



Indian Music : Origin and evolution

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Abstract - Today music is considered as an art and science. It is actually a scientific art. A scientific approach is adopted in all aspects of music. Acoustics has been given a prominence in music, music theatre etc. music in it imbibes many subjects like mathematics, physics, medicine and even computer usage. Mathematics is used in the calculation of sruti values, swara groupings, tala concept and arrangement of Ragas. Voice culture, voice therapy, music therapy have entered the field of music. Special coaching is given to students in these aspects. Music is ever lasting and immortal. It will remain classical and pure forever. The objective should be unity, integrity and welfare of the people, society and community. Let our music bind together everyone throughout the world.

Keywords – Indian, Music, Origin, Evolution

The Indian Music is very old and there are various opinions about the origin of music. The composer of Ved, Brahma to Shiva – Shiva to Saraswati onward to Narada and Narada to Gandharva, Kinnar-Apsara and trained there. Narad and Hanuman expertise themselves and came to world for the publicity of music. On being pleased with the Tapasya, Meditation and Yoga of Naradmuni, Shiva blessed him with the very art of music. Shiva created Rudraveena on observing the sleeping posture of Parvati with creation of five Ragas from his Panchamukha as Bhairav, Hindol, Megh, Deepak and Shree Parvati narrated Raag kaushik.

3 Mythological clippings say shiva started dancing when Parvati Sitting on a golden singhasan and other Gods, Goddess accompanied him with various musical instruments.

Sangeet Darpan of Damodar pandit defined marga sangeet researched by Brahma demonstrated by Bharat muni in front of Shiva become an eternal achievement as sangeet.

On the other hand, basic pitch of swaras derived from animals and birds as under-

Sa – Peacock

Re – Papiha / Dove

Ga – Goat

Ma – Crow

Pa – Koel

Dha – Frog

Ni – Elephant

According to learned man of France – one day Hazrat musa enjoying the natural beauty of the hill side, heard an Akashvani to hit the stick in his hand on the rock of the hill. Musa followed it and the rock broke into seven pieces with seven water flows of seven tunes Sa Re Ga Ma Pa Dha Ni by Hazrat Musa.

Another French poet opined a bird called Musikar have seven holes in its nose like flute extending seven notes. But western writer De freud was of the opinion that music was created automatically on psychological ground as like a child's cry, laugh, shout, appears, stage wise naturally.

So there are different opinions different thoughts pertaining to music from ancient Rishi muni pandits. Maybe nature's gift or God's gift to mankind but this music is from the very birth of creation of the universe and it is an ethereal vehicle of deepest emotion.

Evolution of Indian Music from ancient time to modern time- India has a very rich heritage which has been passed down from generation to generation. Be it the age of the Indus civilization or the nature of invasions all this has contributed to the complex history of Indian music which has been one of the most important aspects of our heritage. All these factors have led to the current generation thinking. "how exactly did Indian music become the way it is now? How has it changed from its original stage."

There are four directions of Indian music from ancient book about ragas

1. Shiva mata / someshwar mata
2. Krishna mata / Kalinath mata
3. Bharat mata
4. Hanu mata

In which six ragas with 36 raginis or 30 raginies with putra ragas were described

According to kaal vibhajana classical era of sangeet maninly have

1. Ati Pracheen Kala (Vedic Kaal) – 2000BC-1000BC
2. Pracheen Kaal – 1000BC - 800AD
3. Madhya Kaal (Muslim Kaal) – 800AD-1800AD
4. Modern Age – 1800AD to till date

Prior to that Hindu Kaal (Prak Veda)- Pracheen Bharat agreed that each faculty of education and sangeet there is a hand of some God / Goddess.

Vidya and Sangeet owes to saraswati (Veena Vadini), Shiva with damru, Ghandharva (Singer), Kinner (Players of instruments), Apsara (dancers). These names prove that Bhartiya Sangeet is very old and unparallel. However archeological survey of India's effort Mohenjodaro-Harrapa's wall pictures, shiva tandava with dancing postures of various men women with musical instruments prove Indian music is at least 8-9 thousand year old (BC)

Some historians thought, Dravids were the founder of music of India. They had the scientific knowledge of music and ayurvedic treatment system that time. Also Indian music was said to be superior to unani and Mesopotamian music.

