



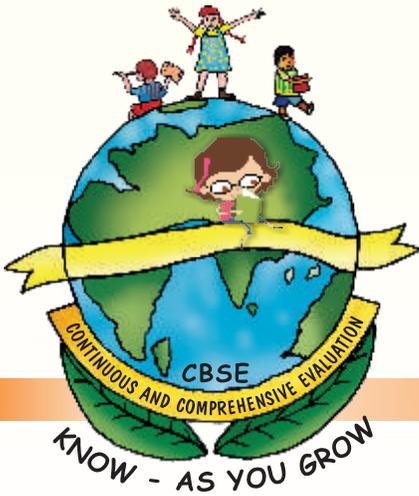
# नया आगाज़

आज समय की माँग पर  
आगाज़ नया इक होगा  
निरंतर योग्यता के निर्णय से  
परिणाम आकलन होगा।

परिवर्तन नियम जीवन का  
नियम अब नया बनेगा  
अब परिणामों के भय से  
नहीं बालक कोई डरेगा  
निरंतर योग्यता के निर्णय से  
परिणाम आकलन होगा।

बदले शिक्षा का स्वरूप  
नई खिले आशा की धूप  
अब किसी कोमल-से मन पर  
कोई बोझ न होगा

निरंतर योग्यता के निर्णय से  
परिणाम आकलन होगा।  
नई राह पर चलकर मंज़िल को हमें पाना है  
इस नए प्रयास को हमने सफल बनाना है  
बेहतर शिक्षा से बदले देश, ऐसे इसे अपनाए  
शिक्षक, शिक्षा और शिक्षित  
बस आगे बढ़ते जाएँ  
बस आगे बढ़ते जाएँ  
बस आगे बढ़ते जाएँ.....





# Knowledge

## TRADITIONS & PRACTICES OF INDIA

Textbook for Class XI

*Module 9*  
*Music in India*



**CENTRAL BOARD OF SECONDARY EDUCATION**  
Shiksha Kendra, 2, Community Centre, Preet Vihar, Delhi-110 092 India



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# Preface

India has a rich tradition of intellectual inquiry and a textual heritage that goes back to several hundreds of years. India was magnificently advanced in knowledge traditions and practices during the ancient and medieval times. The intellectual achievements of Indian thought are found across several fields of study in ancient Indian texts ranging from the Vedas and the Upanishads to a whole range of scriptural, philosophical, scientific, technical and artistic sources.

As knowledge of India's traditions and practices has become restricted to a few erudite scholars who have worked in isolation, CBSE seeks to introduce a course in which an effort is made to make it common knowledge once again. Moreover, during its academic interactions and debates at key meetings with scholars and experts, it was decided that CBSE may introduce a course titled 'Knowledge Traditions and Practices of India' as a new Elective for classes XI - XII from the year 2012-13. It has been felt that there are many advantages of introducing such a course in our education system. As such in India, there is a wide variety and multiplicity of thoughts, languages, lifestyles and scientific, artistic and philosophical perceptions. The rich classical and regional languages of India, which are repositories of much of the ancient wisdom, emerge from the large stock of the shared wealth of a collective folklore imagination. A few advantages given below are self explanatory.

- India is a land of knowledge and traditions and through this course the students will become aware of our ancient land and culture.
- Learning about any culture particularly one's own culture - whatever it may be - builds immense pride and self-esteem. That builds a community and communities build harmony.
- The students will be learning from the rich knowledge and culture and will get an objective insight into the traditions and practices of India. They will delve deeply to ascertain how these teachings may inform and benefit them in future.
- The textbook has extracts and translations that will develop better appreciation and understanding of not only the knowledge, traditions and practices of India but also contemporary questions and issues that are a part of every discipline and field in some form or another.

This course once adopted in schools across India can become central to student learning: each student brings a unique culture, tradition and practice to the classroom. The content is devised in a way that the educator becomes knowledgeable about his/her students' distinctive cultural

background. This can be translated into effective instruction and can enrich the curriculum thereby benefitting one and all. This insight has close approximation with the pedagogy of CCE.

The course is designed in a way that it embodies various disciplines and fields of study ranging from Language and Grammar, Literature, Fine Arts, Agriculture, Trade and Commerce, Philosophy and Yoga to Mathematics, Astronomy, Chemistry, Metallurgy, Medicine and Surgery, Life Sciences, Environment and Cosmology. This can serve as a good foundation for excellence in any discipline pursued by the student in her/his academic, personal and professional life.

This book aims at providing a broad overview of Indian thought in a multidisciplinary and interdisciplinary mode. It does not seek to impart masses of data, but highlights concepts and major achievements while engaging the student with a sense of exploration and discovery. There is an introduction of topics so that students who take this are prepared for a related field in higher studies in the universities.

The examination reforms brought in by CBSE have strengthened the Continuous and Comprehensive Evaluation System. It has to be ascertained that the teaching and learning methodology of CCE is adopted by the affiliated schools when they adopt this course. The contents have to cultivate critical appreciation of the thought and provide insights relevant for promoting cognitive ability, health and well-being, good governance, aesthetic appreciation, value education and appropriate worldview.

This document has been prepared by a special committee of convenors and material developers under the direction of Dr. Sadhana Parashar, Director (Academic & Training) and co-ordinated by Mrs. Neelima Sharma, Consultant, CBSE.

The Board owes a wealth of gratitude to Professor Jagbir Singh, Professor Kapil Kapoor, Professor Michel Danino, and all those who contributed to the extensive work of conceptualizing and developing the contents. I sincerely hope that our affiliated schools will adopt this new initiative of the Board and assist us in our endeavour to nurture our intellectual heritage.

Vineet Joshi  
Chairman



## *Convenor's Note by Professor Jagbir Singh*

In 2012, CBSE decided to introduce an Elective Course 'Knowledge Traditions and Practices of India' for classes XI and XII and an Advisory Committee was constituted to reflect on the themes and possible content of the proposed course. Subsequently Module-Preparation Committees were constituted to prepare ten modules for the first year of the programme to include the following Astronomy, Ayurveda (Medicine and Surgery), Chemistry, Drama, Environment, Literature, Mathematics, Metallurgy, Music and Philosophy.

Each module has;

- I. A Survey article
- ii. Extracts from primary texts
- iii. Suitably interspersed activities to enable interactive study and class work
- iv. Appropriate visuals to engender reading interest, and
- v. Further e- and hard copy readings.

