

Indian Music : Anatomical and Acoustical appreciation –An outline

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ABSTRACT

Music is the name of the Art, which is not for mere entertainment. The idea of evolution of Indian Music contains the vast field with a Living Art of dynamic power. There is a huge involvement of our Ears & our Brain which are propagated by our nerves through their stimulations. The traditional system of Indian Music is to learn through the 'Guru-Shishya Parampara'.

We, most of the people know very well that, to understand Music, it has to be remembered that Music of any type , involves the production, propagation & reception of sound, which is propagated in the form of waves through a medium. In addition of the aforesaid, it will surely be understand that, it is true to say – now-a-days , Music has become an essential part of life. Surely everyone likes Music, not only to hear but sometimes they may find peace & may relieved, from their mental- sorrows & physical-pains too. In our Indian Music , we can see how it is evolved in different ages. The idea of Evolution of Indian Music contains the vast field of origin & progression of difficult ingredients of Indian Music, such as,— Notes, Semitones, Scales, Melodies, variety of Songs, Musical Limbs & Parts, Visual –Forms or Pictures of the Melodies, Rhythm & Tempo, Musical-Instruments, Dances, Hand-Poses, Gestures& Postures or the Rhythmic & Graceful- Movements of the Body, Emotional-moods & Sentiments etc.

Hence, we can easily understand that, Indian Music is a Living – Art, which has the dynamic power of symbolizing the divine institution of man in the sweetest & soothing peaceful sound. Above all, it stimulates & stirs the human –depth & awakens the higher consciousness in people.

Music is not only voice or instrument , there is a huge involvement of the Brain too. Our Brain is divided into areas of which Broca's area is connected with speech & voice , & Wernicke's area which store sounds, is connected to Broca's area for assembling into words that can be vocalized by nerve –connections to the vocal- organs. The patterns & the structure of Music are recognized through the nerve –instructions of the said two centres with other higher- centres of the Brain. The higher – centres which play important roles in compositions, recognition & development of originality in musical- thoughts & its articulation. In the other hand, the role of Rhythm is not fully understand by one, until, it appears to be important in the nervous reaction to Music & probably related to the electrical- impulses in our mental-system.

Indian Music can be divided into the following periods :

Vedic : up to 8th century B C ,
Epic : 400 B C to 400 A D ,
Classical : 400 A D to 900 A D ,
Muslim : 14th to 18th century ,
British : 1800 A D to early 20th century ,
Modern : 1900 A D till date.

It is very interesting to know that, in some parts of the World, Indian Music is known as Raga Music. The concept of Raga is ancient as mentioned in the 'Natyashastra' of Bharata. Even, from then, Emotions (the theory of Rasas)were received a lot of attention in the past . The names of the 9 Rasas are — Erotic, Anger, Comic, Terrible, Heroic, Pathos, Disgust, Wonder & Peace.

The most remarkable aspect is, the phonetic & the musical –quality was found to undergo significant changes due to stress of singing the higher –notes. Henry Moore describes all good Art contains both Classical & Romantic elements , order & surprise, intellect & imagination, conscious & unconscious — these give a clue to the new questioning – mind towards Technology.

The traditional Musical system in India known as the 'Guru- Shishya Parampara-Shiksha' perhaps exists only in India . The other countries were able to know from Indians Maestros too. This system ensures the authenticity of the matter & the 'Bandishes'. Yet, sometimes & somewhere , this system is rightly crippled by the non- eligible business-minded Guru & non- musical lazy disobedient students . Further , the young generation of the jet-age , want to grasp through taped- music & not from Gurus. They do not want to spend Time & Practice into learning process from the Guru. These students find themselves surrounded with music-lovers & their parents of the huge expectation of getting fame without their hard works. These people are constantly pampering the students towards the dazzling-

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fame , without their practice & dedication . They are inspired only by the musical equipments & by the abuses of technology. They should be guided properly by the eligible- honest Guru , as well.

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