CHAPTER 1

INDIAN MUSICAL INSTRUMENTS
4.1 HISTORY of music (Geet, Nritya and Vadya)

The two earliest elements of music were rhythm and melody. Rhythm arose in man instinctively from the pulse and the heartbeat and led him to express his emotions by dancing or stamping his feet on the ground. Melody originated from the inarticulate cries with which he uttered his needs or accompanied his dance steps. Music diverged into religious and secular in remote times but the two types have interacted on one another throughout history. We may well regard this fact as symbolizing the link between religion and the rest of human life.

The ancient Indian hymns of the Rig-Veda are of 1,028 hymns in ten books, all dated from the period 1500 to 1000 B.C. These hymns first showed songs of dramatic elements and took the form of dialogues between divine persons. They were combined with dancers in the festivals of the gods and to the union of song and dance were added recitation and dialogue, first sung, and then spoken. Thus music was early on the scene in the Indian drama, which like Greek tragedy was religious in origin and in worship generally.

A. H. Fox wrote, "Music speaks the soul of a people" and "reveals man in the presence of God". The ancient Egyptians regarded music as an important science and their priests studied it thoroughly. They believed music to be of divine origin, and that there most sacred melodies came from Isis. On their ritual of the temples in which the Egyptian deities were worshipped, the trumpet, the flute and the harp were usually employed but the most typical instrument was the "Sistrum", which has small disks shaken on wires. (It is still used as a church instrument in Abyssinia). The priestesses sang and shook the cestrum in dances and processions.
The historical bond between religion and the early stages of music in ancient Greece is represented mythologically by the stories of Hermes, the god who used an instrument of harp kind, but of size fit for holding up in left hand and with string supported by two symmetrically curved horns chiefly used for accompanying voice. Orpheus, who in Greek legend was the chief representative of the art of song and playing on the lyre, was also an important figure in Greek worship.

Greek drama, in its beginnings and throughout its course, was closely connected with the national religion and music was one of the ingredients in the association of music with religious ritual in ancient Greece. This is shown also in the rites of the Maenads. The Greek cult of Dionysus had a cathartic or purifying function i.e. for affecting curves of the afflicted and that of the Corybantic who were originally the attendants of the Asiatic mother of the gods; cycle was similar. As professor Dodds says "both claimed to operate a catharsis by means of an infectious orgiastic dance accompanied by the same kind of "orgiastic" music – tunes in the Phrygian mode played on the flute and the kettle drum. The dancers worked themselves into a state of frenzy, however it was claimed an ultimately salutary effect. A good – and the wild dancing and music of the maenads in Euripides 'Baeheai' and shown with the musical instruments on Greek vases, give vivid pictures of women in the grip of this orgiastic religion.

In very early times in Italy a mixture of dance, song, speech and dialogue was accompanied by the music of the flute (tibia) at religious celebrations especially weddings. Ancient Roman music was largely Greek music transplanted to Rome and they developed their own music. Music was used in
Rome on all public occasions, whether religious or theatrical, but there was no difference between sacred and secular music.

The origin of Blues music is not exactly known but Blues is one of the music style created in response to the hardships endured by generations of African-American people. According to Shri S. P. S. Jain Blues was originated in the rural Mississippi delta region at the beginning of the 20th century. Blues is primarily a vocal narrative style featuring a solo voice with instrumental accompaniment. Blues has contributed significantly to the development of Jazz, Rock and other western music. By the 1920s the Blues style had acquired its distinguishing characteristics of text, harmonic structure and melodic shape.

The association of music with worship among the ancient Hebrews is mentioned in countless passages of the Old Testament. It thus describes the religious power of music. Thus we find that in various civilizations, throughout the pre-Christian era, music had many secular uses – warlike, festal or domestic but it was intimately bound up with religious observance.

When we say that greatness of music is in a large measure dependent upon spiritual quality, we are in effect saying that it arises largely from inspiration of god spirit and the soul is either immortal or non-existent, and because it is a spiritual entity it cannot be destroyed by any physical cause, but only severed from the body at death. If we believe that there is such a thing as a soul and that therefore it survives death we are thereby acknowledging a faith that is common to most religions and are virtually committed to belief in the existence of God.
Indian classical dance had a religious background. There are quite a few references to dancing in the “Ragatarangini”. Kalhana mentions that Jalauka (261 B.C.) the son and successor of Ashoka who was a worshiper of Siva and a lover of music and dance. That dancing was not looked down upon, as profession is apparent from the chronicle, it is recorded that king Chakravarman (A.D. 923-933) married two professional dancing girls named Mansi and Nagalata. They were two sisters and belonged to a lower caste. Similarly the king Utkansa (A.D. 1089) married Sahaja a dancing girl attached to a temple, he saw her on the dancing stage. One of the last Hindu kings of Kashmir named king Harsha (A.D. 1089-1101) maintained a magnificent court and was a lover of music and arts and he patronised dance and drama. He himself taught dancing girls how to act and dance. At that time the dancers generally belonged to the so-called lower classes and were raised by the king to the status of courtiers. Through the references of the historian like Kalhana, Bilhana and others we know that the Temple dancers maintained a high standard of their art. The treatises on poetics, aesthetics and literary criticism of great masters like Kshemendra, Mammata, Anandvardhana, Abhinavagupta established the fact that dance and music are not isolated phenomena of our cultural life and music formed the essential ingredients of the dance –drama which narrated the stories of kings and deities. It was very popular with the common people. Rajanaka Ratnakara describes the Tandava of Siva in “Harvijayakavya”. The surviving sculptures and relief on the walls and columns of old Temples which have figures of dancers, embellished with ornaments and graceful hair styles, point to the eminent heights attained by dance and drama.

In 1063-1089 A.D. king Kalaso introduced ballet dancing and choral music. The famous historian Srivara describes graphically classical dances performed at the court of sultan Zainul – Aleidin in (1420-1470 A.D.)
specifically he mentions the plays “Zaina vilas” and “Zaina Charitha” which were written and staged. These were continuations of the earlier plays like “Vikrama Charitha by Bilhana. It was almost the model of Bana’s “Harsha Charith”. Professional artists in ancient and medieval Kashmir staged these dramas. There are references of theatrical performances and strolling bands. The players were suitably dressed; they would adorn themselves with emollients and various colours on festive occasions. The strolling band players received customary gifts from the king and nobles, these bonus being over and above their earnings from public performances Music was played in Buddhist viharas and music was must at religious ceremonies particularly those connected with Tantrik worship. Music was indulged in at bedtime; music of the lute and flute was a luxury of kings and high nobles. The king Kalasa as mentioned earlier, popularized light operas songs – (Upanga - geeta) and his son Harsha would amuse his father in public with songs.

Now we come to the section of the playing instruments. At that time the most favorite instruments were lute, flute and drum. The temple music accompaniments were the conch, big drum and cymbals. In Rajatarangini there is a mention of ‘Hudukka’, which can be compared to a big pipe. In (1120 – 1121 A.D.) king Bhiksecara of Kashmir occupied himself in playing music on earthen pots, brass vessels and other such instruments during his short region. Sultan Zain-ul-Abidin mentioned that musicians at the court including Karnataka musicians who popularized a number of Karnataka ragas.

India has a wealth of great musical instruments handed down from generation to generation. These instruments have been traditionally classified based on their character. There are mainly four types of musical instruments.
They are- Tat or string vadya, Wind or Sushir vadya, Abanadha vadya and Ghana vadya. Sushir vadya is considered to use air to produce music that is wind blown instrument. Conch is the oldest instrument of this section. The Flute is an ancient wind instrument, known for its association with Lord Krishna. It is made of bamboo or reed; there are two types of Flute. The Bansuri and the Venu, the Bansuri, which is mainly used in Hindustani sangeet and the Venu is very popular instruments in Karnatak music. The Bansuri is usually 22.8 cm long with six holes. One of the great musicians of India, namely Pannalal Ghosh introduced a seventh hole to widen the flexibility and range of notes that can be played on the Flute. On the other hand, the venu has eight holes. The body of the Flute is called the dandi. It tapers towards the mouth hole and is larger towards the lower open end. The Mukha Randhra is the blowing hole into which the musician blows air. The lower half of the Flute has the Swar Randhra; the movement of the fingers over these holes produces the melody. The opening hole at the end of the Bansuri is called the Garbha Randhra.

Presently Shehnai is one of the most important instruments without which any auspicious occasion is in complete. A traditional Hindu wedding is incomplete without the melody of the Shehnai. Once it was an important part of the naubat (nine instruments) in royal courts. According to Ustad Bismillah Khan Hakim ‘Boo Ali’ Sena invented the Shehnai. The Shehnai is a double- reed Flute like instrument with a long wooden body ending in a brass ball. The upper end tapers into a narrow brass tube tightly wrapped in string. It normally has eight holes. Ustad Bismillah Khan and Ali Ahmed Hussain have elevated the Shehnai to new heights.
The Nadaswaram is the Karnataka counterpart of the Shehnai. The Sundari and wind instrument is a shorter version of the Shehnai, but it is rarely heard today. The Harmonium is a very common instrument in classical and other music concerts today. It is a European instrument, which was adapted to Indian music in the 19th century. It is a musical box containing 42 black and white keys. By working its bellows and the main stops, the musician pumps and controls the flow of air into the reed chambers. Though it is of a European origin musical instrument but it has created its great popularity in Indian music. Surpadi is another musical instrument similar to the Harmonium but it does not have any musical keys. It simply provides a drone with the help of bellows to enable musicians to practice their art. The Karnataka musicians regularly use the Surpadi during their performances, whereas Hindustani musicians restrict it to their practice only.

India is gifted with a fine tradition of String (tat) instruments. The sitar, Tanpura, Sarod, Veena etc, all produce beautiful melody by the skillful plucking of their strings with a plectrum. The sitar has usually 17 strings, which are plucked with a small wire plectrum called mizrab. Its body is made of Teakwood while the main resonating bulb is carved out of pumpkin. Sitar is perhaps the most internationally famous Indian instrument due to the contribution of Pandit Ravi Shankar and Ustad Vilayat Khan. It is said that a descendant of Tansen, Amir Khusru developed the instrument from the Persian sitar in the 18th century. Thereafter, artistes like Amrit sen and Rahim sen modified the instrument, and transformed it into a classical solo instrument.

The sarod traces its origins to the Rabab of Afghanistan. The famous sarod exponent Amjad Ali Khan adapted the folk instrument to Indian ragas. Another
musician, Ustad Allaudin Khan also customized the sarod. Like the original Rabab, the Sarod is made out of one piece of wood with a skin stretched over its circular resonator. Usually about a meter in length, the instrument has many strings, which are plucked with a coconut shell plectrum.

The last few decades have seen the revival of the Santur, a distinctly Kasmiri instrument. It is a narrower vision of the original Persian Santur. It consists of thirty or forty sets of three strings, which are struck with a pair of small wooden hammers to produce notes. Pandit Shiv Kumar Sharma has greatly popularized the instrument in Indian classical music. Satis Vyas, Nandkishor Muley, Tarun Bhattachargee and Ulhas Bapat are also well known Santur artistes.

The Veena is an ancient Classical Indian instrument. It has various forms like the Rudra veena, Saraswati veena and Vichitra veena, differing in size and the number of strings. The body of the instrument is basically made of wood and is characterized by two resonator gourds at its two ends. The Rudra veena has been considered the oldest type of veena and is traditionally used for Hindustani music like dhrupad, but it is quite rare today. The Saraswati veena is associated with Goddess Saraswati. It is frequently played as a solo instrument in South India.

