4.1. What is Art

4.1.01 Music and Dance are the two sophisticated forms of art and so their study will be complete and comprehensive only when vis-a-vis the study of art is made. So at the outset art is to be presented in its full perspective.

4.1.02 'Art or artistic creation is an expression of the inner urge of man to communicate with his fellow beings not only to understand or to be understood, but also to feel and to be felt and to share and partake. Art is a social phenomenon, it is a silent dialogue between one and each of the many, an invisible bridge built to reach another human heart'.

4.1.03 Sri Goswami observes "Art is impression and expression on one side and representation and communication on the other".

4.1.04 Smt Ragini Devi has defined art as 'a universal language which races of all regions can understand'.

4.1.05 Another definition given to art by Silberman reads thus. 'The arts are the least important and the most variable of the elements that enter into the social structure. The arts are the designs embossed upon the textiles of social life.'

2. Goswami, Story of Indian Music, Bombay: Asia Publishing House, p. 216
4.1.06. Almost all famous writers and critics have defined art according to their own perspectives and views. These definitions though vary greatly, they have one thing in common and that is that art is man-made.

4.1.07. According to the simplest and widest definition, art is anything that is made by man. Not only paintings and sculptures but other man-made things like buildings, furniture, automobiles etc., also come in the fold of this broad and passing definition. That is to say every change the human activity has brought upon the face of nature is art, be it good or bad, beautiful or ugly, beneficial or destructive.

4.1.08. Now the word 'art' is used with a limited connotation to the fine arts alone, and among them also to painting and sculpture. In a University the department of fine arts means that department where painting and sculpture are taught. A College of fine arts is an institution where instruction is given in sculpture too. But this is not the correct semantics. Music, poetry and Dance are also as much arts as the painting and sculpture are arts.

4.1.09. A few definitions of art are given below:—

1. 'Art is expression'
2. 'Art is an exploration of reality through a sensuous presentation.'
3. 'Art is a recreation of reality'
4. 'Art is an expression of feeling through a medium'
5. 'Art is life seen through a temperament.'

6. Ibid 40.
6. 'Art is the nearest thing of life. It is a mode of amplifying experience and extending our contact with our fellowmen beyond the bounds of our personal lot.'

4.1.10. 'Art, as far as it is able, follows nature, as pupil imitates his master, thus your art must be, as it were, God's grandchild.' (Dante)

4.1.11. 'To evoke in oneself a feeling one has experienced and having evoked in oneself then, by means of movement, lines, colours, sounds or forms expressed in words, so to transmit that feeling, that others experience the same feeling. This is the activity of art.\(^1\)

4.1.12. Art is not concerned with botany but with flowers not with root causes but with ultimate values, not with sex but with love, not with human nature but with human beings (Gerald Bullett).

4.1.13. Art and revolt will die only with the last man (Albert Camus).

4.1.14. The object of art is to crystallize the emotion into thought, and then fix it in form (Franquis Alexander Nicholar)

4.1.15. The artist is the child in the popular fable, every one of whose tears was a pearl. Ah! the world, that cruel step mother, beats the poor child the harder to make him shed more pearls (Heinrich Heine).

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\(^1\) Count Leo Nikolaevich Tolstoi. Modern Illustrated Library: 1964.
4.1.16. Art has been caught in the vicious circle which chains the artist to publicity and through it to fashion, both of which are again dependent on commercial interests (John Huizinga).

4.1.17. Art does not imitate nature, but founds itself on the study of nature - takes from nature the selections which best accord with its own intention and then bestows on them that which nature does not possess, viz., the mind and soul of man. (Baron Lyton)

4.1.18. Art is a creative effort of which the well springs lie in the spirit and which brings us at once the most intimate self of the artist and the secret concurrences which he has perceived in things by means of a vision or intuition all his own, and not to be expressed in ideas and in words expressible only in the work of art. (Jacques Maritain)

4.1.19. Art is a faithful mirror of the life and civilization of a period. When Indian civilization was full of life, it created things of beauty and the arts flourished and its echoes reached different countries (Jawaharlal Nehru).

4.1.20. How can any art flourish widely when the people of the country are hampered and restricted and suppressed at every turn and live in an atmosphere of fear. (Jawaharlal Nehru)

4.1.21. The learned understand the reason of art; the unlearned feel the pleasure (Quintilian).

4.1.22. All great art is the expression of man’s delight in God’s work, not his own. (John Ruskin)
4.1.23. The mother of useful art is necessity, that of the fine arts is luxury. The former have intellect for their father, the latter genius, which itself is a kind of luxury.

4.1.24. More important than the fact that a nation is judged by its arts is the fact that a nation lives by its art, and the things men live by are more important than the things they live in. (Allen Tucker)

4.1.25. In a thorough analysis of the above definitions and elaborations it comes to the mind that the special features and functions of art have been circumscribed within narrow limits. Since definitions can take into their fold only stagnant subjects and the arts being an everexpanding and evergrowing subject, cannot be viewed with a definition having only limited scope. To give a comprehensive and all pervasive definition to art is a futile attempt.

4.1.26. Art is the creation of the soul and to understand that creation one must delve deep into the soul, when it will be understood that it is the reaction of the soul to the beautiful objects of nature around and life. When, as the result of such reaction, the emotions and feelings in the soul take a tangible shape they assume the form of art. When one's heart is full of love and emotion there emerges the urge to express itself in the form of art. To sum up, when one's personality feels unsuppressable emotions, it breaks out in display and the form of display may be either poetry or music or painting or sculpture. This display of feelings is called 'art'.
4.2. The Aims of Art.

4.2.01. The aim of all art is to take temporarily the listener to oblivion and supersensory plane. The artist and his listeners forget for a moment even their bodily functions. Art is not mere pleasure. It is only a by-product of the artistic creation and the end product is always knowledge. The object of all arts is to exite and elevate the emotion. When the emotional value of a piece of art is ignored it ceases to be an artistic work.

