CHAPTER ONE

CLASSICAL MUSIC OF NORTH INDIA

1.1 INTRODUCTION

Hindustani classical music is the Hindustani or North Indian style of Indian classical music found throughout North India. This style is also known as North Indian classical music or Shāstriya Sangīt. It is a tradition that originated in Vedic ritual chants and has been evolving since the 12th century AD, in North India and nearby places. There are 2 subgenres of Indian Classical music today, The first being Hindustani Music of Northern India and the other being Carnatic music of the Southern Indian.

Indian music is a result of interactions between different cultures and races that came here and dwelled over the ages, spanned over several centuries. The three thousand year old Vedic chants, the folk traditions of different regions and Persian tradition of Musiqi-e assil together form the present day Hindustani Classical music. This is a tradition where improvisation predominates written notation; therefore music of the past generation is irrevocably lost. The only medium for preservation and continuity is being through the oral tradition or Guru-Shishya parampara. For example, the musical scales or ragas as we know them today had their origins in the Samveda. Majority of this knowledge had been passed down orally through generations.

Around the 12th century AD, and the onset of the Persian influence, Hindustani classical music diverged from what eventually came to be identified as Carnatic classical music. Both the traditions use a melodic mode and raga, but the treatment and the style of performance gets differentiated. The tradition of Hindustani classical music dates back to the ancient Samveda (Sama means song), where the hymns were sung apart from chanting. With time, these principles were refined in the musical treatise Natya Shastra by Bharata (2nd century AD), Brihaddeshi of Matang (9-10 Century AD), Dattilam (around 3-4 century AD). Etc.

In the medieval period, North Indian music was greatly influenced by Persian musicians and Sufi composers like Amir Khusaro, and later in the Mogul courts, it gained form and popularity.
After the 16\textsuperscript{th} century, the Moghuls patronized different singing styles in their princely courts, which subsequently diversified into different \textit{Gharanas}. The main centers for music were the cities of Kolkata, Delhi, Varanasi and Mumbai. Smaller cities with princely courts, such as the Jaipur, Agra and Gwalior also played a major role. The music got systemized by \textit{Pandit Vishnu Narayana Bhatkhande} who further organized various ragas into Thaats and gave a strong structure to the system \textsuperscript{3}. Vocal, Instrumental and Dance are the three elements of Hindustani Music. Vocal music was being considered as the primary form and the others as supporting elements. But now, all three forms have gained a solo status and an equal popularity among the masses.

\section*{1.2 MUSIC IN THE VEDAS (1500 BC - 500 BC)}

The Vedic era is the first reference and formalization that we have regarding history of Indian music. During the first half of the 2\textsuperscript{nd} century BC, the Indus valley civilization declined giving way to the Vedic civilization. The bard priest who composed hymns in praise of god, to be sung or chanted was an important aspect of the Vedic religious life, which continued until a sizable body of oral religious poetry had been composed \textsuperscript{4}. The best poems were compiled as an anthology in the form of \textit{Rigveda}, which slowly grew into massive proportions. The hymns of the Rigveda, the oldest Veda, are addressed to the elements of nature personified as deities, and are prayers for protection from calamities and for attainment of prosperity - material as well as spiritual. The Rigveda came into being between 1500 BC and 500 BC. It was not committed to writing, but the text and the chanting formula were carefully handed down by word of mouth from one generation to the next, up to the present period. The priestly families living in the Rigveda era; chanted, composed and arranged the poems in a very systematic way and laid the foundation for coming generations.\textsuperscript{5}

The \textit{Yajurveda} and the \textit{Samaveda} were composed after the Rigveda. The Yajurveda, with portions in prose, is a manual, describing the procedures to be followed in the sacrifice. The Samaveda contains hymns to be sung by those who did the chanting. It is this Veda which is
specifically connected with music in India. A fourth Veda, the *Atharvaveda*, replete with magical chants and incantations, was accepted as a Veda considerably later and is quite unrelated to the other three.

The Vedas are considered to be revealed literature; which means that the Sages and seers (*Rishis*) with extraordinary powers had the ability to see and power to receive them - hence their unique authority and influence. In order to ensure the purity of the Vedas, the slightest change was forbidden, and there has been virtually no change in these texts for about 3,000 years. Each Veda has two parts: texts of the mantras and Brahmanas, which consist of rituals and related examples. Moreover, to each Brahmana is attached an Upanishad as well as an *Aranyaka*, both having a philosophical content.

The *Rishis*, to whom the hymns of the Vedas appeared as revelations, are the authors of those hymns. The seven *Rishis* (*Saptarshis*) are referred to in the Shatapatha Brahmana as *Goutama, Bharadwaja, Vishwamitra, Jamadagni, Vashistha, Kashyapa* and *Atri*. The seven *Rishis* are represented in the sky by the seven stars of the Great Bear. The *Richas* or the hymns were often composed on the spur of the moment or extempore, such was the power and ability of Vedic rishis.6

The Vedic music had fixed tones and scales. It developed mainly as an accompaniment to religious procedures and rituals. Music was used mainly for two purposes; to propitiate deities and to accompany sacrificial offerings. Music formed as an important part of the rituals which structured the various sacrifices which formed the essence of the Vedic religion7. The instrumental music and dance were considered to be divine as they too propitiated the deities.

