ABSTRACT

Music is a medium of expressing the feeling of human pleasures. According to music scholars, music is the combination of Swara (Notes), Pada (Text) and Laya (Tala). In Instrumental Music, there are Swara and Laya as primary elements, but the role of Pada is substituted with Strokes or Boles. Musical instruments have an important place in Indian Music. The art of playing musical instruments in India have been traditionally carried on from generation to generation, from primitive stage to this modern age. As Music is a performing art, which is being creative, itself, and cannot be static, hence the gradual developments and experiments have always given new ideas to the modern generation. In this modern age of science, things are in continual flux and changing by following the process of experimentation. Although, our traditional instrumental music is based on the highest traditional forms of music yet this oldest form of music, which was conceptualized thousand Years ago, have undergone changes in various stages due to Experimentation.

The main objective of this study is to highlight experimentation in Indian Instrumental Music. No doubt, Vocal music is acknowledged by our scholars, in due course of time, there is a need to analysis the relative importance of experimentation in Instrumental Music. Music is cultivated as an Art to attain perfection. From the ancient times to modern age, great instrumentalists made and adopted critical observations in Instrumental Music through experimentation. Thus, the scope of experimentation becomes too wide.

Although, at present there has been tremendous focus on experimentation by many contemporary renowned musicians, but it was not possible to include all of them due to various factors, but the purpose is to highlight the subject in order
to focus on the modern experimentation in our Instrumental music by limiting itself to performing aspect of Hindustani Classical Instrumental Music.

The work embodied in this thesis has been divided into five chapters.

Chapter 1: Introduction

The first chapter of thesis covers an introduction to Indian Music, its various forms and also the origin of Musical Instruments has been discussed and written about. As musical instruments are the main source to represent instrumental music it was necessary to highlight the evolution of Indian Music and also the origin of musical instrument as a part of the study and research. It covers following points:

- Indian Music
- Evolution of Indian Music and Its Various Forms
- Origin of Musical Instruments

Chapter 2: Journey of Indian Instrumental Music

From the dawn of history, ever since mankind started on its journey along the path of progress and civilization, music has always had a special charm for the human mind. Thus, the second chapter of thesis traces the historical background and developments held in Indian Instrumental Music. The title of chapter ‘Journey of Instrumental Music’ is really very impressive as suggested by Prof. Anupam Mahajan, the present Dean and Head of the Department. It covers following points:

- Origin of Indian Instrumental Music
- History and Development of Indian Instrumental Music in:
  - Ancient Time
  - Medieval Time
  - Present Time
Chapter 3: A Brief Study of Indian Musical Instruments

The chapter three covers the brief study and classification of musical instruments. Though, our musical instruments have been very well classified by many musicologists from time to time, yet, the classification given by Bharta Muni is most relevant and time-honoured i.e. Tata Vadya, Sushira Vadya, Avanaddha Vadya & Ghana Vadya. For the convenience to understand, musical instruments are categorised as String Instruments, Wind Instruments and Percussion Instruments. Also, a brief study to introduce some well known instruments is given according to above classification. On the basis of study, it has been observed that digital or electronic instruments has played significant role in Instrumental Music. Thus, a new category of digital or electronic instruments can be added to the classification. It covers following points:

- Classification of Indian Musical Instruments
- An Introduction of Famous Indian Musical Instruments
  - String Instruments
  - Wind Instruments
  - Percussion Instruments

Chapter 4: Experimentation in Instrumental Music

The chapter four is fully intended to explore the new developments in Indian Instrumental Music in the form of experimentation. Music is a performing art and in this study inter-relationship of Instrumental Music and Experimentation has been analysed and impact of experimentation has been mentioned. Although, at present there has been tremendous focus on experimentation by many contemporary renowned musicians, but it was not possible to include all of them due to various factors, the purpose is to highlight the subject in order to focus on the modern experimentation in our Instrumental music by limiting itself to performing aspect and manufacturing aspect of Hindustani Classical
**Instrumental Music.** It covers the experimentation in performing aspect of Hindustani Classical Music such as Orchestral Music and Fusion Music. During the nineteenth and twentieth century, new instruments came in vogue; therefore an attempt has been made to give an introduction to some of new instruments as part of manufacturing aspect. The study also includes glimpse on new musical instruments, emerging artists and bands. It covers following points:

- Inter-relationship of Experimentation and Instrumental Music
- Experimentation in Hindustani Classical Instrumental Music
  - Performing Aspect
  - Manufacturing Aspect
  - Impact of Experimentation

**Chapter 5: Impact of Experimentation in Other Aspects of Instrumental Music**

The chapter five traces the impact of experimentation on other aspects of Instrumental Music such as Technical Aspect, Scientific Aspect and Industrial Aspect. It covers following points:

- Technical Aspect
- Scientific Aspect
- Industrial Aspect

It is said that, when an Idea or Thought is settled, it is concluded. This study is an endeavour to analyse the subject of experimentation in various aspects of Hindustani Classical Instrumental Music and is supported by views of various artists.

