



Time Travel with Abhishek



Art and Culture

Abhishek Srivastava



**TIME
TRAVEL**



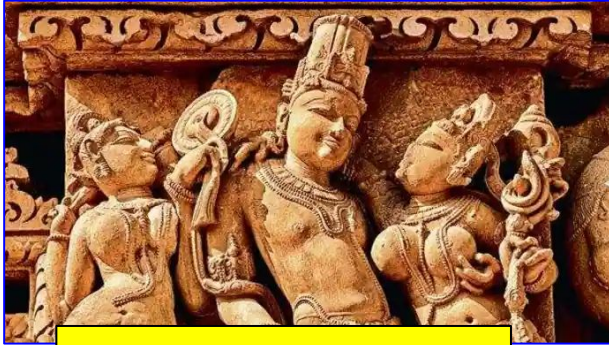
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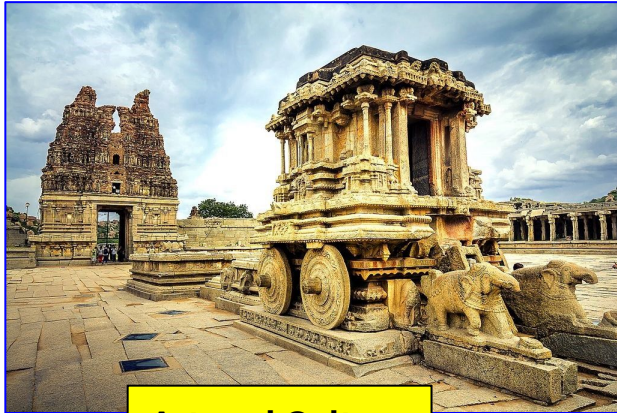
Medieval Indian History

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Art and Culture

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- **Exhaustive coverage** for Prelims & Mains
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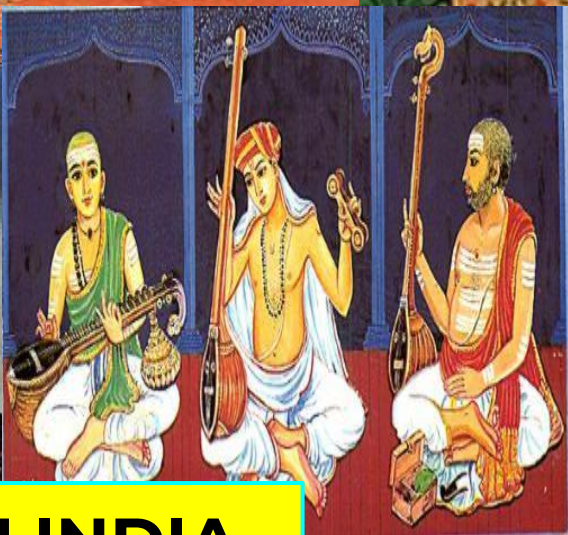


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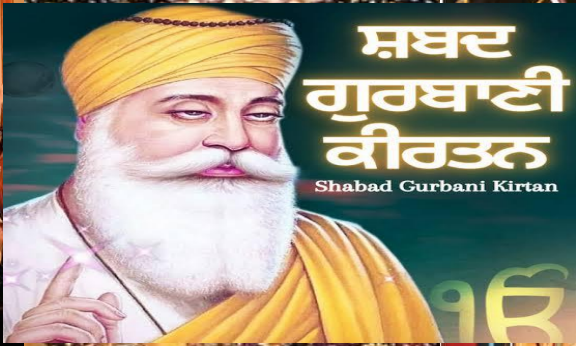
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Visual Art	Performing Art	Culture
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<i>Indo Islamic Architecture</i>		Calendar
<i>INDO-SARACENIC ARCHITECTURE</i>		Festivals
<i>Sculpture</i>		
Paintings & WHS		
Pottery		
Handicrafts		

TANSEN



MUSIC IN INDIA



ਸ਼ਬਦ
ਗੁਰਬਾਣੀ
ਕੀਰਤਨ
Shabad Gurbani Kirtan



- **Introduction**
- **Indian Music Evolution**
 - Origin
 - Stone Age
 - Indus Valley Civilization
 - Vedic Age
 - Post Vedic Age
 - Mauryan Age
 - Post Mauryan Age
 - Gupta
 - Post Gupta
 - Early Medieval Period
 - Medieval Period
 - Delhi Sultanate
 - Regional Kingdoms
 - Mughal Empire
 - Music in modern India
- **Theory of Indian music**
 - Anatomy of Indian music
- **Classification of Indian music**
 - Classical Music
 - Hindustani
 - Drupad, Dhammer, Khayal, Thumri, Tarana, Tappa
 - Semi-classical styles of Hindustani musicf
 - Carnatic
 - Folk Music
 - Other form of music
 - Modern Music

Introduction

- **Music is the language of soul** and **dance is the finest expression of human feelings**. The language of music is universal as it **connects across cultures and religions**. Music is the art based on organization of different sounds in time. The tradition of music in India is one of the **oldest musical traditions** in the entire world because **it has been going on without any interruption since the Stone age**.

Properties of Music:

- **A musical sound can be distinguished from other sounds on the basis of 4 main properties, which are**
 - Pitch (highness and lowness) \ shrill or deep
 - Tone quality
 - Amplitude (loudness or softness)
 - Length and periodicity

Essential Elements of Music:

- **Rhythm, Harmony, Meter and Melody (tune)** are other essential elements of music. By observing these parameters, even a layperson can comprehend and appreciate music.

So, basically Sangeet is a term used for music in India. It is the combination of three arts which include **vocal music, instrumental music and dance.**

The definition of music according to Sangeet Ratnakar is:

"Geetam Vadyam Tatha Nrityam, Trayam "Sangeetam Uchyate".

- The Sangita-Ratnakara composed by **Sarngadeva** in Sanskrit during the 13th century, which means "**Ocean of Music and Dance**", is one of the most important musicological texts from India.

Marg music is one of the stream used music developed abundantly in the religious ceremonies and **desi music** is enjoyed on popular festival or on public entertainment.

ॐ तत्सद्ब्रह्मणे नमः ।
श्रीनिःशङ्कशार्ङ्गदेवप्रणीतः
संगीतरत्नाकरः ।

चतुरकल्लिनाथविरचितकलानिध्याख्यटीकासमेतः ।

प्रथमः स्वराध्यायः ।

तत्राऽऽदिमं पदार्थसंग्रहाख्यं प्रकरणम् ।

कर्णालम्बितकम्बलाश्वतरयोगीतामृतास्वादाना-
दान्दोलीकृतमौलिनिर्गहनदीतारङ्गपाटश्रियः ।
नृत्यञ्चन्द्रकलाकलापरिलसद्ब्रह्माण्डखण्डान्तरं
तं तूर्यत्रयपोषरूपवपुषं वन्दे भवानीपतिम् ॥ १ ॥
विघ्नौघहारिणं सर्वभक्ताभिमतकारिणम् ।
वारणास्यमहं वन्दे मौलावधेन्दुधारिणम् ॥ २ ॥
वाणि वीणालसद्वाणि पञ्चाशद्वर्णरूपिणि ।
पादानतसुरश्रेणि निवासं कुरु मन्मुखे ॥ ३ ॥
वन्दे वेदार्थतत्त्वज्ञं भुक्तिमुक्तिप्रदर्शकम् ।
सर्वागमविदं नित्यं चन्द्रभूषणदेशिकम् ॥ ४ ॥

**Sangita Ratnakara Sanskrit
manuscript, verses**

Sarngadeva

- He was a part of the court of King Singhana II (1210–1247) of the Yadava dynasty whose capital was Devagiri, Maharashtra

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-

Chronological Sequence

Before Christ (B.C.)							
2.5 mn PALEOLITHIC LPA MPA UPA	10,000 Meso lithic	6,000 Neolithic	4,000 wheel	4000	3000 T	2000	1000
				3900	2900	1900	900
				3800	2800	1800	800
				3700	2700 E	1700	700
				3600	2600 S	1600	600
				3500 Pre	2500 Indus	1500	500 Mahajanapada
				3400 Harappan	2400 Valley	1400	400 MAURYAS
				3300 S	2300 Civiliza	1300 Rigvedic	300
				3200 I	2200	1200 era	200
				3100	2100	1100	100 Dark Age
				Indian Context Neolithic = 6,000 - 1,000 BC Chalcolithic = 3,500 - 1,200 BC [Jorwe - 700 BC]			
200		1200	2200				
300	Guptas (+Vakatakas)	1300	2300				
400		1400	2400				
500		1500	2500				
	Harsha V (Chalukyas & Pallavas)	1600	2600				
600		1700 Prophet	2700				
700		1800	2800				
800		1900	2900				
900		2000	3000				
1000							
Anno Domio (A.D.)							

Buddha 568 - 483 BC**

Haryanka Dynasty 544 - 413

Sisunaga 413 - 345

Nanda 345 - 321

Mauryas (320 - 180 BC)

Alexander Invasion 327 - 325 BC

we are here!!



Indian Music

- Indian music encompasses numerous genres in multiple varieties and forms which include classical music, folk (Bollywood), rock, and pop.

Origin

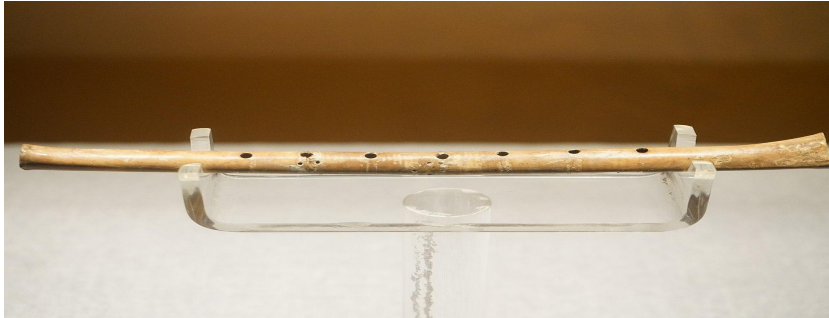
- Music is considered as the soul of any culture. Origin of music can be traced to the mythological character **Narada Muni**.
- In Indian texts, Narada travels to distant worlds and realms. He is depicted carrying a khartal (musical instrument) and veena with the name Mahathi and is generally regarded as one of the great masters of the ancient musical instrument.
- This instrument is known by the name "mahathi" which he uses to accompany his singing of hymns, prayers and mantras.
- Narad Muni had credited to introduce music to the earth.
- Earlier in Vedic literature it is mentioned about **Naad Brahma** which means transcendental sound of the Vedas or of Vedic scriptures.



Sage Narada with his khartal and Veena

Stone Age

- Progress in the field of music and dance **commenced during the Stone age** and continued throughout the course of Indian history.
- **Some scenes of communal dance have been found in Bhimbetka cave** paintings. These scenes indicate that **dance was practised by people during the Stone age (Mesolithic period)**.
- Since **dance is hardly possible without music, it can be assumed that some sort of music was also practised by people** during the same time in the Indian subcontinent.



Seven holed flute

Indus Valley Civilization

- Musical instruments found on the sites which include **seven-holed flute and Ravanabhata**.
- The Instruments found from excavation mainly made up of Bamboo, bone and animal skins and have close resemblance to modern age Veena and mridangam.
- **Harappans were aware of musical instruments and practised music as well. A seal found at Lothal depicts a Harp-like musical instrument (similar to Veena)**.
- Shell models of bardy- like instrument (similar to guitar) have been discovered at various places.

Vedic Period

- **In Vedic period**, Laukik and classical, both forms of music have been mentioned.
- In this period, music had a respectful place in society.
- Indian culture of Vedic era consisted of four Vedas – Rig Veda, Yajur Veda, Sama Veda and Atharva Veda. When the Mantras of Rig Veda were sung melodiously, they were called Sama.
- The music used for Yajnas (Vedic) was bound by strict rules, whereas that used for social occasions (Laukik) was according to the interests of people.
 - Since Vedic Mantras were considered as energising, powerful and divine, they were sung at various yajnas using different procedures and methodology for fulfilling worldly and spiritual desires. There is also mention of music in **Gandharva veda** which is
 - one of the four main upavedas
 - gandharva means "skilled singer" or "master of music"; and veda means "knowledge" or "wisdom."

- Some of the historical sources have literature about music including **Natyashastra of Bharatmuni** in which 22 keys were recognised as shrutis. It also talk about Swars and Ragas.
- **Bharata Muni** in his famous book **Natya Shastra**. This book is the most authoritative text on music, dance and drama in India.
- **Brihadeshi** by **Matanga** which discussed about ragas like **shudha, chayaalaga and sankeerna**. It also introduced sargam, the singing of the first syllable of the names of the musical notes, as an aid to learning and performance.
- **Sangeet Ratnakara** by Sarangdeva which tell about the treatise on music.
- **Sangeet Sudhakara** by **Naresh Haripal** which mentioned about different music.(14th cent)
-

- **Jaimini Brahmana** mentioned dance and music both.
- **Samagana** is composition of words in Rigvedic hymns from notes. It is considered as one form of music which involved chanting of the verses set to musical patterns continued and giving rise to various forms of music like **jatigan** that used to narrate the epics.
- **Smriti Literature** have mention of music and dance.
 - **All maha puranas and Upapuranas** contain plenty of material and references to the art of music and dance.
 - **Naradiya Shiksha, Panini Shikshaa** and **Yajnavalkya Shiksha** has mentioned large information of origin of svaras of Vedic hymns, svaras of laukika gaana (the secular music).
 - In religious epic **Ramayana** the sons of Rama sang together in unison consolidate the fact that verses were set to particular melodies and have rhythm patterns.

Samveda

- It is the Veda of melodies and chants.
- Samaveda is textually larger because it lists all the chant- and rituals-related score modifications of the verses.
- **Samasaptaka** was in descending order, this primordial scale is the starting point of the evaluation of the musical scales.
- It has mention of **Karhapriya and all 7 notes of music**. Om is the oldest sound basis of all other notes.
 - Kharaharapriya has a distinct melody and brings out the Karuna rasam, invoking pathos in the listeners.

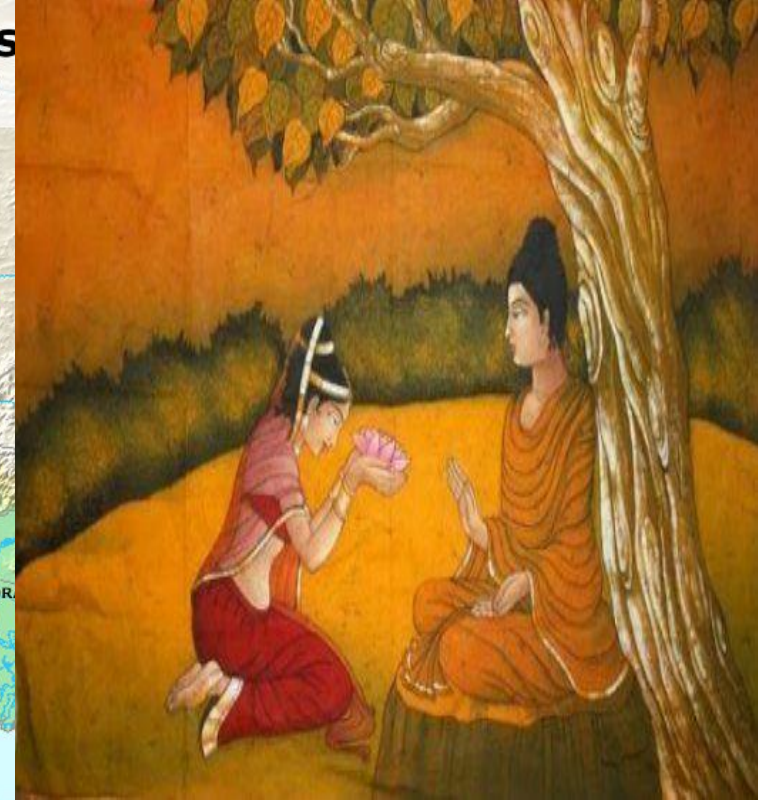
- **In Ramayana**, there is reference to **Ravana playing his Veena**.
- A voluminous text on **Gandharva Shastra is believed to have been written by the Rishis Narada and Thumburu**. This work is regarded as the **fundamental treatise on Gandharva veda**.
 - According to **Sarangadeva, Gandharva is that type of music** which is exclusively devotional and practised by saints for achieving spiritual realization.



