

Techniques of Recitation with Reference to Sāmagāna (Jaiminīya) Prevalent in Kerala Tradition

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Jaiminīyasāmaveda of Kerala Namboothiri tradition is divided into five Kāṇḍas namely Āgneya, Aindra, Pavamāna, Dvādaśāha and Uttara. There are a total of 112 Adhyāyas in these five Kāṇḍas. These Adhyāyas are called 'Oths'(from the root 'otikkuka' in Malayalam that means 'to impart to the disciple through oral teaching'). The above mentioned Kāṇḍas contain 12, 36, 11, 47 and 6 Oths respectively. Totally there are 1698 Ṛks in the Jaiminīyasāma of Kerala tradition.

Sāmaveda families of Kerala

There were twenty one Namboothiri families which practiced *Sāmaveda* in Kerala. These families were spread in Central Kerala and Southern Kerala. They are Nellikkat Mana, Muttathukattil Mana, Tottam Mana, Perumangad Mana and Korattikkara Mana (all five in the Panjal village in Trissur Dist in Kerala), Mangalatheri Mana, Malamel Mana, Muriyottu Malamel Mana, Mulavelippurathu Mana, Pattiyala Mana, Onamthuruthi Pattiyala Mana, Vatana Mana, Kallampilly Mana, Pakaravoor Mana, Muthiringottu Mana, Nellippuzha Kallampilli Mana, Mundaya Mana, Vadakkumchery Mana, Narippatta Mana, Kambrathu Mana and Podur Mana. Among these all except in the five located at Panjal village mentioned above, the *Sāmaveda* tradition has been discontinued years before. There was a Sāma scholar in the Malamel Mana in Kidangoor near Kottayam who was well versed in Ṛk and Yajus also. He passed away in 1952. In all other families the tradition has become extinct years even before that.

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The five families at Panjal mentioned above preserved the tradition till very recent times. But, at present, no members of new generation are pursuing Sāma studies due to so many reasons. Thus there is not tradition now in Korattikkara Mana. In Tottam Mana, there are two age old scholars both in eighties and ninties, now living. They are Narayanan Namboothiri and Aryan Namboothiri. Tottam Sivakaran Namboothiri and Tottam Krishnan Namboothiri, young scholars are now practicing Sāma in that family. In Perumangat Mana, there was one Vasudevan Namboothiri who was well versed in all forms of chanting of Sāma. He passed away some years before and there is no one else studying Sāma in the family now. In Nellikkattu Mana, there is Neelakandhan Namboothiri now living with all discomforts of old age, who is well versed in Sāma chanting. Vasudevan Namboothiri, another member of Nellikkattu Mana was also a great Sāma scholar who passed away some months ago. Thus the Sāma tradition of Panjal village is also in a stage of extinction.

It is taking into account the importance of this rare tradition that the Centre for Vedic Studies of the Sree Sankaracharya University of Sanskrit, Kalady, Kerala came forward with the major project of the audio/video documentation of the whole *Sāmaveda* chanting of the Jaiminīya tradition of Kerala in ninty five hours. The first and second phase of the documentation was completed in 1997-98 and 2001. The five age old scholars at Panjal, Nellikkattu Neelakandhan Namboothiri, Nellikkattu Vasudevan Namboothiri, Tottam Narayanan Namboothiri, Tottam Aryan Namboothiri and Perumangad Vasudevan Namboothiri co-operated in the project as resource persons. The chanting of Ārcika, Sāma or Grāmageya and Āraṇyaka or Candrāsāma were documented in the first phase in 70 hours. Recording of the Sāmastutis used in Atirātra (29 Stutis) and Somayāga (12 Stutis) was done in the second phase in 25 hours that include in Ūha and Ūṣāṇi modes

of chanting. The third and final phase of the project is being completed now which is remaking the CDs as interactive DVDs with the text in Nāgari script, transliteration and simple translation in English, graphics and indices. The documented matter will be made available to those who are interested in the study and research of the Vedic tradition of Kerala.

Ritual practices in Sāma learning

Some rigerous training methods were practiced in the teaching and learning process of *Sāmaveda* in Kerala. They were observed as part of rituals related to *Sāmaveda* education. After Upanayana, the student should observe five years of Brahmacharya to learn *Sāmaveda*. By these five years, undegoing severe training, the student can get the mastery over the chanting of the Samhitā part. During these five years, the student should observe the ritual Upākarma every year with the help of the Guru. This is a ritual performing Homa to the sacred fire chanting the Mantras. Four Āṅṭuvratas ('Āṅṭu' in Malayalam means 'year', the Vratas or austerities prolong for one year fully and so it is named in that way) are to be observed by the student during the period of Samhitāpāṭha. Some short Vratas to be observed in twelve days etc. are also to be practiced during this period.

