

Chapter 3

Various factors influencing Popularity and Arousal of Interest in Khayal singing style

3.0 Introduction

After discussing the Evolution of Khayal and Gharana system now it is the time to discuss and evaluate the various factors associated with Inner structure of Khayal, its presentation and its popularity level. From its evolution, Khayal has travelled a long distance and saw lots of phases and modifications. During its evolution and propagation lot of factors influenced it, due to which its inner structure was keep on changing from time to time. Eminent artists contributed a lot in the development of Khayal and did significant modifications in its structure and presentation. Various concepts are being added time to time in Khayal which enriched Khayal a lot. Developed as an offshoot of Dharupad, today Khayal is enjoying the main significant position in Indian Classical music. But due to lot of factors lot of undesirable practices were started in Khayal. Hence it is our duty to identify those undesirable practices so as to take Khayal the top most level around the globe. It is researchers wish so as to take Khayal to most listenable singing style at international level. This needs a combined effort from all music people and a critical, open minded and unbiased research. Hence it's very important to critically examine various factors related to Khayal.

3.1 Historical factors

As discussed in 1st and 2nd chapter we see some significant factors which influenced the Khayal and its popularity level. A critical analysis of historical development of Khayal and Gharana system reveals some important data which will help in deciding the further direction of Indian music and its popularity level.

3.1.1. Issue of Quality of Lyrics

Unfortunately, during the historical period, the Bandishes with very few exceptions, have neither a variable form nor substance. The text is mere stuffing together of words of interior amorous flavour, or words of devotion taken at random from some well-known poem and squeezed into a tune. As for the musical quality, the emphasis is usually on excessive ornamentation and technicalities. The condition was not the same from the beginning. As In Indian music the concept of Dhatu and Matu was in existence and was followed by singers quite nicely during Vedic periods and ancient period but the principle forgotten during medieval period in period of Khayal. Even in the lyrics of Dhrupad we

see very rich poetry. In Dhrupads we find high quality lyrics arranged in four parts, i.e. Sathayi Antra, Sanchari and Abhog. Even we see some high level poetry in Khayal also. But during historical periods it get deteriorated. The Khayal style also gave an opportunity to musicians who were merely competent performers without any literary background, to indulge in competent performers without any literary background, to indulge in compositions. This tendency resulted in a sharp decline in literary excellence. In fact, there was considerable deterioration in textual values. The composition lost all the gravity and profundity of thought which were found the Dharuvapada. The texts of the Khayal except for the compositions of the people like Sadaranga, Adaranga, Manaranga, Krishnadas and a few others, descended to such mundane inartistic level that they merely depicted and described the internal family disputes between mother-in-law, sister-in-law and daughter-in-law and others. This was indeed a regrettable introduction of Bathos in the portrayal of the most important of Rasa, Shingara Rasa. However, what was lost on the literary side was made up on the expressive side¹.

Some Examples:

1. Rang Raliya Karat Sautan Ke Sang
(Raga Malkauns)
2. Main to Kar Aayi Piya Sang Rang Raliya
(Raga Puriya)

These kind of lyrics can't be accepted in respected society. Bandishes must contain good quality lyrics. Otherwise common people will not connect with Khayal. Researcher himself felt very ashamed when one of the well-known and famous artist sang one of these kind of Vulgar Bandish during a workshop at Lovely Professional University Phagwara, Punjab (Note: for the sake of respect for that artist, researcher is not mentioning the name and date here)

The question arises, do we accept vulgar behaviour or vulgar language at our home, School, Colleges or anywhere else in the society? Answer will be a big No, Then why such things in Classical Music? Researcher is unable to understand how classical artists justify these kind of vulgar compositions. These kind of lyrics will never be appreciated

¹Gautam, M.R, The Musical Heritage of India, p.45,46

among the general masses. These kind of lyrics must be avoided. These vulgar lyrics are not good for our Khayal singing style. This was first time challenged by Pt. V. D. Paluskar. He changed the vulgar lyrics with spiritual and good quality lyrics, which helped in promotion of Khayal and helped in attaining respectable position in the society. But sadly these kind of Bandishes are still prevalent. Music artists have to think about this issue.

3.1.2. Lack of Proper institutions for learning music

The history of music education in India dates back to ancient period when all education was imparted in Gurukuls and Ashrams of great Saints, Rishi, Munis, which was widely acceptable since ancient times. Objective of Gurukul was not only to teach music to the pupil, but the overall development. As Gurus and teachers at Gurukuls were not only the scholars of music but they were equally good in Yoga, Spirituality, Languages, Writings, Speaking, Mathematics and sciences ¹. Gurukuls worked under a vast and multi-dimensional curriculum resulting in the development of a complete music artist who was well developed in other virtues too. This was a very important aspect of ancient music education which went missing somewhere in the Gharana system of music education. Gurukuls were well established institutions responsible for the overall development of the student. But in medieval period we don't see any such well-established institutions dedicated to the music. All we find was Gharana system which was unplanned, without specific aims and objectives, Biased and totally dependent upon the will of the Ustad or guru. Historic development reveals that Gharana system had various shortcomings which proved fatal for music education and music popularity. Students have to go to some guru of some Gharana for learning music which was a very tedious task. They had to travel a long distance from their homes and live under adverse conditions for sake of music. Eminent artists like Bheemsen Joshi is an example. It was very difficult to learn music in those days, as no institutions were there for dedicated music teaching and the Gurus and Ustads work on their own conditions and the all have their different teaching methods. This was a problem for people who want to learn Indian music. Due to narrow mindedness of Gharana system, Music education reduced merely to some special class of

¹ Kumar, S, Music education in North India, Bhairvi Volume 6 p.150

people and it became unapproachable for common people¹. By critical Analysis it is found that Gharana system made Indian classical music unreachable for common people. Dr. Subhadra Chaudhary wrote that Indian music flourished under Guru Shishya Prampara but boundaries of Gharanas and their free, unplanned and unstructured nature give way to the advent of Institutional method of Music education².

3.1.3 Unscientific approach of Gurus and Ustads

Going back to ancient times, we find Gurukuls; having a vast and multi-dimensional curriculum resulting in the development of a complete music artist who was well developed in other virtues too. Teachers of Gurukuls are equally good in subjects like mathematics, social sciences, Arts and languages. Gurukuls had a planned daily schedule and fixed curriculum for each and every activity. Gurukuls were responsible for the overall growth of the student. Irrespective of teachers of ancient Gurukuls, Ustads and Gurus of Gharanas were not exponent in other subjects, they only focus on practical aspect of Music in an unplanned and haphazard manner. Sometimes they teach nothing to the students for months and they don't have any proper planning for the teaching. Everything was on their will. They teach by their own styles and methods. They never value student's opinion and always have authoritarian approach in teaching. Students were never allowed to ask something from Guru or Ustad. They were just forced to follow the Guru or Ustad blindly. Gurus never let students think by their own way. Gurus and Ustads always go with the old traditional ways and try to stick to the traditional ways.

Gharana system had some shortcomings like no fixed time frame, unfixed curriculum and no clear aims and objectives. Everything was dependent upon the will of the Guru or Ustad. Sometimes Ustads didn't teach anything to the students throughout the year. Ustads were generally biased and there was lot of favouritism among Gurus and Ustads. Hence a need of structured and planned system was very necessary. People like Ustad Maula Baksh, Pt. V.D. Paluskar and Pt. Bhatkhande used scientific approach in their music curriculums. Maula Baksh did not tried to make every child a musician but he just

¹Santosh D. P, Maula Bux: Vidyalayi Shiksha ke Sootardhar, , Bhairvi Volume-8 p.121

² Kaur, D, Sansthatag Sangeet Sikhia (Punjabi), p.4

used music for the overall growth of the child. He developed a notation system and wrote some books on music also¹. During 20th century the two great personalities after a long struggle formed a scientific and planned system for music education. Institutions were formed where music education was provided on proper time and fixed place and in a continuous manner. Notation systems were formed². Both the personalities were experimentalists. They always seen ready for new things and they always seen modifying their systems. This was the right track. First time Indian music got out of traditional Orthodox approach. And Indian classical music came within the reach of a common man. Both Pt. Paluskar and Pt. Bhatkhande tried a lot in removing shortcomings of prevalent Gharana system. They also include physical training in the institutional curriculum. Pt. Paluskar also wrote a book on this topic: Vyayaam Ke Sath Sangeet (Music with Exercise) Notation system was formed and lot of books on music were written by these two great personalities. Proper teaching Methodologies were developed afterwards.

3.1.4 Narrow-mindedness and feeling of Insecurity

Gurus and Ustads of Gharanas are very narrow minded and they always stick to traditions and always oppose new concepts and modifications in every aspect. They never liked performances of artists of other Gharanas. Even most of the Gurus or Ustads of One Gharana put bad impression of artists of other Gharanas in front of others. Students of one Gharana were not even allowed to listen and appreciate artists of other Gharanas. Artists of different Gharanas rarely sit together and discuss something. This resulted in limiting of knowledge and that's why there came a big gap between artists of different Gharanas their Teaching methodology, Raga specifications, and other concepts regarding music. That's why standardization of That, Raga and other concepts was never established before Pt. Vishnu Narayan Bhatkhande Era. Gurus and Ustads were so narrow-minded that they oppose every kind of new concept even if it may be helpful for music. They criticize every non-conventional and non-traditional concept. They never share their Bandishes and other knowledge with others. They never impart knowledge to

¹ Kaur, D, Sansthaagat Sangeet Sikhia (Punjabi), p.10

² Kaur, D, Sansthaagat Sangeet Sikhia (Punjabi), p.15

somebody. They keep secrets and share with their relatives and close one only, whereas other students were never imparted full knowledge. Gurus used to have a feeling of insecurity that their students may reach at a higher position than the guru himself hence gurus try to hide some aspects from his pupils, which was a very dangerous exercise¹. There were lots of artists who were extremely narrow minded and they just don't want to give their compositions, concepts and knowledge to anybody else other than their ancestors. This made classical music inaccessible to common people and growth of music was badly disturbed². Gurus and Ustads find problem with every proposed change and modification. This attitude of Gurus and Ustads affected the position and popularity of music. It created bad impression among music students.

3.1.5 Jealousy and Ego

This was a biggest setback to Indian music as artists never sit together and always remain locked in a state of Jealousy. They publically speak evil about each other. Artists of one Gharana never like Artist of another Gharanas. They never discuss professionally but always be in constant rivalry and always consider each other superior than others. Gurus and Ustads generally teach their pupils not to be associate with artists of other Gharanas. Because of this jealousy Artists try to practice separately and never combined for standardization of various concepts of Indian music. Artists never share their knowledge with other artists. They try not to give their Bandishes (compositions) to others. This hindered music growth among the artists. This resulted in one other bad consequence. Artists keep busy to look down upon other artists and they always try to overpass other artists and a blind competition started among the artists. We see lot of examples of such incidents full of jealousy.

Another bad aspect was too much ego between Classical artists. They generally looked down upon other artists. This was really a bad aspect of Indian artists. The ego was also seen in their performances which was not good for Indian Classical music as because of this they deviate from their main aim of giving pleasure and soothing effect to the audience but they indulge in showing off their art and proving themselves better than

¹ Santosh D. P, Bhairvi, Maula Bux: Vidyalayi Shiksha ke Sootardhar, Bhirvi Volume-8, p.121

² Gautam, A, Bhartiye Sangeet me Viggyanik Upkarno Ka Paryog, p.5

other artists. “But singing and art must be from inside. There should not be any ego in or self in the artist. Spiritual effect of music can be created only by losing one’s self¹.”

3.1.5.1 Story of Pt. Omkarnath Thakur Vs MS Gopala Krishnan

Most of the times the mishaps took place due to the ego clash and hot temper of either of the so artistes. There is a story in circulation related to the great a vocalist Pandit Omkar nath Thakur, which took place in the Vikramaditya Conference at Mumbai in 1943. The famous music programme held at the Convocation Hall of Bombay University. Before the concert, Omkar nathji inquired about the accompanists as usual. The organisers told him indicating a young man, ‘This man will accompany you on his violin. Omkar nathji quipped, ‘What this child will do with me? Call somebody who is experienced.’ The young maestro was quite offended. He just looked at the eyes of Omkar nathji and said, ‘Panditji, since you underestimated my art, thus I pledge before everybody present here of accompanying your entire recital only on one string.’ Postscript, he did the same, but most successfully. The young man was none other than the versatile violin maestro MS Gopala Krishnan, who is famous for his expertise in both Carnatic and Hindustani music².

3.1.5.2 Story of Allauddin Khan Vs J. P. Ghosh

Ustad Allauddin Khan, a Gurubhai of Hafiz Ali Khan was famous for his command over rhythm and technical virtuosity. He was equally infamous for his intolerance against Tabla players. Many times he either showed the strokes he wanted on the hide of the Sarod cover or forcibly pulled the Tabla from the hands of the accompanists and showed them how to provide with a quality Sangat. In one such incident in Calcutta, Tabla accompanist Janan Prakash Ghosh, an expert of many Indian drums cum harmonium player cum vocalist and an eminent Tabla player got so hurt that he announced filing a lawsuit against the maestro. It was too difficult for him to digest his misdemeanour and insults as it took place on the stage before the elite connoisseurs of Bengal³.

¹Gautam, M.R, The Musical Heritage of India, p.76

² Das, R.K, Facets of Indian Music, p.104,105

³ Das, R.K, Facets of Indian Music, p.105,106

These kind of incidences were proved very bad for Indian classical music. People got wrong message as well as wrong message regarding Indian Classical artists. Ego and Jealousy were two setbacks to Indian Classical music.

3.1.6 No fixed curriculum

During Gharana tradition this was a big drawback that learning from Guru or Ustad includes no fixed curriculum. Everything was in the hands of Guru or Ustad¹. Every Gharana used to possess their own compositions and concepts, different than other Gharanas and every Gharana used to teach only those selected items to the students generation by generation. In this manner the whole education in Gharana system was completely personal and totally according to the will of the Guru or Ustad². Sometimes they teach very little and sometimes they teach more. This was practically not so good. This created a state of instability among the young music learners. Sometimes years of hard work and effort went to waste. Everything was uncertain and this make students uncertain about their future also which went wrong for music education and music promotion. There are lots of stories of Artists who were not taught well by their Gurus/Ustads. Sometimes Gurus became biased, sometimes they used to start fearing that student may surpass him or his next generation. Lack of proper curriculum was bad for students as nobody can challenge the Gurus/Ustads regarding music education and everything was on teacher's will. This problem was sorted out afterwards in Institutional method of teaching music.

3.1.7 Issue of Notation System

A scientific notation system is a very valuable thing for music. It helps in preserving the musical compositions for future generations. It also help in learning and practicing music by students after the class, in the absence of the teacher. Captain Willard also commented on the importance of Notation system, 'the science of Swaras and this art form can't be stable unless and until some system will be developed to write it down in one or another way. There must be some system so as to write it in some notation system on paper,

¹ Santosh D. P, Bhairvi, Maula Bux: Vidyalayi Shiksha ke Sootardhar, Bhairvi Volume-8 p.121

² Gautam, A, Bhartiye Sangeet me Viggyanik Upkarno Ka Paryog, p.21

otherwise that art form will die with its creator¹. The art of describing Musical Ideas in written Characters is known as Notation. In India Notation system existed around 250 B.C. as Panini described this notation system in his book 'Ashtadhyayi' but that notation system was of very basic level. In Sangita Ratnakara by Pt. Sharangadeva one can find compositions written in proper notation system². Traces of Notation system were also found in Vedic literature. But during 13th century a problem occurred. Music was gone into the hands of people with low caliber who were not in a position to write books like Sangita Ratnakara. This resulted in decline in popularity of Indian music and use of Notation system was stopped for some time. There was no written work in Gharana system³.

