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Reflecting History from the Perspective of Music

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Abstract

Music consists of sounds blended into a form of creative expression. In understanding the definition of music, it is essential to recognize that music is an art and cultural expression. History has parallel paradigm with music, it is conveyed through singing, dancing, playing instruments, in ancient times it is detained in hymns of Samaveda, in medieval it is expressed through Qawwalis, Tarana, Ghazals, Khayal, endorsed and enhanced under the sultanate and Mughal rulers with Persian and Arabic influence and in the modern era under British empire a new version was emerged from the atrocity, like Nationalistic, Patriotic with having zeal to gain independence, it also become a medium to reach towards the local masses and gain their support by increasing devotion in them by singing. When we come to the contemporary period we get to know that its vastness, globality, and how from music we are coordinated into one globe with having contrasting cultures. Music is become the part of our lives and how smoothly it functioned in carrying history in itself is phantasmagorical. Through this paper we will reach towards the point that how history is salvaged in our music and how it is impacting us, making our culture.

Keywords: *Culture, Globality, Paradigm, Phantasmagorical, Salvaged*

Introduction

In this paper we will discuss how the Historical phenomena is replicated through music. This is further way to describe the circumstances which was reconciled by people on the land. We can acknowledge all the events from the Music history as well. Indian music in ancient time widely known as the collection of religious hymns[saman] which were sung during the sacrifices. The Music of India which is varied, from North to South India [Hindustani and Carnatic music], while Nagas in Eastern India to Manganiyars, Bhils, in Western India as well as having linguistic divergence, Punjabi, Guajarati, Marathi, Hindi, Odissi, Telugu, Kannada, Assamese, Wanwun [Kashmiri music]. There are distinctions in rhythm in its ornamentation, lyrical qualities as well like dhrupad, khayal and Thumri in north Indian and the kriti, the varnam, the padam, the javali of south Indian instruments in north India play gat whereas south India instruments generally follow vocal patterns and compositions. It has its own peripherals, which forged, constructed with the ascendancy of cultures which impacted Indian History. To trace the History from the perspective of music we can divide this paper broadly into four phases, also try to understand what people are delineating through music.

- Ancient Period
- Medieval Period
- Modern Period
- Contemporary period

Ancient Period

In ancient period when humans were developing first learned sounds, when he did not have any words to combine and produce. He imitates the voices of animals he first learned some voice which we can imagine as a sound of music, humas before any word learnt sound. As it was not fully developed in its earliest form but when he became civilized music started to yield. From mythological point of view, gods like the Shiva is also having Damru in his hands, Krishna one of the incarnation of Vishnu having bamboo flute in his hands, Mother Goddess Saraswati associate with music as a god, having Veena, Narad ji also having instruments in his hand exhibiting of music since its inception. The oldest Document of Indian music is widely known collection of religious hymns (sung during the soma sacrifice) are called the Samaveda which is the textbook of Udgatir, the systematic treatment of the theory and instruments of Indian music first appears in a dramaturgy, Bharatas Natyasastras, next landmark in the history of Indian music Matang Brhaddesi who introduces folk materials [desi ragas]. During Paleolithic Age men produce sound after pounding two stones, one instrument was also found in this period named as 'Aagasa. From music we can outreach towards History, can envision how and in which circumstances people are living. It gives the exact impression of that time period, during the Iron age people sing songs and dance wearing colored clothes in the Harappa and Mohenjo-Daro several equipment were found around 5000 B.C.E, one such sculpture of Shivaji doing Tandav, during Indus Valley Civilization music progressed 'chhandas' developed, verses and music combined in this era as sedentary living commenced, music become the part of every household, women's, elder's, children's surviving with the discrete problems in their livelihood use to sing songs as their pastime, for entertainment, for giving a view of their sustenance. Within Vedic age music evolved the Brahmans having superior right over music and it was glance with very respect, music was divided into two parts classical and folklores [Loksangit], most probably the use of music was in the form of chanting the hymns of Vedas, during the sacrifices they chant mantras. Aranyak Samhita, several Brahmans, Sutras, Suktas, Vedas, Agamas, Upanishads, Shiksha, even gives the basic principle of classical music such as seven swaras, three Gramas , twenty one murachana, three layas, nine rasas, three sthaniyas [octave]. Giving the basic principle of music delineating that music was used as in both forms like for amusement and religious purposes besides women and men equally taken participation in them unearthing equality among the society during the Vedic period. One more organization in which women were self-standing in selecting their groom, which was showing unconventional practice of them which was named differently as Sama, Samajja, Samaj, in varied period in which music gathering was predominantly practiced by participants in the event. Music was ubiquitous in Ramayana and Mahabharat period like 'Ravana' was a marvelous singer which was shown when he done worship of Lord Shiva he sang hymns, music was everywhere in his kingdom, when he entered in his Sabha Beri he was welcomed by chanting of mantras on Mridang, Shankha, Pakhwaj, were played. When he entered in Ashok Vatika he recites Vedic mantras. 'Seven Shuddha Jatiragaganas' were sung by Luv and Kush in front of Lord Rama. Lord Krishna period when music in regional language [Braj, Awadhi] was also used regional singing emerged, Gopi Geet, playing of flute. Thus all these events shows the prevalence, encouragement of singing in the society. Music which traces history from every stance one such was love which was expressed from a play 'Svapnavasvadatta' of Udayana and Vasavadatta. Religious teaching also spread through music which was shown in teachings of Buddhism and Jainism. Later several kingdoms ruled on the land its different rulers name, their prosperity and description of the kingdom, this whole we can trace form music, as from Maurya's to Satavahanas, these rules have their court historians in their court who record the History in hymns, verses form, this was sung by local bards as well as by historians also, some rulers itself were dexterous