4.2.02. It is said that "the purpose of all art is sacramental. In ancient times art was used as an accessory to worship and not as a means for personal enjoyment. Great displays of sculpture and paintings took place in India in temples and were made in honour of Gods" (1). 'The arts are for the refinement of the soul. Art reflects but redeems as well' (2).

4.2.03. Art becomes a powerful instrument of knowledge of the immersed and invisible world. The painter presents it with colours, the poet with written words and the musician with sound and the dancer with gesture and movements.

4.2.04. Art is linked up with the culture and history of the people. It is not an isolated phenomenon. So the study of art and the study of history complement on a reciprocal basis and result in mutual benefit.

1. Hindu - 6-3-1977 Dance as the source of inspiration -
2. Ibid.
4.2.05 Though art is a multifaced activity one can find unity underlying these various activities. All arts spring up from the same source.

4.2.06 There are many theories regarding the real aim, purpose or function of art. According to one, the one and the only one aim of art is to produce pleasure in the audience. There can be the other functions of instructing and expressing, but first and foremost is the pleasure. The more pleasure it gives the better the art.

4.2.07 According to another theory art is a means to truth and knowledge. Art has even been called the avenue to the highest knowledge available to man and to a kind of knowledge impossible of attainment by any other means (1).

4.2.08 There is the moralistic aim also attributed to arts according to which art should be used for the moral improvement of the human beings. Plato was the first champion in the western world to advocate moralistic view of art. In his view art that does not promote moral influence of the desired kind has no existence as an art.

4.2.09 Yet another group insists that aestheticism should be the aim of all arts. They are diametrically opposed to the moralistic view. They hold the view that art should not be the hand maiden of morality, on the contrary morality should be the hand maiden of arts.

(1) Encyclopaedia Britannica 1978 - 2 - P.51
4.3 The medium of Art:

4.3.01 There must be a medium to every art through which the work is communicated to the recipient, the listener, the observer or the reader. For painting the medium is the canvas and paint; for the sculpture it is the stone, wood or plaster of paris; but coming to music one is really confused to fix the medium whether it is the written words or sound, because in early days when the alphabet was not invented music flourished and even today without the written script singers manage to produce good music. So the natural and logical conclusion is that the physical sound waves by which the sensations affect the consciousness of the listeners is the medium for music. For dance the gestures and movements of the dancer serve as the medium.

4.4 Classification of Arts

Though the arts can be classified by their purpose, by their intentions and by their effects, the most popular classification method is to classify them by their medium i.e. Visual arts, Auditory arts, Verbal arts, and Mixed arts.

4.4.01 Visual Arts: Here the medium is vision. Painting, Sculpture and Architecture are visual arts. Some people prefer the term visuo-tactual instead of visual alone as these can be felt by touch also.

4.4.02 Auditory arts: These involve the auditory medium or sound. Music comes under this category. The uniqueness of
the auditory arts is that there is no solid physical medium except the sound of the musical score.

4.4.03 **Verbal Arts:** The art of literature. Though there is the printed word this cannot be considered as a visual art.

4.4.04 **Mixed Arts:** Some arts variously combine the three media viz., Visual, Auditory and Verbal. The performing arts come under this group. Dance combine the costuming, visual impression of the body movements, musical and instrumental accompaniments, words of music and stage design. Music also when performed in a stage falls in this category.

4.4.05 **Spatial arts and temporal arts:** Another classification of arts as spatial and temporal is based on space and time. Spatial arts are based on space and temporal on time. In spatial art such as painting and sculpture the entire work of art is presented before the audience simultaneously as a two dimensional art piece. In temporal arts like music or Dance the art does not appear as a whole in the same time before the eyes or ears of the audience, but appear successively in time, that is the second moment not beginning until the first is finished.

Against this canvas of art, the topics of Dance and Music, the two sophisticated forms of fine arts, are to be elaborated.
What is Music:

4.5.01 As language differs with each country, like-wise the music also differs with each country. Like language patterns music patterns also are innumerable. The vague classification of Music like Western Music and Indian Music or Pop Music and Classical music does not serve any purpose in the present study. Here special stress is laid on the reciprocity of Camatic music and Bharathanatya and so leaving the detailed classifications of Music aside here the detailed study of music and Dance is limited to only Camatic Music and Bharatha Natya respectively.

Now an attempt is made to understand music in general and camatic music in particular as a prelude to the study of the relation between music and dance.

4.5.02 Music is said to be the complete expression of the soul and the mirror reflecting one's inner life.

4.5.03 'Music is much too personal and is concerned with many subjective values that science ignores. The touchstone of music is emotion. In music there is the need to feel the impact in all its complexity and force' (1)

4.5.04 The characteristic of all music is generally emotional. Stronger feelings produce stronger sound manifestation through the agency of vocal muscles. Different qualities of voice are

produced under different states of mind. When the mind is sombre and serene harmonious and melodious music is produced.

4.5.05 Music is the best medium for communication as it is able to represent pleasure, love, pain, suffering, despair, dejection, disgust and horror. It is also capable of suggesting complex feeling of many shades.

4.5.06 According to Samga Deva, Music is the only means to attain Dharma, Artha, Kama, and Moksha (2). He further elucidates "When it is sung in praise of God it brings Dharma; since it provides livelihood, it is a means for acquiring wealth or Artha; it is capable of accomplishing some of our desires or Kama; it provides aesthetic pleasure and purifies the mind, facilitates mental concentration, thus leading to the path of salvation or Moksha.

4.5.07 Sri Yagnavalkya also has stated that one who knows the art of playing Veena, one who is adept in knowing the intricacies of Shruti and Jathis and one who is an expert in rhythm surely attains salvation(3).

