CHAPTER I

MUSICOCLOGY OF INDIAN MUSIC

(IN THE CONTEXT OF HINDUSTANI MUSIC)
Indian music is as ancient as other cultural arts of the world, and it takes a place of the highest honour in the Indian culture. A comparative study of the world contemporary music immediately demonstrates the vast multi-coloured panaroma and the excellent expressions of the Indian music, inspired by both, the terrestrial as well as the celestial experience.

India is known for its genius in absorbing and Indianising any form of foreign cultural influx. Beginning with the Aryans, centuries of migrations and invasions from Western, Central and Northern Asia, had an impact on cultural arts leading to the evolution of the present forms of music. It is not only rich in both theory and practice but also has its own strong character built on its sensitivities, grammatical discipline and devotion for the transcendant. To understand these characteristics, it is necessary, in the first instance, to examine its theory and practice.

In the ancient past, Sangeet was popularly known as 'Gandharva' and this is the name used by 'Bharata' in his 'Natya Shastra'. It may be mentioned that the word 'Gandharva' covered both, the vocal as well as the instrumental music. However, by the 13th Century, the word 'Sangeet' replaced it and this new word covered not only vocal and instrumental music, but also dance performance.
This is evident from the authoritative treatises, such as 'Sangeet Ratnakar' and 'Sangeet Parijat'. The practice of including vocal, instrumental and Nritya under 'Sangeet' has continued and is still prevalent. But vocal music is prime, followed by instrumental and dance performance, in that order. However these three constituents of 'Sangeet' have been developing individually and are gradually attaining an independent domain of their own. This is particularly well defined in the case of 'Nritya', because it is now outside the purview of music; music now includes the vocal and the instrumental. The march towards a similar independence is clearly discernible in the accelerated evolution of instrumental music. However, at present, we will only examine the vocal music in all its aspects, keeping in view the supporting role of musical instruments.

Going as far back as we can historically, two forms of vocal music have existed side by side. The one evolving from the primitive secular sources and the other from the ritualistic practices. Evidently in such a remote past,

3. Acharya Brihaspati; Sangeet Chintamani, page 391.
both these elementary forms must have borne a close resemblance. For the primitive man the distinction may have been of some importance, but viewed contemporarily, there are hardly any noticeable distinctions. Festivals and rituals are therefore not easily definable. Normally a victory over an obstruction or the killing of prey, would bring joyous feelings, bursting forth in spontaneous primitive music. Respect and fear of the unknown developed ritualistic music meant to placate the powers that be. For instance, worshiping Agni, Surya, Rain god (Indra) and wind etc. Man indulged in such acts as shouting, jumping, producing of various sounds and display of such tools and weapons as were available. Gradually formal shapes of these rituals emerged, defining the processes, procedures, the actual acts, the timings and the order of its performance. This method of laying down formal rules was later to become the starting point to what we now understand as the 'technique'. 'Margi Sangeet' is obviously the result of this important development. Parallel to this ritualistic music, the secular sources of human joy, expressed through exuberant dancing and singing which naturally happens when man is swayed by emotions, led to the development of 'Desi Sangeet'.

Apart from this analytical view, the legends too give their own version, based on revelations. According to Indian mythology 'Brahma', Creator of the universe is
also Creator of music. He imparted this heavenly art to Shiva the Natraj, within the purview of Sarswati, the presiding deity of all arts and literature and she taught it to the heavenly musicians and the dancers, namely, the 'Gandharvas', 'Kinras' and the 'Apsras' respectively. These divines are supposed to have handed over this art to the great sages like Narda, Hanuman, Bharat and many others, who were sent to this world as it were to divulge it to the mortal beings of the earth. The music revealed by Brahma is 'Margi Sangeet' and is accepted as an instrument for redemption. It was through this 'Margi Sangeet' that the ancient seers merged their mind with the infinite thus attaining 'Moksha'. 'Margi Sangeet' was never, and even now, is not for the common man. The strict discipline, absolute devotion and vigorous practice are necessary requisites to become adept in 'Margi Sangeet'. Hence it remained confined to a limited circle. This brought into being a class of priests who gave it a clear cut individuality. The dominance of the orthodox priests and the requirement of vigorous conditions, requisite for 'Margi Sangeet' kept it unreachable, for the common man. All the traditional requirements, ritualistic procedures and the methods of service performance was the exclusive domain of these priests. This development took place in the Vedic period.