The Tanpura is a drone instrument, probably deriving its name from Tamburu Rishi of the Vedic age. This instrument is mainly used as an accompaniment. There are three types of Tanpura. The Miraj style used by Hindustani artistes, the Tanjore style Tambura used by Karnataka musicians and the recent smaller version, the Tombuei. The wooden stem (dandi) of this four
stringed instruments is made of tun, a lightwood. The bulb like resonator (tumba) is carved out of either wood or gourd. Its first three strings are made of steel while the fourth one is made of brass. The pegs (khuntis) and the flat bridge (jawari) linking the vibrations of the strings and determine the fine-tuning of the instrument. This instrument is used mostly in every programs like- vocal, instrumental music and dancing.

String instruments also include those, which use the bow (vitat) to draw melody instead of plucking like the Violin, Sarangi, Esraj and others.

Scholars say that Damru is the first Abanadha instrument, which was used by Lord Siva. Mainly this type of instrument is used to maintain rhythm in music. Tabla is an important musical instrument in India. It is in pair and known as Daya and baya. One is played by right hand and another one is played by left hand. Daya is made of wood and Baya is made of metal and both of these are covered with animal skin. Uistad Ahmedjan Therakwa and Ustad Allarakha Khan was very prominent Tabla player in India. Ustad Kishan Maharaj, Ustad Jakir Hussein, Safat Ahmed Khan etc are eminent Tabla players today. Dhol is cylindrical in shape made of wood and animal skin is fitted on both the side. Dholak is also similar as Dhol but it is smaller in its size. Pakhawaj and Mridangam are almost similar instruments, Mridangam is used mainly in Karnataka music and Pakhawaj is used in Hindustani music mostly with Dhrupad Dhamar.

Jaltarang, Kashtatarang, Ghungru, Zhag, Kashar, Ghant etc. are coming under Ghana vadya. Most of these instruments are supporting instruments, which help to make the music more effective.
Indian music is so ancient that its origin is credited to primitive gods. To trace something about its history the old Sanskrit literature must be divided into four periods. From 2000 to 1500 B.C. is the Mantra period, 1000 to 800 B.C. the Chhand period 800 to 600 B.C. is the Brahmana Period and 600 to 200 B.C. is called the Sutra Period. These take us back to a time, which may seem to be lost in the mists of antiquity. It clearly shows that in all these ages music not only existed but also had attained a high degree of perfection. It also shows that the Vedic rites practiced the musical scale, the fundamental basis of the science and the result of musical activities of ages. The Aryans were therefore for most in bringing the art of music to a high standard of development and Creative genius were the fruit of the ages.

Sama-Veda (hymns) to be chanted during the sacrifices, had their own metrical system, Sama-Sutras contain rules of chanting and singing the Vedas, and possess all the elements of music with a proper musical notation to denote the meter and the mode of Chanting. Udgathi, the priest of Sama Singer who used to perform the sacrificial work, desires that his voice should be sweet in tone and let him acquire the musical notes with Udgitha sound it is pure and simple. Scholars say that by that Udgitha it used to perform the hymns (Vedas).

Sama-Veda Chehalis was a Sama-sutra, a treatise of seven chapters - denoting the method of singing the Vedas, directing the modulation, intonations, trills etc of letters, syllabus and tones. Music being co-relative with the teaching of the Vedas it was an inseparable part of devotion. The hymns of Vedas were sung. Upavedas developed as an art and Rishi; Munis included them in their studies.
Gandharva Veda is justly looked upon with Divine reference. When and by whom it was composed is surrounded in mystery but all the ancient works have wholly and solely drawn upon the Gandharva Veda when dealing with its technicality. Through all these references we can say that the Vedic period or Brahman period shows that it was not only the musical scale practiced by the Aryans, but also its internal value to the notes was studied scientifically.

Upanishad literature of the Brahman period is closely enveloped by the mystical symbolism, which characterized ecclesiastical Hinduism of that age. But when the verses are stripped off their spirituality, and enigmatical garb they are connected with, the corresponding number and value of notes. Murchanas, Grama etc of music and their subtle compositions treat of the numbers indicating their relation to musical scale and its intervals. They had songs, which differed from hymns, and the metric hymns and songs were associated with the names of gods.

Chandogya and other Upanishad say that in chanting the Vedas, the deeply significant and supernatural ‘OM’ is articulated. Now we can say what is ‘om’? It is the all-pervading, All-Essential, All-absorbing, All Sacred. Rik is the essence of speech; Sama is the Pran (Breath). Rik and Sama make a Maithuna (couple). Udgitha is Swara (sound), pure and simple, and Udgitha is the quintessence of all essences. ‘OM’ is Udgitha, the most supreme and adorable of all. It is listened to in the either of the human heart with its seven sounds, which having settled in the soundless supreme, ummanifested Brahman, becomes indistinguishable as the various flavours of the flowers lost in the honey, securing safety and immortality.

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Thus the Udgitha and its epitomized sound ‘om’ is a composition of music and notes with words.

Sage Yajnavalkya was a Rishi of the Brahman period, and he is the recognized author of the Sukla (bright) Yajur Veda. He mentioned about Anusthuba (a meter), which was practiced with considerable acquaintance of its intrinsic value and ratio and refers to it as a having existed in the Gandharva Veda. This exquisite Anusthuba was used in the Vedic period.

In Rig Veda it is mentioned that Indra refer to the Anusthuba. Yajnavalkya explaining the Atman (self) to his wife Maitreyee, quotes a verse which classifies the deities, the castes of the rishis and the meters into three divisions under the application of Ucha, Nicha, and Savarita and groups of the seven notes – Ri with Dha, Ga with Ni and Sa with Pa and Ma, in such a way it points to the extremely advanced form of the progress by fifth Veda (technically). In the Sutra period the Pingala sutras were written by pingalanga. He was the greatest authority on Chhandas (meters).

The Geeta in securing itself the oldest, highest and best religious and secular matters of the early Hindu institutions is giving preference to the Sama among the Vedas, to the Gayatri among the Chandas, to Chitraratha among the Gandharva and Narada among the Rishis, on the period when sangeet (singing, dancing and playing instruments) was a separate art and that it reached a high state of perfection and was all-absorbing. In Buddhist period the writings and teachings speak of sangeet as exemplary for high moral principles to be adopted in life.
Mrichakatika a work of considered importance by Kumbhalika in the region of king Sudaraka about the time of Christ gives the number of demotic scale in describing the flute and Veena. In the 5th century Sakuntala and Meghdoota by Kalidasa were composed in the form of musical dramas.

The sacred book Zaboor of the Prophet David mentions about music and musical instruments. In the 5th century Natya Shastra by Bharat Muni is a comprehensive Commentary on the musical drama and the allied Arts. After that in the unsettled conditions of the country within the next 5 centuries many musical works were written, Sangeet was intimately connected with dramatic representations and the classical writers introduced them in the Sanskrit dramas, which were fully acquainted with the chief features of the art of music.

In the 12th century, Ragtarangini by Pandit Lochan was the first important work after the Muslim invasion. In 13th century Pandit Sarangdev wrote Sangit Ratnakar, Tansen and Amir Khusroo contributed much in the history of music.

In the year 1610A.D. Ragavibodha was a valuable work by Somnath. Sangeet Darpana was a popular work composed by Damodar in 1625A.D. Sangit Parijata was an excellent work by Pandit Ahobala. Vyas wrote Sangit Kalpadrum in 19th century.

So, there are various valuable documents, which can throw light towards the (path) way of music, instrument, dance and other arts.
4.2 Traditions and Gharana

The traditions of music are found to dominate all forms of music like vocal music, instrumental music and dance. Mainly it is in the classical form of music where we hear about their traditions. Classical music was taught in any case by the teacher-disciple method under which the teacher taught only one student or more then one at a time. It is these systems, which nurtures our music and gives its continuity. But we must go a little behind this and find out how the teacher-disciple method took root. The answer is to be found in the fact that the material of the oval musical art is the human voice and the medium is the SWARA (the Tone). The swara is the singing voice, which is distinct from the speaking voice. This *swara* in the disciple’s voice has to be trained and cultivated by the Guru with care and patience for years to its end. This is called TALIM (training) in musical parlance. It is this process, which is central to transfer of the musical art from one generation to the other, and it is the root of the Gharana or tradition system.

Voice is purely physiological phenomenon. There are as many voices, as there are people. No human voice is identical with another. Each voice has different texture and complexion, a different capacity to assimilate various kinds of impact on the listener. The singing voice although specially trained, will nevertheless continue to show many characteristics of the speaking voice. In the art of vocal music it would by easy to see that the transfer of the art from one person with a certain quality of voice must be an extremely arduous task. It is no wonder that the process takes years. It is only then that some of the qualities of the Guru’s voice are implanted into that of the disciple. It is only in music that this kind of very close personal relationship is a precondition of instruction. No
other arts calls for this degree of close and continuous contact between the teacher and the taught.

In this art all traditions give meticulous attention to voice-culture and consequently emphasize RIYAZ or Mehnat continuous application or study on the part of the student. No Gharana uses voice except as trained and cultivated in a special manner. It is only when processed thus that it acquires ease in the production of SWARA. Riyaz gives it correct intonation, steadiness and ready adaptability. A musician at times produces note-particles or KANS above or below the precise swara line. These Kans lend certain sweetness to the swara that is produced. Kans of a particular swara or note is distinct from the higher or lower notes in the octave. Viz. if the swara ‘Ga’ is produced the Kans that is incidentally did not produce either the notes ‘Re’ or ‘Ma’, or they the Shrutis or microtones. The Kans spoken of here are subtler even the microtones are said to belong to the specific region surrounding each particular note or microtone. Again these Kans are not the same as the Rag-indicative (Rag-wachak) Kans described by pandit Bhatkhande. Undoubtedly it is a matter for further research. For the present purpose it is enough to note that the production of swara really means two things, the voice to the imaginary line and second production of the Kans above and below the line. Because of the peculiar sweetness, which Kans imparts to the swara, most gharnas stress the importance of ceaseless practice. Another quality added to voice by riyaz is power or ‘force’ and this is considered extremely important. Singing can hope to become effective only when the voice has acquired weight. Female voices are generally sweet but sweetness is not all, only continuous riyaz can give them the necessary power and make them musically effective. To keep the swara steady at the particular pitch is to produce the Kans as desired and to infuse the swara with power—all these can be acquired
only through steadfast and continuous practice and not otherwise. The important thing is that the practice must go under the personal supervision and guidance of the teacher. A musical tradition is not generally called a ‘Gharana’ unless it exists for at least three generations. This presupposes the necessity of producing at least three able artists one for each generation like—the founder, his disciple and the disciple’s disciples. Bhaskjarbuwa Bakhele founded an independent style of music and he had an able disciple by name Master Krishnarao. But in the third generation there was no accomplished artist, so no Bashkarbuwa Gharana exists. Similarly Vazebuwa called himself a follower of Gwalior Gharana. However his style was distinctive and could better be described as the ‘Vazebuwa style’. There were a few artists in the second generation and in consequence there is no Vaze Gharana. On the other hand the late Abdul Karim Khan can be considered a founder of a Gharana with distinctive style. Sureshbhubu Mane, Rembhu Savai Gandharva, Ganapathbuwa Behere and Hlribai Barodekar belong to the second generation, and then in the third generation we have Gangubai Hangal, Bhimsen Joshi and Feroze Dastur. Thus three generations of eminent singer made the Abdul Karim Khan style a distinct Gharana.

From the musical point of view it seems important to notice two characteristics of the Gharana system.

(1) Each Gharana has an artistic discipline of its own in addition to a discipline common to all Gharanas. In musical parlance the Gharana follows certain rules & norms (laws).

