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REVIEW OF RESEARCH



ROLE OF PERCUSSION INSTRUMENTS IN INDIAN MUSIC

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ABSTRACT

Musical instruments have always played a key role in the development of music through the ages. In Indian terminology a musical instrument is called 'Vadya'. According to the 'Sangeet Makaranda', there are five types of sound, four of which are put out through Pakh (Plucked), Vayu (Wind), Charm (Membrane) and Loha (Metal) and one is natural. Only the study of 'Percussion Instruments" and the insrance is obtained in this paper. These all are rhythmic instruments and that is the one of the most important part of music rather other instrumental or vocal. Rhythm comes naturally to man since everything in the universe revolves around it. It is one of man's oldent impulses. Laya vadya are the earliest musical instruments known to human history. According to their different shapes the sound of instrument changed. Just like sound of Tabala is different than the sound of Mrudang and drum and all other instruments. So the relation with physics is also their to apply the technique of sound making in Percussion Instruments. So the Percussion Instruments are one of the most important part of vocal musician and other instruments, and on the base of rhythamic point of view all these instruments are play a very important role in laya. Without instrument vocal and dance is impossible but only instrument can make all types of effects. At ancient time that is called Kutup. In those days 'Vadya Tarang' we can say.



KEYWORDS: Musical instruments, Percussion Instruments, sound making .

OBJECTIVES :-

Vocal music has always been the dominant form of art. Because of this attitude, there has not been much awareness amongst the musical lovers and students about the instruments. How they are played and the details of their manufacturer, so that study must be done by students, and they also know that the laya vadya are the earliest musical instruments known to human history. Musical instruments have always play a key role in the development of music. So student should know the new technology and improved the tonal quality of Indian instruments with the easily available material and to change the traditional shapes.

INTRODUCTION :-

In Indian terminology a musical instrument is called Vadya, derived from the word vad, which means 'to

speak'. The word vadant literally means the act of making the musical instrument 'speak'. Thus an instrument which is made to speak or sound is called Vadya Vak (expression through sound) is manifested primarily in the human body. So the human frame itself is known as Veena and the man made veena is called manushi veena. Later terms like shariri veena and darvi veena were also used.

According to the 'Sangeet Makaranda' there are five types of sound. Four of which are put out through nakh (plucked), vayu (wind), charm (membrane) and loha (metal) and one is natural. Infact in ancient Indian texts human voice is itself considered a musical instrument and is therefore include under the classification of musical instruments.

Maharishi Bharat, Sharangadeva and Kumbha have described the techniques of various instruments at length and one can safely come to the conclusion that the root of today's techniques and playing styles of most of the instruments lies in the techniques prescribed by them. Bharat at various places has pointed out the use of instruments.

According to him whatever is sung by the vocalist must be played upon the instruments. Sharangdev spoke in detail about the utility of the instruments. He detailed five uses of the instruments.

1. Appropriate for auspicious occasions.
2. Instrumental in inciting or heightening enthusiasm wrath or fear.
3. Affording rest of the singer or dancer.
4. Bringing about an exciberance of spirit.
5. Covering the lapses in song and dance sequences.

Our ancient texts provide the details of various kinds of instrumental accompany such as Heetanug, Naityanug, Dwiyanyug and Shushka.

Duet and group performance of instruments called kutup, were common in ancient India. Dominant among them were tata kutup (The group playing of string instruments) and vansh vrind (group playing wind instruments). Maharishi Bharat also speaks of avanaddha kutup (group playing of percussion instruments).

The ancient India music instrumental music was quite developed. The varieties evolved were by and large representative of the string, wind and percussion, each with a distinct name, shape, construction technique and tone. Bharat uses the term atodya for all the musical instruments and classifies them in four major classes i.e. (tata (chordophones), avanaddha (membraphones), ghana (Idiophones) and sushira (aerophones). Tata and avanadha were considered the main instrumenta because of their capacity to execute swara and tala where as ghana and sushira were considered subsidiary or complementary. Bharat further says that melody comes from tata and sushir while ghana is to keep the matra and avanaddha is to add extra colour and vigour to the performance.

One characteristics feature of Indian musical instruments is that in both stringed and wind groups. The fingers stop, the strings and the finger holes directly and there is no intervening mechanism like a key, obviously the techniques essentially required for the execution of Indian music such as gamak, meend, andolan etc. are made easy by this arrangement.

The craft of instrument making has developed a great lead over the centuries. The material from which the instruments are made are mostly those that are easily procured in the country. Large gourds, bamboo, cane, reeds, jackwood, blackwood, redwood, tunwood and the skin of calf, sheep and buffalo are used. Silver, bronze, brass and iron are among the material used in the manufacture of musical instruments. The introduction of new technology and the use of new material have changed and improved the tonal quality of Indian instruments beyond expectations. Lately much experimentation and research is being carried out to substitute the traditional material with the easily available material and to change the traditional shapes of tumba etc. to straight shape.

Rhythm comes naturally to man since everything in the universe revolves around it. It is one of man's oldest impulses. Laya vadya are the instruments used for rhythm, they are the earliest musical instruments known to human history. In rhythmic instrument Drum plays an important role in ancient time, and today also. Drums have been put to various used from ancient times. Ronabheri for instance was a marshal drum. They were also used for making important announcements. In India instruments all the rhythmic instruments are cold

percussion instruments in which types of drum, pakhavaj, Mridangam, Tabala, Dukkad, Khol, Ghatam, Tavil, Khanjeera and Moorchang are present. So in India ancient times drums have been classified on the basis of their shapes. They are divided in three types.