Each module in the course has kept in mind what would be a viable amount of reading and workload, given all that the class IX students have to do in the given amount of time, and controlled the word-length and also provided, where needed, choices in the reading materials.

Each Module consists of:

- I. A Survey Essay (about 1500-2000 words) that introduces and shows the growth of ideas, texts and thinkers and gives examples of actual practice and production.
- ii. A survey-related selection of extracts (in all about 2000 words) from primary sources (in English translation, though for first hand recognition, in some cases, where feasible, the extracts are also reproduced in the original language and script).
- iii. Three kinds of interactive work are incorporated, both in the survey article and the extracts - comprehension questions, individual and collective activities and projects (that connect the reading material and the student to the actual practice and the environment).
- iv. Visuals of thinkers, texts, concepts (as in Mathematics), practices.
- v. Internet audiovisual resources in the form of URLs.
- vi. List of further questions, and readings.

The objective of each module, as of the whole course, is to re-connect the young minds with the large body of intellectual activity that has always happened in India and, more importantly, to

enable them (i) to relate the knowledge available to the contemporary life, theories and practices, (ii) to develop, wherever feasible, a comparative view on a level ground of the contemporary Western ideas and the Indian theories and practices, and (iii) to extend their horizons beyond what is presented or is available and contemplate on possible new meanings, extensions and uses of the ideas - in other words to make them think.

We have taken care to be objective and factual and have carefully eschewed any needless claims or comparisons with western thought. Such things are best left to the readers' judgement.

This pedagogical approach clearly approximates CBSE's now established activity-oriented interactive work inviting the students' critical responses.

It is proposed to upload the first year's modular programme to be downloaded and used by schools, teachers and students.

As a first exercise, we are aware that the content selection, a major difficult task, can be critically reviewed from several standpoints. We do not claim perfection and invite suggestions and concrete proposals to develop the content. We are eagerly looking forward to receiving the feedback from both teachers and students. That would help us refining the content choice, the length and the activities. We will also thankfully acknowledge any inadvertent errors that are pointed out by readers.

The finalisation of this course is thus envisaged as a collective exercise and only over a period of time, the Course will mature. We know that perfection belongs only to God.

If our students enjoy reading these materials, that would be our true reward.

Prof. Jagbir Singh  
Convenor



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## Content of Module 9



Music in India

1





## Music in India: A Survey

Music is a universal language. Every community, every culture has its characteristic music. India too has a long history of music thinking and practice. Music is interwoven in ordinary life as Indian life and culture, from birth to death, are essentially celebratory and all ceremonies are conducted accompanied by singing, recitation or music.

The origin of Indian music is conventionally traced back to the Vedic period. The Vedic hymns are metrical and intended to be recited with great modulation of voice and intermediate pauses. Music is dealt with extensively in the Vālmiki *Rāmāyaṇa*. Nārada is

*Can you recollect some occasions and ceremonies of which music is an essential part of the celebration?*

an accomplished musician, as is Rāvaṇa; Sarasvatī with her *vīṇā* is the goddess of music. Now the themes and subjects were, however, too grave for a plastic and subtle art like music, and eventually music made a move beyond the liturgical towards the wider

concerns of life to express the joy and the sorrows, the languishing hopes and despairs and the thousand and one little vanities of the ordinary human life.

### The Beginnings

This was the beginning of Indian classical music both vocal and instrumental. The first still available classical manual on music is Bharata's *Nāṭyaśāstra* (about 2<sup>nd</sup> century BCE, see module **Theatre and Drama in India** for more on *Nāṭyaśāstra*). It gives a clear and detailed account of music, both instrumental music and vocal music.

Let us first have the classification of accompanying instruments which are of four types: (i) *tata* (stringed instruments or chordophones); (ii) *anavaddha* (percussion or stretched instruments or membraphones); (iii) *ghana* (metallic instruments or



ideophones); and (iv) *suṣira* (wind or reed-type instruments or aerophones). The accompanying instruments also find mention in a number of texts from the Gupta period; Kālidāsa mentions several kinds of instruments like the *parivāḍini* and *vipañcī vīnas*, the *mṛdaṅga*, the flute and conch. Music also finds mention in Buddhist and Jain texts from a few centuries BCE.

A number of musical instruments like *vīṇā*, *sītār*, *sarod*, *surbahār*, *surśṛṅgār*, *santūr*, *sāraṅgi*, *esrāj*, violin, flute, harmonium, *tablā* and *pakhāvaj* are associated with Indian classical music. Today the classification includes a variety of instruments used for Indian classical, western and folk music. Now the instruments, classified on the basis of the science behind them, are plucked-string, bowed-string, wind instruments and percussion instruments.

- Plucked-string instruments include *ektārā*, *rubāb*, *santūr*, *sarod*, *sītār*, *surbahār*, *surśṛṅgār*, *swarmandal*, *mohan vīṇā*, *raudra vīṇā*.
- Bowed-string instruments include *esrāj*, *mayūrī vīṇā* or *taus*, folk *sāraṅgi*, classical *sāraṅgi*.
- Wind instruments include *bāṅsurī*, *puṅgī* or *bīn*, *nādasvaram*, *śehnāī*, bagpipes, *śruti* box and harmonium.
- Percussion instruments include hand drums (*dhād*, *damrū*, *dholak*, *duggī*, *ghat*, *singhārī khol*, *mizhavu*, *mṛdaṅgam*, *pakhāvaj*, *pancamukha vādyam*, *tabalā*), hand-frame drums (*daff*, *dimdī* or *dimrī*, *kāṅsī*), stick-and-hand drums (*dollu*, *dhak*, *dhol*, *dholī*, *idakkā*), stick drums (*chande*, *nagāḍā*, *pambai*, *sambal*), ideophones (*tāsā*, a type of kettledrum), cord percussion (*jhāllari*, *gubgubā*), ideophones (*cimptā*, *ghatam* and *matkam*, *ghuṅgrū*, *khartāl* or *ciplya*, *mañjīrā* or *jhāñj* or *tāl*), melodic (*jal taraṅg*) and electronic (electronic *tānpurā*, *tāla meter*).

Can you add some accompanying instruments to this classification?