(2) Each Gharana takes its origin from the quality of the voice of its founder.

When the word Gharana is mentioned in its more familiar sociological context it immediately conveys the idea of a certain ‘tradition’ associated with
the household, a certain culture, a certain code of conduct and etiquette and so on. Here we are on the musical households, practices and laws as followed by different Gharanas in their art. Here it will be necessary to keep in mind that the Gharanas are not only in vocal music but also in instrumental music as well as dance.

Artistic taste is supposed to differ from person to person. Certain laws of general applicability have evolved in the course of time. These laws have developed from intelligent observation of the reactions of the knowledgeable listeners to various artistic devices employed in various contexts and set to various rhythms. Centuries of practice of the musical art have confirmed their validity; these laws, therefore now do not bear any relationship with the individual artist’s personal taste or quality of voice, they have become general and more or less objective in the sense that at least some of these laws are followed by most of the Gharanas.

When a great artist comes on the scene he naturally uses his style, his musical ideology and the internal structure of his art on the peculiar individual quality of his voice. Particular musical idioms suit only particular kinds of voices. When the musician has explored and sufficiently assessed the quality of his own voice he assimilates in his music those patterns, which suit his voice best, and eliminates others. An artist’s voice may be loud, heavy and lacking in flexibility in which case slow TANS with GAMAKS would come more easily to him and become quite impressive (e.g. Vazebuwa). A voice, which is flexible and quick of movement, will be at its musical best with tans in a quicker tempo and with gamak tans (e.g. Amir Khan). A sharp and pointed voice will more easily produce the subtler variations of notes and facilitate a very delightful alap
(e.g. Abdul Karim Khan). A broad full husky but inelastic voice will shine best in very slow tempo although it might be employed to produce quick tans. Its most effective exposure will always be found in slow tans (Faiyaz Khan). On the other hand, a voice which has all these qualities but is in addition also elastic and nimble might be at home in any tempo slow, medium or fast (e.g. Bade Gulamali Khan). The great musicians have mentioned that the components of music, which particularly suited the individual qualities of their voice, have carried them to perfection.

We have observed that voice differs and what suits one voice may not suit another. It follows that all the qualities of one voice cannot be transferred in toto into another. Even when one gets the impression that a particular quality has been so transferred, it has been observed that there has been some modification. The aspiring student is usually attracted to a musician who belongs to his voice group.

He likes his style more than that of any other because his voice can more easily assimilate the special features of his style. He thus gravitates to one of the Gharanas in which own special voice potential will find opportunity for maximum exposure.

However one must not forget that each musician’s voice has its own special qualities and that he will not be able to assimilate all the qualities of the guru’s voice. He will adopt only some and reject others as unsuitable. The important point is that a musician never is a photographic replica of his guru. He mixes musical ideas derived from elsewhere with ideas inherited from his guru and synthesizes these into an independent creation. Yet the unmistakable sign of the Gharana abides. Those have been fortunate to hear Abdul Karim Khan, Savai
Gandharva and Bhimsen Joshi must have noticed how at each generation new ideas were imported into the Gharana and yet the basic Gharana tradition remained inviolate. A similar kind of the development can also be traced along the line of Abdul Karim Khan, Hirabai Barodekar and her disciples.

The Gharana therefore while keeping true to its basic tradition goes on assimilating ever-new musical ideas with each new artist. It is in this manner that it perpetuates itself. It grows and flourishes by combining tradition with innovation. In classical vocal and instrumental music and dance there are different Gharanas working in their own way. Some of them are mentioned here like-
Agra Gharana         Kirana Gharana
Alladiya khan or (Jaipur style) Bhindi Bazar Gharana
Patiyala Gharana     Lucknow Gharana
Gwalior Gharana      Jaipur Gharana
Benaras Gharana

Concept of Gharana:

According to the “shastric wealth” on music it varies in respect of stylistic moods and different ways of presentations formulating through an instrumental and oral tradition. In this respect greater and lesser emphasis on particular aspect and techniques can be called the formulating principles of Gharana. It literally means a particular musical tradition belonging to a family for a specific period of time. In other words Gharana represents a school of performing arts (vocal, instrumental and dance) belonging to a house or family at particular period
having its influence at least on three successive generations. In the Vedic age, Vedic Rishis developed Richas in the form of Samagana. They were taught orally. After some time many branches were developed like - Jaiminys, Ranaykya and Kauthumya. They had guru-shishya parampara of music. Theory and art developed independently under Shiva-mata, Hanuman -mata, Brahma-mata etc. There were independent schools of music and they had their own views. Dattila, Abhinav Gupta and Matang followed Bharat-mata. The old form of singing compositions called Geeti e.g.- Shudha, Gauri, Sadharani, Bhinna geeties etc. Vanis like Khandarvani, Nauharvani, Dagavani and Gobarharvani of Dhrupad. Gharanas of khyal gayaki all developed their special qualities in the forms of Guru-Shishya parampara.

Before Dhrupad era music was mainly religious and was sung in the form of prabandhas. It was at the end of golden century of classical music (1550-1650 A.D.) that vanis of dhrupad have got their names, as we know them today. The word Gharana has evolved from the Sanskrit word Gruha (home), which can be translated as a house or school of music belonging to a town, or village where vani can only be understood as a tradition or system in music. Vani covers a much wider range in music and the transition from vanis to Gharanas held during the time of the Mugal ruler Aurangzeb in 17th century who threw the music and musicians out from his court, as a result the musicians had to discover their own individuality to survive as a class of master musician. A notable phenomenon at this stage was that Hindustani music had been divided into specialized stylistic schools, which came to be called Gharana.
The numerous talented Ustads of Aurangzeb’s courts went to different places and settled themselves. Here we should mention about some of the popular Gharana in Indian music, instrument and dance.

Agra Gharana:

Gagge Khudabaksh founded this Gharana more than a hundred years ago. There are many famous artists belonging to this Gharana like – Abdul Karim Khan, Vilayat Hossein Khan, and Faiyaz Khan etc. In this Gharana it has neatness and it has a beautifully proportioned form, it uses bol-tan, dramatic contrasts and rhythm-play. All the musicians belonging to the Agra tradition are extremely rhythm conscious they will never miss the Tala from the tempo however expert and intricate the Tabla accompaniment. Their understanding of the rag form is commendable and their rendering of a rag never even for a moment departs from the rigid tradition. But the artists of this Gharana exaggerated the importance of discipline and order and ignored values connected with the swara, its sweetness, smoothness and delicate artistry of tonal nuances.

The style of Agra Gharana shined by simplicity, dignity and restrained elaboration of the raga. The gayaki has all the vivid and multifarious aspects of classical music, which is necessary for the emotional, aesthetic and intellectual satisfaction of both the knowledgeable and the average listeners. It combined a romantic expression both in feelings and accent. Beautiful bol-tan and bol-bat are the specialty of this Gharana. The base of this Gharana is dhrupad style, it has neatness and a beautiful proportionate form, and musicians of this Gharana are extremely rhythm conscious. Their understanding of raga never departs from the rigid observance of the rules of tradition. Gayaki of this Gharana is its alap done
as nom-tom like Dhrupad alap. It is laya pradhan, alap and bol tans are sung according to the bandish. As this Gharana has a rich Dhrupad heritage as a result musicians display this particular style in their performance to a much greater degree than any other Gharana.

Aladiya Khan or (Jaipur Gharana):

The founder of this Gharana was Ustad Karamat Ali Khan and Ustad Mubarak Ali Khan. Karamat Ali Khan Sahab was from Jaipur and Mubarak Ali Khan Sahab was from Lucknow. Both these musicians were the court musicians of Maharaja Ram Singh of Jaipur. Mubarak Ali’s father Bedi Muhammed Khan was a great musician of Lucknow gharana and he also taught for a few years in Gwalior. The famous singer Ustad Alladia Khan of Kolhapur was the most famous musician of Jaipur Gharana. It is because of the contribution of Ustad Alladiya Khan this Gharana become very famous. He was born at Uniyara on 10th Aug. 1885 and died on 16th March 1946. He got his primary training from his father ustad Ahammad Khan who was a reputed court musician at Uniyara.

The Jaipur Gharana gives importance to naturality, free and full-throated voice. Bilambit alap with gamak, intricate tanas with laya are special features of this Gharana. This Gharana maintains a well-sculpted figure, which takes shape before every listener’s eyes. The characteristic of this Gharana is well proportioned and balanced. A restrained expression and unique rhythmic patterns gives it a charm of its own. Its presentation is neat, methodical and designed tonal back ground. Due to its grand construction of imaginative flights, rhythmic continuity and integration of all these into a central aesthetic motif the Jaipur style achieves a singular greatness.
This Gharana has devoted conscious thought to the achievement of a fusion of swara and laya. It never considered either the swara or the laya as its only or even prominent medium. Its accepted medium was swara conditioned by laya or laya conditioned by swara. It eschewed one-sided dependence on either of the two elements. It is never used as swara without processing it with laya, nor did it use laya without being blended overtly or covertly with the swara it its correct intonation. We shall therefore say that its medium is ‘laya-conditioned swara’.

Aladiya Khan’s family originally belonged to a place called ‘Atroli’ near Aligrah and sometimes the Gharana is therefore called ‘Atroli’ Gharana. Later his ancestors migrated to a place near Jaipur. Khansaheb too modest to name his Gharana after himself named it after the place to which he belonged. In this style such an integration of swara and laya is achieved. At least an attempt is consciously made to achieve it fully. Not all succeed in this style but among the living practitioners of this style the names of Mogubai Kurdikar and Kesarbai Kerkar deserve special mention. The Aladiya Khan style on the other has a great subtlety and complexity. Its phrases are generally wavy and full of involutions. It has almost perfected the technique of linking one note with another while at the same time keeping the character of the two clearly distinct from each other. Its tempo is extremely slow and the progress of its melody from one point to another is marked with a continuous rhythmic swing. It would play with the rhythm not only on the matra stokes but also at or between their quarters or one-eighths. It carefully designs the placement of swara in such a manner that heightens the beauty of another either by providing background or standing markedly against the background provided by a preceding swara. For instance, it might place a
special accent on a swara unexpectedly and heighten its effect or it might sustain a single swara for a longer duration. The fast and complicated tana make the listener expectant about the next or it might take a soundless pause between the notes to heighten their contrast. Thus it packs a lot of meaning into merely silent intervals. In the internal structure of alap, tan or a bol-tan it goes on varying the swara patterns from moment to moment and thus avoids repetitive monotony so frequently met with in other styles. This Gharana has thus bestowed minute thought on a number of artistic devices and incorporated them into its style.

What we have said so far describes the building up of a portion of the melody in a single rhythmic cycle. The purpose of such arrangement is invariably to bring into focus a single swara or a single bunch of swaras. But this process does not stop at one cycle but goes on cycle after cycle till the end of the peace. And while this is being done no harm results to the attractiveness with which the words of the refrain of the cheej appear and reappear at the sam beat. All separate avartanas, again are arranged in such a manner that the level of tension in each successive avartana goes on rising, reaching its climax in the last avartana and being resolved in its entirety with the last sam beat, which concludes the piece. It will thus be observed that this Gharana has been a great deal of attention to the principle of ‘design’ worked out in detail. For Strangways in his music of Hindostan, said that ‘an Indian musician stops only when he has sung enough’. The implication is that in Indian musical recitals there is no over all plan, no notion of an organic construction and therefore no inevitable end. Jaipur is the most fitting answer to this criticism. Other styles too do follow a plan in varying degrees and of various kinds. But Strangways seems to have missed it.
It is necessary to note again that the core, the central principle of this style is ‘laya conditioned swara’. Laya continuously supplies a delightful swing to the swara patterns. This constancy of the swing coupled with complexity of structure is the principal characteristic of this Gharana. It is in this sense that it can be styled ‘curvilinear’. It is for this reason that in spite of great complexity and subtlety the style manifests tenderness of swara on the one hand and playfulness of laya on the other.

