

## **Chapter 5**

**Recommendations and precautions for  
Arousing Interest and Making Khayal  
More Popular among the Masses**

## **5.0 Introduction**

Prime objective of this study is promotion of Khayal and making it interesting as well as popular among the masses. The preceding chapters are focused towards this direction only. Various books, Magazines and Journals are referred, Eminent Musicologists, Musicians, Music Teachers, Music Students and common people are consulted for this study. By critically analyzing historical development of Indian Classical music in first chapter, development as well as presentation of Khayal and Gharana system in second Chapter, various factors affecting popularity as well as arousal of interest in Khayal in third chapter and analyzing the data of various surveys and interviews in fourth chapter, now it is time for researcher scholar to give recommendations for artists, musicologists, organizers, music experts and Music teachers so as to arouse interest in Khayal and making it popular among the masses.

### **5.1 Indian Classical Music should be introduced in Schools from Primary Level**

First crucial and significant step in the direction of promotion of Khayal is introducing Indian Classical Music from school level. When our classical music will be introduced to the students of primary level, they will start taking interest in it. From survey it is quite obvious that students don't get any information from school level which was a big hindrance in arousal of interest in Khayal as psychologists believe that human brain develops up to the age of 5-6 years and after this age it is difficult to inculcate child's interest towards Classical music. Indian Classical Music should be taught in schools as compulsory subject so that children can become aware of Indian music and its rich tradition right from beginning. This will be a great boost in arousal of interest and popularity of Khayal among the students.

As told by Dr. Simran Kaur, Assistant professor in zoology from Queens Community College New York, "Music should be a serious course in school everywhere around the world starting from primary level music should be introduced parallel to languages, Mathematics and science. All children must be provided music education up to elementary or high school after which they can decide whether to choose music further or not. This is the best gift to a child if you put him to music from day one."

Secondly expert opinion says that one need some primary introduction about Hindustani Classical Music before enjoying it. For enjoying Indian Classical Music it is very important to have some preliminary knowledge of it. Hence it is very necessary to impart awareness and knowledge of our music tradition to young generations during their schooling. All the teachers agreed to introduce Hindustani Music from very early age into schools.

Sitar Maestro Nishat Khan insisted to take our rich musical tradition to the kids at the very early age. While talking to research scholar he said, “Our rich tradition must be preserved. It should be taken to the kids from very early age. They must know what we are and what our cultural heritage is.”



**Picture 92** Ustad Nishat Khan during Personal Interview at Harivallabh Sangeet Sammelan at Jalandhar on 27-Dec-2014

Renowned vocalist Mr. Sanjeev Jha during personal interview, insisted to make music a compulsory subject in schools from 1<sup>st</sup> standard. He said that this will be the best way to promote our Indian Classical Music. When Indian Classical music will be introduced to Kids from 1<sup>st</sup> standard they will start liking it.



**Picture 93** Research scholar with Sh. Sanjeev Jha & Sh. Manish Kumar at Harivallabh Sangeet Sammelan

Research Scholar highly recommend music community to ask government to introduce Indian Classical Music in schools from primary level, this will definitely help in arousal of interest in Khayal and popularity of Khayal.

\*\*\*\*\*

## **5.2 Creating Awareness among Parents regarding Benefit of Organized form of Music in Child Development**

In our country music is not given due importance, because parents are not aware of wonderful effect of Indian Classical Music. Generally music is taken only as the medium of entertainment only. Parents take it is as wastage of time when their kid do music. They don't know the magic of organized form of music (like Indian Classical Music) in the development of Child's brain and his overall personality. But in various universities abroad a lot of research is going on regarding the field that how music helps in development of human Body. Several studies conducted by the American Association for the Advancement of Science and Brown University explored the effects of art and music education on young children's learning. The finding of these studies support the concept that music instruction can help in building intellectual and emotional skills,

facilitate children's learning and strengthen other academic areas such as reading and aptitude. Music positively affects skills like IQ, reasoning, memory, creativity, emotions and values like co-ordination, confidence, etc. Researchers have also found a significant relationship between music instruction and positive performances in areas such as: reading comprehension, spelling, mathematics, listening skills, primary mental abilities (verbal, perceptual, numeric, and spatial) and motor skills. Due to this, music education is a demanding need for every child to facilitate proper and overall growth. People must be told that Music makes brain work better & faster, Music training can significantly improve our Motor and Reasoning skills, Music helps in Better Memory, Music enhances creativity, Music helps in increasing IQ Level, Music helps in Development of Language skills & mathematics in a better way. It can be said that music is a crucial ingredient for overall development of a child. We must make people aware of these facts so that they start taking music and music education seriously. Researcher recommends to start a campaign for this purpose so as to create awareness among the people regarding place of music in a child's development. Creating awareness about role of music in development of a student is a very important step in promotion of Khayal. After proper awareness, about role of Indian Music in child development, people will start allowing their kids to do music which will be a great boost to popularity of Indian music. Dhrupad singer Ms. Sunita Avni Ameen while talking to research scholar commented, "Indian Classical music should be made a part of curriculum of each school in India. Every child must have tasted a little of Hindustani classical music at the very early stage it will help them in focusing, concentrating and analyzing the things in depth. Hindustani music gives Aesthetic value, patience. Learning music develops your holistic personality.



**Picture 94** Ms. Sunita Avni Ameen (Dharupad Singer) and Mr. Agle (Pakhawaj Player) with Research Scholar at Harivallabh Sangeet Sammelan

Research Scholar strongly recommends that various organizations and institutions working for music should try to make people aware regarding role of Indian music in a student's life by various means. A small pamphlet, Articles in newspapers or magazines and writing some books can serve the purpose. Short documentaries, in easy and understandable language, can be made and promoted through modern ways like Whatsapp, YouTube and Facebook pages. This will ultimately help in promotion of Khayal.

\*\*\*\*\*

### **5.3 Creating Awareness among the People regarding Therapeutic Effect of Music Hindustani Classical Music**

People are not aware of magical powers of Indian Ragas, that's why sometimes they are seen ignoring Indian Classical music but when they will be told about therapeutic effects of Ragas they may include Indian Classical music in their daily schedule. These days there are suffering like Anxiety, Hypertension, High Blood pressure, Restlessness. From experiments regarding effect of Hindustani music on human body and mind it is found that if Hindustani classical music is added into daily routine, it can be beneficial in restlessness and Stress. It is also found out that Compositions of Hindustani Ragas having

legato (Meend) can be used to reduce the effect of disease like migraine. Music put positive effect on the brain muscles in which we have feelings and emotions, hence music can make our brain work in a better and relaxed way<sup>1</sup>.

Music helps keeping diseases at bay. Music has shown to increase the immunity against diseases in listeners. People must be told about the benefits of music. Music can do lot more for us as we think. As we all know it is very important to be mentally stress free if we want to stay healthy. We cannot develop our self until and unless we are stress free. And to remain Stress free, Music is the best medium. In Hindustani classical music we have lots and lots of Ragas which gives us a soothing effect. Different Ragas are associated with different feelings and Rasas. Today these Ragas are also being used for therapeutic use. It is possible to control various diseases with Indian Ragas. This is known as Music therapy. This is combination of Science and Art. Music gives satisfaction, which further paves the way to peace. Music gives energy to body, mind and soul. Music is the best medium for upliftment of our soul. Music therapy use vocal as well as instrumental music and can be used on a group as well. Music helps in taking subconscious mind to a state where words can't reach. These days' hospitals in Countries like Canada, USA, Britain, Germany, Italy, New Zealand, France and Japan are using music for curing diseases. Dr. Walter H. Wales said that music is beneficial in controlling high blood pressure and common cold. German psychologist Dr. Walter Cuge said that music can be effective medicine for mental disorder, Hysteria, Melancholia etc.

Research on Indian Raga is also going on. Lots of Myths regarding healing effects of Indian Ragas were there. A well-known Magazine of USA 'The Other East Village' has appreciated Indian music very much. It said Indian music has the capability to calm down human mind and give peace to human soul. No country ever challenged the mesmerizing and Hypnotic effect of Indian music<sup>2</sup>.

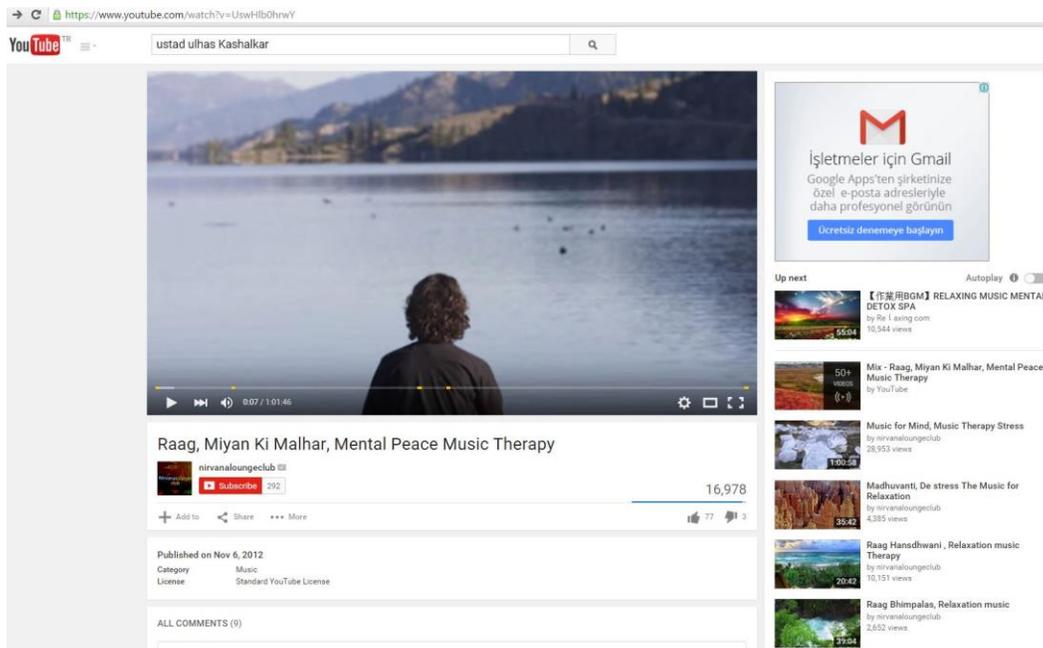
---

<sup>1</sup> Shrivastav, G. K., Manviye Chetna Ki Kunji Sangeet Chikitsa Parnali, Bhairvi, vol-8, p. 51

<sup>2</sup> Shrivastav, G. K., Manviye Chetna Ki Kunji Sangeet Chikitsa Parnali, Bhairvi, vol-8, p. 52

