Naad-Nartan
Journal of Dance & Music

UGC-CARE Listed ISSN: 2349-4654
Special Issue, January 2025

Articulation Mastery in Vocal Music: Insights from Sanskrit Texts

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Abstract

Sangeetam is derived from Samaveda by Brahma (Pitamaha). Any Veda to be understood, needs the help of the 6 Vedangas. Vedanga literally means "limbs of the Veda". The Vedangas are designed to provide support and facilitate a better understanding of the Vedic texts. They are – Siksha, Vyakarana, Jyotisha, Chanda, Nirukta and Kalpa. Siksha covers the classification of sounds (Varna) and accentuation (Swara) in Vedic chanting. Varnas represent individual phonemes, while Swaras indicate the pitch or musical tones associated with each syllable. While Vedanga Siksha originated in the context of Vedic chanting, its principles continue to be relevant for the preservation of Vedic traditions. Scholars and practitioners still study Siksha to ensure the accurate recitation of Vedic texts. The Panineeya Siksha details the Uccharana sthanas for every varna, a fact also echoed in Bharata's Natyashastra. This information is further reiterated in Vaiyyakarana Siddhanta Kaumudi, a notable work in the Vyakarana shastra tradition. Additionally, the Paniniya Siksha delves into the unique Swaras from the Samaveda, indistinct from the Saptaswaras of Sangeeta shastra (or) music. It precisely delineates which Swara is Udaatta or Anudaatta. In the realm of music, Sanskrit texts such as Sangeeta Ratnakara delineate 25 vocal defects or doshas, one of which is 'Avyakta,' signifying an inability to pronounce properly. This dosha is deemed undesirable for singers, underscoring the importance of precise pronunciation in singing. This article aims to emphasize the significance of accurate pronunciation, as elucidated in various Sanskrit texts.

Keywords : Articulation in music, Paniniya Siksha, Natyasastra, Gayaka Guna Doshas, Varna Uccharana Sthanam.

Research Paper

Introduction

गान्धर्वमिति तज्ज्ञेयं स्वरतालपदात्मकम्॥ (Ghosh)

As stated in Natyashastram, Gandharvam is the harmonious fusion of Swara, Tala, and Padam. In this context, 'Padam' refers to the words or lyrics. This is also said in the Dattilam as,

पदस्थस्वर सङ्घातस्तालेन सुमितस्तथा।
प्रयुक्तश्चावधानेन गान्धर्वमभिधीयते॥

(Tarlekar)

Furthermore, in Sangeeta Ratnakaram and Sangeeta Sampradaya Pradarshini, the Gayaka guna-doshas, encompassing 25 undesirable qualities of a singer, are enumerated. One of these qualities is 'Avyakta,' denoting a person who sings without proper pronunciation. Possessing precise pronunciation is regarded as a commendable trait for a singer.

In the traditional Indian education system, the principles of pronunciation are elucidated in Siksha Shastra, which is one of the Vedangas or the limbs of the Vedas. The Vedangas consist of six shastras designed to facilitate the understanding of the Vedas. Sangeetam, being derived from the Samaveda, shares an inherent connection with the Vedas. Consequently, precise articulation in music is deemed as significant as it is in the Vedas.

Numerous Siksha Granthas (works that elucidate the principles of pronunciation) exist, and one notable example is the Paniniya Siksha, authored by Panini, the renowned grammarian credited with formulating the Astadhyayi. In this grantha, he meticulously outlines the rules of pronounciation for each letter. These rules of articulation are also referenced in the Natyashastra of Bharata.

