु वदति ।

या दुन्दुभौ या तूणवे या वीणायां यद् दीक्षितदण्डं प्रयचति वाचं एवावरुन्दे ॥

औदुम्बरो भरत्यूर्वा उदुम्बर ऊर्ज एवाव रुन्दे मुखेन सन्नितो ।

भवति मुखत एवास्म ऊर्ज दधाति तमान् मुखत ऊर्जा भुञ्जते ॥

Yajur Veda VI-1-4-1

Speech went away from the gods, not being willing to serve for the sacrifice. She entered the trees. It is the voice of the trees, the voice that is heard in the drum, the lute, and the flute. In that he offers the staff of the initiated, he wins speech. The (staff) is of Udumbara wood; the, Udumbara is strength; verily he wins strength. It is level with his mouth; verily from the mouth (downwards) he wins strength for him. Therefore from the mouth they enjoy strength.

Vāṇa and Dundubhi: Vāṇa is also referred to in Yajur Veda.

वाणः शततन्तुर्भवति शतायुश्पुरुषःशतेन्द्रियसायुश्येवेन्द्रिये प्रतितिष्ठन्ति आजिं ।

धावन्त्यनभिजितस्याभिजित्यै दुन्दुभिन्त्समाघ्नन्ति

परमा वा एषा वाग्या दुन्दुभौ परमां एव ॥

Yajur Veda VII-5-9-2

The lute has a hundred strings. Man is of a hundred (years) of age, and of hundredfold strength; verily they find support in age and strength. They run a race, to win what has not yet been won. They beat drums; the voice of the drum is the highest (form of) speech; verily they win the highest (form of) speech.

Translations to all the Yajur Veda passages are from the book titled 'The Yajur Veda (Taittiriya Sanhita)' by Arthur Berriedale Keith in the year - 1914.

3.3 Musical instruments in Sāma Veda

A number of musical instruments are referred to in the Sāma Veda
Dhamanam – beats on the drum

अरमश्वाय गायत श्रुतकक्षारं गवे ।

अरमिन्द्रस्य घाम्ने ॥

(Sāma Veda Part I- Book II – Ch.I- Decade III – 4 (Hymn no.118))

Sing praises that the horse may come; sing, Śrutakakṣa, that the cow May come, that Indra's might, may come.

Vāṇī and Gāthins: The Sāma Veda refers to Gāthins who were probably professional singers.

इन्द्रमिद्राथिनो बृहदिन्द्रमर्कोभिरकिणः ।

इन्द्रं वाणीरनूषत ॥

(Sāma Veda Part I- Book III – Ch.I- Decade I - 5 (Hymn no.198))

Loud singing at the sacred rite where Soma flows we priest invoke with haste, that he may help, as the bard's cherisher, Indra who findeth wealth for you.

Vāṇa: Vāṇa continues to be a popular instrument during Sāma Veda times also.

प्र हसासस्तृपला वश्रुमच्छामदस्तं वृषगणा अयासुः ।

अङ्गोषिणं पवमानं सखांयो दमर्षं वाणं वदन्ति साकम् । ।

(Sāma Veda Part I- Book IV – Ch.II- I - 2 (Hymn no.1117))

The swans, the Vṛṣagaṇas from near us, restless, have brought their clamour to our dwelling--Friends come to Pavamana, meet for praises-and sound in concert their resistless music.

उत्ते शुष्मास इरते सिन्धोरुर्मेरिव स्वनः ।

वाणस्य चोदया पविम् ॥

(Sāma Veda Part II – Book V – Ch. I- V –1(Hymn No.1205))

Loud as a river's roaring wave thy powers have lifted up themselves. Urge on thine arrow's sharpened point. Vāṇasya codaya pavim – apparently a bold metaphorical expression for, emit the sound like that of a rushing arrow- Wilson. Vāṇasya may mean the reed, pipe or flute. Lift up the music of thy flute.

Sapta - Vāṇī: The term probably refers the seven svaras.

परि कोश मधुश्रुतःसोमः पुनानो अर्षति ।

अभि वाणीऋषीणाँ सप्ता नूषत ॥

(Sāma Veda Part I– Book VI – Ch. II – Decade III–12 (Hymn No.577))

On through the long wool of the sheep to the meath-dropping vat he flows; the ṛṣīs seven-fold choir hath sung aloud to him. Sapta-Vāṇīh- literally seven voices or tones, meaning, according to the scholars, the seven generic metres of the Veda.

Saptasvaras: There is probably an indirect reference to the seven svaras.

उत नः प्रिया प्रियासु सप्तस्वसा सुजुष्टा ।

सरस्वती स्तोभ्या भूत ॥

Sāma Veda Part II – Book VI – Ch. III - IX –1(Hymn No.1461)

(The same verse also in Rg Veda 6.61.10)

Yea, she most dear amid dear streams-seven-sistered, loved with foundest love. Sarasvatī hath earned our praise.

Maruts - the divine songsters are referred to.

शिशुं जज्ञान हर्यतं मृजन्ति शुम्भन्ति विप्रं मरुतो गणेन ।

कविर्गीभः काव्येना कविः सन्त्सामः पवित्रमत्येति रेभन् ॥

(Sāma Veda Part II – Book V – Ch. I - I –1(Hymn No.1175))

The Maruts with their troop adorn and brighten, even at his birth, the Sage, the lovely infant. By songs a poet, and a Sage by wisdom, Soma goes singing through the cleansing filter.

Sāman – the Music

Sāman is the main name given to the verses of the Sāma Veda, due to its musical element.

यो जागार तृमृचः कामयन्ते यो जागार तमु सामानि यन्ति ।

यो जागार तमयप्सोम आह तवाहमस्मि सख्ये न्योकाः ॥

(Sāma Veda Part II – Book IX– Ch. II- V –1 (Hymn No.1826))

(Also same verse in Rg Veda 5.44.14)

Agni is watchful, and the Richas love him: Agni is watchful. Sāma hymns approach him. Agni is watchful, to him said this Soma, I rest and have my dwelling in thy friendship. I rest upon him and have my dwelling in his friendship.

Translations to all the Sāma Veda passages are from the book titled 'Hymns of the Sama Veda' by Ralph T.H. Griffith, a popular Commentary-1895.

3.4 Musical instruments in Atharva Veda

We have reference to a number of musical instruments in the Atharva Veda.

Karkari

यत्र वः प्रेङ्खा हरिता अर्जुना उत यत्राघाताः ।

कर्कर्यः सम्वदन्ति तत्परेताप्सरसः प्रतिबुद्धा अभूतेन ॥

Atharva Veda IV.37. 5.

Where your gold and silver swings are, where cymbals and lutes chime together, thither do ye, O Apsaras, pass away, (since) ye have been recognized.

कर्करिको निखातकः ॥ Atharva Veda XX .132-3

The lute dug up from out the ground

क एषां कर्करी लिखत् ॥ Atharva Veda XX.132.8

Who among these will touch the lute?

Hymn to the battle-drum. (Dundubhi)

उच्चैर्घोषो दुन्दुभिः सत्त्वनायन् वानस्पत्यः संभृत उस्त्रियाभिः ।

वाच क्षुणवानो दमयन्त्सपत्नान्त्सह इव जेष्यन्नभि तैस्तनीहि ॥

Atharva Veda V. 20 1.

High sounds the voice of the drum, which acts the warrior, the wooden (drum), and equipped with the skin of the cow. Whetting thy voice, subduing the enemy, like a lion sure of victory, do thou loudly thunder against them!

सन्जयन् पृतना ऊर्ध्वमायुगृह्या गृहानो बहुधा वि चक्ष्व ।

दैवीं वाचं दुन्दुभ आ गुरस्व वेघाः शत्रूणामुप भरस्व वेदः ॥

Atharva Veda V. 20 4.

In victorious battles raise thy roar! What may be captured, capture; sound in many places! Favour, O drum, (our deeds) with thy divine voice; bring to (us) with strength the property of the enemy!

दुन्दुभेर्वाचं प्रयताम् वदन्तीमाशृण्वति नाभिता घोषबुद्धा ।

नारी पुत्रं धावतु हस्तगृह्यामित्री भीता समरे वधानाम् ॥

Atharva Veda V. 20 5.

When the wife of the enemy hears the voice of the drum that speaks to a far distance may she, aroused by the sound, distressed, snatch her son to her arms, and run, frightened at the clash of arms!

पूर्वो दुन्दुभे प्र वदासि वाचं भुम्याः पृष्ठे वद रोचमानः ।
अमित्रसेनामभिजञ्जमानो द्युमद् वद् दुन्दुभे सूनृतावत् ॥

Atharva Veda V. 20 6.

Do thou, O drum, sound the first sound, ring brilliantly over the back of the earth! Open wide thy maw at the enemies host; resound brightly, joyously, O drum!

विहृदयं वैमनस्यं वदामित्रेषु दुन्दुभे ।
विद्वेषं कश्मशं भयममित्रेषु नि दध्मस्यवैनान् दुन्दुभे जहि ॥

Atharva Veda V. 21. 1.

Carry with thy voice, O drum, lack of heart, and failure of courage among the enemies! Disagreement, dismay, and fright, do we place into the enemies: beat them down, O drum!

यथा मृगाः संविजन्त आरण्याः पुरुषादधि ।
एवा त्वं दुन्दुभेमित्रानभि क्रन्द प्र त्रासयाथो चित्तानि मोहय ॥

Atharva Veda V. 21. 4.

As the wild animals of the forest start in fear from man, thus do thou, O drum, shout against the enemies, frighten them away, and bewilder their minds!

यथा वृकादजावयो धावन्ति बहुबिभ्यतीः । एवा ॥

Atharva Veda V. 21. 5.

As goats and sheep run from the wolf, badly frightened, thus do thou, O drum, shout against the enemies, frighten them away, and bewilder their minds!

यथा श्येनात् पतत्रिणः सं विजन्ते अहर्दिवि सिंहस्य स्तनथोर्यथा । एवा ॥

Atharva Veda V. 21. 6.

As birds start in fear from the eagle, as by day and by night (they start) at the roar of the lion, thus do thou, O drum, shout against the enemies, frighten them away, and bewilder their minds!

परामित्रान् दुन्दुभिना हरिणस्याजिनेन च ।

सर्वे देवा अतित्रसन् ये संग्रामस्येशते ॥

Atharva Veda V. 21. 7.

With the drum and the skin of the antelope all the gods, that sway the battle, have scared away the enemies.

ज्याघोषा दुन्दुभयोऽभि क्रोशन्तु या दिशः ।

सेनाः पराजिता यतीरमित्राणामनीकशः ॥

Atharva Veda V. 21. 9.

The whirring of the bowstring and the drums shall shout at the directions where the conquered armies of the enemies go in successive ranks!

राजन्ये दुन्दुभावायतायामश्वस्य वाजे पुरुषस्य माया ।

इन्द्रं या देवी सुभगा जजान स न ऐतु वर्चसा सम्बिदाना ॥

Atharva Veda VI. 38 .4.

(The brilliancy) that is in the man of royal caste, in the stretched drum, in the strength of the horge, in the shout of men (shall be ours)! May the lovely goddess that bore Indra come to us, endowed with lustre!

यस्यां गायन्ति नृत्यन्ति भुम्यां मत्सा व्यैलबाः ।

युध्यन्ते यस्यामाक्रन्दो यस्यां वदति दुन्दुभिः ।

सा नो भुमिः प्र णुदतां सपत्नानसपत्नं मा पृथिवी कृणोतु ॥

Atharva Veda XII. 1.41.

The earth upon whom the noisy mortals sing and dance, upon whom they fight, upon whom resounds the roaring drum, shall drive forth our enemies, shall make us free from rivals!

क एषां दुन्दुभि हनत् ॥

Atharva Veda XX.132.9

Who among these will beat the drum.

Vanaspati

वानस्पस्यः संभृत उस्त्रियाभिर्विश्वगोत्र्यः ।

प्रत्रासममित्रेभ्यो वदाज्येनाभिघारितः ॥

Atharva Veda V. 21. 3.

Made of wood, equipped with the skin of the cow, at home with every clan, put thou with thy voice terror into the enemies, when thou hast been anointed with ghee!

Translation to all the Atharva Veda passages are from the book titled 'Hymns of the atharva-veda' ^{together} ~~together~~ with extracts from the ritual books and the commentaries. Translated by Maurice Bloomfield - Sacred books of the east, volume 42 in the year-1897.

3.5 Musical Instruments in allied Vedic literature

Dhanur Veda, which is one of the Upa-vedas, also refers to instruments. The Bṛhat Sārṅgadhāra Paddhati, a 15th Century treatise in Sanskrit mentions musical instruments to be on played upon while doing the piercing with the bow and arrow.

एवं वेधत्रयं कुर्याच्छङ्खदुन्दुभिनिः ।

ततः प्रणम्य गुरवे धनुर्बाणान्निवेदयेत् ॥

Dhanur Veda Verse 27 -1741

The three types of piercing should be done accompanied by the sound of a conch-shell and drum, and then the hero should entrust his bow and arrow to his preceptor by bowing down to him and offering his obeisance.

विप्रेभ्यो दक्षिणां दत्वा कुमारीभोजयेत्ततः ।

देव्यै पशुबलिं दत्वा हृष्टो वादित्रमङ्गलैः ॥

Dhanur Veda Verse 166 -1880

Dakṣiṇa (offerings of money) should be given to the Brāhmaṇas and the maidens should be given good feasts. Animals should be sacrificed along with the sound of auspicious instruments (like conch, gong and cymbals) and chant of music in honour of Goddess Durga (and thus the archer himself should pray for victory to the Goddess of War).

Art was referred as Śilpa in Vedic times. Making the statements that meanings of various words have changed time to time. The word 'Śilpa' is explained by Sāyana as शिल्पो बहुरूपः ।

Taitirīya Samhitā enlists the corresponding deities for various faculties of learning as below.

आग्नेयः कृष्णाग्रीवः सारस्वती मेषी बभुः सौम्यः

पौष्णः श्यामः शितिपृष्ठो बार्हस्पत्यः ।

शिल्पो वैश्वदेव ऐन्द्रोरुणो मारुतः कल्माष

ऐन्द्राग्नः सं हितोऽधोरामः सावित्रो वारुणः पत्वः ॥

Taitirīya Samhitā V – 5.22.1

For Agni the black-necked; for Sarasvati the ewe; the brown one for Soma; the dark for Pusan; the white-backed for Brhaspati; the variegated for the All-gods; the ruddy one for Indra; the speckled one for the Maruts; the mixed one for Indra and Agni; the one spotted below for Savitr; the ram for Varuna.

The Kauśikatī Brāmaṇa shows that 'Śilpa' applies to dance, vocal and instrumental music.

त्रिवृदैः शिल्पं नृत्यं गीतं वादित्रमिति ॥ Kauśikatī Brāmaṇa XXIX-5

In the Śatapata Brāmaṇa, we have the word 'Śilpa' occurring in the following lines. The mere chanting manifests itself as an art when it is chanted and sung as Sāmans, which form the basis of music.

अथ जघनेन कृष्णाजिने पश्यात् प्राङ्जान्वाक् उपविशति ।

स यत्र शुक्लानां च कृष्णां च सन्धिर्भवति ॥

तदेवमभिमृश्य जपत्यकसामयो शिल्पे स्थ इति ।

प्रतिरूपं तच्छिल्पकृतां च साम्नां च प्रतिरूपे स्थ इत्येवैतदाह ॥

Śatapata Brāmaṇa III – ii – 1, 5

According to Taitirīya and Śatapata Brāmaṇa, the lute is a symbol of distinction (श्री) and it is played upon for bringing royal power to a person.

अप वा एतस्माच्छ्री राष्ट्रं कामति योऽश्वमेधेन यजते ।

ब्राह्मणौ वीणागाथिनौ गायतः ।

श्रिया वा एतद्रूपं तद्वीणा । यद्विणा । श्रियमेवास्मिन्तद्धतः ।

यदा खलु वै पुरुषः श्रियमश्रुते । वीणास्मै वाद्यते ॥

तदाहुः । यदुभौ ब्राह्मणौ गायताम् ।

Taitirīya Brāmaṇa (iii 9.14.1)

“Surely distinction (i.e. royal power) departs from him who performs the horse sacrifice. Indeed, the lute is a form (or symbol) of distinction. Consequently it is this distinction they thus bestow upon him – the sacrificer. As a matter of fact, when a man attains to distinction, the lute is played for him”.

A similar idea is conveyed in the Śatapata Brāmaṇa and Śukla Yajur Veda.

अप वा एतस्माच्छ्री राष्ट्रं क्रामति योश्चमेधेन यजते ।
यदा वै पुरुषः श्रियं गच्छति वीणास्मै वाद्यते ॥
श्रिया वा एतद्रूपं तद्वीणा । श्रियमेवास्मिंतद्धतः ॥

Śatapata Brāmaṇa (xiii, 1.5.1)

Certainly distinction of Royal prowess, emerge from him who performs the horse sacrifice. Indeed, the lute is played for him as a symbol of honour. The lute spreads the auspiciousness all around as it is by itself a propitious instrument.

अथाह वीणागाथिनो राजानं संगायेतां यो वाऽप्यन्यो वीरतर इति ।
नियुक्तामप्येके गाथामुपोदाहरन्ति ।

Śukla Yajur Veda (I - 15, 7.8)

Consequently it is this distinction that is bestowed upon him – the sacrificer. As a matter of fact, when a man attains to distinction, the song is sung along with the lute, which is played for him.

The passages in which the lute players have been mentioned and the gāthās have been referred in various Gṛhya Sūtras.

अथाह वीणागाथिनो राजानं संगायेति । यो वाऽप्यन्यो वीरतर इति ।

Kauśitakī Gṛhya Sūtra (1.22)

गायतमिति वीणागाथिनो संशास्ति । उत्तरयोः पूर्वा साल्वानां ब्राह्मणानामितरा ।
नदीनिर्देशश्च यस्यां वसन्ति ।

Āpastamba Gṛhya Sūtra (vi-14.4.6)

अथैनौ वीणागाभि नाविति प्रतिगृह्णाति ।
अथनौ संशास्ति गायतमिति ।

Baudhyāyaṇa Gṛhya Sūtra (i.10.9)

वीणागाथिनौ संशास्ति सोमं राजानं संगायेतामिति ॥

Asvālayana Gṛhya Sūtra (i.14.6)

Essentially, all the above verses from the Gṛhya Sūtras indicate that the singers along with the lute (Vīṇāgāthins) hail the king for his valour and royal power and make him pacified and happy, who is the performer of the sacrifice.

The Gandharvas & Kinnaras are referred as Celestial musicians or Heavenly Singers (Atharva Veda XX.123.3), who have a sweet speech that can seduce women.

According to the book 'Gandharvas & Kinnaras in Indian iconography' by Rahavendra Swamiryacharya Panchamukhi, Gandharvas and Kinnaras are crafted in stone as dancing or holding a Vīṇā, in an aesthetic posture. They are always associated with Gīta and Vīṇā.

नृतं वा वैणवं काऽपि वैशाखं स्थानकं तु वा ।
गीतवीणाविधानेश्च गन्धर्वधेति कथ्यते ॥

In the above-mentioned book, the venerated drum Dundubhi is also referred as, the Devas and the Cāraṇas together please the Gods by hitting the Bhūmi-Dundhubhi as a flowery offering.

एतस्मिन्नन्तरे देवाच्चारणैस्सह सङ्गताः ।
दुन्दुभीश्चाथिनिध्नन्तः पुष्पवर्ष समन्ततः ॥

It is also understood from the same book that in Śabdakalpadruma, Gandharvas are known so, since they are those who spread the auspicious fragrance thru their music as follows.

गन्धं संपीतवाद्यदिजनितप्रमोद अर्वति प्राप्नोति इति गन्धर्वः सर्ग गायकः ।

Kinnaras are those who are human in body but with a horse-head.

स्यात् किन्नरः किंपुरुषस्तुरङ्गवदनो मयुः । (Agni Purāṇa Ch.359-19)

Agni Purāṇa also says that the kinnaras should be sculptured with Vīṇā in their hands.

वीणा हस्ताः किन्नराः स्युः । (Agni Purāṇa Ch.51-17)

Mārkaṇḍeya Purāṇa enumerates the aspects of Saptasvara along with the four padas, three layas and the classifications of instruments such as Ātodya etc.

सप्तस्वरग्रामरागः सप्तपन्नगसत्तमा
गीतकानिक सप्तैव तावतिस्वापि मूर्धनः ।
चतुर्विधं पदं त्रिप्रकारं लयत्रयं
याति त्रयं तथातोद्यं मया दत्तं चतुर्विधं ॥

(Mārkaṇḍeya Purāṇa - 23rd Canto Śloka 51 & 53)

The Saptasvaras are the basic tonic notes from which all the melodies are formulated. The combinations of these svaras in different permutations and combinations give rise to many ragas. Padas are the compositions that are built on these ragas on a specific god or goddess. The Laya is the rhythm structure has three variations such as Vilambita, Madhyama and Druta layas that are slow, medium and fast respectively and the Ātodya namely the instruments are classified as four-fold.

