

Chapter 1

Brief Historical

Study of Indian

Music

1.0 Introduction

Khayal, imaginative in conception, romantic in appeal, has interpretative theme and classico-romantic method of execution along with the gravity of the Dhruvapada, the romanticism of the Thumri and the lyricism of the lighter forms like Dadra and Ghazal. This makes Khayal something very interesting and attractive and offers something to almost every variety of listeners. Khayal, the main singing style of Modern times has been developed and modified from time to time by various eminent musicians, scholars and Music lovers. Although Khayal has a long list of followers who sing, listen and appreciate it all over the world including lots of students from India and abroad, but still a large number of people who are unaware of this excellent art form. Even though lot of artists, musicologists, scholars, Government agencies like 'Sangeet Natak Academy' and other private agencies and media are doing their best to promote Khayal as well as other classical forms but still a lot of work is needed to be done. Researcher felt a need of scientific and logical study of each and every aspect of Hindustani Music so as to find out the ways to connect as many people as possible to this beautiful art form. Researcher felt that an in-depth study in the historical background and practical presentation was required. Art is made up of its history, its norms, its forms, formal rules and its ethnic and social implications. The study of the inter-relationships and developments of all these would certainly improve one's understanding of the art. Researcher, himself being a great admirer of Hindustani music wanted it to spread all over the world, that's why he chose the present topic so as to work thoroughly in the field and find ways needed to fulfil the aforementioned purpose. Here the researcher wants to clarify that many may not agree with what has been stated regarding several

aspects of Hindustani Classical music. That disagreement would be only natural as researcher has tried to write his whole thesis keeping in mind only the benefit and progress of Hindustani music.

1.1 Need of Historical Study of Indian Music:

Notable American historian David McCullough once said, "History is a guide to navigation in perilous times. History is who we are and why we are the way we are" Before getting to know about the music of a certain period it is important to understand its history so that the real picture of the music's development can be understood in its entirety. Without understanding the historical background of music we cannot reach the philosophical and progressive destination of the music itself.

A historical study of Indian music is meant to solve the mystery of different grades of evolution of Indian music in different periods. It gives us a full scope for visualizing the genuine structure, type and temperament of compositions and singing styles prevailing through different times. India has a glorious tradition of history of achievements in the field of painting, music, architecture, science, literature, poetry, philosophy and religion All these have their own distinctive quality and spirit. India has a great history of music dating from the ancient period up to the present time. Many Artists, musicologists, and Scholars enriched Indian Music by their endless efforts. Various Yogis and Religious Gurus also made contributions to enrich Indian Musical Tradition. With Changing Times a lot of Changes came into Indian Music. Lot of old music styles faded away and new music styles came into light. We must have a look into these changes and and take into account the factors responsible for these changes. Various political and social factors should also be taken into account

as they influence art forms to a significant extent. By studying the historical background we get many clues about what happened, why it happened, what mistakes were made or how the things were done so that we can learn from them and decide our future path.

Music emerged from the concept of tones and tunes along with rhythm. The emergence of tones and tunes were made possible by the microtones and their arrangements. The problem of tones and tunes, along with the evolution of registers and scales, perception of consonance and dissonance, emergence of the concept of the melodies (Ragas) and their classifications, evolution of murchhana, Varna, Alankara, Tana, Anga , Alaps or Alapti, the manifestation of different musical phases and compositions, the evolution of musical instruments like drum, flute, and lute, along with the question of origin of Mela, or Melakarta, Masculine and Feminine characters of the Ragas, and the evolution of contemplative compositions are some of the distinctive features in the study of history of Indian music.

In order to study the history of Indian music, it is essential to divide the whole range of culture and civilization of India into several periods like Pre-Vedic (primitive and Prehistoric), Vedic, Hindu, Buddhist, Mohammedan, British and Modern. But some of these divisions do not appear to be adequate, as some of periods overlap each other. So it is better to divide the whole range of Indian history into broad Periods as follows:

1.2 Division of Historical Periods

- **Pre-Vedic Period (Primitive and Prehistoric)**
- **Vedic Period**
- **Ancient Period**
- **Medieval Period**
- **Modern Period**

1.2.1 Pre-Vedic Period (Primitive and Prehistoric)

History of India and its civilization dates back to at least 6500 BC. This perhaps makes it the oldest civilization in the world. Two important cities were discovered: Harappa on the Ravi River, and Mohenjodaro on the Indus during excavations. The remains of these two cities were part of a large and well developed ancient civilization known as 'Indus Valley Civilization'. These sites have yielded evidences for the earliest domestication of animals, evolution of agriculture, as well as art and craft¹. The ancient civilization of the Indus Valley is arguably one of the oldest and largest ancient civilizations discovered in the world today. With its roots buried around 2500BC and covering an area of over 1.3 million km², this civilization prospered greatly in Pakistan and the north west of the India. The main excavation sites of the Indus Valley were two large and complex cities; Harappa and Mohenjodaro. Harappa; the oldest city was discovered in the 1820's by British settlers, In 1922 the ruins of another large city center, Mohenjodaro, was discovered by an Indian archeologist. Within this compound they found pottery, seals, and weights; all similar to those found in Harappa. Also, there were most likely ports involved with trade along the Persian

¹ <http://www.gatewayforindia.com/history.htm> on date 25-july-2013

Gulf. The seals found in the Indus Valley cities have been found in Persian cities¹. In these we find a grand structure of culture and civilization of the prehistoric Indus Valley of the remote past. Ample evidences of the practice of music and dance were obtained in the archaeological excavations of different ancient sites. In one of the excavated figures a drum like instrument is seen hanging to the neck and some pictographs of a few stringed instruments are seen². In Ropar, on the banks of the river Sutlej a statue of a lady playing a four stringed instrument was excavated alongwith many pictorial references to a variety of musical instruments. Among other finds a Flute, a Harp with strings and percussion instruments have also been found which shows that people in that remote age knew the use of Harp, flute and percussive instruments³. These disclose the fact that even in that era of around 5,000 - 2,500 BC, people were civilized, artistic and cultured and well-conversant with the art of playing Flute and Lutes (Vanshi and Veena) and different types of Drums (mridangas). A bronze Statue of a dancing girl was also found which is clear evidence that some or other form of dance was prevalent at that time and obviously some instruments must had been there⁴.

1 <http://www.mahavidya.ca/the-indus-valley-civilization-2/> dated 25-july-2013

2 Prajnananda S, A history of Indian music, p. 87

3 Thakur J S, Indian Music, p. 1

4 Bawra J S, Bhartiye Sangeet Ka Itahas, p. 6

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Picture 1 A bronze Statue of a dancing girl, In Courtsey from: <http://www.akshardhool.com/2012/06/solving-riddle-of-indus-valley.html> on date 28-august-2013

All this and many other similar evidence point to the what the famous historian Kidial Shomes wrote about the culture of Indus valley civilization, “Even at that time Indian

music was quite advanced in comparison to world music.” Indus Valley Artefacts (Musee Guimet, Paris) shown in below picture.



Picture 2 Indus Valley Artefacts kept at Musee Guimet, Paris, in Courtesy from:
<http://www.mahavidya.ca/the-indus-valley-civilization-2/>



Picture 3 Seal of Mohanjodaro Era Kept at Baroda Museum Source: Self captured by Research Scholar during visit to Baroda Museum



Picture 4 Researcher for survey at Baroda Museum & Picture Gallery, Vadodara, Gujarat

1.2.2 Vedic Period

The Vedic period is characterized by Indo-Aryan Culture associated with the texts of Vedas, sacred to Hindus, which were orally composed in Vedic Sanskrit. The Vedas are one of the the oldest existing texts in India. The Vedic Period lasted from 1500 to 500 B.C. It laid the foundations of Hinduism and other cultural aspects of early Indian society. The Vedas were recited in the form of poem and had a musical aspect to them. Udatta (raised, sharp or acute), Anudatta (not raised or grave) and Svarita (acute grave) were the three pitches used in Vedic recital¹. Prof. McDonnell rightly says, “The Vedic, like the ancient Greek accent, was a musical one, depending mainly on pitch, as is indicated both by its not affecting the rhythm of metre, and by the name of its chief tone, Udatta, 'raised'²”. From a Historical point of view Vedic period is considered as a developed period. Musicians were kept in high regard throughout this period. The common people in this period were aware of classical music as well as folk music. Veena was famous in Vedic period. Generally music was taught by Brahmins. During this period we find artists of all the three categories i.e. Vocalists, Instrumentalists and Dancers. Women used to take part in musical events equally as men³.

We can get the information regarding systematic music from the writings of Vedic period. Although there are no independent Texts on Music from Vedic period but still we get ample information regarding music from other Vedic texts⁴. Concept of worshipping God through music started in Vedic period. During this period Classical

1 Bongard L. G, A History of India: Part 1, p. 51

2 Thakur J S, Indian Music, p. 2

3 Sharma B, Bhartiye Sangeet Ka Itihas, p. 30

4 Sharma M, Sangeet Mani, p. 5

form of music was maintained with rigorous precision. During this period, poet and singer were very much concerned with each other. They were considered as two sides of the same coin and lastly it is to be noted that artists were of very high character¹. Fox Strangways also said that there were three musical pitches. Various instruments were in use in the Vedic times. Vana, a bow-shaped harp with hundred strings was used. Vina was very famous in Vedic period. In the beginning 'Kusa' Grass or 'Munja' was woven into strings. Later guts were used and finally steel and Brass strings. Other instruments of Vedic period were Karkari, Kanda-Vina, Dundubhi (called Nagara These days) , Nadi, Nalika, Tunava, Sankha, Bhumidundubhi, a wooden drum called Vanaspati, Adambara, Venu, Garagara, Aghati (a kind of a Cymbal)². Concepts like Swars (Notes), Murchhana, Saundrya Shastra (Aesthetics), Rhythm and Notation were put into practice from the Vedic Period. It is a matter of common knowledge to all music lovers that Indian Classical music has its origin in the Samaveda. Indian music has its origin in the Vedic Period. Though, Vedas are considered as the source of Indian Music, it should not be assumed that the Classical music in its present form was fully developed by then. Infact, concept of Raga, Tala, Sharuti or even Nava Rasas came only later. But we see the contribution of 'Samaveda' to Indian classical music is very important.