Gurus and Ustads generally impart all education orally and never give notation to their students. Sometimes students learn wrong Bandish in lack of proper notation. Pt. Om Parkash Thaper of Gwalior Gharana shared an incident with researcher that how a student learned Bandish of Raga Ramkali in Tala Ektal incorrectly due to unavailability of Notation system⁴. Although it is well known fact that Indian music cannot be noted down properly but still it is helpful in proper understanding of the whole concept of the Bandish. Notation helps slow learners and beginners a lot. Also notation sometimes help to revise a Bandish which one learnt years ago. But in the historical periods we rarely found traces of Notation system. That's why we see some mistakes in lyrics as well as in Notes of the Bandishes when these pass on from generation to generation. These days generally work is done on computer softwares, Microsoft word is mostly used to write and print. In Microsoft Word we don't have symbols for Tivra Madhyam, and Swaras of Mandra Saptak and Tar Saptak Hence there is a need to review the Bhatkhande Notation system so as to develop an advanced Bhatkhande Notation system which must be more user friendly and more accurate. Capital and Small English letters and some signs can be used for this purpose. Musicologists must sit together for this purpose. Individual efforts

¹ Captain, W, A treatise on the Music of Hindustan, p.106

² Saxena, S, Swar Evam Taal Lipi Padhhati, Bhairvi, Volume-8 p.94

³ Saxena, S, Swar Evam Taal Lipi Padhhati, Bhairvi Volume-8 p.95

⁴ Personal Interview with Pt. Om Parkash Thaper by researcher on 08-March-2014 at Jalandhar

are already going on to simplify and modify Bhatkhande Notation System but it is not yet standardized. ITC Sangeet Research academy, UGC and other organizations must sit together for this cause for the benefit of music.

3.1.8 Control of music in the hands of people with low calibre

During ancient periods we see music and musicians used to enjoy very high position in the society. During Vedic Period music was enjoying sacred and central position and was completely attached with Samaveda and artists bear high moral character. Captain Day in his book 'The music and musical instruments of Southern India, "In later years music became a distinct trade, especially under Muslim rulers, and passed into the hands of the lower orders¹." During Medieval period Moghul dynasties formed in India. In Moghul Courts there were court musicians who just sing and dance for the sake of entertainment of Kings and Nawabs only. They moulded and made lyrics suitable for entertainment of their kings. This resulted in lowering of Standards and Quality of Indian Classical. As motive of music and objectives were changed totally. During the reign of Shahjahan, music field came under influence of uneducated people. At that time mostly musician were unaware of the literature of Music. They were very weak from literary point of view. Some of them even don't know how to read and write, but they were considered as great experts in music field. Famous Arabian Scholar Suleman Zivera also agreed with this fact in his book 'Hind Ka Rajnaitik Itahas'². Another thing to be noted down was, Gurus and Ustads were mostly illiterate and they just concentrate on Practical aspect of music. They focus only on making student musically sound but never focus on their character building and their personality. This resulted in degradation of music people from character point of view. The musicians and dancers had concentrated to please their kings and they needed money and fame. Music is not their aim but through music money and fame was actually what they working for. This is how commercialization of music started in India. During British period the condition worsened. Position of music and Musicians deteriorated even more. Its reason is people who came under British influence they start liking British culture and customs. British Government also never encouraged

¹Joshi, U, Bhartiye Sangeet Ka Itahas, p.243

² Joshi, U, Bhartiye Sangeet Ka Itahas, p.254

Indian Art forms as they were unable to understand it. According to the policies of John Macaulay, the ultimate purpose of Indian education system was only to provide educated workers to British rule. Promotion of Indian arts and culture was not their aim. Hence music education was continued according to the old Guru-Shishya Prampara.

Another setback came from low quality and vulgar poetry of Indian Classical compositions which entered in Indian Music during Moghul Court music era. Two setbacks worked together: Firstly most of the people came under British influence and secondly it was very difficult to go into music field which was deteriorated by people of low calibre who merely started using music for their own benefit and who never cared regarding its spiritual or aesthetic values. These people just made music a cheap art form with cheap entertainment values. This resulted into a great gap between respected people of the society and musicians of that time. Society was not ready to accept musicians. Respectable people look down upon musicians. Even Good musicians were forced to live lives in poor state. They never got respectable position in the society. Pt. V.D. Paluskar felt it in Miraj, when he saw very bad condition of artists there. Pandit V.R. Devdhar said, “Whenever there used to be any social event at Balasahib Mirajkar everybody except Pandit Balkrishan Bua Ichlankarjekar, who was court musician of Miraj, never invited to the events. Once there was a big event at Jinning factory of Miraj and all respected people of Miraj were invited but despite his position of Court Musician, Pandit Balkrishan Bua Ichlankarjekar was not invited there¹.”

This shows how bad the situation for music and musicians was. The respected society of that period had no place for musicians. This had adverse effect on music education as well. People of respected families never allowed their children to learn music. Respectable People of the society stopped sending their daughters and other female family members for music classes and they just stopped all kind of music activities related to female family members. As music goes into the hands of people with lower character and lower calibre who were not acceptable in the society which deteriorated the position of music also. Some people like Pt. V.D. Paluskar, Pt. V. N. Bhatkande, worked really hard to change this wrong scenario and saved our music from further degradation.

¹Gautam, A, Bhartiye Sangeet me Viggyanik Upkarni Ka Paryog, p.4

3.1.9 Neglecting theory of Music

In his book 'A short Historical Survey of Upper India, Pt. Bhatkhande wrote, " Without theory, Practical still continues but at some stage some kind of mistakes appears when theory is not consulted by artists. And same happened in North India¹." When Folk music reach at a higher level, then by making certain natural rules and regulations its theoretical aspect is developed. This means that that Folk music is converted into Classical music with the help of Theory. This is theory that provide guideline to help music to maintain its level, and show the right direction to the artist². Hence theory must not be ignored if somebody want to understand music deeply and sing well. The basic difference between a conscious and a non-conscious artist is the comprehension of various Kriyas (operations) of music. A few hundred years ago, every musician was oblige to study the nomenclature of the various aspects of music. Even now, musicians of south India are better versed in the theory part than North Indian artists. The general ignorance and consequent disregard in the North to the structure and significance of the different practical aspects of music have resulted in unbridled arbitrary essaying in Ragas and compositions, sacrificing both form and substance³.

In Gharana tradition generally artists were busy in look down upon artists of other Gharanas and making competitions with them. They put all of their energy and emphasis on making their performance difficult and complex so that they can say that no artist of other Gharana are able to perform like them. But this lead to lowering of aesthetic value of music as singers only give emphasis on practical music training but nothing else. Some people say music is a performing arts, to be learnt practically from a guru. But there is another aspect of the art, made up of its history, its norms, its formal rules, its styles and together with these, its ethnic and social implications. The study of the inter-relationships and developments of all these would certainly improve one's understanding and appreciation of the art. It would put the art in its proper prospective and would equip the practicing musician with a deeper knowledge of what particular Kriya (operation) he or

¹ Joshi, U, Bhartiye Sangeet Ka Itahas, p.208

² Garg, M, Shastriye Sangeet aur film Sangeet, Nibandh Sangeet p.113

³Gautam, M.R, The Musical Heritage of India, Preface Page- xii

she is doing. In Historical periods we see North Indian artists not bothering about theory resulting in degradation of classical music.

3.2 Psychological and Therapeutic Effects

Music is related to our mind, our body and our soul. It effects our body in lot many ways. It effects our Mood, our habits, our behaviour, our mind our mental level and our health. It is the duty of every person related to music to make everybody know about the magical powers of music. This is proven that music in its organized form(like Classical Music) can do wonders. Organized music means music which is controlled by some specified rules and regulations which make it highly organized, Symmetrical as well as aesthetically rich. Its biggest example is Indian Classical Music which is highly organized in its inner structure. But unluckily even majority of Indian people are not aware of this thing. People just take music as a medium of recreation or entertainment. They are unaware of the Spiritual, Psychological and therapeutic effects of Indian Classical music. Benefits of organized music (like Hindustani Classical Music) on human brain must be explained to common people. Spiritual and meditational effect of Khayal should be mentioned in books, seminars and lectures. Lectures should be organized regarding the fact that Calmness, satisfaction, relaxation happiness, joy all can be achieved through Music. Effect of music on Child development is told to everybody.

Motivation and Interest are two very important psychological terms which are inter-related to each other. Both of these are needed to accomplish any kind of work. Unluckily in our country these concepts are not given due importance. Sometimes even teachers also don't understand how important these terms are. Both these terms need deep study for everybody who want to know human behaviour. Why somebody do certain things? This question is closely related to these two terms interest and motivation. For learning something both of these concepts are required and considered as very necessary. Here a brief discussion is done regarding these two concepts.

3.2.1 Motivation and Interest

3.2.1.1 Concept of Motivation

Motivation is literally the desire to do things. It's the crucial element in setting and attaining goals—and research shows you can influence your own levels of motivation and

self-control¹. Motivation can be self-created as well as provided by somebody say teacher, Parent, friend or Guide also. But one thing is sure we must have motivation to do things. Especially in learning some art form motivation is must. To understand this concept of motivation we use the following figure:

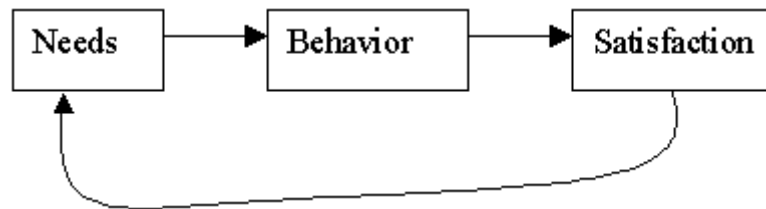


Figure 1 Need, Behaviour and Satisfaction relationship

At a simple level, it seems obvious that people do things, such as go to work, in order to get stuff they want and to avoid other things. Hence it is clear that a person get motivated

1. First Case: Person need that thing.

2. Second Case: Person get satisfied by doing that thing.

When we talk about taking our classical music to everybody around the world, we must understand the concept of Motivation. Unless and until people are not motivated they will not do some specific thing. Hence we must try to find ways to motivate them to learn, listen and appreciate Khayal. For this purpose we consider both the upper case.

3.2.1.1.1 Case 1: Need

A person must be educated and given a message that everybody really need an organized form of music like Classical music.

- Children need classical music for their overall development (lot of studies proved this fact scientifically)
- Students need Classical music for enhancing their cognitive skills, listening skills, Memory, Concentration and getting good score in other subjects.

¹<https://www.psychologytoday.com/basics/motivation> seen on 14-sept-2014

- Adults need Classical music in relieving Stress, anxiety, other mental and physical disorders.
- Aged persons need Classical music for peace and meditation.
This message must be taken to each and every person around the world. This will motivate people to connect with our classical music.
- Singing Indian Ragas make you physical strong, mentally fit and relaxed from within.








These things should be highlighted into public so that they feel the need of music.







3.2.1.1.2 Case 2: Satisfaction

This message will be conveyed that Classical music gives us satisfaction. Indian Classical music through its Raga and other ornamental techniques give immense pleasure as well as a sense of satisfaction after listening to Indian Ragas. Indian Ragas have great soothing effect on human body. After singing or listening to Indian Classical music gives immense satisfaction and peace of mind through its spiritual, meditative and therapeutic effect. Lots of studies being done so far regarding how music gives us satisfaction.

Medindia » Disease Info » Ragas That Heal

Raga Therapy for Healing Mind and Body

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Hindu philosophy gives us an insight into the “feeling” nature of music and how deeply the human spirit affects and is affected by the outcome of a performance. Shyamali Sharma, a performing sitar artist and music therapist of many years says, “I can certainly attest to the fact that your personal feelings are projected on the audience tremendously, so much so that if you are upset, you should not play because everyone listening to your performance will be affected by your emotion. If you are overwhelmed with happiness, so will they be.”

There are 72 raagas, which are known as the Melakarta ragas (Parant raagas)

Picture 6 Raga Therapy for healing¹

In this way, people should to be motivated for singing or listening to classical music by telling them its uses, significance.

3.2.1.2 Concept of Interest

Interest can be defined as:

‘A feeling of wanting to learn more about something or to be involved in something’ or ‘A quality that attracts your attention and makes you want to learn more about something or to be involved in something’². Today, a youngster show interest only in that field which will be useful in his life, he can earn money of it³.

¹ <http://www.medindia.net/patients/patientinfo/raga-therapy-for-healing-mind-and-body-healing-ragas.html> seen on 23-sept-14

²<http://www.merriam-webster.com/dictionary/interest> seen on 23-sept-14

³ Kaur, D, Sansthatag Sangeet Sikhia (Punjabi), p.57

Sometimes people show interest in something only after when they are told the importance of that thing. Or sometimes a person shows interest when he feels the particular thing very attractive. In all the cases Indian classical music must be attached to main stream. It should be tried to create more job related to Classical music. Usually due to lack of jobs and practical usability Parents don't put their child into classical music. Classical music should be introduced in Schools from primary level. This will solve lots of problems. It will help students grow well and in creating proper environment for Indian classical music. Also this will create more jobs for classical learners. These days we see classical music has very limited place in Society, in schools and media. This connection must be made. When students have classical music in schools, they also see classical music on TV, on Social media, their interest will grow automatically in Indian Classical music. We also try to make our Indian classical music little bit modern and teaching of Indian classical music can be made more interesting so that youngsters can be attracted towards it. A combined effort is needed for Motivating people and creating their interest towards Classical music. People must be educated regarding usefulness and significance of Classical music in their lives. At the same time Classical music lovers, Classical music teachers also has to understand the psychology of Parents and children. They must make their strategies in accordance with Student's interest.

Just like Sachin Tendulkar motivates lot of people to cricket, Shahrukh Khan Motivates lot of people to movies, Sonu Nigam motivates people to Playback singing. They are public icons. Classical Musicians also try to motivate people by Classical music icons who motivate people towards Classical music. It needs combined effort from media, classical music lovers, Classical music teachers and all other sources who are well-wishers of Indian music. After Motivation and Interest next important psychological factor is Awareness.

3.2.2 Awareness regarding Hindustani Classical Music.

Creating awareness among people is very important aspect in popularity of everything. Until and unless we don't make people aware of certain thing how we can expect them to do that thing. Same is the case with Khayal singing style. Most of the people don't know the value of Hindustani Classical music and highly organized music form 'Khayal'. It is

the duty of every person related to Hindustani music to create awareness among the society regarding the benefits of Hindustani Ragas. As told by Mr. Pavan Verma, “If audience do not know better, then they must be educated¹.” People when didn’t told about their cultural values, didn’t imparted knowledge regarding their classical music, slip to wrong directions. This was what happened in 18th century in Indian subcontinent.

Hence it is very important to make people aware of their roots, their culture, various art forms as well as values. Hindustani music is so good for development of cognitive skills of students, on human brain, for relaxation, for meditative effect and therapeutic effects of music must be told to music. Hindustani Ragas can be used by Students for more concentration, to Increase their memory, to Increase their cognitive skills. Organized music forms can be very effective for maintaining mental imbalance and curing mental disorders. This is very important in promotion of Khayal. It is the main duty of every Hindustani music lover to make everybody aware of this wonderful and scientific singing style. Hindustani Music is highly organized form of music and especially Khayal singing style. People in India generally don’t know the significance of music in the life of a human being. Parents generally think music is a wastage of time and they never encourage their kids to devote time in music, which is a wrong practice. Lots of researches across the world has proven the fact that music has a great effect on cognitive skills, brain development, Mood, behaviour, mental state and even physical health of a person. Hence it will be very important for everybody to add music in his/her daily life activity. Music is essential ingredient in growth of a kid. Types of music has different effect on human nature. Organized form of music, like Indian classical music, is considered to be more effective. Hence this message should reach all over the world. Music helps in various forms on human body, mind and soul. This must be discussed with people through conversations, write ups, banners, Articles in books, newspapers and magazines. Parents also must be told that let their children do music organized form of music like Hindustani music will not hinder their kid’s education, and will help them score good in other subjects and in overall development of their personality. Here some studies are given to prove how an organized form of music effect human body and mind.