4.5.08 Regarding the role of music in revealing emotion a scholar has observed as follows "The fine arts, especially music, at its best, create things of beauty and suggest the natural emotions to the minds. It cannot be used to express

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(2) Religion Art and Culture 1977 p.15.
(3) Religion Art and Culture 1977 p.15.
intellectual ideas or complex business relationship. Music cannot be employed to prove that three angles of a Triangle are equal to two right angles. The purpose of music is to impart pleasure and satisfy our emotional needs and in certain circumstances our spiritual aspiration. Music is the fittest to induce such primary feelings as joy, sorrow, pathos, love, tenderness, pity, wonder etc. (4)

4.5.09 According to Beethoven, 'Music is a higher revelation than all wisdom and philosophies, the one incorporeal entrance into the higher world which comprehends mankind.

4.5.10 Sri Agarwal in his book 'Tradition and Trends of Indian Music' quoting Plato and Vishnudharmanthara Purana has summed up the greatness of music in these lines. "Music may be understood as the culmination of arts. It represents the temporal version and rhythm. It depends for its symbols on sound that are indirectly related to natural sounds". The Vishnudharmanthara lays down the importance of music in these words "without the knowledge of the art of dancing, music and without music, dancing cannot exist nor music without singing. He who knows the rules of singing knows everything properly". (5) Further quoting Plato Sri Agarwal continues that music serves the important function of bringing poise and order to the soul, through the medium of sound. Music is the food of love and indulgence of the pleasures of the senses. There is hardly any human passion and desire that has not been celebrated and fostered by music in the history of civilization(2).

(1) Sri Agarwala, 'Tradition and Trends of Indian Music'-1966
(2) Ibid
4.5.11 Thyagaraja has ridiculed those persons who do not have classical musical knowledge.

"Life spent without swimming in the blissful ocean of musical knowledge is a burden to the earth". (7)

At another place also he has stressed upon the necessity of musical knowledge. "Music which is composed of 7 swaras is a treasure for the great 'Tapaswin'. Moksha is unattainable for one who has no music in him". 3

4.5.12 Shakespeare, the great dramatist, has warned that nonmusical man should not be trusted.

"The man that hath no music in himself
Nor is moved with concord of sweet sounds
Is fit for treasons, stratagems, and spoils
The motions of his spirit are dull as night
And his affections dark as Erebus
Let no such man trusted." (Merchant of Venice. Act V Scene 1)

4.5.13 In the view of Joseph Addison 'Music is the only sensual gratification in which mankind may indulge to excuse without injury to their moral or religious feelings'. 9

4.5.14 Psychologists have found that music does things to the human beings whether they like it or not. Fast tempo invariably raises the pulses, respiration and blood pressure and slow music lowers them. The music therapeutics also have come into

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existence. William Congreve also endorses this view.

"Music has charms to soothe the savage beast, to soften rocks and bend the knotted oak". The capacity of music to relieve the mental tension and strain is praised by William Green

"Music is a friend of labour; it lightens the task by refreshing nerves and spirit" (William Green)

4.5.14 Berthold Auerbach finds another great use of music that it washes away from the soul the dust of everyday life.

4.5.15 Sir Thomas Beecham observes that almost all human possessions will have the periods of fall and rise, but music is an exception. 'All human activity must pass through its periods of rise, ripeness and decline, and music has been, to a certain extent fortunate in that it is the last of the great arts to suffer this general experience (Sir Thomas Beecham)

4.5.16 According to Antoine Beltini even in the germ when the first stir of life begins the music can be observed. 'In the germ when the first trace of life begins to stir, music is the nurse of the soul; it murmurs in the ear, and the child sleeps, the tones are companions of his dreams; they are the world in which he lives'.

4.5.17 Nestell Bovee observes "Music is the fourth great material want of our nature; first food, then raiment(clothing) then shelter, then music (Nestell Bovee)

3.5.18 In the words of Thomas Carlyle the meaning of music is unfathomable. "The meaning of song goes deep. Who is there

15Encyclopaedia of Quotations. op.cit.
that in logical words can express the effect music has on us? A kind of inarticulate unfathomable speech which leads us to the edge of the infinite and lets us for moments gaze into that" (Thomas Carlyle)

4.5.18 Benjamin Disraeli extolls the potentiality of music for instigating patriots and soldiers" O Music! Miraculous art ........ a blast of thy trumpet and millions Rush forward to die, a peal of thy organ and uncounted nations sink down to pray (Benjamin Disraeli)

4.5.19 According to Martin Luther King " Music is the art of Propels, the only art that can calm the agitations of soul; it is one of the most magnificent and delightful presents God has given. Music is a discipline and is a mistress of order and good manners; she makes the people milder, gentler more moral and more reasonable. Music is one of the fairest and glorious gifts of God to which Satan is a bitter enemy, for it removes from the heart the weight of sorrow and the fascination of evil thoughts (1).

4.5.20 On analysing and synthesising the various views and opinions expressed on music by scholars, one can conclude as follows. Music is a combination of tonal elements, patterns and forms. It is performed and heard in order to give both the musician and listener an emotional experience. It has the charms to soothe the savage, the power to improve the character

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and the quality to ennoble the intellect.

4.5.21 It is also a well known fact that music has a remarkable effect on the sensitive mind. The Sanskrit saying has become proverbial - 'The child, the beast and the snake are capable of enjoying the essence of Music'. The experienced bears testimony to the fact that the music takes away the listeners from the world of cares, worries, and anxieties and leaves them in a region full of pleasure. The weeping child can be lulled to sleep by a sweet song. The tension of the maniacs also can be softened and relieved by the melodious music. Music can be considered to be a divine art possessing intensive beauty and glorious grandeur. Music is also a sort of Yoga Sadhana (Intensive, practice) which makes the man fully disciplined and assists him in developing a wholesome outlook. Music serves as a medium of mass communication addressing itself to a large number of people at the same time. It is not wonder if the Yogis used it to be a means of attaining 'sat child Ananda', because of its inherent potentiality to manifest nature with extra-ordinary fascinating power and limitless energy.

4.5.22 People with some experience of the music will surely feel that it is an effective and efficient way to communicate one's ideas and emotions and causes mental equilibrium and equipoise. Music has the wonderful capacity of alluring the human emotions, sensations and make them divine and sublime.
4.5.23 Music like all cultural manifestations is the expression and mirror image of certain attitudes of consciousness. It is the seismographical manifestation of human thinking and feeling. To sum up music is a product of civilization and is manifest as a language or means of communication whether spoken or silent.

