

Origin, Development, Classification and Historicity of Ancient Percussion Instruments

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Abstract: Music has a prominent place in fine arts. This art has been considered as a means of spiritual satisfaction. Apart from material excellence and fame, music has an important place in all the different ways of devotion or worship in India. There have been two main types of worship since ancient times as Vedic and Tantric. The *Avanaddha* instrument maintains the rhythm in singing, dancing and instrument-playing. Different opinions, legends, stories, statements of the origin of instruments are prevalent but differences are found in them. The article describes the method and material of ancient *Avanaddha* instruments on the basis of various texts. Thereafter, under the classification of instruments opinion of various scholars on *Tat*, *Ghan*, *Sushir*, and *Avanaddha* instruments and the various classifications have been mentioned and discussed in detail. The origin and association of ancient *Avanaddha* instruments is described with reference to various deities. The article lists ancient and medieval *Avanaddha* instruments. The use of instruments by gods, demons, human beings in various ceremonies, events, worship lessons, war sites, on auspicious occasions is evidently shown with their importance, use and antiquity. A musical instrument with serious sound was used at warrior sites and *Yagna*. From different sources like; ancient texts & other facts, it can be concluded that since ancient times eastern musical instruments have been used in music right from the beginning of the era. *Avanaddha vadya* were invented to support the singer, accompany his song, engage his mind more, cover up his faults, and measure his singing activity in *Taal*.

Keywords: Ancient Percussion instruments, origin, history, Classification, Development.

Introduction

Meaning of Vadya

The word 'instrument' has an important place in music. In its absence, the beauty of singing and dancing is not possible. From time immemorial till date, various instruments have originated and used as per the need (Kumari, 2014, P.38). The literal meaning of the word 'instrument' is 'yoga yantra', a special word, 'Vad Dhatu', which means 'speaking'. Sushma Kulshrestha, said that reveal sound and motion are called instruments (Gupta, 1992, P. 38).

According to Indian ideology, everything is given to man by God in his best form. That is, the origin of every art is related to God. Also, many traditions have been prevalent under eastern ideology like *Shaivism*, *Vaishnava*, Krishna and others. But in every tradition, the origin of music has been linked to that supernatural power. Every instrument in music has its own existence and purpose. All the instruments of the world, they do only the following three things (Patel, 2017, p.36). The classification of the instruments has also been done keeping these three purposes in mind as (1) to produce songs, (2) strengthen or accentuate the singing, and (3) to Measure songs in rhythm cycle (Patel, 2017, p.36).

There are many beliefs regarding the instruments, some of which are as follows:

According to religious belief, the relationship of Lord *Shiva* with *Damru*, *Saraswati* with *Veena*, Krishna with *Murli*, *Narada* with *Veena* is described. According to the second belief, the primitive man must have used gestures or his facial expressions to express his feelings, desires. Over time, by beating his voice or the objects around him, he would have expressed his feelings with his voice. Their importance must have come into existence only by using these sounds. It was developed by understanding it, according to sound. Along with this, in the course of development, according to the need, the instruments must have also developed. Following is some of the popular ancient religious and folk tales related to the origin of the instruments:

Maharishi Valmiki and *Mahakavi* Kalidas have also used the word *Turya* as a multi-instrumentalist. In the Mahabharata also, there is a mention of *Turya* in the context of playing with many instruments. In *Pali* literature the word *Turya* has been considered to denote the playing of *Vrinda* (Mishra, 2002, p.42). Mythological belief is that there is a relation of *Tat Vaadya* with Gods, *Sushir Vaadya* with *Gandharvas*, *Avanaddha Vaadya* with *Rakshasas*, and *Ghan Vaadya* with *Kinnars* and after the incarnation of Shri Krishna these four types of instruments came to earth (Kumari, 2014, p.33).

