

# **Chapter 4**

## **Analysis and Interpretation of the Data**

#### **4.0 Introduction**

Main purpose of this study is promotion and creating interest for Hindustani classical music specially Khayal among the masses. This study could not be completed without consulting experienced music experts, Professors as well as Students who are learning Khayal. Research Scholar went to various universities, colleges and private institutes across North India and discussed in detail regarding the research topic with professors and Gurus working in the field of music. Various factors mentioned in chapter 3<sup>rd</sup> are also discussed with teachers and students through questionnaires and interviews. Research Scholar interviewed various performing artists of Hindustani Classical Music. Common people were also consulted so as to know the exact position of Hindustani Classical Music in the masses. Research Scholar also did case studies of two educational institutions and three persons for intensive in-depth study of the topic. All the data is recorded by research scholar. This chapter is dedicated to analysis and interpretation of this data. Data from surveys, interviews, case studies and all other methods are compiled in this chapter. This was also necessary to consult common people so as to see the things from their perspective also. Research scholar used mixed approach to collect data. Research scholar used questionnaires, interviews and case studies. This data is arranged in this chapter in organized way. All data is analyzed afterwards.

#### **4.1 Surveys**

Research scholar did surveys to collect the opinions of Music Teachers, Music students, Performers as well as general audience. For this study research scholar distributed Questionnaires to teachers as well as students in Ten Universities and colleges of North India, in which Khayal is being taught. Three teachers and Ten Students were chosen from each institution. These institutions are; The Maharaja Sayajirao University of Baroda, Punjabi University Patiala, Lovely Professional University Phagwara, Guru Nanak Dev University Amritsar, APJ College of Fine Arts, Jalandhar, K.M.V College Jalandhar, Cambridge Institutions Jalandhar, Antahswar School of Music Bharuch, B.B.K.D.A.V College Amritsar, Government College Amritsar, Cambridge Institutions (Phagwara, Jalandhar, Amritsar and Kapurthala Region), Punjab University Chandigarh and Delhi University New Delhi. Research Scholar distributed two different questionnaires to Students and Teachers regarding Khayal singing style. Here responses

by Teachers and Students are analyzed one by one. Third Questionnaire was distributed to common people, and data is recorded and analyzed here.



**Picture 25** Research Scholar at Punjab University, Chandigarh



**Picture 26** Research Scholar at Guru Nanak Dev University, Amritsar

#### 4.1.1 Questionnaire for Teachers

Question No.1	% YES	%NO
Do you think that the prevailing education system is good enough to provide effective Khayal learning?	16.13%	83.87%

#### Interpretation:

Approximately 83.87% teachers think that prevailing education system is not good for providing effective Khayal Education. Majority of the teachers agreed with the fact that our music education system needs improvements regarding curriculum, teaching methods and audio-visual aids. Majority of the teachers agreed that a thorough review is required regarding our music education system. In her book on Institutionalized music education Dr. Devinder Kaur wrote, “The way of imparting music education in institutions get changed a lot with time. With changing time, we see lot of complications in our prevalent music education system. Today economic, social and political are changed a lot. After getting music education over five-six years, still students find themselves unfit for jobs and making music useful in their lives. They feel that they are not getting music education according to their needs. What is the reason behind this? A thorough review of our prevalent education system is needed to understand this problem<sup>1</sup>.”

She added that institutionalized music education must be tracked down from second half of 20<sup>th</sup> century to present time music education system for finding the answers of our questions. Various factors, like teaching methods, Music teachers and curriculum must be reviewed to get the real picture, so as to reach some result. She further said that teachers have started using unfair means in practical examination. Examiner are giving maximum marks for sake of good will of teachers which resulted in lowering of hard work among the students and teachers. This resulted in lowering of standard of education. Students

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<sup>1</sup>Kaur, D., Sansthagat Sangeet Sikhia (Punjabi), Publication Bureau, Patiala. p. viii preface

don't get the focus and attention of the kind they need. The reason behind it is teacher merely come to class for the completing the syllabus only. Generally teacher don't take interest in his/her students and their individual needs. This is the reason that even passing M.A. Students don't feel comfortable in any stream after their education. Hence by looking at the condition of today's music education it is recommended to review and modify the curriculum without any delay. By thorough review it is very important to make music education more interesting, easy, useful as well as purposeful<sup>1</sup>.

Dr. Pandit Ishwarchandra Kedarnath, Professor in M.S. University of Baroda and Member NAAC Committee, suggested modifications in the exam pattern, Emphasis on more Riyaaz and practical work. He suggested there must be a special lecture of Swara Abhyas only<sup>2</sup>. Assistant Professor Janak Jaisakiya from M.S. University of Baroda, suggested to include a lecture dedicated to listening only, in which students were made to sit in a room where a good music system will be there and students were provided with recordings of eminent artists.



**Picture 27** Pt. Om Parkash Thaper of HMV College, Jalandhar

Om Parkash Thaper (Gwalior Gharana) from HMV College suggested to give more focus on practical work. From his 40 year teaching experience he suggested that music teacher

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<sup>1</sup>Kaur, D., Sansthaat Sangeet Sikhia (Punjabi), Publication Bureau, Patiala. p. 53

<sup>2</sup>Personal interview with Dr. Ishwarchandra Kedarnath at MSU Baroda on 20-Sept-2014

must focus on the proper practice of Vocal (Voice Culture and Swar Abhyaas). He also stressed on Raga Purity and critical analysis of Ragas. Dr. Rajesh Sharma from GNDU Amritsar suggested to make music education job oriented. Dr. Neelam Paul, Head of the Deptt. Punjab University also believe that curriculum should be reviewed according to present needs of students.



**Picture 28** Research Scholar with Dr. Neelam Paul at Punjab University Chandigarh

Majority of teachers and Gurus agreed to review our present music education system for the betterment of Music students. Hence it can be interpreted that most of the teachers and experts are of the view that prevalent education system should be reviewed in the light of present time social structure, focusing on student's need. Keeping in mind that our education system must be job oriented, practical in approach, which equip students with all the necessary knowledge to deal with the challenges of the real world.

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Question No. 2	% YES	%NO
Would you like to include some vocational courses (e.g. studio techniques, sound recording, Stage and microphone management, music production) in music education so as to give certain skills or expertise to students to earn their livelihood and become successful artists?	96.77%	3.23%

**Interpretation:** Approximately 96.77% teachers agreed upon to add some vocational course like studio techniques, stage management and Instrument repairing etc. As this will make students able to get more jobs after completion of their studies. Majority of the teachers agreed on including vocation courses into our music curriculum. Vocational courses make students more skilled and provide them a lot of experience during their course only. UGC also gives guidelines to make the courses Job oriented courses. The aim of institutionalized music education is to equip student with knowledge and experience regarding certain field so that he/she feel comfortable in getting job in that field<sup>1</sup>.



**Picture 29** Research Scholar with Ms. Ritu Sharma at Amritsar

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<sup>1</sup>Kaur, D., Sansthagat Sangeet Sikhia (Punjabi), Publication Bureau, Patiala. p. 64

Programs like ‘B-VOC’ running in colleges under Guru Nanak Dev University Amritsar are the result of this process only. Ms. Ritu Sharma from B.B.K.D.A.V College Amritsar told that courses running under ‘B-VOC’ program are really providing proper knowledge, experience and skill in students. These courses are very useful in making students eligible for various jobs. These kind of courses focus on practical application of the theory, which will equip students with all the necessary information and experience in the particular area they choose, which will make them fit for Jobs and Business in that particular field.

Pandit Om Prakash Thaper (Gwalior Gharana) emphasized on imparting skills regarding instrument repair for students. Hence we see almost all the teachers are in favor of adding some vocational courses which will equip students with skills which will help them to get jobs and start their own business. Basically these vocational courses will provide students the necessary information and skill which help them in job or start a business. Hence it can be concluded that majority of teachers and experts is in favor of adding some vocational courses so as to make students able to get some job as well as become a successful entrepreneur.

Dr. Janki Mithaiwala, Head of Antahswar Institute of Music, Bharuch, Gujarat, also give stress on including vocational subjects in music education. In her institute, Antahswar institute of music, students are given proper training so that they can face any kind of challenges in music field. Along with the formal education of Hindustani Classical Music in a logical and scientific manner, students are provided with practical knowledge about all the necessary equipments required in the field of music. Here students learn how to set the microphones, balancing the sound, operating the mixer and Basics of Sound Recording. Dr. Janki told researcher scholar that Antahswar institute organizes Mehfil frequently which gives opportunity to the students to perform in public and helps in making their self-confidence. Dr. Janki added that all the preparations for the Mehfil are done by the students themselves. Students themselves set the microphones, Mixers, Amplifiers, connecting wires as well as audio-visual recording Equipments like Sound Card, Filters and Laptops/Pcs, which gives them a lot of technical knowledge. Here Students learn Classical music and technical things side by side, which help them to face various challenges in the field of music.





**Picture 30** Antahswar Institute of Music, Bharuch, Gujarat



**Picture 31** Dr. Janki Mam during the interview with Research Scholar

Music students should be introduced to various fields related to music from which they will choose the field they like. As it is a fact that every music student can't become an artist, but he can do extremely well in other fields like instrument repairing & making, Sale and Purchase business, Stage and sound Management for live shows, DJ Job, Sound Production, Music Arrangement, Sound Engineering, Music Teaching, Book Writing and many more related fields. Hence we see these days there are lot of career options for music students. Science and technology has opened new dimensions for music students. They can excel in number of career options. Computers and digital equipments changed the whole scenario of music production as well as recording, mixing and mastering. Now a person with basic knowledge of computers and music can do well in sound production. Some students are business minded they can excel in sale purchase business of musical equipments. This is duty of universities to equip their students with proper skill and knowledge so that they can do well in music field. Hence it can be interpreted that job oriented courses must be included into music education.



**Picture 32** Research Scholar at Pracheen Kala Kendra, Chandigarh

<b>Question No. 3</b>	<b>% YES</b>	<b>%NO</b>
<b>Are you satisfied with the quality and content of books regarding Hindustani Classical Music in our country?</b>	<b>48.39%</b>	<b>51.61%</b>

### **Interpretation:**

51.61% of teachers are not satisfied with quality and content of books related to Music in our country, whereas 48.39% teachers think the quality and content is ok. Researcher goes with 52.61% unsatisfied teachers who want improvements in the quality and content of books related to music. Earlier there were no books for music education in India. Everything was orally taught. But with the efforts of people like Maula Baksh, Pt. V.D. Paluskar, Pt. Bhatkhande books regarding music education were published in India. Those people really worked hard in adverse conditions. Facilities were limited and machinery available at that time was not so good. But these days we have latest technologies regarding printing and publication. But still the content and standard of the books must be raised. More research will be done before writing the books. Music educational books must be designed scientifically and after a long research.

While in a workshop at LPU, Phagwara, famous musicologist Pt. Vijay Shankar Misra told that there are many books which are still publishing with outdated facts. Writers and publishers rarely do research while publishing the books. Even in revised editions the same old concepts keep on repeating. Lot of wrong concepts are still prevalent in books, nobody bothers to correct them. He gave an example that still lot of books assume Amir Khusaro as originator of Khayal Singing style and creator of Tabla. But already lot of researches proved it totally wrong. Similarly there are lot of other misconceptions still going on. Pt. Vijay Shankar Misra himself did a lot of research on Indian Music and he himself published many books which are scientifically and logically made by doing proper research. He felt sorry on the pathetic condition of music books of senior secondary and graduation level. He said a great work is needed in this direction. Comparing music books with books of science and technology, one can feel the difference.





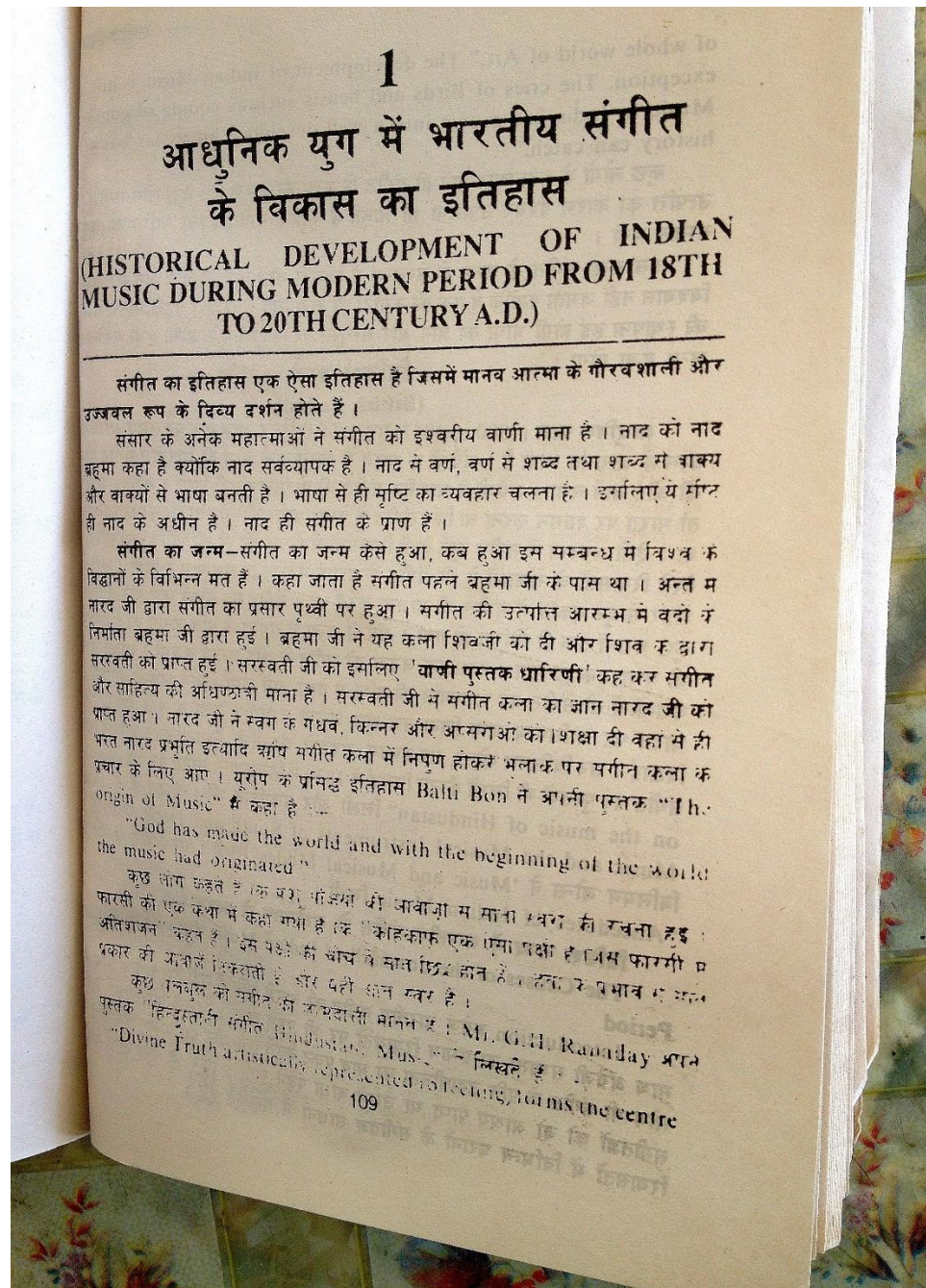
**Picture 33** Research Scholar with Pt. Vijay Shankar Misra ji at LPU, Phagwara

*Research scholar's own experience:*

During year 2012, research scholar was working in Cambridge International School Jalandhar. Research scholar had to teach music vocal to Senior Secondary classes. He had to make notes for his students so he looked for books in the market as well as online.