1 Sharma B, Bhartiye Sangeet Ka Itahas, p. 32

2 Thakur J S, Indian Music, p. 3-4

1.2.2.1 Contribution of Samveda to Indian Music

1.2.2.1.1 A Musical Scale

‘Samavada’ chants began from one single Note, known as ‘Archika’. At that time the entire recitation was confined to one note only. This Note was also called Udatta. The second stage was when two notes began to be used. This was known as Gatha. The third stage was the addition of one more Note. The third note was ‘Gandhara’. This group of three Notes was called ‘Samika’. These three notes comprised of music at the beginning of ‘Samavada’¹. All Vedas except SamaVeda were sung using only three notes, Anudatta (low), Udatta (middle) and Svarita (high). As used today the Anudatta, Udatta and Svarita Svaras of RigVeda can be equated with Ni, Sa, and Ri of the North Indian Kafi Scale (Kharaharapriya of the Carnatic)². Starting from group of three Notes i.e. ‘Samika’, Sama music developed its full Scale. Full Sama scale is written as Krusta (Ma), Prathma(Ga), Dvitiya(Re), Tritiya(Sa), Chaturtha(Ni), Mandra(Dha) and Atisvarya(Pa)³ As for the descending nature of the scale all scholars agree that the vocal scales were conceived downwards because "the telling notes of the voice are in the upper register and hence present themselves better as the starting point for a scale"⁴ This scale in terms of modern Tone-Interval or ‘Shrutis’ corresponds to the Kafi Thata of Hindustani System and Kharharpriya Mela of Carnatic System⁵.

1 Gautam, M.R, The Musical Heritage of India, 2001, p.2

2 Patnaik, P, Music and Society: Multicultural Issues, p. 217

3 Paranjape S.S, Bhartiya sangeet ka itihaas, p. 89

4 Fox, A. H, The Music of Hindustan, p. 276

5 Gautam, M.R, The Musical Heritage of India, 2001, p.3

1.2.2.1.2 Murchhana System

The second important contribution of Sama music to Indian classical music was the Murchhana system. In the Sama Scale, while singing any of the Samas, it was an accepted practice to take the starting note as the Key-Note of a song. This means that with the shift of the Key-Note the scale changed automatically. On analysis of the Sama Scale, it is found that the basic five Ragas namely Bhairavi, Yaman, Khamaj, Bilawal and Asavari are can be extracted from the basic Sama Scale which corresponds to the modern Kafi That¹.

1.2.2.1.3 Aesthetics

As music is the combination of word and tune (Sahitya ans Sura) it is said to be an emotional symbolism of man's inner depth². From the very beginning Indian Musicians and Yogis used to please Gods with Music. They used music for meditation but at the same time they also thought from an aesthetic point of view and introduced 'Kaku' in the Indian music. The actual origin of aesthetics or kaku, was in the varieties of intoning the Savras emotionally in Samaveda music. The text of Rigveda was not used in its original form for singing in the Samaveda but certain changes were introduced to adapt it to singing. There were six varieties of vocal inflexions that are as follows:

1. Vikara: Change in the syllable of Rigveda word.
2. Vislesana: Breaking of a word into parts then singing each part.
3. Vikarsana: singing out by lengthening a particular syllable.

1 Gautam, M.R, The Musical Heritage of India, 2001, p.3-4

2 Prajnanananda, S, A Historical Study of Indian Music, p. 289

4. Abhyasa: Which means repetition.
5. Virama: Singing by Pauses for a while.
6. Stoba: inserting an extra exclamatory word which is not in the text of the hymn¹.

These principles of aesthetics flourished in the succeeding time. Principles of Saundrya Shastra (Indian Aesthetics) were developed afterwards from these. It is a common misconception that the principles of aesthetics came from the western world, but in reality they had been developing since ages in Indian Arts.

1.2.2.1.4 Origin of Tala or Rhythm

There was Vrtti (Rhythm and Tempo) in the song but no system of Tala was developed². Although there was no Tala in Sama music, still there was a clear understanding of Laya i.e. Rhythm. There were three types of Laya. Harsva (one matra), Dirga (Two Matras), Pluta (Three Matras)³

1.2.2.1.5 Origin of Notation System

Sama music was written in a notation of its own which was numerical. Notes were indicated by letters 1,2,3,4,5,6,7. A perfect system of cheironomy was also developed by the singers of Sama music. The Encyclopedia Britannica rightly says; it is probable that the earliest attempts at notation were made by the Hindus and Chinese from whom the principle was transferred to Greece⁴. In the notation system followed in 'Sama' music, different notes of the 'Saptaka' were ascribed to the different fingers of the

1 Thakur J S, Indian Music, p. 5

2 Thakur J S, Indian Music, p. 12

3 Gautam, M.R, The Musical Heritage of India, 2001, p.5

4 Thakur J S, Indian Music, p. 6

right hand thereby indicating the different Svaras of the song. This system later on was known as Cheironomic notation. As Vedas were accepted as the earliest evolved literature in human history, it can also be inferred that the Samaveda gave the earliest system of Notation¹. In early manuscripts of RigVeda, the text was written along with accent notes. Anudatta is marked with an underline and Svarita is marked with a small vertical line above the syllable. Udatta is left unmarked². Although Basics of Notation system were found during the times of Samaveda, but in the succeeding times it was seen that Indian music was mostly taught orally.

1.2.2.1.6 Correct Pronunciation

In Vedic period a lot of importance was given to the correct pronunciation of the varnas. This was the main reason why an equal emphasis was given to the teaching of both swaras and varnas. It says that the knowledge about the swara is incomplete without knowledge of its pronunciation. During Vedic period, we get to know that both practical and theoretical knowledge were given equal importance. Practical knowledge without theoretical base was considered incomplete. In the Vedic period the artistes were of a high character and they were fully committed to their art and never got distracted by petty issues or temptations. They practiced their art religiously and with full dedication. Musicians were considered to have a high stature in the society. Music was not a profession but a way of life. Music was treated sacred and played a major role in the development of an individual³. Regarding Vedic music Mr. G.H. Ranade in his book Hindustani Sangeet writes "In the Vedic Period, the Hymns as a class used to be

1 Gautam, M.R, The Musical Heritage of India, 2001, p.5

2 Patnaik, P, Music and Society: Multicultural Issues, p. 217

3 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 71-74

chanted, and some of them were further set to tune and rhythm and thus there soon came into existence a class of singer priests. The hymns needed accurate pronunciation and emphasis on particular syllables and words. Their chanting, therefore, required great modulation of voice and insertion of intermediate pauses. Thus unconsciously, the essentials of both melody and rhythm came into prominence. This resulted in a greater polish in the practice of the art and before long a Theory-rather a Grammar- of music based partly on observed facts and partly on hypothetical prepossessions came into existence¹.”

Music was quite popular amongst the womenfolk of the Vedic period. Music education was provided to the women of reputed families and they accompanied the Sama singers in their performances. Dance programmes were also organized often in which both men and women participated together. During Ashvamegha yagyas, vocal performances and veena performances were given as entertainment. One of the main instruments used during this period was Veena. Many variations of this stringed instrument were available in this period like Mehti Veena, Pinaki Veena, Ravani Veena, Matkokila Veena etc. Stone and leather had been used earlier to make veenas. The discovery and usage of metal led to the creation of a variety of veenas. Apart from veena many other instruments were also used like dundubhi, bhumi dundubhi, vanshi, shankh, khol etc. from the vedic texts we can find out that all the four types of instruments i.e Tanti, Sushir, Avanadh and Ghan had been developed by this period.

In this way we can say that music was an important part of life in the Vedic period and was present in all parts of the society be it religion, education, agriculture,

1 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 76

ceremonies, entertainment etc. Music was rich in every respect. There was proper notation system, Aesthetics, Raku and Scale. Equal importance to theory and practical was another very good practice of Vedic period and relationship between poet and singer was a very important tradition of Vedic time.

1.2.3 Ancient Period

(After Vedic Period upto Mohammedan era)

1.2.3.1 Evidences from Puranas

After the Vedic Period came the ancient period. The texts from this period are called Puranas. The Puranas contain information regarding Literature and Music. Music is written as 'Gandharva' in Puranas. From the texts of this period like puranas we get the evidence that music underwent some changes in this Period. Just like the Vedic music, the number of Notes (Swara) in 'Puranas' are also taken as seven. This means three Gramas, 21 Murchhanas and 49 Tanas. These 49 types of Tanas were used in 'Yagya'. In 'Vayu Purana' we get information regarding seven types of Songs i.e.

1. Madraka
2. Aprantka
3. Ullopyaka
4. Prakari
5. Rovidha
6. Auvanika

These seven types of songs were called 'Geetak'. Maharishi Bharata referred to these seven types of songs in 'Natya Sastra' in which he called them 'Sapta Geeta'. Four types of 'Pada' i.e., Nibadha, Anibadha Atala and Satala are mentioned in Puranas. Four

Types of Talas i.e. Chatastra, Tistra, Mishra and Khanda and three types of Laya i.e. Vilambit, Madhya and Drut were also mentioned. Instruments were known as Atodhya in Puranas. Four types of instrumentas i.e. Tata, Avnadha, Ghana and Sushir were mentioned in Puranas. Songs were divided into four parts i.e. Pada, Swara, Tala and Paryoga. Rasa theory was also mentioned in Puranas. Relation of Rasa with different Notes and Laya is also mentioned in Puranas. Maharishi Bharata referred these Puranas in Natya Sastra¹. Texts like Tetiriyee Upnishada, Aitreya Upnishada and Shatpath Brahmana also give information regarding music. Yagyavallyekya, Varna, Ratna-Pradipika Pratibhashya Pradeep and Nardiye Prabhuti also provide important information regarding the music of that time. From Harivansha Purana we get details about Seven Notes, Grama Ragas, Three Saptaka, Murchhana, Natya, and instruments. All in all we can get lot of information about the ancient music from Vayu Purana². From Markandeye Purana we get the information of Seven Notes, Five Grama Ragas, five types of Songs, 21 types of Murchhanas, Three Grama and Four Pada. As instruments are concerned, we get information on Veena, Durdur, Pranav, Puskar Mridang and Devdandubhi. From Vayu Purana we get Seven Notes, three Grama, 21 Murchhana, 4 Talas³.