The meaning of the *Avanaddha*

The word '*Avanaddha*' is basically a Sanskrit word. It is made up of *nah* dhatu with the suffix *cta*, *nah dhatu* has three meanings: first tying, the second wrapping from all sides, the third tightening from all sides. According to these three meanings, *naddha* means tied, wrapped or tightened. With the word *naddha*, the word *av* is formed by the sum of the prefix. *Av* means dispersion or expansion. According to it, *Avanaddha* means something that is covered, wrapped or tightened from all sides and is called a drum. Somraj described the *Avanaddha* instruments as of many types and said that the *Avanaddha* instruments are those which have leather

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tied to them. The *Avanaddha* instruments are also known as *Aanaddha* instruments. According to Lalmani Mishra, the instruments which are hollow from within and tied with animal skin and produce sound by impact of the hand or by other objects are called *Aanaddha*. *Vitat* is also a name for the *Avanaddha* instruments. In Sangeet Chintamani also, the *Avanaddha* instruments are called *Vitat* and are also known as Pushkar in the old texts (Sharma, 2008, P.6-7).

Importance of Percussion Instruments

Just as the earth carries the burden of creation on itself, *Avanaddha* instruments hold singing, playing and dancing. Similarly, singing and dancing require a track-like rhythm, whose sources are percussion instruments. Therefore, it would not be unreasonable to address *Taal* as the base of music. Not only this, the instrument is so important in music that even if the singer or player is not accompanied by an instrument, the artist himself comes in the fun of the rhythm by slamming the foot on the ground or using any object in his hand. When we discuss the importance of non-verbal instruments, the form of their behavior is present in front of us. There has also been a solo playing of *Avanaddha* instruments. In the early times, the use of *Avanaddha* instruments were used to express gaiety at the time of hunt or gathering. In *Vedic Vangmaya*, *Dundubhi* is used during the war, and in the *Vajapeya* Yagya, it has been told to be played at the time of the chariot race. Later on, along with singing and vocal instruments, *Avanaddha* instruments started being used as musical instruments for time magnitude. In modern times, one cannot even imagine *nibaddha* music without *Avanaddha* instruments. It is to say that today *Avanaddha* instrument has become an essential part of singing, playing, and dancing.

There is a need for rhythm in any type of music, rhythm is called the grammar of music, rhythm controls and promotes its beauty (Sharma, 2008, p.11). This is to say that today, as a *Taal vaadya*, percussion instruments have become an essential part of singing, playing and dancing. Two types of music have been described since ancient times as *Nibaddha* and *Anibaddha* (Sharma, 2008, p.12). By establishing harmony in the rhythm of the music, it binds and provides pigmentation. Musical forms like singing, playing and dancing have been given speed by various instruments. In *Khayal gayaki*, the *tabla* is played from the beginning with a *vilambit khyal*. Due to which the importance of *Avanaddha* instruments has increased even more today (Sharma, 2008, p.11).

Methodology

In the present article, various research methods like text analysis, fact collections such as magazines and interviews received by scholars. In this, various texts related to the origin of the instrument, the facts obtained by studying the statements of scholars have been compiled and presented smoothly. The utility of instruments, their antiquity, development, and their various classifications have been presented.

Different opinions on the origin of the *Avanaddha* Instruments

At present, among the instruments played with both hands, the most famous instrument is '*Tabla*'. Its use provides full support for the artistry in all genres of Indian music. The tradition of playing two upward lying instruments as a pair of left and right was also there in ancient times. In many parts of the country, it is clear from the stone crafts engraved in ancient caves and others. that this tradition has been going on for a long time. According to Acharya Bharata's *Natya Shastra*, an ancient foundation book of Indian music, *Tripushkar* was the richest of all instruments (Mishra, 2006, P.1). The use of instruments is considered important and capable of achieving perfection in the genres of music. In the course of the development of time, the scholarly musicians, keeping in mind the usefulness of the instruments, made necessary changes in the structure of the ancient *Tantra*, *Sushir*, and *Ghan* instruments, so that the styles of music could be presented in a more refined form.

