**Indian music culture**

Student's Name

Professor's Name

Institution Affiliation

Due date

**INDIAN MUSIC CULTURE**

**Introduction**

Music is a cultural aspect that has been universally transmitted from generations by performing in others' presence and broad antiquity. Notably, musical genres are globally unique and have diverse cultures, roles, and interpretations. Researchers have investigated significant insights on the cognitive skills as well as their neural underpinnings to understand the broader significance. India is one of the nations that exhibit music culture that is unique in terms of its genre. It is one of the ancient music cultures that has attracted the attention of many in terms of its traditions. Indian music coexists in art forms such as vocal music and Indian music, which defines Indian music as Sangeet. Indian music culture has been vital for its cultural and traditional growth. Also, the nation is popular for its broad history and regionalism. Accordingly, over time Indian music is now a part of the lives and customs of its people. This research paper explores the culture of Indian music by capturing its unique nature on the Sounds, Behaviors, and Ideas or Conceptions that govern the sounds and behaviors of the musical genre.

**Indian Music Culture**

First, Indian music sounds unique when compared to other nations' music. Indian music melody is one of its aspects that exhibits its uniqueness. Its lines are characterized by complexity and sinuosity, with subtle bends and deep ornamentation slides (Aksanova, 2019). Also, its note may appear in zigzag nature through its interval, and their tones are always sharper compared to Western music sounds. In terms of movement, it often prefers sliding or gliding rather than the Western stepwise moves. Lyrics are touchstones in Indian music mythology regarding its relaxation and informality (Geethanjal et al., 2018). In terms of instruments, they differ in the significant culture of classical music that includes Hindustani and Karnatak music. The two music traditions use the system of an instrument known as ragas. Ragas are characterized by groups of pitches and melody development as well the use of Tala to construct the rhythm. Also, the ragas define the procedures and guidelines a musician should use to come up with their creative piece of art. On the other hand, Tala incorporates stressed and unstressed music rhythms and beats. Therefore, musicians can develop their unique rhythm patterns when referencing the mentioned rhythm, creating their music style (Barton, 2018). Hindustani commonly uses instruments such as tambura, sarod, sarangi, and sitar. Karnatak uses Vina, mrdangam, kanjira, and violin. Notably, the two Indian musical category uses traditional bamboo flutes called Murali (Geethanjal et al., 2018). Indians have always used morphological properties to build their numerous musical systems and for instruments classification.

Moreover, music elements such as Tala, Raga, Shrutis, and Drone define Indian music tradition and custom. Tala element is made of short and long beats that are zigzag in style. Tala has different beats, such as sam, tali, and Dadra. Sam is the initial beat of Tala, followed by Tali and Dadra (Geethanjal et al., 2018). Dadra always has the shortest beats, six, while Tintal has the high number of sixteen beats. Accordingly, Indian music is always difficult to understand and explain to the rest of the world because of its element Raga. Different tonal arrangements characterize Raga (Simba, 2021). It is a unique music melody whose movement descends and ascends. It is guided by its notes on a scale of up to seven notes—Shrutis from the Raga's ornamentations used as a microtone. Shrutis are responsible for the addition of texture to the music melody. Drone defines a continuous tone that is played throughout the music composition (Popescu et al., 2020).

Accordingly, Indian musical culture is coupled with unusual behaviors in the presentation. Majorly, the presentation in their music has a rich display of culture through singing, playing musical instruments, and dancing, referred to as Singita (Simba, 2021). In the varied nature of different genres, the behavior in the presentation is significant in the diversification of the genres, styles, and forms in the different musical traditions. Notably, the Indian behaviors brand their music uniquely by practicing, promoting, and perpetuating enthusiastic, earnest display in their presentation. Typically, the most dominant behavior in Indian music dance is the peculiar patterns of their dance designed to impress the audience (Popescu et al., 2020). The dance in numerous Indian genres of music is based on communicating different emotions following the music's message. The various emotions are known as Rasas. The rasa also varies depending on the intent of the music and the genre.

Notably, there are nine different Resa that highlights the nature of massage in the music and the mood in the dance. Accordingly, the nine emotions include sorrow, happiness, anger, compassion, disgust, wonder, deer, courage, and serenity (Geethanjal et al., 2018). Moreover, there are classical Indian dances with special historical affiliations which are recognized internationally. For instance, the Kithak dance is associated with pastoralism in ancient Indian, and it is known for impressive footwork and rapid pirouettes. Similarly, some religious dances traditionally performed in temples included the Odissi dance Kuchipudi (Barton, 2018). Notably, Kuchipudi originates from Southern India and is drawn from scriptures and mythology.

On the other hand, Odissi was a form of religious offering by the temple dancers in a special technique, style, stage, and repertoire giving Indian music a special affiliation to religious practices. Additionally, the Indian dances are also associated with politics. For instance, the Manipuri is a cosmic dance that impresses Lord Krishna and Lord Vishnu (Geethanjal et al., 2018). Other dances such as Bharatnatyam, which a companied adverse musical presentation and movement did for entertainment and pleasure.