¹ Verma, P, Becoming Indian: The unfinished Revolution of culture and Identity, p.150

3.2.2.1 Effect of Music on Human Body

Due to the daily busy schedule that humans have today we have lost our peace of mind. We face a lot of tension and mental unease because of it and this mental state of being is leading them to be mentally and physically ill. The situation is getting worse day by day. The medical advancements aid in dealing with these diseases but they only provide symptomatic relief and do not do away with the problem from the very roots¹.

From the Vedic period, music is being used by religious gurus and priests. All religions use music in one or the other form. In India, Spiritual Gurus and teachers were well aware of power of music that's why they use music as a medium to present their views through music. Guru Nanak, Kabir, Mira, Namdev, Ashat Chhap Poets all used music so as to communicate with people. They conveyed their message through music. Hindustani Music is also a meditation. It can lead to self-realization. Music makes human mind still and relaxed. By music human mind can concentrate to a point. Hindustani classical music involves exercises like humming, Omkar, Aaakar, Ikar in Swara Sadhana which are just like Pranayam only. People must practice music daily. It is a form of Meditation. It is just like Pranayam. Vocal is also known as Yogic Sadhan because while singing sound comes out through various parts of our body stimulating these parts positively. This fact must be told to people so that they will include music to their daily life. Making people aware regarding meditative and spiritual properties of music must do well in promotion and propagation of Hindustani music.

Music has been seen as a tool that can be used to influence human life. It can provide peace of mind and can be an outlet for emotions. The basic of music is naad. It is the fundamental building block of music. It is created by five elements just like the human body is believed to be². Music is considered to be one of the best ways of expression. Music can make a person be free from any tension or mental uneasiness. Generally people of our country are living an incomplete life as they don't know some basic principles of healthy life. Some crucial components like Physical exercise, various kinds of Arts,

¹Giridhar K. S, Bhairvi, Manviye Chetna Ki Kunji Sangeet Chikitsa Parnali, Bhairvi Volume-8 p.49-50

²Garg, L.N. Sangeet Visharad, p. 524

solitude, book reading, Meditation (spending time with oneself) are on a back foot. People must be told regarding these principles. Indian music has a lot to provide for better living to people. Indian music is fully capable of giving Joy, Happiness and healthy mental state to people. But most of the people are not aware of these therapeutic use of music. It is the responsibility of all the musicians and people related with music to convey this to all.

3.2.2.1.1 Effect of Singing

Music effects human body mentally as well as physically. Music helps in creating balance of human body. It gives strength to body muscles. Music gives strength to respiratory system and controls blood pressure. While singing as well as listening to music, body and mind get relaxed. Music is considered to be the best medium against mental stress. Vocal music is called “Yogic Sadhan” as while singing sound comes out from ‘Nabhi’ through mouth which results in internal exercise of the body. Our brain cells, veins, arteries as well as chest muscles get toned up through singing. Singing give strength to our respiratory system and our lungs as during singing we have to use our lungs and respiratory system more than as in normal case. In this way we see singing is very effective exercise for body and mind¹.

3.2.2.1.2 Effect of Listening to Music

Listening to music is also a superb thing. It gives listener a great pleasure, energy and feeling of satisfaction. It makes the listener free from worldly affairs and set him free. This lead to relaxation from mental tension and gives happiness to the listener. An effect just like an Electric signal passes through Listener and make him full of joy, happiness and abundant energy. Researcher had himself experienced this feeling lots of time. Two personal experiences of Research Scholar are given here.

¹Giridhar K. S, Manviye Chetna Ki Kunji Sangeet Chikitsa Parnali, Bhairvi Volume-8, p.50

CASE-I:

Performance of Sh. Bhola Nath Misra ji during Harivallabh Sangeet Sammelan, Devi Talab Mandir, Jalandhar Punjab, December, 2008

This was the winter of year 2008 when researcher was a student of A.P.J. College of Fine Arts, Jalandhar and he was chosen from the college to play Tanpura at Harivallabh Sangeet Sammelan. Researcher got a chance to play the Tanpura with last performance of the concert which started around 3 AM in the morning and continued till Dawn time. The artist was Pandit Bhola Nath Misra ji. There is a tradition of performing Raga Bahar as the last performance of the concert every year. At this time all the organizers collect around the stage and they showered flowers on the performing artists. When Pt. Bhola Nath was singing Drut Khayal in Very Fast Tempo all the environment was colored into his divine singing. Everybody sitting there was on their feet and surrounded the stage. The whole environment was electrified and people were dancing in joy. All gathered around the stage and started showering flowers on performing artists. Researcher also felt a great joy and pleasure inside. Researcher can't explain that joy which he got there. That was the power of Listening to Hindustani Classical Khayal which made everybody feel like heaven. Researcher want to convey this message to everybody that music can do wonders in their lives. They just need to do is they must make arrangements to include Music in their daily schedule¹.

CASE-II: *Workshop of Sitar by Mr. Parteek Chaudhary in Department of Music, Guru Nanak Dev University Amritsar, Punjab.*

During a Sitar workshop by Mr. Parteek Chaudhary was held at GNDU Amritsar, where he performed Hindustani classical Ragas. After the first session Mr. Parteek planned to present a fusion for the students in collaboration with Tabla, Guitar, Synthesizer and Drum set. Researcher got the opportunity to play Drum set with Parteek sir. That fusion

¹Personal Experience of researcher at Harivallabh Sangeet Sammelan Jalandhar, Punjab Year 2008

made everybody feel like heaven. At the end of the performance Rhythm reached to a point where nobody was able to sit down. Everybody present there was so enthralled with the performance that they started dancing, even some teachers of the faculty couldn't stop themselves from dance. This was again an example of great effect of Hindustani music.



Picture 7 Workshop of Sitar at GNDU



Picture 8 Workshop of Sitar at GNDU

A movement should be started so as to make people aware of magical powers of Hindustani music so that they can start taking benefit from Hindustani music. Making people aware regarding Hindustani music can affect the popularity of Hindustani music Viz. Khayal.

3.2.2.2 Music: A crucial Ingredient for Overall Development of a Child

In our country people take music as entertainment and generally parents don't allow their kids to do music during their schooling as they don't understand how important music can be, for their brain and their mind. Music is very important ingredient for the overall development of a kid. But parents generally think that giving time to music is just wastage of time. If a kid is doing music, we generally see their parents saying, "Why you are wasting your time go and do your homework". Parents don't understand the relation between music and other subjects. Parents must be told regarding the inter-relationship of music with science, Math, languages, motor skills, creativity and values.

Several studies conducted by the American Association for the Advancement of Science and Brown University explored the effects of art and music education on young children's learning. The finding of these studies support the concept that music instruction can help in building intellectual and emotional skills, facilitate children's learning and strengthen other academic areas such as reading and aptitude. Music positively affects skills like IQ, reasoning, memory, creativity, emotions and values like co-ordination, confidence, etc. Researchers have also found a significant relationship between music instruction and positive performances in areas such as: reading comprehension, spelling, mathematics, listening skills, primary mental abilities (verbal, perceptual, numeric, and spatial) and motor skills¹.

Music has proven to provide far greater benefits than only entertainment. It has even proven to help patients recover from diseases or surgery more quickly with less suffering. Nowadays much research is being undertaken to learn the effects of music on human mind and body. From the findings of several of the most prestigious researchers in the field that it can have very positive effects on child health development. Due to this, music

¹ http://www.paulborgese.com/report_benefitofmusic.html

education is demanding need for every child to facilitate proper and overall growth. In this review article, the outcome of music training along with case studies is discussed.

3.2.2.2.1 Music makes brain work better & faster

Music has shown the effect on various areas of brain like corpus callosum, sensory cortex, motor cortex, hippocampus and cerebellum¹. When we play or listen music, it is processed in different parts of the brain. Neuroscientists has also been proved that there is more growth in neural activity of people involved in music than people away from music. Several researches also revealed that the brain of a musician works differently than that of a non-musician. Numerous neuroscience research proves that children involved in music have greater growth of neural activity than people not in music training. So on the basis of such researches school academic curriculum should take appropriate steps to include music as one of the main subjects. Most of the genres of music have the same basic principles and they all are directed towards similar outcome i.e beauty and satisfaction to the listeners. While playing any instrument or vocal recital, these principles must be considered. Simultaneously, various other things like purity of notes, rhythm, lyrics, expressions, gestures and aesthetic principles must be taken care of. During such activities music trains the brain for multi-tasking. A study led by Winner E., professor of psychology at Boston College, and Gottfried S., professor of neurology at Beth Israel Deaconess Medical Center found changes in the brain images of children who underwent 15 months of weekly music instruction and practice³. According to a study conducted by the Dana Foundation, a private philanthropic organization that supports brain research found that the students who received music instruction had improved sound discrimination and fine motor tasks. Brain imaging showed changes to the networks in the brain associated with those abilities².

3.2.2.2.2 Music training can significantly improve our Motor and Reasoning skills

We generally assume that music can be somewhat beneficial for kids. But it is actually useful in more ways than we might expect. A study shows that children who have three

¹<http://blog.bufferapp.com/music-and-the-brain> seen on 14-oct-14

² <http://www.pbs.org/parents/education/music-arts/the-benefits-of-music-education/> seen on 14 -Oct-15

years or more musical instrument training performed better in reasoning and motor skills than those who didn't learn an instrument. They also tested better on reasoning skills, which involved understanding and analysing visual information, such as identifying relationships, similarities and differences between shapes and patterns¹. Music training jump starts certain inherent patterns in parts of the brain responsible for reasoning. Music force children to think ahead or visualize, as they play a piece of music². A recent study from the University of California found that music trains the brain for higher forms of thinking. A study conducted by psychologist Frances, researcher of the University of Wisconsin at Oshkosh and physicist Shaw G. of the University of California at Irvine specifically links the study of music to necessary brain development. They demonstrated that pre-schoolers who were given early exposure to musical keyboard lessons and group singing, scored higher on tests measuring reasoning³.

The beneficial effects of learning to play an instrument begin at an early age. A major study involved 78 children from three California preschools. The children were divided into groups. In one group individuals took, 12 to 15 minute piano lessons twice a week. All the students took tests before the lessons began to measure different types of spatial-reasoning skills. After six months, the children who received piano keyboard training had improved their scores by 34 percent on tests measuring spatial-temporal reasoning. Furthermore, the enhancement lasted for days, indicating a substantial change in spatial-temporal function. The other groups, in comparison, had only slight improvement on all tasks. Subsequent studies continue to show a strong relationship between creating music with keyboards and the enhancement of reasoning in young children⁴.

3.2.2.2.3 Music helps in Better Memory

Numerous studies have shown that musical training improves verbal memory. The newest research on music and the brain has revealed an amazing connection with memory. Music learning offers a huge boost to one's memory faculties. Trained musicians can create, encode and retrieve memories more rapidly and accurately than

¹<http://blog.bufferapp.com/music-and-the-brain> seen on 23-nov-14

²http://www.paulborgese.com/report_benefitofmusic.html seen on 23-nov-14

³<http://www.barnesandnoble.com/u/jackie-silberg-importance-of-music/379002449/> 23-nov-15

⁴<http://www.aasa.org/SchoolAdministratorArticle.aspx?id=7378> 25-nov-14

non-musicians. In fact, children with one to five years of musical training were able to remember 20% more vocabulary words read to them off a list than children without such training. Brain starts working more efficiently when used more in specific patterns. In the same way memory increases when we start memorizing more and more things. Musicians have to remember lots of things e.g. notes, scales, different chords, compositions, beats, rhythms, tunes, lyrics of songs. In this way their brain gets trained to retain more things and this lays down a groundwork for better memory. Music training can help with basic memory recall. Formal training in music is also associated with other cognitive strengths such as verbal recall proficiency. People who have had formal musical training tend to be pretty good at remembering verbal information stored in memory¹. Researchers in one study administered memory tests to 90 boys between the ages of 6 and 15. Half were a part of music program running in the school from one to five years, while the other half had no musical training. The musically trained students had better verbal memory. Furthermore, the memory benefits of musical training seen in these students were long-lasting².

3.2.2.2.4 Music and creativity

Music itself is an art and it thrives on creativity. So it is certain that music makes a person more creative. For example, in Khayal singing style an artist makes Aalaps, Tanas, Tihayis and Bol-Bant on the spot without fixing anything in advance. Music students learn to think creatively and to solve problems by imagining various solutions, rejecting outdated rules and assumptions. They try new things, new concepts and go in different directions in search of something new. They try doing different things and use lateral thinking while doing so. Sometimes they are seen mixing two prevalent music styles and making some new style, some others are found trying something new with their instruments. Indian artists generally make new compositions, new ragas, new Talas, new songs and new instruments. Activities that encourage freedom within a purview of fun, enjoyment and friendly structure provide inspiration and spark creativity. Music apparently gets our creativity flowing and helps in creative thinking³.

¹<http://www.pbs.org/parents/education/music-arts/the-benefits-of-music-education/> 01-dec-14

²<http://www.aasa.org/SchoolAdministratorArticle.aspx?id=7378> seen on 01-Dec-14

³<http://blog.bufferapp.com/music-and-the-brain> seen on 2-Dec-14

Music enhances creativity. Since music appeals to both the left and right part of the brain, it can help spark inspiration that might just be proving to be a little elusive. To most artists, listening music can help them achieve a certain level of creativity or ingenuity that they would not be able to do simply on their own. Koutsoupidou T., and Hargreaves D.J. conducted an experimental study to check development of children's creative thinking through music. Researchers used a quasi-experimental design to examine the effects of improvisation on the development of children's creative thinking in music. The study was conducted in a primary school with two matched classrooms of six-year-old children for a period of six months. The research shows that students involved in musical improvisation exhibit more musical originality, a trait generally considered as the most distinctive aspect of creative thinking. The study contributes to a growing field of research that investigates specifically how music and art has impact on development of creativity in students¹.

3.2.2.2.5 Music and IQ Level

Intelligence quotient (IQ) is the measure of intelligence of a person. Music is proven to have positive impact on IQ levels of students by stimulating different parts of the brain. A study by Schellenberg E.G. at the University of Toronto of Mississauga found an increase in the IQ of students who were given weekly voice and piano lessons. Schellenberg took some students and divided them into three groups. He provided nine months of piano and voice lessons to first group, drama lessons to a second group of students, and no lessons to a third group. The children's IQs were tested before entering the first grade, then again before entering the second grade. Surprisingly, the children who were given music lessons over the school year tested on average three IQ points higher than the other groups². A study by researchers at the University of Wisconsin and the University of California shows that when three and four year old children were given simple piano lessons over a six-month period, they performed 34% better than other children in IQ tests. Hence we see that music positively influences the IQ level³.