Regarding Musical Instruments, the Mārkaṇḍeya Purāṇa gives a detailed list of instruments as follows:

प्रगीतगन्धर्वगणाः प्रनुत्ताप्सरसां गणः ।

हारनूपुरमाधुर्यं शोभितान्युत्तमानि च ॥

(Mārkaṇḍeya Purāṇa – 10th Canto Śloka 62)

प्रावाद्यान्त ततस्तत्र वेणुवीणदि दर्दुराः

पणवापुष्कराश्चैव मृदङ्गः पटहानकः ॥

देवदुन्दुभयः शङ्खाः शतशोडश सहस्रशः ।

गायडभश्चैव गन्धर्वैर्नृत्यद्भिर्ध्राप्सरोगणः ॥

तूर्यवादित्रगोर्धैव सर्वं कोलाहविकृतम् ।

(Mārkaṇḍeya Purāṇa - 106th Canto Śloka 61,62,63a)

जगुः केचित् तथैवान्धैर् मृदङ्गपटहानकम्

यवोदयं तथैवन्यै वेणुवीणादिकं तथा ॥

(Mārkaṇḍeya Purāṇa - 128th Canto Śloka 24 & 25)

The Gandharvas propitiated the Gods, with their dances accompanied by all these Musical instruments. Instruments such as Veṇu, Viṇā, Dardura, Paṇava, Puṣkarā, Mṛdaṅga, Paṭaha, Śaṅkha, Deva Dundubhi and many other instruments are used in the musical offerings while pleasing the deities. Gandharvas sang songs along with Apsaras dancing to the music sprung from the instruments.

3.6 The Tantras:

Tantras were composed when several sectarian forms of worship came into prominence. In that, ritualistic offering, prayers, music and dance, become a feature in the daily worship of the lord.

During the worship, the deities are invoked by particular tunes dedicated to the particular Deity. Pipes and Drums are the instruments played generally. Even bells, cymbals, plate drums are also employed. Several aspects of music are preserved in these Tantras.

The Yāmalāṣṭaka tantra is an important work. It is an encyclopedia on Sanskrit works in all fields. These Tantras and Uddīśamahāmantrodaya supply a lot of information on various musical instruments.

Yāmalāṣṭaka tantra says in a nutshell the various technical aspects of music. It explains the intricacies of Viṇā, Ragas, Tālas, Drums; its nuances such as Gati, Yati, Laya, and Mārga etc. It also deals with instruments and rhythmic patterns resembling the gait of horse, deer, lion etc.

गान्धर्ववेदः षड्त्रिंशत्सहस्रग्रन्थसम्मितः ।
 यत्र सप्तस्वरोत्पतिकथनं पहिकीर्त्यते ॥
 वीणातन्त्रं कलातन्त्रं रागतन्त्रं मनुत्तमम् ।
 मिश्रतन्त्रं ताकतन्त्रं गीतिकातन्त्रमेव च ।
 लासिकोल्लासिकातन्त्रं मेतन्त्रं महत्तरम् ।
 जातिग्राहलयस्थानं मार्गाङ्गक्रिया क्रिया ।
 कालशानं वावल्लीत्रिद्यिन्नाध्याय एव च ।
 तुरङ्गगतिसारङ्गसिंहलीलाविजृम्थणम् ॥
 अङ्गहारप्रविक्षेपाध्यायस्संक्षोभणक्रियाः ।
 एवमादीनि गान्धर्ववेदे सन्ति सहस्रशः ॥

Yāmalāṣṭaka - 9th Kālatantra

Gandharva Veda or the Music as a whole was classified in different perspectives. The origin of Sapta svaras was assigned to the different cries or roars of different animals. Various Tantras such as Viṇā tantra, KālaTantra, Rāga Tantra etc were analyzed. The Gatis or the gaits were assigned from the gaits of animals like Horse, deer, swan etc.

Vīṇātantra is another work that deals with the principles of Tāla, Śruti, Laya and the lakṣaṇas of drumming.

एकोनविंश वीणाख्यतन्त्रं लक्षणप्रमाणकम् ।
 नादब्रह्मानन्दसिद्धिर्येन सिद्ध्यति वै नृणाम् ॥
 निषादादि स्वरोत्पत्तिगीतोत्पत्तेति लक्षणम् ।
 रागानां भेदकथनं रागकालानुकीर्तनम् ।
 ध्वनिप्रभेदकथनं मिश्रामिश्रावबर्हणम् ।
 तालश्रुतिलयादीनामुद्भवश्चोपवर्णनम् ॥
 चतुर्विधानां वीणानां लक्षणं तन्त्रिलक्षणम् ।
 किन्नरस्वरयन्त्रादि लक्षणं मेल लक्षणम् ॥
 षड्गीतादि प्रकथनमुत्पत्तिस्थानवर्णनम् ।
 एवमादीनि कीर्त्यन्ते यस्मिन् तन्त्रे सहस्रशः ॥

Vīṇātantra -19th tantra

The 19th Tantra namely the Vīṇātantra gives the lakṣaṇas of Music. The aim of music is to attain the bliss of Nāda. It describes the lakṣaṇas of the origins of svaras. It describes the various varieties of rāga, tāla, Śruti, laya and dhvani. The four varieties of Vīṇās (stringed) and the Mela is comprised of concepts like Śruti, Svara, Yantra are given. The production of sound and modulations are the other factors that are explained in this Tantra.

The 28th tantra Trotālatantra also states the various Tāla aspects. Trotāla tantra explains the Tālas, and its 28 varieties. The finger mode of counting the tāla, the Mārga-mode of play, Kāla-tempo, Laya-Time pause, Graha-beginning place of song, which all have sprung up from the mouth of Lord Śiva, are explained in this text.

त्रोतालनामकं तन्त्रमष्टाविंशं सलक्षकम् ।
 यस्मिन् भरतसर्वस्वं साक्षाच्छिवमुरवोअतम् ।
 लक्षणं तालथेदानामङ्गुलोन्मानलक्षणम् ।
 मार्गक्रियाङ्गजातीनां कलाग्रहलयोद्भवः ।
 वादिसप्ततालानां तद्भेदानां य लक्षणम् ।
 वैनायिकानामैशानां वाग्भवानां च लक्षणम् ।
 अन्येषां तालकोटीनां शिवागमभुवां तथा ।
 विधात्रिभिन्नलीलानां यस्मिन् तन्त्रे प्रकीर्त्यते ॥

Uddīśamahāmantrodaya is a work describing the ritualistic worship of Śiva. It refers to a number of musical instruments. According to the book 'History of Classical Sanskrit Literature' by K.Krishnamachariya (pg.842), the instruments mentioned in Uddīśamahāmantrodaya are Tālanilayam, Sallari, Paṭaha, Maddala, Bherivigha, Himila, Thuthuka, Mithakkatha, Ḍamaru, Muraja, Anguli Sphoṭa, Ālāmani, Rāvaṇahastaka, Udyanta, Ghoṣāvati and Brahmaka.

Tālavīdhāna [catalogue of Sanskrit Manuscripts in Oriental Library, Madras (I to VII) Manuscript (III-3987)] describes the different kinds and versions of instruments are based on its shape, structure and the usage.

For eg;- Tāla Nilayam is a time-keeping instrument. Sallari is a subsidiary instrument, which accompanies the main instrument such as Paṭaha or Maddala. Bheri is used for announcements, whereas Vīṇā is played to perform the main melody and used more for ritualistic purposes such as Yagas etc. Each instrument has different kinds and versions.

Mṛdaṅga lakṣaṇa, an anonymous work in Puranic style, gives legendary origin to the musical drum, muraja. There was a demon called 'Mura' who was tormenting the Gods. He was trying to become more powerful by performing sacrifices and getting boons.

पुरा मुरासुरो नाम देवानान्तको बली ।
 वृत्रासुरस्तु बलवानितावु (भायु) तबलो तथा ॥
 सत्रयागप्रवृत्ते तं गङ्गातीरे मनोहरे ।
 हिमवत्प्रान्तकान्तारे मुनिभिः कलिते पले ॥
 पुरोडाशनिमित्तेषु दैवस्साकं नियोध्यतः ।
 तत्काले तु महाविष्णुस्सर्वलोकैकरक्षकः ॥
 मुरासुरं प्रगृह्णाशु हत्वसादौ (हत्वापादौ)(तथा शिरः) ।
 चर्मणा तच्छिरस्थेन वामपार्श्वद्वयं मिथः ॥

तत्पादचर्मणा बध्य चतुर्विंशतिसङ्ख्या तत्कुक्षिस्थेन पिण्डेन ।
 मुरस्य देहं हे नन्दिन् द्विमुखे कण्ठविष्टरे ।
 मुखध्वनिर्महानासात् पृष्ठे धिमिधिमा इति ॥
 एवं कृतं मया चाद्य तकादन्तं महारवम् ।
 तन्यतां भरतोक्तेन शास्त्रमार्गेण सद्ध्वनिः ।
 महाप्रलय कालस्य ताण्डवस्य च सन्निधौ ॥
 मृदङ्गं वादयामास महानन्दी लयानुगम् ॥

The Demon by name Mura was a fearsome foe of the Devas. He tortured the ṛṣīs and munīs in their penance. All the virtuous men pleaded to Mahā Viṣṇu to shield them, who is the Protector of all the worlds. By killing Mura Lord Viṣṇu saved the earth.

Lord Viṣṇu tore the skin of Mura and made it into two pieces and made them as the two sides of a percussion instrument. Nandi used Mura's body and made them as two pieces and played a beat as dhima dhima. This produced a loud roaring sound. It resembled the Pralaya Kāla Tāṇḍava of Lord Śiva. Thus the instrument came to be known as Muraja.

3.7 Pāṇini and Musical Instruments

In Aṣṭādhyāyī, in which the author, Pāṇini shows a full acquaintance of the various branches of the musical art. Besides referring to vocalists and instrumentalists, the Aṣṭādhyāyī also mentions orchestral bands including singers to the accompaniment of Vīṇā, one of the most popular instruments an ancient Indian music.

Pāṇini seems to have been well acquainted with the various branches of the musical art. Besides referring to vocalists and Instrumentalists, the Aṣṭādhyāyī also mentions orchestral bands including signers to the accompaniment of Vīṇā, one of the most popular instruments in ancient Indian music.

In Pāṇini's days music was regarded as an art (Śilpa)

शिल्पम् Aṣṭādhyāyī (IV 4.55)

The affix 'उक्' comes in the sense of 'that is whose art', after a word denoting art, in the first case in construction. Thus मृदङ्गवादनं शिल्पमस्य मर्दङ्गिकः ॥ - a drummer - 'an expert in playing on the Mṛdaṅga'

Of the percussion and righting instruments mentioned is made of Maḍḍūka a small tabour and Jharjhara

मड्डुकझर्झरादन्यतस्याम् Aṣṭādhyāyī (IV 4.56)

मड्डुकवादनं शिल्पमस्य मड्डुकः ।

मड्डुकिकः । झर्झरः । झर्झरिकः ।

The affix 'अण्' comes optionally in the sense of 'this is whose art'.

Pāṇigha and Tālagha were the time keepers in art.

पाणिघ-तालधो-शिल्पिनि । Aṣṭādhyāyī (III.2.55)

From these sutras it is clear that Vocal music, instrumental music, playing on cymbals- all came under the common name of śilpa. Śilpa comprised nṛtya (dance), Gīta (song), Vāditra (Instrumental music), and sometimes also Nāṭya (stage-acting).

The Aṣṭādhyāyī refers to all of them, eg. Song is referred to as gīti (III.3.95), and geya (III.4.68), a songster as gathika and gayani a dancer as nartaka (III, 1.145), a vocal singer as gāthaka and gāthika (III, 1.146) as follows:

स्था -गा - पा- पचो- भावे । Aṣṭādhyāyī (III. 3. 95)

After the roots 'स्था' (to stand), 'गा' (to sing), 'पा' (to drink) and 'पच्' (to cook) – the affix 'किन्' is employed, when a word in the feminine gender, dexterity a 'mere action' is to be expressed. (गीति - a song)

भव्य-गेय प्रवचनीयोपस्थानीय जन्याप्लाव्यापात्या वा ।

Aṣṭādhyāyī (III.4. 68)

The words, ' भव्य' 'गेय', 'प्रवचनीय', 'उपस्थानीय', 'जन्य', 'आप्लाव्य' and 'आपात्य' may optionally be used to denote the agent here. गेय a singer, song or singing.

शिल्पिनी ष्वन् । (नृत्ति -खनि- रज्जिभ्य एव ।)

Aṣṭādhyāyī (III .1. 145)

The affix ष्वन् (अक) comes after a verb, when the agent so expressed denotes an artist. Dexterity in action is called 'Śilpa'. This affix should be confined to the verbs 'नृत् - खन् - रज्ज' to dance, to dig and to dye respectively.

गास्थकन्

Aṣṭādhyāyī (III. 1. 146)

The affix थकन् (थक) comes after the verb गै 'to sing' when the agent so expressed denotes an artist. गैः+थकन् = गाथकः ॥ गाथिका

Pāṇini refers to dance as nṛtya in न पादभ्याङ्चमाङ्गयसपहिमुहरचि-नृत्ति-वद-वसः। (I .3, 89) and in सोऽसिचि कृत-चृत-च्छद-तृद-नृतः । (VII, 2.57) and also refers to a player on an instrument as Parivādaka निन्द-हिंस-क्लिश-खाद-विबाश-परिक्षिप-परिशृ-परिवादि-व्याभाषा सूत्रो वुम् ।(III, 2.146).

Stage acting is mentioned as Nāṭya छन्दोगौक्थिक-याज्ञिक-बहवृचनटाञ्ज्यः। (IV.3.129) Pāṇini's reference to a treatise called the naṭasūtra पाराशर्य-शिलालिभ्यां-भिक्षुं-नट-सूत्रयोः । (III, 3.110) shows that the theoretical side of the dramatic art was also studied.

The idea of having a concert of different instrumentalists was also known to Pāṇini. The band was collectively known as tūrya, and individual members were Tūryanga द्वन्द्वश्च प्राणि-तूर्य-सेनाङ्गानाम् । (II.4.2).

For example the set of players on Mṛdaṅga and Paṇava was referred to as Mārdangika – pāṇavika. Pāṇini explains Sammada and Pramada as festivity प्रमद-संमदौ हर्षे । (III.3.68)

Amongst stringed instruments the lyre (Viṇā) is mentioned; the term upavīṇyati, "sings with the lyre" points to the popular practice at combining vocal and instrumental music.

Singing without lyre was denoted by the expression apaviṇam स्फिग-पूत-वीणाऽञ्जोऽध्व-कुक्षि-सीर-नाम च । (VI.2.187). The musical notes produced from a lyre, namely, nikuvāṇa or nikvāṇa क्वणो वीणायां च । (III.3.65).

The dārdurika seems to have been player on a drum made of an earthen jar शब्द-ददुरं करोति । (IV.4.34).

3.8 The Rāmāyaṇa

Art is referred as 'Śilpa' in Rāmāyaṇa. It included fine arts such a gīta, nr̥tta, vādyā and citrakarma. Vālmīkī refers to the three tempos and the seven tunes to be sung with proper orchestrations explained in the verse mentioned below.

पाठ्ये गेये च मेशुरम् प्रमाणैः त्रिभिर् अन्वितम् । मेशुरं
जातिभिः सप्तभिः युग्मं तेषु लय समन्वितम् ॥ बद्धं / तन्त्रा

Rāmāyaṇa (I-4-8)

To read or to sing it is melodious, adaptable to music with three scales (dṛta, madhyama, vilambita) and sevenfold tune (ṣaḍja, madhyama, gāndhara, niṣāda, ṛṣabha, dhaitava, pañcama) and orchestral to the tunes of string-instrument and rhythm included. The Rāmāyaṇa encompasses all the nine rasas.

रसैः शृङ्गार करुण हास्य रौद्र भयानकैः ।

वीरादिभिर् रसैर्बुक्तम् काव्यं एतद्गायताम् ॥
शिक्षा संस्कृतं

Rāmāyaṇa (I-4-9)

Aesthetics like romance, pathos, comic, fury, fright, valour etc., embodying the epic is sung (by Kuśa & Lava).

Kuśa and Lava are described as songsters who sing the glory of Rāma.

तौ तु गान्धर्व तत्त्वज्ञौ स्थान मूर्च्छन कोविदौ ।

भ्रातरौ स्वर संपन्नौ गन्धर्वाः इव रूपिणौ ॥

Rāmāyaṇa (I-4-10)

The two (Lava and Kuśa) seem like gandarvas, who are conversant with the art of music and proficient with the pitch and pausing their voices, and those two brothers have not only an excellent voice, but they also look like celestial singers.

The Rāmāyaṇa speaks about the specialists in Tāla- Saṅgītā who were called Tālapacaras.

आबध्यन्तां पताकश्च राजमार्गश्च सिच्यताम् ।

सर्वे च तालाप्रचरा गणिकाश्च स्वलंकृताः ॥

Rāmāyaṇa (II-3-17)

The Tālapacaras were adorning the royal path, which was shining with hoisted banners and flags.

Sage Vālmīkī mentions that the Rāmāyaṇa to be sung along with accompaniment of string instruments in consonance with rhythm.

पाद बद्धः अक्षर समः तन्त्री लय समन्वितः ।

शोकार्तस्य प्रवृत्तो मे श्लोको भवतु न अन्यथा ॥

Rāmāyaṇa (I-2-18)

This utterance of mine has emerged out of anguished annoyance, and it is well arranged with letters metrically posited, tuneful and rhythmical to be sung with string instrument, and hence, this shall be a verse, not otherwise.

In Rāmāyaṇa it is said, that a Viṇā without strings properly tuned, should not be played.

न अतन्त्री वाद्यते वीणा न अचक्रः वतते रथः ।

न आपतिः सुखम् ऐधते या स्यात् अपि शत आत्मजा ॥

रथेत्

Rāmāyaṇa (II-39-29)

Viṇā (Indian lute) does not resonate without chords. Chariot does not move without wheels. Nor can a wife bereft of her husband, even if blessed with hundred children, will not lie happily in comfort.

The verses given below refer to the various musical instruments in various chapters of the Rāmāyaṇa.

Instruments like Dundubhi, Mr̥daṅga, Vīṇā, Paṇava are mentioned in the verse below.

दुन्दुभीभिः मृदङ्गैः च वीणाभिः पणवैः तथा ।

नादिताम् भृशमत्यर्थम् पृथिव्यां तामनुत्तमाम् ॥

Rāmāyaṇa (I-5-18)

That city (Ayodhya) is sounding with the drumbeats of great drums, and with musical rhythm instruments like mridnga, cymbals, and with string instruments like Vīṇā etc., and on earth she is uniquely the best city.

The sounds of Muraja, Megha and Paṇava equated with the cloud's thunder can be cited as follows.

मुरज पणव मेघ घोषव । ददशरथ वेश्म बभूव यत्पुरा ।

विलपित परिदेवनाकुलम् । व्यसन गतं तदभूत्सुदुःखितम् ॥ २५६: खितम्

Rāmāyaṇa (II-39-41)

Daśaratha' s palace, which was earlier resounding with tomtoms, large drums and Meghas (musical instruments which sound like rumbling of clouds) was now filled with wails and cries and fallen on evil days.

Pāṇivādakah the palm players hail the kings glory.

ततस्तु स्तुवतां तेषां सूतानां पाणिवादकाः ।

अवदानान्युदाहृत्य पाणिवादा नवादयन् ॥

अपदान

Rāmāyaṇa (II-65-4)

While those bards are uttering praises, others who make a bang of claps, patted the claps, eulogizing the previous glorious acts of Daśaratha.

The sounds of the divine gongs Devadundubhi are heard all over.

ततो अभ्यवर्तन्त घना दिव्याः कुसुम वृष्टयः ।
 देव दुन्दुभि घोषः च दिक्षु सर्वासु शुश्रुवे ॥

Rāmāyaṇa (II-91-25)

Thereafter wonderful clouds let loose a rain of flowers, while the sound of divine gongs could be heard on every side.

We find a nice description of the Concert of Nature in accordance with Musical Instruments.

षट्पदतंत्री मधुराभिधानं प्लवंगमुदीरित कण्ठतालम् ।
 आविष्कृतम् मेघ मृदंग नादैः वनेषु संगीतमिव प्रवृत्तम् ॥

Rāmāyaṇa (III-28-36)

Melodious string bass of honeybees as stringed, frogs crocking as vocal rhythm, thunder of clouds as drumbeats, music has commenced in the forest as though programmed.