But all greatness is destined to fall short of perfection. While it mastered a laya-tempered swara and achieved tenderness, playfulness and rhythmic swing of this style it became so complex and highbrow that the comprehension of its beauty needs a great deal of prior preparation and study on the part of the listener. It invariably goes over the heads of lay listeners. It is for this reason that Alladiya khan’s contemporaries nicknamed him ‘Avghad Das’ (devotee of difficult). This style does not reveal its secret and does not give complete aesthetic satisfaction to one who has not had some amount of training or listening experience. In this sense it is a style for the musician-listeners and this style is a musical bank for the musicians. In this sense this style is considered as a truly classical style of vocal music.

Gwalior Gharana:

Mubarakali Khan was the illegitimate son of Bade Muhammad Khan, the founder of the Gwalior Gharana. It was this Muhammad Khan whom the famous pair Hadu Khan and Hassu Khan dropped while sang and practiced in secret as the story goes and became such masters that they gave new life and vigor to the Gwalior style. Alladiya Khan’s father Ahmed Khan, uncle Jahangir Khan were
all first rate artists and Alladiya Khan had a great deal of training at home under his uncle Jahangir Khan. But the special characteristics of his style- i.e. fusion of swara, laya and tonal quality which later on became the distinguishing feature of Gharana must be deemed to have originated from Mubarakali Khan.

It is customary now a day to deprecate Gwalior style of singing. It is true that for the last many years this Gharana has not produced any great artist. But it must not be forgotten that the Hadu Khan & Hassu Khan pari, Bala Guruji, Shankar Pandit, Eknath Pandit, Baba Deekshit, Nissar Hussen Khan (guru of the late Vazebuwa), Vazebuwa, Rahimat Khan, Balkrishnabuwa Ichalkaranjikar (who popularized North Indian khyal music in Maharashtra), his teacher Vasudeobuwa Joshi, Vasudeobuwa’s son Bhayasaheb, Pandit Vishnu Digamber, Faizmammed Khan (first guru of Bhaskarbuwa Bakhle), Anant Monahar Joshi, Mirasibuwa all these great artists belonged to the Gwalior Gharana. This is not all. It is this Gharana, which originally gave rise to a number of distinct styles. Ghagge Khudabux initially received training in Gwalior style and founded Agra Gharana, which has prospered for over one hundred and thirty years now. In general many of the extant varieties of style in one way or another can be shown to have sprung from Gwalior. It can thus truly be called the fountainhead of Gharanas. The normal tempo of Gwalior was the medium tempo. It is slightly faster than the Jaipur tempo. Medium tempo affords lesser scope for subtleties of swara patterns, which can be understood and appreciated on the basis of prior knowledge or experience of the intricacies of musical art.

This Gharana is famous for its lucidity and simplicity. Its tana are sung with gamaks and aim to cover all three octaves. This Gharana gives special emphasis on correct voice culture, constant talim and practice of its powerful
tans, dignified rendering of sthai and antara and skillful exposition of the theme. It is said that Gwalior gayaki is ashtanga pradhan alap; bol-tan, different varieties of tana patterns, varieties of layakari, meend, gamak and murki are prominently noticed in this style. Tappas of Gwalior style is different from Banaras style. In this style Tappa compositions are mainly in khayal oriented and Banaras style Tappas are Thumri oriented and some of the other forms are known as Topkhayal.

Kirana Gharana:

It is believed that Bande Ali Khan founded this Gharana. His father Ustad Sadiq Ali Khan and uncle Ustad Allarakha Khan were renound musicians of this tradition. His grandfather the great master Gulam Taqi who was an outstanding been player and dhrupad singer during the first half of 18th century. Kirana Gharana style has started earlier but it is through Ustad Abdul Karim Khan who made it mature and popular. This Gharana is named Kirana after a place of Kirana village in Uttar Pradesh. Ustad Abdul Karim Khan was born in Kirana; Khan Sahab’s music cast a hypnotic spell on those thronged to hear him. Khan Sahab being a good been player his involvement with the strings was very deep. It made this voice sensitive to swaras and shruties, the voice the emotional expression, the slow extensive alap, the sargam all these became a part of Kirana style. Ustad Abdul Wahid Khan a nephew of Khan Sahab developed this style with aesthetics, which was more technical, analytical and methodical.
Bhindi bazaar Gharana:

This Gharana was basically from Bijnor district of Muradabad. The sons of Ustad Delawar Khan named Cajju Khan, Nazir Khan, Haji Vilayat Hussain and Khadim Hussain started to live in an area called Bhindi Bazar at Bombay in 1980. That was the time when Bhindi Bazar Gharana was formed. Chajju Khan’s son Fida Khan and Aman Ali Khan and Nazir Khan’s son Mubarak Ali Khan was the great artist of this Gharana. Aman Ali Khan created a unique style of singing and the credit goes to him to make this Gharana popular. He got his training of dhrupad and dhamar from his father Chajju Khan, uncle Nazir Khan and Khadim Hussain Khan; he also was in south India to learn Karnatak style of singing. So combining all these style together he invented a beautiful style. He has many beautiful compositions in Raga Hanswadhwani and in other popular ragas. He died in 11th Feb 1953. Badhat padhyati and Sargam padhyati in khandmeru is the special feature of this Gharana. In this style the mukhra is changed according to its gayaki. (Khandmeru means the combination and permutation of tanas with different types of rhythmic variation, Bol Varna, Bol Bani, Mukhra and Meend) all these are very important in the gayaki of this Gharana.

It should be mentioned that Ahmed Ali Khan and famous singer Lata Mangeshkar also learnt from Aman Ali Khan.

Patiala Gharana:

The origin of this Gharana can be traced back to Delhi Gharana. Ali Baksh and Fateh Ali Khan were desciples of Tanras Khan of Delhi Gharana. Ali Baksh and
Fateh Ali commonly known, as Allia-Fattu and they were the founder of this Gharana. This Gharana is essentially a tana pradhngayaki but Ustad Bade Gulam Ali Khan enriched it significantly with the intonation of bhave and delicate blend of meend and gamak. Another feather of this Gharana is the blend of swara and laya, correctness of intonation, three octaves covered range, deeply emotional natural voice and sensitivity to things of beauty and nature. Alankars like-khatka, murki meend, Kan and small phrases of tan and sargam are basically ornament Gayaki of this Gharana. Other features of this style are short khayals, creative and speedy tans, tappas and thumris. In fact the style of Thumri singing has done a remarkable change under the mastery of Ustad Bade Gulamali Khan.

Among all classical dances of India Gharana system is fount in Kathak dance only. Kathak has undergone many changes and modifications in its styles and techniques during different periods. During Hindu period the art of dance was offered in the temples for the glory of God.

In the early Muslim era of Indian history when temples were being destroyed and artists were being punished, in that situation Kathakars or Kathak got scattered. They settled themselves in the various places in India. Through this kind of changing Kathak has been affected much than other forms of dance. By this procedures Gharana systems came to the existence. In Kathak there are mainly three Gharanas, viz Lucknow Gharana, Jaipur Gharana and Benaras Gharana.
Lucknow Gharana: (kathak)

Ishwari prasad is considered the founder of this Gharana. He was born in Allahabad. It is said that in dream Lord Krishna appeared and ordered him to prepare a mythological work narrating Krishnas story (Bhagawata). Accordingly he prepared the work and gave its practical training to his three sons Arguji, Kharguji and Tularamji (Tulguji). Among these three Arguji only continued this art and he taught his three sons Prakashji, Dayalji and Harilalji. Prakashji came to Lucknow and was appointed a court dancer of the court of Nawab Asafuddola. He had three sons Durga Prasad, Thakur Prasad and Manji. Thakur Prasad was a very famous artist and he was appointed as a teacher of Nawab Wajid Ali Shah. He contributed much for the finest form of Kathak dance. Durga Prasad also had three sons Bindadin, Kalka Prasad and Bhairo Prasad. Bindadin Maharaj was a very extraordinary talented artist. He composed about 1500 Thumries and opened a new chapter of this art. Maharaj Kalka Prasad had three sons Acchan Maharaj, Lacchu Maharaj and Shambhu Maharaj. In the next generation Birju Maharaj is the only son of Acchan Maharaj, who is a great artist and worked as The Director of Kathak Kendra, Delhi. He taught many students in India as well as abroad. Shambhu Maharaj has two sons Rammohan and Krishnamohan. They have further and promoted this art.

Soft and subtle movements are the main characteristic of this style. More importance has been given on the beauty in toras than footwork. Main feature of this school is Thumri Bhava. Credit goes to Bindadin Maharaj to popularize this style of Kathak dance.
Jaipur Gharana- (kathak)

Jaipur is supposed to be the oldest style of Kathak dance. It is considered that Bhanuji was the founder of Jaipur Gharana. Story tells that Bhanuji learnt Tandava style of dancing from some saints and he taught this style to his son Maluji. Lalhuji and kanhuji were two sons of Maluji. They learnt this art from their father. Kanhuji went to Vrindabana and learnt Natwari Nritya. Kanhuji had two sons Gedhaji and Sahajaji. Gedhaji was an expert in Tandava and Lasya styles. He had five sons, among them Girdharji obtained much popularity in the field of dance. Girdharji was equally good in Tandava and Lasya both. He came to Jaipur and settled there permanently. He had two sons Harihar Prasad and Hanuman Prasad, both of them were perfect in dancing art and appointed in Jaipur court. When Kalka- Bindadin was famous at Lucknow at the same time Hari Prasad and Hanuman Prasad were famous in Jaipur. Hanuman Prasad had three sons Mohanlalji, Chiranlalji and Narayan Prasadji. Narayan Prasadji was an outstanding dancer in his time. He had two sons Charan Girdhar and Tejprakesh. They were staying at Delhi and practicing dance as per their family tradition.

Jaipur Gharana has several branches in it; it is not only one family’s tradition like Lucknow Gharana. Shyamlal, Chunilal, Durgaprasad, Govardhanlalji were the relatives of Hariprasad and Hanumanprasad and were excellent dancers of Jaipur Gharana. Chunilalji’s two sons Jailalji and Sundarprasadji were famous dancers of Jaipur style; they also took lessons from Bindadin Maharaj of Lucknow Gharana. Jailalji had one son and one daughter namely Ramgopalji and Jaikumariji, both were excellent dancers of Jaipur style.
Pt Kundanlalji and Pt Sundarlalji were famous dancers of Jaipur Gharana. Pt Kundanlalji was Nritya Guru at Kathak Kendra, Delhi. His two sons Fateh Singh and Rajendra Gangani are doing well in their family tradition. Now Ragendra Gangani is working as a dance teacher at Kathak Kendra, Delhi. Pt Sundarlalji has settled at Baroda. He was the head of the dept. of Kathak, faculty of performing arts, M. S. University. Baroda. He has five sons all are nicely maintaining their family tradition. Among them Prof Harish Gangani is working as head of the dept of kathak in Faculty of Performing Arts, M. S. University, Baroda. His brother Jagdish Gangani is also serving as a lecturer of dance in the same department.

Jaipur styles give more stress on the accuracy of footwork than the hand gestures. Different compositions of various layakaries are the speciality of this Gharana. Apart from the compositions made by the dance syllables they also perform kavitas, parans of tabla and pakhawaj, pakshi parans, primalus etc.