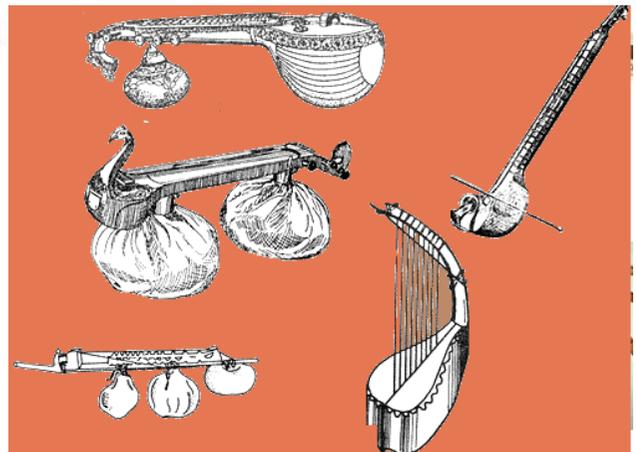
Avanadha Vadya or Membranophones



Ghana Vadya or Idiophones



Sushira Vadya or Aerophones



Tata Vadya or Chordophones



Make a list of musical instruments and the master artists associated with them.

Ustad Bismillah Khan (1916–2006)  
playing the *śahnāī*

Carnatic *vīṇā* player  
Ranga Narayana



Bharata's *Nāṭyaśāstra* gives a clear and detailed account of music, both instrumental and vocal. In his days, the compositions were known as *jāti*s (group) and had ten characteristics. The ten characteristics of a *jāti* that gave shape to its presentation continue to do so for a *rāga* today. *Añśa* was the dominant note of the melody and was also the tonic. *Graha* was the note with which an exposition was begun, and *nyāsa* the note to which the performer returned each time on the completion a melodic phrase.



*Apanyāsa* was the note auxiliary to *nyāsa*. *Tāra* was the upper register and *mandra* the lower. When only six out of the seven notes of the scale were used for a melody, the usage was called *ṣāḍava*, and when five, it was named *auḍava*. Abundant usage of certain notes was named *bahutva* and sparing usage was named *alpatva*.

The *jātis* were derived from the two *grāmas* (parent scales), seven of them from *ṣadaj grāma* and eleven from *madhyama grāma*. On the basis of these *jātis*, songs were classified. But this classification based on the *jātis* was not adequate so, in later years, each *jāti* was further split up into or was replaced by what came to be known as *rāgas*.

### New era

It appears that *rāgas* came into being after Bharata and their coming marks a new era in the history of Indian music. The earliest and most reliable reference to the *rāga* system is found in *Bṛhatdeśī* of *Maṭaṅga* (4<sup>th</sup> century CE). Thereafter, we have Nārada's *Saṅgīta Makarandha* (11<sup>th</sup> century), which has rules similar to those of current Hindustānī classical music. Nārada actually names and classifies the system in its earlier form before the Persian influences introduced changes in it. Jayadeva's *Gīta Govinda* of the 12<sup>th</sup> century was perhaps the earliest musical composition sung in the classical tradition called *aṣṭapadī* music. The next authoritative work on music, Śārṅgadeva's *Saṅgīta Ratnākara*, belongs to the 13<sup>th</sup> century. Śārṅgadeva lived at the court of the Yādava kings of Devagiri. His treatise deals with in all three aspects of music – vocal, instrumental and dance. This text is the last to be mentioned by both the Carnatic and the Hindustani traditions and is often thought to mark the start of a divergence between the two.

Collect images from Indian paintings and sculpture which depict the existence of music in ancient India.  
Clue: Visit National museum and world heritage sites.



*Jhāñj* player, Sun temple of Konarak, Odisha. Here we see this large sculpture nearly 8 feet high of a lady playing the *jhāñj*. (Source: [www.ccrindia.gov.in/musicalinstruments.htm](http://www.ccrindia.gov.in/musicalinstruments.htm))



*Marjirā* player, Sun temple, Konarak, Odisha

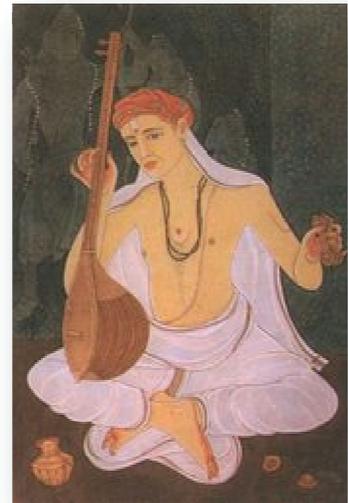
## Medieval period

This was the beginning of a new tradition born out of a cultural synthesis of several musical traditions: the Vedic chant tradition, the Persian tradition of *Musiqi-e- assīl*, and various folk traditions prevalent in the country. This change took place only in the northern part of the country. The southern part continued its stream of music as it was. As a result, Indian classical music developed two styles: north Indian or Hindustani classical music, and south Indian or Carnatic classical music. In both styles, the underlying system consists of *rāga*, *tāla* (time-measure) and *laya* (tempo). However, their forms, their reception and their effects are different. In Hindustani music, the *rāga* system, based on the *vādī-samvādī* arrangement, lends a *rasa* or *bhāva* to the *rāga* and makes it subtler yet reflective. The Carnatic, on the other hand, with its *druta* (fast time-measure) nature, difficult mathematical elaborations and the associations of the notes

without preference for anyone of them, is a gigantic affair of both mechanical and intellectual effort.

At this juncture, the northern School of classical music absorbed the influence of Amir Khusro, a *sūfī* composer who pioneered the fusion of *rāgas* with concepts from Persian music. Now it was the turn of the *darbāras* (royal courts) where the Hindustani music flourished. The composition form of *dhrupada*, so well known and respected even today, was invented or patronized by Rājā Māna (1486-1526). Tānsena, the noted musician in the court of Akbar, perfected this form and introduced a number of innovations, including new *rāgas* and other compositions.

