

The Dynamics of Music

Abstract

Man is a supreme being in the manifestation systems of this universe among all living creatures, a superior mammal, having a conceptive life force in which so many subtle power of energies build up its physical, mental and vital forms what we call body, mind and self. Ordinarily activities like movement, or motions, breathing, eating, feeling, speaking, desire, beating of heart, nerve energy, sense, perception, experiences of pleasure and pain through the medium living body are some of the general understanding of life.

Keywords: Music, Gandharv, Apsara, Nata, Nati, Baitalika, Panika, Mardali, Sound, Gaana, Samagaana, Gandhava, Tarjyatrika, Sangeet, Muse



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Introduction

Music is known as an art of expressions of emotions, which always served different functions in private and social life; in feasts, wedding, funerals, hunting, war, entertainment and various religious and political ceremonies. The early civilization regarded it as a scientific subject. It is an art of sound (vocal or instrumental), whose chief elements are known as, Swara (notes), Laya (rhythm), vibrations, melody, harmony, pitch and so many chapters. Music has a strong relation with human brain and mind, which has a strong impact on psychiatry. It is known as a great stress booster and mood energizer, also it is used in treatment of all types of mental illness, according to its history. Ancient Greek philosopher (428-347 BC) quoted, "Music gives wings to mind". Plato considered music played in different mode would arouse different emotions.¹

Music is regarded as the language of the soul; the universal language, based on universal law of eternal beauty. The scientists and intellectual accepted that, the universe is nothing but vibration of sound, which is the origin of everything in shape and structure. The famous noble laureate Albert Einstein says, "Everything in life is vibration. All particles in the universe, all forms of radiation, all natural forces, objects, names, forms are the expression of the vibration of different aspects. Einstein says, sound is also vibration and so are thoughts. Everything that manifests in your life are there because it matches the vibration of your thoughts. Musical structural frequencies are highly tuned of specific vibrative particles forms and forces consist of audible vibration. If we can possess necessary sensitivity to hear and perceive all ranges of frequencies, it is sure that we can be able to hear the music of the flowers, grasses, mountain and valley. We can perceive the singing of the sky, the stars, and the symphony of our own body in this natural world."²

Music is present in the form of harmonious audible notes in the laws of vibration and rhythm, in the movement of cosmic system, the stars, the planet, as a game of the divine existence.

Sound, vibration and music play a fundamental role in shaping our life. It has beautiful impact on physical, mental, vital and spiritual world of our existence, even in our sustenance and destruction in all means. The origin of music is eternal in its evolution.

The definition of music has a huge analytical field of description, in which various thoughts, opinion by the musicians, music critics, philosophers, historians, lexicographer, linguist, psychologist, sociologist, composer, musicologist and scholars presented and described its dynamic culture in different manner in their own ways of experience and feelings.

The word "Sangeet" according to Sanskrit etymology is described as "Samyak Rupena Giyate iti Sangeet", means the art of singing in a proper way in the right manner is known as Sangeet.⁶

In ancient India music tradition was highly maintained through singing, dancing and playing instruments in Veda, Upanishada, Puran, Sikshya, Sutra and epic period like Mahabharatand Ramayan. But the name of music was known as Sama and Gandharv and the text GandharvVeda was used at that time to treat all factors of music which has

been accepted as the UpaVeda of Sama Veda (Tatra Vedanam Upa Veda Schatwaro Bhavanti Ruk Vedasya Ayurveda. Jajur Vedasya Dhanurveda. Sama Vedasya Gandharv Veda etc.). Again the meaning of "Sama" has been narrated in the "Brihat Aranyak Upanishad" as "Sa cha Amascheti Tat Samnah Samatwam" such as the meaning of "Sa" is "Ruk" and the meaning of "Am" is "GandharaS wara" indicates a prominent singing style in chanting of Ruk with notes. Therefore, singing is the main stream of Sangeet hence forward the musicologists have emphasised it in their text as Geetam Badyam etc.

It is said in the last part of Vedic period i.e. Upanishdic period, in 500 B.C. the Aryans included Gandharv Shastra as a purified form of music of those time lesser important than Sama Gaana. The exponents of music in this field were called as Gandharv, Apsara, Nata, Nati, Baitalika, Panika , Mardali etc.

The term Gandharv has been interpreted in the musical text as expression of music in which the divine personality Gandharv treated as professional musician along with Nata, Bandi, Suta , Gathin, Nandi , Kathak, Khushilaba and Bautalika category. Bharata, Narada, Panini, Jagnyabalakya, Manduki and so many musicologists have given the definition of Gandharv in which its meaning represent equal sense of interpretation on present day music or Sangeet.

The meaning of the word in Sanskrit says Gaan Dharayantiiti Gandharva, which means the person who sings songs Gaan with innovative ways or who lightened the song with divine glory for entertainment in the society for the promotion of Indian culture is known as Gandharva. The Gandharvas were known as experts of Swara, Taala and Pada (notes, rhythm and lyrics).

