

INDIAN MUSIC TRADITION

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ABSTRACT:-

From the seventeenth to the nineteenth centuries, we find mention of numerous music-loving kings who patronized royalty. Among these, some names will remain forever remembered in the history of music as practitioners and patrons. Without making a long list of them, the names of the particularly important persons related to this book are as follows: Emperor Mohammad Shah Rangile of Delhi (1719-48 AD), Nawab Yusuf Ali Khan of Rampur (1840-64 AD), his sons Kalve Ali Khan and Hyder Ali Khan, Sahibzada Saadat Ali Khan (Chhamman Sahib (surgar player)), Maharaja Vishwanath Singh of Rewa (1833-54 AD), Raja Ram Singh of Jaipur, Maharaja Daulat Rao Scindia of Gwalior, Nawab Wajid Ali Shah of Lucknow, Nizam Bandagane Ali of Hyderabad, Maharaja Shivdan Singh of Alwar, Raja Bhawani Singh of Datia, Raja Veer Manikya Chand of Tripura, Zamindar Har Prasad Thakur of Pathuriaghata (father of S.M. Tagore), Raja Brijendra Kishore Rai Chaudhary of Gauripur, Jyotimay Thakur of Joda Sanko (elder brother of Gurudev), Raja Brajnath Singh of Maihar, etc. are important names.

KEY WORDS : Gharana, Music, Musical Notes, History, Culture

All of these patrons were, however, noteworthy. It is worth noting that the above mentioned patrons were themselves musicians. Some of them could rival even the most renowned musicians. Such names include Hyder Ali, Saadat Ali (Chhamman Sahib), Rewa King Vishwanath Singh, and Maihar King Brajnath Singh. All the others either practiced the art or were scholars who understood its essence.

Considering this context, it can be written that many of the above mentioned important patrons have already been mentioned in the previous chapters, a little has been mentioned in the present chapter and in the next chapters, their special contribution and service to music will be discussed in the appropriate context and at the appropriate place.

These leading royal patrons are renowned in the field of music, but in addition to them, many smaller princely states, landowners, zamindars, and prominent merchants also patronized music and promoted its practice. Their names have appeared here and there in the context of renowned musicians. However, they are not included in this list. A brief discussion of the gharanas reveals some of their important names.

Gurudev Rabindranath Tagore warned us that Indians must write their own history independently, becoming self-reliant, not by imitating Western countries. Western countries emphasized action and demanded freedom to perform actions. In our country, India, action is religion. The goal of action is liberation. Performing actions for this liberation is religion. In India, from the common worker to the most knowledgeable scholar, human beings desire life so that they can gain knowledge and be free from the cycle of birth and death.

Samit has made significant contributions to this type of spiritual practice. This stream of consciousness has been flowing from the Vedic era to the present. This influence has been rapid at times, slow at others, deep at others, and shallow at others. Indian music has strived more for liberation than for enjoyment. This effort has kept our musical culture alive, but from a Western historical perspective, its history seems not only difficult but impossible to trace.

Elements of the Saint Tradition: The guardians of Indian knowledge, the sages, saints, and ascetics, protected the heritage through true self-sacrifice. They established such strict rules that, apart from the pursuit of virtuous qualities, there was no question of ornamentation, pleasures, luxury, ostentation, or prestige. Before entering almost all saint sects, individuals had to sever all ties with their previous life (i.e., before taking up renunciation). They were given a new name, which was given to them by their guru or ashram. Their rules were very strict, and failure to comply resulted in their admission being revoked. It is a different matter that cunning individuals infiltrated every field and brought disrepute to it, but the spirit of complete self-sacrifice is evident in the practices of the ascetics.

For the reasons mentioned above, a systematic history of the musicians of various saint orders could not be created. Writing such names and yagna gathas was against their code of conduct, which included not only Hindu sects but also many

music-loving Muslim sects. The union of Hindu and Muslim practitioners led to a new religious awakening in the country, whose exponents were saints like Kabir, Dadu, and Nanak. 123

The 15th and 16th centuries saw the birth of numerous devout, spiritually inclined musicians. Their status is no less than that of the great artists and qawwals, but in many respects, they are superior. Among these devout musicians, we also find numerous poets and musicians such as Jayadeva, Chandidas, Vidyapati, Chaitanyadeva, Rai Ramanand, Murari Gupta, Swarup Damodar, and others, who spread the tradition of kirtan in Bengal and Orissa.

From Brajbhoomi, Vrindavan and Mathura to Ayodhya, Varanasi and other places gave birth to poets and musicians like Sur, Meera, Tulsi in Krishna devotion and Ram devotion. Thakur in the 16th century

Narottamdas returned to Bengal from Mathura and popularized the Goranhati style of kirtan, combining kirtan and Dhruva Prabandha singing. Four kirtan styles, Manhayini, Renehi, Mandarin, and Goranhati, spread across eastern India after Chaitanya Mahaprabhu. This trend was associated with the Krishna Lila movement of Mathura. These songs also found their way into drama and the play Yaava.

