

Śārṅgadhara Paddhati
(Vidya Jayaraman)

The Śārṅgadhara paddhati (dated 1300-1350) is an anthology in Sanskrit. It is encyclopaedic in nature and is a compilation of verses on various topics. The author Śārṅgadhara is the grandson of Rāghavadeva and preceptor of King Hammira. The Gāndharva śāstra is the eighty first chapter and starts from verse 1942. At the end of the work is a note that says the work was compiled mainly from Rāgārṇava. This work is also found as part of the SVUORI manuscript transcript titled 'gāndharva vedam'.

This work has also been noticed by: Dr.R.Satyanarayana (sūlādi and ugābhoga, Music of the Madhva monks), Dr.V.Raghavan (Some more writers on saṅgīta literature) and Dr.Te Nijenhuis (Saṅgītaśiromaṇi - A medieval handbook of Indian music). Ramakrishna Kavi also notes in the Bharata koṣa writes that nothing is known of the works Saṅgītasāgara and Rāgārṇava and whether they are parts of a larger work such as Bharatārṇava or if they are independent works.

Summary of Contents:

- Categorization of dhruvaprabandha-s into uttama, madhyama and kaniṣṭha based on the number of component lines. The uttama dhruva evolving from the standard dhruva to three lines of udgrāha and three lines of ābhoga is seen. gamakālāpti was also added to the dhruva. The other 14th century work, namely Sudhākalaśa's saṅgītopaniṣatsāroddhāra too contains this classification.
- There is a trend of loosening definitions of niyama or restrictions regarding syllables.
- The names and number of varieties of the sālagasūḍa prabandha-s are similar to that of the SR. However the varieties in rāsaka and ekatāli have tāla-s prescribed whereas in the SR rāsaka and ekatāli are based on the composition of the sections and whether ālāpa is sung after the verbal content in the prabandha-s.
- The tāla structure and names of some of these dhruvaka-s are also somewhat different from that of the SR but many of them are similar to Sudhākalaśa's work. This indicates the grammar and structure of the sālagasūḍa prabandhas were fluid and dynamic and evolving. (See Table 1).
- It is interesting to note that many of the texts retained the varieties and nomenclature and the tālas prescribed vary indicating the flux in the theory of deśi tāla-s during the time.
- This text prescribes some of the medicines and herbs for maintaining a good voice. This information does not seem to be available in other texts prior to the 13th century.
- Texts such as the CDP and Saramrta seem to base their account entirely on the ratnākara and do not seem to take into account variations given in the rāgārṇava or the work of sudhākalaśa.

It appears that the pratyantara that this text refers to is similar to paṭantara/padāntara of the SR.

अथ गान्धर्व शास्त्रम्

प्रणम्य सर्वदेवेशं शिवं ब्रह्मादिकांस्तथा ।

गान्धर्वशास्त्रसंक्षेपः सारतोयं मयोच्यते ॥ 1942¹

¹Dattilam 1

Having paid obeisance to the Lord of all Gods śiva and to those of whom Brahma is the first, I shall expound in brief the essence of the śāstra concerning gāndharva.

यदुक्तं ब्रह्मणः स्थानं ब्रह्मग्रन्थिश्च यो मतः
तन्मध्ये संस्थितः प्राणः प्राणाद्वह्निमुद्भवः ॥ 1943

That which is called the brahma sthāna and the also the brahmagranthi, in the center of which is the vitalforce and out of that vital force is born fire.

वह्निमारुतसंयोगान्नादः समुपजायते
न नादेन विना गीतं न नादेन विना स्वरः
न नादेन विना नृत्यं तस्मान्नादात्मकं जगत् ॥ 1944

By the conjunction of that fire with air, is born nāda. Without nāda there is no song, without nāda there is no svara. Without nāda there is no dance, thus essential nature of the universe is nāda.

पवनाज्जायते नादो नादतः स्वरसंभवः
स्वरात्संजायते रागः स रागो जनरञ्जकः ॥ 1945

From air is born nāda and from nāda are born the svara-s. From svara-s are born rāga and that rāga delights people.

पदस्थः स्वरसंघातस्तालेन सुमितस्तथा
प्रयुक्तश्चावधानेन गान्धर्वमभिधीयते ॥ 1946²

A collection of svara-s, measured through tāla and set to words and rendered attentively is gāndharva.

तदेतन्नारदादिभ्यो दत्तमादौ स्वयंभुवा
नारदेन ततो नादः पृथिव्यामवतारितः ॥ 1947³

That which was spoken of by Nārada and others, and imparted in the beginning by the self-existent one. That nāda was then brought down to the earth by Nārada

मृगो वेत्ति शिशुर्वेत्ति वेत्ति गीतरसं फणी
यतो गीते विलीना स्युः सर्वथा चित्तवृत्तिभिः ॥ 1948

The animal knows and the child knows and the snake knows - the enjoyment in music. In music everyone loses their mind.

अपि ब्रह्मपरानन्दादिदमप्याधिकं ध्रुवम्
जहार नारदादीनां चित्तानि कथमन्यथा ॥ 1949

That song which is also capable of imparting bliss greater than brahmānanda.

²Dattilam 2

³Dattilam 3

If it can take away the senses of Nārada, what chance do others stand? (before it)

अथ सुगीतलक्षणानि

Now, the characteristic of good music

सुस्वरं सरसं चैव सरागं मधुराक्षरम्
सालंकारप्रमाणं च षड्विधं गीतलक्षणम् ॥ 1950

That which is well-established in svāra, that which is pleasing and well-set in rāga and composed in pleasant letters, and embellished with ornamentations. These are the six measures of a good music.

स्वरेण पदसंयुक्तं छन्दसा च सुसंयुतम्
सुमात्रं च सुतालं च सुगीतम् तेन भण्यते ॥ 1951

That which is the confluence of svāra with pada conjoined with prosody, well-measured by tāla is termed a good song.

अथ वाग्गेयकारलक्षणानि⁴

Now the characteristics of vāggeyakāra-s.

वाङ्मातुरुच्यते गेयं धातुरित्यभिधीयते

⁴SR 2.3.2-3, 2.3.5-2.3.6

वाचा गेयं च कुरुते यः स वाग्गेयकारकः ॥ 1952

शब्दानुशासनज्ञानमभिधानप्रवीणता

गणच्छन्दानुवेदित्वमलंकारेषु कौशलम् ॥ 1953

तौर्यत्रितयचातुर्यं हृद्यशरीरपालिता

लयतालकलाज्ञानं विवेकोनेककाकुषु ॥ 1954

देशीरागेशु विज्ञत्वं वाक्पटुत्वं सभाजयः

इति वाग्गेयकारस्य गुणाः प्रतिनिरूपिताः ॥ 1955

The text is said to be mātu and the tonal structure dhātu. One who composes the text and the tune is said to be a vāggeyakāra.

