

Arousing Interest and Making Hindustani Classical Music (North Indian) More Popular Among the Masses: With Special Reference to Khayal Singing Style

Synopsis of the Thesis
Proposed to be submitted for the degree of
Doctor of Philosophy (Ph.D.)
In
Music-Vocal



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1. Introduction

Indian music has achieved a special and distinct place in the world music. Due to its uniqueness and diversity it has become one of the greatest musical entities in the modern day music scenario. It is a tradition that has been going on since the Vedic ages and has been developing throughout by incorporating new things into itself. This development process is continuous and is going on even today. From time to time great artists, musicians and musicologists have been making reforms and playing their role to establish and propagate the tradition of Indian music. Many new singing styles emerged and many became extinct, but the Indian music has always been on the path of progress and has become richer and diverse.

The invasions of Mughal rulers in the northern part of India left a huge impact on the Indian music scenario. Due to the resultant inflow of Persian culture, the Indian music got in contact with the Persian music for the very first time. This resulted in the sharing and exchange of musical knowledge between both styles of music. This led to the creation of a great music tradition which was a mixture of both the Indian and the Persian music. This came to be known as ‘Hindustani classical music’ or ‘North Indian classical music’. On the other hand, in the southern parts of India did not come under influence of Mughals. Thus the music over there progressed without Persian influence and took its own different course of development. This came to be known as ‘Carnatic Classical music’ or ‘South Indian classical music’.

‘Khayal’, the principal classical form of modern times, is a unique and rich form of Hindustani Classical Music. It embodies the gravity of the ‘Dhrupada’, the romanticism of the Thumri and the lyricism of the lighter forms like Dadra and even Ghazal. Khayal, a classico-romantic form, rejected some of the rigidities of the Dhrupada and enclosing some of the aesthetic qualities of the Thumri. Khayal is a highly specialized art form which has a quite complex composition and enjoys a vast liberty in comparison with Dhrupada. There are several steps in its elaboration in Khayal; each of these steps is meant to emphasize a specific point of aesthetic and musical excellence. Khayal has a rich classical background having Alaps, various Tanas, Ghamaks, Khatka, Meend, a wide variety of rhythmic patterns and creative variations of the words of the composition with appropriate combinations of notes. All this adds significant sentimental enrichment to Khayal singing. It thus has something interesting and attractive to offer to almost every variety of listeners.

By observing the evolution of Khayal, we get to know that it has taken centuries for Khayal singing to develop up to modern stage. In the 21st century we have new challenges in front of us. Everything is in a state of flux, and music is no different. From time to time, musicologists have brought in required and pertinent modifications in our music. In today's changed scenario, we need to do the same. Because anything that is stagnant in today's moving world is likely to fall back and begin degenerating. Hence as per modern era, progressive changes in Khayal are necessary to stay in the stream and prevent it from fall back and its degeneration.

2. Need of the study

Main singing style of Hindustani classical music i.e. Khayal has incorporated in itself, characteristics of various singing styles and has emerged as a style which has something interesting for wide variety of listeners. . Having the gravity of Dhrupada, the romanticism of Thumri, the Khayal singing style emerged as a scientific style in which everything has its own respective place. Khayal singing style starts with the Alaps in very slow tempo (Vilambit Laya) in Mandra Saptaka, gradually the Notes go higher (Swara Badhat) and at the end of the Khayal, Tanas are taken in very fast tempo (Drut laya) which leave the listener stimulated and speechless. In this way, Khayal singing is a well-organized and a scientific singing style. It is the duty of all music lovers to spread this wonderful and mesmerizing art into every corner of the world. Therefore this topic is chosen for the present research.

Although various government, semi-government and private organizations like Sangeet Natak Academy, Spic Macay etc. are working towards the propagation of Hindustani classical music at their own level, University Grants Commission is also doing its part by providing facilities like funds, seminars, workshops and research projects in universities and colleges. Various music related journals and magazines also plays an important role here. Universities and colleges are also providing education in this field, in this way we see everyone is playing their part in this noble cause. There is a large number of people in India and abroad who admire Khayal, but still there are a lot of people who due to some or the other causes remain unknown to this wonderful musical form and are very far away from it. There are lot of underlying reasons for this. Hence there is a need of an in-depth research so as to investigate

the things in the light of various facts and try to find the reasons and factors responsible, and solutions for these as well.

