


Introduction to Indian Classical Music & Emergence of *Gharanas*


Sound (Naada)


- ❖ SOUND (NAADA) IS KNOWN TO BE THE CORE OF THE PROCEDURE INVOLVED IN CREATION. THE HINDU OM IS AN EMBODIMENT OF THE ESSENCE OF THE UNIVERSE AND A SACRED SYLLABLE.
- ❖ IT IS THE SOUND MADE BY THE ATOMS AND THE MUSIC OF THE SPHERES - AND SOUND IS CONSIDERED TO BE A REPRESENTATION OF THE MOST ANCIENT ENERGY THAT BINDS THE MATERIAL WORLD TOGETHER.
- ❖ *NADA BRAHMA* IS A VERY ANCIENT WORD IN INDIAN SPIRITUALITY, WHICH ALSO REFERS TO INDIA'S GREAT RAGA/CLASSICAL OR THE ART MUSIC.

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- ❖ IT IS WORTH MENTIONING THAT, INDIAN MUSIC HAS BEEN REGARDED AS A SPIRITUAL SCIENCE AS WELL AS AN ART, A MEANS TO ENLIGHTENMENT SINCE THE ANCIENT TIMES.
 - ❖ IN INDIAN PHILOSOPHY, THE ULTIMATE OBJECTIVE OF HUMAN EXISTENCE IS MOKSHA, LIBERATION OF THE SOUL FROM THE CYCLE OF LIFE AND DEATH, OR SPIRITUAL ENLIGHTENMENT; AND NAADOPASANA (LITERALLY, THE WORSHIP OF SOUND) IS TAUGHT AS AN IMPORTANT MEANS OF ASPIRING TOWARD THIS GOAL.
 - ❖ AANAND, THE HIGHEST MUSICAL EXPERIENCE IS TERMED AS DIVINE BLISS, AND MUSIC IS CONSIDERED AS THE HIGHEST AND THE EASIEST MEDIUM TO ACHIEVE IT. THIS DEVOTIONAL APPROACH TO MUSIC IS AN IMPORTANT CHARACTERISTIC OF INDIAN CULTURE.

Evolution of Indian Music


- ❖ INDIAN MUSIC HAS EVOLVED THROUGH VERY COMPLEX INTERACTION BETWEEN VARIOUS PEOPLES OF DIVERSE RACES AND CULTURES OVER SEVERAL THOUSANDS OF YEARS.
- ❖ INDIAN MUSICAL TRADITION IS SUCH WHERE IMPROVISATION IS GIVEN HIGHEST IMPORTANCE, AND WRITTEN NOTATION OF THE MUSIC, WHEN USED, IS JUST SKELETAL, THE MUSIC OF PAST GENERATIONS IS LOST FOREVER.
- ❖ IT IS A PITY - AND A FACT - THAT THE HISTORY OF MUSIC WAS HARDLY EVER WRITTEN AS A HISTORY OF MUSICAL IDEAS. INDIA AND ITS CULTURE WERE DOMINATED BY A FULL-FLEDGED ORAL TRADITION SPANNING A SIZABLE PERIOD.

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- ❖ HOWEVER, REFERENCES TO MUSIC FROM ANCIENT SCRIPTURES, CREATIONS OF THE AESTHETICAL IDEAS, AND DEPICTIONS AND WRITTEN DISCUSSIONS OF MUSICAL INSTRUMENTS CAN OFFER CLUES.
 - ❖ IN RARE CASES, AN ANCIENT MUSICAL STYLE MAY HAVE BEEN PRESERVED IN AN INTACT ORAL TRADITION. MUSICAL NOTES OR THE STRUCTURE OF THE RAGAS, AS WE KNOW THEM TODAY, PROBABLY ORIGINATED IN THE SAM-VEDIC TIMES.
 - ❖ THE MUSIC OF INDIA HAS A LONGER HISTORY THAN INDIAN CLASSICAL MUSIC. INDIAN CLASSICAL MUSIC IS AN IMPORTANT PHASE IN THE EVOLUTION OF MUSIC IN INDIA, WHICH CAME VERY LATE, IN A RELATIVE CHRONOLOGICAL SENSE.
 - ❖ BEFORE BRINGING UP INDIAN CLASSICAL MUSIC, IT IS IMPORTANT TO REFER TO THE EARLIER PERIODS OF THE HISTORY OF INDIAN MUSIC, WHICH ARE CHRONOLOGICALLY CATEGORIZED AS FOLLOWS:

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1. 2500-1500 B. C. INDUS VALLEY CIVILIZATION
 2. 1500-500 B. C. VEDIC PERIOD
 3. 500-100 B. C. BUDDHIST, JAIN AND MAURYAN PERIODS
 4. 100 B. C. -A. D. 300 INVASIONS AND UPHEAVALS
 5. A. D. 300-600 GUPTA PERIOD
 6. A. D. 600-1200 MEDIEVAL DYNASTIES
 7. A. D. 1200-1500 DELHI SULTANATE
 8. A. D. 1500-1700 MUGHAL PERIOD
 9. A. D. 1700 ONWARDS MODERN PERIOD


THUS, THE JOURNEY OF INDIAN MUSIC SPANS A PERIOD OF OVER 4500 YEARS, STARTING FROM INDUS VALLEY CIVILIZATION TO THE MODERN PERIOD

