PREFACE

The Impact of Development Genre of Vaishnava Philosophy on North Indian Classical Music, this topic and research work on it is the outcome of the curiosity of my inner soul.

There was an ever increasing aspiration and thought mind to know and realize that music which would facilitate the soul’s journey towards spiritual world, which is that bhava (emotion) whose depth and intensity become the means of God realization.

All of sudden a thought came to my mind like a ray of light. From ages past many devotees have realized God with a benign heart immersed in the nectar of devotion by weaving their emotions in the notes of music. Even today the music of the soul is a medium to reach Paramatma (God). Then only it was decided that I should do this study. It sprinkled in my eyes by the grace of my spiritual master (Gurudeva) and other revered scholars like a willful desire.

The aim was to analyze the place of music in the devotion of Vaishnava Dharma which has many streams in the whole of Northern India. I aspired to know the Parambhava of devotion where even music transforms itself after getting influenced by divine devotion.

Which is that philosophy of Vaishnava religion whose diverse genre leaving a mark on music. The Iktara of Meer a, Soordas, Kabir, Narada, Haridasjee became synonymous to the manifestation of God. Thus the whole world overflowed in the stream of bhajans (devotional songs). In this way, under the direction of Sadguru this subject got its base.

This research work is a step towards this discovery. On one hand the world in its enjoyments has given an integral place to music. On the
other hand in Vaishnava tradition music has completely transformed itself into spiritual form. It is present on the lips of the devoted in the form of bhajans (devotional chanting), at the same time it is a very strong means of meditation and contemplation.

There are many streams of North Indian Classical music that are popularly imbibed and used even today in the devotional traditional of Vaishnava Dharma.

Furthermore, all the genre of ancient Indian classical music have been imbibed in the various kinds of devotional music of Vaishnava religion. Dhruvapad Bhajans, Thumri, Horee, Dhamar etc. all the elements of instrumental music and vocal music are wover in many ragas. They are sung in the form of Radha Krishna Sankirtan as Ashtayam Sangeet Seva.

In many holy places of Vrindavan the sound of music could be heard with new form, shape and aspects under the influence of devotion.

In the state of intense, love due to devotion music becomes complementary to Ṛṣa. This research work is a modern attempt to unveil the impact on music of all these bhavas.