¹<http://www.artsedsearch.org/summaries/an-experimental-study-of-the-effects-of-improvisation-on-the-development-of-children-s-creative-thinking-in-music> seen on 12-dec-14

²<http://www.pbs.org/parents/education/music-arts/the-benefits-of-music-education/> 12-Dec-14

³http://www.paulborgese.com/report_benefitofmusic.html seen on 13-dec-14

3.2.2.2.6 Music and Development of Language skills

Recent studies clearly indicate that musical training physically develops the left side of the brain which is known to be involved with processing language, and can actually wire the brain's network in a specific ways. Linking familiar songs to new information can also help imprint information on young minds. When young children listen to familiar words in songs, their brains build connections to the sounds they are hearing and the words they are singing. Singing songs and reciting poems and rhymes with children helps them develop early literacy skills. Keeping a steady beat develops language. Clapping hands, stamping feet, and using rhythm instruments in time to music develops important pre-reading skills. Young children recognize words, sounds, rhythms, tones and pitches long before they talk, sing or dance. So the more music the children have in their lives, the better they will be able to speak and read¹.

Growing up in a musically rich environment is often advantageous for a child's language development. This relationship between music and language development is also socially advantageous to young children. The effect of music education on language development can be observed in the brain. Children learn new words through music as music helps brain cells of children to make connections with new words through tune and rhythm. Several studies confirm a strong association between music instruction and standardized tests of reading ability. Studies conducted with 4 and 5-year-old children revealed that the more music skills the children had the greater was their degree of phonological awareness and reading development².

3.2.2.2.7 Music & Mathematics

A simple song can include basic math skills such as counting, repeating patterns and sequencing³. A study by Christopher J., professor of music education and music therapy of the University of Kansas revealed that students in elementary schools with superior music education programs scored around 20 percent higher in math scores on standardized tests compared to schools with low-quality music programs regardless of

¹<http://www.barnesandnoble.com/u/jackie-silberg-importance-of-music/379002449/>

²<http://www.aasa.org/SchoolAdministratorArticle.aspx?id=7378>

³ <http://www.barnesandnoble.com/u/jackie-silberg-importance-of-music/379002449/>

socioeconomic disparities among the schools or school districts. Apart from test score results, Johnson's study highlights the positive effects that a quality music education can be an added benefit to a young child's success¹. Luehrisen explains this psychological phenomenon in two sentences: Schools that have rigorous programs and high-quality music and arts teachers probably have high-quality teachers than in other areas. If you have an environment where there are a lot of people doing creative, smart and joyful things, even people who aren't doing them have a tendency to go up and do better². Music and mathematics also are related through sequences called intervals. This mathematical interval is the difference between two numbers and a musical interval is the ratio of their frequencies and arithmetic progressions in music corresponding to geometric progressions in mathematics. Several imaging studies have shown that musical training activated the same areas of the brain that were also activated during mathematical processing. It appears that early musical training begins to build the same neural networks that later will be used to complete numerical and mathematical tasks³.

To study this idea further, researchers sought to determine whether learning to play a piano keyboard would help young students learn specific mathematics skills. One group of 2nd-grade students from Los Angeles neighbourhood was given four months of piano keyboard training along with computer training on software designed to teach proportional mathematics. This group scored 166 percent higher on proportional mathematics and fractions subtests than the matched group that received neither music nor specific computer lessons. These findings are significant because proportional mathematics is not usually introduced until 5th or 6th grade and because a grasp of proportional mathematics is essential to understanding science and mathematics at higher grade levels⁴. Another study found that students in California who took music lessons from 8th through 12th grade increased their test scores in mathematics students who were not involved in music. Mathematics scores more than double. A subsequent review of studies involving more than 300,000 secondary school students confirmed the strong

¹<http://www.pbs.org/parents/education/music-arts/the-benefits-of-music-education/>

²<http://www.pbs.org/parents/education/music-arts/the-benefits-of-music-education/>

³ <http://www.aasa.org/SchoolAdministratorArticle.aspx?id=7378>

⁴<http://www.aasa.org/SchoolAdministratorArticle.aspx?id=7378>

association between music instruction and achievement in mathematics of particular significance is an analysis of six experimental studies that revealed a causal relationship between music and mathematics performance and that the relationship had grown stronger in recent years¹.

3.2.2.2.8 Music: A crucial Ingredient for Overall Development of a Child

Playing and Listening music helps to increase concentration. Learning a musical instrument will help a child to develop concentration, as he has to focus on a particular activity over extended periods of time. Developing concentration in this way will also help when they must focus their attention on other subjects at school. Background music in the classroom helps many students stay focused while completing specific learning tasks. These days Mozart's music and other relaxing music is provided to the students while doing their work during school hours so as to help them concentrate on their studies. In India studies are going on and some ragas like Raga Shivranjini are under observation. In addition to improving brain working, reasoning, creativity, memory, IQ level, language skills, learning music cultivates many skills and values like co-ordination, patience, determination and self-confidence that will continue to be useful to children throughout their lives. The act of learning and playing an instrument, the encouragement of a teacher and the enthusiasm of a proud parent, will build in a child a sense of pride and confidence. Moreover, children who practice self-expression and creativity often become better communicators later in life². Music enhances teamwork skills and discipline. In an orchestra, all players must work together harmoniously towards a single goal, the performance, and must commit to learning music, attending rehearsals, and practicing which helps in co-ordination. Music provides children with a means of self-expression. Hence we can say that music can be a great boost for our brain, skills, values and character. For Proper development of brain, music is an important ingredient. Introducing music in the early age can work wonders for a child's overall development. Various studies indicate that music can positively affect children and adults of all ages. Hence proper awareness among people definitely help in promotion of Music.

¹<http://www.aasa.org/SchoolAdministratorArticle.aspx?id=7378> seen on 15-dec-14

²http://www.paulborgese.com/report_benefitofmusic.html seen on 15-dec-14

3.2.3 Therapeutic effect of Music

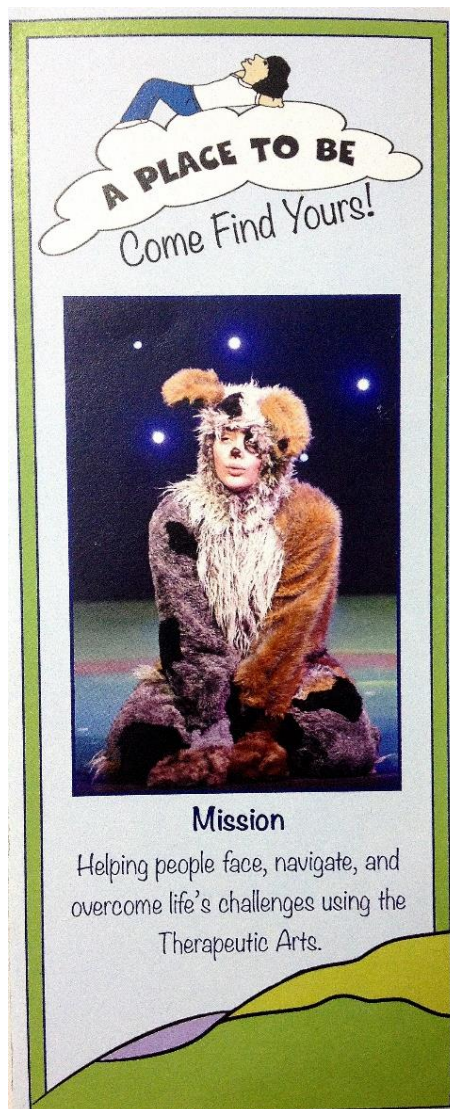
3.2.3.1 Music Therapy

Sitar maestro Pandit Shubhendra Rao, once said, “Classical music cleanses the soul and purifies it from within its meditative aspects. The old traditions and Ragas have a cleansing quality.” Music therapy and Raga Therapy is a very common word. It is being used all over the world by music therapists to cure people with physical, emotional and behavioural disabilities. Lot of Indian Ragas are found to be good for relaxation and cure for diseases like hypertension, high Blood Pressure. While working on this research work Research Scholar got a chance to meet three music therapists who are on their mission to help people face, navigate and overcome life’s challenges using the Therapeutic Arts. They were in Vadodara, India for two day workshop on Music Therapy in St. Kabir School Vadodara. According to Mr. Tom Sweitzer (Music Therapist and Director of ‘A Palace To Be’) said, “I had lot of problems in my childhood period. I was suffering from mental stress and problem of depression but music worked for me. I realized my importance through music. My music teacher gave me the new definition of life. I beat stress, mental problems, depression and all other issues with the help of music. Then I decided to help others through this wonderful therapeutic Art-Music. I started a mission named ‘A PLACE TO BE’ in which we help people face and overcome life challenges through music.”



Picture 9 Workshop on Music Therapy at Vadodara¹

¹Mr. Tom Sweitzer and Ms. Kim Tapper during Workshop on Music Therapy in Vadodara on 15-Dec-2014



Picture 10 Mission- 'A PLACE TO BE' started by Mr. Tom Sweitzer

Mr. Tom Sweitzer added, "Now, I work as Music Therapist around the world. I help children with physical, emotional, behavioural disabilities to face challenges with the help of music. Music speaks to these children more than anything I have dealt with. Music is a universal language. Sometimes it is very difficult to go inside a person but music has the capability to go inside and communicate with people. Music is a ritual, music is a Tradition, music is inside our souls. Just like we have heart beats, music gives

us rhythm. I help disable students to speak with music therapy. Music help children with problems like memory, speaking, shyness, language disorders and mental disorders¹.”

Ms. Kim Tapper another Music therapist said, “Music is the Key element in stimulating the brain cells. Every kind and every genre of music is good for development but organized form like Classical Music is highly effective for development of brain and for curing diseases².”

THE POWER OF MUSIC

VADODARA'S FIRST MUSIC THERAPY PROGRAM... CELEBRATING WORLD DISABILITY MONTH DIFFERENTLY

PRESENTED BY **St. Kabir School VADODARA** IN ASSOCIATION WITH **Astitva Foundation**

Programme

Day 1	Day 2
How music can make the heart sing	Music is for everybody
Music Teachers, Counsellors & Other Teachers	Special Educators, Parents of Special Needs Children
Time - 9:00 am to 3:30 pm	Time - 9:00 am to 3:30 pm
Venue - School Auditorium, Vasna Road, Vadodara.	Venue - School Auditorium, Vasna Road, Vadodara.

The Power of Music Resource Persons

- Tom Sweitzer MT-BC** (Director of A Place To Be)
- Kim Tapper** Associate Director / Life Coach, ACC, CPC
- Kyle Boardman** Assistant to Music Therapy and Head Mentor

About the Power of Music

- What is Music Therapy?
- What kind of skills and abilities should schools focus on to encourage music as an avenue for transforming lives?
- What role can school leaders, music teachers, special educators and counsellors play in developing a music therapy curriculum?
- How can mainstream schools balance the inclusion of the differently-abled children, their parents in making them feel that they too are precious members of society?

This programme is the harbinger of the St Kabir School's 25th year celebrations - with promises of many more events to follow.

Please confirm your registration vide email at tpom@stkabirschool.com (limited seats)
Register in person with Ms. Alpa Amin - 0265-2253377 or Jayashreeben - 99095 02220
St. Kabir School, Vasna Road, Vadodara.
Time - 10:00 am & 2:30 pm on or before 11/12/2014.

Enrol Now Limited Seats

Picture 11 Music Therapy Program at Vadodara

¹Personal interview with Mr. Tom Sweitzer at Vadodara on 15th December 2014

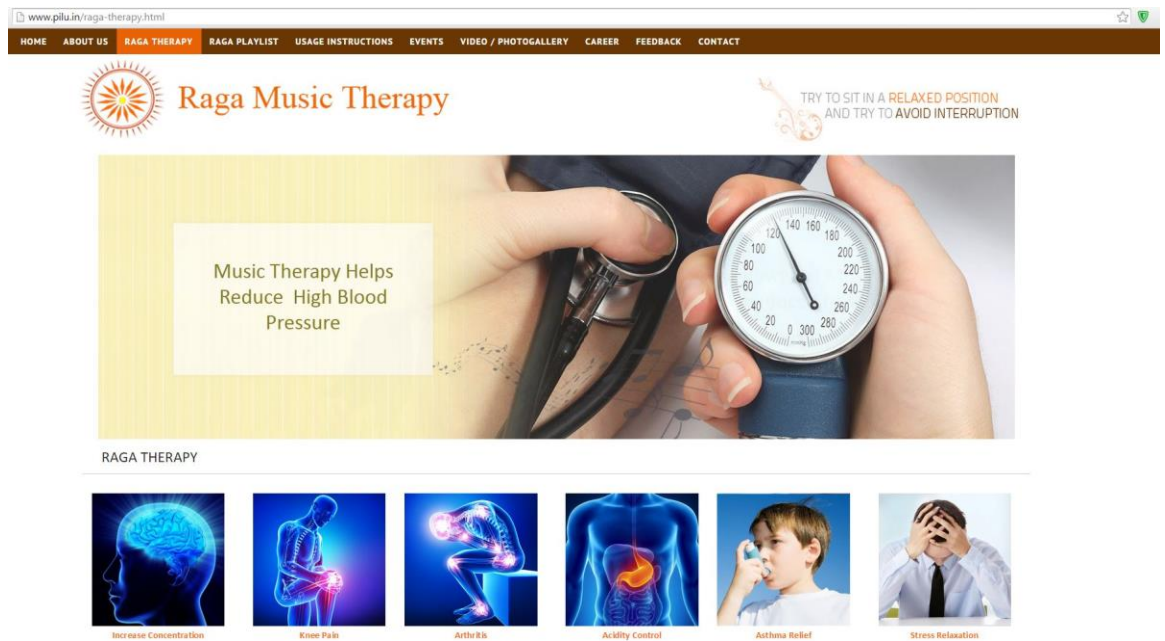
²Personal interview with Ms. Kim Tapper at Vadodara on 15th December 2014

3.2.3.2 Raga Therapy

Here Indian ragas are used as a therapy. Various Indian ragas are found to have a great impact on Human body and mind. These days we have lot of researches going on in India and abroad. This is another research topic and here it is not possible to go in detail, but researcher must put some light on some websites and Mobile applications which can be used by everybody. Music lovers must visit these websites and mobile applications and they must make others aware.

3.2.3.2.1 Some Websites for Raga Therapy

1. www.pilu.in/raga-therapy.html



Picture 12 raga-therapy

Raga and its Effects

1. Raga Pooriya Dhansari (Hamsanandi-Kamavardini) – evokes sweet, deep, heavy, cloudy and stable state of mind and prevents acidity..
2. Raga Bageshri – arouses a feeling of darkness, stability, depths and calmness. This raga is also used in treatment of diabetes and hypertension.
3. Raga Darbari (Darbari Kanada) – is considered very effective in easing tension. It is a late night raga composed by Tansen for Akbar to relieve his tension after hectic schedule of the daily court life.
4. Raga Todi – give tremendous relief to patients of high blood pressure.
5. Raga Ahir-Bhairav (Chakravakam) – is supposed to sustain chords which automatically brings down blood pressure.
6. Raga Malkauns – helps to cure low blood pressure.
7. Raga Bhairavi – Provides relief T.B, Cancer, Severe Cold, Phlegm, Sinus, toothache .
8. Raga Malhar – Useful in the treatment of asthma and sunstroke.
9. Raga Todi– Provides relief from cold and headache.
10. Raga Hindol & Marava – These ragas are useful in blood purification.