4.6 **Aim of Music**

4.6.01 Music is not a purposeless or aimless art. There can be difference of opinion about the aim of other fine arts like painting, sculpture etc. One may even say that these arts are created for art’s sake. But music is not created or sung either for music’s sake or for the performer’s sake. It is definitely composed, sung and listened for a purpose and with a purpose. Let us now examine the purpose, aim and utility of music in detail.

4.6.02 Religious people consider music a divine art and according to them its purpose is to win over the deity by praying in music. Every religious rite is connected with music and this type of devotional music is used like an all-absorbing and concentrating agency of force. In the Chinese annals it is believed that music has the power of making the heavens descend upon earth.

4.6.03 Often the composers and performers of music communicate with the Supreme through the medium of music. It develops in them the capacity to make them forget their
own existence. And so their music becomes spiritual and divine.

4.6.04 According to 'Apararka' and 'Vignaneswara' music accomplishes Moksha by bringing about the concentration of the mind - To quote Dr. S. Venkitasubramonia Iyer 'Among the means of salvation music has its own place. As an art whose appeal to the intellect and emotion is intense and spontaneous it is unique of its kind. And while music in its manifest aspect, aids concentration of the mind which is a pre-requisite for mediation leading to 'Moksha', in its non-manifest aspect it is Sadabrahma itself, the realisation of which is Moksha (1).

4.6.05 Dr. Iyer further elucidates the impact and effect of Music "It is a well-known fact that music has a remarkable effect on a sensitive mind. It is able to wean us away for a moment from the world of cares and anxieties and leave us in a region full of pleasure for us to lord over; it provides us aesthetic pleasure which is the principal aim of all art; and more easily and more certainly than the other arts"(2)

4.6.06 Sri Pragnananda has compared music to a balmy medicine which heals the aching hearts of men and animals; it removes the pangs of the suffering multitude; In his view primitive people sang and danced in the midst of their multifarious activities because they found solace in their distress or disappointment or tedium.

4.6.07 Sir William Jones has stated that two white antelopes used often to come from the woods to the place where

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2. Ibid P.14.
the Navab Sirag-ud-Doulah entertained himself with concerts(1)  

4.6.08 Music is all-embracing. It lends to everything to words, to touch, and even to silence. There is the brooding silence of the earth, sea, mountain etc. There is music between the words of a poem, between the sentences of dialects spoken in ordinary life. There are songs of the problems of life, fear, anger, birth, marriage etc.(2).  

4.6.09 Music is said to be the finest of fine arts. It is the art of highest order and perfection. It alone is capable of rendering the articulate and majestic rhythms of nature in her ebb and flow, dawn and night. Because of its linking with the sensible and supersensible earthly and heavenly and known and unknown, music enables one to taste sweetness in sadness and order in confusion.  

4.6.10 Music is intimately connected with human life from the time of creation itself. That connection has been increasingly made more intimate and now it has assumed the nature of social art. From the dawn of history itself music has had a charm for the human mind. It is no wonder that music became an important element in the culture of each race. Even uncivilized tribes and races are not an exception to this rule. Their temperaments moods and feelings try to find an expression through music. Had the music not been there the different primitive races and tribes could not have given vent to their woe and grief, happiness and sorrow and pleasures and pains.  

1. Sir William Jones, Music of the Hindus  
From the health point of view also music is useful to man. Many studies are being conducted on the therapeutic side of music. Music affects the circulation of blood and causes variations in blood pleasure. Some Ragas make the heart beat faster. Nowadays the Psychiatric counselor employs music to cure the pain of the mental patients.

4.7

Origin and Evolution of Music:

4.7.01 Man is a creative animal and music is the noblest monument for his creative instinct. The primitive men might have found that he was capable of producing two sorts of sounds pleasing and harsh. At times he cried, alarmed, mourned and shouted. At other times he hummed, howled, roared. There were the birds and beasts producing different sounds inducing him to imitate them. Further in nature every day he was listening to the humming of bees, giggle of waters, murmur of brooks, sighs of wind and whistling of bamboos. Gradually he learned to produce imitative sounds and this process involved intellectual correlation of behaviour. So it is quite probable that music began as a primitive song or crude expression.

4.7.02 Tracing the origin of music to the whispers and cries of birds, Smt. Vani Bai states 'The sweet melodies of music must have been originally invented by listening to chirps and cries of birds and beasts and the humming of bees and breeze all of which have got musical notes in them (1).

According to some scholars, music existed long before man invented words and languages for communication. In moments of elation the primitive might have broken out into a tune. Gradually pleasing sounds were associated with pleasant state of mind. Then consciously he associated the euphonious primordial natural sounds like bird-calls and whistling of the wind and composed his music. Charles Darwin, the famous propounder of the theory of evolution and Einstein the exponent of the theory of relativity were of the view that music evolved from the calls and cries of the birds and animals.

In the light of the above reasonable arguments it can be safely concluded that music in the beginning was primitive and evolved as a natural way of expression of joy, sorrow, anger, love, wonder, fear etc; etc; Some music formed accompaniment to ritual dances and work activities. Hand clapping was probably the first instrument.

The primitive music ought to be odd crude and monotonous. Sri Pranananda gives an estimate of this primitive music 'The primitive people sang and danced when they felt something positive to express and to enjoy. Singing and dancing were the spontaneous outbursts of their simple and sweet thought. Songs and speech were often mingled with their social life. The primitive people did everything through words and speech, but when they sang they did it through tones and tunes. They observed

rhythm by clanking stones, pounding wood or by dashing stone spearheads."

4.7.06 In the primitive culture, music, even in crude form, served the purpose of encouraging the primitives in hunting expeditions, in merry-making occasions and in rituals. The difference in pitches of children, women and old was noticed and this taught them to modulate and manipulate their voice which helped the music to become multi-tonal instead of monotonal.