Vedic era – Ved mantra on Sa Ga Pa

Sam Vedic Kaal- Marga Sangeet – develop seven with swarsthan as

1. Udatya – Niga Nishad and Gandhar
2. Anudatya – Rishabh and Dhaivat
3. Swarita – Sa Ma Pa (Shadaja, Madhyam, Pancham)

Instruments – Veena and Avanadhy – Vadhya – Mridangam well played

In the earlier days, when Indian music was just coming of age, the music was devotional in nature. It was restricted only to temples and used for ritualistic purposes. It is said that the sound that pervades the whole universe, i.e Nadabrahma, itself represents the divinity. Organized Indian music owes its origin to the samveda. The veda has all the seven notes of the raga Kharharpriya in the descending order. The earliest Raga is speculated to be “Sama Raga.” Theories and treatises began to be written, how the primitive sound “Om” gave rise to the various notes.

Then later on forms like ‘Prabandh Sangeet’ which was in Sanskrit and ‘dhrupad’ in hindi became popular with the coming of the Gupta era, which is considered as the golden era in the development of Indian music the music treatises like ‘Natya Shastra” and “Brihaddeshi’ were written.

The Persian influence – Sufism

The Sufi influence in the Hindustani music during the medieval period were fused with ideas from Persian music, particularly through the influence of sufi composers like Amir Khusro and Tansen. However, Amir Khusru is erroneously referred to as the inventor of the sitar and tabla and numerous musical forms which were not developed until many centuries after his death.

He symbolizes a crucial turning point in the development of Indian music. Amir Khusru is an icon representing a growing Persian influence on the music. This influence was felt to a greater extent in the North than in the South. The consequence of this differing degree of influence ultimately resulted in the bifurcation of Indian music into two distinct systems, the Hindustani sangeet of the North and the Carnatic sangeet of the south.

The Hindustani System may be thought as a mixture of traditional Indian music concepts and Persian performance practice. Many new musical forms like Khayal and Ghazal emerged.

The advent of Islamic rule under the Delhi sultanate and later the Mughal empire over northern India cause considerable cultural interchange. Increasingly, musician received patronage in the court of new rules, who in their turn, started taking increasing interest in local music forms. While the initial generations may have been rooted in cultural traditions outside India, they gradually adopted many aspects from their kingdoms which retained the traditional Hindu culture. This helped spur the fusion of Hindu and Muslim ideas to bring forth new forms of musical synthesis like Qawwali and khayal. The most influential musician of Delhi sultanate period was Amir Khusrao (1253-1325) sometimes called the father of modern Hindustani classical music. A composer in Persian, Turkish, Arabic as well as Braj Bhasha, he is credited with systematizing many aspects of Hindustani music and also introducing several ragas such as Yaman Kalyan, Sarpada etc. he created qawwali genre, which fuses Persian melody and beat on a dhrupad like structure. A number of instruments like sitar and tabla were also introduced in his time. Amir Khusro is sometimes credited with the origins of the khayal form. The compositions by the court musician Sadarang in the court of Mohammed Shah bear a closer affinity to the modern khayal. They suggest

that while khayal already existed in some form, Sadarang may have been the father of modern khayal

During this era devotional songs in India music reached its peak with the marvellous songs of Kabir(1405AD), Shri Chaitanya mahaprabhu (1486AD) and Mirabai (1500AD)

King Akbar (1556-1605 AD) was a keen lover of music and patronised maestros like Nayak bakru, Tansen etc. in his court.

Modern period started from the end of eighteenth century. This period saw the gradual overthrowing of the muslim rulers by the British who were indifferent to Indian culture particularly classical music. This led to the decline of the court sponsored musicians. Kept their knowledge in practice to themselves confining it within their own family members. Music became a vehicle of entertainment and was looked down upon in society. This trend continued till the middle of the 19th century.

The beginning of 20th century saw the revival of Indian classical music. Amongst contributed to this revival namely, Pt. Vishnu digambar paluskar and Pt. Vishnu Narayan bhatkhande. The process of notation in music invented by bhatkande ji is now followed by Hindustani classical music.

The 20th century witnessed a galaxy of brilliant Indian classical musician like Ustad Faiz Khan, Ustad Abdul Karim Khan, Ustad Bade Gulam Ali, Pt. Omkar nath Thakur, Pt. Ravi Shankar etc.

The legacy left behind by these legendary figures is still nourished carefully by many students of music in the country.

Today music is considered as an art and science. It is actually a scientific art. A scientific approach is adopted in all aspects of music. Acoustics has been given a prominence in music, music theatre etc. music in it imbibes many subjects like mathematics, physics, medicine and even computer usage. Mathematics is used in the calculation of sruti values, swara groupings, tala concept and arrangement of Ragas. Voice culture, voice therapy, music therapy have entered the field of music. Special coaching is given to students in these aspects. Music is ever lasting and immortal. It will remain classical and pure forever. The objective should be unity, integrity and welfare of the people, society and community. Let our music bind together everyone throughout the world.

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