But sadly and surprisingly he got no standardized and authentic book for Senior Secondary classes. All material he got was either incomplete or copied from some other sources without any proof reading and was without proper references. Lot of mistakes were there in the books, Lot of irrelevant material was given and the language used in the books was very casual. Printing, design and Paper quality was also very poor.

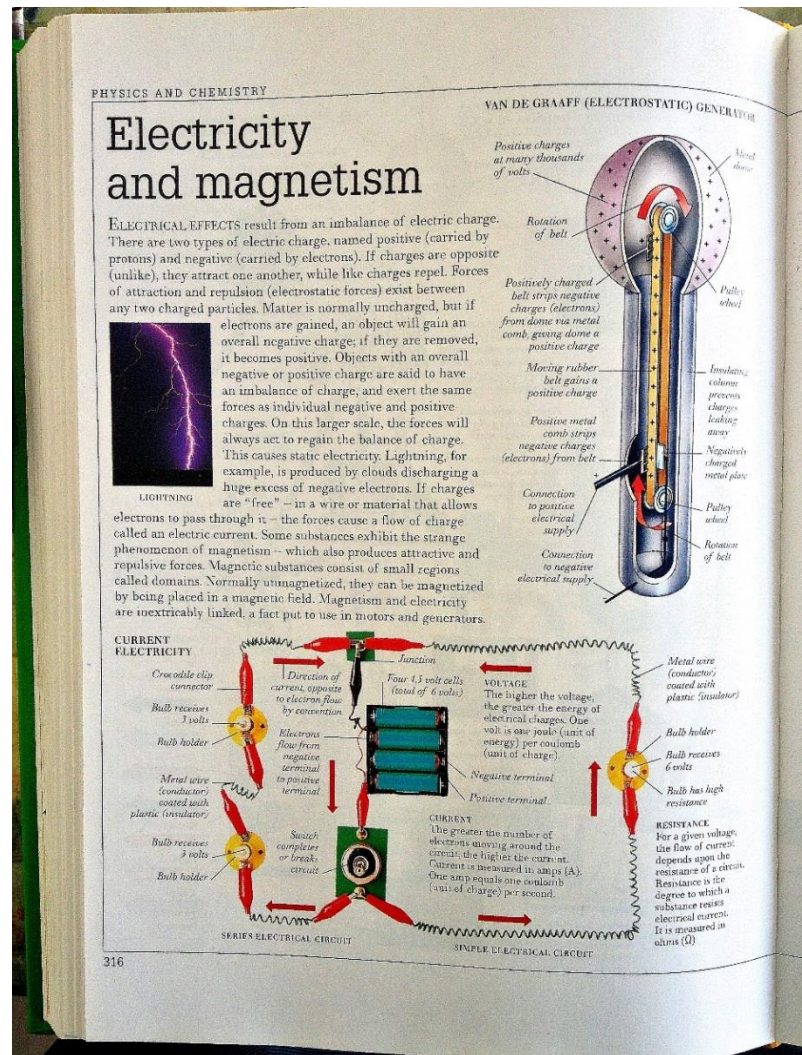


**Picture 34** Music Text Book published in Punjab for Graduation level



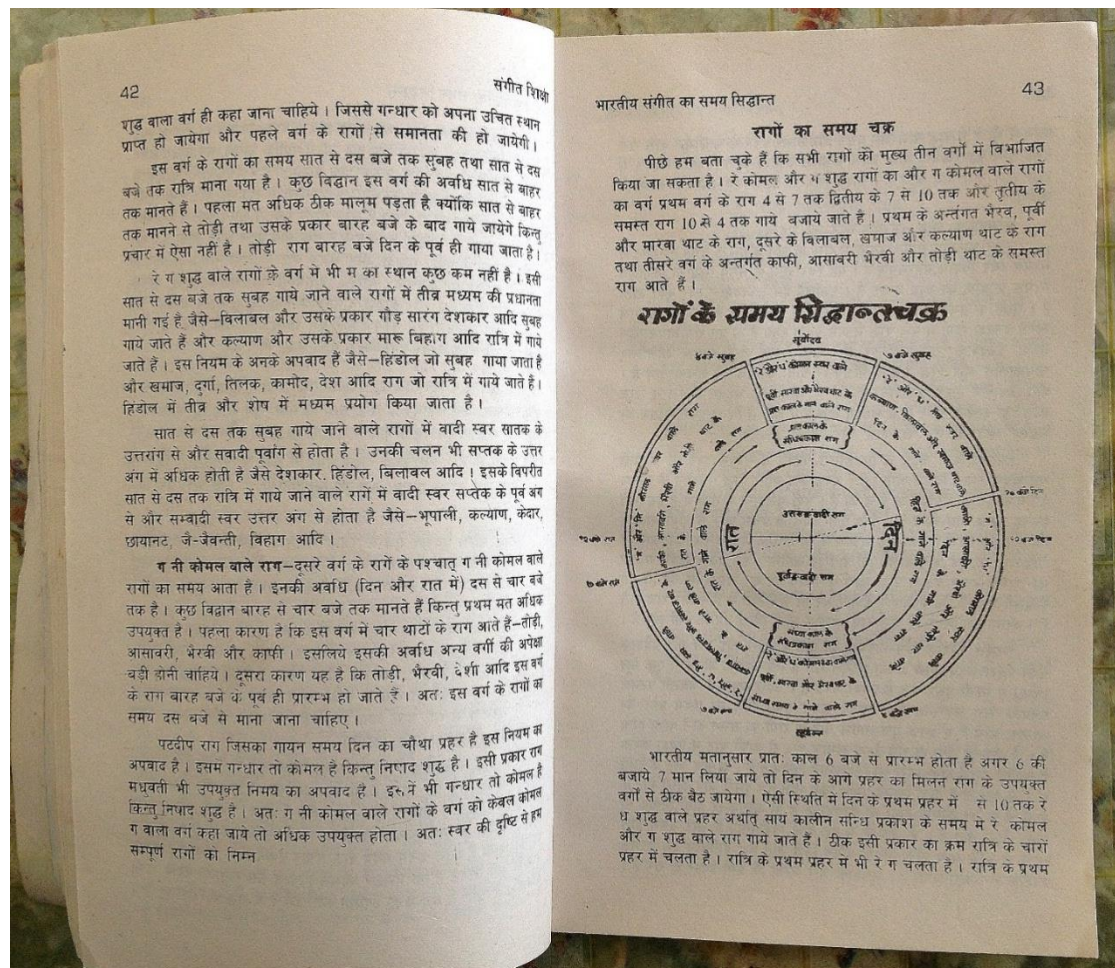
In the upper example one can see the pathetic condition of music books. Printing is very poor, even it is not possible to read out last paragraph. Paper quality is also very bad. Content is copied from here and there, without proper research.

Research scholar don't want to name any of the Publisher but almost all the available books were incomplete as well as Non Standardized. No research was done before writing them neither by the writer nor the publisher. This a very sad and alarming situation as quality of books will decide the quality of education. As compared to music other subjects like science, Mathematics and languages have extremely good quality standardized and authentic books.



**Picture 35** Example of Science Text Book, full of Diagrams, explanations, Figures, Colorful images

In the upper example one can see the quality of books in other subjects like science and technology. These books are carefully made with lot of hard work. Things are explained in a logical manner with the help of figures, colorful photographs here. These books arouse the interest of readers and provide them proper knowledge. But case is not same in Music books. Things are very poorly arranged. There are rarely any figures. Some are there but they are very unclear.



Picture 16 Digitalization need in Music Text Book

In the upper example of music book, one can clearly see the poor quality of images and figures. Here figure explaining Raga Classification system is very poorly framed and is very difficult to understand what is written inside.

Although some publishers have started publishing good quality books in music field but still situations are still not much improved. Music educational books must include



figures, pictures, graphs different colors for further explanation and book should be made interesting for students. Some Publishers like Munshiram Manoharlal, Kanishka, are doing well in music field, but still quality and content of music educational books need to be improved. Especially books used in Senior Secondary level and Graduation level must be reviewed. Research scholar also feel need of a special book for parents and teachers which help them to understand music and its significance in one's life. There is a big need of good books in the field of music. Music books can make common people aware of the magical powers of music especially organized form of music like Indian Classical Music.

Hence, it can be interpreted that quality of books must be improved, as it effects the teaching-learning process. More research must be done while writing music books. Printing and quality of paper also need improvement. Logically, scientifically designed books is the need of present day music field. All the Musicians & Musicologists should take it at the first priority.



**Picture 37** Research Scholar at Punjabi University, Patiala



<b>Question No. 4</b>	<b>% YES</b>	<b>%NO</b>
<b>Are you in the favor of introducing music education in schools from primary level in a proper way?</b>	<b>100%</b>	<b>0%</b>

### **Interpretation:**

All teachers want to introduce music education in primary school level. 100% teachers agreed for this. Music is a crucial element for child growth and brain development hence music must be included in school curriculum from primary level. Various researches prove that music is essential for child development. But unfortunately in our country music and other similar art forms are the most ignored part in the schools. Nobody bother about music and arts. All stress was given on science, mathematics and other subjects, music is totally ignored. But this must be changed. Government, Educational ministry and school educationalists must sit together regarding this matter. All of the teachers agreed upon inculcation of Music from Primary level.

When educationalist Mr. Tom Sweitzer was asked by researcher regarding music education in schools he said, “There is no question about it. There is a depth that become alive inside a person if they have music. For a child going to school without music is like a heaven without angels”



**Picture 38** Personal Interview with Mr. Tom Sweitzer at Vadodara on 15-dec-2014

Dr. Janki Mithaiwala also give stress on introducing classical music to the kids from very early age and it will be very effective to include music in school curriculum from primary level. She added that this age is extremely good for learning.



**Picture 39** A small kid presenting Khayal at Antahswar institute Bharuch, Gujarat

Dr. Simran Kaur, Associate Professor, Queensborough Community College, New York. During an interview with research scholar also gave stress on introducing music education in schools.



**Picture 40** Dr. Simran Kaur, during seminar at G.N.D.U, Amritsar

All teachers agree that music education must start from school level. This is most important for awareness and popularity of our classical music. As by doing this all students from very early age will be exposed to our rich musical forms, which will lead to more awareness among them regarding classical music. Hence it can be interpreted that music should be introduced in schools from primary level along with the other subjects in a proper way.

Question No. 5	% YES	%NO
Do you agree that the quality of lyrics in Khayal compositions (Bandish) should be improved?	100%	0%

**Interpretation:** All of the teachers agreed on the fact that Lyrics in Khayal compositions should be improved. ‘Dhatu’ and ‘Matu’ are given equal importance in Indian music but due to ignorance of illiterate musicians in historical periods resulted in low quality, meaningless and even sometimes vulgar lyrics which was a very wrong practice and it was responsible for the disinterest of common people in Khayal. This wrong practice must be changed. General masses connect with Khayal through Bandish. A common man know nothing about Raga, Tala, or Khayal, he can only understand the poetry, and through words he connect himself with Khayal. Hence this is very important aspect. Eminent vocalist of Bhendi Bazaar Gharana and Professor in MSU Baroda, Dr. Pandit Ishwarchandra said, “Composition must occupy the central position in vocal recital. Vocal performance must contain compositional value. He added that poetry of the composition must be of high quality<sup>1</sup>.” A Bandish with better poetry will attract people more. Sometimes Bandishes with casual lyrics or cheap lyrics create disinterest among the masses. Bad lyrics in the past proved to be very fatal for Hindustani music. Due to cheap and vulgar lyrics, people went away from Hindustani Classical Music. This practice should be stopped immediately.

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<sup>1</sup>Personal interview with Pandit Ishwarchandra in Vadodara on 20-Sept-2014



**Picture 41** Prof. Ishwarchandra in his office at M.S. University of Baroda, Gujarat

Dr. Rajesh Sharma from GNDU, Amritsar also commented that Bandish is said to be complete by three components; Raga, Tala and Poetry. Hence Poetry must be given due attention. He told that it is the duty of a composer to create good quality lyrics only, as bad and vulgar lyrics already spoiled Indian music and its popularity a lot<sup>1</sup>.



**Picture 42** Dr. Rajesh during his class in G.N.D. University, Amritsar

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<sup>1</sup>Personal interview with Dr. Rajesh Sharma at GNDU Amritsar



Dr. Chaman Lal Verma from Himachal Pradesh University, Shimla, during a talk with Research Scholar at Hans Raj Mahila Vidhyalaya, Jalandhar also gave stress on Bandishes with high quality lyrics. He himself created a lot of Bandishes with high poetic value. Research Scholar himself has a privilege of learning one Bandish (Na Maane More Jiya) in Raga Hansadhawani from his son Dr. Vivek Verma.



**Picture 43** Dr. Chaman Lal Verma performing during a Seminar at H.M.V College, Jalandhar

As 100% of teachers agree, hence it can be interpreted that the quality of lyrics in Khayal compositions (Bandish) should be improved, which will definitely help in popularity of Khayal.



**Picture 44** Research Scholar during his Visit to Delhi University

Question No. 6	% YES	%NO
<b>Sometimes in Khayal presentation it is seen that technical aspect (like complex Tana) overlaps the emotional quotient making it very complex and mechanical for general audience to appreciate. What are your views on this?</b>	<b>100%</b>	<b>0%</b>

### **Interpretation:**

All the teachers (100%) agree that Khayal performance must be balanced between technical and emotional content. It must contain all the essential elements required in a good performance. Generally Indian classical music lacks emotional content and aesthetics as artists are more concerned in giving spell-Bound performance which make the audience speechless, which result in lowering of emotional content in their performance. This is the reason that classical music is not appealing to the masses<sup>1</sup>.

The prime objective of every art form is providing joy and pleasure to the audience. If an art form is not able to provide joy and pleasure to the audience it is of no use irrespective of the high quality and content of the performance. A classical artist must give his/her performance in a smooth and natural way without making it complex and complicated. Swara, Meend, Khatka, Murki and Ragas are already there in Indian classical music to produce desired Rasa and aesthetic beauty. At the same time artist must take care of the lyrics so as to balance the performance<sup>2</sup>.

Dr. Nivedita Singh, HOD Music Department, Punjabi University Patiala, during an interview, told research scholar that Khayal should be balanced otherwise it cant fulfil its sole purpose. Khayal recital should be technically correct and aesthetically rich. It must provide pleasure to the audience. An artist must give his performance by keeping in mind, all aspects of Khayal singing like Khatka, murki, Meend, Kan etc.

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<sup>1</sup> Gupta, C., Janpriya Ke Liye Shastriye Sangeet Me Parivartan, p.59

<sup>2</sup> Gupta, C., Article Janpriya Ke Liye Shastriye Sangeet Me Parivartanby, p. 10



**Picture 45** Research Scholar with Dr. Nivedita Singh at Jalandhar

Dr. Shelender Goswami from Delhi University also agreed that Classical performance should be balanced. It should be presented so that majority of the audience can appreciate it.



**Picture 46** Research Scholar with Dr. Shelender Goswami at Delhi University

As all the Teachers Agree, it can be interpreted that Khayal should be presented by making a balance between emotional quotient and technical aspect of Khayal. Doing so will definitely arouse interest of general masses.