Research Problem

The problems associated with incorrect articulation are–

1. **Miscommunication of Lyrics:** Incorrect articulation can lead to the miscommunication or misinterpretation of the song's lyrics, impacting the listener's understanding and connection with the message conveyed by the song.
2. **Loss of Clarity:** Poor articulation can result in a lack of clarity in pronunciation, making it difficult for listeners to discern individual words or phrases within the song.
3. **Aesthetic Displeasure:** Incorrect articulation can detract from the overall aesthetic quality of the song, affecting its artistic appeal and potentially diminishing the listener's enjoyment.
4. **Inaccurate Expression of Emotion:** Proper articulation is essential for effectively conveying the intended emotions of the song. Incorrect articulation may distort the emotional expression intended by the composer, leading to a disconnect between the performer and the audience.
5. **Impaired Musicality:** Inconsistent or incorrect articulation can disrupt the rhythmic flow and musicality of the song, resulting in a less cohesive and harmonious performance.
6. **Technical Limitations:** In some cases, improper articulation may hinder the singer's ability to execute certain vocal techniques or maintain control over their voice, limiting the overall quality of the performance.
7. **Loss of Authenticity:** Incorrect articulation may compromise the authenticity of the song, especially in genres where clear enunciation and vocal expression are highly valued, such as classical music or musical theater.

Examples

1. In the kriti "Bantureeti," the word "Bantu" (**బంటు**) which means servant is often mispronounced as "Pandu," (**పండు**) which means fruit.
2. In the geetam "Lambodara"(लम्बोदर) the "Da" (द) is mispronounced as "Dha" (ध) (Mahaprana), which is not correct.
3. In the Annamayya keertana "Yemani Cheppudamamma," in the pallavi itself, **ఈతని సౌభాగ్యము** (ītani saubhāgyamu) means "this person's sowbhagyam." If that **ఈ** is mispronounced as **ఏ**, then the meaning changes to "who's Sowbhagyam."
4. Sometimes, the "Ri" in "Rishabham" is mispronounced as "Re." This problem occurs due to the influence of one's mother tongue on Sanskrit pronunciation.
5. Also, sometimes singing with the nose is observed. This is incorrect, as the nose is not the sthana for all the varnas.
6. In the kriti "Undedi Ramudokadu,"(**ఉండేది**) the "U"(**ఉ**) is mispronounced as "Vu"(**వు**) which is also incorrect.

Why is it a problem ?

1. While teaching, generally the focus is put more on Shruti, Laya and Musical Nuances than on the Sahityam (Lyrics).
2. The influence of Regional Language while pronouncing the Sahityam.
3. When the structure of the oral cavity is not optimal, proper articulation becomes challenging.
4. Excessive cold can be a reason for improper articulation. (Temporarily).

Research Methodology

In this research study, a comprehensive approach is adopted to explore the importance of correct articulation and the rules of articulation as delineated in ancient Sanskrit texts. The research methodology involves a thorough examination and analysis of key Sanskrit treatises, including but not limited to Paniniya Siksha, Natyashastra, Sangeeta Ratnakaram, Dattilam, and Sangeeta Sampradaya Pradarshini.

The research process begins with an extensive literature review, wherein these foundational Sanskrit texts are critically reviewed and analyzed to extract relevant insights and principles related to correct articulation. This involves a meticulous examination of the original Sanskrit verses, as well as translations and commentaries by scholars and experts in the field.

Furthermore, the research methodology involves a comparative analysis of multiple Sanskrit texts, identifying commonalities and differences in their approaches to articulation and phonetics. This comparative study serves to enrich our understanding of the diverse perspectives and methodologies employed by ancient Sanskrit scholars in elucidating the principles of correct pronunciation and enunciation.

Hypothesis

This article aims to elucidate the paramount significance

of accurate articulation and adherence to the precise rules of articulation as delineated in ancient Sanskrit texts, specifically focusing on the Paniniya Siksha and Natyashastra. By delving into these foundational texts, we endeavor to underscore the profound influence and essential role that correct pronunciation and enunciation play in various aspects of linguistic and artistic expression.