Gaudānikavratam, Vrātikavratam, Upaniṣadavratam and Mahānāmnnyavratam are the four year-ending Vratas to be observed by the student. Ādityavratam is another short Vrata to be observed. In this Vrata, the student should do the rituals chanting the Mantras for fourteen days without even taking bath. There is another Vrata also of this kind that prolongs for one month beginning from the first day of Śuklapakṣa and ending in last day of next Śuklapakṣa. Each protion to be memorised will be completed with a year-long Vrata. Learning of a new portion or section will start only after studying the previous portion thoroughly. In the end of the Upaniṣadavrata, the Guru will recite the *Jaiminīyopaniṣad* of *Sāmaveda*

which the student will carefully repeat. Learning the Upaniṣad byheart according to the Svaras will be done only after Samāvartana. The higher modes of chanting of Sāma, Ūha and Ūṣāṇi, also are learnt after Samāvartana.

The fourth year-long Vrata Mahānāmnyavrata, is also called Īranvrata ('Īran' in Malayalam means 'wet cloth'. The Vrata is to be observed wearing wet cloth after taking bath for one year). The same wet cloth should be used for one year. It will get wet after taking bath and wearing the wet cloth, the Vrata should be observed. Taking bath thrice a day is recommended in this Vrata, the result being that the student will have to wear the same wet cloth all the day throughout the year. In ancient days, according to the *Sāmaveda* Gurus, this Īranvratam was practiced for twelve years continuously. Such hard and tough austerities were prescribed for learning *Sāmaveda* in Kerala. This is needed for learning and memorising the intricacies of Sāmasvaras in a perfect way. Needless to state, these are so difficult and the result was that the tradition began to face the stage of extinction in the modern time.

The text - adaptation of Mantras from Ṛgveda

Among the 1698 Ṛks or Mantras, found in the Keralīyajaiminīyasāma tradition, except more than one hundred, all are taken from *Ṛkasamhitā*. The Mantras found in *Ṛgveda* are adapted here for singing in the Gāna style. Dr. K. A. Ravindran, Asso. Professor in Sahitya i/c of Vedic Studies of Sree Sankaracharya University of Sanskrit, Kalady, Kerala, has published *Keralīyajaiminīyasāmaveda* text from transcripts preserved by the Sāma Pandits of Panjal village, in Malayalam script with exhaustive study, notes and appendices from Panchangam Pustakasala, Kunnankulam, Trissur, Kerala in 2007. In the text, as appendix, he has given the list of Mantras with their meaning in Malayalam, that are not found in *Ṛgveda*, more than one hundred in number. He has also given as appendix the difference

in the arrangement of the text of *Jaiminīyasāmaveda* of Kerala from that of the Kauthūma-Rāṇāyaṇīya recensions and also from that of the Jaiminīya text published by Prof. Raghuvira from Lahore in 1938.

Important Sūktas like Bhāgyasūkta, Svastisūkta and Āyussūkta found in *Ṛgveda* are not found in *Sāmaveda*. But, according to the Kerala Namboothiri tradition, they use to learn such Sūktas also based on *Ṛgveda*. In this process, they use to follow the chanting method of *Ṛgveda* of Kerala. Similarly, the Kerala Jaiminīyasāmavedins used to study important Yajurvedamantras also.

There is another tradition also current among the Namboothiri Sāmavedins of Kerala. They used to study the Ṛk

तवेदिन्द्रावमं वत्सु त्वं पुष्यसि मध्यमम् ।
सत्राविश्वस्य परमस्य राजसि नकिष्ट्वा गोषु वृण्वते ॥

and its Sāmas (Jaiminīyasāma, Kerala recension, 28, 8) and chant it instead of the Āyussūkta of *Ṛgveda*. In the same way, they chant the Ṛk

यशसा मा द्यावापृथिवी
भगेनेन्द्र बृहस्पती
यशो भगस्य विन्दतु
यशो मा प्रतिमुच्यताम्
यशस्विद्या स्यास्संसदः
अहं प्रवदिता स्याम्
अहं भूयासमुत्तमः ।