Question No.7	% YES	%NO
<b>Do you think that clear and precise pronunciation of the Khayal composition (Bandish) is an important aspect?</b>	<b>100%</b>	<b>0%</b>

### **Interpretation:**

All the teachers (100%) totally agree that clear pronunciation is very important. Every artist must take care of the pronunciation of Khayal. Audience connects with Khayal through words but if words will be unclear and pronunciation will not be clear, people lose interest in Khayal. Sometimes performers don't care about the words of the compositions and use words according to their ease by distorting the words. By doing this they destroy the meaning of Bandish and the Rasa associated with it. Common people connect themselves with music through words and when they don't understand the lyrics they lose interest in classical music. If performer take care of Lyrics of the composition, it will definitely help in arousing interest among general masses<sup>1</sup>.

Hence it is interpreted that all artists must take care of the clear and precise pronunciation of the Bandish so as to create interest of general public towards Khayal. Actually illiterate artists during historical times started rendering Khayal with unclear pronunciation. One more problem during historical period was narrow-mindedness and ego problems. During those times artists hardly give their Bandishes to somebody else. They willingly and knowingly skip words and sing Bandish in an unclear manner so that nobody can copy that Bandish. This narrow mindedness resulted into a wrong practice, Disciples also started rendering Bandishes with Unclear pronunciations which resulted in loss of interest among the listeners. This is the duty of all performers to perform Khayal with proper and clear pronunciations for promotion of Khayal.

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<sup>1</sup> Gupta, C., Janpriya KeLiye Shastriye Sangeet Me Parivartan p. 9

Dr. Rajesh Kelkar, HOD, Deptt. of Indian Classical Music-Vocal, while in interview with research scholar give stress on clear pronunciation of Bandish, while performing Khayal. He added further that clear and precise Bandish is the pivot around which the whole Khayal revolves, hence an artist must be very careful about the proper pronunciation of the Bandish of Khayal.



**Picture 47** Dr. Rajesh Kelkar during his class in M.S. University of Baroda

Dr. Nivedita from Punjabi University Patiala, Pt. Om Parkash Thaper from H.M.V. College Jalandhar, Dr. Janki Mithayiwala from Antahswar Institution Bharuch, Dr. Vivek Verma from A.P.J. College of Fine Arts Jalandhar, Pt. Ishwarchandra from M.S. University of Baroda, Dr. Megna Ashtaputre and Mr. Sukhjinder Singh, Teacher at Cambridge Institutions also agreed that precise pronunciation will help more popularity and arousal of interest among the masses. They all agree that clear and precise pronunciation of the Bandish add additive effect in the beauty if Khayal and which results in arousal of interest among the general masses.



**Picture 48** Mr. Sukhjinder Singh at Cambridge institutions, Jalandhar



**Picture 49** Dr. Meghna Ashtaputre during her class at M.S. University of Baroda

By 100% approval of teachers, insist research scholar to interpret that clear and precise pronunciation of the Khayal composition (Bandish) is one of the important aspect, hence an artist should be very careful regarding proper pronunciation of the Bandish of the Khayal.

Question No. 8	% YES	%NO
<b>Generally we see cutting of words in Vilambit Khayal due to very slow tempo which results in inappropriate lyrics. Cutting of words in Vilambit Khayal should be minimized. Do you agree?</b>	<b>96.77%</b>	<b>3.23%</b>

### **Interpretation:**

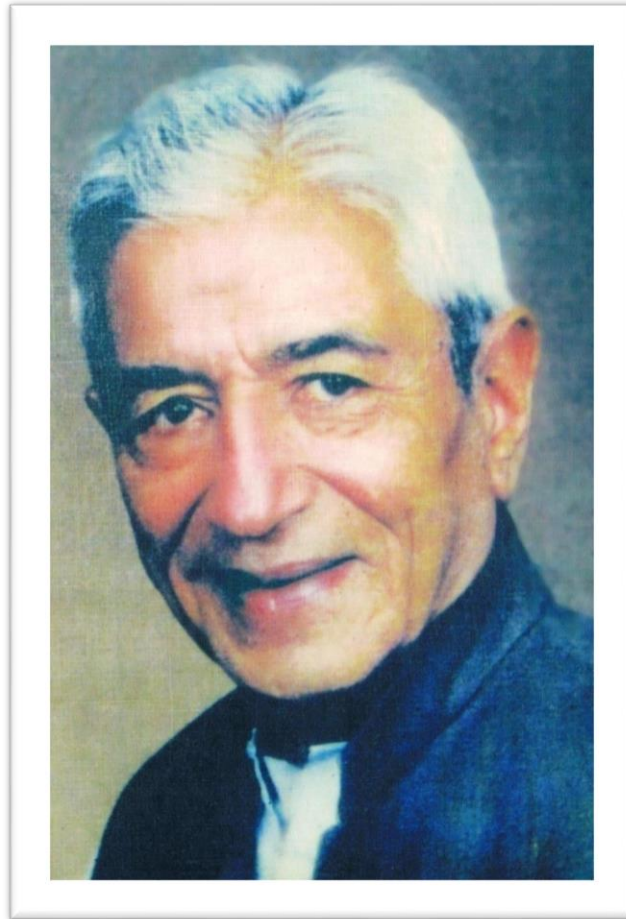
Approximately 96.77% teachers agree that during Vilambit Khayal cutting of words will be minimized. Vaggyakars (Composers) must take care of this thing that there should not be any cutting of words. Although music is able to produce some feelings and Rasa through Notes of the Raga, but when Notes of the Raga and words are combined then their effect is doubled. Combination of words and notes produce more feelings and Aesthetic beauty. Hence words must be taken care in Khayal compositions<sup>1</sup>.

These days some Khayal singers have started singing in Ati-Vilambit Laya. But critically analyzing one can find out the concept of Ati-Vilambit Laya was not so old in Khayal. Singing in Ati-vilambit Laya results in cutting of words which further results in misunderstanding of Lyrics of the Bandish. Artists of two Gharanas i.e. Bhendi Bazar Gharana and Gwalior Gharana sing in simple Vilambit Laya or Madhya-Vilambit Laya. Dr. Pandit Ishwarchandra of Bhendi Bazaar Gharana, during personal interview told that Khayal means a Thought and a thought is dynamic and spontaneous. That's why in their Gharana it is a tradition to sing Vilambit Khayal in relatively fast tempo as compared to other Gharanas. Approximately in-between Madhya and Vilambit Laya. In Bhendi Bazar Gharana Ati-Vilambit is not used. He said, "In our Gharana Laya is maintained throughout the Bandish clearly. Cutting of words is prohibited in our Gharana. Every word of the Bandish is clear and audible in our singing style." He added that his guru ji

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

Pandit Shiv Kumar Shukla ji used to say, other Gharanas will come to their style of presenting Vilambit Khayal one day<sup>1</sup>.”



**Picture 50** Sangeet Rasraj Pt. Shiv Kumar Shukla

It can be interpreted that Laya must be set to a meter in which words of Khayal can be sung properly without cutting and without losing their meaning. This will lead to more number of people coming towards Khayal.

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<sup>1</sup>Personal interview with Pandit Ishwarchandra in Vadodara on 20-Sept-2014



Question No. 9	% YES	%NO
In order to make Khayal more acceptable and popular in general audience, does the choice of Raga matter?	96.77%	3.23%

### Interpretation:

Approximately 96.77% teachers believe that choice of Raga matters a lot in making Khayal more popular among the masses, whereas only 3.23% disagree with it. It is seen majority of teachers agree that an artist must take care of the Raga while performing in front of the general audience. As there are certain tunes which are famous among the people, As Classical music has its basis in Folk Tunes. Ragas like Asavari, Darbari, Khamaj, Kafi or Kalyan can be chosen while performing in front of general masses. This is assumed that people can enjoy the Khayal more as they know the tune and so they will feel comfortable as they don't have to put their brain into finding the notes of some new and rare Raga.

Sometimes we see artist perform new Raga which is no doubt a nice practice but this is good in front of learned people who are well versed listeners of Indian Classical Music, but in front of audience who is new to Khayal an artist must select a common and popular Raga. This makes his/her performance more meaningful, entertaining. Hence it can be interpreted that choice of Raga while giving Khayal performance is very important. An artist must choose a simple and familiar Raga in front of general audience whereas he can choose difficult and new Raga in front of well-versed listeners of Indian Classical Music.

Approximately 96.77% teachers agree that choice of Raga matters in order to make Khayal more acceptable and popular among the masses. It is recommended by most of the teachers that an artist should chose a familiar Raga in front of general masses. Some familiar tunes like Bhairvi, Khamaj, Yaman, Darbari or Kafi can be used. These Ragas are familiar to the general masses and general audience will appreciate Khayal in these familiar Ragas.

Question No. 10	% YES	%NO
Do you agree that with changing trend the presentation of Khayal must be modernized?	80.65%	19.35%

### **Interpretation:**

Approximately 80.65 % teachers agree that with the changing trend the presentation of Khayal must be modernized. As we see everything is undergoing a change. Music is no exception to this general rule. Most of the teachers agree that presentation of Khayal should be modernized. Presentation is very important thing. It can affect the interest as well as popularity of a thing. Hence most of the teachers want that while Khayal presentation should be modernized in the light of modern social values and public opinion. We see lot of new dimensions being added into our cultural and social life, accordingly the presentation should be modified.

For example, we see there is advancement in technology. We have light effects, sound effects and multimedia effects which are effectively used in other musical genres worldwide. Coke studio Pakistan is the perfect example of this. Dr. Janki Mithayiwala, Head of Antahswar Institute of Music, is in favor of properly done fusion. During an interview, Dr. Janki told research scholar that in this technologically advanced world, it will be better to modernize Hindustani music accordingly. There are lot of equipments which can be very beneficial in promoting as well as learning Hindustani music, these equipments should be used properly<sup>1</sup>.

Everything in the world is constantly changing and music is no exception, hence with changing time, presentation of Khayal should be reviewed and it should be modernized so that Khayal can make pace with the other popular music genres. Introducing Khayal to new generation is a tedious task which can't be possible without modernization of Khayal. About 80.65% of teachers believe in modernization of Khayal, hence it can be interpreted that presentation of Khayal need to be modernized with the present scenario.

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<sup>1</sup>Personal interview with Dr. Janki Mithayiwala at Bharuch

Question 11	% YES	%NO
Are you in the favor of Fusion of Khayal?	83.87%	16.13%

### Interpretation:

Approximately 83.87 % teachers are in favor of fusion whereas 16.13 % don't favor fusion of Khayal. Fusion is very popular these days. Lots of fusion albums are coming these days. Lot of Indian Classical artists like Pt. Ravi Shankar, Pt. Hari Prasad Chaurasiya, and Ustad Rashid Khan did very good fusions. Fusion of Indian Classical music with Jazz music and other genres is very popular in India as well as abroad. Carefully done fusion of Indian Classical Music can be very beneficial to Popularity of Indian Classical Music. Modern generation is more interested in fusions. There are lots of youngsters who don't listen to pure classical music. Fusion can be a mid-way and a stepping stone in fetching people's interest in classical music. But at the same time it must be taken care that fusion must be done very carefully and judiciously so that it will not affect the inner structure and beauty of Khayal. Fusion of Khayal must be in done within the dimensions of Indian Classical music.

Dr. Janki Mithayiwala, Head of Antahswar Institute of Music, is in favor of properly done fusion. During an interview, Dr. Janki told research scholar that fusion is widely accepted genre across the world. Properly and logically done fusions can attract modern young generation. Fusion can act as a stepping stone. People who start appreciating fusions can reach further to pure classical also. Dr. Janki suggested that well-arranged and properly done fusions will be good for Hindustani music and should be promoted<sup>1</sup>.

80.87% teachers support judiciously and carefully done fusion which will be in accordance with the laws of Indian Classical Music, hence it can be interpreted that fusions should be done so as to attract more number of people across the world.

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<sup>1</sup>Personal interview with Dr. Janki Mithayiwala at Antahswar institute, Bharuch



<b>Question No. 12</b>	<b>% YES</b>	<b>%NO</b>
<b>According to you, would the use of multicolored light effects, fog effects, multimedia effects and audio effects make presentation of Khayal more attractive, lively and interesting?</b>	<b>67.74%</b>	<b>32.26%</b>

### **Interpretation:**

67.74% of teachers believe that using multicolored lights, fog effect, multimedia effects and sound effects help in making Khayal more popular among the masses whereas 32.26% teachers believe that these will have no effect on the popularity of Khayal. These days most of the young generation watch English channels and internet. They all have access to western music and the way of presentation, which include all kind of multimedia effect, light effects and other effects. Hence they also expect the similar things in Indian music also. Modern technologies are proving good in making performances effective as we see theatre, dance and music performances worldwide. Projectors and big screens, light effects and other multimedia effects help in arousal of interest of the audience. But at the same time these must be used judiciously. In Indian Music these equipments can make the presentation really effective as well as interesting. During interview, Mr. Charanjit Singh, Assistant professor in G.N.D. University told research scholar that it is good idea to use multi-media while presenting Khayal. Big screens and projectors can be used to display sub-titles, Description of Raga, Tala, Bandish and other related things. Sound and light effects make Khayal presentation more effective<sup>1</sup>.

Light, sound and multi-media effects can act like supplements in Khayal. These effects can increase the overall effect of Khayal. Other genres of music are using these effects to the full extent and getting very good results. 67.74% of teachers find scope of these effects in Khayal as well. Hence it can be interpreted that judicious use of multicolored

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<sup>1</sup>Personal interview with Mr. Charanjit Singh, Assistant Professor at G.N.D. University

lights, fog effect, multimedia effects and sound effects help in making Khayal more popular among the masses.

<b>Question No. 13</b>	<b>% YES</b>	<b>%NO</b>
<b>Performances, lessons, programs and recordings regarding Hindustani Classical Music must be shared and promoted on internet. (Like YouTube, Facebook etc.)</b>	<b>100%</b>	<b>0%</b>

**Interpretation:**

All the teachers agree that Internet is the best medium of promotion. Internet is the best medium for advertisement these days. We see all the videos, audios get promoted on internet. Hence all teachers agree that classical music should also be promoted on internet. Recordings of classical concerts, old and rare recordings must be shared on internet. This will certainly give a positive impact on popularity of Khayal.

Pt. Ishwarchandra of Baroda University, fully agree and he himself uploaded various ragas on YouTube for the promotion of Classical music.



**Picture 51** Pt. Ishwarchandra during performance at cultural Exchange Programme at Goa

Dr. Gurpreet Kaur, HOD, Department of Music, G.N.D. University, Amritsar gave stress on using Internet for music promotion to the full extent. During interview Dr. Gurpreet told research scholar that Internet is the strongest medium for communication, advertisement as well as promotion, and classical artists must use it for promotion of Indian music. Whatsapp, Facebook and YouTube are the best mediums of promotion, and should be used to the fullest<sup>1</sup>.

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<sup>1</sup>Personal interview with Dr. Gurpreet Kaur at Amritsar



**Picture 52** Dr. Gurpreet Kaur, H.O.D. Department of Music, G.N.D. University, Amritsar

Om Parkash Thaper from H.M.V College, Dr. Rajesh Sharma from GNDU Amritsar, Dr. Amita Misra, Dr. Vivek Verma from A.P.J College Jalandhar, Dr. Janki Mithayiwala from Antahswar institute of music also agree that Internet is one of the strongest mediums for promotion of Classical music. Hence it is interpreted that internet is the strong medium of promotion these days and it should be used to maximum extent in promoting Indian Classical Music.