When stanzas of the Rig Veda were set to tones and tunes, they were called the Vedic *Sama Gana*. In fact, the word *Sama* itself is a compound expression and includes two entities; the first component ‘Sa’ refers to hymns, i.e *Richa*, and the second component, ‘Ma’ refers to the musical notes. The Vedas were musically recited. It was generally confined to three to five notes and used only three pitches; *Udatta, Anudatta* and *Swarita*. With time, the musical chanting of the *Samaveda* finally settled down to seven notes, it is these seven notes that became the source of later secular and classical music. The sacred chanting always began with the syllable “*Om*”. The style of singing was also very peculiar which connected body movements, gestures and correct intonation in singing. Seated cross-legged and body upright, the singer was to touch the middle
phalanx of the fingers of the right palm with the right thumb according to the pitch of the note intended. A disciple learned this procedure through imitating his preceptor or Guru⁸. This process of imitation of Guru by the Shishya was a very important learning procedure, which led to the process of Guru-Shishya parampara prevalent till date. The singing was accompanied by the Veena, which had to be played in accordance with the singer. The seven notes, which were named in descending order were, Krusht, Pratham, Dwitiya, Tritiya, Chaturth, Mandra and Atiswar.

As the early Indian music was based on ritual and mantra, correct pronunciation was of great significance. Often, even a slight mispronunciation signified 'death' instead of 'life' and yet, music makers in the Sama gayan did not hesitate to bring about changes in the words of the mantras they sang. Freedom was so liberally enjoyed that rules were made to regularize these deviations because they added to the quality of music produced. This process of systemization was innate even in the Vedic people, which laid the foundation of music later on.

The first branch of Vedic learning was Shiksha. It dealt with the science of correct pronunciation of vowels, consonants and syllables. Basically six aspects are dealt with: Varna (syllable), Swara (notes), Matra (duration), Bala (articulation), Sama (a kind of balance in the total utterance) and Santana (the spacing of the words). Some of the well-known Shikshas are Paniniya, Yagnyvalkya Vashisthi, Katyayani, Manduki and Naradiya, the last being associated with the sage, Narada⁹.

The performances of those days consisted of vocal as well as a number of instrumental performers. These facts clearly show that in those days, music was of a very advanced level. Instrumental music of that period comprised of various instruments, both solo as well as choral music. Four major forms of music were prevalent in Sama gayan, taken as a whole. Each kind of music affected different changes in vedic mantras as was felt to be necessary by the concerned musician. The Veena, Tunav, Dundubhi, Bhoomi-Dundubhi and Talav were the prominent instruments- representing the four major instrumental categories, autophones, emboranophones, aerophones and chordophones.
1.3 THE AGE OF RAMAYANA AND MAHABHARAT

The two great epics in Indian history; The *Ramayana* and *Mahabharata* shed considerable light on music and bring out the importance given to music in human life. The *Gandharvas*, or the professional musicians catered to various musical and cultural needs.

The first epic, *Ramayana* was composed by the sage Valmiki. It was written in shloka form. The word *shloka* refers to a particular kind of metrical composition known for its brevity, easy tempo and lilting rhyme. *Ramayana* is more closely associated with music than other epics. That might be because *Ramayana* is rendered in verse; and, its poetry of abiding beauty and flow seems apt for the usage of ornaments like grace and sensitivity. *The Ramayana* also has a certain shine or luster in the lyrics. The epic itself mentions that the Rama tale was rendered in song by *Kush* and *Lava*. The great use of musical idioms and a highly developed concept of music, which was well developed was established and appreciated and was quite evident. For example, when Rama describes *Kishkindha*, Sugreeva's kingdom, to Laxmana, he refers to the lute-like resonance of the bees, the rhythmic croaking of frogs, and the Mridanga-like sounds of clouds. Rama was an expert in *gandharva*, the 'classical' music of the time. The term *Marga Sangeet* is also used in the epic to denote the accepted and prestigious mode of music. There were three important features of *Marga Sangeet*. It was created and propagated by *Brahma* and other deities. It was not meant for entertainment. It was presented before the Gods to please them, or in other words it was not meant for the masses.\(^1\)

The epic *Ramayana* can be traced or its origins to folk lore and for a considerable time was preserved and spread orally. By about 7th century BC, the great poet Valmiki formalized into a very beautiful epic poem which was highly sensitive and lyrical. Thereafter, in age after age the *Suthas* narrated and sang the glory of Rama and Sita in divine fervor and spread the epic to all corners of the land and even beyond. Even to this day, the tradition of devote groups of listeners gathering around a Sutha to listen to the ancient story of chaste love between Rama and his beloved and their unwavering adherence to Dharma amidst their trials and tribulations; is still very alive. Its purity, innocence and nobility were the essence and characterized the Dharma in *Ramayana*. It is so chaste and pure that it gives joy and peace after listening.
There were many instruments that were used in that age, which were collectively known as *Atodya*. There were mainly four major types of instruments. A wide variety of instruments were used such as the *Vansha, Shankha, Veena, Venu, Mridang, Panav, Dundubhi, Bheri*, and *Pataha*. Among the string instruments, *Ramayana* mentions two kinds of *Veena*: *Vipanchi* (fingerboard plucked ones like the *veena* as we know) and *Vallaki* (a sort of harp). *Veena*, till about 19th-century, was a generic term that applied to all string instruments—either plucked or struck or played by bow. The percussion instruments mentioned in the epic are quite a number: *Mrudanga, Panava, Pataha, Madduka* (a bifacial drum), *Dindima* (a nagaara), *Muraja* (a large *damaru*), *Bheri* (a drum in a conical shape) and *Dundubhi* (drums). All these were leather or leather bound instruments. They were played with metal or wooden drum-sticks with their ends wrapped in leather. The other instruments to keep rhythm (tala) were: *Ghatam* and *Cymbals*. As regards the wind instruments, *Ramayana* mentions *Flute, Conch, Kahale* (long curved trumpets), *Adambara* and *Swastika*. The flute was also used for maintaining *adhara-sruthi* or (fundamental note).

The *Ramayana* music knowledge was quite widespread. *Ravana* the demon-leader was proficient in music. So was *Sugreeva*, the monkey-leader. Occasions of festival music were known as *Samaj*. There were professional classes of musicians such as *Bandi, Soota, Magadha* and others, whose repertoire included songs in praise of heroes, their deeds, their clans or dynasties.