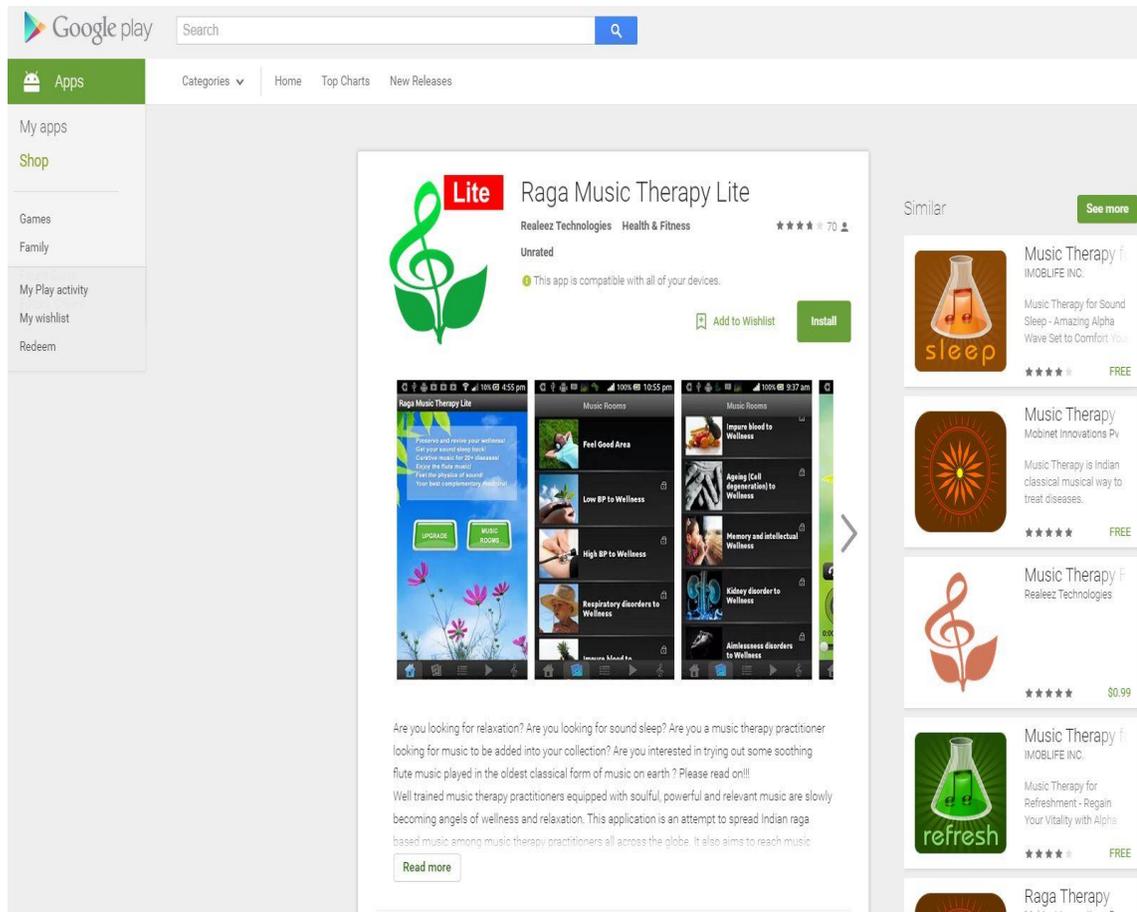
Dr. T. N. Singh of Anna Malai University has shown positive effects of Indian Music on animals and plants. It helps in proper growth of the animals and plants. Doctors of Jodhpur Medical College are also working on music therapy and they got satisfactory results. According to them by the soothing effect of music, the patients forgot their pain and they recover fast. Similarly a Bangalore based organization ‘Pavani’ also verified the facts. Doctors believe music created a kind of energy which helps in creating strong immunity among the patients which further help them to recover fast.

Pt. Shshank Katti made Eight CDs for diseases like Hypertension, Migraine, authorities and for pregnant women. He is running an organization named ‘Sur Sanjeevan Music Therapy Trust’, which is organizing programs and workshops regarding music therapy during which lot of people are getting guidance regarding music therapy<sup>1</sup>.



**Picture 95** Raga Miyan Ki Malhar, Mental Peace Music Therapy shared on YouTube by Nirvana lounge club

<sup>1</sup> P-47, Article: Pt. Shshank Katti Se Sakshatkar by Dr. Sudha Patwardhan, Sangeet, July, 2014, Sangeet karyalaya Hathras



**Picture 96** Mobile Application regarding Music Therapy through Indian Ragas Developed by Realeez Tech

These Mobile applications and YouTube videos should be shared to the maximum extent. Lot of people share information on Facebook regarding Therapeutic effect of music, which is a very good step.

This kind of Mobile applications should be made so as to promote Indian Classical Music. These days all have smart phones and everybody is savvy to mobile applications. Developers must work on these kind of applications for more promotion of Classical Music.

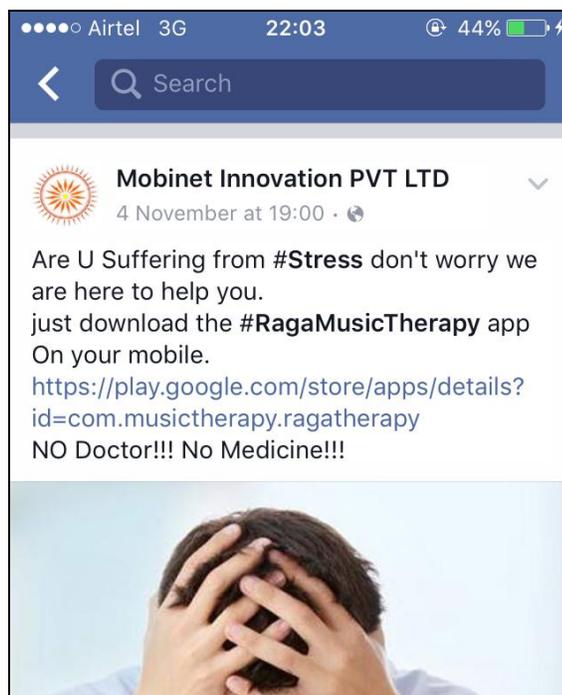


**Picture 97** A Facebook page of Ms. Vaibhavi Kalya (a musician) informing about Therapeutic effect of Indian Music

These days most of the people have access to internet and they use facebook and similar applications, hence people working for music promotion should use these to create awareness among the society.



**Picture 98** Facebook Page of Mr. Kumar Mardur informing about therapeutic effects of Music



**Picture 99** Facebook Page of Mobinet Innovations working for Promoting Raga Therapy

Mobinet Innovations Pvt. Ltd. is working for creating awareness and curing diseases with Raga therapy. These kind of efforts should be supported by music people. These kind of efforts definitely attract more people towards Indian Classical music.

Research Scholar strongly recommend that People should be told regarding benefits of Indian Music. It is duty of all people working for promotion of Indian music that they should make arrangements so as to create awareness among the society through various means like newspapers, magazines, social media like Whatsapp, Facebook, Twitter that music can do lot more than entertainment.

\*\*\*\*\*

#### **5.4 Music Education should be Reviewed and Made Job Oriented**

To promote Indian music, it is very important to create Jobs in this field so as to motivate more students to opt music as a career. There is lot of scope in music field but it is quite obvious that industry want skilled workers, which our education system fails to produce. Let's take example of other fields like engineering. Engineering students have to work in some industry or factory so as to get the practical knowledge and experience of real life situations. Educational institutions provide artificial and fabricated situations which are different than real life situations. For proper understanding work experience in industry and factories teach students. In this way students get necessary skills so as to cope with the challenges coming during duty. Another thing to be noted is that every engineer was given training keeping in mind the future perspectives, curriculum is framed in such a way that students get all the necessary training for job or related business.

But in music education the situations are not the same. Music education need to be reviewed and it should be made job oriented. As lot of parents don't want their kids to go for music education as they think there is lesser scope in music field. It is very important to create more job opportunities by developing curriculum in the right direction. Prime motto of music education should be practical knowledge and training to produce skilled students who can cope with all challenges of music field. This need to develop interdisciplinary courses like:

- Music and Psychology.
- Music and literature.
- Music and Mathematics.
- Music and Science.
- Music and Yoga
- Music Therapy



**Picture 100** Ms. Anagha Bhatt (Winner of Harivallabh Sangeet Sammelan)

Anagha Bhatt, Khayal singer also believes that introducing these kind of courses surely widen the scope of music, which will help in create more jobs.

One more step in this direction is skill development by giving vocational Training of music students. There are lot of job opportunities in Multimedia and Recording and Film industry, so universities should try to mix music and various related fields so as to develop some Courses like:

- Course of Sound Recording.
- Course of Sound Mixing and Mastering.
- Basics of Music Arranging.
- Basics of Sound Arrangement in Live shows
- Basics of Instrument Repair and Sale.
- Principles of Background music in Advertisements and Films

These courses will train music students for jobs and business. These steps create more jobs and students definitely come forward to opt music as subject. Research Scholar strongly recommend to make our education system more job oriented which will definitely attract more people towards opting music as higher studies and ultimately help in promotion of Indian Classical music.

### **5.5 Need to Start Applied Music Stream in Universities**

In Physics there are two streams, one is pure physics and other is applied Physics. Pure physics go deep in Fundamentals of Physics whereas Applied Physics deals with the application of Physics in various other fields. Applied physics opened lot of options for research and discoveries, on the similar pattern research scholar suggest to start ‘Applied Music’ stream along with pure music stream. This will be a crucial step in promotion of Indian Classical music. Music has various roles in human life. Music has relation with lot of other subjects and it has vast application almost in every corner and every section of our lives. Indian Music has large number of application in Religion, Literature, Yoga, Human Behavior, Health, Student’s Study, Child Development, Science, Technology, Film Production, Advertisement, TV, Media, Theatre and Film Production Hence time has arrived to start Applied music subject in Universities and colleges, which will link other subjects with music, ultimately help in creating more awareness among society. Through this applied music stream, society will come to know regarding magical and wonderful effects of Indian music. By starting applied music subject in universities, more

research will start which will help in developing Indian Music for therapeutic use and curing other mental and psychological disorders.

Hence research Scholar strongly recommends to start Applied Music as a stream in colleges and universities, so as to promote higher research on topics like Effect of Indian Music on human Health, Human Behavior, Child Development, Literature, Science, literature, Mathematics and other subjects which will help in creating awareness, promotion and propagation of Indian Classical music for sure.

### **5.6 Khayal performance must be entertaining and full of aesthetic and Emotional Value**

Sole purpose of every art form is providing joy and pleasure. If an art form can't give pleasure to the audience then it is of no use<sup>1</sup>.



**Picture 11** Research Scholar with Ms. Shashwati Mandal Paul in Jalandhar

During interview Ms. Shashwati Mandal Paul told research Scholar that feeling, Emotional content and aesthetic beauty is the first requirement of every art form. Emotional content i.e. 'Rasa' should not be overlooked while following rules of Indian

---

<sup>1</sup> Gupta, C., Janpriya Ke Liye Shastriye Sangeet Me Parivartan, Sangeet July 2014, p.10

Classical music. She stressed on giving performance full of emotional content which directly touch heart of listeners<sup>1</sup>.

Art is known as 'Kala' in Hindi. 'Kala' word is made up of mixture of two Sanskrit words 'Kam' and 'La' which means any activity which gives us pleasure<sup>2</sup>. Music come under Lalit Kala. Lilit means 'Beautiful'. Lalit means a thing which can be able to produce Rasa, and can give pleasure to the producer as well as the other persons associated with it. Sweetness, Attraction, Aesthetics, Simplicity, Stability, Precision etc. things come under Lalitya. When we analyze definition of word Raga we find its meaning as a combination of notes that will be pleasing to human ears. According to Pt. Vyankatmukhi, "Which have the power to give pleasure to our soul is called a Raga<sup>3</sup>". Art is a creation of beauty i.e. the art that expresses and brings a feeling of beauty and happiness to the audience is the true kind of art. All Art forms have one aim, i.e. to express the emotions and feelings of the artist in an effective and beautiful way. The expression should appeal to and impress the common audience<sup>4</sup>.