in playing music instruments and singing like Ashoka, Samudragupta, Harsha, Harishen in the court of Kanishka Nagarjuna and Ashvaghosha [Buddhacharita on music] were present. Music was given courtly preservation by these rulers, and even it was reached to European countries when trade practices crop up merchants travelled to other countries, they bring music with them like England, Ireland, Hungary, Rome, France. In south India three Sangam's [Academy of Tamil poets] held which having literature on love and war, Sangam's were musical gathering under Pandya rulers, in Silappadi kaaram of Ilango Adigal gives the description of ancient Tamils music, Mansollasa of Someshvara , king Jagadekamalla who write Sangit Chudamani , Haripala written Sangit Sudharak, Sangit Ratnakara of Sarngadeva such these works describes about music. Music grows parallelly with history whichever the time period it is existing it gives the reflection of society in its wording and in its form.

Medieval Period

With the looming of Muslim rule in India, history has discerned with various changes in socio- economic political, architecture, language, religious etc. and these changes can be deciphered from the music as well. Indian music corresponds with Arabian and Persian system of music, substantially music was given concession in the royal courts, kings apart from indulging in the wars bestowed themselves encouraging music, which was exaltation of their esteem and greatness. During region of Alauddin Khilji 'Amir khusrau' instituted 'Qawwalis' and some ragas like, sajgiri, sarapardi, which acquaint the Mehfils in the royal courts. In south India 'Tarana's of Gopal Nayak was widespread. In the sultanate period Qawwalis, Ghazals, khayal, Thumri was prevailing and accepted by local people as well. When Babur established the Mughal empire in India, music was unfolding under the regional kingdoms like Jaunpur and Gwalior where Raja Man Tomar [originator of Dhrupad Raga] who given this art a bloom. Kings like Babur, Humayun, Akbar, Jahangir and Shajahan were votary towards its excellence given patronage to several musicians like Baiju bavra, Bhanu, Tansen, Haridas, Lal khan, Ramdas Mahatare, Jagannath. Akbar's reign was called as the "Heaven era of Indian Music" (in the book; The science of Indian music). Love themes also starting depicting during this period like Shajahan sings for her beloved Mumtaz Mahal, Zebunissa's Makhfi, poetry of Rupamati and Baz Bahadur of Mandu. During this period the zeal to save religion from the foreign invaders Bhakti movement vogued in several parts of India in which Devotional songs, Bhajans, peculiarly in Regional language to manifest common people like Surdas Pad, Meera's Doha in the love of her Girdhar Gopal (Krishna) even her writing elevate the subjugated condition of women's, Kabir, Tulsidas, Chaitanya Mahaprabhu, Tukaram, Pundrik Vitthal was prominent. The tales of valor were also sung noticeably in Marathas, shivaji's coronation songs sung in Bhairava raga, Ganeshnath Pad was also popular, Maharana Pratap [sung by Manganiyars, Rani Padmini tales [Gora Badal Padmini Chaupai, Hemaratan]. So, we can say that the reverberation which happened on music, society, culture in the medieval period still continuing and even heightened.