A mastery over words, knowledge and skill in lexicography, knowledge of metrical units and prosody, skill in the use of embellishments and figures of speech.

A mastery over the three components (of saṅgīta), good voice quality, a knowledge of laya, tāla and kalā, discernment in various intonations,

A knowledge of deśi rāga-s, mastery over speech and the command over an assembly - These are said to be the characteristics of a vāggeyakāra.

अधमो मातुकारश्च धातुकारश्च मध्यमः

धातुमातृक्रियाकारः उत्तमः परिकीर्तितः ॥ 1956

The lower category is the one who composes the text, the middle is the one who composes the tune, and the one who writes the tune and the text is known as the excellent one.

अधमो लक्षणज्ञः स्यान्मध्यमो लक्ष्यमाचरेत्
लक्ष्यलक्षणसंयुक्त उत्तमः परिकीर्तितः ॥ 1957

The knower of lakṣaṇa is lowest category, the knower of lakṣya alone is of the middle variety and the one who knows lakṣya and lakṣaṇa is of the superior variety.

अथ शिष्यकारः

Now the student

त्वरितः शिष्यको यस्तु सुकण्ठो मधुरस्वरः
रागतालसमोपेतः शिष्यकारः स उच्यते ॥ 1958

A sharp student and one who has a good voice and sweet-sounding svaras, and possessed of rāga and tāla – He is called a śiṣyakāra.

अथ गायनलक्षणानि

Now, the characteristics of a singer.

प्रबन्धगाननिष्णातो विविधालापकारकः⁵

रागरागाङ्गभाषाङ्गक्रियाङ्गोपाङ्गकोविदः

गायनो गीतशास्त्रज्ञैर्भण्यते सर्वसंमतः ॥ 1959

One who is an expert in prabandha-s and instrument and is capable of performing the various ālāpa-s, one who is well-versed in rāgāṅga, bhāṣāṅga, kriyāṅga and upāṅga rāga-s – these are the qualities of a singer and a knower of gītaśāstra accepted by everyone.

अथ गायनदोषाः

Now faults of the singer

कम्पितं भीतमुद्धृष्टमव्यक्तमनुनासिकम्

काकस्वरं शिरःस्थं च तथा स्थानविवर्जितम् ॥ 1960

A shaky voice, a timid voice, a loud expanding voice, a voice that does not manifest distinctly, nasality, a hoarse-voice like a crow and the one who sings from his head and the one who veers off the registers.

विस्वरं विरसं चैव विश्लिष्टं विषमाहतम्

व्याकुलं तालहीनं च गातुर्दोषाश्चतुर्दश⁶ ॥ 1961

⁵SR 2.3.14ab

⁶ NS, YS, NP

Singing notes inaccurately, singing with no aesthetic delight, singing in a disconnected tone, singing with an uneven sound, confused singing, and the one who sings devoid of tala. These are the fourteen faults in singing.

अथ सालगसूडः

Now the sālagasūḍa-s

हिमवत्कन्यकाप्रीत्या देवदेवेन शंभुना

शुद्धरागान्विनिष्पीड्य सरसं सालगं कृतम् ॥ 1962

Out of affection for the daughter of Himavān, the śuddharāga-s and the beautiful sālagam were created by śambhu, the God of Gods,

शुद्धरागसमुत्पन्नं छायालिङ्गमनोहरम्

अबलाबालगोपालक्षितिपालैस्तु गीयते ॥ 1963

Born of śuddharāga-s, the enchanting chāyāliṅga-s are sung by women, cow-herds and kings.

आद्यो ध्रुवस्ततो मण्ठः प्रतिमण्ठो निसारुकः

अडतालस्ततो राग[रास] एकताली च संमता ॥ 1964

First dhruva, then maṇṭha, pratimaṇṭha, nisārukaḥ, aḍa tāla, ekatāli and rāga (rāsa).

अथैतेषु पूर्वं ध्रुवकलक्षणानि

Now before this, the characteristics of dhruvaka-s

न विवेकं विना ज्ञानं ध्यानं नात्मरसं विना
अद्वया न विना दानं गीतम् न ध्रुवकं विना ॥ 1965⁷

A gīta without dhruvaka is like knowledge without wisdom, contemplation without involvement, charity without compassion.

उत्तमः षट्पदः प्रोक्तो मध्यमः पञ्चभिस्तथा
कनिष्ठस्तु चतुर्भिः स्यादेवं स्युर्ध्रुवकास्त्रिधा ॥ 1966

The uttama variety is one with six component-lines, the middle variety with five component-lines, and the lower variety with four component lines – These are the three varieties of dhruvaka-s.⁸

एकधातुर्द्विखण्डः स्याद्यत्रोद्गाहस्ततः परम्
तृतीयं किञ्चिदुच्चं स्यात्खण्डं गमकशोभनम् ॥ 1967

Two parts with identical musical structure and then followed by the udgrāha. Sometimes it is said that the third section is to be adorned with gamaka and

⁷ Yathā saro vinā nīlam gīta dhruvam vinā (sudhā kalasa)

⁸ ShaTpadstUttamaH prokto madhyamaH pa~ncabhiH padaiH
kaniShThashca caturbhiH syādittham te trividhA dhruvāH

sung with high notes.

ततो द्विखण्ड आभोगस्तृतीयं तस्य खण्डकम्
उच्चं गमकयुक्तं वा स्वनाम्ना चाङ्कितं तु तत् ॥ 1968

In the two-sectioned ābhoga (is added) the third line of ābhoga, is sung in higher pitch with gamaka and has the name or the aṅkita (of the composer).

उद्गाहस्याद्यखण्डे च न्यासः स ध्रुवको मतः
एवं हि षट्पदः प्रोक्त उत्तमो ध्रुवको बुधैः ॥ 1969

In the first section of udgrāha, there is nyāsa in the dhruvaka. This is the excellent dhruvaka as said by the wise and composed of six component-lines.

पञ्चपादस्य तूद्गाहे पादयुग्मं प्रशस्यते
तृतीयं चोपखण्डम् स्याद्विरभ्यस्तमिदं त्रयं ॥ 1970

The udgrāha of the composition with five component lines, are made of two lines.

The third is the half-section then followed by the three lines.

आभोगश्चैकखण्डः स्याद्वितीयं चोच्चखण्डकम्
तुल्यनामाङ्कितं चैतदिति मध्यमलक्षणम् ॥ 1971

The abhoga of one part with the second section sung to higher (notes),

and bearing the name and ankita similarly is the characteristic of the madhyama variety.

