

Gāndharva Music and Its Basic Constituents: A Study

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Abstract

The tradition of Indian music is phenomenal. Beginning with the *Sāmaveda*, it has flowed through various forms, each with its own specificity and nomenclature, such as *gāndharva mārga*, *desī*, *dhrupada*, *kheyāla*, *thumri*, *tappā*, *bhajana*, *kīrttana*, *padāvalī*, *rāgamālikā*, *kṛti*, *padam*, *jāvali*, and *tillānā*, among others. The *sāmagāna*, *gāndharva-saṅgīta* have been lost to the passage of time. But, in the present time, the Indian classical music, both Hindustani and Carnatic, bears historical lineage to the ancient *gāndharva* music. The music which is popularised by the *gāndharvas*, a community who had been the great connoisseur of music, is called, generally, *gāndharva* music. Bharata, the great writer of *Nātyaśāstra*, presented *gāndharva* music as “*svara-tāla-padātmakam*”, which means that music has been formed mainly with three components, they are – *svara* (musical notes), *tāla* (beat) and *pada* (meaningful words). Details of these three will be discussed in the paper.

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Introduction

In the context of music, the great poet William Shakespeare once observed:

The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils,
The motions of his spirit are dull as night,
And his affections dark as Erebus.
Let no such man be trusted, Mark the music.¹

In the history of mankind it is found that music took its origin in man's lips even when language had not yet acquired its proper form. In this regard, Curt Sachs, the eminent ethnomusicologist opines that “[m]usic is older than language.”² Herbert Spencer has made the following observation: “[t]he sounds which were the natural language of excitement, became the elements of song.”³ In the course of discussion of ancient music- *śāstra* (scripture) it is noticed that ancient Indian music has two aspects according to its diction— one was called *Gāndharva* and the other was *Desī* (native). The present paper professes to explore the nature of *gāndharva* music through an analysis of its core components to bring out its significance in the development of Indian classical music.

Music is eternal; and India, from the very beginning, has nurtured it in her deepest consciousness. From the Vedic period to the present day, Indian music has flourished and developed in its own way. Instances are scattered across epics, dramas and different books. Among the eighteen *Mahapurāṇas*, musical references are evident in *Vāyupurāṇa*, *Mārkaṇḍeyapurāṇa*, *Agnipurāṇa*, *Vṛhaddharmapurāṇa*, *Viṣṇudharmottarpurāṇa*, *Lingapurāṇa*, and others. Among these, the *Vāyupurāṇa* is particularly significant for its extensive discussion of musical annotations and technical terminology of *Gāndharva* music.

In general, the music which is propagated by *Gandharya* is called *Gāndharva* music: “*Atyarthamīṣṭam Devānām Tathā Prītikaram Punah/ Gandharvāṇāmidam Yasmāt Tasmād Gāndharvamucyate.*”⁴ In the Vedas, there are profound examples of citing the word ‘*Gāndharva*’. In *Rgveda*, the word is used seventeen times in singular number. Also in *Atharvaveda* that number is sixteen. Here are the names of some of *Gāndharvas* – *Gāndharva-nārada*, *Svāti*, *Tumbaru*, *Kohalācārya*, *Śārdula*, *Śāṇḍilya*, *Viśvākhila*, *Viśvāvasu*, *Citrasena*,

¹ Rolfe, editor, *The Merchant of Venice*, Act V, Scene I, 82-87.

² Sachs, *The Rise of Music*, p. 324.

³ Spencer, “On the Origin”, p. 210.

⁴ *Nātyaśāstra* 28.9.

Bharatācārya, Dattila, Nandikeśvara etc. In the *Avesta*, the religious text of Zoroastrianism, the word ‘*Gandharva*’ is used. The main duty of *Gandharvas* was to protect *Somarasa*, a ritual drink secreted from *Soma* plants, from the *Asuras*. The great commentator Sāyaṇācārya denominates the *Gandharva* as: “*Gandharvo Raśmīnām Dhārakah.*”⁵ Besides this, other examples of *gandharva* being attributed as a soma-protector are seen in *Rgveda* 9.113.3. According to Aitareya Brāhmaṇa, the *gāndharva* is included among the Viśvadevas (3.31; 13.7.31).⁶ The *Gāndharya* is also called as *Vāyukeśa* – “*Apaśyamatra Manasā Jagatvān Brūte Gandharvān Api Vāyukeśān.*”⁷ The *Gandharvas* are also presented as the protector of gods as well: “*Gandharvamitthā Padamasya Rakṣati Pāti Devānām Janimānyadbhutah.*”⁸

