

Sources of Data and Information & Dimensions for Research in Indian Music

Dr. Abhilasha Sharma

Assistant Professor in Music (Instrument), Mata Harki Devi College for Women
Odhan (Haryana)

ARTICLE DETAILS

Article History

Received: 22 July 2017
Accepted: 09 August 2017
Published Online: 25 August 2017

Keywords

dimension, music, research, data

ABSTRACT

This particular report is an abstract of the chronological advancement of Indian music. The goal of this particular chapter is giving an insight of advancement of the initiatives and Indian music of different scholars as well as musicologists every so often. This chapter additionally covers some necessary technical areas of Indian music. It's really important to comprehend that what we are able to employ as info for just about any type of research work in Indian music. It can easily be historical and chronological evidences, nearly anything relevant to the different musical styles and their rendering styles. It might be about the working or perhaps achievements of different artists, Musicologists or scholars. Day to day technical Research and advancements works of various other scholars can additionally be used information for just about any research work. This particular info may additionally be about live events as well as happenings regarding Indian music.

INTRODUCTION

Indian music is a type of info matrix in which the artists cope with three dimensional info while every second of their learning and performance. This particular chapter tries to place a little light on a tiny, in fact tiny leap of subject matters which could be informative for any analysis work. An artist while capturing as well as composing a little piece of music with lyrics must manage somewhat more than a single thread of info at the same time. For him it is not really a complicated job due to the training as well as practice of the subject as well as knowledge of all of the required info threads. Let us realize by the illustration drawn beneath Figure one.

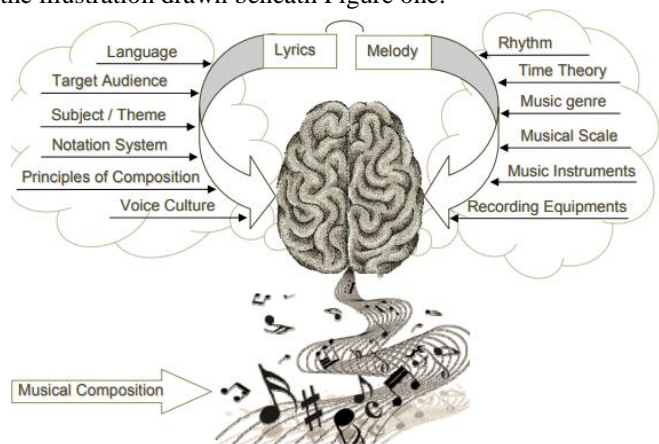


Figure 1: Music Dimensions

When all of the info threads from both right hemispheres and the left of the brain work parallel or even sequentially for exactly the same concept, with the same goal, are utilized by the artist, the structure might be produced with success. This illustration was created to create the concept crystal clear about the value of info that is pertinent for just about any research work. As artist has to collect info on all of the listed subjects while composing as well as capturing some composition You will find twelve some focus areas displayed

in the illustration. All these're equally essential for recording some composition. Let us know how.

- **Language:** Command on the dialect is essential to create the lyrics for every structure, it's the most crucial component of any structure as it takes out the significance of the structure in probably the most explicable fashion.
- **Market:** The composer must be conscious of the market. This info is crucial as it is going to help choosing the amount of lyrics.
- **Subject or Theme:** This is additionally an extremely crucial stream of info necessary to determine two things, (I) text for all the lyrics and also (ii) choice of raga to complement the mood of the design.
- **Notation System:** Knowledge about is essential to pen on the song on paper to help make the structure sharp as well as utilizable by assisting musicians for capturing Principles of composition help figure out a significant portion of the lyrics and the composition of its, it is a concept a composer follows by having all of the points in mind, we're talking about here prior to composing music. -
- **Voice Culture:** Knowledge of Voice lifestyle allows the composer to chose the text for female and male voices with intelligence together with the demand of chorus at virtually any song - Rhythm: Selection of Taal and the speed of its is crucial as the disposition of the structure changes as the Taal is modified. Energetic mood produced by "drut ektaal" can't ever be coupled with "vilambit ektaal".
- **Time Principle:** Time principle provides information about selection of ragas in any certain season with the entire year or perhaps in case we go much more minutely, additionally, it really helps to select the raga for any phase of one day. Choosing types of Malhar for wet season is chosen over choosing other raga, basant is most suitable for basant season.