चतुष्पादस्य तूद्गाहे पदैकं स्यात्ततः पदम्
किञ्चिदुच्चं द्वितीयं स्याद्विरभ्यस्तमिदं द्वयम् ॥ 1972

In the udgrāha of the composition with four-component lines, is only one component line, some say there is a second followed by the subsequent two lines.

आभोगे च पदैकं स्यात्किञ्चिदुच्चं द्वितीयकम्
प्रभुनामाङ्कितं चैतत्कनिष्ठस्येति लक्षणम् ॥ 1973

In the ābhoga, there is only one component line, some say there is a second (with higher notes) with the name of the patron – this is the characteristic of the kaniṣṭha variety.

षणां पदानां वा वर्णनियमो वा द्वयोर्भवेत्
पदयोर्वर्णनियमो ध्रुवाणां हि द्विधा गतिः ॥ 1974

The prescription may be of two kinds pertaining either to the six component lines or the prescription of syllabic content. These are in the dhruva-s based on the number of component lines and the number of syllables in a pāda.

पदद्वये यदा वर्णनियमः क्रियते बुधैः

तदा पदानि चान्यानि भवन्ति नियमं विना ॥ 1975

The syllabic restriction is limited by the learned to two lines.⁹ The rest of the component lines are devoid of restriction.

एकादशाक्षरात्पादादेकैकाक्षरवर्धितैः

खण्डैर्ध्रुवाः षोडश स्युः षड्विंशत्यक्षरावधि ॥ 1976

Beginning with eleven akṣaras in a pāda, with the addition of each akṣara, the dhruva-s could have from sixteen upto a maximum of twenty six akṣara-s in each part.

रसतालादिवर्णश्च ध्रुवाणां लक्षणं शुभम्

प्रोक्तं रागार्णवे सर्वं संक्षेपादिह कथ्यते ॥ 1977

With rasa, tāla and varṇa are the auspicious characteristic of dhruva. All that is said in the rāgārṇava is summarized here briefly.

अथ षोडशध्रुवाणां नामानि

Now the names of the sixteen dhruva-s

जयन्तः शेखरोत्साहौ ततो मधुरनिर्मलौ

⁹ SR 4.4.331

कुन्तलः कमलश्चारो नन्दनश्चन्द्रशेखरः ॥ 1978

Jayanta, śekhara, utsāha, madhura, nirmala, kuntala, kamala, cāra,
candraśekhara

कामदो विजयाख्यश्च कंदर्पजयमङ्गलौ
तिलको ललितश्चेति ध्रुवाः षोडश कीर्तिताः ॥ 1979

Kāmada(Kāmoda), vijaya, kandarpa, jayamaṅgala, tilaka and lalita – are the
sixteen varieties of dhruva

आदितालो जयन्तः स्याच्छृङ्गारससंयुतः
रुद्रसंख्याक्षरपदैरायुर्वृद्धिकरः परः
एक एव लघुर्यस्मिन्नादितालः स कथ्यते । ॥ 1980
सा यथा ।

Jayanta is sung in āditāla in the context of srīṅgāra. Having eleven akṣara-s in a
pāda, it bestows longevity. There is only one laghu and it is known as āditāla.
It is thus: ।

द्वादशाक्षरपादन्यो भोगैकफलकृत्प्रभोः
हंसके च रसे वीरे गीयते शेखराह्वयः
लघुर्गुरुलघुयत्र स तालो हंसकः स्मृतः ॥ 1981
स यथा ।s ।

With twelve akṣara-s in a pāda, it bestows enjoyment, and in the hamsaka tāla and sung in the context of the heroic sentiment. There is a laghu, guru and a laghu and that tāla is known as hamsaka.

It is thus: ls |

उत्साहः स्याद्रसे हास्ये ताले कन्दुकसंज्ञके
वंशाभिवृद्धिकृत्पादस्त्रयोदशमिताक्षरः
लघुद्वयं विरामान्तं ताले कन्दुकसंज्ञके ॥ 1982
स यथा || ls

The sentiment of utsāha is hāsyā and the tāla is known as kanduka. It offers the benefit of progeny, and has thirteen syllables in a pāda. It has two laghu-s, a virāma at the end.

It is thus: || ls

गार्ग्यतालेन गीयेत कारुण्ये मधुरो ध्रुवः
अन्त्रिर्द्विसप्तभिर्वर्णैरानन्दफलदः सदा
चतुर्द्रुतो विरामान्तस्तालोयं गार्ग्यसंज्ञकः ॥ 1983
स यथा ०००० ls

The dhruva madhura is sung in gārgya tāla and in the sentiment of pathos. There are fourteen syllables in a pāda and bestows joy. The tāla gārgya has four druta and a virāma at the end.

It is thus: ०००० ls

क्रीडाताले ध्रुवः स स्यात्पक्षैर्वर्णान्घ्रिनिर्मलः
 शृङ्गाररससंयुक्तः श्रोतुस्तेजोभिवर्धनः
 एक एव प्लुतो यस्मिन्क्रीडातालः स कथ्यते ॥ 1984
 स यथा ls

The dhruva nirmala is sung in krīḍātāla and has the sentiment of conjugal love, and increases the glory of those that listen to it. That which has only one pluta is known as krīḍātāla

It is thus: ls

वर्णेः षोडशभिः पादः कुन्तलो लघुशेखरे
 इष्टार्थदः शौर्यदः स्यादद्भुताख्यरसान्वितः
 लघुर्गुरुर्भवेद्यत्र स भवेल्लघुशेखरः ॥ 1985
 स यथा ls

Kuntala is sung in laghuśekhara having sixteen syllables in a pāda, and fulfils desire and bravery and situated in the sentiment of wonder. Where there is a laghu and a guru, it is called laghuśekhara.

It is thus: ls

वर्णेश्च सप्तदशभिराङ्घ्रिः शृङ्गारके रसे
 कमलो मलयाख्ये वै ह्यायुर्वृद्धिकरः परः
 मलयाख्ये भवेत्ताले गुरुर्लघुरतो गुरुः ॥ 1986

स यथा s ls

Kamala having seventeen syllables in a pāda and situated in the sentiment of conjugal love, is set in malayākhya to be capable of bestowing longevity. In malayākhya tāla, there is guru, laghu and then a guru.