- ❖ NOT MUCH IS KNOWN ABOUT THE PERIOD OF MUSIC IN THE INDUS VALLEY CIVILIZATION. SOME MUSICAL INSTRUMENTS ARE IDENTIFIED FROM SMALL TERRA-COTTA FIGURES, A TWO STRINGED INSTRUMENT FROM *LOTHAL* AND THE FAMOUS BRONZE STATUE OF A DANCING GIRL FROM *MOHENJODARO* SUGGESTS PREVALENCE OF DANCE, AND VOCAL AND INSTRUMENTAL MUSIC.
- ❖ DURING THE VEDIC PERIOD, THE SAAMA MUSIC WAS DEVELOPED. IN IT, RECITATION GRADUALLY EVOLVED TO THE USE OF ONE, TWO, THREE AND FINALLY SEVEN NOTES. IN THE SAAMA MUSIC, NOTES PROGRESSED IN DESCENDING ORDER. SAAMA MUSIC RELIED ON HYMNS TAKEN FROM THE RIG VEDA.
- ❖ THERE WERE TWO KINDS OF MUSIC IN THE VEDIC PERIOD. 1. *LAUKIK* (FOLK) MUSIC 2. *VEDIC* (SACRED) MUSIC.

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- ❖ ENTERTAINMENT WAS THE PURPOSE *LAUKIK* MUSIC. THERE WERE VARIOUS FORMS IN THE FOLK MUSIC SUCH AS *NARASHANSI*, *GATHA* AND *RAIBHI*. HOWEVER THE INFORMATION AVAILABLE ABOUT THESE FORMS IS VERY LITTLE.
 - ❖ THE OLDEST FORM OF MUSIC IS CONSIDERED AS 'SAAM MUSIC', WHICH WAS THE VEDIC MUSIC. IN SPITE OF IT BEING THE SACRED AND DEVOTIONAL ONE, DEEP THOUGHT ON MUSIC CAN BE SEEN IN IT.

Special Features of Saama Gaayan

1. SAAMA HAS A WELL-DEFINED STRUCTURE. IT IS MADE OF FIVE PARTS, INCLUDING *PRASTAV*, *UDGEETH*, *PRATIHAR*, *UPADRAVA* AND *NIDHAN*. IT SHOWS THAT THE TRADITION OF DIVIDING A MUSICAL COMPOSITION INTO VARIOUS PARTS FOR MUSICAL PURPOSE HAS EXISTED SINCE VEDIC PERIOD.
2. SAAMAS ARE SET TO VARIOUS METERS. EACH LINE OF SAAMA IS MADE OF GROUPS OF A SPECIFIC NUMBER OF LETTERS. (THERE ARE THREE GROUPS, WITH EIGHT LETTERS EACH GROUP E.G. *GAYATRA*: 8-8-8) THUS, THE BARS OR THE 'KHAND' EXIST IN THE SAME IN THE FORM OF GROUPS OF LETTERS. WHEN THE LINES OF EQUAL TIME DURATION AND INTERVALS (THE *CHHANDAS* OR METER) ARE REPEATED, THE CYCLES OR 'AVARTANAS' (CYCLES) ARE CREATED IN SAAMA. THUS, THE 'TAAL' IN HINDUSTANI MUSIC ARISES FROM THE METERS IN THE SAAMA



3. IN THE 'UPADRAVA' PART OF THE SAAMA, THE SAAMA IS SUNG WITH VARIATIONS AND AVRITTIS (REPETITIONS). THE BASIC PRINCIPLE EMPLOYED IN THE MODERN VOCAL FORM IS "TO SET UP A FRAMEWORK WITH THE HELP OF SWARA (NOTES), PAD (LYRICS) AND LAYA (RHYTHM) AND THEN MAKE POSSIBLE CREATIVE VARIATIONS IN IT" IS THE BASIC PRINCIPLE EMPLOYED IN THE MODERN VOCAL FORMS. THE ORIGIN OF THE PRINCIPLE IS IN THE SAAMA GAAYAN.

4. 'TO MAKE USE OF MEANINGLESS SYLLABLES FOR AALAAP" IS A CHARACTERISTIC OF SAAMA GAAYAN. THESE SYLLABLES ARE KNOWN AS 'STOBHA'. THUS THE TRADITION OF USING MEANINGLESS SYLLABLES FOR MUSICAL PURPOSE EXISTS SINCE THE VEDIC PERIOD.

IT IS SAFE TO ASSUME THAT SOPHISTICATION AND DOCUMENTATION IN INDIAN MUSIC STARTED IN THE VEDIC PERIOD. THE BUDDHIST, JAIN AND MAURYAN PERIODS WERE DOMINATED BY BHARATA'S NATYASHASTRA (200 BCE AND 200 CE).

Vocal Genres of the *Natyashastra* Period

AFTER THE VEDIC PERIOD, IDEAS SUCH AS *MURCHHANA*, *TAAL*, *GANDHARVA*, *JATI* EVOLVED THROUGH THE WORK OF THE MUSICIANS. IN THE *PURANA* PERIOD, A SONG WITH LITERARY MEANING WAS KNOWN AS 'SANGEET'. A SONG WITH NO LITERARY MEANING WAS KNOWN AS 'NIRGEET' AND A SONG WHICH HAD A COMBINATION OF MEANINGFUL AND MEANINGLESS SYLLABLES WAS KNOWN AS 'BAHIRGEET'.