In the history of Indian music, the *bhakti* movement also played an important role. In it the compositions, set to tune and rhythm, were sung by the saint poets and others with the accompaniment of drone or stringed or drum-type instruments. Many of the musical forms innovated by these pioneers merged with the Hindu tradition, composed in the popular language of the people (as opposed to Sanskrit) in the works of composers like Kabīr and Nānak. The Bhakti poets Jayadeva (11<sup>th</sup> century), Vidyāpati (14<sup>th</sup> century), Caṇḍidāsa (14<sup>th</sup>-15<sup>th</sup> century) and Mīrabai (16<sup>th</sup> century) recognized music as a means of liberation. In the South, Annamacārya and Pūrandāsa (16<sup>th</sup>-17<sup>th</sup> century) promoted a religious character of music, exalting God in His various manifestations. Tyāgarāja (18<sup>th</sup>-19<sup>th</sup> century) laid down an axiom that 'Knowledge of music devoid of devotion cannot secure salvation.' He made significant contributions to *rāga lakṣaṇa*, *rāga lakṣya*, and *rāga swarūpa*, or in general, to the development of musicology.



A depiction of Tyāgarāja



In this regard, *Bhaja Govindam* divinely rendered by M.S. Subbulakṣmī, is also worth mentioning. It is said that one day when Ādi Śaṅkarācārya, accompanied by his disciples, was walking along a street in Vārāṇasī, he came across an aged scholar teaching the rules of Sanskrit grammar to his students by rote. Taking pity on him, Ādi Śaṅkarācārya went up to the scholar and advised him not to waste his time on grammar at his age but to turn his mind to God in worship and adoration, and thus inspired, Ādi Śaṅkarācārya composed *Bhaja Govindam* on the spot.

Thus all Bhakti poets and singers from the northern and southern parts of the country sang in praise of the gods like Kṛṣṇa, Rāma, Śiva, Devī, viewing the power of *nāda* (sound) as a cosmic principle and a means to attain yogic consciousness. The Bhakti compositions of Indian classical music are known as *bhajan* in Hindustānī music and *kīrtanam* in Carnatic music. In the South, devotional compositions in many vernaculars are now known as *kṛtis*, *varṇams*, *pallavīs*, *jawālīs*, etc.

### Modern era

During the early British period, after the dissolution of the Mughal Empire, the musician families became thoroughly disgusted with the classifications and conventions of music. They hardly agreed with one another. This disagreement gave rise to the diversity of styles that is today known as *gharānā*, named after Gwalior (created by Natthan Pīrbakhśa), Agra (by Hājī Sujān), Dilli (by Muhamad Śāh), Jaipur (by Muhammad Alī and his son Mubārak Alī), Patiala (by Alī Bakhśa and Fateh Alī), Kirānā (by Sādik Alī Khān and his son), and finally Banaras and Lucknow. Now it was not possible for people to learn Indian classical music easily because the music was imparted through the *guru-śiṣya paramparā* (teacher-pupil tradition) and was looked down upon as a frivolous practice.



At this juncture there emerged two leading figures, Pt. Viṣṇu Digambar Paluskar and Pt. Viṣṇu Nārāyaṇa Bhātkhande. Pt. Viṣṇu Digambar Paluskar (1872–1931), a learned disciple of Bālkrṣṇabuwā, rescued music by founding the Gandharva Mahāvidyālaya at Lahore to impart formal training in Indian classical music. Later he shifted the school from Lahore to Bombay. He prepared about 200 disciples on the pattern on ancient *gurukula* system. V.A. Kaśālkara, Pt. Omkār Nāth Thākur, B.R. Devadhar and V.N. Thākur, the well-known classical singers, were trained by him. Popularizing music among the educated classes, Paluskar paved the way for theories of music: thus Pt. Viṣṇu Nārāyaṇa Bhātkhande produced the monumental four-volume work *Hindustānī Sangīt Paddhathi*, on the basis of the data collected from a large number of *gharānās*, Hindustānī as well as Carnatic. It was he who consolidated the *rāgas* of Hindustānī classical music into a number of *ṭhāṭs* (genre) as they exist today.



Today All India Radio, the ITC Sangeet Research Academy, the Society for the Promotion of Indian Classical Music and Culture Amongst Youth (often known by its initials SPIC MACAY), Prayag Sangeet Samiti, Allahabad, and the Gandharva Sangeet Vidyalayas, are actively engaged in promoting Indian classical music. All forms of Indian music – devotional, folk and film – in one way or the other flourish on the foundations of this very classical music. Still, there is a need to strengthen the science of Indian classical music.

Find out more  
about SPIC MACAY.

### Aesthetics of Indian classical music

Indian classical music has seven basic notes with five interspersed half-notes, resulting in a twelve-note scale. Unlike the twelve-note scale in Western music, the base frequency of the Indian scale is not fixed, and intertonal gaps (temperament) may also vary;



however, with the gradual replacement of the *sāraṅgi* by the harmonium, an equal-tempered scale is increasingly used. The performance is set to a *rāga* characterized in part by specific ascent (*āroha*) and descent (*avaroha*) sequences, which may not be identical. Other characteristics include *vādī* (dominant or king) and *samvādī* (helpmate or queen) notes and *pakaḍ* (characteristic phrases). In addition, each *rāga* has its *mūnd* (natural register or ambit) and portamento rules. Performances are usually marked by considerable improvisation within these norms.

*Rāgas* are the basic unity of Indian classical music. They are rigorously classified in various ways:

- on the basis of the kinds of notes making them up — *śuddha* (pure), *chāyāлага* (derived) and *saṅkirṇa* (mixed);
- on the basis of the number of notes in an octave — *auḍava* (pentatonic) having five notes, *ṣāḍava* (hexatonic) having six notes and *sampūrṇa* (complete), having seven notes;
- on the basis of the variation of notes in an *āroha* (ascent) and *avaroha* (descent);
- on the basis of *vādī* (dominant note) and *samvādī* (helpmate note);
- on the basis of the time of the day when they are sung: *uttara rāga* (*rāgas* of descending progression from midnight to midday), *pūrva rāga* (*rāgas* of ascending progression from midday to midnight) and *saṅdhiprakāśa rāgas* (twilight *rāgas*);
- on the basis of the preference of a *saptaka* (octave) for singing — *mandra saptaka* (lower octave), *madhya saptaka* (middle octave) *tāra saptaka* (higher octave) in which they are sung;
- finally, some of the *rāgas* are seasonal: *rāga bilāval* and *rāga basant* are the *rāgas* of *basanṛṭtu* (spring); *rāga megha* and *rāga malhār* are associated with the *varṣārṭtu* (rainy season); and *Rāga Bahar* is said to be the *rāga* of *śaradārṭtu* (autumn). An



earlier system was the ancient *rāga-rāginī* system (six *rāgas* and thirty-six *rāginīs*), in which each of the six *rāgas* — *bhairava*, *mālkauns*, *hindol*, *śrī*, *dīpak*, and *megha* — was associated with a specific season.