It is thus: s ls

चारोष्टादशवर्णाङ्घ्रिर्यशोहर्षप्रदो ध्रुवः
 फणिभाषायुतो वीररसे कन्दुकतालके
 लघुद्वयं विरामान्तं ताले कन्दुकसंज्ञके ॥ 1987
 स यथा || ls

Cāra with eighteen syllables in feet is dhruva that gives fame and joy, and is in the sentiment of heroism and in phaṇibhāṣā (language of the serpents?) and sung in kanduka tāla. Kanduka tāla has two laghus and a virāma at the end.

नन्दद्वयेन्दुवर्णाङ्घ्रिर्नन्दनः सर्वसिद्धिदः
 पूर्णः शृङ्गारवीराभ्यां कन्दुके च विधीयते
 लघुद्वयं विरामान्तं ताले कन्दुकसंज्ञके || 1988
 स यथा || ls

Nandana with twice the number of nanda-s (nine) and a moon (one ie nineteen) syllables is capable of fulfilling all desires and in the sentiment of conjugal love and heroism in kanduka. When there are two laghus and a virāma at the end,

in a tāla, it is called Kanduka.

It is thus: || ls

कल्याणदो भवेद्वीरे ध्रुवकश्चन्द्रशेकरः

द्विदिग्वर्णपदं यत्र त्रिपुटे च विधीयते

द्रुतद्वन्द्वं लघुद्वन्द्वं ताले त्रिपुटसंज्ञके || 1989

स यथा oo ||

The auspicious dhruvaka candraśekhara sung in the context of the sentiment of heroism, has the number of syllables as twice the cardinal directions (2 X 10) in what is called tripuṭa. Twin drutas and twin laghus in a tāla, is named tripuṭa.

It is thus: oo ||

एकविंशतिवर्णाङ्घ्रिर्भवेच्छृङ्गारके रसे

कामदोभीष्टदः पुसां ताले तुरगलीलके

[एक एव गुरुर्यत्र ताले तुरगलीलके] || 1990

स यथा s

With twenty one syllables in a feet and employed in the context of the sentiment of conjugal love, the fulfiller of all desires and sung in turagalīla.

[Where there is only one guru, the tāla is turagalīla]

It is thus: s

विजयाख्यो ध्रुवः स स्याद्वाविंशत्यक्षराङ्घ्रिकः

संनिपातेन संयुक्तः शृङ्गारेभीष्टदो रसे

एक एव गुरुर्यत्र संनिपातः स कथ्यते || 1991

स यथा s

The dhruva Vijaya has twenty two syllables in feet, sung in sannipāta in the sentiment of shrungara and capable of fulfilling desires. Where there is only one guru, it is known as sannipāta.

It is thus: s

त्रयोविंशतिवर्णाङ्घ्रिध्रुवः कंदर्पसंज्ञितः

वीरे वा करुणे वा स्यात्खण्डताले विधीयते

द्रुतमेकं भवेद्यत्र तालोयं खण्डसंज्ञितः || 1992

स यथा o

The dhruva kandarpa with twenty three syllables per feet, is sung in khaṇḍa tāla either in the sentiment of heroism and compassion. Where there is only one druta, that tāla is known as khaṇḍa.

It is thus: o

द्विघ्नद्वादशवर्णाङ्घ्रिस्ताले वै झम्पके भवेत्

वीरशृङ्गारसयोर्यजृज्जयमङ्गलः

द्रुतद्वयं विरामान्तं लघुनैकेन झम्पकः || 1993

स यथा oo ls l

Twice of twelve syllables per feet and set in jhampaka, employed in heroism and conjugal love and capable of yielding victory is jayamaṅgala.

Two drutas, a virāmānta and a laghu is jhampaka

It is thus: oo ls l

पञ्चविंशक्षरैः पादो यस्यासौ तिलकाह्वयः

ताले चाचपुटेऽयेयो वीरे वाप्यद्भुतेपि वा

ताले चाचपुटेऽयेयां गुरुर्लघुयुगं गुरुः || 1994

स यथा s l ls

That which is twenty five syllables per feet, is tilaka and sung in cācapuṭa tāla in the sentiment of wonder or heroism. The tāla cācapuṭa is sung with two gurus and laghus and a guru.

It is thus: s l ls

यः षड्विंशतिवर्णाङ्घ्रिः स स्यात्सर्वार्थसिद्धिदः

ललितश्चक्षुपुटाख्ये ताले शृङ्गारपोषकः

ताले चक्षुपुटेऽर्ज्यं गुरुद्वन्द्वं लघुप्लुते

स यथा ss l lss

That which has twenty six syllables in a feet, is capable of fulfilling all desires, lalita set in caccapuṭa tāla and nourishes the sentiment of eroticism. The tāla caccapuṭa is composed of two gurus, a laghu and a pluta.

It is thus: ss | lss

अथ मण्ठकलक्षणानि

Now the characteristics of maṇṭhaka

उद्गाहो ध्रुपदश्च स्यादाभोगस्तदनन्तरम्

नियमस्त्रिविधो ज्ञेया मण्ठकस्य विचक्षणैः || 1996

Udgrāha, dhruvada(the section dhruva) and after that ābhoga, these constitute the three rules of maṇṭhaka(?)

जयप्रियः कलापश्च कमलः सुन्दरस्तथा

वल्लभो मङ्गलस्चेति षडेते मण्ठका मताः || 1997

Jayapriya, kalāpa, kamala, sundara and vallabha and maṅgala - these six are the varieties of maṇṭhaka.

लघुर्गुरुलघुर्यत्र स तालो हंसकः स्मृतः

तालश्चायं रसे वीरे कर्तव्यो जयमण्ठके || 1998

हंसकतालः ls |

Where there is a laghu, guru and laghu, the tāla is known as haṃsaka. The sentiment associated with the tāla is heroism and is sung with the jaya maṇṭhaka

haṃsakatāla: ls l

रङ्गताले च विज्जेयो लघुश्चैको गुरुद्वयं
कलापो मण्ठकस्तेन रसे रौद्राभिधानके || 1999
रङ्गतालः lss

Set in raṅga tāla, which has one laghu and two guru-s, the kalāpa maṇṭhaka is used in the sentiment of anger.

raṅgatāla lss

लघुद्वयं गुरुश्चैकस्तालोयं दर्पणः स्मृतः
अस्मिस्ताले रसः शान्तः कमलो मण्ठको भवेत् || 2000
दर्पणतालः l ls

Two laghus and one guru is known as darpaṇa tāla. In this tāla, the sentiment is serenity and the maṇṭhaka is kamala.

darpaṇa tāla l ls

गुरुद्वन्द्वं लघुद्वन्द्वं ताले त्रिपुटसंज्ञके
सुन्दरो गीयते तेन वीरे चाप्यद्भुते रसे || 2001

