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Scientificity In Indian Music

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ABSTRACT :-

It is commonly said that Southern music is pure Indian, but Northern music is not pure Indian due to foreign influence. We will attempt to dispel this misconception here. Northern or Hindustani music has been the music of Bharata and Shargadeva since the Vedic period. Its soul has remained unchanged; Muslim influence is visible in its superficial appearance. The soul of music refers to the rules of dialogue and debate in ragas and meter in talas. The external appearance refers to the changes in the names of ragas and talas, and the invention of tabla, sitar, khayal, etc. In our opinion, Carnatic music can be called systematic because it is based on mathematics. Hindustani music is not as systematic, but when viewed from the perspective of the laws of acoustics, Northern music is more scientific (Dhv.San., p. 278). Southern music is controversial on the basis of acoustics. The pure octave there is primarily based on the meaning notes; the use of four meaning notes in their Mukhari or Kanankagi pure melodies cannot be called scientific. Whereas the pure octave of the North is completely based on the rules of phonetics, for example, its scientificity is self-evident because it is based on the self-originating notes obtained from the Tanpura of Bilawal Thaata.

KEY WORDS :- Hindustani Music, Tabla, Sitar, Khayal, Carnatic, Ragas, Melodies.

Furthermore, the music of the North is based on the Bharata tradition, and there is no foreign influence on this music. It strictly adheres to the rules of dialogue and discussion laid down by Bharata. All books on Indian music written by Muslim authors describe the ancient music of this region, not Iranian or Persian music. Furthermore, if we look at it from a historical perspective, almost all Muslim singers and instrumentalists have had connections with Indian singers and instrumentalists. Therefore, it is clear that the music here is purely Indian. Now, the above facts are explained in detail by categorizing them into the following five points:

- (1) Pure octave,
- (2) Ten ragas of the Hindustani system of music,
- (3) Dialogue-dispute,
- (4) The emergence of Muslim singers and instrumentalists and name
- (5) Musical texts in Urdu or Persian.

Shuddha-Saptak:- The Shuddha-Saptak of Hindustani music is Bilawal whose notes

It is based on the spontaneously generated notes of the Tanpura. This pure octave is in no way controversial on the rules of phonetics. The meaningful notes are in their proper place in it. The notes of Bilawal have been in use since the time of Tansen.

Medieval scholars like Ahobal, Lochan, Srinivasa, etc. may have considered their pure octave to be quite modern, but it was Bilawal that was most popular. In the South, despite the existence of the pure octave Kanankagi or Mukhari, the Shankarabharana raga, which is the Bilawal of that region, is more popular. This confirms the fact that Bilawal has always been a natural raga in all places, making it easily accessible. Therefore, it has been popularized.

We have benefited from it. The Grama of the westerners is also similar to our Bilawal, there is only the problem of Dhaivat. There are two opinions regarding Chaivat of Bilawal. Those of the first opinion consider Dhaivat to be of 400 movements on the basis of nature or dialogue. According to the second opinion, the Yamaka of the Purvang (Dhva.Vi., p.-280) should be in the Uttarang. Those of this opinion consider Chaivat to be of 405 movements while communicating with Rishabh. Hence, whether Chaivat of Bilawal is considered to be of 400 movements or 405 movements, in both the cases the greatness of Bilawal is revealed.

The Ten Thaats of the Hindustani Music System: Carnatic music has 72 melas, of which only ten taats meet the acoustics. These same ten taats are accepted in our country. The number 10 seems very limited compared to 72, leading some to argue that our music is limited compared to Southern music, but this is not the case. North Indian music requires artistry along with strict acoustic rules. Mathematics is not the only basis here, but traditions from Bharata to the present have also been upheld. The samvaad swara of every thaata (Dhva.San., p. 280), and the arthaswara interval not being smaller than $16/15$ (Dhva.San., p. 281) are some of the many criteria that make North Indian music less than ten thaats. Therefore, only these ten thaats namely Kalyan, Bilawal, Khamaj, Bhairav, Marwa, Purvi, Kafi, Asavari, Bhairavi and Todi can be considered pure thaats.

These ten ragas are first described in Sadiq Ali Khan's book, "Sarmay-e-Ishrat," written in 1858 (Sanskrit, p. 360). Later, Pandit Bhatkhande extensively promoted these ten ragas.

Samvad-Vidavad: If two sounds are played simultaneously or one after the other and sound sweet to the ears, it is Samvad. Conversely, if they sound harsh, it is Vivad. In common parlance, a sweet conversation is called Samvad, and a quarrel is Vivad. Dialogue has always been the soul of music. Bharat Muni also called the interval of nine and thirteen Shrutis between two notes as Samvadi Swar. In ancient times, Swarantar

The medium of measurement was Shrutis only. Today, with the help of mathematics, the 'Shadja-Madhyam' dialogue is called $4/3$ and the 'Shadja-Pancham' dialogue is called $3/2$. These measurements are calculated on the basis of the number of movements or the length of the string. An even simpler method, the Savart and Cent system, is available today. In the Savart system, Sa-Ma is considered to be the dialogue of the interval 125 and Sa-Pa is 176. Similarly, in the Cent system, Sa-Ma is the dialogue of the interval 498 and Sa-Pa is 702.