(Jaiminīyasāma, Kerala recension, 107, 12) and its Sāmas instead of Bhāgyasūkta of *Ṛgveda* and the Ṛk

अर्चतप्रार्चत नरः प्रियमेधासो अर्चत ।
अर्चन्तु पुत्रका उत पुरमिर्धृष्वर्चत ॥

(Jaiminīyasāma, Kerala recension, 38, 5) and its Sāmas in the place of the

Svasticūkta of *Ṛgveda*. The Sāmavedins chant all these according to their own tradition of Svaras in different rituals in temples as well as in Śrauta and Smārta rituals. Though there was no tradition of the Dvivedins or Trivedins in Kerala, there were scholars here who could chant *Ṛk*, *Yajus* and *Sāma* of Kerala style. (Atharvaveda was not practiced in Kerala). All these show that concentrating on their own Vedic tradition, the Kerala Namboothiris accepted other Vedic traditions also wholeheartedly.

Prakṛtipāṭhas - Ṛk and Sāma

The Prakṛtipāṭhas of Jaiminiyasāmaveda prevalent in Kerala tradition are Ṛk or Ārcika, Sāma or Grāmageya and Candrāsāma or Āraṇyaka. The chanting in Svaras of all the 112 Oths of five Kāṇḍas of Sāma is Ṛk or Ārcika. The three Svaras, Udāṭṭa, Anudāṭṭa and Svarita are the base for the chanting of the Ṛks in Sāma, as in other Vedas also. But based on the Udāṭṭa, Anudāṭṭa and Svarita, the chanting of all the three Vedas in Kerala preserve many peculiarities, both in the Prakṛtipāṭhas and in the Vikṛtipāṭhas.

The Gāna form of the Ṛk of Ārcika is Sāma or Grāmageya and Candrāsāma or Āraṇyaka. Here the elaboration of Svaras and other intricacies in chanting are followed. The word Grāmageya means that they are to be chanted musically in the Grāmas. The meaning of the word 'Candrāsāma' is not clear. Again, Āraṇyaka or Araṇyagāna means that they are to be chanted in the hermitages in forests. There are a total of 59 Oths in Āgneya, Aindra and Pavamāna Kāṇḍas together. The chanting of Ṛks of these Oths repeatedly in elaborate Svaras is called Sāma or Grāmageya. In this mode of chanting, a Ṛk is sometimes chanted in elaborate Svaras repeatedly many times. Such repetitions may number one to eighteen. The most important aspect in these modes of chanting is that, while the chanting in the Sāma in elaborate Svaras, there is no consideration at all regarding the basic

text or the meaning of the Ṛks. The important aspect here is the repetitions in musical elaborations.

The first Ṛk of the fourth Oth of the Āgneyakāṇḍa begins as यज्ञा यज्ञावो अग्नये... | This Ṛk has four Sāmas while chanting in the Sāma style. The words in the Ṛk are splitted in many ways, new syllables are sometimes added and repetitions are effected while chanting the Ṛk in Sāma style as यज्ञा यज्ञा, वोग्नयायि, गिरा गिरा हि, हायि च, दक्षासायि... | Splitting of the words in the Ṛks in this way is called 'Vacanam' and the chanting in this way is called 'Vacanam Collal' ('collal' in Malayalam means 'uttering' or 'chanting'). Thus many syllables and letters and words that are not originally found in the Ṛks are added in the Sāmagāna. There अग्ने becomes ओग्नयायि | गिरा गिरा च becomes गिरा गिराहा हायि च | दक्षसे becomes दक्षासायि | Letters and syllables like औ, हो and वा that are not in the Ṛk will be added. This type of adding is called Stobha. Lengthening and shortening of letters according to the musical Svaras is done based on the Stobhas.

There are definite rules regarding the Svaras in each Sāma in the Sāmagāna. Like the use of Gamakas in classical music, in Sāma chanting also variations of many kinds in Svaras are sometimes effected. These variations are known in Sāmagāna by particular technical names such as Pratyutkrama, Atikrama, Karṣaṇa and Namana. The right hand is moved upward, downward and to the right side to denote the Svaras. Some Mudrās or hand gestures are also used to denote the Svarasthānas and Mātras.

Vikāra, Viśleṣaṇa etc.

The change happening while a Ṛk is converted to different Sāmas in Sāmagāna, is known by various names such as Vikāra, Viśleṣaṇa, Abhyāsa, Virāma, Stobha, Lopa and Āgama.