On A Spiritual Basis

In the field of music, the use of instruments has been going on since a very ancient time. The relation of instruments has also been very close to the deities in Hinduism. Just as the imagination of Lord Shri Krishna with flute and Goddess *Saraswati* with *Veena* is realized, similarly Lord Shankar is imagined with *Damru*. In relation to its origin on the spiritual basis according to the eastern belief, the *Avanaddha Vaadya* was invented by Shiva and Shiva's *Damru*. According to mythological beliefs, Shiva is also the inventor of an ancient instrument called *Mridang* (Shukla, 1987, p.28-29). According to Godbole (2007), when Shiva started the *Tandava* dance after killing the *Vritrasura* demon, then his son Ganesh dug a pit in the earth and covered it with the skin of the *Vritrasura* demon (Godbole, 2007, p.46). According to one belief, for the music in the dance that Shiva performed on *Tripurasura* victory, Brahma created an *Avanaddha* instrument, whose structure was made of clay, hence it was called *Mridanga*, Shiva's son *Ganesh* first played this instrument. On this basis, Lord Brahma is considered to be the inventor of the *Avanaddha* instrument (Sangeet Vadhyank, n.d. p.8).

According to the Hindus Shiva is considered to be the lord of destruction and he has a *Damru* in his right hand which he plays at the time of *Pralay* (annihilation). It is said that the phraseology of all varieties of drums is originated from the sound involved from *Dumru* played by Shiva. He is also considered to be the originator of the species of drums it is also told that *Ganpati*, the son of Shiva of the heaven is the originator and also the best player of *Mridanga* (Bandyopadhyay, 1980, p.68). According to Kallinath, to pacify the anger that arose in Shiva due to the destruction at *Daksha Yagya*, the sages *Swati* and *Narad* invented the instrument.

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“वाद्यदक्षाध्वसोद्वेगच्यागायशंभुना।

चक्रेकौतुकतो नंदिस्वातितुंबरुनारदैः॥” (Kumari, 2014, P.40)

In ancient texts, there are many legends related to the origin of mridang. According to Jain belief, the instrument named 'Muraj' was invented by Shankhnidhi.

मुरजास्तुमतेजैनेजातःशंखान्महानिधेः॥ (Sangeet Vadhyank, n.d. p.8)

Historical Perspectives

On historical basis, we find three stories related to the origin of percussion instruments. In different ancient literatures, these stories give definite indications of the origin of these instruments which are interesting, bizarre and factual explained as (1) Associated legend of sage *Swati* (Sharma, 2008, p.8) (2) Story related to the demon *Muraj* (Mishra, 2005, p.3-4) (3) Story related to Parvati's curiosity (Sharma, 2008, p.10). According to the first story, once due to excessive rain, the *Guru* of sage *Swati* announced *Anadhyaya* (a day off for study) in the *ashram*. In such a situation, *Swati* took a pot and went towards the pond to fill it. While he was filling water it was raining heavily due to which the whole earth was submerged. When the water fell on the vessels with the velocity of the wind, there would be a shrill sound. *Swati* was astonished to hear this sound produced by the flow of the stream and started listening carefully. He then proceeded towards the *ashram* after listening to the serious melodious sound on the *Jyeshtha*, *Madhyam* and *Kanishth* leaves. There he contemplated the creation of *Mridang* with *Vishwakarma* and bound *Pushkar Pranav* and *Dardur* with animal-skin (Sharma, 2008, p.8).

According to another legend, a demon named *Muraj*, started considering himself immortal after receiving a boon from Brahma. Once he came to kill Rudra, who was doing penance in the forests of Mount Kailash. Raging with anger Shiva said, “Where are you running now after ruining my penance?” After listening to this, the demon stood in front of Shiva with the desire to fight. After fighting for a long time, Shiva killed him like an animal, separated his hands, head and feet from the body and threw them on the ground. Later, the vultures took his body into the sky with the greed of meat and after eating the meat the vultures threw it which hanged on a tree. Gradually that meat dried up due to the heat of the sun and turned into skin. When the wind moved, some sound could be heard from inside that branch. Shiva heard this sound, then touched it and made some more sound. Therefore, the construction of the initial *Avanaddha* instrument came into being. This story related to *Muraj* got enough recognition in the ancient literature (Mishra, 2005, p.3-4). According to the third story, during the rainy season Uma asked Shiva to build a new hut. Once Shiva and Uma heard the sound of raindrops on the dry leaves of the hut. Shiva also narrated the story of *Muraj* to Uma. From the study of all these stories, origin of the *Avanaddha* instruments becomes evident (Sharma, 2008, p.10).