Wind instruments like Veṇu are referred to in the following verse.

वेणुस्वनव्यञ्जिततूर्यमिश्रः प्रत्यूषकालानिलसंप्रवृद्धः ।
 संमूर्च्छितो गह्वरगोवृषाणामन्योऽन्यामापूरयतीव शब्दः ॥

Rāmāyaṇa (IV-30-51)

While describing the spring season, the poet describes the atmosphere being filled by the pleasing sounds of cows and buffalos along with the musical instruments such as Flute etc.

Muraja: This drum is referred to in a stanza.

हसितोत्कृष्टनिनदैस्तूर्यघोषपुरः सरैः ।
 वज्राङ्कुशानिकाशैश्च वज्रजालविभूषितैः ॥

Rāmāyaṇa (V-4-5)

Being hailed by the deep sounds from Muraja etc., shining with brilliant gem-studded mansions resembling the Irāvata, the city of Lanka, shone in great brilliance.

In the following verses Hanumān sees various instruments in the palace of Rāvaṇa in Lanka.

Bheri, Mṛdaṅga and Śaṅkha are found mentioned below.

भेरीमृदङ्गाभिरूतं शङ्खघोषनिनादितम् ।
नित्यार्चितं पर्वहतं पूजितं राक्षसैः सदा ॥

Rāmāyaṇa (V-6-12)

The palace was shining with the deep sounds of Bheri, Mṛdaṅga and Śaṅkha, which was always worshipped, rejoiced by the Rākṣasās who did sacrifices during Parva-kāla.

Nūpūra, Mṛdaṅga and Karatāla are mentioned in another place.

नूपूराणां च घोषेण काञ्चीनां निनदेन च ।
मृदङ्गतलघोषैः च घोषवाद्भिर्विनादितम् ॥

Rāmāyaṇa (V-6-44)

The palace was shining with the dangling sounds of Nūpūra (anklets), Mṛdaṅga along with Karatāla. The sounds were filling the spaces of the palace.

Proficiency in dance and playing the instruments is mentioned in the verse below.

नृत्तवादित्रकुशला राक्षसेन्द्रभुजाङ्कगाः ।
वराभरणधारिण्यो निषण्णा ददृशे हरिः ॥

Rāmāyaṇa (V-10-32)

Hanumān saw the ladies, who were lying on the shoulders of Rāvaṇa, who were well versed in playing the musical instruments as well as dance.

Vīṇā is found to be mentioned here.

काचिद्वीणां परिष्वज्य प्रसुप्ता संप्रकाशते ।
महानदीप्रकीर्णव नलिनी पोतमाश्रिता ॥

Rāmāyaṇa (V-10-37)

Hanumān saw a lady sleeping, embracing a Vīṇā as if she was like a lotus stalk, which has clung to a boat, which is floating on a giant river.

In the Sundara Kāṇḍa of the Rāmāyaṇa (Chapter V- verses 38-46) we have references to various musical instruments like Maḍḍūka (मड्डुकेनासितेक्षणा), Paṭaha (पटहं चारु सर्वाङ्गी), Vipañci (विपञ्चीं परिगृह्यान्त्या), Mṛdaṅga (मृदङ्गं परिपीड्याङ्गैः), Paṇava (पणवेन सहानिन्द्या), Diṇḍima (डिण्डिमं परिगृह्यान्त्या), Āḍambara (काचिदाडम्बरं नारी) and Kalaśī (कलशीं अपविद्ध्यान्त्या). It is the scene of the bedchamber in the palace of Rāvaṇa. The ladies are presented as sleeping with musical instruments placed on their body. One was holding it like a child; the other was clasping her arms over an instrument like embracing her husband and so on.

There are a few other references that are worth noting.

Mṛdaṅga -Muraja

नृत्तेन चापराः क्लान्ताः पानविप्रहतास्तथा ।
मुरजेषु मृदङ्गेषु पीठिकासु च संस्थिताः ॥

Rāmāyaṇa (V-11-5)

Hanumān saw the ladies who were tired after dancing and rejoicing with intoxicated drinks, who were lying over Mṛdaṅga s and Murajas in the small pedestals.

Vallaki

क्लिष्टरूपामसंस्पशादि युक्तामिव वल्लकीम् ।
सीतां भर्तृवशे युक्तामयुक्तां राक्षसीवशे ॥

Rāmāyaṇa (V-17-23)

Sītā was seen by Hanumān, in Aśokavanam, looking pale because of no bathing, resembled a Vallaki Viṇā which was not played, immersed in the grief of separation and was in custody of Rākshasa ladies.

Śankha and Tūrya

मत्तमातङ्गनिःश्वासैर्व्याकुलीकृतमारुतम् ।

शङ्खघोषमहाघोषं तूर्यसम्बाधनादितम् ॥

तूर्यनिःश्वसैर्व्याकुलीकृतम् ॥

Rāmāyaṇa (VI-10-4)

The air was filled with the sighing breaths of elephants in rut, with tumultuous noise produced by the blowing of conches and made to resound by an ensemble of musical instruments.

Megha

ॐ

तमास्थाय रथश्रेष्ठो महामेघसमस्वनम् ।

प्रययौ राक्षसाङ्घ्रिं श्रेष्ठो दशग्रीवः सभां प्रति ॥

Rāmāyaṇa (VI-11-4)

Rāvaṇa the excellent among demons ascended that most beautiful chariot, with a rattling sound of the drum (Megha) resembling the rumbling of a large cloud and then proceeded towards the assembly-hall.

Thousands of Musical Instruments (Tūrya) are played, when Rāvaṇa enters, his court.

ततस्तूर्यसहस्राणां संजज्ञे निःस्वनो महान् ।

तुमुलः शङ्खशब्दश्च सभां गच्छति रावणे ॥

Rāmāyaṇa (VI-11-9)

As Rāvaṇa was proceeding to the assembly-hall, loud blare of thousands of trumpets along with tumultuous noise of conches were produced.

Bheri- Mrdaṅga

ततः शुश्रुवुराकुष्टं लङ्कायां काननौकसः ।
भेरीमृदङ्गसंघुष्टं तुमुलं रोमहर्षणम् ॥

Rāmāyaṇa (VI-24-3)

The sounds of Bheri and Mrdaṅga resounded in the quarters of Lanka that horripulated the hair of the folk.

Plectrum used for Vīṇā

न जानाति पुरा वीर्यं मम युद्धे स राघवः ।
मम चापमयीं वीणां शरकोणैः प्रवादिताम् ॥

Rāmāyaṇa (VI-24-43)

Rāvaṇa threatens and speaks high of his valour that Rāma doesn't know his strength that he once devastated the world by playing his mighty blow as a stringed Vīṇā, with the help of Plectrum in the form of arrows.

That the drums were used as a means conveying a message is confirmed by a reference.

शीघ्रं भेरी निनादेन स्फुट कोण आहतेन मे ।
समानयध्वं सैन्यान्नी वक्तव्यं च न कारणम् ॥

Rāmāyaṇa (VI-32-43)

By a sound of a drum beaten audibly with a drumstick, immediately summon all my forces. Do not tell them the reason for which I am calling.

Musical instruments and the sound produced by them serve as similes in many places as in.

तथा राक्षसबलं घोरं भीमविक्रमपौरुषं ।
ददृशे ज्वलितप्रासं किङ्किनिशतनादितं ॥

Rāmāyaṇa (VI-62-41)

The terrifying vigour and mammoth personalities of the raksasās, were seen to be blazing with effulgence like the tinkling of hundreds of kinkini bells.

Drums as war instruments are seen in many places.

ततो भेरीः समाजघ्नुमृदङ्गाश्चाप्यनादयन् ।
दुध्मुः शङ्खान् संप्रहृष्टाः श्वेलन्त्यपि यथापुरम् ॥

Rāmāyaṇa (VI-50-62)

At that time of war, drums were beaten, Mṛdaṅgas were played, Conches were blown. The Vanaras rejoiced in extreme happiness.

Even the scene in the war field is described beautifully as Yuddha Gāndharvam – Martial Music.

धनुर्ज्यातन्निमधुरं हिक्कातालसमन्वितम् ।
मन्दस्तनितसंगीतं युद्धगान्धर्वमाबभौ ॥

Rāmāyaṇa (VI-52-25)

The Martial music has the string of the bow as the stringed instrument, hiccups as the rhythmic beats; melancholic lamentations as the raga.

ततो दुन्दुभिनिर्घोषः पर्जन्यनिनदोपमः ।
वादित्राणां च निनदः पूर्यन्निव सागरम् ॥

Rāmāyaṇa (VI-57-29)

When the commander started out, the war drums, which sounded like the thunder of the cloud along with instruments and Conches, which agitated even the ocean, were heard.

Devadundubhi

अथान्तरिक्षे व्यनदत्सौम्यस्त्रिदशदुन्दुभिः ।

दिव्यगन्धवहस्तत्र मारुतः सुसुखो ववौ ॥

Rāmāyaṇa (VI-111-27)

When Rāvaṇa was killed, auspicious sounds from the Devadundubhi drums was resounded. Also, there was pleasant fragrance in the wind that was blowing gently.

The same instrument sounds signified happiness and joy on auspicious occasions.

Śaṅkha and Dundubhi

अश्वानां खुरशब्देन रथनेमिस्वनेन च ।

शङ्खदुन्दुभिनादेन संचचालेव मेदिनी ॥

Rāmāyaṇa (VI-130-17)

When all wives of King Daśaratha, reached Nandigrāmam, the Earth was, as if shaking by the noise created by the horses and elephants, the wheels of the chariots and the sounds from the drums and Conches.

Śaṅkha and Bheri

शङ्खभेरी निनादैश्च ब्रन्दिभिश्चाभिवन्दितः ।

आर्यपादौ गृहीत्वा तु शिरसा धर्मकोविदः ॥

Rāmāyaṇa (VI-130-18)

Bharata, who was holding the paduka of Shri Rāma, by his head, was prostrated by people and cheered by the sounds of Śaṅkha and Bheri.

Vīṇā, Veṇu, Mr̥daṅga

तूर्यसङ्घातनिर्घोषैः काञ्चीनूपुरनिस्वनैः ।

मधुरैर्गीतशब्दैश्च प्रतिबुध्यस्व राघव ॥

Rāmāyaṇa (VI-131-10)

Rāma being hailed before coronation – Oh! Raghava, let you may awake daily, hearing the auspicious sounds of Vīṇā, Veṇu, Mr̥daṅga accompanying the singing along with the dangling of the anklets and bangles.

Śaṅkha, Bheri and Dundubhi

शङ्खभेरी प्रणादैश्च दुन्दुभीनां च निस्वनैः ।

प्रययौ पुरुषव्याघ्रस्तां पुरीं हर्म्यमालिनीम् ॥

हर्म्य

Rāmāyaṇa (VI-131-33)

While Rāma's journey to Ayodhya, Rāma, the tiger among men, set forth to the city full of beautiful palaces, being hailed by the sounds of Śaṅkha, Bheri and Dundubhi.

Tūrya, Tāla and Svastika

स पुरोगामिभिस्तूर्यस्तालस्वस्तिकप्रणीभिः ।

प्रव्याहरद्भिर्मुदितैः मङ्गलानि ययौ वृतः ॥

Rāmāyaṇa (VI-131-37)

Rāma was preceded by the Tūrya vādyas along with Tāla and Svastika and was hailed by people who were singing in his praise.

3.9 The Mahābhārata

The epic bears testimony to the long living tradition of Music and Musical Instruments. The use of Musical Instruments in festivals and other social occasions as mentioned in the epic, brings out the importance given to music in human life. The Musical Instruments such as Śankha is replicated as being an integral element such as in the beginning of the war or to announce victory. Many drums are also referred in the episodes of battle.

Śankha and Dundubhi were sounded when the Pāṇḍavas entered Hastināpura.

पुष्पवृष्टिं शुभा गन्धाः शङ्खदुन्दुभिनिस्वनाः ।

आसन् परवेशे पार्थानां तथाद्भुतनैवाभक्त ॥

(Book I - Chapter 1- Verse 77)

When the Kauravas saw them introduced as the sons of Pāṇḍu, the distinguished class of citizens shouted exceedingly for joy. There were showers of sweet-scented flowers, and the sound of shells and kettledrums. Such were the wonders that happened on the arrival of the young princes. The joyful noise of all the citizens, in expression of their satisfaction on the occasion, was so great that it reached the very heavens in magnifying plaudits.

There is an interesting verse about Kṛṣṇa's conch Pāñcajanya.

चन्द्र वृद्धिक्षयवशाशादुवृत्तोर्मि तुरगासयं ।

पाञ्चजन्यस्य जननं रत्नाकरं अनुत्तमम् ॥

(Book 1 – Chapter 19 - Verse10)

Full of swelling billows caused by the waxing and waning of the moon the parent of Vasudeva's great conch called Pāñcajanya, the great mine of gems, its waters were formerly disturbed in consequence of the agitation caused within them by the Lord Govinda.

During Svayamvaras, actors, bards and dancers gave a number of performances entertaining princes gathered for the event.

नटा वैतालिकाश्चैव नर्तकाः सूतमागधाः ।

नियुथकाश्च थेशोभ्यः समेष्यति महाव्रताः ॥

(Book 1 – Chapter 175 – Verse 16)

And taking all they will give away and witnessing the Svayamvara, and enjoying the festivities, we shall go where so ever we like. And there will also come unto that Svayamvara, from various countries, actors, and bards singing the glory of kings, and dancers, and reciters of Purāṇas, and heralds, and powerful athletes.

तूर्यौधशतसंकीर्णः पराध्योगुरु धूपितः ।

चन्दनोकसिक्तश्च माल्यदामैश्च च शोभित ॥

(Book 1 - Chapter 176 - Verse 18)

All those mansions adorned with wreaths and garlands of flowers and rendered fragrant with excellent aloes, were all white and spotless, like unto the necks of swans. And the fragrance therefrom could be perceived from the distance. The musical instruments were sounded. The Pāṇḍavas, too, entering that amphitheatre, sat with the Brāhmaṇās and beheld the unequalled affluence of the king of the Pāṇchālas, looking gay at the performances.

महास्वनैर्दुन्दुभिनाभितैश्च च बभुव तत सकुम्त्रमान्तरिक्षम् ।

विमानसम्बाधन अभूत समन्तातः सवेषु वीण पणवानुनादन् ॥

(Book I - Chapter 178 - Verse 14)

The resounding with the kettle-drum and the deep hum of infinite voices, and echoing with the softer music of the flute, the Vīṇā, and the tabor, the cars of the celestials could scarcely find a passage through the firmament.

अन्येषु शिल्पेषु च यान्य अपि ^{स्यः}स्रयुः सर्वाणि कल्पान्य अखिलेन तत्र ।

क्रीडा निमित्तानि च यानि तानि सर्वाणि तत्रोपजहार राजा ॥

क्रीडा

(Book I - Chapter 186- Verse 6)

King Drupada, in order to ascertain the order to which those heroes belonged, kept ready a large collection of articles as required by the ordinance for the wedding. And he kept ready fruits, sanctified garlands, and coats of mail, and shields, and carpets, and kine, and seeds, and various other articles and implements of agriculture. And the king also collected, O monarch, every article appertaining to other arts, and various implements and apparatus of every kind of sport. (Here the word 'Silpa' is referred as various artifacts).

The cities were always filled with sounds of drums and trumpets.

सोष्ट्रिका भरतश्रेष्ठ सभेरी पणवानका ।

स्मित तृणकुशा राजन सशतधीक लाङ्गुला ॥

(Book 3 - Chapter 16 - Verses 7)

And that encounter commenced with a thick shower of weapons from all sides. And, O bull of the Bharata race, the city at that time was well-fortified on all sides, filled with sounds of trumpets, tabors, and drums, lances and forks, and Sataghnis, and plough-shares, rockets, balls of stone and battle-axes and other weapons and shield embossed with iron, and hurling balls and bullets and hot liquids!

During the life of incognito, Arjuna got a job in the Virāṭa court on account of his skills in music and dance.

गायामि नृत्याम्याथ वादयामि भद्रोऽस्मि ।

नृत्ते कुशलोऽस्मि गीते तव उत्तरायाः परिदत्स्व मां स्वयं ॥

भवामि देव्या नरदेव नर्तकः ।

स शिक्षयामास च गीतवादितां ॥

(Book 4 - Chapter 10 - Verses 8 & 12)

Arjuna said, 'I sing, dance, and play on instruments. I am proficient in dance and skilled in song. O lord of men, assign me unto (the princess) Uttara. I shall be dancing-master to the royal maiden. As to how I have come by this form, what will it avail thee to hear the account which will only augment my pain? Know me, O king of men, to be Vrihannala, a son or daughter without father or mother' and taught the lessons by singing along with the musical instruments.

There is an interesting comparison between the bow and the Vīṇā.

पाशोपधानां जयातन्त्रीं चापदण्डां महस्वनां ।

शरवर्णां धनुर्वीणां शत्रुमध्दे परवादय ॥

(Book 4 - Chapter 33 -Verse 16)

Do thou like a leader of elephants rushing at a herd, pierce the ranks of the foe with straight arrows of golden wings, discharged from thy bow. Thy bow is even like a Vīṇā. Its two ends represent the ivory pillows; its string, the main chord; its staff, the finger-board; and the arrows shot from it musical notes. Do thou strike in the midst of the foe that Vīṇā of musical sound.

Tūrya, Bheri and other instruments were used as war instruments as is evident from the Mahābhārata reference.

ततश्चूर्त्यानादैश्च भेरीणां च महास्वनैः ।

तावकानां अनेकानि पेरषाम् चापि निर्ययुः ॥

(Book 7 - Chapter 1 - Verses 19)

Then those tigers among men contrived for Bhīṣma of immeasurable prowess a bed with a pillow made of straight shafts. And having made arrangements for Bhīṣma's protection, they addressed one another (in pleasant converse). Then by the blare of trumpets and the beat of drums, the divisions of thy army as also those of the foe, marched out.

Bheri, Mrdaṅga and Musical instruments

ततो व्यूहेष्वानीकेषु समुत्कृष्टेषु मारिष ।

ताड्यमानासु भेरीषु मृदङ्गेषु नदत्सु च ॥

अनीकानां च संह्रादे वादित्राणां च निस्वने ।

परध्मापितेषु शङ्खेषु संनादे लोमहर्षणे ॥

(Book 7 - Chapter 64 - Verses 1 & 2)

Sanjaya said, 'After the divisions of the Kuru army had been (thus) arrayed, and a loud uproar, O sire, had arisen; after Bheris and Mrdaṅgas began to be beaten and played upon, after the din of the warriors and the noise of musical instruments had become audible; after conch began to be blown, and an awful roar had arisen, making the hair stand on end.

Śankha, Bheri, Mrdaṅga and Anaka

ततः शङ्खाश्च च भेर्यश्च मृदङ्गाश्च चानकैः सह ।

पुनः एवाभ्यहन्यन्त तव सैन्यप्रहर्षणाः ॥

नाना वादित्रसंहारैः कष्वेडितास्फोटिताकुलैः ।

सिंहनादैः स वादित्रैः समाहूतैर्महारदैः ॥

(Book 7 -Chapter 64 - Verses 26 & 27)

Then conchs and horns and cymbals and Anakas were once more blown and beat for cheering thy warriors. And that noise mingled with the noise of diverse (other) musical instruments, with the shouts of warriors and the slaps of their armpits.

Śankha and Dundubhi

गर्जितोत्कृष्टं संन्र्थाः शङ्खदुन्दुभिनिस्वनाः ।

उपारमन महाराज वयाजहार न कश्चन ॥

(Book 7 -Chapter 73 -Verse 21)

The roars and shouts and other cries of the soldiers, the blare of conchs and the beat of drums ceased, O king, for none uttered any sound

Śankha, Dundubhi and other instruments

ततः सर्वेषु सैन्येषु वादित्राणि परहृष्टवत ।

परावाद्यन् समतिक्रान्ते तव पुत्रे धनंजयम् ॥

सिंहनाद रवाश्वासञ्ज्शङ्खदुन्दुभिभिश्चिताः ।

दृष्ट्वा दुर्योधनं तत्र कृष्णयोः परमुखे सादितम् ॥

(Book 7 - Chapter 76 -Verses 39 & 40)

When thy son thus outran Dhananjaya, diverse musical instruments were joyfully blown and beat among all thy troops. And leonine roars were uttered mingled with the blare of conchs, beholding Duryodhana staying in the face of the two Kṛṣṇas. They also, O king, resembling blazing fires, that stood as the protectors of Jayadratha, were filled with joy upon beholding thy son in battle. Seeing Duryodhana transgress them with his followers, Kṛṣṇa, O monarch, said unto Arjuna these words suited to the occasion.