त्रिपुटतालः ss l l

Two guru-s and two laghu-s in a tāla is termed tripuṭa. Sundara is sung in the sentiments of heroism and wonder.

tripuṭa tāla: ss l l

मलयाख्ये भवेत्ताले गुरुर्लघुरतो गुरुः

वल्लभो मण्ठकोऽयेयस्तालेस्मिन्नकरुणे रसे || 2002

मलयतालः s ls

In the tāla malayākhyā, there is a guru, laghu and a guru. The maṇṭhaka vallabha is sung in this tāla in the sentiment of compassion.

malayatāla: s ls

गुरुर्लघुद्वयं यत्र भृङ्गतालः स कथ्यते

मङ्गलो मण्ठकोऽयेयो रसे चाद्भुतसंज्ञके || 2003

भृङ्गतालः s l l

Where there is a guru and two laghus, it is known as bhṛṅga tāla. The maṇṭhaka maṅgala, is sung in the sentiment of wonder.

bhṛṅga tāla: s l l

अथ प्रतिमण्ठक लक्षणानि

Now the characteristics of pratimaṇṭhaka

तारस्चाप्यमरस्चैव विचारः कुन्दसंज्ञकः

चत्वारः कथिता ह्येते प्रतिमण्ठास्तु शम्भुना || 2004

Tāra, amara, vicāra, kunda - These four are said by shiva to be Pratimaṇṭhaka.

विरामान्तं द्रुतद्वन्द्वं गुरुश्चैकस्ततः परम्

सुरङ्गताले गातव्यस्तारस्च प्रतिमण्ठकः || 2005

सुरङ्गतलः Isoos

A virāmānta, two drutas and a guru after that, in suraṅga tāla is sung the tāra prati maṇṭhaka.

suraṅgatāla: Isoos

गुरुरेको भवेद्यत्र संनिपातः स कथ्यते

अमरः प्रतिमण्ठोसौ विद्वद्भिस्तेन गीयते

संनिपातः s

Where there is one guru, it is known as saṃnipāta. The prati maṇṭhaka amara is sung by the learned in that tāla.

saṃnipāta: s

लघुद्वयम् विरामान्तं ताले कन्दुकसंज्ञके
विचारो गीयते तेन विलम्बश्च लयो भवेत्

कन्दुकः । ls

Two laghus, a virāmānta is said to be the tāla kanduka. Vicāra is sung in it and in vilamba laya.

Kanduka | ls

द्रुतमेकं भवेद्यत्र स तालः खण्डसंज्ञितः

द्रुतलयेन गातव्यः कुन्दश्च प्रतिमण्ठकः

खण्डतालः **०**

Where there is one druta, the tala is known as khaṇḍa. The pratimaṇṭhaka kunda is sung in druta laya.

khaṇḍa tāla: o

अथ निःसारकलक्षणानि

Now the characteristics of niḥsāruka

कान्तार समराख्यश्च वैकुण्ठो वाञ्छितस्तथा
विशालश्च तथानन्दः षोढा निःसारको भवेत्

Kāntāra, samara, vaikunṭha (vaikunda?), vāñcita and viśāla and also ānanda -
These six are of nihsāruka.

लघुत्रयं द्रुतद्वन्द्वं ताले शरभलीलके
 अयं निःसारुकोग्रयेयो वाञ्छितो वाञ्छिताप्रदः
 शरभलीलः || loo

Three laghus, two drutas in a tāla is śarabhalīla. The niḥsāruka sung in this is called vāñcita and is capable of fulfilling desires.

Śarabhalīla: || loo

लघुत्रयं विरामान्तं ताले द्वितीयसंज्ञके
 अनेनैव हि तालेन विशालश्च निसारुकः
 द्वितीयः ||| ls

Three laghus and virāma at the end is the tāla dvitīya. It is with this tāla, that niḥsāruka viśāla is sung.

dvitīya: ||| ls

प्लुतमेकं भवेद्यत्र क्रीडातालः स कथ्यते
 अनेन गीयते नन्दो नित्यं निःसारुकोत्तमः
 क्रीडातालः ls

Where there is only a pluta, it is called kṛīḍātāla. ānanda the excellent niḥsāruka is sung in it everyday.

kṛīḍātāla ls

अथ अडताललक्षणानि ।

शङ्कः कीलश्च विजयश्चरो निःषङ्क एव च

मकरन्दः परोऽयेय अडतालश्च षड्विधः

śanka, kīla(śīla), vijaya, cāra, makaranda, niḥśanka are the six varieties of aḍatāla.

लघुर्गुरुश्च भवति लघुशेखर तालके

शङ्को जमरतालश्च गीयते तेन कोविदैः

लघुशेखरः ls

In the tāla laghuśekhara , there is a laghu and a guru. The learned sing śanka and jamaratāla in it.

laghuśekhara ls

द्रुतद्वयं विरामान्तं लघुनैकेन संयुतम्

झम्पतालो भवेत्तेन गेयः शान्तो बुधोत्तमैः

झम्पतालः oo ls l

Two druta-s and ending with a virāma and only one laghu together becomes jhampa tāla and and the excellent among the wise sing with the sentiment of śānta in it.

jhampatāla: oo ls l

द्रुतद्वयं विरामान्तं ताले तुरगलीलके
विजयो गीयते तेन गीतनृत्यस्यविशारदैः
तुरगलीलः oo ls

Two druta-s , a virāma at the end are in the tāla turagalīla. Vijaya is sung in it by the learned in music and dancing.

turagalīla oo ls

उमातिलकताले तु द्रुतै लघुगुरुस्मृतौ
चाराख्यस्त्वडतालः स्याद्विद्विस्तेन गीयते
उमातिलकः oo ls

In umātilaka tāla, there is a druta, laghu and guru, cāra aḍatāla is sung in it by the learned.

umātilaka oo ls

प्लुतमेकं द्रुतौ द्वौ च वनमालिनि तालके
निःषङ्गस्त्वडतालः स्यद्बुधैस्तेनैव गीयते
वनमाली lsoo

A pluta and two druta-s are in vanamālini tāla. niḥsaṅka aḍatāla is sung by the wise in it.

Vanamālī lsoo

राजतालभिधाने तु लघुर्द्रुतौ लघुस्ततः
 अनेन तु समायुक्तो मकरन्दोडतालकः
 राजतालः loo l

rājatāla is said to be a laghu, druta and a laghu. Makaranda aḍatāla is sung with it.

rājatāla loo l

अथ रासकलक्षणानि

Now the characteristics of rāsaka.