'In the Vedic period, the hymns used to be chanted
and some of them were further set to tune and thus there soon came into existence a class of singer-Priests. The hymns needed accurate pronunciation and emphasis on particular syllables and words which extended over a fairly long duration of time. Their chanting, therefore, required great modulation of voice and insertion of intermediate pauses. Thus unconsciously, the essentials of both melody and rhythm came into prominence. In the early stages, the melody was bound to be plain and curt. Gradually, the limits were widened and it moved through a fairly large portion of the scale. What was true of melody was equally true of rhythm. From a simple accent and a pause, the rhythm, developed into a science of evergrowing and varied cycles of time-keeping. This resulted in a greater polish in the practice of the art and before long a Theory—rather a Grammar of music based partly on observed facts and partly on hypothetical prepossessions came into existence.¹

For these reasons, the class of priests played a major role in giving the music its classical nature defining the strict grammar to be followed. Naturally music served as a communication between man and his God. "Melody is the cry of man to God, harmony is the answer of God to man."²

² Scott, Cyrill; Music: Its secret Influence throughout the Ages, page 152.
From the above mentioned, it is clear that ritualistic music was the source of Indian musicology. For ceremonial purposes which required sacred sanctity, the common man, out of religious compulsions, participated in these functions, although such forms of music were beyond his comprehension. Religious orthodoxy thus kept the common man away. 'Margi Sangeet' later developed into the Indian classical music. In contemporary context classical music is 'Margi Sangeet'. The emergence of these classical forms led to its use for two different purposes; one for devotional purposes and the other for the sensuous gratification. Thus the Indian classical music began to develop on this broad based platform. This tendency gained strength in the medieval period due to the patronage of saints on the one hand and the princes on the other.

'Deshi Sangeet' due to its living contact with the common man, expresses the common man's experiences and is sensitive to any change in the common man's psyche. Regional, racial and cultural units developed their 'Deshi Sangeet' in accordance with their own genius and since India has several such units the variety of 'Deshi Music' is of a very broad spectrum. Several scholars include 'Kirtan (Devotional Music) in the realm of 'Deshi Sangeet'. Taking into account the 'Margi Sangeet' and the medieval devotional music, it becomes clear, that devotional music
has its own individuality though influenced by both. As of now 'Deshi Sangeet' is identified as folk music based on the respective folk traditions.

**Development of Indian Music:**

Tracing its history, music has its origin in pre-historic times. From the pre-historic to the Vedic times both 'Deshi' and the 'Margi' forms were in existence. Just as there are different opinions regarding the origin of music, there are different opinions regarding the origin of 'Deshi' and the 'Margi Sangeet'. Not-with-standing these differences, nobody can dispute the steady evolution and the vast arena covered by Indian music. The excavatory findings of the Sindh Valley Civilization are the first proofs of the existence of music at that time. The etchings and the sculpture of Sindh Valley Civilization clearly shows that music and dancing were part of man's cultural activities. Percussion instruments, bell, and string instruments were used for devotional purposes and the Dhol and other instruments were used for festivities. This evidence is conclusive that the standard of this music and dancing matched the high Civilization of Sindh, though we have no traces left of the actual contents and style of that music.1

The Vedic period is taken as the starting point and whatever writings are available give authenticity to this view. The Sangeet Shastras formulated and codified the material available in the Samagam which are enumerated below:

1. The development of Sapataktone intervals)

2. Laya defining thereby the number of beats for different talas. (Rhythmic intervals)

3. As a consequence, a definite grammar began to develop, needing professionalism, and this in turn necessitated and resulted in the emergence of the learned, or what we call the priestly class.¹

4. M.P. Gautam identified two more attributes which are moorchhanna or Saptek and notation system.²

Music was on the ascendent both during the Pauranic period and the Ramayan period, and 'Margi Sangeet' found prominence in both. Music was conspicuous in royal courts as well as in the common social order. The Maurya Period was also conducive to the development of music.³ It is generally agreed that 'Natya Shastra'

of Acharya Bharta is the first authentic text book on Indian Music. Though principally it deals with dramatics, music naturally had to be discussed. Chapters 28 to 33 deal with Sur, Shruti, Grām, Moorchhana, Jati, Lakshan, Vadya, Alankār, Veenās and method of instrumental performance. Later Cranthakar Dati, Kohlam and Matang made prominent and useful contributions to Indian Music. 'Nardiya Siksha' and 'Sangeet Makrand' appeared in the 7th and 8th centuries and became a major part of this stream.