Moreover, Indian music behavior also comprises drama and gender role illustrations. The drama element is designed to portray various Indian characters in Indian mythology. The drama and presentation of characters are always displayed in a dance known as kathakali. Besides, gender segregation is displayed in a range of musical behaviors, including dancing and singing—for instance, women known to solo in songs that symbolize devotion and love for gods (Barton, 2018). Also, during the devotional hymns, women are known to dance in the as devotional presentational like in the case of Mohinihatam dances (Geethanjal et al., 2018). Generally, Indian music comprises numerous folk dances, instrument displays, and dramas that depict a wide range of traditions and cultures.

The concept of Indian music rests upon their varied culture. Notably, Indian music dates back to more than 6000 years ago where chants designed musical systems and rhythmic cycles (Geethanjal et al., 2018). Therefore, the music is based on concepts of nature, basing its inspirations on natural phenomena like calamities, seasons, and times of the day. Moreover, classical music is a rich religious background associated with the Vedic period's devotional poems and chants. Accordingly, the inspirations from nature lead to the two major musical genres known as Ragas and Taal (Barton, 2018). Indian classical music is inherited through oral tradition, where learners acquire certain philosophical and spiritual principles and their trainers' musical skills. Notably, the Indian musical variety is highly embraced in the Indian context as a mode of worship to their gods, expressing Romans and love, and, consequently, entertainment.

Moreover, some Indian genres are meant to chant political praises to the heroes of the Indian land. Classical Indian music portrays differences between folk songs and the Bollywood genre (Popescu et al., 2020). The difference is based on the context and purpose. Folk music has native background since it is performed at local celebrations and is designed to bring communities together (Barton, 2018). Even though folk music also has a rich historical tradition, the classical form remains more codified, studied, and elaborated upon, considering its native nature that is common to both south and north expressed in a disciplined way.

Furthermore, Classical music is inspired by folk melodies with presentations given in folk forms, whereas most of the repertoire requires more rigorous and serious practice. On the other hand, Bollywood is a result of foreign influence in the Indian traditional genres (Simba, 2021). The main purpose of Bollywood music is entertainment and excitement. Western culture has crept in to influence Indian genres mainly due to human movement. For instance, the Indian soldiers based in Europe introduced western instruments into the Indian musical mode. Moreover, artists modify music regularly to suit contemporary methods in religion, Romans, and entertainment (Barton, 2018). One lesson that comes out in the study of the Indian musical culture is its global popularity. Being a music lover, I have been a victim of Indian kithak footwork dance with less knowledge of origin. Typically, Indian music has acquired a massive following globally due to its unique impression and melody.

**Conclusion**

Indian music sounds unique when compared to other nations' music. Indian music melody is one of its aspects that exhibits its uniqueness. Its lines are characterized by complexity and sinuosity that has subtle bends and slides with deep ornamentation. Consequently, Indians have always used morphological properties to build their numerous musical systems and for instruments classification. Music elements such as Tala, Raga, Shrutis, and Drone define Indian music tradition and custom. Tala element is made of short and long beats that are zigzag in style. Also, the Indian music culture is composed of cultural and instrumental displays. The artists displayed special types of dances depending on the mood and the massage of the music. Notably, the musical concepts are also based on the genre and the massage. Typically, the Indian musical culture is rich in culture, with aspects of foreign influence also evident.

References

Aksanova, A. Е. (2019). Music in Indian Culture. *Concept: philosophy, religion, culture*, (1), 185-192.

Barton, G. (2018). The relationship between music, culture, and society: meaning in music. In *Music Learning and Teaching in Culturally and Socially Diverse Contexts* (pp. 23-41). Palgrave Macmillan, Cham.

Geethanjali, B., Adalarasu, K., Jagannath, M., & Seshadri, N. G. (2018). Music-induced brain functional connectivity using EEG sensors: A study on Indian music. *IEEE Sensors Journal*, *19*(4), 1499-1507.

Holroyde, P. (2017). *Indian music: A vast ocean of promise* (Vol. 15). Routledge.

Ireland, B., & Gemie, S. (2019). Raga Rock: Popular Music and the Turn to the East in the 1960s. *Journal of American Studies*, *53*(1), 57-94.

Kassebaum, G. R. (2017). Karnatak raga. In *South Asia* (pp. 89-109). Routledge.

Liebersohn, H. (2019). *Music and the New Global Culture*. University of Chicago Press.

Popescu, T., Widdess, R., & Rohrmeier, M. (2020). Western listeners detect boundary hierarchy in Indian music: a segmentation study (Popescu et al. 2020 SciReps).

Sinha, T. (2021). REFLECTION OF MUSIC & DANCE IN ANCIENT INDIAN INSCRIPTION. *International Journal of Research-GRANTHAALAYAH*, *9*(4), 375-378.