*Ramayana*, as an oral epic, was also propagated according to the musical norms perfected in the oral tradition. This was the *pathya* mode of music making, ideal for narration. This was the form employed by *Rama’s sons Kush and Lava*, when they sang a narrative song in *Rama’s praise* at his court accompanied by only a lute. Even today, the story of *Rama*, when traditionally narrated in India in different languages and regions, follows the norms laid down by the ancient Sage.

Another great epic during this age was the *Mahabharata*, which was composed in 24000 shlokas by *Maharishi Vyas*. There is less about music in the *Mahabharata* than in the *Ramayana*. Possibly human life had become more complex and problem-ridden during the time of the *Mahabharata*, leaving less time for music. The epic referred to a more specific kind of music. The term *Gandharva* was used instead of sangeet. The *Gandharva*, the Apsaras and their consorts were superhuman beings and were experts in singing and dancing, playing instruments etc.
names of the seven musical notes have been mentioned in the Mahabharata which was composed around 400 BC.

One of the greatest heroes of Mahabharata, Arjun had learnt the musical arts from Chitrasen gandharva. There were many music schools maintained by the kings to train princesses and their maids in the performing arts too.\textsuperscript{12}

### 1.4 INDIAN MUSIC AND NATYASHASTRA

The \textit{Natyashastra}, a treatise on dramaturgy, is one of the most authentic treatise written by Bharata sometime between 200BC and 200AD. He was the first to draw up rules of theatre, for which music was a major and integral part. The Natyashastra is mainly devoted to theatre, dance and music. It is composed in prose and verse, though verse predominates. There are 36 chapters on music, which throws light on various classes of instruments, gandharva music, techniques of playing instruments and the rules of talas explained.

The Natyashastra is written in Sanskrit containing 6000 sutras and incorporated in 36 chapters. It is set in a discourse form or a dialogue between Bharata Muni and his disciples. The result is an entire Shastra. Bharata gives credit to Brahma for all the knowledge that he had.

It also emphasizes several theoretical aspects that remained fundamental to Indian music, while much of the discussion of music in the Natyashastra focuses on musical instruments. With well knit chapters it covers every aspect of Indian art and drama, the structure of stage or mandapa, from a detailed analysis of musical scales and movements (\textit{murchhanas}), to the analysis of the dance forms and their impact on the viewers; it covers all aspects in detail. In the first chapter, Bharata talks about the response and involvement of the spectator in drama and considers them as an intergral part of a stage performance. The second chapter lays down the norms for theatre architecture or the prekshagriha i.e auditorium. The sixth and seventh chapters deal with the fundamental emotional notions and aesthetics of rasa and bhava. Chapters eighth to twelve receive and elaborate treatment on bhavas, which include the vibhavas communicated to
spectators through abhinaya, especially angika. Chapter 18 discusses the ten major rupakas, or forms of drama and natika, a variety of uparupaka. The next chapter analyses the structure of drama as well as the inclusion of lasyangas or components of feminine dance derived from popular dance and recitative forms in theatre. Chapter twenty gives an elaborate account of the vrittis. Chapter twenty one, deals with aharya abhinaya, which covers make-up, costume, properties, masks, and minimal stage decor. Chapter twenty two begins with samanya or `common` abhinaya, which compounds the four elements of abhinaya harmoniously. It discusses other aspects of production too, which may be viewed as `inner`, adhering to prescribed norms and systematic training, and `outer` or done freely outside such a regimen. Chapter 28 deals with Jati or melodic types, sruti or micro-intervals, swara or notes, grama or scales, and murcchana or modes, now ragas. Chapter twenty nine describes stringed instruments like the Veena and distinguishes between vocal and instrumental music, further dividing vocal into two types, varna or `colour`, only syllabics and giti or `song`, with lyrics. Chapter thirty describes wind instruments like the flute and ways of playing it. Chapter thirty one, deals with cymbals, and tala, rhythm, and metrical cycles. Chapter 32 defines dhnya songs, their specific employment, forms, and illustrations. Chapter 33 lists the qualities and defects of vocalists and instrumentalists. Chapter thirty four relates the origin and nature of drums. The concluding two chapters lay down the principles for distributing roles and the qualifications for members of the troupe; such is the vast expanse of Natyashastra.\textsuperscript{13}

The Rasa theory, which is the foundation of Indian music has also been defined by Natyashastra. The rasa arises from a proper combination of the Vibhavas, the Anubhavaas and the Vyabhicharibhavas. Natya rasa is the primary emotion generated by the interaction of the various bhavas. It is presented by the appropriate modulation of the voice, the movements of the body and the involuntary reactions that favorably impact the aesthetic sensibility of the spectator. This rasa theory has impacted thousands of scholars and performers for the past 2000 years. It has provided an invaluable aesthetic framework for the literary arts, performing arts and the fine arts and is the essence of Indian music, which gives it authority and life.

The Natyashastra had such a major influence on treatises like Brihadeshti and Sangeet Ratnakar and paved the way for future scholars and performers for centuries to come.
After Bharata, *Brihaddeshi*, by Matanga was the first influential work after Bharata and before the advent of Islamic influence in India. One of the major contributions of Matang was the understanding of the term *Deshi* in contrast to *Margi* music. It clarifies many issues related to shruti that were presented before by Bharata. The definition and meaning of the term *Gram* is also elaborated well by Matanga. Grama he says is a compound term comprising of swaras and shrutis and compares grama to a village. Just as families in a village stay together and according to their position and order, swaras and srutis reside in the same way in a grama. Matanga mentions three gramas (including *gandhara*). But he cites that *gandhara grama* is mentioned by Narada which is not used by human beings. Matanga recognized Sadja grama and Madhyama grama as two basic gramas. From these gramas he derives sruti (as intervals between the notes), swara, murcchana, tana, jati and raga. *Arohana* (ascending) and *Avarohana* (descending) pattern of svaras, according to Matanga, formed murcchana of a raga. Murcchana, in effect, describes the string of notes that, with further embellishments, constitutes the core of a raga. He declares that murcchana is ascent, and tana is descent. He also defines the term "grama ragas" (like *janaka ragas* today) and their derivatives (like *janya ragas* today).

