

Abstract No 14

The impact of Sanskrit Prabandha (compositions) on Hindustani Music

(Based on Brihaddeshi and Sangitaratnakara)

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The focus of this study is to identify the significance of Sanskrit *Prabandha* (compositions) and its impact on Hindustani Music during the period from 7th Century - 13th Centuries CE. The Musical edifice specified as *Gāna* (compositions), in Indian musicological parlance has two facets viz., *Nibaddha* (structural) and *Anibaddha* (unstructural). The *Nibaddha* which organized by dhatus (sections) and Angas (integral parts) is called '*Prabandha*'. Sanskrit *Prabandha* (Pra + Bandh > well tied or well bound) is a type of musical composition set to words (pada), rhythmic patterns (tāla), metrical composition (chandas - vr̥tta) and governed by six elements (anga) viz., *Svara*, *Viruda*, *Pada*, *Tena*, *Paata* and *Tāla* and four sections (dhātu) viz., *Udgraha*, *Melapaka*, *Dhruva* and *Abhoga*. The structures, internal divisions, the elements of meter (chandas), *Rāga*, *Tāla* and *Rasa*, as also the musical terms that are prevalent in Hindustani music also derived from *Prabandha* and its traditions. The *Dhrupad* tradition of the Hindustani music has been evolved from *Sālagasūda Prabandha*, which consists of five sections (dhātu) namely *Udgraha*, *Melapaka*, *Dhruva*, *Antra* and *Abhoga*. The Nom- Tom ālap system in the Dhrupad and the jor-Jhala tradition in the Sitar describe the significance of *Tena* or *Tenaka* (meaningless syllables or sound conveying a sense of auspiciousness). The *Bandish* (composition) in Hindustani music and *Bol-Bant* (the division of words synchronized with the beats and cross rhythms) are also improvised from the *Prabandha*. Thus, it is apparent that the Sanskrit *Prabandha* tradition has a significant influence on the musical principles of Hindustani music. The study involved a survey of literature and scholarly studies.

Keywords: *Hindustani Music, Metrical compositions, rhythmic patterns, Sanskrit Prabandha, words*