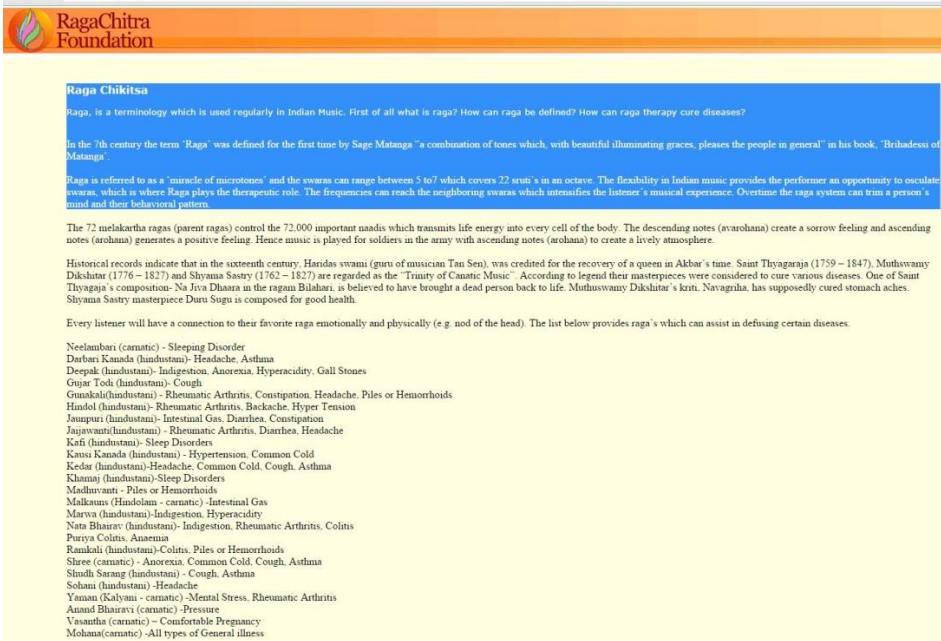
Picture 13 Various Ragas along with their effect on human body

2. www.ragatherapy.blogspot.com/



Picture 14 www.ragatherapy.blogspot.com/

3. www.ragachitra.org/showpage.asp?pid=ARTICLES_RAGACHIKITSA



Raga Chikitsa

Raga, is a terminology which is used regularly in Indian Music. First of all what is raga? How can raga be defined? How can raga therapy cure diseases?

In the 7th century the term 'Raga' was defined for the first time by Sage Matanga "a combination of tones which, with beautiful illuminating graces, pleases the people in general" in his book, 'Brihadess of Matanga'.

Raga is referred to as a 'miracle of microtones' and the swaras can range between 5 to 7 which covers 22 sruti's in an octave. The flexibility in Indian music provides the performer an opportunity to oscillate swaras, which is where Raga plays the therapeutic role. The frequencies can reach the neighboring swaras which intensifies the listener's musical experience. Over time the raga system can turn a person's mind and their behavioral pattern.

The 72 melakarta ragas (parent ragas) control the 72,000 important naadis which transmit life energy into every cell of the body. The descending notes (avarohana) create a sorrow feeling and ascending notes (arohana) generates a positive feeling. Hence music is played for soldiers in the army with ascending notes (arohana) to create a lively atmosphere.

Historical records indicate that in the sixteenth century, Haridas swami (guru of musician Tan Sen), was credited for the recovery of a queen in Akbar's time. Saint Thyagaraja (1759 – 1847), Muthuswamy Dikshitar (1776 – 1827) and Shyama Sastry (1762 – 1827) are regarded as the "Trinity of Carnatic Music". According to legend their masterpieces were considered to cure various diseases. One of Saint Thyagaraja's composition- Na Jiva Dhanra in the ragan Bilahari, is believed to have brought a dead person back to life. Muthuswamy Dikshitar's kriti, Navagraha, has supposedly cured stomach aches. Shyama Sastry masterpiece Duru Sogu is composed for good health.

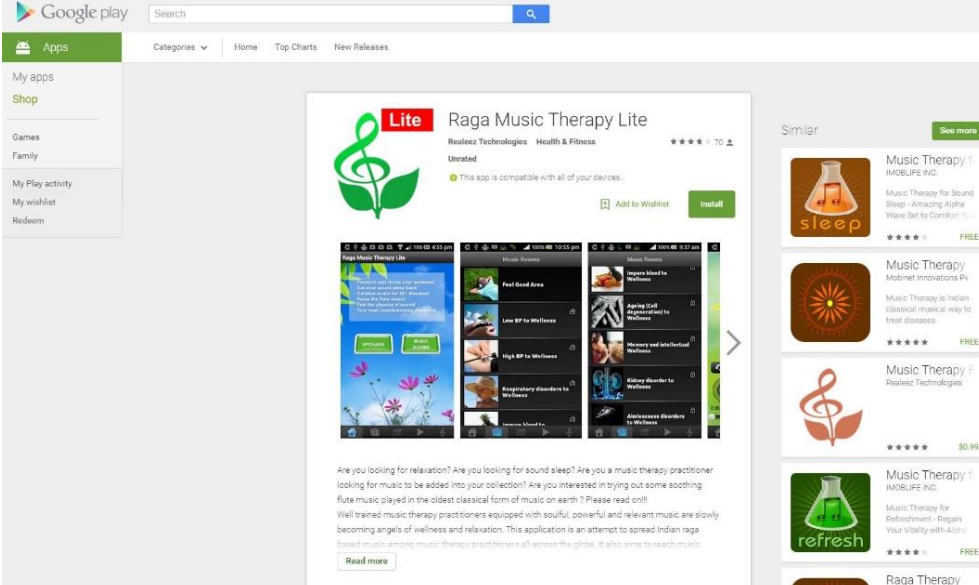
Every listener will have a connection to their favorite raga emotionally and physically (e.g. nod of the head). The list below provides raga's which can assist in defusing certain diseases.

- Neelambari (carnatic) - Sleeping Disorder
- Darbari Kanada (hindustani) - Headache, Asthma
- Deepak (hindustani) - Indigestion, Anorexia, Hyperacidity, Gall Stones
- Gujar Todi (hindustani) - Cough
- Gushtaki(hindustani) - Rheumatic Arthritis, Constipation, Headache, Piles or Hemorrhoids
- Hindol (hindustani) - Rheumatic Arthritis, Backache, Hyper Tension
- Jasupuri (hindustani) - Intestinal Gas, Diarrhea, Constipation
- Jayavanti(hindustani) - Rheumatic Arthritis, Diarrhea, Headache
- Kafi (hindustani) - Sleep Disorders
- Kausi Kanada (hindustani) - Hypertension, Common Cold
- Kedar (hindustani)-Headache, Common Cold, Cough, Asthma
- Khamaj (hindustani)-Sleep Disorders
- Madhuvanti - Piles or Hemorrhoids
- Malkauns (Hindolam - carnatic) - Intestinal Gas
- Marva (hindustani)-Indigestion, Hyperacidity
- Nata Bhairav (hindustani)- Indigestion, Rheumatic Arthritis, Colitis
- Purvi Colitis, Anorexia
- Rasakali (hindustani)-Colitis, Piles or Hemorrhoids
- Shree (carnatic) - Anorexia, Common Cold, Cough, Asthma
- Shuddh Sarang (hindustani) - Cough, Asthma
- Sohani (hindustani) - Headache
- Yaman (Kalyani - carnatic) -Mental Stress, Rheumatic Arthritis
- Asavadi Bhairavi (carnatic) -Pressure
- Vasantini (carnatic) - Comfortable Pregnancy
- Mohana(carnatic) -All types of General illness

People should be told about the Raga Therapy and motivated to adopt Raga therapy and music therapy in their daily routine life.

3.2.3.2.2 Mobile Application on Raga Therapy

1. Raga Music Therapy Lite¹



The screenshot shows the Google Play Store interface. The main focus is on the 'Raga Music Therapy Lite' app by Realeez Technologies, categorized under Health & Fitness. The app has a 4.5-star rating and is marked as 'Unrated'. It is compatible with all devices. The app's icon features a green treble clef and a leaf. The app description mentions that it is a well-trained music therapy practitioner equipped with soulful, powerful, and relevant music to help with relaxation and sound sleep. The app is available for free. To the right of the main app card, there are several 'Similar' app recommendations, including 'Music Therapy for Sleep', 'Music Therapy for Indian Classical Music', 'Music Therapy for Relaxation', and 'Raga Therapy'.

¹<https://play.google.com/store/apps/details?id=com.realeez.app.musicnwellness.free&hl=en>



Now these applications, websites must be promoted through online social media. Facebook, Twitter, YouTube. These days we have lot of lectures on Raga therapy. Lots of Videos of Indian Ragas for Mental Peace. People must be told and educated about these powers of music. This could take our classical music to lot higher positions.

3.3 Presentation of Khayal

Presentation of Khayal is very important aspect that will effect Popularity as well as interest in Khayal singing style. Presentation of anything matters a lot. If presentation of certain thing is Good enough then the overall effect of that thing increases a lot. For example when we go in some high standard restaurant, the food is no doubt pretty good. But the way how they present the food is really we love. Same is the case everywhere. In the older times sometimes teacher gives extra marks for good hand writing. It is linked with aesthetic sense. Hence presentation of Khayal must be good so as to create interest of all type of listeners.

3.3.1 Clarity of Aim

“Of course, I do play for myself even on stage. It’s only when I enjoy myself completely will I be able to transmit that joy to my audience. But I am aware that I am performing for an audience and that there are different kinds of people listening to my music. I should be able to please the rasika as well as someone who is listening to classical music for the first time. In that sense, it is important for all artists to ensure that our audience grows. I think that classical music has the power to ‘entertain’ all the senses of a human being and not just certain senses as many other forms of music do. Classical music is a ‘complete package’ that can awaken all the nine senses of life.”Pt. Shubhendra Rao¹.

An artist must be clear of his/her aim as aim of every artist should be creating spiritual atmosphere by his performance so that listeners feel like heaven. A painter can make everything visible on the canvas; but musician’s means are altogether limited/. He cannot be directly expressive. He communicate his thoughts, and feelings, this means feelings and his thoughts connect with listeners. But these days some artists emphasis on the intellect only. Unfortunately for India, all arts, have declined to a stage where intellect is fed at the cost of feelings and the art has been treated as an intellectual exercise than as an expression of human feelings and emotions. These days the artist attempts to stand before the audience as an intellectual giant rather than as a humble votary of nature speaking to us in the language of nature².

Hence we see it is very important for an artist to be very clear regarding his aim. He must try to give his performance very humbly he must give balanced performance without any attempt to prove himself better than others. His prime motto must be his listeners.

3.3.2 Modern Approach Vs Traditional Approach: Instruments and Fusion

“I am passionate about the music I play and believe in it strongly. ‘Pure’ and ‘impure’ are words we conjure up in our minds to classify people. In my opinion, what is ‘experimental’ today becomes ‘traditional’ tomorrow. I love to expand my horizons and

¹<http://www.thehindu.com/features/friday-review/strings-so-special/article7205355.ece>

² Hirjibhai R, merits and demerits of our present day musical performances, Souvenir 1992-93 Faculty of Performing arts, The M.S.U, Barodap.16

work with musicians from other genres.” Pandit Shubhendra Rao¹. Earlier eminent artists from India like Pt. Ravi Shankar started East-West collaborations. Pt. Ravi Shankar collaborated with great Violin player and peace activist Yehudi Menuhin and gave two albums to music world named East Meets West and In Celebration. He also worked with George Harrison. Ravi Shankar also appeared on the famous Beatles album. By the end of the 1960s the Sitar and Tabla were heard frequently in Western pop music, jazz, cinema, and television programs, as well as in Radio and Television advertisements. Indian music established a niche in the genre of World music in the west. Collaborations between Indian and western musicians, creating music incorporating elements of both cultures gave rise to a new genre of music, the Fusion music. Traditionalists in India frowned upon this and called it Hippie music. Other musicians also started following Ravi Shankar and did some work in this direction².

Today lots of artists are working on world music and fusion music. Some examples are Pandit Ajay Pohankar, Ustad Rashid Khan, Pandit Parteek Chaudhry. Traditionalists always condemn such experiments as they did with Pt. Ravi Shankar. These days people are experimenting with western instruments in Hindustani classical music. Instruments like drum, piano, synthesizer, guitar, Bass Guitar, Drum can be used along with traditional instruments. We should remember that music is not like water in a Pond, It is like water in a flowing river. It must go in a natural flow. If we try to bound music like water in a pond it will start smelling like pond water. Hence new experiments must not be condemned at once. They must get some chance. Innovations and experimentation must be welcomed. But at the same time we see a lot of wrong and cheap things going on under the name of Fusion. These kind of fusions are more like confusions. Hence it will be very important to be very careful while doing some fusion. One thing we must never forget that we must not destroy the inner beauty of our precious Indian Music.

3.3.3 Balance between various aspects of Khayal

Going back into history, there were artists in courts of Kings and Nawabs who kept busy in developing something extraordinary so as to prove themselves better than others so as

¹ The Hindu 14-may-2014

² Patnaik, P, Music and Society: Multicultural Issues, p.265

to make their position safe as court musician. Generally they used to develop difficult and complex Tana Patterns and practice them for hours for mastery. But during this process they keep on making their music more and more complex but very far away from aesthetic value. They used to give emphasis to music based on only Raga and Tala and neglect the poetry part. Slowly the singers started giving emphasis to Tana patterns only. Ustad Usuf Ali from Lakhnow used to say that singing is of two kinds:

1. Raga Rang
2. Raga Jang

Jang is a Hindi word meaning 'War'. Really that kind of performance should not be named well than this. Courts give birth to singing inclined to Tanas only. Still this kind of Tana dominated Khayal singing is common¹.

Tana are used to show your emotions in Drut Laya in Khayal. Tanas are started to convey some expression or some word in Drut Laya to Audience. Ustad Mohamad Khan said that Tanas must be 'Vajandar'. This means that only those Tanas are good which are in accordance with the poetry of the song. He added that different kind of Vakra Tanas and Very long Tanas are meaningless. These kind of Tana make audience to walk out of the program in-between².

Mr. Brij Narayan once raised a question that why common people stay away from today's Classical music. At that time some singers who were consulted replied that audience must be of their level so as to enjoy that music. But this means that audience has to learn for years before listening to these Ustads? It is not fair. Mr. Brij Narayan was totally disagreed with this statement and he gave his simple but effective explanation that if we go in a restaurant and we like some dish then we can enjoy it and appreciate it without knowing its recipe. It's not compulsory to know how to make that dish and only after that I can enjoy its taste. Similarly if we find some music soothing to our soul and gives us pleasure then it is not necessary to know Raga and Tala behind it. Today's music is more inclined towards Raga but neglects Bhaav (emotions). This

¹Upreti, G.C, Bhartiye Sangeet: Badalta Pridarishyap.6-7

²Upreti, G.C, Bhartiye Sangeet: Badalta Pridarishyap.8

music is technically and intellectually very strong but Emotional content is missing. This is the reason that common people stay away from today's classical music¹.

From above discussion we see that it is very important to make a balance between various aspects and parts of Khayal. Khayal has Bandish, Aalap, Bol-Aalap, Behlawar, Bol-Bant and Tanas. An artist must give proper emphasis to each and every part of the Khayal. He must try to make his performance a balanced one in which there will be a blend of Raga, Poetry and Tala. His performance must be aesthetically rich and full of emotional content. Balance between all aspects of Khayal is must for making the performance impressive.

3.3.4 Appearance and Gestures

Personality of an artist is the one of the things which attract audience. Appearance and Gestures of an artist matter a lot. An artist must take care about his/her personality, dress, gestures as well as his appearance. Khayal artist must try to create a healthy and pleasant atmosphere on stage by his gestures and appearance. The very first thing that connect audience with artist is the artist himself. Pleasant and positive gestures of artist create positive environment and help in arousing interest for vocal recital. In Indian music bad gestures and odd facial expressions are termed as Mudra-Dosh. Odd facial expressions result in dis-interest among the audience. Dr. Pandit Ishwarchandra told research scholar that it is very important to create a pleasant environment on the stage. Some artists make odd facial expressions while giving their performance which looks very odd and creates disinterest among the audience. Sometimes some of the artists show attitude on stage and they keep boasting of their Gharana and themselves which also create disinterest among the audience. Pandit Shiv Kumar Shukla ji of Bhendi Bazar Gharana were well aware of this principle. Dr. Pandit Ishwarchandra told researcher that Pt. Shiv Kumar Shukla ji used to create a very nice atmosphere on stage while singing. He looked so graceful on stage that some people used to come in his concert just to see him singing. But on the opposite side if the expressions and gestures of the artist are not pleasant graceful this force audience to move out of the concert.