During the reign of King Maan, two verses, Dhruvapada and Vishnupada, were composed. Vishnupada, of which the latter was primarily dedicated to temples. Temples were meant to be public patronage, where the expenditures were met either by the king of the region or by the collective efforts of the wealthy population. This practice still exists today.

Importance of Lokasraya:

It is because of public patronage that we have got a huge treasure of literature and music of our country, which was looked upon with malicious neglect by the foreign rulers. During the time of Surdas and Haridas, Muslims ruled Agra." "The same thing applies to Kabir, Nanak, Meera Tulsi. The difference in political situation has made the verses of Sur Tulsi a subject of light music today, but this is not the case in the South, there the saint tradition was limited under royal patronage and this is the reason that the difference between the songs of Purandar Das ji and the verses of Sur Tulsi is clear not from the musical point of view, but from the point of view of royal patronage and public patronage. 50

During the post-Mughal period and the British rule, music was kept alive through public patronage in many religious places and other big temples of India and it was also promoted from time to time. For example, there are multiple centres in Amritsar's Golden Temple, Nathdwara, Vrindavan, Ayodhya, Mathura, Jagannathpuri, Vaidyanath village, Dwarka etc. where even today classical music programmes are organised on festivals and all the artists are given the same Prasad. There, the level of the artists, that is, there is no less or more Dakshina; everyone is given the same amount.

The holy land of Varanasi is a unique confluence of Indian culture. One can certainly find a few people from almost all the sects of India here. Folk music has a history here in every era. In this sacred land of Baba Vishwanath, there are numerous historical evidences of royal patronage (Maharaja Ishwari Singh and his ancestors) and folk music. Musical traditions among the socially excluded are also very old. Numerous names of tabla and sarangi players, renowned masters of the Kathak style, and excellent singers and dancers of the so-called sect are found in the last two centuries. Evidence of earlier stories is difficult to find; most of this has to be gleaned from folklore.

Religious Wall: According to S.M. Tagore, the naubat was brought to India with Alexander the Great (327 BCE). It was played in the temples of Banaras for centuries, later entering the forts of the Mughal emperors.

Uttar Pradesh was rich in musical forms, such as devotional songs about the Krishna Leela, Hori singing, swing or hindola singing during the month of Baavan, Bhadoi songs (celebrating Krishna's birth), etc. The Chaubeys of Mathura and Vrindavan were accomplished singers. Their singing was based on classical music. Chandan Chaubey, a distinguished Dhrupad singer, belonged to this tradition.

This tradition of Gwalior had become popular before Raja Man Madhav Rao Scindia had given place to these singers and places like Vitthal Temple Memorial etc. Many singers and instrumentalists had to perform their singing and playing programmes from time to time at Gorakhi, the place of worship of Scindia dynasty in Gwalior. During the time of most of the kings of Tomar dynasty and Scindia dynasty, this tradition of folk music remained alive, in which the kings also contributed.

Raja Rammohan Roy (1776-1833 AD) founded the Adi Brahma Samaj. This society regularly performed kirtans and, on festivals, performed kirtans in a purely Indian style, using the khul and organ.

The tradition of temple music, i.e. folk music, exists even in the present era. It is from this tradition that we have today got mridang players like Pagal Vas (Ramshankar Das) and profound musicians like Swami Pragyanaananda. Therefore, the importance of this Lokasraya tradition is no less proved than that of Rajasraya.

A review of ancient Indian literature reveals two aspects of women: one is "untouchable" and the other is "untouchable." If the respect for women is "untouchable" or "untouchable" or "untouchable" for all castes, then women are considered "untouchable" and "untouchable."

There is a story in the Bible which goes like this: When people were stoning a woman to death, Jesus said to them, "Let the one who has never sinned throw the first stone at her." The stones fell from everyone's hands. The entire crowd dispersed. Then Jesus said to that woman, "Go, sister, don't commit such a sin again." Father Aquinas says, "The condition of a dirty drain in the palace is like that of prostitutes in the city. Lock up the gardener; you will feel that the entire palace is filled with stench and filth." 139

In India, from the imaginary descriptions of the stories of Apsaras and Houris, from Vedas to Puranas, from Mahabharata to Bhagavat, from Bharat Muni's Natya Shastra to Vatsyayana's Kamasutra, from Tantra to Jyotish, descriptions of prostitutes and courtesans, Rupajiva and women for enjoyment are found at many places. Rupajiva also walks in the procession of Ram's palanquin. Descriptions of prostitutes are found in Buddha's Guhya Samaj Tantra, Tarabhnit Sudharnava, Purascharana Chandrika and other Tantra texts. 'Griha Griha Nartgam Baranganam' on the birth of Buddha.

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