Eminent Acharya of GandharvVeda like Someswara, Sadashiva, Bharata, Hanumata, Kallinatha, Narada, Ha Ha, Hu Hu have contributed a lot in the field of Gandharv's application in the society and music was known as Gandharv Vidya. Shri Ramdas Gauda, a scholar of Indian culture has been given description of Gandharv Veda in his treatise "Hindutwa" in which so many chapters including power of sound, power of vibration, sub taller forms of sound vibration and its application and its mysterious effect, harmonics, echo, vibration, undulation, sound figures, magnetism and repulsion through sound, aesthetics, musical expression, emotion, music therapy, divinisation of music, various chapters on hypnotic power of music and dance, effects of Mantra on human body and plants, chapters on sound physics has been described in various ways.

So the term Music is related to sound, Gaana, Samagaana, Gandhava, Tarjyatrika, Sangeet and Muse (western culture) or an entertainment art form as a whole.

Objective of the Study

1. To study the origin of music and language.
2. To study the development of music in various periods.

Review of Literature

Mr. William Cheyanar Wales is of the view that music came to existence, much before the

language. Because, after the creation, man uttered sounds, which was the main part of music. Then he followed different sounds from the surrounding nature and tried to utter different tunes. After many years, language came into existence.³

Mr. Ching Taiwan views that music came out from the primitive man first when he was fascinated by the beauty of woman. So he first acquired the knowledge of music and after so many years, he learnt language. With the development and enriched his music.³

In Indian culture musicologist Narad defined music in the name of Sangeet in his treatise "Sangeet Makarand" of medieval period as "Geetam Badyam Tatha Nrutyam Trayam Sangeetam Uchyate".^[109] Another musicologist Ahobal of 15th century in his musical text "Sangeet Parijat" defined music as "Geetam Baditra Nrutyam Trayam Sangeetam Uchyate Gaanasyatra Pradhanatwat Sangeetam Iti Reetim".⁷

In the 28th chapter of Natya Shastra a text of 2nd century B.C. the character of Gandharv has been described in the following manner. Such as

Gandharva Tribidha Vidya Swara Taala
Padatmakam,
Geeta Badya cha Nrutyam cha,
Nityam Hrusta Mrujabati
Gandharva Sheela Vinjneya
Snigdha TwakKasha Lochana
Yaatu Tantree Krita Proktam Nana
Todya Samashrayam
Gandharvamiti Tat Jneyam Swara Taala
Padatmakam⁸

The science of art of ordering tones or sounds in succession in combination and temporal relationship to produce a composition having unity and continuity.^[5]

Origin of Music and Language

Music has played a significant role in history and culture of civilization. Nada, the eternal sound, in the form of Pranav dhvani (Omkaar) as a product of ether (sky), air and fire in the cosmos, gave birth to the music as a natural phenomenon. The term music is used as a threefold art namely, Vocal, Instrumental and the art of Dancing. i.e. Geetam Vadyam Nrutyam all over the world. The origin of music in evolutionary process of the world, beginning from primitive stage of mankind, the Dark age, the Palaeolithic age, the Neolithic age of ancient history's geographical period to present period has become a field of research for its study by the historians, anthropologists, philosophers, ethnomusicologists, psychologists, neuro-physiologists and so many, in which the views of these people are still in puzzle, having no authentic and definite description on this matter. In this regard, we can say that, music being born in man's history, may be its origin in the evolution of this world, from the nature or through a scientific phenomenon of its existence like suggestions given by the scientist and philosopher Darwin (1871), Descent of the man, Merke (2000), Miller (2001), Hagen and Bryant (2003), in which they have described it as a biological adaptation with function ranging from courtship to social cohesion in group activities such as religion and

war. Though man has existed from time immemorial like a million years, but the last five thousand years provide us a record of information in which, we find studies on origin of music by the scholars. Different people during their long cultural and social development, during the various stages of human civilization utilised music in manifold age. It is found prehistoric music, or primitive music, preliterate culture is followed by ancient music in most of the civilised countries of the world, in which the influence of their mythological stories brings certain ideas about practice of music in the society. This assumption tracing the origin of music in the Palaeolithic age is based upon the discoveries made in the caves art of the trois-freis (the department of ariege, France), as well as other parts of the Asia and South Africa. French anthropologist Jaques Maduduit has discovered the cave painting of 40 thousand years old, in which dancing figures have been depicted with some musical instruments like the musical bow, in various forms from the rock paintings of 50,000BC, in Africa, America, Oceania, East Persia, Netherlands, Italy, Latvia and Lithuania. The New Grove Dictionary, XII-811 has described tribal people like Pigmy, use musical bow as a solo instrument in their song accompaniment, that is important in their religion. Origin of music lies in human's natural instincts like expression of joy, sorrow, exclamation, emotional factor of human brain and mind in the way of communication of language through various gestures and production of different sound to convey his feeling like whistling, humming, clapping and so many things which was adopted in the nature of the primitive man, the cave man, with his clan to convey their idea or their emotion to others. We don't know exactly when music first began and it is very difficult to know time and form of primordial man and its culture. However, on tracing the fact, the various researches, studies, opinions on origin of music, described in the history of music by the historians, musicians, scientists, psychologists, anthropologists, from legends and mythology, linguistics is narrated below.

There has been a lot talk over the matter(subject)- whether it was music or language that was originated at first on earth. Some of the researchers are of the view that language came first, followed by music, while some others claim for the emergence of music first to our earth.

