

Origin, Development and Practice of Music

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Abstract: Music is a unique creation of God, which has no beginning or end. Music is the visible form of 'Brahma' and a unique gift of God to all living beings. Like many other genres, the Vedas are considered to be the basis of music. Music is the best among all the arts of the world. According to Sangeet Darpan:- "*DharmaarthaKamaMokshanaamidamebayasadhanam* ." That is, there are four goals of the world - Dharma, Artha, Kama and Moksha. The only means to achieve all these is 'Naad' or music. Music art provides both worldly and spiritual happiness. Music's dominance is acknowledged from the human world to the divine world. The Padma Purana describes the great rewards of singing and dancing with devotion before God. In the Srimad Bhagavata Purana, Lord Krishna tells Anant Uddhava: "Some time must be set aside for activities like singing my praises, dancing, enacting my deeds, telling and listening to my stories." Since ancient times, the primary purpose of Indian music has been to establish harmony between the soul and the Supreme Being. Therefore, the gentle and delicate form of God can easily be seen in the tears of devotees moved by music.

Key Words: Music, Divine, Tradition, Singing, Playing, Dancing

The word music originated by adding the prefix 'Sam' to the word 'Geet'. 'Sam' means smoothly or correctly and the word 'Geet' means 'song'. 'Samyakprakaren yadgiye tatsangeetam.' That is, which works in all respects or smoothly.

To be sung, that is music. According to the sages of the Indian musical tradition, music is the group of singing, playing and dancing. Music That artistic science is considered to be the inclusion of three arts, namely, "The song, the instrument and the dance are the three arts called music. is, in which the rhythmic harmony of song, instrument and dance is evident.

The common quality of song, instrument and dance is 'rakti', meaning the nature of entertaining. Therefore, music which does not have this blood quality cannot be called music. The pigmentation quality of music has been given importance by all the authors. In confirmation of this statement, 'Ranjako janachittaanam sah raga kathito budhaih. Or the phrase that gives pigmentation is called raga,

etc. can be quoted. In Western civilization, music is called music. It includes all the arts whose goddess is the Muse. The song is considered to be independent, the instrument dependent on the Gita and the dance dependent on the instrument. Thus, the song also contains the basic elements of instruments and dance.

Scholars are not unanimous about the origin of music. Different religions also offer different theories about its origin. According to Indian civilization and culture, the seed mantra of the Vedas is 'Om', and Om is the source of our primordial powers. The three letters of 'Om' represent three divine powers: 'A' represents Brahma, 'U' represents Vishnu, and 'M' represents Mahesh. According to Swami Dayanand Saraswati: "This word Omkar is the best name for God, because the combination of 'A, U, and M' forms a single group that encompasses many names of God. 'A' represents Virat, Agni, and Vishva; 'U' represents Hiranyagarbha, Vayu, and Tejas; and 'M' represents Ishwar, Aditya, and Prajna."

From 'Om' itself the universe and sound originated, from sound the sound originated the voice and from the voice music originated. According to scholars, Lord Shankar received the knowledge of this knowledge from Lord Brahma, from Lord Shankar Mata Saraswati and from Mata Saraswati Narada received the knowledge. Narada propagated this knowledge in heaven and earth through scholars like Bharat. The seven notes of music, Shadja and Rishabh etc. are the internal divisions of Om. Hence the word 'Om' itself is the father of music. Those who succeed in the practice of 'Om', they also succeed in acquiring the true form of music.

The evolution of the instinct to sing shows a gradual progression from humming, then singing meaningful groups of words in two or four notes, to collectively presenting the notes, words, and rhythm. The evolution of one, two, or three notes led to the development of seven notes, followed by octaves. Over time, musical forms like music and ragas, such as murchhana, emerged from the octave

itself. According to Darwin, the pioneer of evolutionary theory, "The Evolution of Man," scientific observations have proven that even the sounds of animals and birds contain intervals of pitch. These intervals are used to express emotions such as despair, fear, anger, triumph, and joy.