This time everything around us is undergoing a change. Science and technology is influencing every sphere of our lives. Everything like our lifestyle, values, entertainment, technology, clothing etc. is changing, music is no different. That is why timely change in Khayal is required. But at the same time research needs to be done on how, what type and to what extent the changes and modifications need to be.

Science and technology is playing an important role in propagation and dissemination of Indian classical music and utilized properly it can turn out to be even more fruitful. It can help to improve the Khayal's presentation, its teaching and other aspects as well. For these reasons undertaking this research is essential, so as to carry Khayal with the changing times.

3. Objectives of the study

The main objectives of this research work are as follows:

- To determine the ideal presentation format of that is able to attract and engross the unaware and the advanced listeners alike while ensuring that the proposed modifications are within the bounds of Khayal Gayaki and agreed upon and accepted by the authorities (Ustads and Gurus) of Khayal Gayaki.
- To motivate people to attach with Khayal by providing them proper guidance regarding significance and importance of Khayal.
- To find methods so as to attract more people towards Khayal.
- To develop ideal curriculum, examination and assessment schedule, teaching methodology for universities, colleges and schools which help students to become a good artist and make him able to earn his living.
- To find various methods so as to involve young children and youth in learning and singing Khayal.
- To work on various aspects so as to arouse interest in Khayal and making it more popular among the masses.

- To provide guidelines and recommendations to Artists, Music teachers, Organizers, Government and Non-Govt. Agencies working for classical music, Media persons regarding promotion of Khayal.

4. Hypothesis of the study

Although there is a large section of people who appreciate Khayal, but still there are lot of people who are unaware of this rich, scientific and mesmerizing art form. Hypothesis states that, by critically analyzing Khayal and by carrying out an in-depth research regarding issues like; presentation of Khayal, It's structure, use of Science and technology, teaching methodology of Khayal, curriculum, examination pattern in institutions, use of instruments, time limit of presentation of Khayal, lyrics, tempo and other related areas, will provide fruitful results which will definitely lead to arousal of interest and more popularity of Khayal.

5. Methodology of data collection

Various methods were used to collect data for the research. Details are as follows:

1. Various concerts of Khayal recital were attended and lots of recordings were analyzed critically to get the precise structure of the Khayal so that ideal presentation format of Khayal can be developed which is able to attract the majority of listeners.
2. Case studies were done at ITC Sangeet Research Academy Kolkata and The Maharaja Sayajirao University of Baroda (Faculty of Performing Arts) to evaluate their contribution towards the field of music, the examination pattern, teaching methodologies and curriculum so as to develop an ideal education system for music.
3. Case study were done with such people who have become dedicated students of Hindustani Classical Music even after they started learning this art form in their twenties and thirties. After hearing their stories, we could identify and broadly categorize the various difficulties that people from non-musical families face in learning Hindustani Classical Music.
4. Survey was conducted to evaluate the views of music teachers, music students and common people on Khayal selected by convenient sampling.

5. Books by various authors, articles written on Khayal singing style and Internet were used for review of literature as secondary source for the study.
6. Researcher attended Seminars, Workshops and Lectures based on Khayal and its presentation which also contributed as secondary source of data for the study.

6. Review of related literature

The review of related literature helped the researcher to conceptualize the different aspects of Khayal. For this purpose various books, magazines, journals and articles and recordings of eminent Khayal singers were reviewed. Work done by other researcher were also critically reviewed. Only the relevant and true data for the research was taken and the unnecessary, unwanted data was discarded.