Pāñcajanya, Bheri, Jharjhara, Anaka and Mṛdaṅga

तदैव पाञ्चजन्योऽपि वासुदेव समीरितः ।

सर्वशब्दानतिक्रम्य पूरयामास रोदसि ॥

प्रवादितासु भेरीषु झञ्झरेष्वानकेषु च ।

मृदङ्गेषु च राजेन्द्र वादयमानेष्वनेकशः ॥

(Book 7 - Chapter 79 - Verses 13 &15)

And so Panchajanya also blown by Vasudeva, surpassing all sounds, filled the sky and the earth. And while that awful and fierce noise continued, a noise that inspired the timid with fear and the brave with cheers, and while drums and Jharjharas, and cymbals and Mṛdaṅgas, O great king, were beat by thousands, great car-warriors invited to the Kuru side and solicitous of Dhananjaya's welfare, those great bowmen, filled with rage.

सा सेना नैऋती भीमा सघण्टोच्छ्रितकेतना स भेरी शङ्खमुरजा ।

सायुधा सपताकिनी शारङ्गी द्वयोरिवाभाति ज्यतिभिरे उपशोभिता ॥

दि

ततो देव निकायास्ते भुतसेना गणास्तदा ।

वादयमासुराव्यग्रा भेरीशङ्खश्च पुष्कलान् ॥

पटहान् झर्झरांश्चैव कृकचान् गोविषाणिकान् ।

आडम्बरान् गोमुखांश्च डिन्डिमांश्च महास्वनाम् ॥

(Book 9 -Chapter 45 -Verses 49, 50 & 51)

The terrible host of celestials, furnished with standards adorned with bells, and equipped with drums and conchs and cymbals, and armed with weapons, and decked with many banners, looked beautiful like the autumnal firmament bespangled with planets and stars.

Then that vast assemblage of celestials and diverse kinds of creatures began cheerfully to beat their drums and blow their conchs numbering thousands. And they also played on their paṭahas and jharjharas and kṛkacas and cow-horns and Āḍambaras and gomukhas and ḍiṇḍimās of loud sound.

Musical Instruments were sounded for expression of joy during wars.

ततो वादित्रघोषेण सह पुम्सां महास्वनैः ।

परादुरासीत कृते द्रोणे हर्षः सेनापत्तौ तथा ॥

(Book 7 – Chapter 5 - Verse 38)

After Drona's installation in the command, the joy of the army expressed itself by the sound of drums and the loud blare of conchs.

Musical Instruments were sounded to express joy and happiness. If they were silent, people understood that some mishap had happened.

नाद्य नन्दन्ति तूर्याणि मङ्गल्यानि जनार्धन मिश्रा दुन्दुभिनिर्घोषः ।

शङ्खाया चाडम्बरैः सह वीणा वा नाद्य वाद्यन्ते शम्या तालस्वनैः सह ॥

मङ्गल्यानि च गीतानि म गायन्ति पठन्ति च ।

स्तुतियुक्तानि रम्याणि ममानीकेषु बन्दिनः ॥

(Book 7 - Chapter 50 -Verses 11 & 12)

Then those two heroes (viz., Kṛṣṇa and Arjuna), having adored the Twilight, mounted on their car and proceeded, talking of the day's battle so destructive of heroes. Then that slayer of hostile heroes, viz., Vibhatsu, beholding the camp joyless and melancholy and everything to be in confusion, addressed Kṛṣṇa with an agonised heart, and said, 'O Janardana, no auspicious trumpet blows today, its blasts mingled with the beat of drums and the loud blare of conchs. The sweet Vīṇā also is nowhere played upon in accompaniment with slapping of palms. Auspicious and delightful songs fraught with praise are nowhere recited or sung by our bards amongst the troops. The warriors also, all recede hanging down their heads.

Arjuna laments by saying that his son possessed a beautiful voice resmbing the sound of Vīṇā.

तन्त्री स्वनसुखं रम्यं पुंस्कोकिल समध्वनिम् ।

अश्रृण्वतः स्वनं तस्य का शक्तिर्हृदयस्य मे ॥

(Book 7 -Chapter 50 - Verse 34)

Arjuna laments on the death of his son. "Melodious as the voice of the male Kokila, delightful, and sweet as the warbling of the Vīṇā, without listening to his voice, what peace can my heart have?"

3.10 Kāvya references

Great Poets like Kālidāsa, Bhāravi, Māgha and Kumāradāsa express their musical acumen in many places, in their immortal works.

3.10.1 Kālidāsa

Kālidāsa, being a master poet, reveals his knowledge of music and Musical instruments at several places in his works.

In line with Śṛṅgāra rasa, the predominant sentiment of major kāvyas, the musical instruments were associated with pleasure, fun and enjoyment. The gentle sounding of drums was an agreeable element during amorous sports.

According to **Raghuvamśa**, Instruments are considered auspicious. They are played during events like the Coronation of the prince, marriages, pūjās and any other such events.

The entire nature is a music hall as for as Kālidāsa is concerned. Music from nature is more enchanting for the poet than man-made music. Nature performing the act of blowing a flute producing pleasing sounds is described here.

स कीचकैर्मारूतपूर्णरन्ध्रैः कूजद्धिरापादितवंशकृत्यम् ।

शुश्राव कुञ्जेषु यशः स्वमुच्यैरुद्गीयमानं वनदेवताभिः ।।

Raghuvamśa II-12

King Dilipa heard his own fame sung aloud in the bowers of Sylvan deities, where the bamboos, Sounding as their holes were filled with wind, served the purpose of pipes.

सुखश्रवा मङ्गलतूर्यनिस्वनाः प्रमोदनृत्यैः सह वारयोषिताम् ।
न केवलं सद्मनि मागधीपतेः पथि व्यजृम्भन्त दिवौकसामपि ॥

Raghuvamśa III-19

The sounds of auspicious musical instruments, pleasing to the ear, with the delightful dance of courtesans were heard not only in the king's palace but also in the heavens of Gods.

पुरोपकण्ठोपवनाश्रयाणां कलापिनामुद्धतनृत्यहेतौ ।
प्रध्मातशङ्खे परितो दिगन्तांस्तूर्यस्वने मूर्च्छति मङ्गलार्थे ॥

Raghuvamśa VI-9

The auspicious musical instruments were sounded to hail the victory. The blare of conches floated all round to the ends of the quarters, so that the peacocks in the groves on the boundaries of the city started dancing wildly.

Another gift of nature that is capable of producing the sound of drums is the ocean. King Aja who was awakened by the sound of waves that rendered the regular drums superfluous.

यमात्मनः सद्मनि संनिकृष्टो मन्द्रध्वनित्याजितयामतूर्यः ।
प्रासादवातायनदृश्यवीचिः प्रबोधयत्यर्णव एव सुप्तम् ॥

Raghuvamśa VI-56

The waves of ocean follow a set pattern and in this they resemble the playing of drums in a rhythmic fashion, as we see in the Śloka.

"The ocean, which is close (to the palace), so that its waves are visible from the palace-casements, and which by its deep roar renders the time-drum superfluous, wakes him sleeping in his palace".

शङ्खस्वनाभिज्ञतया निवृतास्तं सन्नशत्रुं ददशुः स्वयोधाः ।

निमीलितानामिव पङ्कजानां मध्ये स्फुरन्तं प्रतिशशाङ्कम् ॥

Raghuvamśa VII-64

The warriors of King Aja, recognized the sound of his conch, and turned back to saw him. Here the poet describes Aja as the reflection of the moon in a pond; and the sleeping enemies as closed lotuses surrounding Aja. The sound of the conch-shell is referred here. The conch is beautifully compared to the image of the Moon.

We have a lovely description filled with metaphors here.

भ्रमरैः कुसुमानुसारिभिः परिकीर्णा परिवादिनी मुनेः ।

दहशे पवनावलेपजं सृजती बाष्पमिवाञ्जनाविलम् ॥

Raghuvamśa VIII-35

As the black bees that clustered around the Sage Nārada's lute, followed the flowers, it (flute) appeared to shed tears, dark with collyrium, that were caused by the violence of the breeze.

The sea can also act as a war drum proclaiming the triumph of the Kind Daśaratha, as we see;

अवनिमेकरथेन वरूथिना जितवतः किल तस्य धनुर्भृतः ।

विजयदुन्दुभितां ययुरर्णवा घनरवा नरवाहनसंपदः ॥

Raghuvamśa IX-11

"As armed with his bow, he, who was rich as Kubera, subdued the earth, by means of his one car that had side guards the loud-roaring seas became the drums that proclaimed his triumph".

Kālidāsa very aesthetically describes the Musical Dance of Nature in another verse.

श्रुतिसुखभ्रमरस्वनगीतयः कुसुमकोमलदन्तरुचो बभुः ।

उपवनान्तलताः पवनाहतैः किसलयैः सलयैरिव पाणिभिः ॥

Raghuvamśa IX-35

The creepers on the garden-skirts, that sang with the pleasant hum of bees, while their flowers shown like the tender gleam of teeth, seemed to beat (the dance's) time with wind-waved buds for hands.

The sounding of drums was considered to be an auspicious event. At the birth of a child, the drums were sounded, especially so in the case of royal household.

पुत्रजन्मप्रवेश्यानां तूर्याणां तस्य पुत्रिणः ।

आरम्भं प्रयमं चक्रुर्देवदुन्दुभयो दिवि ॥

Raghuvamśa X-76

"The celestial drums in heaven precluded the musical instruments that were to be sounded at the birth of sons to him who was now a father".

Drums were sounded continuously at the hermitage of Sage Satakarna.

तस्यायमन्तः हितसौधभाजः प्रसक्तसंगीत मृदङ्गधोषः ।

नियद्गतः पुष्पकचन्द्रशालाः क्षणं प्रतिश्रुन्मुखराः करोति ॥

Raghuvamśa XIII-40

"This continuous sound of the music-drums of this (sage) who dwells, in the mansion that is closely-hid (under water) now rising into the sky makes for a moment the upper chambers of the Puspaka car resound with its echoes".

Gandharvas are known for their musical skills. The poet with a sense of humour says that the kings of that region were only fit to be holding lutes but not swords and other arms.

भरतस्तत्र गन्धर्वान्युधि निर्जित्य केवलम् ।
आतोद्यं ग्राहयामास समत्याजयदायुधम् ।

Raghuvamśa XV-88

Bharata, having conquered the Gandharvas, on battle made them simply grasp their lute and forego their arms.

Sportive women played rhythms on the cisterns during water sports.

आस्फालितं यत्प्रमदाकराग्रैर्मृदङ्ग धीरध्वनिमन्वगच्छत् ।
वन्यैरिदानीं महिषैस्तदम्भः शृङ्गाहतं क्रोशति दीर्घिकाणाम् ॥

Raghuvamśa XVI-13

The waters in swimming pools, which ^{imitated} ~~initated~~ the solemn music of drums, that which was beaten by the Singer of damsels (at the time of water sports) are now crying, being beaten by the horns of wild bisons. The Bisons were taking bath in the waters with their bulk bodies making the waters agitate and quiver. The context here is the damaged status of Ayodhya city, explained by the Nagara- devata to Kucha, son of Rāma.

Music is one factor that softens the minds. Bereft of music the whole atmosphere is dry and dull. This is highlighted in the following verse.

वृक्षेशया यष्टिनिवासभङ्गान्मृदङ्गशब्दापगमादलास्याः ।
प्राप्ता दवोल्काहतशेषबर्हाः कीडामयूरा वनबर्हिणत्वम् ॥

Raghuvamśa XVI-14

The sporting peacocks, living on the trees because of the breach of their perching rods, and bereft of their dance in consequence of the absence of the music of drums, are reduced to the wild peacocks, as they had only the remnants of their plumage as flaming meteors ruined it.

Drums were beaten during the marches of kings.

स धातुभेदारुणयाननेमिः प्रभुः प्रयाणध्वनिमिश्रतूर्यः ।
व्यलङ्घ्यद्विन्ध्यमुपायनानि पश्यन्पुलिन्दैरुपपादितानि ॥

Raghuvamśa XVI-32

That lord, the felines of the wheels of whose chariot were rods with metallic dye and the trumpet sound of whose army was mingled with the cries of hissing and neighing of the marches, went along, looking at the mountain Vindhya and looking at the presents offered by Pulindas.

Vindhya

As in the epics, we see in the kāvyas also, musical instruments being played to announce happy occasions.

तस्याः स्पृष्टे मनुजपतिना साहचर्याय हस्ते
माङ्गल्योर्णावलयिनिपुरः पावकस्योच्छिखस्य ।
दिव्यस्तूर्यध्वनिरुदयरद्वयशुवानो दिगन्तानां
गन्धोदग्रं तदनु ववृषुः पुष्पमाश्चर्यमेधाः ॥

Raghuvamśa XVI-87

When the king held her hand, which was tied with a holy woolen amulet, as companion for life, in the presence of the flaming fire, there was heard the music of heavenly instruments, which had pervaded the quarters, and thereafter wonderful clouds sent down a shower of wildly fragrant flowers.

नदद्भिः स्निग्धगम्भीरं तूर्यैराहतपुष्करैः ।
अन्वमीयत कल्याणं तस्याविच्छिन्नसंतति ॥

Raghuvamśa XVII-11

The sounding musical instruments announced happiness in an unbroken continuity of line with respect to him with their mouths blown making a deep and agreeable sound.

कामिनीसहचरस्य कामिनस्तस्य वेश्मसु मृदङ्गनादिषु ।
ऋद्धिमन्तमधिकर्द्धिरुत्तरः पूर्वमुत्सवमपोहदुत्सवः ॥

Raghuvamśa XIX-5

In the palace resounding with the beating of the drum, belonging to that amorous king (Agnivarna) who was keeping the company of vivacious women, each succeeding festivity was more magnificent than the previous one, which was sufficiently grand.

स स्वयं प्रहतपुष्करः कृती लोलमाल्यवलयो हरन्मनः ।
नर्तकीरभिनयातिलङ्घिनीः पार्श्ववर्तिषु गुरुष्वलज्जयत् ॥

Raghuvamśa XIX-14

He, the happy one, with a chaplet of flowers, dangling from his neck, and himself, striking the top of the drum, put to shame the dancing girls as they erred in gesticulating, in the presence of dancing masters who were sitting by their side, while he, himself, charmed their minds.

Kumārasambhava enumerates various musical instruments. The poet aptly compares various aspects of nature and expressions with respect to musical instruments. The beating of drums marks all festivities, as Kālidāsa says in Kumārasambhava.

शिखरासक्तमेघानां व्यज्यन्ते यत्र वेश्मनाम् ।
अनुगर्जितसंदिग्धाः करणैर्मुर्जस्वनाः ॥

Kumārasambhava VI-40

"The city of Osadhiprastha, where the festivity was suggested by time-beats the sounds of drums, confounded with the roar of clouds, clinging to the house-tops".

Joyful life can be inferred in the following verse where music was a part of daily routine (even at the time of taking bath).

विन्यस्तवैदूर्यशिलातलेऽस्मिन्ना बद्धमुक्ताफलभक्तिचित्रे ।
आवर्जिताष्टापदकुम्भतोयैः सतूर्यमेनां स्नपयांबभूवुः ॥

Kumārasambhava VII-10

Women bathed with water poured from golden jars, on an eyerald slab in that house where the walls were decorated with pictures drawn by the proper arrangement of pearls and to the accompaniment of music.

Vīṇā or the Lute is an essential instrument often referred.

विश्वावसुप्राग्रहरैः प्रवीणैः संगीयमानत्रिपुरावदानः ।
अध्वानमध्वान्तविकारलड्घ्यस्ततार ताराधिपखण्डधारी ॥

Kumārasambhava VII-48

Then the moon-crested god, whose marvellous deeds were sung by divine cherishers to the accompaniment of the lute, wish Visvavasu at their lead, traversed the divine path, uncorrupted by temptation.

Cows and bulls were adorned with Bells.

खे खेलगामी तमुवाह वाह सशब्दचामीकरकिङ्किणीकः ।
तटाभिघातादिव लग्नपङ्के धुन्वन् मुहुः प्रोतघने विषाणे ॥

Kumārasambhava VII-49

His mount, jogging along playfully, with small golden bells tinkling, shaking his horns to which bits of clouds had cling, as if they were mud, striking to them as when it was buffing against the banks-carried him.

It was a custom to awaken kings and dignitaries by sounding musical instruments.

स व्यबुध्यत बुधस्तवोचितः शातकुम्भकमलाकरैः समम् ।
मूर्च्छनापरिगृहीतकैशिकैः किंनरैरुषसि गीतमङ्गलः ॥

Kumārasambhava VIII-85

In the morning, Śiva was awakened along with the bed of golden lotus flowers, by auspicious hymns befitting wise people, sung by the Kinnaras, who were thrumming on their Vīṇā instrument with musical notes in the ascending and descending order.

दिक्षु प्रसर्पस्तदधीश्वराणामथापराणामिव मध्यलोके ।
महोत्सवं शेषितुमाहतोऽन्यैर्दध्वान धीरः पटहः पटीयान् ॥

Kumārasambhava XI-33

"Solemn and deep sounded the drums, as they were beaten by the servants of the gods, guardian of the quarters, and it rolled through the quarters to announce to the earth, the great festival".

महोत्सवे तत्र समागतानां गन्धर्वविद्याघरसुन्दरीणाम् ।
संभावितानां गिरिराजपुत्र्या गृहेऽभवन्मङ्गलगीतकानि ॥

Kumārasambhava XI-34

At that festival organised at the palace, Gandharva and Vidyādhara ladies assembled, which did Pārvati honour, and they sang auspicious songs.

Kālidāsa refers to three types of drums, namely the Aṅkyā, Āliṅgyā and Ūrdhvaka.

ध्वनत्सु तूर्येषु सुमन्द्रमङ्कयालिङ्गयोर्ध्वकेष्वप्सरसो रसेन ।
सुसंधिबन्धं ननृतुः सुवृत्तगीतानुगं भावरसानुविद्धम् ॥

Kumārasambhava XI-36

As the musical instruments Aṅkyā, Āliṅgyā, and Ūrdhvaka sounded, the Apsaras danced according to the lilt at well-measured songs, will relish, to the accompaniment of songs, Dripping with emotions and sentiments in musical words combined well.

The abodes of Gods were filled with the sounds of musical instruments.

गम्भीरशङ्खध्वनिमिश्रमुच्चैर्गृहोद्भवा दुन्दुभयः प्रणेदुः ।
दिवौकसां व्योम्नि विमानसंज्ञा विमुच्य पुष्पप्रचयान्प्रसमुः ॥

Kumārasambhava XI-38

The musical drums (at Śiva's palace) sounded softly, blended with the deep blare of the conches, and groups of arrival cars of gods in heaven scattered showers of flowers and speed away.

उद्दण्डहेमध्वजदण्डसंकुलाश्चद्विचित्रातपवारणोज्ज्वलाः ।
चलद्भनस्यन्दनधोषभीषणाः करीन्द्रघण्टारवचण्डचीत्कृताः ॥
स्फुरद्विचित्रायुधकान्तिमण्डलैरुद्द्योतिताशावलायाम्बरान्तरः ।
दिवौकसां सोऽनुवहन्महाचमूः पिनाकपणेस्तनयस्ततो ययौ ॥

Kumārasambhava (XIV-14) (XIV-15)

Then the son of the Piṅāka-wielder, leading the godly hosts, full of golden flags with tall staves, bright with umbrellas, shining and of a variety of colours frightening with the loud sound at chariots, as of the rumble of maintains, and full of the tinkling at bells of great elephants, and of their fearsome trumpeting, filling the spaces of the sky, between the circles of quarters, by the circle of the slashing light of the different weapons, was followed by them.

The drums played during auspicious occasion of the birth of Kumara sounded like war drums for demons and sent fears into their hearts.

सुरारिलक्ष्मीपरिकम्पहेतवो दिक्चक्रवालप्रतिनादमेदुराः ।
न भोन्तकुक्षिभरयो घनाः स्वनां निहन्यमानैः पटहैर्वितेनिरे ॥

Kumārasambhava XIV-17

"The drums, when beaten, produced a sound that filled the hollows of the sky augmented by the reverberations in the circle of quarters, that made the glory of the demons quake through fright".

The thunderous beats of the drums are compared to lightening causing fear and fright in the minds of the demons.

प्रमथ्यमानाम्बुधिगर्जितर्जनैः सुरारिनारीगणगर्भपातनैः ।
नभश्चामूधूलिकुलैरिवाकुलं रसास गाढं पटहप्रतिस्वनैः ॥

Kumārasambhava XIV-18

"By the echoes at the loud sound of the drums, that brought about miscarriages of the wives of the demons, surpassing the rumble of the ocean as it was being churned, the sky was filled with clouds of dust, and seemed to wail loudly".

