Vedic Perspectives on Sound

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Lindsay’s wheel of acoustics showing the presence of acoustics in various fields.
Lord Krishna with "CONCH-SHELL"
Lord Shiva with "DRUM"
Goddess Saraswathi with "VEENA"
"ROSARY" as Speech Alphabet Sounds
Lord Krishna with "FLUTE"
There are two manifestations of Brahman to be realized: Shabda and Param Brahman. One who has realized and is well versed in Shabda Brahman will realize Param Brahman.

Amrita Bindu Upanishat
Om is Brahman and Om is everything

Om (Pranava) is Shabda Brahman

Mantras (chants) are orally transmitted with precision in intonations and phonetics from teacher to disciples
शिवपञ्चाक्षरीमन्त्र:

संहितापाठ:
नमः शिवाय च।

पदपाठ:
नमः। शिवाय। च।

क्रमपाठ:
नमः। शिवाय। शिवाय। च।

जटापाठ:
नमः। शिवाय। शिवाय। नमः। शिवाय। शिवाय। च। शिवाय। च। शिवाय। च।

घनपाठ:
नमः। शिवाय। शिवाय। नमः। शिवाय। च। च। शिवाय। नमः। शिवाय। च।। शिवाय। च। च। शिवाय। शिवाय। च।।
“Expressed in the Vedic language, which is derived from classical Sanskrit, the verses of the Vedas were traditionally chanted during sacred rituals and recited daily in Vedic communities.

The value of this tradition lies not only in the rich content of its oral literature but also in the ingenious techniques employed by the Brahmin priests in preserving the texts intact over thousands of years.

To ensure that the sound of each word remains unaltered, practitioners are taught from childhood complex recitation techniques that are based on tonal accents, a unique manner of pronouncing each letter and specific speech combinations.”

(World Intangible Cultural Heritage – ICH)

UNESCO Proclamation 2003
Acoustical knowledge of ancient Hindus

“IT WOULD FORM A FASCINATING CHAPTER OF HISTORY TO TRY AND TRACE THE GRADUAL DEVELOPMENT OF MUSICAL INSTRUMENTS AND MUSICAL KNOWLEDGE, FROM THE RHYTHMIC CHANTING OF RIGVEDA IN THE ANCIENT HOME OF THE ARYAN RACE TO THE INDIAN MUSIC OF THE PRESENT DAY”

Sir C. V. Raman (1922)
Energy (conscious) in all beings is Shabda Bramhan according to me ... 
Lakshmana Deshika in Sharada Tilaka

We worship the “Nada Bramhan” second to none which is blissful and is in all beings as consciousness and has expressed (manifested) itself as universe ...
Sangita Ratnakara (Saranga Deva)
There are four stages of Vak (speech/sound). The first three stages are hidden and are only perceptible to Yogis. The last stage is used by all the human beings.

<table>
<thead>
<tr>
<th>परा</th>
<th>Para (Causal)</th>
</tr>
</thead>
<tbody>
<tr>
<td>पश्यन्ति</td>
<td>Pashyanthi (Seen)</td>
</tr>
<tr>
<td>मध्यमा</td>
<td>Madhyama (Through Medium)</td>
</tr>
<tr>
<td>वैखरी</td>
<td>Vaikhari (Manifested)</td>
</tr>
</tbody>
</table>
FOUR MANIFESTATIONS OF VAK

<table>
<thead>
<tr>
<th>PARA</th>
<th>PASHYANTEE</th>
<th>MADHYAMAAA</th>
<th>VAIKHAREE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sprout</td>
<td>Two-leafed</td>
<td>blossoming</td>
<td>Fully blossomed</td>
</tr>
<tr>
<td>Trees</td>
<td>Snakes</td>
<td>Animals</td>
<td>Human Beings</td>
</tr>
<tr>
<td>Voice</td>
<td>Letters</td>
<td>Words</td>
<td>Sentences</td>
</tr>
<tr>
<td>Para</td>
<td>Will</td>
<td>Knowledge</td>
<td>Action</td>
</tr>
<tr>
<td>Para</td>
<td>Deep-sleep</td>
<td>Dream</td>
<td>Wakeful-state</td>
</tr>
</tbody>
</table>
On Naada

- "Just as from a seed comes naturally sprout, branch, leaf, flower, unripe fruit and full fruit like wise starting from spiritual light as seed the Naada, Svāra and Aksharas have developed into the various aspects of knowledge”

Yogi-seer Sriranga Sadguru (1913-1969)
Speech, Music, Literature and Yoga

- Speech (Vaak)
- Language (Bhasha)
- Perception (Artha)
- Drama (Naatak)

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**Vaikhari**

- Music (Sangeet)
- Vocal Instrument
- Dance (Nrtya)

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**Para**

- Pashyanthi
- Madhyama

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**Vaikhari**

- Mantra
- Japa
- Bhajan

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**Vaikhari**

- Literature (Saahitya)
- Figures of Speech
- Metre
An individual (soul) with a desire to speak encourages the mind. The mind strikes the heat (fire) center at the navel, which then pushes the air (wind). The sound (Naada) energy then gradually moves up through stomach, heart, throat, mouth as audible sound...