Seasonal ragas is often practiced some moment in that specific season. Or else, you can find specific sets of Raga s that observably mirror the texture as well as time of day. For instance, Jogiya is played in the rest of dawn and after that come Bhairavi, Kalingra, and Bhairav. With small sunlight steadily maturing the sets of Asavari, Jaunpuri, Gandhari, Deogandhar etc. follow, displaying strength of notes by changing of Komal Rishabh directly into Shuddha Rishabh. By noon, softness of Komal Nishad and Komal Dhaivat is driven away; the notes start to be simple (Shuddha) in the number of Sarang. With the appearance of evening, sharp (Teevra) Madhyam is created that gradually attains prominence in Ragas as Yaman, Shree, Purvi and Marwa etc. Komal Gandhar brings joy, happiness as well as lively feeling until as well as unless it's modified out of an alternative perspective to create the sensation of pathos. Right after a complete day's labour, the later evening is a period for revelry and also rejoicing. This particular mood is truly produced by the number of Kafi, Bageshri, Sindura etc. So this info is able to generate the structure much more gorgeous and authentic based on time concept.

- **Music Genre:** it's a class or maybe group of artistic endeavor having a certain form, articles, or technique. You might have read of the standard genres that are present, such as rock, blues, country, jazz, hip hop, home, and also pop. the info will once again assist the composer to decide on the set of tools, rhythmic patterns and of course the musical scope for composing music.
- **Music Scale (Raga):** A raga is the central idea that each composer of Indian music must know. It's connected to the Sanskrit term "ranj" meaning "to colour". Thus rag might be regarded as an acoustic approach to colouring the head of the listener with an emotion. It's a mix of tune, mode, scale, melody, or maybe any idea A Raga provokes different feelings and possesses the capability to alter the mood of the listener as well as performer both. Each Raga features a certain name. Additionally, it features a character, which may be devotional, erotic, valorous and bold, or perhaps tragic.
- **Music Instruments:** Information regarding the noise as well as impact of music instruments allows the composer chooses the necessary and appropriate tools both for live performance and also for capturing purposes.
- **Recording Techniques:** A composer must be keeping the expertise about choosing the correct gear for capturing the composition. Recording may be achieved at a laptop in addition to in a studio. The distinction is of the acoustical aspect. This must be determined by the composer

OBJECTIVE

1. To study of Indian history of Music
2. To understanding of music culture

SOURCES OF DATA AND INFORMATION FOR RESEARCH IN INDIAN MUSIC

For virtually any research work there might be a great deal of threads of info needed in accordance to one another. This particular chapter throws light on a number of such threads of info which may be retrieved from the electric energy sources. The info in Indian music is often related to:

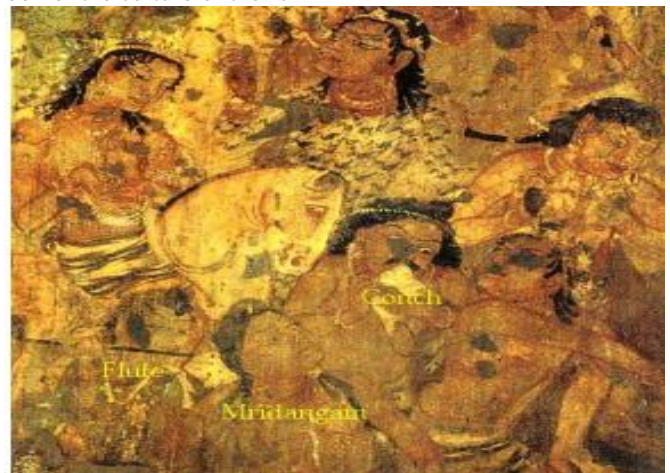
1. Chronological and Historical Evidences

• Ancient Paintings

The tradition of painting is toted on in the Indian subcontinent after the early times. These paintings offer evidences of record of Indian music and also have really helped a plenty of historians as well as investigation scholars researching Indian music to provide highly effective conclusion to the respective research topics of theirs. Different crucial as well as popular kinds of paintings are briefly discussed below