Through an exploration of the Paniniya Siksha, attributed to the legendary grammarian Panini, and the Natyashastra, attributed to the sage Bharata, this article seeks to illuminate the intricate principles and methodologies governing articulation as elucidated in these seminal works. It endeavors to unpack the nuanced understanding of phonetics and phonology encapsulated within these texts, highlighting their enduring relevance and applicability in contemporary linguistic and performative contexts.

त्रिषष्टिश्चतुःषष्टिर्वा वर्णाः सम्भवतो मताः।
प्राकृते संस्कृते चाऽपि स्वयम्प्रोक्ताः स्वयम्भुवा॥
(Kaundinyayana 70)

The third verse of the Paniniya Siksha asserts that there are 63 or 64 letters in Sanskrit and Prakrit languages, as pronounced by Swayambhu, the Brahma himself.

स्वरा विंशतिरेकश्च स्पर्शानां पञ्चविंशतिः ।
यादयश्च स्मृता ह्यष्टौ चत्वारश्च यमाः स्मृताः॥
(Kaundinyayana 76)

अनुस्वारो विसर्गश्च कपौ चापि पराश्रितौ ।
दुःस्पृष्टश्चेति विज्ञेयो ऌकारः प्लुत एव च ॥
(Kaundinyayana 76)

In the fourth and fifth verses Panini gives the groups of Varnas or alphabets.

The Swaras (these are not to be confused with the saptaswaras in music) or vowels comprise twenty - one in number, also known as Ach Varnas (अच् वर्णाः). These include अ, इ, उ, ऋ, ऌ, ए, ऐ, ओ, and औ. Each of these vowels is further categorized into three types based on Uccharana Kaala or the time taken for pronunciation– Hrasva, Deerga, and Pluta (more than deergha). अ, इ, उ, and ऋ have all three types, totaling 4×3=12. ऌ is solely used as Pluta, bringing the count to 12+1 = 13. ए, ऐ, ओ, and औ are used exclusively in Deerga and Pluta, amounting to 4×2 = 8. Thus, the total count becomes 13+8 = 21. These vowels are pronounced by a smooth flow of air through the mouth.

The Consonants are categorized into Sparshas (स्पर्शाः), Antahsthas (अन्तःस्थाः), and Ushmanas (ऊष्माणः). Consonants are pronounced by stopping the airflow at the appropriate place and can be articulated only with the assistance of vowels. Therefore, when chanting the alphabet traditionally, consonants are combined with the vowel अ.

The Sparshas number 25 and include क, ख, ग, घ, ङ, च, छ, ज, झ, ञ, ट, ठ, ड, ढ, ण, त, थ, द, ध, न, प, फ, ब, भ, म. These are further grouped into Vargas, with each varga consisting of 5 varnas denoted by the starting varna of the Varga like क – वर्गः, च – वर्गः, ट - वर्गः, त – वर्गः, and प – वर्गः, totaling 21+25 = 46 varnas.

The Antahsthas comprise 4 varnas - य, व, र, and ल, adding up to 46+4 = 50 varnas.

The Ushmanas encompass 4 varnas - श, ष, स, and ह, totaling 50+4 = 54 varnas.

The Yama Varnas, equivalent to क, ख, ग, and घ, occur in pair with these four varnas only and amount to 54+4 = 58 Varnas.

An additional four varnas include Anuswaara (अनुस्वारः-अं), Visarga (विसर्गः-अः), Jihvamooleeya (जिह्वामूलीयः-क) like in Prathkalam, and Upadhmaneeya (उपध्मानीयः-प), totaling 58+4 = 62 Varnas.

Another variant of the ऌ varna, slightly different in terms of articulation from the usual ऌ varna, adds up another varna, making it a total of 63 varnas.

Some schools also consider another variant of Anuswaara, resulting in 64 Varnas in total.