Ravana playing Veena

- **Panini (4th/5th century BC)****
 - **mentioned about music in several sutras.**
 - **developed music on a scientific basis and gave it a classical bent.** This classical music attracted and **influenced foreign countries like Egypt, Russia, Arabia and Greece.**
 - **7 swaras were represented through 7 letters. The group of 7 swaras is known as *gamut*.**
 - **Panini in his book Ashtadhyayi wrote about various instruments.**

Mahājanapadas janapadas (c. 500



**Buddha Giving lesson of
Ambapalika Sutta to
Amrapali**

Post-Vedic Culture:

- Music flourished in **Mahajanpada and during the period of emerging of Buddhism and Jainism**. Story of **Amrapali and Ganika** have evidence of music in that era.
- **Some of the rulers took personal interest in music. Samudragupta is depicted playing Veena** in his coins.
- **Women like Amrapali** (6th century BC) were famous for their expertise in music and dance. She **enjoyed high social status in the city of Vaishali. She donated a mango garden to Buddha**. Development of **Taxila** educational centre where music and dance taught as a discipline.
- **Large numbers of devadasis** were maintained in temples for entertainment of temple deities with their music and dance.

Story of Amrapali

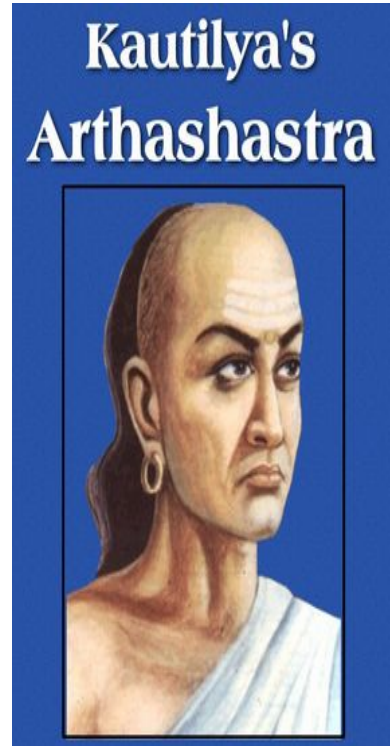
- She is also known as **Ambapali** or **Amra** was celebrated **royal courtesan** of **Vaishali**.
- Once Buddha came to Vaishali and Amrapali visited to him and Buddha preached her life lessons of **Ambapalika Sutta**.

Ganika

- It is an ancient institution in India and traced to Vedic period.
- “Ganika” is derived from gaana group of which Ganika is the member.
- They were trained to entertain kings through dance and music.
- Ganika are mentioned in both **Buddhists and Jainism** literature.

Mauryan Age

- The way the Yakshas and Yakshis have been depicted in the Buddhist sculptures, it is obvious that Maurya era had a richly flourished music. However, Buddhist theology saw music as distraction, but nevertheless, music flourished in that era very well.
- **Literary sources** of Mauryan age mention about music for example dancers used to be dance in the courtroom has been mentioned by **Megasthenes** in his book **Indica**.
 - Megasthenes was a Greek Diplomat, Historian and ethnographer whose extensive writings about the cultures of India gave an insight into the lives of ancient Indians during the rule of Chandragupta Maurya.
- **Arthashastra** have also mention of taxation to the dancer class of that era.
- Mauryan age have mentioned of some class of people in literary sources who were directly related to music.
 - **Ganika**- prostitute/courtesan
 - **Gayana**- Singer
 - **Kuhaka**- Juggler/down
 - **Nartaka**- Actor/actress
 - **Sutamagadha**- praised singer
 - **Turyakara**- Trumpeter
 - **Vadaka**- Musician
- Devadasi system was prevalent all over India, which is evident from glimpses of social and cultural life in the Mauryan period, provided by Kautilya. As time passed, the exchange of devadasis between the temple and the court became an established practice.



**Mercantile Age
200 BCE - 300 CE**



Post Mauryan Age

- In post Mauryan age foreign invasion like Indo-Greeks, Scythians, parthians and Kushana took place which also results in exchange of music and dance culture.
- The Satavahanas also referred to as the Andhras in the Puranas, were an ancient Indian dynasty based in the Deccan region. It mentioned of dance and music in his kingdom to entertain the king.
- **Bhaja Caves** have images of women and table players.
- **Hathigumpha inscription** inscribed by the Jain king Kharavela of Kalinga kingdom mentioned about the how music was the part of life of people and mentions about Odissi
- In **Sangam age** music and dancing were intertwined with religious rites from early times.
- Sources like **Silpadikaran and Manimegglai** give details about the music and it's practice in **Sangam age**.
 - *There is mention of **Madhavi (character)** in **Silappadikaram** and **Manimekalai** literature who used to be dance in the court of king.*
 - *Courtyard of king were enlivened by roving bands of musician followed by women who dances to the accompaniment of music.*
- **Natyashastra** mentioned the **Viralis** sometimes danced at torchlight in night.
- In **Saka age, Rudraman** was fond of music. Rudradāman was a Saka ruler from the Western Kshatrapas dynasty.
- In **Kushana** empire, in the court of **Kanishka, Asvaghosha** which had multifaceted personality was known as poet, musician and scholar and Buddhist monk.

Natyashahstra
by **Bharatmuni**

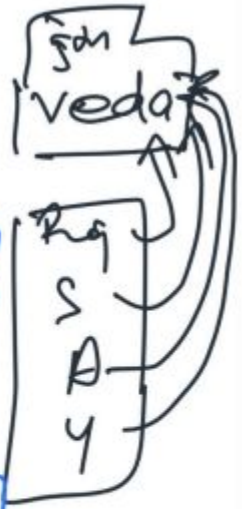
In the **Tamil book Tolkappiyam**, there is a **description of an old musical instrument called Yazh.**

200-200 Bharatmuni - Natyashastra
(Sanskrit)
36 chapters

- Dramatic composition
- structure of play
- stage
- genre of acting → emotion
- body movements,
- make up, costumes
- direction

Rasa

Entertainment??

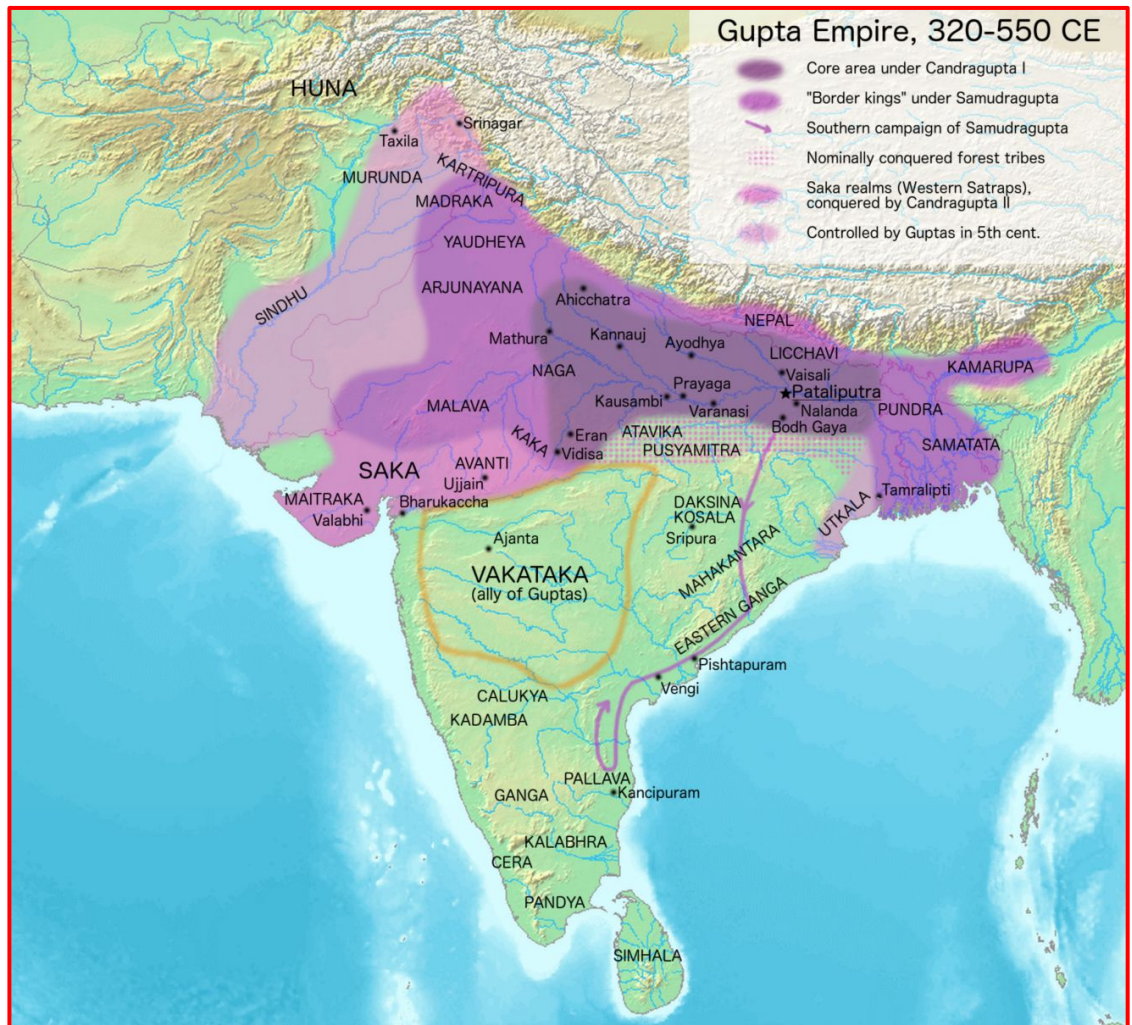


- + musical scales
- + " instruments
- + integration of music

swara
raaga

10th century → Abhinavbharti
→ Abhinava Gupta

GUPTA Era



Gupta Age

- The Gupta period is known for its excellence in all fields of Indian art and culture.
- The reference to Music in Gupta period comes from the works of **Kalidasa** and **Vatsyayana** among others.
 - Kalidasa has written the names of some instruments such as **Parivadini Veena, Vipanchi Veena, Pushkar, Mridang, Vamshi and Shankha.**
 - He has also discussed different types of songs such as **Kakaligeet**, Streegeet and **Apsarogeeti**, apart from some technical terms such as **Murchana, Swarasaptaka and Tana.**
- Samudragupta is represented on his coins playing the lute (Vina).
- Sculpture of Ajanta caves shows the evidence of of music.
- Vatsyayana has listed 64 Kalas or arts in his magnum opus Kamasutra, wherein he includes the singing, dance and playing of musical instruments among these Kalas.
- Fa-hien, who visited during the Gupta period, has noted that music was remarkably prevalent in Indian society. From Gupta age onwards, various genres of Indian Music were played in temples.

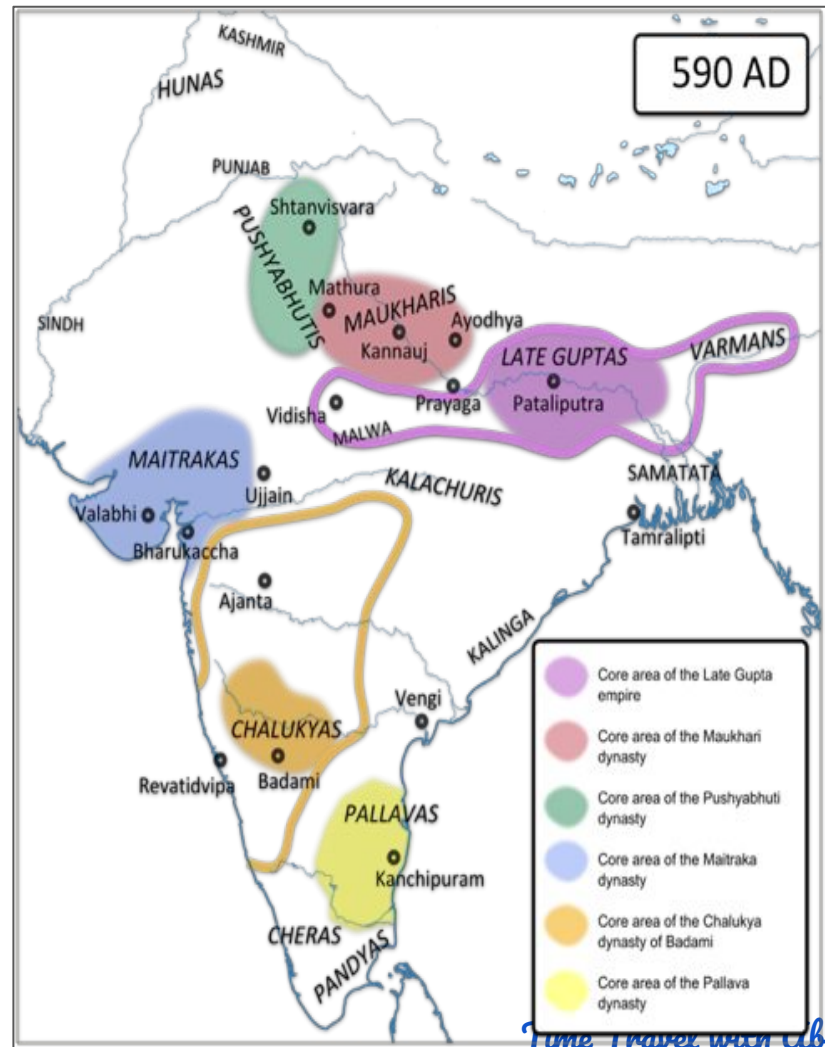


This gold coin issued by Emperor Samudragupta (335/350 – 370/380 CE) of the Gupta dynasty shows him playing the vina,

According to Kalidasa, Mahakal temple of Ujjain had a large number of devadasis.

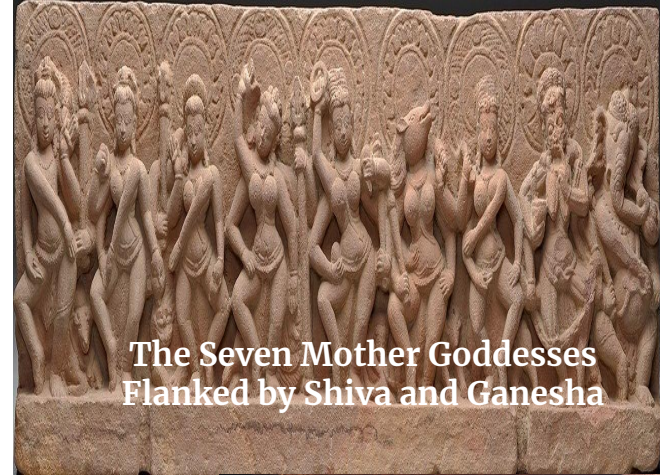
POST-GUPTA ARCHITECTURE

- Harsha
- Chalukyas
- Pallavas

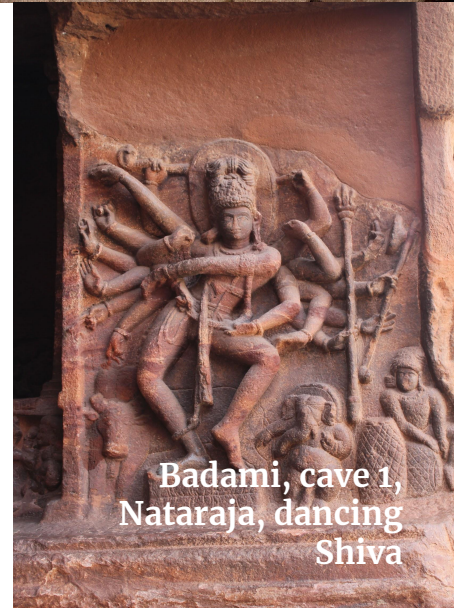


Post Gupta Age

- After Guptas, the development of art and literature can be seen in the times of Harshavardhan, who himself was a singer. His plays '**Nagananda**', '**Ratnavali**' and '**Priyadarshika**' discuss the making of music.
- In **Chalukyyan Kingdom** the **Badami** sculpture tell lot about music. For example the **sculpture of Saptmatrika** and sculpture of **dancing natraja** prove the presence of music.
- In the reign of **Pallava** the **Mamandur inscription** have mention of **notes** and **vocal music**. The Pallava inscription at **Kudumiyan Malai** refers to a great musician Rudracharya.
- In post Gupta period, a great treatise only after Natyashashtra was composed in Sanskrit as **Brihaddeshi** by **Matanga Muni**.
 - ***Brihaddeshi is the first text that speaks about raga and distinguishes the music genres into Marga Sangeet (Classical Music) and Desi Sangeet (Folk Music).***
 - Brihaddeshi was also the important work on Indian music before the Islam came and influenced the Indian music. Brihaddeshi was based upon the Natyashashtra itself and has clarified many things which were unclear in the Bharata's text.