• Cave Paintings

Cave paintings of India date to the prehistoric times. The best illustrations of these paintings comprise of the murals of Ajanta, Ellora, Bagh, Sittanavasal, etcetera, Ancient cave paintings of India work as a window to the ancestors of ours, who would once inhabit these caves. The cave temples at Ellora had been excavated in between the sixth and tenth centuries AD, are an amazing exhibit of the evolution of Indian sculpture art, devoted to three religions - Hinduism, Jainism and Buddhism. Their paintings created by them are a look of the culture of theirs



Ajanta Cave paintings - Musical Heritage King abdicating, Maha-janaka Jataka, Cave

The first evidence of music task is located on the walls of cave paintings at Bhimbetka and in many regions of Madhya Pradesh that have been occupied by male around 10,000 years back. A lot Later, in the excavations of the Harappan Civilization also, research can be purchased of dance as well as music actions. The info out of these evidences could be quite masterfully utilized by the researcher for reason, interpretation and comparison of findings and facts for the research work of theirs. A great deal of info that is pertinent related to Indian music acquired by these historical and chronological evidences

2. Various Musical Forms

The music of India incorporates numerous varieties of classical music, folk music, semi classical, religious music, fusion music etc. India's classical music tradition, like Carnatic and hindustani music features a past spanning millennia and also, created more than some eras, it is still fundamental to the

life of Indians today as energy sources of religious motivation, pure entertainment and cultural expression. India is comprised of several dozen ethnic groups, talking the own languages of theirs & dialects, getting really distinct cultural traditions.

• Indian Classical Music

The two major traditions of classical music which will be Carnatic music, located predominantly in the peninsular areas as well as Hindustani music, present in the central and northern parts. While both traditions say Vedic origin, history suggests that the two traditions diverged from a typical musical root since 13th century.

• Carnatic Music

Carnatic music is a process of music normally linked to the southern portion of the Indian subcontinent, with the region of its about restricted to 4 contemporary states of India: Andhra Pradesh, Kerala, Karnataka, as well as Tamil Nadu. In comparison to Hindustani music, the primary focus in Carnatic music is on music that is vocal; many compositions are composed being sung, as well as when played on tools, they're intended to be carried out in *gyaki* (singing) style. Carnatic music is generally done by a little ensemble of musicians, consisting of a major performer (generally a vocalist), a melodic accompaniment (usually a violin), a rhythm accompaniment (usually a *mridangam*), along with a *tambura*, that functions like a drone through the entire performance. Other common instruments used in performances can include the *ghatam*, *veena*, flute, *morsing*, *kanjira*, and *chitraveena*.

• Hindustani music

Hindustani music is an Indian classical music tradition which extends back to Vedic times, along with even further developed circa the 14th and 13th generations AD with Persian influences and also from present religious and folk music. The process of singing grounded on paperwork was common even from the Vedic occasions in which the hymns in *Sama Veda*, a sacred text, were sung as *Samagana* and never chanted. Developing a diverse and strong tradition over numerous centuries, it's contemporary traditions established largely in India but additionally in Bangladesh and Pakistan. Hindustani Music comprises a brilliant assortment of musical type which can't be merely comprehended within few readings. Plus with regards to classical or maybe Hindustani music, the stature actually receives elevated to sublime heights. Grounded in the early centuries of evolution, the main vocal types or styles connected with Hindustani classical music are *tarana*, *khayal*, and *dhrupad*. Other styles include *dadra*, *thumri*, *ashtapadis*, *tappa*, *kajari*, *chaiti*, *trivat*, and *dhamar*; Each one of these forms are legendary in the historical germination of theirs, A lot of info is connected to different Indian Musical Forms. A very same raga when performed in various forms produces diverse impact on the audience. Even during similar type similar to *khayal gayaki* whenever the *bandish* is carried out in 2 various tempos, it changes the outcome of the raga and definitely the spirits of the market. These musical types are accounted below in brief