Modern Period

The modern period we can concede with the advent of British empire in India. Britishers were not very interested in the evolution of music as they take it as an apparatus of luxury and their preferred pastime, but as when it's existence found in every section of society it is quite difficult to keep it aside in tranquility or as means of sensual pleasure, luxury. Regional singing emanates conferring History, songs like people's malaise towards unjust rule of British empire, Bahadur Shah Zafar songs of his exile into Rangoon, weddings, engagements, births, planting and harvesting, songs sung by women's when their husband went out far off land for work and they sing songs in their Remembrance [Pankhida by Rajasthani women's], (https://ccrtindia.gov.in/regional-music), Kangde ka Sangeet [Reli ka Tyohaar], Mando [goa], Bakha [Jammu and Kashmir], Saikuti Zai [Mizoram] which composed in the praises of warrior. In the revolt of 1857

several folk songs were sung to increase the gallantry among combatants like Kunwar Singh, Rani Laksmi Bai. At that time the zamindars were suppressing the peasants which was clearly shown in the music of locals, like the Bengal peasant Shib Chandra Nandi against Debi Singh, during Indigo Revolt songs were sung in Bengal 'Hey nirdoy nilkorgon' and Nil Darpan was one such text which gives detail of the event. All these songs were describing that through Music people are dispatching their proceedings. Music which also showcase the beauty apart from the wars and suppression, like 'Tappas' song sung by the camel riders of Punjab started by the Shoree singers they also recite the love stories of Heer and Ranjha, Lavani songs which sung the Gathas of Puranas, Upanishads, teachings of Quran, Kaba and Karbala, Laila- Majnu, teaching of Buddha altogether showing mutiny among several religions. Gharanas also proliferated during this time. Several singers in Modern period like Bhatkhande Ji, Vishnu Digambar Paluskar, Ustad Akbar Ali khan, Ustad Bade Ali Khan Sahab, Ustad Bismillah Khan, Pandit Ravishankar taken participation in preserving and progression of music. Music which is contemplating the society, with the beginning of 19th century when India was under the British rule, Indians use music as a weapon to convey their nationalistic, chauvinist, patriotic sentiments like Bankim Chandra Chattopadhyaya song 'Vande Mataram', Sarojini Naidu lyric poem 'The Gift of India' and 'Village Song', there were many more who have done the same. She as a poetess by Mahatma Gandhi gained the title of 'Nightingale of India'. In 1896 Lumiere brothers introduced cinematography to Bombay, in 1913 first Indian film Released. In the music of Alam Ara [1931] the song 'Sunlo Ramzan Ki Dastan' showcasing the cohesion of religions, after Independence music evolved independently free from any restrictions and curtailment 'Sangeet Natak Academy' and' Lalit Kala Academy' established for advancement of music, from 1950 music take a new shape like techno, Hip-Hop, Disco, Twist songs reflecting the influence of western society, a song like 'Mera Joota Hai Japani' [Movie shree 420] In this Raj Kapoor imitate Charlie Chaplin this song is displaying that besides his outwardly appearance his heart belong to India, song like 'Humne Suna Tha Ek Hai Bharat', insisting when a "navyug" new era will come, Naukri movie song 'Ek Choti Si Naukari ka', 'Tu Hindu Banega Na Musalman' [Dhool ka Phool], 'Hum us Desh Ke Vasi Hai', Aao Baccho Tumhe Dikhayeh Jhaki Hindustan Ki',' Sabarmati Ke Sant', songs on Humanity 'Kitna Badal Gaya Insan. During the Indo-China war [1962], songs like 'Apani Azadi ko Hum' and 'Aye Mere Watan Ke Logon', 'Ke Ghar Kab Aaoge' [Border movie, 1971 war of Indian Pakistan] were sung. In movies various genre of music contributing which gives divergent glimpse of history which is happening in the country, their problems and circumstances when it Progressed to 2000s India prospered it was on its Ninth Five Year Plan and with the advancement of technologies, television, Mobile phones, Radios now music become wide- Ranging. Hindi film adopted the international popular music fashion, Bombay night club, modern youth, remixes of songs, both the regional and transnational musical fashion succeed which proclaiming how the history is evolving in this century. Several musical shows even broadcasted on the Doordarshan [DD], All Indian Radio [AIR], which particularly televise Indian Classics and Folk cultures of Indian while on television shows like Antakshari, Super Singer, one the popular show which still has its existence Indian Idol [2004] which presents multifaceted songs from classics to modern. Remixing of songs become one of the new evolution of this era which impacted the society from its living standard to dressings sense, like the song 'Saiyyan Dil Mein Aana Re' of Harry Anand and one renowned singer like 'Bally Sagoo' who popularized Indian Music Genres in the West especially bhangra [Gur nalo Ishq Mitha] remixes of Hindi film songs borrowed the rhythms and spatializing practices of dubbing which even used as a new way to pipe up old melodies to the new Generation. Through the music the actual culture is shown which having multifaceted outlook like family movies music[Kabhi Khushi Kabhi Gum,