The Seven Mother Goddesses
Flanked by Shiva and Ganesha



Badami, cave 1,
Nataraja, dancing
Shiva

Age of three empires

Palas | Pratiharas | Rashtrakutas

A number of powerful empire arose in north India and deccan between north and south India (between 750 and 1000AD).

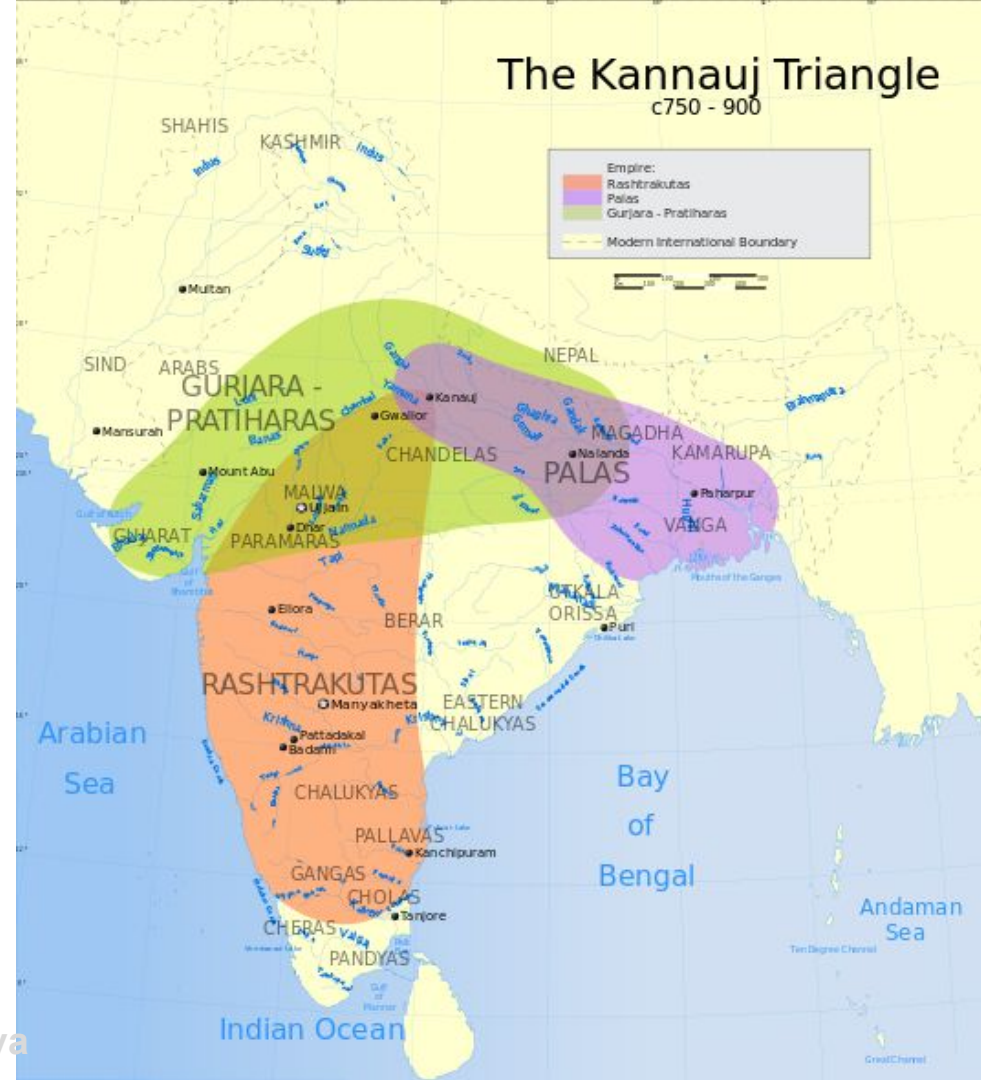
- 1) **Pala empire** (dominated eastern India) till 850 AD.
- 2) **Pratihara empire** (dominated western India and the upper gangetic valley) till 950s AD
- 3) **Rashtrakuta empire** (dominated the Deccan).

They fought among themselves.
provide stable condition of life over large areas.

Triparte struggle:

Kanauj was considered the symbol of the sovereignty of north India.

Control of Kanauj implied control of the upper Gangetic valley.



Early Medieval Era

- In early medieval period the evidence from the ellora cave architecture shows that **Rashtrakuta** were the great patrons of dance and music.
- **Chola** era also enjoyed music, the image of dancing nataraja at large level confirm this. For them Temple became the epicenter of art and culture. For Example the sculpture in **Chidambaram temple** shows the Natraja dancing with other man had mridangam in his hand. This **Chola** reign also witnessed the emergence of **Bharatnatyam** as a part of temple tradition.
- Literary sources including
 - **Brihaddesi** (written in 9th century) by **Matanga Rishi** defined **Raga** and
 - **Sangeeta Narada (11th century)** written by **Narada** tells about the 93 ragas and classified them into masculine and feminine species.
- Early medieval era had seen the interest of music, dance and architecture in **Rajput Kingdoms**.



Natraja Dance: The scene from Chidambaram Temple



Before Christ (B.C.)

3000	2000	1000	
2900	1900	900	later
2800	1800	800	vedic
2700	1700 no idea!!	700	era
2600	1600	600	
2500 Indus	1500	500	Mahajanapada
2400 Valley	1400	400	MAURYAS
2300 Civiliza	1300 Rigvedic	300	
2200	1200 era	200	
2100	1100	100	Dark Age

we are here!!

100		1100	2100
200		1200	2200
300	Guptas	1300 Delhi Sultans	2300
400		1400	2400
500		1500	2500
600	Harsha V	1600 Mughals	2600
700	Pragbh	1700	2700
800		1800	2800
900	Palas /Rashtra/Prati	1900	2900
1000	& Cholas	2000	3000
Anno Domio (A.D.)			



Medieval India

- **Yadavas of Deogir** have also given a special for music. **King Simhana** patronised music and dance.
- **Sarangadeva 13th cent**, the great author of Sangeet Ratnakar was an accountant in the court of Singhana II. His work **Sangeet Ratnakara** is considered to be one of the most important **works on Hindustani as well as Classical Music**.
- At this age. It contains a detailed description of five major styles or Geetis, of Shastriya Sangeet (classical music) – *Shuddha*, *Bhinna*, *Ghodi*, *Sadharani* and *Vesura*. text of Sangeet Ratnakara is also known as **Saptadhyayi** as it divided into seven chapters many chapters deal with musical instruments while last chapter deals with dance.
 - *Naresh Haripal* - **Sangitasudhakara - Hindustani and carnatic**
 - **Commentary by Simhabhupala (1330 AD)**
 - **Kalindhi of Kallinatha (1430 AD)**
- *In the temples of Puri, Konark evidence of musical instrument like **cymbal** during the rule of **Ganga dynasty**. It can also be inferred that Odissa became the centre for dance and music. Odissi dance became the part of Devadasi system.*



Cymbal Player, Sun Temple, Konark (c. 13th century CE). [Time Travel with Abhishek](#)

Time period of Delhi Sultanate (13th-16th century)

- This phase marked with the discovery of new musical instruments like **rabab**, **tabla** and **saranagi**. The important phase in the development of music during this period belongs to the time of **Amir Khusrau**. During the sultanate period musical gatherings were known as .
 - He introduced many new ragas like ghora, Sanam.
 - He was follower of Sufi saint **Nizamuddin Auliya**.
 - In his poem titled **Ghurrat-ul-Kamal** he mentioned that he could have written three volumes on music.
 - Later works credit him with inventing 19 melodic forms (ragas) of which Khayal, Tarana and Qawwalis are the most noteworthy.
 - He is believed to have invented the Sitar by combining Veena (Indian) and Tambura (Iranian).
 - Tabla is also regarded by many as his invention.
 - He proclaimed himself as tuti-i-hind or parrot of India.
 - He was contemporary of Jalaluddin Khalji, Alauddin Khalji, Ghiyasuddin Tughlaq.
 - He witnessed rule of eight sultans.



- The musical instrument **Shehnai is also Indo-Islamic in origin.**
- **Ziauddin Barani** described music rivalries organized in the court of **Sultan Muizzuddin Kaiqubad.** **Kilokhari Palace built by Kaiqubad** housed such rivalries. According to Barani, many musicians and dancers were **patronized by Sultan Jalal-ud-din Khalji in his court.**

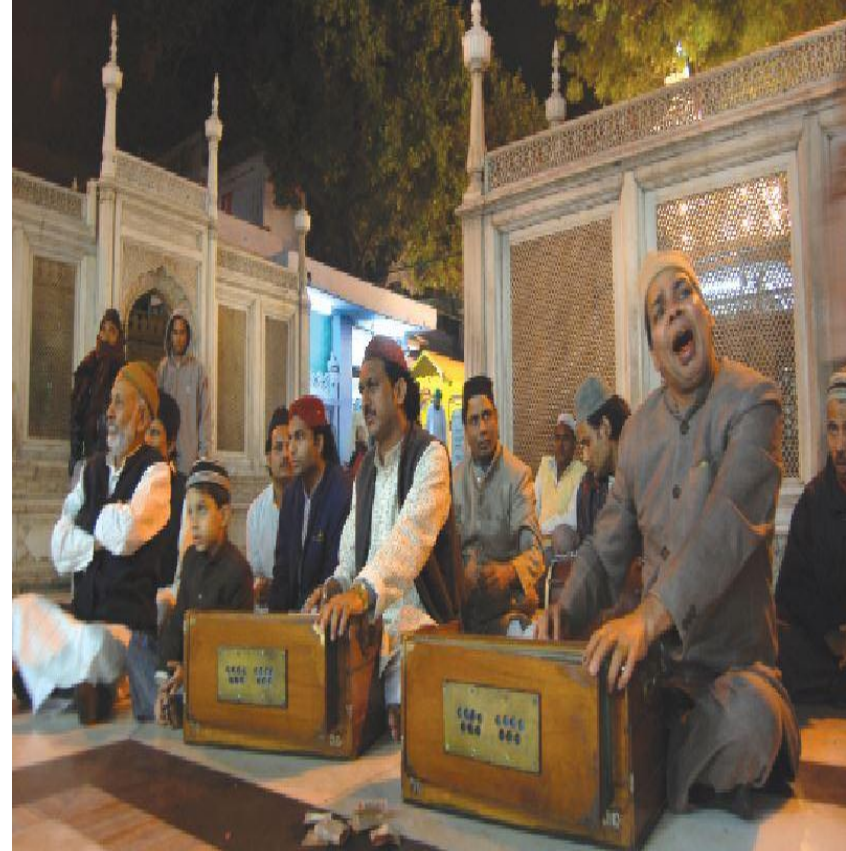
Tughlaqs and Lodis.

- **Ragdarpan** was **translated from Sanskrit language into Persian language** during the reign of **Sultan Firoz Shah Tughlaq.** It is a famous Indian work on music.
- **A treatise on music titled as Ghunyat-ul-Munya** (literal meaning is '**pleasure of desire**') was compiled in Persian at the **instance of Malik Shamsuddin Abu Raja,** the **governor of Gujarat during Firoz Shah Tughlaq's reign.**
- **Sikandar Lodi patronized music lavishly. Lahjat-i-Sikandari was written** under the patronage of Sultan Sikandar Lodi. This was a notable contribution of the Sultan to classical music.

Bhakti and Sufi Saints:

- A classical melodic form emerged from the songs of **Kabir which was known as Kabira.** Another important development was the invention of a special vocal form of music for the **Vaishnavite known as Vishnupad.**
- **Famous Sufi saint Pir Bodhan** was a great musician from this age.
- **Chishti Sufis patronized classical style of music.** Famous musicians were proud to play **before Sheikh Bahauddin of Barnawa** and frequently visited him. In his old age, Tansen is also said to have performed before him. **Tansen sent his son to sit at the Sheikh's feet.**

- **Raja Mansingh Tomar of Gwalior (1486-1516 AD)** was the driving force behind introducing and consolidating Dhrupad.
 - **Dhrupad** is a genre in Hindustani classical music from the Indian subcontinent. It is the oldest known style of major vocal styles associated with Hindustani classical music, Haveli Sangeet of Pushtimarg Sampraday and also related to the South Indian Carnatic tradition.
- He had written **Man Kautuhal** in which new musical modes were introduced.
- The Sufi saint during this period were itself musicians like **Pir Bodhan**. During sultanate period **Khanaq** became the place for Sama and **Qawali**.
 - Qawali is an energetic musical performance of Sufi Muslim poetry that aims to lead listeners to a state of religious ecstasy—to a spiritual union with Allah (God).
- **Bhakti Saints** Guru Nanak used to carry musical instruments like ektara with himself to propagate the idea and knowledge of humankind.



Qawali at Nizamuddin dargah, Delhi

- In the region of **Rajasthan** especially **Rajput** states have a good music taste in fact their king **Rana Kumbha of Mewar was himself a accomplished** musician.
- The region of **Gujarat**, Qutb-ud-Din Bahadur Shah, (born Bahadur Khan was a sultan of the Muzaffarid dynasty who reigned over the Gujarat Sultanate), patronised music and dance. His court artist **Baiju Bawra** was renowned singer of drupad who also composed **Bahadur Shahi**.
- **Baz Bahadur of Malwa** was also fond of music and dance.
- **Sultan Hussain Sharqi** the ruler of **Sharqui dynasty or Jaunpur Sultanate** who apparently developed Khayal as we know it today, in the 15th century. He also rendered new rags like **Jaunpuri Todi, Sindhu Bahiravi, Sindura and Rasuli Todi**.
- Evidence from hampi shows **Vijaynagar king Krishnadevraya** was patron of music and dance.
- **Bijapur king Adil Shah** composed **Kitab-ul-Navras**, the Book of Nine Rasa

Literary Sources

- **Sangeeta Sudharak(14th century)** by Haripala first time mentioned about Carnatic and Hindustani.
- **Purandaradasa** was a Haridasa philosopher and a follower of Madhwacharya 's Dwaitha philosophy termed as “Carnatic Sangeeta Pitamaha.
- **Swaramela-kalanidhi (16th century)** by **Ramamatya** fixes and standardizes musical intervals on the keyboard, defines the accordatura, range, preferred strings (for particular notes) etc., for a variety of stringed keyboards.
- **Chaturdandi-prakasika (17th century)** by **Venkatamakhi** introduced a theoretical melakarta system to classify and organise ragas in the Carnatic music tradition of India.
- **Kala purnodaya** by **Pingali Surana (16 CE)** Surana used advanced literary techniques in Indian literature such as flashbacks and character transformation.
- **Raag Tarangini** ascribed popularly to **Lochan Kavi (15th century)**.

Development in regional kingdom

Yadavas of Devgiri:

- The earliest known book on music written during the medieval period is **Sangeet Ratnakar**. It was written by **Sharangdev (1210-1247)**. He was a musician and the auditor-general in the court of Yadava ruler of Devagiri Singhana. This text describes 264 ragas.
- **Kallinath** wrote a Sanskrit commentary on Sangeet Ratnakar. He was a courtier of Vijayanagara ruler Mallikarjuna.
- **Lochan Kavi** wrote a treatise on music titled Raag Taringini in the 11th century.