Natural Perspectives

According to *Sharachchandra* Sridhar Paranjape, the idea of making a leather instrument has also been conceived from the nature. The skin of the dead prey was used to make various tools. It was also used to make leather instruments useful for percussion. A loud sound was produced when the skin of a dead animal was stretched on a hollow object and it was hit upon. Due to this, instruments like *Dundubhi* and *Bhoomi Dundubhi* came into being. In *Dundubhi*, skin was stretched on it by taking a wooden shell, and in *Bhumi Dundubhi*, skin was put on it by making a pit in the ground. The skin was tied from all sides to create tension on it. (Paranjape, 1972).

Perspectives of Humanitarian Grounds

Man's earliest musical instrument was '*Tali*'. Man used to strike various parts of his body with the help of hands and establish the rhythmic forms. From this, gradually emerged the infinite sounds that later could be used to create rhythm. In the primitive stage, human beings used to jump, make different sounds from the mouth and do many physical actions to express their feelings, emotions and joy. Actions such as hitting the ground, clapping with both hands, stomach, hitting the chest, thighs etc. These actions were the dance of the primitive human beings and the various bodily movements were the means of rhythmic binding of their songs. Therefore, the early imagination of the creation of the *Avanaddha Vadya* lies in the human body itself (Gupta, 1992, p.41). Along with the propagation of music, there has been continuous development in the composition and number of the instruments. Like the ancient instrument *Rudra Veena*, according to ancient belief, was created by Shiva after he saw Parvati's sleeping posture. Similarly, many types of *Tat* instruments like *Vichitra Veena*, *Surbahar*, *Sitar*, *Sarod*, *Mohanveena* made from other *Veena* are in use at present. In a similar manner in *Sushir* instruments, flute, shehnai, *Nagswaram*, in *Avanaddha* instruments, *Mridang*, *Pakhawaj*, *Tabla*, *Nagada*, and in *Ghan* instruments, the development sequence is also seen. Over time, there was also development in the composition of the instruments and their playing style. It has been found that there was lack of complicated instruments in the composition and playing style and in their place new instruments came into existence. For example, sitar is being produced in large numbers and so the number of sitar players is also more. The same is the case with the ancient *Sushir*, *Avanaddha* and *Ghan Vaadyas*. *Tabla* is more prevalent at present in place of ancient *Avanaddha* instruments.

Instruments and Materials used in ancient *Avanaddha Vaadya*

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When we look at the historical development of instruments, it becomes clear that the instruments of the early ages have been very natural. As civilization evolved, the use of metal over stone and other instruments became prevalent. In the invention of *Avanaddha* instruments, the addition of substances ranging from the original structure to leather, *baddi*, *mukhvilepan*, *gittak*, rings, etc. started to come into existence. Therefore, we can say that the above substances can make many differences in the making of *Avanaddha* instruments. (Sharma 2008 P 48-49) Considering the various instruments, we find that there are three types of these substances in general (Mishra, 2002, P34) as Basic structure, Vibrating substance, and Inductor substance.

Looking at the original structure, that is, the original shape of the instrument, it is known that most of the objects that are nature-given have been used in the making of instruments. Given the gradual development of instruments, it is also known that the use of artificial objects has increased as society has evolved. For example, thousands of years ago clay, bone and bamboo were used for the manufacture of flutes, but gradually they also started using wood and various metals like brass, iron, silver, gold, etc. The *Taal yantras* were made of clay, but after that wood started to be used for their making and now many instruments are made of other metals as well (Mishra, 2002 P.34). The method of making *Avanaddha* instruments is a very important subject. The methods are divided into three parts: first, the *Avanadha* instruments made of clay, the second is the *Avanadha* instruments made of wood, and the third is the *Avanaddha* instruments which are made of metal. The *Avanaddha* instruments of clay are not seen today but were prevalent as *Bayan* till 10 years ago (Sharma, 2008, P54).