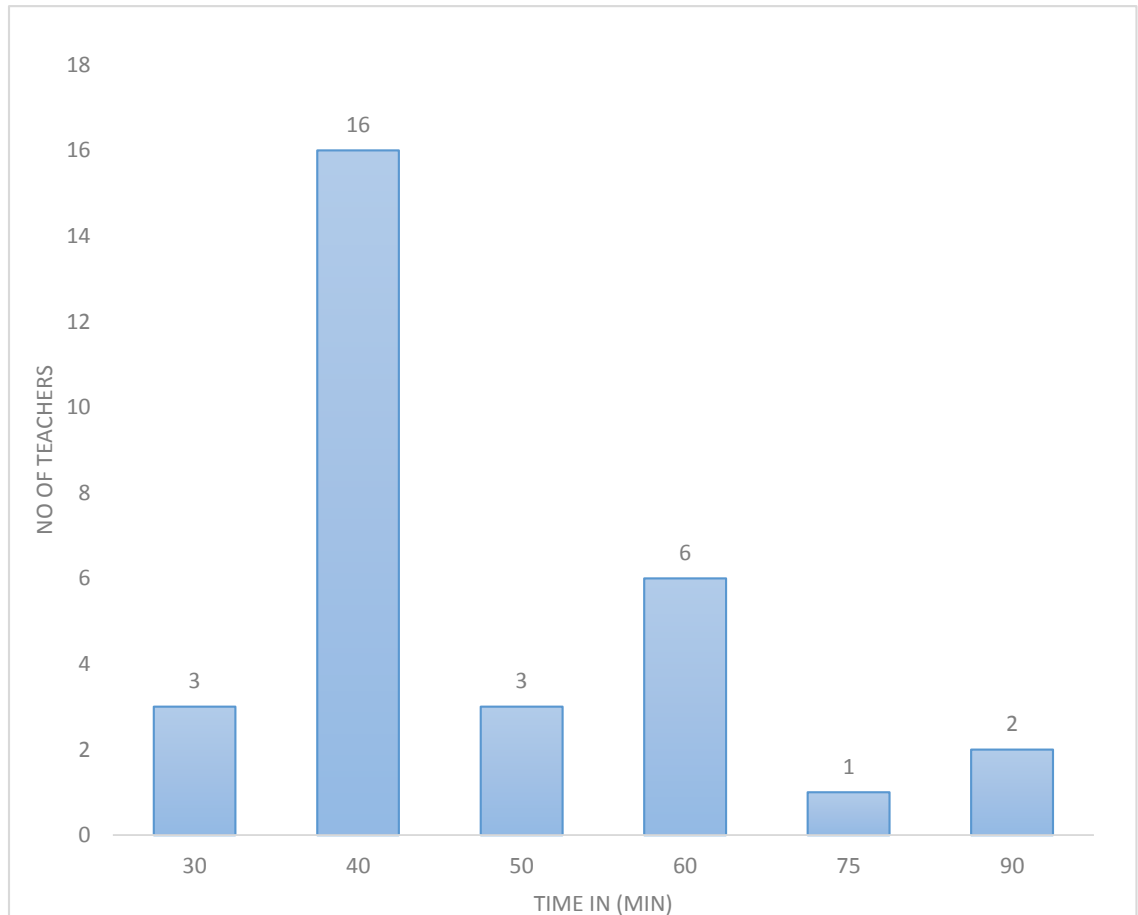


**Picture 53** Research Scholar at North Zone Cultural Centre Patiala, Punjab

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**Question 14: In the present scenario, what should be the maximum time limit for a Khayal singers to complete their performance?**



**Figure 2** Response of teachers for the time required for the Khayal Music

**Interpretation:**

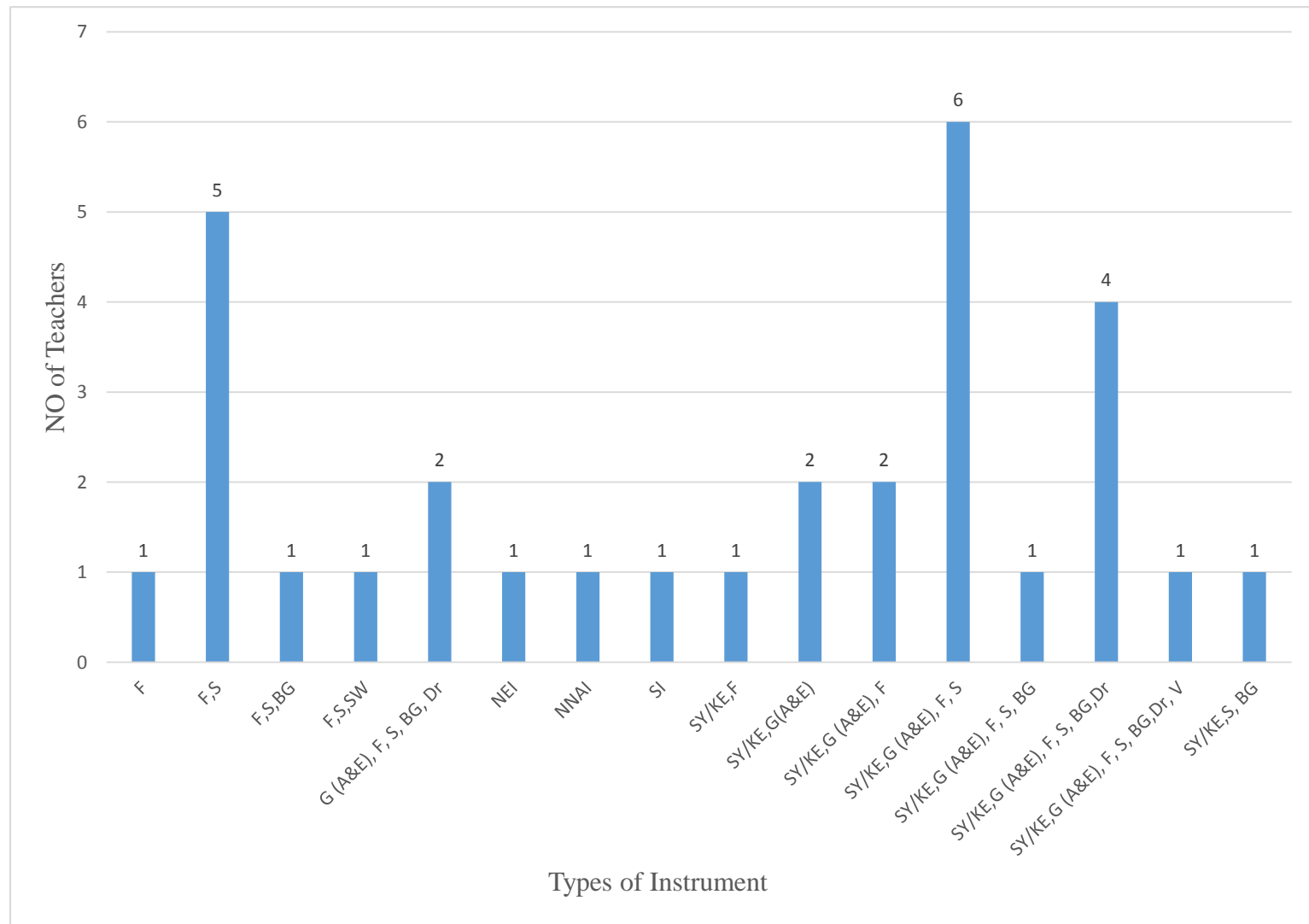
Maximum number of teachers are of the opinion that a complete classical performance must be completed within 40 minutes. More than half of the teachers are with the opinion that in today's fast paced life style, the time limit for Khayal recital must be revised. Everybody is short of time. There are lots of gadgets around, computer, internet and mobile phones changed the whole scenario around. This effected every aspect of human life and arts are no exception. Hence arts must be revised in accordance with the modern scenario. Hence we must set the time limit for Khayal recital. Research scholar is agreed

with most of the teachers that time limit for Khayal recital must be around 40 minutes. According to today fast life, an artist must take care that his performance must be within time limit. Artist must give his best performance in limited time only.

Hence it can be interpreted that in this fast paced world, we must control the time limit of Khayal performances. Due to technical advancements life is very busy and nobody has time to sit for so long hence most of the teachers agree to limit the Khayal performance to approximately 40 mins.

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**Question 15: Which of the following Instruments you want to use in Khayal so as to make it more interesting.**



**Figure 3** Response of Teachers regarding different instruments in Khayal Music



**Flute - F**

**Flute, Sitar - F, S**

**Flute, Sitar, Bass Guitar - F, S, BG**

**Flute, sitar, Swar-Mandal - F, S, SW**

**Guitar (acoustic and electric), Flute, Sitar, Bass Guitar, Drums - G (A&E), F, S, BG, Dr**

**No need to add any Indian Instrument is needed – NEI**

**No need to add any western instrument – NNAI**

**Sitar - SI**

**Synthesizer / Keyboard - SY/KE, F**

**Synthesizer / Keyboard, Guitar (acoustic and electric) - SY/KE, G (A&E)**

**Synthesizer / Keyboard, Guitar (acoustic and electric), flute - SY/KE, G (A&E), F**

**Synthesizer / Keyboard, Guitar (acoustic and electric), flute, sitar - SY/KE, G (A&E), F, S**

**Synthesizer / Keyboard, Guitar (acoustic and electric), Flute, Sitar, Bass Guitar - SY/KE, G (A&E), F, S, BG**

**Synthesizer / Keyboard, Guitar (acoustic and electric), Flute, Sitar, Bass Guitar, Drums- SY/KE, G (A&E), F, S, BG, Dr**

**Synthesizer / Keyboard, Guitar (acoustic and electric), Flute, Sitar, Drums, Violin - SY/KE, G (A&E), F, S, BG, Dr, V**

**Synthesizer / keyboard, sitar, bass guitar - SY/KE, S, BG**

**Interpretation:**

There is a mixed response to this question from various teachers. But maximum number of teachers agree in introducing Synthesizer and Guitar in Khayal so as to make it more interesting. In this techno world all nations are coming to one place. Various music traditions are mingling into each other. Artists across the world are joining hands to make world music. Indian music can also be mixed with other musical genres. Various instruments can be added into Khayal. Maximum number of teachers agree to add synthesizer and guitar in Khayal. Other Indian instruments like Sitar, Flute, violin etc. also recommended by teachers so as to make classical music more lively and interesting to the common masses.

Dr. Janki Mithaiwala, head of Antahswar Institute of music, who did in-depth research on fusion of Indian music, told research scholar that Guitar, Violin, Flute, Drums and other instruments can be included into Khayal. Dr. Janki added that these instruments will make Khayal more impressive, but at the same time artist must follow the rules and regulations of Hindustani music. Any instrument can be included into Khayal within the limit so that classical essence of Khayal can be maintained<sup>1</sup>.



**Picture 54** Artist Utsav Lal playing Raga Bageshwari on Piano at Harivallabh Sangeet Sammelan

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<sup>1</sup> Personal Interview with Dr. Janki Mithaiwala at Antahswar Institute Bharuch, Gujarat

Hence it can be interpreted that new instruments can be added judiciously and cautiously so that these will increase the beauty of Khayal without disturbing its inner structure while doing fusion of Khayal. This will certainly attract more number of listeners towards it. Young generation also like instruments like Guitar, Drum set and Synthesizer hence it will attract young generation too. It is assumed that fusion can act as a step and a bridge between listeners and Indian Classical Music. More instruments will attract more number of listeners which may start listening to pure Classical music afterwards.

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#### 4.1.2 Questionnaire for Students

Question 1	Yes	No	Little Bit
Do you get enough information and knowledge about Hindustani Classical Music from your school and through your text books?	24.27	48.54	27.18

##### Interpretation:

Approximately 48.54% students told that they don't get any information from their school education and text books. Only 27.18% told that they get a very little information from school. Which is very less. Scientific studies prove that human brain is developed at very early stage and we must provide the information we want to impart them at very early stage. But the condition of classical music is very pathetic in schools. There is no space for music in schools. Schools don't provide any information regarding Indian Classical Music. Music is not given any weightage as compared to other subjects. Research Scholar himself didn't get any kind of information from school and text books. Schools don't bother about music, no weightage is given to music as compared to other subjects.

Mr. Rupinder Middha, student of M.P.A. from LPU, Phagwara told research scholar that he also did not get any information from his school and his text books. But if we want to make people aware of Classical music then our education system and our text books must provide proper information regarding Indian classical music. Music must be made an important part of school curriculum. One can see in some schools music is there but still it is not given any importance. There are hardly 1-2 classes per week and even sometimes other subject teachers like science, Math take those classes to complete their pending syllabus. Teaching of Music is just a formality in schools and is totally ignored subject.



**Picture 55** Mr. Rupinder Middha, student of M.P.A, L.P.U Phagwara

It is very important to introduce Indian Classical music in the starting. As students devote a lot of time in school, therefore it is crucial to include Indian Classical Music in the school curriculum. It is interpreted that Students rarely get any information from school and text books. A campaign is needed for insisting Govt. of India to introduce Indian Classical music from school level so that students will get basic knowledge regarding Khayal from very early stage.

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Question 2	Yes	No	Sometimes
In Khayal recital, are you able to understand the lyrics (Words) of the Bandish (Composition) completely?	43.69	11.65	44.66

### **Interpretation:**

When asked, 44.66% students answered that they are able to understand the lyrics of Khayal sometimes only, whereas 11% answered that they are not able to understand the lyrics clearly, which implies that it is difficult to understand the wordings of Khayal. About 43.69% students are able to understand the lyrics of Khayal properly. This means that it is difficult for the students to understand the lyrics of Khayal As words are not clear it is difficult for the audience to connect with the Khayal. It happens because Khayal artists sometimes ignore the words of the composition and start concentrating on technical aspects of the Khayal. Hence it is interpreted that Khayal artists must render Bandish with clear pronunciation and clear wording so that general audience can connect with Khayal.

It is very important to render the Bandish very clearly. As general masses connect with Khayal through words only, hence it is responsibility of the artist to convey the legacy of Bandish through proper and clear pronunciation. Hence it can be interpreted that approximately half of the students face difficulty in understanding the lyrics of the Khayal Bandish, hence it is recommended that artists must take care of the lyrics.