From Puranas we came to know that Common people were loosing interest for Classical music and folk musical as well as folk danceforms were becoming more and more popular day by day. Lots of folk songs and folk dances were evolved during this period. Women participation in Theatre, music and dance was appreciated in that

1 Sharma M, Sangeet Mani, p. 14-15

2 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 86

3 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 87

period. We got information regarding some instruments like Veena, Pranav, Mridang and Devdandubhi¹.

1.2.3.2 Ramayana Period

Ramayan was composed around 600 BC by Rishi Valmiki. The Ramayana of Valmiki is pre-Buddhistic. According to western scholars, the main portion of the Ramayana was composed by about 600 B.C. and additions were made till about 300 or 200 A.D.². From Ramayana we find that society of that time was organized and that is why art and literature flourished. People were quite interested in Vocals, Instrumental and dance. 'Gandharva' was the word used for music. A study of Ramayana shows that music had developed a long way by this time. Singing of jatis was prevalent. Ballad singers called Kusilavas were quite popular. Music was an integral part of in people's life. It was used for religious functions, wars, festivals and other auspicious occasions³. Highly learned people practiced music as yoga. they used music to rid the society of its ugliness. Religion and music were getting closer and closer. Music was also getting popular among women. Only those women were considered worthy who had a good knowledge and ability in music⁴.

Vocal was accompanied by Veena. Various kinds of Veenas were mentioned in Ramayana i.e. Nakula Veena, Tri-tantari Veena, Sat- tantari Veena, Nav-tantari Veena and Vipanchi Veena. Lots of other instruments are also mentioned in Ramayana i.e. Venu, Shankha, Vansha, Dudumbhi, Bheri, Mridanga, Panav, Adambar, Muraj,

1 Sharma B Bhartiye Sangeet Ka Itahas, p. 34

2 Thakur J S, Indian Music, p. 14

3 Thakur J S, Indian Music, p. 15

4 Sharma B Bhartiye Sangeet Ka Itahas, p. 39

Manjeera etc. The artists of this time had expertise in Tala and Laya. Artists were respected in the society. Music was prevalent everywhere in the society and was the part of daily life. Since early morning music was used in prayers and Pooja rituals and it was an important part of all major occasions like marriages, and festivals. In Wars and Battle music was played with different instruments¹. In Ramayan Period Children were very much fond of music. Women used to learn Dance in their free time. Instruments like Bheri, Ghat, Dimdim, Mudduk were commonly used in Ramayana Period². According to Thakur Jaideva Singh- Ayodhya was a hub for Vocalists, instrumentalists and Dancers. In Homes in Society and in Courts music was very frequent. Even the Shepherds used to play their flutes. Hence we see music was an indecible part of Life. In Lord Rama's Ashava Megha Yagya, His sons Lov and Kush sang the sampurna 'Rama Charita Manasa'. Hence we conclude that in Ramayana Period Music was prevalent everywhere. Vocal, instrumental and Dance was popular in the society, Artists have full respect in the society³. Regarding music of Ramayana Period, Mr. Mikhail (Russian) wrote- Actually it was godly music. If we can develop that kind of music, we would be able to obtain unimaginable clarity and depth in our lives⁴.

In Ramayana Period, craze for learning music was increasing day by day. Children were also very fond of music. Ladies used to learn Dance in the free times. Many kinds of Dances were started in this time. Playing Mridanga was very popular in those days.

1 Sharma M, Sangeet Mani, p. 5

2 Sharma, B, Bhartiye Sangeet Ka Itahas, p.38

3 Sharma M, Sangeet Mani, p. 5

4 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 91

Ravana himself was believed have deep knowledge and was considered as a great musician. Hence it can be assumed that music must be very popular in his reign. As the country was rich and full of wealth the citizens did not have to toil very hard for their livelihood. Hence it was assumed that they used to devote their time in practicing music and other art forms¹.

1.2.3.3 Mahabhartar Period

The epic 'Mahabhartar' is Text written by Ved Vyas. This was written before Budhha Period. Mahabhartar contains the story of war between Kaurvas and Pandavas. Although Mhahbhartar is not a musical Text but still it gives us ample information regarding music of that time. In Mahabhartar Shri Krishna was said to be an expert musician. He was considered an expert player of Flute².

In Mahabhartar Period the relation between music and religion got strengthened. The people of this period considered music and religion as one and the same thing. Ladies of this period were passionate for music even more than the Ramayana Period. People of this period believed that using music while working can reduce their fatigue during work hours. So people used to sing while working³. Appart from Shri krishan, Arjun was also a great musician. He was an expert in vocal as well as instrumental music. Mr. Lion in his book 'The New outlook of Indian Music' writes "We can't forget the great Arjun. He contributed a lot in development of music of that era. As nobody was able to beat Shri Krishna in Flute similarly nobody was there to beat Arjuna in Veena playing. Listeners generally lost everything during his performance. He used to sing

1 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 91

2 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 94

3 Bawra, J, Bhartiye Sangeet Ka Itahas, p. 13

with veena and he used to sing very well¹. So, from the evidences obtained from Ramayana and Mahabhart, we can say that during these periods music was prevalent in society and was very popular among people. Both practical and theoretical areas were understood and taught. Music was used for celebrations on public occasions and festivals where various dance forms were used with vocal and various instruments. During these periods artists were facilitated from state so that they could practice their art freely. We get evidences of teaching of music through Guru-Shishya Prampra in those periods².

1.2.3.4 Panini Period

Panini's Book 'Ashtadhyayi' is a very valuable book on the grammar of Sanskrit language. Its time was considered to be around 4th century B.C. Although it is a book relating to language, but still we get a lot of information regarding social, religious and political conditions of that time. We get some clues regarding music of that time also. Panini has used word 'Shilpa' for Art in his book. In this period combined programs of theatre, vocal music, instrumental music and dance were often organized³. On one hand, light music was becoming popular among the masses while on the other hand sam music reached its peak through religious functions and festivities⁴. Women used to take part in musical events equally as men. During this time period we witness some serious changes in the social as well as other aspects in the lifestyle of Aryans. Varna System got strengthened and became more rigid and simultaneously the religious

1 Sharma, B, Bhartiye Sangeet Ka Itahas, p.40

2 Paranjape S.S., Bhartiye Sangeet Ka Itahas, p.163

3 Paranjape S.S., Bhartiye Sangeet Ka Itahas, p.167-169

4 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 116

rituals also increased. During this period music was mainly composed and taught by Brahmanas. In this period while chanting the mantras of any other composition, words were pronounced in such a way that the meaning and the inner beauty of the verse was not affected. In the presentation of Sutras, Swaras were modulated in various ways. Among common people, high quality music i.e. classical music was popular. Music was used in lots of events and festivals in which ladies started taking part equally. During this period vocal music developed more than instrumental music. Common people also took part in these festivals and events. In this period with the division in the society music also got divided. All the four Varnas did not have one kind of music. The varnas of Brahmins, Kshatriyas and Vaishyas celebrated their festivals together whereas Shudras were forced to celebrate their festivals separately. During this time period we can see separation and differences between all the Varnas. In this time period folk music as well as classical music were popular. Classical music was more popular than in Periods of Puranas. Other thing to note is that in this era women took part equally in musical events¹.

1.2.3.5 Jain Period

As we studied, in the Vedic period and succeeding periods society was in the direct control of Brahmins. All the important issues regarding Religion, Social structure and politics, were in the hands of Brahmins. Same was true in case of music too. This resulted into lot of wrong practices in the society. Brahmins tried to bind Indian Society into rigid rules of caste system and Karam Kaand which resulted in a lot of discomfort in the society. This resulted in a feeling of revolt against Brahmins, caste

¹ Joshi, U, Bhartiye Sangeet Ka Itahas, p. 103

system and other wrong practices. People started considering these practices futile and started to think against them. They also started thinking that being religious is an inner feeling and should come from inside, outward display of religion should be stopped¹. At this time Jainism gave new directions to religious system by modifying the Vedic rules and rituals such that it may become free from wrong traditions and customs that had crept into the religion. Jainism was based on five rules that were known as Panchsheel. Music was also based on these five rules. In this period we saw an inner revolution of the music and musicians. In this period musicians bore high character. Jainism tried to unify all humans and condemns the different Varnas and different music and festivals for different varnas. Jainism believes, finding inner powers among the man's body, is the ultimate reality. Hence, methods and ways of worshiping God got changed. Jainism consider God within the human body only². This gave a new direction to religion, social structure and of course to our music. They started using music for concentration and mediation. It was believed to develop senses and give peace to the mind and soul. That's why music was considered as one of the main source of self-confidence in this period. Ladies also used to take interest in music. They used to participate in social musical events. During this period many instruments were popular like bheri, shankh, panav, patah, jhalri, dundhubhi, bansuri and many more. A total of around 60 types of musical instruments have been mentioned in Jain texts. There are enough descriptions regarding origin of Notes (Swaras), Concept of Grama, Murchana and concepts of compositions in Jain books³.

1 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 109

2 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 111

3 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 103

During this time a new direction was given to music which was free for everyone. New branches and pathways were developed based on which Jainism was propagated throughout the country. Music was used as the chief source in which Jain principles were propagated among the masses. This newfound music brought clarity and peace of mind among people and everyone accepted it and made it a part of their lives. In this period artists had high moral character and high thinking as they followed principles of Jainism¹. Historian Mr. Waltair wrote in his book 'The History of Internal Facts of Indian Music-' in Jainism we observe a very enlivening form of a music. In this period music broke its old casteist shackles and reached the common man in a totally new way. Due to this the lower castes and the shudras were able to accept music in their lives and benefitted from it. Many new sounds and vocal singing styles evolved during this period. Mridang, Vani, Dudumbhi and Dhap were used as instruments, dance performances were also organized frequently.