*Rāga* literally means ‘that which enraptures the hearer.’ It is an artistic concept or an aesthetic scheme of which a scale, a mode and a melody form the raw material. The *rāgas* have a particular emotional appeal. The musicologists assign *rasa* or *bhāva* (emotional appeal) to *rāgas* on the basis of their *vādī* (dominant note) in the following way:

- infinity or space if the *vādī* is *sa*;
- illumination if the *vādī* is *re*;
- devotion if the *vādī* is *ga*;
- erotic if the *vādī* is *ma*;
- joy or contentment if the *vādī* is *pa*;
- valour and disgust if the *vādī* is *dha*;
- and encouragement if the *vādī* is *ni*.

It is, thus, the *vādī* note that serves as an index of the kind of *rasa* or emotional effect a *rāga* may put forth. *Rāgas* are also *ṭhāt*-based. There are ten *ṭhāts* (genres) in Indian classical music which are *kalyāṇa* or *yaman*, *bilāwal*, *bhairav*, *pūrvī*, *mārwā*, *kāfī*, *asāwarī*, *bhairavī* and *toḍī*. Each *ṭhāt* consists of 484 *rāgas*.

*Tāla* (time-measure) and *laya* (tempo) are the other unities of music. *Tāla* means the singing or playing of every piece strictly to a chosen measure of time, *laya* is the ability to maintain precisely the unity of the time span of each *mātrā* (time-unit). It is the soul of every *tāla* (time-measure). The important *tālas* are *ektāla*, *tritāla*, *cārtāla*, *jhaptāl*, *rūpaka*, *jhūmarā*, *tilwārā*, *dīpacandī*, *dādrā* and *kaharwā*. The *tālas* include three varieties of *laya*: the



*vilambit* (slow), the *madhyam* (medium) and the *drut* (fast). The *madhyam* is twice as fast as the *vilambit*, and *drut* is twice as fast as the *madhyam*.

Example and source:

- ❖ ‘*Hazrat tore kamāl*’, a late night *rāga darbārī kānaḍā*, *badā khyāla* in *vilambit* (slow) *ektāl bandiśa* by Pt. Omkār Nāth Thākur ([www.youtube.com/watch?v=y13Ii3KcAZs](http://www.youtube.com/watch?v=y13Ii3KcAZs)) and ‘*Eri āli pīyā bin*’, a *chotā khyāla* in *druta* (fast) by Sanjeev Abhayankar ([www.youtube.com/watch?v=89AjqBI8pcU#t=01m45](http://www.youtube.com/watch?v=89AjqBI8pcU#t=01m45)).

### Forms of Composition

Indian music has over time evolved numerous forms for the expression of its manifold beauties. Beginning with the *sāma-gāna* which had distinct stages in its progression, forms such as *chanda*, *gīta* and *prabandha* became current in later times. In northern India, vernacular compositions called *prabandhas* were first replaced by new compositions in Brijbhāṣā Hindi called *dhrupadas* and later by *khyālas*, *ṭhumarī*, *ghazal*, *tarānā*, *tappā*, etc.

*Dhrupada* remains a respected form today. In olden days, a *dhrupada* had four parts known as *sthāyī*, *antarā*, *sancāri* and *abhoga*, but now it consists only of the first two. It strictly follows two well-known principles of rhythmic movement and procedure by determinate degrees. It usually bears *vīra*, *śṛṅgār* and *bhakti rasas* and *bhāvas*.

- ❖ *Dhrupad* in *rāga bhairavī* by Moinuddīn and Aminuddīn Dāgar ([www.youtube.com/watch?v=i0VS2bxaFMQ](http://www.youtube.com/watch?v=i0VS2bxaFMQ))

*Khyāla*, derived from *dhrupada*, is called a *bandiśa*. Every singer generally renders the same *bandiśa* differently, with only the text and the *raga* remaining the same. *Khyāla bandiśas* cover diverse topics, such as romantic or divine love, praise of kings or gods, the

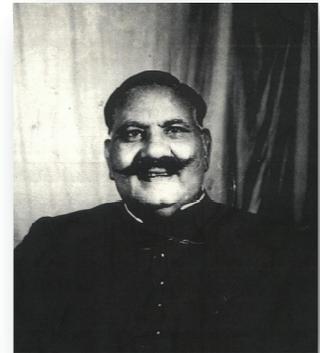


seasons, dawn and dusk. In Carnatic music, the form of composition called *varṇama* is similar to *khyāla*. *Khyālas* are of two kinds, *vilambit* and *drut*, while *varṇamas* are of four kinds, *chauk*, *pada*, *dhvaru* and *tāna*. Their *rasas* and *bhāvas* are *śṛṅgāra* and *bhakti*.

*Ṭhumarī* is another important form of musical composition in Hindustani music, believed to have begun in Uttar Pradesh at the court of Nawāb Wājīd Alī Shāh (1847–1856). There are three types of *ṭhumari*: *pūrab aṅg*, Lucknavī and Punjābī. The lyrics are typically in a proto-Hindi language called Brijbhāṣā and are usually romantic. Its main *rasa* is *śṛṅgāra* (erotic) as its theme is love. A majority of such songs employ scales which are usually met with folk songs and employ, as a rule, notes from the very nine consonances which primarily figure in folk music. *Ṭhumarī*, therefore, employs such *rāgas* as *khamāj*, *kāfi*, *māṅd*, *pīlū*, *bhairavī* and others derived from them. It is performed gracefully in *vilambita laya* and *dīpacandī tāla*. Very closely allied to *ṭhumarī* is a popular form of *ghazal* which is sung in *paṣto* and *dīpacandī*. Its theme is usually love and the *rasa* is *śṛṅgāra* (erotic). Abdul Karīm Khān, the brothers Barkat Alī Khān and Bade Ghulām Alī Khān, Begum Akhtar, Girijā Devī, Nazākat-Salāmat Alī Khān, Prabhā Atre, Siddheśvarī Devī and Śobhā Gurtu are some important performers of *ṭhumarī*.