At another place, they are described in the form of the *Āditya* and as residents of svarga – “*Ūrdhvo Gandharvo Adhināke Asthād.*”⁹ According to *Rgveda* 9.86.36 and 10.40.4, the *gandharva* is the one who lives in the water with his wife, the *apsarā*. *Rgveda* 10.11.2 and 10.177.2 show the relation between *gandharva* and *vāṇī*. Affection for music is one of their defining characteristics, as expressed in “*Ramadgandharvī Rapyā Ca Yoṣanā Nadasya Nāde Paripātu Me Manah.*”¹⁰ As per *Śatapatha Brāhmaṇa*, the number of *gandharva* is twenty seven – “*Gandharvāḥ Saptavimśatih.*”¹¹ whereas in *Taittirīya Āraṇyaka*, their number is depicted to be eleven.¹² But number of *gandharva* in *Atharvaveda* is 6333.¹³ Use of the word *Gāndharva* is seen also in the *Rāmāyaṇa* and the *Mahābhārata* as well. It is asserted that they are experts in singing and dancing.¹⁴ In the *Atharvaveda*, it is written: “*Ye Śālāḥ Parinṛtyanti Sāyam Gardabhanādinah/ Ānṛtyataḥ Śikhaṇḍinah Gandharvasyāpsarāpateh.*”¹⁵

Gandharvas are described as skilled in music in the Hāthigumphā rock inscription of Khāravela, the emperor of Kaliṅga (2nd – 1st Century BCE): “*Tatiye Puna Vase Gandharvavedabudho Dupanaṭa/ Gītavāditasamdasanāhi Usavasamājakārāpanāhi Kīḍāpayati Nagarim.*”¹⁶ As we discuss about the basic constituents of *Gāndharva* music, we can find *Svara* (musical notes), *Tāla* (beats) and *Pada* (meaningful words) are the key

⁵ *Rgveda* 1.183.2.

⁶ Paranjape, *Bhāratiya Saṅgīta Kā Itihās*, P. 240.

⁷ *Rgveda* 3.38.6.

⁸ *Rgveda* 9.83.4.

⁹ *Rgveda* 9.85.12.

¹⁰ *Rgveda* 10.11.2.

¹¹ *Śatapatha Brāhmaṇa* 5.1.4.85.

¹² *Taittirīya Āraṇyaka* 1.9.3.

¹³ *Atharvaveda* 2.5.2.

¹⁴ Mukhopadhyay, *Prācīn Saṃskṛta*, p. 18.

¹⁵ *Atharvaveda* 4.37.2

¹⁶ Burgess quoted in Paranjape, *Bhāratiya Saṅgīta Kā Itihās*, p. 244.

components to it. Bharata Muni, in the *Nātyaśāstra*, tells about *Gāndharva* music as: “*Yattu Tantrīkṛtam Proktam Nānātodyasamāśrayam./ Gāndharvamiti Tajjñeyam Svaratālapadātmakam.*”¹⁷

Melodic Structure of *Gāndharva* Music: *Svara*

The importance of *svara* or the musical notes in Indian music cannot be ignored. Ignorance of *svara* can bring offence to the performer. As it is said by Nārada: “*Rksāmayajuramgāni Ye Yajñeṣu Prayuñjate./ Abijñānāddhi Śāstrāṇām Teṣām Bhavati Visvara.*”¹⁸ According to Shringy, “[t]hat is called *svara*, which is by itself pleasing to the ear and the mind; which permeates the *śruti*-s; and which is tender and harmonic.”¹⁹ *Svara*, in fact, is a developed form of *śruti*. When a string of the *vīṇā* is plucked, the very first sound produced is considered to be *śruti* and the very next sound following it, which is the resounding of the *śruti* is called *svara*. It is also important to note that the *śruti* is essentially free from resonance, which is the essential characteristic of *svara*. A *svara* is thus inherently resonant. A perfect *svara* is produced when it is stuck at the exact *śruti* interval meant for that particular note.