**Picture 56** Students filling up the Questionnaire at APJ College of Fine Arts, Jalandhar

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Question 3	Yes	No
Do you agree that with the changing trend, the presentation of Khayal must be modernized?	55.34	44.66

### Interpretation:

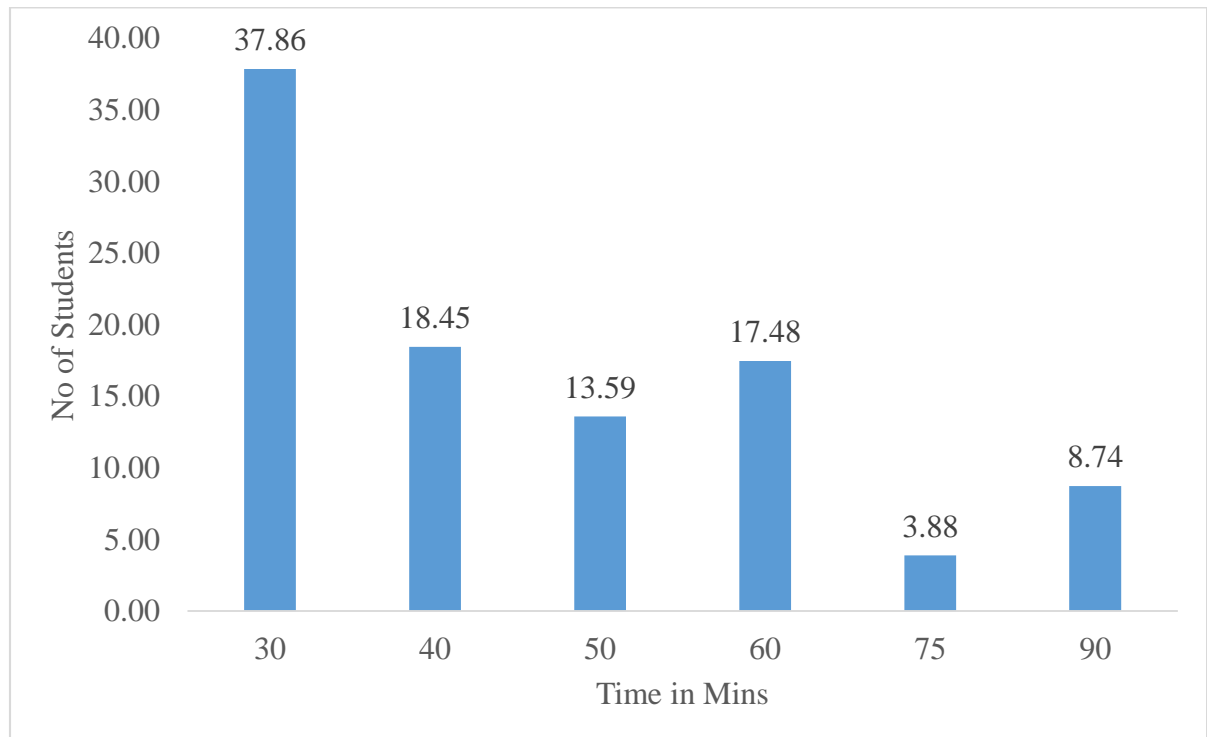
55% of the students agree that presentation of the Khayal should be modernized according to the modern times, whereas 44% assume that Khayal presentation is ok as it is. Due to the rise in technology, there is a change in every aspect of human life. Art is no exception. Hence a change is felt in the presentation of Khayal in light of modern times. But these changes must be done very judiciously and carefully so that these may not disturb the inner beauty of the Khayal.



**Picture 57** Research Scholar in conversation with a student Mr. Ankit Kaul at Delhi University

Time is changing and so are the things. Nothing stays forever. Similar is the case for presentation of Khayal. Most of the students agree that presentation of Khayal should be reviewed. As more than half of the students (55%) want to modernize the presentation of Khayal, hence it interpreted that presentation of Khayal should be reviewed in light of modern scenario, so as to bring Khayal into limelight.

**Question 4: In present scenario, what should be the maximum time limit for Khayal singer to complete his/her performance?**



**Figure 4** Response of teachers for the time required for the Khayal Music

#### **Interpretation:**

When asked, regarding the time limit for Khayal presentation maximum percentage of students (37%) are of the opinion that maximum time limit for complete Khayal performance will be 30 minutes. 18% of students want time limit for Khayal to be 40 minutes. 13% believe this time to be 50 minutes whereas 17% believe this time limit around 60 minutes. But the majority of the students believe this time limit to be around 30 minutes only. In today's fast paced life everybody is so busy that they don't have any extra time. Hence it is suggested to limit the Khayal performance. Most of the students want Khayal performance to be limited to 30 minutes.

In this fast paced world it is necessary to review the maximum time limit taken by an artist to present Khayal. Most of the students want this time limit around 30 minutes.

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Question 5	Yes	No
Would you be in favor of fusion?	71.84	26.21

### Interpretation:

Majority of Students are in favor of Fusion of Khayal. Approximately 71.84% student's want fusion of Khayal should be done, whereas remaining 26.21 % don't favor fusion of Khayal. Majority of students like the fusions done by Ustad Rashid Khan in coke studio, Fusions by Pt. Ajay Pohankar, Advait Band and other Artists. Fusion is popular among most of the students. Fusion of Khayal, if done carefully, impart a great aesthetic impact. Mr. Pramith Ganguly, student of Hindustani Vocal from Kolkata, admires logically done Fusions. During his visit to Punjab for Harivallabh Sangeet Sammelan, he told research scholar that fusion must be done within certain limits, certain protocols, certain boundaries. He added that there must be some protocols for doing fusion of Indian classical music. He told that fusion can help Indian music to reach more number of people.



**Picture 58** Parmith Ganguly & his father with Research Scholar at Harivallabh Sangeet Sammelan Jalandhar

It can be interpreted that maximum number of students favor fusion of Khayal so as to make Khayal more interesting and it will definitely help in arousing interest.

Question 6	Yes	No
According to you, would the use of multicolored light effects, fog effects, multimedia effects and audio effects make presentation of Khayal more attractive, lively and interesting?	72.82	27.18

### Interpretation:

Majority of students (72.82%) agree that use of multicolored light effects, fog effects, multimedia effects and audio effects make presentation of Khayal more attractive, lively and interesting. 72% of Students are of this opinion.



**Picture 59** Research Scholar distributing Questionnaires to the students in Punjab University, Chandigarh

Most of the students agree in using technology and various sound, fog, multi-media and light effects during Khayal presentation so as to make Khayal performance effective and attractive.

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Question 7	Yes	No
Performances, lessons, programs and recordings regarding Hindustani Classical Music must be shared and promoted on internet. (Like YouTube, Facebook etc.)	94.17	5.83

### Interpretation:

Almost all the students (94.17%) agree that Performances, lessons, programs and recordings regarding Hindustani Classical Music should be shared and promoted on internet. Students agree that classical music can be promoted through facebook, YouTube and other social sites. Ms. Tripti Sharma, research scholar from Delhi University also agreed that Internet is a good medium for promotion of classical music.



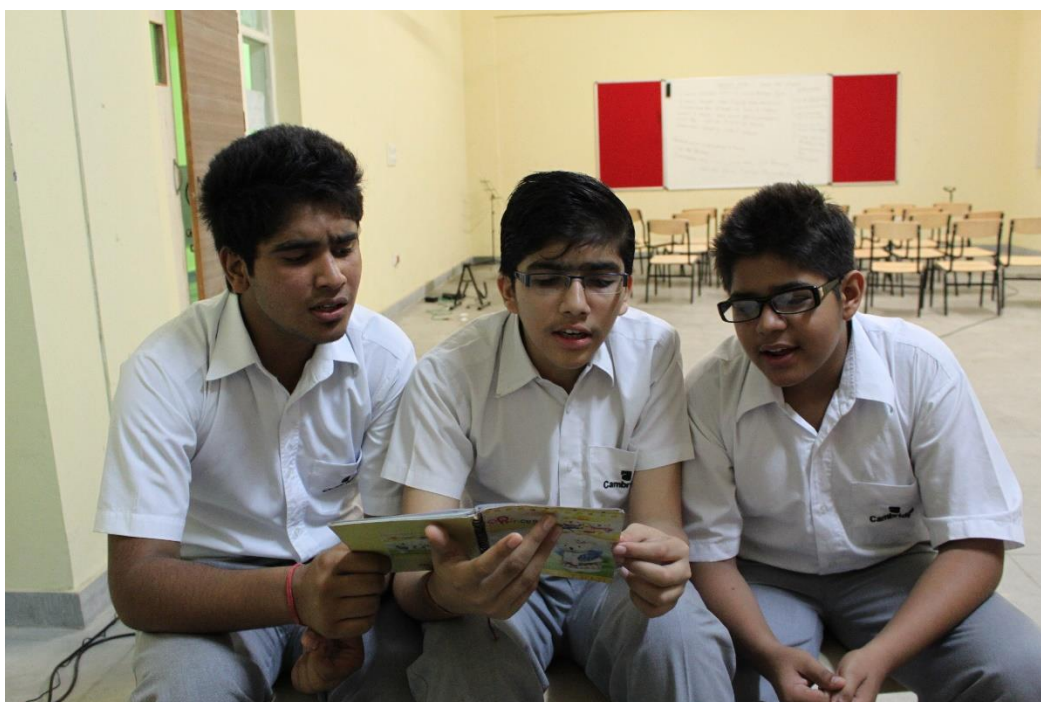
**Picture 60** Research Scholar with Ms. Tripti Sharma at Harivallabh Sangeet Sammelan, Jalandhar

Lot of students told research scholar that they learn a lot by listening to the eminent artists from YouTube and Internet. This is really important to use internet as much as possible. Almost all students agree in using internet for promotion of Khayal.

Question 8	Yes	No	can't say
Are you satisfied with the quality and content of books regarding Hindustani Classical Music in our country?	36.89	33.01	30.10

### Interpretation:

Almost 33% of Students are not satisfied by the quality of the books in music, whereas 30% don't want to comment on this issue, and 36% students are satisfied by the content and quality of books. Students of Punjab region are more unsatisfied with the books. Students of Senior Secondary grade of Cambridge International School Jalandhar region told researcher that they are very much disappointed with the quality and content of the books regarding music.



**Picture 61** Music Students 10+1 Grade at Cambridge School Jalandhar

Researcher also witnessed the same problem when he was doing his Masters in music vocal. Quality and content of books can be improved a lot. Although here students responses are mixed nature. But still there are 33.01% students are not satisfied with the quality and content of the books. Hence it is interpreted that for the betterment of Classical music, the quality and content of the music books should be improved.

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Question 9	Yes	No
Do you want some modifications or changes in curriculum, teaching methods, examination pattern or any other issue regarding your institution for the benefit of music?	63.11	36.89

### Interpretation:

Approximately 63% of students are of the opinion that our prevalent music education system needs changes or modifications in curriculum, teaching methods, examination pattern or other issues regarding education system. Most of the students from various universities across north India want modifications in examination pattern, Curriculum, Time schedule and other related issues. Simranjit Singh, Student of M.P.A. from LPU also want changes in the curriculum like addition of Listening sessions, More stress on practical and Riyaz and Examination pattern.



**Picture 62** Simranjit Singh, student of B.P.A. at LPU, Phagwara

Our Music Education system should be developed in such a way such that it will make student to achieve his/her goal of becoming a good artist, performer, teacher or anything else. Music education system should be made job-oriented. Hence it can be interpreted that music education system should be reviewed thoroughly in the light of modern education methodologies and in accordance with the modern world.

#### 4.1.3 Questionnaire for general population:

To analyze the exact condition of Classical music and its popularity level, research scholar went into public across different areas of North India. Different people of various age groups and professions were chosen randomly and data was collected through a questionnaire containing simple questions regarding Indian Classical Music. In addition to that a Google document was made and circulated on facebook, Whatsapp and other social networks. The data was collected from Punjab, Chandigarh, Delhi, Haryana, Uttar Pradesh, West Bengal, Gujarat, Bihar, and Madhya Pradesh. Approximately 200 people were surveyed and their responses were recorded. These responses are analyzed and interpreted here. This data provided exact picture of Hindustani music in the general population which further helped in framing the direction of promotion of Khayal.

Question 1	Yes	NO
Do you listen to Indian Classical Music (Indian Ragas)?	6.70%	93.30%

#### Interpretation:

When asked, 93.30% people responded that they don't listen to Indian Classical music. Only 6.70% people listen to Indian Classical music, which is not a good news for classical music fans. There must be some reasons behind it. From this it can be interpreted that situation of Classical music in general people is not very good. People are very far away from Indian Classical Music. A combined effort is needed in this direction so to promote A lot of work is needed in this area. Most of the common people don't have access to Classical Music.

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<b>Question 2</b>	<b>Not interesting</b>	<b>Lack of Awareness</b>	<b>Not able to understand</b>
<b>If No, Why don't you listen to Indian Classical Music (Indian Ragas)?</b>	<b>29.67%</b>	<b>32.06%</b>	<b>36.84%</b>

### **Interpretation:**

When asked, why they don't listen to Indian Classical Music, 36.84% people answered that they are not able to understand Indian classical music, whereas 32.06% people said that lack of awareness regarding Indian Classical Music is the main reason and 29.67% people don't find Indian Classical Music interesting enough to listen to it. This can be interpreted from this data that

- The major reason why people don't listen to Indian Classical music is people are not able to understand it. More efforts are needed to educate people regarding basics of Indian Classical music.
- Second major reason is lack of awareness among people. Solution is again same that people must be provided with information and guidance regarding Indian Classical Music so as to create awareness among the people.
- Third major reason is lack of interest. For this purpose all Classical music lovers must try to make arrangements so as to make Indian Classical music interesting for general masses.

These are the three aspects which are responsible for gap between general audience and Indian Classical Music. These must be taken care of so as to promote Indian Classical Music.

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Question	Yes	No
<b>If you get a chance, would you like to learn or listen to Indian Classical Music?</b>	<b>51.20%</b>	<b>48.80%</b>

### **Interpretation:**

When asked if you get a chance, would you like to learn or listen to Indian Classical Music, **51.20%** of people answered that yes they will like to learn or listen to Indian Classical music. From this data, it can be interpreted that people are willing to learn as well as listen to Indian Classical Music, whether they are provided with proper facilities and guidance. Basically people are not provided knowledge and information regarding this great art form which results in lack of interest among the audience. People are willing to listen as well as learn Indian Classical music just they need is proper motivation and guidance from the starting level. It is our duty to provide Classical music to the masses. It needs constant effort from everybody working for Indian Classical Music.

Surveys of Teachers, Students and General population provide crucial information to research scholar. Data collected through these surveys is used further in framing the methods for promotion and propagation of Khayal. Teachers gave expert opinion and students gave their own suggestions which were really valuable and innovative, whereas common people tell research scholar about the real position of Khayal among the general audience and the real problems they are facing in learning Indian Classical Music.

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## **4.2 Case Studies of Two Educational Institutions**

Various institutions have contributed a lot in promotion and propagation of Hindustani Music, but two institutions have a great impact on promotion of Hindustani Music. These two institutions are:

- a. The Maharaja Sayajirao University, Vadodara.
- b. Sangeet Research Academy, Kolkata.

These two institutions are working for music with their unique methods which are very effective in promoting music. Research scholar find these methods really innovative and other institutions also try to implement these. These methods helped a lot in promotion and popularization of Indian Classical Music.

### **4.2.1 Case study of The Maharaja Sayajirao University of Baroda, Vadodara**

#### **4.2.1.1 Historical Background:**

Faculty of Performing Arts of The Maharaja Sayajirao University is not a new name in the music education. From years this faculty is providing a quality music education. Started as a school of music, it crossed various barriers and phases to reach today's status of Full fledged Faculty. The first step in this direction was taken in year 1886 after Europe journey of Maharaja Sayajirao Gaekwad of Baroda. With his help, Ustad Maula Baksh established a 'Balak Gayanshala' (Children Music School)<sup>1</sup>.

In this way very first music institution was established. Khan saheb Maula Buksh was commissioned to be its first principal. The people of Baroda at once responded, and in the very first year 70 students enrolled for the study of music, which kept on increasing every year. Education was provided free of cost, even a number of scholarships were given to worthy students, as a means to further encourage the art of music<sup>2</sup>.

Khan Saheb Maula Baksh served the institution for 10 years, after his death his son K.S. Murtuza Khan was given the charge of the institution, which he served till the year 1919.