JATI: A GROUP OF SONGS THAT HAVE SIMILAR CHARACTERISTICS AND FOLLOW CERTAIN RULES IS KNOWN AS *JATI*. *GRAHA*, *ANSH*, *NYAS*, *APANYAS*, *ALPATVA*, *BAHUTVA*, *MANDRA TAR*, *ODAVATVA* AND *SHADAVATVA* ARE KNOWN AS *JATI LAKSHANAS*- THE CHARACTERISTICS OF THE *JATIS*. THESE DECIDE THE RULES OF THE *JATI*

Characteristics of *Jati*

1. *JATIS* HAVE A VERY WELL ORGANIZED AND KNIT STRUCTURE. *PADAKSHARA* (LETTERS-SYLLABLES OF THE POETRY), *LAYAGHAT* (STRESSES IN THE RHYTHM) AND *SWARA* (NOTES) ARE BOUND TO EACH OTHER IN ONE-TO-ONE PROPORTION. THIS KIND OF COMPOSITION IS ALSO SEEN IN THE *DHRUPAD-DHAMAR* AND *KHAYALS* IN *JHAPTAAL*, *RUPAK* IN THE MODERN PERIOD. A *JATI* IS MADE OF FOUR PARTS KNOWN AS 'VIDARI'. THUS THE IDEA OF DIVIDING A COMPOSITION INTO VARIOUS PARTS OF MUSICAL PURPOSE IS SEEN IN *JATI*.
2. LIKE THE *SAAMA GAAYAN*, A SONG OF *JATI* IS SUNG WITH VARIOUS VARIETIES MAKING USE OF *PADAGEETI*. WITH THE HELP OF *PADAGEETI*, VARIATIONS AND DIFFERENT PATTERNS OF *SWARA* (NOTES), *LAYA* (RHYTHM) AND *PADA* (POETRY) CAN BE CREATED. DIFFERENT KINDS OF 'TIHAAI' ARE SHOWN IN THE *PADAGEETI*. THUS THE STYLE OF *JATI GAAYAN* IS LIKE THE STYLE OF *DHRUPAD GAAYAN* IN THE MODERN PERIOD.

Saptageeta

THERE WERE SEVERAL KINDS OF SONGS IN THE NATYASHASTRA PERIOD KNOWN AS 'SAPTAGEETA'. THESE SONGS HAD A VERY TANGIBLE STRUCTURE, AS THE *LAYA* OR 'RHYTHM' WAS THE MOST IMPORTANT ELEMENT OF THESE SONGS.

Characteristics of Saptageeta

- ❖ A COMBINATION OF MEANINGFUL AND MEANINGLESS SYLLABLES IS SEEN IN THESE SONGS. THE MEANINGLESS SYLLABLES ARE RELATED TO THE SOUNDS OF MUSICAL INSTRUMENTS SUCH AS *JHANJH*, *MRIDANGA* ETC. THE VOCAL FORMS SUCH AS *TRIVAT*, *CHATURANG* IN THE MODERN PERIOD ALSO CONSIST OF THESE KINDS OF SYLLABLES.
- ❖ EACH OF THE *SAPTAGEETAS* CONSISTS OF AT LEAST TWO *TAALAS*. DIFFERENT PARTS OF THE SONG ARE SET TO VARIOUS *TAALAS*. THUS THE ORIGIN OF THE '*TAALMALA*' IN THE MODERN PERIOD IS *SAPTGEETA*.

- ❖ AFTER SINGING A SONG FROM THE SAPTAGEETAS, ANOTHER SONG KNOWN AS 'CHHANDAK' IS SUNG TO REACH THE CLIMAX. THIS SONG IS SET TO EITHER OF THE CHATCHATPUTA OR CHACHAPUTA TAAL, WHICH HAVE EIGHT OR SIXTEEN AND SIX OR TWELVE MATRAS RESPECTIVELY. THE IDEA OF SINGING CHHOTA KHAYAL IN FASTER TEMPO AND SET TO THE TALAS LIKE TRITAAL AND DRUT EKTAL (AS A CLIMAX) AFTER THE BADA KHAYAL HAS BEEN ORIGINATED FROM CHHANDAK'.

Dhruva

DHRUVA WAS THE VOCAL FORM IN THE NATYASHASTRA PERIOD, WHICH GAVE IMPORTANCE TO THE LITERATURE AND EMOTIONS. IN THE DHRUV SWARA, PADA AND LAYA ARE CLOSELY RELATED TO EACH OTHER. THEY ARE BASED ON THE JATI AND MARG TALL SUCH AS CHATCHATPUTA, CACHAPUTA ETC. IN THE POST NATYASHASTRA PERIOD, VARIOUS RAGAS WERE CREATED BY LIBERALIZING THE RULES OF THE JATI AND VARIOUS TAALS WERE CREATED KNOWN AS 'DESH TAAL'. THE DHRUVA COMPOSED IN THESE RAGAS AND DESHI TAALAS MIGHT HAVE BEEN CALLED THE "DHRUVA PRABANDHA" IN THE POST NATYASHASTRA PERIOD.

Dattilam: Gandharvashastra: Moving Toward Raga

- ❖ THE MUSIC OF RAGAS, AS WE KNOW IT TODAY, IS THE RESULT OF A LONG PROCESS OF DEVELOPMENT IN MUSICAL THINKING THAT AIMED TO MEANINGFULLY ORGANIZE MELODIC AND TONAL MATERIAL.
- ❖ A LANDMARK STEP TOWARD THE EVOLUTION OF THE RAGA WAS WHEN SAAMA-GAYAN GAVE WAY TO GANDHARVA GAAN AS THE MAINSTREAM OF THE SACRED MUSIC OF INDIA.
- ❖ THIS TEXT DISCUSSES PARENT TONAL FRAMEWORKS (*GRAMA*), THE 22 MICRO-TONAL INTERVALS (*SHRUTIS*) PLACED IN ONE OCTAVE-SPACE, THE PROCESS OF SEQUENTIAL RE-ARRANGEMENT OF NOTES (*MURCHHANA*), AND THE PERMUTATIONS AND COMBINATIONS OF NOTE-SEQUENCES (*TANAS*).