- ❖ *Ṭhumarī* in *rāga bhairavī* ‘Hey Rām kal nahī āye’ by Begum Akhtar ([www.youtube.com/watch?v=UWB21eGGLn0](http://www.youtube.com/watch?v=UWB21eGGLn0))

Bade Ghulām Alī Khān (c. 1902–1968)  
*Ṭhumari* composed by Ustad ji after the tragic death of his beloved wife: ‘Yād piyā kī āye’ ([www.youtube.com/watch?v=LLbknarPdbY](http://www.youtube.com/watch?v=LLbknarPdbY))





*Ghazal* is an originally Persian form of poetry. The *ghazal* not only has a specific form, but traditionally deals with just one subject: love, specifically an unattainable love. The *ghazals* from Indian sub-continent have an influence of Islamic mysticism and the subject of love can usually be interpreted for a higher being or for a mortal beloved. In the Indian subcontinent, *ghazal* became the most common form of poetry in the Urdu language and was popularized by classical poets such as Rūmī, Hafiz, Muhammad Iqbāl, Mīr Taqī Mīr, Mirzā Ghālib, Zauq, Dard, Dāgh, Jigar Morādābādī, Firāq Gorakhpurī,



Begum Akhtar (1914–1974) For Ghazal  
'e muhabbat tere anjām pe ronā āyā'  
([www.youtube.com/watch?v=05ceV7swasA](http://www.youtube.com/watch?v=05ceV7swasA))

Ghulām Alī, Faiz Ahmad Faiz, Jān Nisār Akhtar, and Sāhir Ludhiānvī. Nūr Jehan, Faridā Khānum, Ustad Amānat Alī Khān and Mehdi Hassan, Begum Akhtar, Mohammad Rafī, Jagjīt Singh, Hariharan, Pankaj Udhās are reputed *ghazal* singers in India and Pakistan.

Do you know any other renowned Ghazal singer?

### Tarānā

*Tarānā* is another form of composition which is sung in *madhya laya* (middle) and *drut laya* (fast) with a mood of elation and is usually performed towards the end of a concert. They consist of a few lines of poetry with *bols* (soft syllables) set to a tune. The singer uses these few lines as a basis for fast improvisation. The *thillānā* of Carnatic music is based on the *tarānā*, although the former is primarily associated with dance.

### Tappā

*Tappā*, originally from the folk songs of the camel riders of Punjab, was developed as a form of classical music by Miān Ghulām Nabī Shorī or Shorī Miān, a court singer for Asaf-



Ud-Dowlah, the Nawāb of Awadh. Among the living performers of this style are Laxmanrāo Pandit, Shammā Khurānā, Manvalkar, Girijā Devī, Īśwarcandra Karkare, and Jayant Khot.

### Folk music

Another important form of Indian music is folk music, which is the music of the masses. It is one of the forms of popular music. Folk music has its own charm. Simple in form but rich in meaning, its appeal is instantaneous and almost infectious. It should, however, be remembered that in spite of the basic difference between the classical music and folk music, folk is also a living and integral part of Indian classical music culture. Folk instruments and styles have also influenced classical *rāgas*. In many classical *rāgas*, one is often reminded of some popular tune or folk song. Similarly, the classical *rāgas* of yesterday are often found reflected in some folk tunes of today. The verses for *swāṅg* and *nautāṅkī* are written in only a few metres like *caubolā*, *dohā*, *bahre tabil*, *daur* etc. and are sung in a number of *rāgas* and styles with differing emotional impact. *Rāga Mānda* is very popular in the Rājasthānī folk music. A Rājasthānī folk song, '*kesariyā bālama*', is sung in *rāga mānda* in a festive mood. It should, however, be noted that despite the similarity of some tunes arising from an unconscious process of give and take between these two types of music, folk music has its own wide appeal.

### Film music

Film music, which is also a form of popular music, though it lacks many times self-identification and has weak moods, is a mass of *rāgas*. Most of the songs composed by veteran music directors like Pankaj Malik, S.D. Burman, O.P. Nayyar, Khaiyām, Nauśād Alī, Jaidev, Lakṣmikānt Pyārelāl and others. Even contemporary music directors like A.R. Rahmān, Śankaran Mahādevan, and Viśāl Śekhar are very conscious of the use of



classical music in films. There are thousands of *rāga* based songs from the Hindi films are heard as golden hits. Can the *bhajan* ‘*ṭhumak calat rāmacandra bājat pajaniyā*’ sung by V.D. Palusakar, the songs sung by Bade Ḡulām Alā Khān in the film *Mughal-e-Azam*, ‘*babul morā naihar chūtau hī jāye*’ the *bhajan* ‘*mana taḍapat hari darśana ko āj*’ ([www.youtube.com/watch?v=OyLdgQinxpY](http://www.youtube.com/watch?v=OyLdgQinxpY)) Muhammed Rafī, the song ‘*laḡā chundarī mei dāg*’ by Mannā Dey, and many others fall into oblivion?

Latā Maṅgeśkar (b. 1929) a living legendary playback singer has contributed to Indian classical music. She is the second vocalist to have ever been awarded the Bharat Ratna, India’s highest civilian honour. Her other important awards include Padma Bhushan (1969), Padma Vibhushan (1999).

Song: ‘*aye mere watan ke logo*’  
([www.youtube.com/watch?v=RvG6ptzc1Go](http://www.youtube.com/watch?v=RvG6ptzc1Go))



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### Comprehension

1. How do *rasa* or *bhāva* (emotional impact) and mechanical and intellectual effort characterize the Hindustānī and Carnatic styles of music respectively?
2. What are the four classes of accompanying instruments? Give a few examples of each category giving details of their playing techniques and the materials used in their manufacture.
3. What is the purpose of accompanying instruments?
4. Classify the following instruments in the table below: violin, *śehnāī*, *jalatarānaga*, flute, *tablā*, *vīṇā*, *nādaswaram*, *sarod*, *sitār*, *rabāb*, *dolaka*, *daplī*, *sāraṅgī*.