1.2.3.6 Bhuddha Period

The revolutionary environment of this time also had its effect on the music of this time. It brought a new turn and brought in lots of creativity to it. Gautam Buddha's fresh and revolutionary ideas freed the music of all the jargon and made it more attractive. A new kind of music was emerging based on the pious views of Gautam Buddha. The music in this era was more concentrated on the betterment of mankind. All the bad aspects were done away with and music became a source of awareness and

¹ Joshi, U, Bhartiye Sangeet Ka Itahas, p. 112-113

enlightenment and was not just limited to enjoyment. Suddenly the music became more concerned with the spirituality¹.

This era also showed a lot of revolution and activity in the music literature. The music became more complete and meaningful and became different than the original ornamental style. A holistic development in music took place at this time. These songs were based on the life and philosophies of Gautam Buddha. But all this was sung and done in the local and simple language. The philosophies and teachings became the basis of these songs and the artists of the time sang and presented these songs to the people in a very wonderful way. The singers moved from town to town and village to village singing these songs in local language for the propagation of the teachings. Due to the propagation of the music happened automatically. In these times, the music became popular among the ladies as well. There were many popular female artists present at this time. The female singers took many progressive steps, especially in the vocal music. They usually sang accompanied by Veena. During this period, classical music was at its height and the rate of development was very high. Even the masses got associated with classical music and heard and enjoyed it a lot². Gautam Buddha said "The paths of religion are open for everyone if they can open up your soul to music." The spiritual music is the kind of music that can bring the benefit of people all around us. In the Buddha period the music moved from being a thing used just for enjoyment to a more spiritual and enlightened side. The development happened in this way and music also developed on these lines³.

1 Joshi, U, Bhartiye Sangeet Ka Itihas, p. 116

2 Joshi, U, Bhartiye Sangeet Ka Itihas, p. 117

3 Joshi, U, Bhartiye Sangeet Ka Itihas, p. 119

Females had a big role to play in the music of Buddha period. The Buddhist text, Theri-Gatha is a compilation of songs and poems from which we can easily get an idea of the music of this period. There are 522 songs in this text. It has been composed by 73 female monks. In yug me Sangeet kala ka Vikas Bhaavatmak, the development of music in this period happened on a much deeper and influential level¹. In Jain and Buddha Periods, there were sufficient and proper arrangements for music education. In Buddha Period, Universities like Taksh-shila, Varanasi, and Tadanpuri were the centers for education where people not only from India but also from other countries came to gain knowledge².



Picture 5 Research Scholar at Buddhist Stupa and Monastery Sanghol, Punjab

1 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 120-121

2 Paranjape S.S., Bhartiye sangeet ka Itahas, pp. 172

1.2.3.7 Maurya Period

With the help of Greek and Chinese texts we come to know about music of the maurya period. Chandragupta Maurya (340 BC-298 BC) was the first ruler of Maurya dynasty. His reign was spread to a very vast area. He captured areas of Punjab, Sindh, Malwa, Kathiyawad, Gujarat, Madras and Mysore. Chandragupta succeeded in conquering and subjugating almost all of the Indian subcontinent except some Tamil regions. His capital was Patliputra. When Alexander's successors, Seleucus attacked India Chandergupta Maurya fought against him and defeated him. Chandragupta subsequently married Seleucus's daughter to formalize an alliance and established a policy of friendship with the Hellenistic kingdoms, which stimulated India's trade and contact with the western world. The Greek diplomat Megasthenes visited the empire of Chandragupta. Megasthenes put light on the music of that time in his book 'Indica' which is an important source of Maurya history. Chandergupt Maurya himself was a great music lover. He used to enjoy vocal and dance performances usually in his court. There were lot of Artists in his court who were master of their art forms. Magasthenes praised musical nature of Chandergupta a lot in his writings. Chandragupta generally appreciated the performances by giving prizes¹. Magasthenes wrote in his book that there were Dance and music halls throughout the kingdom. He clarified that in both North and South India the same kind of music was prevalent and there was no difference between them. From time to time there were meetings between the artists of both sides. There was very cordial atmosphere among the artists of both sides because Chandergupt used to organize Music events by inviting the eminent artists

¹ Bawra J S, Bhartiye Sangeet Ka Itihas, p. 15

from both sides. But at the same time music was going more towards entertainment side. The spiritual aspect of music was lagging behind. Although Greek culture also influenced Indian music but still the internal structure of Indian music remained the same. Selucus's daughter, who was married to Chandragupta was a very good musician. In this period Development of Folk music took place at a large scale whereas Classical music got a back seat. As in this period main purpose of music was entertainment so those musical styles which entertained the most got top priorities. Development of various dance forms also took place in this period. Lots of musical events and completions were organized from time to time for both male and female participants. In vocal music, art and technique held more emphasis than the emotional content. In instrumental no such further development took place¹. Instruments like Veena, manjira, Dhol, Vanshi, Dudumbhi, Dhapp etc were commonly used. Megasthenes said that Greeks also influenced by Indian Art forms. They also started appreciating Indian Music. In his book 'The Music of Ancient India' famous Historian Alami wrote "Chandragupta was a great music lover. He had lot of artists in his court. He also used to organize various events regarding Music. There was music everywhere in the region, but classical music was put into back foot whereas folk music and various dance forms were taking the front seat. But one major thing happened was that- it was the first time that Indian music went to Greece and Greek music came to India. People of both the country got the chance to understand each other.”

¹ Thakur J S, Indian Music, p. 43

1.2.3.8 Second Phase of Maurya Period:

Ashoka adopted Buddhism and tried to relocate the Spiritual aspect and higher purpose of music. Classical music again was brought to the forefront. Use of Veena again started. Artists again got the higher position in the Society. Most important thing that happened in that time was that the Indian Music through Buddha Missionaries was sent to various other countries like Lanka, China, Brahma, Tibet, Egypt, Java, Indonesia, Cambodia, Laos, Greece and Japan. Indian music reached these countries and was appreciated. Because of this Foreigners came to know about our rich musical heritage and culture. We can find lots of traces of Indian Art forms in some of the art forms of these countries. That way this Period was of great importance for propagation Indian Culture¹.

1.2.3.9 Bharat Period: Natyasastra

In the history of Indian music, Natyasastra written by Bharata is very important. It was because till this date, we were bound to rely on symbols, signs and other descriptions given by various authors and historians for understanding Indian Music and its development. No particular texts were especially dedicated to music were there. But around 2nd century B.C. to 2nd century A.D. we got 'Natyashastra' written by Sage Bharata. It is the first Indian treatise on the performing Arts, encompassing Theatre and Music. The Natyashastra is unimaginably wide in its scope. While it primarily deals with stagecraft, it has come to influence music, classical Indian dance, and literature as well. It is very important to the Indian Classical music because it is the

¹ Sharma, B, Bhartiye Sangeet Ka Itahas, p.44

only text which gives such detail about the music and instruments of the period. Natya Shastra can be called the Foundation of Indian Music. After the Samaveda, the Natyashastra was the first major text that dealt with music at length. It was considered the defining treatise of Indian classical music until 13th century, when the stream bifurcated into Hindustani Classical Music and Carnatic Classical Music. Natyashastra is divided into 38 chapters. From these chapters, chapters from 28 to 33, six chapters are dedicated to Music. Information given in these chapters is ancient and authentic. Chapter 28 is very significant with regard to basic principles and foundations of Indian music (Swar Shastra). In this Chapter, we get detailed information on the concepts of Notes, Shruti, Grama, Murchhana, Grama, Kaku, Alankara, Jati, Tala and music education etc¹. This book can be taken as foundation for Indian music. In his book 'Some Musical Features in Natya Shastra', Swami Prajnanananda wrote "During Bharata's time, the Gandharava or Marga type of music was also in practice. But the tendency and act of formalizing and assimilating the regional tunes and different types of music (gitis) of different countries and tribes had already begun in the society. Different kinds of folk music were already current among the society. The classical music was divided into three main categories- Temple music, Court music and Drama music². During this period the teaching of music started through schools and learning centers. During Bharat period, music was enjoying a sacred and a very significant position. This period was considered the best from theoretical point of view. During this time, the concepts were so much developed and organized that proceeding

1 Bawra J S, Bhartiye Sangeet Ka Itahas, p. 17

2 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 140

scholars took those concepts as they were or with little modifications only. Hence we see a great development occurred during this period.

1.2.3.10 Gupta Period

After the Mauryas, there were some other kings who ruled India and contributed to Indian Music. Out of these the most significant role was played by the Gupta Dynasty which ruled much of the Indian subcontinent. The peace and prosperity created under the leadership of the Guptas enabled the pursuit of scientific and artistic endeavors. This period is called the Golden Age of India. It was marked by extensive inventions and discoveries in science, technology, engineering, arts, literature, philosophy, mathematics and religion. The 4th century A.D. Sanskrit poet Kalidasa credits Guptas with having conquered about twenty one kingdoms. The scholars such as Kalidasa, Aryabhata, Varahamihira, Vishnu Sharma and Vatsyayana were produced in the Gupta period. We get detailed information regarding music of this period from the book Brehdeshi written by Matanga. Glimpses of music of Gupta Period from the paintings of Ajanta caves are also found¹. We get some information regarding music from plays of Kalidasa and other writers. Some parts of Breh desi were missing and only a part of this book was discovered. In the present state, we got only Ragaadhaye, Swaradhaye, and Prabandhadhaye. Matanga followed Bharata in his book and he described the topics like Alankara, Sarna, Shruti, Grama, and Murchhana on the lines prescribed by Bharata only. Description of Gandhar Grama, Dwa Dash Swara, Description of Ragas and Desi Ragas were also introduced some new concepts in that book by him². From