- ❖ DATTILAM ALSO DESCRIBES THE 18 *JATIS* WHICH ARE THE FUNDAMENTAL MELODIC STRUCTURES FOR THE *JATI-GAYAN*. THE *JATIS* HAVE 10 BASIC CHARACTERISTICS, WHICH CLOSELY RESEMBLE THE STRUCTURING AND ELABORATION OF THE CONTEMPORARY RAGA IN HINDUSTANI MUSIC.
- ❖ THE NAMES OF SOME *JATIS* SUCH AS *ANDHRI*, *OUNDICHYA* MAY REFLECT THEIR REGIONAL ORIGINS, AS DO THE NAMES OF MANY HINDUSTANI RAGAS TODAY, E.G. *SORATH*, *KHAMAJ*, *KANADA*, *GAUDA*, *MULTANI* AND *JAUNPURI*.
- ❖ *JATI-GAAYAN* WAS ENTIRELY PRE-COMPOSED. HOWEVER, HINDUSTANI MUSIC STRESSED IMPROVISATION, WHICH COMPLETELY CHANGED ITS NATURE. BUT THE APPROACH AND CONCEPTS OF DATTILAM MADE THE TRANSITION FROM *SAMA-MUSIC* TO THE CONTEMPORARY RAGA-MUSIC SIGNIFICANT AND SMOOTH.

- ❖ DURING THE PERIOD OF INVASIONS AND UPHEAVALS, THE MOST IMPORTANT WORK WAS DONE IN BRIHADDESHI (THE GREAT TREATISE ON THE REGIONAL) BY MATANGA. (6TH TO 8TH CENTURY). IT DEALS EXCLUSIVELY WITH MUSIC.
- ❖ MATANGA FIRST DEFINED RAGA IN A TECHNICAL SENSE AS "THAT KIND OF SOUND COMPOSITION, CONSISTING OF MELODIC MOVEMENTS, WHICH HAS THE EFFECT OF COLORING THE HEARTS OF MEN."
- ❖ THIS DEFINITION REMAINS VALID TODAY. BEFORE THE EVOLUTION OF THE RAGA CONCEPT IN BHARATA'S TIME, JAATI TUNES WITH THEIR FIXED, NARROW MUSICAL OUTLINES CONSTITUTED THE MAINSTAY OF INDIAN MUSIC.

- ❖ THESE WERE ONLY SIMPLE MELODIC PATTERNS WITHOUT ANY SCOPE FOR FURTHER ELABORATION. IT WAS OUT OF THESE *JAATI* TUNES THAT A MORE COMPREHENSIVE AND IMAGINATIVE FORM WAS EVOLVED BY SEPARATING THEIR MUSICAL CONTENTS AND FREEING THEM FROM WORDS AND METRES.
- ❖ *BRIHADDESHI*, BY *MATANGA* WAS THE FIRST WORK TO DESCRIBE MUSIC IN THE PERIOD AFTER *BHARATA*, BEFORE THE ADVENT OF ISLAM BEGAN TO INFLUENCE MUSIC. *MATANGA* PROBABLY HAILED FROM SOUTH INDIA.
- ❖ *BRIHADDESHI* IS THE FIRST MAJOR AND AVAILABLE TEXT TO DESCRIBE THE *RAGA*, WHICH HAS BEEN THE CENTRAL CONCEPT IN INDIAN ART MUSIC FOR CENTURIES. IT ALSO INTRODUCED THE *SARGAM*(NOTATIONS), OR NOTATION IN THE NAMES OF NOTES. IN *MATANGA'S* DISCUSSION OF MUSICAL SCALES AND MICRO-TONAL INTERVALS, HE CLARIFIES WHAT *BHARATA* HAD SAID IN THE *NATYASHASTRA*.

- ❖ ONE OF MATANGA'S MAJOR CONTRIBUTIONS IS HIS SCHOLARLY FOCUS ON THE REGIONAL ELEMENT IN MUSIC. '*DESHI*' HAS TO BE UNDERSTOOD IN CONTRAST TO '*MARGI*' MUSIC, WHICH IS SACRED AND PAN-INDIAN IN ITS SCOPE
- ❖ ACCORDING TO MATANGA, "*DESHI* IS THAT WHICH IS SUNG VOLUNTARILY AND WITH DELIGHT AND PLEASURE BY WOMEN, CHILDREN, COWHERDS AND KINGS IN THEIR RESPECTIVE REGIONS".