Svara, or musical notes, are seven in number, they are - *Ṣadja*, *Rṣabha*, *Gāndhāra*, *Madhyama*, *Pañcama*, *Dhaivata* and *Niṣāda*. They are called *Svara-saptaka* together. The *Nātyaśāstra* states: “*Ṣadjaśca Rṣabhaśca Gāndhāro Madhyamastathā/ Pañcamo Dhaivatastathā Niṣādah Sapta Ca Svarāḥ.*”²⁰ In this *Svara-saptaka*, two *svaras*, *i.e.* *sa* and *pa* cannot be changed, so they are called as *Acala-svara*. The other five *svaras*, such as – *ri*, *ga*, *ma*, *dha*, *ni* can be changed into *tīvra* (elevated) and *komala* (flat) forms. They are called *Sacala-svara*. These *tīvra svaras* are slightly higher in pitch than the *śuddha* or normal notes.

As stated earlier, *śruti* causes *svara*. Just as curd is the product of milk, the *svara* is also the product of *śruti*: “*Śrutayah Svararūpeṇa Pariṇāmam Vrajanti Hi/ Pariṇāme Yathā Kṣīram Dadhirūpeṇa Sarvadā.*”²¹ *Śruti* indicates the interval between the seven musical notes, as said by Ahobala: “*Śrutayah Syuḥ Svarābhinnāḥ Śrāvaṇatvena Hetunā/ Ahikundalavattatra Bhedoktih Śāstrasammataḥ.*”²²

¹⁷ *Nātyaśāstra* 28.9.

¹⁸ *Nāradīyā Śikṣhā* 1.14.

¹⁹ Shringy, *Saṅgīta-Ratnākara*, p. 134.

²⁰ *Nātyaśāstra* 28.21.

²¹ *Vṛhaddeśī* 1.35.

²² *Saṅgītapārijāta* 38.

According to Bharata, *śrutis* are twenty two in number. *Sadja* note is known as a four-*śruti* note, *Rṣabha* comprises three *śrutis*, *Gāndhāra* is of two *śrutis*, *Madhyama* has four *śrutis*, *Pañcama* comprises four *śrutis*, *Dhaivata* is of three *śrutis* and *Niṣāda* is of two *śrutis*:

Catuḥśrutijbhavet Ṣadjaḥ Rṣabhastrīśrutiḥ Smṛtaḥ
Dviśrutiścaiva Gāndhāro Madhyamaśca Catuḥśrutih.
Pañcamastadvadeva Syāt Triśrutirdhaivato Mataḥ
*Dviśrutiśca Niṣādaḥ Syāt Ṣadjagrāme Vidhirbhavet.*²³

The *svara* is divided into four parts according to *śruti*— *vādī*, *saṃvādī*, *anuvādī* and *vivādī*. Bharata observes: “*Caturvidhattrvameteśām Vijñeyam Śrutiyogataḥ/ Vādī Caivāyam Samvādī Hyanuvādī Vivādyapi.*”²⁴

The *Vādī* is the most important and frequently used note. *Samvādī* occupies the second most important place and it follows *vādī*. For Example, in *Ṣadjagrāma*, *sa*, *ri*, *ga* and *ma* when sounded on strings can give the impression of being *pa*, *dha*, *ni* and *sa* respectively. If *sa*, *ri*, *ga* and *ma* are *vādī* then *pa*, *dha*, *ni*, *sa* are *saṃvādī*.²⁵ The notes which are located at the interval of two *śrutis* from one other are called *Vivādī*. The rest of the notes of a scale, when *vādī*, *saṃvādī* and *vivādī* are fixed, are called as *Anuvādī*.

A group of tones is called a *grāma* and it is the basis of *mūrcchanā*: “*Grāmaḥ Svarasamūhaḥ Syānmūrcchanā’’deḥ Samāśrayaḥ.*”²⁶ Shringy elaborates the concept of *grāma* as it is “not merely a collection of musical notes, but a group of notes of relative tonal value organised into an integrated whole comprehending within its fold the span of a *saptaka*, a scale of seven notes which serves as the basis for musical compositions.”²⁷

In *gāndharva* music, three types of *grāma* were traditionally recognised: such as *Ṣadja-grāma*, *Madhyama-grāma* and *Gāndhāra-grāma*. But the use of *gāndhāra-grāma* has been abolished and is prescribed exclusively for divine contexts: “*Pravartate Svargaloke Grāmo’sau Na Mahītale.*”²⁸ Matamga also declares: “*Ṣadjamadhyamasamṛjñau Dvau Grāmau Viśrutau Kila/ Gāndhāram Nārado Brūte Sa Tu Matyairna Gīyate.*”²⁹ B. Chaitanya discusses the reason behind its extinction as follows : “[n]ow, in *grāma* the *madhyama* – which shown in be a very important note in ancient music – has only one consonant. Further the *pañcama*

²³ *Nātyaśāstra* 28.34.