Some of the view of those researches, who opine for language to come first are as follows:

A new-born baby first learns to speak, then reads as he grows up and learns language and then learns music.

It is impossible for the existence of music without a civilised society, according to 'Mr. Carlignood'. Language is at the root of all human civilization. After the existence of civilization, there was the rise of art and culture. As music is the integral part of culture, it must be created long after the creation of language.^[3]

According to 'Mr. Frifhard Kobin', it was the knowledge of language, that gave man the knowledge of music. Because, after linguistic development, man

learnt music to make his life more enjoyable and adorable. So music came only after language.^[3]

According to 'Born White', it was impossible for man to captivate music without the proper knowledge and command over language, as it is the most sensitive and skilful art form. Without the knowledge of language, man would not have enlightened his intellect, thus it is just impossible to think of music being created first. Language only opens the doors of intellect and it enables man to interact with others.^[3]

The views of those scholars who felt music came first are given below:

When a child is born, he first cries and makes sounds looking at its surroundings. After that he learns to speak. Thus it is impossible for man to have the knowledge of language or words before he learnt sounds. As a child first utters some sounds and then speaks words, in the same way, the knowledge of music or sound came first, then did come language. Though, first, the music was very raw and simple, with the development of language, it became quite enriched, steady and composed.

Many other linguists and psychologists are also of the same view that language came much later than the existence of music.

As per 'George Focus', music came with the creation of the earth. There was natural music in each and every part of our universe. Man first followed this music of nature, then learnt it and after many years of this, he developed the usage of language.^[3]

According to Mr. James Micharkent, man knew language only after the development of civilization. But long before the establishment of any civilization, the primitive man used some symbolic sounds- Ha – Ha, Ho – Ho, Hun – Hun etc. and then used some small lettered words and slowly after many years, he developed the skills of language. So music has its existence on earth, much before the coming of language.^[3]

Another view – point suggests that, in the pre- historic age, the primitive man didn't know the use of language, but knew to utter some sounds, symbolic of certain emotions. That was not the symbols of artistic music but after the rise and development of language, there was also a rise and development of music in its artistic form. So the art of music has definitely its roots in the raw sounds of the primitive man.

As per another view, both music and language came into existence at the same time, because when man learnt to speak, he could sing.

Brief History of Indian Music

Music in India has a long cultural heritage existed in its history from earliest period of the ancient times to the present through several passages of its pristine beauty and grandeur. Mostly, music of India is very spiritual and religious in its pattern as its essential feature in the culture and tradition of the daily routine life of different creeds and class of people. Basically, it was an integral part of Hindu religion and rituals and groomed up by the practice of its sound in the form of Nada (the Pranav dhvani), which is known as the consciousness of all Bhootas,

according to metaphysical theory. In India, music is known as Nada Brahma Vidya.

Starting from the Vedic age to electronics age, even from the pre-historic to historic, we find the evolution of music in its history, which has been categorised by the historians in six divisions, according to the ages and time of its culture. They are,

1. Music of Primitive times
2. Ancient period or the period of Indus valley civilization
3. Ancient Vedic period or the music of Early Vedic times and Vedic Period
4. Post-Vedic period or the music developed after Vedic period, under which comes Sikshya, Upanishad, Dharma sutra, Epics in Puran, Hindu, Buddha, Jain period etc.
5. Medieval period or the Mughal period
6. Modern period

Beside these periods, we can add two steps forward in this age like, Post-Modern and Electronic era of Present period.

Music of Primitive times

The ancient period of music also has a pre-history of the primitive music of the Nomadic tribe. The tribal are known as the ancient inhabitants of this country. They have also their own costumes, own habits, language, living activities, religious faith, even their music is also having natural forms and styles. We find this music of the tribes are different from tribes to tribes. The tribes known as Shabara, Munda, Kolis, Bhill, Shantala, Lodhi and their melody, their dance, their songs with the nature have various emotional expressions in their tones of everyday life and their history is a separate chapter comes under folk history culture of the civilization of the world.

The period of the primitive music was concerned from 50,000 B.C. to 5,000 B.C. in Indian history. It is said that, man started his life on earth as savage. After struggling in the way of survival the fittest, he has experienced knowledge and rose to the height of civilized life from savagery to civilization. According to the written records of history, we are able to know that, the primitive stage of man was known as tribal man and they lived in their tribes with music and dance, which have been very closely connected with their religion of living. A detailed study of the Indian aboriginal tribes has been made by the scholars like Dr. Verrier Elwin and others. Which reveals that, dance and music was an integral part of the tribal rights and rituals. Tribes like the Todas, Kotas of Neelgiri hills, Yenadas of Eastern Ghats, whose original home was in the Pulikat lake area, the Shabara, Kola, Bhill, Shantala, Munda, Bhumija of east and west were very artistic and musical in their culture.

The Shabaras have two dozen musical instruments and they dance and sing with accompaniment of musical instruments. In Mahabharat and Ramayan and Aitareya Brahman, we find the name of Shabaras. Greek historian Ptolemy has described them as towards the Ganges river are found the Shabaras, in whose country that the diamond is found. Description in the Aitareya

Brahman says, Shabaras as the descendants of older son of Viswamitra. The Shabaras believed in the Sun god, stars and planets, moon as the representatives of the almighty. They worshipped nature, tree, air, water, even various animals like serpent, tiger, bullock.