Matang Muni belonged to southern India. The word “Raga” for the first time appears in “Brihaddeshi” which has been the central concept in Indian art music for centuries. Sargam or notation in the names of notes appeared for the first time. According to Matang, Deshi is that which is sung voluntarily and with delight and pleasure by women, children, cowherds and kings in their respective regions”. Deshi music captured the flavor of a range of human emotions from different regions. Through notes it was formalized into ascending and descending scales.

The concept of Talas and tala-music also developed during this period. Raga and tala are the two most important concepts of Indian music. Raga is a melodic form while Tala is the rhythm underlying music. Together, they distinguish many other forms of world music. The rhythm patterns or tala became the framework on which the development of a raga was based upon. The idea of a tala is embedded in the concept of time and in Hindustani music it is the artist who bestows quality on time. The talas were cyclic and repetitive time patterns of long or short
duration. Ancient treatises enumerate 108 talas. However, contemporary performances are
normally restricted to about 15 talas. 15

Around the 11th century AD, Sufis introduced sufi music and Hindi and Farsi songs began to gain
popularity. The sufis with their great love for music were beginning to secure a strong foothold
in India. Indian music underwent many transformations and many Indian and non- Indian
cultures took an active part in this transformation. The advent of Islam at the end of the 12th
century brought Persian music and culture with it. Their contribution to the cause of Indian
music was a focal point in the development and understanding of Classical music in India today,
which ultimately became an inseparable part of the Indian culture.

1.6 MUSLIMS IN INDIA AND MEDEIVAL ERA

The period between 1200 and 1700 AD is generally known as the medieval period. This era
underwent many changes in Indian music. New thoughts from different cultures and societies
came into being. The Muslims had gained a strong hold in most parts of north India, though
southern India being relatively unaffected.

During the period of the Delhi Sultanate, Amir Khusro’s poetry became popular. He was a bridge
between Islamic musical tradition and the Hindu tradition and blended Islamic music into the
latter. He composed around half a million verses in Persian, Turkish, Arabic, Braj Bhasha,
Hindawi and Khadi Boli. The zeelaph and sarparda ragas are also associated with Amir Khusro.
During his lifetime he spent in as many as ten different courts, each being culturally active and
different from each other and exposed him to music of different traditions. He is supposed to
have enriched or invented Qawali, Qasida, Qalbana, Naqsh and many others forms of music.
Varying degrees of secularity permeated these musical forms. He was instrumental in
introducing diverse musical elements in Delhi. He is accredited to bringing and creating a new
system called Indraprastha Mata or Chaturdandi Sampradaya and propagation of two specific
musical genres of Tarana and Kaul. 16
**Sharangdeva** (1210 – 1247 AD), the author of the famous musical treatise *Sangeet Ratnakar* was one of the most important authors of the medieval era. He explains the construction and techniques of playing 14 kinds of drums. This musicological treatise is so highly regarded that the two important systems of art music in India, *Hindustani* and *Carnatic*, try to trace their basic concepts to it. The mention of names of ragas like the Turushka Todi and the Turushka Gaud in this text show the percolation of the Islamic influence into Indian music. Sharangdeva describes only two gramas and quotes Narada while describing gandhara grama, its notes and the names of murchanas. The discussion of svara includes *nada, svara, grama, murchana, tana, svara prastara, varna alamkara*, and *jati* 17. Details are given about shuddha svara, sadja and madhyama grama, murchanas, shuddha tana, gamaka, and so forth. The terminology of twenty-two shrutis, grama, murchana, tana and alankara has all been preserved, but it takes a more advanced form than similar terminology found in earlier manuscripts. While the framework of raga, as we know it today, was not understood at the time of Sharangdeva, both Brihaddesi and Sangeet Ratnakara laid down the foundations for raga creation based on grama, murchana. Ratnakara emphasized the ever changing nature of music, the increasing role of regional influences on it, and the increasing complexity of musical material that needed to be systemized time and again.

During the end of 15th century AD, **Raja Mansingh Tomar** of Gwalior introduced a new genre of music known as *Dhruvapada* or popularly *Dhrupad* which enjoys esteem and popularity even today. Apart from Dhrupad he is credited with composing *Vishnupadas* (songs in praise of lord Vishnu) and *Hori* and *Dhamar* (songs associated with Holi). His treatise *Mankutuhal* systemized the prevalent music and popularized classical music among the masses.

During this period a movement known as the **Bhakti** movement, became increasingly popular. The word “Bhakti” was first used around 800 BC in the Pali literature. In due course of time “Bhakti” became a widespread Hindu movement and a way of life, inspiring thousands of superb religious poetry and art. There were two main cults in the 15th century, Rama and Krishna. Saints poets like *Kabir* and *Tulsidas* belonged to the Rama tradition and *Vallabchacharya* and his contemporary *Sri Chaitanya* represented the Krishna cult. Out of these, the Vallabha cult was significant as it directly contributed to the theory and practice of music. *Ashtachap, Haveli* and *Pushti* sangeet style of singing emerged out of this 18.
Regional languages like the “Braj”, “Avadhi” etc were widely used by composers of the Bhakti movement. This gave an idea that the Hindustani art music was well ahead in linguistic and literary development and was able to reach all strata of the society. The ‘Pushti Margi sampradaya’ practiced ‘Haveli sangeet’. It was the music practiced in the temple. Here the temple was treated as the living palace of the deity being worshipped. Nathadwara in Rajasthan was the main seat of this Vaishnava devotional cult. There were many other developments in Hindustani art music during this period. The advent of the Dhrupad, Khayal and Tappa forms, the disassociation of dance from music, the bifurcation of Indian music to Hindustani (North Indian form) and Carnatic (South Indian form), the shift of Pakhawaj to Tabla, all happened during the Medieval period.