Swaras	अ इ उ ऋ ऌ ए ऐ ओ औ
Sparshas	क Varga (क ख ग घ ङ)
	च Varga (च छ ज झ ञ)
	ट Varga (ट ठ ड ढ ण)
	त Varga (त थ द ध न)
	प Varga (प फ ब भ म)
Antahsthas	य र ल व
Ushmavarnas	श ष स ह

Ayogavahas – Jihvamooleeya (क), Upadhmaneeya (प), Anuswara (अं), Visarga (अः) & Yama Varnas (a special category of varnas generally seen in vedas. These appear to resemble क ख ग घ).

Next, Panini delineates the process of speech production.

आत्मा बुद्ध्या समेत्यार्थान् मनो युङ्क्ते विवक्षया।
मनः कायाऽग्निमाहन्ति स प्रेरयति मारुतम्॥
मारुतस्तूरसिचरन्मन्द्रं जनयति स्वरम्।
प्रातः सवनयोगं तं छन्दो गायत्रमाश्रितम्॥
कण्ठे माध्यन्दिनयुगं मध्यमं त्रैष्टुभाऽनुगम्।
तारं तार्तीयसवनं शीर्षण्यं जागताऽनुगम्॥
सोदीर्णो मूर्ध्न्यभिहतो वक्त्रमापद्य मारुतः।
वर्णाञ्जनयते तेषां विभागः पञ्चधा स्मृतः॥

(Kaundinyayana 79)

The collaboration of the Aatma and Buddhi, driven by the intention to articulate meaningful words, initiates the Mana (मनः). Subsequently, the Mana activates the Jatharagni (जठराग्नि), which in turn stirs the air within the chest region. Within this domain, the air generates a melodious voice akin to the serene recitation of the Gayatri mantra at dawn. Continuing its journey, the air ascends to the throat region, where the sound transitions to a moderate tone reminiscent of the Tristup mantra recited in the afternoon. Finally, as the air reaches its pinnacle and rebounds into the oral cavity, the Varnas or Alphabets emerge audibly. These Varnas are further categorized into five distinct groups.

The identical concept is depicted in Sarangadeva's Sangeeta Ratnakaram as well.

आत्मा विवक्षमाणोऽयं मनः प्रेरयते मनः।
देहस्थं वह्निमाहन्ति स प्रेरयति मारुतम्॥
ब्रह्मग्रन्थिस्थितः सोऽथ क्रमादूर्ध्वपथे चरन्।
नाभिहृत्कण्ठमूर्धास्येष्वाविर्भावयति ध्वनिम्॥

(P. S. Sastri)

The soul, desiring to communicate, activates the mind. The mind then ignites the fire within the body, known as Jatharagni, which in turn stimulates the air to rise through the abdomen (Nabhi), heart (Hrit), throat (Kantha), palate (Moordha), and mouth (Aasya), producing sound.

The same concept is also seen in Thyagaraja Swamy's kriti Shobillu Sapta Swara in the Charanam– Nabhihritkantharasana Nasadulayandu.

स्वरतः कालतः स्थानात् प्रयत्नाऽनु प्रदानतः ।
इति वर्णविदः प्राहुर् निपुणं तन्निबोधत ॥

(Kaundinyayana 79)

These five distinct groups are categorized based on Swara (Pitch), Kaala (Tempo), Sthana (Placement), Abhyantara prayatna (Internal effort), and Bahya prayatna (External effort).

उदात्तश्चानुदात्तश्च स्वरितश्च स्वरास्त्रयः।
ह्रस्वो दीर्घः प्लुत इति कालतो नियमा अचि॥

(Kaundinyayana 83)

The first two, Swara and Kaala, pertain exclusively to the Ach Varnas (Vowels). Swara encompasses three types: Udatta, Anudatta, and Swarita, while Kaala consists of three types: Hrasva, Deergha, and Pluta. The remaining three characteristics-Sthana, Abhyantara prayatna, and Bahya prayatna-apply to both Vowels-Ach Varnas (अच् वर्णाः) and Consonants - Hal Varnas (हल् वर्णाः).