महाचमूस्यन्दनचण्डचीत्कृतैर्विलोलघण्टेभपतेश्च बृंहितैः ।
सुरेन्द्रशैलेन्द्रमहागुहाशयाः सिंहा महत्स्वप्नसुखं न तत्यजुः ॥

Kumārasambhava XIV-26

"The lions in the caves of Mount Meru gave up their dreams of enjoying sound sleep, being disturbed by the loud sound of the rumblings at the chariots in the great army, and the trumpeting of the elephants which had bells dangling from their bodies".

In this context, the poet refers to the three types of instruments such as percussion, wind and cymbals, the thunder acted as a drum, the elephant's cry as a trumpet (wind instrument) and the dangling bells as cymbal accompaniment.

गम्भीर भेरीध्वनितैर्भयंकरैर्महागुहान्तप्रतिनादमेदुरैः ।

महारथानां गुरुनेमिनि स्वनैरनाकुलैस्तै मृगराजताजनि ॥

Kumārasambhava XIV-27

The lions were rightly lords at beasts, since they were unperturbed by the deep reverberations, augmented inside the deep caverns, of the profound rumblings of the drums, and by the sound of the wheels of the great chariots. There were also occasions when the sounds of drums were eclipsed by some other sound.

In the fourteenth canto, the poet refers to many war instruments.

महागजानां गुरुबृंहितैस्ततैः सुहेषितैर्घोरतरैश्च वाजिनाम् ।

घनै रथानां गुरुचण्डचीत्कृतैस्तिरोहितोऽभूत्पटहस्य निःस्वनः ॥

Kumārasambhava XIV-33

The sound of the drums was muffled by the trumpeting at great elephants, and by the very loud neighing of the horses, and by the loud rumbling noise of the chariots.

दिगन्तदन्त्यावलिदानहारिभिर्विमानरन्ध्रप्रतिनादमेदुरैः ।

अनेकवाद्यध्नतैरनारतैर्जगर्ज गाढं गुरुभिर्नभस्तलम् ॥

Kumārasambhava XIV-39

By the uninterrupted sounds of musical instruments, that dried up the ichors of many an elephant in the numerous directions, and augmented by echoes in the hollows of the aerial cars.

महागजानां गुरुभिस्तु गर्जितैर्विलोलघण्टारणितै रणोल्बणैः ।
वीरप्रणादैः प्रमदप्रमेदुरैर्वाचालतामादधिरेतरां दिशः ॥

Kumārasambhava XIV-42

The quarters were extremely garrulous by the loud trumpeting of the great elephants and by the jangling of the dangling bells, and by the loud war cries of the warriors, full of joy and delight.

On how the musical instruments can stir the emotions of animals, the poet says,

घण्टारवै रौद्रतरैर्निरन्तरं विसृत्वैर्गर्जरवैः सुभैरवैः ।
मत्तद्विपानां प्रथयांबभूविरे न वाहिनीनां पटहस्य निःस्वनाः ॥

Kumārasambhava XIV-47

By the constant dreadful clangor of bells, and by spreading and very frightful trumpeting of the wild elephants, the sound of the drums in the army wars drowned.

There were direct conflicts between the clouds and the drums, according to the poet.

आक्रान्तपूर्वा रभसेन सैनिकैर्दिग्ङ्गना व्योम रजोभिदूषिता ।
भेरीरवणां प्रतिशब्दितैर्घनैर्जगर्ज गाढं घनमत्सरादिव ॥

Kumārasambhava XIV-49

The sky sounded deeply and the ladies of the quarters were forcibly molested by the soldiers; and by the echoes of the sounding drum, it sounded deeply as though deep envy.

The sounds of military drums were so powerful that they could disturb the nature violently.

महीभृतां कन्दरदारणोल्बणैस्तद्राहिनीनां पटहस्वनैर्धनैः ।

उद्वेलिताश्चक्षुभिरे महार्णवा नभःस्त्रवन्ती सहसाऽभ्यवर्धत ॥

Kumārasambhava XV-11

By the deep sound of army-drums, that were loud enough to split the caves of mountains, smother into floods, the great oceans were agitated at the river of the sky was in high flood.

Even the battlefield can appear like a dancing hall by the effective depiction of the poet, when the horror turns into humour.

रणाङ्गणे शोणितपङ्कपिच्छिले कथं कथंचिन्ननृपुर्धृतायुधाः ।

नदत्सु तूर्येषु परेतयोषितां गणेषु गायत्सु कबन्धराजयः ॥

Kumārasambhava XVI-50

Lives of headless trunks, wielding weapons in their hands, danced somehow on the battlefield, which was clot with blood-wetted mud, while musical instruments were sounding and a multitude of the wives of ghosts, were singing.

In the entire **Meghadūtam**, Kālidāsa has employed various similes to describe the roarings and thunders of the cloud.

The cloud messenger is advised to beat the drum during evening worship at the Mahākāla temple in Ujjain.

The cloud can also act as a perfect percussionist for the dance of the peacock in the presence of Śiva. The Yakṣa asks the cloud to wait in the shrine of the Supreme, until Sun is no longer visible. He directs the cloud to beat the drum (thunder) at the evening worship of the Sceptered Lord.

He feels that by such service to the Lord, his wish will achieve a full and noble fruition.

अप्यन्यस्मिञ्जलधर महाकालमासाद्य काले
 स्थातव्यं ते नयनविषयं यावदत्येति भानुः ।
 कुर्वन् स्रध्याबलिपटहतां शूलिनः श्लाघनीया
 मामन्द्राणां फलमविकलं लप्स्यसे गर्जितानाम् ॥

(Pūrva Meghadūta 38)

"They have already started music! for this sound of the drum, dear to the peacocks and answered by them with up stretched neck as they suspect it to be the rumble of the clouds, deeply resonating and set to the middle note, delights the mind".

In the following verse, the cloud is described as a teacher in the art of drumming teaching the divine peacock. Here we can find that the tāla or the beat is described as essential to Nṛtta (dance).

ज्योतिर्लेखावलय गलितं यस्य बर्ह भवानी
 पुत्रप्रेम्णा कुवलयदलप्रापि कर्णे करोति ।
 धौतापाङ्गं हरशशिरुचा पावकेस्तं मयूरं
 पश्चादद्रिग्रहणगुरुभि गर्जितैर्नर्तयेथाः ॥

(Pūrva Meghadūta 48).

"Lord Skanda's peacock mounts a feather carrying circles of radiance; his mother Bhavānī, affectionately puts it upon her ear in place of a lotus leaf. The Moon or Hara's crest lights the peacock's eye-edges. Let your thunder reverberate around the caverns, teaching it a devotional dance like a percussionist".

As air fills the bamboo blasts, sweet notes emanate and they inspire the Kinnara ladies to sing the victory of Lord Śiva over Tripura. The thunders accompany them as Nature's percussionist.

शब्दायन्ते मधुरमनिलैः कीचकाः पूर्यमाणाः
 संसक्ताभि स्त्रिपुरविजयो गीयते किन्नरीभिः ।
 निर्हादस्ते मुरज इव चेत्कन्दरेषु ध्वनिः स्यात्
 संङ्गीतार्थो ननु पशुपते स्तत्र भावी समग्रः ॥

(Pūrva Meghadūta 60)

“There the reeds pipe sweet tunes as they fill with wind. Kinnara wives hail with passion the victory over Tripura. Your thunder will ring round the valleys like a resounding drum. Thus, indeed the preparation for Śiva's music may get ready”.

Music and cheerful activities go hand in hand. Wherever there is enjoyment, there is Music. Music increases passion and kindles the feelings. Flowers, fragrance, sweets and wine (associated with pleasure and delight) are associated with Music and musical instruments.

In the following verse we find that the cloud acts as a drum through its thunder again at the mansions of the city of Alaka where Yakṣas keep singing merrily in the company of wine and women.

विद्युत्वन्तं ललितवनिताः सेन्द्रचापं सचित्राः
 संगीताय प्रहतमुरजाः स्निग्धगम्भीरधोषम् ।
 अन्तस्तोयं मणिमयभुव स्तुङ्गमभ्रलिहाग्राः
 प्रासादस्त्वां तुलयितुमलं यत्र तैस्तैर्विशेषैः ॥
 यस्यां यक्षाः स्तिमणिमान्येत्य हर्म्यस्थलानि
 ज्योतिश्छायाकुसुमरचितान्युत्तमस्त्रीसहायाः ।
 आसेवन्ते मधुरतिफलं कल्पवृक्षप्रसूतं
 त्वद्रम्भीरध्वनिषु शनकैः पुष्करष्वाहतेषु ॥

(Uttara Meghadūta 1 & 5)

“On the crystal - paned terraces, reflecting the stars and amply studded with flowers the Yakṣās climb, accompanied by the fairest women. There the drums beat softly, resembling your voice. They quench a champagne called Ratiphala, which flows from the wish yielding tree”.

Catchy tunes and drum beats influence people to dance. Kālidāsa goes one step further and says that even the peacocks dance to the tunes and beats of favourite ladies.

तन्मध्ये च स्फटिकफलका कांचनी वासयष्टि
 मूले बद्धा मणिभि र्नतिप्रौढवंशप्रकाशैः ।
 तालैः शिञ्जवलयसुभगैर्नतितः कान्तया ते
 यामध्यास्ते दिवसविगमे नीलकण्ठः सुहृद्वः ॥

(Uttara Meghadūta 18)

“In between the trees, there is an emerald platform, which has the sheer of young bamboos. On it stand a perch of purest gold and a seat of crystal. There at eventide, my beloved makes your friend, the peacock, dance by clapping her hands, with their bracelets tinkling, when the bird comes to rest upon the perch.”

The Technical aspect of Music namely Mūrccana is referred to another stanza.

उत्सङ्गे वा मलिनवसने सौम्य निक्षिप्य वीणां
 मद्गोत्राङ्क विरचितपदं गेयमुद्रातुकामा ।
 तन्त्रीरार्द्रा नयनसलिलैः सादयित्वा कथंचिद
 भूयोभूय स्वयमपि कृतां मूर्च्छनां विस्मरन्ती ॥

(Uttara Meghadūta 25)

O friend, or she may sit, draped dirtily, with the Vīṇā in her lap, and wishing to sing a song in which my name is composed. Somehow she keeps wiping her tear fallen on it, forgetting her own words repeatedly.

In **R̥tu Samhāram** of Kālidāsa, we find a reference that if a Vīṇā is perfectly tuned it will enhance the passion in one's heart.

सुवासितं हर्म्यतलं मनोहरं प्रियामुखोच्छ्वासविकम्पितं मधु ।

सुतन्त्रिगीतं मदनस्य दीपनं शुचौ निशीथेऽनुभवन्ति कामिनः ॥ (R̥tu I.3)

At nights, in summer, the lovers enjoy the beautiful and well-scented terrace of the palace, wine stirred by the breath and lips of the loved one and well-tuned Vīṇā, which inflames passion in the heart.

Music itself stirs up the emotions of the heart. For example, the raga Mohanam creates a joyous feeling, while Śubha Pantuvarālī evokes pathos. Instruments, by their very nature, can evoke the bhāvas. Kālidāsa gives an example of how Vīṇā stimulates the passions of the heart. Generally music is played in palaces to awaken the kings from slumber. Here is an instance where the God of love is given such a treatment.

सचन्दनाम्बुव्यजनोद्भवानिलैः सहारयष्टिस्ननमण्डलार्पणैः ।

सवल्लकीकाकलिगीतनिःस्वनैः प्रबोध्यते सुप्त इवाद्य मन्मथः ॥ (R̥tu I.8)

The quiescent love is awakened from slumber by winds waffed from fans wet with water mixed with sandal paste; by the placing of round breasts graced by strings of necklaces and by soft sounds of music played on Vīṇā.

In another Śloka, the poet describes the rainy season, not forgetting to mention the thunders that act as the drums.

ससीकराम्भोधरमत्तकुञ्जरस्तडित्पताकोऽशनिशब्दमर्दलः ।

समागतो राजवदुद्धतद्युतिर्घनागमः कामिजनप्रियः प्रिये ॥ (R̥tu II.1)

Now enters the rainy season with royal pomp, wherein the clouds with watery spray resemble the ruddy elephants, the slashes of lightening as flags, the row of thunder as the beat of drums. Lovers court the season, my darling.

बलाहकाश्चाशनिशब्दमर्दलाः सुरेन्द्रचापं दधतस्तडिद्गणम् ।

सुतीक्ष्णधारापतनोग्रसायकास्तुदन्ति चेतः प्रसभं प्रवासिनाम् ॥ (Rtu II.4)

The clap of thunder sounds like the drum of war, while the divine bow is stringed with lightening and the sharp showers are their piercing arrows, thus the clouds intensely aggrieve the traveller's heart.

In **Śākuntalam**, Vidhūśaka is seen addressing the King seated on a seat. He infers that Hamśapadika is practising singing.

भोवयस्य! संगीसशालान्तरेऽवधानं देहि ।

कलविशुद्धाया गीतेः स्वरसंयोगः श्रूयते । Śākuntalam (V Act)

O Friend, turn your attention towards the Music Hall; one hears harmonious notes blended in a sweet and clear song.

The verse implies that music halls in kings' palaces were designed to have excellent acoustics.

In **Vikramorvaśīyam**, Kālidāsa describes the Vidhūśaka asking Nipuṇika about the Music hall.

निपुणिके, संगीतव्यापारमुज्झित्वा क्व प्रस्थितासि?

(Vikramorvaśīyam. II Act)

Oh! Nipuṇika! Where are you going, leaving your practice of music? Here we may infer the importance of Sādhakam or regular practice of Saṅgītā for artistes.

Similarly we can note that in **Mālavikāgnimitra**, the Sutradhara announces and indicates the beginning of the musical concert. He can be compared to the compere person who normally introduces the artistes in concerts these days.

तदारभ्यतां संगीतकम्

(Mālavikāgnimitra. Act I)

There, let the music be begun.

Mālavikāgnimitra describes that the Sounds of different instruments were denoting various emotions in appropriate situations. The sound of Mr̥daṅga is the signal for the beginning of Nāṭya Competition between the student of Gaṇadāsa and Haradatta in Mālavikāgnimitra. अथवा मृदङ्गशब्द एव न उत्थापयिष्यति.

Here, Mr̥daṅga is used as an alarm for the commencement. Even today we find in dance recitals that Mr̥daṅga is played first to indicate the beginning of the item.

The concept of music hall that was used for regular practice of dance can be seen in the sentence below.

एष नाट्याचार्य आर्यगणदासः सङ्गीतशालातो निष्क्रामति

(Mālavikāgnimitra. Act I)

The revealed dance teacher, the noble Gaṇadāsa is coming out from the musical hall.

In another instance, the Parivrājika is seen poetically commenting on the music already started as if it is making the peacocks wonder with their neck looking up since the drumbeat was similar to the roaring of the cloud. The Sound of Puṣkarā is compared to the rumblings of the cloud.

हन्त प्रवृत्तं सङ्गीतकम् । तथाहि एषा

जीमूस्तनितविशङ्किभिमयूरैरुद्गीवैरनुरसितस्य पुष्करस्य ।

निर्हादिन्युपहितमध्यमस्वरोत्था मायूरी मदयति मार्जना मनांसि ।।

(Mālavikāgnimitra. I.21)

They have already started music! For thus sound of the Drum, dear to the peacocks and answered by them with outstretched neck as they suspect it to be the rumble of clouds, deeply resonating and set to the middle note, delights the mind. We also find the technical reference of pasting the mud on the Mr̥daṅga called Mārjana.

The Sounds of Instruments tend to increase or ^{heighten} heighten the feelings of persons. It brings out the emotional outbursts and makes us feel reacted to the sounds. Sound of the Drum, Muraja is the omen that signals the fulfillment of desires of King Agnimitra.

धैर्यावलम्बिनमपि त्वरयति मां मुरजवाद्यरावोऽयम् ।

अवतरतः सिद्धिपथं शब्दः स्वमनोरथस्येव ॥ (Mālavikāgnimitra. I.22)

The sound of the drum makes me impatient in spite of my efforts to keep calm, as though it is the voice of my own desire, which is treading down the path of fulfillment.

Following are examples of a technical aspect being referred in. The time measure or Kālapramāṇa and the proportion of the composition are referred below.

देव शमिष्ठयाः कृतिर्लयमध्या चतुष्पदा ।

(Mālavikāgnimitra. Act II)

Ganadāsa, is requesting the Majesty, to listen to the composition of Śarmiṣṭha consisting of four parts and set in Madhya laya – medium time measure. O King, there is Śarmiṣṭha composition of four parts, and sung in medium time measure (मध्यमकालप्रमाण).

The aesthetic appeal of a complete dance embodied with expression and perfect laya, blended with emotive splendour is very nicely described below.

अङ्गैरन्तर्निहितवचनैः सूचितः सम्यगर्थः
पादन्यासो लयमनुगतस्तन्मयत्वं रसेषु ।
शाखायोनिर्मृदुरभिनयस्तद्विकल्पानानुवृत्तौ
भावोभावं नुदति विषयाद्रागबन्धः स एव ॥

(Mālavikāgnimitra Act II. 8)

Parivrājikā (The Ancress): - The meaning was well-suggested by her limbs that were eloquently expressive; the movement of feet was in perfect time; she was perfectly absorbed in the various sentiments; the acting was delicate of which the instrument of expression was the branch like hand; and while in the successive exhibition of its various shades one fleeting emotion seemed to drive away another from the field, yet the main sentiment (of love) remained same throughout.

3.10.2 Kiratārjunīya of Bhāravi

In his immortal work, Bhāravi refers to many percussion instruments at a number of places. Tūrya dhvani or the combination of sounds from many instruments is referred in the following verse.

आकीर्णा मुखनलिनैविलासिनीनामुद्धतस्फुटविशदातपत्रफेना ।
सा तूर्यध्वनितगभीरमापतन्ती भूभर्तुः शिरसि नभोनदीव रेजे ॥

Kiratārjunīya VII 18

The army of celestial damsels, with their lotus like faces and with white umbrella held up by them, appeared, while descending on the top of Indra keel, the drums making a sound, like the heavenly Mandākinī descending from the heaven.

Bhāravi excels in enlisting the musical instruments with respect to the sentiments attached. The drum, Dundhubhi is referred in the following verse.

अर्जुनगुरभ दिव्यं दुब्दुभिध्वानमाशाः सुरकसुमनिपातैर्व्योम्नि लक्ष्मीर्वितेने ।
प्रियमिव कथयिष्यन्नालिङ्ग स्फुरन्तीं भुवमनिभृतवेलावीचिबाहुः पयोधिः ॥

Kiratārjunīya III-60

When Arjuna set out, all the quarters echoed the sounds of Kettle-drums, beaten by the celestial, the sky brightened at the flowers showered by them, and the ocean as if eager to communicate the welcome views, embraced the earth, vibrating with the arms in the form of tremendous waves, against the shores.

Music is spoken of as a thing, which makes the creatures forget even their hunger.

कृतावधानं जितबर्हिणध्वनौ सुरक्तगोपीजनगीतनिः स्वने ।
इदं जिघत्सामपहाय भूयसीं न सस्यमभ्येति मृगीकदम्बकम् ॥

Kiratārjunīya IV-33

The deer, absorbed in listening to the songs at cowerdness at melodious voice that excel the notes at peacocks (in sweetness), neglecting its intense hunger, does not approach grass.

Musical Instruments are always considered Maṅgala or auspicious.

उदितोपलस्त्रलनसंवलितः स्पृष्टहंससारसविरावयुजः ।
मुदमस्य माङ्गलिकतूर्यकृतां ध्वनयः प्रतेनुरनुवप्रमपाम् ॥

Kiratārjunīya VI-4

The sounds of water along the banks mixed with the distinct cries at swans and cranes, gave Arjuna that delightful, which he would have, received how auspicious musical instruments.

The Mrdaᅅga Nāda or the soothing sound from the drum is extolled as beautiful.

श्रीमद्भिः सरथगजैः सुराङ्गनानां गुप्तानामथ सचिवैस्त्रिलोकभर्तुः ।
संमूर्च्छन्नलघुविमानरन्ध्रभिन्नः प्रस्थानं समभिदधे मृदङ्गनादः ॥

Kiratārjunīya VII-1

The sound of drums, entering through apertures of great palaces, and hence pervading all places become more intense proclaimed, the departure of celestial damsels under the protection of the friends of Indra (i.e. Gandharvas), who had been supplied with chariots, horses and looked beautiful.

We also have a reference to water sports and rhythms. The dance of the damsels taking bath is compared with the sound of the Mrdaᅅga.

हृदाम्भसि व्यस्तवधूकराहते रवं मृदङ्गध्वनिधीरमुज्झति ।
महःतनैस्तालसमं समाददे मनोरमं नृत्यमिव प्रवेपितम् ॥

Kiratārjunīya VIII-43

When the water of the lake, beaten alternately the hands of the damsels produced a sound deep like that of a tabour, their breasts incessantly moved as if it was a charming dance in harmony with musical time.

