

Medieval Indian Music

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Abstract:

The greatness of India was spread above the European continent during the medieval rule, through its rich heritage of advancement in the field of Art, literature and music. The states of Indian Music, too who was determinate due to the transformation of the music language of Sanskrit to Islamic Language. Geet Govind, Sangeeta Ratnakara, Raga Tarangini and many more magnum compositions are writing at this period.

Amer Khusro invented new musical instruments, Ragas and kind of songs (Geeta Prakara). The Region of Akbar considered as golden Age of Hindustani Music. The Bhakti culture popularized and campaigned music door to door through Bhajan. At end of 19th century Vishnu Narayan Bhatkhande and Vishnu Digambar ensured a new life to music through their institution they have kindled the art of music through their un-ending efforts and created a new age.

Introduction:

The Music in Medieval period of Indian History was at its peak. Kings/Badashahas encouraged musicians by patronizing them. Because of this reason music reached at its highest peak.

Concept:

The greatness of India was spread above the European continent during the medieval rule, through its rich heritage of Advancement in the field of Art, Literature and Music. 11th Century witnessed the several invensing for the propagation of Religion and extension of Kingdom. The despotic rule and attractive provocations of the Muslim region forced to lose the level of morality. The status of Indian Music, too who was determinate due to the transformation of the Music language of Sanskrit to Islamic Language. At this critical position Indian Music witnessed the amalgamation through the innovation of various Ragas, Equipment's and the composition of new musical works. The Badashahas encouraged the musician through their patronization.

Geeta Govind : The Verasatile Musical Volume was composed by Jayadeva in 12th Century. This Sanskrit work depicts the romantical affairs of Radha Krishna in a poetical manner. Jayadeva used the term Radha for first time. The work reveals the using aspects of Indian Music.

Sangita Ratnakar : was contributed by Sharangadeva the eminent Musician of the 13th century. It towards the entire information of dhvani (Sound), Naada (Rhythm) Shruthi, Swara, Grama Moorchana , Raga.

The Age of Evolution of Music : AD 1300 to 1800 considered on the age of Evolution of Music. The Rule of Delhi sultanate initiate parasi Ragas during qaikubad , Jalaluddin Khilji. Amir Khusro was adored the court of Allaluddin Khilji, who introduced revolutionary changes and explored the various Ragas, Talas and various wind of Instruments.

Ameer Kushroo introduced a new system of Music which may be classified as shown below –

Kinds of Songs (Geeta Prakaras) gazal, Qawwali, Tarana, Khamsa etc..

Ragas : Zilap, Sajgri, Sarparda , Yaman Pooria, Barari, Todi.

Tala : Zoomra, Adachoutali, Sultak etc...

Instruments : Sitar, Etc...

Gopal Nayak the contemporary of Amir Khusro was the another eminent Musician of the time composed various “PRABHANDA’S” in Sanskrit, tamil and Telugu Languages and introduced new Ragas like Pilloo, Badahansa , Saranga etc.

Raga Tarangini : the Magnum opens of Music was composed by Lochana during 15th century. He proposed He proposed mela, that, Jany-Janaka system instead of Ancient “Rag-Ragini’ system. That system of the same time Kallinath, the court poet of Vijayanagara, wrote elaborated comment on sangeeta ratnakara of Sarangadeva.

Raja Hussain Sharki of Jaunpur was another contemporary Musician explored Khyal and Popularised it various ragas like Jeevanpuri, todi, Sindhubharavi, Rasooli, todi etc. Bhakti culture of the same age witnessed the climax through Bhajanas and Keertanas. Babur coronated as Badashaha in AD 1526, he patronized the scholar and encouraged the Music also. During whose time Khayal, Gazal, Qhawwali, were in Vagne. Deccan Witnessed the development of Karanatic Music. Verasatile Musician of the time by name Ramamatys contributed Swara Mela Kalanidhi : Swara Mela Kalanidhi, Containing with Five chapters like pitika Bhaga, Svara Adhaya, Veena Adhaya Raghadhya and Mela adhaya. The criticized Sangita Ratnakara of Sarangadeva. However he incorporated number of slokap from Sangita Ratnakar. This work become Significant one in the field of Music.

The Region of Akbar considered as Golden Age of Hindustani Music. As his court was adored with Nava Ratnas. Swami Haridas, Tamsen, Baiju, Ramdas, Tanaranga, Divakar, Ramdas, Pandita, Srichand, Gopal Lal, Madaurai, Sourasen, were the celebrated music. Tanasen, he wrote several and introduced several ragas like Miyaki, Todi, Miya Malhara, Miyaki Saranga, Darabani Kanada. The prominent of Bhakti cult like Suradas, Meerabai, Kabir, Tulsidas popularized and compigned music door to door through Bhajan of Noble Principle like Mercy, Morality, conduct. Surdas interpreted more than 40 Ragas. Like lalit, pancham, Masa Kauna Devagiri, Gouri, Poorvi, Todi, Shree etc....

Jahangir too was interested in Music, he used to perform it through sitar. Nurjahan too was a poetes and renowned Musician, Bilal Khan, Chattar Khan, Parvezdad, Khurandad, Hamjan were noted Court Musicians of Jahansing Somanath composed "Raga vibhoda" and authored "sangita Darpana".

Sahajahan, the lover of Music propularised "Kathak" dance Form. Dirukhan Lalkhan, Jaganath, Ramdas were liberally patronized.

The field of Music witnessed set back and ups and downs during Aurangajeb Alangir as ordered to vanish the equipments of Music and to put fire to Musical works.

Ahobala, the most outstanding scholar of Deccan composed "Sangita paarijata" stressed upon 'shudda' (pure) and 'vikrata' Swaras..

Venkatmukhi in his Chaturdandi pakashika adopted 72 Thata from 12 swara. Each Thata contains 484 ragas, proved by his work.

The most worthy works like Anuparna Vilas, Anupankush and Sangita vinodha were contributed by Bhava Bhata.

Akalankas work "Sangita SaaraSangraha" refers to Brahma Veena containing 24 shrutis.

The last monarch of the Mughal Empire Mohammed Shah Rangile encouraged the Artist like "Sadaranga and Adaranga", who wrote and introduced thousand together Khayals. At the same time 'Shari Miya' introduced "Tappa" style of Gayaki.

The status of Music was lowered during British rule in India's as they considered Musicians and Dances as morally degraded people. Scholars like Sir Williman Jones, captain DC Studied Indian Music and polulared the Music form.

During this time Mahamma Raz wrote 'Nagmate Asafi in 1813, which is believed as Shudha That Vilaval . Sourindra Mohan Tagore interpreted Raga-Ragini system through his work "Universal History of Music".

Renaissance of Music in Modern world : Vishnu Narayana Bhatkhande and Vishnu Digambar ensured a new life to Music through their institutions like Marks Music college at Lucknow, (1926) Madhava sangita Vidyalaya at Gwalior (1918) and Music college at Baroda. (1886) They have Kindled the Art of Music through their un-ending efforts and created a New age....

Contribution :

1. The New Inventions in Indian Music of Medival Indian History.
2. The conditions of Medival Indian Music.
3. The constructions of Medival Indian Music.
4. The contributions of Kings to Medival Indian Music.

Reference books :

1. Sangeeta Sanjeevani – Prof. Rajeev Hiremath.
2. Sangeeta Visharad – Vasant.
3. Sangeeta Shastra Nidhi – Badarinath Mudabi
4. Sangeeta Chaintaamani – Brahaspati.
5. Net Sangeeta – Dr. Tej Sing Tak.
6. Hindustani gyana Kosha – Pt. V.S. Tapale.