Concerning philosophical foundations of Indian music

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Abstract
In Indian philosophical tradition, the word sabda (sound) has many levels of meaning. The technical meaning of sabda, apart from its ordinary meaning of just 'sound', is that one of the four pramanas (pratayaksha, anumana, upamana, and sabda). The concept of sabda however reveals more through going parallels between the two traditions. Sabda is brahman; sabda is with brahma from the beginning; without the sabda nothing at all can come into existence. The synthesis of art, literature, science, mythology, religion and philosophy the history of Indian music can be traced back several millennia and has been discussed in Sanskrit theoretical treatises for around two thousand years. Thus the historical background of Indian music is highly relevant in the context of this study for the proper understanding of its features and philosophical ideas relating to it. Like all the other Indian classical performing arts, classical music too is a journey of the jeevatma towards the paramatma or the divine. Indian music represents the emotions of the soul in the presence of nature. The origin of Indian music is said to be rooted in the Vedas. It is said that God himself is musical sound.

Keywords: Aesthetics, art, Philosophy of art, philosophy of music, samaveda

Introduction
Indian music is one of the oldest forms of music in the world dates back to nearly two thousand years and unique in that, it is highly spiritual in nature. It is impossible to divorce Indian music from the whole structure of Indian culture and philosophy with which it is interwoven in a number of ways from the earliest time of which we have recorded. The origin of Indian music is therefore considered as a divine. It is said that the musicians has to cultivate an attitude of self abandonment, in order to fuse with the supreme reality, brahma. Brahma is said to be the author of the four Vedas, of which the Samaveda was chanted in musical pattern. The essential spirit of Indian music is well preserved as it has been perpetuated through the ages. Indian music is based on oral tradition or the guru-shishya-parambara. The term sangeeth refers to Indian classical mxusic and the phrase Indian music is used here in the sense of classical Indian music, the nearest English equivalent of marga sangeeth as distinguished from desi sangeeth, a terminology used by Mathanga in his brihaddesi. It is the type of music which is the least functional, the least commercial and intention wise the most artistic of all the music varieties. The art music of India exists only under cultivated patronage, and in its own intimate environment it is the chamber of music of an aristocratic society, where the patron retains musicians for his own entertainment and for the pleasure of the circle of his friends: or it is temple music, where the musician is the servant of God. In traditional Indian culture, aesthetic conceptions exist in all spheres of human expression. They assume definite form in the out parts of literature, painting, music, and performing arts. Moreover, Indian spirituality penetrates the aesthetic value and transforms them into religious values. The very controversial aspect of Indian music is the relation between raga and rasa. Raga is the pivotal concept of Indian music it is uniquely melody based and is a fine example of absolute music.

Philosophical ideas in Samavedic music
Vedas are the most important philosophical scriptures considered as the source book of both Indian philosophy and classical music and a rich store house of knowledge. Veda mantras
have to be chanted in a specified cadence and rhythm. Vedic chanting puts the listener directly in touch with the universal source of energy. If this is done, the very listening to the Vedic chanting creates a tremendous beneficial effect on one’s mental and bodily health. More important, by connecting us to a higher level of consciousness, they provide us a harmony of mind, body and soul, and therefore, inner peace. This source, powers the intellect, which controls the mind, when in turn controls the senses, which are ultimately canalized us to think rightly. Gayatri mantra is a highly revered mantra of the Vedic tradition. Just like all the Vedic mantras Gayatri mantra is considered not to have an author and like all other mantras is believed to have been revealed to a Bramarshi. Gayatri is the name of the Gayatri meter in which the verse or hymn runs. The word Gayatri is used in reference to the Gayatri mantra as an object of worship apart from being used as a reference to the divine entity described in the mantra. It is in the sense of Gayatri mantra as an object of worship that the music is personified into Goddess. The Gayatri mantra is repeated and cited widely in Vedic literature. Among the four Vedas, the Samaveda is an artistic way of communicating science. Samaveda is the earliest known systematic procedure for giving a melody to a verse meant for chanting. Each Samaveda mantra contains in it the deep meaning of music. The Samaveda is perhaps one of the oldest records of man’s quest for mysticism and music. Samaveda is the Veda of samans or chants originate from the word saman. The music of Samaveda is commonly known as Samagana. The four type of Samagana where they are gramagaya, aranyagaya, uha and uhya. In Samagana there are references to the seven notes in the form of the following:- Pradama (First) - Shadja (Sa), Dvitiya (Second) - Risabha (Re), Tritiya (Third) - Gandara (Ga), Catutra (Fourth) - Madhyama (Ma), Pancama (Fifth) - Panjama (Pa), Adisvara (Sixth) - Daivat (Do), Krishna (Seventh) - Nishada (Ni). The seven basic notes in Indian classical music are said to be the sounds made by different animals and birds:- Shadja -(The stream of a peacock), Risabha - (The bellow of a bull), Gandara - (The beat of a goat), Madhyama - (The warble of a krauncha), Panjama - (The call of a koel), Daivata - (The hare of a horse), Nishada - (The trumpet of an elephant).