Vallaki and Mrdaᅅga are referred below as being performed together creating a heartfelt effect.

सपदि हरिसखैर्वधूनिदेशाद्धनितमनोरमवल्लकीमृदङ्गैः ।
युगपद्दृगणस्य सनिधानं नियति वने च यथायथं वितेने ॥

Kiratārjunīya X-18

All at once, the Gandharvas who began to play upon lutes and beat drums at the instance of damsels, spread simultaneously both in the sky and in the forest the six different seasons in regular order.

परभृतयुवतिः स्वनं वितेने नवनवयोजित कण्ठरागरम्यम् ॥

Kiratārjunīya X-22

The female cuckoo, uttered the notes, which were attractive by vivid diverse melodies.

श्रुतिसुखमुपवीणितं सहायैरावरललाच्छन हरिणश्च कालाः।

Kiratārjunīya X-38

Gandharvas singing in accompaniment to the lute, agreeable to the ears only enhanced the passion of damsels.

रथाङ्गसंक्रीडितमश्वहेषा बृहन्ति मत्तद्विपबृंहितानि ।

संघर्षयोगादिव मूर्च्छितानि हादं निगृह्णन्ति न दुन्दुभीनाम् ॥

Kiratārjunīya XVI-8

In the battlefield, as if to compete the sounds at the battle-drums and trumpets, the horses and the elephants, raised their neighings and trumpeting, producing a loud noise.

सिषिचुरवनिमम्बुवाहाः शनैः सुरकुसुममियाय चित्रं दिवः ।

विमलरुचि भृशं नभो दुन्दुभेर्ध्वनिरखिलमनाहतस्यानशे ॥

Kiratārjunīya XVIII-17

The rumble at clouds, as it were foretelling the good message to the world brought out flower's in the from of sprinkled drops of water, from the heaven sounded like the sound of Dundhbhi, even when not played actually.

3.10.3 Musical instruments according to Māgha

Māgha vividly describes the various technical aspects of Music. He uses the metaphoric usage of musical principles to substantiate his poetic descriptions.

Basically, Amaram explains four types of instruments as follows:-

ततं वीणादिकं वाद्यमानद्धं मुरजादिकम् ।
वंशादिकं तु सुषिरं कांस्यतालादिकं घनम् ॥

Amaram (I – 6 - 5)

Viṇā etc are the Tata (stringed) instruments, Muraja etc are the Avanaddha (percussion) instruments, Flute etc are Susira (wind) instruments and Cymbals etc are Ghana (gongs) instruments. Māgha also similarly refer four-fold classification of musical instruments.

- | | | |
|----|--------|------------------|
| 1. | ततः | Stringed |
| 2. | आनद्धः | Percussion |
| 3. | सुषिर | Wind instruments |
| 4. | घन | Cymbals |

Māgha refers to several kinds of drums.

आनद्धः - Percussion

आडम्बरः - A drum of one such variety that is played during wars.

तपनीयनिकर्षराजिगौरस्पुरदुत्ताल तडिच्छटाट्टहासम् ।

अनुबद्धसमुद्धसमुद्धताम्बुवाहध्वनि ताडम्बरमम्बरं बभूव ॥

(Śiśupālavadhā. XX, 68)

The sky seemed to glitter with group of golden rays with yellow and radiant lightning, which was dazzling with the thunderous sound resembling the Āḍambara.

काहला - A large drum used for military purposes

तूर्यारवैराहितोत्तालतालैर्गान्यन्तीभिः काहलं काहलाभिः ।

नृत्ते चक्षुः शून्यहस्तप्रयोगं काये कूजन् कम्बुरुच्चैर्जहास ॥

(Śiśupālavadha.XVIII, 54)

The deep beats of the Kāhala drum (appeared like the often-played beat from Mṛdaṅga and other type of drums), which was played along with other musical instruments, ridiculed the sound of the conch. The poet compares it with the person who mocks at a blind man dancing with hand gesticulations.

डिण्डिमः - A small Drum, beaten at the beginning at a battle.

घण्टानादाः - किङ्किणीस्वनाः - gingling of bells.

डिण्डिमानां - टक्कानां निःस्वनाः - sound of a drum called Ḍakkā.

घण्टानादा निस्वनो डिण्डिमानां ग्रैवेयाणामारवो बृंहितानि ।

आमेतीव प्रत्यवोचन् गजानामुत्साहार्थं वाचामाधोरणस्य ॥

(Śiśupālavadha.XVIII, 10)

It was observed that the elephants were rejoicing at the gingling of bells tied on the either side and in the neck as well as sound from the Ḍiṇḍima drum.

दर्दुरः -A small drum with cylindrical frame

उद्यत्कृशानुशानुशकलेषु खुराभिधाताद्भूमिसमायतशिलाफलकाचितेषु ।

पर्यन्तवर्त्मसु विचक्रमिरे महाश्वाः शैलस्य दर्दुरपुटानिव वादयन्तः ॥

(Śiśupālavadha.V, 9)

The horses, which were running very fast with their firm steps on the earth, were as if, making sounds resembling the Dardura drum echoing from the mountains.

पटहः - A Kettle drum or a war drum sounded at the time of journeys or in warfare.

यियासतस्तस्य महीध्रन्घ्र भिदा पटीयान् पटहप्रणादः ।

जलान्त राणीव महार्णववौघः शब्दान्तराण्यन्तरयाञ्चकार ॥

(Śiśupālavadha.III, 24)

As Nārada was about to start, the loud sound of the drums, powerful enough to split open the cavities of the mountains, drowned all other sounds, just as the role of the great ocean which swallows up all other waters.

भेरी-दंढुभी - War-drums that are indispensable during battles and Māgha does not fail to mention them in the verses below.

भेरीभिराकृष्टमहागुहामुखो ध्वजांशुकैस्तर्जितकन्दलीवनः ।

उत्तुङ्गमातङ्गजितालधूपलो बलैः स पश्चात् क्रियते स्म भूधरः ॥

(Śiśupālavadha.XII, 27)

The strong army, which came from the forts with the flags, along with the tall elephant force that created a din on the earth that was heard loud and clear, echoing from the cavities of the mountain like the deep sounds of the Bheri drum.

भरसप्रवृत्तकुरुवचक्रदुन्दुभिध्वनिभिर्जनस्य बधिरीकृतश्रुतेः ।

समवादि वक्तृभिरभीष्टसङ्गं था प्रकृतार्थशेषमथ हस्तसंज्ञया ॥

(Śiśupālavadha. XIII, 3)

The Kaurava army exhibited their happiness on the arrival of Lord Kṛṣṇa by beating the Dundubhi drum, deafening the atmosphere, which made the people to converse through gesticulation.

पणवः - A kind of drum, which is to be beaten with hands on the surface at the time of some auspicious occasions. (उपरिपाणिवृत्तायः)

द्रुतमध्वानन्नपरि पाणिवृत्तयः पणवा इवाश्चरणाक्षता भुवः ।

ननृतुश्च वारिधरधीरधीरवारणध्वनि हृष्टकूजितकलाः कलापिनः ॥

(Śiśupālavadha.XIII, 5)

The sounds made on the top of the earth by the shoes of the horse were similar to the sound of instruments that are supposed to be played by the hands. The trumpeting of the elephant is like the roar of the cloud. The sweet voiced peacock that started dancing with joy hearing these sounds.

मण्डूकः or (मड्डूक) - A small drum

नाभीहृदैः परिगृहीतरयाणि निम्नैः स्त्रीणां बृहज्जघनसेतुनिवारितानि ।

जग्नुर्जलानि जलमड्डुकवाद्यवल्गु वल्गाद्धनस्तनतटस्खलितानि मन्दम् ॥

(Śiśupālavadha V-29)

When the ladies went to take bath, the fast flowing waters were slowed down, when it went inside the deep pool like navels and also being obstructed by the broad back which were like two big flowers. They splashed water on their breasts, which sounded like a Maṇḍūka.

मर्दलः - A kind of drum

जलदपङ्क्तिरनर्तयदुन्मदं कलकिलापि कलापिकदम्बकम् ।

कृतसमार्जनमर्दलमण्डलध्वनिजया निजया स्वनसम्पदा ॥

(Śiśupālavadha VI-31)

The Peacocks intoxicated by the sounds of the well-tuned, mud-smearred drum (Mardala), started dancing with sweet cries, thinking that to be the thundering of the rain bringing cloud. The sound of the drum won over the cloud's thunder.

मृदङ्गः - A Drum

रतिरभसविलासाभ्यासतान्तं न यावन्नयनयुगममीलत्तावदेवाहतोऽसौ ।

रजनविरतिशंसी कामिनीनां भविष्यद्विरहविहितनिद्राभङ्गमुच्चैर्मृदङ्गः ॥

(Śiśupālavadha XI-2)

The lovers spent the whole night, keeping awake and whispering amongst themselves and they were informed about the dawn by the sound of the Mṛdaṅga, which alarmed them with grief.

In घन (i.e. cymbals), we find bells of various forms.

किङ्किणी - A bell generally tied to a girdle.

अतिशयपरिणाहवान् वितेने बहुतरमेर्पितरत्नकिङ्किणीकः ।

अलघुनि जघनस्थलेऽपरस्या ध्वनिमधिकं कलमेखलाकलापः ॥

(Śiśupālavadha VII-5)

The lady who had a broad waist was decked with girdle fully studded with gems and tied with bells and she was making tinkling sounds when she walked in a relaxed manner.

किङ्किणिका - A small bell tied around the horse's neck.

अश्रावि भूमिपतिभिः क्षणवीतनिद्रै रश्रन् नूपुरो हरितकं मुदमादधानः ।

ग्रीवाग्रलोलकलकिङ्किणिकानिनाद मिश्रं दघद दशनचुर्चुरशब्दमश्रः ॥

(Śiśupālavadha V-58)

The Kings who woke up just then, saw the horses, eating green grasses, with their necks being tied with the dangling bells, making the sound, mixed with the 'bhur bhur' sounds of the teeth of the horses, chewing the grass.

घण्टा - A large bell tied around the neck at elephants.

उदयति विततोर्ध्वरश्मिरज्जावहिमरुचौ हिमधाम्नि याति चारतम् ।

वहति गिरिरयं विलम्बिघण्टाद्वयपरिवारित वारणेन्द्रलीलाम् ॥

(Śiśupālavadha IV-20)

With the Sun, with his string like rays, spread upwards raising (on one side), and the moon setting (on the other), this mountain resembles (displace the beauty of) a stately elephant begirt by a pair of bells hanging (on either side of his body).

Māgha also refers to Mārjana, which is an operation intended to make the drum produce pleasing sound. A special kind of powder is mixed with water, made into a paste and is applied on the face of a drum so that the surface is softened.

मार्जनं नाम मर्दलानां ध्वननार्थं भस्ममृदिताभ्यः पुष्करलेपनम् ।

(Mallinatha on Śiśupālavadha VI, 31)

Māgha describes the various technical aspects of Music. He uses the figurative usage of musical principles to substantiate even the events like War.

पुरः प्रयुक्तैर्युद्धं तच्चलितैलब्धशुद्धिभिः ।

आलापैरिव गान्धर्वमदीप्यत पदातिभिः ॥

(Śiśupālavadha XIX-47)

Before the battle, the army was well arranged with the forces (soldiers, elephant, horse etc) accordingly with grace like a musical concert with proper alignment of śruti, svara, laya and pada.

Māgha calls God, as गानकोविदु , one who is an expert in singing.

श्रौतमार्गसुखगानकोविदब्रह्मषट्चरणगर्भमुज्ज्वलम् ।

श्रीमुखेन्दुसविधेडिप शोभते यस्य नाभिसरसीरोरुहम् ॥

(Śiśupālavadha XIV-69)

The Vedic chants (Brahman) of the expert singers were in tune with a humming bee. Brahma seated on the lotus that sprang from the naval of Lord Kṛṣṇa illumined by the moon like face of Goddess Lakṣmī.

Māgha refers the following types of musicians.

(i) रक्तवैणिकः- A musician who has a very sweet voice and who can also play upon a lute.

आशु लङ्घितवतीष्टकराग्रे नीविमर्धमुकुलीकृतदृष्टया ।

रक्तवैणिकहताधरतन्त्रीमण्डलकणितचारु चुकूजे ॥

(Śiśupālavadha X-64)

The strings sounded very melodious on the ears when the expert musician sang with a crystal clear voice, with half closed eyes, playing upon a lute, as if touching the beloved.

(ii) गायकः A Musician or A Singer

गतमनुगतवीणैरेकतां वेणुनौदः कलामविकलतालं गायकैर्बोधहेतोः ।

असकृदनवगीतं गीतमाकर्णयन्तः सुखमुकुलितनेत्रा यान्ति निद्रां नरैन्द्राः ॥

(Śiśupālavadha XI-10)

The singer who sang along with the suitably blended lute and flute to awaken the king was so melodious that it made him go back to sleep by closing his eyes with happiness.

In the above verse, तालः the timing, which has an important place in Music, is referred as कलमविकलतालं. Amaram describes this view about three types of Laya and Tāla as:-

लयः त्रिविधः द्रुतमध्यविलम्बितभेदेन ।

तालः कालक्रियामानं लयः साम्यम् ॥

Amaram (I – 6 –9)

Laya is three-fold namely druta, madhya and vilambita and Kālakriyā, the equal time interval, that is, Laya, ascertains Tāla.

(iii) वैतालिकः A Bard whose duty was to recite in a sweet voice, at fixed periods with a view to communicate to the outsiders, the special activities of the King. These bards sometimes used to sing songs explaining or remanding the King, the various periods during daytime and night time.

स्पष्टं बहिः स्थितवतेऽपि निवेदयन्त श्रेष्ठाविशेषमनुजीविजनाय राज्ञाम् ।

वैतालिकाः स्फुटपदप्रकटार्थमुच्चैर्भोगावलीः कलगिरोऽवसरेषु पेटुः ॥

(Śisupālavadhā V-67)

Technical terms in Science of music referred in his Śisupālavadhā

श्रुति - Divisions at a स्वर or a note.

ग्रामः- A Range - a scale in music three fold - षड्ज, मध्यम & गान्धार .

मूर्च्छना - A duly regulate rise and fall of sounds, which makes out total number of 21, Seven in each ग्राम.

रणद्विराघट्टनया नभस्वतः पृथग्विभिन्नश्रुति मण्डलैः स्वरैः ।

स्फुटीभवद्ग्रामविशेषमूर्च्छना मवेक्षमाणं महतीं महर्महुः ॥

(Śisupālavadhā I-10)

Nārada, looking now and again, (admiringly) at his lute Mahati, in which were becoming manifest, duly regulated melodies of the particular gamuts, made up of notes, arranged in groups of fixed quantity, sounding at the touch of wind.

लयः - A pause in music, can be seen mentioned below.

विहगाः कदम्बसुरभाविहगाः कलयन्तयनुक्षण-मनेकलयम् ।

भ्रमयन्नुपैति मुहुरभ्रमयं पवनश्च धूतनवनीपवनः ॥

(Śiśupālavadha IV-36)

On this mountain, redolent of Kadamba flowers, the birds every moment utter notes with various pauses and this wind, which shakes the forests of Kadambas, comes here near us, constantly whirling the clouds.

The main notes are seven. They are to be demonstrated at the time of singing the Sāman chants, with the hand.

सप्तभेदकरकल्पितस्वरं साम सामविदसङ्गमुज्जगौ ।

तत्र सूनृतगिरश्च सूरयः पुण्यमृग्यजुषमध्यमीषत ।

(Śiśupālavadha XIV-21)

The singing of the Sāman, along with seven svaras, sung aloud with Tālas on hand, bereft of any mistakes or faults, made the right minded intellectuals start reciting the R̥k and Yajur Vedic passages.

ततः - Stringed instrument for example he refers to परिवादिनी - A kind of lute, which is to be played which has seven strings.

मधुकरैरपवादकरैरिव स्मृतिभुवः पथिका हरिणा इव ।

कलतया वचसः परिवादिनीस्वरजिता रजिता वशमाययुः ॥

(Śiśupālavadha VI-9)

The song was rendered in a sweet voice along with the tuneful playing of the lute resembling the humming of bees, which made the deers dumbfold.

वीणा - वल्लकी

The Indian lute, Vallaki is a type of Viṇā, an instrument to be played upon with the help at the thumb and nails.

अजस्रमास्फालितवल्लकीगुण- क्षतोज्ज्वलाङ्गुष्ठनखांशुभिन्नया ।

पुरः प्रवालैरिव पूरितार्धया विभान्तमच्छस्फटिकाक्षमालया ॥

(Śiśupālavadhā I-9)

Nārada, holding in his hand, a rosary of clear crystal beads, which seemed to be, as it were, to be strunged with coral leeds, in the upper half in front, being tinged with the rays of his thumb nail that was polished bright by friction with the lute strings that were ceaselessly struck with it.

The effect of music is great that is finds place in important situations, auspicious rituals and ceremonies.

3.10.4 Naiṣadhīyacaritam of Harṣa

Harṣa mentions Music as a Science, Gāndharva Vidyā, in the Tenth Canto. He mentions for types of musical instruments as Tata, Āvanaddha, Suṣira and Celika.

Mūrchana (I.52), a technical term is used in the line below.

शशाक निहोतुमयेन तत्प्रियामयं बभाषे यद्वलीकवीक्षिताम् ।

समाज एवालपितासु वैणिकैर्मुर्मूर्च्छं यत्पञ्चमर्मूर्च्छनासु च ॥

(Naiṣadhā I-52)

Luckily, even while in company, he was unable to conceal what he addressed to his beloved seen under illusion, as well as the fact that he feasted, while the lute players played the cadences of the fifth note of the Gāmut.

Vipañci is a lute mentioned in the verse below.

कण्ठे वसन्ती चतुरा यदस्याः सरस्वती वादयते विपञ्चिम् ।
तदेव वाग्भूय मुखे मृगाक्ष्याः श्रोतुः श्रुतौ याति सुधारसत्वम् ॥

(Naiṣadha VII-50)

As the clever Sarasvatī, residing in Damanyanti's throat, plays on her lyre, its sound, becoming the voice of the gazelle-eyed girl in the latter's mouth, acquires the sweetness of nectar in the hearer's ears.

Śri Harṣa refers to types of drums called Āliṅgyā and Ūrdhvaka (Naiṣadha.VII- 66). Āliṅgyā is a kind of drum like Mṛdaṅga.

ग्रीवाद्भ्रतैवावदुशोभितापि प्रसाधिता माणवकेन सेयम् ।
आलिङ्गतामप्यवलम्बमाना सरूपताभागसिलोर्द्धकया ॥

(Naiṣadha. VII-66).

Wonderful is her (Damanyanti) neck: it is beautiful with the nape (back of the neck) and adorned with a necklace of pearls; it assumes a shape worth embracing, and by it the entire upper portion of the body looks beautiful. Damanyanti is described as beautiful as a whole Ūrdhvaka drum, though assuming the form of an Āliṅgyā drum. The apparent contradiction is to be removed by taking these words in a more appropriate sense.

Śri Harṣa refers to Ḍakkā, a small drum, which is almost similar to Ḍamaru associated with Lord Śiva. Other instruments like lutes, flutes, cymbals, tambours, drums and tabour are also mentioned here.

विपञ्चिराच्छादि न वेणुभिर्न ते प्रणीतगीते न च तेऽपि झङ्गरं ।
न ते हुडुक्केन सोऽपि टक्कया न मर्दलैः सापि न तेऽपि टक्कया ॥

(Naiṣadha XV-17)

Vipañci (lute) and Veṇu (flute) are also mentioned in the above verse. Huḍukka (Tabour) is explained as लघीयान् may be equated with modern Manjiram, which is smaller in size than Jharjhora (Cymbal), both of which are referred to in the above verse. Jharjhora is explained by Nārāyana as कास्यमयवाद्यविशेष and seem to correspond to the modern Gujarati word Jhānjha. The poet in the above verse also refers to Mardala.

Tūrya (Trumpet) is referred to in the following line.

प्रिप्तरवीवास्य मनः स्थिरफुरत् सुरवागतप्रश्रिततूर्यनिस्वना ॥

(Naiṣadha XVI-8)

Kāhala is a Dhattura-Flower shaped trumpet is beautifully cited in the verse below.

हेमनामकथूरुप्रसवेन त्र्यम्बकस्थदुपकल्पितपूजः ।

आत्तया युधि विजित्य रतीशं राजितः कुसुमकाहलयेव ॥

(Naiṣadha XXI-34)

Śiva's idol then looked beautiful, worshipped by Nala with the Dhattura, flower, as if it were a flowery trumpet acquired by Nala, defeating cupid in a battle.