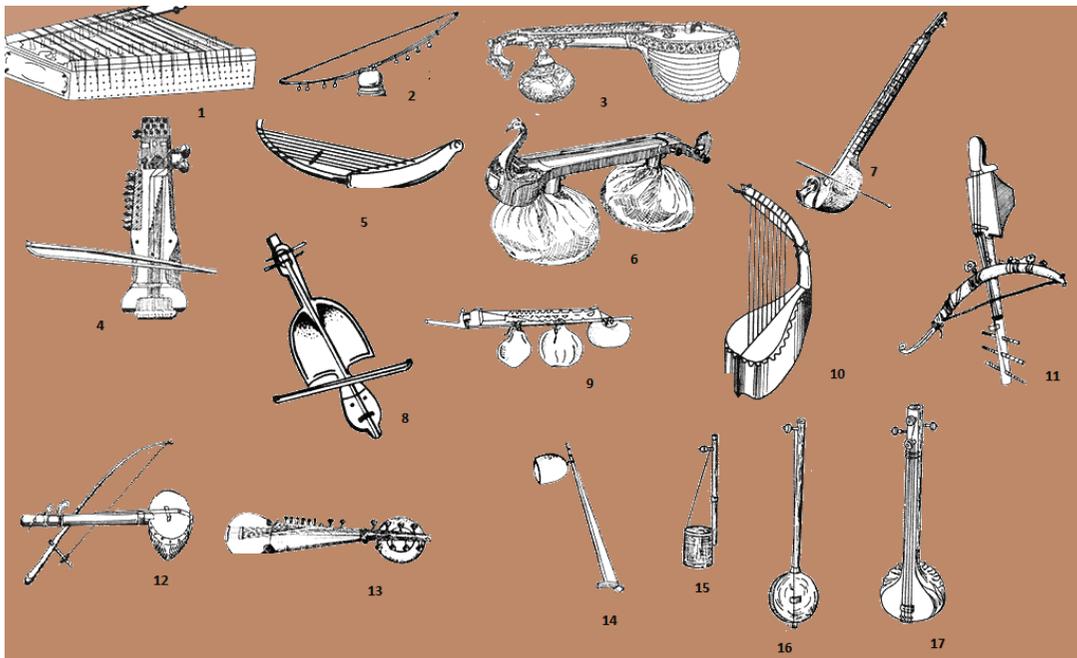
Class	Instruments
<i>Tata</i> (stringed instruments)	
<i>Anavaddha</i> (percussion or stretched instrument)	
<i>Suṣira</i> (wind or reed-type instrument)	
<i>ghana</i> (metallic instrument)	

5. Some legendary Indian musicians hold that Indian music transcends caste, creed and religion. Ustād Bade Ghulām Alī Khān, for example, talking of the Indian music, said, 'Had Indian classical music been learnt in each house of India, there would have been no Partition.' Indian musicians are also icons of India's multi-cultural oneness. Ustād Bismillā Khān, a pious Muslim, and the greatest Indian musician of all time, was a devotee of Sarasvatī, the goddess of wisdom and arts, and was always heard with rapt devotion whenever he played his *śehnāī* on the banks of river Ganges at Vārāṇasī. What do you think? Does the practice of music refine the personality?
6. Define the *jāti* as characterized by Bharata in his *Nāṭyaśāstra*, highlighting its characteristics.
7. Music finds its expression through the medium of sound or *nāda* which is pleasing to the ear, with a continuous and uniform sensation. *Dhvani* refers to external sounds, including those that are jarring to the ear; it is the result of rapid irregular and distinctly perceptible alterations of various kinds of sounds. Classify the following under *nāda* and *dhvani*: humming of a bee, sound of siren of a factory, sound of a drum, barking of a dog, sound of a harmonium, sound of a firecracker, and sound of a *tablā*.

### Project ideas

- Make a list of some important Indian musicians representing the forms of classical compositions – *dhrupada*, *khyāla*, *ṭhumari*, *ghazal* of Hindustānī music and *prabandha*, *varṇam*, *javālī*, *padamam* of Carnatic music. Give an account of their contributions.
- Make drawings or sketches of the musical instruments used in your region and also explain how they produce music.
- (More advanced) Make a list of five *rāga*-based film songs and identify their emotional appeal. Make a list of the *āśraya* (representative) *rāgas* of ten *ṭhaṭs* and write their *jāti* (group), *vādī* (dominant note), *samvādī* (helpmate note) and time of singing. Also write their *āroha* (ascent) and *avroha* (descent).

### Activity



- Look at the above pictures, which depict the rich and varied heritage of stringed instruments in India. Research and establish their association with Indian performing arts such as music, theatre, dance traditions.

The tata vādya (stringed instruments)	Performing art and state
<i>santūr</i>	
<i>villadī vādyam</i>	
<i>Sarasvatī vīṇā</i>	
<i>sāraṅgī</i>	
<i>saptatantrī vīṇā</i>	
<i>vicitra vīṇā</i>	
<i>tārasēhnāī</i>	
<i>sarinda</i>	
<i>tribal kinnarī</i>	
<i>yazh</i>	
<i>kingrī</i>	
<i>banam</i>	
<i>sarode</i>	
<i>tuliā</i>	
<i>tuntune</i>	
<i>ektāra</i>	
<i>tambūra</i>	

### Extended activities

- Acquire a basic knowledge of music and listen to some għazals sung by Begum Akhtar and *ṭhumaris* sung by Bare Għulām Alī Khān and try to imitate. Observe your emotional responses.
- The fundamental principal of music is that Nāda Brahma makes itself objective for the immediate vision; it concretizes itself so as to become object of sensuous perception; it manifests itself in the musical notes and all that is necessary for their production. To witness, learn some *rāgas* of *śṛṅgāra* and *bhakti rasas* and listen to the compositions based on them.
- Learn the classification of *rāgas* based on the kinds of notes, number of notes, variation of notes in *āroha* (ascent) and *avaroha* (descent) and time of singing etc and reflect how rich the Indian music thinking and practice has been.