• Dhrupad & Dhamar

Based on Faquirullah, the writer of *Raga Darpan*, "Dhrupad is a type composed by Raj Man Singh Tomer of Gwalior. He composed the design by using *Nayak Bakshoo*, *Mahmood*, *Bhanno*, *Karna* as well as *Lohang*. Dhrupad is a

classic style of singing, usually performed by male singers. It's performed with a *Pakhawaj* along with a *Tambura* as instrumental accompaniments. The lyrics, several of which have been authored in Sanskrit centuries before, are currently frequently sung in *Brajbhasha*, a medieval kind of North as well as East Indian languages which was spoken in Eastern India. The *rudra veena*, an old string instrument, is utilized in music that is instrumental in *dhrupad*. Dhrupad music is mainly devotional in content as well as theme. The great Indian musician *Tansen* sang to the *dhrupad* style. It has recitals in praise of certain deities. Dhrupad compositions start with an acyclic and long relatively *nomtom alap*, A less heavy kind of *dhrupad*, to the 14 beat *Dhamar taal* is known as a *Dhamar*. It's sung mainly during the festival of *Holi*

• Khayal

Khayal actually means imagination, thought or even fancy. *Khayal* is the fact that vocal genre of all the North Indian vocal types which gives the performers of its the best chance and definitely the best challenge to display the level as well as breadth of their musical abilities and knowledge. *Khayal* has dominated the performing art for past 150 years. *Khayal* will be the genre of improvisational music, and therefore it's the analysis of artist's creative ability and individuality to make a distinctive *khayal* in every performance. Regardless of the presumed independence within *khayal* singing, it's organized upon 3 major characteristics: (I) the *Raga* (melodic mode), the *Taal* (the *cheez* and meter) (composition), (ii) the kinds of improvisation that are appropriate for *Khayal* including *alap*, *taan*, *sargam* and *boltaan*, and also (iii) the placement of these substance for development of technically and aesthetically healthy overall performance. *Khayal* isn't just a distinguished, abundantly developed improvisational music genre, but additionally research of cultural heritage of India since thirteenth century onwards

• Tarana

In the text of *Thakur Jaidev Singh*, an important commentator on Indian music: *Tarana* was completely an invention of *Khusrau*. *Tarana* is a Persian term which means a song. *Tillana* is a corrupt type of this particular word. Genuine, *Khusrau* had before him the instance of *Nirgit* songs utilizing *suskakshar* (meaningless words) as well as *patakshar* (mnemonic syllables of the *mridang*). Songs that are This kind of were in vogue about from time of *Bharat*. But most of the time, the *Nirgit* used tough consonants. *Khusrau* introduced 2 innovations in this type of vocal music. For starters, he introduced generally gotten Persian words with smooth consonants. Secondly, he very arranged these words they bore some sense. Also, he unveiled a couple of Hindi terms to finish the feeling It was merely *Khusrau's* genius which could organize these words in such a method to deliver some significance. Composers once him couldn't be successful in doing this, and the *tarana* started to be as meaningless as the early *Nirgit*

• Thumri

The Hindi word *Thumri* is believed being produced from the word "*Thumakna*" meaning a stylish gait. Thus, literary thus is the song having sexy - fairly sensuous, gait of rhythm as well as melody. *Thumri* is generally sung in the conclusion of *khayal* concerts it's believed to have started with *Uttar*

Pradesh with the court of Nawab Wajid Ali Shah. At this time there are 3 kinds of thumri: poorab ang, Punjabi thumri and Lucknavi. The lyrics are generally in a proto Hindi language named Brij Bhasha and are generally romantic

• Tappa

Tappa is a kind of Indian semi classical vocal music whose specialization is its rolling speed dependent on quick, subtle, knotty construction. It originated out of the folk songs of the camel riders of Punjab plus was created as a kind of classical music by Mian Ghulam Nabi Shori or maybe Shori Mian, a court singer for Asaf-Ud-Dowlah, the Nawab of Awadh

• Chaiti

Chaiti are semi classical songs sung in the Hindu calendar month of Chait. These songs are made in the Holy month of Sri Rama Navami found March/April. It falls under light classical type of Hindustani classical music. The songs usually have got the title of Lord Rama. Several of the favorite singers of Chaiti are Girija Devi etc.

• Kajari

Kajari produced from the Hindi word Kajra, or maybe Kohl, is a genre of semiclassical singing, famous in Uttar Pradesh as well as Bihar. It's frequently utilized for describing the longing of a maiden for the lover of her as the tan monsoon cloud come hanging in the summer time atmosphere, moreover the design is particularly sung in the wet season

• Ashtapadi

Ashtapadi or Ashtapadis are Indian hymns in which the music has 8 lines (steps) to each composition. Every ashtapadi song is put in a unique raga (an Indian musical mode) as well as tala. It's a rhyme of love that is eternal as well as supreme devotion. The literal meaning of "ashtapadi" is "eight steps."