In the 16th century, Mian Tansen (Ramtanu Pandey) was a prominent Hindustani classical music composer and vocalist. He was among the Navratnas (nine jewels) in the court of Akbar. The latter gave him the title of ‘Mian’ meaning a learned man. During his time a number of Persian and central Asian cultures were fusing with Hindustani music and his influence was considered central in creating the Hindustani classical music we know today. A number of descendants and disciples have also considerably enriched the tradition. Almost all Gharanas of Hindustani classical music claim some connection with the Tansen lineage even today.

Besides he is the creator of major ragas like Darbari Kanada, Rageshwari and Darbari Todi. Several of his compositions and ragas have become inseparable to Hindustani music and these are often prefaced with ‘Mian ki’ e.g. Mian ki Todi, Mian ki Mallhar, Mian ki Mand, Mian ki Sarang. He is also accredited with playing and popularizing the plucked Rabab (of central Asia origin). After Tansen, some of the ideas from the rabab were fused with the traditional Indian stringed instrument, Veena; one of the results of this fusion is the instrument Sarod, which does not have frets and is popular today because of its perceived closeness to the vocal style. Among the many works attributed to him are a treatise named the ‘Ragamala’, many 'Dohas' describing the 'lakshanas' or the attributes of ragas, 'Sangeet Saar', and 'Shri Ganesh Stotra'. According to some scholars, Tansen reduced the 4000 ragas and raginis of his time into a system of 400. He also reduced 92 talas to 12. Sangeeta Sara and Rajmala are some of his important documents that he authored. The Dagar family of dhrupad singers believe themselves to be the direct
descendants of not Tansen but his guru, Haridas Swami. As for the Dhrupad style of singing, this was formalized essentially through the practice by composers like Tansen and Haridas, as well as others like Baiju Bawra who may have been a contemporary. Almost every gharana (school) tries to trace its origin to him, though some try to go further back to Amir Khusro.

The music was rich and varied and used a number of instruments like sarmandal, bin, nay, karna and tanpura. The musicians came from far and wide and the courts witnessed a perfect fusion of Persian and Indian music systems. India in the sixteenth century was politically and geographically fragmented. There were also multiple cultural forces at work. More than nine rulers vied with each other to promote their own respective court cultures. The patronage that Hindustani music received from the kings and courts men gave a huge impetus to classical music. During the Mughal period, the temple music took a back seat and court music or ‘Darbar sangeet’ came into being. Commoners were allowed freedom in matters like religion. In various courts a sophisticated court culture evolved and crystallized. This enabled the emergence of a chunk of art or classical music distinct from devotional or folk music. This court music exhibited a great deal of Muslim influence. ‘Kitab-e-Nauras’ written by Ibrahim Adil Shah-11 in the 17th century describes the court music of this period. The work reflects the confrontation between the prevalent and flourishing musical traditions in the South and the one taking shape under Muslim influence. Ibrahim Adil Shah was the moving spirit behind the famous Ragamala painting, pictorially representing the musical modes. The seventeenth century saw the reigns of the emperors Shah Jahan and his son Aurangzeb. The former was himself a musician and a patron of the arts. The latter was a fanatic, who hated music so much that he ordered all the musical instruments to be buried! Though music received no royal patronage during his reign, music still flourished and developed due to the great musicians of the time. The music continued to develop along the same lines and came to be known as Carnatic music. The music in the North came to be known as Hindustani music. It is interesting to note, however, that the Muslim rulers established rule only in the Northern part of India. They never did come to the South. Hence the socio-political and cultural changes that were taking place were restricted to the North. The South remained unaffected by these changes.
Figure I: A famous Ragamala Painting of the 17\textsuperscript{th} century, depicting Raga Dipaka
1.7 THE MODERN PERIOD

An increasing number of musicological works also took shape in Persian, Urdu, Hindi and other regional languages, instead of Sanskrit. Many Indian scholars began to publish material on Hindustani music in English as well as in regional languages. The modern period starts from the end of the 18th century. This marked the beginning of modern music in India. In this period the British had come to India and the Muslim rulers were gradually overthrown who were indifferent to Indian culture and particularly classical music. This led to the decline of the court sponsored Musicians. Consequently, the musicians kept their knowledge and practice to themselves confining it within their own family members.

Music became a vehicle of entertainment and was looked down upon in society. This was a welcome addition to the works of the early British ideologists. All these developments tell us how Hindustani art music, as we know today, evolved and took shape.

After the death of Aurangzeb, the central power in Delhi started to weaken and there was a quick succession of emperors. One of them was the legendary Muhammad Shah Rangile (1716-1748 AD). He was a loving and generous patron to many musicians and ruled as the last ruler of the Mughal dynasty. He was a great lover of music and in his court lived two very famous singers, Sadarang and Adarang. They are credited with thousands of compositions and also with popularizing the "Khyal" style of singing. Both of them wrote thousands of compositons in different ragas in praise of their king Muhammad Shah Rangile. Their style of singing and presentation became hugely popular as it was different from the existing Dhrupad style of singing. This new genre popularly came to be known as the Khyal. Many musical forms like the Khayal, Thumri and Tappa became dominant during this period.