The music of the primitive times indicates an intimation of their social and cultural life intermixed with music and dance as an important feature of tribal religion.

Ancient Period or the period of Indus valley civilization

This civilization has been assigned a date to be existed by Sir John Marshel (historian and scholar) between 3250 to 2750 B.C. Various scholars have opined differently in its period of evolution. As a whole it is speculated to be existed in between 5000 B.C. to 2800 B.C. continuing a period of 1800 years, with a prosperous rich cultured civilization.

The remnants of the civilization were discovered in 1922 by Indian Archaeologist Professor R.D. Banerjee on the excavation of Harappa and Mohenjo-Daro of Punjab and Sindh Pradesh, which has similarities of flourished civilization, found in Rupar, Kalibangan, Alan Girpur, Rangpur and Lothar area of modern India, situated in Punjab, Rajasthan, Gujarat etc.

Being situated in the coast of river Sindhu, the name of the civilization is known as Indus Valley civilization, as an ancient river valley civilization in the history of the world. It has also general resemblance with other river valley civilizations like Mesopotamia, China etc.

After excavation of this area by the archaeologists, they discovered that, a cultural city based on civilized lifestyle in their living styles, with all the facilities of a civilian like a cosmopolitan was developed and flourished by the people living near the valley of Indus and it was destroyed in the pass of time through natural calamities. The people of pre-historic period hailing from various part of Asia, known as Dravidian are accepted as the inhabitant of this civilization. It is speculated that, Dravidian culture may have first flourished in south India and later on being attracted by the fertile land of the north, may have spread to the north, by some scholars.

The excavated remnants of these places indicate that the inhabitants of this civilization were well known with the usage of copper, bronzes, gold, silver, iron, wood, cotton, knowledge of making various home utensils, ornaments, beautiful toys and they supplied their materials from Kashmir to Deccan area; even in the foreign countries like Egypt, Samaria and Greece through export-import business by sea-route.

Music of Indus valley was known as the foremost civilized culture existed in the bronze and copper period of history than other cultures. In this valley, music was popular and highly applauded by the people as a form of entertainment through singing, dancing and playing instruments in their social activities and religious practice. These peoples were worshippers of Shiva and Shakti, along with various trees and animals like the tribal. The ancient tribes of

this civilization, also used music to cure diseases as a way of music therapy, along with spiritual practices.

Some scholars treated this civilization as the civilization of the Tamilian tribe. We find stone sculptures, terracotta, steatite seals in its ruins. Image worship as well as worship of tree was a part of this civilization.

The scholars excavated various materials as evidence regarding the use and application of music, in these discoveries. They found,

1. A man with Dhol hanging in his neck made of pottery.
2. A woman holding a drum under her left arm in a painting
3. Dancing women made of bronze wearing metal bangles.
4. Idol of Natraj Shiv dancing in the pose of Tandav.
5. Flute with four holes, Veenas with different shapes with one to four strings.
6. A musical concert scene in paintings of walls.
7. A woman in singing pose in a painting.

And so many things related to music, which proves the existence of music in this civilization.

A small terracotta female figure like mother goddess was worshipped in this civilization as mother cult. Terracotta representing god with bull horns, figures resembling Shiva linga indicates that Shiva cult was prevalent in this time.

Music of Vedic Period

The period established by the people known as Arians in ancient Indian culture has been accepted by the scholars in history as Vedic period. Because, in this period, Veda or knowledge of truth being experienced by the Arians has been recorded as wisdom in their literature and culture.

Arians were very good ideal practitioners and they developed a code of conduct of morality, purified and full of religious activities. Their basic living was agriculture. Regarding their original home, several controversies among the researchers and scholars. It is said that, they might have been migrated from outside places like central Asia minor, Siberia, German, Armenia, Turkey, Russia, Czechoslovakia, Austria, Scandinavia or from Arctic region from the Baltic sea, or from the Belt of the Caspian Sea in their root.

They had various tribes and they settled in so many places of Asia and Europe and extended their civilization. Some of them have entered India various times, passing through the North-East region of India, through the mountain way Khaibar and established the civilization in the area known as Sapta Sindhu (area of seven rivers of modern Punjab, in which Sindhu, Bitasta, Chandrabhaga, Irabati, Bipasa, Satadru and Saraswati were flowing). Latter on they extended this civilization from east to west and north to south. The period of Arian civilization has been decided by the historians to be 2500 B.C. to 800 B.C. According to Bal Gangadhar Tilak, it was 4500 B.C. to 800 B.C. This age was known as Vedic age of Indian history.

In this period, the Arians have implemented Vedic literature of their experienced knowledge in four divisions, in the name "Rik", "Sama", "Yajur" and

"Atharva". In these Vedas, the Arians described and cast their noble thoughts and directions regarding every aspects of the way of life, to be anticipated concerning to the past, present and future, through a vision of realised truth to make, alert, discipline and conscious the being in the footprints of their ideology.