चतुर्धा रासकः प्रोक्तो गीतवादित्रकोविदैः
 विनोदो वरदो नन्दः कम्बुजश्चेति कीर्तितः

The knowers of songs and instrumental music say that rāsaka is of four kinds. These are vinoda, varada, nanda and kambuja.

एक एव लघुर्यत्र आदितालः स कथ्यते
 विनोदे रासकस्तेन श्रोतृणां च सुखावहः
 आदितालः ।

Where there is only one laghu, it is said to be āditāla. rāsaka vinoda that

makes the listener happy is sung in it.

āditāla |

लघुर्द्रुतौ गुरुर्यत्र तालोयं गजलीलकः

वरदो रासकस्तेन श्रोतृणां च सुखावहः 2026

गजलीलकः loos

Where there is a laghu, two druta-s and a guru, it is gajalīla. Singing rāsaka

Varada in it yields happiness to the listeners.

gajalīlaka loos

प्लुतश्च गुरुरेकत्र तालो विद्याधरः स्मृतः

यत्रासौ रासको नन्दो गीयतेभ्युदयः शुभः

विद्याधरः lss

pluta and a guru in a tāla is known as vidyādhara. Rāsaka nanda is sung in it auspiciously by the luminaries.

Vidyādhara lss

राजविनोदताले स्याद्गुरुद्वन्द्वमथ प्लुतः

रासकः कम्बुजस्तेन गीयते गीतकोविदैः

राजविनोदः ss ls

In rājavinoda tāla, there is a pair of gurus and a pluta. rāsaka kambuja is sung in it by the learned in music.

rājavinoda ss ls

अथ एकतालीलक्षणनि

Now the characteristics of ekatālī

एकताली त्रिधा प्रोक्ता गीतवाद्यविशारदैः

रामा च चन्द्रिका तद्वद्विपुलेत्यथ लक्षणम्

ekatālī is of three varieties as said by the knowers of music and instruments and these are rāma, candrika and then vipula.

द्रुतमेकं भवेद्यत्र तालोयं खण्डसंज्ञितः

रामा तेनैकताली तु गीयते गायनोत्तमैः

खण्डतालः o

Where there is only one drutam that is known as khaṇḍa tāla. In that tāla is sung the ekatālī ramā by the best among singers.

khaṇḍa tāla: o

गुरुद्वयं भवेद्यत्र तालो ललितसंज्ञकः

चन्द्रिका चैकताली स्यात्तेन सौभाग्यदायिनी

ललितः ss

Where there are two guru-s, the tāla is termed lalita. The ekatālī candrikā that bestows fortune is sung in it.

lalita ss

कोकिलाप्रियताले चै द्रुतत्रयमुदाहृतम्

विपुला चैकताली स्यात्तेन गीयज्ञसंमता

कोकिलप्रियः ooo

In kokilapriya tāla, there are three druta-s. The ekatālī vipulā is sung by the good singers.

जयन्तश्च तथोत्साहो नन्दस्चन्द्रशेखरः

कामदो विजयाख्यश्च कंदर्पजयमङ्गलौ

अष्टौ ध्रुवाः समाख्याता राजयोग्याः सदा बुधैः

Jayanta, utsāha, nanda and candrasēkhara, kāmada, vijaya, kandarpa and jayamaṅgala. These eight dhruva-s are declared by the learned as capable of bestowing merits equal to that of a king

अथ शुद्धसूडगीतनामानि

Now the names of the śuddhasūdagīta-s

एलाकरणढेंकीभिर्वर्तन्य डूमडेन च
लम्भरासैकतालिभिः शुद्धसूडोष्टभिः स्मृतः

Ela, karaṇa, ḍhemkī, vartanī, ḍūmaḍa, lambha, rāsa, ekatālī are the eight śuddhasūḍas.

शुद्धसूडोन्यदेशेषु गीयते विरलैः क्वचित्
अतो न विस्तरो लोके दक्षिणेषु च गीयते

In other places, only a few sing the śuddhasūḍas. Hence, among the various places, they are sung in the South.

अथ रूपकम्

Now the form/composition

उद्गाहश्चान्यधातुः स्याद्भुवकश्चान्यधातुकः
मेलापकोन्यधातुः स्यादाभोगश्चान्यधातुकः
चतुर्धातुकमेदद्वि रूपकं कीर्त्यते बुधैः

The Udgrāha and another dhātu is dhruvaka and the other dhātu after melāpaka another is ābhoga. Thus that which has four sections is termed rūpaka by the wise.

अथ गमकम्

Now gamakam

स्फुरितं कम्पितं लीनं स्तिमितान्दोलितावपि

आहतं त्रिकभिन्नं च गमकं सप्तधा स्मृतम्

Sphuritam, kampitam, linam, stimita, āndolita, āhata , trikabhinna are the seven varieties of gamaka.

अथ प्रत्यन्तरम् ।

Now pratyantaram

उद्दिष्टं वस्तु रागादौ किञ्चिदाधिक्यचिन्तितम्

तद्भातुमातुनिष्पन्नं प्रत्यन्तरमितीरितम्

Specifying a particular composed form and a rāga with more or less, that dhātu and mātu is certainly to be known as pratyantara¹⁰

पूर्वरूपकसंसिद्धायासंस्कृतरूपकम्

तत्स्थानप्रोच्चनीचं च खल्लोत्तारं प्रकीर्तितम्

¹⁰ Padāntara (SR Adyar) / paṭāntara (SR AA edn)?

When the chyāyas¹¹ of an original rūpaka are used to create a rūpaka, and to a different sthāna above or below it is known as khallottara.

अथ स्वरादिकथनम्

सामवेदात्स्वरा जाताः स्वरेभ्यो ग्रामसम्भवः

ग्रामेभ्यो जातयो जाता जातिभ्यो रागसंभवः

देशीरागास्त एवैते विख्याता देशरूढितः

Svara-s are born of sāmaveda and from svara-s the grāma-s. From grāmas are born the jāti-s and from jātis the rāga-s and the deśi rāga-s are those that are popular in the various regions.

ग्रामरागोद्भवा भाषा भाषाभ्यश्च विभाषिकाः

विभाषाभ्योपि संजातास्तथैवान्तरभाषिकाः

From the grāma rāgas are born bhāṣa and bhāṣas the vibhāṣa-s and the vibhāṣa-s too give rise to antarabhāṣas.

सप्तस्वरास्त्रयो ग्रामा मूर्च्छनास्त्वेकविंशति

द्वाविंशतिश्च श्रुतय एतेभ्यो रागसंभवः

Seven svaras, three grāmās, twenty one mūrchanas and twenty two sruti-s and from these raga is born.