Benaras Gharana- (kathak)

This Gharana is also known by the name of Janaki Prasad Gharana. Janaki Prasadji was from Benaras and his brother Pt Ramsahaya was a famous Tabla player, who was considered the founder of Benaras school of Tabla. During this time Chunnilal came to Benaras with his father Hukumramji from Rajasthan. Chinnulal used to perform folk dances with woman costume. After looking his talent Janaki Prasad asked him to stay at Benaras with him and gave him systematic training of Kathak dance for fifteen years. After wards Chunnilal was appointed as a court dancer of Bikaner and taught dance to his younger brother Dularamji and Ganeshprasadjji also. Dularamji had three sons Bihari Lalji,
Heeralalji and Puranlalji. They were very prominent dancers of Benaras Gharana. Ganeshprasadji had also three sons Hanuman Prasadji, Shivalalji and Gopalji. All these were renounced dancers of their time. Pt Gopalji's son Maharaj Krishna Kumar was one of the best dancers of modern time. His son Ashokji is doing well with his family tradition at Delhi.

In Janaki Prasad Gharana the concentration has been given on turning out the bols by feet. The heels play an important role in the tatkar side of this school. Piousness in Bhava is specially maintained in this school of dance.

4.3 Aesthetics, Balance and Equipoise

In music the main attention has been on melody from aesthetic point of view. The importance of musical time in this respect has also been clearly defined. In 17th century Pandit Damodara had also discussed this point. For its impact Indian music relies upon two aspects. Firstly, music concentrates on the greater refinement of melody. Secondly, it uses rhythm as crystallized in many and varied musical times. Older authors like Taals Katyayana said that vocal music; instrumental music and dance are like a thoroughly mad elephant whose restraining hook is Tala. Tala creates the right order where there is either too much or too little of it. The phenomenon of musical time as a whole is designated by the word Tala with a widening of its original meaning of "palm of the hand"
and musically stressed 'time unit' or strong beat. This semantic development in itself indicates a historical change of approach to music.

In the same way as Tala designates the structure as a whole the melodic concept of Indian music is embodied in the word raga. Therefore all these are exclusively Indian characteristics and its essence in it is related to our mode. So apiece in a certain raga however the great differences, can be compared to a composition in one of the Greek or medieval modes. It is helpful to keep the fact in mind that there is no basic differences either in scale or in general constitution between a modern Indian raga and medieval mode. In it we can see some relativeness even if it is composed at different times. Each raga has its own individual way of approaching and stressing special notes and intervals of its basic scale. These structures vary from raga to raga, sometimes very considerably, sometimes only in detail.

The aesthetic sentiment evoked by its melodic pattern is usually present in the raga. It is necessary to meditate with music and start playing only then it spreads or expresses its essence to the common people. The concept of raga is so inextricably interwoven with the whole system of Indian music, as we know it, that it seems unthinkable that it should not have been there from the very beginning. It is India's unique way to approach the music from the technical point of view and at the same time from the emotional side. Even though in different schools and in different areas, the same raga name often designates structures and different emotional overtones and gives rise to different pictures.

Music is an independent art. Through each and every performance the artist establishes the character of the ragas in a new shape and melodies. This
musical exposition may last for an hour and more. It is difficult to think of raga as a mere auxiliary art. There is no doubt that for several hundred years and quite much longer than that India has indeed regarded music as an art form. In the Natyasastra it has been described as the oldest theoretical and practical data of music. Here music is mentioned only in so far as it fits into the framework of theatrical performances. It should be noted that there was music outside the theatre also. Bharat describes music as primarily vocal and in that respect it is like the music of the Vedic liturgy. Instrumental music is put very definitely in the second place as an accessory to the voice and even the rhythmical aspect is connected with the laws of prosody.

The emotional effect of music has been recognized and analyzed as far back as we can see in Indian musical history. The definition of the different emotions connected with the various notes of the standard scale is given in terms of the theatrical rasa bhava theory, which is used to define the emotional contents of the play or poem as a whole. A remarkable feature of Indian aesthetic theory is connected with the theatre. Its basic importance is attached to the analysis of the interaction of the performer and the audience. It is realized that whatever beauty of the play or poem has, it goes for nothing unless there is an audience, which can grasp the beauty of the play or poem. First the audience should be sahrdaya (of the same heart). Secondly they should be rasika i.e. they will be able to enjoy or feel the Rasa of the play or poem.

Rasa is a difficult word. It has a closer or wider relation to the basic meaning of the word juice or essence. It is the essence as well as the experience of joy or satisfaction when one is tasting or realizing something that is tasted or conveyed and in the last instance it can stand for the heavenly bliss, which
pervades the soul when experiencing unity with God. As for example, we can mention the dance Rasālī. It is a dance, which is performed by shepherdesses around Lord Krishna. This dance was born from the Rasa of the relation of Shri Krishna’s nearness of them. So it is possible to distil rasa from a sad happening on the stage or described in a good poem or sahītya.

In the drama or as the stage is concerned in this, rasa is created something by the actor and conveyed by means of his abhinaya. There are four types of abhanaya as- angika, vacika, ahariya and satvika. It may be through words in which case it is called vacikabhinaya. It is in his movement in which case it is called angikabhanaya, when it is supported by any decorative arts according to the sthan-kal-patra it is known as ahariyabhinaya.

There is a fourth type of abhinaya and it is of a more elusive category that is Svabhavikabhinaya along with all these. When expressed through inner feeling it becomes satvikabhinaya. The actor or the performer conveys the rasa by means of his own. Bhava is thus inherent in whatever he is conveying. Each bhava is transmitted by the art of the actor into something, which may awaken the corresponding rasa in the mind, and heart of the listener or audience provided he is sahṛdaya. It is realized that the love or sorrow depicted on the stage, though it is not the real physical phenomenon of love or sorrow but through the expression with rasa bhava it gives the real enjoyment and satisfaction of real act of love or sorrow to the audience.

Bharata very strongly said in his book Natyasāstra regarding “Na bhavahino rasah” means there is no rasa without bhava is devoid of rasa. As usual there is proliferation of subdivisions both of rasa and he stressed the reverse
relationship adding "Na bhavo rasavarjitaḥ" means there is no rasa without bhava. As usual there is proliferation of subdivisions both of rasa and bhava stressed the reverse relationship adding "Na bhavo rasavarjitaḥ" no bhava is devoid of rasa. As usual there is proliferation of subdivisions both of rasa and bhava. The prevailing mood can be permanent or it may be transient and contributory. All these aspects interact one another and so modify the resultant rasa. According to Bharata there are nine types of rasa mainly working on bhava. Indian music and dance have a long tradition and are as old as the Vedas even though the science of music and dance developed through the centuries the thinkers have scarcely enquired in to the aesthetic aspects of these arts even till today also. This is not about music and dance but it is true about all arts.

Awareness of arts is important for all to appreciate its beauty. The artists while creating their works of art they consciously think of producing that work of art and beauty. They are all possessed by one single desire that is to convey the real meaning and correct message in some concrete form. So the awareness of music that is Geet, Vadya, Nritya are works of art with certain potentiality and they have some deep influence on the people. Bharat Muni in his Natyasastra, the first book of Indian aesthetics, has expressed it. The important feature of the Natyasastra is its recognition of the arts music dance and granting them the status, which the four Vedas enjoyed. The Natyaveda says that the art of drama is a creation of Lord Brhamna. So Bharat Muni in Natyasastra has given a detailed description about this art. This book is referred to as the 'panchamam' the fifth Veda. The author of the Natyasastra was anxious to keep the Natyaveda at the feet of other Vedas, which were held in very high esteem. The natya is to present to the audience the feeling and situation in the lives of different people.
Further the purpose of the natya is to recreate the fatigued, aggrieved and the miserable person. The sages are not only capable of affording recreation but they further claim to have the potency of educating their mind and increasing their intellectual powers for life and success.

In this term the "Rangaputham" for the stage is also very significant. There is no doubt that Bharatamuni wanted to signify that the stage was a source of recreation and that this recreation was not an insignificant part of life. The God Brahma himself had devised it and took care of it. The Natyasasstra provides us with the attitude, which is in Indian mind born of the arts of dance music and drama. It seems to take the aesthetic effects ascribed to them for granted. These arts have their own capability of producing the rasa in these arts and also in literature, poetry, architecture etc, and it requires some conditions of mind for its enjoyment. As dhvani, alamkara, riti and vakrokti developed to elaborate and interpret the concept of rasa in poetry, subsequently there has been a lot of thinking in literature on these problems. The fact remains that there has been hardly any serious thinking in India about the philosophy and psychology of the aesthetic effects of music dance as well as Geet, Nritya and Vadya and art in general. This is particularly surprising when we see that music and dance are the most popular arts admired by almost all. Music and dance have enjoyed a great prestige in India. This is to be witnessed not only from Natyasasstra but also by the deities like Narada, Sarasvati, Gandharva, Yakshhas, Natvara and so on. This makes it clear that Indian thinkers defined these arts. Actually the very birth of music has been found in the religious activity of chanting the Samavedic hymns. The Vedic tune provided the content and the form suggested itself to these artists as a matter of discovery. Singers or vocal artists found out the sound produced from the different parts of the body like the abdomen, lungs, throat and head. The
dancers found out the beauty produced from different parts of the body like anga, prattyanga and upanga. Similarly the instrumentalist (those who are playing instrument) also discovered different sounds produced from different types of instruments like Tatvadya, susirvadya, ghanavadya and anabadhvadya and made a system by itself. The ratio and proportion, which the sound pattern displayed, were discovered and the science of Srutis was developed. The musical scales were standardized after certain controversy and laws were framed to regulate the practice of singing. The forms of melodies were further evolved and systems of ragas were established. The large number of work on music has dealt with the science of music rather them music as an art.

In the modern days attempts have been made to compare Indian music with Western music and to point out the characteristics of each. Indian music is generally described as spiritual, contemplative and meditative.

The philosophical thinkers divide the word spiritual into body and spirit representing all that, which is not material. Mind being non-material is further called spirit and the word spiritual is meant to cover all mental functions. In Indian philosophy, however, the word spiritual not only suggested what is mental but it is further associated with all the craving and aspirations of the mind for the transcendental. The Indian philosophers have always stressed the distinction of mind and body from the soul, the Atman. The Atman transcends the body and the psyche and aspires for unity with the Brahman, the ultimate reality. The goals like self-realization, liberation reward after death are therefore treated as spiritual goals, implying that they are the things aspired to by the soul and not the mind associated with the body.
This Upanishadic teaching has brought into existence the different schools of India philosophy. If the Adhvaític Philosophy had predominated and predominated and overpowered the other schools of thinking, there would have been no art of any kind in India. Yet the Adhvaític School does teach spiritual goals. The Adhvaític Vedanta believes in the reality of the Brahman alone and the appearance of the Brahman, as the world is called illusory. The Brahman is treated as a static reality, perfectly capable of being realized by the atman in an intuitive way. The common man cannot get an access to this reality because the phenomenological knowledge cannot come to know something, which is beyond time and space and other categories of knowledge. He therefore conceives the Brahman as God with certain specific qualities the saguna, sakara. But this can be justified only for practical reasons while theoretically no reality can be granted to such a God. The Adhvaític Philosopher ultimately will never think it worthwhile to realize this God. The ultimate end is the knowledge of the identity between the atman and the Brahman through intuition.