4.7.07 The same primitive crude music is the precursor of the present day melodious music. Thus we find a gradual and silent evolution of music from the ancient times to the present day. In this evolution 3 phases can be observed.

1. Primitive impulses and institutions.
2. Gradually emerging scientific findings in concrete situations.
3. Working theories.

4.7.08 Music of every nation, whether it is Africa or China, India or Russia has evolved from the primitive state to their present form and must necessarily have a history of evolution also. But almost all the Music are lacking a well-documented history of their evolution.

4.7.09 The case of Indian music also is not different from other Music. In India evidences are there to show that music flourished here since 5000 B.C.
4.7.10 The different stages of evolution of Indian music is classified into 6 periods. (1)

1. Pre-historic period - before 3000 B.C. the pre Aryan Age.

2. Period of Indus - Valley civilization (Mohenjodaro) between 3000 B.C. and 1000 B.C. Vedic mantras were chanted and ritualistic music came into existence.

3. Natya Sastra period - (1000 B.C. to 900 A.D.) during this period many music treatises were written.


5. Period between 1800 - 1925. The era of indifference to music. The theory was separated from the practice of music.

6. 1947 to the present day - period of awakening of Music.

The evolution of Indian Music from primitive stage to the present day is the subject of another dissertation and it has no direct bearing on and relevance to the present study.

Hence that aspect is left unaccounted.

4.8. **Origin of Indian Music.**

The earliest reference, we get about Indian music, is Vedic. The origin of Indian music can be traced to the 'Sama Veda'. Critics say that this is the oldest system of Music dating back to 2000 B.C. The pre-Aryan music when cross-fertilized with the samagana gave birth to the Jati Gana. And these 'Jaties' are the precursors of the present Raga System. History of Indian Music is the history of Indian people. It is said that the first cry of the child produces the sound 'OM' which represents the Nada Brahma.

Two types of origin are attributed to Indian Music - Mythological and Vedic. It is the peculiarity of Indian thought and wisdom that Brahma is said to the first originator of all knowledge. Another group attributes the origin to Vedas the treasure of knowledge. Regarding Indian Music also these parallel origins are described in the Musical treatises and in books on History of Music.

4.9 **Mythological Origin**

4.9.01 Hindu Mythology traces the origin of Music to the gift of Gods. There are many legends attributing the authorship of music to different deities. According to one legend Lord Brahma the creator taught classical music to Siva
who gave it to Saraswathi, the Goddess of learning. From
her, music came to be handed down in succession to the sage
Narada, Gandharvas and Kinnaras. Bharata came to the earth
to teach people the art of music.

4.9.02 According to this view music came down as a
revelation to Brahma i.e., before creation after deluge,
an all-pervading sound emanating from the Brahma - the Arch
creator - rang through the space which is considered the
first musical sound 'Om'.

4.9.03 According to Sangeetha Damodara, once Parvathy the
spouse of Siva requested him to explain musicology. On this
Siva related to her as follows.

"From one of my five faces named 'Sathyarjitha' the
earth and 'Gandhara' emerged, from the earth all the
percussion instruments came out. Then from the second
face named 'Vamadeva' I created 'Dhaivata' and water. From
water the conch and musical instruments were created. Then
from the 'Aghora' face the 'Shadja' 'Rishabha' and 'Agni' were
created. From that 'Agni' all metallic instruments took
shape. From the face named 'Tatpurusha' the 'Panchamaswara'
and 'Vayu' emerged. From 'Vayu' the flute-like wind
instruments came into existence. From 'Basaana' the fifth
face, 'Akasha' and 'Nishada' and 'Madhyama' were created.
From the 'Akasa' principle the stringed instruments emerged.

In this way I am the main source of music. (1)

1. Dr. L. Mathiah Bhagavathar, Sangeethakalpadrumam. Introduction
Triv: State Institute of Languages 1978.
4.9.0+ According to another version it is Brahma who on the request of Devendra created music from Samaveda and asked Indra to propagate it in the world. But since Devas could not master it, Brahma taught Bharata and he in turn propagated it through his sons and 'Sishyas'.


4.10.1 The other set of musicologists attribute the origin of Indian Music to Vedas. Among Vedas 'Sama veda' is musical and contains 'Samagamas' to be sung at the time of Yagas in Yagashais. The same vedic music has adapted and evolved according to the times and trends and assumed the different forms of Indian Music— Hindusthani Music in North India and Carnatic Music in South India.

4.10.2 This sort of divine origin may be appealing to the sense of religious minded people. But reasoning people may require more logical explanation in this regard. But in the absence of any material throwing light on the origin and continuous evolution of Indian music the critics have to grope in the dark. Still some scholars have made appreciable attempts to connect the missing links and present a readable history of Indian Music.

4.11 During the excavations from Mohanjadaro an idol of a dancing girl in dance pose has been obtained. Further two drums and flutes also are excavated from there. This clearly indicates the existence of dance accompanied by music.
in those days itself that is about 5000 B.C. Sri K. N. Dikshit states 'Besides dancing it appears that music was cultivated among the Indus people and it seems probable that the earliest stringed instruments and drums are to be traced in the Indian civilization. In one of the terracotta figures a kind of drum is to be seen hanging from the neck, and on two seals we find the precursors of the modern Mridanga with skin at either end. Some of the pictographs appear to be representations of a crude stringed instrument, a prototype of the modern Vina, while a pair of castanets, like the modern Karatala have also been found.'

4.12 Though historical findings and archaeological explorations give us enough clues about Indian Music of prehistoric age, there is no material to explain the nature and language of the music prevalent at that time.

4.13 Coming to the Vedic period we see the definite Sama Hymns composed with the main purpose of singing. The priests used to chant the hymns in musical tones. And this group-chanting of Mantras gave way to scientific music.

4.14 In post Vedic ages also Indian Music showed remarkable development. This is evident from the mention made in Vedas about players on Mridanga, Jharjhara etc.