Art must influence all types of listeners. It should provide entertainment to the audience. This is the prime objective of any art form. Sometimes performance go in the side of technicality, sometimes classical artists were seen trying to put impact on the audience that how good or how efficient they are in that particular art form which sometimes becomes complex and result in lack of interest and entertainment. Sometimes artists start competing with follow artists like Tabla player and start trying to look down upon each other. These kind of things should not happen. Actually if we see carefully, it is the art only that turns something beautiful. Aesthetics is considered as an important part of any art form. Masses do not consider anything that is less aesthetically pleasing as art.

---

<sup>1</sup> Personal Interview with Ms. Shashwat Mandal Paul at Jalandhar on 30-Dec-2012

<sup>2</sup> Narayan, P., Sangeet Sarvottam Kala, Bhairvi, Volume-8, year 2013, p. 32

<sup>3</sup> Sharma, D., Lalit Kalayon me Sangeet:Saundrya Vishye Ki Drishti Me, Bhairvi, Volume-8, Year 2013, p. 90

<sup>4</sup> Patel, G.S., Sangitik Prastuti sambandhit Ghatak by Gyan singh Patel, Bhairvi, Volume-8, Year 2013, p. 93

Aesthetics is the soul of art. By definition, doing anything in a beautiful way is considered art. The clear reflection of any object is possible only when the reflector is steady and clean. The art basically is and must be emotional-oriented; otherwise it is merely a craft. Our music, when understood in its essence, is a spiritual path directly connected with emotion and feeling, and consequently with the heart. To perform it mainly from the head, however brilliantly and cleverly, is to deprive oneself of its essence and its soulfulness and get absorbed with its body however solid its form may be. During all the times, the basic aim of every art form was only Rasanubhuti i.e. creating joy and pleasure among the audience, as pleasure is basic requirement of every art form. Satyam Shivam Sundaram is the thing which is accepted in Indian aesthetics<sup>1</sup>.

Hence researcher recommends to present the vocal recital with proper emphasis on feelings, emotions, aesthetic beauty and the performance must be balanced. Providing entertainment to the listeners must be the prime objective of the artists. His performance must be entertaining, which is the pre-requisite of every art form. For making Khayal popular among the masses it is very important to make it emotionally rich, aesthetically sound and entertaining.

### **5.7 Union of Head and Heart i.e. Khayal artists should give the balanced performance by giving equal importance to all components of Khayal**

Khayal is a complete singing style capable of providing pleasure to every kind of listener but if presented in a balanced manner. But these days, unfortunately, all arts have declined to a stage where intellect is fed at the cost of feelings, and art has been treated more as an intellectual exercise than as an expression of human feelings and emotions. Khayal artists attempt to stand before the audience as an intellectual giant rather than as a humble person speaking to the audience in the language of music. Whereas it is quite obvious that main purpose of Khayal is entertainment and giving pleasure to the listeners.

Emotional Content and Technical content, both are necessary to produce the desired effect of Khayal. Emotional content is produced by artist by expressing his feelings

---

<sup>1</sup> Rajlakshmi, J., Lalit Kalayo Me Sangeet, Sangeet, May-2015, p. 13

through words of the composition, whereas technical content is produced by using brain and Riyaz (practice). True pleasure will be produced by balance of emotional as well as technical content. Alap in Khayal can be associated with emotional content and Tana Part can be associated with Technical content. Through big and lengthy Tanas, an artist can show his talent and practice, but extensive use of Tanas may result in lowering of emotional content of the Khayal. Tanas themselves have no meaning associated with them, and if Tana Part is increased in Khayal, then general audience may lose interest in it. But sadly these days, Tana part has got the prime importance in Khayal. Some artists start singing Tana part shortly after one or two lines of the Bandish, which ruined the aesthetic beauty of Khayal<sup>1</sup>.



**Picture 102** Research Scholar with renowned Vocalist Pt. Bhola Nath Misra ji at Amritsar

Well known Khayal artist Pt. Bhola Nath Misra also agree with this. Pandit Bhola Nath ji told research scholar that to produce the overall effect of Khayal, an artist must render the Bandish keeping into account, all the components of Khayal, otherwise artist can't do justice with his performance.

---

<sup>1</sup> Upreti, G.C., Bhartiye Sangeet: Badalta Pridrishya, p. 38

Way of presentation of Khayal which is commonly prevalent these days is not enough to produce the desired effect of Khayal and is unable to provide full Aesthetic value. Balanced approach is very important while giving Khayal performance. Time has arrived to give equal importance to Alaps, proper rendering of Bandish with proper feeling and sentiments and Tanas. Artist should not forget that all the components are equally important in Presentation of Khayal. One component should not be ignored for the sake of other. Hence Union of heart and head is very important. Intellectual Skills and Emotional content must be balanced so as to create the mesmerizing effect of Khayal, which will take Khayal to the top.

### **5.8 Artist should give emphasis to Lyrics of the Khayal and Poetry of Bandish should be of High Quality**

Hindustani Khayal artists don't give proper emphasis to the lyrics of the composition. They concentrate on Raga only and poetry remain totally ignored. As this is a misconception prevalent in Hindustani Classical music community that Our Hindustani Music is Raga Based and Poetry is subordinate, but this is wrong. From very beginning concept of Dhatu and Matu was there which clearly gives equal importance to Raga as well as the Poetry of the Bandish.

Today Ustads and other famous artists of Khayal concentrate only on the Raga but totally ignore words of the composition. For example if some artist is singing a composition in Raga Yaman then it will be absolutely ok for persons who are familiar with Indian Music even if they can't understand a single word of the composition because they know the technicalities and they can enjoy the Raga, but case will not be the same for common people. We must give them the music through the poetry, which they can understand. In the educational institution and performing among the masses, artists should give equal importance to Poetry of the composition. In this way, while listening to the words of the Bandish, listeners will start understanding the technical knowledge of Khayal also<sup>1</sup>.

Regarding this Research Scholar want to quote words of renowned vocalist and teacher Dr. Pandit Ishwarchandra from M.S. University of Baroda, "Khayal means imagination

---

<sup>1</sup> Bhargav, Y., Shastriye Snageet Lokpriye Kaise Ho, Nibandh Sangeet, p. 631

and imagination is directly linked with words.” Words add feelings in the Bandish make Bandish meaningful and attractive. Without words, music can exist but cannot express feelings effectively and is not able to appeal to and influence the common people. A balanced and combined system of music and poetry is necessary to fulfill our desired purpose<sup>1</sup>.

Hence a singer must take some poetry of high level which have all the aspects of a good poetry as the poetry is only the medium by which common people will be able to connect themselves with the Hindustani music. Then performer must make his performance musically rich by applying Ghamakas, Meend, Khatka and Murkis. Musical Poetry and Poetic music can be considered as complete for producing desired effect. Music is an abstract entity and the words and lyrics give it a shape and completes it by providing it with all of its characteristics. Vocal is considered to be higher than instrumental and dance because vocal music has words and meanings also. Only singer possess these virtues as components like Raga, Tala, and Laya are also there in Sarod, Flute and Sitar etc. Hence a singer must give his performance by giving proper emphasis to lyrics. These days this is common practice among Classical artists that they ignore the lyrics and don't give importance to words. They only concentrate on the Notes. They generally are of the opinion that it is enough to keep Notes and the rhythm correct but word clarity is not important at all. This attitude can be ok for people who understand Hindustani music properly, but for common audience it is must to provide them music through proper words. In this way audience will start enjoying Raga through words<sup>2</sup>.

The Bandish is the condensed essence of the Raga. It is only through Bandish that artist expresses himself. Hence Bandish must be composed very carefully by taking care of various aspects of music and poetry. Poetry of the Bandish must be rich in its content and must go according to the feeling of Raga. High quality lyrics will serve our purpose of promoting Khayal as it will attract people with literary interest also. Common people connect with Khayal only through words and when words will be of high quality then

---

<sup>1</sup> Vishavkarma, C., Sangeet aur Kavya, Bhairvi, Volume-8, Year 2013, p. 113

<sup>2</sup> Bhargav, Y, Shashtriye Sangeet Lokpriye Kaise Ho, Nibandh Sangeet, p. 632

they will connect themselves easily and effectively with Khayal recital. Hence it will be very important to compose Good Quality Bandishes. Researcher recommends to make Bandishes with good poetry.

Research Scholar strongly recommend that Vaggyakars (Composers) should create Khayal Compositions (Bandishes) with high quality lyrics and singer should sing it giving proper emphasis to the poetry. Then only the desired effect of Khayal will be produced.

### **5.9 Ati-Vilambit Laya in Vilambit Khayal should be avoided**

Research Scholar suggests that Laya of Vilambit Khayal should be Vilambit or Madhya Vilambit. This will solve our two purposes.

Firstly, it helps words of Bandish come naturally (without cutting of words).

Secondly it helps in maintaining the Theka properly, which connect common people with the Khayal performance.

Ati-Vilambit Laya should be avoided because Ati-Vilambit Laya results in cutting of words due to which words become meaningless resulting in vague poetry. This creates disinterest among the general audience as a common man connect with Khayal through lyrics only. Ati-Vilambit Laya result in lowering of Aesthetic beauty of the Bandish. According to Pt. Bhatkhande Laya in Vilambit Khayal should be set to a point up to which it looks pleasant to the listeners.

Secondly, Proper and clear relation between singing and Tempo (Laya) is must. According to Dr. Mutatkar, The trend of Ati-Vilambit Laya that came in to practice from last 25-30 years that appears totally Un-Aesthetic because in this system the bonding between vocal recital and Tala breaks. Dr. Ratanjankar writes that these days some singers set the Laya as much Slow (Vilambit) that Tabla player has to put some extra beats for maintaining the Laya. But when Tabla player put extra beats in-between the prescribed beats of the Tala, it results in interference in the Theka of the Tala<sup>1</sup>.

---

<sup>1</sup> Bangre, A., Gwalior Ki Sangeet Prampara, p. 298

In Ati-Vilambit Laya first problem is: There lies no link between Vocal (Gayan) and Beat (Tala), due to which, general masses find themselves unable to connect with Khayal and the second is: Cutting of words of Bandish occurs which further results in meaningless poetry and incomplete lyrics. Both these things are bad for popularity and arousal of interest of Khayal. Both of these problems can be solved by setting the Laya to Simple Vilambit or Madhya-Vilambit. Actually, it is recommended that Laya of Vilambit Khayal should be set such that singer, accompanists and Audience must have an idea of the beat easily.

Hence it is recommended by Research Scholar to keep the Laya of Vilambit Khayal to be simple Vilambit or Madhya Vilambit.

#### **5.10 Gurus, Ustads and Artists of Indian Classical Music should broaden their viewpoint and be more open minded**

From history it is seen that Gurus and Ustad were very rigid and conservative in nature. They were biased and very conservative in nature, and generally they hesitate to share knowledge with other artists. This was very harmful for Indian music in the past. Now this practice is changed a lot, but still Gurus and Ustads sometimes seen following that orthodox approach. They generally seen condemning artists of other Gharanas. Gurus and Ustads rarely appreciate any new experiment they generally seen condemning any new approach or new experiment blindly. They are very insensitive for any positive change, due to their conservative nature. Research Scholar believes that Gurus and Ustads must change their attitude and come forward to make Indian Classical Music popular through various means, which will be possible only by open-mindedness.

