

For CMAT Exam

INDIAN MUSIC

Content framework : Music is the soul of any culture and India has had a long tradition of musical ingenuity. It is said that Narada Muni (sage) introduced the art of music to earth. A musical instrument, **a seven-holed flute**, has been recovered from the sites of **Indus Valley Civilisation**. Also **Sama Veda** helps you to attain spiritual evolution through music. The science of music called the Gandharva Veda is an Upaveda of the Sama Veda.

History of music:

- The first work that elaborated on the subject of musicology was **Bharata's Natyashastra**. It contains several important chapters on music, especially the ones that identified the octave and elaborated on its 22 keys. These **22 keys** were recognised as **shrutis or srutis**.
- This **influx of Islamic and Persian elements** changed the face of North Indian music, for example, the Dhruvpad or the devotional style transformed into the **Dhrupad style** by the 15th century.
- By the 17th century, a new form of Hindustani music had evolved which was called the Khayal style.

Anatomy of indian music: There are three main pillars of Indian classical music: Raga, tala and swara.

1. **Swara:** The term is used to define the 'note' or 'scale degree' in a composition. In the Natyashastra, Bharata divided the swaras into 22 notes scale. As per notational system of the Hindustani music – **Sa, re, ga, ma, pa, dha, ni**. The Seven Swaras together are called Saptak or Sargam.
2. **Raga:** The ragas form the **basis of melody**, while the tala becomes the basis of the rhythm. The basic element necessary for the working of a raga is the note on which they are based. there are six main ragas under Hindustani music repertoire, evoke a particular type of emotion (Rasa):
3. **Tala:** The rhythmic **groupings of beats** are called Tala. The unique point about the concept of tala is that it is **independent of the music** that accompanies it and has its own divisions.

Text on music:

AUTHOR	TEXT	CONTRIBUTION
Sarangadeva	Sangeet Ratnakara	defined about 264 ragas including some from the North Indian and the Dravidian repertoires.
Matanga	Brihaddeshi in sanskrit	definition of the word 'raga'
Ramamatya	Swaramela-Kalanidhi	deals primarily with ragas.
Venkatamakhin	Chaturdandi-prakashika	information on Carnatic musicology.

Classification of Indian music:

Classical Music: Two distinct schools of Indian classical music evolved:

- Hindustani Music: practiced in the Northern parts of India.
- Carnatic Music: practiced in the Southern parts of India.

HINDUSTANI MUSIC: The Hindustani branch of music focuses more on the musical structure and the possibilities of improvisation in it. There are 10 main styles of singing in Hindustani music like the 'Dhrupad', 'Dhamar', 'Hori', 'Khayal', 'Tappa', 'Chaturang', 'Ragasagar', 'Tarana', 'Sargam' and 'Thumri'

- **Dhrupad:**

- **Oldest and grandest forms of Hindustani classical music**
- Mentioned in Natyashastra (200 BC–200 AD).
- Essentially, in poetic form - originated from temples.
- Dhrupad begins with **alap** (Alap is a pure music without distraction of words)
- Consist of 4-5 stanzas, performed by a duo - accompanied by **Tanpura and Pakhawaj**.
- **Reached its zenith** in the court of emperor **Akbar**. **Akbar patronised musicians - Baba Gopal Das, Swami Haridas and Tansen**.
- Dhrupad was mastered by singers in the court of **Raja Man Singh Tomar** in Gwalior.
- Dhrupad - further divided into four sub-forms:
 - a. **Dagari Gharana:** more emphasis on alap, Dagars - Muslims but usually sing Hindu texts of Gods and Goddesses. Dagari Gharana - Gundecha Brothers.
 - b. **Darbhangha Gharana:** They emphasise on the raga alap + improvised alap. The leading exponents - Mallik family.
 - c. **Bettiah Gharana:** The famous family - Mishras. Furthermore, the form of Dhrupad is prevalent here - the Haveli style.
 - d. **Talwandi Gharana:** it is based in Pakistan - difficult to keep that within the system of Indian music.

<p>TANSEN: one of the navratnas - court of Akbar. Akbar honoured him with the title "Mian" (learned man) - master of Dhrupad music, who created several ragas. Compositions mainly related to Hindu Gods & goddesses. Tansen Tomb - located - Gwalior (birthplace of tansen)</p>

- **Khayal:**

- meaning "idea or imagination".
- origin of this style - Amir Khusrau.
- It is based on a repertoire of short songs ranging from two to eight lines - greater scope for improvisation.
- Biggest patronage to Khyal (15th century) by Hussain Shah (a Sharqi ruler of Jaunpur Sultanate). Khyal composition - called - 'Bandish'.
- unique feature - frequent use of taans.
- Less importance to Alap as compared to Dhrupad.
- Khyal performance uses two songs:
 1. **Bada Khyal:** sung in the slow tempo, romantic in nature, praising God or any king.
 2. **Chhota Khyal:** sung in the fast tempo

- Tarana style:
 - Rhythm plays an important role.
 - structure consists of melody, with variation and elaboration at the performer's discretion.
 - Use many words that are sung at a fast tempo.
 - Invented by Amir Khusro (13th-14th century) and also used by Guru Gobind Singh (10th Sikh Guru) in his compositions.
 - World's fastest tarana singer - Pandit Rattan Mohan Sharma (Mewati Gharana) - "Tarana ke Baadshah".