Jaunpur

- **Sultan Hussain Shah Sharqi of Jaunpur** was a patron of music. He himself was a great musician. He invented Kalwanti Khayal, Jaunpuni Todi, Sindhu Bhairvi, Sindura and Rasuli Todi. He also devised Hussainvi or Jaunpuri Raga. He composed an Arabic raga known as Zangula or Jangala. He further improved Khayal.
- The famous book **Sangeet Shiromani** was written in 1420 under the patronage of **Ibrahim Shah Sharqi of Jaunpur**.

Gwalior:

- **Raja Man Singh Tomar of Gwalior (1486-1516)** was a great musician. He wrote a book titled **Man Kautuhal on music**. He transposed the classical material known as **Dhrupad/Dhruvapada** from Sanskrit into Hindi.

Mewar:

- **Maharana Kumbha in Mewar**, author of a gloss on the Gita-Govinda and a voluminous compilation **Sangitaraja**, determined and set forth the music of each song in Gita-Govinda.

●

Kashmir:

- **In Kashmir, Sultan Zain-ul-Abidin's** patronage of musicians was responsible for the compilation of a commentary on the Sangeet Ratnakara.

Gujarat:

- One of the musicians, **Baiju, known as Baora** (crazy), lived in the court of **Bahadur Shah of Gujarat** and he composed a melody titled as Bahaduri to commemorate his patron's fame.

Assam

- **Subhankar Sangita Damodara and the Hastmuktavali** are believed to have been written in Assam.

Nepal:

- **In the 17th century Jagajyotirmalla (1617-1633)**, the Malla king of Nepal, was a great patron of music and dance. He made special efforts to collect manuscripts from south and from writers in Mithila. His interest in these twin arts led to the production of notable works such as Sangita Bhaskara and Sangitsarasangraha.

Bijapur

- **Ibrahim Adil Shah II of Bijapur (1580-1627)** ascended the throne at the age of 9. He was very solicitous of the poor and had the title of abla baba or Friend of the Poor.
- **Jagat Guru** was his other title. He was both a poet and a musician.
- His poems, collected in his book **Kitab-i-Nauras** (the Sanskrit Navarasa the 9 emotions), were designed to be sung in different ragas which are identified as maqams (modes) in the Perso-Arabic system.
- He used to start his performance of music with the invocation of Goddess Saraswati.

Reddi Kingdom:

- The earliest available treatise written in south India, which deals with the ragas under Mela-Janya scheme, is the **Svaramela-kalanidhi (AD 1550) of Kondavidu's Ramamatya** in Andhra Pradesh.

Vijayanagara Empire:

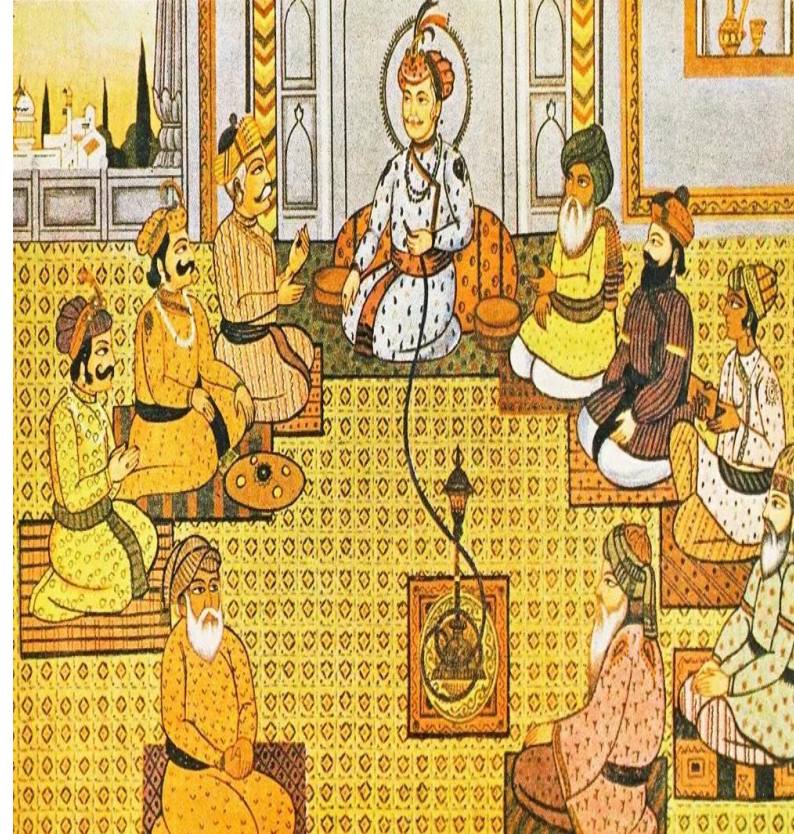
- Perso-Arabic music seems to have considerably influenced the Deccani/Karnataka music in the Vijayanagar court. **Kalliena** acknowledged its influence in his commentary on the **Sangeet Ratnakara** in the mid-15th century as did Ramamatya, a minister of the Vijayanagar king Rama Raya, in his well-known treatise **Svaramela-kalanidhi , written in 1550.**
- **Vijaya Vithala temple**, with its 56 carved pillars emitting musical notes, is located in Hampi.
- **The Sangitasara**, which may be regarded as a forerunner of the Southern system, is ascribed to **Vidyaranya**, the saint-founder of Vijayanagar kingdom, in the early part of the 14th century.

Other:

- **Ahobala's Sangitaparijata**, translated into Persian in 1724, describes modes in terms of the length of the wire in tension on the Veena.
- **Somanatha wrote Ragavibodha in AD 1609** and it dealt with 23 melodies and 76 ragas incorporating some Hindustani conceptions about the ragas.
- Three texts were written in **Thanjavur**, the middle one of these being the bedrock of the Carnatic system, namely **Chaturadandi-prakasika of Venkatamakhin (1650)**. **After this Tulaja wrote Sangitasaramrta** which kept itself very close to contemporary music.
- **Bhakthande composed Lakshya-sangita.**
- The emergence of the **Shaivite Nayanars and the Vaishnava Alvars** of the Tamil region and their devotional music was followed by the rise of Haridasas of Karnataka, who expressed high truths and moral teachings through Kannada songs (Padas). The greatest of these was **Purandara Dasa (1480-1564)**. **He is considered as Pitamaha (grandfather) of Carnatic music.**
- This age may be said to have set the stage for the advent of the golden age of Carnatic music in Thanjavur and the appearance of the musical **trinity**
 - **Tyagaraja,**
 - **Muthuswami Dikshitar and**
 - **Shyama Shastri.**

Medieval India- Mughals

- Music was in existence In the reign of Babur and Humayun but that was occasionally like on the birth of child music was used as a form of celebration by both hindu as well as muslim community.
- In Mughal empire proper attention to music given in the reign of **Akbar** as he patronised music and his court artist **Tansen** which was the part of **navratna**.
 - Nauratan was a term applied to a group of nine extraordinary people in an Akbar's court in India.
- **Abul Fazi** who had written **Ain-i-Akbari** mentioned that Akbar used to play **Nakkara**.
- Continuing the legacy of **Akbar, Jahangir and Shah Jahangir** and many other nobles followed the Music and dance in their courts.



Akbar with his navratna
Time Travel with Abhishek

Akbar and Shah Jahan:

- **Mughal rulers patronized music in their courts.** Akbar loved and patronized music in all forms.
- **According to Abul Fazl, 36 musicians played vocal and instrumental music in Akbar's court** and of these **10 were from Gwalior**. These musicians were divided into 7 ranks on the basis of their expertise.
- **Tansen (1500-1586)** belonging to Gwalior was the leading singer in Akbar's court. **According to Abul Fazl**, India had not witnessed any singer of his talent during the previous thousand years. It is believed that **Raga Megh performed by Tansen could cause rainfall any season and his Raga Deepak could set candles alight.**
- **Senia tradition is the musical tradition that invokes the name of Tansen.** The followers of this gharana are either related to the family of Tansen or are associated with the age-old tradition of Guru-**Shishya parampara (teacher-student relation).**
- **Swami Haridas was the teacher of Tansen. He** also lived in Akbar's court for some time.
- **Kathak dance was also patronized by Akbar in his court.** It was the support provided by Akbar that transformed Kathak into a classical dance form.
- **Shah Jahan cultivated music** in his court and he himself enjoyed high level of proficiency in the art of music.

Tansen (Ram Tanu Pandey)

- He was born dumb and taken to saint **Murshid Mohammad** who blew air in his mouth and Tansen began to speak.
- Initially in the court of Raja Ram Baghela
- Initially he was the court artist of **Raja Man Singh Tomar of Gwalior** later he called to Akbar's court.
- **Tansen** was the title given by **Vikramjit of Gwalior (successor of Man Singh).**
- After sometime he was called to court of Akbar and became his court poet.
- Akbar gave title - Mian
- His guru was **Haridas** who trained him to acquire supernatural abilities called **nada siddha**.
- He invented the night raga Darbari Kanda, morning raga Mian Ki Todi, mid-day raga, Mian ki Sarang, seasonal raga Mian ki Malhar.
- **His descendants and disciples are called Seniyas.** Some of his malhar were **Mian ki Malhar, Mian ki Todi and darbari Kanada (raag darbari).**
- **Kalpadruma** - compilation of 300 of his dhrupads that were in Gauhar Bani.
- Tansen composed in his favourite ragas — Multani, Bhairavi and Todi.
- Also called Sangeet Samrat

- **Aurangzeb** didn't entertained music like his predecessor. Playing of musical instrument cont. He was an accomplished **Veena player**.
- In the Harem of Aurangzeb music was patronised by his queens and by nobles.
- It is surprise to know that large number of books on classical Indian music on Persian were written during **Aurangzeb reign**.

Aurangzeb - Conservative Outlook:

- **During the initial 10 years of his reign, Aurangzeb generously rewarded his musicians** and appeared to be devoted to music. **Aurangzeb himself was a proficient player of Veena.**
- **After 1668 Aurangzeb banned singing and dancing in his court.** Only instrumental music was allowed. However, he allowed his sons and nobles to continue their patronage to music in all forms. **Most of the books on music in Persian language were written during the reign of Aurangzeb.**
- The greatest contribution to musical theory during this period was **Tuhfatul-Hind**, written by **Mirza Muhammad Ibn Fakhruddin Muhammad for Aurangzeb's grandson Jahandar Shah**, who ruled from 1712 to 1713.

Muhammad Shah - Great Patron:

- **Emperor Muhammad Shah** was also a great patron of music. During his reign the development of music reached new heights. **Sadarang (original name Niyamat Khan) and Adarang** (original name Firoz Khan) were famous musicians in his court. **Sadarang introduced a new form of Khayal.**

- In later Mughals some of the king patronised music. For example **Muhammad Shah** was fond of music in his court **Sadaranga and Adaranga** were two great composers of Khayal music at his court.
- Regional states like Awadh and Rajasthan music got its identity.
 - In Awadh **Nawab Wajid Ali Shah** was the fond of music and dance.
 - He was not only a munificent patron of music, dance, drama, and poetry but was himself a gifted composer.
 - He was a Kathak dance performer.
- In **Rajasthan (Jaipur) Maharaja Jai Singh** was fond of music



Nawab Wajid Ali

Music in modern India

- A revival in Indian music took place towards the end of the 19th century and the beginning of the 20th century.
- Rabindranath Tagore composed unique songs which go under the name of '**Rabindra Sangeet**'.
- Music developed in nationalist movement because music was creating a sense of oneness and motivating people to stand against the oppression.
- During Swadeshi movement folk music began to develop.
- This era witnessed the development of **Gana Sangeet** and **Haveli Sangeet as a part of worshipping tradition.**
 - Haveli Sangeet is a form of Hindustani classical music sung in havelis.
 - The essential component is dhrupad.
 - It originated in Mathura in Braj
 - It takes the form of devotional songs sung daily to **Krishna by the Pushtimarg sect.**

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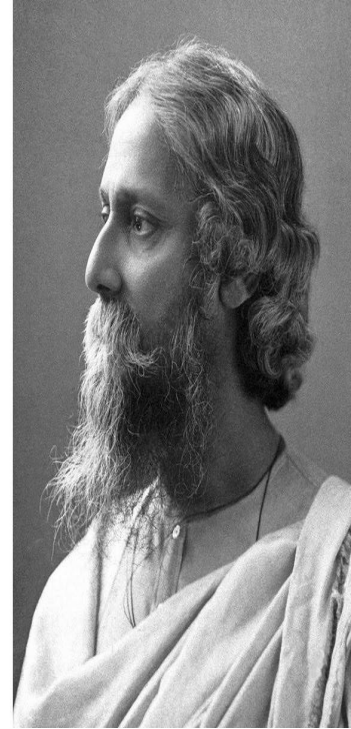
*My fanatics see fireflies
speak of living light -
twinkling in the dark.*

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*The same voice murmurs
in these dazzling lines
which is born in wayside fantasies
letting hardy glances pass by.*

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*The butterfly does not count years
but moments
and therefore has enough time.*



Rabindra Taal

- Introduction
- Indian Music Evolution

- Origin
- Stone Age
- Indus Valley Civilization
- Vedic Age
- Post Vedic Age
- Mauryan Age
- Post Mauryan Age
- Gupta
- Post Gupta
- Early Medieval Period
- Medieval Period
 - Delhi Sultanate
 - Regional Kingdoms
 - Mughal Empire
- Music in modern India

- **Theory of Indian music**

- Anatomy of Indian music

- **Classification of Indian music**

- Classical Music
 - Hindustani
 - Drupad, Dhammer, Khayal, Thumri, Tarana, Tappa
 - Semi-classical styles of Hindustani musicf
 - Carnatic
- Folk Music
- Other form of music
- Modern Music

Theory of Indian music

ANATOMY OF INDIAN MUSIC

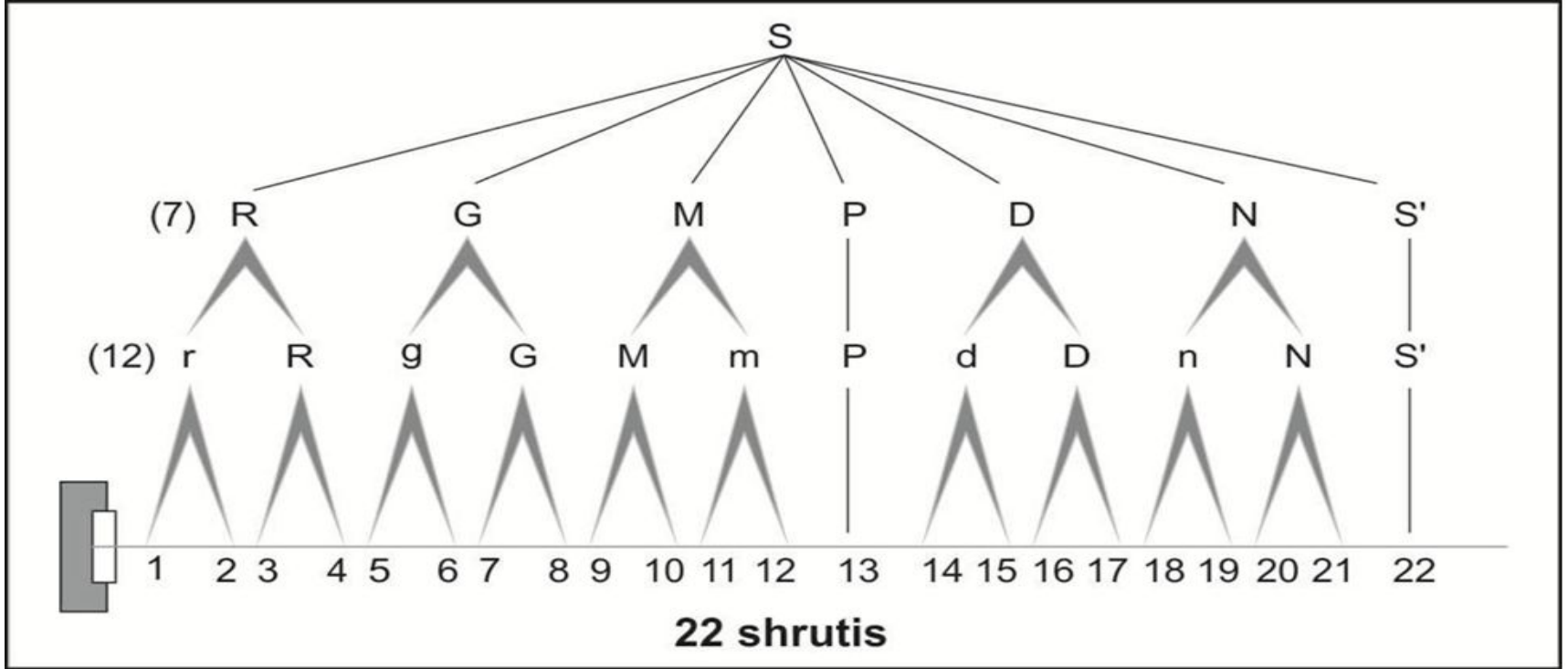
Before one delves into the different types and kinds of Indian music it is necessary to understand the anatomy of Indian classical music.