During Personal interview, renowned vocalist of Gwalior Gharana Ms. Shashwat Mandal paul told research scholar, “If we do not change with time we have to face the consequences afterwards. Now time has come to broaden our view point and start looking the things from a wider angle. We should do away with our orthodox mindset and start looking at the changes and new experiments with positive mind set. We should become more flexible and shouldn’t stick to old beliefs blindly. Change is a natural process and Classical artist should start accepting the changes which are in accordance with the rules

and boundaries of Classical Music<sup>1</sup>.” Dr. Mukesh Garg also wrote in his article, “Mostly new suggestions and experiments are never welcomed by Gurus and Ustads of Indian Classical Music Rather they start condemning them. This is a big hindrance in the growth of Indian Classical Music<sup>2</sup>.”

Research Scholar strongly recommend that Gurus and Ustads should broaden their viewpoint and start thinking rationally which is very crucial for the growth of Khayal.

### **5.11 Artist should try to connect with the audience and give the performance according to level of the audience.**

Khayal artist should connect with his audience and give his performance according to the audience. For an artist Audience should be most important, and all his actions, all his music should be for his audience, but sadly some Khayal artists are seen attempting to stand before the audience as an intellectual giant rather than as a humble artist. They keep trying to prove themselves as great artist, resulting in intellectually rich but emotionally and aesthetically very weak performance. General audience can't enjoy these kind of performances as these recordings are beyond their level of understanding. Artist should remember that audience has come to listen to them and it is his duty to satisfy them at any cost. As discussed earlier that the main purpose of every art form is giving enjoyment and happiness to the audience.

In his article, ‘How to Popularize Classical Music, Mr. Yudhishtar Bhargav wrote, “Indian Music must be made understandable to the audience. This should be done while following all the rules and regulations. Artist may give technical and intellectual performance in front of expert audience, but when it comes to general audience, artist must give performance in accordance with their understanding level. It may happen that by time, general audience also start understanding technicalities of Classical music<sup>3</sup>.”

---

<sup>1</sup> Personal Interview with renowned Ms. Shashwat Mandal Paul at Jalandhar on 30-dec-12

<sup>2</sup> Garg, M., Shastriye Sangeet Aur Film Sangeet, Nibandh Sangeet, p. 115

<sup>3</sup> Bhargav, Y, Shashtriye Sangeet Lokpriye Kaise Ho, Nibandh Sangeet, p. 632

Research Scholar strongly recommend that an artist should give his performance according to the audience, which will definitely help in making Khayal more popular among the masses.

\*\*\*\*\*

### **5.12 Time Bound Performance:**

An artist should understand that, in this digital world all are very busy hence like older times it will not be possible to sing for hours. Hence he must give his performance in limited time. He should value time of his listeners and he should take all precautions as discussed in previous chapters so as to give maximum enjoyment in limited time. Different experts have different opinions regarding maximum time limit for Khayal performance, but most of the Teachers and Students agree it to be approximately around 30 minutes. Renowned Musicologist Pandit Vijay Shankar Misra said, “These days some Khayal artists start repetitions after some time. This must be avoided, an artist should give time bound but emotionally and aesthetically rich performance according to the level of audience without repetitions<sup>1</sup>.”

Mr. Girish Chandra Upreti ji in his book ‘Bhartiye Sangeet: Badalta Pridrishye’ developed an ideal format for Khayal performance. Research Scholar is referring the Time frame suggested by Mr. G.C. Upreti here. According to Mr. Upreti, there must be a time limit for Khayal performance. He suggested that time limit will vary according to the level of the artist. It can be 30 minute for Professional and experienced Artist, whereas it should be reduced to 15 minutes for New and unexperienced Artist.

Time division for an experienced artist by Mr. Upreti is given below:

- 1. Aalap: 5 Minutes**
- 2. Sathayi: 5 Minutes.** He recommends to sing the Sathayi with proper emotions and proper pronunciation. He recommend to sing the Sathayi two times. He

---

<sup>1</sup> Personal Interview with Pandit Vijay Shankar Misra at LPU, Phagwara

suggests to produce feelings and emotions through Raga. Further some small Tana pattern can also be taken here.

3. **Hori Ang: 5 Minutes.** Laya-Bant with words of the Song and accordingly Tana Pattern should be done.
4. **Sadra Ang: 5 Minutes.** Bol Tana, Upaj and Small Tana Pattern
5. **Khayal Ang: 10 minutes.** Here artist will render Bandish with proper emotional content and at the end Tana pattern according to the composition will be taken<sup>1</sup>.

These are the guidelines only and this time division is taken as a sample for Khayal artists. Further research is needed in this case. Pt. Vijay Shankar Misra ji told research Scholar that there should not be any repetition in the performance, and time limit can't be fixed it will depend upon how creative the artist is. But still it is recommended that artist must give his performance in limited time.

Research Scholar strongly suggested that Khayal singers must limit their performance and they should aim to produce maximum Rasa and try to give maximum enjoyment in minimum time

### **5.13 Modern Approach towards Khayal**

Art is related to inner nature and interest that's why every art form is always under change. Human nature and human interest changes with time so are the art forms. Opposing changes and the concept of 'Art for Art' can be harmful for any art form, because it can adversely affect the time period of that Art form. The initial structure of any art form is pleasing to human mind always. And aim of every art form is only to give pleasure and happiness. And this art form is organized and arranged in accordance with the rules of aesthetics. In this way the Art form becomes aesthetically rich for decades<sup>2</sup>.

---

<sup>1</sup> Upreti, G.C., Bhartiye Sangeet: Badalta Pridrishye' P.42

<sup>2</sup> P-12, 'Shastriyevad se Sayndryavad ki Or' by Pt Shyam Darpe, Sangeet March, 2015

Our music is said to be originated from Samveda. In that time the main objective of Music was Devotion and 'Moksha'. In those days the hard rules made for music were justified as in those days the extent of difficulty was assumed as the measure of its quality. After Sam Gana, next was Jati Gan, followed by Parbhandh. Singing styles get changed but the hard and fast rules remain the same. During these times it was more important to satisfy the Experts of music. For long time, being more complex and difficult remain the sole criteria of quality. Same was in the case of Dhrupad. But after some time people get frustrated from the complex mathematical calculations of Dharupad/Dhamar. During this time Khayal get popularized due to its new style. But as told earlier, at initial stage, aim of every music form is to give pleasure and joy to the listeners. But after some time certain rules are being applied on it so as to delimit it and standardize it for future generations. But this resulted in some wrong practices which reduced the working area of Khayal.

Artists and listeners although accepted the outer form of the Khayal prevalent at that time but from within they were waiting for a change. Actually artists were seriously thinking in this direction already. Changes took place in a natural way

First credit goes to Ustad Abdul Karim Khan of Agra Gharana. He started using Ikar, Ookar, Nazal tone during Word pronunciation. After his journey of South India, Abdul Karim khan added Sargam into his singing style. And slowly this experiment became popular among the musicians. He also widened the scope of the Raga by Doing Nayas (Stay on the Notes) on each and every swar of the Raga. This lead to addition of more aesthetic value in Khayal. During year 1954-55, in a concert, Bade Ghulam ali Khan performed Raga Jaijaivanti in a completely different manner. He sang the Khayal in Thumri Style. He even did Bol-Aalap, Bol-Tanas, and Tanas in Thumari style only. This was also e new experiment. This type of Khayal had different kind of Aesthetic value. Even today we see some artists perform tKhayal in the style of Thumri (Thumri Ang ka Khayal)<sup>1</sup>

---

<sup>1</sup> Darpe, S., Shastriyevad se Saundryavad ki or', Sangeet March, 2015, p. 10

Ustad Amir Khan experimented with Tempo of Khayal. He started singing Vilambit Khayal in Ati-Vilambit Laya (Very Slow Tempo). Although it affected the compositional value of Khayal. Pandit Kumar Gandharav worked in bringing more aesthetic value in Khayal. He added essence of Folk Music into Khayal. He made very fascinating compositions, but same time he was criticized by fundamentalists and traditionalists of his time.

Dr. Prabha Atre also did a lot in the direction of betterment of Khayal singing style. She had a viewpoint in mind which states that-

- Poetry of both Vilambit and Madhya Laya Khayal Compositions must possess the similar meanings.
- Rasa associated with Both the Vilambit and Drut Khayal must be same.

Research Scholar recommends artists to adopt modern approach and rational approach which will help in promotion of Khayal to a large extent.

#### **5.14 Rigidity should be given up**

Artist must be rational and free from all kinds of bias. A broadminded attitude is must for an artist. He must be free from rigidity. Everything is in constant change with time and same is for music also. The customs and traditions which we keep seeing before are gone now. We must not resist change. Researcher recommend that Indian classical artists should not be rigid and they should be broadminded. They must accept that with changing times things must change accordingly. Indian Classical music and its presentation must be modernized in such a way that it go with present time style but must not disturb the inner structure of Khayal. An Artist must be free. Freedom gives a great joy. As well said by Pandit Dilip ChandraVedi ji, "I am not a blind follower of any Gharana. God is not purchased by anyone. Music cannot be claimed by anyone. All artists take from all, but a few admire it.

Example before us is the legendary singer, Ustad Faiyaz Khan. He was such an artist who used all the things in his Gayaki. Faiyaz Khan was a reformist among traditionalists and a traditionalist among reformists, and his Gayaki is still an example of the evolution of Hindustani classical music from dhrupad to Khayal, Thumri, Dadra and Ghazals. He was

an architect in music with the feeling of a poet. Ustad Faiyaz Khan would render a full scale ‘Nom-Tom’ Aalap and follow it up with Khayal compositions, thus blending dhrupad and Khayal and giving his Gayaki more flexibility. His Bol-banav, Bant, Layakari and his inimitable style of reaching the ‘Sam’ are unmatched even today. He was a great composer himself

It took a little time but all criticism regarding Faiyyaz Khan flouting and violating the rules of Khayal singing fell silent. This time not only the hard liner Khayalias but also the Dhrupad singers and even Binkars came out with full throated praise. It was perhaps Faiyyaz and Faiyyaz Khan alone who proved to the world that our Classical Music is one indivisible entity and Dhrupad, Khayal, Bin, and instruments were only its varied expressions. We have had great Khayal singers but Faiyyaz Khan surpassed them in that he was also a great creator and could mastermind innovations in performance remaining strictly and firmly in the traditional mainstream of our music.



**Picture 103** Research Scholar with renowned Violin player, Mr. Kailash Patra ji  
Renowned violin player Mr. Kailash Patra also told research scholar that rigidness is very bad for an artist. He said don't differentiate between Gharana, Don't complicate the

Things. Free your mind and appreciate music. Rigidity ruins the inner beauty of Music. Music should be enjoyed from heart not be bound in rigid rules<sup>1</sup>.

Research Scholar recommends that artists should not be so rigid regarding various things related to classical music they must be open minded and should be ready to accept other people's views also. Because these are changes which are the biggest sources of improvement. Indian music is evolved through new experiments and suggested by eminent artists, hence rigidity should be given up for the benefit of Khayal.