7. Research design and planning

Research scholar used mixed methodology design in this research work. The historic facts in this thesis are recorded by the analytical method. The scientific approach is also followed while data collection. Survey method is used while taking opinions of teachers, students and common people. Case studies also done. Here researcher tried to present the information in a very simple way so that even a layman can understand. Qualitative data was subjected to inquiry, discussion and systematic analysis keeping in mind the established facts and the unknown facts. For analysis of historical data, Historical descriptive qualitative method was used. For analysis of Quantitative data, Statistical Percentage tool was used. The collected information is presented in a chapter wise index.

Chapter 1: Brief historical background of Indian classical music.

For better understanding of any topic the study of its historical background is important. Therefore, first chapter is dedicated to historical development of Indian music. Starting from ancient period, journey of Indian music is described here. Condition of music during ancient, medieval and modern period is briefly discussed here. Researcher briefly mentioned state of music during different periods like Vedic period, Jain period, Buddha Period, Maurya period, Gupta period, Rajput period, Muslim Period, Lodhi period, and reigns of various Muslim

rulers like Akbar, Jahangir, Shahjahan, and Mohamed Shah Rangile etc. is discussed here. Bifurcation of Indian music into two streams i.e. Hindustani Classical music and Carnatic Classical Music is discussed here. During modern period contribution of two great scholars i.e. Pt. V.N Bhatkande and Pt. V.D. Paluskar towards classical music is discussed. Efforts by Government and non-government agencies is also discussed in brief.

Chapter 2: Development of Khayal and Gharana system.

This chapter is divide into two parts. First part is dedicated to evolution and development of Khayal. Here issues such as Meaning of Khayal, Evolution of Khayal, Inventor of Khayal, and Structure of Khayal, Presentation of Khayal (Vilambit Khayal and Drut Khayal) are discussed in detail. By listening to various artists live in concerts and by listening to recordings of eminent Khayal singers, by referring to various books, articles and research papers on Khayal singing style researcher collected the information regarding Khayal.

In second part of the chapter, Gharana system is discussed. Meaning, Evolution and development of Gharana system is discussed. Main Gharanas i.e. Gwalior Gharana, Kirana Gharana, Agra Gharana, Jaipur Gharana, Patiala Gharana, Mewati Gharana, Rampur Sahaswan Gharana, Bhendi Bazar Gharana etc. and their specifications, Merits and demerits of Gharana system are discussed here in detail and the effect of Gharana system on Khayal is discussed here.

Chapter 3: Various factors influencing popularity and Arousal of Interest in Khayal singing style

In this chapter research scholar explain in detail the numerous factors influencing popularity and arousal of interest in Khayal. These factors are categorized as follows;

▪ Historical factors

Here factors like narrow-mindedness, Jealousy between artists, unscientific approach of Gurus and Ustads, Problems of no institution for learning music, no fixed curriculum, no notation system, control of music in the hands of people with low caliber, no importance to lyrics and theory part by artists, are discussed here.

▪ Psychological and therapeutic Effects

Effect of Motivation and Interest on music is discussed in detail. Benefits of organized music (like Hindustani Classical Music) on human brain is explained. Spiritual and meditational effect of Khayal is mentioned. Discussion is done regarding the fact that Calmness, satisfaction, relaxation happiness, joy all are attached with Khayal Effect of music on Child development is discussed here. Use of Ragas in healing of diseases like hypertension, Blood Pressure, anxiety sleeping disorders, mental stress etc. is discussed. Music and physical fitness is discussed briefly.

- **Presentation of Khayal**

Presentation of Khayal must be modernized so as to attract younger people and kids. In presentation of Khayal, use of different lights, use of sound effects, use of Fog effect and Laser can make it Presentation of Khayal very impressive. Use of large screens and projectors during presentation, which can be used for writing Raga, Tala, Bandish (Composition). It can be used to write English Sub Titles for lyrics of the composition. Other factors like Maximum Time limit, instruments used must be worked out.

▪ **Music Education**

Here, various factors related to music education are discussed. Making Music education job oriented is the need of the present time. Music education must be linked to other streams, so that students after completion of their education can survive in real world. They must be able to earn their livelihood. These points are thoroughly discussed here. Curriculum, Examination Pattern, Teaching Methods discussed here properly. Possibility of starting some vocational courses in music is also discussed here.