Ganarahasya Prakashini
Naada and its Omnipresence

The Naada is resulting from the Union of the Vital-force (Prana) represented by NA and the Heat element (Anala) represented by DA.

There is no songs without Naada, no sound or letters without Naada, no dance or movement without Naada. So this universe is all-pervaded by Naada.
Production of Speech

वैखरी शब्दनिष्पत्ति: मध्यमा श्रुतिगोचरा
द्योतितार्थस्य पश्यन्ती सूक्ष्मा ब्रह्मैव केवलं

Vaikhari is word manifestation. Madhyama is at memory level. Pashyanti is level of seeing. Pure causal is Para.

The Para stage of speech is at base of the spine. Pasyanthi stage is at the navel. Madhyama stage at the heart and Vikhari is at the throat.
Vedic order of natural elements and perception

<table>
<thead>
<tr>
<th>Element</th>
<th>Sense of perception</th>
</tr>
</thead>
<tbody>
<tr>
<td>Space</td>
<td>Sound (hear)</td>
</tr>
<tr>
<td>Air</td>
<td>Touch and Sound</td>
</tr>
<tr>
<td>Fire</td>
<td>See, Touch and Sound</td>
</tr>
<tr>
<td>Water</td>
<td>Taste, See, Touch and Sound</td>
</tr>
<tr>
<td>Earth</td>
<td>Smell, Taste, See, Touch, Sound</td>
</tr>
</tbody>
</table>

- Space is characterized by only sound
- शब्दगुणकमाकाशम्
Cognition and Listening

FIVE ORGANS OF COGNITION EMANATING FROM THEIR SOURCE, THE MIND, LIKE FIVE RIVERS SPEED ONWARD TO SPEECH. THE FLOWING SPEECH, IN ITS DWELLING PLACE, THE MOUTH BECOMES FIVE FOLD.

पञ्चनद्यः सरस्वतीमपि यन्ति सस्त्रोत सः सरस्वती तु पन्चधा सो देशोभवत्सरित्

YAJURVEDA

INFORMATION COGNITION SPEAKER LISTENER

HEARING TOUCH SPEECH HEARING
HEARING TOUCH
VISION SPEECH VISION
TASTE SPEECH TASTE
SMELL SPEECH SMELL
Human Body as a Musical Instrument VEENA

Reference: Sriranga Sadguru in “Amaravani”, Ashtanga Yoga Vijnana Mandiram, Mysore (www.ayvm.in)
Chakras and Akshras

Reference: Sriranga Sadguru in the book “Divine Dancer by Dr. S.V. Chamu, Ashtanga Yoga Vijnana Mandiram, Mysore

(www.ayvm.in)
Unable to see or hear or talk, a near-savage child named Helen Keller lives in dark, fear-filled silence. Then a strong-willed teacher named Annie Sullivan achieves a breakthrough, a way into Helen’s mind:

“She placed my hand under the water spout. As the cool stream gushed over one hand she spelled ‘water’ into the other. Suddenly the mystery of language was revealed to me. I knew then that ‘w-a-t-e-r’ meant the wonderful cool something that was flowing over my hand. That living word awakened my soul, gave it light, hope, joy, set it free!”
Sound radiation in a Temple
Sound, Vibration and Shape (Chladni Patterns)

Ernst Chladni
Musician–Physicist
Complex Plot of OM (393-786Hz)

GRAPHIC REPRESENTATION OF SOUND 'OM'

Ref: Astanga Yoga Vijnana Mandiram
957 Seshadri Iyer Road
Laxmipuram, Mysore 570004, India
Complex Plot of OM (375-750Hz)

Tyndall’s Experiment
Effects of sound on flame
Veda Mantras interacting with flame...

Appearance of Goddess Lakshmi during a Yajna
Oh! Sound

You surround everything around.
You are everywhere to be heard.
You are outside but also inside.
You are produced ever in nature.
You come from humans and machines.
You are with motions and patterns.

As an annoying noise, you displease someone.
As a diagnostic tool, you are useful to someone.
As a painful noise, you can hurt anyone.
As a soothing music, you comfort everyone.
It isn’t easy to place you as music or noise.
Either wanted or unwanted, you are always sound.

M.G. Prasad
Concluding Remarks

- **NAADA Yoga is union of Source-Path-Receiver, through vibration-Sound (Spanda-Naada)**

- **Shabda (Naada) is the manifestation of Param Bramhan. It is essential pathway in spiritual journey to reach the goal.**

- **The four fold description of sound through Naada-Shabda production in Vedic Hindu literature can be used to describe the Consciousness**

- **Word-Object (Pada - Padaartha) identity**

- **Naada (resulting from movement and also self existing) is the seed of articulation and the manifestation of various expression (Seed-Tree)**

- **Supreme being manifests itself through 'Nama (Naada-shabda), Form and Spiritual Energy' in Deities (Devata Roopa)**
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Thank You!