There are **three main pillars of Indian classical music: Raga, tala and swara.**

- **The Indian system of music revolves around some fundamental elements**, which are
 - Shruti
 - Swara
 - Raga
 - Tala
 - Rasa

Shruti

- **Shruti (microtone) is the pitch of music.**
- It is the **shortest interval of pitch** that human ears can detect and a musical instrument or a singer can produce.
- **It is the central system** from which all other sounds are produced.
- As such, it is the base of music. According to **Natya Shastra, there are 22 shrutis in number. (infinite in real)**



Evolution of 22 Shrutis from Shadja (Sa) (Fundamental) and their natural arrangement on a string

Swara

In the ancient period, the term “Swara” was associated with the recitation of the Vedas over time, the term is used to define the 'note' or 'scale degree' in a composition.

Swaras are the categories of sounds associated with music.

- There are **7 swaras in the form of Sa, Ri (Ri in Carnatic music and Re in Hindustani music), Ga, Ma, Pa, Dha, Ni.**
- These are short forms and each of them has a **particular full name.** These 7 swaras are related to sounds of certain birds and animals.

- The Fullforms are:
 - **Sa - Sadaja**
 - **Ri or Re - Rishabha**
 - **Ga - Gandhara**
 - **Ma - Madhyama**
 - **Pa - Panchama**
 - **Dha - Dhaivata**
 - **Ni - Nishada**

In the Natyashastra, Bharata divided the swaras into 22 notes scale. Currently, the notational system of the Hindustani music is defined by these abbreviated swaras –

Sa, re, ga, ma, pa, dha, ni. The Seven Swaras together are called **Saptak or Sargam**. He listed each pitch using the following names:

Name of the pitch	Function	Abbreviation
Shadja	Tonic	Sa
Rishabha	Supertonic	Re
Gandhara	Mediant	Ga
Madhyama	Sub-dominant	Ma
panchama	Dominant	pa
Dhaivata	Sub - mediant	Dha
Nishada	subtonic	Ni

The Swara differs from Shruti. A shruti is **the smallest gradation of pitch** available, while a swara is the selected pitches from which the musician constructs the scales, melodies and ragas.

The Natya Shastra identifies and discusses **twenty two shruti and seven swara per octave, out of which only 12 are audible**. These 12 are seven Suddha Swaras and five Vikrit Swaras.

Sa, Re, Ga, Ma, Pa, Dha and Ni are **Suddha Swaras**.

Tala

- **Tala is the rhythm element of music.**
- It is a **sequence of beats performed by singers using hands and fingers** at fixed time cycles. **These rhythmical cycles vary from 3 to 128 beats.**
- Tala form very basis or pulse of music, because it render rhythm to the music and brings out the cyclic pattern of rhythm in the music.
- Tala moves in bars and each beat in it divided into the smallest fraction.
- The most **common variety of tala used in Carnatic music is Adi tala.** It **comprises 8 beats per cycle.**
- Tempo of music lies between 3 to 108 types of tala.
 - For example 10 to 12 types of tala actually used like *dadra*, *kaharba*, *rupak*, *ektal*, *jhaptal*, *teental* and *Ada chautal*.
- Other than Adi tala, there are a **number of other talas such as Jhampa tala, Dhruva tala, Eka tala, Rupaka tala, Matya tala and Triputa tala.** The number of beats per cycle used in each of these talas is different.
- **Tala is intricately related to Laya** which refers to repetitive nature of any activity.
- Tala have association with mood.



Tala refers to musical meter in classical Indian music. Above: a musician using small cymbals to set the tala.

Tala represents mood

Chatusram - devotional and happy times.

Tisram - festivity

Khandam - anger or frustration

Misram - romantic and joyous

Sangamam - confusion

According to the concept of tala, the musical time is divided into simple and complicated metres. This theory of time measurement is not similar in Hindustani and Carnatic music.

The unique point about the concept of tala is that it is independent of the music that accompanies it and has its own divisions.

The tempo of the tala, which keeps the uniformity of the time span, is called the **laya**.

Several musicologists have argued that there are more than hundred talas, but only **thirty talas are currently known and even within that only 10 to 12 talas are actually used.**

Different kinds of recognised and used **talas are dadra, kaharba, rupak, ektal, jhaptal, teen-tal and chautal.** Amongst these, music composers usually use teen-tal that has **sixteen beats.**

Unlike the Hindustani music, the Carnatic music has a much more rigid structure. **The Tala (thala) are made of three components: laghu, dhrutam and anu dhrutam.** There are original 35 thalas and each one of them can be further split into five 'ghaatis'. Hence, there are 175 (35*5) thalas in Carnatic music. The most prominent thala under Carnatic Music in **aditala.**



Sarod

Raga

The word 'raga' comes from the Sanskrit word 'Ranj', which literally means to delight to be happy and satisfy a person.

The ragas form the basis of melody, while becomes the basis of the rhythm. Each raga is defined, however, not only by the pitches themselves, but also by specific formulas for using them. It has been named and classified in **Matanga's Brihaddesi**.

There are three major types of Raga or Raga Bhed:

Shuddha Raag

This is the raga in which if any notes that are absent from the composition are played, its nature and form does not change.

Chhayalag Raag

This is the raga in which if any notes that are not present in the original composition are played, its nature and form changes.

Sankeerna Raag

This is the raga in which there is a combination of two or more ragas. Hence, every raga should have the basic five notes. Amongst these ragas:

- The '**King**' is the principal note on which raga is built. This is called the '**Vaadi**' and it is used most often in the composition.
- The next important note is the '**queen**' that corresponds as the fourth or fifth note in relation to the principal raga. This second most important note of the 'raga' is called '**Samvaadi**'.
- All the other notes in the composition apart from the vaadi and samvaadi are called the '**Anuvaadi**'.
- Lastly, the notes that are not present in the composition are called '**Vivadi**'.

Furthermore, the ascent of the notes means that each note is higher than the preceding note, for example, Sa re ga ma pa dha ni. This ascent is called the '**Aroha**'.

Similarly, the descent is called '**Avaroha**', where each note is lower than the preceding notes. For example, ni, dha, pa, ma, ga, re, sa.

Depending on the ascent and descent of the notes, the ragas can be divided into three speeds or Laya: Vilambit (slow); Madhya (medium) and Drut (fast).

Although there are **72 melas** or **parent scales** on which ragas are based under carnatic music, there are six main ragas under Hindustani music repertoire.

Raga (contd.)

- It determines the distinct personality subject and the mood.
- The Raga is not merely a musical scale, but it is a characteristic arrangement of notes; its full potential and complexity can be realized only in its exposition
- It is characterized by a combination of notes picked out of the total **22 note intervals (shrutis)**.
- **Ragas involve arrangement of swaras in different sequences.**
- There **are 72 parent scales (melas) related to ragas.**
- Raga is based upon **thaat or scale.**
- All the ragas are categorized in such a way that there will be an increasing and decreasing order of swaras, which are normally called '**arohanam**' (increasing) and '**avarohanam**' (decreasing).
- **Ragas that have all the 7 notes are called sampurna (complete) ragas.**
- Ragas have the ability to influence the mind and generate emotions in audience.

- **Raga Jati**
 - There are three types of Jatis according to the number of notes used in a Raga:
 - Sampurna - A Raga having seven notes in the Aroha and Avaroha is called Sampurna
 - Shadav- A Raga having six notes in Aroha and Avaroha is called Shadav.
 - Audav- A Raga having five notes in Aroha and Avaroha Audav.

These main Jatis when permuted and combined give rise to six more Jatis as follows:

1. **Sampurna - Shadav** - A Raga having seven notes in Aroha and six notes in Avaroha is called Sampurna - Shadav.
2. **Sampurna - Audav** - A Raga having seven notes in Aroha and five notes in Avaroha is called Sampurna - Audav.
3. **Shadav -Sampurna** - A Raga having six notes in Aroha and seven notes in Avaroha is called Shadav - Sampurna.
4. **Shadav - Audav** - A Raga having six notes in Aroha and five notes in Avaroha is called Shadav - Audav.
5. **Audav - Sampurna** - A Raga having five notes in Aroha and seven notes in Avaroha is called Audav - Sampurna.
6. **Audav - Shadav** - A Raga having five notes in Aroha and six notes in Avaroha is called Audav - Shadav.

Type of Ragas based on time of the day and season:

- There are **6 main ragas** in the Indian system of music.
- These ragas are associated with the **specific time of the day and season** during which they are played.
- Each of them generates a **particular emotion, feeling** or mood among the listeners as well as performers.

S.No	Music Raga	Season Associated	Time of Day	Emotions produced
1.	Raga Hindol	Spring	Dawn time	Sweet and soft love
2.	Raga Bhairav	Autumn	Morning time	Tranquility
3.	Raga Megh	Rainy	Mid-day time	Bravery or courage
4.	Shri Raga	Winter	Evening Time	Satisfaction and gladness
5.	Raga Deepak	Summer	Night Time	Compassion
6.	Raga Malkauns	Winter	Midnight time	Intense love

Details of Important Ragas

Raga Bhairav

- It is considered as the most **important raga in Hindustani classical tradition**.
- It is a morning raga.
- It is **extremely solemn and portrays calmness of a strong mind**.

Raga Marwa

- It is sung during late afternoon hours till sunset.
- It evokes emotions such as **quiet resignation and gentle compassion**.

Raga Pahadi

- It is an **evening raga**.
- It is **extremely charming**.
- It **combines both pensive (thinking deeply and quietly) and playful aspects**.

Raga Yaman

- It is an **evening raga**.
- It is sung **from sunset till late evening**.
- It manifests **grace and majesty**.
- It creates **mood of devotion and dedication**.
- This raga suggests **unconditional surrender of everything** one has for one's purpose of life without asking anything in return.

Raga Jog

- It is sung **after midnight in the wee hours of morning.**
- It uses lighter forms of music.
- It has a magical quality.
- Jog indicates a state of enchantment.

Raga Malhar

- It is also known as **Raga Megh Malhar.**
- It is associated **with rain.**
- **It is considered so powerful that it can induce rainfall.**
- **Tansen, Baiju Bawra and Tamas Khan** were its prominent performers.

Raga Deepak

- **Tansen was its greatest performer.**
- **Tansen could light up lamps by using this raga.**

Raga in classical music

- In the classical music there are **72 melas (parent scale)** on which ragas are based which is mentioned in **Venkatamakhi (17th CE).**
- Each raga has a specific time
 - **12 am to 12 pm**- poorva bhaaga- poorva raga (Sa, re, ga, ma)
 - **12pm to 12 am**- Uttara bhaaga- Uttara raga- (pa dha ni sa)
- Structure
 - **Alap**- start of raga- slow beginning
 - **Antara**- first main verse
 - **Mukhda**- stanza in a song that comes after Antara.
 - **Taan**- fast tempo
 - **Alankar**- glorifying

Classification of Ragas Based on the Timings of a Day

Morning Ragas	Jaunpuri Todi, Lalit, Bhairav, Ahir Bhairva, Mian ki Todi, Vibhas, Bhatiyar, Suddh Sarong
Afternoon Ragas	Brindavani Sarong, Madhmad sarang, Dhani, Multani, Pilu, Sughrari, Bhimpalasi, Mand, Patdeep
Evening Ragas	Pooriya, Shyam Kalyan, Suddh Kalyan, Nand, Yuman, Shankar, Marwa, Shree, Hamsadhwani
Night Ragas	Durga Kedar, Kanhara, Darbari, Desh, Jhinjhoti, Sudh Nat, Maru Bihag Jaijaiwanti, Malkaus, Hamir, Kamod, Bageshwari

Thaat

- A Thaats or framework was defined by **Bhatkhande** as a scale using all seven notes including Sa and Pa, with either the natural or alternate variety of each of the variable notes Re, Ga, Ma, Dha and Ni.
- In a broader way thaats is a **system of classification of the ragas**.
- In this system all ragas are classified under ten Thaats or scale types, each of which is named after a prominent raga which uses the note varieties in question.
- The ten Thaats are
 - ***Bilaval***
 - ***Khamaj***
 - ***Kafi***
 - ***Asavari***
 - ***Bhairavi***
 - ***Kalyan***
 - ***Todi***
 - ***Poorvi***
 - ***Marva***
 - ***Bhairav***

Thaat

Thaat is a system of **classification** of ragas in different groups. Presently under Hindustani classical music, **10-Thaat classification** is been adopted. According to V.N Bhatkhande, one of the most important musicologists in the field of North Indian classical music, each one of the several traditional ragas is based on, or is a variation of 10 basic thaats or musical scales or frameworks. **A thaat can only be sung in aarohi** as the notes are composed in the ascending order.

A thaat should have seven notes out of the 12 notes (Seven Suddha Swaras and Five Vikrit Swaras) and they should necessarily be placed in an ascending order. **The 10 thaats are: Bilawal, Khamaj, Kafi, Asavari, Bhairavi, Bhairav, Kalyan, Marwa; Poorvi and Todi.** Thaats have no emotional quality unlike raga and it is not sung. The ragas produced from the thaats are sung.

Other Components of Raga

1. The gradual exposition of the raga that emphasises on Vaadi, Samvaadi and other silent features of the raga in slow tempo is called an **Alap**. It is sung in the beginning of the raga at the time of the performance typically in North Indian classical music. It is usually sung in the Aakaar, i.e., without pronouncing any syllables, only using the sound 'aa' of the vowels.
2. Secondly, the musical composition can be divided into two parts under Hindustani classical music:

Sthayee/Mukhuda	First part of the composition (maximum used)
Antara	Second part of the composition

3. Thirdly, the basic notes in a fast tempo are called **taan**. These are very technical and show the training, practice and dexterity in weaving complicated pattern of that the notes with variations in rhythm. Speed is an important factor in singing taans. Some particular taans are sung in the aakaar notes. Within the corpus of taans, a short taan of three or four notes is called **Murki**. These are sung very fast and require considerable musical skill from the singer.
4. Lastly, during the composition of a musical piece, ornamentation is required in the form of '**Alankar**'. It is a specific melodic presentation in succession in which a pattern is followed. For example, the combination of notes 'Sa re ga', 'ga ma pa', 'ma pa dha', etc. In these combinations we see an alankar in which three notes succession are used each time.

Basis of Difference	Thaat	Raga
Origin	These are scales which are produced from 12 swara (notes).	Raga belong to the genre of thaats .
Number of Notes	Thaat must have seven notes in it.	Raga must have atleast five notes in it.
Types of Notes	It only has Aaroha or ascending notes.	It has Aaroha and Avaroha note.
Melody	It is not necessary for thaats to be melodious as they are not sung.	Ragas are sung and hence they are melodious .
Important Notes	Thaats don't have vaadi and samvaadi.	Ragas have vaadi and samvaadi
Naming	Thaats are named after the popular ragas.	Ragas are named after the emotion they evoke.