### Further Reading

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13. *Viṣṇudharmottara Purāṇa*, Khaṇḍa III. Priyabala Shah (Tr.). Delhi: Parimal Publications, 2002

### Internet Resources (all URLs accessed in May 2012)

- ‘Hazrat tore kamāl’, a late night rāga Darbārī kānaḍā, badā khyāl in vilambit laya; ektāl bandīśa by Pt. Omkārñāth Thākur  
[www.youtube.com/watch?v=y13Ii3KcAZs](http://www.youtube.com/watch?v=y13Ii3KcAZs)
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- Ṭhumarī in Rāga Bhairavī ‘Hey Rām kal nahīn āye’ by Begum Akhtar  
[www.youtube.com/watch?v=UWB21eGGLn0](http://www.youtube.com/watch?v=UWB21eGGLn0)
- For għazal: ‘e muhabbat tere anjām pe ronā āyā’  
[www.youtube.com/watch?v=05ceV7swasA](http://www.youtube.com/watch?v=05ceV7swasA)
- Bade Għulām Alī Khān, Ṭhumarī composed by Ustad ji after the tragic death of his beloved wife. ‘Yād piyā kī āye’  
[www.youtube.com/watch?v=LLbkmarPdbY](http://www.youtube.com/watch?v=LLbkmarPdbY)
- Latā Mangeśkar: Song: ‘aye mere watan ke logo’  
[www.youtube.com/watch?v=RvG6ptzc1Go](http://www.youtube.com/watch?v=RvG6ptzc1Go)





## Primary Texts on Music in India: A Selection

All excerpts except the one from *Viṣṇudharmottarapurāṇa* have been taken from *Sources of Indian Tradition* edited by Wm. Theodore de Bary & A.T. Embree, Columbia University Press, New York 1958 (1<sup>st</sup> ed.), MLBD New Delhi Reprint 1963.

### *Taittīriya Brāhmaṇa*

Two Brahmin lutists are singing to the lute; this thing this lute is verily the embodiment of beauty and prosperity; and these musicians of the lute do verily endow him (the patron) with prosperity. From abstract sound, the mystic syllable *OM*, appears and from it the seven notes of music. (3.9.14)

**Note:** *OM* is uttered at the beginning, and sometimes also at the end, of a Vedic recitation, prayer or chant. In the Upanishads (especially the *Chāndogya*), *OM* came to be regarded as the essence of the Vedas, indeed of the whole world.

### *Yājñavalkya Smṛti*

One attains the Supreme Being by practising continuously the chanting of the *samans* (the sacred Vedic *mantras* set to music) in the prescribed manner and with mental concentration. The singing of the songs *Aparanta*, *Ullopya*, the songs composed by Dakṣa and Brahmin, constitute indeed liberation. One who knows the playing of the lute, has mastered the subtle semitones and understands the rhythms, attains the path of liberation without any strain. (3.4.112-115)

## Viṣṇu Purāṇa

Whatever poetic utterance there are, and the song in their entirety, are aspects of lord Viṣṇu in his sonant form. (1.22.84)

## Viṣṇudharmottarapurāṇa (tr. Priyabala Shah)

For music there are three *sthānas* [organs of utterances], *uraḥ* [chest], *kaṇṭhah* [throat] and *śīrah* [head]. They give rise to three [kinds of] notes — *mandra* [low], *madhya* [middle] and *tāra* [high]. There are three *grāmas* (parent scales): *śaḍaja*, *madhyama* and *gāndhāra*. There are seven notes [*saptasvaras*] — *śaḍaja*, *ṛṣabha*, *gāndhāra*, *madhyama*, *pancama*, *niṣāda* and *dhaivata*. There are twenty-one *mūrchanās* [intonations] of *saptasvaras* dependent on each of three *grāmas*. ... There are three *vṛttis* named *vādī*, *samvādī* and *anuvādī*. The nine *rasas* ... are related to these musical notes. For *hāsya* and *śṛṅgāra*, *madhyama* and *pancama* are used, for *vīra*, *raudra* and *adbhuta* *śaḍaja* and *ṛṣabha* are used, for *karuṇa* *niṣāda* and *gāndhāra* are used, for *bībhatsa* and *bhayānaka* *dhaivat* is used and for *śānta* *madhyama* is used. Similarly for different *rasas* different *layas* are used. (III.18, 2-3)

## Skanda Purāṇa, suta saṁhita

The knowledge of music becomes an effective means of attaining oneness with Lord Shiva; for by the knowledge of music, one attains to a state of absorption and it is by attaining such a state that oneness with Shiva could be obtained. ... One ought not to indulge, out of delusion, in worldly songs.

[For] the yogin whose spirit attains a unified state in the uniform bliss engendered by the delectation of objects like music, there occurs an



absorption and anchoring of the mind in that bliss. Where there is a long and continuous flow of sounds from stringed instruments, one becomes freed of objects of cognition and becomes merged in that ultimate and verily of the form of that supreme ether [the *brahman*]. (4.2.3.114-116)

### ***Sāraṅagadevasaṅgītaratnākara***

We adore the supreme being of the form of sound [*nāda brahman*] which is the one bliss without, and the light of consciousness in all beings that manifested itself in the form of the universe. By the adoration of sound [*nāda*] are also adored gods Brahman [the Creator], Viṣṇu [the Preserver], Maheśvara [the destroyer] for they are the embodiments of sounds. (1.3.1-2)

### ***Saṅgītajnamu (melody: Salagabhairavi)***

O Mind! The knowledge of the science and art of music bestows on a person the bliss of oneness with the Supreme Being.

Music such as is accompanied by the blissful oceanlike stories of the Lord which are the essence of love and all the other sentiments blesses a person with oneness with the Lord.

Music such as that cultivated by the discerning Tyāgarāja bestows on a person affection [for fellow beings], devotion [to God], and attachment to good men, the Lord's grace, austere life, mental concentration, fame and wealth.

### ***Ragasudharasa (melody: Andolika)***

O mind! Drink and revel in the ambrosia of melody; it gives one the fruit of sacrifices and contemplation, renunciation as well as enjoyment; Tyāgarāja

knows that they who are proficient in sound, the mystic syllable *OM*, and the music notes – which are all of the form of the Lord Himself – are liberated souls.

\*\*\*

**Comprehension**

- On the basis of your reading of the texts, complete the following tables:

**Table A**

<i>Saptasvaras</i> (seven notes)							
three <i>sthānas</i> (organs)							
three <i>vṛttis</i>							
three <i>saptakas</i> (octaves)							

**Table B**

<i>laya</i>	<i>rasas</i>

**Table C**

<i>svaras</i> (musical notes)	<i>rasas</i>



- How does music become an effective means of attaining oneness with God / the gods?
- What are the good qualities with which music blesses a person, according to Tyāgarāja?
- What happens when there is a long and continuous flow of sounds from stringed instruments?



Dancers and musicians on a bas-relief of Konarak's Sun Temple (Courtesy: Michel Danino)





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