The music of Vedic period was the most ancient music of Indian history. In their forms and music of the Vedic times was the first in its creation, in which its hymns or ruchas were used in the spiritual sacrifice, known as Yajna offered to the divine, the almighty, to the nature, to the supreme soul in the form of prayer and adoration and the tradition of its followers were made to keep it forever, known as Guru-Sishya parampara. Later on, this veda was transformed as Sama veda, in which some portions are Rik were sung in the name and pattern, known as Samagaana, with an oral tradition and hence forward, Yajur and Atharva veda were created.

In this period, music in the form of singing, dance, percussion and other instruments was applied in the society, in the religious and spiritual practice with other festive of everyday activities of life. But, both music are different in nature. Music for religious activities was dedicated for divine and music for general people was used as a mean of entertainment. In Rik veda, the songs known as Geera, Gatu, Gatha, Gayatra, Geeti and 'Sama', were prevalent with two forms known as Stotra and Shastra. The chants or hymns regulated by tones, pitch etc. were known as Strotra and the chants used through oral evoke was known as Shastra, which was in a reading form at the time of Yajna. In this period, singers were known as Udgata or Ritwig and those who were reading Shastra, were known as Hota. In this period Sama Gana was known as the best singing form of Arians. The other forms of singing in Vedic music were Gatha Gaan and Narasanshi Gaan.

In Vedic period, Sama gaana were performed in various ways, with various styles of its recitations, in which the mantras of the Vedas were sung in the techniques singing of Bikar, Bislesana, Abhyas, Biram and Stobha. The musicians of Samagaana, know the use of notes, pitch, rhythm, prosody, letters, application of voice register based on one, two or three notes in the systems of Archika, Gathika and Samika, at the time of presentation of the hymns of songs of the Rik Veda. Name of the tone were known as Udatta, Anudatta and Swarita. Samagaana has various parts, known as Prasthav, Udgitha, Pratihara, Upadrav and Nidhan and its presentation in different styles are known as Hinkaar, Prasthav, Pranav, Udgitha, Pratihara, Upadrav and Nidhan. Various singers are, Udgata, Prastota, Pratiharta, Upagata.

Regarding the mantras of Samaveda, so many opinions have been described by the scholars. Some say existence of 14,400 mantras and some expect 55,93,31,800 numbers of mantras. The gaan of Samaveda was divided in two parts, known as Archika and Gaana. In Archika, adoration songs or chants or stutis of Agni, Indra and Pavamana have been mentioned in six chapters. Among these, five chapters are known as Gramageya Gaana or songs

of the nature and these are constant and not improvised with certain principles. The sixth chapter is known as Aranyageya gaana. In this, the hymns are described on various natural, environmental descriptions. Other two types of Ganas are known as, Uhagaana and Uhyagaana, where presented by the singers through improvisation.

There are thousands branches of Samagaana prevalent in Vedic period. This tradition is lost now-a-days in their practices. Presently, Ranayaniya Sakha, Satyamugra Sakha, Kalapa Sakha, Mahakalapa Sakha, Kauthuma Sakha, Langalika Sakha are present in its tradition, through Guru-Sishya tradition in its practice.

In Vedic music, the development notes from 1 to 3 was expanded in the latter period to seven notes. Which are known as Prusta, Prathama, Dwitiya, Tritiya, Chaturtha, Mandra, Ati swar etc.

Like various singing forms of Samagaana, use of various instruments, especially Veena and percussion instruments and string instruments along with Brinda gaan, dance, dance ballet, various folk dance are also some of the importance chapter of practice of music culture developed by Sama Veda and Rik Vedic period of that time.

The entire music of Vedic systems has seven categories. Such as

1. Archika: Use of one note singing in the application of Rucha in Yajna.
2. Gathika: Use of two notes in mantra patha.
3. Samika: Use of three notes named as Udatta, Anudatta, Swarita through singing the ruchas.
4. Swarantara
5. Udav
6. Shadav
7. Sampurna

In which varying forms of chanting or singing the hymns was controlled and performed in Vriti (rhythmic tempo) and ornamentation of notes. The chief ornamentations were

1. Prenkha: Lengthening a note up to two matra.
2. Naman: sounding the notes in very quick succession.
3. Karshan: Passing from one note to another without break.
4. Vinata: sounding notes succession in reverse order.
5. Atyutakrama: sounding notes on a certain definite order.
6. Samprasarana: extension of notes like a small taan.

No doubt, Vedic music system of Samagaana was the foundation of Indian classical music system of today.

The Instruments used in Vedic Music

In Vedic music, the instruments are classified with four divisions as, Tat, Abanadda, Susira and Ghana. In the category of Tat Vadya, string instruments used through thrumming of nails or Bows were prevalent at that time and instruments made of wood, leather, the instruments used through blowing and the instruments made of metal were accompanied at that time in performance of music.

Some of the names of important instruments

are,

1. Dunduvi
2. Vana
3. Nadi
4. Venu
5. Karkari
6. Gargara
7. Bodha
8. Pinga
9. Aghati
10. Panava
11. Twanava
12. Shanka
13. Banshee
14. Kahala etc.

Some of the famous music festivals of Vedic period are Soma Yajna, Mahabrata, Saman, Agni stoma and dance forms like Brinda Nritya, Udakumbha Nritya, Chaturbara Nritya, Basant Nritya, Aruna Nritya, Prakruti Nritya were performed in various occasions of rituals, sacrifice and festivals of ancient Vedic period.