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<sup>1</sup> Gautam, A., Bhartiye Sangeet me Vigyanik Upkarn Ka Paryog, p.5

<sup>2</sup> Souvenir, Faculty of Performing arts, The M.S. University of Baroda 1992-93, Editorial



**Picture 63** Old Photograph of Music School of Baroda

Maharaja Sayajirao was keen to spread the educational facilities to the smaller places of the state so other music schools were opened at Dabhoi, Navsari, Patan, Mehsana and Amreli. These schools were affiliated and were under the control of the principal school at Baroda. Some of the renowned musicians of India had joined the teaching staff of the school, like Faiyaz Khan, Azim Buksh, Krim Buksh raising the level of the music school. Maharaja Sayajirao Gayekwad invited Pt. Bhatkande to re-arrange the curriculum of the music school. Equipped with Pt. Bhatkande's graded course books, the institution gained much in methodical study<sup>1</sup>.

In year 1949 it came under The Maharaja Sayajirao University Act. The Department of Music has been enlarged and with the addition Department of Dance and the Department

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<sup>1</sup> Souvenir, Faculty of Performing arts, The M.S. University of Baroda 1992-93, Editorial

of Dramatics was added in it. On 30<sup>th</sup> June 1953 this school was given new name 'College of Indian Music, Dance and Dramatics. Finally, The College of Indian Music, Dance and Dramatics was given the status of a separate faculty and from March, 1984 it was renamed as 'Faculty of Performing arts'<sup>1</sup>.

Many experts consider it as the first music college of India. Mr. Ratanjankar said that in his opinion music college of Baroda is the first music college of India, which was run by Maula Baksh.

#### **4.2.1.2 Contribution towards field of music**

From very first year of Baroda Music College, it started promoting Indian music. Maula Baksh started music classes in logical and scientific manner. He developed his own notation system and with the help of Sayajirao Gaekwad, he published music books containing musical compositions in notation. Maula Baksh was an able educationalist as well as philosopher. Aims and objectives of music education were very clear to Maula Baksh, Irrespective of trying to make every student a musician, he tried to develop personality of students through music education. For this purpose he developed good compositions with meaningful and high quality poetry. Maula Baksh even took writings of Kabir and Nanak for this purpose. Under his able guidance and fore sightedness of Sayajirao Gaekwad Baroda Music College started promoting music from the very first year in the right direction<sup>2</sup>.

The Faculty has its prime objective the training, on a professional level, of students in the arts of Music, Dance and Dramatics. Individual training in the performance and compositional skills in which the students has shown special ability is given by artists-teachers. The educational programme includes studies in all aspects of one selected art, together with an understanding of the other two art forms. The educational programme of the Faculty is based on the principle of development individuality of a student, so as to enable him to create new art-forms<sup>3</sup>.

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<sup>1</sup> Souvenir, Faculty of Performing arts, The M.S. University of Baroda 1992-93, Editorial

<sup>2</sup> Kaur, D., Sansthaat Sangeet Sikheya, p.10

<sup>3</sup> Souvenir, Faculty of Performing arts, The M.S. University of Baroda 1992-93, Editorial

Creating practical awareness in the fields of Music, Dance and Dramatics, Making students able to do innovations and developing creative skills are some of the major objectives of the Faculty. Overall curriculum revolves around overall development of the student through music education<sup>1</sup>. Faculty of Performing Arts is doing well in the field of quality music education as well as research in music. Faculty is organizing lecture cum demonstrations, Concerts, and other programmes for promotion of music throughout the year.



**Picture 64** Artists performing during ‘Amad’ a cultural programme, Held at the premises of Faculty of Performing Arts, M.S. University of Baroda

University also organize ‘Cultural Exchange Programmes’ with universities of other states like Goa, Punjab, which widens the musical know how of students in students of concerned universities.

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<sup>1</sup> Rani, B., Shastriye Sangeet Ki Lokpriya Me Sangitik Sansthayon Ka Mahattava, p. 65





**Picture 65** Dr. Pandit Ishwarchandra performing at Punjabi University, Patiala during University Cultural Programme

The Faculty of Performing Arts is promoting music by various means. One of the major step in this direction is promoting music in general people through evening classes, which is a distinguished feature of Faculty of Performing arts, M.S. University of Baroda. Evening Classes have done a great job in promotion and propagation of Indian Classical Music in the general people. Research scholar was privileged to watch this system very closely. Research Scholar is describing his own experience of evening classes as a case study here. This Model can be implemented in other universities also.

#### **4.2.1.3 Evening Diploma Classes**

Faculty of performing arts offers Bachelor Degree as well as Master Degree courses in Music, Dance and Dramatics, but along with these degree courses, faculty of performing arts offers Diploma courses in the Evening session open for music seekers who are fond of music and want to learn music. This is open for all people of any age group, People of any age can join evening classes. No specific educational qualification is needed for this course. A person who know how to read and write can join this diploma course with a

simple aptitude test. There is no discrimination in level of teaching for Degree and Diploma Classes, as diploma students are taught by the same faculty who teaches degree classes. Faculty comes two times to the university. In the morning and then evening. Degree classes run in the morning session and Diploma classes run at the evening. Students, business people, children, working people, House wives and old people come to learn vocal and various instruments in the faculty. They were charged very nominal fee and are imparted proper Indian classical music under Guru Shishya Prampara, which is a big step in promotion of classical music.



**Picture 66** Diploma Classes (evening session), Faculty of Performing Arts, M.S. University of Baroda

#### **4.2.1.3.1 Indian Classical Vocal viz. Khayal**

In the evening many students come to learn Hindustani classical music from the different expertise of the faculty. In the classes there is a lots of enthusiasm can be seen among the students learning the vocal (Khayal recital). It is one of the good achievement of the department in promotion of classical music among the general masses.



**Picture 67** Students Learning Khayal during Evening Diploma Class

In these classes the students learn about the Basics of Indian Music and different Riyaz techniques. Expert teachers and artists give them in-depth knowledge regarding technicalities of Indian Classical Music. Experts teach them by coming to their understanding level and by considering the other factors. Lesson are made according to the personal needs of the students. As in some classes, there are more number of children are there whereas in some other cases more aged people are there. Hence Gurus at M.S.U teach according to the students. Bandish is repeated several times so that each and every student will learn it during the class.





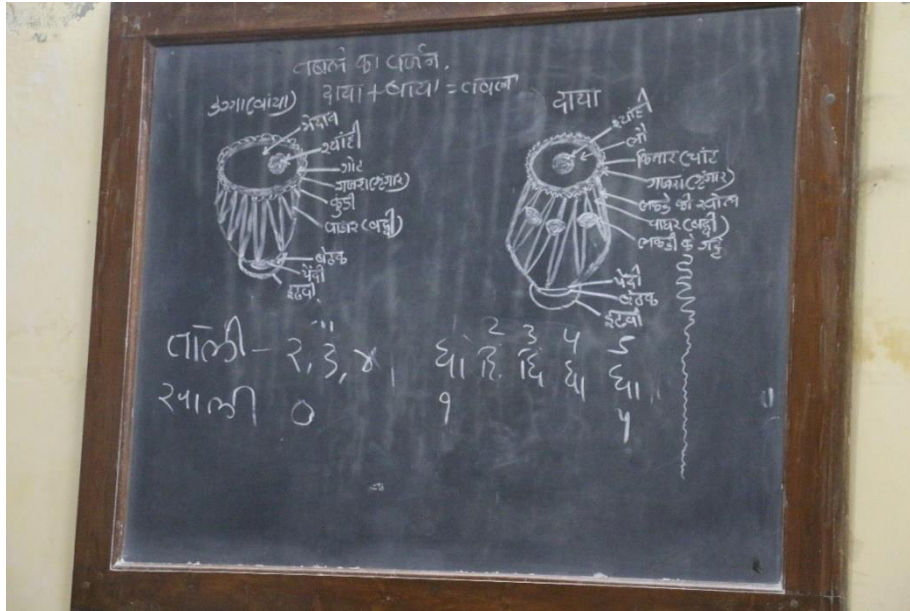
**Picture 68** Students attending class of Indian Classical Vocal at Evening Diploma Class

#### **Tabla/Pakahwaj**



**Picture 69** Students Practicing Tabla in Evening Diploma Class.

Similarly, Tabla/Pakhawaj classes are going on during evening Classes. Gurus teach students Tabla/Pakhawaj starting from the basics. Lot of students who have taken classes at M.S.U. have become artists and lot others have started earning money by playing in programmes and doing live shows.



**Picture 70** Various parts of Tabla explained on Board for Diploma students



**Picture 71** Diploma Students while attending the Practice Tabla Class

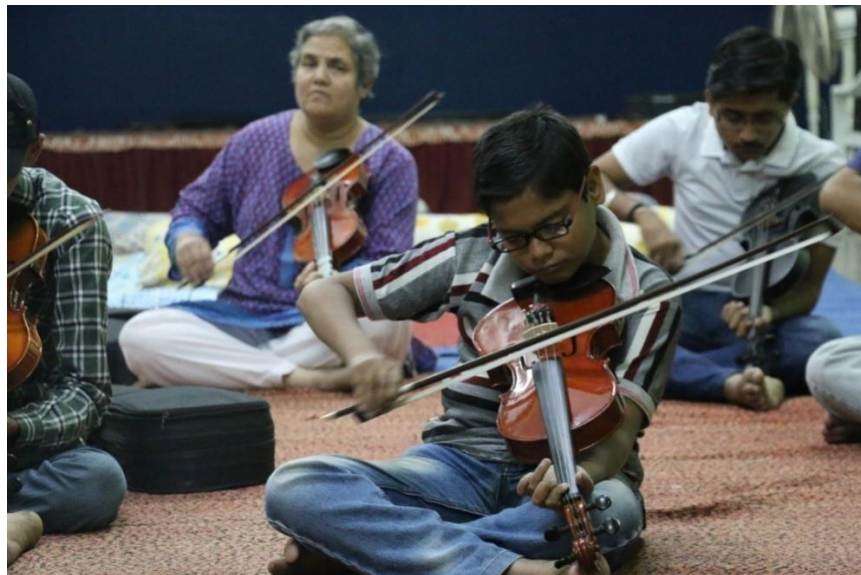


#### 4.2.1.3.3. Indian Classical Instruments (Sitar/Violin)

Under able guidance of Gurus at M.S.U, students are learning Indian instruments like Sitar and Violin. One has to learn these instruments from outside he has to pay a huge amount of money but here at M.S.U. they are provided with world class facilities at very nominal fees, which is a great step from M.S.U. for promotion of Indian Classical.



**Picture 72** Diploma Students during Sitar class at faculty of Performing Arts



**Picture 73** Diploma Violin Class (Evening Session) at Faculty of Performing Arts

#### 4.2.1.3.4 Indian Classical Dance (Kathak/ Bharatnatayam)

Lot of girls come at the evening for learning Kathak and Bharatnatyam. At very nominal fee they are provided with Indian Classical Dance training. This proved to be a great service to the society as one can imagine how hard these days to get good Gurus and teachers for Indian Classical music. But here at faculty of Performing Arts everybody is welcome for learning Indian Classical Music.



**Picture 74** Students during Indian Classical Dance Class (Evening Session)



**Picture 75** Students Attending Evening Diploma Dance Class at M.S.U, Baroda



One can see people of all age groups coming to attend Evening Diploma classes at Faculty of Performing Arts, M.S. University of Baroda. Old people who due to various reasons were unable to learn music, come to Evening Diploma Classes for learning Indian Classical music.



**Picture 76** Senior Citizens attending Diploma Class of Indian Classical Vocal



**Picture 77** Senior Citizen While Attending Evening Diploma Violin Class

Most of the times it is seen that parents don't have any place where they can send their kids for learning music. But Evening Diploma Classes have solved this problem. Now parents send their kids to Evening Diploma Music Class after the school. Presently lot of small kids are coming to learn Indian Classical Music in Diploma Classes, which is a big boost for Promotion of Indian Classical Music.



**Picture 78** Kids Attending Evening Diploma Tabla Class



**Picture 79** A child during Evening Diploma Violin Class at faculty of Performing Arts, M.S.U Baroda

## Interpretation

Thousands of people got benefitted from Evening Diploma Classes. Besides children and senior citizens lot of people who are working somewhere and are doing some kind of job are also coming in Diploma classes. Some performing artists and some other students who can't attend the university in the morning session come at the evening session. This is a great relief for working people. No university offers such evening classes open for all at such low fee. Indian classical music got so much of exposure by the step of Evening Classes. The Maharaja Sayajirao University has taken Indian Classical Music to the doorstep of common people. Evening Classes at faculty of performing arts made classical music accessible to all. In this way, one can see how beneficial this evening diploma system is. This is foresightedness of The Maharaja Sayajirao University, by which they are providing quality music education to everyone irrespective of his caste, creed, social background, educational qualification and other issues. Everyone who is a true music seeker, is welcome here. This is a role model, and other universities should learn from this model. Research scholars believe that all the universities should start such classes open to all so that Indian Classical Music can be made accessible to common people. This will surely help in promotion and propagation of Indian Classical music.



**Picture 80** Faculty of Performing Arts, M.S.U. Baroda



#### **4.2.2 SANGEET RESEARCH ACADEMY KOLKATA**

Sangeet Research Academy (SRA), is a well known name in the field of Indian Classical music. SRA has contributed a lot in the field of music. Sangeet Research Academy is constantly working for various research Projects, Various concerts, promotion of young Artists, Quality Music Teaching, Scholarships as well as technical advancements in the field of Music. Sangeet research Academy has a long list of achievements in the field of music.



**Picture 81** Sangeet Research Academy, Kolkata

##### **4.2.2.1 Historical Background**

Sangeet Research Academy (ITC-SRA) is established on 26 October 1978 with the objective of preserving and promoting Hindustani Classical Music<sup>1</sup>. ITC-SRA has played a major role to revive and nurture India's rich heritage of Hindustani Classical Music. This rich musical tradition, a national treasure trove, would have otherwise worn out with the passage of time and become a part of history. ITC-SRA enshrines the principles that

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<sup>1</sup> Rani, B., Shastriye Sangeet Ki Lokpriya Me Sangitik Sansthayon Ka Mahattav, p.67

nurture the past to build the future. More importantly, it embodies the underlying philosophy and spirit of this art form<sup>1</sup>.

Vijay Kichlu (Agra), of the celebrated vocal duo Kichlu Brothers, was the Founding Director. The three basic objectives of SRA are:

- Creation of an effective training system.
- To rationalize traditional data with the help of modern research methods and technology.
- Preservation and propagation of music.

SRA has provided security and the comforts of a home for both guru and scholar. Its training system is essentially the Guru-Shishya Parampara with suitable contemporary inputs. The quality of the average listener plays a vital role in the development of music. In the current Indian classical music scenario, where the audience has assumed the role of the most decisive patron, the task of nourishing a solid base of high quality listeners has become a critical factor for the survival of the best values in music. SRA has undertaken the task of creating a variety of platforms all over our country and abroad, which attempt:

- To take high quality music systematically to areas and sections of the population who otherwise do not enjoy access to it.
- To cater to specialized audience needs and create connoisseurs of music by changing the conventional conference mould and creating new thematic profiles.
- To commemorate those veterans and doyens of classical music whose pursuit of music as a form of knowledge has enabled us to establish and perpetuate a community of shared values<sup>2</sup>.