The India art, on the other hand, does accept the reality of a saguna sakara Brahman the God with certain forms and characteristics. It is this God who is conceived of as either Shiva or Vishnu or Sakti and had it not been for the Shaiva and Vishnava schools of bhakti cult we could not have the huge architectural construction of temples and sculptures. The dancing also is a way of realizing God and we must see the different schools in dancing like Bharat Natyam, Kathak, Manipuri, Kathakali, Odissi etc, the creations of the Shiva and Vishnava schools.

Without devotion to a God in whose reality the devotee believes, there would have been no effort to express him through dance, music, architecture, painting,
sculpture etc. As it has been mentioned before that Buddhism and Jainism have also served as an important sources of artistic activity in India. The very being of art in India is religious in its various forms. They are like Saivism, Vaishnavism, Saktism Buddhism and Jainism. Those who judge the merits of these arts by abstracting them from their mainspring are creating artificiality and trying to trace their aesthetic merits in some superficial qualities. If we analyze our experiences we find that some of them are purely physiological, some biological and some are physiological. All our physiological functions are related to body functions, physico-chemical in nature governed by the laws relating to matter. The laws of evolution govern the biological functions. The basic urges of self preservations and reproduction evolve the social relations, which are governed by the sociopolitical laws in the psychological ground, we can say that the mind with all its unconscious semi-conscious and conscious levels is found to be functioning by certain ideological laws.

These three concepts of matter, life and mind are intelligible to human understanding in three different ways. First we can take as an individual objects in himself or herself, secondly scientific thinking unifies it in different systems and thirdly, its values at the speculative or philosophical stage. Mind considered as a value is found to be most flexible as it allows itself to be organized fully according to the laws of self-conscious reasons. Matter and life offer more resistance even though they conform to certain rational ideals. Matter conforms to the norms of reasons when it can be reduced to the mathematical unities like symmetry, proportion, balance etc. The biological experience at the human level hardly remains purely biological. The instinctive behavior leads to the formation of society and social laws. Reason sets the norms for social relations by
postulating the ideal state, where there will be best harmony and coherence; the social philosophy thus culminates in the political philosophy.

When reason begins to operate in the field of psychological functions of mind it beings to mould the mind by begins organizing the different elements in an integrated whole. The mind thus becomes the self and functions as a whole. This self is the presupposition of moral life and we find that it is at this level that reason can have its best operations. The moral ideals guided by reasons are the independent ideals of the self. In this sense they are the spiritual ideals of the organized mind.

The most rational state of mind for the spiritual experience is posted in the religious experience. In other words, we can say that realizing the ideal moral experience in the form of God. God becomes the symbol of that which is highly rational epitome of all values. The religious experiences are to be understood as the realization of the God in theory and not simply as an expression of institutionalized codified form of religion.

The concept of God is not static and fixed and it changes as the values change. The evolution of this concept shows that God was conceived in the first stage as the theoretical expression of the sublime in nature. i.e. as the principle of unity, maintenance and order in nature gradually. The social values were symbolized through God only of a more developed stage. God has become the symbol of spiritual values like truth, benevolence and other moral ideals. Where as religion realizes the sublime in theory, the social values realize the sublime in practice by embodying the universal abstract concepts in a concrete particular objective or it is the representation of the sublime in practice. While religion
conceives the ideal experience through which the rational values can be represented and art makes something that can be presented to sensuous experience. Theory and practice is not peculiar to rational experience alone but it exists at all the levels of experience. At the perceptual level this distinction is hardly noticeable but it exists in the form of cognition and reflex actions on the scientific level, it exists in the form of a scientific discovery of a uniformity and invention of an artifact that can embody this uniformity. As for example we can say that the discovery of physics of the laws of sound has brought into existence several artifacts like telephone, telegraph, radio etc. At the rational values the duality exists in the form of philosophical understanding of rational values and making artifacts, which can represent these values. It is at this level that art becomes beautiful.

Beauty is a value that can be ascribed only to those artifacts, which are meant to represent the sublime, the highest values. It should be judged by finding out in what organic degree the synthesis between the sublime and the artist has affected the particular thing. The more intense is this synthesis, the more beautiful will be the art.

In fact there is no other art except music, which can particularize so well this mystic feeling of identity of self with the divine. The reason being the suppleness and liveliness of the medium of music, the sound. Religious thinkers discovered the potentiality of sound and they made use of it to express their relation to God.

In vocal music the system of \textit{sruti}s is a well-planned science and epitome of rational principle of balance, ratio and proportion. The melodies in the form of
ragas try to combine the notes, which bring near a relationship of balance and proportion. Every raga has its own Vadi, Samvadi, Anuvadi and the Vivadi notes.

These are the notes, which grant a certain form to each raga. In an individual form the different ragas are based on mathematical proportions among the various musical tones and microtones. It fact this mathematical principle is in the very ground of the science of music. Music in all parts of the world is a science of harmony, balance and rhythm. The harmony in astronomical spheres is said to have inspired Pythagoras. The fundamental truth about music is its tremendous potentiality to raise man to a spiritual height of experience. The great philosophers and scientists also talked about music. They mentioned that music is a form of art in which divine beauty could be traced. They condemned all arts but upheld music as the means of realizing the supreme beauty.

Our ancient literature bears enough evidence of the fact that people in India were fully aware of the influence of music. The flute playing of Lord Krishna had a magical effect on men and women and also on the cattle. This is not a legendary account of music. Even today we find that there is hardly any person who is not moved by the musical sound. It is true that we do not seek the mystical identity. Music serves the requirements of different types of people. There are different types of music practiced in India. Now a day, Band is also popular along with other music.

Music tries to retain its pure classical form having an appeal to selected people and at the same time Human and Aspro music serves the commercial purpose of the business community. It is to be called music only by courtesy. We have all sorts of music the didactic devotional music of joy and mirth, music
inspiring courage and valor, music expressing romance, miseries, hopes and desires, frustration and pleasure etc. The specific character which music has is due to the literary content, which gives to the music a concrete particular meaning, and note. The classical music in the south is devotional and more rigid in form then Hindustani music. The poets like Tayagaraja, Svati Tirunal and others have also composed many ragas and they were also very good singers themselves. They have combined poetry, music and singing in one piece. This combination has elevated the prestige of music and music in turn has beautified their devotion.

Hindustani classical music till recently has been devotional. Mainly the dhrupad style of singing continues to stick to this devotional character of music. But the khyal form of Hindustani music shows a deviation, which is the result of Persian influence in the North. The light classical music like thumri, gazal, tappa etc, gives more predominance to romance, the songs of separation, the feminine jealousies and such other allied emotions. The khyal form does not give much importance to the literary composition. Its direct concern is with the modulations of the musical notes themselves.

The music that contains this literary text has its more specific effects. The singer increases the potency of these words and that is how the lyrics of Mira, Kabir, Tulsidas etc., have become immortal. In every raga there is a certain capacity to produce a certain image of form and mood and a feeling tone. A sensitive mind catches this feeling tone and tries to create the mood of raga. As per example we can show that raga Malkosh has a combination of notes, great sobriety and weight but just by a change in the Nishada (ni) the tension is relieved and the mood is lightened. Raga Todi by all consent is highly dynamic in
its effect with its popular combination of the *komal Rishabha* (ri) and tivra Madhyam (ma). Raga *Desa* and *Khamaj* with their graceful notes depict before us the delicate feminine wooings and gambles. So raga *Puriya* and *Purvi* with their soft notes remind us of all the delicacies and gentleness of life. A good musician knows how to modulate and stress the musical notes. In fact the aesthetic effect is due to the successful synthesis between the image of the concept of the raga and the actual rendering of notes. The different ragas handle the same notes but the different ways of handling the same notes brings different and definite image of ragas. A very subtle deviation in one single note changes the whole mood of the raga.

This is true on the part of instrumental music also. Every music lover is fully aware of the enchantment brought by the instrument like sitar, veena, sarod, violin, shehnai etc. The credit goes to the successful masters of these instrument players. They have achieved their musical personality and employed their skill to the depth of these arts.

Tanpura is an accompanying instrument with all types of music. With the perfect tune of Tanpura the singer attunes his voice. He himself passes in to a trance and similarly does the listener.

We seem to share the joy and pleasure with the first Vedic expert musician who discovered the sound. It is not a mere contemplation and meditation but a positive feeling of a mystical identity with Anuvadi and the divine in pure abstract form. The meaning of the word *Nadabrahma* reveals itself through such an experience. The rhythm provided by the tabla, mridangam or pakhvaj reveals again how this flight of the musician in his notes to create such tensions and
moods is found by this principle of unity and systematic order. The total effect is profound and stirs up the whole being. Sound is not a spatial entity like colour or any other material. It is temporal and each note has a limited time span. The effect vanishes as soon as the stimulus vanishes. The combination of the notes involves the mathematical principles of ratio, balance and proportion in the auditory field. The vanishing tone lingers in memory. The artists always make an attempt to convey the longing of the tonal self, the longings for harmony, unity, order, nobility, devotion, faith, submission, love etc. For expressing these rational aspirations of human mind it is not always necessary to give to music the body of words. The sound by itself is able to achieve it.

Indian dance also seems to have the same spiritual aspiration. Saivism and Vaishnavism have brought into existence the forms of dances known as Bharatnatyam, Kathak, Manipuri etc. Bharat Muni in his book Natya Sastra described Drama (Natya) Dance and Music. He guides the dancer artists by describing about 108 poses of dance. Actually the natya provides both visual and auditory pleasures. The poses of Indian classical dances never expose the human body. Rather the human body is treated as the instrument or medium of dance, which can be molded in such a way as to express religious feelings. The artist exploits every means to express this purpose. Music and dance have a great affinity between themselves. Both of it maintain its principles of symmetry, harmony balance and rhythm. While music presents these principles in auditory field at the same time dance present them in visual field. Dance thus becomes spectacular and conveys its message through gesture and movements of the body.

Lord Shiva the supreme dancer is called “Nataraja”. The dance of Siva is called the Tandava Nrtya and it is a dance of ecstasy. It represents the rhythm and
unity of the universe and thus it represents the sublimity of nature. Lasya is also associated with dance and it has a feminine delicacy. The dance of Parvati is called Lasya.

Indian dance involves three elements such as Nritta, Nritya and Natya. The Nritta is the rhythmic movement of the body for its own sake. The Nritya element adds abhinaya or expression to it and Natya is the drama or the theme presented through the rhythmic movements and expressions. No dance is complete without these three elements. This shows that the dance has a certain theme and purpose which it tries to reveal through movements and expressions. Rhythmic and balanced movements of the body have much significance while mere movements of the body may not have. The movements themselves become potential and dynamic to express the theme of the dance. The purport of the theme is provided by the song or word to which the dance corresponds. Dance is born out of religious urge and Indian dances are woven around religious themes. The relationship between man and God may be conveyed through different forms of dance and this is what we find in all the dance themes. In fact, Indian dance allows a tremendous scope to use the imagination and produce deep meaning and representative ness in the movements. Through the symbolic poses and gestures the dancer can produce a very rich drama of life and visualize before the people a divine form of love devotion and submission to God.

The great poet Jayadeva has provided a large treasure of themes to be expressed through dance. The Vaishnavita thinkers conceive of lord Krishna as the Natavara and the kathak and manipuri styles of dances present various forms of relationship between Radha and Krishna predominantly the romantic aspect of it. The poetic beauty of “Gita Govindam” is transformed to in a musical and
spectacular beauty. Even the Kathakali School of dance also borrows the themes from Gita Govindam even though it takes its themes mainly from the puranas, Ramayana and Mahabharat.