Music of Post-Vedic period

The music that was developed in the later period of ancient Vedic music culture was known as the music of Post-Vedic period. In this period, Vedic literature and music oriented with scientific analytical studies was summarised in the writings of personalities seems to be appeared in the history. Samagaana was acclaimed as the finest pattern of the music of this period and had a brightness in the society. But in the later period, evolution of new concept in singing pattern of Indian music was appeared in the style, which was known as Gandharv gaana and it was accepted as a branch of Samagaana during that period.

This period was considered to be confined from 800 B.C. to 800 A.D. and again subdivided under three categories as, Age of Upanishad, Sikshya and Sutra period, Age of Ramayan and Mahabharat or Epic period and Age of Bharat period or Natya Shastra to Hindu period.

Music of Upanishadic and Sikshya Period

In this period, Samagaana was the pioneer music form of Arian society. Music in the form of singing, percussion, playing instruments and dance with its purity and sacred form was performed and dedicated in the worship of the divine. Music was treated as the divine nature and was related to the cosmic world. The entire creation was known as shabda brahma, pranav, the primordial sound of creation. In this period Vedas were taught by teacher to disciple by oral recitation adhering to the right swar and tune. There were no tape recorder or gramophone recorders at that time. The students used to learn the texts only by constant repetition with intense devotion day and night and get mantras by heart. Hence, Veda is called Shruti. It is also known as Anusmara (learnt by memory), Thrayee (basis of all rituals, the mantras for Yajna and musical notes in Rik, Yajur and Sama), Aamnaaya (practice of chanting and memorising followed even in dream, sleep and awakening state),

Samaamnaaya (preserved in the heart), Chhandas (basic metre for the Vedic mantras), Svaadhaaya (constant self-study and practice after learning) and as Nigam and Agama related to inhalations and exhalations.

The end of the Vedas is known as Vedanta or Upanishad. In Upanishad, the knowledge of Veda come to an end having reached its zenith in the recognition of ultimate perfection. They constitute the essential truth of the Veda. According to the music history of this period, the practitioners of music had dedicated their life in the search of knowledge of the spirit, knowledge of the universal consciousness and knowledge of the one that subsumes the many. We find the whole of Upanishad declares the quest for truth to practice the sound of Om with chanting, in search of the divine to be uttered, pronounced or sung perfectly to achieve success and spiritual realisation in all aspects of life.

The numbers of Upanishads are so many in Indian philosophy, out of which 10 Upanishads are important, which declares the mystery of the universe and the secret of the eternal being. These are Isavasya, Kena, Katha, Prashnopanishad, Aitareya, Taittiriya, Mundaka, Mandukya, Chhandogya and Brihadaranyaka etc. Among these Upanishads, Chhandogya Upanishad is a musical Upanishad of the Sama Veda.

In this period, Samagaana was used for success, peace, harmony by the musicians. The famous Samagaana like Gayatri Sama, Rathantara Sama, Bamadebya Sama, Sakwari Sama, Vruhat Sama, Vairupa Sama, Vairaj Sama, Rebatl Sama, Yajna Sama are performed in this regard.

Samagaana was performed in morning, noon and evening period strictly in the name of Vasava Sama, Roudra Sama and Vaiswadeva Sama. In order to please the deities like Agni, Prajapati, Soma, Vayu, Indra, Brihaspati and Varun, the musicians were singing Sama in various styles with various tonal approach with application of notes and rhythm. In this period, at the time of Jaga Yajna (rituals), a music festival was organised at that time in the name of "Astava", in which topics on scientific and spiritual approach of music were discussed and adopted in their practice at that time.

In the later period of Upanishad, due to the rigorous disciplinary orthodox system, Samagaana due to its crude difficult process, it was not followed and understood by the common people. As a result, it loses its identity in the society and at the same time, the music presented in the popular form in several regions, communities and tribes were gradually developed, took a form in the society. They were known as Loukika Sangeet, and it was applauded by the common mass as a way of entertainment. That mood of the music was known as Gandharv gaan in its purified form and it was the musician at that time, established this form and simplified the Samagaana in the name of Gandharva gaana, which was promulgated at that period for public entertainment. In Gandharvagaana, the musicians are known as Gandharva, and music was based on swara, taal and Pada, with composition of song known as Prabandha.

It has two ways of representation. One is general and the other is specific in its nature. All formalised music that was merely sung for entertainment was known as Gaana in general and in specific, music sung for Adrista fala or religious spirit, for praising the god are treated in this type of music. In order to achieve salvation, these twofold systems of presentation of Gandharvagaana were prevalent in this period.

The music conducted through theory and practice in a disciplinary system of education applied for Veda Patha and Veda Gaana is known as Sikshya music period in Vedic civilization and the text that got important in this period are known as Sikshya Sastra or Sikshya Grantha. In this period, the six chapters on various knowledge on practice of hymns of Veda with notes and rhythm have been described and narrated. They are, Chhanda, Kalpa, Yotisha, Nirukta, Sikshya and Vyakaran, which are very important to utter Vedic chants for its perfection.