These earlier styles were more somber and generally associated with the royal court. The early development of Khyal reflected a system of sexual segregation; this is known as ‘pardah’. In this system men’s activities were commonly held in the royal courts known as ‘Darbar’, while the women were relegated to their quarters which were known as ‘Zanaana’. The khyal was sung in much smaller women's quarters so there was not the necessity to sing so loudly; consequently, the khyal was able to develop much more delicacy. Men singing in the royal courts had to deal
with very reverberant environments, so any attempt to sing very fast material would simply be washed out in the echoes of the *darbar*. In contrast, women singing in the smaller *zanaanas* could explore the full range from slow to fast material\textsuperscript{23}. Khyal is an Urdu word meaning ‘imagination’ and is thought to have developed out of the *Qawali* singing style. This term is indicative of its highly improvisational nature. It is generally an abstract and complete presentation of the raga; it is probably the most improvised of the Indian styles. Previously, the common styles were the *dhrupad*, and *dhamar*. The courts or Darbars were big and had no sound system; therefore the masculine forms such as ‘Drupad’ and ‘Dhamar’ became more famous.

Khyal bandishes are typically composed in a variant of Urdu/Hindi, and sometimes Persian, Marathi or Punjabi, and these compositions cover diverse topics, such as romantic or divine love, praise of kings or gods, the seasons, dawn and dusk, and the pranks of Krishna, and they can have symbolism and imagery. Khyal bases itself on a repertoire of short songs (two to eight lines); a khyal song is called a *bandish*. Every singer generally renders the same *bandish* differently, with only the text and the raga remaining the same. The *bandish* is divided into two parts — the *sthayi* (or *asthayi*) and the *Antara*, with the former considered more important as it shows the melodic contours of the raga. The *sthayi* often uses notes from the lower octave and the lower half of the middle octave, while the *antara* ascends to the tonic of the upper octave and beyond before descending and linking back to the *sthayi*. The singer uses the composition as raw material for improvisation, accompanied by a harmonium or bowed string instrument such as Sarangi or Violin playing off the singer's melody line, a set of two hand drums (the *tabla*), and a drone in the background. While there is a wide variety of rhythmic patterns that could be used by the percussionist, khyal performances typically use Ektaal, Jhumra, Jhaptaal, Tilwada, Tintal, Rupak, and Ada chaautal. The role of the accompanist playing the melody-producing instrument is to provide continuity when the singer pauses for breath, using small variations of the singer's phrases or parts thereof.

The songs are sometimes preceded by improvised *alap* to sketch the basic raga structure without drum accompaniment; Alap is given much less room in khyal than in dhrupad. A typical khyal performance uses two songs — the *Bada khyal* or great khyal, in slow tempo (*vilambit laya*), comprises most of the performance, while the *Chota khyal* (small khyal), in fast tempo (*drut laya*), is used as a finale and is usually in the same raga but a different *taal*. As the songs
are short, and performances long (half an hour or more), the lyrics lose some of their importance. Improvisation is added to the songs in a number of ways: for example improvising new melodies to the words, using the syllables of the songs to improvise material (bol-baant, bol-taans), singing the names of the scale degrees — sa, re, ga, ma, pa, dha and ni (sargam) — or simply interspersing phrases sung on vowels, usually the vowel A, Akaar taans. Taans are one of the major distinguishing features of the khyal. Now and then, the singer returns to the song, especially its first line, as a point of reference. Besides the vilambit (slow) and drut (fast) tempos, a performance may include ati-vilambit (ultra-slow), madhya (medium speed) and ati-drut (super-fast) tempos. Song forms such as Taranas, Thumris or Tappas are sometimes used to round off a khyal performance. During the 19th century, when the royal patronage enjoyed by the performers started to weaken, the concept of gharana gained momentum. With time there arose stylistic differences in singing and presentation of Khyal from different places and therefore different khyal Gharanas came into existence.

Gharana means ‘Ghar’ in Hindi or ‘Griha’ in Sanskrit which means a family or house. Performers when travelled to different places or urban centers felt the need to retain their respective identities and fall back on the names of the region they belonged. Therefore, even today the names of the gharanas refer to places. The gharana system in khyal was rooted in the Guru-Shishya tradition and was similar to the Dhrupad Bani system. The gharana system was greatly influenced by the gradual fall of the Mughal Empire, which forced musicians to move from Delhi to princely states such as Gwalior, Lucknow, Hyderabad, Patiala and Rampur 24. Some of the well known gharanas for singing khyals are; Gwalior, Agra, Jaipur, Patiala, Kirana, Indore, Mewat, Sahaswan and Bhendibazar.

The Gharanas have distinct styles of presenting the khyal — how much to emphasize and how to enunciate the words of the composition, when to sing the sthayi and antara, whether to sing an unmetered alap in the beginning, what kinds of improvisations to use, how much importance to give to the rhythmic aspect, and so on. However, an individual performer from a gharana may choose to borrow appealing stylistic aspects of another gharana in his or her gayaki. The identity of a gharana is its musicological ideology and stylistic tradition of performance. It directly affects the thinking, teaching, performance and appreciation of music. There are gharanas for
other forms of music as well like Sitar, Tabla, Dance. There are gharanas for Thumris as well, for e.g. Lucknow and Benaras.

The *Thumri* form of music also got very popular in the 19th century. The prototype of the thumri is traced to the 'Chhalikya' presentation in the Harivamsha (400 AD). The Chhalikya genre combined song and dance with dramatic gestures. It is semi-classical Indian music, and has a romantic or devotional text. It usually revolves around a girl’s love for Krishna. The Lyrics are in Uttar Pradesh dialects of Hindi called Awadhi and Brij Bhasha. It is characterized by its sensuality and a greater flexibility with the Raga. Some of the most commonly used ragas are Pilu, Kafi, Khamaj, Gara, Tilak Kamod and Bhairavi. The compositions are usually set to Kherava taal of 8 beats, Addha tal of 16 beats, Deepchandi of 14 beats or Jat of 16 beats and in 'Dadra' of 6 beats. During this period, the most notable music lover amongst the weakened Muslim state rulers was Wajid Ali Shah, Nawab of Ayodhya. He was dethroned by the British and sent to jail in Calcutta (Metiaburz). Wajid brought along with him a large number of poets and musicians. He penned many khyal and thumri songs.

