

# THE ANCIENT TRADITION OF INDIAN MUSIC

The origin of Indian music is said to be rooted in the Vedas. It is said the good himself is musical sound the sound which pervades the whole universe, i.e. Nadanbrahma. The origins of Indian music are therefore considered divine. It is said that the musician has to cultivate an attitude of self-abandonment, in order to fuse with the supreme reality, Brahma.

Brahma is said to be the other of the four Vedas of which the Sama Veda was chanted in definite musical patterns. Vedic hymns were sung in plain melody, using only 3 notes. After Veda firstly we find some references about music NatyaSastra of Bharata. Then Sangeet Ratnakar by Sharangdeva and we find vivid description of Indian RagRaginis in Sangeet Parijata by Ahobal. It took along time for music to come to the form found in present-day India. The most important advance in music was made between the 14th and 18th centuries. During this period, the music sung in the north came in contact with Persian music and assimilated it, through the Pathans and Mughals. It is then that two schools of music resulted, the Hindustani and the Carnatic music. Hindustani music adopted a scale of Shudha Swera saptaka (octave of natural notes) and Carnatic music retained the traditional octave. During this period, different styles of classical compositions such as Dhrupad, Dharmar, khayal etc. were contributed to Hindustani music, along with many exquisite hymns, Bhajans, Kirtans, etc.

## TRADITION OF MUSIC

The Indian musical scale is said to have evolved from three notes to a scale of seven primary notes, on the basis of 22 intervals. A scale is divided into 22 Shrutis or intervals, and these are the musical notes. The seven notes of the scale do not have equal intervals between them. A saptak is a group of seven notes, divided by the shrutis or interval as follows-

Sa	Re	Ga	Ma	Pa	Dha	Ni
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22						

The first and fifth notes (Sa and Pa) do not alter their positions on these intervals. The other five notes can change their positions in the interval, leading to different Ragas.

Frequency of Swar's -	Length of Swar's
SA = 240	SA = 36"
RE = 270	RE = 32"
GA = 288	GA = 30"
MA = 320	MA = 27"
PA = 360	PA = 24"
DHA = 405	DHA = 21 1/3"
NI = 432	NI = 21"

## THE SOUL OF CLASSICAL MUSIC .....RAGA....

The combinations of several notes woven into a composition in a way which is pleasing to the ear is called a raga. Each Raga creates an atmosphere which is associated with feelings and sentiments. Any stray combination of notes can not be called a raga.

Raga is the basis of classical music. A raga is based on the principal of a combination of notes selected out the 22 note intervals of the octave. A performer with sufficient training and knowledge alone can create the desired emotions,through their combination of shrutis and notes.

There are a limited number of Ragas in Hindustani music; as the use of a "KING"note and a "QUEEN" note restricts to a great extent,the creation of new Raga. The Raga forms the back bone of indian music, and the laws laid down for the Ragas have to be carefully observed to preserved to preserve and safe guard their integrity.

The following points are required in the construction of a Raga:

1. Thaats or sequence of notes.
  2. Jaatis or classification.
  3. "King" and "Queen" relation of the notes, i.e. Vadi and Samavadi.
  4. Important cluster of notes.
  5. The ascent and descent of the Rag, i.e. Aroha and Avoraha.
  6. Pitch.
  7. Speed.
- \* Every Raga is derived from some Thaats.
  - \* Ragas are placed in three categories.
    - 1) Odava or pentatonic, a composition of five notes
    - 2) Shadava or hexatonic, a composition of six notes
    - 3) Sampurna or heptatonic,a composition of seven notes
  - \* Every raga must have atleast five notes, starting at Sa, one principal note, a second important note and a few helping notes.
  - \* In every Raga, there is an important. Some Ragas in the same scale differ in ascent and descent.
  - \* The principal note,"King" is the note on which the Raga is built. It is emphasized in various ways,such as stopping for some time, on the note, or stressing it. The second important note or the "Queen" correspond to the "King" as the fourth or fifth note in relation to it.
  - \* There are certain Ragas which move in a certain pitch and if the pitch is changed,the Raga fails to produce the mood and sentiment peculiar to it.
  - \* The speed is divided into three parts : Vilambit , Madhya, & Drut,(slow,medium, fast).