Rasa

- Ragas involve generation of emotional effects in the performer as well as in the listener. **This emotional effect is known as rasa. Rasa can also be referred as 'aesthetic delight'.** It is free from limitations of personal feelings.
- **Natya Shastra by Bharata Muni** explains the concept of rasa in detail. **Chapter 6 of the book explains only 8 different rasas. A ninth rasa was added later.**
 - **Abhinavabharati written by Abhinavagupta (950-1020 AD) contains** the most detailed analysis of rasa theory. **It describes all the 9 rasas,** which are also termed as **Navarasa or Naurasa.**
- **Abhinavabharati is a commentary on Bharata Muni's Natya Shastra.**
- According to rasa theory, entertainment is one of the objectives of an art performance but it is not the main goal.
- The most important objective of an art performance is to transport the audience into another world of wonder and bliss.
- Rasa is generated from a combination of **Vibhava (determinants), Vyabharibhava (transitory states) and Anubhava (consequents).**

Navrasa

- Shringara (romantic/erotic)
- Hasya (humorous)
- Karuna (pathos)
- Raudra (anger)
- Veera (heroic)
- Bhayanaka (horrific)
- Vibhatsa (disgustful)
- Adbhuta (amazing)
- Shanta (peaceful)



Shringara



Raudra



Vibhatsa



Hasya



Veera



Adbhuta



Karuna



Bhayanaka

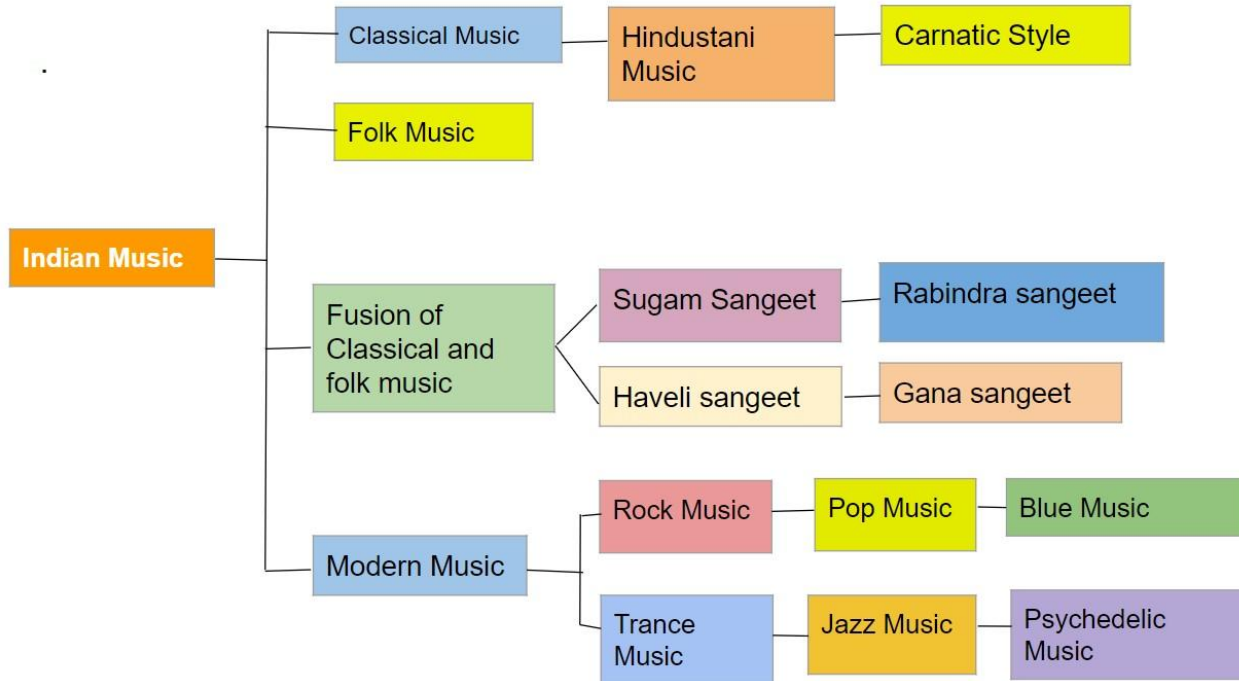


Shanta

- Introduction
- Indian Music Evolution
 - Origin
 - Stone Age
 - Indus Valley Civilization
 - Vedic Age
 - Post Vedic Age
 - Mauryan Age
 - Post Mauryan Age
 - Gupta
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 - **Classical Music**
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 - **Semi-classical styles of Hindustani music**
 - **Carnatic**
 - Folk Music
 - Other form of music
 - Modern Music
-

CLASSIFICATION OF INDIAN MUSIC

There are many types of music prevalent in the Indian sub-continent that belongs to different categories. Some are closer to the classical bent and some are experimenting with the global music. Recently, there has been a trend to create a fusion of the classical heritage with newer musical strands like pop, jazz, etc. and this is garnering attention of the masses. **The classification of Indian music is as follows:**



Classification of music

Indian music can be classified into four categories

- **Classical Music**
 - Hindustani
 - Drupad, Dhammar, Khayal, Thumri, Tarana, Tappa etc.
 - Carnatic
- **Folk Music**
- **Other**
 - Sugam, Rabindra, Gana and Haveli
- **Modern**
 - Rock, Jazz, Pop and Trance

Classical Music

Classical music refers primarily to classical traditions (including contemporary as well as historical classical music forms) that focus on formal styles, invite technical and detailed deconstruction and criticism, and demand focused attention from the listener. Indian classical music has two major traditions: the North Indian classical music known as Hindustani and the South Indian expression known as Carnatic. These traditions were not distinct until about the 15th century. During Mughal rule, the traditions separated and evolved into distinct forms.

Gharana

- **The term Gharana refers to a particular musical ideology and system of social organization in which musicians are linked to each other either by way of lineage or through training or apprenticeship.**
- The ideologies of Gharanas differ from each other. These ideologies reflect in their teaching, performance, thinking and appreciation of music.

Origin and Evolution of Classical Music:

- It is generally believed that Indian classical music has its origins in the religious observances of the Aryan people who arrived in India some 3,000 years ago
- The Aryans brought with them their sacred texts known as the Vedas, meaning 'knowledge' forming the core of ancient Hindu scriptures with their worship rituals largely centering on the highly structured and organised recitation of these verses.
- Thus, the roots of Indian classical music can be traced back to its origin in the recital of Vedic hymns of the Hindu temples.
- There are four main Vedas, of which the one known as Samaveda (from saman, roughly translating to 'melody') is the most relevant – as the texts contained in it were clearly meant to be sung whilst also acting as treatises about music, dance and theatre.
- The seven swaras of music – Sa, Re, Ga, Ma, Pa, Dha, Ni represent different scriptural deities:
 - SA – Agni, RE – Brahma, GA – Saraswati, MA – Shiva, PA – Vishnu, DHA – Ganesha, NI – Surya.
- Ancient musical treatises show that by 300 BC, there was already a marked difference in classification for what was known as marga Sangeet (music of the gods) and Desi Sangeet (music of the people).
- The latter formed the basis for what evolved as folk music, varying region by region, but the former remained the sole domain of those who were considered adequately trained by a master.

Origin and Evolution of Classical Music:

- The earliest treatise on music, drama and dance is Bharata's Natyashastra.
- Indian classical music is a genre of South Asian music. It has **two major traditions**:
the North Indian classical music tradition is called **Hindustani**, while the South Indian expression is called **Carnatic**.
These traditions were not distinct until about the 16th century. There on, during the period of Islamic rule of the Indian subcontinent, the traditions separated and evolved into distinct forms.
- **Hindustani music emphasizes improvisation** (to create spontaneously or without preparation, on the spot especially a piece of music or drama) and exploring all aspects of a raga
- **Carnatic performances tend to be short and composition-based.**
However, the two systems continue to have more common features than differences.

Hindustani Music

- Hindustani classical music is the classical music of northern regions of the Indian subcontinent. Its principles were refined in the musical treatises **Natya Shastra**, by Bharata (2nd–3rd century CE), and **Dattilam** (probably 3rd–4th century CE).
- The major vocal forms or styles associated with Hindustani classical music are
 - **Drupad, Dhammar, Khayal, Thumri, Tarana, Tappa**
- **Instrumental Elements:**
 - Hindustani music is **emotional in nature**.
 - **Instrumental elements are predominant** - Compositions are generally performed with instruments.
 - **performance is generally solo**.
 - **comparatively easier**.
 - **flourished under the patronage of courts and due to individual efforts**. There was no role of temple in it.

Gharana

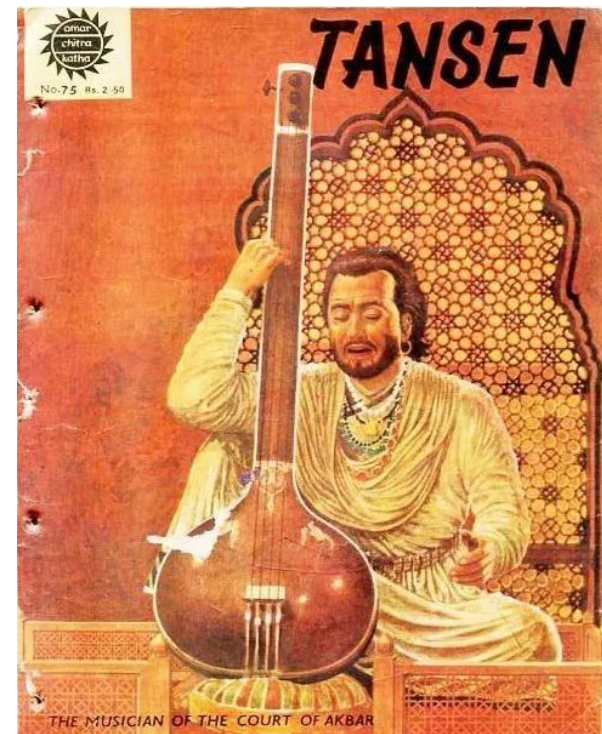
Concept of Gharana is associated with Hindustani music. Gwalior Gharana, Agra Gharana, Jaipur Gharana and Indore Gharana are some examples.

Personalities:

**Ustad Bismillah Khan (Shehnai player),
Ustad Alla Rakha and Zakir Hussain (Tabla player),
Ustad Amjad Ali Khan (Sarod player),
Pandit Ravi Shankar (Sitar player),
Pandit Bhimsen Joshi,
Kumar Gandharva and Ustad Bade Ghulam Ali Khan (all there are vocalists)** are the prominent personalities associated with Hindustani music.

Dhrupad

- It is the oldest known style of major vocal styles associated with Hindustani classical music.
- It is one of the oldest and grandest forms of Hindustani classical music and finds its mention even in Natyashastra (200 BC-200 AD). It is said that dhrupad owes its roots to older forms like Prabhanda and Dhruvapada. The name is derived from 'dhruva' and 'pada', which means that it denotes both verse form of the poetry and the style in which it is sung.
- The roots of Dhrupad are ancient. It is discussed in the Hindu Sanskrit text **Natyashastra** and in the **Bhagavata Purana**.
- Dhrupad traces its origin to the ancient text of Samaveda. The Samaveda was chanted with the help of melody and rhythm called Samgana. The important constitutions are chanting Om, Chhand and Parbandh.
- Although Dhrupad consolidated its position as a classical form of music in the 13th century, it reached its zenith in the court of emperor Akbar.
 - Akbar employed and patronised musical masters like **Baba Gopal Das, Swami Haridas and Tansen**, who was considered to be one of the Navaratna or nine gems of the Mughal court.
 - It is also speculated that **Baiju Bawra** sang at the court of Akbar.
 - We find evidences of singers who mastered Dhrupad in the court of **Raja Man Singh Tomar** in Gwalior.



- *Dhrupad became the major form of singing in the medieval period but fell in a state of decline in the 18th century.*

Dhrupad is essentially a poetic form that is incorporated into an extended presentation style that is marked by precise and overt elaboration of a raga.

Greater significance is given to **music rather than words.**

- **Dhrupad starts with Alap** which is sung without words.
- The tempo rises gradually, and it is the major part of the performance.
- The alap evokes a mood in the audience that coincides with the mood of the raga that is chosen.
- Alap is a pure music without distraction of words.
- Then after some time, Dhrupad begins and Pakhawaj is played.
- Its rhythm is mostly of 12 beats.

Dhrupad includes use of sanskrit syllables and is of temple origin.

Dhrupad compositions usually have four to five stanzas and are performed by a duo. Generally two male vocalists perform Dhrupad style of performances. Tanpura and Pakhawaj usually accompany them. **Dhrupad singing can be further divided into four sub-forms on the basis of vanis or banis that they perform.**

The leading exponents of this school are the Mallik family. Currently, the performing members include Ram Chatur Mallik, Prem Kumar Mallik and Siyaram Tewari.

- Dhrupad as it is known today is performed by a solo singer or a small number of singers in unison to the beat of the pakhavaj or mridang rather than the tabla.
- Dhrupad compositions begin with a relatively long and acyclic alap, where the syllables of the following mantra is recited.
- It's composition were in **Sanskrit, Braj Bhasha** and sometimes in native **Punjabi, Rajasthani, Bengali and Urdu.**
- Four form of Dhrupad singing existed which are **Dagar Bani, Khandaar Bani, Nauhar Bani** and **Gauhar Bani.**
- Dhrupad is modal and monophonic, with a single melodic line and no chord progression.
- The tradition of Dhrupad is recorded back to saints of Braj (Mathura) namely Swami Haridas, Surdas, Govind Swami, Asht Sakha of Haveli Sangeet and followed by Tansen and Baiju Bawara.
- Udaipur, Gwalior and Banaras (now Varanasi) are the major Gharanas associated with Dhrupad.
- Gharana associated are **Dagar, Batiyah and Talwandi.**



Gundecha brother singing Dhrupad

- **Bettiah Gharana:** They perform the **Nauhar** and Khandar vani styles with some unique techniques that only those trained within the families know. The famous family who expounds this gharana are the **Mishras**. The living member who performs regularly is Indra Kishore Mishra. Furthermore, the form of Dhrupad prevalent in the Bettiah and Darbhanga schools is known as the **Haveli style**.
- **Talwandi Gharana:** They sing the Khandar vani but as it is based in Pakistan, it has become difficult to keep that within the system of Indian music.
- **Dagari Gharana:** The Dagar family sings In Dagar Vani. This style puts great emphasis on alap. For several generations men of their family have trained and performed in pairs. Dagers are generally Muslims but usually sing Hindu texts of Gods and Goddesses. A prominent duo of Dagari Gharana in this generation are **Gundecha Brothers**.
- **Darbhanga Gharana:** They sing the Khandar Vani and the Gauhar Vani. They emphasise on the **raga alap** as well as composed songs over an improvised alap. They improvise it by incorporating a variety of **layakari**.



Gundecha Brothers

What is GHARANA SYSTEM?

- A gharana is a system of social organisation linking musicians or dancers by lineage or apprenticeship, and by adherence to a particular musical style.
- The word gharana comes from the Urdu/Hindi word 'ghar, which means 'family' or 'house'. It typically refers to the place where the musical ideology originated.
- A gharana also indicates a comprehensive musicological ideology and differentiates one school from another.
- It directly affects the thinking, teaching, performance and appreciation of music.
- Some of the gharanas well known for singing Hindustani classical music are: **Agra, Gwalior, Indore, Jaipur, Kirana, and Patiala.**

Khayal

The word '**Khyal**' is derived from Persian and means "idea or imagination". The origin of this style was attributed to Amir Khusrau. This form is popular amongst the artists as this provides greater scope for improvisation. Khyal is based on the repertoire of short songs ranging from two to eight lines. Generally, a Khyal composition is also referred to as a '**Bandish**'.

Hussain Shah (a Sharqi ruler of Jaunpur Sultanate) gave the biggest patronage to Khyal in the 15th century. One of the most unique feature of Khyal is the frequent use of taans in the composition. Owing of this, *Alap is given much less room* in the Khyal music as compared to Dhrupad. **A typical Khyal performance uses two songs:**

- **Bada Khyal:** sung in the slow tempo
- **Chhota Khyal:** sung in the fast tempo

Bada Khyal comprises most of the performance.