By the 15th century the art of music had gained considerable proportions. It is the music of this period that is the subject of the present study. The whole of this conglomeration is divided into following three:

1. Desi Sangeet (Tradition of Folk Music)
2. Darbāri Sangeet Parampara (Related to tradition of Classical Music)
3. Spiritual or Religious tradition (Devotional Music)
1. **Desi Sangeet**: Desi Sangeet covers the folk and popular traditional music of the populace for entertainment. Naturally this form of music gave expressions to the common man's psyche, developed on social relations and traditional customs. Since this had a living relation with the people, it became an important factor for the development of the classical forms i.e. Ragas, Taalas, Gayan Shailies, and instruments etc. Desi Sangeet after due processing, was made ample use of, in the Devotional music also.

2. **Darbari Sangeet Parampara**: The music played in the royal courts was known as 'Darbari Sangeet'. Under royal patronage the scholars and musicians adopted a systematic and grammatic approach, leading to the classical forms. These were formally and generally accepted. Thus ensuring continuity. Decay in the morals of princely order gave an erotic turn to court music, thus downgrading its respect in the eyes of common man. This factor notwithstanding, the role played by the royalty cannot be under rated.

During this period several Sangeet Granthas, namely Sangeet Ratnakra, Sawar-mela-Klanidhi, Sadraaa Chanderodhaya, Nritya Nirne, Ragnala, Rag Mangri, Rag Vibodh, Sangeet Darpan, Sangeet PariJat, Hirde Kautak, Hirde Parkash and Chaturdandi Parkashika etc. were written. These have significant importance in the Indian Music. Amir Khusro, Sultan Hussain Sharki, Raja Man Singh Tomar, Tansen, Baiju
Bawra, Nayak Gopal and later Sada Rang, Adarag, Mian Shorie and several other great musicians also made substantial contributions.

3. **Devotional Music**: Devotional music and its richness are considerably indebted to the works of Jayadeva, Ramanujachariya, Ramanand, Kabir, Swami Haridass, Mira Bai and all other great saint-poets. They were all parts of Bhakti Movement of medieval period. Hence the music developed by them is known as 'Bhakti Sangeet'. Sufi saints made use of kafi and Qwalli singing which is popular even now. It was during this very period that Sri Guru Nanak Dev Ji incorporated and integrated the music of sufi's and other saints in accordance with his own genius, thereby developing and creating an independent entity known as 'Gurmat Sangeet'. 'Margi' and 'Desi Sangeet' are important integers of this new form, which will be discussed later. However, at this stage, important aspects of the medieval music may be enumerated as under:

1. **Clear cut division of Northern and Southern Indian Music.** (Hindustani and Karnataka Padhatti)

2. **The patronage of royal courts leading to development of music as also encouragement to the talented.**

3. **The origin, development and popularisation of classical styles of Indian music i.e. Dhrupad, Dhamar, Khayal, Trana, Thumri, Tappa, Qwalli etc.**
5. Classification of Ragas.
6. New text books (Sangeet Granthas) and new forms of musical Instruments.
7. The coming into being of different schools (Gharanas) of Indian music.
8. Development of both Bhakti Sangeet and Sufi Style of singing.
10. Large scale give and take amongst the Desi Sangeet (Folk Music), Bhakti Sangeet (Devotional Music) and Darbari Sangeet (Classical Music).

In addition to the afore-mentioned development of the medieval period, there were other developments in the Indian music which were fairly widespread and need to be noted.