#### **4.2.2.2 Contribution towards Indian Music**

Sangeet research Academy has a great contribution towards the promotion and propagation of Indian Music. Working of Sangeet Research Academy covers many

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<sup>1</sup> [http://www.itcsra.org/sra\\_story/sra\\_story\\_index.html](http://www.itcsra.org/sra_story/sra_story_index.html) access on 12-oct-2014

<sup>2</sup> [http://www.itcsra.org/sra\\_story/sra\\_story\\_index.html](http://www.itcsra.org/sra_story/sra_story_index.html) access on 12-oct-2014

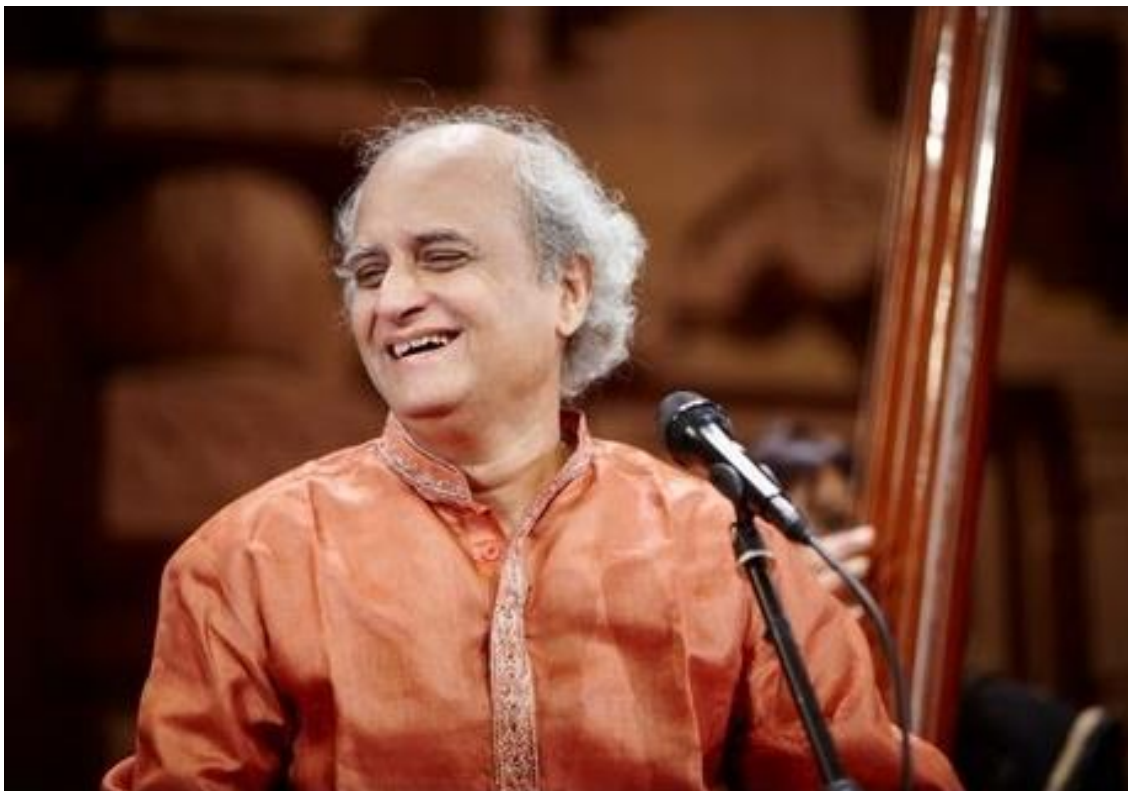
directions. Balanced and scientific approach of SRA proved to be very constructive for Indian Music. Contribution of Sangeet Research Academy is briefly discussed here.

#### **4.2.2.2.1 Long List of Eminent Artists Associated with SRA as Gurus and Teachers**

Main contribution of Sangeet Research Academy is quality music education. Here at SRA proper Guru-Shishye Pramapra is followed. Eminent artists serve here as Gurus, some of the names are:



**Picture 82** Vidushi Girija Devi, Guru at Sangeet Research Academy, Kolkata



**Picture 83** Ulhas Kashalkar, Guru at Sangeet Research Academy, Kolkata

Abdul Rashid Khan, Ajoy Chakrabarty, Arun Bhaduri, Buddhadev Dasgupta, Girija Devi, Partha Chatterjee, Mashkoor Ali Khan, Ulhas Kashalkar, Uday Bhawalkar, Subhra Guha, etc. These eminent artists are giving their services at SRA, one can well imagine how lucky the students of SRA are. Due to the able guidance of these Gurus, students flourish at SRA.

#### **4.2.2.2.2 Sangeet Research Academy produced top most Artists in Classical music**

Sangeet Research Academy produced some of the best artists. Balanced and scientific approach of SRA helps students to flourish as good artists. Artists like Rashid Khan, Ajoy Chakrabarty, Rubi Mallick, Vijay Dinkar Jadhav, Arun Bhandari, Ghulam Akbar Khan and Satnarayan Misra are some examples of eminent artists produced by SRA.





**Picture 84** Ajoy Chakrabarty

#### **4.2.2.2.3 Research Projects at SRA**

Sangeet Research academy is known for Research Projects undertaken over there. Lot of Research Projects keep going on at SRA. The academy also carries out research in Hindustani classical music in order to restore some of the undocumented works by the maestros. SRA is concentrating on:

- Academic Research
- Scientific Research



➤ Research in Applied Musicology

SRA is trying to develop an advanced Teaching-Learning System by doing in-depth research on the teaching methods used by the Ustads and Pandits, which will further lead to help student flourish and excel in Indian Music in the minimum possible time<sup>1</sup>.

#### 4.2.2.2.4 Classical Concerts

The academy organizes a classical music festival called as ITC SRA Sangeet Sammelan every year in all major cities in India. These Sammelans showcase the best of their talent and also present the greatest musicians of the country. They also organize the ITC SRA Mini Sangeet Sammelan in smaller cities. This provide Stage to young artists as well as new students get chance to listen to the legends in these concerts.



**Picture 85** Budding talent performing at one of the Concerts organized by SRA

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<sup>1</sup> Rani, B., Shastriye Sangeet Ki Laokpriyata Me Sangitik Sansthayon Ka Mahatav, p.68



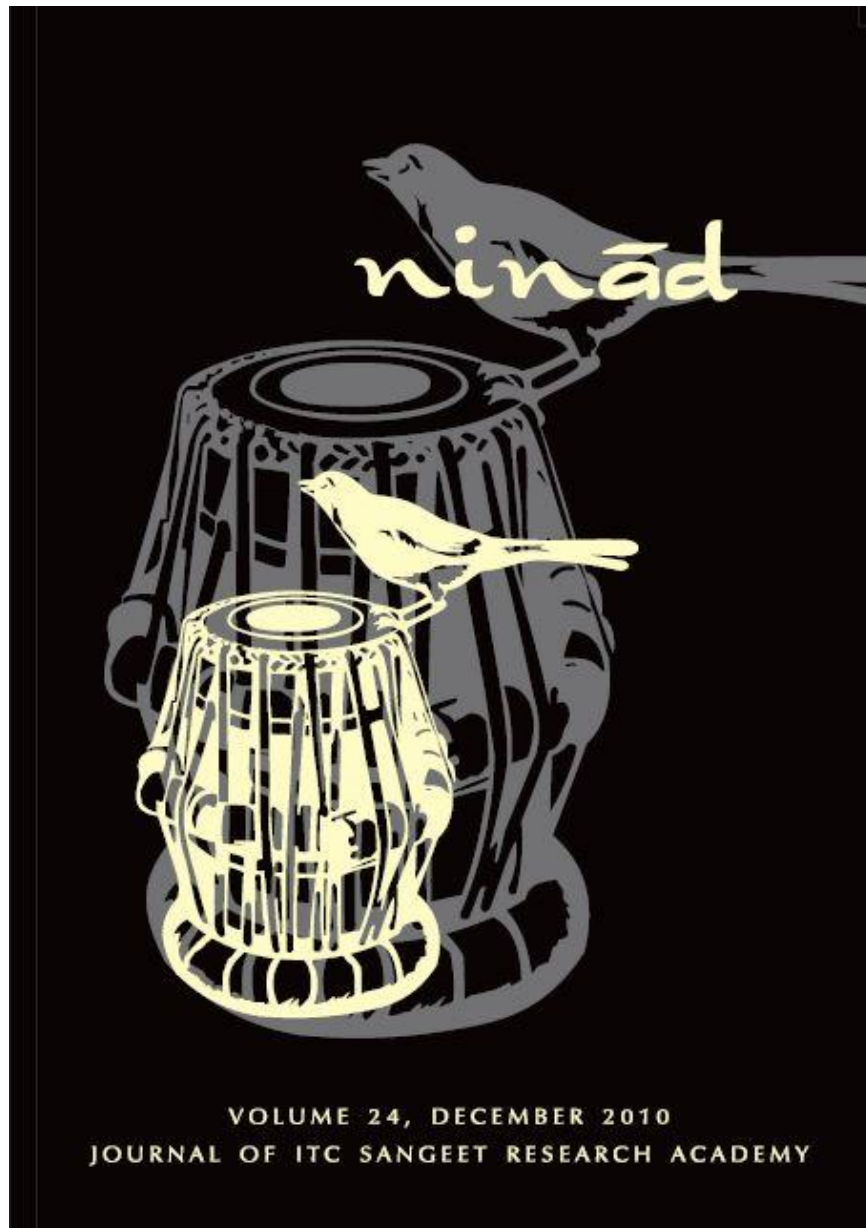
**Picture 86** Artist performing during a Concert organized by SRA

#### **4.2.2.2.5 Music Preservation and Studio Labs**

SRA has great Studio Labs and Audio-Visual equipments which are used to collect and preserve the old and rare recordings of eminent artists. Research Academy has a large collection of recordings of great artists of Indian Classical music. Under a grant from the Ford Foundation, USA, ITC-SRA is working on a project to collect musical data from the living learned musicians of different Gharanas. The project, as a whole, started in March 1990, and the first phase took nine years to complete. The objective of the project was to collect, document, analyze and finally disseminate musical information from the living oral traditions (Gharanas) of North Indian classical vocal music, mainly Khayal. With the help of modern recording equipment, a substantial effort was made to collect compositions and styles of Ustads, Pandits and Gurus of different Gharanas. This is a great job done by SRA. Students at SRA are also given chance to do recordings and experience of Studio work. Students at SRA also get access to audio library of SRA and they can listen to rare recordings which further enhance their musical skills.

#### 4.2.2.2.6 Big library and publication house

SRA has a big library equipped with music literature from all over the world also SRA has its own Publication House which keep on publishing good books after long research. SRA also publish a journal of music ‘Ninad’ which intends to provide a platform for ventilating the in-house research side by side with research in all areas related to music in the rest of the world. It intends to facilitate interaction of objective research between different genres of music in the world.



**Picture 87** Ninad, Journal of Sangeet Research Academy

The areas included are music acoustics, music cognition, music synthesis, music analysis and composition, music signal processing, psychoacoustics, musicology, music aesthetics, philosophy of music and music and society.

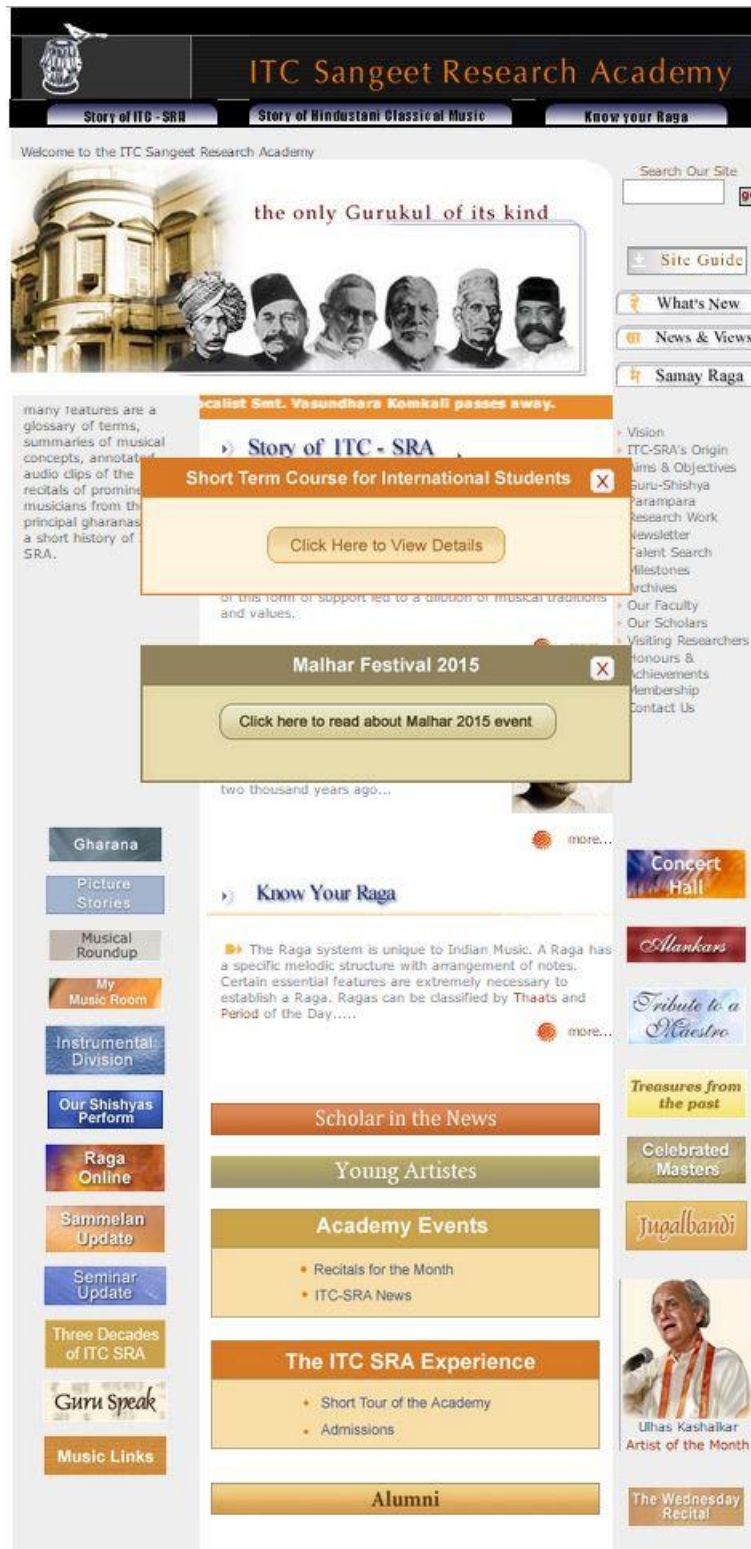
#### 4.2.2.2.7 Impressive, well maintained and very informative Website



**Picture 88** Web Site of Sangeet Research Academy, Kolkata

Sangeet Research Academy has an impressive, well maintained and very informative Web site which is full of very informative stuff regarding Indian classical music. This web site is so beautifully designed that a lay man can also learn about Indian classical music from this website. This website is scientifically and logically designed having a vast information regarding various concepts of Indian Music. This Website is so designed that a layman can also use it very easily. Research Scholar himself used this website during his Masters class for clarification regarding concepts like Meend, Khatka, Murki and Ghamak. This website also contains ample information regarding various singing styles of Indian Classical Music as well as various artists and Gharanas of Indian Music. This website is an example for other institutions working in the direction of promotion of Indian Classical music.