Patakshars of ancient Avanaddha Instruments

It is believed that, five *Patakshars* originated from the mouth of Shivaji whose names are as (1) *Naagbandhan*: produced from *Sandyojatmukh* (2) *Swastik*: produced from *Vamdevmukh* (3) *Alagra*: produced from *Aghormukh* (4) *Shudhhi*: produced from *Tatpurushmukh* (5) *Samskhalit*: produced from *Ishanmukh*. The deities of these *Patas* are (1) *Naagbandhan*: Brahma (2) *Swastik*: Vishnu (3) *Alagra*: Shiv (4) *Shudhhi*: Soorya (5) *Samskhalit*: Chandra. Each of these 5 *Patas* are of 7 types. Bharat has given the number of *Pataksharas* used in Pushkar instruments in *natyashastra* as 16 (Patel, 2002, P100)

कखगघटठडणतथदधमरलहइतिषोडशाक्षरणीहा। नियतंपुष्करवाद्येवाक्करणैःसंविधेयानि।

The *Patakshars* used in pushkar sentence are *Ka, Kha, Ga, Gha, Ta, Tha, Da, Dha, ta, tha, da, dha, na, Ma, Ra, La, Ha* (1) *Ka, Ta, Tha, ta, tha, Ra* from the *Dakshinmukha* of *Aankik* (2) *Gha, Ma, Ha* from the *Vaammukha* of *Aankik* (3) *Ga, Da* from *Urdhwak* (4) *Kha, Tha, Na, Dha, La* from *Aalingya*. All these are consonants. When these appropriate letters are used for speaking, they contain the vowel *A, Aa, U, E, O, An* (Patel, 2002 P. 96).

Utility of Instruments

Instruments are very important in music. Various types of instruments like conch, *venu*, *veena*, *dundubhi*, *mridang* have been used since ancient times. Their charm and beauty are more and more fully reflected by the use of instruments in singing and dancing. For this reason, understanding the use of instruments as an accompaniment with singing and dancing, scholars made, modified, experimented, and developed them from time to time. The origin of music is believed to be from *Samaveda* (Sharma, 2008, p.62). For this reason, it has also been called the first epic of music. There were three important units of music in the Vedic period as (1) Chanting in which voices were used (Paranjape, 1972, p.14) (2) Advanced Instrumental Music (There are mentions of many instruments along with *Saamgaan*, *Gandharva Gaan*) (Sharma, 2008, p.62) (3) Incorporation of dance in the worship of deities (*Lankeshwar Ravana* also worshiped Shiva with dance and songs) (Dadheech, 1987, p.5).

Singing has gained prominence in music since ancient times, but the importance of instruments is not considered less than this. The utility of instruments in music has been continuously important because it is believed that the instrumentalist who performs the music with the practicality of his inherent art, enhances the beauty of singing and dance, thereby fulfilling the purpose of performing arts. Scholars believe that *Tantra* and *Sushir* instrument exhibits their vocal power and enhances beauty by tying the *Avanaddha* and *Ghan Vaadya* rhythms. The origin of all the *Avanaddha* instruments is for the association of *Laya* and *Taal*. Therefore, the following three major distinctions can be made of the following three instruments with a view to dealing with different types of music and their genres.

Avanadha instruments played with classical, semiclassical and other traditional music related to it. Northern or Hindustani and South or Karnataka *hindustani* music are the two major distinctions. Under these the traditional style of *kirtan* and *Manipuri* dance songs, all are prevalent in the region from Bengal to Manipur in eastern India. Hence different *Avanaddha* instruments are used along with different disciplines regionally. *Avanadha* Instruments of Folk Music: Folk music of different regions use a variety of instruments such as *Dhol*, *Khanjri*, *Chang*, *Nagada*, *Dhol*, *Tasha*, *Jheel*, *Maadal*, *Ghat* and *Nal* are prominent among the *Avanaddha* instruments in North India. Instruments used in Light music: In fact, light music is a mixed form of different types of music. So, it can use, as per the requirement in Classical or folk music, any *Avanaddha* instrument. Not only that, because of the nature and environment of light music, the various *Avanaddha* instruments from other countries such as Tambourine, Cattle Drums in Europe and Congo, Bongo, etc. of Africa are also being