Great Musicians, scholars and other lovers of the Indian music made significant contribution in the 19th and 20th century, which also merit attention. Some of the salient contributions of this period are as under:

1. A study in depth was made by various Indian and Western musicologists and a number of books were published by them.
2. Notation system for music as a performing art was developed.
3. Musical-compositions (Bandish) of various artists and Gharanas (School of Indian Music) were collected and compiled in single volumes.
4. Classification of Ragas under Raga-Thata system.
5. Qualitative change in Pedagogy, namely the establishment of teaching centres in addition to the former 'Guru-Shishya-Parampara'.
7. A departure from the collective presence and participation of artist-audience at one place became inevitable. A new era of audio-video system where the artist could record at time of his own choosing and audience could listen at their own place and time.
8. The former practice of 'Sangeet-Samelanas' (Music Conferences) took a new turn in presentation methods.
9. Introduction and popularisation of Indian music in foreign countries.
10. Close contact between eastern and western musicians led to the adoption of each others colourings thus ensuring integrated musical forms.
11. Vocal, Instrumental and dance performances, instead of being one subject of music, took independent places because of specialization.
12. Development of orchestra from solo Instrumental recitals. The concept of 'Polyphony' popularised by 'Bach', began to be experimented.
13. The unique character of Indian Film-music and its influence.
15. Institutional, stylistical change in the performance of 'Gurmat Sangeet'.

16. Availability of all kinds of music through audio-video cassettes, has made qualitative and directional changes in Folk, popular music and classical music.

17. Changes in social relation and new values resulted in new forms in Indian classical music.

From the above-mentioned changes one cannot but realize the importance of these radical developments. Historical developments leading to changes in political systems had their own influence on this performing art. This naturally changed the methodology and viewpoints for the study of music.

Sources of learning in Indian Music:

In spite of the fact that Indian music is of a very ancient origin; its richness and vast coverage, there are several basic factors of Indian Musicology, which are still in dispute. No single volume produced, finds universal acceptance. Since most of the historical research has been confined to material from royal courts, the picture of Indian music that has emerged, does not give a correct view due to lack of a scientific attitude. To remove the lacuna it is necessary to bring fundamental changes in our methodology. Before a systematic study of Indian musicology, we should first study the teaching methods and their limitations.
The development of Indian Music is due both to the Sangeet Shastras (Granthas) and the practical performances, which are interlinked. This art is learned by a pupil through actual demonstration by the Guru. Side-by-side the 'Shastric', context is also explained. In order to understand the process of learning the following points are important:

1. Shasterik Parampara
2. Gurmukhi Parampara
3. Academic tradition

1. **Shasterik Tradition:** The knowledge of music Shasteras is termed as that of 'Shasterik traditions.' These Sangeet Shaster's, granthas belong to all ages; ancient, medieval and the present. From the Vedic period to date all music-books are considered to be under Shasterik tradition. The changes that came in the Indian Culture due to religious, political, economic and social changes effected the music tradition also. The origin of all the principles of Indian music are considered to have been derived from Vedas (Samagam). Although this is the view held by most of the learned scholars, it is difficult to accept in its entirety, because of undisputed presence of music in pre-Vedic times.

'Natya Shast-ra' is prime amongst the rest of the collection. Even though this Shastera deals with dramatics, the principles of music are necessarily linked. The practice
of music was prevalent from very ancient origins, yet the emergence of a text book took considerable time and efforts. The medieval as well as the contemporary writers consider 'Natya-Shastra' as their authentic and main source. Bharat Kuni wrote this in the context of the then prevalent musical performances but how far we get a correct view is a moot point. The principles of his writings were later used by Datel, Kohalam and Matang etc. Naturally these later writers made their own individual interpretations in the context of their contemporary music systems and their interpretations were not synonymous. This diversity is even now present. There is no consensus amongst the present day writers. Some new principles established by them also created numerous misunderstandings because of the mutual ideological differences among the writers of contemporary and earlier music.

Among the medieval writers, the name of Sharang Dev, the author of Sangit Ratanakar, is well known. He initiated an ideological discussion on the contemporary music from the new perspective, but while endeavouring to link the contemporary music with that of the preceding times, he created many complexities as well as differences. Due to the increasing gulf among the writers of the northern and southern systems of music, the ideological difference in the works of such writers created many doubts in the minds of readers. G.H. Ranade writes of such a
"Under these circumstances, the most reasonable course, for Sarngadeva would have been to trace the growth of his Ragas out of the older Ragas, and the growth of these, in their turn, out of the Jatis or else to describe the Ragas of his day, quite independently of the old forsaken practices of which there is ground to believe Sarngadeva himself had nothing beyond a vague idea. There is, therefore, a lot of controversy and confusion as to whether his music has anything in common with the present-day music, either of the North or of the South of India or whether his system was altogether a different one. The later Pandits of both the schools, however, based their systems on that of the Ratnakara in spite of the fact that the two schools differed widely in their practices. This made matters worse, indeed. A Pandit never stopped to think to which school of music his art belonged and how different were the practices of his day from those of the ancient times, before he set himself to write an epitome on music. What he did was merely to copy the old works and somehow fasten his own practices and beliefs on them. The music of Sarngagdeva is not therefore clearly understood in any part of the country and until recently not even one of the Ragas, elaborately described by him, could be successfully identified. The other portions of the Ratnakara, however, deal with the whole range of musical form and composition and make the treatise a useful guide in many respects.

