## TABLE OF CONTENTS

Sr. No.	Topic	Page No
	Title Page	I
	Declaration From Research Scholar	II
	Certificate from Guide	III
	Acknowledgement	IV-V
	• Synopsis	VI-XVI
СН. 1	BRIEF HISTORICAL STUDY OF INDIAN MUSIC	1-60
1.0	Introduction	1
1.1	Need of Historical Study of Indian Music:	2
1.2	Division of Historical Periods	4
1.2.1	Pre-Vedic Period (Primitive and Prehistoric)	4
1.2.2	Vedic Period	9
	1.2.2.1 Contribution of Samveda to Indian Music	11
	1.2.2.1.1 A Musical Scale	11
	1.2.2.1.2 Murchhana System	12
	1.2.2.1.3 Aesthetics	12
	1.2.2.1.4 Origin of Tala or Rhythm	13
	1.2.2.1.5 Origin of Notation System	14
	1.2.2.1.6 Correct Pronunciation	15
1.2.3	Ancient Period	16
	1.2.3.1 Evidences from Puranas	16

	1.2.3.2 Ramayana Period	18
	1.2.3.3 Mahabharata Period	20
	1.2.3.4 Panini Period	21
	1.2.3.5 Jain Period	22
	1.2.3.6 Buddha Period	24
	1.2.3.7 Maurya Period	27
	1.2.3.8 Second Phase of Maurya Period	38
	1.2.3.9 Bharat Period : Natyasastra	38
	1.2.3.10 Gupta Period	31
1.2.4	Medieval Period	33
	1.2.4.1 Rajput Period	33
	1.2.4.2 Muslim Invasions	36
	1.2.4.3 Division of Indian Music	38
	1.2.4.4 Amir Khusaro	39
	1.2.4.5 Tughlaq Period	39
	1.2.4.6 Lodi Period	40
	1.2.4.7 Raja Man Singh Tomar	40
	1.2.4.8 Hussain Shah Sharqi	41
	1.2.4.9 Babar and Himanyu Period	41
	1.2.4.10 Akbar Period	42
	1.2.4.11 Jahangir Period	44
	1.2.4.12 Shah Jahan Period	45
	1.2.4.13 Auranjeb Period	45

	1.2.4.14 Mohammad Shah Rangeele	46
	1.2.4.15 Bahadur Shah Zafar	49
1.2.5	Modern Period	49
	1.2.5.1 British Period	49
	1.2.5.1.1 Contribution of Pandit Vishnu Narayan Bhatkhande	53
	1.2.5.1.2 Contribution of Pandit Vishnu Digambar Pluskar	56
	1.2.5.2 After Independence	58
СН. 2	KHAYAL & GHARANA: EVOLUTION & DEVELOPMENT	61-115
2.0	Khayal: Introduction	61
2.1	Meaning of Khayal	61
2.2	Evolution of Khayal	62
2.2.1	Amir Khusro	63
2.2.2	Sultan Husain Sharque	65
2.2.3	Sadarang and Adarang	69
2.3	Structure of Khayal	70
2.3.1	Vilambit Khayal and its Presentation	72
2.3.2	Drut Khayal and its Presentation	76
2.4	Aim & objectives of Hindustani Music viz Khayal	78
2.5	Khayal: The complete singing style	78
2.6	Gharana System: Introduction	79
2.7	Meaning of Gharana	79
2.8	Evolution of Gharana System	82
2.9	Different Gharanas of Khaval	84

2.9.1	Gwalior Gharana	84
	2.9.1.1 Origin	84
	2.9.1.2 Specifications of Gwalior Gharana	86
	2.9.1.3 Eminent Artists of Gwalior Gharana	88
2.9.2	Agra Gharana	89
	2.9.2.1 Origin	89
	2.9.2.2 Specifications of Agra Gharana	91
	2.9.2.3 Eminent Artists of Agra Gharana	92
2.9.3	Kirana Gharana	93
	2.9.3.1 Origin	93
	2.9.3.2 Specifications of Kirana Gharana	95
	2.9.3.3 Eminent Artists of Kirana Gharana	96
2.9.4	Jaipur-Atrauli Gharana	97
	2.9.4.1 Origin	97
	2.9.4.2 Specifications of Jaipur-Atrauli Gharana	98
	2.9.4.3 Eminent Artists of Jaipur-Atrauli Gharana	100
2.9.5	Bhendi Bazar Gharana	101
	2.9.5.1 Origin	101
	2.9.5.2 Specifications of Bhendi Bazar Gharana	102
	2.9.5.3 Eminent Artists of Bhendi Bazar Gharana	103
2.9.6	Patiala Gharana	103
	2.9.6.1 Origin	103
	2.9.6.2 Specifications of the Patiala Gharana	104