To conclude, we can say that Hindustani Classical Music has some unique characteristics which define and distinguish it from other musical traditions. It has
always maintained its profound continuity, pristine beauty and distinctive identity. It has the charming quality of touching the deepest levels of human sentiments and raising the feelings to the highest state of ecstasy. In fact, it is because of such fascinating qualities, that our musicologists were able to generate new ideas and make experiment to make it richer. But to work on these new ideas is a challenging way.

Indian Instrumental Music has its own fundamentals which are based on prior experiments of the contemporary artists of that time. This revolution has also encouraged new experiments in different aspects of Indian Instrumental Music. New experiments results in the invention of new thought patterns, new practices, new structures and new ways to act. These aspects have been covered in the research work while discussing orchestration and fusion music in performing aspect and invention of new instruments in manufacturing aspect of Hindustani Classical Instrumental Music.

About experimentation, we can say that there is a need and possibility of creating new forms with experimentation and same is imperative as change is the only thing constant and is the law of nature. While discussing and interviewing scholars of music, we have learnt that there is no end to creation or experimentation. As Music is a creative art, the prospect of creation in this performing art is reliable and the phenomena to create new or experiment are the basic requirements of this art. To experiment, there is a need of a creative mind and experience to avoid disasters to make possible the new ideas as successful experiment. Indian traditional music has also changed gradually to take a modern look. We can see the reference of many changes due to experimentation done by musicologists time to time in the impact of experimentation in performing, manufacturing aspect and other aspects i.e. technical aspect, scientific aspect and industrial aspect. To know the scope of experimentation the study has given views expressed by various scholars regarding the subject in modern trend with the
analytical potential. In general, experimentation should regard the foundation of our music and shall remain in favour of system. This needs faith on an artist to contribute growth and development in music. Experimentation is good and it is the basic need of instrumental music’s growth.

Our scholars are doing experimentations in the form of orchestration and fusion music and encouraging the new trends as part of performing aspect. No doubt, these experiments are essential for the development and growth according to the need of modern generation. Orchestration is very much admired by all music lovers as well as scholars also. Time will make a decision about the current method to present orchestration, fusion music and the theme based collaboration with the glory of Indian Instrumental Music. To follow western tunes, for the advancement of instrumental music, our musical instruments were put to strains of orchestration, and this had a profound influence over our age-old tradition of Hindustani Classical Instrumental Music. In certain cases, attempts are made to adopt and modify; western music to Indian themes; and in other cases there are attempts to modify ancient classical music to suit the changing moods of the people; in still other cases, there are attempts to use entirely the vague imagination to evolve some new form. It is entirely a different matter of judgment as to far these tendencies are favourable to the promotion of better standards in music, its enrichment, its popularity, its originality or its degeneration. But, the fact cannot be denied that we are observing today a great changeover from the old Gharana tradition in Indian Classical Music. As compared to the high aptitude, which has overcome in the past in this field, we are dazed to find today that the traditions which are inclined to cultivate safeguarding of high standards are fast decaying, and, instead, new trends are gradually and secretly making inroads into the realm of our music. These new trends may be largely attributed to some other important factors. The first and foremost factor is the growing influence of the impact of western music which is being imported by our own artists of younger generation, who frequently visit western countries and attempt to blend melody
with harmony. Simultaneously, so many outstanding western artists come to our country and leave vestiges of their harmony which take a firm footing on the soil.

Experimentation has also contributed to the manufacturing aspect of instrumental music. Instruments speak music in a language that is comprehensible to the lovers of music. The instruments add charm to vocal music and make it more effective and give a different pleasure which is not less wholesome. We also find that number of musical instruments of Persian, Arabic or Central Asian origin or which were popular there were introduced in India during the medieval period, which, in course of time, led to experimentation in form and construction of instruments. It is to this tendency to experiment, spirit of innovation and creativity to which we can attribute the invention of Sitar, Tabla, and Tanpura etc. In the 19th century the age-old Veena suffered retrogression and its place was gradually usurped by Sitar. Indian music and instruments, especially those of the Veena (string) family, influenced the Afghan Rabab playing style as well as the instrument itself. An advantage of native instruments over the Afghan Rabab was the ability for the strings to sustain an echo, which allowed for slides on the string, already typical to Indian music. Gradually, instruments began to influence one another giving rise to new creations, such as the Sur-Shringar, which replaced the Tansen Rabab’s skin drum with one of wood, its alabaster fingerboard with metal, and the silk strings with those of metal, thus better allowing the typical Indian musical characteristics to be applied. Later sympathetic strings were added which further embellished the sound quality of the instrument. These three changes, namely the metallic fingerboard and strings, and the addition of the sympathetic strings were a major influence on the development of the early Sarod. A contradictory claim is that the Sarod and Rabab had their origins in Northern India. Traces of similar Rabab style instruments can also be found in Southern India, especially in the states of Tamil Nadu, Kerala and Karnataka, where it is known as the Swarbat. The folk Rabab, an instrument popular in North India, had a wooden fingerboard and its strings were made of silk, cotton or gut which were
played with a wooden pick. In history, reference is also made to a Sharadiya Veena from which the name Sarod may have been derived. In the same way the much abstemious Pakhawaj gave way to the energetic Tabla. Harmonium, which is a foreign instrument, has not only taken Indian form itself but also insulated within the folds of classical music. The name Bansuri has its roots in the word *banse* that means bamboo. Originally used as a folk instrument and to accompany dance (sometimes semi-religious) the Bansuri known as Flute in modern context has only recently in this century been used in classical Indian music where it accompanied by Tablas (Indian hand drums) and the Tambor which provides a tonal drone. The wonderful violin builder Eduard van Tongeren who built the Indian cello and its predecessors did a tremendous job. The collaboration between Eduard van Tongeren and Saskia Rao was the driving force behind the conception of this instrument. Likewise the emergence of new instruments like Mohan Veena, Shankar Veena, Zitar, Hans Veena and e-Sitar have extend the possibility of experimentation marvellously. The wonderful violin builder Eduard van Tongeren who built the Indian cello and its predecessors did a tremendous job. The collaboration between Eduard van Tongeren and Saskia Rao was the driving force behind the conception of this instrument. So we may wrap up with the words that apart from the origin, the transformation and experimentation of the instrument continued.

