

The Influence of Indian Music On Socio-Cultural Development in 20th Century in India.

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ABSTRACT:

Music is as old as our civilization. The presence of music / dance in Indus Valley Civilization is evident from some musical instruments, such as the arched or bow-shaped harp and few varieties of drums on terracotta figures and pictographs on the seals. Further, the dancing girl figurine is a testimony to this. However, what kind of music or dance was prevalent that time, we are totally ignorant about it.

KEY WORDS:

Brihaddeshi, Origin of Sargam, Impact of Bhakti Movement, Mughal Era, Influence of Islam, Music in Vedic Era.

Music in Vedic Era

In the Vedic era, the priests composed hymns in praise of the nature gods, which had to be sung or chanted at religious sacrifices. This tradition led to the composition of a sizable body of the religious poetry, which we call Shruti Literature.

Origin of Sargam

The initial notes in Indian music were three viz. udat-ta, anudatta and svarita. The Samaveda employed more notes and thus finally settled down on seven notes, which were kru-sht, pratham, dwitiya, tritiya, chaturth, mandra and atiswār. This later evolved into what we call the seven Svaras.

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The seven Svaras are the basic notes of an octave named Ṣaḍjaṃ, Riṣabh, Gāndhār, Madhyam, Pañcham, Dhai-vata and Niṣād (Sa Re Ga Ma Pa Dha and Ni) respectively. Collectively, they are called Sargam. A series of the seven notes is also known as Saptak.

Music in Maurya Era – Buddhist and Jain Sources

The way the Yakshas and Yakshis have been depicted in the Buddhist sculptures, it is obvious that Maurya era had a richly flourished music. However, Buddhist theology saw music as distraction, but nevertheless, music flourished in that era very well.

In Jain theology as well we find that some of the rare instruments have been discussed in these texts. Some of them are bhambha, mukund, machal, kadamb etc. Some of them may be the instruments of the folk music.

Later Development of Indian Music

The Gupta period is known for the excellence in all fields of Indian art and culture. The reference to Music in Gupta period comes from the works of Kalidasa and Vatsyayana among others. Kalidasa has written the names of some instruments such as Parivadini Veena, Vipanchi Veena, Pushkar, Mridang, Vamshi and Shankha. He has also discussed different types of songs such as Kakaligeet, Streegeet and Apsarogeeti, apart from some technical terms such as Murchana, Swarasap-taka and Tana.

Brihaddeshi

In post Gupta period, a great treatise only after Natya-

shashtra was composed in Sanskrit as Brihaddeshi by Matanga Muni. Brihaddeshi is the first text that speaks about rāga and distinguishes the music genres into Marga Sangeet (Classical Music) and Desi Sangeet (Folk Music). Brihaddeshi was also the important work on Indian music before the Islam came and influenced the Indian music. Brihaddeshi was based upon the Natyashashtra itself and has clarified many things which were unclear in the Bharata's text.

Influence of Islam

Around the 9th century, the Sufis tradition had itself a firm foothold in India. The Sufi mystics are known for their great love for music and acceptance of many indigenous customs. The followers of Nizamuddin Chishti (1324 AD) included the 'Basant' and 'Rang' celebrations in their religious practices. Similarly, during the time of Kaikubad (1287-1290 AD), both Farsi and Hindi songs found a place in performances. By the 12th century, Islam started making great impact on Indian Music. Amir Khusrau, the "father of qawwali" enriched Indian Classical Music by introducing Persian and Arabic elements in it. He was originator of Khayal and Tarana style of classical music. On the other hand, Man Singh Tomar consolidated Dhrupad style of vocal classical music.

Impact of Bhakti Movement

The impact of Bhakti Movement on Indian music was through the Ashtachap and Haveli sangeet along with the Bhanjan and Kirtans. Using the regional language, Braj, Avadhi or whatever, as the vehicle, saint-composers were able to reach to people in social strata otherwise impervious to the influence

of art and music.

Mughal Era

During the Mughal period, and especially under Akbar's reign, temple music was largely overshadowed by the Darbar Sangeet, in which music was composed mainly to eulogise patrons.

The court of Akbar employed many musicians Indians as well as Persians. The musicians were divided into seven orders. There was one for each day of the week. Headed by the legendary Tansen, there were 19 singers, three who chanted and several instrumental musicians. The main instruments, as per records of Abul Fazal, were the sarmandal, been, nay, karna and tanpura.

19th century

The thumri form of romantic and devotional music also became popular in the 19th century. Ramnidhi Gupta, or Nidhubabu gave us the Bengali tappa, a new genre. This assimilated the features of the Tappa in Hindustani music and the lilting rhythm of Bengali music.

20th century

In the early 20th century, the most important contribution to Hindustani Classical Music was that of Pandit Vishnu Digambar Paluskar and Pandit Vishnu Narayana Bhatkhande.

VD Paluskar

Pandit V. D. Paluskar (1872-1931 AD) introduced the first music college, the GandharvaMahavidyalaya in 1901.

He sang the original version of the bhajan Raghupati Raghava Raja Ram.

V.N.Bhatkhande

V.N.Bhatkhande (1860-1937 AD) pioneered the introduction of an organised musical system reflecting current performance practices. He wrote the first modern treatise on Hindustani Classical Music. He is best noted for reclassification of the Indian Rāgas. So far, the Rāgas were classified into Rāga (male), Ragini (female), and Putra (children). Bhatkhande reclassified them into the currently used Thaats system. He collected data on music, and documented and analysed performing traditions. His literature on music remains unparalleled even today and is essential for a systematic study of Hindustani Art Music. He classified a total number of 1800 compositions from the major gharanas accessible to him, dividing them in ten thaats according to his that system.

Modern trends in Indian classical music

Classical music is definitely not the preferential form of music amongst the general populace today still there are countless Indian classical musicians and singers who are well respected and heard even in contemporary times. The classical music managed to survive despite the fact that it requires rigorous practice and devotion. Some believe that the reason solely responsible for this survival is the Indian guru-shishya tradition in which a teacher or guru is given the utmost form of respect and student or shishya adhere to his teachings. Some other reasons for its survival are a highly scientific structure within which a musician could operate with total freedom, the

aesthetic appeal of the music, the melodies and the unmistakable spiritual aspect of the music.

After Indian Independence, several attempts were made to revive the Indian classical music. There was a movement to re-popularize music with the entire population. However, with time the modern society gradually began to take over newer forms of media. The Indian classical music tradition is still there, having survived so many adversities.

Conclusion

To conclude it can be said that the Social and Cultural Development After the Independence of India has brought Hindustani Classical Music to the forefront of the world. It has added to economy and used as a means of improvement of political relationship between the countries. Indian classical music has become very popular to the audience of the world and thereby there is social mobility in the musical fraternity of our country. But so far musicality is concerned the globalized new trend of Hindustani Classical Music is losing its essence to some extent if considered as a heritage on the whole and through the discussion it can be said that as globalization has a remarkable impact on Hindustani Classical Music, Hindustani Classical Music has a reasonable impact on the Social and Cultural Development After the Independence of India.

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