¹Upreti, G.C, Bhartiye Sangeet: Badalta Pridarishyap.9

3.3.5 Time Limit

Time limit is a very crucial issue, which can play a major role in popularity of Khayal. Earlier in Moghul period people had very limited sources of recreation and relaxation. In those times people used to listen to music for hours. But now a days, situation is different and people have lots of things. Everybody is busy these days and they can't sit for too long. But generally Khayal artists still have old habits of taking too long to start their performance. Mostly Khayal artists are seen tuning their instruments on the stage only, which they must tune in green room or back stage. Only final tuning should be done on the stage. Secondly artists keep on boasting regarding their Gharana, their achievements and other casual talk on the stage. Also, we see lot of repetition in performance of some artists, they just repeat Note combinations and they just elaborate their performance unnecessarily. In the today's world it is good to limit the Khayal performance. In older times people have no sources of recreation and they only depend upon music and dance for recreation. Kings and Nawabs can sit for hours to listen to music in older times. But this can't be possible in modern times, these days people have lots of sources of recreation and they have a very busy life. It would not be possible for them to sit and listen to music for hours. Also there is a scientific study which tells that human brain can't grasp things properly after 45 minutes. Hence time limits of Khayal performances should be revised accordingly. Time limit is an important factor in popularity of Khayal. This is a factor which need attention of every music lover. Artist should sit together and decide regarding time limit of Khayal presentation.

3.3.6 Use of Technology

Presentation of Khayal must be modernized so as to attract younger people and kids. In presentation of Khayal, use of different lights, use of sound effects, use of Fog effect and Laser can make it Presentation of Khayal very impressive. Use of large screens and projectors during presentation, which can be used for writing Raga, Tala, Bandish (Composition). It can be used to write English Sub Titles for lyrics of the composition. Other factors like Maximum Time limit, instruments used must be worked out.

3.3.6.1 Sound Effects

Science and technology entered in every area of human life. It changed the whole scenario of the way of doing things. Same is the case with Sound Engineering. Today Sound Engineer is a main person on which success of a concert depends. Sound engineer has a great responsibility these days. There are very precise equipments like Analog mixers, Digital mixers which have very effective sound effects like Compressor, Delay, Reverb, Echo and lot of other effects which are very useful in making music very effective and interesting. Coke studio Pakistan is a perfect example of using these sound effects.



Picture 15 Sounds effects in MTV Coke Studio

Modern generation can be attracted towards Khayal by using sound effects. These days we have various kinds of microphones which are specialized for different purposes. There are different kinds of microphones for Sitar, Flute, Tabla and vocals.



Picture 16 Recording Sarangi with proper equipments

There are condenser microphones like Neumann TLM 103, Instrumental microphone like Shure SM 57, Vocal Dynamic microphone like Shure SM 58 and various other types of microphones are there which can make music performance very effective and interesting.



Picture 17 Proper Mic Setup for percussion instruments

This is very important these days to use sound effects properly for the popularity of Khayal. Now time has come to join all classical artists across the world with other artists

and recording experts so as to create something appealing to masses, and in tune with modern trends.

3.3.6.2 Light Effects and Fog Effect

Generally it is assumed that Lighting is a crucial factor in theatre. But Lighting can be a crucial factor in Hindustani Classical Music as well. Lighting has been properly used in western musical concerts from the very beginning. This gives an additive effect to the music. In magic shows, in circus one can feel the use of lighting, which make the show more interesting and effective.



Picture 18 Proper Light effects in a concert

Lighting highlights the artists very beautifully. Spot lights and other colored lights are very effective in giving depth to music. When a particular piece of music is played by some artist, special dedicated lights can be used to highlight that artist and the piece of music he played.



Picture 19 Focused light on specific instrument

Similar results one can expect by doing effective lighting in Khayal Concerts. Lights can go side by side with the Khayal. Lighting can add more depth in Khayal. This needs proper research. Lighting can promote Khayal and can make it very interesting for young generations as well. Similarly Fog effect can be very effective in creating effective environment in Khayal. But again one thing must be taken into account that use of lighting must be done very carefully otherwise it can harm the inner beauty and effectiveness of Khayal.

3.3.6.3 Projector and Big Screens

Big screens and projectors are very useful in giving details of the concert. In musical events, big screens and projectors can be used very effectively in covering minute details of the music being performed. For example during Khayal performance there are three to four members on the stage. We can provide very minute details to viewers by using multiple cameras using big screens and projectors.



Picture 20 Use of Big Screens in a concert

With the help of big screens and projectors we can show audience lyrics of the Bandish, name of the Raga, Tala, meaning of the lyrics of the Bandish as well as subtitles which will further help new persons to understand Khayal. This needs more research, how big screens and projectors can be used to the maximum extent without disturbing the effect of Khayal.

3.4 Music Education

With changing times, lots of changes and complications were seen in today's music education system. As Social, economic, Political, scientific and technically situations are changed in all respects. These days by spending 5-6 years in universities still students don't find themselves capable of getting proper benefit from their education as they find themselves unfit in all the fields. They are not able to use their musical knowledge to earn their livelihood and in their daily life. They feel that they are not getting music education according to their taste and interest. What is the reason behind it? There is a need to review our education system¹. Spanning history and place, music has always been a vital part of the traditional ceremonies and festivities of the world's cultures. Music is a cultural keystone giving us insight into societies that differ from one another in significant ways. Studying music rigorously and comprehensively, we learn an eloquent language, or languages, of human expression. The purpose of music education is to help the pupil to become one with the world. The democratic ideal of education is the maximum development of the child².

The history of music education in India dates back to ancient period when all education was imparted in Gurukulas and Ashrams of great Saints, Rishi, Munis, which was widely acceptable since ancient times. Objective of Gurukul was not only to teach music to the pupil, but the overall development. As Gurus and teachers at Gurukuls were not only the scholars of music but they were equally good in Yoga, Spirituality, Languages, Writings,

¹Kaur, D, Santhagat Sangeet Sikhia (Punjabi), p.viii preface]

² Center for Educator Development in Fine Arts Music Curriculum Framework, Available at: <http://www.cedfa.org/teaching/curriculum/musicframework.pdf>

Speaking, Mathematics and sciences¹. Gurukuls worked under a vast and multi-dimensional curriculum resulting in the development of a complete music artist who was well developed in other virtues too. This was a very important aspect of ancient music education which went missing somewhere in the Gharana system of music education. Gharana system had some shortcomings like no fixed time frame, unfixed curriculum and no clear aims and objectives. Everything was dependent upon the will of the Guru or Ustad. Sometimes Ustads didn't teach anything to the students throughout the year. Ustads were generally biased and there was lot of favouritism among Gurus and Ustads. Hence a need of structured and planned system was very necessary. Efforts to institutionalize music education began in the second half of nineteenth century. In Mumbai, the student's literary and scientific society was established in 1848 in Elphinstone College. The professors and students tried to include music in the academic curriculum. Later in Kolkata, the Bengal Music School was established in 1871 by Saurendra Mohan Tagore where he taught vocal and instrumental music with the help of notation system. These initial attempts garnered limited success. But the major impetus to institutionalized music education came from work undertaken by Vishnu Narayan Bhatkhande and Vishnu Digambar Pluskar². These two led and developed two strong and parallel traditions of this institutionalization of music education and training system. In 1901 Pt. Vishnu Digambar Pluskar established a music college in Lahore known as Gandharva Mahavidyalya³. In the same way Pt. Bhatkhande worked a lot in the field of music education. He was associated with various music institutions and in 1926 he established a music school in Lucknow known as 'Marris College of Music'⁴.

Lots of eminent artists like Pandit Vinya Chandra Maudgalya, Omkar Nath Thakur, Pandit Vinayak Rao Patvardhan, and Pandit Narayan Moreshwar Khare were the products of these institutions. Students of these institutions served as music directors,

¹Kumar S, Music education in North India, Bhairvi, p.150

² Kumar S, Music education in North India, Bhairvi, Volume-6,p.151

³ Access on 18th August, 2014 Available at <<http://www.manase.org/en/maharashtra.php?mid=68&smid=23&pmid=8&id=851>>

⁴Access on 4th August 2014, Available at <http://www.bhatkhandemusic.edu.in/pages/about.html>

performers, producers at Doordarshan and Akashvani, became musicologists, writers and teachers in music institutions, because both Pandit Bhatkhande and Pt. Pluskar looked towards the society and they made the curriculum so as to fulfil the needs of the society. These days universities and institutions are providing music degrees and diplomas but somewhere real music education is missing. This imbalance in music education is mainly due absence of any review of the existing curriculum, methods of teaching and various other factors that are effecting the music education. There is a great need to review the whole music education system in our country. All aspects of music curriculum should be reviewed and updated in terms of modern times and present situations.

Music Aims and Objectives of education in any subject can be fulfilled through good a curriculum only. Today in the world of digital technology everything has undergone a change and music is no exception to this phenomenon. Science and technology has changed the way we perceive music. Interdisciplinary research has opened a lot of new dimensions in the field of music. Although these days there are many job opportunities for music students, but at the same time they face quite a few challenges to land a job. Being well versed in the subject is not sufficient. A candidate must be aware of related subjects like science, computers and technical aspects also. Understanding of the electronic equipment like Electric Tanpura, Electric Tabla, Synthesizers, Electric Guitars, Guitar Processors, P.A. System, Mixer, Sound Card, and Interface is important. So is the knowledge about recording softwares like Nuendo, Cubase and various mobile applications which are commonly used in the music field. Without knowledge of the above listed things it will be difficult for a music student to cope with challenges they are going to face in real world after completing their music education. Objectives our education system must be

1. To develop a curriculum which make music student more confident, energetic and eager to learn new concepts on a rational, logical, emotional and psychological level
2. to helps music students to become successful artists, musicians, entrepreneurs and teachers
3. To equip students with all relevant knowledge and sufficient experience so that they find themselves fit for desired jobs or Business after completing their music education.

Curriculum refers to the means and materials with which students will interact for the purpose of achieving identified educational outcomes¹. It is the total learning experience that is provided by an institution. It includes the content of courses, the methods employed (strategies) to impart knowledge and other aspects like norms and values which relate to the way the institution is organized. Hence framing a curriculum is a very important part of every education system. A curriculum must be designed scientifically and precisely by keeping in mind the social and cultural factors of the present times as these change with time. In present time the whole scenario has changed as science and technology is entering in all aspects of our lives. Our way of living, culture and tradition and everything else is greatly affected by technology. Music is no exception to it. Today we have lot of electronic and digital equipment around us which is widely used in music field. Earlier there were very limited job opportunities for music students but these days we see a large number of job opportunities for music students. Some of these job opportunities are: Music production, Recording, Mixing, Mastering, Video making, Film music, Playback singing, Live shows, Radio and Television Broadcasting, Film Post Production, Teaching in music institutions as well as own academies, Sale and repair of musical instruments, Sound arrangement for live shows and DJ work. Our curriculum must be framed so that it will prepare students for future challenges and make them capable enough to choose their career and excel in it. It needs modifications and modernization in every aspect of the curriculum like syllabus, Teaching methodology, Examination pattern, Assignments and projects given, practical work and training sessions. These aspects are discussed one by one.

The need to educate the students regarding the diversity of music is imperative. At the time when electronic media and internet provide opportunities to students to access non-Indian musical forms and when these forms have become very common and popular among the Indian music listeners, it seems strange that there is no composite approach to study and know more about Jazz, Rock and other non-Indian musical forms. These days we are coming across all kind of music from all over the world. Different styles are intermixing into one another. Another important thing is the use of technology in music

¹ Access on 4th August 2014, Available at <http://www.education.com/reference/article/curriculum-definition/>

production. We have electric Tanpura, electric Tabla, electric Guitars, synthesizers, PA systems, mixers, amplifiers, various types of microphones and lot of other equipments. Hence information regarding recording softwares and various other related things must be included into the syllabus. This initiative is taken in Guru Nanak Dev University, Amritsar and Lovely Professional University Phagwara in the syllabus of Master of Performing Arts. In both these universities the curriculum of the course is designed keeping into mind the needs of the students and is very practical and vocational in nature. Students are being provided knowledge regarding different fundamental aspects of vocal, instrumental, dance and theatre as well as technological aspects like recording softwares, sound and stage equipments. Institutions should focus on imparting real and in-depth knowledge regarding the fundamental concepts of music as well as the technical developments going on around us so as to prepare the students for future challenges. Music is a performing Art and Practical aspect is very important. It is crucial and mandatory for every institution to arrange an in-depth practical session regarding fundamentals of Indian Classical Music. Lot of teachers suggest to increase the weightage of practical as compared to theory. Ms. Janak Jaisakiya, assistant professor from M.S. university of Baroda is one of them¹.

The fundamentals of Indian classical music like Ghamak, Khatka, Murki, Riyaz techniques, must be explained practically and proper practice sessions must be planned for each concept to be mastered. Mix of the traditional and modern classroom method of instruction and guru shishya prampara is needed here. But at the same time it is crucial to make them innovative by some sort of out of the box techniques. We see that the world is coming under one roof and differences of cultures are disappearing. Different music traditions are mixing with each other and are breaking the boundaries. Hence students must know about various styles and instruments used throughout the world. Although their main concern is Indian classical music but still they must have the basic idea regarding the things going around the world. For these purposes students must be motivated to create new compositions, to mix different styles and they may be

¹Interview with Mr. Janak Jaisakiya by the researcher, on date 17-11-14 at M.S. University of Baroda, Gujarat

encouraged to use different instruments in Indian music styles as well. For example drums and bass guitar can be added in some Indian Raga along with Indian instruments. Indian Raga can be mixed into some western song as well. These kind of experiences will lead them to innovate new things and this will make them more creative and practical.

Indian Music was taught through oral traditions and was passed on from generations to generation. Starting from ancient Gurukuls and Medieval Gharana System we find the oral method of teaching music. To some extent we find this method suitable for teaching Indian music as imitating the instructor and singing in front of the guru is the best way to learn the specifications of Indian classical music. Here we must review the methodologies used by Pt. Paluskar and Pt. Bhatkhande. The reason being is institutions run by Pt. Paluskar and Pt. Bhatkhande produced eminent and very talented artist, teachers who worked extremely well in the field of Indian Music. In Gandharva Mahavidyalaya music education was provided according to the needs and capabilities of the students. Students were divided into groups and by looking to their needs they were provided music education accordingly. In Gandharva Mahavidyalaya all aspects of music education were covered. Swara Abhyaas, Raga, Alap Tanas, were taught thoroughly. Pt. Paluskar developed a Notation system by reviewing Western Notation system. He wrote approximately 70 books which are referred in the Gandharva School. Every Saturday and Sunday there were public performances outside in front of students and teachers. There were discussion sessions regarding different subjects as well as different concepts at night in informal way this make students think and this was very good for their personality development. Exercise and physical work inside the music instrument repair/manufacture workshop was mandatory in the curriculum. Students were given the opportunity to sing in the public Gatherings and after the performance they were given tips for successful performances. Old students of the school were given opportunity to teach the new students. Instrument repair was mandatory in Gandharva School. Pt. Paluskar believed that artist must know how to repair at least his own instrument. Pt. Paluskar took care of every aspect of student's personality. He wanted overall development of his pupils. He gave them training of Maths, Spiritualism as well as Yoga. Students were kept involved into all events and programs regarding School, which give students experience as well as confidence. This helped them in still modern technology and modified teaching methods

can help us in many ways. But for teaching Indian music we rarely see use of science and technology and it is very rare for the teachers to use audio visual aids while teaching music whereas in teaching of other subjects we find modified teaching methodologies and techniques. Best audio aid for teaching of music is any recorder as sometimes it's very difficult to copy the teacher during the class for weak students but sometimes they can understand the lesson completely after listening to the lesson again and again. Researcher himself used this technique during his master's degree course. These days mobile phones can be used as perfect recording devices. Projector is one of the best medium that can be used by the teacher to explain and present the lesson in the form of presentations which proves to be very interesting for students to understand. For teaching some fundamental concepts of music like Gram, Murchhana, Time Theory, Raga Classification, Rasa Theory can be explained with the help of figures and diagrams and power point presentation. While teaching biographies researcher used to show documentaries on the concerned personality which helped the students to understand lot of things regarding their lives. Sometimes showing some programmes related to the topic help the students more than a lecture or a book. Hence audio visual aids and modern techniques must be included in the teaching methodology of music.