The Islamic Political scenery in India

- ❖ HINDUSTANI ART MUSIC BEGAN TO EVOLVE AFTER PRE-MEDIEVAL INDIAN MUSIC PASSED THROUGH CERTAIN STAGES OF TRANSFORMATION AND DEVELOPMENT TILL THE BEGINNING OF THE 11TH CENTURY.
- ❖ AROUND THE 9TH CENTURY, THE SUFIS SECURED A FIRM FOOTHOLD IN INDIA WITH THEIR GREAT LOVE FOR MUSIC AND ACCEPTANCE OF MANY INDIGENOUS CUSTOMS.
- ❖ THE FOLLOWERS OF *NIZAMUDDIN CHISHTI* (1324 AD) INCLUDED THE SEASONAL '*BASANT*' AND '*RANG*' CELEBRATIONS IN THEIR RELIGIOUS PRACTICES. NOT ONLY THAT BUT DURING THE TIME OF *KAIKUBAD* (1287-1290 AD), THE PERSIAN AND HINDI SONGS FOUND A VERY RESPECTABLE PLACE IN PERFORMANCES

- ❖ THE ARRIVAL OF ISLAM AT THE END OF THE 12TH CENTURY BROUGHT PERSIAN MUSIC AND CULTURE WITH IT. THUS ULTIMATELY, IT BECAME AN INEXTRICABLE PART OF THE INDIAN CULTURAL ETHOS.
- ❖ JAIDEVA WAS A COMPOSER AND SAINT POET OF THE VAISHNAVA SECT. HIS WORK IN THE *BHAKTI* MOVEMENT WAS PIONEERING.
- ❖ IN THE *BHAKTI* MOVEMENT, AS IN INDIAN CLASSICAL MUSIC, SONGS AND AMALGAMATED PRESENTATIONS, USING ELEMENTS OF SPEECH, DANCE AND DRAMA, PLAYED A MAJOR ROLE IN SPREADING AND PROPAGATING IDEAS IN ART AND MUSIC. JAIDEVA POPULARIZED THE MYTHOLOGICAL *DASHAAVATARA*, THE TEN INCARNATIONS OF LORD VISHNU IN ANOTHER COMPOSITION, *DASHAKRITIKRITE*.

The *Sultanate* of Delhi

AMIR KHUSRO

- ❖ IN 1262, WHEN HE WAS NINE YEARS OLD, AMIR KHUSRO BEGAN TO COMPOSE POETRY AND DID SO IN MANY LANGUAGES. HE IS SUPPOSED TO HAVE ENRICHED OR INVENTED QAWWALI, QASIDA, QALWANA, NAQSH AND MANY OTHERS FORMS OF MUSIC
- ❖ THE RAGAS LIKE ZILAF AND SARPARDA ARE ALSO RELATED TO KHUSRO AND CONSIDERED AS HIS OWN CREATIONS. HIS STAY IN MULTAN BROUGHT HIM IN CONTACT WITH PERSIAN MUSIC, WHILE HIS VISIT TO BENGAL EXPOSED HIM TO THE MUSIC OF THE VAISHNAVITE TRADITION.

- ❖ THE TWO SPECIFIC MUSICAL GENRES OF 'TARANA' AND 'KOUL', WERE BROUGHT INTO CIRCULATION AND POPULARIZED BY AMIR KHUSRO.
- ❖ KHUSRO IS SAID TO HAVE CREATED A NEW SYSTEM OF MUSICOLOGY, CALLED 'INDRAPRASTHA MATA' OR 'CHATURDANDI SAMPRADAAYA
- ❖ DURING THE MUSLIM INVASION, INDIAN MUSIC WAS SEGREGATED INTO NORTH INDIAN HINDUSTANI MUSIC AND CARNATIC MUSIC. HOWEVER

Sangeet Ratnakar period: Concept of *Prabandhas* and its various forms

- ❖ THE TERM '*PRABANDHA*' IS EXPLAINED IN SANGEET RATNAKAR AS "A COMPOSITION WHICH IS BOUND BY *DHATU* AND *ANG*". *DHATU* MEANS THE LIMBS OR PARTS OF A MUSICAL COMPOSITION SUCH AS *STHAAYI*, *ANTARA*, *DHRUVPAD* ETC. *ANG* MEANS THE VARIOUS ELEMENTS THAT COMPRISE THE *PRABANDHA* SUCH AS *SWAR*, *TAAL*, *PAAT*, *BIRUD*

Special *Prabandhas* in Sangeet Ratnakar period:

❖ ***DHRUV PRABANDHA***: THIS *PRABANDHA* IS MADE OF FOUR PARTS SUCH AS *UDGRAH*, *DHRUV*, *ANTAR* AND *ABHOGA*. EACH LINE OF THIS *PRABANDHA* IS MADE OF A FIXED NUMBER OF LETTERS. THUS, A COMPOSITION SET TO METER IS A CHARACTERISTIC OF *DHRUVA PRABANDHA*.

❖ ***DHRUVA LITERATURE***

HERE ONE CAN SEE THE USE OF VARIOUS *RASAS*, I.E. MOODS. LIKE THE *VEER RASA*, OR *SHRINGAAR RASA*. IN FACT IT WAS AN ALL-INCLUSIVE LITERATURE.

COMPOSITIONS

THE COMPOSITIONS HAD 4 PARTS, NAMELY *UDGRAAHA*, *DHRUVA*, *ANTARA*, AND *AABHOG*.

SINGING STYLE

RASA CREATION WAS THE MAIN INTENTION. ALONG WITH THAT USE OF RAGA, VARNA AND ALANKAAR CAN BE SEEN HERE.

TAAL

THE RHYTHM CYCLES EMPLOYED IN THIS PARTICULAR KIND OF PRABANDHA GAAYAN WERE TAALS SUCH AS ADITAAL, KRIDATAAL, PRATIMETH, EKTAAL ETC.