अग्ने - ओग्नायि । (Vikāra)

वीतये - वेयितायायि । (Viśleṣaṇa)

यो - यायि (Vikarṣaṇa)

तये - तायायि तायायि । (Abhyāsa)

गृणानो हव्यदातये -गृणानो हा व्यदा तयायि तायायि । (Virāma)

Adding of letters or syllables not found in the original Ṛk like औ, होवा, हाबु, हाबु and उहु is Stobha. प्रचोदयात् in the Ṛk becomes प्राचो हुं आ दायो आ in the Sāma. Here the last letter त् is omitted in Sāma style. This is called Lopa.

Adding of यकार etc. in the examples like वरेण्यम् - वरेणियम् is Āgama.

When Ṛks are chanted as Sāma such changes happen in all places. Most important of these is Stobha and very peculiar types of texts describing the Stobhas like *Sthobhānusamhāram* and *Jaiminīyanyāyamālāvistaram* are referred to in different contexts which are not popular now.

Candrāsāma or Āraṇyaka

Like Sāmagāna or Grāmageya, Candrāsāma or Āraṇyaka is another Prakṛtipāṭha of Jaiminīyasāma of Kerala tradition. The names Grāmageya and Āraṇyaka for these types of chanting might be denoting the peculiarity that the former is to be chanted in rituals in the village atmosphere, while the latter connected with the rituals in hermitages etc. in the forest. But this demarkation is not found in these modes of chanting as they are used Kerala tradition afterwards.

The first Oth of the fifth Kāṇḍa, Uttara of Kerala Jaiminīyasāma begins with the Ṛk इन्द्रो राजा जगतश्चर्षणीनां... | Among the 112 Oths in Jaiminīya tradition, this is the 107th Oth. There are total 58 Ṛks in this Oth. Mainly the Ṛks in this Oth are chanted with Stobhas and elaborations of Svaras in Candrāsāma mode of chanting. Sometimes other Ṛks from other Oths also are seen intermixed in the Candrāsāma style of chanting. The repetition of lines or passages with musical

elaborations in Candrāsāma is also called Sāmas. There are more Stobhas and elaborations of Svaras in Candrāsāma when compared to those in Sāma or Grāmageya.

Candrāsāma or Āraṇyaka is itself divided into 25 sub-Oths according to the scheme of chanting of Jaiminīyasāma of Kerala. Thus there are 288 Sāmas or repetitions in the 25 Oths of Candrāsāma in total. There is a customary prohibition prevailing among the Jaiminīyasāmavedins of Kerala that Candrāsāma should not be chanted in night times.

First twelve Oths of Candrāsāma is known as Vratas. These twelve Oths are chanted by the disciple as instructed by the preceptor in different Vratas observed in the Upanayana rituals etc. that are followed according to the Jaiminīyasāmaveda tradition.

The famous Puruṣasūkta of *R̥gveda* is found as the 9th Oth of the 25 Oths of Candrāsāma. The Gānarūpa in Candrāsāma of the R̥ks in Puruṣasūkta is as follows:

उहुवा हाबु उहुवा हाबु उहुवा हाबु
 सहस्रशीर्षाः पुरुषः
 उहुवौ होवा उहुवौ होवा उहुवौ होवा
 त्रिपादूर्ध्व उदैत् पुरुषः
 इहियौ होवा इहियौ होवा इहियौ होवा
 पुरुष एवेदं सर्वम्
 ऊर्धाबु हाबु ऊर्धाबु हाबु ऊर्धाबु हाबु हाबु
 ऊर्धाबु हाबु हाबु
 तावानस्य महायिमा.....etc.

These show how Stobhas and repetitions of many kinds and change in the words of the text are effected in the Gānas of Candrāsāma. Some Gāna modes in

Candrāsāma are having no text at all, but Stobhas only and their elaborations. The three Sāmas of the 10th Oth of Candrāsāma are examples for this peculiarity.

Mahāsāmas, Ādityasāmas

There are three Sāmas in the Sāmagānas of Keralīyajaiminīya tradition that are known as Mahāsāmas. They are called so taking into consideration their length and the intricacies in the elaboration of Svaras. These include in the Candrāsāma or Āraṇyaka mode of chanting. These are used in the rituals like Pravargyam in various Yāgas. It is considered that the chanting of Mahāsāmas is able to create unlimited divine power in the context in the Ṛtviks and in the surroundings. So persons other than the Ṛtviks of the Yāgas including women are not allowed to hear the chanting of Mahāsāmas. Even the wife of Yajamāna who will be usually in the ritual proceedings with him, will be prohibited from hearing these Mahāsāmas.