Picture 89 Home Page of www.itsra.org



#### **4.2.2.2.8 Promoting and Patronizing Young Talent**

SRA is helping young talented artists to pursue their musical careers by patronizing them and providing them other facilities. Some very talented and promising musicians of our country, who are already performing at national level but are unable to pursue further, are retained by the Academy, so that they can develop their own creative talents and personalities in an ideal atmosphere, free of any financial and physical constraints<sup>1</sup>.

From the case study of Sangeet Research Academy, one can see the balanced and scientific approach adopted at SRA. They combined tradition and modern technology to get practical results. They develop Hi-Tech Web Site, They have Best Teachers as Gurus, they have collaborated with organizations like Ford Foundation USA for generating funds, they are producing world class classical artists and they are organizing concerts at different cities across India. They have got world class, Modern Digital Recording Studio, they have a big Book Library as well as audio-Visual Library having Thousands of old and Rare digitally converted noise free recordings of eminent classical artists. This is a role model. Researcher believes this approach of blending the traditional approach with Modern Approach is the right way. All the universities and other organizations working for the promotion of music should follow the model adopted in Sangeet Research Academy.

In these two Case studies of M.S. University of Baroda and Sangeet Research Academy Kolkata Research Scholar analyzed the ways used by these universities in promotion of field of education as well as in promotion of Indian Classical Music. By following their footprints other educational institutions can also contribute in the promotion of Indian Classical Music.

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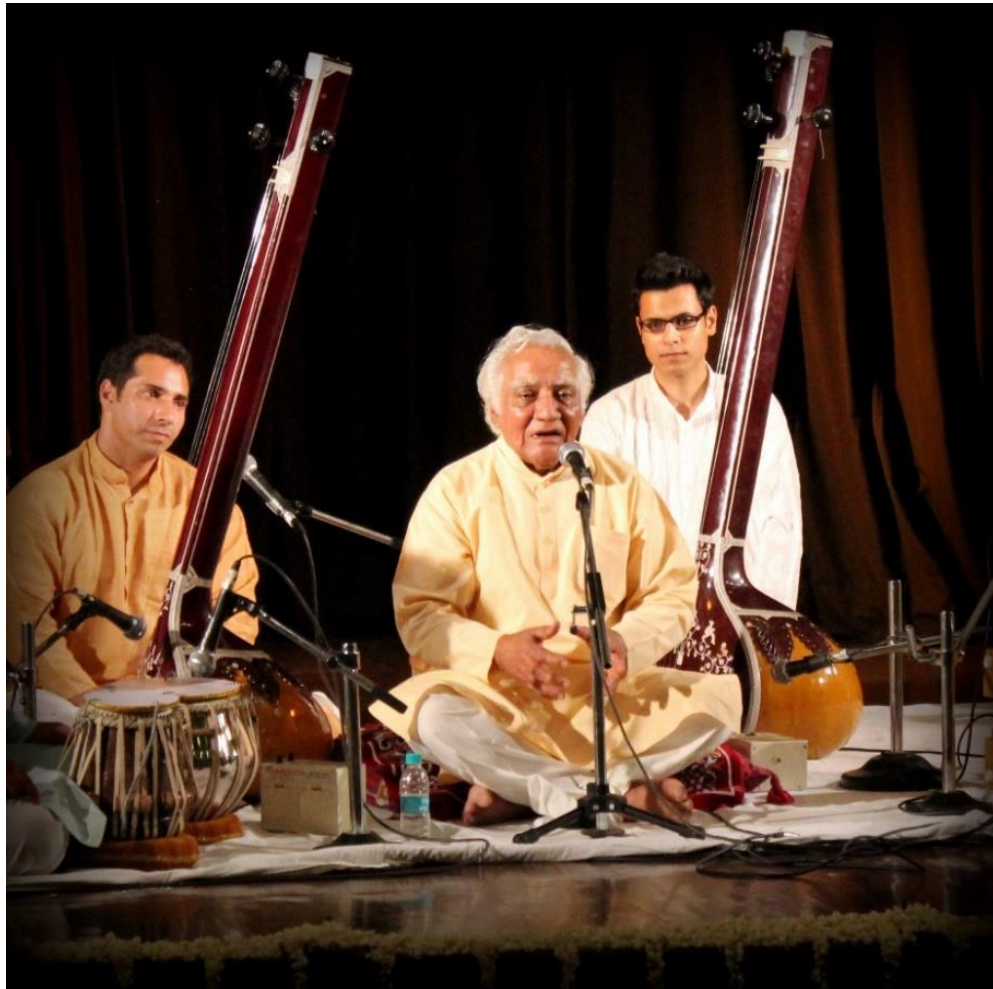
<sup>1</sup> Rani, B., Shastriye Sangeet Ki Lokpriyata Me Sangitik Sansthayon Ka Mahatav, P. 67

### **4.3 Musical Journey of Some Special People Who Started Learning Music in Twenties or Thirties**

After case studies of Universities, now case studies of two special people is given who started learning Classical music in twenties or thirties.

#### **4.3.1 CASE-I: Aanan Khurma**

Research Scholar met Mr. Aanan Khurma at a classical program at Chandigarh. He came as Tanpura accompanist with his guru Pt. Yashpaul Sharma (Agra Gharana). Research Scholar interviewed him and collected some very information which was crucial for this study.



**Picture 90** Aanan Khurma (at the Right side of Pandit Yashpaul) at Chandigarh.

Aanan Khurma told research scholar about his background that he is an Electronics Engineer from Punjab Engineering College, Chandigarh. His parents are scientists and he belong to a family that does not have any formal background in classical music. However during his childhood, he was exposed to classical music in the form of songs from old Hindi films like Baiju Bawra and Basant Bahar. Now, he is a healthcare innovator and run a medical devices design company in New Delhi. But the way he perceived and how difficult for him to find time for Indian classical is really nice to see. He is learning music vocal from Pt. Yashpaul (Agra Gharana) and he also took some Sarangi lessons from Ustad Sabri Khan (from Delhi).

*His Musical Journey: In his own words*

“As a child, I was fond of singing, me and my brother used to often learn songs to sing at parties/gatherings hosted by our parents. Seeing this drive to learn music, our parents bought us a keyboard and admitted us to a local music school where I learnt some very basic things about classical music. These informal music classes gave me little idea about the instruments of Hindustani classical music and slight knowledge about different genres within classical music. Although I could not continue these music classes for long but the passion to sing remained and I kept learning songs during my free time.

When I started my bachelor’s degree in PEC, Chandigarh in the year 2006, some of my seniors heard me sing and requested me to sing a song on stage in one of the events that they had organized. Singing on stage got me a lot of appreciation and this kindled a feeling within me to improve my vocal expertise. I knew that exercises and movements of Hindustani Classical music will help to improve my skills so I bought some music records in Raga Malhaar and Raga Yaman and started listening to them every night. In the beginning I found it hard to listen to these recording for more than 10 minutes at a time but I gradually started finding portions in these recording which I could listen to over and over again.

Meanwhile, my friend had also ventured into learning music. His musical training during the early years of his life gave him the experience to guide me. I started learning from him to play the harmonium and to practice some basic exercises to expand my vocal range. With his help, I bought a harmonium and started practicing at 5 am in the morning.

Although I was learning a few things this way, I knew that I needed some formal training to really shine as singers. So I set out to find a suitable teacher for me. I really needed someone who was located in Chandigarh. I searched a lot and met with lot of people regarding this matter, but couldn't find a suitable teacher. I went to some music teachers at Chandigarh but they all teach light music. I profiled many such teachers without any luck. At that time came to know that how hard it is to learn basics of Classical music. I searched on internet also but to no use. Information regarding all things was there except classical music. This field is totally neglected on internet also. I had some bad experiences duplicate Hindustani classical Gurus. One of my friend gave me a reference of some music teacher who was well known in the area. I went to him to learn classical music [Research scholar don't giving the name of that person] But the environment there was not practicable for classical music as that teacher was teaching some Bollywood songs with Harmonium to his students. I got no information regarding any classical teacher around Chandigarh area. But I kept on searching for Guru and finally after months of hard work give me the desired result. Then one day I visited Sunil Sir, a music teacher in Ludhiana and a former teacher of my friend. When I informed him of my quest he told me about Pandit Yashpaul Ji of Agra Gharana who founded the music department in Punjab University, Chandigarh. He advised me to visit PU and get his contact details from there. I visited PU, and with great conversational skills extracted his number from the teachers there as they were not willing to reveal his number. I called him from a PCO in my college market and he asked me to visit him. When I reached his house I was ushered into Pandit Yashpaul's teaching room by one of his students. Just the setting of the room made me realize the serious nature of his teaching style. I understood without even speaking to him that I had found the right place to learn music. He was the no-nonsense type's teacher. After basic small talk, he asked me to sing the basic Sargam in Raga Bilawal which I was able to do. He accepted me as a student. From that day onward there has been no looking back. I got training of Khayal singing style from him for two years. Even now I am shifted to Delhi Area and running a medical devices design company in New Delhi, but I come to Chandigarh frequently to take lesson from my Guru. Another thing helping me now is 'Skype' (Having a spoken conversation with (someone) over the Internet using the software application, frequently also viewing by

webcam). These days Skype is very good medium for education. This helped me a lot in my vocal music learning. I am thankful to my guru who unlike orthodox never hesitated in using new technology and communication methods like Skype for the betterment music. After shifting to Delhi I got little chance to take some classes from Ustad Sabri Khan ji. Hindustani music is like food for me now. I always listen Classical music on my laptop during my work intervals, in my Car as well as at my home. It just become a crucial ingredient of my life. I suggest others also to start loving classical music. Try to be in Indian classical music. Learn it, appreciate as it is one of the best form of organized music in the world. It has the full depth which will heal you from inside. The more you go inside music you become more capable in understanding other things, whether science, technology, arts or Mathematics. Hindustani classical helped me a lot in Concentration, Making Focus, Understanding things with more detail, Relaxing and as stress reliever.. If I could get the information regarding the wonderful powers of music in early years of my life I could be a different person. Still I want to tell everybody through this thesis to taste Hindustani Classical music once in your life. It changed my life and it will change yours also<sup>1</sup>.

### **Inferences from Case-I**

1. It is very difficult for a common man to find an able Guru (Teacher) in the field of Hindustani Classical music. Generally they have to search a lot as Hindustani music as well as its teachers are not accessible in the society. Sometimes they went into hands of wrong people also, who just use their music knowledge for commercial purpose. These kind of money minded people work only for money but never reveal original musical knowledge to their students.
2. General people are not aware of the magical powers and mesmerizing effects of music. They rarely get a chance to taste Hindustani classical music. Society is not aware of the great tradition of Hindustani Classical music.

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<sup>1</sup> From personal Interview with Aanan Khurma in Chandigarh on 22-May-2014



#### 4.3.2 Case II: Prashant Tulsani

Case Study of Musical Journey of Mr. Prashant Tulsani is given here. He is from science background and wanted to pursue his carrier in music. But due to our education system



**Picture 91** Prashant Tulsani with Pt. Yashpaul (In White Shirt)

he could not do it. He wanted to take science and music but there were no subject combinations available having subjects of Science and Arts at one place. So he left with no options as he was left with no other option to go for science. But music continued to fascinate him from childhood and he went into classical music at last. His story will be an inspiration for music lovers.

##### *His music Journey: In His Own Words*

I am Prashant Tulsani, Masters in Science in my basic education (Chemistry). I work with a MNC P&G. All my life I have wanted to pursue music. I am from a middle class family and I do not have any background in music or even in any other cultural art. I am born and brought up in Agra. I had been singing light music from my early years but had never been exposed to Hindustani classical music during my childhood. I did not even know the difference of Indian classical and Bollywood songs. But when went into Classical music I found Indian classical music is the best and I attracted towards it more and more then I have decided to start learning Classical music seriously. Now, I am a Disciple of Pt. Yashpaul (Agra Gharana) and have been learning music from him for the

past 5 years. But due to the work load of my job it sometimes becomes hard to handle both music and work. I am still not a performer of classical music on the stage. Learning classical music refined my singing style even in the light music category. I think that all singers should start their musical journey by learning the fundamentals of Classical music. Practice of Hindustani Classical Music made me more creative and gives wings to my imagination. My range increased a lot and I feel overall growth in my singing all because of Hindustani Classical Music<sup>1</sup>.”

### **Inferences from Case-II**

1. Knowledge of Classical music definitely help an artist to perform well in other genres of music also.
2. Due to lesser job opportunities, parents doesn't want their kid to pursue in music as a career. Hence it is very important to create more job opportunities in music field.
3. Interest and taste of Indian Classical music can be created in general people by creating proper awareness among them.

From these two Case studies, it can be interpreted that it is very difficult to find a good classical music guru. Society also need to be educated and told the mesmerizing and spiritual effect of Indian Classical music. People must be told about benefits of Indian Classical music. Most important interpretation from these case studies is: The assumption is wrong that Classical music is only for class and people having proper knowledge can appreciate Khayal. Khayal attract people irrespective of their knowledge about Indian Classical Music. Now in the next chapter, research scholar will give suggestions so as to promote Indian Classical based on the data collected in this Chapter.

This concluded the Three phased Data collection of this Research Study. This data played a crucial role in this research study. Research Scholar collected inferences and interpretations extracted from this data collection and used while framing the recommendations and suggestions so as to make Khayal more interesting and popular among the masses.

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<sup>1</sup> From personal Interview with Prashant Tulsani in Chandigarh on 22-May-2014

First Phase of the data collection dealt with surveys through Questionnaires and interviews with Teachers, Artists, Students as well as Common people. Teachers, Music Gurus gave their expert views regarding different issues related to the research study. This gave research scholar crucial ideas for promotion of Khayal. At the same time this clarified lots of doubts of Research Scholar. Teachers and Gurus shared information and knowledge gained through their long careers and by this experience they gave ample data to the research Scholar which is used in framing the future research study.

Students shared their views and their experiences during their education. They discussed regarding various problems faced by them during their college or university education. They also told research scholars what they feel regarding classical music and its popularization. Students gave some very crucial data to research scholar which was very valuable for this research study. Students shared issues like examination pattern, curriculum, condition of Books, Fusion of Khayal and Technological Advancements used in the Khayal.

Common people gave very important information regarding issues of popularity of Khayal in the masses. They gave clear cut data about popularity of classical music in the general public. Common people told research scholar regarding the problems they are facing when they try to learn Khayal. They shared their views regarding promotion of Khayal. They also discussed issues like lack of awareness among the general people and told research scholar that people need education and awareness regarding Indian Classical Music and its wonderful Effects on Human Body and Mind.

In the second phase of Data Collection, Case Study of two universities, i.e. The Maharaja Sayajirao University of Baroda and Sangeet Research Academy, Kolkata gave new techniques and methods used by these institutions in promotion of Khayal. Evening classes running at M.S. University of Baroda is doing exceptionally well. Modern techniques, Research exposure and Gurukul methods used in Sangeet Research Academy Kolkata is helping to produce good artists in Classical Music. These two cases are examples for other universities.

In the third and the last phase of Data Collection Case study of two persons who started learning Khayal in late twenties or Thirties. These case studies gave very important

information regarding the difficulties faced by common people in finding Gurus and teachers for Classical music. These case studies also put light on the issue of less job opportunities in the field of music due to which parents don't want their children to opt music as educational subject.

After analyzing all the aspects of data collected, research scholar suggested some recommendations in the next chapter, on the basis of this data collection assuming that these suggestions and recommendations definitely help in promotion of Khayal.

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