Proving the antiquity of music, scholars like Max Muller accept the origin of music even before language. According to the European scholar Walve: "When God first created man and woman, there was a lack of attraction between them. Finally, they were given music, which bound them in the bond of love and the creation developed further." According to the Western scholar Praed, music is based on psychology. Just as a child learns to cry, shout and laugh as per the need, similarly the origin of music has also happened on the basis of psychology. According to John Elo: "Music was born or it is possible to be born with the development of civilization."

Mr. George Fox has said that music was born with the birth of the universe. A child cries after birth, but does not speak. He expresses hunger and thirst through sound, which is a form of music. Thus, we encounter many divergent opinions regarding the origin of music. However, it must be said that music has been an integral part of our religious tradition and culture since ancient times. After passing through hundreds of stages of development, it has reached its golden age. Today, communication and mass media like television and radio have played a crucial role in its development. There is no form of music that is not broadcast on radio.

Currently, two traditions of Indian music are prevalent: 1. North Indian and 2. South Indian. The North Indian system is known as the Hindustani music system, and the South Indian system is known as the Hindustani music system.

It is also called the Carnatic music system. From 'Natyashastra' to 'Sangita Ratnakara' and 'Sangita Raj', it is known that only one music system was prevalent in the whole of India. While describing the Carnatic music system, modern scholar Pt. Vishnu Narayan Bhattachande says: - "Scholars are of the opinion that two systems of music are prevalent, one of them is called Carnatic system and the other is called Hindustani system. The music system which is famous in the area around Madras is called Carnatic system and the Hindustani system is prevalent everywhere in the rest of India."

Both northern and southern musical systems rely on the twelve notes of the octave. In South Indian music, distorted notes are named based on the number of shrutis (shrutis), for example, Re is called Chatusshrutika. In South Indian music, the pure state of notes is lower, meaning it has fewer shrutis. The pure notes of Carnatic music are equivalent to the soft notes of northern music. In Carnatic music, no note is considered to be in a soft state. The violin or mridangam is used to accompany singing. Southern music focuses on logic and scientificity. Therefore, the form of Southern music is restrained and intellectual, while Hindustani music is practical and colorful, and places greater emphasis on emotions.

These two types of music, 'Margi' and 'Desi', are indicative of the ancient tradition of music. Almost all important texts on music describe Margi and Desi music in detail. The word 'Margi' is derived from the root 'Marga'. It means 'discovered' or 'path'. Margi is that music which was discovered or seen by gods like Brahma and which was practiced by sages like Bharata before Lord Shankar. According to Sangeet Parijata, music is said to be of two types, Margi and Desi. Brahma himself taught pure Margi music to Bharatacharya.

The music that Brahma discovered, Bharata Muni used before Mahadeva, and which is liberating, is called "Margi" music. Margi music is associated with the heavens and the gods. Music that is ancient, whose rules are never broken, and which is bound by strict scriptural regulations, is called "Margi" music. The word "Deshi" is derived from the root "Dish," which means "from a particular place."

Related. According to Pandit Bhattachande, due to the taste of the local people, it is distorted i.e. has a distorted form and is devoid of alaap etc., that is usually the local music in its aim i.e. propagation.

According to Sangeet Ratnakara, singing, playing, and dancing that are performed according to popular tastes and behavior in a particular region are called indigenous music. While describing indigenous music, Matanga identified two types: "Nibaddha" and "Anibhaddha." Music bound by rules such as rhythm and beat is called "Nibaddha Sangeet," while "Anibhaddha Sangeet" is free and free, not governed by the rules of rhythm, beat, or singing. Nibaddha is known as Margi Sangeet, and Anibhaddha is pure, simple, or easy music. Margi Sangeet is practiced according to scriptures, while Desi Sangeet is practiced according to popular taste. In ancient

times, these two forms of music were prevalent. Over time, Margi Sangeet disappeared, and Desi Music evolved into two forms: classical and folk.

Music has two main aspects: classical and practical. Sadhana is considered the most important aspect in the practical aspect, but it is still an undeniable truth that without knowledge of scriptures, practice is incomplete. Studying the principles of music is the theoretical or classical aspect. The primary focus of this aspect is studying the history of the principles of ancient and modern genres such as naad, swar, shruti, gram, raga, murchhana, and mel. Sadhana can help achieve the desired high pitch, but knowledge of scriptures enriches a practitioner's art. We learn all the facts about the current raga singing system from scriptures.