3. Devotional forms of music

Religious or devotional songs are a prominent feature in the Indian telephone system of music and also include an assortment of traditions. Bhajans or maybe kirtans are Hindu devotional music or songs compositions employed for worship or offering prayers

• Bhajans

Bhajans have developed with times and also also include devotees as Mirabai, a mystic known for the songs of her of worship for Lord Krishna. Bhajans aren't simply a kind of prayer or worship but are intended to incite 'bhakti' or maybe devotion and 'bhav' or perhaps feeling in both singer as well as listener. While bhajans are usually sung individually.

• Kirtans

kirtans are generally a team performance and can also be called sankirtans to relate to the congregational element. This form in itself has a large amount of info for various research topics. They contain chanting of mantras or hymns and have become the main type of devotional in the Bhakti or Vaishnava tradition of the saint reformer of Sri Chaitanya Mahaprabhu of Bengal and also the Sikh tradition of Gurmat Sangeet in devotion of the mystic Guru Nanak of Punjab. The Chaitanya design of kirtan entails lyrical story-telling, dancing, and fervent singing of the Lord with rhythmic drumming patterns with the dhol, even though the Gurmat

design entails singing as well as playing the hymns of the Sikh scripture Guru Granth Sahib with special tools as rabaab, sarangi, then dilruba.

Devotional music isn't restricted to the realms of gurudwaras or temples but is additionally conducted publicly, maybe even in trains as carried out by the wandering minstrels recognized as Bauls found Bengal. The Bauls claim to transport the music tradition of the Bhakti movement along with the mystic discipline of the Sufis and are believers in simplicity of religion, celebrating celestial love. The Bauls are readily identified by the trademark saffron robes of theirs and instruments such as the ektara.

4. Folk Music

India's tradition and culture to a great extent revolves round music and spirituality. And in the ancient times, it was combined to achieve a better purpose in life. Folk music and dance however were an exception to this because here the purpose was to celebrate life for various reasons. As vast is the Indian culture, caste and communities, equally variant are the folk music present in India. There are more than fifty types of Folk music in India that has something different to offer to the audience. Folk music for Bhangra, Dandiya have fast pace tunes whereas Gharba, Koli have medium paced melody. The music set up for Lavani, moves from slow to fast. Similarly, with other folk music also there is lot of variety observed. The musical instrument used for folk music also varies from region to region. However, the common ones are Dhol (Drums), Bansuri (Flute), Pungi (Blow Pipe), Manjeera (Hand cymbals). These are the basic instruments used for folk music but the usage of each instrument may be more or less depending upon the folk dance. For instance, if it's a Bhangra more of Dhol can be heard, if its Tera talli more of Manjeera is used and so on.

Folk music has even given musical instruments to Indian music. A popular Indian musical instrument Sarangi is said to be developed from a Rajasthan folk music instrument. The acceptability rate of Folk music is so high that even after all these years of existence; its popularity has not reduced. On the contrary, it has gained more popularity and spread out of its regional boundaries.

• Bihu

Bihu is the festival of New Year of Assam falling on mid April. This is a festival of nature and mother earth where the first day is for the cows and buffalos. Second day is for the man. Bihu dances and songs accompanied by traditional drums and wind instruments are essential part of this festival.

• Uttarakhandi Music

Uttarakhandi folk music had its root in the lap of nature. The pure and blessed music have the feel and the touch of nature and subjects related to nature. The folk music primarily is related to the various festivals, religious traditions, folk stories and simple life of the people of Uttarakhand. Thus the songs of Uttarakhand are a true reflection of the Cultural Heritage and the way people lives their lives in the Himalayas. Musical instruments used in Uttarakhand music include the dhol, damoun, turri, ransingha, dholki, daur, thali, bhankora and masakbhaja. Tabla and harmonium are also used, but to a lesser extent. The main languages are Kumaoni and Garhwali.