	2.9.6.3 Eminent Artists of Patiala Gharana	106
2.9.7	Rampur-Sahaswan Gharana	107
	2.9.7.1 Origin	107
	2. 9.7.2 Specifications of the Rampur Gharana	107
	2.9.7.3 Eminent Artists of Rampur Sahaswan Gharana	108
2.9.8	Mewati Gharana	109
	2.9.8.1 Origin	109
	2.9.8.2 Special features of Mewati Gharana	110
	2.9.8.3 Eminent Artists of Mewati Gharana	110
2.10	Merits & Demerits of Gharana System	111
2.10.1	Merits of Gharana System	111
2.10.2	Demerits of Gharana System	112
	•	
СН. 3	VARIOUS FACTORS INFLUENCING POPULARITY AND	116-187
СН. 3	•	116-187
<b>CH. 3</b> 3.0	VARIOUS FACTORS INFLUENCING POPULARITY AND	<b>116-187</b>
	VARIOUS FACTORS INFLUENCING POPULARITY AND AROUSAL OF INTEREST IN KHAYAL SINGING STYLE	
3.0	VARIOUS FACTORS INFLUENCING POPULARITY AND AROUSAL OF INTEREST IN KHAYAL SINGING STYLE Introduction	116
3.0	VARIOUS FACTORS INFLUENCING POPULARITY AND AROUSAL OF INTEREST IN KHAYAL SINGING STYLE Introduction Historical factors	116 116
3.0	VARIOUS FACTORS INFLUENCING POPULARITY AND AROUSAL OF INTEREST IN KHAYAL SINGING STYLE Introduction Historical factors 3.1.1 Issue of Quality of Lyrics	116 116 116
3.0	VARIOUS FACTORS INFLUENCING POPULARITY AND AROUSAL OF INTEREST IN KHAYAL SINGING STYLE Introduction Historical factors 3.1.1 Issue of Quality of Lyrics 3.1.2 Lack of Proper institutions for learning music	116 116 116 118
3.0	VARIOUS FACTORS INFLUENCING POPULARITY AND AROUSAL OF INTEREST IN KHAYAL SINGING STYLE Introduction Historical factors 3.1.1 Issue of Quality of Lyrics 3.1.2 Lack of Proper institutions for learning music 3.1.3 Unscientific approach of Gurus and Ustads	116 116 116 118 119
3.0	VARIOUS FACTORS INFLUENCING POPULARITY AND AROUSAL OF INTEREST IN KHAYAL SINGING STYLE Introduction Historical factors 3.1.1 Issue of Quality of Lyrics 3.1.2 Lack of Proper institutions for learning music 3.1.3 Unscientific approach of Gurus and Ustads 3.1.4 Narrow-mindedness and feeling of Insecurity	116 116 116 118 119 120
3.0	VARIOUS FACTORS INFLUENCING POPULARITY AND AROUSAL OF INTEREST IN KHAYAL SINGING STYLE Introduction Historical factors 3.1.1 Issue of Quality of Lyrics 3.1.2 Lack of Proper institutions for learning music 3.1.3 Unscientific approach of Gurus and Ustads 3.1.4 Narrow-mindedness and feeling of Insecurity 3.1.5 Jealousy and Ego	116 116 118 119 120 121

	3.1.6 No fixed curriculum	123
	3.1.7 Issue of Notation System	123
	3.1.8 Control of music in the hands of people with low caliber	125
	3.1.9 Neglecting theory of Music	127
3.2	Psychological and Therapeutic Effects	128
	3.2.1 Motivation and Interest	128
	3.2.1.1 Concept of Motivation	129
	3.2.1.1.1 Case 1: Need	129
	3.2.1.1.2 Case 2: Satisfaction	130
	3.2.1.2 Concept of Interest	131
	3.2.2 Awareness regarding Hindustani Classical Music	132
	3.2.2.1 Effect of Music on Human Body	134
	3.2.2.1.1 Effect of Singing	134
	3.2.2.1.2 Effect of Listening to Music	135
	3.2.2.2 Music: A crucial Ingredient for Overall Development	135
	of a Child	138
	3.2.2.2.1 Music makes brain work better & faster	139
	3.2.2.2 Music training can significantly improve our	140
	Motor and Reasoning skills	
	3.2.2.2.3 Music helps in Better Memory	140
	3.2.2.2.4 Music and creativity	141
	3.2.2.2.5 Music and IQ Level	142
	3.2.2.2.6 Music and Development of Language skills	143

	3.2.2.2.7 Music & Mathematics	143
	3.2.2.2.8 Music: A crucial Ingredient for Overall	145
	Development of a Child	
	3.2.3 Therapeutic effect of Music	145
	3.2.3.1 Music Therapy	146
	3.2.3.2 Raga Therapy	149
	3.2.3.2.1 Some Websites for Raga Therapy	149
	3.2.3.2.2 Mobile Application on Raga Therapy	149
3.3	Presentation of Khayal	152
	3.3.1 Clarity of Aim	153
	3.3.2 Modern Approach Vs Traditional Approach: Instruments and	153
	Fusion	
	3.3.3 Balance between various aspects of Khayal	154
	3.3.4 Appearance and Gestures	156
	3.3.5 Time Limit	157
	3.3.6 Use of Technology	157
	3.3.6.1 Sound Effects	158
	3.3.6.2 Light Effects and Fog Effect	161
	3.3.6.3 Projector and Big Screens	163
3.4	Music Education	
3.5	Inner structure of Khayal	176
	3.5.1 Poetry of Khayal	179
	3.5.2 Tempo and Issue of cutting of words in Vilambit Khayal	