Unless and until a student will not perform on stage he will not be trained into music completely. Hence it is the responsibility of every institution to provide a stage to each of its students to perform in its curriculum. Generally we see only selected students getting a chance to perform on the stage. We find the same faces performing in all events held in institutions as well as in Youth festivals whereas other students rarely get a chance to go on the stage. Performance makes a student complete and gives them confidence, technique, experience, capacity to bear the pressure and other virtues. Hence regular performances must be made the part of assessment. It should be made compulsory for every student to perform on the stage.

It is an old saying that if you listen carefully then only you can sing or play well. Listening widens our mind and our musical horizon. Listening to good artists is extremely important for a music student. Listening sessions must be compulsory for students so that they listen to the eminent artists of music. Without listening they cannot

be able to grasp the specifications of different singing traditions. They must be provided with good recordings of eminent artists like Ustad Amir Khan, Pt. Jasraj, Ustad Rashid Khan, Pt. Ravi Shankar, and Ustad Bismillah Khan. Ex. dean of faculty of performing arts The Maharaja Sayajirao University of Baroda, Dr. Pandit Ishwarchandra puts emphasis on listening sessions for students¹. Pandit Yashpal of Agra Gharana put special emphasis on making an audio library for music students so that they can listen to eminent artists.

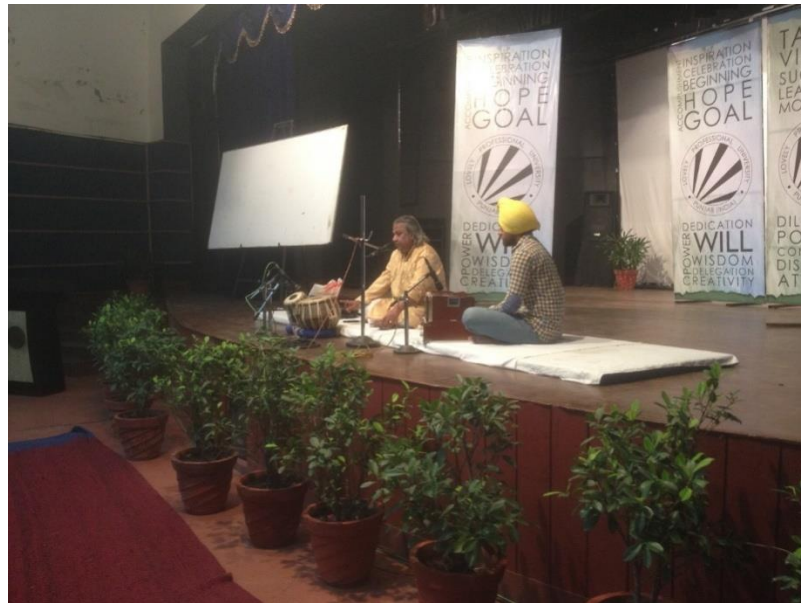


Picture 21 Workshop of Indian Classical music by Pandit Yashpal attended by researcher in LPU Phagwara, Punjab in Feb 2015

Research Scholar personally learned a few compositions by listening to eminent artists and got to know about the specifications of their singing/playing techniques. All institutions must have a special rooms with computers and good speaker system where students can sit and listen to the recordings of all kind of music with their instructor who can guide them regarding all the specifications and minute details. Along with Indian classical music recordings they must be shown videos and audios of various eminent artists around the world so that they may have the basic idea about how the great artists perform on the stage.

¹ Interview with Dr. Pandit Ishwarchandra by researcher, on date 17-11-14 at M.S. University of Baroda, Gujarat

Our music education must stress on skill enhancement of the students. The main objective must be making students fit for job or some kind of Business in music field. Organizing workshop can be a very good substitute for skill enhancement. Learning by doing is the best form of learning, as told by the experts. For this purpose workshops are the best ways to impart proper knowledge. Workshops by experts must be included into the music curriculum. To make students aware of modern concepts, institutions must organize workshops from time to time.



Picture 22 Workshop on Tabla by Pt. Vijay Shankar Misra ji in LPU Phagwara, Punjab on 16-April-15

Workshops on regular basis prove to be very beneficial for students as books cannot share real life experience with them but the invited experts will tell students their life experiences which will be very fruitful to the students. Workshops regarding Voice culture, Riyaaz, Hindustani Classical music, Maintenance of instruments, Stage set up, Sound Set up, Studio Recording, Video Shoot, Acting, and Personality development must be organized for making music students fully aware of their surroundings.



Picture 23 Workshop by Mr. Devender Lekhi on Theatre at LPU Phagwara, Punjab on 16-April-15

Prof. Ritu Sharma from B.B.K DAV College Amritsar told that during M.P.A. course music department of her college used to organize workshops regarding Sound setting, Stage Lighting, Acting and Studio work by experts and professionals of the concerned fields, which resulted into a great improvement in the awareness and knowledge of the students¹. These type of workshops make students dynamic and aware of their surroundings. Hence workshops should be made a necessary part of the curriculum. Researcher himself went in some schools of Jalandhar area for promotion of classical music with two more teachers Mr. Adish (Theatre) and Mr. Gurdeep (Sitar).

¹ Interview with Ms. Ritu Sharma on by researcher on 21-march-2015 at Amritsar, Punjab



Picture 24 Researcher during workshop for promotion of Indian Music in a public school on 14-feb-2015

Pandit Om Parkash Thaper of Gwalior Gharana put emphasis that every student must know regarding tuning and setting of Musical instruments like Tabla, Tanpura and Guitar etc. This will help in their job value and skills¹. For this purpose review of the education system and curriculum of Pt. V.D. Paluskar's Gandharav Mahavidyalaya will be very fruitful. In Gandharv Mahavidyalaya besides Music education, students were also given knowledge how to repair/manufacture the music instruments. A repair/manufacture house was made for this purpose inside the Mahavidyalaya. It was mandatory for every student to work there at least for some hour daily. There was a person named Daulat Ram Shinde who was given the charge to look after repairing/manufacturing of the stringed instruments².

Examination pattern of music needs complete modifications. It is very outdated and full of shortcomings. Both theoretical and practical examination need to be reviewed properly

¹ Interview with Pandit Om Parkash Thaper by researcher on 14-June-2015 at Jalandhar, Punjab

²Kaur, D, Sansthat Sangeet Sikhia (Punjabi), p.19

as theoretical exam system is not able to make students innovative in any way. Theory exams lack analytical questions. Mostly music question papers contain descriptive and straight questions which don't require any kind of innovation. These kind of questions never make students think out of the box. Question papers must contain analytical questions which make the students think and innovate. Question papers should contain questions of every type like objective type, true false, fill in the blanks, Short answer type as well as essay type also. Only this kind of question paper can make students think in the right direction. Practical and Viva exam system also need immediate attention. Teachers generally give marks according to their interests and whims. In our universities and colleges mostly practical exams are conducted in closed rooms and it is very easy for the examiner to tamper with the marks given. Practical exams must be taken openly and transparently as stage performance and viva should be taken in front of everybody. This will help in two ways. Firstly there will be less chance of partiality and tampering with the marks. Secondly students will start taking practical and viva seriously as generally we see music students don't bother much about practical and viva. Reason is clear as they also know that they will get the marks. These wrong practices must be stopped. All music faculties must be ordered to do a video/audio recording of the whole practical session and send it to examination board which should cross check the marks given to the students.

Music curriculum is the crucial part of music education and very important in fulfilling the aims and objectives of music education. Presently music curriculum is outdated and full of shortcomings and need urgent review and updation. Music curriculum is lagging behind in technological advancements and innovations as compared to other subjects. Syllabus must be widened in the light of recent technological developments. Teaching methodology must be modernized and listening sessions, stage performances and workshops must be made a compulsory part of the music curriculum. Examination and assessment patterns must be reviewed and made transparent. Whole music curriculum must be job oriented and designed keeping in mind the needs of the students, then only the real purpose of music education will be fulfilled.

“The Shubhendra and Saskia Rao Foundation is our effort to make classical music available to every child because we believe it is their birth right. Every child born on this

planet responds to music before anything else. Only some lucky ones are able to retain this while many lose it because of various reasons. I strongly believe that the first 10 years in the life of a child are the most important phase and music must be made part of a child's growth through these formative years. Both Saskia and I were blessed to have music in our lives right from our childhood and we, as parents, see how important a role it has played in the development of our son, Ishaan. So, we decided to set up this foundation to ensure that every child gets music education. In India, there is no proper methodology for teaching music to children. Everything is too serious and rigid. If we need to attract children to classical music, we should adopt a more fun approach to engage them. This is what Saskia, with her western music education, is doing -- adapting the western methodology but teaching them Indian concepts. For those who want to pursue it seriously, there is the own guru-sishya parampara. Recently, we concluded a six-month intensive music programme for some underprivileged children in the Nizamuddin slums. We are working with about 80 children in another project and a few other projects are about to start in the next couple of months. We cannot expect miracles overnight but we want to not just make a difference but be the difference in the lives of as many children as possible¹.

3.5 Inner structure of Khayal

Khayal is an art form which went through lots of changes during the historical period. It became richer by adopting various things from eminent artists. Lots of new things got added Khayal some features of Khayal need to be reviewed in accordance with modern times. Some aspects of Khayal are discussed here.

3.5.1 Poetry of Khayal

Music and Poetry are inter-related with each other. Music is used to express the feelings hidden in the literature. Both the art forms are important. According to Music therapist Vishamber Nath ji, poetry and music are connected to each other. Poetry in words is music and music in words is called poetry. This is an interconnected state of creative arts. Indian thinkers have always believed that music and poetry are co-dependent and are

¹ <http://www.thehindu.com/features/friday-review/strings-so-special/article7205355.ece>

incomplete without each other¹. According to Prof. Vishavnath Prasad, “Music depends on poetry for meaning and poetry depends on music for expression².” For Pt. Omkar Nath Thakur, Music and Poetry are inseparable. He said- “Poetry and music share the same relation as a body shares with the soul.” According to Dr. Sharatchandra Pranjpaye “Music is Naad based poetry and poetry is word based music³.” Up till the era of Mohammad Shah Rangile, the artistes were not averse to words and their role in the classical music. They were all well-educated like Sadarang and were disciples of learned gurus like Mahakavi Dev. In that time being educated was not the basis of being virtuous. The singers were well versed with the literature of Braj language. Khayal was very popular in those times because Khayal singers understood the words, pronounced them correctly and incorporated them with raga and taala⁴.

In the times of Wazid Ali Shah due to ignorance of artists the holistic approach towards singing ended. Khayal became limited to only rhythm and music. The ignorance spread through Kawwali as well. People started considering music as a bad thing and the respect for artistes was dwindling day by day. In Bangal and Maharashtra when people showed willingness to learn Khayal singing, at that time they got gurus who were themselves not fully aware about words, meanings and pronunciation. Due to this they played a dirty game, they told their students that in Hindustani classical music there is no need for words and the meaning and context of the words is not very important. As a result the words and lyrics only remained as a vestigial part of the music since that time.

A Maharashtrian Critic wrote, “Music should be on the forefront and the words and lyrics should not matter that much. Actual good music is the one which overpowers the words and makes them look unrequired.” If critics and thinkers have that mind-set, then how can we expect the development of music to be in the right direction? Had Amir Khusaro or Sadarang been present in these times, then they would have gone crazy. The credit of destroying the literature and the lyrics of the music goes to the teachers who did not put

¹Chandan V, Sangeet aur Kavya, Bhairvi Volume- 8, p.111

²Chandan V, Sangeet aur Kavya, Bhairvi Volume-8, P, 112-112

³Chandan V, Sangeet aur Kavya, Bhairvi, Volume-8, p.113

⁴Acharya B, Musalman Ghazal Quwalli aur Khayal, Nibandh Sangeet p.94

much emphasis on them. Such people came to be known as teachers or gurus who spent their whole lives singing only the first few lines of a composition. Then to justify themselves they propagated the lie in the minds of their disciples that neither lyrics nor a lyrical composition is required for classical music. Just take the beat from the Tabla, take a base of 'AA, EE, OO, O, hum some notes and you will become singers. This is the reason that vocal, which at one time was considered better than instrumental and dance has now become spineless and has no standing left in the field of music¹. Poetry without music appears to be flat and lifeless. And is not able to stimulate emotions and drive home the point. Same holds true for music without lyrics. It is not able to engage the common people on a more empathetic level². There are lots of Bandishes having high quality and sensible poetry in it, artist must be encouraged to use good quality poetry in their Bandishes only.

The Bandish (Composition) is the condensed essence of the Raga. It is a combination of three important aspects Swara (Notes), Tala (Rhythm) and Kavya (Poetry), each aspect must be well managed if we want to create the desired effect of vocal music³. Classical singer generally found saying that "Our music is Raga Based." And generally sing the Bandish very casually and in such a manner that sometimes even a classical student doesn't able to understand the lyrics. This is a wrong practice came into existence during historical period. But one cannot overlook the significance of words and poetry of the composition. Lyrics give meaning to the Bandish. If we try to think from a common man has no idea what is going on around, which Raga is going on, which Tala is being played, he knows nothing he try to connect himself with the music through Lyrics. When lyrics are unclear he found it very difficult to link with Khayal. Hence Lyrics must be taken care of⁴.

One more thing is very important that Lyrics of the Bandish (Composition) must go with the essence and mood of the Raga. In some Bandishes we see Poetry has different mood

¹ Acharya B, Musalman Ghazal Quwalli aur Khayal, Nibandh Sangeet, p.95

² Chandan V, Sangeet aur Kavya, Bhairvi Volume-8, p.113

³ Personal interview with Dr. Rajesh Sharma at Amritsar on date 05-March-2015

⁴ Personal interview with Dr. Rajesh Sharma at Amritsar on date 05-March-2015

and Raga of the Bandish has different mood. This becomes absurd. Pt. Om Parkash Thaper of Gwalior Gharana said, “An artist must take care of the Calling of the Raga. Every Raga Whisper in the ears of the Vaggyekar (composer) and it is the duty of the Vaggyakar to respond back to the Raga by his poetry¹.”

Composer must take care that Raga and Poetry go side by side. Pt. Om parkash Thaper gave an example of a Bandish in Raga Darbari “Nain So nain milaye rakhungi” he further explained that Raga Darbari is considered to be very Gambhir nature as Rasa theory but poetry of the Bandish is associated to Shingar Rasa, which is not logical. Raga and the Poetry are not going side by side. Pt. Om Parkash Thaper ji gave an example of a Bandish of Gwalior Gharana in Raga Miyan ki Todi, ‘Daras dikhayo Mohe Kab Se Takat Akhiyan Tohe’ here Raga is of Gambhir nature, associated with Bhakti Rasa and Poetry is also Gambhir and associate Bhakti Rasa. Here poetry of the Bandish and Raga are having same nature and are associated with same Ras. go side by side is extremely important part of the Bandish hence an Artist must take care while composing as well as singing the Bandish if he want to produce the desired effect on the audience.