अष्टौ स्थानानि वर्णानामुरः कण्ठः शिरस्तथा ।
जिह्वामूलञ्च दन्ताश्च नासिकोष्ठौ च तालु च ॥

(Kaundinyayana 88)

Eight sthans of uccharana are mentioned in Paniniya siksha which are उरः (Chest region), कण्ठः (Throat), शिरः (Head), जिह्वामूलम् (Root of the tongue), दन्ताः (Teeth), नासिका (Nose),ओष्ठौ (Lips) and तालु (Jaw).

कण्ठ्यावहाविचुयशास्तालव्या ओष्ठजावुपू ।
स्युर्मूर्धन्या ऋटुरषा दन्त्या लृतुलसाः स्मृताः॥

(Kaundinyayana 93)

The sthana (placement) of Akara (अ) and Hakara (ह) is the Throat (कण्ठः). Ikara (इ), Chavarga (च, छ, ज, झ, ञ), Yakara (य), and Shakara (श) are placed at the Jaw (तालु). Ukara (उ) and Pavarga (प, फ, ब, भ, म) are articulated with the Lips (ओष्ठौ). Ru (ऋ), Tavarga (ट, ठ, ड, ढ, ण), Ra (र), and Sha (ष) are positioned at the Top of the palate (मूर्धः). Lru (ऌ), Tavarga (त, थ, द, ध, न), La (ल), and Sa (स) are articulated with the Teeth (दन्ताः).

जिह्वामूले तु कुः प्रोक्तो दन्तोष्ठ्यो वः स्मृतो बुधैः।
एऐ तु कण्ठ्यतालव्या ओऔ कण्ठोष्ठजौ स्मृतौ॥

(Kaundinyayana 96)

The sthana of Kavarga (क, ख, ग, घ, ङ) is जिह्वामूलम् (Root of the tongue). Vakara (व) is articulated with दन्तोष्ठ (both Teeth and lips). ए ऐ are pronounced with कण्ठ-तालु (both Throat and Jaw), while ओ औ are articulated with कण्ठोष्ठ (both Throat and Lips).

अनुस्वार यमानाञ्च नासिका स्थानमुच्यते।
आयोगवाहा विज्ञेया आश्रयस्थान भागिनः॥

(Kaundinyayana 106)

The sthana of Ayogavahas (आयोगवाहाः) ie Anuswara, Visarga, Jihvamooleya, Upadhmaneeya, Yama is the sthana of the letter present before them along with the Nose (नासिका).

Next, Panini elaborates on the Prayatnas, or the efforts involved in guiding the airflow produced by the

Jatharagni (जठराग्नि). These efforts are classified into two types – Abhyantara (आभ्यन्तर, Internal) and Bahya (बाह्य, External). The Abhyantara prayatna (आभ्यन्तरप्रयत्नाः) is also referred to as Asyaprayatna (आस्यप्रयत्नाः), signifying the effort exerted within the oral cavity. On the other hand, the Bahyaprayatnas (बाह्यप्रयत्नाः) encompass efforts made outside the oral cavity, such as stress and intonation. There are 5 Abhyantara Prayatnas mentioned in Paniniya Siksha – Sprusta, Eeshadsprusta, Ardhasprusta, Vivara and Samvara.

संवृतं मात्रिकं ज्ञेयं विवृतं तु द्विमात्रिकम् ।
घोषा वा संवृताः सर्वे अघोषा विवृताः स्मृताः ॥
(Kaundinyayana 103)

Hrasva akara (अ) is characterized as Samvruta–संवृतम् (the air is trapped while pronouncing), while Deergha akara (आ) is described as Vivruta–विवृतम् (the air is not trapped while pronouncing). The Ghosha varnas (Hard or toned consonants) are categorized as Samvruta – संवृतम्, whereas the Aghoshas (Soft or toneless consonants) are classified as Vivruta–विवृतम्.