### **5.15 Innovations in Khayal: A Crucial Ingredient**

Every culture has its own standards. We can call them cultural quotient. Music is an evidence of this. It keeps on flowing through generations. It is not something that is limited by generations. Copying someone or forcing the students to copy the teacher is not education. Teachers must give their students freedom to have original thought and to bring in innovations and new developments. But instead of doing this, they create new classes and dogmas like Gharanas. A certain tradition going on for many generations comes to be known as Gharana. It kills creativity and does not allow the artist to learn or try something new. It just holds them back and forces to have a one track mind which only operates under the rules of the Gharana it follows. Eminent scholars, thinkers and talented artists keep on challenging the traditional system and leave their own mark by setting new trends in the music scenario. It is a continuous process where musicians apply their insight, knowledge and abilities on the traditional concepts keeping in mind various factors like present scenario, traditional values, the audience and the society so as to produce new techniques in the traditional Khayal Singing Style. For example Ustad Amir Khan, successful vocalist, a thinker, an innovator, a settler of new trends, provided a Khayal style in such a peculiar format which proved to be very effective and popular. He is often referred to as a key figure in contemporary Khayal singing, a Path Breaker, who challenged traditional singing styles He never bounded himself to any one style or Gharana. He combined techniques of various artists of different Gharanas and developed his own style. He was of the view that lyrical part is as important as the Raga part of the

---

<sup>1</sup> Personal interview with Kailash patra at Jalandhar on 26-dec-2014

Bandish. His style set new trends in Traditional Khayal. Another example is Ustad Aman Ali (Bhindi Bazaar Gharana) who was responsible for adding elements of intonation from Carnatic classical music to the existing format of Hindustani vocals. In the 1940s, note-name singing or sargam singing (Solfa Singing) was not a part of Hindustani music. Ustad Aman Ali introduced this concept to Hindustani Classical music. He improvised Merukhand Principle (using various combinations of a given set of notes) in Alap, Tan & Sargam. Next is the living Legend of Hindustani Classical music, Pandit Jasraj needs no introduction. His singing is filled with emotions, feelings and a magical effect that bounds the listeners. He did a great job in making Hindustani Classical Music more popular among the masses through his magical singing. Pandit Jasraj created a novel form of Jugalbandi, Styled on the ancient system of Murchhana, between a male & a female vocalist who each sing different Ragas at the same time. In his Honor, this Legendary Jugalbandi is known as the Jasrangi. Another name in this category is Ustad Rashid Khan. Ustad Rashid Khan's renderings stand out for the emotional overtones in his melodic elaborations. He says, " The emotional content may be in Aalap, sometimes while singing the Bandish or while giving expression to the meaning of the lyrics." This brings a touch of modernity to his style as compared to the older maestros who placed greater emphasis on impressive technique and skillful execution of difficult passages.

A notable achievement of Ustad Rashid Khan is the infusion of an emotional content into his melodic elaborations. The spontaneous emotional appeal of his manner of singing have won him enthusiastic listeners and followers all over the world. He also experimented with fusing pure Hindustani Classical music with lighter musical genres e.g. in the Sufi recording Naina Piya Se (Song of Amir Khusaro). He did experimental concerts with western instrumentalist Louis Banks and with Sitar Player Shahid Pervez and others. Apart from following the Classical root, Ustad Rashid Khan has also likes done Fusion with the new generation singers and music composers. He gave his voice for film songs like Aaoge Jab Tum Sajna (Film: jab We Met), Allah Hi Reham (Film: My Name is Khan), Poore se zara sa kam hai (Film: Mausam), Kaahe Ujaadi Mori Neend (Film: Kisna). He contributed a lot to popularize Hindustani Classical music into youth and Common People by making it more interesting, full of emotions and understandable

for common listener. Hence researcher gives recommendation that any kind of innovation must be taken into account. It must be given a chance and should not be condemned at once. Innovations in right direction must be welcomed and included into the main stream line.

Research scholar strongly recommend that classical artist should keep on innovating new things so as to take Khayal to higher place and at the same time research scholar appeals to Music Gurus that innovations in Khayal should be welcomed.

### **5.16 Every Khayal artist must be aware of the Literature of Music**

Some people say music is a performing arts, to be learnt practically from a guru. But there is another aspect of the art, made up of its history, its norms, its formal rules, its styles and together with these, its ethnic and social implications. The study of the inter-relationships and developments of all these would certainly improve one's understanding and appreciation of the art. It would put the art in its proper prospective and would equip the practicing musician with a deeper knowledge of what particular Kriya (operation) he or she is doing<sup>1</sup>.

Musical Giants like Ustad Amir Khan, Pandit V.N. Bhatkhande, Acharya Brehaspati, M.R. Gautam and Thakur Jaideva, all strongly said that without proper theoretical knowledge an artist can't become a great performer. Renowned vocalist of Gwalior Gharana Ms. Shashwat Madal Paul and Renowned Vocalist of Bhendi Bazar Gharana, Pt. Ishwarchandra also believe that it is very important to study literature related to Classical Music which will open up the mind of artist and help him to develop a good artist. In North India Artists give very little importance to the literature of music, this scenario should be changed so that they can come out of false beliefs and misconceptions related to Classical music. As Pandit Vijay Shankar Misra during his lecture at LPU, Phagwara said, "Artist rarely study literature and keep doing practice only, but in this manner their brain remain under developed. There are lot of good informative books which can really

---

<sup>1</sup> Gautam, M.R., The Musical Heritage of India, Preface, P-XII

help musicians in their music journey. Without proper study people are living with false beliefs and misconceptions.”

As once Pt. Bhatkhande said, “Literature of music and theory is the base of Practical and one can think that without theory practical can be done. But without proper Base of theory, at some moment in future, practical may lose its right direction. Theory is must so as to show the right path to practical of music.”

Hence research Scholar strongly recommend all artist to study music literature and appeals to the Gurus and Ustads to motivate their pupils to read good books which will shape their minds and in this way all can work collectively for the promotion of Khayal.

### **5.17 Fusion and Khayal**

Fusions are popular these days. Fusion attracts people as this involves combination of two or more musical genres, which widens its scope. Lot of Indian Classical artists did fusions in the past and they became popular across the world, and lot of artists are doing fusions at present times also. This is also taken as a connector between Light music and Classical music. Most of the teachers and Students are in favor of Fusion. Fusion can be a good option to attract young generation towards classical music. Once they start listening to fusions, it may be assumed that they will start listening to pure classical music also. Instruments used in Fusion like Guitar, Drum Set, Synthesizer, Flute, Bass etc. are liked by young generations very much. Fusion take Indian music higher. Now a days fusion of Khayal is very popular all over the world. Research Scholar believes that fusion will act as a bridge between Pure Classical Music and a common listener. When a common listener start listening to Fusion of Khayal, he may start listening to Pure Khayal also. Hence Fusion can act as a bridge in the direction of popularization of Khayal. But one thing must be kept in mind that fusion must follow the basic rules of Indian Classical music as said by young Khayal artist Pramith Ganguly form Kolkata that Fusion should have some protocols.



**Picture 104** Research Scholar during interview with renowned Sarod Player, Ustad Amzad Ali Khan

During interview, renowned Sarod Player, Ustad Amzad Ali Khan told research Scholar that any kind of music which is bounded in Swara and Tala should be accepted. He told research Scholar that nicely done Fusions are good and can help in Popularizing Indian Classical Music<sup>1</sup>.

Renowned Vocalist Shashwat Madal Paul also agree that Fusions can help to promote Indian Music. Ustad Rashid Khan, Pt. Ajay Pohankar, Ustad Sultan Khan did some of the best and Popular Fusions.

---

<sup>1</sup> Personal Interview with Ustad Amzad Ali Khan ji at Jalandhar on 28-Dec-2014



Cheene Re Mora Chain - Salim - Sulaiman, Ustad Rashid Khan - Coke Studio @ MTV Season 3



244 511

**Picture 105** Rashid Khan singing Fusion: Cheene Re Mora Chin at Coke Studio



**Picture 106** Advaita Band performing Ghir Ghir Aaye Badarva Kare at Coke Studio

Similarly there are lot of other fusions which become very popular. For Example:

- Albela Sajan Aayo Re from Bollywood movie: Hum Dil De Chuke Sanam
- Lat Ulajhi Suljha Ja Balam from Bollywood Movie: Yuvraj
- Badi Dheere Jale from Movie: Ishakiya
- Piya Basanti Re by Ustad Sultan Khan
- Piya Bavri by Ajay Pohankar

These attracted lot of young generation towards Khayal. Hence we can see fusion attracts a large number of listeners. Fusion can be taken as mid-way between light music and pure Classical. People who start listening to Fusions may develop the taste for Pure Classical music also. But one thing should be noted that fusion must follow the rules of Indian Classical Music. There should be a certain protocol for doing fusion. It should not disturb the inner beauty and structure of Khayal.

Research Scholar recommends fusion of Khayal can be done carefully so as to promote it worldwide.

#### **5.18 Presentation of Khayal should be modernized with Light effects, Sound Effects and Multi-Media Effects**

Presentation of Khayal should be modernized by using technology. Light Effects, Sound effects and Multi-media effects So as to attract young generation, Khayal presentation can be made more attractive by using various Light Effects.

As we know, colors are associated with particular Rasa and Ragas are also associated by particular Rasas. Hence matching lights can be used with Ragas to enhance the desired Rasa and emotion.



**Picture 107** Example of Colored Light to Create a Specific Rasa

Another thing we can do with Lighting is providing precise focus to the artist. This can be done by Spot Light.



**Picture 108** Example of Spot Light on the desired Artist

For example when Artist is doing Alap part, very Dim light can be a good option. And when some particular piece of music or vocal to be shown precisely then Spot lights can be used. And at the end when Tana Part come in Fast Tempo, at that time Flickering lights can be a better option. It will charge the atmosphere. Researcher feel these experiments with Lighting can make Khayal presentation really very effective and interesting. More research should be done in this field.

Secondly there are various Sound Effects which can be used to make Khayal more impressive. These days Sound technology is a full-fledged Course. Various kind of Sound effects available these days can really improve the sound quality and make Khayal more effective and impressive. Sound effects like echo, Delay, Compressor and EQ can do the wonders. These should be used in a proper manner so as to make Khayal more impressive.



**Picture 109** Behringer Audio Mixer with Sound Effects

Thirdly there are Multi-Media Equipments which can help us to make Khayal more impressive. For example Big Screen or Projector can make Khayal impressive. Big Screens and or Projectors can be used in so many ways.



**Picture 110** Big Screens being used during a concert

These screens can be used to show some information like Raga, Tala, Lyrics of The Bandish, About the Artist, etc. also these screens can be used to show the performing artists through different cameras simultaneously, Which can help audience to see the artists more precisely. This can make Khayal presentation effective and informative.

Research Scholar recommends that these kind of Experiments should be done in Khayal Concerts. Research Scholar believe that these effects will modernize Khayal presentation and it surely attract more audience towards Khayal.

### **5.19 Choice of Raga**

Research Scholar recommends that when artist has to perform in general public he should choose a simple and popular Raga, to which general public is familiar to. This will help general masses to connect with Khayal easily. Ragas like Bhairvi, Yaman, and Darbari are some examples.

### **5.20 Including some more instruments in Khayal**

Although this will not be so easy in pure Classical form of Khayal, but in fusions of Khayal more instruments can be added. Advaita Band has beautifully added Drum set,

Synthesizer, Electric Guitar and Bass Guitar in Khayal Fusion. Similarly other Khayal Fusions added various instruments which make Khayal Fusion very impressive and interesting. But here also there must be some protocols and instruments must be used judiciously otherwise they can interfere with the inner beauty of Khayal. Most of the Students and Teachers agreed to add various Indian and Western instruments in Fusion form of Khayal, which will give Khayal more popularity among the masses.

### **5.21 Concerts & Events of Indian Classical Music**

There are lot of Government and Non-Government organization who are working for the promotion of Indian Classical Music. These are really doing great for the promotion of Khayal. But at the same time we see number of listeners is not very much in these concerts. But research Scholar has some suggestions for the organizers which can help in making more audience in concerts.