²⁴ *Ibid* 28.22.

²⁵ Gupt, *Nātyaśāstra*, p. 29.

²⁶ *Saṅgītaratnākara* 1.4.1.

²⁷ Shringy, *Saṅgīta-Ratnākara*, pp. 160-61.

²⁸ *Saṅgītaratnākara* 1.4.5.

²⁹ *Vṛhaddeśī* 91.

has no consonant note at all. So has only one consonant. Neither are the two terra chords balanced. There reasons might have contributed to the gradual disappearance of this scale.”³⁰

The *ṣadja-grāmic mūrcchanā* has been used in the *ābhyudāyik* (auspicious beginning) ceremony. It is described in the *Meghadūta* of Mahākavi Kālidāsa as:

Utsamge Vā Malinavasane Saumya Nikṣipya Vīṇāṁ
Madgotrāṁkaṁ Viracitapadāṁ Geyamudgatukāma.
Tantrīrādrā Nayanasalilaiḥ Smārayitvā Kathañcit
*Bhūyo Bhūyo Svayamadhikṛtāṁ Mūrcchaṇāṁ Vismarantī.*³¹

Grāma is the base of *Mūrcchanā*, as stated by Ahobala, author of the book *Samgīta-Pārijāta*: “*Mūrcchanādhārabhūtāste Ṣadjagrāmāstriśūttamah.*”³² He then elucidates it as the ascent and descent of notes within a *grāma* – “*Ārohaścāvarohaśca Svarāṇāṁ Jāyate Sadā/ Tāṁ Mūrcchanāṁ Tadā Loke Āhurgrāmāśrayaṁ Budhāḥ.*”³³

Nāradīkāra, identified by the scholars with Bharata, defines twenty one *mūrcchanās* in total following seven in each *grāma*. But practically there are seven *mūrcchanās* used in classical music. They are : *Uttaramandrā* for *ṣadja*, *Abhirudgatā* for *ṛṣabha*, *Asvakrāntā* for *gāndhāra*, *Sauvīrā* for *madhyama*, *Hṛṣykā* for *pañcama*, *Uttarāyatā* for *dhaivata* and *Rajanī* for *niṣāda*. *Nāradīyā Śikṣā* explains:

Ṣadje Tūttare Mandrā Syādṛṣabhe Cābhīrudgatā
Asvakrāntā Tu Gāndhāre Tṛtīyā Mūrcchanā Smṛtā.
Madhyame Khalu Sauvīrā Hṛṣyakā Pañcame Svare
Dhaivate Cāpi Vijñeyā Mūrcchanā Tūttarāyatā.
*Niṣādādrajanīṁ Vidyādrśīṇāṁ Sapta Mūrcchanāḥ.*³⁴

Varṇa is another part of *svara*. In the context of *varṇa* it is said in *Samgītāpārijāta*: “*Gānakriyocaye Varṇah.*”³⁵ *Varṇa* is of four types, such as – *Sthāyi* (fixed in one place), *Ārohī* (ascending), *Avarohī* (descending) and *Saṅcārī* (unsettled). The fundamental, stable section of a composition is called *sthāyī*. It involves the repeated singing of a single note within a small range, such as Sā Sā Sā Re Re Re Gā Gā Gā. It sets the basic character of a *rāga*. In *khayāl*, this *sthāyī* plays the main role establishing the core idea before exploring other musical avenues. *Ārohī varṇa* refers to an ascending melodic movement, such as Sā Re Gā Mā Pā Dhā

³⁰ Japp, *Ethnomusicology*, p. 229.

³¹ *Meghadūta*, *Uttaramegha*. 25.

³² *Samgīta-Pārijāta* 98.

³³ *Ibid* 103.

³⁴ *Nāradīyā Śikṣā* 1.2.11-13.

³⁵ *Samgītāpārijāta* 219.

Ni. It is very important for forming fundamental pattern for voice training. It helps to control voice, aiding in accuracy of pitch. *Avarohī* describes the descending melodic movement. *Avarohī*, as well as *ārohī*, plays a crucial role forming the structure of *rāgas* by rendering a *raga* with appropriate emotion. Examples are: Sā Ni Dhā Pā Mā or Ni Pā Gā Re Sā. *Saṅcārī varṇa* refers to a complex musical phrase that is a combination of *sthāyī*, *ārohī* and *avarohī*. It allows for rich exploration and ornamentation within a *raga*.