3.6	Promotion of Khayal	180
	3.6.1 Musical Concerts	181
	3.6.2 Audio-Visual Projects	181
3.7	New experiments and innovations in Khayal	181
	Miscellaneous Factors	185
3.8	3.8.1 Inter-relationship of Music and Religion	185
	3.8.2 Ultimate Goal of an Artist	186
	3.8.3 Role of Science and Technology in Promotion of Indian Music	186
CH. 4	ANALYSIS AND INTERPRETATION OF THE DATA	188-276
4.0	Introduction	188
4.1	Surveys	188
	4.1.1 Questionnaire for Teachers	190
	4.1.2 Questionnaire for Students	230
	4.1.3 Questionnaire for general population	241
4.2	Case Studies of Two Educational Institutions	244
	4.2.1 Case study of The Maharaja Sayajirao University of Baroda, Vadodara	244
	4.2.1.1 Historical Background:	244
	4.2.1.2 Contribution towards field of music	246
	4.2.1.3 Evening Diploma Classes	248
	4.2.1.3.1 Indian Classical Vocal viz. Khayal	249
	4.2.1.3.3. Indian Classical Instruments (Sitar/Violin)	252

	4.2.1.3.4 Indian Classical Dance (Kathak/ Bharatnatayam)	254
	4.2.2 Case Study of Sangeet Research Academy Kolkata	258
	4.2.2.1 Historical Background	258
	4.2.2.2 Contribution towards Indian Music	259
	4.2.2.2.1 Long List of Eminent Artists Associated with SRA as	260
	Gurus and Teachers	
	4.2.2.2 Sangeet Research Academy produced top most Artists	261
	in Classical music	
	4.2.2.2.3 Research Projects at SRA	262
	4.2.2.2.4 Classical Concerts	263
	4.2.2.5 Music Preservation and Studio Labs	264
	4.2.2.2.6 Big library and publication house	265
	4.2.2.2.7 Impressive, well maintained and very informative	266
	Website	
	4.2.2.2.8 Promoting and Patronizing Young Talent	268
4.3	Musical Journey of Some Special People.	269
4.3.1	CASE-I: Aanan Khurma	269
4.3.2	Case II: Prashant Tulsani	273
СН. 5	RECOMMENDATIONS AND PRECAUTIONS FOR AROUSING	
	INTEREST AND MAKING KHAYAL MORE POPULAR AMONG	277-340
	THE MASSES	
5.0	Introduction	277
5.1	Indian Classical Music should be introduced in Schools from Primary Level	279

5.2	Creating Awareness among Parents regarding Benefit of Organized form of	281
	Music in Child Development	
5.3	Creating Awareness among the People regarding Therapeutic Effect of	281
	Music Hindustani Classical Music	
5.4	Music Education should be Reviewed and Made Job Oriented	287
5.5	Need to Start Applied Music Stream in Universities	289
5.6	Khayal performance must be entertaining and full of aesthetic and Emotional	290
	Value	
5.7	Union of Head and Heart i.e. Khayal artists should give the balanced	292
	performance by giving equal importance to all components of Khayal	
5.8	Artist should give emphasis to Lyrics of the Khayal and Poetry of Bandish	294
	should be of High Quality	
5.9	Ati-Vilambit Laya in Vilambit Khayal should be avoided	296
5.10	Gurus, Ustads and Artists of Indian Classical Music should broaden their	297
	viewpoint and be more open minded	
5.11	Artist should try to connect with the audience and give the performance	298
	according to level of the audience.	
5.12	Time Bound Performance	299
5.13	Modern Approach towards Khayal	300
5.14	Rigidness should be given up	302
5.15	Innovations in Khayal: A Crucial Ingredient	304
5.16	Every Khayal artist must be aware of the Literature of Music	306
5.17	Fusion and Khayal	307

СН. 6	CONCLUSION	341-345
5.26	Good Books of Music and magazines	326
5.25	Contribution of Government	339
5.24.3	Television	333
5.24.2	Radio	326
5.24.1	Newspapers	324
5.24	Role of Media in Promotion of Indian music	324
5.23	Gestures and appearance of Artist on stage	324
5.22	Audio-Visual Projects	322
5.22	Use of Internet in Music Promotion	319
5.21	Concerts & Events of Indian Classical Music	314
5.20	Including some more instruments in Khayal	313
5.19	Choice of Raga	313
	Effects and Multi-Media Effects	
5.18	Presentation of Khayal should be modernized with Light effects, Sound	310

## **BIBLIOGRAPHY**