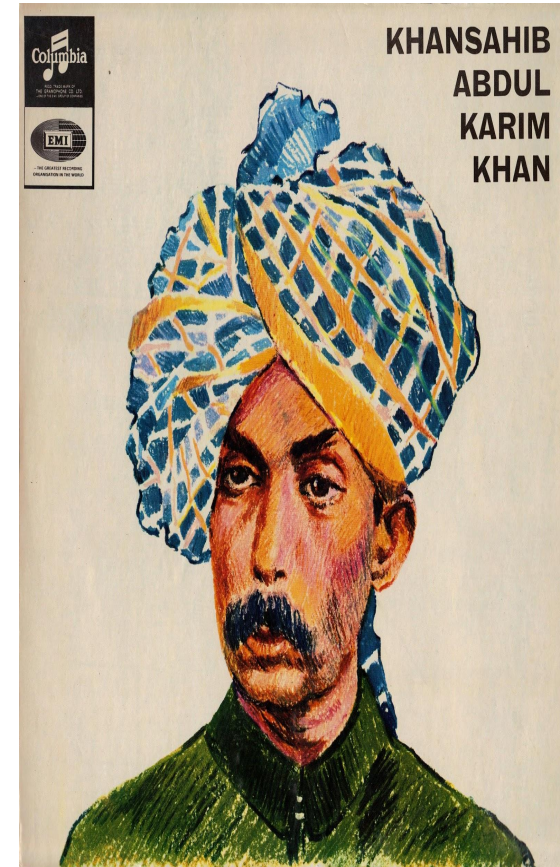


In most of the cases, every singer renders the **same bandish differently, while keeping the text and raga as constant.**

Usually, the theme for these Khyal bandish is **romantic** in nature. They sing about love, even if they are related to the divine creatures. It may be praising God or a particular king. Exceptional Khyal compositions are composed in the praise of Lord Krishna.

The major gharanas under khyal music are:

- **Gwalior Gharana:** It is one of the oldest and the most elaborate Khyal Gharana. It is rigorous in its approach as there is equal emphasis laid on melody and rhythm. Although the singing is very complex, they still prefer to perform simple ragas. The most popular expounders of this Gharana are **Nathu Khan and Vishnu Palushkar.**
- **Kirana Gharana:** This gharana is named after the town named Kirana in Uttar Pradesh, Nayak Gopal founded it but the real credit of making this popular lies with **Abdul Karim Khan and Abdul Wahid Khan** in the early 20th century. The Kirana Gharana is famous for their concern towards precise tuning and expression of notes.



Kirana gharana is better known for their mastery over the slow tempo ragas. They emphasise much more on the melody of the composition and the clarity on the pronunciation of the text in the song. They also prefer the use of traditional ragas. They have had a long line of great singers but the most famous are **Pandit Bhimsen Joshi** and **Gangubai Hangal**. The Carnatic exponents from the border regions of Maharashtra and Karnataka are well associated with Kirana Gharana.

Agra Gharana: Historians argue that **Khudabuksh** established this Gharana in the 19th century but the musicologists argue that **Haji Sujan Khan** founded it.

Faiyyaz Khan revived the Gharana by giving it a fresh and lyrical touch. Since then it has been renamed as the Rangila Gharana. The composition under Agra Gharana is a blend of Khyal and Dhrupad-dhamar style. The artists give special emphasis to bandish in the composition. Currently, the major expounders of this school are Mohsin Khan Niazi and Vijay Kichlu.

Pandit Bhimsen Joshi

He was a prominent Khyal proponent of **Kirana Gharana** and received **Bharat Ratna in 2008**. Some major Ragas used by Shri Joshi include **Suddha Kalyan, Miyan ki Todi, Multani, Bhimpalasi**, etc. He is widely recognised in India with his performance in “**Mile Sur Mera Tumhara**” video of 1988.



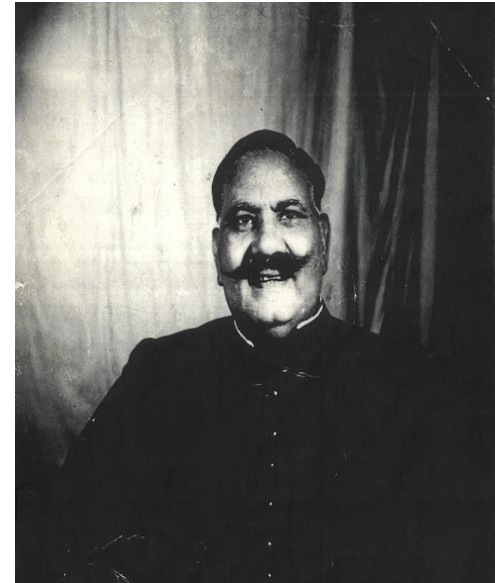
Patiala Gharana: **Bade Fateh Ali Khan** and **Ali Baksh Khan** started the Gharana in **Bandi** the 19th century.

It received initial sponsorship by the Maharaja of Patiala in Punjab. They soon gathered a reputation for ghazal, thumri and khyal.

They focus on the greater use of **rhythm**. As their compositions stress on emotions they tend to use ornamentation or alankars in their music. Their special feature is a rendering of **intricate taans**.

The most well known composer from this Gharana is **Bade Ghulam Ali Khan Sahab** who was one of India's greatest Hindustani classical vocalists and who bridged the gap between vocals being limited to an elite audience. He was well known for his rendition of **Raga Darbari**.

Bhendibazaar Gharana: **Chhajju Khan, Nazir Khan and Khadim Hussain Khan** founded it in the 19th century. It gained popularity and fame as the singers were trained to control their breath for a long period which helps them to sing long passages in single breathe.



**Bade Ghulam Ali Khan
of Patiala Gharana**

- Associated gharana are
 - **Gwalior- VD Paluskar**
 - **Kairana- Ustad Abdul Wahid Khan, Bhimsen Joshi**
 - **Patiala- Gulam Ali, Begum Akhtar**
 - **Jaipur- Ustad Allauddin Khan**
 - **Agra- Haji Sujan Khan**
- Languages of composition are **brajbhasha, bhojpuri, Punjabi, Urdu, Rajasthani, Marathi** and occasionally sanskrit.
- Instruments played in khayal are **Tanpura and Tabla.**



A Lady Playing the Tanura, 1735



Men singing Khayal

Tarana Style

In this style, the rhythm plays a very crucial role. The structure consists of mainly melody, usually short, repeated many times, with variation and elaboration at the performer's discretion. There is a second contrasting melody, usually with higher notes, which is introduced once before returning to the main melody.

It uses many words that are sung at a **fast tempo**. They focus on producing rhythmic matters and hence, the singers need specialised training and skills in rhythmic manipulation. Tarana style was invented again by **Amir Khusro** in 13th-14th century and was also used by 10th Sikh Guru - **Guru Gobind Singh** in his compositions. **Currently, the World's fastest tarana singer is Pandit Rattan Mohan Sharma of the Mewati Gharana.** The audience at Pt. Motiram Sangeet Samaroh in Hyderabad gave him the title of "**Tarana ke Baadshah**" (King of Tarana).



- Tarana is a vocal form of **Hindustani music**.
- Rhythm plays very crucial role.
- Sung in fast tempo.
- It was **invented by Amir Khusrau**.
- It uses **poetry** that is full of powerful words.
- It is characterized by the use of meaningless syllables in a very fast rendition.
- **Tillana or Thillana** in south Indian music is similar to it. It is usually employed in dance performances.
- **Pandit Rattan Mohan Sharma** is renowned artist.



Dhammar

- Dhammar is one of the talas used in Hindustani classical music. It is associated with the dhrupad style and typically played on the pakhawaj and also tabla.
- A song in dhrupad style set to dhammar tala is also called a dhammar
- The text of a dhammar concerns the antics of **Krishna teasing the milkmaids during the Holi Spring Festival of colours.**
- It is composed in **Brij Bhasha**
- It is considered a relatively light, gentle, and romantic musical form.



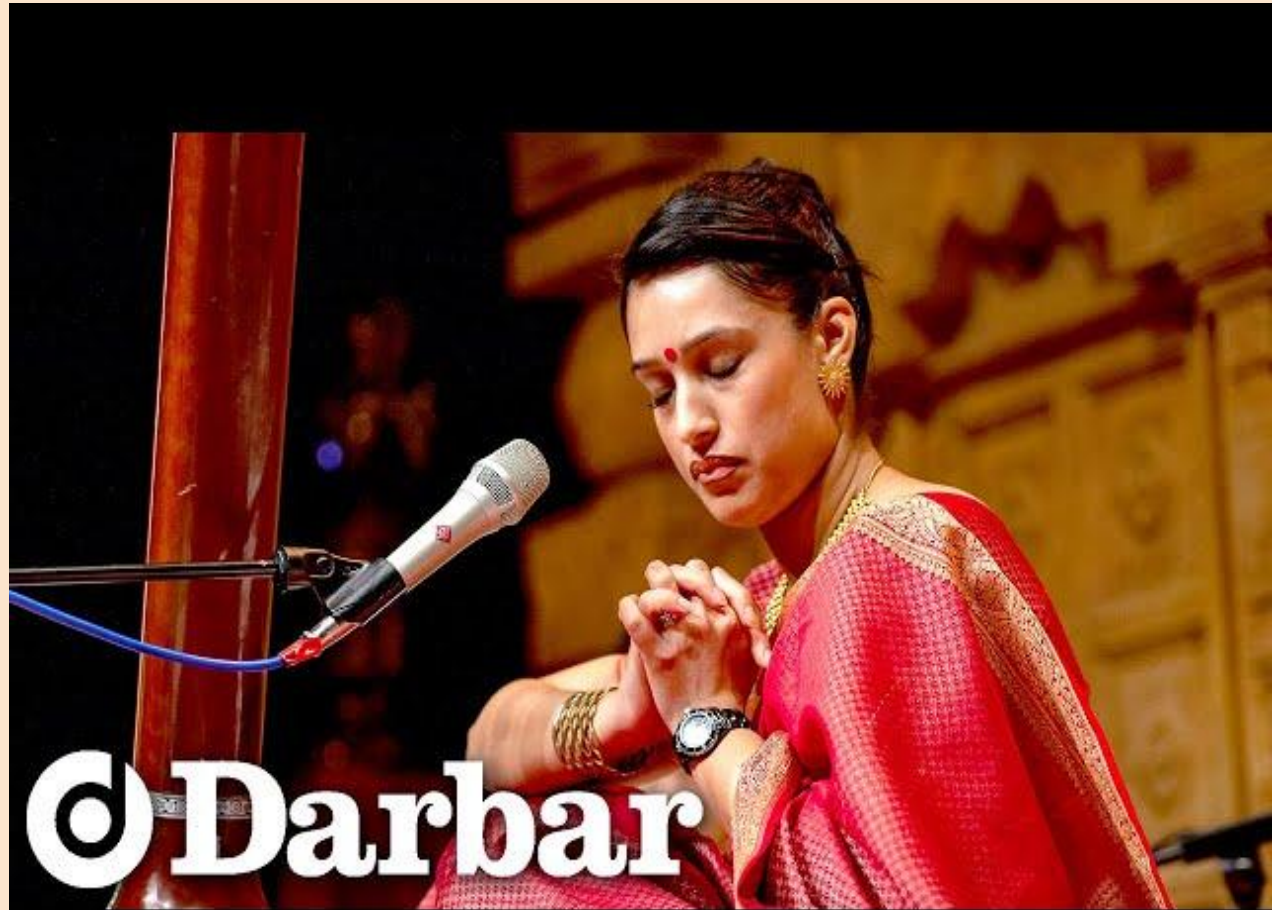
Dhammar taal

SEMI-CLASSICAL STYLES OF HINDUSTANI MUSIC

Semi-classical style of music is also based on **swara** (note). However, they slightly deviate from the standard structure of the raga in the way that lighter version of ragas like **Bhoopali or Malkaush** are used.

They employ lighter version of tala and use **madhyan or dhrut laya**, i.e., they are faster in tempo.

They emphasise more on **bhava and lyrics** than alap-jor-jhala. Some of the prominent semi-classical styles like **thumri, tappa and ghazal** are discussed below:



Thumri

It is based on **mixed ragas** and is commonly considered to be semi-classical Indian music.

The compositions are either **romantic or devotional** in nature.

This was inspired by the Bhakti movement so much that the text usually revolves around **a girl's love for Krishna**. The language of the composition is usually Hindi in **Braj Bhasha dialect**.

The compositions are usually sung in a **female voice**. This is different than the other forms as thumri is characterised by its inherent sensuality. It also allows the singer to improvise during the performance and so they have greater flexibility with the use of raga.

Thumri is also used as a generic name for some other, even lighter, forms such as **Dadra, Hori, Kajari, Saavan, Jhoola, and Chaiti**.

Thumri is linked to classical dance **Kathak**.

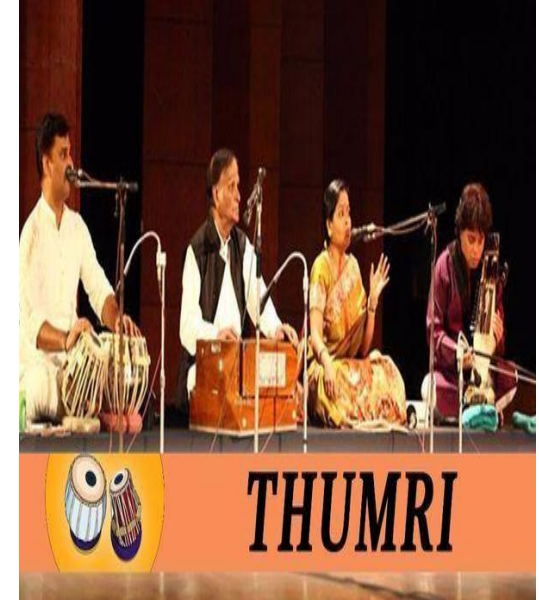
The main Gharanas of thumri are based in Varanasi and Lucknow and one of the most timeless voice of thumri is of **Begum Akhtar** who is a household name for her husky voice and boundless range in singing. Another very famous proponent of Thumri was **Girija Devi** of Purab Ang of **Benaras Gharana**.



Girija Devi of Purab Ang
of **Benaras Gharana**.

Thumri

- Thumri gained prominence in the 19th century under the patronage of **Nawab Wajid Ali Shah** of Awadh. Sadiq Ali Khan renowned musician was trained in khayal and was one of the very few masters whose name is associated with the transformation of thumri from kheyal.
- Lyrics are usually in Uttar Pradesh dialects of Hindi called **Awadhi, Brij Bhasha, Khadi Boli and Urdu.**
- It is a **very light form of music.**
- It is **extremely lyrical.**
- Words are generally **romantic in nature.**
- **Poorab style and Punjab style** are its two branches. Punjab style is faster and lively.
- **Gharana of thumri are**
 - **Benaras-** Rasoolan Bai, Siddheshwari Devi
 - **Lucknow-** Nawab Wajid Ali Shah and Rang Piya
 - **Patiala-** Ustad Bade Ghulam Ali Khan, Begum Akhtar.



Tappa

- It is a form of Indian semi-classical vocal music. Its specialty is a rolling pace based on fast, subtle and knotty construction. In Persian language tappa means jump.
- It **originated from the folk songs** of the camel riders of Punjab.
- The word tappa stands for jumping, bouncing and skipping.
- Tappa is **crisp and highly volatile in nature.**
- Its tunes are melodious and sweet, and depicts the emotional outbursts of a lover.
- It was originated by **Mian Ghulam Nabi Shari or Shari Mian. He was a singer in the court of Asaf-ud-Daula, the Nawab of Awadh.**
- **Laxmanrao Pandit, Manvalkar, Ishwarchandra Karkare, Girija Devi**, Shamma Khurana and Jayant Khot are some of the prominent personalities associated with it.
- Varanasi and Gwalior emerged as major centres.



Girija Devi

Tappa

In this style the **rhythm** plays a very important role as the compositions are based on fast, subtle and knotty constructions. It originated from the folk songs of the camel riders of **North-West India** but it gained legitimacy as a semi-classical vocal specialty once it was brought to the Mughal court of emperor **Muhammad Shah**.

