



Scientific basis of Indian Music

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Abstract- Music has been part and parcel of life and society. The disposition for music is innate the love for music springs from the very nature of man. In some the sense music is dominant and in some, it is dormant. The language of music is the language of heart. Music is no doubt a creative form of art which easily transport the mind from the mundane to the supra mundane. The sweet and soothing sounds of music vibrate the sensitive hearts. Music is the most effective means by which one can access to deeper layers of human being. Every many at the core is spiritual. Music, in the true sense of the term, awakens the spiritual self-dormant in the individual. The sublime ideation and soothing vibration of music reminds man of his essential nature and the ultimate goal of life. The unbound Joy that one gets by pursuit of music far outshines the pleasure obtained through other means.

Music is the very life-breath of the universe. An intimate look into the nature of reality shows that every part of it is musical of palliative. Everything in the world is dynamic and it moves in rhythm. Music as a form of human expression is an objective medium through which passions, emotions, thoughts find spontaneous expression. Sabda is the basic support of music. The theory of evolution of music reveals how sabda is the first expression of Bramha. Brahman which is formless (nirakara) finds its expression in form of *sabda* or *nada* is called Karya Brahman or nada Brahman. History of Indian music goes back to the Vedas. The Vedas represent first ever human attempt to express the man's reflection about God, the universe and himself. In the absence of script they were to be remembered and reproduced later. That is why Vedas are otherwise known as *shruti*. Rk Veda, predominantly contains prayer, eulogies, addressed to different Gods and deities. The hymns, invocations of Vedic seers were expressed through musical notes. The notes of Vedic music were in a descending in order as compare to the notes in classical period were in an ascending order. Anudätta, svarita and udätta (low, circumflex and raised or high) tones or notes are used in hymnal songs. Some tones or notes like *jätya*, *abhinita*, *präçiliñta* were used in vedic songs to make it more compact, sweet and harmonious.

In puranas there is mention about the features of good music. Components of music such as *laya* and *jati* are discussed. Saraswati the goddess of music is found to discuss about the classification of instruments especially

in *vayu purana* there is reference to *Gandharva sastra* (science of music) and there is reference to *swara*, *mandana* three *gramas* and twenty one *murchanas* and forty nine *tanas*.

The importance music reached its zenith during the Gupta era. There was cultural exchange with other countries. In the compositions of *kalidas* there is evidence of the use of slow *layas* and *tālas*. The percussion instruments were popular. In *Panchatantra* there is explicit reference to *Sapta swara*, three *murchanas*, forty nine *tanas* and to three *mātrās* - *harsa*, *dirgha* and *pluta*. During time of *Harsavardhan* who was a musician of celebrity generous patronage was extended to musicians and artist. *Dattila*, the son of *Bharata* wrote the famous treatise "*Dattillam*".

Medieval period is marked by Muslim rule when Indian music underwent a remarkable transformation. This period unites the celebrated musician like *Swami Haridas*, *Tansen*, *Amir Khusro*, *Saranga Dev* is credited with as the creator of *Kawali*, *Tarana* and *Gazal*. During this time *Sitar* was created from *Vina*. The great work *Aina-E-Akbari* is set to be his creation. *Sarang Deva* wrote magnum-opus, *Sangeet Ratnakar* which is taken as the foundational text on Indian music. In this text he undertakes classification of *raga* according to time (*Prahar*) of the day and seasons. He also spells out the *Technic* of presenting *ragas*. He elucidates the feelings behind melodies with detailed explanation of different notes. Besides he discusses in the book different aspects of *rhythm*. Music got prominence during the *Tughlak* rule. During that time, new *rhythms* were created to suit the percussion instruments and popular songs were recast in form of *Kawali*, *Dadre*, *Gazal*. During *Lodhi* period extensive effort were undertaken to preserve the purity of the tradition of music. While *Kawali* and *Thumuri* were common presentation in gathering or congregations, the instruments like *Dhola*, *Mardala* became popular as they were necessary to accompany music in bigger gatherings. Music got further fillip during *Mughal* period. *Babar* was a great lover of music. That is why *Khayal*, *Kawali*, *Gajal* became more and more popular under the royal patronage. History relates that great musicians like *Mansing* were the luminaries in the court of *Humayun*. *Badsah Sultan Hussain* brought about innovation in musical forms. Innovation in such as *Khayal*, *Gayaki*, he also improvise new *ragas*. During this *Ramamatya* work in *Swara mela kalanidhi*.

From 18th century onwards, there were rapid strides in the progress of music. Court musician like *sadarang* and *Adarang* were patronised by *Mohammad Shah*. Competitions and conferences were organised to provide a constructive forum to the young talents of music. New *ragas* came to be introduced and new treatises were written. "*Sangeet Samrat*" was written by *Maharaja Talaj*, "*Raja Kalpadruma*" was written by *Krishnananda Vyasa*. *Krushnadhan Banerjee* wrote the magnum opus "*Gita sutra sara*" in *Bengali*. The *Karnatic* music in south got enriched through the innovative contribution of *Tyagraj*, *Govindaman* and *Syham Sastri*. Rulers like *Hyder Ali*, *Dhadur Shah* and *Tipu Sultan* significantly contributed to the popularization of music.