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categorized as *Avanaddha Vaadya*. The *Avanaddha* instrument '*Tabla*', which is played by the two hands, holds its special place in today's Indian music. Due to the variations of playing, the instrument is treated for classical, folk, light singing, playing, association with dance forms and independent playing, so this instrument has a special and important place in the category of *Avanaddha* instruments of Indian music (Shukla, 1987, P46-48).

Classification of Instruments

There are different opinions of scholars regarding the classification of instruments: -

1. According to Kohl's opinion, there are five types of instruments, such as (Mishra, 2002, p.40): -
पंचधाचचतुर्धाचत्रिविधं च मते मते । कोहलस्य मते ख्यातं पंचधा वाद्यमेव च ॥
2. Narada Muni has considered three classes of instruments - *Avanaddha*, *Tat* and *Ghan* (Mishra, 2002, p.41):
नारदमते चार्मणं तान्त्रिकं घनं चेति त्रिधा वाद्यलक्षणम् । (Sangeet Chuda Mani, Baroda Edition, p. 69)
3. Dattil Muni has considered four classes of instruments - *Anaddha*, *Tat*, *Ghan* and *Sushir* (Mishra, 2002, p.41):
दत्तिलेन तु आनद्धं ततं घनसुषिरचेति चतुर्विधं म्वाद्यकीर्तितम् ।

4. Maharishi Bharat has also considered four classes of instruments (Mishra, 2002, p.41): -
भरतेन वाद्यं चतुर्विधं प्रोक्तम् । (Sangeet Chuda Mani, Baroda Edition, p. 69)

Bharata has described the instruments as *Atodya* and its four types as *Tat*, *Sushir*, *Avanaddha* and *Ghan*. (Natyashastra 28/1 as cited by Mishra, 2002, p.42): -

ततंचैवावनद्धं च घनं सुषिरमेव च । चतुर्विधं तु विज्ञेयमातोद्यं लक्षणान्वितम् ॥

Bharat has said about the characteristics of the instruments (Natyashastra 28/1 as cited by Mishra, 2002, p.42). i.e., *Tat-Tantri Vaadya*, *Avandh-Pushkar Vaadya*, *Ghan-Taal Vaadya* and *Sushir-Vanshi Vaadya*.

ततन्त्रीकृतज्ञेयमवनद्धं तु पौष्करम् । घनतालस्तु विज्ञेयः सुषिरो वंश उच्यते ॥

5. From ancient times to the present, many scholars have done instrumental classification. Among them, the classification of Maharishi Bharat appears to be quite proper and sufficient. The main reason for this is that the classification of Bharata is not based on the structure of the instrument but on the basis of the playing action of the instrument. For the above reason, the classification of Maharishi Bharata is said to be fundamental.
6. Abhinav Gupta says about the instruments that *Tat* and *Sushir* are used for vocals whereas *Avanaddha* and *Ghan* are used for *Taal*.
7. *Narad's* music is described in Makarand: -

अनाहतः आहतश्चेति द्विविधो नादस्तत्र ।

सोऽप्याहतः पंचविधो नादस्तु परिकीर्तितः ।

नखवायुजचर्मणि (चर्मण्य) लौहशारीरजास्तथा ॥

That is, there are two types of sound – *Anahata* and *Aahata*. The *naad* that is used in music originates in five ways. These sounds are *Nakhaj*, *Vayuja*, *Charmaja*, *Lohaj* and *Shariraj*. Instruments like *Veena* come in the category of *Nakhaj* instruments, air instruments like *Vanshi* come in the category of *Vayuja*, *Mridang* and *Tabla* in the category of *Charmaj*, *Manjira*, *Chimta* in the category of *Lohaj* and vocal sound comes in the category of *Shariraj*. (Marathe, 1991, p.193)

8. There are four types of instruments described in Sangeet Ratnakar: -

शुष्कगीतानुगन्तानुगमन्यद्द्वयानुगम्

चतुर्थेति मतं वाद्यं तत्र शुष्कं तदुच्यते

यद्विनागीतनृत्याभ्यां तद्गोष्ठीत्युच्यते बुधैः ।

Shushk - Instruments that are used as independent playing.