Alamkāra, or vocal exercise, is another fundamental component that aids in developing clarity in *svaras*. Examples include: Sā Re Gā, Re Gā Mā, Gā Mā Pā... *Alamkāra* is considered to be the foundation of *varṇa*: “*Varṇaścatvāra Evaite Alāmkārāstadaśrayāḥ.*”³⁶ As stated by Bharata, there are sixty three types of *alamkāras* based on four types of *varṇas*.

Jāti, in Indian music, classifies *rāgas* and defines their specific melodic rules through ten characteristics, such as – *Graha* (starting note of the melody), *Amśa* (the most dominant note), *Tāra* (use of notes in the higher octave), *Mandra* (use of notes in the lower octave), *Nyāsa* (the final resting note), *Apanyāsa* (secondary resting notes), *Alpatva* (less emphasized notes), *Bahutva* (emphasized notes), *Sadava* (use of six notes) and *Audava* (use of five notes).

Organization of Rhythm and Temporal Control: *Tāla*

Tāla, that is beat, is one of the fundamental elements in *Gāndharva* music. Above all *tāla* is the predominant and compulsory element of music. Nandikeśvara opines that the entire world is full of *tāla*: “*Tālātmakam Jagatsarvam Tālastu Vyāpakah Smṛtah.*”³⁷ Śāringadeva also emphasizes the importance of *tāla*: “*Mukhapradhānadehasya Nāsikā Mukhamadhyake/ Tālahīnam Yathā Gītam Nāsāhīnam Mukham Tathā.*”³⁸ The term *tāla* is derived from the Sanskrit root *tal*, meaning ‘foundation.’ In *Śaṅgīta-ratnākara*, it is said: “*Tālastal Pratiṣṭhāyāmiti Dhayordhaji Smṛtih/ Gītam Vādyam Tathā Nṛtyam Yatastāle Pratiṣṭhitam.*”³⁹

Bharata, the author of *Nātyaśāstra*, clearly says that he who is ignorant of *tāla* should not be considered as a singer or a musician: “*Yastu Tālam Na Jānāti Na Sa Gātā Na Vādakah.*”⁴⁰ The *tāla* involves divisions into *kalāpāta* (*kalā*) and *layas* (tempo) – “*Tālo Ghana Iti Proktah Kalāpāta-layānvitah.*”⁴¹ He describes about twenty types of *tāla* used in *gāndharva* music –

³⁶ *Nātyaśāstra* 29.20.

³⁷ Das Sharma, *Śaṅgītamāṇīśā*, p.43.

³⁸ Goswami, *Bhāratīya Uccāṅga Śaṅgīta*, p. 162,

³⁹ Das Sharma, *Śaṅgītamāṇīśā*, p. 153.

⁴⁰ Ghosh, *Nihśamka Śāringadeva*, p. 169.

⁴¹ *Nātyaśāstra* 31.1

*Avāpastvatha Niṣkrāmo Viṣepaśca Praveśakah
Śamyātālah Sannipātah Parivartah Savastukah.
Mātrāvidāryāṁgulayā Yatiḥ Prakaraṇam Tathā
Gītayo 'vayavā Mārgo Pādabhāgāḥ Sapānayah.
Ityekavīṁśako Jñeyo Vidhistālagato Budhaiḥ.*⁴²

There are ten types of *prāṇa* of *tāla*, such as – *kāla* (time of music), *mārga* (used way), *kriyā* (activities), *āṁgam* (parts), *graha* (primary *mātrā*), *jāti* (number of *mātrā*), *kalā* (style), *laya* (interval time), *yati* (speed of *laya*) and *prastāra* (showing different gesture). As observed by *Makarandakāra* – “*Kālo Mārgakriyāṁgāni Grahojāti Kalālayah/ Yatiḥ Prastārakaśceti Tālaprāṇā Dasasmṛtā.*”⁴³ According to *Nātyaśāstra*, there are three parts of *tāla*, such as *Yati*, *Pāṇi* and *Laya* – “*Āṅgabhūta Hi Tālasya Yati-Pāṇi-Layāḥ Smṛtāḥ.*”⁴⁴