The drawbacks in the study of the Indian musicologists can, in brief, be listed in the following order:

- the ideologies of these writers were subjective, imaginary, devotion-oriented and were born of the knowledge gained orally from the guru.

- these writers lacked the competence to counter the ideology of the earlier writers.

- the principles determined by them only confirm the ideas held by their predecessors and seek their support to prove their own ideas right.

- these writers lacked scientific training and thus many doubts and inner contradictions cropped up.

- resulting from the mutual exchange in the contemporary circumstances, some differences about the fundamental principles of music among the contemporary writers also become obvious.

On the whole, we shall call these drawbacks of the writers, due to their ignorance and limitations only. When we consider their efforts in the context of contemporary circumstances and their intellectual competence, we have to admit that their efforts were of great value for the music.

These research problems of music had come to be taken up seriously during the British period. Even the British scholars on Indian music made a notable contribution
for developing a new, modern and rational way of thinking towards music. Besides the British writers, many native scholars including Pandit Visnu Narayan Bhatkhande, Surinder Mohan Tagore, Pandit Visnu Digambar Pulskar, and others paved a way for the systematic study of the compilation and preservation of the Indian music.

There were several such problems about the history of Indian music. There are so many differences about the division of eras that the problem still stands unresolved. It was noted mostly as a tradition of the royal courts, and its study in the social context is not extant. The lack of scientific approach in the history of Indian music comes out quite obviously. About this problem, Abrahm says, "One might almost go so far to say that Indian music has no history. More accurately its history is of slow/ deep changes. Treatise succeeds treatise each refining or expanding the theory system, often confusing it with modern practice."\(^1\)

Some scholars agree to the above problems. Due to the complexities about the fundamental principles and ideological differences, the problem of its study is deep and serious. Any solution to it can only be found through a scientific approach.

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We need not hesitate to accept the above problems about the music of India. We should rather rewrite it from a scientific point of view. Due to changing times, the problem is rather serious. Thus, the ancient works necessarily be studied in the contemporary social, political and cultural perspective.

**Gurumukhi Parampara:** The earliest, pioneering, prominent and practical method of studying and teaching of Indian music is known by the name of 'Gurumukhi Parampara' (tradition). This is based on the teacher-disciple tradition of teaching music. According to this method, the disciple learns from the guru or teacher the fundamental principles, practical techniques, styles, methods and philosophy of music. Under this tradition, the practical aspect is stressed more than the musicology and philosophy. It gives the methodical training of cognition of tone, characteristics of ragas, bandish, presentation, ....

In this tradition, the teacher moulds his disciple in the image of a musician and builds his character as well. Regular practice, obedience of the guru and celibacy are some of the essentials of this tradition which has been in vogue for several centuries. Even today this tradition is accepted as authentic, and highly respected in the practice and presentation of ragas and musicology.

It is impossible to put into words or paint in
colours or express fully the tonal unit like Raga. Only its surface form, characteristics or classical rules can be written in words. The vistar of a raga depends on its creative and aesthetic beauty which comes out in proportion to the hard work, practical, intellectual and imaginative level of the practitioner. All such virtues can only be had from the mouth of the guru. According to Professor Menon, "The Parampara system which we found, produced more than a skill or an accomplishment. We also found that the whole process of learning music in our culture was a process of transformation rather than a learning."¹ This constant flow of music from one generation to another has renewed and transformed it in an entirely new context, but the teachers under the influence of regional traditions have taught subjective and fundamental points of view. The differences among their teaching methods, and in the theory and knowledge of music have resulted in the lack of a uniform, methodical and rational study of the theoretic, practical and historical aspects of Indian music. In the context of the overall Indian music, this study or training has become obsolete with the passage of time. By now the personal limitations of the guru, subjective point of view, and limited knowledge could not be of much help in intimately familiarizing the disciple with the vast knowledge of music.