• Lavani

Lavani comes from the word Lavanya which means beauty. This is one of the most popular forms of dance and music that is practiced all over Maharashtra. It has in fact become a necessary part of the Maharashtrian folk dance performances. Traditionally, the songs are sung by female artistes, but male artistes may occasionally sing Lavanis. The dance format associated with Lavani is known as Tamasha. Lavani is a combination of traditional song and dance, which particularly performed to the enchanting beats of 'Dholak', an drum like instrument. Dance performed by attractive women wearing nine-yard saris. They are sung in a quick tempo. Lavani originated in the arid region of Maharashtra and Madhya Pradesh

• Rabindra Sangeet

Rabindranath Tagore was a towering figure in Indian music. Writing in Bengali, he created a library of over 2,000 songs now known by Bengalis as 'rabindra sangeet' whose form is primarily influenced by Hindustani classical, sub-classicals, Carnatic, western, bauls, bhatiyali and different folk songs of India. Many singers in West Bengal and Bangladesh base their entire careers on the singing of Tagore musical masterpieces. The national anthem of India and national anthem of Bangladesh are Rabindra Sangeets.

INFORMATION ABOUT VARIOUS MUSIC FORMS

A detail about different musical types, in itself, is info regarding the variety in the Indian music of ours. But for any analysis subject what all might a researcher should elaborate the research of his, apart from publications as well as text readily available on the web. For performing exploration on some of the musical forms, a researcher must learn a great deal of things that are relevant to attain a conclusion, it might add the info about artists as well as their gharanas linked to which musical form, the complex areas of its, chronological info about that kind of music as well as lots a bit more.

1. Indian Musical Instruments

Human beings oftentimes express the feelings of theirs with body movements. Right after getting command over the body measures of theirs, people began an articulated use of body gestures for articulating certain emotions for example pleasure, grievance, distress, etc. The rhythmic body moves such as for instance clapping of hands, foot stomping, etc. created male to think of creating percussion instruments. In the main stage, male began making rudimentary percussion instruments, like child's rattle. A burrow in the soil covered with skin produced the elementary 'Dundubhi'. In the due process of development, male began making percussion instruments with wood, animal skins, bamboo, and metallic.

Based on NatyaShastra by Bharat Muni, the musical instruments are categorized in 4 groups -

- **Tat Vadya:** String instruments
- **Sushir Vadya:** Blowing instruments
- **Awanadhha Vadya:** Percussion instruments created

using animal skin

- **Ghan Vadya:** Solid instruments or maybe Cymbals ('A-tonal' instruments) created by hard surfaces like metal, , wood etc

4.1 Information Related To Indian Musical Instruments

The category of instruments provided above would be in is a short info about Indian musical instruments, and they are a consequence of frequent exploration by scholars and musicologists. The majority of the musical types are incomplete without the usage of these instruments

1. Artists, as well as Scholars Musicologists

Indian music is a kind of fine art form and it is constantly fortunate with performing artists in each and every kind of Indian music, scholars that gave brand new dimensions to Indian music as well as musicologists who at every phase of development maintained command with the precision as well as wholesomeness of Indian music.

2. Technical developments in Indian music

Indian music is much more of an oral conventional music. Since a huge number of years, new advances took place to succeeding far more plus better known and fascinating, the very first & most crucial specialized advancement occurred with the creation of gramophone. This helped musicians to listen as well as learn from others. However a great deal of experimentation continues to be performed at times.

3. Events & Happenings

The info under this header has the daily info that's needed by investigation scholars, pupils of Indian music, artists, musicians as well as music enthusiasts. This particular info allows the research scholars to collect info for the respective research topics of theirs. Although any of the following info also, can be a subject for investigation also.

CONCLUSION

While doing the research work of mine, I've learned a great deal, myself and found a conclusion that, although web is a great aid of info, however, the standard methods have to authenticate the info offered. If a researcher has a good knowledge about internet and he's present to what info is required, he is able to find the required information efficiently. Web as well as its materials saves considerable time in research work. Internet interviews, questionnaires, discussions and surveys not just save energy but additionally are cost effective. A researcher should use web for these purposes. One more thing that's really essential will be the knowledge about electronic formats and the resources of theirs. I conclude by stating that internet is among the biggest source of info but unlike various other standard sources, it needs good abilities and knowledge to retrieve the info out of it. Without appropriate skill a researcher may well not have the ability to locate required information that is relevant.

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