During the *British* period the tradition of music flourished in *Bengal*. Under the creative leadership of the *Tagore* family *S.M. Tagore* who is one of the leading exponent of the science of *Tāla* wrote *Mrudanga Manjari* which

codifies the rules of *Tāla*. Rabindra Sangeet, the school of music which was ushered by R.N. Tagore which opened up new dimensions in music. During this period the northern region of India saw the rise of two leading exponents Pandit Vishnu Narayan Bhathkhande and V.D. Puluskar who were responsible for formulating the system or notation. The elements of classicality which faced the fear of getting diluted by performer of music were restored. From the outset of the creation to the day, it is an undeniable fact that music has and will always be present. Each and every moment of our life is in complete without music or on other words music can be equated to each facet of our life. Music is so potent, that even the hardest of the heartless individual soul is stirred by its effect .From joy to sorrow; life to death, from the moment we meet till we separate, from laughter to tears, music is an integral and essential component of life. 'Man exists as an animal, a human and an angel. All these three aspects are rolled into one. The liberal arts humanize him, but it is the fine arts that tend to angelic him. Music is the finest of the fine art. 'Music is a fine art which excels in many respects the arts of architecture, sculpture, and painting. Indian music has an appeal to the core of the heart of the human beings, nay, it attracts and charms all. The living beings of the world, irrespective of caste, creed and colour. Music can be said to be the sweet and soothing sounds that vibrate and create an aesthetic feeling and beauty that overcome the feelings and beauties of the nature. So music is recognized as the greatest and finest art that brings permanent peace and solace to the human world .The evolution of Arts has been on par with the evolution of mankind and civilization. Out of the sixty four art forms, Music, Painting and Sculpture have been considered primordial. And music is considered to be the most influential amongst the above three main art forms.

Painting is two dimensional; sculpture is three dimensional whereas music is multi-dimensional. In other words, things which cannot be conveyed by paintings or sculptures are beautifully rendered by musical medium. Even where language fails, music can reach out. Music is the universal language — the language of love. Music is an appeal which we realize by our emotional understanding. People cannot communicate his emotional understanding directly to other person. It is a complicated matter to delineate something that cannot be seen or touched but only heard and felt. But there is a way of listening which permits anyone to hear music, to express their emotions to each other. Music is capable to stir the soul and give rise to dormant emotions like no other arts. The great western philosopher 'Plato emphasis this fact and said that, 'music is a normal law; it gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything. It is the essence of order, and leads to all that is good, just and beautiful, of which it is the invisible but nevertheless dazzling, passionate and eternal form. Music is an inner feeling of expression. Music finds an expression only through the medium of sound. There are various kinds of media of expression and like other expressions; people of different communities, countries and regions also can express their feelings through music. It is the one of easiest media by which can easily understand the feelings of different communities of people different countries of people and different regions of

people .Music expresses the determination and the obsessions of human beings, approach and sentiments being its burden in a variety and precision not probable to words. There are two kind of musical races in the world —

1. The birds and
2. The humans.

Birds have a large collection of folk-songs which they have taught from generation to generation without any change or a little change. Birds are the less musical than humans and they are very simple minded musician. In this respect Percy A. Scholar has said that, "Most birds are but simple-minded musicians, having nothing but 'folk-songs', handed down from father to son, in some cases varied a little with the season, but passing from generation to generation little changed or none. Man proudly boasts 'composers', actual professionals, but he has not had them long. Scholes has further added that, the humans are the more musical — they sing all the year round. Love is one great impulse behind music, witness the nightingale in June and Schumann's hundred songs in the year of his marriage. The birds have tiny thought of musical form. On the other hand, we can say that they have very little variety and idea of musical forms which they recur again and again. For a second time, if we give our attention to recurring subject of birds then we also find that, a very small expression is repeated several times with a little change or without any change. The birds/ what they recur is of course melodious but not so rhythmic. On the other hand, man has a strong sense of melody and rhythm.

Conclusion- Music is the elan vital of life. The universe is rhythmic. Everything microcosmic or macrocosmic, animate or inanimate pulsates with rhythm. The movement of planets in their respective orbits, heart beat, murmuring sound of a river, the sound of a waterfall takes place with a definite rhythm. Music is nothing but the pulsative response of man to the outer and inner nature. Music helps one establish harmony with rest of the nature. Since man is an integral part of nature his ultimate well-being consists in living in harmony with Nature. The salutary effect of music on human-beings, animals, plants has been proved beyond doubt.

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