3.5.2 Tempo and Issue of cutting of words in Vilambit Khayal

This is a crucial factor in popularity of Khayal and all musicologists and artist must sit together to find solution for this problem that there is cutting of words when an artist sing Vilambit Khayal in Ati-Vilambit Laya, due to which the words become meaningless. General people can’t understand music deeply. They connect with music through lyrics and when lyrics are not clear general masses are not able to connect with Khayal. That’s why some artists don’t sing Vilambit Khayal in Ati-Vilambit Laya and they generally take Madhya-Vilambit Laya. This is a crucial factor and a proper research is needed regarding this. Lyrics and Bandish must be rendered well and pronunciation must be very clear and precise, only then common people could understand Khayal to some extent. One more thing is to be noted that singing in Ati-Vilambit tempo is not inherit specification of Khayal but it is introduced later by eminent artists. Artists of Gwalior and Bhendi Bazar Gharana don’t sing Vilambit Khayal in Ati-Vilambit Laya. The cutting of words should be avoided. Khayal loses its aesthetic value when words become

¹Personal Interview with Pt. Om Parkash Thaper at Jalandhar on date 18-march-2014

insignificant. This point must be reviewed so that an ideal form of Khayal can be developed.

3.6 Promotion of Khayal

Every product needs proper promotion and advertisement. Big multinational companies like Coca-Cola are world famous but still they are seen investing millions in promotion and advertisement. Proper promotion is a crucial factor for popularity of Khayal. In India Khayal needs proper promotion through all possible methods. Promotion of Khayal can be done by various means like Concerts, Newspapers, Magazines, TV, Radio Audio-Visual Projects and Internet. These all can help in promotion of Khayal, if used properly. Promotion of music can't be done by one or two means, but a combined effort by using all the means simultaneously is the secret.

3.6.1 Musical Concerts

Musical concerts and musical events are very effective method of promotion of Khayal. Various Khayal concerts have been organized across India which really help in promoting Khayal. Various government and non-government organisations organise Hindustani classical music concerts and related events and this is a big boost to Khayal and related genres. In these people got chance to listen to eminent classical Khayal artists. But researcher feels that these concerts and events should be connected with newspapers, social media and other sources so that people can get information earlier from these sources that Particular event is going to happen on particular day. And after the event photographs and the report must be shared on social media and in newspapers. Organisations like ITC Sangeet Research Academy Kolkata, Sangeet Natak Academy Delhi, Saptak Gujarat, Harivallabh Jalandhar, Paras Rang Manch Jalandhar, SAM Delhi, Darbar Festival UK, Sawayi Gandharva Sangeet Mahotsav Pune, Teen Prahar Mumbai organise Classical concerts which are very good for the promotion of Khayal. But researcher feels that new type of concerts can also be organised, which can offer a variety of events. For example a concert can be organised having one Khayal, One Instrumental, One Dance performance and one Theatre event. This will help in good number of viewers. More research is needed on this.

3.6.2 Audio-Visual Projects

Today, all have mobile phones, laptops, and Internet people watch YouTube and listen to music online and a big audience across the world watch TV. There are various TV channels which are popular among the masses. So it is very important to promote Khayal by making audio-Visual projects related to Khayal so that it can be telecasted on TV as well as online. All artist must combine to make classical recordings then upload on internet and artists must consult TV channels so that their musical videos can be played on TV channels. This will be a big promotion to Khayal. As young generation like video along with the audio.

3.7 New experiments and innovations in Khayal

Change is the only constant. It is natural process. Researcher thinks un-natural to oppose the change. Hindustani music was developed and modified by various eminent artists time to time. Golden age of Hindustani music could be said to be between the fourteenth and twentieth centuries. This was the period when intelligent musicians and scholars felt that it was essential to eliminate all the hampering restrictions and rigidities in compositions and deal with the Core of our music, Raga, in its unsullied form, elaborating it as a means of one's self-expression. Here are some examples of eminent artists who changed the whole scenario of Hindustani classical music. Eminent scholars, thinkers and talented artists keep on challenging the traditional system and leave their own mark by setting new trends in the music scenario. It is a continuous process where musicians apply their insight, knowledge and abilities on the traditional concepts keeping in mind various factors like present scenario, traditional values, the audience and the society so as to produce new techniques. Same is the case with Traditional Khayal Singing Style.

Khayal singing style found its traces back in the 13th century. It emerged due to the efforts of Sultan Hussain Sharque and others that followed him. In the 18th century under the reign of sultan Mohd. Shah Rangeele, Khayal came into limelight. It got its novel type and design owing to the efforts of great musicians like Niyamat Khan (Sadarang) and Firoze Khan (Adarang). Various great artists and musicians gave their contributions to develop the Khayal from time to time.

Ustad Amir Khan, along with being a successful vocalist, was a thinker, an innovator in the field of music, a settler of new trends. He provided a Khayal style in such a peculiar format which proved to be very effective and popular. He is often referred to as a key figure in contemporary Khayal singing, a Path Breaker, who challenged traditional singing styles¹. He introduced *Ati Vilambit Laya* (Very Slow Tempo) in Khayal. He blended the Spiritual flavor and grandeur of *Dhrupada* with the ornate vividness of Khayal. He introduced the concept of an aesthetically detailed *Badhat* (progression) in *Ati-Vilambit Laya*. He never bounded himself to any one style or *Gharana*. He combined techniques of various artists of different *Gharanas* and developed his own style. He emphasized on *Ati-Vilambit Laya*, melody, *Kan swar*, Clear enunciation of text of the *Bandish*. He was of the view that lyrical part is as important as the *Raga* part of the *Bandish*. His style set new trends in Traditional Khayal.

Ustad Aman Ali (*Bhindi Bazaar Gharana*) was the scholar behind the addition of elements of intonation from Carnatic classical music to the existing format of Hindustani vocals. Earlier note-name singing or *Sargam* singing (*Solfa Singing*) was not a part of Hindustani music. *Ustad Aman Ali* introduced this concept to Hindustani Classical music. He improvised *Merukhand Principle* (using various combinations of a given set of notes) in *Alap*, *Tan* & *Sargam*. This Principle was later used by *Ustad Amir Khan* also. *Ustad Aman Ali* introduced some melodious *Ragas* of Carnatic music such as *Hansadhawani*, *Nagaswarali* and *Pratapwali* to Hindustani Classical music. These days *Raga Hansadhawani* is very popular in Hindustani Classical music which is due to the efforts of *Ustad Aman Ali*².

Ustad Bade Ghulam Ali Khan had a unique voice, a wide range spanning three octaves, effortless production, all round sweetness, unparalleled flexibility and ease of movement in all tempi. His style possessed an exceptional lucidity and clarity in addition to serenity and calmness. His *Raga* expositions were brief, contrary to convention, and while he agreed that the beauty of classical music lay in leisurely improvisation, he believed that the audience would not appreciate long *Aalaps* and he had to sing for the masses and

¹Vidya Shah, The Hindu, Feb. 24, 2012

²www.swarmandakini.com seen on 23-Dec-14

change the music to what the audience wanted¹. He introduced and popularized the use of Kanoon (Swarmandal) instrument in Khayal. This became his trademark. He influenced other Artists to use this Instrument like Pt. Jasraj and Ustad Rashid Khan.

The living Legend of Hindustani Classical music, Pandit Jasraj needs no introduction. Endowed with a rich soulful and sonorous voice, Pandit ji's singing is characterized by a harmonious blend of classic and opulent elements, projecting traditional music with an intense spiritual expression. This gives his music a very sublime emotional quality, touching the soul of the listener. His singing is filled with emotions, feelings and a magical effect that bounds the listeners². He sang various Mantras and Devotional songs. He did a great job in making Hindustani Classical Music more popular among the masses through his magical singing and by his recordings of Hindustani Classical Vocal and Devotional songs. Pandit Jasraj created a novel form of Jugalbandi, Styled on the ancient system of Murchhana, between a male & a female vocalist who each sing different Ragas at the same time. In his Honor, this Legendary Jugalbandi is known as the Jasrangi³. Pandit Jasraj is attached to many musical organizations and many artists in India as well as abroad. His contributions to Hindustani music are immense. There are very few artists who have contributed as much to Hindustani Classical music as Pandit ji. "There is at least one person in sight in the present scenario who is an assurance for the future of Indian vocal music"- Pandit Bhimsen Joshi. Ustad Rashid Khan's renderings stand out for the emotional overtones in his melodic elaborations. He says," The emotional content may be in Aalap, sometimes while singing the Bandish or while giving expression to the meaning of the lyrics." This brings a touch of modernity to his style as compared to the older maestros who placed greater emphasis on impressive technique and skillful execution of difficult passages⁴.

A notable achievement of Ustad Rashid Khan is the infusion of an emotional content into his melodic elaborations. The spontaneous emotional appeal of his manner of singing

¹Nadkarni, M, The Great Masters: Profiles in Hindustani Classical Vocal Music

²Shankar, V, Mumbai (Interview); Pt. Jasraj: Music has universal Appeal September 06, 2012

³ A custom of Culture, The Hindu, Dec 01, 2004

⁴Jayakumar, G, An offering to the Almighty, The Hindu. Retrieved 2007-05-09

have won him enthusiastic listeners and followers all over the world. He also experimented with fusing pure Hindustani Classical music with lighter musical genres e.g. in the Sufi recording *Naina Piya Se* (Song of Amir Khusaro). He did experimental concerts with western instrumentalist Louis Banks and with sitar player Shahid Pervez and others. Apart from following the Classical root, Ustad Rashid Khan has also liked done Fusion with the new generation singers and music composers. He gave his voice for film songs like *Aaoge Jab Tum Sajna* (Film: *Jab We Met*), *Allah Hi Reham* (Film: *My Name is Khan*), *Poore se zara sa kam hai* (Film: *Mausam*), *Kaahe Ujaadi Mori Neend* (Film: *Kisna*). He contributed a lot to popularize Hindustani Classical music into youth and Common People by making it more interesting, full of emotions and understandable for common listener.

Now coming to the present scenario, owing to the various developments there have been many changes in the social as well as the music scenario structure. There are innumerable sources of entertainment and people are spoilt for choice with regard to the options available to them. Different musical genres are prevalent like rock, pop, metal, Arabic, blues, reggae etc. these music forms have a huge arsenal of instruments, gadgets and effects (Light, Sound, Fog, Software etc.) that they are using to attract the listeners towards them. The Hindustani classical music has its modalities and a variety of options available to the listeners. But sometimes its appearance and presentation appears to be old fashioned and minimalistic to the present day listeners. The simple and serene style in which the Hindustani classical music is presented is lagging behind the new age music styles which are full of pomp and show.

In recent times various artists experimented on fusion of Khayal like Rashid Khan, Ajay Pohankar, Shubha Mudgal, Sultan Khan (Late), Shafqat Amanat Ali (Pakistan), Rekha Bhardwaj. They have been experimenting fusion of Hindustani Khayal with other forms and with various Instruments. Due to which Khayal singing has reached General masses. It has started drawing interest of everyone. Due to these innovative Artists Khayal singing has come into Private Albums, on iTunes, Youtube, in Bollywood Films, Khayal Videos on youtube like *Piya Baavre*, *Paayaliya jhankaar* (Ajay Pohankar), *Lat ulajhi suljha ja Baalam* (Shankar Tukker), *Albela Sajan Aayo re* (Sultan Khan). Other Young

Artists like The Khayal Groove (band), MaatiBani are also working on fusion of Khayal with Synthesizer, Electric Guitar, Bass guitar Drums and other instruments. Some work has also started in Coke Studio Pakistan. They are using Light Effects and other Sound Effects along with Khayal. But at the same time one thing must be kept in mind that the Internal Beauty of Khayal must not be affected due to Modernization and Fusion. Spiritual nature of Khayal must be kept as it is in its original form. Light effects, Fog effects, Sound effects and Multimedia effects can be used but only to the extent that it must not interfere in the Internal Properties of Khayal and doesn't hinder it's Spiritual Form.

As we have already discussed, that the Khayal singing style, it's performance and it's presentation have been tinkered with from time to time by eminent artists and learned musicians and this has led to it being the main style of the Hindustani classical music today. So I want to ask you, has the time not come when we do away with our rigidness and start thinking towards this so as to make our music more popular amongst the masses? So in the end I would like to conclude with a request to all of you out there that let us get together and start working towards the growth and development of our very own Hindustani classical music.

3.8 Miscellaneous Factors

All other factors which don't come under any of the category discussed above are discussed here.

3.8.1 Inter-relationship of Music and Religion

Religious Hindu books say that, When asked to God, "Where do you live" God replied "Where my devotees do Kirtan I live there". Gurubani also says, "Kaliyug me Kirtana Pardhana". Hence we can say doing religious prayers through Music is the way shown by various Gurus and priests. People must use music while doing prayers as it makes prayers more powerful and significant. Hindustani music was used earlier for devotion in temples. Dhrupads are generally found in form of Shiva prayers. Hindustani music had a long tradition of devotion. Ashat Chhap poets did lot of work in this field. They developed beautiful compositions having base of Hindustani music. Pandit Jasraj sang lot of compositions and various Mantras in Hindustani Music. Gurbani Shabad Kirtan is

done in prescribed Ragas. Gurbani used the Indian Music for self-realization. Classical music is itself a meditation and lead to self-realization. Music and religion are inter-related and this factor can also lead to music promotion.

3.8.2 Ultimate Goal of an Artist

One more thing that is very important and plays a very important role in making the performance of an artist effective, interesting and aesthetically rich is, the goal of the artist. If the goal of artist is pure and clear then only he will be able to produce the desired result and will be able to create interest of public in his/her performance. Sometimes it was seen that the goal of some artist is merely to prove themselves a great artist or to prove their Gharana better than other Gharanas, which is a wrong practice and it results in disinterest in the performance.

Ultimate goal of every artist should be to influence and stimulate the audience with their presentation. And this tradition is going on from very old times. It was seen in the vedic period during the worship of gods, the joyous presentation in kings' courts in middle ages and is seen in the modern times as well. This has always been the main goal for every singer or artiste¹.

3.8.3 Role of Science and Technology in Promotion of Indian Music

In the starting of 20th century Science and technology helped a lot in improving Music notation, Recording techniques and scientific research in a scientific way. It opened new possibilities in music education as well as music performances. Scientific advancement and technology helped in preservation of music as well as sharing of music².

Gadgets like Computer, Microphone, sound card, mobile phones, Micro SD Cards, Pen Drives and various softwares proved to be very helpful in recording, editing, Sharing and preservation of music. These helped a lot in promoting practical aspect of music.

Hence we see there are lots of factors which can affect popularity as well as arousal of interest in Khayal. These all factors should be analysed properly so as to get positive

¹Rajlakshami, K, Lalit Kalayon me Saundrya, Bhaav aur Ras, p.13

² Sharmistha G, Bhartiye Sangeet Ke Parchar-Parsar me Media ka Yogdan Sangeet p.53

result. An in-depth research is needed so as to make Khayal more popular among the masses. This is a big project and need constant endless effort. All music lovers, teachers, experts as well as musicologists must combine together under one roof for the betterment of Khayal. To reach at some result, Research scholar went to various universities, colleges and various cities and met with various music experts, students and common people and did a survey regarding these all factors. Research scholar also interviewed people so as to get their opinion. In next chapter researcher give details of surveys and interviews done with Music teachers, Music Students as well as common people regarding these factors. This data is given in next chapter.