Firstly, Step is to mix various Music dance and Theatre in one concert. Generally it is seen that there are dedicated concerts like concert of Indian Classical Vocal & Instrumental, Concert of Kathak and Bharatnatyam or Concert of Theatre events. But it is rarely seen all the events mixed in one concert only. Research Scholar suggest that Music, Dance and theatre should be combined under one roof. This will help in making good audience. Author of book Bhartiye Sangeet: Badalta Pridrishya, Mr.Girish Chandra Upreti also agree with research Scholar's view. Research Scholar want to share details of one concert 'Satavda'organized by an organization called Rang Dhivat in Vadodara. It has Standup Comedy, Classical Vocal, Classical Instrumental, Classical Dance, and a Stage Play. This two day show was a hit.

After having a word regarding the event, Research Scholar came to know that Rang Dhaivat contacted a local newspaper and gave full details of the program with two days advance. They also gave their Phone Numbers so that people can collect their passes. The whole event was properly planned and Rang Dhaivat got some sponsors also. Hence the proper planning worked wonders and program was a hit.



**Picture 111** Pandit Ishwarchandra giving Khayal Performance during Satvda



**Picture 112** Artists performing Classical Dance during Satvda



**Picture 113** Stage Play during Satvda



**Picture 114** Audience at the concert 'Satvda' organized by Rang Dhaivat

One more example Research Scholar want to share here. This is regarding Classical event organized in Jalandhar, Punjab by Paras Kala Manch, Jalandhar. This concert was also a big hit. The Hall was full of audience. Some people have to stand at the door also as no vacant seat was there.



**Picture 115** Auditorium full of Audience at Paras Classical Concert

Research Scholar had a word with Mr. Sangat Ram, man behind this program, He told research scholar that information of this event was sent to people four days earlier by Whatsapp and Facebook. Mr. Sangat Ram told that members also distributed the invitation cards door to door.



**Picture 116** Mr. Sangat Ram during anchoring at Paras Concert of Classical Music

Mr. Sangat ram told research scholar that he is using the modern social media to the fullest. He told that details of the events were published in new papers two days before the event. Mr. Sangat Ram also give a call to invite them personally one day before the event. So after so much effort and planning he was able to make the event successful.



**Picture 117** Artists giving performance at Paras concert

So Planning, hard work and use of technology can make a concert successful, which help in promotion of Indian Classical Music.

### **5.22 Use of Internet in Music Promotion**

Internet is no doubt best medium of promotion of everything. Indian Classical Music should also be promoted through Internet. Various Khayal recordings should be shared on Whatsapp, facebook, YouTube etc. There are many websites which are doing very good work in promotion of Indian Classical Music.

Home | Database | Articles | Events | School of Music | Other | About

**LOGIN**

Username:

Password:

Remember my ID

[Want to Signup? Forgot Password?](#)

or click an icon to login with any of these

There are 21 visitor(s) and 0 member(s) online at this time.

Total active members: 27437

**SwarGanga**  
Music Foundation

When we say we promote North Indian Classical Music (like Hindustani Classical Music), we don't just say it but we mean it. For this purpose we have registered SwarGanga as a 501(c)3 (tax exempt) organization in the US and India (with 501(c)3 status pending). This was all started by Advait Joshi out of pure passion to give back to the North Indian Classical Music community. Since 2005 we have promoted a lot of young and upcoming artists in the field of North Indian Classical Music and made our website in such a way that we can answer most of your questions about Indian Classical Music. 80% of our website is free. You can create an account and start using it. We also offer premium content that you have to buy. Whatever money is generated through the memberships is used for charity and digital documentation. SwarGanga currently has over 2 million hits from 147 different countries every year. Thanks to our visitors, well-wishers, sponsors and donors for supporting towards this cause.

To learn about different concepts of classical music such as sur, raga, taal, raaga, please go through the series of articles starting [here](#).

For a list of events organized by SwarGanga please visit the [events page](#) or to see any classical music events upcoming in your area please visit the [event calendar](#).

Your feedback helps us improve the website. So please respond by sending us an [email](#).

**LATEST NEWS**

[Want a FREE subscription?](#)

Here are three ways to do it

**LATEST TWEETS (click to view more)**

Tweets by @swarganga

Picture 118 www.swarganga.org

**HINDUSTANI CLASSICAL MUSIC**

Indian classical music is categorized under two genres. These are Hindustani and Carnatic. Broadly speaking, Carnatic music developed in the south of the country, while Hindustani is indigenous to the north.

Hindustani music is based on the raga system. A raga is a melodic scale, consisting of notes from the basic seven known as sa, re, ga, ma, pa, dha, and ni. Apart from sa and ma which are constant, the other notes may be in major or minor tone, and this gives rise to innumerable combinations. Ten basic scales or thaats are recognized, and other ragas are considered to have evolved from these. A raga must contain a minimum of five notes.

Depending on the notes included in it, each raga acquires a distinct character. The form of the raga is also determined by the particular pattern of ascent and descent of the notes, which may not be strictly linear. Melody is built up by improvising and elaborating within the given scale. The improvisation is at times rhythm bound and at other times free from any overt rhythm.

Formal compositions (songs or instrumental compositions in a fixed meter) are juxtaposed with the improvised portion. Khayal and Dhrupad are two major types of compositions within the Hindustani genre. Of the two, Dhrupad is an older form and requires rigorous training in rhythm control as well as voice culture. Khayal developed as a more popular alternative as it contains both slow and lively compositions, though it retains its totally classical character.

Picture 119 www.artindia.net

Similarly there are other websites which are working for promotion of Khayal.

YouTube is doing very Good for learning anything. But the situation is not the same for Indian Classical Music. Lessons for Indian Classical Music are rare on YouTube. Recently Research Scholar got nice beginner lessons for Indian Classical Music by Anuja Kamat. These lessons deal with:

- Basic Theory of Indian Classical Music.
- Alankar

- Concept of Rhythm
- Concept of Raga

Which are very useful for the new students, who don't know anything about Indian Classical Music.



**Picture 120** Lessons on Hindustani music on YouTube by Ms. Anuja Kamat

Similarly some other people are using Internet for promoting Indian Classical Music. But research Scholar feels that there is great need to develop more lessons and put free of cost on the Internet. It is not so difficult to get recording of some Raga or clipping of some Classical Artist on internet but it is very difficult to get lessons of how to start learning Indian Raga, the basics of Hindustani music, Voice Culture, Swara, Tala and Khayal. Research Scholar feels that it will be very beneficial for those who don't have access to Classical Music. There are many areas in our country where there are no classical Gurus or educational institution available for learning Indian Classical Music. Although our Indian music can be learned by sitting under patronization of Guru. But still if

scientifically designed lessons will be there on YouTube, still some help can be provided to the concerned people.

Research Scholar strongly recommends to use Internet to the maximum extent so as to promote Indian Classical Music.

### **5.22 Audio-Visual Projects**

Every artist wants to be famous and every artist wants to come in limelight. Similar is the case with Khayal artists also. Research Scholar believes that Khayal artist should start making Audio-Visual projects related to Khayal which can be Uploaded on YouTube and shared via Whatsapp and other apps. Khayal artist can start by taking some Khayal Bandish and record it in pure Classical style or Fusion style. For video shoot, classical artist should choose locations according to the mood of the Raga. Research Scholar feels that if video shoot can carry a story inside then it will be better. Audio-Visual projects will prove to be a great boost to classical music.

Audio-Visual Projects like Piya Basanti Re- Ustad Sultan Khan, Piya Bavri- Pt. Ajay Pohankar, Chhine Re Mora Chain-Rashid Khan, Ghir Ghir aye- Advaita, Lat Ulajhi and Albele Sajan Aayo re are some of the examples of Audio-Visual Projects which helped in promotion of Khayal through Fusion. Audio-visual projects are one of the best methods for promotion of Khayal. Audio visual projects can make Khayal and fusion more popular among the masses.

Research Scholar strongly recommends that Khayal Artists should make interesting videos and put it on internet so as to promote our music. This will be a great step in promotion of Khayal. These Audio-Visual projects reach to all sections of society including young generations. We have some examples of compositions based on Classical music which get popularized through Audio-Visual projects. Good Videos projects is the right way to attract young generation.



Who said Dhrupad is boring? Check out Raag Jog by Pelva Naik



40 580

**Picture 121** Example of a project of Ms. Pelva Naik on YouTube made in collaboration with Darbar Festival UK



Cheene Re Mora Chain - Salim - Sulaiman, Ustad Rashid Khan - Coke Studio @ MTV Season 3



244.613

**Picture 122** Project of Ustad Rashid Khan at Coke Studio

### **5.23 Gestures and appearance of Artist on stage**

No doubt the aesthetic value is in the Raga and Bandish of the Khayal but it also linked with the presentation and the performer. If Khayal Bandish and Raga is good but appearance and gestures of the artists are not good it will give a negative impact on overall performance and audience will lose interest in the performance. Bad gestures are known as Mudra Dosh in Indian classical music. Listeners got impressed by personality of the artist as well. Appearance of an artist must be natural, happy and joyful on the stage. Mudra dosh must be avoided so as to create maximum interest. By his singing, gestures and personality an artist must create a mesmerizing atmosphere in which audience will find immense joy and pleasure<sup>1</sup>.

Hence research Scholar recommends that every artist must take care of his appearance, gestures and personality on stage and during concerts. Sometimes it is seen that some artists make odd facial expressions on the stage while giving performance. This creates disinterest among the audience. Sometimes people laugh at the odd gestures and facial expressions made by classical artists. This practice must be stopped. Artist must remain natural and cheerful on the stage. This will help in creating interest of the audience.

### **5.24 Role of Media in Promotion of Indian music**

Media has a very important place in promotion of Hindustani Classical Music. Media helps in creating awareness regarding various events and programs related to music and various other works and innovations done by various organizations<sup>2</sup>.

#### **5.24.1 Newspapers**

Newspapers cover events and concerts related to classical music and gives prior information regarding upcoming concerts of classical music. Newspapers can make people aware of crucial information regarding Indian classical music. Newspapers must spare a portion dedicated to Art and culture (Some newspapers do it already), in which there must be interviews with artists, some good quality articles regarding importance of

---

<sup>1</sup> Gupta, C., Janpriya Ke Liye Shastriye Sangeet Me Parivartan, Sangeet July 2014, p. 10

<sup>2</sup> Ghosh, S., Bhartiye Sangeet Ke Parchar-Parsar me Media ka Yogdan, Sangeet May, 2015, p. 53





Picture 124 Report of Harivallabh Sangeet Sammelan in Dainik Bhaskar Newspaper 24 Dec 2014

Newspapers should cover all the events related to Indian Classical Music. Newspapers should publish some articles related to music so as to create awareness among the people.

### 5.24.2 Radio

Radio is again a very strong medium for promotion of Hindustani music. Radio Came in India in 1927 and was given the Name ‘Akashvani’. It was a revolution in promotion and propagation of Indian Music. Radio did exceptionally well in the field of Indian music. Lots of eminent artists were performed in Akashvani some of them are Ustad Faiyyaz Khan, Kesarbai Kerkar, Sidheshwari Devi, Heerabai Barodekar, Gngubai Hangal, Ustad Hafiz Ali, and Ustad Amir Khan etc. Time period during 1934 to 1944 is said to be the great period in working of Akashvani. Akashvani used to invite great artists to perform in their studios and in this manner the voice of great artists reached into common people, a large number of people can listen to the artists at the same time and at various places became possible only because of Akashvani<sup>1</sup>.

