

Impact of Modern Mixture Culture on present Indian Classical Music

Abstract

It is considered that fine arts are the mirror of Indian culture specially Indian classical music is full of Indian culture It contains many specialties of Indian culture. One of it's most effective adjective may seen in it's religiousness and it's representation of Hindu philosophy but with the journey of the historical development of Indian music, it was influenced by other religions, cultures, thoughts and philosophies etc, that we can see in modern structure of Indian music is mainly mixed with Hindu – Muslim and Indo western culture for example.

Keywords : Indian classical music, Indian culture, western

Introduction

In this point of view, my one foreigner student asked me a very important question before some days that after ten or twenty years what can we imagined of the structure or identify of Indian classical music because present time, it seems that every possibilities of innovations and creations have been acquired by Indian music and adduced in practical on stages. Some most creative artists adapted it in own way. Today the impact of globalization on Indians human lives, being reflecting in their thoughts education and their living styles, for examples our getting marriages, with foreigners and other casts, foods, clothes languages and luxurious life are the impact of western and other cultures on Indians, even though today we are not eating or wearing purely our regional dishes and clothes, hey are fully mixed with other regional elements. They are influenced by tadka culture like tandoori roti, chola kulcha, chola bhatura, Panjabi tadka, Gujrati dhokla and Bangali sweets and Biryani etc. As same as our modern Indian classical music is also structured as muddle, it lost it's purity and accuracy and we are leaving our Indian values roots or foundation.

If we focus on the life of today's musicians it is more challenging and complicated, because our media is producing and presenting that type of music, in mass, which is more innovative and creative and multi dimensioned. Before 40-50 years our Gharana traditions did not allow any other type of mixing other than their own traditions, but today many dimensions of music are influencing each other and versatile musician are sustaining their professional life. Such mentality is increasing in artist's mind that they merely dedicated and motivated by "Bhagvadi culture" or metalistic approach, they are purely professionalist but our music, motto and nature is only "yogic", which is being disappearing today in our society is apperceiving western culture and have been purely money minded .

One important thing is that our modern culture is known as fast food, living style of Indians is highly influenced and followed by this short cut, tendency so that types of handworking is not being accepting by us, which requires long time like cooking 'Laddu ' kheer and and other type of long cut Indian food as same as music is also running in fast tempo or speed so that our youth is going towards shortcut practicing of music. "Kaun banega karorpati " such serials are getting popularity in societies also same as on music. New commers are inspired by such types of contests like 'Indian ideals' and 'Choatemaster' etc., it means the elements of other professionalism of music is automatically embracing to our Indian musicians. On account of this reason, western music is getting much popular in our society specially in our youths.

If we see to our Indian music, it is also influenced by other regional factors like language, instruments, compositions, voice production or it's culture and voice technique or 'Kaku' ornamentation of the notes, taals, tempo and many other factors.

So that, a different type of music is produced which is not identified as its own speciality or identify, our most popular and appreciable gharana tradition is also getting declined.



Madhu Bhatt Tailang

Associate Professor,
Music Department,
Rajasthan University,
Jaipur

Today this mixture of popular music can be exemplified as salsa, hip-hop, fusion, remix, Sufi, south-north, indo-western, indo-Arabian, indo-Persian and folk-classical etc and as same as it is applied in instrumental music also. If we see minutely to our music it was started to change after the period of invention of khyal and after the existence of music in school education, the mixing of gharana's specialties were also started to adopt by musicians. Exchanging of compositions 'Bandish' can be seen as an example also in Raga Aheer bhairav. "Rasiya Mhara" in tal tilwara of Jaipur gharana is adopted by other gharanas musicians also and they presented that in own way.

Twelve beats of ektal in vilambit bandish of Gwalior gharana is also converted in to twenty four or forty eight beats in ektaal divided four beats in one like two or four in one, it means the interval of one mantra is equal to four mantras, this type of practice is changed to the originality of bandish for the adjustments by artists in own creation in own way like notation, ornamentation and tala etc.

If we discuss to the voice-technique or its culture in today's Indian system, then we will find that 'Shadaj Sadhana' is not being practicing. In old days the pitch of classical singing in female was established as four or four and half 'Kala' because of maintaining its depth, power and stability. It was fully hearted voice originated by navel, but today entirely throated high pitched or upper palatal voice being using in singing is started with fifth or first kala of male is influenced by western music, it is also not suitable for therapeutically treatment through music one critical issue is also that in old days suitability of voice production had poured its impression in technique of singing which differentiated to every singing styles from each others, but today, classical singers are using lighter voice and also reveres by light and folk musicians as classically.

Sometimes most popular modern filmy music is also inspired to many singers which reflects in their arts. At the result of this, all gaykies are losing its own identity and originality. As same as the using of instruments in particular gaykies also losing their specialties because of this experimental attitude.

One thing is very important for classical music, which is not being applying by today's musicians is that the purity of Indian classical music is maintained by its accuracy and applying our rag lakshnas like Vadi, Samvadi, Nyas, Alpatva, Bahutva, Purvans, Uttarang, Shruti, Kan, Meen, Andolan etc. are the mediums of its practicality. Less of systematic of training to day's musicians, specially in institutional education is not following and maintaining this. I am sorry to say that today a few artists are singing purely and maintaining difference between same notes and natured pair ragas like Bhupali-Deshkar, Sohni-marwa-puriya and Todi-multani etc. One tendency is also frequently being using by artists in present that they like to choose sankeern or chyalag ragas (mixed with two or three ragas) so that shuddha (pure) ragas are disappearing, even today's musicians like mostly to present new and self innovated or imagined ragas, which are based on our old ragas definitely.

Now the conclusion of my article is just an answer of my foreigner students, from which my article had started that today the oldest classical singing style 'Dhrupad' is getting popularity again and mostly popular vocalist and instrumentalist are showing their connections with this old singing tradition or sehia gharana established by Miya Tansen in medieval period, who was basically Dhrupad singer and only Dhrupad gayki is maintaining purity. Our established and popular artists are giving their statements with this consideration that the basic training of Indian classical music should start with Dhrupad singing, which gives to artists perfection and open mind to move freely in all multi directions or sides of Indian music giving examples and motivating to present generation through their own presentation of music, is motivating towards over roots.

According to flute maestro Pt. Hariprasad Chorasia - "Dhrupad is undoubtedly the only 'pure' tradition in Indian music. I belong to Senia Gharana and my initial training of music was started in the Dhrupad style. It is essential for any student to give a base of dhrupad to become a good musician of Indian classical music—sure, it is difficult music but my request to the coming generation of musicians is that if they are interested in learning true and pure Indian classical music, they must start with Dhrupad, it is essential. I personally own my popularity and success to dhrupad. As you know my alaap is very long perhaps the longest any flutist plays and this is a valuable treasure, which I receive from my Guruma Smt. Annapurna Shankar "other great musician on dhrupad " Article in Souvenir 'Seventh Dhrupad Samaroh 7-9 March 1991 Writer—Sabina Sahgal & The Times of India, February 1986 (special Dhrupad issue Page-3)

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