स्वराणामूष्मणां चैव विवृतं करणं स्मृतम् ।
तेभ्योऽपि विवृतावेऽौ ताभ्यामैचौ तथैव च ॥
(Kaundinyayana 104)

The Swara varnas (vowels) and Ushma varnas (श, ष, स, and ह) are categorized as Vivruta. Among the Swaras, ए and ओ are slightly more Vivruta, while ऐ and औ exhibit a significantly higher degree of Vivruta.

अचोऽस्पृष्टा यणस्त्वीषन्नेमस्पृष्टाः शलः स्मृताः ।
शेषाः स्पृष्टा हलः प्रोक्ता निबोधाऽनुप्रदानतः ॥
(Kaundinyayana 133)

The Ach varnas (Swara varnas) are classified as Asprustas- अस्पृष्टाः, Yan Varnas (य, व, र, and ल) are categorized as Eeshadsprustas - ईषत्स्पृष्टाः, Shal Varnas (श, ष, स, and ह) are labeled as Ardhasprustas – अर्धस्पृष्टाः, and Hal varnas (Consonants) are identified as Sprustas- स्पृष्टाः.

अमोऽनुनासिका अहरो नादिनो ह-झषः स्मृताः ।
ईषन्नादा यण् - जशस्तु श्वासिनस्तु खफादयः ॥
ईषच्छ्वासाँश्चरो विद्याद्गोर्धामैतत्प्रचक्षते ।
दाक्षीपुत्रः पाणिनेयो येनेदं व्याहृतं भुवि ॥
(Kaundinyayana 136)

The varnas of the अम् pratyahara (अ इ उ ऋ ऌ ए ओ ऐ औ ह य व र ल ञ म ङ ण and न) except ह and र are considered Anunasikas – अनुनासिकाः i.e. along with their Uccharana Sthana, Nose is also used in their pronounciation.

There are 11 Bahya Prayatnas in total. They are Vivara, Samvara, Swasha, Nada, Ghosha, Aghosa, Alpaprana, Mahaprana, Udatta, Anudatta and Swarita. Of these Udatta anudatta and swarita is for Swara Varnas. Alpaprana, Mahaprana is for Vyanjana or the Hal Varnas. Of the other six Vivara, Swasa and Agosha is a group and Samwara, Nada and Ghosha is another group.

For the Swara varnas, ह and the varnas of the झष् pratyahara the Bahya prayatna is Naada (Samwara and Ghosa also as these three are a group).

For the यण् pratyahara varnas (य, व, र, ल) and जश् pratyahara varnas (ज, ब, ग, ड, द) the Bahya prayatna is Eeshannaada (Samwara and Ghosa also as these three are a group).

For ख फ छ ठ थ the Bahya prayatna is Shwasa (Vivara and Aghosa also as these three are a group).

For च ट त क प श ष स the Bahya prayatna is Ishat-shwasa (Vivara and Aghosa also as these three are a group).

These are the rules of pronounciation given by Panini in his Paniniya Siksha.

A similar set of rules are given by Bharata in his Natyashastra.

अकाराद्याः स्वरा ज्ञेया औकारान्ताश्चतुर्दशः।
हकारान्तानि कादीनि व्यञ्जनानि विदुर्बुधाः ।।
(M. Sastri 1169)

The 14 letters from अ to औ are known as स्वराः - Swaras (Vowels). And the letters from क to म are known as व्यञ्जनानि - Vyanjanas (Consonants).

वर्गे वर्गे समाख्यातौ द्वौ वर्णौ प्रागवस्थितौ ।
अघोषा इति ये त्वन्ये सघोषाः संप्रकीर्तिता ।।
(M. Sastri 1169)

The first two letters of each Varga are अघोषाः - Aghoshas and the rest are known as घोषाः - Ghoshas.