▪ **Inner structure of Khayal.**

Discussion regarding lyrics, Tempo, Clarity of words, cutting of words during Vilambit Khayal, level of performance according to the audience, choice of Raga, High quality lyrics and possibility of having more than one antra is discussed here.

▪ **Promotion of Khayal**

This chapter is dedicated to promotion of Khayal by various means in a planned way. Methods of organizing concerts to promote Khayal are discussed with case studies and examples. Use of Internet, YouTube and other social media in promoting Khayal is discussed here. Guidelines are given for teachers, Artists, Promoters, Students and music lovers for proper music promotion through various means. In this chapter researcher give all kind of methods so as to promote Khayal.

▪ **New experiments and innovations in Khayal**

This chapter is dedicated to various innovations and experiments going on in Khayal. Lots of Artists are experimenting in Khayal Singing style. Some of the experiments and innovations are shared here. By critically analyzing these experiments, researcher look for the possibility of some relevant and logical innovation in Khayal. Same time use of different instruments in Khayal is discussed.

▪ **Miscellaneous Factors**

All other factors which don't come under any of the category discussed above are discussed here.

Chapter 4: Analysis and Interpretation of the Data

This chapter is divided into three parts. In the first part of this chapter, all type of collected data is analyzed. Data collected through questionnaires from music teachers and students of various universities and colleges, from common people is analyzed using statistical percentage method.

In the second part of chapter three case studies has been done.

- 1. ITC Research Academy Kolkata.**
- 2. The Maharaja Sayajirao University of Baroda (Faculty of Performing Arts)**
- 3. Musical Journey of some special People who started learning music in Twenties or thirties.**

In the third part of the chapter, based on the data collected during case studies, survey and interviews, interpretations were done by the researcher in light of various facts and conditions.

Chapter 5: Recommendations and precautions for arousing Interest and making Khayal more popular among the masses.

This chapter is divided into two parts. In the first part of the chapter, researcher give recommendations by keeping in mind all the information and data collected in the previous chapters. Recommendations regarding inner structure of Khayal, presentation of Khayal, lyrics of Khayal, Time limit, Instruments used, Music education, use of technology, use of internet etc. help in promoting Khayal. Role of teacher, Role of Government agencies, Role of Media, Motivating the people, recommendations while organizing some classical program are mentioned here.

In the second part of this chapter, researcher referred some precautions, avoiding which definitely serve our purpose. Precautions like taking care of Time limit, making balance between technical things and emotion, avoiding Mudra Dosh, avoiding excessive technicality, avoiding repetition, avoiding cutting of words in Vilambit Khayal, avoiding low quality lyrics etc. surely solve our purpose.

8. Conclusion

In a nutshell, by shedding light on the historical background along with the present scenario of Khayal and the views that experts, teachers, students and people of modern generation hold towards it, the present research work concentrates towards creating awareness regarding Khayal in masses, making Khayal more attractive by the use of technology, developing ideal curriculums and teaching methodologies for Khayal learning, motivation for kids and young generation to learn and appreciate Khayal. Taking precautions mentioned in the thesis and applying recommendations definitely work positively in arousal of interest and popularity rate of Khayal.

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In this chapter research scholar explain in detail the numerous factors influencing popularity and arousal of interest in Khayal. These factors are categorized as follows;

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Here factors like narrow-mindedness, Jealousy between artists, unscientific approach of Gurus and Ustads, Problems of no institution for learning music, no fixed curriculum, no notation system, control of music in the hands of people with low caliber, no importance to lyrics and theory part by artists, are discussed here.

- **Psychological and therapeutic Effects**

Effect of Motivation and Interest on music is discussed in detail. Benefits of organized music (like Hindustani Classical Music) on human brain is explained. Spiritual and meditational effect of Khayal is mentioned. Discussion is done regarding the fact that Calmness, satisfaction, relaxation happiness, joy all are attached with Khayal Effect of music on Child development is discussed here. Use of Ragas in healing of diseases like hypertension, Blood Pressure, anxiety sleeping disorders, mental stress etc. is discussed. Music and physical fitness is discussed briefly.