1 Pranjpay S. S, Bhartiye snageet ka Itehas, p. 181

2 Joshi, U, Bhartiye Sangeet Ka Itehas, p. 164

these evidences, we deduct that both practical and theoretical aspects of music were developed during this era. We see lot of theoretical development of all forms of vocal music, instrumental music and dance. Gupta Dynasty was started around 320 A.D. by Chandragupta 1st. There is not much evidence regarding development of Indian music during the time period of Chandragupta 1st. It's reason may be this that he remained busy in expanding his kingdom and fighting battles. But a lot of evidences in the development of arts and culture can be found during the period of Samudragupta and Vikramaditya, the successors of Chandragupta. Mr. Prelenior wrote in his book 'The mirror of music India' "There were lot of musicians, Dancers and poets in the court of Samudragupta. Samudragupta himself was a great musician. He was very good Veena player and he used to practice Veena for hours¹." In this period Indian classical music was prevalent everywhere in the society. It was said that singers, through deep practice and hard work got extraordinary skills in their musical art forms. They were said to produce rain and destroy Stones with their art. The reason behind this was the emphasis on high character of the artists. In this period, it was believed that high moral character is the base of precise art work and without good moral character, nobody can master any art form². From a Book named 'Sezrul Ukol' we can get evidences of dedication, respect and love of Gupta kings for music. Hence we can say that the burning lamp of Indian classical music was giving light to the whole world by the efforts of these able kings. After Samudragupta, his successor Vikramaditya came into power. During his time period Chinese Scholar, traveler and translator Hiuen Tsang (Xuanzang)

1 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 161

2 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 42

(602A.D-664 A.D) visited India. He came to India for studying Buddhism and mysticism in around 633 A.D. (during the Gupta Period) and stayed there for Twelve years. According to Classic Chinese text 'Great Tang Records on the Western Regions' he stayed in India for 17 years. We got a little information regarding music of that time from his works also. In 303 AD king Harshwardhan ascended the throne. He himself was a great singer and had astute knowledge of music. Music and theatre were in the forefront during his reign. Music and theater developed hand in hand. Just like Gupta period, the development of music and theatre continued and Indian music went beyond its borders and reached faraway lands. Write here Development of Theatre¹. The amount of development in Indian music that took place in Gupta period is second to none. The number of musicians and artistes that came up during this time as very high. They travelled to various countries as far as Europe spreading their art and thud brought European countries close to Indian art forms. It is because of these reasons that the Gupta period is considered as a golden period for the Indian music.

1.2.4 Medieval Period

1.2.4.1 Rajput Period

Famous scholar Azmat wrote in book ' Itehas ki Dairy' Rajputs were not only very good military generals, but they also held a keen interest in music and other arts. They respected the singers and artists. Many court singers were appointed in various courts all over the kingdom. In this era the development happened in the field of dance as well. After the reign of Harshwardhan, the kingdom was divided into small independent parts which were not united to each other. Soon enough differences and

¹ Sharma, B, Bhartiye Sangeet Ka Itehas, p.64

infighting started to occur among them. The rulers of these independent states were called the Rajputs and the kingdoms altogether were called Rajputana. Very little time and emphasis was given to development of any form of art as the kingdoms were mostly at war with each other¹. Due to this reason, only the external aspect of music could be developed in this period. Music got divided into various parts according to the kingdoms and the development happened in different ways. Every group and clan developed their music in their own way. The great music from the golden age was now divided and did not remain unified anymore. In 1017 A.D. Al-Biruni, one of the greatest Persian Muslim scholars, traveled to the Indian subcontinent and became the most important interpreter of Indian Science to the Islamic World. He was given the title of al-Ustadh (The Master) for his remarkable description of early 11th-century India. He wrote encyclopedic work on India called "Tarikh Al-Hind" in which he explored nearly every aspect of Indian life. Al-Biruni wrote -" the womenfolk of the time were educated and took active part in the society. They could read Sanskrit and were well versed with music, dance and other art forms. Caste system was widespread. Brahmins and Kshatriyas held high stature in the society. Hindus were haughty and arrogant. They wanted to shield their knowledge and did not want to share it with anyone especially the lower castes and outsiders. They had become very different from their forefathers²." If we analyze Al-Biruni's writings regarding narrow-mindedness of Indians of that time, then we find this fact to be mostly true. The gharana system that originated in music also points to this. The artistes were not ready to share and

1 Sharma B, Bhartiye Sangeet Ka Itahas, p. 66

2 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 167

propagate their music knowledge outside their caste. Due to this reason, they did not write many books or texts regarding the same. They kept the knowledge to themselves and passed it on only to the next generations. In this way most of the music knowledge was passed on to further generations but a lot of it was lost as well. Famous historian Alchard Pole wrote in his book 'The Ancient Music' – "Rajput music could not develop and evolve fully because of the narrow mindedness of the artists. They were very closed and jealous of each other. They were so busy in competing with each other that they did not dedicate time for practice and concentration. As a result, they could not develop their skill and could not reach the next level. On the other hand the musicians who did reach the next level became arrogant and lost the sight of the final goal of development of music. The main deficit that we observe in Rajput period music is that music was mostly concentrated in the royal families. It did not cater to the needs and feelings of the commoners. Only the royal lifestyle was highlighted in the music whereas the common lifestyle did not find any place in it. As a result the inner development of music did not take place. Only the outward aspect was practiced and developed. The moral tradition of classical music was made a mockery of. Music became almost extinct in the masses. As a result, the royal music came to be disliked by the masses and they started giving more emphasis to folk music¹. A good amount of development on the artistic level was observed even though the music in the Rajput period had to develop through all these problems. Many such artists existed during this period who contributed to it.

¹ Joshi, U, Bhartiye Sangeet Ka Itahas, p. 172

Playwright Bhavbhuti was from this period whose plays were high on creativity. The great musician Jaidev created the Geet Govind. From the beginning to the end, the poet showed his amazing skills. Geet Govind was completely musical. Each and every verse was full of music. Many other beautiful writings were created during this period. The poet Kalhan wrote the epic Rajtarangini. Vanbhatta wrote important texts related to medical sciences and Vidhyaneshvar wrote a book named 'Mitakshra' related to dhara shashtra. A famous writer called Haribhadar wrote many texts in the 9th century. Many biographies of famous musicians were also written. In these texts many musical instruments like veena were also mentioned¹.

1.2.4.2 Muslim Invasions

Umesh Joshi has called this period as an unbalanced period. This is because in this period India was constantly under attack from the north western invaders. Due to the presence of many small kingdoms and a lack of unity they were not able to defend against these attacks. Everything was left in an unorganized state and music was no different as well. People's imagination and creativity was declining. The quest for spiritual development stopped and degraded to a very low level². Muslims were narrowminded. Captain Willard wrote on Page 106 in his book 'A Treatise on the Music of Hindustan'- with the victory of Muslims in Hindustan a new era of history of music of India had started. All the true Hindu art forms started declining during this period. Muslim invaders who stayed and ruled here were not art lovers and were more concerned with the materialistic side of the things. On Captain Willard comment,

1 Joshi, U, Bhartiye Sangeet Ka Itahas, p.170-171

2 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 174-175

Pt. Bhatkhande adds "we don't have to be surprised at these comments. It is not only evident in India. In other areas that Muslim invaders conquered the level of art has fallen. The same thing happened to Persian music when Persia was conquered by Muslims. One European Scholar wrote what Muslims did after they won Persia- "Glutted with victory no sooner had the Arabs conquered Persia and established a Mohammedan dynasty, than they sought to destroy every vestige of the greatness of her ancient institutions. The practice of any but the Mohammedan religion was forbidden, and the Persians who refused to abandon the ancient system of their ancestors were driven to the plains of Kernan and Hindustan, and have wanderers even since. The Koran was to be the books of books all other learning being deemed useless to the faith of Islam, and it was decreed that all her sacred records, her codes of law, the literature of the ancient Magi and the rich store of works on the arts and sciences the extant should be committed to the flames. This ruthless act was duly carried into effect, and thus perished in a brief hour the results of the labor of successive generations collected during a period of three thousand years."

From the year 1001 to 1030 A.D. Mehmood Ghazni attacked India and looted all over the place. Then in the reign of Phir Prithviraj and later Jaichand Muhammad Gauri invaded India repeatedly and desecrated our art and looted our treasures. Muslims started to stay behind and started living in the Indian areas. Kutub-udd-din Aibak and Sayyad Lodhi set up kingdoms in the northern parts of the country. In this way this period was full of war and unease and this resulted in a downgrade in the field of art as well as music. The southern part of India was still at peace and was untouched by the destruction occurring in the north. So the gurus and musical elite started migrating

towards the south. Among these were the ancestors of Pandit Sarangadeva. Pt Bhaskar ji left Kashmir and moved to Devgiri in the south. He wrote the text Sangita Ratnakara Granth. This is considered as a main book in Indian Classical Music. In this information is given about Shruti, Nada, Swara, Grama, Murchhana, Gram Raga, singers' gun Dosh, Prabandha, Dhatu, Nritya, Natya ki Vistrut. Even today this text is considered the basis of both Hindustani Music and Carnatic Music.

1.2.4.3 Division of Indian Music

Here comes the time when exact line of division came into existence. Indian Music was divided into two streams:

1. North Indian Music
2. South Indian Music

The Muslim reign mostly was concentrated in the northern region. This led to interactions between the Persian music and the northern music. Indian Music crept into Persia, then to Greece, and onwards to Arabia, from where it was again brought to India, Blending itself once more into the Parent stock and forming the modern Hindustani music¹. The northern music and southern music developed in different ways as the South India being less disturbed by foreign interventions. The south Indian music developed in the pure form. Hence division of Indian music took place. North Indian music became Hindustani Music and South Indian Music became Carnatak Music. On the changes that happened in the Northern Indian music Pt. Bhatkhande ji said, " There is no denying that the North Indian music of that time needed some

¹ Rahamin F, The Music of India, p. 17

important changes and these were conveniently provided by the advent of foreign music¹."

1.2.4.4 Amir Khusaro:

Amir

Khosaro was said to be born around 1253 A.D.. Famous artist, scholar and innovator Amir Khusaro, who spent time in the courts of as many as 10 different Muslim Rulers, did a lot in concocting the prevalent music. Each court he stayed in was culturally active and different from the others. Khusaro's stay in Multan brought him in contact with Persian music, while his visit to Bengal exposed him to the music of the Vaishnavite tradition. Khusaro is said to have created a new system of musicology, called 'Indraprastha Mata' or 'Chaturdandi Sampradaya'. He also brought into circulation the two specific musical Genres of 'Tarana' and 'Kaul'. Raja Saurendra Mohan in his book 'Universal History of Music' wrote- "The Mohammedans did not encourage the theory of the art, but they patronized practical musicians and were themselves instrumental in composing and introducing several styles of songs or devising new forms of instrumental music²."