Hum Saath Saath Hai], western influence [Aye Hip Hopper, Jazz, Indie- Pop songs], most popular and fashionable genre Romantic or love themes[Dilwale Dulhaniya Le Jayenge, Dil to Pagal Hai, Hum Dil De Chuke Sanam this movie was wholly on music], Inspirational and courageous music [Lagaan–Mitwa song , Kuch Kariye–Chak De India], Sufi and Qawwalis [Piya Haji Ali, Arziyaan, Bhar Do Jholi, Khwaja Mere Khwaja], and many more songs which even depict the festivals celebrated in different parts of the land. Thus music which touched every wedge of society, despite changing its form it did not halt to convey history, with the furtherance of Music the society is also evolving with that pace.

Contemporary Period

Nowadays, Music reached to its zenith where accessibility of songs become very facile. Indian music simultaneously with the films, albums, Individuals songs running in the market with several neoteric ways launched on YouTube, and short videos. As stated by Ashish Pherwani, each year 20,000 original songs are generated in India by over 40,000 creators showcasing the industry is on bloom. One major impact we can discern is the emergence of integrity from the music as the disparity diminished of North and South, varied culture, even the international music, now songs are applauded, cherished, valued by the people globally. Several platform are working in preserving the folk songs and making it accessible, popular among the new generation like Coke studio, which giving the folk lores and folk music a new crux, songs like Chaudhari, Bannado [Rajasthan], Sonchadi [Rajula-Malushahi folklore from Uttarakhand], Peer Manawaan chaaliyan , Paar Chanaa De [Punjabi], Bismillah, Allah-Hoo [Sufi], Zariya [traditional Nepalese Buddhist hymn sing by Jordanian singer] the coke studio songs even comprised of Gujarati, Assamese, Bangla, Pakistani ascendancy also. T-series a music channel become the most subscribed channel in the world with 233mn subscriber through which we can understand that music of India reached throughout the world. The Rap singing which taken a new form become widespread among the youth, style which fetch by these singers become widespread among the youngsters several rappers like Honey Singh, Badshah, Raftaar, Divine, who succeed this culture, many female singers also there who breaking the stereotypes escort this culture like Raja Kumari, Siri Narayan, Meba Ofilia, Dee MC, Agsy. These singers tell their story through the songs even on movie 'Gully boy' particularly based on these singer's story how they are becoming worldwide famous. Some south Indian artist like Arivu and Prabh Deep who dredge the issues like socio-political and caste discrimination through songs. But we also have to affirm that music which always carries an objective in its core, but presently we can endure its paucity only stylized, sensuous, western culture, hip hop, afro, item songs, rap songs opted in music. Rap songs [Hip-Hop] using alcohol, Drugs and the sensuous stylized videos spoiling the young generation and penetrating them towards increasing consumption of drugs, alcohols, among them. Correct wordings and portrayal is very vital for continuing music as an influencing replica for History. We can reach to the point that in contemporary period music despite of having restrictions it reached from rural to urban and national to international level, with enhancing culture and traditions in its core mirroring the contemporary history in its perspective.

Conclusion

Through this paper we can conclude that songs are the reflection of society it is deeply embedded in our lives as it demonstrate us in every way like language, dressing styles, social connection, mental health, behavior, religion. Music incessant in Ancient, Medieval and Modern periods with containing its different perspectives demonstrating History in its core. One more thing we can comprehend is that in any time period the culture of our society never lags behind in every stage of progression the classical and traditional folklores continued and even progressed. With the advancement of Music it also increased connectivity with distinct parts of world. Music relished in the courts of kings and even sung in despair by the common people who reflects their

estate through it. We can reach to the point after discussing long in this paper that despite having varied ways of demonstrations, Music illustrates History in its content.

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