Technical terms such as, Niṣkala, Kākali are employed as below.

तासामभासत कुरङ्गदृशां विपञ्चि किञ्चित् पुरःकलितनिष्कलकाकलीका ।

भैमीतथामधुरकण्ठलतोपकण्ठे शब्दायितुं प्रथममप्रतिभावतीव ॥

(Naiṣadha XXI – 125)

The lyre of the gazelle-eyed maidens shone forth, having just uttered an indistinct, soft and low air, as if that at the outset felt too nervous to produce any sound near Damanyanti's creeper like throat, full of melody.

सकलनिष्कलरूपकमेकत्रन्ती वीणाबाद्यं द्विधा भवति ।

निष्कलाः गम्भीर-मन्द्र-स्वर-श्रुतिवर्णविशेष-अभिव्यक्ति-रहिता ॥

Based on Naiṣadha, Vidyādhara seems to understand one-string lute as of two types Sakala & Niṣkala. Prof. Handiqui translates the word Niṣkala as 'inarticulate'.

Parivādinī a seven stringed lyre is referred below.

स्वरेण वीणेत्यविशेषणं पुराऽस्फुरत्तदीया खलु कण्ठकन्दली ।

अवाप्य तन्त्रीरथ सप्त मौक्तिकासरानराजत् परिवादिनी स्फुटम् ॥

(Naiṣadha XV-44)

The svaras coming out like seven shining pearls from Damayanti's sweet voice sounds like a lyre with bright pearls embedded in its seven strings.

The fine usage of the word 'Parivāda' denoting an instrument as well as talking ill can be seen in the verse below. Parivādinī a lyre with seven strings is mentioned here also.

सा यद्धृताऽखिलकलागुणाभूमभूमीभैमीतुलाऽधिगतये स्वरसन्धताऽऽसीत् ।

तं प्रागसावविनयं परिवादमेत्य लोकेऽधुनाऽपि विहिता परिवादिनीति ॥

(Naiṣadha XXI -127)

The lyre had joined a self to tunes in order to acquire resemblance to Damanyanti, who was the abode of protection of all the arts and qualities possessed by her. So even now the lyre is known among people as 'full of disgrace', for it had first occasioned a scandal, as own impudent act.

Harṣa refers to an elephant giving out the note at the Niśada tune and the art of playing upon lute in the lines below.

नादं निषादमधुरं ततमुज्जगार साऽभ्यासभागवनिभृत्कुलकुञ्जरस्य ।
स्तम्बेरमीव कृतसञ्चरतिमूढं कम्पा वीणा विचित्रकरचापलमाभजन्ती ॥

(Naiṣadha XXI-128)

Like a female elephant, the lyre resting close to the mighty king, sent up a high-pitched note melody with the Niśāda tune, while it vibrated at its top to the accompaniment of quartertones, and underwent a wondrous play of the hand.

Ālaya is mentioned in a twin manner in the lines below.

आकृष्य सारमखिलं किमु वल्लकीनां तस्या मृदुस्वरमसर्जि न कण्ठनालम् ? ।
तेनान्तरं तरलभावमवाप्य वीणा ह्रीणा न कोणममुचत् किमु वा लयेषु ? ॥

(Naiṣadha XXI-129)

Did extracting the entire quintessence of lyres make not Damanyanti's sweet-toned throat. Perhaps on account of this, the lyre, realizing its inner hollowness, kept to the corner in houses being ashamed. (कोण 'corner' also means 'the bow with the lyre is played'.

वा आलयेषु - in houses, वा लयेषु- during cadences)

3.10.5 The Nāgananda of Harṣa gives a detailed description of Malayavati playing the Vīṇā and describes various technical terms on Vīṇā playing.

व्यक्तिर्व्यञ्जनधातुना दशविधेनाप्यत्र लब्धामुना
 विस्पष्टो द्रुतमध्यलम्बितपरिच्छिन्नसिधायलयः ।
 गोपुच्छप्रमुखा क्रमेण यतय स्तिस्रोडिप संवादिताः
 सच्चौधानुगताश्च वाद्यविधय सम्यक् त्रयो दर्शिताः ॥

(Nāgananda Act I Verse 15)

Distinctness is kept up by the ten kinds of finger play. The triple musical training, the quick, the midding and the drawling, is perfect. All the three song-caesuras such as the 'gopuccha' are orderly arranged. The three modes of manipulation on the musical instrument, tattva, ogha and anugata are excellently rendered.

3.10.6 Bāṇa

Musical instruments are referred to frequently in Bāṇa's works also. Some of the instruments that Bāṇa mentions are Āliṅgyaka, Veṇu, Jhallari, Tantripaṭana, Alābuṛinā, Kāhala, Muraṇa, Dundubhi, etc.

These were used on different festive occasions like the birth of the prince as accompaniments to the singing and dancing of ladies and for making auspicious announcements.

Many instruments were sounded when King Śudraka was taking his bath:

अनन्तरमुदपादि च स्फोटयन्निव श्रुतिपथमनेकप्रहत
 पटुपटहङ्गल्लरीमृदङ्ग-वेणुवीणा ।
 गीतनिनदानु गम्यमानो बन्दिवृन्दकोलाहलाकुलो
 भुवनविवरव्यापी स्नानशङ्खानामापूर्यमाणानामतिसुखरो ध्वनिः ।

(Kādambarī pp.32-33)

There is the reference at Antahpura - Sangītaka. This was a musical concert and dance-taking place with in the harem.

महाप्रासादकुक्षिषु कतिपयाप्तसुहृत्परिवृतो
वीणावेणुमेघमुरजमनोहरभमन्तःपुरसगीतकं ददर्श ॥

(Kādambarī p.100)

We also see Chandrāpīḍa being followed by the maids of Kādambarī who are good at playing flute, lute etc.

विनोदार्थं वीणावादिनीभिश्च वेणुवाद्यनिपुणाभिश्च गीतकलाकुशलभिश्च...
कन्याभिरनुगम्यमान...कीडापर्वतमणिमन्दिरमगात् ।

(Kādambarī p.296)

Among the several instruments mentioned by Bāṇa, Vīṇā occupies a permanent place. The poet gives an elaborate description of Mahāśveta singing to the accompaniment of Vīṇā in front of Lord Śiva at the temple near Acchodasaras.

नखमयूखदन्तुरतया गृहीतदन्तकोणेनेव दन्तमयीं
दक्षिणकरेण वीणामास्फालयन्तीम् ... ।

(Kādambarī - p.212)

3.10.7 Mṛcchakaṭika of Śudraka

The Concept of Music-hall is found in Mṛcchakaṭika also. This can be found in the expression such as अये शून्येयमस्मसंगीतशला - Oh, The Music hall of ours is quite empty. Mṛcchakaṭika (Act-I. Between verse 7&8)

The Musical Concert is referred as Saṅgītakam in Mṛcchakaṭika (Act-I) - कृतं च संगीतकं मया Well, I have furnished the musical concert.

In the same act, the The Importance of Practice is stressed in the following sentence. अनेन चिर सगीतोपासनेन Having thus practised music for a long time.

In Mṛcchakaṭika (Act-III), The high ^{spiritual} status of Music as a form of worship is understood when Saṅgītā is described as the Upāsanā.

काडिप वेलाऽऽर्यचारुदत्तस्य गान्धर्व श्रोतुं गतस्य

A long time has passed since the noble Cārudatta went to attend the musical concert.

The divine nature of Vīṇā can be inferred in the following sentence such as चारुदत्त = वीणा हि नामासमुद्रोत्थित रत्नम् । The lute is indeed a jewel, (not produced) from the ocean.

(चारुदत्तः) अपि च तं तस्य स्वरसंकमं मृदुगिरः श्लिष्टं च तन्त्रीस्वनं
वर्णानामपि मूर्च्छनान्तरगतं तारं विरामे मृदुम् ।
हेलासंयमितं पुनश्च ललितं रागद्विरुच्चरितं
यत्सत्यं विरतेऽपि गीतसमये गच्छामि श्रृण्वन्निव ॥

Mṛcchakaṭika (Act- III.5-206)

The lingering effect of Music is explicit in the above passage.

Moreover, To tell, the truth, I feel that, although the time of the musical concert is over, I am as it were listening, as I walk, to the cadence of the notes of his sweet voice, and to those well-blended notes of the lute, high-pitched when following up with the harmonious swell and fall of the sounds of the syllables (of the song), but low towards the close and the song, sing with due regard to the pitch of the sound, graceful and repeated twice where the raga (passion) required it.

It is a common experience connoisseur of music savour the music long after the concert is over. The reference to the ^{repetition} of notes is also noteworthy. Even today, the singers repeat each saṅgatis (musical phrases) twice during the concert.

The following passage lists some of the musical instruments.

अये कथं मृदङ्गः । अयं दर्दुरः । अयं पणवः । इयमपि वीणा । एत्ते वंशाः । अमी पुस्तकाः । कथं नाट्याचार्यस्य गृहमिदम् ।

(Mṛcchakaṭika Act III)

Ah! How now! Here is a tabour; here is a flute, and here a Paṇava! Here too is a lute; here are reedpipes and here these puppets how? This turns out to be the house of a professor of music.

The Vidūśaka in Mṛcchakaṭika is reminded of many things on hearing the sound of drum and other musical instruments.

(विदूषकः) आश्चर्यं भोः । इहापि चातुर्थं प्रकोष्ठे युवतिकरताडिता जलधरा इव गम्भीरं नदन्ति मृदङ्गाः, क्षीणपुण्या इव गगनत्तरका निपतन्ति कांस्यतालाः, मधुकरविरुतमिव मधुरं वाद्यते वंशः । इयमपरेर्ष्याप्रण्यकुपितकामिनीवाङ्कारोपिता कररुहपरामर्शेन सार्यते वीणाः ।

(Mṛcchakaṭika Act IV)

Vidūśaka: Oh! Wonderful! Here too, in this fourth quadrangle, the tabars struck by the hands of ladies are sounding deep like clouds; cymbals of bell-metal beating time a falling (like a flash), like the stars from heaven when their merit is exhausted; and the bamboo-pipes are being sweetly played upon (sounding) like a hum of bees; on the lap like a maiden angered in jealous love, is being played upon (stroked) with the touch at the nails (Singers).

(चेतः विहस्य) वंश वादयामि सप्तच्छिद्रं सुशब्दं वीणां वादयामि सप्ततन्त्रीं नदन्तीम् । गीतं गायामि गदर्भस्यानुरूपं को मे गाने तुम्बुरुर्नारदो वा॥

(Mṛcchakaṭika Act V)

(Cheta says laughingly) I can play upon the loud-sounding flute with seven-holes, and also upon the resending Vīṇā with seven-strings. I can sing songs just like an ass. What is Tumburu or Nārada as compared to me in singing?

There is humour in the sentence comparing singing and shouting of an ass.

पवनचपलवेगः स्थूलधाराशरौध स्तनितपटहनादः स्पष्टविद्युत्पताकः ।
हरति करसमूहं खे शशाङ्कस्य मेघो नृप इव पुरमध्ये मन्दवीर्यस्य शत्रोः ॥

(Mṛcchakaṭika Act V.17)

The Vita says: Cloud, having its speed, augmented by the breeze, discharging a stream of arrows in the form of big torrents, with its rumbling serving as the beat of drums, and displaying banners in the some of lighting seizes the moons rays, in the sky, like a king receiving form an every, weak in valour, large tributes, in the latter's capital- (a King) having movements shaped like those at the wind, discharging streams of arrows like big torrents, with sounds of drums like the rumbling at clouds, and displaying banners like lighting.

The importance of Tāla or time measure is highlighted below.

Cārudatta says:

तालीषु तारं विटपेषु मन्द्रं शिलासु रुक्षं सलिलेषु चण्डम् ।
संगीतवीणा इव ताह्यमानस्तालानुसारेण पतन्ति धाराः ॥

(Mṛcchakaṭika Act V.52)

Shrilly on the tala leaves, rumbling on the branches, harshly on stores and hercely on the waters, thus do the showers fall resembling lutes played upon in musical concerts to the keeping of time.

In Mṛcchakaṭika Act VI - Verse-23 (Vīraka addressing Candānaka) we can find an interesting good-humored comparison of persons with musical instruments.

जातिस्तव विशद्धा माता भेरी पिताडिप ते पटहः । दुर्मुख करटकभात्रा त्वमपि सेनापतिर्जातः ॥

Your parentage is most pure (indeed)! Your mother was a kettledrum, and your father was a drum; and you had a tambourine for your brother, Oh you ugly-faced once! And (now) you have become an officer in the army.

In Mṛcchakaṭika Act X, the sound sense or the fine taste of ^{acoustics} ~~acoustics~~ can be inferred from the verse seen below, as the sound from a cracked bell is not relished.

भिन्नकिंस्ववत्खड्गुणायाश्चाण्डालवाचायाः स्वरसंयोगः ।
यथा चैष उद्रीतो वध्यडिण्डिमशब्दः पटहानां च श्रूयते ।

It seems to be the voice of a Candāla speaking, as it has the ring at a cracked bell metal. And this loud noise of drums and Kettledrums beaten at the time of execution is heard.

In the same act, we have another interesting reference as follows:

तद्भ्रणयतानेन जर्जरवंशखण्डेन शङ्खलेन ताडयित्वा ताडयित्वा

Make him speak by repeatedly striking him with that broken-piece of old bamboo, your drumstick. Here the musical instrument Jharjhara is referred. We also find this same musical instrument referred by Saint composer Muthusvāmi Dīkṣitar in his Akhilāṇḍesvarī Kṛiti.

There is a reference to nuptial drum here:

रक्तं तदेव वरवस्त्रमियं च माला कान्तागमेन हि वरस्य यथा विभाति ।
एते च वध्यपटहध्वनयस्तथैव जाता विवाहपटहध्वनिभिः समानाः ॥

(Mṛcchakaṭika Act X.44)

By the arrival of you (O dear Vasantasena), my beloved, the same red garment has become bridegroom attire, and this garland decks me as though were a bridegroom. And similarly these sounds of drums of execution now resemble those of nuptial drums.

3.10.8 Uttarakāmarita of Bhavabhūti

Bhavabhūti also gives a graphic description of a battlefield wherein the drums are beaten in order to create a feverish sensation or a stunning effect on the elephants. The Gosha of the Diṅḍima drum is exemplified here.

आगर्जद्विरिकुञ्जकुञ्जरघटानिस्तीर्णकर्णस्वर
 ज्यानिर्धोषमन्ददुन्दुभिरवैराध्यातमुज्जृम्भयन् ।
 वेल्लद्भेवरुण्डमुण्डनिकरैर्वीरो विधत्ते भुवं
 तृष्यत्कालकरालवक्त्रविघसख्या कीर्यमाणामिव ॥

Uttarakāmarita (V – 6)

Sending forth the twang of his bow, that swells with the loud sounds of the kettle drums, and grates fearfully against the ears of the elephant herds roaring in the mountain-caverns, the hero makes the ground, with the numerous heads and headless trunks frightfully dancing about, appear as if spattered with the morsels from the horrible mouth of the god of death when satiated.

Bhavabhūti refers to Dundubhi in Uttarakāmarita.

जृम्भितंच विचित्राय मङ्गलाय द्वयोरपि ।
 स्तनयित्नोरिवामन्ददुन्दुभेर्दुन्दुमयितम् ॥

Uttarakāmarita (VI – 2)

And to announce good fortune to both, the gentle and deep sound of the celestial drum, is going forth like the rumbling of a thundercloud. The resonant voice of hero is often compared to the sound of a drum. Bhavabhūti resorts to the same idea while referring to the majestic voice of Lava.

भ्रमिषुकृतपुटान्तर्मण्डलावृत्तिचक्षुः प्रचलितचटुलभ्रूताण्डवैर्मण्डलयन्त्या ।
 करकिसलयतालैर्मुग्धया नर्त्यमानं सुतमिव मनसा त्वां वत्सलेन स्मयामि ॥

Uttarakāmaritā III (19)

Rāma says - I remember thee with affectionate hearts like a son as thou wast made to dance by my fair wife to the beatings of her tender-hands, who was adoring thee by the quick and charming play of her eye-brows.

ददतु तरवः पुष्पैरर्ध्र्यं फलैश्च मधुश्चयुतः
 स्फुटितकमलामो दप्राया प्रवान्तु वनानिलाः ।
 कलमविरलं रज्यत्कण्ठाः क्वणन्तु शकुन्तयः
 पुनरिदमयं देवो रामः स्वयं वनमागतः ॥

Uttararāmacaritā III-(24)

Let the trees dropping honey, furnish an array with flowers and fruits, let the winds of the wood laden with perform at full-blossomed lotuses blow gently, let the birds with melodious tunes, sing sweetly without stopping for here has king Rāma, come again in person to this forest.

Mṛdaṅga is referred as a pious instrument in another place.

कठोरपारावतकण्ठमेचकं वपुर्वृषस्कन्धसुबन्धुरांसयोः ।
 प्रसन्नसिंहस्तिमितं च वीक्षितं ध्वनिश्च माङ्गल्यमृदङ्गमांसलः ॥

Uttararāmacaritā VI (25)

Lava- Kuśa's body is dark-blue like the neck of a full grown pigeon, has well turned shoulders that resemble the neck at a bull, their look is steady like that of a pleased lion, and their voice is deep like that at the drum of rejoicing.

The sudden stopping of the sound of the drum signifies pathos.

After Sita goes with Mother earth, नेपथ्ये अपनीयतामातोद्यम् -- Let the Drums be stopped. (Uttararāmacaritā VII act.)

Even today we find that when there is some tragedy or a death, there is no playing the musical instruments especially the percussion instruments.

3.10.9 Bhaṭṭikāvyaṃ

Bhaṭṭikāvyaṃ refers to a number of instruments.

The effect of musical instruments on war front is exemplified in the following verse.

गुरुपणव-वेणुगुञ्जा-भेरीपेलोरु झललरीभीमरव् ।
ढक्काघण्टातुमुलं सन्नद्धं परबलं रणाऽऽयाससहम् ॥

Bhaṭṭikāvyaṃ (XIII, 45)

Rāma's army got ready with armour; the enemy's army, which produced a terrific, din of huge musical instruments (Paṇava), flutes, drums, kettledrums, blow-horns, and large cymbals, and raised the loud din of hand-drums (Ḍakka) and bells and which was capable of withstanding the exertion of war.

A host of drums are quoted in the following verses.

कभूनय समादध्मुः कोणैर्भेर्यो निजध्विरे ।
वेणून् पुपूरिरे गुञ्जा जगुञ्जुः करधट्टिताः ॥
वादयाञ्जक्रिरे ढक्काः पणवा दध्वनुर्हताः ।
काहलाः पूरयाश्चक्रुः पूर्णाः पेराश्च सस्वनुः ॥
मृदङ्गा धीरमास्वेनुर्हतैः स्वने च गोमुखैः ।
घण्टाः शिशिञ्जिरे दीर्घं जहादे पटहैर्भृशम् ॥

Bhaṭṭikāvyaṃ (XIV-2, 3, 4)

Then they blew the conchs, beat the drums with drumsticks and ^{puffed} puffed the flutes, and the drums, that were struck with hands, sounded.

The tabours began to sound, the beaten drum resounded; they blew the Kahālas and the air-filled peras produced notes.

The Mṛdaṅgas produced deep notes and music was produced by the ^{gong} gongukhas; the bells tolled for long, and the paṭaha drums produced excessive noise.

We can find that the sounds of the Tūrya are referred as a good omen.

अथ जगदुरनीचैराशिषसतस्य विप्रासतुमुलकलनिनादं तूर्यमाजघुरन्धे ।

अभिमतफलशंसी चारु पुस्फोर बाहसरुषु चुकुवुरुच्चैः पक्षिणश्चाऽनुशकूलाः ॥

Bhaṭṭikāvyaṃ (I-27)

The Brahmins loudly proclaimed blessings others (trumpeteers), played on their instruments loud sweet notes. His right arm throbbed foretelling the desired results and birds chirped loudly from the trees in an auspicious manner.

Drums and gongs are parts of festivities.

उदक्षिपन् पट्टदुकूलकेतूनवाद्यन् वेणुमृदङ्गकांस्यम् ।

कम्बूंश्च तारानधमन् समन्तात् तथाऽऽनयन् कुङ्कुमचन्दनानि ॥

Bhaṭṭikāvyaṃ (III-34)

They hoisted banners of silken cloth, played on flutes, drums and bell-metal gongs, blew high-pitched conch and also ^{scattered} ~~scattered~~ saffron and sandal wood all around.

Birds seem to produce music through their cries.

कुर्वन्ति परिसारिण्यो विद्युतः परिदेविनम् ।

अभ्याधातिभिरामिश्राश्चातकैः परिराटिभिः ॥

Bhaṭṭikāvyaṃ (VII-7)

Prove to spread around and interspersed with cataha birds given to producing a drumbeat like sound and chattering, there ^{lightening} ~~lightening~~ flashes make me a lamenter.