The Hindi word 'Thumri' is said to be derived from - 'Thumakna' meaning an attractive gait. So, literary meaning is 'the song having attractive - rather sensuous, gait of melody and rhythm'. The content of sensuousness is the main emotive basis in Thumri, though there are many compositions of Thumri depicting the devotional aspect. In Thumri, the lyrics i.e. 'Bol-ang', is very important. So, the musical elaboration of the words with different shades is focused in the rendering, which is called as 'Bol Banaao'. This involves Alap, sometimes with mixtures of Ragas for highlighting the sentiments. After singing the Sthayi and Antara in slow tempo, usually there is rendition of words in fast progression on Tabla called 'Laggi' when the singer twists the words with melodic variations called as 'Bol-Baant'. Thumri stands as an important and dominant genre in Indian music along with Dhrupad, Khayal and Tappa; as a well-accepted genre by all performers, musicologists and audience. With keeping its unique character intact as a musical form, Thumri has its own idiom, scholastic tradition, aesthetics and mannerisms, which are in many ways different than Khayal and Tappa, but still there are many commonalities.
Thumri is also used as a generic name for some other, even lighter, forms such as Dadra, Hori, Kajari, Saavan, Jhoola, and Chaiti, even though each of them has its own structure and content — either lyrical or musical or both — and so the exposition of these forms vary. Like Indian classical music itself, some of these forms have their origin in folk literature and music.

*Mian Ghulam Nabi Shori* or *Shori Mian* is accredited to the refinement and popularization of this vocal art form *Tappa*, which was a very popular semi-classical vocal form of music. It’s fast pace, usage of intricate tanas in a fast tempo and complex constructions of notes were the specialties. The emotional outburst of a lover was its main content which was melodious and sweet. The ‘Baigees’ in the royal courts usually sang the tappas.

Originally originated from the folk songs of the camel riders of Punjab, it got refined at the imperial court of the Mughal emperor Muhammad Shah. Shori Mian was a court singer of *Asaf-Ud-Dowlah*, Nawab of Awadh. Basically the lyrical content depicts the love and sorrow of separation of Heer and Ranjha or any lovers. Ragas expressing romance, light mood or pathos such as Khamaj, Kafi, Bhairavi, Jhinjhoti, Tilang, Sindhura, Des, and Taals such as Punjabi, Pashto, Sitarkhani are popularly practiced for Tappa. The special feature of Tappa is the energetic Taan and uneven rhythmic accent. The lyrics are in the Punjabi Language. The style of singing is depicted by the intricate patterns of typical taans of Tappa. The Theka or the cycle of beat is taal Punjabi set to 16 beats. The tension and release principle in the taal is a special stylistic feature of the Punjabi theka. The improvisation of Tappa is characterized by the Alap in “Thumri ang’ and then proceed toward the ‘Tanayyat’, using words woven in speedy and uneven rhythmic accent 27. The appropriate pronunciation of the lyrics provides the emotional content to the Tappa. It includes ornamentations such as *Jamjama, Gitakari, Khatka, Murki, Harkat*. The ‘Choot taan’ in Tappa has a special Arabic character, starting with a jerk; it slows down and again gets accelerated towards the end. Tappa is a specialty of the Gwalior gharana, though there is another style of the Benaras gharana. There are a few structural differences such as the use of tala and the style of improvisation, but the fundamental principles are the same. The influence of Tappa on the other genres culminated into the development of dual natured compositions such as *Tap-Khyal, Tap-Tarana, Tap-Thumri*, etc.
Ramnidhi Gupta or Nidhubabu (1741-1839 AD) was accredited to the popularity of a new form of tappa genre called the ‘Bengali Tappa’. The rhythm of Bengali music was used along with the features of Tappa in Hindustani music. The lyrics were in Bengali and secular in content, through mythological pairs of Radha and Krishna.


In the 20th century, musical stalwarts like Sourendramohan Tagore, Pandit Vishnu Narayana Bhatkhande and Pandit Vishnu Digamber Paluskar revolutionized the concept of Indian music. They deserve a special mention due to their immense contribution to the art of music. Pandit V.D Paluskar was a disciple of Balakrishnabuwa Ichalkaranjikar, a learned musician at Miraj. Paluskar trained under him for 12 years. He toured the country and studied the musical traditions in each part of north India. He went from place to place and visited many royal families in cities like Baroda and Gwalior, well known for their patronage of musicians. But he broke a long standing tradition of Indian music by giving a public concert in Saurashtra and charging a nominal fee. Till then, concerts were given only in palaces or temples. He studied Brijbhasha, a dialect of Hindi, spoken at Mathura. Vishnu Digambar met Pandit Chandan Chaube and learnt Dhrupad music from him. In 1901, he reached Lahore, where he decided to establish a music school.

In 1901, he founded the famous ‘Gandharva Mahavidyalaya’, a music school, institute for imparting formal training in Hindustani Classical music at Lahore. It was the first school, which was open to all and ran on public support and donations, rather than royal patronage. Many students who passed out in the initial batches went on to become respectable musicians and teachers in North India. Due to the increase in work load, he shifted the school from Lahore to Bombay. He was the first to bring Hindustani classical music to the masses and brought respect to musicians, who were treated with disdain earlier. He has written a book on music called Sangeet Bal Prakash in three volumes, and 18 volumes on ragas as well. His disciples—famously Vinayakrao Patwardhan, Omkarnath Thakur, Narayanrao Vyas, Shankarrao Vyas,
and B. R. Deodhar—became renowned classical singers and teachers. His son Dattatreya Vishnu Paluskar was also trained in classical music and carried on his father's mission. In 2000, the India Today magazine named Pandit Paluskar to be one of the 100 people who shaped India.