The chief characteristics of Indian music and dance is the originality and uniqueness found in every performance that is made the music and dance and governed by several rules and regulations regarding the combination of notes and rhythm etc. The artists enjoy their full freedom in their own way to presentation and they can show the richness of imagination in every performance. The artist is like the painter who objectifies a figure and a form of his dream and imagination in some concrete sensual form. The image emerges gradually through the musical notes rhythms, movements and gestures of the artist. It is not necessary that the second performance of the same artist will produce exactly the same identical image. The artist is guided by the inspiration and institution received at the very moment when he is creating his art that is the reason behind the uniqueness and freshness in every act of the artists’ creation.

To appreciate Indian art one must understand how poetry literature music, dancing, painting and sculpture go hand in hand. Jaydeva was a poet, singer and dancer. The Ramayana is not only a piece of literature but it also is sung, danced, dramatised, painted and frozen into stone. The Karanas described by Bharata Muni are not only meant for the dancers but also for the architects and sculptures who have carved out these poses in the gopuras surrounding the Nataraja temple in Chidambaram and other places. The Jataka stories are not merely to be narrated through prose writing but they are dramatized and painted. The Ajanta and Ellora caves have become the rich heritage of Indian art and brought the mute stories into a permanent visual form. The very spirit of Indian art is
religious. That is the fact behind the art that every one is intent on conveying the same message through its respective medium. We see that gigantic changes have swept over the whole world of art everywhere and India cannot be immune to it. Poetry, literature painting and sculpture have undergone tremendous changes and exposed themselves to the modernism but this modernism has not somehow or other influenced Indian music and dance. These two arts do not show any tendency to deviate from the traditional motives and forms. One can still make an effort to visualize as to what kind of music and dance we shall have when modernism takes them in their sweep. Art is the expression of the sublime in a particular concrete form and we can hope to enjoy the aesthetic pleasures of music and dance so long as it remains the expression of the sublime and not the pervert.

Balance and Equipoise

Rabindranath Tagore has described music as the purest form of art and therefore the most direct expression of beauty with a form and spirit, which is one, and simple and least encumbered with anything extraneous. We seem to feel that the manifestation of the infinite in the finite forms of creation is music itself silent and visible. Music is the most abstract of all arts as mathematics is in the region of science. It is sublime art as the pure essence of expressiveness in existence is offered in music. In music the feeling distilled in sound becomes itself an independent object. Music never has to depend upon any obvious
meaning; it expresses what no words can ever express. In the words of Carlyle, music is well said to be the speech of angels.

Looking back in the history we find that when mankind was struggling to cast aside its animality and was beginning to struggle towards an unknown but fuller and richer life, the primitive man gradually began to articulate vocal sounds and also drew attention of others by movement of limbs and beating drums etc. In the embryonic art of music speech impulses had to be suitably adjusted to the needs of rhythmic tonal figures and thus it led the foundation for the later vocal music. Music has had a very intimate relationship with religion as like other arts. Its spiritual outlook, which has always been one of the principal sources of artistic inspiration and has provided the creative force of artistic productivity all over the world. There may be laws of music—physical, psychological, mathematical, God given and so on. But we must remember that good music has always been made or composed in certain ways, which can never be defined or set down to rigid formulas. As the most fluid of all the arts, it is music that demands the greatest fluidity, the least of fixity, in the receptivities of those who would take it to their hearts. Shakespear’s views on music are well known:

"The man that hath no music in itself,
Nor is it moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils".

Oscar Thompson says that the number of persons fit for treasons, stratagems and spoils may be assumed to be infinitely greater than the number of those who have no music in their souls. It is the nature of music to suggest the ideal, to refine, sensitize and in a sense to glorify all that it expresses in the
messages it conveys to humanity. Dacoit (Dasyu) Valia who emerged as the most venerable saint called Valmiki was possible because of ceaseless musical repetition (japa) of the holy name of Lord Shri Rama, an incarnation of Lord Shri Vishnu in the Treta Yuga. It was this dacoit turned sage Valmiki who was responsible for composing the first poetical verse in human history and also the holy epic the Ramayana, which is one of the finest musical epics mankind, has ever produced. Rishi Valmiki had also taught music to Lava and Kusha the twin children of Lord Shri Rama in his forest hermitage. Anyway we must remember that no precious and exalted things of life are delivered to us from Heaven by way of mass production. One candlelight can gradually kindle many lamps and dispel the surrounding darkness. Music as an art and science is highly complex as all human attributes to the more heroic or the more tender persuasions courage, nobility, fortitude, faith, gentleness, sweetness, resignation etc have found ready expression in music and at the back of a multitude of composers and artists. According to Oscar Thompson music is a language and of itself can convey its message without translation into other language is fundamental to any broad gauged and fruitful understanding of the art. The Mother of Shri Aurobindo Ashram, Pandicheri who was a highly accomplished organ player and a very gifted artist has said, “Music is the language of soul” naturally it is the best medium of communication, spontaneous expression and Holy Communion with the Divine.

The universal language of music is the language of melody- harmony, Time- values, Rhythms, Balance and Musical forms. All these are only variations of the theme of sound, motion and design. However one might say that the powerful appeal of music is due to its intrinsic character based on universal love and eternal beauty. Walt Whitman had put this idea very nicely, he said that
music is not the Violin and the Coronet, it is neither the oboe nor the beating drums, nor the notes of the baritone singer singing his sweet romans, nor those of the women's chorus. It is nearer and farther than all these. The language is the same for all music simple, complex, scintillating, dull or palpatating with genius. Sound motion and design have spoken not with the meaning of words or any other form of factual communication but in the language of music and of music alone. Music has plenty of resemblances to architecture, painting, sculpture to the visual movements of dance but it is none of these things in its essence.

The music conveys a sense of pleasure or an emotional stimulus that often is more melancholy than happy. Music is for the listening ear, the listening heart and listening spirit. Oscar Thompson has observed that the music which endures, the music that contributes some thing tangible to the heritage of mankind, the music which justifies and in justifying often glorifies all this dabbling in apparently useless consortium of sound is the music that is composed for the inner ear and not for the surface consumption of external sense organs. Music has a power to create aesthetic mood to convey. It becomes immortal when it arouses the deepest pathos by touching the tender most chords of the human heart. The sense of human musicality reaches the height of finest music when it establishes a communication link or a deep rapport with the inner life and guiding spirit of mankind. A good place of obituary music well conceived and ably composed, a mournful tune to be sung near a lonely graveyard can also be fascinating as a piece of unforgettable art.

Philosophers, musicologists, writers, artists and other great people consider the status of music as a mere reflection of human life. Indian mind nurtured in such sublime spiritual ethos, life and the whole creation becomes a reflection of
music "Nadatmakam jagat". This is the cosmic vision in which life is a play ground (Lila Bhumi) of eternal music, the worldly platform on which Lord Nataraja performs his cosmic dance. Those who are blessed with subtle vision (Sukshma dristi) can see the cosmic dance and those are gifted with supersensory auditory organ (atindriya sravana shakti) can hear and enjoy such eternal music. It is needless to say that music brings to our lives the highest gift of culture that is humanism itself. Even it goes far beyond this when music is regarded as the highest sadhana or tapasya to transcend the barriers of the phenomenal world and attain immortal bliss by realizing the Ultimate reality of life.

Shri Aurobindo says that true happiness lies in the finding and maintenance of a natural harmony of spirit, mind and body. A culture is to be valued to the extent to which it has discovered the right key of this harmony and organized its expressive motives and movements. A civilization must be judged by the manner in which all its principles, ideas, forms, ways of living, work to bring that harmony out, manage its rhythmic play and secure its continuance or the development of its motives. Indian culture is predominantly spiritual as its central conception is that of the eternal spirit. India’s religion is an aspiration to the spiritual consciousness and its fruits, its art and literature have the same upward look. India’s whole drama or law of being is founded upon the same bedrock of eternal quest of truth consciousness.

It can be said that sculpture is the stilled music of dancing stones. Even dancing, which is inseparably wedlocked with music, sometimes is projected as an independent art by itself although according to our ancient musicologists Gitam, Vadyam and Nrtyam constitute the integral art of music. Lord Nataraj who is the 'Nedeswara' is the supreme master of the art of music and dance.
There cannot be any dance without the association of music. Music includes *Tala, Chanda, Laya* and *Gati* and there are the essential supporting pillars of the dancing art. All rhythmic balance movements are set to music with a view to improving agility, sense of rhythmic balance, time measure, laya and the graceful movements.

Plato and Aristotle regard music as an emotional import, which is the idealization of reality. Immanuel Kant stated that music is the highest of arts as it plays with human sensation and deep emotion. It is also closely connected with human life from the very beginning of creation. Every nation and society made music his or her means to progress and prosperity, in social and cultural, religious and spiritual spheres of life. It can easily arouse the entire gamut of emotions and sentiments and summon up in the listeners an infinitely subtle and extensive series of feelings. Music is the constant companion of humankind from its birth to death. There is no ceremony or occasion in the society when the charming Goddess of music is not invoked to sublimate those precious moments of existence. Music is an essentially spiritual art and has always been associated with religious feeling and an inner life. Mother (of shri Aurobindo Ashram) says that there is nothing that cannot be used for the divine purpose. Every thing depends on the thing or the piece of art itself on how it is used and in what remains behind its creative urge.

Indian mythology is replete with the glorification of Gods and Goddesses who have been associated with one form of music or the other. Veena, one of the most beautiful instruments of Indian classical music is not only associated with Goddess Saraswati, it is also the constant companion of the Celestial Sage Narada who is ubiquitous with the chanting of Lord Narayana's name in three
worlds and Rudra Veena another variety of the instrument is associated with Rudradeva, who is Lord Sankara himself. Lord Shiva who is the greatest musician in the whole creation and the highest embodiment of Nada is very fond of singing with various musical instruments- his Singa (horn) and Damaru. Siddhidata Ganesha who is the God of wisdom, knowledge and Siddhi the highest attainment in Sadhana, worshipped as Vighneswara at the outset of all religious ceremonies to ward off all evils, dangers and obstacles is also adored as ‘Nrtya Kovidam’ and ‘Tandava- priya rupinam’ this pet child and manasputra of Mother Parvati and Lord Maheswara offers sangat accompaniment in Mridangam etc to Bhagawan Shankara’s vocal and instrumental music, while the personified Ragas or Raginis or even Goddess Mahawari dances in supreme ecstasy to the celestical tune of ‘ Nadatanu Shankara’. The blue boy of Vrindabana Lord Shri Krishna the Divine flute player is not only omnipresent with his charming flute, but he is also in supreme command of everything that he surveys with his overwhelming “panchajanya Sankha” (conch shell), the sacred musical instrument used at the time of worshipping gods and Goddesses and also to sound the warning signals in battle field of life obviously. Panchajnya Saankha is the most powerful musical instrument in the universe as it arouses the ‘Jivatman’ from its “Mayanagar” while announcing the advent of the Avatara to liberate mankind from the clutches of evil and ‘Adharma’. In the grand arrangements prescribed for the Mahapuja of Shri Shri Chandi Mata (Mahashakti) has been prescribed in the scriptures that at the time of Mahasnana (holy bathing) of the all-powerful Goddess, eight types of Ragini and eight kinds of Musical Instruments should be presented into her service. Nothing pleases the mother Goddess more than this kind of holy music. The eight numbers is suggestive of the link of music with asta siddhi and the astanga yoga sadhana described in the Sanskrit scriptures of India. Lord Visnu, the highest
manifestation of the Indian pantheon is the greatest admirer of music. There is no difference in principle between Lord Krishna and Lord Visnu except in external form. Being the divine flute player himself, he is also the perennial fountain and eternal source of music. In other words it could be said that he is music, sangeet or nada itself.