Epics like Ramayana and Mahabharatha also contain many references about music and musicians. From the descriptive reference available there it is very clear that the public was interested in any recourse to music. There were clans and families specialised in the art of music and playing musical instruments.

By this time the classification of Music into Marga Sangeet and Desi Sangeet has already taken place. The music pleasing to God was said to be Marga and music appealing to the human was said to be Desi.

In the post epic period many treatises by eminent Acharyas have been written. Dathila, Natya Sastra, Brhaddeesee, Haradeeya Siksha, Sangeetha Maharaanda etc. belong to this period. After this period also many good treatises like Sangita Ratnakara of Samgadeva, Sangeetha Samaya Sara of Parswadeva, Sangita Ratnakara teeka by Kallinadha, etc. were written.

During the medieval period - 900 - 1800 A.D. we see a clear bifurcation of the Indian Music into North Indian Music known as Hindustani Music and the South Indian Music better known as Carnatic Music. After this the progress of Indian Music is on the parallel rails of Carnatic and Hindustani.

The advent of Mohammadans into India introduced a new and virile influence in the Music of the country. Music was
the only one art the zeal of which the Muslim invaders did not destroy. Many of the Muslim rulers were ardent lovers of Music and they extended patronage to it. Abdul Fazal has said in his 'Aine Akbari' that there were 38 musicians in the Court of Akbar.

4.20 As far as Carnatic Music is concerned the Tamil Music period between 700 A.D to 900 A.D. was a Golden period when the Thevarams were composed. During the second phase i.e. between 13 to 15th centuries Carnatic music made tremendous progress under the patronage of Sri Krishnadeva Raya. After this comes the period of musical Trinity. This period shone with beautiful musical compositions.(1)

4.21 After this many veteran singers have put their imprint in the field of Music. But almost all of them were performers only. They simply followed the footsteps of the trinity and sung to their self-satisfaction and to please God. They hardly paid any attention to the Lakhshana part of Music i.e. Musicology, and this resulted in a wide gap between the theory and practice of Music. This indifference has resulted in the dearth of authentic and erudite critics of music and musicians of creative intelligence.

4.22 An interesting thing to be observed is that in spite of this long period of non-production of treatises a few present day musicians are able to keep the tradition without

1. Dr. S. Ramanathan - Talk in the S.S.T. College of Music, Trivandrum on 26-10-1976.
any change or adulteration, thanks to the Gurukula system and serious devotion to the study. Sri Raghava Menon has described this ability of the musicians to remain untransformed in these words "During the latter century two kinds of music were quickly formulated. One the Swara pradhana Marg and the other Raga pradhana Marg. Music schools came into existence with all their cumbersome paraphernalia of 6 years courses and degrees, their research departments, their publications and descriptions. A way was found to remain untransformed and yet be a singer of repute. Very little more was necessary beyond a robust scholar's intelligence and plenty of practice."

4.23 Due to geographical, political, religious and social reasons, today in India we have two broad systems of Music, namely North Indian music better known as Hindusthani Music and South Indian Music popular as Carnatic Music.

4.24 Till about the 13th century there appears to have been a single classical music prevalent throughout the length and breadth of India, of course with some local variations. There is no mention about the bifurcation of Indian Music in Sangeetha Ratnakara of Sarangadeva who flourished in the 13th century. It is with the advent of the Muslim invasion this bifurcation into Hindusthani and Carnatic Music might have taken place because Muslims brought with them the Arabic and

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Persian music which mingled with the then prevalent North Indian Music. This must be the point of bifurcation.

4.25 During this time the music of South India remained insulated from external aggression, remained uninfluenced and kept its traditional pristine purity. It progressed on the Sastriac lines and original form of Indian music was kept in it. It is true that some Hindusthani Ragas have been introduced into it and they may have been adopted into it naturally.

4.26 There is another view regarding the bifurcation of these two systems that these two systems actually did not bifurcate from a common source, but these are larger tributaries of diverse origins coming together. This view is held because there are references in ancient Tamil Granthas about pan (Raga) palai (Jati). It is also said that instead of a nine tone scale twelve tone scale was prevalent. Thus 'two large tributaries very much similar but with essential differences have come to be'. And critics do hope that at some future date their interaction may produce an Indian music of greater unity.

4.27 Carnatic Music - its religious and devotional background.

4.27.01 India has been a religious state ever since the days of known history and so it is quite natural that festival art forms entered around its religion as they usually do in a religious state. Several of these festivals and their
celebrations are colourful occasions marked by dances and feasts celebrated with excitement and enthusiasm. Thus the religion has played an important part in moulding and shaping the Indian musical systems. Indian Music including South Indian Music is cosmological in character.

4.28.02 According to Tantra, music originated in this way - She (Kundalini) being in the heart, throat and palate and going through the passage of head, nose and teeth and coming out from the base of the tongue and lips becomes audible 'Vaikhari'. The 'Kundalini' who has invested herself with varnas is the mother of all varieties of Sinda.

4.28.03 All the South Indian Musicians sang in search of God and this resulted in full devotion to the divine. The saying 'Music is the child of prayer, the companion of religion' is fully correct in this regard. Their music was an expression of their adoration to Lord. Every act of their life became an offering to him. Whether Vaishnavaites or Saivaites, 'Bakthi' became the life-blood of these saints. The 'Prabandhas' of Vaishnavaites, the 'Thevarams' of Saivaites and Abhangas, Bhajans and Devarnams are pregnant with dedicated Bhakthi. Bhadrachala Ramadas, Purandaradas, Thyagaraja, Narayana Theertha, Muthuswami Dikshitat and Sahma Sastri hardly have parallels in any history of music.

4.28.04 A song is said to be religious or devotional when it is sung on a religious occasion or its lyric has a religious
fervour. Classical South Indian music is religious on these two criteria. The singer devotee uses the music as a vehicle in the expression of Bhakthi. For Bhaktas it is sacramental. Music helps in 'Namasankeerthana' which pleases the deity. Saint Thyagaraja is considered as the ideal Baktha. For him music the 'Nadabrahma' itself, was the ultimate reality. According to him 'Nada is the ultimate supreme being and Siva and Vishnu are but embodiments of it' (1).