In Indian ragas, each note has its own samvadi swara (samvadi) in its own raga. Only a few ragas are exceptions to this rule, such as Ahir Bhairav, Patdeep, and Chandrakaus. The samvadi swaras of Ahir Bhairav's komal re, Patdeep's komal g, and Chandrakaus's shuddha ni are not found in these ragas.

Bharata, Matanga and Shangadeva have called the interval of two Shrutis as Vivadi interval. Rishabh Dhaivat, Gandhar-Nishad and Gandhar-Nishad, Rishabh-Chaivat have been called Vivadi notes respectively. Today this interval is called $16/15$. Helmholtz has accepted that the note of 33 movements per second produces the most vibration, hence it is harsh to the ears. Since this interval is equal to the Artha-swara, it is called Vivadi note in the language of music.

In Ragadari music, a Vivadi Swara is a note that is not in the Thaata but is present in the Raga. That is, a note that is not in the Ghat of that Raga but is somehow incorporated in the Raga derived from that Thaata. For example, the Komal Nishad Vivadi Swara is present in all the Ragas with both Madhyams in Kalyan Thaata. This note is not present in Kalyan Thaata, but is incorporated in a specific manner in all the Ragas derived from it, such as Kedar, Hamir Chhayana, Kamod, etc. A significant condition attached to the Vivadi Swara is that a strong note that interacts with the Vivadi Swara must be

present in that Raga (Dhva.San., p. 280). For example, Komal-Gandhaar appears as a Vivadi Swara in a Raga-Desh, and Komal-Nishav, interacting with Komal-Gandhaar, exists in the Raga-Desh. Similarly, in Raga-Bihag, the Teevra-Madhyam Vivadi Swara is present, while the strong note Shuddha-Nishad, interacting with it, is present in Raga-Bihag.

There can't be a raga without a voice that communicates with the dissonant voice. It's our timeless tradition to treat even enemies like friends; communicating with the dissonant voice can be considered an example of this.

Origin of Muslim Singers and Instrumentalists: When discussing musical gharanas, Muslim singers and instrumentalists are frequently mentioned. There's no doubt that Muslim artists nurtured and promoted Indian music, but a thorough exploration of their history reveals their origins, in some way, in Indian history. Tansen was Tanna Mishra, who, according to one theory, later converted to Islam. His son, Vilas Khan, gave rise to the Rababi Gharana (Dhv. San., p. 284), and his second son, Surat Sen, is associated with the Senia Gharana of Sitar players. In Akbar's court, the renowned Veenakar Mishri Singh was admired by Tansen himself. After marrying Tansen's daughter, Mishri Singh converted to Islam. His descendant was Niamat Khan (Dhv. San., p. 283), whose compositions are still sung today under the name "Sadarang." Many of his compositions depict the pastimes of Radha and Krishna. One composition says, "Adi Mahadev played the Been, and received Niamat Khan" (Medium, p. 283). Sadarang himself was a renowned musician. Wazir Khan of Rampur was the last descendant of this tradition. Sadiq Ali Khan of Rampur also claimed to be a descendant of Haridas.

Dhrupad is considered to have four banis - (1) Gorhar, (2) Nohar, (3) Khandar and (4) Dagur bani. Gorhar bani is said to be of Tansen. Khandar bani is very ancient and has been prevalent since ancient times. Dagur bani is of Swami Haridas. Khayal singing originated from Dagur bani (Dhv.San., p.-284). In the early days, Khayal singing was called Langra Dhrupad (Dhv.San., p.-284). No Muslim singer or instrumentalist associates himself with Iranian or Persian music; all Muslim musicians consider themselves to be of the Indian tradition like Bharat, Shargdev etc.

Musical works of Urdu-Persian: 'Nagmate-Asfi' by Muhammad Raza Khan, 'Sarmay-e-Ishrat' by Sadiq Ali Khan, 'Maarifunn Gmat' by Raja Nawab Ali Khan, Hakim

Mohammad Karam Imam's 'Madinul Musiqi', Tohfatul-Hind (1709), Risal-e-Zikr-Mughaniyan-e-Hindustan (1934-35), Nadirat-e-Shahi and Wajid Ali Shah's Naz and Bani etc., in any Urdu or Persian text, the influence of Indian music by foreign music like Iranian or Persian has not been confirmed, rather only the Shruti, Gram, Murchhana etc. of the local music have been described in these texts. (Dhv. Sam., Pu.-285)

After considering the above five points, there is not even the slightest suggestion that North Indian music has been influenced by foreign music, especially Iranian or Persian music. This confirms that the music here is deeply rooted in the Indian tradition and is bound by the rules of acoustics. Indianness permeates its very being, perhaps that is why our music is considered of the highest quality throughout the world. Thanks to the tireless efforts of Pt. Ravi Shankar, Ali Akbar Khan, Zakir Hussain Khan, and others, our music is today held in high esteem even abroad. If Indian music had not been influenced by foreign music, our timeless music would always be revered.

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