Like Mahāsāmas, there are other six peculiar Sāmas in Jaiminīya tradition that are called Ādityasāmas. They also include in the Candrāsāma section. Ādityasāmas are also of Stuti type. Four among them are short and the rest two, considerably long. The Ṛtvik Prstotā chants these Ādityasāmas in the ritual Pravargya connected with Somayāga and Atirātra. These are also considered as having high potential that ladies and other people are prohibited from hearing the chanting of them. It is also customary that Ādityasāmas should be chanted before taking food.

Ūha

Ūha and Ūṣāṇi are the Vikṛtipāṭhas of Keralīyajaiminīyasāma chanting. Like Jaṭā and Ratha of Kerala Ṛgveda tradition, Ūha and Ūṣāṇi are the highest modes of chanting of Jaiminīyasāma tradition of Kerala.

The fourth Kāṇḍa, Dvādaśāha, is the base of Ūhagāna. There are 47 Oths in

Dvādaśāha. Based on the Ṛks in these Oths, Gānas are chanted in this mode which are very elaborate and highly musical. The Gānarūpas are comprehended or guessed from the Ṛks chanted in this mode. Because the Gānas are guessed or comprehended and chanted (Ūha), this mode gets that meaningful name. Ūha is again divided into 77 Oths according to the Gāna scheme, which is a sub-division of Ūha. These 77 Oths are divided to eight decades, the last having seven Oths only. In Ūha, one Sāma is chanted separately at times or three Sāmas are chanted together at other times. The former is called Ekārca (one Sāma of the Ṛk) and the latter Tṛca (three Sāmas of the Ṛk). The Vikṛti of 59 Sāmas constitutes Ūha chanting. Ekārca is also called Stotri. In Ūha there are a total of 1839 Stotrisāmas or Ekārcas.

The Sāmastutis used in Somayāga and Atirātra include in the Ūha and Ūṣāṇi type. There are these types of twelve Stutis in Somayāga and 29 Stutis in Atirātra.

Sāmastutis are of two types, Pavamānastutis and Paryāyastutis. The former are those having no repetitions while the latter have many repetitions. Some Stutis have upto 21 repetitions in Sāma which include in Paryāyastutis.

There are many peculiar features connected with the Sāmastutis used in Somayāga and Atirātra connected with Keralīyajauminīya tradition. The 62nd Oth among the 77 Oths of Ūha section is chanted on the fifth day of Somayāga. This is called Stutyam. The Ṛtvik Adhvaryu presents two pieces of Darbha grass to Udgāta (Ṛtvik who is related to *Sāmaveda*). After that, the Ṛtvik Maitrāvaruṇa requests the Udgātā to recite the Sāmastuti. Accordingly Udgātā recites this Stuti holding the two pieces of Darbha grass that were presented to him by Adhvaryu. The offering of oblations with this Stuti on the fifth day of Somayāga is called Somāhuti which is an important part of the rituals of that day. It is believed that Gods in heaven will be waiting for this day of Somayāga eagerly and impatiently to get Somarasa and other oblations offered to them.

There is another important Stuti of this kind in Ūha section called Ṣoḁaśīstuti. This is the last Sāma of the 65th Oth among the 77 Oths included in the Ūha part. This is chanted in Atirātra as the 16th Stuti among the 29 Sāmastutis chanted in it in different contexts. This Ṣoḁaśīstuti is usually chanted in the correct middle time of the evening twilight (Ardhāstamanasamaya). Brāhmaṇas usually perform Sandhyāvandana in the evening sharply at the middle time of evening twilight. But in Atirātra, only for the chanting of the Stuti in the prescribed time, Brāhmaṇas use to perform Sandhyāvandana before the time of Ardhāstamana. This Stuti is chanted holding two pieces of Darbha grass made of gold. The gold made pieces of Darbha grasses are called Stotram. The Stotrams are brought to the place of Yāga on the back of decorated horses with great pomp. This Stuti is considered to be chanted with utmost care and devotion. God Indra is invoked by this Stuti. It is believed that attracted with the musical tone of the Stuti and devotion of the Ṛtviks, God Indra will promptly reach the place of Yāga. Also it is strict that no minute mistakes even should be there while chanting this Ṣoḁaśīstuti. Though this is a common rule regarding all Sāmastutis in Somayāga and Atirātra, it is most strictly followed in Ṣoḁaśīstuti. It is even believed that one who commits mistakes while chanting this Stuti, will become mad. The greatness and importance of this Stuti is revealed by this.