Musical Articulation and Verbal Content: Pada

The word ‘*pada*’ refers to the verbal content of music. *Pada* is musically adorned by *svara* and *tāla*. In *Nātyaśāstra*, in the context of *pada*, it is said that all that is made up of syllable, is called *pada* – “*Yatkiñcidakṣarakṛtam Tatsarvam Padasaṁjñitam.*”⁴⁵ There are two types of *pada*, one is *nibaddha*, which is bound with metre, and the other is *anibaddha*, which is composition without metre – “*Anibaddhaṁ Nibaddhañca Dvividhantat Padaṁ Smṛtam.*”⁴⁶ *Anibaddha* *pada* is also known as *alāpa*.⁴⁷ The *pada* that is not regularly composed and is not furnished with any metre, is associated with the musical instrument (*ātodya*) – “*Apadānyanibaddhāni Tālena Rahitāni Ca/ Ātodyeṣu Niyuktāni Yāni Tāni Tu Yojayet.*”⁴⁸

Śārmīgadeva classifies music with its two categories, such as *Gāndharva* (classical) and *Gāna* (regional/deśī). *Gāna* is further divided into *Nibaddha* and *Anibaddha*. *Prabandha* is the primary form of the *nibaddha gāna*. He opines: “*Baddhaṁ Dhātubhirāṅgaiśca Nibaddhamabhidhīyate/ Ālaptribandhanahīnatvādanibaddhamitīritā.*”⁴⁹

Prabandha music is a composition of six specific elements, such as *svara* (musical notes), *biruda* (aural words or phrases), *tenaka* (auspicious syllables used for ornamentation), *pada* (meaningful words related to the subject matter of music), *pāṭa* (syllables specially used

⁴² Das Sharma, *Śaṅgītamaṇīśā*, p. 47.

⁴³ Goswami, *Bhāratīya Uccāṅga Saṅgīta*, p. 273.

⁴⁴ *Nātyaśāstra* 31.530.

⁴⁵ *Ibid.* 32.26

⁴⁶ *Ibid.* 28.27

⁴⁷ Goswami, *Bhāratīya Uccāṅga Saṅgīta*, p. 152.

⁴⁸ *Nātyaśāstra* 32.32

⁴⁹ *Śaṅgītaratnākara* 4.2.

for rhythmic music) and *tāla* (rhythmic cycles) – “*Prabandho ’mgāni Sat Tasya Svaraśca Virudam Padam./ Tenakah Pāṭatālau Ca Prabandahpuruṣasya Te.*”⁵⁰

The *nibaddha* music has four *dhātus* (sections), such as – *Udgrāha* (the initial section, such as *maṅgalācana*), *Melāpaka* (the connecting section between *udgrāha* and *dhruva*), *Dhruva* (the fixed section) and *Ābhoga* (the concluding section) – “*Prabandhāvayavo Dhātuḥ Sa Caturdhā Nirūpitah/ Udgrāhaḥ Prathamastatra Tato Melāpakadhruvau./ Ābhogaśceti...*”⁵¹

According to *Samgītāpārijāta*, there are five types (*jāti*) of *prabandha*, such as – *Medinī*, *Vidinī*, *Dīpanī*, *Vilambinī* and *Tārāvalī*. Ahobala observes:

Prabandhajātayah Pañca Iti Proktāḥ Krameṇa Ca.

Ṣadbhiretairmedinī Syādvidinī Pañcabhirbhavet

Caturbhīrādīpanī Jātistribhiraṅgairvilambinī.

*Dvābhyaṁ Tārāvalī Jātiriti Sūri Vinirṇayah*⁵²

Thus, a *prabandha* with six parts is called *medinī*, one with five parts is termed *vidinī*, a *prabandha* with four parts is called *dīpanī*, one comprising three parts is called *vilambinī* and *tārāvalī* has two parts.

Conclusion

The paper purports to establish the profound existence of *gāndharva* music in ancient Indian scriptures and as well as in the society. Over time, this very music has been modified by various schools and sects, and flourished with various characteristics. They acquired new names and enriched the flawless tradition of Indian classical music, however, their fundamental features remained unchanged, that is *Sāma-samgīta*, the mother of *gāndharva* music. Through this analytical study of *gāndharva* music with its core elements, that is *svara*, *tāla* and *pada*, it is hoped that the study will contribute to the finer aspects of ancient Indian music in the Sanskrit tradition.

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⁵⁰ *Ibid.* 4.12-13.

⁵¹ *Ibid.* 4.7-8

⁵² *Samgītāpārijāta* 411-13.

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