द्वौ द्वौ वर्णौ तु वर्गाद्यौ शषसाश्च त्रयोऽपरे ।
अघोषा घोषवन्तस्तु ततोऽन्ये परिकीर्तिताः ॥
(M. Sastri 1170)

Along with the first two letters of each Varga, श, ष, स are also अघोषाः - Aghoshas and the others are घोषाः - Ghoshas.

एते घोषाऽघोषाः कण्ठ्योष्ठ्या दन्त्यजिव्हानुनासिक्याः ।
ऊष्माणस्तालव्याः विसर्जनीयाश्च बोद्धव्याः ।।
(M. Sastri 1170)

The Varnas are classifies as कण्ठ्याः-Kanthya (ones produced by the throat), ओष्ठ्याः-Osthya (ones produced by the lips), दन्त्याः-Dantya (ones produced by teeth), जिह्व्याः-Jihvya (ones produced by tongue), अनुनासिक्याः-Anunasikya (ones produced by nose), तालव्याः-Talavyas (ones produced at the jaw), विसर्जनीयाः-Visarjaneeyas (Visarga).

गघङ-जझञ -डढण-दधन-बभम तथैव यरलवा मता घोषाः।
कख चछ टठ-तथ-पफ-शषसा इति वर्गेष्वघोषाः स्युः ।।
(M. Sastri 1170)

ग-घ-ङ-ज-झ-ञ-ड-ढ-ण-द-ध-न-ब-भ-म-य-र-ल-व are घोषाः Ghosha varnas and क-ख-च-छ-ट-ठ-त-थ-प-फ-श-ष-स are अघोषाः Aghoshas.

कखगघङा कण्ठस्थास्तालुस्थानास्तु चछजझञाः ।
टठडढणा मूर्धन्यास्तथदधनाश्चैव दन्तस्थाः ।।
(M. Sastri 1170)

The sthana of क, ख, ग, घ, ङ is कण्ठः-Throat. The sthana of च, छ, ज, झ, ञ is तालुः-Jaws. The sthana of ट, ठ, ड, ढ, ण is the top of the मूर्ध-Palate. The sthana of त, थ, द, ध, न is दन्ताः-Teeth.

पफबभमास्त्वोष्ट्याः स्युर्दन्त्या लृलसा अहौ च कण्ठस्थौ ।
तालव्या इचुयशा स्यु स्युर्ऋटुरषा मूर्धस्थिता ज्ञेयाः ।।
(M. Sastri 1170)

The sthana of प फ ब भ म is ओष्ठौ-Lips. The sthana of लृ ल स is दन्ताः - Teeth. The sthana of अ ह is कण्ठः-Throat. The sthana of इ च छ ज झ ञ श is तालुः-Jaws. The sthana of ऋ ट ठ ड ढ ण र ष is मूर्ध-top of the Palate.

लृलृ दन्त्यौ ओऔ कण्ठोष्ट्यौ एऐकारौ च कण्ठतालव्यौ ।
कण्ठ्यो विसर्जनीयो जिह्वामूलोद्भवः कखयोः ।।
(M. Sastri 1170)

The sthana of ओ and औ is कण्ठोष्ठौ-Throat and Lips. The sthana of ए and ऐ is कण्ठतालु - Throat and Jaws. The sthana of Visarjaneeya (Visarga) is कण्ठः -Throat and the Sthana of Jihvamooleeya (जिह्वामूलीयः-क), and Upadhmaneeya (उपध्मानीयः-प) is जिह्वामूलम्-the root of the tongue.

पफयोरोष्ठस्थानं भवेदुकारः स्वरो विवृतः ।
स्पृष्टाः काद्या मान्ताः शषसहकारस्तथा विवृताः ।।
(M. Sastri 1171)

The sthana of प फ and उ is ओष्ठौ-Lips. The Swaras are विवृताः - Vivrutas. The letters from क to म are स्पृष्टाः-Sprustas. श ष स ह are विवृताः-Vivruta.

