

FOLK MUSIC AND INDIAN MUSICOLOGY

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Abstract

Folk Music is best defines as a music which are current in the repertory of folk, primitive and tribal society of countryside of India. It is the module to express the entire sentiments in the form of musical melodies that shoot the ear. Musicology in India is the term that defines the various musical patterns and its socio-culture aspect of human life. In other word musicology can be define as the scientific study of music relating to society and culture. Musicologist in India like Komal Kothari, Mandira Ghosh, Ishwar Gupta, Rabindrath Tagore, Pratima Pandey Bolwa, Govind Chatak and Dr. Suresh Gautam had done tremendous effort to collect and analysis the folk music and its substantial outcome as per the social statues of the Indian society. The oral tradition of Indian music and the application to folk-speech means music transmitted only through word or speech. The vast musicology and the culture variation of Indian Sub-continent always have the potential of finding the diverse musical variation in mankind.

Key words: Folk Music, Folk Song, Culture, Musicology, Social Life

INTRODUCTION

The folk music of primitive communities and also of the rural folk, who live in close proximity to the civilize and urban people, has long been attracting the attention of the anthropologists and sociologists, litterateurs and linguists, theologians and philosophers, historians administrators and scholars engaged in the study of man manifold creativeness. Musicologists in the western countries were, however, drawn close to this subject more than two hundred year ago. It was the later part of the nineteenth century that a regular study of comparative musicology begun in western countries when materials started pouring into their repository of the west from different parts of the world. These materials contained varied specimens of foreign music.

METHODOLOGY

It is clearly the overview and interpretation of various aspect of Folk Music and Musicological aspect to understand the eternal essence of performance and concept of Folk Lore in different way that one can know all about the uniqueness of this folk arts. The content of the following research is summarized and interpreted as per the understanding of contemporary musical scenario and folk life with various resources available. The method of data collection are from the

various resources to make the research vibrant and lively, and well justified with various references to accelerate the academic aspect of the theory and principal of musicology. Primary data is collected with books and internet reference and self-understanding of folk music and musicology during the service period in different palace from east India to West India. Other sources of data collection were managed from the books, library, and research journal and web reference. The documents and the material were well deal with and verified with different resources before final Input to the contents of research and the data resources is mentioned in reference page of the last of this research paper.

LITERATURE REVIEW

Folk music in India is a long tradition cultivated since from the human civilization. It is like the river flowing independently from generation to generation with the trend and traits of the society. Bunches of research papers and PhD has been done in folk Music and folk songs but still there is a huge potential of versatility and new dimension to discover the various aspect of social connection and their day to day life with or without the musical chain. Some of the remarkable work done in the field of folk music by various scholars are noted and analysis by the researcher during the research period. The musicological overview if Himalayan folk music by *Mandira Ghosh* is one among them which is all time good for the reference in musicological study of Indian Folk Music basically focus on the Northern and North-Eastern Hills. Another notable scholar *Komal Kothari*, a write of *Lok geeto ke Phoolbadi*, has also discuss the folk life and musical scenario in Rajasthan and Central India. *Bhaatiya Lok geet: Sanskritik Asmita* by Dr. *Suresh Gautam*, Folk Music of Eastern India by *Sukumar Ray*, Folk song Style and culture by Alan Lomax, The basics of Folk Music by Ronald D. Cohen, *Garhwali Lok Geet* by *Govind Chatak* are the reference book that researcher analysis to frame out the new dimension of research paper. (Lomex, 1994) (Ghosh, 1998) (Chatak, 2002)

UNDERSTANDING THE INDIAN FOLK MUSIC

The forages of folk music into musicology make it desirable to demarcate their spheres and also make it more flexible to understand the essence of numerous variable happening in folk life. In India, too, some commendable work has been done by western scholars, especially on the anthropological aspects of folk music. Search for folk music in India was initiated from various quarters during

the last century. This search created interest in folk music. The tunes generally impressed poets and versifiers who utilize them in their composition. The use of tunes is not however, considered by musicologist as the chief criterion for evaluation of musical forms. Poet's assesse the worth of it in their own ways. Before Tagore, it was the poet journalist *Ishwar Gupta* who made a straight forward attempt to revive some popular songs of the past which includes quite number of folk –songs. His attempt ushered in the revival of songs of *Ramprasad* and *Nidhubabu*, and created interest in the role played by *Kavi-Walas* in Bengali songs. In fact, songs of *Kavi –walas* fostered a combined music of folk and other popular from of those days. Folk instruments were widely used in these songs and unsophisticated tunes were featured.

It was towards the later part of the last decade of the nineteenth century that Tagore travelled in villages on the bank of the river Padma near about his camps at Silaidah and Patisar. He came to close contact with rural singers. Tagore's experience of some years in these area resulted in growth of ideas on musical peculiarities of Bengali folk song. Rightly does Tagore state that folk music may give voice to the inarticulate soul to the masses and secondly, he holds that the limitation of folk- music rest on a narrow field, but there it nits the neighborhood in an intimacy of relationship and sends forth echoes in thousand hearts. Thus Tagore's ideas demand that folk music system should be separate study distinct from classical music.