This method provides, on the one hand, a sort of preservation to the Indian music where there was lack of any other method of study or training, but at the other hand it brought the possibilities of its multidimensional development to a standstill. It was because of the limitations of this method of the study of Indian music that Indian scholars adopted the method of preserving this treasure in the form of books, but this method was also influenced by the teacher-disciple tradition. On the whole, we can say that the problems, complexities and differences resulting from this Gurumukhi tradition inspired the modern scholars and critics of music towards the scientific study of it which was the dire need of Indian musicology.

Academic tradition: The education of music has spread significantly in the modern times. It has been retained as a subject of study in the academic discipline. At the academic level, the study of music is done from two perspectives-theoretical and practical. The subject of music is being taught as an academic discipline at the school, college and the university level. No doubt, some disappointing results have come out as regards its standard or quality, because it is quite a different task to teach this practical and practice-requiring subject along with the other subjects. Through this educational system, the
intelligent audience of music, its admirers and learners can no doubt be produced but not the artists, because the path of art is long, difficult and requires patient practice. Several constructive suggestions have come up at the academic level: this aspect of study and research is of special significance in this regard. Considering the art of music as a human creation, scholars and researchers have made significant attempts in this system from the rational viewpoint and in the context of human development.

The musicologists of this period have mostly published the achievements of earlier musicologists along with the history of music. These works no doubt follow a new and distinct method, but stress laid is more on description than on analysis. In the context of modern music and in view of the contemporary circumstances of the earlier scholars, a lack of rational study is still felt in their works. Several differences are still found in the theoretical and practical knowledge of music. Thus, it is of utmost importance in the context of present Indian music that the scientific approach be followed in the study of music.

Musicology as a Method of Study: In modern times some articles have appeared which study Indian musicology in the context of western music. In fact such writers no doubt provide us some basic knowledge about the modern study of music, but they are not fully aware about the weaknesses
of the study of Indian music. They do not seem to be conscious about assessing Indian music on new lines. Writing of history based on imaginary, subjective and limited descriptions (in the writings) of musicology is one such instance. By some, the history of Indian music is limited to royal courts only. If the king sings, it is believed/admitted that the subjects also love music. If there are competent musicians in the court, that period is considered favourable for music's spread or the golden period of music or is given any other such epithet. Such ways of thinking are imaginary and incorrect. Discussion on Indian music from new points of view is greatly needed. Only such a study of music can be of help for comprehending the science of Indian music.

The western musicians studied music on scientific lines. In such a study, the subject is studied in a methodical manner, from all perspectives, in a balanced and rational way. Such an attitude is required for presenting music too. Only then can we realize its real significance and preserve it properly. It will be improper to consider musicology and SANGEET SHASTRAS of Indian music as equivalents. In the modern context, musicology has very wide connotations in which is present the tradition of studying music from different standpoints; but the study of Indian music even today does not follow the tradition of a vast and scientific study.
The above discussions on the prevalent systems of the study of Indian music leads us to the conclusion that several changes are required to be made in these systems of study. These changes are possible only through the scientific approach. We can comprehend and test the vast and varying forms of Indian music only through the scientific point of view. When we talk about adopting the scientific approach we do not mean to apply some alien criterion; rather we intend studying it in a scientific manner according to the fundamental values of Indian tradition. For such a study, it is necessary to learn the definition, nature, theory and form of the science of music. In this context, the views of B. Chaitanaya Deva are pertinent, to quote, "What is scientific attitude? First and foremost, it is an experimental approach. Experiment does not necessarily mean that we should deal with only physical objects and complicated apparatus. What it means is that phenomena in nature have to be observed, systematically recorded and the general laws behind them described. The experiment may be physical, psychological and parapsychological. What is essential is the spirit to observe dispassionately and as free from personal prejudices as possible." In fact, the science of music is a methodical, systematic and harmonious knowledge. This knowledge is based on the correct evaluation of real facts. This is the enquiry of those causes and circumstances which,

The trend to study music on scientific lines in the recent past is gaining ground among the readers and thinkers of Indian music. For this, it will be necessary to discuss the new and scientific methods of the study of music being followed in western countries. In the west, the musicological system of study lays stress on the scientific study of music. We shall take it up later on.