¹¹ Sthāya (SR)

षड्गर्भकगान्धारमध्यमपञ्चमधैवताः

निषादश्चेत्यमी सप्त तन्त्रीकण्ठोत्थिताः स्वराः

ṣaḍja, ṛṣabha, gāndhāra, madhyama, pañcama, dhaivata and niṣāda. These seven are the svara-s born of the strings and the voice.

षड्गादयः स्वराः सप्त ग्रामौ च षड्मध्यमौ

केचिद्गान्धारमप्याहुः स तु नेहास्ति भूतले

The svara-s are seven and the two grama-s are ṣaḍja and madhyama. Some also talk of a gāndhāra grāma however that does not exist in this earth

चतुर्दशैव श्रुतयस्तावन्मात्राश्च मूर्च्छनाः

गीयन्ते मानवैर्भूमावन्यास्तु त्रिदशालये

There are fourteen śrutis and their mātra and mūrchanā are sung by the humanbeing and in the heavens

स्वयं यो राजते नादः स स्वरः परिकीर्तितः

स्वरैश्च निखिलं व्याप्तं तद्विज्ञेयं पृथक्पृथक्

That nāda which shines of its own is known as svara. Svara-s pervade

everywhere and is said again and again

उच्चैर्निषादगान्धारौ नीचैरृषभधैवतौ
शेषास्तु स्वरितार्ज्या षड्मध्यमपञ्चमाः

niṣāda and gāndhara are uccha, ṛṣabha and dhaivata are low, and the remaining are svarita ie ṣaḍja, madhyama and pañcama.

षड् वदेन्मयूरो हि षिभं चातको वदेत्
अजा वदन्ति गान्धारं क्रौञ्चो वदति मध्यमम्

ṣaḍja is the sound uttered by the peacock, ṛṣabha by the cātaka bird and the goat utters the gāndhāra and krauñca bird utters the madhyama.

पुष्पसाधारणे काले कोकिलः पञ्चमं वदेत्
दुर्दरो धैवतं चैव निषादं च वदेद्गजः

The cuckoo in spring utters the pañcama, durdara speaks the dhaivata and the elephant speaks the niṣāda.

हास्यशृङ्गारयोः कार्यौ स्वरौ पञ्चममध्यमौ
षड्गर्भौ तथा गेयौ वीरगौद्रान्द्रुते रसे

Pañcama and madhyama are employed in (the sentiments of) comic and erotic and ṣadja and ṛṣabha are employed in the sentiments of heroism and wonder.

गान्धारश्च निषादश्च कर्तव्यो करुणारसे
धैवतश्चैव कर्तव्यो बीभत्से सभयानके

gāndhāra and niṣāda are employed in the sentiment of pathos and dhaivata in the sentiment of disgust by the heads of an assembly

चतुःश्रुतिस्त्रिःश्रुतिश्च द्विःश्रुतिश्च चतुःश्रुतिः
चतुःश्रुतिस्त्रिःश्रुतिश्च द्विःश्रुतिश्चेति ते स्वराः

Four śrutis, three śrutis, two śrutis and four śrutis and four śrutis and three śrutis and two śrutis are these svaras (respectively).

अथ षट्त्रिंशत्प्रवर्तकरागा उच्यन्ते

Now the thirty six pravartaka raga-s

भैरवः पञ्चमो नाटो मल्लारो गौडमालवः
देशाखश्चेति षड्रागाः प्रोच्यन्ते लोकविश्रुताः

Bhairava, pañcama, nāṭa, mallāra and gauḍamālava, deśākha - these six rāgas are known everywhere.

वङ्गपालो गुणकरी मध्यमादिर्वसन्तकः

धनश्रीश्चेति पञ्चैते रागा भैरवसंश्रयाः

Vaṅgapāla, guṇakrī, madhyamādi, vasantaka, dhanaśrī - These five are associated with Bhairava.

ललितो गुर्जरी देशी वराटी रामकृत्तथा

मता रागार्णवे रागाः पञ्चैते पञ्चमाश्रयाः

Lalita, gurjari, deśī, varāti, ramakṛt - These five are mentioned as per the school of rāgārṇava as being associates of pañcama.

नटनारायण पूर्वं गान्धारः सालगस्तथा

ततः केदारकर्णातौ पञ्चैते नाटसंश्रयाः

Naṭanārāyaṇa, pūrva, gāndhāra, sālaga and kedāra, karṇāṭa - These five are associated with nāṭa.

मेघो मल्लारिका मालकौशिकः प्रतिमञ्जरी

आसावरी च पञ्चैते रागा मल्लारसंश्रया

Megha, mallārika, mālavakaiśika, pratimañjari, āsāvāri these five ragas are associated with mallāra.

हिन्दोलस्त्रिगुणा धानी गौडी कोलाहलस्तथा

पञ्चैते गौडनामानं रागमाश्रित्य संश्रिताः

Hindola, triguṇa, dhāni, gauḍi, kolāhala - These five are known to be associated with the raga named gaḍa.

भूपाली हरिपालश्च कामोदी धोरणिस्तथा

विलावली च पञ्चैते रागा देशाखसंश्रयाः

bhūpāli, haripāla, kāmōdi, dhoraṇi and vilāvali - These five rāgas are associated with deśākha.

अन्ये च बहवो रागा जाता देशविशेषतः

मारूप्रभृतयो लोके ते च तद्देशिकाः स्मृताः

There are many other rāgas known in the region within and without. Among places like māru and various regions they are known as deśika.

न रागाणाम् न तालानामन्तः कुत्रापि विद्यते

संतोषाय शिवस्यैते गेया बुधजनैः सदा

There is nowhere said to be an end to ragas and tālas. This was thus sung in happiness to śiva always by the wise

यथा नयति कैलासं नगं गानसरस्वती
तथा नयति कैलासं न गङ्गा न सरस्वती

The way music can lead one to the heavens (kailāsa), neither ganga nor sarasvati can lead.

अथ गणाः

Now the gaṇa-s

म्यरस्तजभ्रगैर्लान्तैरोभिर्धशभिरक्षरैः
समस्तं वाङ्मयं व्याप्तं त्रैलोक्यमिव विष्णुना

Ma, ya, ra, sa ta, ja, bha na, ga, la - these ten letters pervade all the words in the three worlds, just like Viṣṇu did.

सानुस्वारो विसर्गान्तो दीर्घो युक्तपरश्च यः
वा पादान्तस्त्वसौ खक्रोऽयेयोन्यो मात्रुको लृजुः

When before an anusvāra, and visarga and before a conjunct, or also at the end of a pāda and a repha is a guru and elsewhere is a laghu.