In four Veda, we find four Sikshya Grantha. The period of this music has been confined from 5th B.C. to 1st B.C. Each Sikshya Grantha have described so many facts about science and theory of music on Swara (notes), Varna, Matra (rhythm, laya), Bala (carefulness on pronunciation of notes), Sama (purity of hymns on reading), Santana (knowledge, information about Sangeeta). The name of the Sikshya Grantha are,

1. Paniniya Sikshya (Rik Veda)
2. Naradiya Sikshya (Sama Veda)
3. Yajnavalkya Sikshya (Yajur Veda)
4. Manduki Sikshya (Atharva Veda)

Paniniya Sikshya

In this text, the evolution of swar or varna and its pronunciation place in the part of the body organs have been described. The evolution theory of Nada or sound was an important chapter of this book. Importance of letters and their utterance process using the various organs of the body has been emphasised in this Sikshya. It is a famous book of grammar of the letters with a deep analytical study on phonetics. We find the name of Mandra, Madhya and Taar swar to express bass, middle and pitch positions of notes and Urasa, Kantha and Sirasa or the Naval place, the Vocal organs and the head are the three parts, which helps in this matter for the utterance of notes of bass, pitch and natural scales. He also named the place of the tone as Sabana and the sound uttered having bass notes or Mandra sthana, are to be practiced on morning period, in the name of Pratah Sabana. Similarly, for middle octave notes it is known as Madhya Sabana or Madhyanna Sabana. For pitch notes it is Sayang Sabana or Taar Sabana.

Naradiya Sikshya

This is a very important text or famous text, from musical point of view. We find various descriptions on Samagaana and Gandharvagaana in this text. Some of the important chapters of this text are Sapta swara, Tini Gramas (Shadaj, Madhyam, Gandhar), 21 Murchhana, Grama Raga, 49 Taans, Six Shrutis, Five Jati of shrutis, merits and demerits of musician, Colour, deities and tonal place of seven notes, name and jati of swars of Samagaana,

Karshan kriya, relation of notes with birds, animals and relation of theory on practice of music.

Yajnavalkya Sikshya

It belongs to Yajur Veda. Therefore, in this text we find importance of Samagaana, Gandharvgaana and use of Shadaj with seven notes, relation of Vedic scales with Udatta, Anudatta and Swarita along with seven notes, relation of various birds and animals with swara and so many things belong to Gandharv Veda in its established form.

Manduki Sikshya

In this text, the name of Chhandogabrunda has been introduced, who practice Samagaana, using Prathama and Anta Swar in their use. Some demerits on performance style by demonstrating Hasta mudra has been prohibited in the Sikshya, in Veda Patha of Rik, Yajur and Sama. In this Sikshya, the seven notes along with ancient Udatta, Anudatta and Swarita swara has been originated from Shadaj swar, have been defined along with their relationship with birds and animals.

Music of Epic period

It is known as the classical period of music, because of its literature, written in classical language Sanskrit and Sanskrit literature was enriched in this time especially by the writings of Maharshi Valmiki and Vyas. The epics like Ramayan, Mahabharat, Brahma sutra, various Puranas are written in this period and this time was considered to be in between 1000 B.C. to 150 A.D. In this period, the life and ideals of people, their socio-economic political information, the heroic deeds and thoughts of heroes and heroines along with knowledge of spiritual enlightenment has been highlighted in these writings with regards to all activities and aspects of human society, with its tradition.

With regards to music, we find various pattern forms of music, along with musicians, performers have been narrated in this epic period beautifully. Singing of Samagaana, ballads, Gatha gaana, Gandharvgaana, use of different types of various instruments like Veena, Bheri, Mridanga, Venu, Karatala, Dundubhi, Gargara, Panava, Shanka, Nupura, Banshee, Aghati Veena have been used in musical appliance.

Gandharva, Nata, dancers, Apsara, rhythm players were also practiced and performed music in various festivals of those times. Even from the activities of birth to death in every occasion. Musicians like Narad, Tumburu, Ravan, Hanuman, Laba – Kusha, Arjun, Krushna and so many were famous at that period as musicians and musicologists in the promotion of Indian music culture. The epic Ramayan was written on Anustup Chhanda and was known as Gatha Gaan. Music was performed in divine worship, religious practice, in adoration of deities, in various Yajna, even in war field, in the courtyards of the kings, in the form of dance, vocal performance, performance of playing with percussion instruments and string instruments of various types. Rishis are treated as mantra gayak and Gandharva were treated as expert of musicians of the heaven. The drum players were known as Taala Badaka, Swatika Pani. Subjects on theoretical chapters like swar,

murchhana, pathya taal, Pramana, jati, laya, rasa, tri-sthana, has been defined in this epic.

In the period of Mahabharat, Samagaana with its various types and forms, in Aswamedha Yajna, was in practice by the musicians. Gandharva like Ha-Ha Hu-Hu, Viswabashu and dancers like Rambha, Menaka, Urvashi and various topics on music like Taal, Laya, Pramana, Swara Sthana, Murchhana, Alap, Taan, Shadaj and so many things have been narrated in Mahabharat.

Music of Smriti Period

In this period, the most famous text known as "Manusmriti", based on codes and conducts of Hindu way of life in teaching of Dharma was codified. As we know, ancient Indian society was based on religion and spiritualism and important role in the lives of people was based on righteous living. Which is known as Dharma in that period and Dharma Shastra includes theory and practice of religious customs, traditions, rituals in practice, even in political life of kings and citizens of that period.