Prof. Humayun Kabir has written that science and technology have added a new dimension to music. In the modern age music is serving as an instrument for both the healthy as well as the afflicted. This is the fact, which has been proved by many scientists, psychologists and musicologists that music not only delights the mind but also cures the afflicted mind. This is the proven truth that music acts and reacts on the human system or organism and contributes to the gradual cure of diseases. Writing about the new experiments in musical therapy prof. H.kabir has used the words “medical music”. He says that music regulates the vasco-motor activity, employed in tissue- nutrition. Music has earned worldwide recognition as an intangible but effective aid of medicine as a mental tonic. According to A. Hunt music, which is, the medicine of the breaking heart, energies the languid nerves, strengthens the heartbeat and refreshes the vascularity of every organ. A quieter melody brings rest and diversion and this becomes a positive aid to recovery from nervous diseases. All this is more or less a parallel to the situation when weary or dejected soldiers need to be inspired and invigorated with march music or patriotic tunes in quick tempo. A sweet lively melody produces inspiring and invigorating effect on the weary, jaded brain and it awakens a strong emotion of hope and courage, balance of mind for life. Apart from this there have been some successful experiments with the power or impact of music in different countries to increase the ratio of productivity in agricultural farms and dairy farms.
David Gunston observes that there is a growing belief among the psychiatrists and doctors that there is a sound psychological basis for music’s soothing powers as well as for the more startling cures and repercussions which music seems to have achieved. They have discovered that it is the thalamus, the oldest part and the inner room of the human brain that is first affected by the concord of sweet sounds. This nerve-center is the root of all our sensations, emotions and feelings. When the thalamus is happily stimulated it sets off parallel reactions in the cortex of the brain where our highest faculties of thought and reason reside. In fact music has a unique power to reach the innermost recesses of our brain alliance cells where its balm-like effect has been strikingly likened to a desirable and healthy brain washing of the highest order. It means that the human mind may be cleansed of tensions, fears, frustrations and depressions and the tangled brains restored to harmony. Dr. Emmett Dent, an American psychologist deals numbers of mental cases over a period of several years with the help of music and states categorically that music is responsible for cures among the insane and improvements are seemingly in a hopeless condition, that are little short of marvelous. David Gunston says that tunes have been found that tone up young men and women for athletics and games. Music has an equally healthy effect on children and on pregnant women. The range of music’s power over the human organism is not confined to healing and calming influence alone. It can often be stimulating and invigorating not only to physical or mental activity but also it helps to growth.

Beethoven, the great musical genius of the western tradition had once said that music is the higher revelation than all wisdom and philosophy. That is how some people believe that music is the oldest of all arts and it existed in some
form or other, even before the origin of the living creatures. Music which could exist even before the origin of the living creatures on earth must have been the external music of mother nature who is never alone, rather she is even busy with her dynamic creativity which arises out of supernal music ringing in every molecule and atom of the Universe, being an outpouring of the all powerful mantra OM and ultimate dissolution into Nada-Brahma.

Human beings said to be the best creation of God, are now trying to find out more secrets and techniques of the process of harnessing musical sound energy (Nada shakti) for Universal application in all spheres of life- and they are experimenting to make it flexible with the help and utilization of sound (Nada shakti) which will help to mould the way towards balance of mind, peace and happiness.

4.4 Harmony and Melody

Music is a fine art, which excels in many respects the arts of architecture, sculpture and painting. Indian music has an appeal to the core of the heart of human beings; it attracts and charms all the living beings of the world, irrespective of caste, creed, religion and colour. Music can be said to be the sweet and soothing sounds that vibrates and creates an aesthetic feeling and beauty that overcomes the feelings and beauties of the nature. So music is recognized as the
greatest and finest art that brings permanent peace and solace to the human world.

When two or more concordant notes are sounded together they form Harmony. For harmony, when a tune is played, its salient and prominent points are supplemented by sounding the *harmonical* notes, whereby the sweetness of music. The two notes differing in pitch are relatively more or less concordant and pleasing to the ear, according to the frequency of coincidences of their vibrations in a given time. The sweetness of music is largely enhanced. The notes, which the ear is capable of hearing distinctly and separately from the main tune, as also at the same time is in combination with it. So that the effect is exceedingly pleasing. It is not necessary that each note of the harmony tune should be concordant with the corresponding notes of the main tune. The harmony tune is generally played in a lower octave or *sthana*. The art of harmony was well developed by the old Indian musicians. Three kinds of harmony seem to have been practiced in our country. Viz- *Swara laya, Ansha laya* (part) and *Anyonya laya* (mutual). Swara laya is the harmony provided by the individual notes as in the case of drones and their *Samvadi* and *Anuvadi* swaras.

Indian scale of music has the peculiar advantage of providing harmony. If desired, a tune may be played in the ordinary manner and it may be played at the same time on the lower octave and the combination of these will be the exact harmony. In Indian music the *sthai* of a song or raga, which shows its full tune with all necessary notes correctly, arranged, is generally divided into two or more parts. These are in the same *Tala* and used to be in the compositions of music masters, generally so arranged that played together they are in harmony with each other. Thus if one instrument plays the song or the raga from the beginning and
the other at the same starts from the second part in a lower octave the two instruments will be playing in harmony. This is called Ansha laya. As one part will be following the other without actually overtaking it, this may be termed as Brahmosha Bhava. The state of the sun following the dawn without being able to catch it and it is called Fusion in western music. The third kind of harmony Anyonya laya, obtains harmony between two ragas of different tunes. This is known as counterpoint in European music and it is a difficult composition. The tune must be played on the same Tala. The salient point of each of the tunes has to be concordant with those of the other. The two tunes are heard separately as also blended into one.

The Indian tradition of music is a very ancient one, very early works, especially the ‘Natya Shastra’, explained the place of music in drama and offered information on melodic details and types of compositions. Indian musical scholarship offers thousands of discussions of the attributes of individual ragas, complete with copious terminology. Knowing about one raga is a complex matter. A comprehensive description most likely will include information on the history of raga, on the pitches and any characteristic melodic movement used in it on its performance time and the mood it evokes and on its form and its classification in the raga system as a whole. Different musical instruments are used in the orchestra, but they are tuned in one tune (sur) and then only they create harmony.

At the end it could be noted that all the possibilities and characteristics of Hindustani raga are not necessarily applicable to every raga. Some ragas have the same pitches in both the ascending and descending others has not. Some ragas use seven pitches within a saptak, some use fewer and still others use more,
mostly because of differences of pitch in ascent and descent. Some ragas are identified by melodic shape, including the characteristics of melodic turns (pakad), whereas others are not. Some ragas emphasize one or two pitch registers, but in most ragas the full range is used. Some ragas are said to have a clear pitch hierarchy, others not. Some ragas include specific ornamentation but others do not. Sometimes two ragas share certain characteristics yet are quite different in other features. They may have the same pitches but different melodic shapes, different pitch hierarchies or different ornamentations. The range of possibilities is great and it is this very range that makes the subject of raga so fascinating and so complex.

Melody or melodic form of the song or raga is the soul of music. A raga is a psycho – material object or an objective expression of the subjective feelings of the human mind. The mental feelings or sentiments and materials like- Sahitya, Chhanda, Tala, Laya etc are the ingredients of a song or raga. A raga is first designed in the mind and then is projected outside in material sound form. So in the process of both construction and manifestation of a raga, mind and matter are active. From the idealistic viewpoint a raga is a construction and projection of mind and therefore it could be said to be an image of the subjective ideal. Some experts’ opinions are that a succession of tones, which design the melodic form, is dependent on the mind, and forms an idea of the pattern of melody in the mind. Swami Abhedananda says that suggestions come through the ears and through the other organs, which are known as the gateways of sensations or inner ideas. The suggestions are not the state of consciousness at first, but are the changes of molecules and atoms of the nervous systems and brain. Then comes the idea of feeling and sensation. At the root, they are nothing but notions. The ideas of notion are the elements, out of which the epitome of the mind substance is built.
In this connection Swamiji again says that 'sensations or vibrations of the external objects which come through the nerves and suggestions are carried by the nerves to the brain. But the hemispheres of the brain act from expectations of sensations, which are felt in one-way or other. These hemispheres are regarded as the seats of emotion, instinct and intelligence'.

The modern Psychologists explain everything by the reflex action of the brain. When we construct a structure of a melody or raga, a reflection of tonal arrangement and succession floats in the mind in a thought form like an image, which produces an impression of raga in the brain. The impression of the raga is again translated into a feeling and immediately the mind reacts and through the reflex activities we at once project the idea of the raga outside in material form, which does not involve a mechanical process, but it is conducted and governed by the intelligence that shines behind the mind. The sensation of the melody or raga comes in the form of vibrations or currents of stimuli and it suggests, instigates and inspires the artists to create melody or raga. Therefore, the will to create is the cause of construction as well as of manifestation of melody or raga. Therefore it is a fact that the subjective form of the raga manifests as the objective one.

The melodic movement known as Varna, which helps to create and manifest the pleasing and soothing sensations, determines the nature of the raga. The meaning of Varna is to manifest. It moves in four different ways, and determines the ragas to be manifest in different periods of the day. It is known to us that ragas are produced in different times and the temporal units and surcharged with some specific qualities of nature, which have environmental mood or temper.
Indian music is always recognized by the presentation of a tonal form of the raga and it tries to present the raga in harmony with words, tune, rhythm, tempo and aesthetic sentiments and moods. So a raga or melody never appears as a bare outline or skeleton of the tonal arrangements, but it manifests itself as living and dynamic.

Rhythm is included in the time's side and therefore it is considered as the intellectual side of music, whereas melody is its sensuous side. Edward Mcdowell said that rhythm denotes a thought and there is will as well as purpose behind rhythm and its vital part is intention and power, it is an act and it acts or play the role of eternal succession of time. In Vedic music rhythm was observed in composition (sahitya) with the help of meters (chanda). Tunes were added to the stanzas and the stanzas were constituted out of the letters arranged in different meters. Both in the stotra or gatha- gana and samgana rhythm and tempo were used to regulate the letters and tunes of the composition of music. The syllables or varnas are known as the sound or swara. The sound or swara has been divided into different time- units like – hrasva, dirgha and pluta. The hrasva sound lasts for only one matra or one unit of time, the dirgha sounds for two matras or two units of time and the pluta for three and three matras or three units of time. The sound or swara is also known as the letter or aksara.

There are three different types of moods adopted for three kinds of tempo and they are slow, medium and fast (bilambit, madhya and drut). The matra is a measuring unit of Tala, which connotes the idea of division of time (kshana veda). The old Sanskrit verses of musical pieces are of two kinds, varna-
vartta and matra- vartta. The syllable unit determines one and the time unit determines other. Both these units are known as chanda and laya as well as Rhythm and Tempo. The 'Tempo or Laya simultaneously indicates the idea of time- beats or Tala. Both are interlinked with one another or are counterpart of the other. In fact the tempo is realized in the continuity and different measured movements of the time – beats or Tala. In 13th century Pandit Sarangdev said that, in music Vocal, Instrumental, Drumming and Dancing are based on time – measure or Tala.

In the age of great epics like – Ramayana, Mahabharata and Puranas the artists and musicologists were fully acquainted with different accents, letters, matras and Talas. In Mahabharat we get the references of the process of beating of time that it was strictly maintained with the help of palms.

The artists begin to manifest the melody or raga with alap. The ragas with raginis, srutis, swaras, melas and murchanas are vividly manifest. In fact the notes and ragas are not only in Indian music but are also in the music of all nations in the whole world possessed of dynamic living force. They are not dead structures of material sound but are the embodiment of energy and life.

In the philosophical aspect one could assess the life in musical terminology that life itself is a composition of harmony and melody.