

INDIAN CLASSICAL MUSIC AND ITS CREATIVE FORMS

Dr. Ankush A. Giri
Department of Music
Mahila Mahavidyalaya
Amravati, Maharashtra

Abstract

Art is a creativity of human culture. Man has some natural tendencies about creation and beauty. He always likes to remain the devotee of beauty. Human becomes blissful when he gets the endless joy through the organs or soul of the beauty of art; it is called the self experience of aesthetics. Whenever and appreciator comprehends the present through the brain, he gets extra ordinary self experience about the beauty of that art.

Various researches have been done on Regional music, Folk music, Dhrupad, Dhamar, Tarana, Chaiti, Hori, Kajari etc. Music is totally based on the scientific and psychological principle. But many of the subjects related to music are still ignored. The effect of music is invisible, it first effects on the psychological health and then it can be seen directly on human body. It needs deep scientific study.

INTRODUCTION

Music is an art which flows continuously in every minute part of living and non-living things of nature. It is a very important subject in the field of research. Now-a-days various researches are in process and they are increasing day by day. The contribution of historic artists, study of their life style, study of traditional alignment (Gayki, Raga swaroop) and the research of various subjects, all are becoming more conducive for the production of music.

Some of the parts related to music like the effect of music on general audience knowledgeable audience, critics, the relationship between Indian music and western music their similarities and differences, priority to beats and musical notes, the creation dogma of new Raga etc. are still ignored.

The great artists like Kumar Gandharwa, Pt. Omkarnath Thakur, Smt. Kishori Amonkar, Mr. B.R.Deodhar, and Dr. Vidyadhar Oak etc. have broken the bond of traditional shackle and come out of it and put their precious thought about music before the world. In the realm of invention in music we found that Pt. Vishwa Mohan Bhatt has preceded a different musical instrument to the world of music by inventing Mohan Veena from Guitar. A well famed artist M. F. Husain has expressed the emotions of music in the live concert of pt. Bhimsen Joshi in the form of different colors through his painting. Pt Ravishankar has also a beautiful confluence of North Indians music to the melody and harmony of Western music in fusion. Pt Ajay Pohankar has also awarded a marvelous example of singing Indian classical music on Western musical

instruments. Ajay-Atul a wonderful pair in recent filmy music has produced new style of music by presenting traditional music in the new and something different form.

Now-a-days various revolutionary steps have been coming forward, and film singers have been producing different type of notation, melody, harmony to the film industry, due to their own aesthetic sense and deep study. Salil kulkarni is another example in the field of music that has brought a new style in the singing concert. Some of the southern and northern Indian musicians have produced fusion based on various musical rhythms. There are so many creative musical views of artists which have made great revolution in this field of music. While investigating the Musical Theory we have to take into account the minute details of effect to compile a formula. We have to understand the difference between mechanical or particular response caused by music and its stimulus.

The uniqueness of Indian music lies in raga, raga is the result of peculiar fabrication of vowels (swara), and every vowel (swara) of raga has certain magnitude sound, nature, lyrical quality, uniqueness rasa and Shruti which adds aesthetic sense to it. Single vowel (Akal swara) and peculiar vowel (vishistha swara) definitely effect on the mind of its listener. While studying Indian classical music and musical theory we have to take into consideration two things. Initially musical effect is different unique for every individual. Everyone has his or her own liking in general and in music particular. Therefore we have to consider personal interest while using musical theory for different people. Secondly, in music every raga has its own features its (prakruti) nature, purged emotions, (rasunishpati) vowel (swara) and its effect on mind etc. and scholars have studies all these aspects while contributing to the science of music, which is obligatory to all. What I mean is, we have to consider personal interest and scientific parameters of music to investigate musical theory and its effect. By these basic elements music theory would be more effective. Significant effect can be found if we take into account personal liking and the music enhances those ragas.

The next important thing is musical effect is the result of singers, his or her presentation, style, aesthetic sense, lyrical quality, suitability of voice, Gharana, rasunishpati etc. combination of these elements will be elegant, to create innumerable effects. Dhrupad (Refrain), Khyal, Natyasangeet, dadara, Sadara, Thumari, Gazal, Bhavgeet, Filmy Music, Western Music emancipated different effects. Similarly, there will be different effects of instrumental music (Tat, Avanadhya, Ghana, and Sushir), instrumentalist, Gharana and style. Expression of 'nada' (sound) is more effective than 'bhava' (emotion). Where language is unable to express emotion the sound (nada) works effectively and properly. We can use musical theory in the best possible ways if we investigate all these elements minutely.

CONCLUSION

At last we came to the conclusion that some of the fields are still remained to research. As per changing social conditions and interest in music there is need of research like music for mental treatment, education, scientific research, impact of musical frequencies on human, Musical Psychology etc.

Supports of books can be the source of learning music but they have their own limitations so checking the self experienced practical view and its result can be the renovation and aesthetic for artist to work directly.

References-

1. Sangeet Visharad by Lakshmi Narayan Gark
2. Sangeet Manual by Mrutyunjay Sharma
3. Art and Philosophy by S. K. Saxena
4. Encyclopedia Britannica Vol-2 & 12
5. Indian Music Literature by Mohamaed Harron