The word musicology has been adopted from the French and it means the scientific study of music. Only singing and playing comes under the purview of music. In the modern-day Indian music, dance has come to occupy an independent place and dance has acquired the status of an independent branch of music. Today generally we understand music only to be singing and playing. In this study, we shall accept 'musicology' as the science of music and discuss only these two aspects of music.

This term has occurred more and more frequently in recent years in English books, periodicals and articles. It is used to express scientific study of music in the widest range. Generally, musicology is a subject of human and historical context, pertaining to the written and performed

music. There are different opinions as regard its field. Some include in it the theory of music whereas others include acoustics, aesthetics, psychology, human biology, sociology and anthropology, which, in fact, are branches of primary study of other subjects.

Some scholars define the field of musicology as theoretical study of music but many others consider that scientific approach should treat the theoretical and live presentation as of equal weight. With a view to understand and examine music through different systems of study in a scientific method, the acoustics, pedagogy, psychology, aesthetics, physiology, anthropology, sociology, etc. are used as bases. In the science of music, some of the fundamental aspects of the tradition of studying it on the basis of these subjects are as follows:

**Acoustics:** The medium of communicating music is sound, both for tone and rhythm. Acoustics is a study of the auditory effects based on the theory of sound. The phenomena of resonance being the most important. Principles of acoustics are analysed in the scientific and mathematical language. In the context of music, acoustics is the basis for the study of tonal system as well as the chief factor for the making of instruments, recording and playback of tunes, construction of audition chambers, auditoriums and such other activities. The use of acoustics is prevalent in the Indian tradition. Although the tradition of studying
töne purely in scientific form has not been very clear, yet the origin, principles and influences of tones have been discussed by various authors on music. Technical details of instruments and such other subjects related to sound, fall within the purview of acoustics. The study of Indian drone in modern times provides basis to the Indian music system without the fundamental knowledge of which the knowledge of the tonal basis of music is not possible.

Aesthetics: Under musicology, music has been analysed in the context of different principles and views of aesthetics. For study of western music, aesthetics is as old as musicology. In the western tradition, metaphysics, ethics and aesthetics form the basis of discussion, but in the Indian tradition, truth, beauty and aesthetics are acknowledged as the basis. In the Indian tradition there are included truth, consciousness and bliss in aesthetics. 'Anand' or bliss the extreme limit of the realization of 'rasa', but taken from the western perspective, 'Anand' is an achievement of the aesthetics. In this way, under musicology, we have taken up discussion from the aesthetical perspective. Under this system of study, discussion on Indian music should be in the context of Indian aesthetics.

Musical Pedagogy: Musical pedagogy is also an important subject of musicology. Under this, different aspects of musical education are studied in a scientific manner at
academic level or in independent form. In this system is included the study of the conditions of the learner, from childhood to adulthood, in the context of psychological, physical and social situations. The teaching of music has a very long and vast tradition in the Indian system. Music has been taught under the system of oral tradition of teacher-disciple tradition and under special social conditions. In the modern-day academic teaching of music, such a study is of vital importance.

Psychology: Music and psychology are directly related. That is why there is in musicology, the tradition of a methodical and scientific discussion on music from a psychological perspective. Under the psychological study, besides art forms, the analysis of the different aspects of the artist as well as of audience's psychology is done in the context of the theory and form of music. Under the principle of rasa besides sentiment, feeling, consciousness and sensuous reaction is also discussed in detail. Besides, there are available several instances of the influence of music on the conscious, subconscious and unconscious mind of man. It is because of this that the significance of the psychological perspective is felt in the scientific study of music.

Physiology: The tradition of studying music from the physiological point of view is another important part of
musicology. In this system, the process of creating notes/tones by the body is studied in the context of the construction of different organs of body. It includes the study of nose, ear, throat, lungs, windpipe and vocal chords etc. Influence of tone/sound on body and the process of reception by the senses of hearing are also included in this study. In the Indian tradition, the study of scales: e 'Mandū', 'Madhiya', 'Tar' in the context of their location in parts of human body is given due importance. In this way, we find that physiology is also a significant aspect of study in musicology.