Ūṣāṇi

It has already been mentioned that the first Oth of the fifth Kāṇḁa Uttara of Keralīyajaiminīyasāma beginning with इन्द्रो राजा जगतश्चर्षणीनां... is chanted with different Stobhas and musical elaborations as Gāna in Candrāsāma or Āraṇyaka style of chanting. Also it has been noted that Āraṇyakagāna is again divided into 25 Oths within itself. Ūṣāṇi is the Vikṛtipāṭha of this Āraṇyakagāna. The 25 Oths of Āraṇyakagāna are repeated again in Gāna style with more elaborations of Svaras

and Stobhas in Ūṣāṇi. There are again sixteen Oths as sub-divisions of Ūṣāṇi and 360 Stotrisāmas in total in Ūṣāṇi. This is the highest mode of chanting of Jaiminīyasāma of Kerala.

Among the twelve Stutis in Somayāga, the most important one is Rathantarastuti which begins ओभित्वा शूरनोनुमो वा...। This is chanted in Ūṣāṇi style. Seventeen repetitions of the Gānarūpas of Sāmas are found in this Rathantarastuti which is very elaborate and highly musical. Based on the seventeen repetitions, it is also called Saptadaśastuti. The letter 'bha' (भ) is recurrently repeated in the Stuti many times. It is believed that the wife of the Yajamāna should not hear the repetition of भकार while chanting as it is frightening and it will cause inauspicious results. So there is a custom to make loud noise beating on the mouth of a jar, it being tied closed with skin, to avoid the wife of the Yajamāna from hearing the Bhakāra repetition.

Like the Rathantarastuti in Somayāga there is a Sāmastuti in Atirātra in the Keralajaiminīya tradition called Bṛhatstuti which is included in Ūṣāṇi. This is the most elaborate and most important Stuti in Sāmastutis. This is the Bṛhatsāmastuti referred to in *Bhagavadgītā*:

वेदानां सामवेदाऽस्मि ।

बृहत्साम तथा साम्नाम् ॥

Stutis of *Sāmaveda* like Rathantaram are used not only in Yāgas, but in Tantric rituals also in many contexts. Similarly there is a Stuti in *Sāmaveda* called Gāyatram which is based on the Gāyatrī, included in Ūṣāṇi. This is also used both in Atirātra and Somayāga as well as in Tantric ritual. Thus there are many peculiarities of the chanting of *Sāmaveda* and its Prakṛti-Vikṛtipāṭhas of Kerala Jaiminīya tradition.

Sāmasvaras and music

Scholars who have done studies and researches in Music and *Sāma* chanting have observed that the seven svaras of classical music can be found in *Sāma* chanting in their primitive form. In *Sāma* chant the seven svaras are called Kruṣṭa, Prathama, Dvitiya, Tṛtiya, Caturtha, Mandra and Atisvara. Kruṣṭa is the svara in the highest pitch. Tṛtiyasvara is in low pitch which is also called Adharasvara or Dhṛtapracaya. These seven Svaras of *Sāma* chant are the seven svaras of music, Madhyamam, Gāndhāram, Rṣabham, Ṣaḍjam, Dhaivatam, Niṣādādam and Pañcamam, according to the *Nārādīyaśikṣā*:

प्रथमश्च द्वितीयश्च तृतीयोऽथ चतुर्थकः ।
मन्द्रः क्रुष्टो ह्यतिस्वारः एतान् कुर्वन्ति सामगाः ॥

(Prapāṭhaka I, Khaṇḍa 1, Śloka 12)

यः सामगानां प्रथमः स वेणोर्मध्यमः स्वरः ।
यो द्वितीयः स गान्धारः तृतीयस्त्वृषभः स्मृतः ॥
चतुर्थः षड्ज इत्याहुः पञ्चमो धैवतो भवेत् ।
षष्ठो निषादो विज्ञेयः सप्तमः पञ्चमः स्मृतः ॥

(Prapāṭhaka I, Khaṇḍa 5, Śloka 1, 2)