<sup>1</sup> Gautam, A., Bhartiye Sangeet me Vigyanik Upkarno Ka Paryog, p. 22

Aakashvani through its various stations like All Indian Radio Urdu Service, Vividh Bharti and various regional stations, is doing exceptionally well in this direction. Before starting of Radio broadcasting in India, the classical music was confined to a very lesser number of people. But Aakashvani proved to be a revolutionary step and it made the coverage area pretty vast. Today Aakashvani has lots of rare recordings of eminent artists, which they broadcast time to time with prior notice. Aakashvani organize 'All India Music competitions' so as to find the hidden talent.

Regarding importance of Radio Ms. Gangubai Hangal once said, "For learning Radio is a great medium. I recommend students to listen to radio it can teach you a lot. Radio always gives you new things to listen to<sup>1</sup>."

Radio proved to be a strong medium in promoting Indian classical music in the masses. Pt. Shiv Kumar Sharma commented on this in his words, "The things we got from Radio, TV and records, these helped a lot in taking our music into common people everywhere. Our music got exposure through radio. In earlier time if some artist was from Lahore only people from Lahore were able to listen to him but now Radio changed the whole scenario and it make possible to listen an artist everywhere without the boundaries."

These days we have various Bands available in Radio Broadcasting such as FM, AM, SW from which FM gives the best reception quality. It is very clear as compared to other bands. It doesn't get any interference and disturbance from weather and other climate issues. FM channels like BIG FM, RADIO MIRCHI, RED FM are popular these days. These channels are doing well and these are attracting so many people by their interesting and innovative way of presenting the shows. People liked with Hindustani classical music should try to attach with such radio stations who have a great audience and followers, and try to start some show dedicated to Indian classical music. This show could have classical music recordings, songs based on Ragas, Interviews with eminent personalities of classical music, which can make people aware of classical music. 'Sangeet Sarita' a wonderful show on Vividh Bharti Radio Station which gives a lot of knowledge regarding Indian classical music. Eminent artists and musicologists are invited in this

---

<sup>1</sup> Gautam, A., Bhartiye Sangeet me Vigyanik Upkarno Ka Paryog, p. 13

show who gives a great knowledge regarding Indian Raga traditions and different singing styles prevalent in both Hindustani and Carnatic music. These kind of more shows must be started. One more thing researcher felt that these kind of shows must be promoted and referred by music teachers and professors to their students. Educations system must be linked to these informative programs. All India Radio is also modernized these days and has web pages on Internet and we can also Listen these Radio Stations Live on Internet on our Desktop/Laptop or Mobile Phones.



**Picture 125** Web Page of All India Radio and Prasar Bharti

All India Radio and Prasar Bharti are doing very nice work in promotion of Indian Classical Music. All India Radio has a great contribution in Indian Classical Music.

listen radios Home About Contact Malaysia Radio Stations

Categories City FM Dubai FM 89 Dubai BBC Radio 1 Search

# Vividh Bharati Online

76

## Vividh Bharati Online & Live



**Outside View of Broadcasting Area of Vividh Bharti**

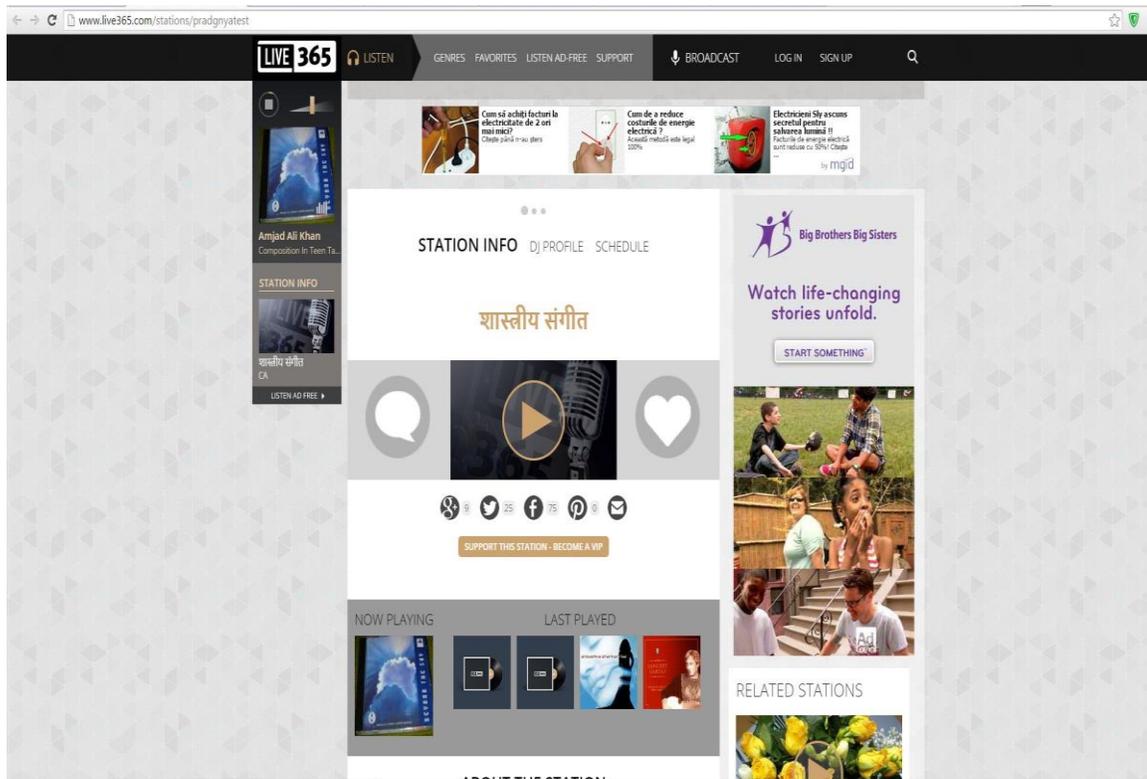
**Vividh Bharati** is one of the popular AM/FM Radio station of India. It is managed by Government of India and categorized as "All India Radio" Service. Its frequency is MHz AM and FM

It presents a great collection of mix of film and movies music, other than music other programs include skits, short plays, news and information programs. Some of the old and most popular programmes of Vividh Bharati are 'Chhaya Geet', 'Bhule Bisre Geet', 'Sangeet Sarita', 'Jaimala', 'Inse Miliye', 'Hawa Mahal' etc., are recognized by the listeners some of new programmes are 'Biscope Ke Batein', 'Hello Farm', 'aish', 'Sargam Ke Sitare', 'Celluloid Ke Sitare', and 'Sehatnama

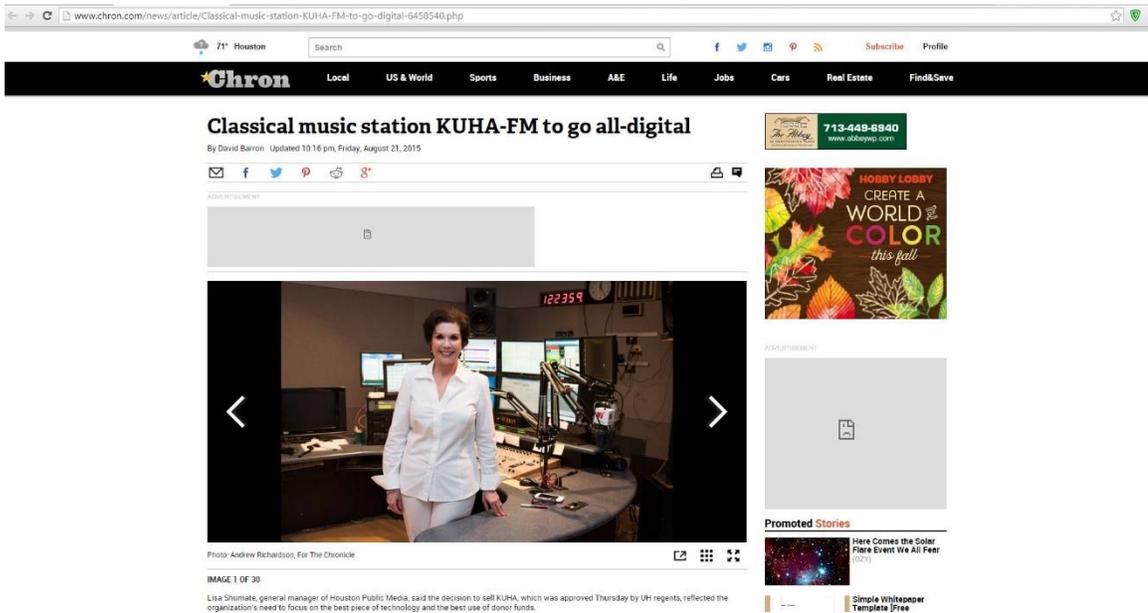
**Picture 126 LIVE LISTENING FACILITY by AIR FM GOLD and VIVIDH BHARTI**

These days people with musical affinity and some organizations working for music are good efforts in starting online radio stations dedicated to Indian classical music on Internet which is a very good thing in promotion of classical music. These online classical music stations serve 24x7 for classical music. Some of the examples of online classical music stations are:

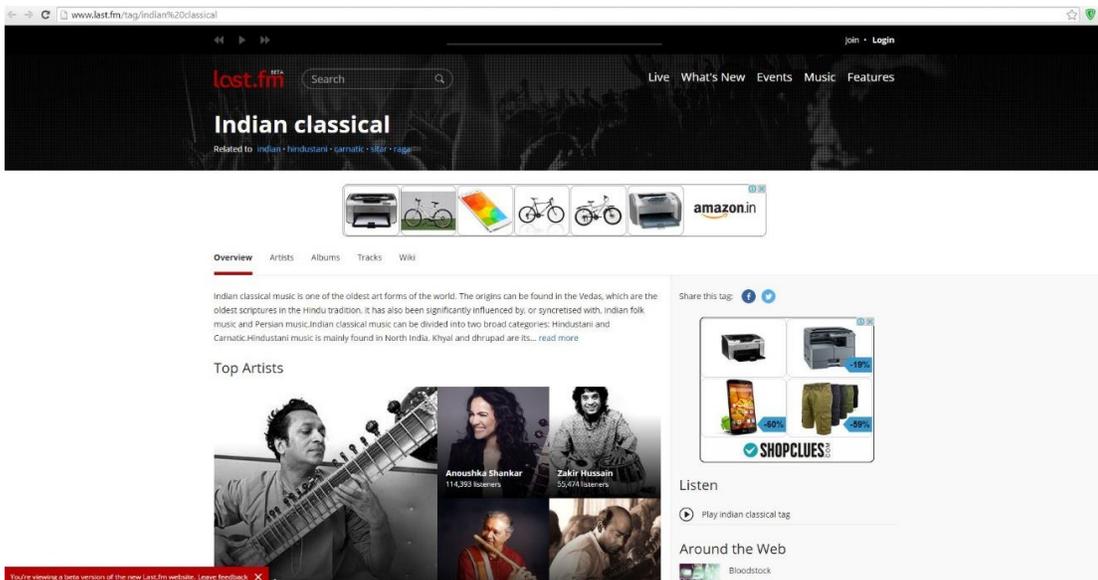
1. Live 365
2. KUHA FM
3. SUNAADARADIO
4. TARANG 24X7
5. LAST.FM
6. MIO.TO