The Laya and the Tāla are exemplified

तालेन सम्पादितसाम्यशोभं शुभावधानं स्वरबद्धरागम् ।
पदैर्गताऽर्थे नृपमन्दिरेषु प्रातर्जगुर्मङ्गलवत् तरुण्यः ॥

Bhaṭṭikāvyaṃ (XI-19)

At day break, in the royal palaces, young ladies sang an auspicious song in which the charm of uniformity was achieved with beats keeping time, the concentration was excellent, the raga produced by appropriate notes and the sense was conveyed by words.

Vivid description of the warfront can be seen in the verse below

सस्यन्दे शोणितं व्योम रणाऽङ्गानि प्रजज्वलुः ।
रथाः प्रचस्त्रलुः साऽश्वा न रंहाऽश्वकुञ्जरम् ॥

Bhaṭṭikāvyaṃ (XIV-98)

The sky scattered blood, the war instruments went up in flames; chariots skidded along with the horses and the troops of horses and elephants would not budge.

Drums are used to wake Kumbakarna from his slumber.

नखैरकर्तिषुसंतीक्ष्णैरदाङ्क्षुर्दशनैस्तथा ।
शितैरतौत्सुः शूलैश्च भेरीशपाऽवीववाद्नु शुभाः ॥

Bhaṭṭikāvyaṃ (XV-4)

(Waking Kumbakarna), tone him with sharp nails, as also bit him with teeth, pierced him with pointed spikes and sounded auspicious drums.

We have another reference to trumpet

अपूरयन् नभः शब्दो बलसंवर्तसंभवः ।
अपूर्यन्त च दिग्भागास्तुमुलैस्तूर्यनिस्वनेः ॥

Bhaṭṭikāvyaṃ (XVII-56)

The din arising from the bustle at the forces filled the firmament and the space of the quarters was pervaded by the tumultuous peals of trumpets.

3.10.10 Jānakīharaṇa of Kumāradāsa

Acquaintance to the Art of music is found in great detail in the Jānakīharaṇa. According to Kumāradāsa, mṛdaṅga is an indispensable instrument in the orchestra of music.

अथ हृदयङ्गमध्वनितवशमृदङ्गकृतानुगमैरनुगतवल्लकीमृदुताक्तवैणिकतैर्ललनाः ।
तुमुषसि भिन्नषड्जविषयीकृतमन्दरवैः शयितमबोधयन् विविधमङ्गलगीतिपदैः ॥

(Jānakīharaṇa. VIII.100)

The Orchestra is described as comprising flute (Vamśa), Drum (Mṛdaṅga) and the Lute (Vallaki). Auspicious songs are part of celebrations were known as Mangala-gita-padas. Mode of playing and accompanying instruments played softly as Mṛdutara and pleasing to the heart as Hṛdayangama.

In the verse given below, a particular measure by the action of singers Laya, Kāla - terms in techniques also Tattva and Vṛtti - refer to the aspects of playing on the instruments.

सितच्छदे गायति तत्त्ववृत्तिना लयेन कालस्य कुशेशयाकरः ।
सरोजपाणावनुपूर्वमुल्लसदलाङ्गुलीभिः कलनामिवाददे ॥

Jānakīharaṇa -XII-7

In the Verse number (Jānakīharaṇa) XIV-38, Waves and Rhythm are found in an interesting comparison. Rhythmic measure is referred as Tāla-kṛta-dhvanih.

In XVIth canto, describing Rāvaṇa's revelry, we have reference to all the instruments of music and dance.

ततविततधनाद्यवाद्यजातैर्निजकरसन्ततिवादितैस्स एकः ।
त्रिविधलयपहिग्रहेण वक्तैर्युर्वतिमनर्तयताष्टभिश्च गायन् ॥

Janakiharana XVI.63

3.10.11 Śukasandesa of Lakṣmīdāsa

We can see an interesting example of Nature and Musical Instruments – compared with each other.

अप्रध्मातं ध्वनित मधुरं कम्बुयूथं पयोधौ
रन्ध्रं व्योम्नः पिधति रवैरूर्मिमेर्यो गभीरः ।
अम्भोजिन्यामविरलवलयन्मारुतोदध्राम्यमाणाः
शब्दायन्ते सरसिजरजः काहलारचालिगर्भाः ॥

Śukasandesa पूर्वभागः -18

In the ocean the collection of conches sound sweet (even) without being blown. The deep reverberation of the drum like waves fills the space of the sky. In the lotus pond sound the pollen-troupets wife bees in them and which move in curves by the incessant wind.

Muraja is said to be reverberating in this verse.

यस्यां मुच्छन्मुरजनिनदा नृत्तशाला समीरं
वाणोद्धताग्रैर्ध्वजपटभुजैरुत्तमानां नटीनाम् ।
नृत्यन्तीनामुपरि गुरुभिस्तैः स्तनारोहभारैः
नीताः कम्पं निपतनभियान्योन्यमालम्बयन्ति ॥

Śukasandesa उत्तरभागः-6

Where, reverberating with the some of the drums, the states shiver with the weight of the breats and lips of the distinguished dancers dancing upon them and as though in fear of collapsing, seen to hold on to one another with their flag-hands, the tips of which are stirred by wind.

The Stage is considered auspicious and referred as Raṅga Lakṣmī here in the following verse.

वक्त्रे पद्मं दृशि कुवलयं कैरवं मन्दहासे
 हस्ते रक्तोत्पलमपि वपुः प्रेक्ष्य संगृह्य सख्यः ।
 'अप्फुललेति' स्फुटमभिदधत्यद्भुताङ्गीमथान्ये
 सङ्गीतार्थप्रणयनविदः प्रेक्षका रङ्गलक्ष्मीम् ॥

Śukasandesa उत्तरभागः-31

The lotus is her face, the blue lily her eyes, the white lotus her laughter and the red-lotus her hand; her friends seeing all these together in her body call her 'Apphulla' - (Water blossom). The audience, who are well versed in music and dance, call this lady of marvellous limbs, the stage-beauty- (the Raṅga Lakṣmī).

Voice is sweeter than cooings of the cuckoo, according to the poet.

अन्तर्व्रीडां जनयतिरामन्यपुष्टाङ्गनानां
 लीलारामः स्वरमधुलिहां माधुरीजन्मभूमिः ।
 पीयूषस्य प्रतिनिधिविधिष्टङ्कृतिर्मारमौर्या
 वाणी वीणारवसहचरी वाणिनीनां शिखायाः ।

Śukasandesa उत्तरभागः 32

The voice at the foremost at dancers causes excessive shame to the she-cuckoos, it is a garden at sport for the bees in the form of musical notes, the source of sweetness, the substitute for nectar, the twang of cupid's bow and it is the close associate of the sound of the Vīṇā.

Here the Voice itself is described as if sounded like a Vīṇā here.

शीतोत्सङ्गन्मलयशिखरादापतन्तः समन्ताद्
 वीणारावे विनिहितपदा वेणुरन्धान्तरेषु ।
 उन्मीलन्तीमुषसि नलिनीमास्पृशन्तोऽङ्गमङ्गं
 ही चित्रं मे हिमलवभृतो मारुताः स्वेदयन्ति ॥

Śukasandesa उत्तरभागः 66

Vīṇā-voiced! It is a wonder that the breeze carrying droplets of dew and coming from all sides of the mountain peaks at Malaya mountain, passing through the holes of bamboo and opening at dawn the cotuses, makes me perspire alas! As it touches each limb.

3.11 Musical instruments in Non-Kāvya works, Historical and Kathā literature.

References to Musical Instruments are also found in Non-Kāvya works, Historical and Kathā literature. One work from each of these fields is chosen for illustration. Kauṭilya's Arthaśāstra, Kalhaṇa's Rājataranṅiṇī and Somadeva's Kāthāsaritsāgara are chosen for this purpose.

3.11.1 Kauṭilya's Arthaśāstra

Kauṭilya while describing the various forms of professionals does not fail to mention the musicians and dancers, in his immortal Arthaśāstra.

The Arthaśāstra describes the artisans such as Vādaka, Gāyana and professionals such as actors, dancers, singers and players on musical instruments, buffoons, and a bard.

नट-नर्तक-गायन-वादक-वग्जीव-कुशिलव-प्लावक-सौबीकचारण ।

Arthaśāstra (2.27.25) & (1.12.9)

Everyone shall supply information to the superintendent as to the amount of her daily fees (bhoga), her future income (āyati), and the paramour (under her influence). The same rules shall apply to an actor, dancer, singer, player on musical instruments, a buffoon (vāgjivana), a mimic player (kuśilava), ropedancer (plāvaka), a juggler (saubhika), a wandering bard or herald (cārana), pimps, and unchaste women.

A bard or Singer who sings praise is described as Sūtamaḡadha

कर्मान्तिक नैमित्तिक मौहूर्तिक पौराणिक सूतमागधः

पुरोहित पुरुषाः सर्वे अध्यक्षश्च सहस्राः

Arthaśāstra (5.3.13)

The superintendent of manufactories, the foreteller, the reader of omens, the astrologer, the reader of Purāṇas, the storyteller, the bard, the retinue of the priest, and all superintendents of departments shall receive their share of remuneration in thousands.

The Musician is referred as Kuśilava and a Trumpeter as Tūryakarā.

कुशीलवास्त्वर्धतृतीयशताः द्विगुणवेतनाचण्डां तूर्यकराः

Arthaśāstra (5.3.15)

Musicians shall receive three-fold, while, the trumpet-blowers shall get twice as much wages as others.

A detailed list of artisans those will be under the maintenance of the state that includes musicians, dancers, instrumentalists, actors and others are given in the following verse.

गीत वाद्य पाठ्य नृत्य नाट्य अक्षर चित्र वीणा वेणु मृदङ्ग

परचित्त ज्ञान गन्धमाल्य सम्यूहन संवादन संवाहन

वैशिक कला ज्ञानानि गणिका दासी रङ्ग उपजीविनीश्च

ग्राह्यतो राज मण्डलादाजीवं कुर्यात्

Arthaśāstra (2.27.28)

Those who teach, prostitutes, female slaves, and actresses, those who are practicing singing, playing on musical instruments, reading, dancing, acting, writing, painting, playing on the instruments like Vīṇā, Veṇu and Mṛdaṅga, reading the thoughts of others, manufacture of scents and garlands, shampooing, and the art of attracting and captivating the mind of others shall be endowed with maintenance from the State.

The sound of the Śankha and Dundubhi drum is used as a signal.

तस्कर अमित्र अभ्यागमे शङ्ख दुन्दुभि शब्दं अग्राह्याः कुर्युः

शैल वृक्षाधिरूढावाशीघ्र वाहना वा

Arthaśāstra (2.34.10)

Hunters with their hounds shall reconnoitre forests. At the approach of thieves or enemies, they shall so hide themselves by ascending trees or mountains as to escape from the thieves, and blow conch-shells or beat drums.

Dundubhi drum and Śankha

ततस्तद्वज्रनाः प्रमत्त वधमवस्कन्द प्रतिग्रहं अभिप्रहरणं

पृष्ठतः शङ्ख दुन्दुभि शब्देन वा प्रविष्टं इत्यावेदयेयुः

Arthaśāstra (13.3.46)

Then spies, disguised as priests, may announce to the enemy, blowing their conch shells and beating their drums, that a besieging army, eager to destroy all, and armed with weapons, is coming closely behind them.

Dundubhi

सदुन्दुभिं उल्कां च परस्य नक्षत्रे दशयियुः

Arthaśāstra (13.1.10)

The men, who are soothsayers to the king, should not only attribute the contrary to his enemy, but also show to the enemy's people the shower of firebrand (ulkā) with the noise of drums (from the sky) on the day of the birth-star of the enemy.

References on Tūrya – Musical Instruments

तूर्य शब्दे राज्ञो गृह अभ्या स पाद पणं अक्षण ताडनं

प्रथम पश्चिमयामिकं मध्यम यामिकं द्विगुणम् अन्तश्चतुर्गुणम् Arthaśāstra (2.36.35)

The trumpet having been sounded, whoever moves in the vicinity of royal buildings during the first or the last Yāma of the period shall be punished with a fine of one paṇa and a quarter; and during the middlemost Yāma, with double the above fine; and whoever moves outside (the royal buildings or the fort) shall be punished with four times the above fine.

विषण्णालिकं उभयतोरत्रं याम तूर्यम्

Arthaśāstra (2.36.34)

Six nālikas before the dawn shall be the period when a trumpet shall be sounded prohibiting the movement of the people.

षष्ठे तूर्य घोषेण प्रतिबुद्धः शास्त्रम् इतिकर्तव्यतां च चिन्तयेत् Arthaśāstra (1.19.21)

The King having been awakened by the sound of trumpets during the sixth part, he shall recall to his mind the injunctions of sciences as well as the day's duties.

3.11.2 Kalhaṇa's Rājataranṅinī

Kalhaṇa like the other poets describes and enlists various musical instruments in comparison with nature, warfare, aesthetics etc. The poet in his curiosity could count twelve hundred small drums such as are carried by Śvapākas.

अथ विरुरुधुस्ते संनद्धा बलैर्नृपमन्दिरं व्यवहितजनाक्रन्दं भेरीरवैरतिभैरवैः ।
 मदकरिघटोकेतुच्छायानिरुद्धविप्रभा भवनवलभीः संतन्वन्तो दिवापि तमोवृत्ताः ॥
 Rājatarāṅgiṇī (I, 366)

"They united with their forces, drowning the wails of the people with the terrible sound of their kettle-drums. Checking the rays of the sun with the shade of the standards (carried) on their elephant hosts, they kept the palace-roofs enveloped by darkness though it was day-time".

The poet describes the effects of the violent beatings of the drums graphically.

उच्चण्डलाडनादण्डोघृष्टौघण्टौघटांकृतैः चण्डैर्दमरुनिर्धोषैर्धर्धरं श्रुतवान्धवनिम् ।
 उद्धाटिततमोरिः स ततः पितृवावनौ ददर्श योगिनीस्तेजः परिवेषान्तरस्थिताः ॥
 Rājatarāṅgiṇī (II, 99-100)

"On hearing a terrific noise produced by the ringing of many bells struck with big clappers and by the violent beating of drum, he opened the window and saw on the burial ground witches enveloped by a halo of light".

The sound of war drums of a particular hero was just enough to subjugate enemies.

विनिःसरज्जनतया भयाद्गड्भाविवामुचन् ।
 द्विषां वसतयो यस्य निशम्यास्कन्द दुन्दुभिम् ॥ Rājatarāṅgiṇī (IV, 129)

"At the sound of the drums beaten in attack, the dwellings of his enemies were deserted by the (frightened) inhabitants, and thus resembled women dropping in fright the burden of their wombs".

The music from Vallaki is said here to be harsh for those who do not have taste for music.

लिङ्गपीठलुठत्स्नानकुम्भाम्भः क्षोभमूर्ध्वनिः ।
 शयानस्याप्यभूत्तस्य वल्लभो वल्लकीद्विषः ॥ Rājatarāṅgiṇī (II-126)

To him who hated the (music) of flutes, the noise produced by the water poured from pitchers and flowing round the base (pīṭha) of a linga, was dear even in his sleep.

The Sounds of Drums are compared with the roaring of the Elephants.

वनकरिरसितैः पदे पदे स प्रतिभटतां पटहृबनेर्दधानैः ।

अमनुत रटितैश्च क्वक्नेटोः परिगलितां गमनोन्मुखस्त्रियामाम् ॥

Rājatarāṅgiṇī (II-168)

Fager to move on, he knew that the might had vanished (when he heard) on all sides the cries of the crane and the roars of the wild-elephants, which resembled the noise of drums.

We also have reference to martial music.

तस्मिन्नवसरे राजकुलभट्ट सामाययौ ।

तूर्यघोषैर्द्विषां सैन्यं भिन्दन्नानन्दयन्निजम् ॥ Rājatarāṅgiṇī (VI-246)

At that moment throne arrived Rājakula bhaṭṭa, scattering the enemy's force by the sound of his martial music, and delighting his own side.

ससिहंनदैरुद्दामैर्भेरीभाकारनिर्भरैः ।

बलैर्भरितदिक्कोशः सुस्सलः प्राविशत्पुरम् ॥ Rājatarāṅgiṇī (VIII 953)

In all directions the ground was covered by his wide-spreading forces sluting war cries, and accompanied by the music at kettledrums. Thus Sussala entered the city.

नदतः स्वबलाद्वाद्यं तुमुलं शृण्वतोन्मिषम् ।

पृथ्वीहरेणागण्यन्त वाद्यभाण्डानि कौतुकात् ॥

हित्वा भूर्यथ तूर्यादि परिच्छेतुं स कौतुकी ।

श्वपाकदुन्दुभीभाण्डशतानि द्वादशाशकत् ॥

Rājatarāṅgiṇī (VIII-1080)&(VIII-1081)

Prthvīhāra, on hearing the noisy music, which rose from his shouting army, counted from curiosity of the musical instruments. Apart from the numerous kettledrums (Tūrya) and other Big Instruments, he could in his curiosity, count twelve hundred small drums such as are carried by Śvapākas.

इत्याशां भ्रमयामास पटहोद्धोषणैः पुरे ।

साशीर्धोषास्ततः पौरास्तत्रारज्यन्त सर्वतः ॥ Rājatarāṅgiṇī (VIII-1379)

The king's troops circulated the city under the beating of drums. The troops themselves vain in hardships, returned back, which were being sent out, by the orders of the King.

भूरीतूर्यादिनिर्धोषैर्निर्निद्राः कोटवासिनः ।

कृता राजोचिताकल्पमपश्यन्नथ लोठनम् ॥ Rājatarāṅgiṇī (VIII-1826)

When then the inhabitants of the castle were roused from sleep by the sound of the Kettledrums and other musical instruments, they saw before them Lothana with the ornaments set for a king.

As for funeral music there is a reference in the eighth sarga.

विरराम तदा देशे न मुहर्तमपि क्वचित् ।

बान्धवाक्रन्दतुमुलं प्रेतवाद्यमहर्निशम् ॥ Rājatarāṅgiṇī (VIII-1907)

Day and night there did not cease at that time anywhere in the land, even for a moment, the tumultuous wailings of relatives and funeral music.

3.11.3 Kāthāsaritasāgara of Somadeva

Kāthāsaritasāgara is an exhaustive work of Indian fairy tales and it gives ample references towards musical instruments. In his article 'Music in Kāthāsaritasāgara of Somadeva' Dr.C.S.Sundaram, enlists that mention is made of several kinds of drums such as Diṇḍima (XII x.82 XVII ii.79), Dundubhi (III iv.48), Paṭaha (XII xxvii.95), Muraja (XII xxx.6), Bheri (XIV ii.163) and Mṛdaṅga (VII iv.26).

The Kathāsaritasāgara speaks of four types of instruments as the embodiment of songs and music.

चतुर्विधेन वाचेन गानगन्धर्वयोगिना

Kathāsaritasāgara 18-4-132

Ghana vādyas, namely the Kāmsya Tāla is referred which mentions the cymbals being struck together and describes its shape to be cup-like.

अन्योन्यघट्टितैः पुष्पैः कांस्यतालवतीरिव ।

सङ्गीता इव भृङ्गीनां विरुतैर्वातवेपिताः ॥

Kathāsaritasāgara 16-1-10

Madanamañjarī, a Yaksī, worshipping Śiva plays the Viṇā in the Dakṣiṇa mārṅa, along with svara, pada and tāla.

आलम्ब्य दक्षिणं मार्गं स्वरतालपदैस्तथा ।

अवधानेन सा सम्यग्गायन्ती तामवादयत् ॥

Kathāsaritasāgara 18-1-121

The sense of musical training notes that the instrument is out of tune and setting it back properly can be found in the following example.

राजपुत्रोऽब्रवीद् वीणा च्युता स्थानादसाविति । Kathāsaritasāgara 6-8-160

Aesthetics in music is compared to one's character. Here a lady of good breeding if she had swerved from her norm befitting her status in life will be as bad as music, which has swerved from pitch.

स्थानप्राप्तिविहीना हि गीतिवत् कुलकन्यका ।

उद्वेजिनी फस्यापि श्रुवनाणैव कर्णयोः ॥ Kathāsaritasāgara 5-1-25

The references to Musical instruments in Sanskrit literature reveal a high degree of musical skill exhibited by ancient Indians. The variety of instruments also speaks of their innovation and experimentation in the field of music. Indian culture is a composite culture. Likewise, Indian music is a synthesis of music that developed in several parts of the country. An account of the Musical Instruments referred to in literature other than Sanskrit, for example Tamil literature, may be helpful in assessing the development of music in the country as a whole. Such an attempt is made in the next chapter.