Geetanug - Instruments that are used for accompaniment in singing.

Nrityanug - The instrument which is used for the accompaniment of dance.

Dvayanug - Those instruments which are used to accompaniment both singing and dancing.

At present, the instrumental classification is universal, under which the instruments are classified into four classes as (1) *Tat* Instrument, (2) *Sushir* Instrument, (3) *Avanaddha* Instrument, and (4) *Ghan* Instruments. Most of the instruments of *Sushir* and *Tat* class are *Swaragat* whereas most of the instruments of *Avanaddha* and *Ghan* class are rhythm-oriented

Tat instrument

Tat vaadyas are instruments in which metal strings are attached (Patel 2002 p. 34). In such instruments, the sound is produced by the use of fingers or any other object. Scholars have also divided *Tat Vaadyas* into four sub-classes on the basis of playing method: *Tat* instruments played with fingers - like *Tanpura*, *Swar Mandal*. *Tat* instruments played from *Mijrab* (angle or triangle), *Jawa*. - like *Sitar*, *Sarod*, *Tanjouri Veena*, *Mohan Veena* (guitar), *Rudraveena*. *Tat* instruments played with *Gaja* (bow)- like *Violin (Bela)*, *Sarangi*, *Israj*, *Dilruba*.



Sitar



Saraswati Veena



Surbahar



Rudra Veena



Vichitra Veena



Violin

Shushir Vaadya

Sushir Vaadya are those instruments in which the sound is produced by the use of wind. There are some holes in *Sushir* instruments, in which sound is generated due to the entry and exit of air. Like *Vanshi*, *Murli*, *Shehnai*, *Nagaswaram*, *Harmonium*. *Sushir* musical instruments are made of bamboo, wood, brass, ivory, iron, bronze. *Vanshi* used to have a main place in Bharat's orchestra. According to different playing style, it is divided into two sub categories as (a) *Sushir* instruments played by blowing through the mouth - such as *Vanshi*, *Murli*, *Pavika*, *Pungi*, *Shehnai*, *Nagaswaram* and (b) Artificial instruments such as musical instruments played by producing sound through the air-chamber - such as *harmonium*, *swarapati*.



Basuri



Nagaswaram



Harmonium

Percussion Instrument

Avanaddha Vaadyas are those instruments which are made of a metal or wooden vessel covered with leather. In such instruments, the sound arises from the impact of the hand or any other object. According to the method of playing, scholars have divided the *Avanaddha* instruments into five sub-classes as (a) Instruments played with the fingers or claws of both hands - like *Mridang*, *Pakhawaj*, *Tabla*, *Dholak*, *Khol*, *Naal*, *Madal*, (b) A musical instrument played with the fingers of one hand such as *hudukka*, *khanjari*, *dhapli*, (c) *Avanaddha* instruments played with the help of cones like *nagara*, *dhausa*, *damama*, (d) On the one hand, the stick and on the other hand instrumental instruments such as big *dhol*, *patah* are played, and (e) Instruments played by the stroke of the knob - like *damaru*, *dhakka*.



Ghan Vaadya

Ghan vaadyas are those instruments which are made of solid metal and sound is produced by colliding them with each other. On the basis of the method of playing, scholars have mainly divided into three subclasses as (a) Ghan instruments that produce sound by striking the same two parts together - like cymbals, *manjira*, *kathTaal*, *kramika*, (b) *Ghanta*, *jayghanta*, *vijayghanta*, *ganga*, *gamelan*, big cymbal played with the strike of a hammer made of a stick, wood or any other soft object, and (c) Ghan instruments played by shaking hands- Under this subclass, such instruments come in which pebbles are filled inside the hollow shape of a substance. Like *Jhunjhuna*, *Rambha*.