Each raga is considered to have a specific form. The combination of instruments such as the raga's movement, ascent and descent, varjya, vikriti, and vadi and samvadi, etc., creates a unique form of the raga. Knowledge of all these principles is available only through the scientific field. The scientific field is particularly important for the practical background, because only from the scientific field can we obtain accurate and authentic knowledge of ancient singing and playing methods and the forms of ragas. What are the future possibilities? In which areas can we progress and develop, and in which areas is new research needed?

Scripture alone guides us to the solution of fundamentally important issues or problems. A subject, culture, and society that lacks rich scientific and literary aspects, and a society that lacks experienced scholars and intellectuals, will never thrive, but instead will be driven toward decline.

Being colorful and sweet, music brings peace and happiness to the hurt person. In the 'Yogashikhopanisad', music research is considered to be the greatest worship: "Poojaat koti gunam stotra, stotrat koti gunam japah, japat-koti gunam ganam, ganataparam nahi. That is, stotras are a million times better than worship, chanting is a million times better than stotras, singing is a million times better than chanting and there is no other means of praising God better than singing. That is why worship of God is mainly done by 'singing', whether it is chanting of the Vedas, whether it is Aarti of a specific God and deity, whether it is bhajan, night vigil, whether it is Gurbani or Sufiana Kalam. According to the Greek scholar 'Pyongoras',

music permeates the molecules of the world. According to Plato, music is the basis of all sciences. In other words, music is an art as well as a science, which needs to be understood on a technical basis.

According to Acharya Shargadeva, music is loved by all deities, including Parvati's husband, Lord Shankar, and Gopi's husband, Lord Krishna. Since ancient times, music has held an important place in the praise of God, a role that remains undiminished even today. According to the Bhagavad Gita, "Vedanaam Samavedosmi," meaning, "In the Vedas, I am Sama." Sama means song. Therefore, there is no difference between God or Brahman and music. According to Plato, a country's culture and civilization can be judged by its musical art. According to Ladon, music is the universal language. Where speech falls silent, music bursts forth. Music is the natural medium of expression for our languages. Music gives voice to our desires whose intensity and depth cannot be captured in words.

According to Beethoven:- "Music is the mediator between the spiritual and the sensual life." According to Indian philosophy, the main purpose of music is self-welfare, salvation and worship of God. According to Gurudev Rabindranath Tagore:- "The end of words is the beginning of music." According to Indian culture and scriptures, even gods can be captivated through music. According to Sangeet Parijata, Lord Vishnu says to Narada ji, "O Narada, I neither live in Vaikuntha nor in the hearts of yogis, but wherever my devotees sing, I reside there." Hence, music removes all the sufferings, sins, disorders and mental narrowness of human beings and leads them towards the path of salvation. Radio has played an important role in making a sacred and religious treasure like music accessible to the common society.

According to Indian thought, Lord Brahma created music through the Samaveda. Before the earth, the entire universe existed in the form of space, and this space was pervaded only by musical sound. The five elements emerged from space. Subsequently, all living beings and deities arose from them. Therefore, musical sound is the basis of all things in the world. Music is a melodic medium for expressing human feelings, emotions, and thoughts. These colorful sounds, which express various emotions, are the origin of musical notes. These specific sounds, when used in music, take the form of notes, and notes are the foundation of music.

The Taitriya Pratishakhya mentions seven types of sound: Upanshu, Dhvan, Nimad, Upbdimat, Mandra, Madhya and Tara. 'Upanshu' is the lowest state of sound. The appendage sound should be so low that it cannot be heard even by oneself. 'Dhyana' is the state of sound in which the sound is normally heard, but the difference between vowels and consonants is not detected. 'Nimad' is the state of sound where the sound is so clear that the separate forms of vowels and consonants are understood. 'Upabdimat' is that in which the sound is heard by another, but not so clear that he can distinguish between vowel and consonant. The classification of upanshu jaaur nimad sound has been done with the speaker in view only. The classification beyond 'Upabdimtu' is done with the listener in view.

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