- **Presentation of Khayal**

Presentation of Khayal must be modernized so as to attract younger people and kids. In presentation of Khayal, use of different lights, use of sound effects, use of Fog effect and Laser can make it Presentation of Khayal very impressive. Use of large screens and projectors during presentation, which can be used for writing Raga, Tala, Bandish (Composition). It can be used to write English Sub Titles for lyrics of the composition. Other factors like Maximum Time limit, instruments used must be worked out.

- **Music Education**

Here, various factors related to music education are discussed. Making Music education job oriented is the need of the present time. Music education must be linked to other streams, so that students after completion of their education can survive in real world. They must be able to earn their livelihood. These points are thoroughly discussed here. Curriculum, Examination Pattern, Teaching Methods discussed here properly. Possibility of starting some vocational courses in music is also discussed here.

- **Inner structure of Khayal.**

Discussion regarding lyrics, Tempo, Clarity of words, cutting of words during Vilambit Khayal, level of performance according to the audience, choice of Raga, High quality lyrics and possibility of having more than one antra is discussed here.

- **Promotion of Khayal**

This chapter is dedicated to promotion of Khayal by various means in a planned way. Methods of organizing concerts to promote Khayal are discussed with case studies and examples. Use of Internet, YouTube and other social media in promoting Khayal is discussed here. Guidelines are given for teachers, Artists, Promoters, Students and music lovers for proper music promotion through various means. In this chapter researcher give all kind of methods so as to promote Khayal.

- **New experiments and innovations in Khayal**

This chapter is dedicated to various innovations and experiments going on in Khayal. Lots of Artists are experimenting in Khayal Singing style. Some of the experiments and innovations are shared here. By critically analyzing these experiments, researcher look for the possibility of some relevant and logical innovation in Khayal. Same time use of different instruments in Khayal is discussed.

- **Miscellaneous Factors**

All other factors which don't come under any of the category discussed above are discussed here.

Chapter 4: Analysis and Interpretation of the Data

This chapter is divided into three parts. In the first part of this chapter, all type of collected data is analyzed. Data collected through questionnaires from music teachers and students of various universities and colleges, from common people is analyzed using statistical percentage method.

In the second part of chapter three case studies has been done.

- 1. ITC Research Academy Kolkata.**
- 2. The Maharaja Sayajirao University of Baroda (Faculty of Performing Arts)**
- 3. Musical Journey of some special People who started learning music in Twenties or thirties.**

In the third part of the chapter, based on the data collected during case studies, survey and interviews, interpretations were done by the researcher in light of various facts and conditions.

Chapter 5: Recommendations and precautions for arousing Interest and making Khayal more popular among the masses.

This chapter is divided into two parts. In the first part of the chapter, researcher give recommendations by keeping in mind all the information and data collected in the previous chapters. Recommendations regarding inner structure of Khayal, presentation of Khayal, lyrics of Khayal, Time limit, Instruments used, Music education, use of technology, use of internet etc. help in promoting Khayal. Role of teacher, Role of Government agencies, Role of Media, Motivating the people, recommendations while organizing some classical program are mentioned here.

In the second part of this chapter, researcher referred some precautions, avoiding which definitely serve our purpose. Precautions like taking care of Time limit, making balance between technical things and emotion, avoiding Mudra Dosh, avoiding

excessive technicality, avoiding repetition, avoiding cutting of words in Vilambit Khayal, avoiding low quality lyrics etc. surely solve our purpose.

8. Conclusion

In a nutshell, by shedding light on the historical background along with the present scenario of Khayal and the views that experts, teachers, students and people of modern generation hold towards it, the present research work concentrates towards creating awareness regarding Khayal in masses, making Khayal more attractive by the use of technology, developing ideal curriculums and teaching methodologies for Khayal learning, motivation for kids and young generation to learn and appreciate Khayal. Taking precautions mentioned in the thesis and applying recommendations definitely work positively in arousal of interest and popularity rate of Khayal.

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