1.2.4.5 Tughlaq Peroiod

Famous historian Kel Dasty, wrote on page 50 in his book 'The Indian music of Muslim Period' - "There was very little development of music in Tughlaq period. We witnessed no development, neither of any new music style nor of some great artist. Natya (Theatre) were in practice. Generally the theme used to be religious and full of music. But the bad thing that happened in this period is partition of music into rural

1 Bhatkhande, A short historical survey of the music of India, p.236

2 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 189

and urban. Urban citizens never liked the rural music and vice versa, so on this way, first time, we see division between urban and rural music. During this period, Islamic Scholar, explorer and Geographer from Morocco Iben-Battuta (1325-1354), who is considered as one of the greatest travellers of all the time? Iban-Battuta also agreed that state of Indian music was not so good at that time. He said that Music was trapped in strong walls of narrowmindedness and its condition was like water which is deprived of any 'bhava'. It was just like a pond in which no water can come in from outside. After some time odour starts coming from that water. Indian music was in the same condition. The music was trapped in a very static environment with no scope of development¹.

1.2.4.6 Lodi Period

In this period state of music got better. Ghazal, Quwalli and Thumri were famous in this period. Some Iranian and Arabian dances were also popular. Some good artists came from this period and state of music became well. Some scholar who wrote good books on music also hale from this period².

1.2.4.7 Raja Man Singh Tomar

Raja Man Singh was one of the greatest patrons of Arts and Music. He was patron of Dhrupad Gharana and contributed a lot in the field of Dhrupad. Sometimes he was said to be a person who revived Dhruvpada. Raja man Singh wrote a musical treatise 'Mankautuhal', established a music school in Gwalior fort and did a lot to popularize the Dhrupad style by using Brijbhasha, the popular language for the lyrics of the

1 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 191

2 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 196

compositions. At that time the common people of Gwalior also understood and took interest in music of higher caliber. Ladies also used to take part in music events. There were musical competitions as well¹.

1.2.4.8 Hussian Shah Sahrqi

In 14th century Junpur Sultanate came into existence. The sharqi kings were patrons of learning, and surrounded themselves with poets, legists, men of letters and musicians to such an extent that from the time of Ibrahim Shah Sharqi (1401-1440) Jaunpur had the reputation of being the Shiraz of India. Hussain Shah was an inventor who enriched Indian music by introducing new Ragas. To Hussain Shah belongs the credit of developing the Khayal School of music and making it popular and to enable it play a decisive role to break the monopoly of Dhrupad².

1.2.4.9 Babar and Himanyu Period

Babur was said to be a good musician. In his reign Indian music flourished. Khayal and Quwalli were famous. Ghazal was also popular. In Babur's time, music was used for entertainment of Soldiers as they got tired from wars so the music that was presented for them was full of 'Shringaar ras'. During this period Pt. Kallinath wrote commentary on Pt. Sharangadeva's Sangita Ratnakara. This treatise strengthened Indian music a lot and proved to be very beneficial for Indian Classical music. Khayal Singing style got popularized during this time period. After Babur, his son Himanyu come into power. He was influenced by Sufi people, and he considered music as a

1 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 207

2 <https://sherazhyder.wordpress.com/sultan-hussain-sharqi/> dated 23-dec-2014

medium for praying and reaching God. Himanyu appreciated Indian music. During tense days, he was said to listen music and try to relax with the help of music¹.

1.2.4.10 Akbar Period

Raja Surendra Mohan Tagore wrote in his book 'Universal History of Music'- "During the reign of Mogul emperor Akbar (1550-1605 A.D.), music made considerable progress and received substantial encouragement. It was in his court that the famous musician Tansen (pupil of the Honorable Haridas Swami) flourished. The Emperor is mentioned in the 'Ain-e-Akbari as being excessively fond of music and having a perfect knowledge of its principles. His court teemed with musicians of various nationalities, Hindus, Iranis, Turanis, Kasemiris both men and women. The number of the principal court musicians named in 'Ain-e-Akbari' is 36 and included Tansen, Tantaring (his son), Baz Bahadur (Ruler of Malwa and inventor of the style of style of singing known as Baj-Khani) Birmandal Khan (player on the Sarmandal) and Quaism. The songs of Vidyapati were in Vogue in the time of Akbar. It was also in this reign that Mira Bai the wife of Rana of Udaipur, and celebrated songstress and composer of Hymns flourished. The Emperor had opportunities of listening to her excellent vocal performances. The blind poet and musician Surdas who is said to have composed 1, 25,000 Vishnu Padas, lived also in this reign. Surdas is the son of Ramdas who has already been mentioned as one of the musician of Akbar's court." In his reign Literature and other arts like sculpture, Painting and other similar arts also flourished². Four Banis came into existence during this period; Khandar Bani, Nauhar Bani, Dagur

1 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 195-196

2 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 191

Bani, Gaudi Bani. Artists of all these four Bnais were there in the court of Akbar. Tansen followed Gauri Bani, Braj Chander followed Dagur Bani, Raja Sammohan Sing followed Khandar Bani and Shri Chander ji followed Nauhar bani. During that time Dhrupad was popular. Tansen did a lot in the field of music¹. He developed lots of new Ragas also. During this period Surdas, Meera bai, Tulsi das and other Bhakti Poets and artists created a full of Sacred and religious atmosphere. So as to provide Practical and theoretical, Pt. Pudrik Vithhal wrote treatise on music by the name of 'Sadraga Chandrody'a', Raga Mala, 'Raga Manjari', 'Nritan Nirnaya' during Akber's reign². It is said that Akbar used to organize events regarding music in his court, in which artists from outside were also allowed to participate. In the time of Akbar we find the level of music was very high. It can be compared with the time of Gupta period and even the Vedic period. Ladies also used to fully participate in musical events. Music was present in all kind of festivities from birthdays to weddings and even at deaths. The songs and the music of Meera, Tulsi and Surdas became very popular among the masses. They were prevalent at the mouths of everyone at around the kingdom. Sitar relpaced Veena to some extent, but still use of Veena continued. Some women still used to play Veena. Arabian Scholar wrote in his book 'Tahil-e-Maheel'- "During Akbar's reign Indian music reached its previous highs. Singers and musicians were well respected in the society. "

Famous Historian Arvo jeorge wrote in his book 'The Scienceof Indian Music' -"From the view point of Indian Music Akbar period can be called the Golden period of Indian

1 Pranjpay, D, Sangeet Bodh, p. 111

2 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 191

Music. In this period music development happened in almost all the spheres of the field. Many singers and musicians like Tansen, Baiju Bawra, Nayak Bakshu, Kabir, Tulsidas, Meera Bai and Surdas etc came up and presented and created their best works. Music reached in all parts of the country and the high level of Indian music was maintained and ever rising. The purity and empathetic nature of music persisted. This truly was a golden age for Indian music¹.

1.2.4.11 Jahangir Period

Like his father Akbar, Jahangir also used to appreciate arts and literature. He used to appreciate music the most and liked Sitar. He used to love Shingar Ras more. That's why during his reign, Shingarik Sangeet developed more. Dance and music were an important part of his life. He used to give prizes to artists and Poets. There were lots of Poets, Musicians and dancers in his court². In this period Playing of Sitar developed. Jahangir also loved to write Ghazals³. He loved to Hindi songs. The development in the field happened due to the incorporation of Hindi and Urdu poetry into it. Many Muslim artists took up Hindi and helped in the development of Arya music. The same was done by Hindu poets who created compositions in Urdu and Persian. Similar to Akbar period the interaction between the Indian and Persian music continued. During this period Pt. Somnath wrote treatise on music by the name 'Raga- Vibodha' with throws light on both-North Indian and South Indian music. Lot other scholars were there in that time who did lot of work in the field of music and wrote treatise on music.

1 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 234

2 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 234-235

3 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 236

Some of them are; Raga-Vibodha by Pt. Somnath, Hridya-Parkasha by Hridya Narayan, Sangita Darpana by Damodra¹.

1.2.4.12 Shah Jahan Period

In his book 'The Study of Indian Music Captain Ostwal wrote-" Shah Jahan was a very good singer. In his reign music developed a lot. He used to organize concerts and competitions frequently. He used to honor artists with cash and other rewards. He loved Urdu Poetry also. He loved to listen Hindi poetry as well as Bhajan Dhrupad and Khayal." In Court Music Programs, he used to take care of one thing that Hindu artists must get their position. They are treated equal to Muslim artists. He used to honour artists. Raja Surendra Mohan Tagore wrote in his book 'Universal History of Music'- "During Shah Jahan's reign (1628-58 A.D.) the following musicians lived, Jagannath, Dairang Khan, and Lalkhan. Lalkhan was son in law to Bilas, son of Tansen. Jagannath and Dairang Khan were weighed in silver and received each Rs. 4500². In this period Dhrupad was also prevalent and many dance forms were popular. Indian music in this period was not only concentrated to the higher stratas but also reached the lower classes of the society. But at this time music started losing its spiritual essence also. The link between character and music was no longer there to be seen. Music also went into hands of people of low caliber³.

1.2.4.13 Aurenjeb Period

Raja Surndra Mohan Tagore wrote in his book 'Universal History of Music-"Auranzeb who succeeded shahjahan to the throne of Delhi and occupied it from 1658-1707 A.D.