Hindustani Classical Instrumental Music also must extend its horizon and introduce new forms to keep pace with the impact of Technological developments. The music of India is a pervasive influence in Indian life. It pervades the big and small events of Indian life, from child birth to death, religious rites and seasonal festivals. Originally, not all developments of music were reduced to writing. To keep their traditional integrity, they were imparted orally from teacher to pupil -- the Guru-Shishya tradition. In the past, there used to be a system of Gurukul Ashram where teachers imparted knowledge to deserving students. Guru-shishya parampara or in other words you can say the
House Tradition was one of the most old traditions in India. The main speciality of this tradition was Oral Training in which an artist was tended with care and groomed individually by a guru or master who, in turn also had attained his distinguished position by reason of intensive individual training from his guru. The guru had neither books of references nor any prescribed curriculum to follow. Every teacher had, however, his own individual method of imparting instruction. He followed, in all probability, the same process through which he had himself been taught. Thus was maintained a sort of continuity in the method of teaching and learning from generation to generation. Preservation and reproduction of sound is possible and thereby any musical piece can be repeated for any number of times. The possibility of repetition gives better scope for analysis but is not free from serious hazards. It is liable to make listening less attentive and learning more repetitive. Here is also much possibility of a large amount of dross being preserved indiscriminately along with what is really worth of preservation. Proper discrimination in preservation and restricted use in learning is, therefore, highly needed. Likewise another factor that contributed in no small measure, introducing new trends in our music is the development of broadcasting. When A.I.R. came into being and broadcasting becomes a working system in our country there was almost a revolutionary change in the presentation and treatment of classical music. A new technique emerged in relation to the medium of radio, television, media development, advancement of computer technologies are standing in contrast with the time honoured methods of musical entertainment. Also the invention of new digital musical instruments has extended the scope of experimentation brilliantly.

Music therapy in the context of experimentation in scientific aspect is a new form of approach to help children and adults, who have problematic behaviours, to make effective adjustments toward social, emotional, mental and educational aspects, where brain plays a dominant role. Many of the imbalances may also be made set right by regular exposure to certain ragas with special
emphasis on certain notes. Music Therapy acts on the human beings before being transformed into thought and feelings. The results are proven scientifically, by many successful treatments. Music therapy is a complementary form of medicine, in few situations it functions as alternative medicine also. The only drawback for the treatment is that, music therapy is based on the hypothesis. So it can take a long time to work and can harm the patient in the case of failure.

With the passage of time, socio-economical distinctions have made a stressful impact on instrumental music. There are several cases in which artists have moved from one country to the other and have put rigorous efforts to establish themselves as a global artist. It also dragged the influence of other countries music and musical instruments as the transition from one culture to the other culture with the help of experimentation. The only thing which we should remember again is that in the race of good earning and fame the artist should never ever neglect our tradition and take a special care about the foundation (buniyad or base) and limits of Indian classical instrumental music. Thus, experiments with thoughtful decisions will always be welcomed whether it is in performing aspect or manufacturing aspect or any other aspect.

Last but not the least, we can say that Experimentation has been done by scholars, it has been going on and it will remain always… So the future of experimentation is really very bright and it’s an indispensable part of Indian Instrumental Music. We should heartily welcome experimentation while preserving the sanctity and purity of this age old tradition and every artist need to realize responsibility towards this absolute goal.

For this work, the information has been collected through field work in India and views of various artists. Also, an effort has made to analyze and conclude the study. Thus, it can be said that this thesis is a modest attempt to fill the yawning gap in the history of music and musicology regarding the development and new experiments held in Instrumental Music.