Bhanjani style

THE TEXT OF THE *PRABANDHA* IS SUNG IN VARIOUS WAYS MAKING USE OF *SWARA* AND *LAYA*. IF A PART OF *PRABANDHA* IS SUNG WITH VARIETIES, IT IS KNOWN AS '*STHAY BHANJANI*' AND IF THE COMPLETE *PRABANDHA* IS SUNG WITH THE '*SWAROOP-ROOPANTARA*' IN *SAAMA GAYAN* AND *PATGEET* IN THE *JAIGAYAN*. IT CAN BE SAID THAT THE '*BOL-ANG*' EMPLOYED IN *DHRUPAD* OR *KHAYAL* IN THE MODERN PERIOD IS DERIVED FROM THE *BHANJANI*.

Pratigrahnika style

HERE, AALAP ARE SUNG IN VARIOUS PARTS OF THE PRABANDHA. IN THE FIRST PART, AALAP IS SUNG, WHICH IN ACCORDANCE WITH THIS PART AND AGAIN THAT PART IS RECITED. THIS PROCEDURE IS REPEATED SEVERAL TIMES TO SHOW THE MELODIC BEAUTY OF A RAGA. THEN THE NEXT PART OF THE PRABANDHA IS SUNG, SUITABLE ALAP IS SUNG AND THAT PART OF PRABANDHA IS REPEATED. THIS IS KNOWN AS PRATIGRAHNIKA WHICH IS A BASIC PRINCIPLE OF KHAYAL GAYAKI




TRIBHANGI - CHATURMUKH AND KAIWAD PRABANDHAS

IN THE ABOVE *PRABANDHAS*, VARIOUS COMBINATIONS OF THE ELEMENTS SUCH AS *SWARA*, *PAD* AND *PAT* ARE MADE. THESE *PRABANDHAS* ARE THE ORIGIN OF THE *TRIVAT* AND *CHATURANG* IN THE MODERN PERIOD.

CHACHCHARI PRABANDHA

- ❖ THIS *PRABANDHA* IS RELATED TO THE *HOLI* FESTIVAL. IT IS EROTIC. THE *RAAGAS* EMPLOYED FOR THIS *PRABANDHA* ARE AKIN TO *RAAGAS* SUCH AS *DHANI*, *TILANG*, *KHAMAJ* IN MODERN PERIOD. THE '*CHACHCHARI TAAL*' EMPLOYED IN THIS *PRABANDHA* IS AKIN TO *DEEPCHANDI* OR *DHAMAR* IN THE MODERN PERIOD. THE '*KREEDA*' *TAAL* EMPLOYED IN THIS *PRABANDHA* IS AKIN TO *DADRA* IN MODERN PERIOD.

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- ❖ THERE WERE A FEW *PRABANDHAS* WITH JUST TWO *DHATU*, *UDGRAAHA* AND *DHRUVA* AND SOME WITH THE LITERATURE IN PRAISES OF BRAVE ARMY MEN, SUCH AS TODAY'S *POVADA* FROM MAHARASHTRA (FROM FOLK MUSIC) AND A FEW *PRABANDHAS* SUCH AS *DHAVAL PRABANDHA* THAT WAS SUNG AT AUSPICIOUS OCCASIONS SUCH AS THE WEDDING CEREMONY.

CHATURMUKHA PRABANDHA

THIS IS AKIN TO THE *CHATURANGA* THAT WE SEE TODAY. MEANING THERE ARE LYRICS, SARGAM, BOLS OF TABLA/ PERCUSSION INSTRUMENT, AND A PART OF *TARAANA*

VARTANI PRABANDHA

HERE ONE CAN SEE THE USE OF SWARA, HENCE AKIN TO THE SARGAM
GEET




TRIBHANGI PRABANDHA COMPARABLE TO THE *TRIVAT*. PAGE 14 OF 34

SHRIRANG PRABANDHA THERE IS USE OF FOUR *TAALS* AND FOUR VARIOUS *RAAGAS*.

KAIWAAD/KARPAAT PRABANDHA THIS CATEGORY INCLUDES VARIOUS KINDS OF SONGS-THE *GEETAS*.

Modern period and its brief account


- ❖ THE MODERN PERIOD OF MUSIC IN INDIA, AND ESPECIALLY THE INDIAN CLASSICAL MUSIC, WENT THROUGH A TRANSFORMATION FOR ALMOST FOUR CENTURIES PARTICULARLY FROM THE SIXTEENTH, TO RESULT IN THE TODAY'S HINDUSTANI CLASSICAL MUSIC.
- ❖ THIS MODERN PERIOD WITNESSED AN INCREASING NUMBER OF WORK IN THE FIELD OF MUSICOLOGY IN PERSIAN, URDU, HINDI AND OTHER REGIONAL LANGUAGES, INSTEAD OF SANSKRIT. ALL THESE TELL US THE STORY OF HOW INDIAN CLASSICAL OR HINDUSTANI ART MUSIC, AS WE KNOW IT TODAY, EVOLVED AND TOOK SHAPE AS WE SEE AND ENJOY IT TODAY.

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- ❖ A MUSICAL STALWART OF THE 19TH CENTURY WAS SOURENDRA MOHAN TAGORE, (1840-1915 AD). THE MISSION OF HIS LIFE WAS TO MAKE HINDUSTANI MUSIC INTERNATIONAL IN ITS APPEAL AND REACH. HE WAS AMONGST THE PIONEERS TO INVENT NOTATION SYSTEM OF HINDUSTANI MUSIC. IN THE EARLY 20TH CENTURY, TWO PEOPLE REVOLUTIONIZED INDIAN MUSIC: VISHNU DIGAMBAR PALUSKAR AND VISHNU NARAYANA BHATKHANDE.