Classification of percussion instruments on the basis of shape (Kumari, 2014, p.158)

Shape of Hareetaki	Shape of Yawakriti	Shape of Goupucchakriti	Poorna Golakaar	Ardh-Golakaar	Ardh-Andakriti	Chakraakaar	Pipilika/ Damarukriti
Aankik part of Mridanga (mridangam)	Udharvak part of Mridanga (Khol)	Aalingyam part of Mridanga (Present Pakhawaj)	Ghat, Punchmukh vaddha, Trimukh vaddha	Nagada, Taasha, Ghounsa	Tabla (Base Drum)	Chang, Dhaff, Khanjari	Damaru, Hudukka

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Importance of Percussion Instruments in Beauty Enhancement

In music through Taal, aesthetic and miraculous development styles are developed. In this type of miracle and aesthetic style, the rhythm brings the joy and pleasure of music to the climax. The creation and development of the talents of the talented artists are done by rhythm. It is through the rhythm that singers, players create various lyricisms, which are their original talents. Due to this the audience gets more and more enjoyment of the art if the rhythm with the specific tempo is properly adjusted (Sharma, 2008, p.12). The process of *Ras-Nishpatti* is very important in literature and music. Bharatacharya believes that the ultimate goal of music is *Rasaanubhuti*. Music that cannot interest the audience is not music at all. The same music can be the one that produces *Ras* in which the vowels, rhythms and words are maintained equally. It is only by following this rule that *Navrasa* like *Sringar*, *Karun*, *Hasya* and others are produced in music. It is not possible to produce these *Rasas* if music will be treated as jugglery. (Paranjape, 1972, P.15)

The *Rasanishpatti* also depends on the nature of the instrument. Bharat has linked the 4 *Maarg* with *Ras*. He has said that the '*Addit*' *Maarg* should be planned for *Sringar* and *Hasya Ras*. The '*vitast*' *Maarg* should be used for *Veer*, *Adbhut* and *Raudra Ras*. The '*Aalapikaaran*' *Maarg* should be used for *Karun Rasa* and '*Gomukh*' *Maarg* should be used for *Vibhatsa* and *Bhayanak Rasa*. Therefore, there is a special place for the *Avanaddha* instruments in the *Rasanishpatti*. That is, according to the purpose of the playing of *Avanaddha* instruments, *Rasanishpatti* takes place. Just as we hear the name of *Dundubhi*, we get a shadow of *Raudra Rasa* and we get a glimpse of *Veer Rasa* in the playing of instruments like *Mridanga* etc. Instruments like *Damru*, *Hudukka* and others are indicative of *Hasya Rasa*. Big *nagadas* and others produce *Bhayanak Rasa*. *Avanaddha* instruments like *Tabla*, *Dholak* and others are used to produce *Sringar Rasa*. (Sharma, 2008, P. 206). In the context of art, every person has his own interest because the concept of beauty inherent in art is relative to an individual. But when a specific interest is made by a lot of people, the group is relative and lasts for a long time and it gradually begins to be considered as a 'beautiful feature of art' or 'elements of Aesthetics'. There are roughly two types of aesthetics as *Inherent Beauty* and *Man-made beauty* (Mainkar, n.d. p. 1).

Epilogue/Conclusion

Music cannot be imagined without *Avanaddha* instruments. The development and history of the *Avanaddha* instruments is very ancient and its association with human beings has been going on for an eternity. Given the importance of the *Avanaddha* instruments, we can say that music, nature and human beings are connected with the inherent system. The glory of the *Avanaddha* instruments has been told in every period. Their usefulness, classification, language, and importance have been described in ancient texts and by the authors of the ancient times. The *Avanaddha Vaadya* an important role in enhancing the aesthetics of all the three genres – singing, dancing and instrument playing. After getting the information on a spiritual and historical basis, we can say that the *Avanaddha* instruments were originated by Lord Shankar, whether it was in the form of making *mridanga* or *Damru* as most of the beliefs and stories point to this. But if we pay attention to the natural basis or human basis, we will know that nature and man also contributed to the origin of the *Avanaddha Vaadya*.

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