1 Joshi, U, Bhartiye Sangeet Ka Itehas, p. 237-238

2 Joshi, U, Bhartiye Sangeet Ka Itehas, p. 241-242

3 Joshi, U, Bhartiye Sangeet Ka Itehas, p. 244-245

abolished the Court Singers and Musicians¹." Aurengjeb was an orthodox Muslim. He believed in good moral character. He saw only the ugly face of music prevalent in that times which was used mainly for entertainment and recreation, generally controlled by people of lower calibres and prostitutes. Musicians were also having very low character so he started hating music and after coming into power he totally banned music and dance². Aurengjeb tried to destroy Music with as much force as he could³. Still during this time very important treatise on music 'Sangita Parijata' was written by Pt. Ahobal⁴. Pt. Bhavbhatta wrote three books named 'Anupa Snagita Ratnakara', 'Anupankush' aur 'Anupvilasa'. Pt. Shrinivasa wrote book named 'Raga Tatva Vibodha'. During this time Scholar Vyankatmukhi wrote treatise on music according to the South Indian principals.

1.2.4.14 Mohammad Shah Rangeele

Mohammad Shah Rangeele was a great poet and an art lover. Music flourished a lot in his reign. Sadarang and Adarang, who were responsible for the popularity of Khayal were court musicians of Mohamad Shah Rangeele. Sadarang and Adarang gave Khayal its modern form, composed thousands of Khayals and taught many disciples. Common people also used to like their Khayals. During this period, there were musical concerts. All kind of people used to take part in those events. Musical competitions were also very common. During festivals, lots of dance performances were there. During this period Shori Miyan developed a musical style Tappa. Acc. to Captain

1 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 255

2 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 252

3 Bhatkhande, V. N, A Short Historical Survey of the Music of Upper India, p. 58

4 Joshi, U, Bhartiye Sangeet Ka Itahas, p. 252

Willard - "It has been brought to its present degree of perfection by the famous Shoree, who in some measure may be considered as its founder. Tappa was formerly sung in very rude style by camel drivers of the Punjab, and it was he who modelled it into the elegance it is now sung with¹." During this period Maratha King Tulaji Rao Bhonsle of Tanjore took keen interest in music. He did a lot for it. He also called musicians from different parts of India and honored them with land and money. That's why Tanjore became the main centre for music. We got a treatise 'Sangita Saramrita' by King himself. Great musicologist Mr. Ranade wrote-"Yes the distinct set back given was so great and annoying that by the time of the early British period, thinking of people were thoroughly disgusted with the absurd classifications and meaningless conventions of the time. Thus there were numerous 'Matas' or schools of musical tradition and which hardly agreed with one another, one really wished for a simple yet a rational way out of this chaos. A step in the direction was first taken by Maharaja Pratap Singh Deve of Jaipur (1779-1801 A.D.) who called a conference of the pandits and experts of his day and in consultation with them got a standard work of Hindustani music written called the 'Radha Govind Sangit Sara' It was certainly a praiseworthy attempt, as it has preserved in writing the opinions of the best available experts of that period. In the opinion of Pt. Bhatkhande, "The literary talent available of the Maharaja at that time does not however appear to have been of a superior order." The work refers to many good Sanskrit authorities notably to Ratnakara, Darpana, Ragamala, Anupavilasa, Parijata and others, but according to Pandit Bhatkhande, Pt Maharaja Pratap Singh does not seem to have followed or rightly understood even one of them."

¹ Joshi, U, Bhartiye Sangeet Ka Itahas, p. 324

During this period Pt. Shrinivas wrote a very important treatise on music named 'Raga Tatva Vibodha'. It became very popular in this period. This book helped in the development of music in that period. It started a new era in the music¹.

During 18th century, light music began to popularize. People were found more interested in light music instead of classical music. Classical music was getting away from the masses. In the context of light music Mr. Ranade writes -" But as is the common experience, there are bound to be only a few who can understand the subtle technique of classical music and fewer still who may have the good luck of being initiated into its traditions. To the majority, who cannot have any opportunity of such a training, the cause of artistic pleasure must be more specific, direct and tangible facial expressions, bodily movements or certain other gestures appealing to the primary emotions of man, or a simple poetic idea of a speech serve as good short cuts in this respect. This is how dancing and poetic improvisations came to be considered as necessary additions to music and among them poetry is the simplest and the most direct. It is on the account that such music, in which poetry predominates over the technical processes of classical music, is easily understood by the populace and is therefore known as popular or light music."

Jealousy became prevalent among the singers and musicians as each musician considered his foundations and principles to be the best and they tried to push it over to the others. None of them were able to come to an agreement in one or the other way. Due to this the music could not find a well defined way to develop into successfully.

¹ Joshi, U, Bhartiye Sangeet Ka Itahas, p. 319

Regarding this Famous Scholar Robert Mackenzie Wrote-"From 18th Century to 19th Century, there existed a big boulder in the way of development of indian music. This was the presence of so many sects and cults who vied for supremacy. This led to an abrupt stop tho the growth and development of Indian music¹. During this period Muhhamad Raza wrote treatise named 'Nagmat-e-Asafi'. Mr. Ranade wrote regarding this treatise-"Nagmat-e-Asafi' of Mohammad Raza is yet another work of the same type and was compiled by its author about the year 1813. Thoroughly dissatisfied with the absurd and meaningless Raga-Ragini Putra classification system of his time, Raza took it into his head to introduce some sort of intelligent principle in the classification. Before doing so he boldly criticised all the four Matas or systems of music, current in his day, and pronounced them as wholly out of date and unsuited in the spirit and practice of his time."

1.2.4.15 Bahadur Shah Zafar

He was a great poet himself and was a great art lover. His poetry was of high quality. He respected artists and Poets. Famous poets like jok and Ghalib were in his court. Well know historian Percival Spear says in his book 'Twilight of the Mughuls'-"But above all Bahadur shah was poet and a literary patron. He was the pupil and frienf of 'Zauk', who's rival was the famous Ghalib. His work attained considerable popularity. It is the gift, much more than his crown, which gave him his place in the life of Delhi and it is this even more than his political misfortunes, which has caused him to be affectionately remembered by the people." It introduced some of the salient and

¹ Joshi, U, Bhartiye Sangeet Ka Itehas, p. 327

beneficial features of Persian music to Indian music and enriched it enormously by allowing musicians much scope for artistic and aesthetic expression.

1.2.5 Modern Period

1.2.5.1 British Period

It was quite natural for the Indian culture and society to be influenced by the British culture and values during British period. Britishers came to India in the form of a trading company known as East India Company. The prime motive was capturing and utilizing Indian natural resources for British government. It was collecting wealth from India, they didn't have any interest in Indian culture and tradition. Except a very few Britishers, most of them were unable to understand our rich musical tradition or we can say they even never tried to understand it. Major setback for Indian music came in the form of non-involvement and no cooperation from British government. Earlier we see Indian kings and Nawabs appointing musicians as court artists and giving them handsome salaries, which was a huge boost to musicians and artists. But this tradition had been stopped in British period. Britishers actually looked down upon Indian culture and its traditions that's why they never showed any interest in promotion of Indian art and culture and even they do all possible measures to destroy Indian art and culture.

Blindly following the British culture by Indian people was another setback to Indian art and culture. At that time educated people of India and other Kings and Nawabs started following British norms and traditions assuming them to be better than Indian traditions. During this time period Indian culture was looked down upon and sent to back seat. Indian artists were also losing their due importance and craze in society.

This resulted in artists leaving practicing Indian music because of unemployment and disrespect of Indian music. This resulted in a fact that Indian music went into wrong hands. Educated families and people of high caliber and character quit music practice leaving behind uneducated and people with lower aptitude and caliber controlling music tradition. Music, which was earlier in the hands of Pandits and people of high caliber, later went into hands of prostitutes and people of lower caliber. Indian music was used for devotion in temples and was widely used in Bhakti movement by various religious gurus and Sufis, now was used for only cheap entertainment. The poetry and lyrics was also distorted very badly during this time. Vulgar and bad lyrics were added into Indian music. Spiritual and divine nature of Indian music was lost for the sake of cheap vulgarity. Sadly, some compositions with vulgar lyrics are still prevalent in Hindustani music. This was the main reason that respected families started keeping their children away from music. And gradually music was sent to a backseat and there came a huge gap between music and society.

In his book 'A short Historical Survey of Upper India', Pt. Bhatkhande wrote-" During British reign, Indian Classical music got no support from British Government, due to which quality and quantity of Indian classical music started decreasing. Britishers were never interested in promotion of art and culture of India hence they never gave any patronization to any artist, due to which, lots of good artists get discouraged¹. Mr. Joshi further wrote in his book that Indian Classical Music was on decline during British rule. Britishers never respected our classical music, which was a major setback for classical music. Music lost its position in society as it was not given that much of

¹ Joshi, U, Bhartiye Sangeet Ka Itahas, p. 335

importance. Due to this, respected people in society found it difficult to adopt music as profession. The people with lower caliber spoiled the spiritual nature of our music. In this manner, music lost its charm and grace. As there was no support from British government, the artists of that time went to small princely states and got patronization from Nawabs and kings there. They started practicing very hard independently, resulting in new independent genres and singing styles of music. From this period, the hard, bounded Gharana system got strengthened. During this period we found more emphasis to practical practice. The theoretical aspect of music was neglected. It is the reason for why we find very little number of significant books from this period. A very few British writers showed interest in Indian music and its study. Still we find some significant study done by scholars like A.H. Fox Strangways Captain Willard, Herbert A. Popley, and William Jones. They studied Indian music and wrote good books like, The Music of India (H.A. Popley), Music of Hindostan (A.H. Fox Strangways)

Some other efforts were also done by some musicologists with the help of some kings like Maharaja Pratap Singh who called a music conference and made arrangements to record all the information in a book named 'Sangita Saar'. Muhammed Raza of Patan wrote a book named 'Nagmat-e-Aasfi' in which he discussed a new system of Raga classification. During this period Saurendra Mohan Tagore wrote two books named Universal History of Music and Music from Various Authors which put light on new and old theories of music. During this time Rabindra Nath Tagore used Indian Ragas as a base to develop a new system of Bengali music called Rabindra Sangita in Bengal. These efforts from these scholars and musicologists proved to be fruitful and productive. But the real work in promoting Indian music during British period and

giving it a right direction was done by two great personalities who devoted their entire lives to the promotion of Indian music. Their contribution to music was matchless and infinite. These two personalities were none other than Pandit Vishnu Digambar pluskar ji and Pandit Vishnu Narayan Bhatkhande ji. They contributed a lot in giving Indian music a right direction. These two personalities are examples in front of us as they worked for Indian music under extreme conditions. Without resources, these two worked endlessly for music.

