



ROLE OF PERCUSSION INSTRUMENT IN INDIAN MUSIC

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ABSTRACT

Music is mainly a physical, metaphysical and psychological aspect of our life. It is universal and eternal; it is pleasing, dynamic, and expressive and leads on the way to salvation. The world will not exist without rhythm. It is the main pillar of world's existence. The rhythm is best conveyed through percussion instruments, which play not only rhythm but also melody and harmony. In different forms of art there is a certain fundamental theme with which the artists' works. That fundamental theme is rhythm. Without rhythm no art in this universe will get into existence. In music these elements are rhythm, melody and harmony. In musical performances the rhythm plays a vital role. That's why in every style of music, Percussion instruments are the backbone and heartbeat of musical ensemble. While presentation of singing, dancing and playing different musical instrument, Percussion instrument play a pivotal role in maintaining rhythm, which is the main factor of determining the Bhava, rasa and emotion of the particular composition.

KEYWORDS :

Indian music and history of percussion instrument is depicted in prehistoric era. Human being got knowledge of rhythm before swara. In olden days when the primitive people naturally get developed their musical conscience their might be some demand emerged to accompany their rhythmic emotion, which might cause to create rhythmic instrument like percussion instrument. Bhumi-Dundubhi and Dundubhi might be the first percussion instrument. In mythology lord Ganesha is believed to play Bhumi Dundabhi for first time after his victory over Butrasura (name of a Demon). From pre historical period and in Vedic period there is description of use of percussion instrument but there is no description about its making and it's playing style. In some treatise Mrudang is described as a first percussion instrument. In 33rd chapter of Natyasastra there is a detailed description of percussion instruments, its evolution, and its playing style. With the time being several percussion instruments like Pushkar, Pataha, Mridang, Pakhawaj, Dholak, Tabla etc. were evolved. In Natya sastra there are several percussion instrument described in 33rd chapter like puskar, mardal, mrudang, panav, Dardur, Bhumi Dundavi, Dundavi, Jhallari, patah etc.

In sangeet Ratnakar which is 2nd important treatise after natyasastra written in 13th century by sarang dev. Sarangdev describes about Margi music, Desi music and tal elaborately. For margi and Desi music the percussion instruments are used as described in sangeet Ratnakar are Pataha, Mardal, Mrudang, Muraj, Huduka, karata, dhawas, Dakka, ghadas, Runja, damruk, Mandikka, Dakkuli, seluka, Jhallari, Na an, Nisahan, Dundavi, veri, etc.

There are several references to lead ancient music by Pushkar. Early medieval ages were only for Mridang and Pakhawaj instruments. But in Muslim period with the evolution of some new styles like, 'Khayal' 'Thumri', 'Qavali', etc., the existence of Tabla was started to expose and within very short time started to use exceedingly with each and every styles of music. Tabla bears a vibrant variety of tonal qualities, also holds a capacity to express extraordinary rhythmic permutations, which make it a unique percussion instrument in percussion family. Tabla is a well-famous North Indian percussion instrument. According to Britannica Concise Encyclopaedia Tabla is a pair of small drums, the principal percussion in Hindustani music of northern India, Pakistan, and Bangladesh. The present Tabla has not come in a day. It has along chained history behind its beginning.

The timing (rhythm & tempo) are maintained by the help of the fingers and clapping of the hands or by the movements of different parts of the body. In Vedic songs different types of

string and percussion instruments are used like dundubhi, bhumi- Dundubhi (carthen drums), karkari, picchola, kṛāni, vana, audamvari, nādi (veena variants). The Vedic vāna was a veena with hundred strings (çata-tantri). It is known as kṛtyāni veenā in sutra period. In Jain period two significant things took place. The pursuit of music the elite class became the passion of the common people. Besides pursuit of music drew its inspiration from the fundamental ethical value like truth, non-violence beauty and holiness. In Buddhist period different style of thinking evolved. Besides vocal music the importance of instrumental music were increasingly felt. The instruments like Mrudanga. Dundubhi, Bina were popular instruments during jaina period. The vocal music got royal patronage during budhist period. Singing accompanied by Bina was means for transporting people from there mundane per-occupation to the higher stage of ethical awareness. Budhist period witnessed a remarkable progress in Maurya period. Only those things were considered to be relevant which had role in directly contributing to the cause of people of the state. The element of entertainment was given utmost importance. So the intrinsic worth of music was lost sight of.

Samveda is said to be contain music in more develop and articulate form. There is explicit use of meter and rhythm in samaveda. They appear to be conversant with the odd and even meter and tempos (layas). In Rik Veda there is use of four notes and in Sama Veda there is three subsequent note which combined form the scale of seven notes.

Samveda consists of two parts archika and stamika one sentence samaveda was essentially meant to be sung. So that it is audible to others that is why it was necessary to follow the rules of singing. Three sentence the lotteries the collection of sampans which linked to different times of the day.

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| 1. Gramageya | 3. Uha |
| 2. Arnageya | 4. Uhya |

The classical Indian music evolved out of gramageya. In samaden there are three stauma

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| 1. Vama stauma | 2. Pada stauma | 3. Vakya stauma |
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In Upnisads mantra have been referred to as harsa, diryga and pluta.

In the epics one finds explicit reference to song, instrumental music and dance. The epics came into being to convey the Vedic truth in a ways which could be intelligible to mass. Therefore, they were out and out didactic. They were supposed to boost the morale of the mass. When a subtle truth is presented in the form of a story and song with rhyme and

rhythm it becomes easier for the people to assimilate the message. Valmiki was a great scholar of the Vedic music. The elites in the royal assembly were also lovers and performers of music. The songs were sung in different tempos (layas) in Druta, Madhya and Bilambit depending on the nature of the theme, especially when Laba and Kusha, the twin sons of Rama were recounting the stories in the royal assembly.

In Mahabharata one finds lord Krishna has the master player in flute. In rasalila the spiritual theme is enacted through music. In Mahabharata there is a vivid account of Arjuna as expert in vocal music and instrumental music i.e. mrudanga and veena.

CONCLUSION-

Percussion instruments play vital role in indian music in keeping rhythm in music. These instruments not only keep rhythm but also make special sounds and add excitement to the music which was rendered. Percussion instruments which create rhythm while accompanied with any music makes the listener or audience enthralled and ecstasy.

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