मस्त्रिगुरुस्त्रिलघुश्च नकारो भादिगुरुस्तत आदिलघुर्यः

जो गुरुमध्यगतो र लमध्यः सोन्तगुरुः कथितोन्तलघुस्तः

Ma is of three gurus (sss), nakāra is of three laghus (|||), bha is the one with guru at the beginning (s||) and ya is the one with laghu at the beginning (|ss). Ja is the one with guru in the middle (|s|) and ra is the one with laghu in the middle (s|s) and sa is the one with guru at the end (||s) and ga is one with laghu(ss|) at the end.

भो भूमिः श्रियमातनोति य जलं वृद्धि र वह्निर्मृतिं

सो वायु परदेशदूरगमनं त व्योम शून्यं फलम्

जः सूर्यो रुजमादधाति विपुलां भेन्दुर्यशो निर्मलं

नो नाकः सुखमच्युतं फलमिदं प्राहुर्गणानां पृथक्

bha is the earth and has the benefit of auspiciousness and ya is for water and confers growth and ra is for fire and and represents death. sa is air and confers the benefit of travel to far-flung places and ta represents ākāśa and has no benefit. ja represents surya and causes disease. na represents the sky and yields happiness and these are the benefits of the gaṇas.

अथ वर्णप्रस्तारः

पादे सर्वगुरावाद्याल्लघुं न्यस्य गुरोरधः

यथोपरि यथा शेषं भूयः कुर्यादमुं विधिम्

In a line, with all gurus, place a laghu below the guru.

Whatever is left over, the remaining is as per the rule.

ऊने दद्याद्गुरुनेव यावत्सर्वलघुर्भवेत्

प्रस्तारोयं समाख्यातस्छन्दोविचितिवेदिभिः

The last but one will have a guru at the beginning which will then become sarvalaghu. This is the prastāra (krama) as per the knowers of chhandoviciti¹²

अथ लघुगुरुप्लुतद्रुतलक्षणानि

Now the characteristics of laghu guru and pluta

लघुः शुद्धो गुरुवक्र उभ्याभ्यां च प्लुतो भवेत्

द्रुतस्तु बिन्दुरूपः स्यादिति सर्वत्र निश्चयः

Laghu is (represented) by a straight line, guru a curve and pluta a combination of both. Druta is represented in the form of a drop. This is certainly true everywhere.

एकमात्रो लघुः प्रोक्तो द्विमात्रश्च गुरुः स्मृतः

प्लुतास्त्रिमातृको ज्ञेयो द्रुतः स्यादर्धमात्रकः

¹² Pingala's Chandasśāstram

One mātra is the measure of laghu, two mātras is guru and pluta is of three mātras and druta is of half mātra.

लघोर्गुरोः प्लुतस्यापि भवेत्तालः पृथक्पृथक्
मिलितानामपि भवेत्प्रस्तारस्तस्य कथ्यते

tāla is made of laghu guru and pluta and their repeated combination is known as prastāra.

अथ तालप्रस्तारः

Now the tālaprastāra

ताले पादस्थिता मात्रा गणयेल्लघूरूपिकाः
तावतीभिस्तु मात्राभिः प्रस्तारो निखिलो भवेत्

In a tala, the mātrās in a pāda are counted. And that mātrā would yield the many (combinations of) prastāra.

ताले पादस्थिते मूलादाद्याद्दीनमथो लिखेत्
तच्च मध्याह्नयंज्ञेयं तत्पृष्ठे स्याद्यथोपरि

In a tāla in a pāda, write the starting from the beginning, write in the hIna

method.

Write out what is in the middle of that, above it.

मध्यं पृष्ठश्रितैः सार्धं मात्राभिर्गणयेद्बुधः

मध्यस्याग्रे च विलिखेन्मात्राः पूरणहेतवे

Whatever remaining that is left in the middle, is then counted, and written before middle in order to complete the measure.

पूरणाय विधिस्चैव पूर्वं स्थूलास्ततः कृशाः

बहुमात्रो भवेत्स्थूलस्ततो हीनः कृशो भवेत्

The sthUla of many mAtras and the hIna becomes krusha.

द्रुतस्तु न भवेन्मूलमन्ये मूलाह्वया मताः

एवं पुनः पुनः कुर्याद्यावत्सर्वद्रुति भवेत्

Until druta is in the mula, as per the method which at the end consists only of druta-s must be repeated many times.

अथ संगीतलक्षणापहारः

Now, That which takes away the musical characteristics

गीते वाद्ये च नृत्ये च शक्तिः(रक्ति) साधारणो गुणः

सा चेदस्ति किमन्येन दूषणेन गुणेन च

Aesthetic Pleasure (or Power) is the common quality of Music, Instrument and dancing. That being the case, of what avail, are other qualities and shortcomings.

अथ गायनार्थमौषधानि कथ्यन्ते

Now the medicines that help in singing

गुडूच्यपामार्गविडङ्गशङ्खिनी वचाभयाकुष्ठशतावरीसमाः

घृतेन लीढाः प्रकरोति मानवं त्रिभिर्दिनैर्गीतसहस्रधारिणम्

Tinospora cordifolia, achyranthe, Embelia, aloeweed, Saussurea, Terminalia and asparagus in an equal measure. The person who licks a paste of this with ghee for three days would be the bearer of a thousand songs

देवदालीदलोद्भूतरसो मधुघृतान्वितः

पीतः पथ्याशिनः कुर्याद्गीते मुखरतां भृशम्

The essence of the leaves of the thorn gourd mixed with honey and ghee - if drunk with proper regulation/restrictions of diet would sing in a voice loud and clear.

वासा ब्राह्मी वचा कुष्ठं पिप्पली मधु सैन्धवम्

सप्तरात्रप्रयोगेण किंनरैः सह गीयते

Saussurea, Water hyssop, Terminalia, ficus when mixed with honey and salt by taking for seven days (a person) will sing (as good) as a kinnara.

वृद्धदारुकमूलं हि यो लिहेन्मधुसर्पिषा
सप्ताहं क्षीरयूषाशी किंनरैः सह गीयते

The aged daruka root when licked with honey, for a week with milk (a person) will sing (as good) as a kinnara.

बीजापूरदलं जाती जम्बीरजं तथा
एलाधान्याकलाजांश्च पिप्पल्या सह चूर्णयेत्
मधुना चावलीढं तु कण्ठं सुस्वरतां नयेत्

The leaf of a pomegranate, jāti, jambira and cardamom, dhānya, kalāja, when made as a powder with pippala and licked with honey, the throat will acquire the capacity for singing good svaras.

एते रागार्णवाच्छन्दःशास्त्रेभ्य आयुर्वेदाश्च