In this period, description of music was based on Orthodox principle, A Sutra Grantha describes music as a means for salvation or Moksha and strictly followed on Yajna ceremonies. Music and dance was used in the form of Prayaschit to purify one's sin for getting rid of one's impurities.

In 'Apstambha Dharma Sutra', in 'Griha Sutra', we find description of music and dance were enjoyed with royal protection. Music was part of marriage ceremony and other ceremonies like 'Simantonnayn', mentioned in 'Shankhyayan Griha Sutra'. Sama gaana with Vedic tradition was treated as popular music, in the name of songs like Gathas, Manusmriti prohibited Brahmins to follow the profession of musician and they are not entitled to earn their living hood through music.

Shilpa Kala was only a permission for the Sudras. Music was forbidden to Brahmacharis who studied Vedas. Samagana was highly respected in its learning and study. Even it was expanded from Kshatriyas to Baisyas, including the Brahmins. But in this period, we find also various information on techniques and application of Sangeet Sastra, with its theoretical expressions. Yajnavalkya Smritis are glorified importance of music as the best way to attain moksha and the person having the knowledge of Nada, Gatha, Shruti, Jati, Taal, Veena was known as the able ideal personality to get liberation from this mundane world, in search of highest realisation on the quest of truth as a musician.

In the ceremony of Pitru Tarpan, Sama mantra and Sama Gaana was believed to be the best application to make one relive and remove from the impurities. Therefore, the Brahmins, while taking the meals used to sing Jyeshth Sham in its application in this period. But professions with popular music as actors, mimics, dancers, instrumentalists were not allowed to attain Shraddha ceremonies of Vedic rituals.

Music of Puranic period

Puranas are regarded as next important to Vedas and treated as Upa-Veda. The composer of Puranas credit goes to the great Veda Vyas, a famous

poet and philosopher, belongs to some centuries before the birth of Christ. But some scholars and historians opined that, Puranas were composed by different authors in different times and which covers the period of Hindu religion in its back. But they took a definite shape under the dynasty of Gupta. Puran contains oldest materials regarding genealogy of gods and patriarchs, thoughts and creations of the universe, cosmogony, on the evolution of the edges of the world and its history and on dynasties of the kings.

Puranas are widely used among common people in numerous vernacular versions. It has two-fold in its expression, such as Mahapuram and Upapuram. A list of Mahapuram has been given below.

Brahma Puran, Padma Puran, Vishnu Puran, Bhagwat Puran, Markendaya Puran, Agni Puran, Bhabisya Puran, Brahma-Vaivarta Puran, Barah Puran, Linga Puran, Skandha Puran, Bamana Puran, Matsya Puran, Garuda Puran and Brahmanda Puran.

It is accepted as one of the most important sources on traditional history on life, society and culture of India. The most popular Puran is Bhagwat Puran.

Sri Krishna is pronounced as a famous musician in Puranic period in Hari Bansha Puran. He was an expert flute player, also originator of certain styles of songs and dance, like Rasa Lila dance or Rasa Nritya. Group singing and dance was very much popular in this period. Vedic tradition of songs along with Loukik traditions of music including Gandharv, Gathas were sung on the occasions of Yajnas for the entertainment of people. Gandharva was included Geeta, Vadya and Nritya and Gandharv, Kinnara, Apsara were supposed to perform this art in the heavenly abodes of gods.

Narad was the proficient and prominent singer and expert in Veena and Gandharvgana with applying seven Murchhanas. Hari Bansha Puran says, Grama raga, techniques of creating Murchhanas, innovation of group songs, Chhalikya.

Instruments like flute, Mridanga were prevalent and applied in music in their period. A nine paths of devotion have been described for the god realisation and the utmost priority was given to singing and listening of glories of god.

In the other Puranas like Vayu Puran, Markendaya Puran, Pasupata Yoga Puran, Devi Bhagwat Puran, we also find implementation of music and rhythm with seven notes, three grama, 21 Murchhanas, 49 Taans, application of various notes, Varna, Alankar, Pada, Geeti, detailed description of alankars, description of technical terms of music, application of instruments in performance of Gandharv like Veena, Venu, Dardura, Panav, Pushkar, Mridang, Patah, Anak, Dundubhi, were used in various forms of music in that period.

Conclusion

Music in practice in the society has a long history in its past. From the early primitive period to present period, in every evolutionary chapter of history in the society and culture, music applied as a tool in every activities of life. The earliest function of music was applied to rituals and religions. Also to release stress matter related to diseases, accidents,

physiological and psychological disorders. The primitive men believed that, certain sound of the nature were the media, with which the man communicate with the invisible, super natural spirit and the next phase man believed music, musical instruments are gift from god and started singing, playing, dancing etc. as an art of entertainment to give pleasure to his mind, body and soul, being attracted with the nature and natural sound, he became inspired by the sweetness of chirpings, sounds of the birds, sounds of the breezes, sounds of animals and all natural substances. A natural instinct was born through his human being, express his feelings of his inexpressible thoughts through sounds of words, language, full of emotional chapters of the human brain, in the form of music to sing a song, or to give a clap in his exercise of love, romance or danger.

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