Ethno-musicology: As it is amply clear from the term 'ethno', it implies the scientific study of music in the context of the development of ethnic groups. This study is new, interesting and quite distinct. For the basic understanding of any musical tradition, it is imperative to discuss the origins of the particular ethnic group, its way of life, standard of living and the entire developmental process. To analyse the gradual development of music, its form and principles in the context of the development of the ethnic group can make us correctly understand the music of a particular group. Special emphasis is being laid on such a study in America. In the Indian context, this study can be of great help because both the systems of Indian music and numerous native traditions within them are symbolic of the vast field for its rich form and study.
Anthropology: Musicology also covers the study of music in the context of anthropology i.e. in the context of human development.

Sociology: Study of music in the context of sociology is also part of musicology. The study of the form of music, its overall development, outer form and inner rationale in the context of the origin of society, its constitution, functioning and value system falls within the purview of this study.

Therefore a scientific study of Indian music should be based on acoustics, aesthetics, ethnomusicology, sociology, psychology, physiology, and musical pedagogy. Its study in the above context will be proper, helpful and distinct because Indian music is one of the earliest musical traditions of the world. Thus, its study in historical context is as important as the study of its theory and practice.

While realizing the importance of the above point of view in the context of Indian music, this significant aspect has been made the subject of this research work. We know that Indian music is an ancient musical tradition based on the spiritual and metaphysical values. Hence, it has its distinct religious significance from the very beginning; it is related to its origin and development or its use and purpose. So wherever and whenever Indian music has been separated from its spiritual and religious basis, there has
come about a major transformation in Indian music. If we confine our discussion to the scope of our research work, we can say that it was the result of foreign invasions followed by the cultural exchange between them that brought into being two systems of Indian music i.e. Hindustani and Karnataka. The north Indian music remained in vogue in its three streams. Its first form was folk music, second the court music and the third devotional music. The folk tradition meant the use of music by the common people for the expression of their feelings under the influence of their region, ethnic group and other local influences. Under the second tradition, music was used as a means of entertainment in the royal courts. It helped in the development and preservation of the classical music, and it also continued the work of constant changes in the classical music. The third tradition, i.e. the one of devotional and religious music, is the one that is directly related to the subject of our study. The devotional music, on the one hand, preserved the traditional Indian values and, on the other, initiated a musical movement against the orthodoxy of the medieval religions. In this tradition, the saint-poets presented their devotional poetry with the music which became quite popular among the masses. It was also with the help of their musical tradition that the Sufi saints provided a sort of relief to the Muslim masses from the Islamic orthodoxy. These factors, on the whole, established in the Indian music a vast tradition of devotional music for the study of which appropriate sources are not available.
Indian music. We have not yet been able to determine their principles, form and nature. Nor has there been any methodical discussion on it under the social, political and historical influences. Its independent study in the context of psychology, anthropology, or physiology can also be lopsided. Another musical tradition within the spiritual music follows a distinct, authentic and novel form, and so far not even some preliminary work has been done for its recognition. It has generally been neglected out of ignorance, considering it erroneously a part of the devotional music of the medieval Bhakti movement. This great musical tradition is the 'Gurmat music' tradition which was founded by Sri Guru Nanak Dev Ji, the founder of the Sikh faith. We have taken up this tradition as the subject of our research. Sri Guru Nanak Dev Ji evolved a distinct musical system for the establishment of this tradition which follows a new and separate form. The establishment of this tradition has resulted from the new distinct and scientific use of the different elements and values of both the Indian music and the Indian devotional music. A study or discussion of the rational and scientific form of this tradition has not been possible due to certain limitations although there has been a good deal of propagation of this tradition at the organizational level in Sikhism. Consequent upon this ignorance about the musical system of the Gurmat music, its form underwent many
changes at the practical level, these changes differed fundamentally from its basic form. This musical tradition has been chosen as the subject of our study with a view to re-establishing this musical system, determining its independent place and distinct form, in the context of Indian music. 'Guru Nanak Bani' comprises the hymns composed by Sri Guru Nanak Dev Ji, the founder Guru of the Sikh faith, as they appear in the Sri Guru Granth Sahib. This bani is the basis of the 'Gurmat musical tradition' because its inner references, musical signs and directions establish from a scientific point of view a distinct musical system. Therefore, a scientific study of the music of 'Guru Nanak Bani' will certainly be of help in re-establishing the recognition and scientific nature of the Gurmat musical tradition. This is the belief with which we have undertaken this venture. For the fulfilment of this chief aim, we are making a humble endeavour for the musical study, in this dissertation, of the vast and divine bani of Sri Guru Nanak Dev Ji.