Pandit Vishnu Narayana Bhatkhande was another scholar in the 20th century who recognized the many rifts and shaped the structure of current Hindustani Music. Born on 10th August 1860, he was an Indian musicologist who wrote the first modern treatise on Hindustani Classical music. He reclassified the Ragas, Raginis into the currently used Thaat system. He noted that several ragas did not conform to their description in ancient Sanskrit texts. He explained the ragas in an easy-to-understand language and composed several bandishes and Lakshan geet which explained the grammar of the ragas. He graduated with a degree in law in 1885 and joined the legal profession in 1887 and served a short stint as a lawyer at a High court in Karachi. During his college days, Bhatkhande began learning sitar playing from Vallabhdas. He later learned vocal music from Raojiba, a Dhrupad singer. He also trained in other aspects of classical music under Belbagkar, Ali Hussain Khan, and Vilayat Hussain Khan.

Bhatkhande's first published work, Swar Malika, was a booklet containing detailed descriptions of all prevalent ragas. In 1909, he published Shri Mallakshaya Sangeetam, in Sanskrit, under the pseudonym 'Chatur-pandit'. To make this cultural heritage accessible to the common man, he published commentary on his own Sanskrit grantha in Marathi over a span of several years; it was published over four volumes bearing the title: Hindustani Sangeet Paddhati. These volumes form today the standard text on Hindustani music, an indispensable starting point for any student of Hindustani Classical Music. His disciple; S N Ratanjankar, famous musician Shri. Dilip Kumar Roy, Ratanjankar's disciple K. G. Ginde, S.C.R.Bhatt, Ram Ashrey Jha 'Ramrang', Sumati Mutatkar and Krishna Kumar Kapoor are among the notable scholars who followed in the footsteps of Bhatkhande. His notation system became standard and though later scholars like Pt. V. D. Paluskar, Vinayak Narayan Patwardhan and Pt. Omkarnath Thakur introduced their improved versions, it remained a publisher's favorite. It suffered a setback with onset of desktop publishing, which found inserting marks above and below Devanagari text cumbersome; as a result, books carrying compositions yielded to theoretical texts. After travelling widely and having discussions with practitioners of various schools, Bhatkhande arranged all the ragas of Hindustani Classical music across 10 musical scales, called Thaats. Though the thaats do not
encompass all possible ragas, they do cover the vast majority, and are a key contribution to Indian musical theory. It corresponds to the *Melakarta* system of Carnatic music  

He started various schools and colleges focused on imparting training in Classical music and with the help of the Maharaja of Gwalior, established the Madhav Music College in Gwalior. The Bhatkhande college of Hindustani Music, now known as *Bhatkhande Music Institute* (Deemed University) was a landmark achievement by Bhatkhande as he prepared a systematic course material. He prepared the *Hindustani Sangeet Kramik Pustak Malika* as a series of textbooks traversing an array of Ragas and Bandishes, this textbook is a must have for any aspiring Hindustani Classical musician.

### 1.8 GHARANAS

The Gharana concept gained currency only in the nineteenth century when the royal patronage enjoyed by performers weakened. Performers were then compelled to move to urban centers. To retain their respective identities, they fell back on the names of the regions they hailed from. The term Gharana is derived from the Hindi word 'ghar'. This in turn can be traced to the Sanskrit word 'griha', which means 'family' or 'house'. Therefore, even today, the names of many gharanas refer to places. Some of the gharanas well known for singing khyals are: Agra, Gwalior, Patiala, Kirana, Indore, Mewat, Sahaswan, Bhendibazar and Jaipur.

A Gharana also indicates a comprehensive musicological ideology. This ideology sometimes changes substantially from one gharana to another. It directly affects the thinking, teaching, performance and appreciation of music.

For instance, the leisurely development of ragas as well as the premium placed on emotional content of music narrows the choice of ragas available to the *Kirana gharana* founded by Ustad Abdul Karim Khan (1872-1937 AD). The Agra *gharana*, founded by Ghagge Khudabux (born in 1800 AD) has a rich repertoire of varied types of musical compositions. The followers of the
Gharana sang many rare ragas. The treatment of each new raga is always as detailed as that of any known raga.

The Jaipur gharana founded by Ustad Alladiya Khan (1855-1945 AD), is well known for its penchant for rare ragas. They are its staple fare. The music made by the Gharana is replete with intricate patterns. The Gharana seems to concentrate solely on khayal.

There are also Gharanas for thumris. In the Benaras thumri, the words in the text of a song are musically embellished to bring out their meaning. The Lucknow Gharana presents intricately embellished and delicate thumris that are explicit in their eroticism. The principal feature of the thumri of the Patiala Gharana is its incorporation of the tappa from the Punjab region. It is with this tappa element that the gharana makes its impact, departing from the khayal-dominated Benaras thumris and the dance-oriented Lucknow thumris.

The concept of hereditary musicians was not confined to vocal music alone. Hence there are also gharanas in instrumental music. The Gharanas of the Tabla are Lucknow, Delhi, Ajrada, Punjab, Benaras and Farukkabad, among others. The Gharanas of the Pakhawaj, an instrument established earlier than the tabla, are not named after places but after their main protagonists like Kudau Singh and Panse.

The Gharanas have distinct styles of presenting the khyal — how much to emphasize and how to enunciate the words of the composition, when to sing the sthayi and antara, whether to sing an unmetered alap in the beginning, what kinds of improvisations to use, how much importance to give to the rhythmic aspect, and so on. However, an individual performer from a gharana may choose to borrow appealing stylistic aspects of another gharana in his or her gayaki.

CONCLUSION

Hindustani Classical music is probably the oldest living art form that we have today. From Vedic era to the modern period it has evolved, and stood tall to the test of time. From the Vedic era itself, ‘singing’ was given maximum importance and therefore voice was regarded as the highest and purest instrument. Beyond doubt the voice culture also evolved in a scientific but reserved
form between a Guru and a Shishya. In the next chapter we shall look into the History of music in the West and the development and importance of Voice in their culture.

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