Three pillars of Indian music -Philosophical analysis

Music is both art and science, art in the sense that it deals with the expression of one’s feelings and emotions through sound, in melody and harmony, may be through its composition and execution. The essence of music thus consists in carrying the entire mankind into a feeling of oneness, an identity which unifies the musician, the listeners and the music which is created. Music is a science in the sense it is concerned with the systematic management of sound at all levels in the universe. In the study of Indian music, it is clear that the three main pillars of Indian music are melody, rhythm and raga, the first referring to the melody of sound; the second is the basic tune pattern of music and third is the rhythmic pattern followed in rendering the music.

Melody

Melody is taken to be the most important component of Indian music. The ancient Indian music was actuated by its desire to explore its mystery and tended to proceed from its surface to its centre. This is amply suggested by its tonal movements a still prevalent and mainly ‘melodic’ in nature. Hence the music of the folk and tribes, of religious and sacramental chant and classical art-music have the common quality of being based on melody. The typical forms of ascent and descent tend to differ in the same raga. A melodic is being constituted not by any of its notes individually but by the composite pattern of all its note intervals in their totality.

Raga

In Sanskrit the concept of the raga is found in the motto Ranjayatittiragh. That which colors the mind is a raga. The raga is said to have been derived from the Sanskrit root ranja meaning to please or to color and indicating delight or appreciation. Raga is the central and predominant concept of Indian music. One of the prominent views regarding the origin of raga is that, raga is originated from the five different faces of Mahadeva, who is known as Panchanan having five faces. Five different raga grew from these sources, while only one raga named Nata narayana arouse through sakthi, the Goddess and the beloved wife of Mahadeva. Five different raga were linked to five directions along with the faces.

<table>
<thead>
<tr>
<th>Name of the faces of Siva</th>
<th>Direction of the faces</th>
<th>Vedas and Sastras</th>
<th>Raga</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sadyojatha</td>
<td>East</td>
<td>Rig Veda</td>
<td>Sreeragam</td>
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<tr>
<td>Vamadeva</td>
<td>South</td>
<td>Yajur Veda</td>
<td>Vasantharagam</td>
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<tr>
<td>Aghora</td>
<td>West</td>
<td>Athar Veda</td>
<td>Bhaigiragam</td>
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<td>Taptpurush</td>
<td>North</td>
<td>Sama Veda</td>
<td>Panchamaragam</td>
</tr>
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<td>Eashan</td>
<td>Top</td>
<td>Agama Sastra</td>
<td>Megharagam</td>
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The raga system forms the foundation to Indian music. The term raga in the musical sense came to be used when it was found that a group of notes having specific frequencies resulted in the creation or arousal of a particular feelings. This concept of playing or singing a raga at a particular time of the day or night, or at the time of one of the six seasons of India, can be considered an extra-musical aspect. Raga to be played between mid-day and mid-night have their predominant note in the purva-anga, they are called purvaangas. Ragas to be played or sung between mid-night and mid-day have in the uttara-anga, they are called uttarasangas. Ragas also correspond to crucial moments of sunrise, sunset, mid-day, mid-night, solstices, and equinoxes. At the present time, the concept of time theory is losing its importance, and is changing slowly.

Rhythm

The word rhythm (tala) is derived from the tali and is customarily accepted as a spontaneous expression of joy and cheerfulness. Centuries and centuries ago, rhythm was discussed by ancient musicologists who were saint musicians and their observations were recorded in various scriptures of antiquity. Rhythm is the most fundamental element in any form of music. It is the movement generated and also regulated by measured application of beats with the help of any suitable percussion instrument. It is also the creative and generative impulse in the very heart of the musician. Rhythm is spontaneous in any music, and the musician in performing music may unconsciously follow any particular rhythm which is suitable for his own creation in performing music. The rhythm helps the musician to improvise a vast network of complicated pattern of permissible notes which can be suitably expressed by a parallel complicated network permissible within the framework of a specific rhythm.
Inter-Relating Music and Yoga