4.28.05 The Hindu Gods and Goddesses are inseparably connected with music. Goddess Saraswathi is the embodiment of music and is described as playing Veena. Nataraja is the deity of dance. Sri Rama, Sri Krishna, Sri Hanuman all were good musicians.

4.28.06 The Great composers in South Indian Music have made music a sacramental means of salvation. It is believed that music, sung truly, attains the presence of Lord. For them the Kirtana is a form of worship. The music helps the singer to get mental identification which in turn leads to spiritual identification.

4.28.07 There is no other Indian art except (Carnatic) Music and Dance which can articulate so well the mystic feeling of identity of the self with the divine. This is because the music and dance possess the suppleness and liveliness. This tremendous potentiality of these art-forms to elevate man to spiritual heights and ecstacies was discovered by the religious
thinkers and they employed this medium to realize God. In 'Rasaleela' the flute-playing Krishna, the Gopis and the participating Gopas are the glaring examples of this religious approach to Music and Dance.

4.29 Music in all its forms has the capacity to entertain people. There is the classical music on the one side appreciated well though by a selected few, and on the other side are the lighter tunes of the film music which linger on the lips of the toiling peasants, and learning students. It has many forms, the didactic, the devotional, music of merriment and joy, music instilling courage and patriotism, music of romance, music of mourning and music of pleasure or frustration.

4.30 The nature of music is decided by the 'Sahitya' or lyric it contains. But the mere 'Sahitya' cannot lend the music its attraction. Through the medium of music the potency of 'Sahitya' is increased. Suppose the kritis of Sri Tyagaraja Sri Muthuswamy Dakshitar, Rachhamsana, Andal, Swati Tirunal etc., were not presented through music, they would not and could not have become so popular as they are today.

4.31 In south Indian Music more importance is given to Sahithya and its beauties than in Hindusthani Music where without any specific word-content, the ragas present a certain image of form, morale, and a feeling tone.

4.32 Performing Carnatic Music is not a mere vocation. They are suffused with religious sentiments and sacramentation.
Even now some dedicated musicians donot consider singing as a lucratively remunerative affair. They are not after exploiting music for their bread. They sing music for the sake of music. The investigator is aware of a case where a great musician did not mind to open the packet given as token of honour after the performance, passed it on to others and never knew the exact amount it contained.

4.33 The earliest form of Carnatic Music is 'prabandham' which gradually disappeared. The Daasakota composers of Karnataka were the first to compose 'Kritis'. Sri Purandaradas (1484 - 1560 A.D) is considered the father of this school.

Tallapaka Annamacharya a contemporary of Purandaradas wrote the first Kirtana in Telugu with Pallavi am pallavi and Charana. The other composers of the said period are Margadarshi Seshayengar, Narayana Thirtha and Bhadradrikan Ramanadas. However it was Sri Thyagaraja, Sri Muthuswami Dikshitar and Sri Syama Sastri who gave a perfect shape to Kirtanas in erstwhile Madras. In Kerala Maharaja Swati Tirunal a composer of the Musical Trinity composed scores of beautiful songs conforming to the set principles of Kirtana composing.

4.34 The exponents of the Carnatic music were, besides being dedicated Bhaktas, gifted poets and learned scholars also. So their compositions became a good conglamation of beautiful lyrics, figurative poetry, meaningful diction and musical perfection. This Judicious blending elevated the prestige of music, and music in turn immortalised their
devotion.

4.35 The history and development of Carnatic Music does not come under the purview of this study and so no detailed discussion is attempted here. Only a bird's eye view of the unique nature of Ragas and the difference between Eastern and Western music is attempted.

4.36 The Raga is the contribution to world music by Indians. But only the South Indian Music faithfully follows the principles of Alapana laid by the Lakshana Grandhas.

4.37 Whether in Hindusthani or Carnatic music, Raga has a capacity to produce certain image or form and mood. Depending on the circumstances the Ragas denote separation, loneliness, frustration, gloom or apathy. Each Raga evokes in the listener a particular mood. Just like the artist draws the outlines on walls or canvas and fills colours into it so also the musician builds the sound on the simplest base.

4.38 Music is influenced by the time and particularly by the mental mood of the performer and composer. This has resulted in the affinity of each Raga to a particular time, season and mental attitude. A sensitive mind catches the feeling tone and passes into ecstatic bliss. For example, Malkosh is a raga of sobriety (seriousness) and weight. But an expert singer knows the magic of relieving the tension by changing a note in Nishada. The Todi is highly dynamic and the Hupala never tolerates mirth and fun. Vaageswari is
congenial to romance and light moods, and depicts the delicate moods. Purvi with its soft notes elaborates all the delicacies of life.

4.39 One will really wonder to note that the Ragas possess therapeutic values also. It is said that Mohammed Shafi used to prescribe musical melodies to cure diseases. It is said of the curative effects of music that it increases the power of sight by 25%. It replenishes the drying out trees, cures the headache of people. Born criminals are made normal citizens by listening to music.

4.40 In an article entitled "Sangeet ki Rog Vinasak Sakthi", Sri. Damodarakanaji stresses the importance and the therapeutic value of music. He quotes how his Guru Thandu Hatt cured the headache and fever of the King of Jasdan (a village in Gujarat) by singing. Once the King of Jasdan was laid up with fever. Sri. Thandu Hatt asked his student Damodara kanjaji to sing Sarang Raga followed by Kananda and Bihag. These ragas were recommended for the cure of headache, Pithajwara, Usna roga etc.


2. Ibid.

4.41 A good musician who knows the intricacies of Ragas successfully synthesizes the image of the concept of the Raga and rendering of the note. A very subtle deviation in a single note dramatically changes the whole mood. But it is not the practice of the musician to give vent through music to the base animal feelings such as lust, animosity, jealousy etc., Agitative, aggressive and irritable moods also are not made the subjects of music. Music, through Raga, is always used as a vehicle to convey the longing of the rational self-harmony, nobility, faith, devotion, submission, dedication and eternal love.