अन्तःस्थाः संवृतजाः ङञणनमा नासिकोद्भवा ज्ञेयाः ।
ऊष्माणश्च शषसहाः यरलववर्णास्तथैव चान्तःस्थाः ।।
(M. Sastri 1171)

अन्तःस्थाः-Antahsthas-य, र, ल, व are संवृताः-Samvruta. ङ ञ ण न and म are produced with nose. श, ष, स, ह are ऊष्माणः-Ushmanas.

Varna According to Paniniya Siksha According to Natyashastra

अ	Kantha (Throat)	Kantha (Throat)
इ	Talu (Jaws)	Talu (Jaws)
उ	Osta (Lips)	Osta (Lips)
ऋ	Moordha (Palate)	Moordha (Palate)
ऌ	Danta (Teeth)	Danta (Teeth)
ए, ऐ	Kantha – Talu (both throat and jaws)	Kantha – Talu (both throat and jaws)
ओ, औ	Kantha – Osta (both Throat and Lips)	Kantha – Osta (both Throat and Lips)
क ख ग घ	Jihvamoola (The root of the tongue)	Kantha (Throat)
च छ ज झ	Talu (Jaws)	Talu (Jaws)
ट ठ ड ढ	Moordha (Palate)	Moordha (Palate)
त थ द ध	Danta (Teeth)	Danta (Teeth)
प फ ब भ	Osta (Lips)	Osta (Lips)
ङ	Jihvamoola (The root of the tongue) and Nasika (Nose)	Kantha (Throat) and Nasika (Nose)
ञ	Talu (Jaws) and Nasika (Nose)	Talu (Jaws) and Nasika (Nose)
ण	Moordha (Palate) and Nasika (Nose)	Moordha (Palate) and Nasika (Nose)
न	Danta (Teeth) and Nasika (Nose)	Danta (Teeth) and Nasika (Nose)
म	Osta (Lips) and Nasika (Nose)	Osta (Lips) and Nasika (Nose)
य	Talu (Jaws)	Talu (Jaws)
र	Moordha (Palate)	Moordha (Palate)
ल	Danta (Teeth)	Danta (Teeth)
व	Dantosta (Both Teeth and Lips)	Dantosta (Both Teeth and Lips)
श	Talu (Jaws)	Talu (Jaws)
ष	Moordha (Palate)	Moordha (Palate)

स	Danta (Teeth)	Danta (Teeth)
ह	Kantha (Throat)	Kantha (Throat)
Anus-waara & Yama	Nasika (Nose)	-

According to Paniniya siksha- Ayogavahas ie. Anuswara (अं), Jihvamooleeya (क), Upadhmaneeya (प), Visarga (अः) & Yama Varnas take the sthana of the varna that they are dependent on (ie the varna before them).

According to Natyashastra – The Sthana of Jihvamooleeya (क) and Upadhmaneeya (प) is Jihvamoola (root of the tongue) and Visarga (अः) is throat.

Conclusion

Both the Paniniya Siksha and the Natyashastra, revered ancient Sanskrit texts, intricately detail the rules of articulation with remarkable consistency. Their harmonization of principles underscores the critical importance of precision in pronunciation, particularly in the realm of vocal music. Adherence to these meticulously outlined guidelines becomes paramount for singers, as any deviation can significantly alter the intended meaning and detract from the emotive power of the song.

In the pursuit of musical excellence, singers must diligently follow the prescribed rules of articulation as elucidated in these esteemed texts. By meticulously adhering to these guidelines, singers can ensure the accurate delivery of lyrics, thereby preserving the integrity of the composition and maximizing its emotional impact on the audience. This meticulous attention to pronunciation not only upholds the traditions encapsulated in these ancient texts but also elevates the overall quality and authenticity of the musical performance. Thus, the adherence to the rules of articulation outlined in the Paniniya Siksha and the Natyashastra becomes a cornerstone of vocal excellence, ensuring the profound resonance and lasting impression of the song.

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