Gharanas and the Khayal Music


THE HINDI WORD 'GHAR' IS DERIVED FROM 'GRUH', LITERALLY MEANS HOUSE. GHARANA IS AN ABSTRACT NOUN OF 'GHAR' MEANING 'OF THE HOUSE'. MANY CRAFTS IN INDIA, WERE CARRIED ON AS A FAMILY TRADITIONS, PASSED ON FROM FATHER TO SON FOR MANY GENERATIONS. IT WAS RARE THAT AN OUTSIDER WAS ALLOWED ENTRY UNLESS HE BECAME A PART OF THE FAMILY. SO HAS BEEN THE CASE IN MUSICAL TRADITIONS SINCE THE VEDIC PERIOD.



A *GHARANA* ALSO INDICATES A COMPREHENSIVE MUSICOLOGICAL IDEOLOGY. THIS IDEOLOGY SOMETIMES CHANGES SUBSTANTIALLY FROM ONE *GHARANA* TO ANOTHER. IT DIRECTLY AFFECTS THE THINKING, TEACHING, PERFORMANCE AND APPRECIATION OF MUSIC.

GWALIOR GHARANA


IT IS WIDELY ACCEPTED THAT THIS IS THE OLDEST OF THE *KHAYAL GHARANAS*. WAS ORIGINATED FROM REPUTED SINGERS ABDULLAH KHAN AND KADIR BUX KHAN, WERE THE TWO BROTHERS OF VERY HIGH REPUTE¹⁷. THEIR DESCENDENTS GOT PATRONAGE FROM MAHARAJA DAULATRAO SCINDIA OF GWALIOR. THE *GHARANA* IS WELL KNOWN FOR ITS FULL REPERTOIRE AS THE FOLLOWERS OF THIS SCHOOL ARE TAUGHT AND KNOW A RICH COLLECTION OF COMPOSITION-KINDS, *BADA AND CHHOTA KHAYAL, THUMRI, TAPPA, TARANA, ASHTAPADI, KHAYALNUMA, BHAJAN, SURAVARTA, SADHRA AND TAP KHAYAL* HAVE BEEN ENUMERATED. *DHRUPAD* IS USUALLY NOT SUNG BY THIS *GHARANA* SINGERS. SINGERS USUALLY HAVE A HUGE REPERTOIRE OF *BANDISHES* MOSTLY IN POPULAR AND KNOWN RAGAS




JAIPUR ATRAULI GHARANA ALLADIYA KHAN(1855-1946) FOUNDER OF THIS GHARANA, WAS DESCENDENT OF DAGAR BANI STYLE. EVOLVED FROM DHRUPAD SINGING, THE JAIPUR-ATRAULI GHARANA ACQUIRED ITS NAME AND STATUS AS A GHARANA IN THE EARLY HALF OF THE 20TH CENTURY AS A RESULT OF THE GROWING POPULARITY OF STALWARTS OF THIS GHARANA, SUCH AS KESARBAI KERKAR, MOGUBAI KURDIKAR AND MALLIKARJUN MANSOOR. ALLADIYA KHAN INITIALLY DEVELOPED THE UNIQUE GAYAKI OF THIS GHARANA FOLLOWING THE LOSS OF HIS VOICE WHICH PROMPTED HIM TO DEVELOP AN ADJUSTED SINGING STYLE TO ACCOMMODATE HIS AILMENT.

QAWWAL BACHCHON KA GHARANA:


THIS GHARANA IS SAID TO HAVE BEEN THE FIRST OF ITS KIND IN THE STYLIZATION AND DISSEMINATION OF *KHAYAL* AND *KHAYAL GAYAKI*. THE EXPONENTS OF THIS GHARANA WERE THE FORERUNNERS OF THE GWALIOR GHARANA. THIS GHARANA WAS ESTABLISHED BY TWO BROTHERS *SAAVANT* AND *BULA* DURING THE TIME OF SULTAN SHAMSUDDIN ILTUTMISH. HOWEVER, THE ORIGIN OF THIS GHARANA WITH RESPECT TO ITS STYLE IS ATTRIBUTED TO AMIR KHUSRO, AS HE WAS FIRST TO COMPOSE THE *KHAYAL* ON THE MODEL OF QAWWALI




KIRANA GHARANA: THE NOTION OF THE *GHARANA* NAMED AFTER KAIRANA, A SMALL TOWN IN HARYANA-U. P. BORDER, INCLUDES A CLUSTER OF FAMILIES PURSUING THE ARTS OF THE *SARANGI*, *RUDRA VINA*, *SITAR* AND *VOCAL*. ITS *KHAYAL* STYLE WAS PROPAGATED IN THE LATE 19TH CENTURY BY TWO MAESTROS, ABDUL KARIM KHAN (1872-1937) AND ABDUL WAHEED KHAN (D. 1949). ABDUL KAREEM KHAN'S HIGH PITCHED VOICE ENABLED HIM TO DEVELOP AN EMOTIONALLY CHARGED STYLE OF SINGING, WHICH MADE HIM AND HIS MUSIC VERY POPULAR IN WESTERN INDIA. IT IS STILL CONSIDERED AS ONE OF MOST POPULAR *GHARANA* OF HINDUSTANI MUSIC