4.42 Another peculiarity of Indian music including Carnatic music is the facility to develop individualistic style and freedom to use improvisation as much as possible. Remaining within the broad framework of rules and regulations the singer is free to use his imagination and effect improvisation. Gradually the sensitive listener is caught unaware and the image is imprinted on the mental plane through the musical notes and modulations. When both the listeners and the artist use their imagination a uniqueness and freshness can be maintained in every performance through the different themes, the artists remaining the same.

4.43 This ecstatic experience cannot be lent to the listeners as a rule by every artist. The listeners also should develop such an ability to rise to the occasion. The requisite imagination, technical skill, spontaneity, good and captivating voice, etc.,
are attained only with great sustained Sadhana. On the contrary some artists make a mockery of the improvisation, elaboration and Gamaka manipulation and make the whole show a dull, monotonous and abhorant exercise.

In this context the investigator feels that the exposition of the difference of Western Music and Indian Music especially Carnatic, will not be out of place.

Each type of sophisticated music naturally develops singularities which in total form a system. In relation to Western system of music Indian system consists of far more melody. Indian rhythm is rich. Apart from this the dominant factor in Indian music is melody or monody while harmony or polymony is the dominant factor in Western Music. In Indian Music the notes are related to Raga and in western music they are related to varying chords. Indian melody is the product of the regulated succession of concordant notes and the western harmony results from the agreeable concord of various related notes. Indian melody is cast in one definite mood and both time and tune are wrought into the homogenous whole. In western music mood is used to articulate the balance of the whole piece.

Indian Music lays stress on grace, gamaka and curves but in Western Music there are only accidentals.

In Indian Music the salient notes are fixed by long association while in Western Music the salient notes are made by the momentous impulse of the harmony.
Tagore has convincingly summed up the peculiarities of both the systems. Western music is an imitation. Indian music concerns more with human experience. Indian music has above all a transcendental significance. Indian music draws the listeners away beyond the limits of everyday human joys and sorrows and takes them to that lonely region of renunciation. European music through its endless rise and fall leads human beings through a variegated dance.

Another writer remarks that the Indian banquet with its vast variety of dishes of every taste and savour is bewildering to the European who enjoys eating one thing at a time. European multiplicity of sounds in music bewilders the Indian who likes to elaborate one particular melody which seem to the western tedious.

In the west the voice and the instrument either co-operate or compete with each other. But in Indian Music the instrument is subordinated to the voice. The texture of Indian Music is vocal. The instrument is only an accompaniment to follow voice and not to lead it. But in the West the composers have to test their songs on instruments as their music needs the support of their instruments.

In Sri. T. P. Krishna Rao’s words “It is the melody of Indian Music that alone can express internal emotions faithfully and it is the harmony of the West that can express the external emotions. Indian music weaves a fabric of systematic and
scientific evolution of notes, semi-notes, melody etc. It moves around the drone and also round the fundamental note."

4.44.07 Sir Thomas Beecham's observations regarding the difference between old music and new music holds good in the matter of Indian Music and Western Orchestral Music also. "In old music you stand alone and naked and every note you play has got to be perfect. No one notices in modern music how many wrong notes you play."

4.45 In spite of all the greatness, preferences and niceties today it does not require much intelligence to observe the declining influence of Carnatic Music on the people especially the teenagers who constitute a sizeable proportion of population. The declining popularity of Eastern Music vis-a-vis Western Music has been summarised in the Chambers Encyclopaedia in the following lines "The 19th and 20th century have witnessed a marked decline in the music of the East. It has lost sight of its high position as a religious, political and social force and is being gradually replaced by noisy substitutes, a process much hastened by the invasion of Western Music, usually that of the film. Though sometimes producing charming results, the influence of Western Music and the activities of Western musicians are increasingly persuading the oriental peoples to neglect their own unique traditions. Eastern music has not so far had any comparable influence on the art of the West since ancient times."
The present condition of Carnatic Music and its allies is far from satisfactory. A special elite class called cine music directors and cine singers has emerged as very powerful and dominated the field of music. In the name of novelty they do manipulations and manipulations with rages and notes. Often foreign tunes are pirated or mongrel and hybrid tunes are created. In the accompaniment of various high-sounding orchestra the harmony is drowned in the cacophony. The criteria of a singer has shrunk to a good and resonant voice and manipulative voice ranges. The mastery of music is least warranted. When the lyric is set to tune and fit into the accompaniments the singer is given rehearsal for a few times say two hours and the song is recorded. After this neither the singer nor the music director or the accompanying artists are worried about the song. The commercial community will look after that. The poor listener is mesmerised by the songs and takes it to be the real music. He expects the same standard, precision, variety, accompaniment and overall impact from the actual Carnatic musician which is next to impossible. The layman’s ears are daily bombarded by this artificial music everywhere on roads, theatres, meetings and above all radio. He is not to be blamed if he compares and contrasts the individualistic Carnatic Music with this groupist film music and develops a very bad opinion about the classical style and singer.

The picture before us is very gloomy. The cine singer though not possessing much training soars high in the
music market simply because he has been accidentally drafted to film music, on one side, and on the other side the erudits traditional classical singer who spends years together in mastering the technique remains unheard and uncared for; always getting invitation for free performances. Another funny aspect is that even adolescent boys with little training appear before the public clad in shining garments and with big glittering instruments like organs, accordion, are cheered and applauded by the mystified audience.

4.48 Serious thought is to be given to the aspect of this flagrant show in the name of music. Quoting the words of caution from an encyclopedia to draw the attention of the critics of music, the investigator will now throw light on the tenets of music in the next chapter. "When undue emphasis has been placed upon the intellectual or technical elements of music or when its creators have been persuaded to serve the purposes of political or commercial propaganda, its level has fallen. When vision has been balanced by techniques and art by craft, and creation with external circumstances favourable music has reached its highest level (1)