1.2.5.1.1 Contribution of Pandit Vishnu Narayan Bhatkhande

Pt V. N. Bhatkhnde was an eminent scholar as well as a musicologist who dedicated his life to the cause of music and rendered a great service to it by studying almost all the Sanskrit texts on music¹. He was a lawyer by profession but he left his profession and dedicated his whole life to the benefit of Indian music. He is a person of high caliber and courage to challenge the system. He was upset by the bad condition of Indian music and committed to take it to higher position. For this purpose he devoted his time, energy and his whole life. He identified weak aspects of Indian music, studied them thoroughly and tried to rearrange or modify them scientifically and logically. His contribution towards Indian music was multi-facet.

1. He travelled throughout India and collected lots of compositions of various artists of various Gharanas and presented in the form of a book known as Hindustani Sangita Paddhati Kramik Pustak Malika (six volumes) in proper notation system. For this purpose he did a lot of hard work and endless effort as at that time artists were generally narrow minded and they never let somebody other than their gharana to take

¹ Gautam, M.R, The Musical Heritage of India, 2001, p. 38

their compositions. But Panditji somehow managed to get lots of compositions by one or the other means and collected very old, rare and precious compositions for music seekers. This is a great treasure of Indian music.

2. He studied Indian music in detail. He studied Hindustani music as well as Carnatic music and established a relationship in between these two.

3. He felt that nothing was organized properly and in scientific manner in Hindustani music. For this purpose he rearranged various aspects of Hindustani Music in scientific and logical manner. He rearranged Hindustani Ragas according to That-Raga-Classification based on Mela-Raga-Classification popular in Carnatic music system.

4. He made a new scientific and logical notation system for Indian music which was still popular among most of the musicians, musicologists and educational institutions with little modifications.

5. He wrote many treatise on Indian music which showed way to lot of musicians the right directon. Hindustani Sangita Paddhti (Four Volumes), Shrimallakshyasangitam, A short Historical survey of the music of India, Comparative Study of the system of Music are some examples.

6. He started organizing music conferences for unification and logical re-arranging of various aspects and controversial issues related to Indian music. He tried to settle down the various problems and controversies going on during that period. He made arrangements so that various artists of different Gharanas can sit at a one place and discuss regarding the controversial matters for the benefit of music.

7. He felt the need of proper educational institution and a scientific curriculum. Hence he did great efforts for providing music seekers proper music institutions from where

they can learn music. By his efforts institutions such as Marris music college of Lukhnow, Madhav Sangita Vidhyalaya of Gwalior were formed which served Indian music to the full extent and it provided music quality music education. He developed scientific curriculum for some musical institutions such as Baroda Music College.

8. He started organizing Indian music concerts so that Indian music can be promoted in general public. He organized concerts at Baroda, Delhi, Banaras and Lukhnow. Here he invited eminent artists from all over India so that the gap between various artists of different Gharanas can be minimized. Hence we see he worked hard in a planned manner for the benefit of Indian music.

9. He adopted Melakarta system but he chose only ten Thatas and tried to classify all the Ragas of Hindustani music¹.

During British period, these two great scholar musicians worked really hard for the upliftment and benefit of music in a planned and scientific manner. They did endless efforts to promote Indian music by various means. They rearranged and modified Indian music and made it scientific and logically correct. They made it accessible and understandable to common people and removed confusions prevalent during that time. They fetched the interest of common people towards Indian music. They worked a lot in uplifting the position of music and musicians in society. They give new direction to Indian music, provided musical institutions, curriculum, books, journals and notation systems to music seekers.

¹ Gautam, M.R, The Musical Heritage of India, 2001, p. 38

1.2.5.1.2 Contribution of Pandit Vishnu Digambar pluskar

Pandit Vishnu Digambar pluskar was born in 1872, and got his music education from great musician Balkrishan Bua Ichlankarjekar. During this time the condition of Musicians in the society was very bad. Respectable families kept a distance from musicians. No respected family allowed their children to learn music. Pandit ji took these adverse conditions as a challenge and he started working endlessly in uplifting Indian music and musicians among the society. He identified various areas and started working on them. Some of his working areas were as follows:

1. First thing he found worth changing were lyrics and poetry in compositions of Indian music. He found out that vulgar and cheap poetry was a big problem due to which respectable people found it difficult to connect with Indian music. Pandit ji replaced vulgar and cheap poetry with good quality poetry. He added religious words and patriotic words in compositions which at once attracted general people and they started appreciating Indian music. Pt. Paluskar was instrumental in raising the prestige and respectability of music in the eyes of the public by drastic alteration of the texts of compositions of Classical music from obscene eroticism to ethereal devotion¹.

2. He saw lack of music institutions for proper music education. The need of some proper music educational institution was felt. For this purpose, he opened Gandharva Mahavidhyalaya at Lahore. Its one branch was opened at Mumbai afterwards. Now we see a chain of branches affiliated to Gandhrva Mahavidhyalya in different cities of India and abroad, which are serving Indian music to the full extent. Today Gandharva

¹ Gautam, M.R, The Musical Heritage of India, 2001, p. 37

Mahavidhyalaya is one of the biggest institutions serving the cause of music in the country¹.

3. He started organizing music conferences for the betterment of Indian music. He wanted his disciples to listen to various artists of different Gharanas so as to make them versatile musicians and impart them knowledge regarding different singing styles of various artists. Eminent artists were invited in these music conferences. He made such arrangements that artists honor the performing artists, which paved a way in bridging the gap between artists of different Gharanas and minimizing personal differences among artists.

4. Concerts of Indian music in general public were organized. As earlier we see Indian music performances were limited to courts of kings and were within confined closed rooms. But Pandit ji brought Indian music in front of general people. He made Indian music accessible to all.

5. He felt the need of good quality books on music education and music promotion. For this purpose he wrote many books on music. Sangita Baal Bodh, Sangita Tatva Darshak, Raga Parvesha are some examples. He published two journals named 'Sangitamritaparvaha' and 'Sangita Kala Vihara'. By these books and journals musical knowledge reached door to door. This literature proved to be very important in terms of educating people and making them aware of Indian music and its basic concepts.

6. He developed a notation system for Indian music which was scientifically and logically developed to note down minute things of Indian music.

¹ Gautam, M.R, The Musical Heritage of India, 2001, p. 38

7. He had about forty disciples whom he trained rigorously and made into fine musicians. These musicians then served in the field of music with full dedication.

Vinayak Rao Patvardhan, Omkar Nath Thakur, KrishanRao Shankar Pandit, Narayan Rao Vyas, Narayan Rao Khare Prof. B.R. Devdhar are some examples.

1.2.5.2 After Independence

After independence, Indian music also entered into new era. Before independence, Indian music was confined only in small princely states. But after independence, it came under direct influence of Government of India. Government of India did lot of efforts to preserve and promote Indian Art and culture through various means and measures. Indian government took various measures for music promotion, some of which are discussed below:

1. For promoting musicians, President Medal was started. Various other prizes were started by Indian Government like Padama Shri, Padama Bhushna, Padam Vibhushn, and Bharat Ratan. These prizes motivated artists and musicians to do well in the field of music.

2. Sangeet Natak Academy was established in New Delhi, which worked extremely well in the field of music. Afterwards its branches were established in all states. Sangeet Natak Academies started organizing various events related to Indian music which provided great boost among artists. Sangeet Natak Academies started honoring artists which was a great boost for artists.

3. All India Radio proved to be a great boost for Indian music. All India Radio started broadcasting programme on Indian music in 1952¹. In these programmes, eminent

¹ Awasthi, G. C, Broadcasting in India, p. 40

artists of Hindustani as well as Carnatic classical artists gave their performances and this tradition is going on till date, although All India Radio started working in India around 1924¹. But Indian classical music got its due importance only after independence only. All India Radio promoted Indian music by broadcasting various programs related to Indian music and by inviting many eminent artists for live recording. It also gave job to various eminent musicians and artists for various posts. All India Radio also started honoring performing artists by cash amount which promoted artists and Indian music. All India Radio had a vary big reach and covered a large part of the country which resulted into huge boost to promotion of Indian music as by radio a large number of people strted listening to Indian music. Till date radio is doing a good job in promoting Indian music. Stations like Vividh Bharti are broadcasting programs like Sangita Sarita which provide ample knowledge about Indian Ragas other concepts. Daily at night there is program on Indian Classical music.

4. Doordarshan also did well in promotion of Indian music. In India Doordarshan was started on 15 September 1959. Doordarshan also tried to promote Indian art and culture according to its limits. Through Live coverage of classical music programs and various other programs Doorarshan promoted music. Doordarshan used to telecast some special programs on Classical music. Doordarshan also used to cover events and concerts regarding classical music time to time.

5. Universities and colleges also did a great job in promotion of Indian music. From these universities, lots of students are being imparted music education every year. Universities like MSU Baroda, BHU Banras, Indira Kala University Khairagarh,

¹ Gnagadhar, M, Radio Lekhan, p. 15

Bhatkhande University Lukhnow, Pracheen Kala Kendra Chandigarh, Delhi Univeristy, and Punjab University Chandigarh. These universities did a lot in promotion of quality educaton after independence.

6. Organisations like Spic Macay, Sangeet Research Academy Kolkata also did a great job in promotion and preservation of Indian music. These organisations worked well in the field of music by providing education, promotion, organizing events, seminars, workshops and concerts so as to create awarenss among the young generation.

In this way we see various government, semi-government and private organizations like All india Radio, Doordarshan, Various Universities, Sangeet Natak Academy, Spic Macay and various other organisations 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. Despite of these efforts still there are a lot of people, who, due to some or the other causes remain unaware to this wonderful musical tradition 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 and analyze the facts and try to find the right direction of Indian classical music. This research is mainly concerned about Khayal, the main singing style of Hindustani Classical music. Hence it is very important to have a look on Khayal and concerned things. In the next chapter Khayal, its structure, way of presentation and Gharana system of Khayal is discussed.