Another aspect of the appropriate distribution in time during 24 hours of the day for its performance, i.e. the time

of the day denotes the Raga sung a particular time. Ragas are also allotted a particular time space in the cycle of the day. These are divided into four types :-

1. Sandhi-prakash ragas or twilight ragas when the notes " Re and Dha" are used such as Rag Marwa, Purvi.
2. Ragas for the first quarter of the morning and night which include the notes re, ga, dha, and ni (Komal swar)
3. for the last quarter of the day and night, the ragas include the notes Sa, Ma, Pa.
4. Middy and Midnight Ragas which include the notes Ga and Ni ( Komal ).

All the ragas are divided into two groups - Purvangavadi Raga and Uttarangavadi Raga. the purvangavadi are sung between 12 noon and 12 midnight. The uttarangavadi are sung between 12 midnight and 12 noon. The variations of the dominant or "King" note help a person to find out why certain ragas are being sung at certain times. This raga classification is about 500 years old and has been adopted by pandit V.N. Bhatkhande in his textbook on Hindustani music.

The beauty of the raga will not be marred by the time of the day it is sung. It is the psychological association with the time that goes with the mood of the raga. The object of a raga is to express a certain emotional mood and sentiment without any reference to time and season. For a student of classical music, this classification may give an idea as to base his reasons for the traditional usage of ragas.

Another division of ragas is the classification of ragas under six principal ragas - Hindol, Deepak, Megh, Shree and Malkauns from these six raginis, and each of the six ragas have five raginis under them. Further derivatives from these ragas and raginis resulted in attaching to each principal rag 16 secondary derivatives known as upa-ragas and upa raginis.

All the ragas are supposed to have been derived ,from which the thaat can be recognized. In other words, a certain arrangement of the 7 notes with change of Suddha ,Komal and Tivra is called thaat. There are several opinions in this matter. According to pandit V.N. Bhatkhande, The 10 thaats used to classify the ragas. Ragas are also allotted a particular time space in the cycle of the day. These are divided into types :-

1. Bilawal - All shudhha or natural notes.
2. Khamaj - 'Ni' notes as komal.
3. Kafi - 'Ga' and 'Ni' notes as komal.
4. Ashawari - 'Ga', 'Dha', 'Ni', notes as komal.
5. Bhairavi - 'Re', 'Ga', 'Dha', 'Ni', notes as komal.
6. Bhairo - 'Re' and 'Dha' notes as komal.
7. Purvi - 'Re', 'Dha', notes komal 'Ma' tivra.
8. Todi - 'Re', 'Ga', 'Dha', notes komal 'Ma', tivra.
9. Marwa - 'Re' notes komal 'Ma' tivra.
10. Yaman - only 'Ma' note as tivra.

**The Table Of Swara , Scale and Colour**

SWARA	SCALE	COLOUR
SA	C	RED
RE(KOMAL)	C#	RED-ORANGE
RE	D	ORANGE
GA(KOMAL)	D#	ORANGE-YELLOW
GA	E	YELLOW
MA	F	YELLOW-GREEN
MA(TIVRA)	F#	GREEN
PA	G	GREEN-BLUE
DHA(KOMAL)	G#	BLUE
DHA	A	BLUE-VIOLET
NI( KOMAL)	A#	VIOLET
NI	B	RED-VIOLET

Twenty centuries ago , the essential role of india was deemed to be purely ritualistic. Music as entertainment is supposed to have evolved much later. Another part of indian music is folk music. Indian classical music is said to have evolved out of the mixture of these. It is presumed that folk music existed long before the Arians came to india,the Dravidians having their own. The art of music practiced india has a music and other musical expression of neighboring nations developing in to own characteristic art. Matured through " thought, experience and expressions" , Indian unique in the world.

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