PATIALA GHARANA THE PATIALA GHARANA WAS FOUNDED BY FATEH ALI KHAN AND ALI BAKSH KHAN. THIS GHARANA WAS MAINLY PATRONIZED BY THE ROYAL FAMILY OF PATIALA. THIS GHARANA HAS MADE ITS MARK ON THE MUSICAL SCENE EARLY AND IN MANY WAYS. THE CHIEF FEATURE OF THE *THUMRI* IN THE SCHOOL IS ITS INCORPORATION OF THE *TAPPA* ASPECT FROM THE PUNJAB REGION. IT IS VARIOUS FROM THE *KHAYAL*-DOMINATED BENARAS AND THE DANCE-ORIENTED LUCKNOW *THUMRIS*. THIS GHARANA HAS BEEN CRITICIZED BY PURISTS, WHO SAY IT OVERUSES ORNAMENTS AND GRACES WITHOUT CONSIDERING THE BASIC NATURE AND MOOD OF THE RAGA AND NEGLECTS PRINCIPLES OF *KHYAL* ARCHITECTURE, AS EXEMPLIFIED BY BADE GHULAM ALI KHAN'S QUICK ASCENT THROUGH THE OCTAVE IN HIS RENDERING OF DARBARI. *GAYAKI* STYLES OF PATIALA GHARANA HAS BEEN POPULAR FOR ITS FLAVOR, AESTHETIC AND DELICATE STYLE.



BHENDI BAZAR GHARANA THIS GHARANA IS ACTUALLY AND OFF SHOOT OF GWALIOR GHARANA, VIA MORADABAD. THE BHENDIBAZAAR GHARANA WAS FOUNDED AROUND 1890 BY BROTHERS CHHAJJU KHAN, NAZIR KHAN AND KHADIM HUSSAIN KHAN IN THE BHENDI BAZAAR AREA OF MUMBAI. THE FEATURES OF THIS GHARANA INCLUDE USING 'AAKAAR' FOR PRESENTING KHYALS IN AN OPEN VOICE, WITH CLEAR INTONATION, A STRESS ON BREATH-CONTROL, SINGING LONG PASSAGES IN A SINGLE BREATH, A PREFERENCE FOR MADHYALAYA (MEDIUM TEMPO) AND USE OF THE WELL-KNOWN KHANDMERU OR MERUKHAND SYSTEM FOR EXTENDED ALAPS. CHHAJJU KHAN'S SON AMAN ALI KHAN, AND ANJANIBAI MALPEKAR ARE WELL-KNOWN EXPONENTS OF THIS GHARANA



OTHER GHARANAS: THERE ARE MANY MORE GHARANAS SUCH AS DELHI, MEWATI, RAMPUR, SAHASWAN, INDORE, BENARAS AND NEW ONES ARE IN MAKING. GHARANA, IS A COMPREHENSIVE MUSICAL IDEOLOGY. THEREFORE, MUCH NEEDS TO TAKE PLACE BEFORE CLAIMS ABOUT BEING A SEPARATE GHARANA ARE JUSTIFIED AND TAKEN SERIOUSLY.

Summary

- ❖ IT IS A WIDELY ACCEPTED FACT THAT INDIA HAS ITS OLDEST CIVILIZATION. WITH THE PROGRESS AND GROWTH OF CIVILIZATION, VARIOUS BRANCHES OF ART AND CULTURE WERE DEVELOPED. MUSIC IS PRIME IMPORTANT ASPECT OF THIS CIVILIZATION.
- ❖ IT HAS CONTINUOUS DOCUMENTED HISTORY RIGHT FROM THE HOLY VEDAS TO THE MODERN TIMES. THE INDIAN TRADITION OF MUSIC HAS ADVANCED THROUGH VARIOUS STRATA OF EVOLUTION: PRIMITIVE, PREHISTORIC, VEDIC, CLASSICAL, MEDIAEVAL, AND MODERN.
- ❖ IT HAS TRAVELED FROM FARMS, CAVES, TEMPLES AND COURTS TO MODERN FESTIVALS AND CONCERT HALLS, IMBIBING THE SPIRIT OF INDIAN CULTURE, AND RETAINING A CLEARLY RECOGNIZABLE CONTINUITY OF TRADITION. RESEARCHER IDENTIFIES EVERY MODERN CLASSICAL, SEMI CLASSICAL AND OTHER FORMS OF MUSIC HAS ITS DEEP ROOTS IN VEDAS AND DIRECT CONNECTION WITH VARIOUS FORMS OF VEDIC, ANCIENT AND MEDIEVAL MUSIC.
- ❖ THE MODERN GHARANAS CAN BE CLEARLY IDENTIFIED WITH THE BRANCHES OF SAMAN CHANTS (E. G. KAUTHUMIYA, RANAYANIYA, JAIMINIYA ETC.), PRABANDHAS OF MEDIEVAL PERIOD AND THE BANIS (E. G. FROM SHUDDHA BHINNA, BESARA, SADHARANI, GAUDI TO GAURHAR, DAGUR, KHANDAR & NAUHAR) OF DHRUPADS. THUS TODAY'S MUSIC HAS A LONG JOURNEY OF MANY THOUSANDS YEARS. IT'S EVOLUTION IS A CONTINUOUS PROCESS IN THE HISTORY OF CIVILIZATION. THE AGRA GHARANA IS ONE OF THE PROMINENT GHARANAS EMERGED DURING THIS PROCESS OF EVOLUTION.