(1) Tubular drums (2) Kettle drums, and (3) Frame drums, and all are use in different purpose.

among the instruments Bharat has described the most important of them are three types of barrel drums, called Tripushkars or Mridang. These Tripushkars were of different shapes. The tuning was called marjana which was done with the help of a particular type of paste prepared out of mud. Bharat muni says that in the absence of the particular types of mud dough of wheat or barley could also be used.

In fifteenth century there was yet another name for this instrument pakhavaj. It was used in nothern classical music. Pakhavaj acquired a place of great importance in Hindustani Music till the nineteenth century. It was the only accompanying instruments played in dhrupad style of such as been rabad, surbahar, etc.

The classical drum of south Indian music is the mridangam. This is an indispensable accompaniment in the concerts of both the voel and instrumental music in south India. It is also known by the name of maddal or maddalam.

Tabala is the most commonly played drum set in North Indian Music. It is the instrument most frequently used to accompany vocal and instrumental music and dance. Where as its primary function is to maintain the metric cycle in which the compositions are set. The tabala is essentially an accompanying instrument. The tabala players are also soloist in their own right and many have vast repertoires of eleborate compositions handed down orally from generation to generation.

Dukkad is one of the most ancient and widely distributed groups of percussion instruments is the cup shaped from often referred to as the cup shaped drum or kettle drum. This is narrow at the bottom and wide at the top and has the hide stretched on the upper side. Beating sticks are necessary. Some are straight and some are bend at the top side. Most of these are used in tribal or folk music.

The most widely used percussion instrument in Eastern India is the Khol. It is also called mridang because it is made up of clay. The instrument is closely associated with vaishnavite music of Bengal and Assam. The khol is a barrel shaped asymmetrical drum. Its two faces are of different sizes and it seems to resemble the ancient Gopuchha shape of drums as described by Bharat in his 'Matya Shastra'.

Bhanda vadya seems to have been the ancient Indian word used to denote drums made of clay. They have more or less spherical bodies. The instruments can be seen in the sculptures of various temples. It is spherical shaped. Its mouth was covered with hide, which was kept intact by means of a jute tring. In playing both the hands were used. Various types of sounds were produced by placing the different parts of the palm and singers on the mouth of the pot. In eighteenth century two varieties of ghat are described. The one which is covered and the othe which is not covered. Both are called Ghat. This uncovered Ghat become a popular instrument of folk music of various regions in the north whereas in the south it rose to the status of a concert instrument. It is played with Mridangam and khanjeera. So a part of an ensemble by the continuous pressing and opening of the Ghatam's mouth against the stomach of the player, a wide variety of sound modulations can be produced. The strokes are given on various parts of the pot, the neck, the centre and the bottom with the help of palms, wrists, fingers and nails of both the hands. Ghatam is made of five elements of nature, i.e. earth, water, fire, air and space. Copper, silver, gold and aluminium particles are also mixed with the clay to give the instruments sweet and resonant tonal quality.

Tavil of southern India is one of the barrel shaped percussion instrument. It is commonly used in folk music as well as in classical music with nagaswaram. It is an important instrument of an ensamble of a wind instrument band, known as periya melam. The right hand is played by the right hand wrist and fingers, and the left hand is struck with a stick held in the left hand. Often played in open air performances. The tavil is hung by a strop from the shoulder of a player.

An important and popular family of drums used by the common people in India is that of the circular framed drums. These types of drums are very simple to make. They consist of a narrow strip of iron or wood bent in a form of open circular frame, with only one side covered with skin, which can be struck with bore hands,

fingers or even sticks. Mostly they are used to accompany the lighter kind of music like devotional songs and dances of folk and tribal music. Among them are chang, doyra, duff, ghora etc.

Khanjeera is played along with the Mridangam, Ghatam and Moorchang in a carnatic music concert.

Moorchang also called Mukhchang or Moorsing is a typical example of an instrument which is universal. The moorchang has a small iron-made circular body not longer than the palm of a human hand. The instrument is held between the thumb and the forefinger of the left hand and the portion which is narrowed down is held between the teeth. A professional performer keeps five to ten moorsings of different pitches and sizes to keep him well equipped while performing at a concert. In this way all the different types of percussion instruments and their details are discussed above.

INFERENCE :-

So all these Percussion Instruments play a vital role in Indian Music, it may be vocal, instrumental or dance. Rhythm comes naturally to man since every thing in the universe revolves around it. The main part of these percussion instruments is to give a cyclic continuous, constant rhythm. That is called laya. So all percussion instruments are laya vadya. In Northern Indian music a combination of such rhythmic alphabets is called tala. Every tala has been assigned with a basic set of bols and this set is called theka. From which every tala is identified. The theka or the set of bols is unique to every tala and if the bols are changed the tala would not remain the same, even if the matras (number of beats) are the same.

The concept of theka is unique to North Indian Music, as it does not exist in the southern or carnatic system. Once started, the theka goes on and on in a circular pattern and stops, only when the particular piece comes to an end.

So the modern Percussion Instruments have a highly developed technique of playing and in the hands of masters player all these are capable of producing almost all the patterns of rhythms and cross-rhythms that a musician can conceive of. The well established time cycle or rendered in terms of drumming phrases called Theka or measured beat. Each place has its own unique style of preparing and playing these percussion instruments called Gharana. There are hundreds of artists who with their continuous 'Sadhana' and life long dedication enriched the instruments technicalities and their own style of playing. So they are too much popular in solo performance also. In this way we must say that Indian Music is inadequate without Percussion Instruments.

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