Music has its essence in a deep sense of spirituality along with roots in yoga and Indian philosophy. The theme of the compositions is mostly devotional in nature, and many of them also convey abstruse philosophical concepts in a form that is easy to grasp. Indian music itself, when practiced with commitment, is also a form of yoga. Indian music has a tremendous effect on the mental state of human beings as it results in Pease concentration, relaxation, spiritual elevation etc. which are the principles of yoga and meditation. Yogic experience this state of mind is usually described as nadanusandhana or absorption in nada meditation which is the highest means of salvation of the many kinds of yoga, there are nadayoga is consider to be very important, hata yoga pradipika states adinada propounded on and one-forth core methods of traced and they are all extent. Yoga refers to the six plexus inside our body in this visuddhaha chakra (with if petals) is linked with swara (voice). This voice is to most important factor in music. The practice of music itself can be powerful method of yogic practice. Traditional yogis still feed this way yoga is a pathway to grater enlighten consequently one needs to listen to ones inner voice, not to external influences. As the practice evolved, many people were in accustomed to complete silence. Music has an intrinsic power that enables one to explore the inexhaustible depths of yoga and scale the successive planes of yogic experience. Through the first one can be beyond very easily when we struck something however the second is recognized only by a yogi. After and instrument produced sound there is varna, which splits into two parts, one for music and the other for language. In music has varna has four classifications as stayee, aarohee, avarohee and sahacharee. Turning to the vijnanamaya kosa, music can contain deep meaning and wisdom that provides comfort and context for exploring and of life is success.

Raga and Navarasa- Philosophical relation

The heart of the rich tradition of the classical Indian music is raga. The primary philosophy of the correct interpretation of the raga is to develop a deep sense of self realization for the teacher and pupil, the performer and listener alike. The raga is definite, scientific, aesthetic, melodic form made up of a series of notes within the octave, each one different from every other and distinguished by its own particular sequence of notes, number of tones, ascending and descending orders, most prominent notes, notes of different lengths, characteristic phases and principal mood. If raga is the melodic core or microcosm of Indian music, rasa is its basic aesthetic appeal which enriches the raga in the domain of art, and infuses life into music. A proper assimilation of a raga with its inherent rasa is highly intuitive and no amount of logical or grammatical calculation can establish the authenticity of such assimilation. It is to be under stood either as an eternal feeling or as an eternal value as felt. Bharatha admits rasas to be basic which are sringara, raudra, vira and bibhalsa. There are four other rasas which are dependent on or derived from these fundamental rasas. The derived rasas are: hasya, karuna, albudha and bhayanaka. The more closely the notes of a raga conform to the expression of one single idea or an emotion, the more overwhelming the effect of the raga. In standard literature on musicology we come across a total of nine rasas. They are:- (i) sringara or love (ii) karuna or grief (iii) raudra or anger (iv) vira or enthusiasm (v) bibhalsa or disgust (vi) hasya or mirth (vii) albudha or wonder (viii) bhayanaka or terror and (ix) santa or peace or Tranquility. The rasas or the artistic experiences have been always interpreted from a trans-empirical point of view. The notes 'Sa' and 'Re' are both appropriate for the rasas of heroism, wonder and resentmment; the note 'Dhe' is suitable for the rasas of disgust and terror; the notes 'Ga' and 'Ni' are suitable for the rasa of grief or sorrow and the notes 'Ma' and 'Pa' are said to be appropriate for the rasas of humor and love respectively. The distribution of rasa to swara is attributed to the spiritual vision of Mathanga is as follows:- Sa and Ri- Vira, Raudra and Albudha, Ga- Karuna, Ma- Hasya, Pa- Sringara, Da- Bibhalsa, Bhayanaka, Ni- Karuna. Hasya and sringara rasas are to be applied respectively through ‘Ma’ and ‘Pa’ vira, raudra and albudha rasas are to be manifested through the application of ‘Sa’ and ‘Ri’ karuna rasa to be reveled through ‘Ga’ and ‘Ni’ and bibhalsa and bhayanaka rasas are to be expressed through ‘Da.’

Conclusion

Music of India is one of the oldest unbroken musical traditions in the world. The origin of Indian classical music goes back to the Vedic time when the rishis or saints, deep in meditation would contemplate different sound vibrations and tonal pattern and the effects it has on consciousness. Music in India was not a matter of sensuous enjoyment or a luxury to be enjoyed by the rulers and certainty not to amuse oneself but had a deeper meaning and objective. Indian musicians expressed philosophical and religious concepts through musical performance or composition. They emphasized on bringing the God, considered as the source of knowledge, power and wisdom nearer to us by working along the beauty aspects of the God. Man is considered as miniature of God with divine attributes. Man realizes the three value system of satyam, sivam, sundaram through sravana or education, manana or experience and sadana or practice. Thus in India philosophy and music goes hand in hand. Indian music has managed to overcome all the external influences and also has managed to retain the effervescence of value system. Indian music distinguished itself from the music of other parts in the world through its unique aesthetic understanding, its immediate association with religious thought, and it’s all pervading spirituality. Indian music has grown into a full bloom lotus which, still today continues in its own glory emanating its ineffable ethos triumphantly conquering thousand of millions of souls in all corners of the world. The philosophical foundation of Indian music rests upon the solid rock of the realization of the immortal soul of music, namely nada. Nada is considered also to play the role as a potential medium to achieve a deeper unity with both the outer and inner cosmos. Certain vibration of nada seem to be agreeable at a particular time, while other are disagreeable at a particular time, while other are disagreeable at a particular time of the day.

Reference