There are strict rules for the svaras of *Sāma* songs. Variations in Svaras are also allowed sometimes. Such variations are called Pratyutkrama, Atikrama, Namana etc. In Kerala Jaiminīya *Sāma* chanting, the movements of the right hand upwards, downwards and sideways to the right for denoting the Svaras are practiced. In some other tradition of *Sāma* chanting, the thumb of the right hand is touched in different parts of the other fingers to denote the Svaras. This is called Gātravīṇā. In *Nārādīyaśikṣā*, it is defined thus:

गात्रवीणा तु सा प्रोक्ता यस्यां गायन्ति सामगाः ।
स्वरव्यञ्जनसंयुक्ता अङ्गुल्यङ्गुष्ठरञ्जिता ॥

(Prapāṭhaka I, Khaṇḍa 6, Śloka 2)

According to the Keralajaiminīyasāma tradition, there is no Padapāṭha for *Sāmaveda*. *Ṛgveda* and *Yajurveda* have Padapāṭhas as one of the Prakṛtipāṭhas after Samhitāpāṭha. But *Sāmaveda* has no Padapāṭha after Ṛk or Ārcika. It has other musical elaborations like Sāma or Grāmageya, Candrāsāma or Āraṇyaka and Ūha and Ūṣāṇi. This also shows that it is more related to music. In music, especially classical music, the original text or the basic words or literature of the composition (Kṛti) is often neglected or discarded while the Rāgas are elaborated in singing.

Tarla Mehta in the book *Sanskrit Play Production in Ancient India* observes that music is of two types, Gāndharva and Gāna. In Gāndharva, words are less important than the Svāra and Tāḷa. In Gāna, words are more important than Svāra and Tāḷa (Motilal Benarsidass, Delhi, 1995, p. 228). Gāndharva is more classical with elaborations of Svaras and Tāḷas and it is the earlier phase of Karnatic or Hindusthani music. It is to be noted that the discarding or neglecting of the text in Sāma chanting is like that in Karnatic music. Thus the various points of relation of Sāma chanting to classical music in different aspects are interesting topics with great scope for study and research.

Vedic chanting and the Svaras in the Vācikaṃ of Kūṭiyāṭṭam

Kūṭiyāṭṭam, the unique Sanskrit theatre preserved and staged in Kerala, practices a particular kind of Vācika with Svaras. The characters in Kūṭiyāṭṭam recite the text with such Svaras according to the Bhāvas and Rasas presented related to the characters and situations. These Svaras used in the Vācika of Kūṭiyāṭṭam are peculiar to this art form which is not found in the Sanskrit theatre elsewhere. Different Svaras are used in Kūṭiyāṭṭam which are Muḍḍhan, Śrīkaṇṭhi, Toṇḍu, Ārtan, Indalam, Muralindalam, Veḷādhūḷi, Dāṇam, Vīratarkan, Tarkan, Korakkuruñṇi, Paurāli, Puṛanīru, Dukkhaḡāndhāram, Ceṭīpañcamam,

Bhinnapañcamam, Śrīkāmaram, Kaiśikī, Ghaṭṭantari and Antari. These are called Rāgas also. These Svaras or Rāgas have no direct connection with music, though some of the names are similar to those familiar in classical music. These Svaras or Rāgas are more related to the chanting of Veda in Kerala.

Sri. Appukkuttan Nair, who was an authority in Kūṭiyāṭṭam, opines that the Svaras in the Vācika of Kūṭiyāṭṭam are influenced by the Svaras of *Yajurveda* chanting of Kerala. (*Nāṭyakalpadrumam*, Mani Madhava Chakyar, Kerala Kalamandalam, Cheruthuruthy, Trissur, Kerala, 1994, 'Āmukhopanyāsam') The present writer has organised some workshops and seminars with Kūṭiyāṭṭam artists, music scholars and Kerala Veda Pandits and discussed the matter many times with oral demonstrations and interactions. As a result, it could be concluded that, the Vācika of Kūṭiyāṭṭam has been influenced not only by the *Yajurveda* chanting of Kerala, but it has the influence of the chanting of the other Vedas of Kerala like Ṛk and Sāma also. Topics like the impact of the chanting of each Veda on the Svaras of the Vācika in Kūṭiyāṭṭam, if any, etc. are yet to be studied and explained. However, the overall impact of the chanting of Veda of Kerala on the Vācika of Kūṭiyāṭṭam is very evident.