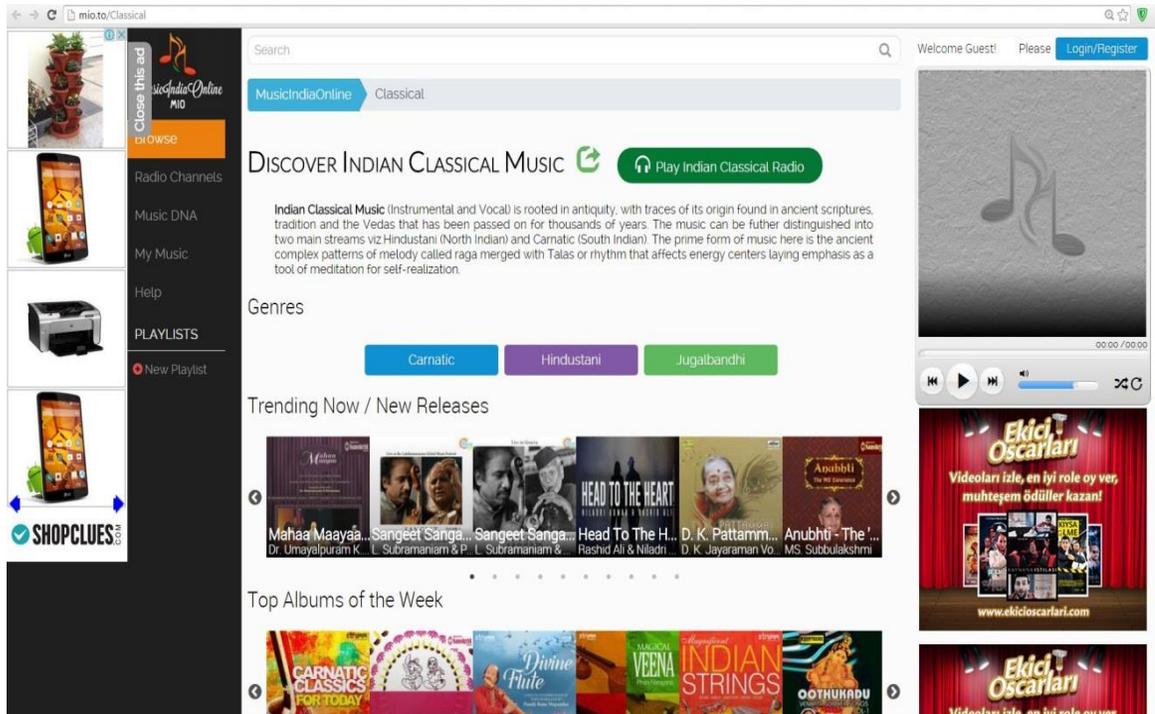
Picture 127 Live 365 online Radio station



Picture 128 KUHA FM classical radio station



Picture 129 last.fm online classical radio station



**Picture 130** mio.to online classical radio Station

These radio stations are really doing well in promotion of Indian music traditions. These type of efforts must be welcomed by Indian classical music community and these online radio stations must be linked to curriculums of schools, colleges and universities. These radio stations must be referred to students, masses and music community so as to create awareness and promotion of our rich classical tradition.

It is recommended by Research Scholar that Artists and people working for promotion of Classical Music should approach Radio Authorities and Plan some programs for promotion of Classical Music. They must try to make it simple and interesting so that a layman can also enjoy the program. One thing is very clear that people need awareness regarding Classical Music and Media is the one of the best source for creating awareness. Classical Artists themselves should take the initiative. This is not the duty of only a single person, but this is duty of all of us. Hence efforts should be made from all directions.

### 5.24.3 Television

After radio, Television is an effective source of Media. It has a large number of viewers in India. A large number of population in India watch Television. For promotion of everything Television is a great source. Television came to India in 1959 and the first TV station was at Delhi. At the starting this station worked as a part of Akashvani. In April, 1976 it got his own identity, and the first colored transmission was done in 15<sup>th</sup> august 1982 on national level. TV in India was named 'Doordarshan'.

Doordarshan in India did a lot in promotion of Indian classical music through its programs. As it is possible to see the artist hence it had more impact on the viewers. Doordarshan broadcasts interviews of eminent artists and recordings of great artists time to time which helped in promotion of Indian music a lot. Like Akashvani, Doordarshan also broadcast some program related to music like:

- Interviews with classical singers
- National level Music programs
- Reports of various eminent concerts.
- Live coverage of events regarding Indian Classical Music

From very beginning Doordarshan support Indian culture and Arts especially music no doubt about it. It has some of the best recordings of Classical music. Different regional TV centers are also doing their duty very well in promoting Indian classical music. Research Scholar saw Doordarshan coving Harivallabh Sangeet Sammelan at Jalandhar every year. Television can do a lot in promotion of Indian Classical Music. In the past Doordarshan did a good job in promotion of Classical Music. Some popular programs regarding Indian classical music from Doordarshan are, Great Masters, Spirit of Freedom, Naad Bhed and Mausiqui Ek Khoj on DD Bharti Hosted by Ustad Shujaat Khan. These programs served their purpose well and helped in promotion of Indian classical music.

- ***Naad Bhed (Combined effort by Spic Macay and Doordarshan)***

The Society for the Promotion of Indian Classical Music And Culture Amongst Youth (SPIC MACAY) has joined hands with national public broadcaster Doordarshan, to produce ‘Naad Bhed – the Mystery of Sound’, a national-level classical music reality show that aims at promoting and popularizing Indian classical music and rewarding the best young practitioners of classical music.

Indian classical music is on a roll and set for a comeback in a revived format on television. Doordarshan (DD) has joined hands with Society for Promotion of Indian Classical Music and Culture Amongst Youth (SPIC MACAY) to tap the potential of a reality show based on Indian classical music. SPIC MACAY has already started working on the reality show, 'Naad Bhed', and will soon conduct preliminary competitions at 20 regional centres of Doordarshan. Actor Shabana Azmi will host the national finals of the reality show with music maestros Shiv Kumar Sharma, T N Krishnan, Amjad Ali Khan, Hariprasad Chaurasia, T V Sankaranarayana, Vikku Vinayakram, R Vedavalli, and Parween Sultana as judges. The winner in each category, Hindustani and Carnatic, will receive a cash prize of Rs 3 lakh each and the mega winner across these two categories will receive the cash prize of Rs 7 lakh. Giving a cash prize was a good idea as it encourage and motivate young Talent. Cash money can be used on education and other needs of the young artist.

This reality show was a morale booster for youngsters. And it created interest among young learners regarding classical Music. Indian Classical Music need more programs like Naad Bhed for motivation to the young talents. Young artists need motivation, Fame, Recognition around the world, and these type of programs provide them these all. Hence research Scholar strongly recommends to start more of programs like this. These programs give young artists an opportunity to perform in front of big audience as well as experienced Gurus and Ustads of Indian Classical Music, which provide them lot of encouragement for their music career. These type of programs are really a great boost for Indian Classical Music.



**Photo 131** Classical TV Show Naad Bhed, a combined effort of Spic Macay and Doordarshan



**Photo 132** A Young Artist performing Classical Flute at Naad Bhed.

- **Idea Jalsa.**

In an effort to promote and popularize Indian Music, in association with the Indian Music Academy (IMA) flagged off a TV Show 'IDEA JALSA'. In its 3rd year, the Annual Indian Music extravaganza, IDEA JALSA, was telecasted on national Television (Doordarshan). Big artists were attached with this programme. Pt. Shiv Kumar Sharma, Pandit Jasraj, Shankar Mahadevan. This program was a great boost to Indian Classical Music. Idea Jalsa is an international platform to talented youngsters, who get an opportunity to interact and share the stage with maestros and facilities for advance training. The show was organized across India by holding concerts in 12 cities. This programme was aired in 165 countries.

It was also aired on regional channels of Doordarshan after its success.



**Photo 133** TV Show Idea Jalsa, a good step in promoting Indian Classical Music.

Lot of young artists got encouraged by this program. This kind of programs are really a boost to young generation who are learning Indian Classical Music. This program promoted Indian Music around the world. This was a great boost to Indian Arts. This kind of programs are very beneficial for promoting Indian Classical Music.

- ***Mausiqui Ek Khoj***

This was a series dedicated to Indian Classical music, hosted by Renowned Sitar player Ustad Shujaat Khan. This program is a superb creation of Doordarshan and was a big Hit. Lots of People appreciated this program. The presentation as well as Classical recordings and performances broadcasted during this program were awesome. This program was about pure classical music. This program also became popular among the masses. Lot of episode of this program are uploaded on YouTube also, which was great.



**Picture 134** Ustad Shujaat Khan hosting Program Mausiqui Ek Khoj at DD Bharti

These kind of Programs dedicated to Indian Classical Music help in promoting Indian Classical Music.

- **InSync Television Channel Dedicated to Indian Classical Music**

There is good news for music lovers: A special dedicated music channel is started for Indian Classical Music. A special dedicated TV channel for music was much awaited.

Mumbai-based violinist and entrepreneur Ratish Tagde has set up a television channel, InSync, devoted to classical music and related genres. Which is a great step in promotion of Indian Classical music. This channel is India's one and only TV Channel dedicated for Indian Classical Music. This TV Channel promotes Indian Arts and Cultures through various programs. Lot of artists are contributing in this TV Channel by various means. This TV Channel is making good quality recordings then Broadcasting Worldwide which is really a wonderful step. Indian Music need this kind of solid efforts. Authorities of this Channel are active on social media as well. They are promoting this channel on Facebook and other social mediums. Lot of recordings from this Channel are shared on YouTube also, which is great efforts from Team of InSync Channel.



**Picture 135** Artist performing at InSync channel

This is really a great boost for Indian Classical Music. In this way research scholar recommends to promote Indian Classical Music through Newspaper, Radio and Television.

### **5.25 Contribution of Government**

Government is promoting Indian Classical music through many ways. For example Sangeet Natak Academy, various scholarships and various concerts of Indian Classical Music. But still, lot more is to be done. Government should take our classical music through various means.

First Step that government should do is making Hindustani Music compulsory in schools so that students can be taught Classical singing from very early age.

Secondly, Government should take care of students who came from very poor families and who cannot pursue their education. Government should give scholarship so as to complete his study.

Third Step: Government should open some centers, where people can go and learn Classical music

Fourth thing that Government should do is to organize maximum number of concerts related to Classical music. These points will promote Indian Classical Music.

### **5.26 Good Books of Music and magazines**

Research Scholar believes that there should be some books which can motivate people to do music. Music people should publish informative books and magazines which inspire people to learn music and benefits of organized form of music like Indian Classical Music. There should be some books which are dedicated for common people who want to learn basic concepts of Indian Classical music. Research Scholar also recommends to publish some books in English language having Basic concepts of Indian Classical Music written in both Western as well as Indian Notation system so that people having knowledge of Western Music can also learn Indian Music by linking it to Western Music.

These are some suggestions and recommendations from Research Scholar's side which will help promotion of Khayal and making it popular among the masses. Research Scholar believes that carefully and precisely applying these recommendations, Khayal will become more lively, interesting and colorful. Research Scholar believes that further research must be done in this direction so as to take out music at a higher position. It is responsibility of all people working for Indian music to take it higher. Hence more work in this direction is expected from other research scholars. Research Scholar feel that suggestions given in this research Study will surely give a positive contribution in promotion and propagation of Khayal around the world.

\*\*\*\*\*