These endeavors, however, relate to instance of some Indian thinkers concentration on folk-music during the last century when western musicologist adopt a technical approach to primitive music and later on to folk- music. The modern technologist is interested in the subjects, primitive music and folk music. These two inter-connected disciplines are but two ends which are not in conformity with each other in respect of composition and performance. There is uniformity in various types of folk music and certain items of the so called folk forms now a day tend to shape as a form of arts of a particular types. This will be evident from a current study of professional folk singers who generally perform and improve type of folk music. Primitive musical forms are generally located in particular areas of the country, preserved by certain groups of men staying together but living away from civilized population. The musical melodies system of India is deeply rooted in folk songs and also in many sections of primitive

music; again folk music is intemperately connected with the primitive forms and more so classical music and the raga system of Indian music which influenced folk music through the ages.

It is observed that the musical scales of the heterogeneous tribes of India can be followed appropriately through the basic principles of Indian music, because the primitive people of this country, with the exception of a few tribes, maintain still now the Indian characteristic of their music. Each group of them has evolved some peculiar melodic system which is familiar to Indian ears. True, scientific appreciation of their music depends on understanding of scales and dissemination of patterns of musical phrases. There are various other factors relating to musical sense that developed in Indian Society.

Understanding of the music of the tribes and folk people needs application of Indian musical principles of various human races and the impact of the music system of each one fell on the other and the influence of the raga system on the unsophisticated aboriginal music. The musical melodies and the variation of monotonic and diatonic scale with different combinations of major tones and semitones generate the entire attire of folk culture with social attachment and the beauty of human emotions, expression of whispering through voice and literature. The pentatonic scale of Folk genre of entire Indian Sub-continental music is the resemblance of heavenly beauty either of *Baul of Bengal* or the *Kajrai of Banaras* or the *Mand of Rajasthan* or the *Pahadi of hills*. From the religious to romantic music of society is the social intimation between the people irrespective to caste, creed or ethnicity.

MUSICOLOGY OF FOLK SONG

Indian Music has developed an elaborate flexible melodic character through the ages. It has influenced the music of the common man of the country from one end to the other. Despite the fact that Indian is inhabited by a variety of races with diverse musical traditions, a uniform cultural mode of expression of monolithic character can be discerned among the people. Folk music is the part and parcel of the system. Hence the component of folk music, folk song and understanding of tribal music needs a proper application of the Hindustani Method. In other words, this means the application of basic musical principles of the Indian system to folk song. The category of folk music, according to scales of modern

raga modes, will prove more suitable primitive music and folk song are based on their respective techniques derived from elementary methods of formative processes of the general system easily explainable through Indian musicological principles. It is true that connection links between folk songs and Ragas have not been properly established as yet and these features are important facets of this discipline.

The folk music and the fragrance of folk song in India is the easternmost representative of a large group of interrelated musical phenomena, in the same ways as Sanskrit is the most representative of a large group of Indo-European languages. On the Northern and Eastern border of the India, this group meets but does not intermingle with the basically different concepts of the Sino-Tibetan and Far-Eastern tone systems. It is true; one finds strains of composite nature in the folk music of Nepal, Northern and Eastern *Bangal, Assam* and down the hills of *Garhwal* and *Kumaon* to *Himanchal* to *Jammu* and the plain of *Punjab*. The *Tibeto-Burmans* or the Indo-Iranian or the Anglo Dravidian who belong to various inhabitants in India. Musicologists of India have recorded in their treatises how the rural and tribal sources of various localities were explained in the field of music. As folk music in India has its primordial sources in the Vedic literature, so also has the folk song.

Like most other forms of arts, the folk song and the social overview is generally identify by the name of a community, nationality or the race belonging to the area. It also refers to singing based on vocal expression that is conditioned by racial habits, formalized as a social culture. The folk culture is a dominance of particular area, a geographical region, inhabited by communities who move from place to place in the past and ultimately settled for generations. They produce music as a natural condition or as a coincidence in life. Their endeavors in development of ideas and the habit of music traditionally derived from the prehistoric days, remain grafted with belief and reason.

CONCLUSION

Musicological overview and the folk music of India, having numerous varieties of primitive and tribal music and its huge social scenario aspects of the human life, need to analysis and understand with the moral value of society and their eternal emotion towards the day to day life style in expressing the sentiments either in

Voice or in Instruments. It is also explained that folk song and the socio-culture is always exposed to external influences and thus a conglomeration of primitive and chaste or popular forms gradually come in voyage. It may be pertinent here to quote from the western thinker on this subject as it befits conditions of Indian Folk Music. Although folk songs are perpetuated by oral tradition, not all folk needs to have originated in oral tradition and by folk creation. The musicology on folk music has a huge potential and once need lots of substantial framing to find the interrelation between the music and the traditional lineage. The concept and the factual should be evaluate in critical and comparative way that researcher can find the actual position of the folk repertoire and the conceptual thinking of the primitive society. Musical Quality and dirty fusion-confusion should be avoided in the folk genre that it could deliver the fundamental essence of the musical life in tribal inhabitant and the countryside of remote India. The reality might be variable as per the social changes but the essence of folk music and its purpose should be delivered in defiant way that the identity of folk music and folk culture remain the aboriginal and pure.

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