Sub-classical styles of hindustani music: thumri, tappa and ghazal

- Thumri:
 - Based on mixed ragas
 - Compositions are either romantic or devotional in nature.
 - Inspired by the Bhakti movement - love for Krishna.
 - language of the composition - Hindi in Braj Bhasha dialect, mostly sung in a female voice.
 - Allows the singer to improvise during the performance.
 - Thumri is linked to classical dance Kathak.
 - most timeless voice of thumri - Begum Akhtar & Girija Devi (Benaras Gharana)
- Thappa:
 - Rhythm plays an important role - based on fast, subtle and knotty constructions.
 - Originated from the folk songs of the camel riders of North-West India.
 - Gained legitimacy as it was brought to the Mughal court of emperor Muhammad Shah
 - Quick turn of phases was in great use in this style.
- Ghazal:
 - Used as poetic expression to show pain of loss and separation and beauty of love in spite of pain.
 - Originated in Iran in the 10th century - reached zenith during mughal rule.
 - First expounder - Amir Khusro
 - famous personalities propounding Ghazal are Muhammad Iqbal, Mirza Ghalib, Rumi (13th century), Hafez (14th century), Kazi Nazrul Islam, etc

TRINITY OF CARNATIC MUSIC

TYAGARAJA (1767-1847) Composition - telugu (mostly). Sanskrit - lord rama. Famous composition: pancharatna kritis, created several ragas.	MUTHUSWAMI DIKSHITAR (1775-1835): most composition in sanskrit, also veena player	SYAMA SASTRI (1762-1827) Oldest among other two, composition in telugu, composed less kritis. Swarajathi musical genre attributed to him.
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HINDUSTANI vs CARNATIC MUSIC

Hindustani music	Carnatic music
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Have influence of Arab, Persian and Afghan.	Indeginous system of music
Scope provided to artists for variation and improvisation.	Less scope of improvisation.
several sub-styles which lead to emergence of 'Gharanas	Only one particular prescribed style of singing
6 major ragas	72 melakartas, ragas and janya ragas.
Instruments are equally important as vocals.	More emphasis given on vocal music.
Main emphasis on Ragas.	Mainly based on Tala or Taal.
Mainly associated with north india.	Mainly prevalent in south india.
Major instrument used: Tabla, Sarangi, Sitar and Santoor	Instruments used: Veena, Mrindangum and Mandolin.

- **Commonality between two:** flute and violin

FOLK MUSIC: Each State has its own form of music which is based on the cultural affirmation of its people. the folk tradition is the music of the people and has no hard and fast rules

FOLK MUSIC	REGION
Baul	Bengal
Wanawan	Jammu & Kashmir
Alha & pai	Madhya pradesh
Panihari	Rajasthan
Ovi	Maharashtra & Goa
maand	rajasthan
Khongjom Parba	Manipur

Musical instruments: types of instruments:

1. **Awanad/Avanaddha Vadya: membranophone instruments**

- contain an outer membrane
- Also called percussion instruments as one has to strike them to generate musical sound.
- E.g. Tabla, Drum, Dhol, Congo, Mridangam, etc

2. **Sushira vadya:** These are the **aerophones**

- Includes all the wind instruments - Bansuri (flute), Shehnai (oldest wind instruments in India), Pungi, Ninkirns, etc.
- 'Shehnai King' -,legendary Ustad Bismillah Khan, who took the Shehnai to its peak.
- Flute (used since the Vedic period) - initially called Nadi or Tunava - famous flutist of India - Pandit Hariprasad Chaurasia.

3. **Ghana Vadya :** genre of the **non-drum percussion instruments** that do not require any tuning, also called the **Idiophone instruments**.

- popular examples - Manjira, Jaltarang, Kanch-tarang, Ghungroo, Ghatam (earthen ware pot drum), Khartal, etc

4. **Tata Vadya:** These are the Chordophones or the string instruments that function best when their sound is modified by hand.

- There are three major types of tata instruments:
(a) **Bowed:** Sarangi, Esraj/Dilruba and Violin.
(b) **Plectral:** Sitar, Veena, Tanpura, Guitar, etc.

Santoor - 100 strings instrument - traditional instrument of Jammu and Kashmir.
Sufiana kalam music is accompanied by Santoor.