There is a great use of very quick turn of phrases. Tappa was the genre of choice of the wealthy elite as well as the classes with more modest means.

The **“baithaki” style**, evolved under the direct patronage of the elites of the zamindari classes of the late 19th and early 20th centuries in their baithak khanas (assembly halls) and jalsaghar (literally, halls for entertainment).

Today, the style is getting extinct and rarely musicians are getting involved with it. One of the very few expounders of this style are **Laxman Rao Pandit of Gwalior Gharana and Shanno Khurana**.

Ghazal

It is a poetic form that consists of **rhyming couplets** and a refrain, with each line sharing the same meter.

A Ghazal may be understood as a poetic expression of both the pain of loss or separation and the beauty of love in spite of that pain. It is said to have **originated in Iran in the 10th century AD**. A Ghazal never exceeds the 12 ashaar or couplets.

The Ghazal spread in South Asia in the 12th century due to the influence of Sufi mystics and the courts of the new Islamic Sultanate, but it reached its zenith in the Mughal period.

It is said that **Amir Khusrau** (1253-1325) was one of the first expounders of the art of making Ghazal. Many of the major historical Ghazal poets were either avowed Sufis themselves (like Rumi or Hafiz), or were sympathisers with Sufi ideas and beliefs.

As years passed, the ghazal has undergone some simplification in terms of words and phrasings, which helps it to reach a larger audience around the world.

Most of the ghazals are now sung in styles that are not limited to khyal, thumri and other classical and light classical genres.

Some of the famous persons associated with Ghazal are **Muhammad Iqbal, Mirza Ghalib, Rumi (13th century), Hafez (14th century), Kazi Nazrul Islam**, etc.

Ragasagar

- Ragasagar is a composition which incorporates a variety of different ragas. The word sagar means ocean and conveys the poetic notion that there are countless ragas.
- Music passes in different ragas.
- Eight to twelve different ragas and the lyrics indicate the change of the ragas.

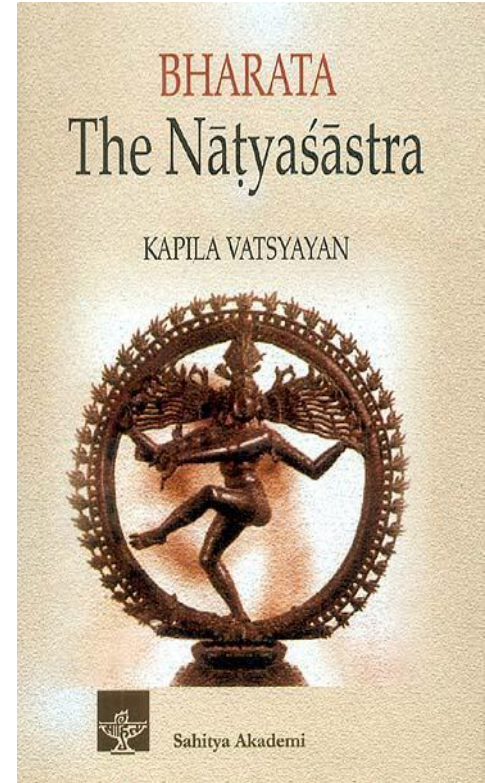
Chaturang

- Chaturang denotes a composition of a song in four parts: fast 'khayal', 'tarana', 'sargam' and a "paran" of tabla or pakhawaj.



Carnatic Music

- **Narada's Sangita Makarandha** treatise, from about 1100 CE, is the earliest text where rules similar to those of current Hindustani classical music can be found. He named and classified the system in its earlier form before the Persian influences introduced changes in the system. Jayadeva's Gita Govinda from the 12th century was perhaps the earliest musical composition sung in the classical tradition called Ashtapadi music.
- In the 13th century, **Sarangadeva composed the Sangita Ratnakara**, which has names such as the turushka todi ("Turkish todi"), revealing an influx of ideas from Islamic culture. This text is the last to be mentioned by both the Carnatic and the Hindustani traditions and is often thought to date the divergence between the two.
- **Venkatamakhi** codified the ragas under the Melakarta (or Melakartha) system, in the reign of the Nayaka Kings of Thanjavur, Vaggeyakaras (composers of music and lyrics), who are now venerated as saints of almost equal status as the Tamil saints, namely the nayanmars and azhwars, piloted a renaissance of everlasting importance.



- It was however only in the **17th Century that Carnatic music became codified the way we know it today.**
 - **'Vaggeyakara'** is a unique term aptly used in Carnatic art form. It refers to the person who does the job of a 'lyricist' as well as a 'composer'.
- **Venkatamakhin wrote the Chaturdandi Prakashika**, in which he for the first time defined the parent scales (ragas) and mathematically arrived at 72 of them (called the melakarta) based on the variants of the seven notes.
- **Sangraha Choodamani** by Govinda mentioned the nomenclature that survives till date. All other ragas were attached to one or the other of the 72 parent based on their notes and were called janya ragas.

Structure of Carnatic music

The Carnatic branch creates music that is played in the traditional octave. The music is **kriti based** and focuses more on the saahitya or the lyric quality of the musical piece.

The **Kriti is a highly evolved musical song** set to a certain raga and fixed tala or rhythmic cycle. Every composition in the Carnatic style has several parts to it:

- **Pallavi:** The first or the second thematic lines of the composition are referred to as '**Pallavi**'. This portion is often repeated in each stanza. This is considered to be the 'Piece de Resistance' or the best part of the Carnatic composition called 'Ragam Thanam Pallavi' where the artist has great scope for improvisation.
- **Anu Pallavi:** Two lines called Anu Pallavi follow the Pallavi or the first line. It is Sung in the beginning and sometimes also towards the end of the song, but it is not necessary to repeat it after every stanza or Charanam.
- **Charana:** This is the final and the longest verse which concludes the song.
- *There are several other components of Carnatic music for example, the **Swara-Kalpana**, which is an improvised section performed with the drummer in medium and fast paces.*
- *Carnatic music is usually played with mridangam. The piece of melodic improvisation in free rhythm with mridangam is called "**Tanam**". But those pieces which do not have a mridangam are called '**Ragam**'.*
- *Purandara Dasa (1484-1564) is referred to as the Pitamaha or the father/grandfather of Carnatic Music.*

Early proponents of Carnatic Music

Annamacharya-(1408-1503)

- First known composer of Carnatic Music:
- He composed sankirtanas in praise of **Lord Venkateswara**, a form of Lord Vishnu. .
- His compositions were mainly in **Telugu**.
- He is widely recognised as “**Grandfather of Telugu Song-writing**”.

Purandara Dasa - (1484-1564)

- One of the founding proponents of Carnatic music.
- He was a devotee of **Lord Krishna**.
- Widely referred to as a “**Pitamaha** or father/grandfather of Carnatic Music”.
- He is believed to be an avatar or incarnation of sage **Narada**.
- His famous composition includes Dasa Sahithya.

Kshetrayya-(1600-1680)

- Telugu poet and a prominent composer of Carnatic music.
- Composed a number of Padams and Keertanas.
- His compositions were mainly based on **Lord Krishna**.
- He used to travel from one place to another.
- His Padams are even today sung during **Bharatnatyam and Kuchipudi** performances.

Bhadrachala Ramadasu-(1620-1680) -

- A famous proponent of **Carnatic Music** and his compositions were mainly in praise of **Lord Rama** and mostly in **Telugu language**.
- He was one among the famous **Vaggeyakaras** (i.e., composing the lyrics as well as setting them to music)
- Other Vaggeyakaras in Telugu include Annamacharya, Tyagaraja, Syama Sastri, etc.

Regional expansion

- Carnatic music had by the 17th Century shifted to Tanjore, where under the benign rule of the Nayaks and later the Maratha kings, it flourished as a major art form. Many of the kings were themselves greatly respected musicologists and composers.
- The Maratha influence brought about the development of the **Harikatha** or the tradition of discourses on the greatness of God in the form of stories, accompanied by music. This greatly added to Carnatic repertoire with bhajans, folk songs and several operas entering the mainstream. The art of percussion too acquired great refinement as a result of these Harikathas.
- The arrival of the **Carnatic Trinity** was an epoch-making event for the art form. Syama Sastry (1762-1827), Tyagaraja (1767-1847) and Muttuswami Dikshitar (1775/6-1835) were all born in the town of Tiruvarur. All three of them took to music and evolved into composers of outstanding excellence. In keeping with the Indian tradition, they are collectively thought of as divine in the incarnations. Percussion has always been an integral part of Carnatic music. Its importance was further enhanced by the bhajana and the Harikatha traditions that depended on rhythm to create an atmosphere.
- Carnatic music also owes a lot to the temple traditions that demanded nagaswaram performances during processions. The nagaswaram artists were well known for their extensive raga alapanas, their scintillating pallavis and their rapid swaras.



Carnatic Trinity

- Madras began its rise as a musical hub in the late 18th Century when the rich dubashes and businessmen of the city began patronizing artists. With the setting up of the High Court, the law became a favoured profession among the Brahmins of the music-loving Tanjore Kumbhakonam belt.
- With their move to Madras, several musicians followed suit. The earliest sabhas came up in the 1880s with the Tondaimandalam Sabha being the pioneer.
- The Music Academy of Madras was set up in 1927 when the All India Congress Session was held in the city. The Academy soon emerged as the pivot of Carnatic music with serious attempts in its early days to codify and standardize several aspects of the art form. It brought to the forefront several performing greats such as 'Tiger' Varadachariar (1876-1951).



Madras Music Academy

- **Origin and Geography**

- It is the **traditional and original Indian music**.
- It **flourished in south India**.
- Andhra Pradesh, Karnataka, Tamil Nadu and Kerala have been the main focus areas of Carnatic music.
- It belonged to the Vijaynagar court.
- It is **one of the oldest systems of music** in the **world** because this has been in India since thousands of years.
- Carnatic music mentioned by **Purandaradasa** who differentiated between the Hindustani and Carnatic music.
- Venkatamakhi, was an Indian poet, musician, and musicologist of Carnatic music. He is renowned for his Chaturdandiprakashika in which he explicates the melakarta system of classifying ragas

- **Divinity**

- Carnatic music is **divine in its origin. God Shiva is considered to be its creator**.
- **Carnatic music is religious** in nature because its compositions are mainly used during rituals and ceremonies.
- Every musical performance commences with invocation of **Goddess Saraswati**.
- Carnatic music is **devotional in nature**.

Vocal Elements:

- **Vocal elements were predominant** in Carnatic music. Almost every composition is meant to be sung.
- A **performance of Carnatic music involves a group of musicians** because different instruments are played along with singing.
- **Carnatic music is a complex system.** Its performance requires very high level of expertise.
- Carnatic music **flourished under the patronage of courts and temples** along with individual efforts.

No Gharana

- **Concept of Gharana has no place** in Carnatic music.

Personalities

- **Tyagaraja, Muthuswami Dikshitar and Shyama Shastri** were the three greatest personalities associated with Carnatic music. They are popularly referred to as the **Trinity of Carnatic Music.**
- **Govindacharya** is known for expanding the melakarta system which emphasis in Carnatic music is on vocal music.
- **Purandara Das** was another great personality associated with Carnatic music. He is termed as **Pitamaha of Carnatic music.**
- **Nityashri Mahadevan, Sudha Ranganathan, M.S. Subbulakshmi and M. Balamuralikrishna** are the prominent **modern personalities associated** with Carnatic music.

- Carnatic music is kirti based and focuses more on the saahitya or the lyric quality of the musical piece.
- The three pillars remained the same that are Swar, Raga and Taal.
- Varnam sung at the beginning of a recital reveals the raga.
 - Varnam is a type of composition in the Carnatic music system consisting of short metric pieces which encapsulate the main features of a raga.
- **Kirti** is composed in three parts.
 - **Pallavi**- first one or two lines.
 - **Anupallavi**- second verse.
 - **Charana**- The final and longest verse.
 - **Rangamalika**- concluding part.
- Use of **mridangam**.



Hindustani and Carnatic music

Differences

Basis	Hindustani	Carnatic
Region	Developed in North India	Developed in South Indian
Influence	Arab, Persian and afghan influences	Completely indigenous
Freedom	Given freedom to improvise hence variations are there,	No such freedom is given
Sub styles	Sub styles are there hence 'gharanas' present	Carnatic has only one prescribed style of singing. But now different sub-styles with little variations are getting developed called "banis"

Instruments	Instruments have an equally important role. Table, sarangi, sitar, and santoor are essential to Hindustani classical.	More emphasis on vocal music. Veena, mridangam and mandolin are essential to Carnatic
Type	Emotional music	Intellectual and spiritual
Ragas	Six principle rages	It has 72 raga
Time	It has specific rages for a specific time	It does not adhere to such specifications
Tempo	The music grows in intensity depending on the emotion the performer is trying to express	Speed remains fairly constant and is generally in a fast tempo
Ornamentation	Ornamentation is used to enhance the emotion.	There is an oscillation between the notes to create a spiritual and more intellectual performance.

Similarities

- Although there are stylistic differences, **the basic elements of swara, raga and tala as the foundation of both Carnatic and Hindustani are same.**
- Hindustani music originated in the Vedic period, while Carnatic music originated during the Bhakti movement. Thus both are having **a great association with religion.**
- Carnatic is one of two main sub-genres of India classical music that evolved from ancient Hindu traditions, the other sub-genre being Hindustani music, which emerged as a distinct form due to Persian and Islamic influences in North India.
- Both the music evolved with **Sanskrit language scripts** in itself and through Vedic traditions.
- The central notions in both these system is that of a melodic mode or raga, sung to a rhythmic cycle or tala.
- Flute and Violin are common instruments.

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FOLK MUSIC

India is a geographically diverse nation and that diversity is also reflected in the India culture. Each State of this country has its own form of music that is the basis of their cultural affirmation. While the classical music follow the rules as laid in the Natyashastra and cultivate a **guru-shishya (student-mentor) tradition**; the folk tradition is the music of the people and has no hard and fast rules.

They are based on diverse themes and are full of musical rhythm. They are also set on beats so that they can be dance oriented. There are several types of folk music associated with a particular State.

Baul

It is not only a type of music, but a Bengali religious sect. The music of the Bauls, Baul Sangeet, is a particular type of folk song.

Its lyrics carry influences of the **Hindu Bhakti movements and the Sufi**, a form of Sufi song exemplified by the songs of Kabir and is called 'Baul Gaan or baul Song.

Their music represents a long heritage of preaching mysticism through songs in **West Bengal, Assam and Tripura**.

They mainly belong to either Vaishnava Hindu or Sufi Muslim sects.

The prominent exponents of this music are: **Yotin Das, Purno Chandra Das, Lalon Fakir, Naboni Das and Sanatan Das Thakur Baul**.



A Baul Singer

Wanawan

It is the folk music from **Jammu and Kashmir**. It is specially sung during wedding ceremonies and is considered auspicious.

Pandavani

This type of folk music is based on the grand epic-Mahabharata and Bhima as hero. It is all inclusive of gayan (singing) and vadan (playing an instrument). Usually the songs are set to the rhythm of a tambura, One of the most well known artists is Teejanbai from Chhattisgarh who won the **Padma Shri (1987),Padma Bhushan (2003) and also Padma Vibhushan (2019)** for her contribution to this musical field.

Alha

This form is from Madhya Pradesh and is a heroic ballad song with intricate words. It is usually sung in different languages like **Braj, Awadhi and Bhojpuri**. This form is also related to the epic Mahabharata as they try to glorify the heroes who are seen as the reincarnations of the **Pandavas**. The five brothers of the Pandavas are substituted here as Alha, Udal, Malkhan, Lakhan and Deva.



Teejanbai

Panihari

This form is from the State of Rajasthan and is thematically related to water. The songs are generally about women fetching water from the nearby well and carrying the water back to their households in matkas over their head.

The songs are usually about scarcity of water and the long distance between the well and the village. Sometimes the songs also talk about the daily concerns of the village women who are clustered near the village well. Sometimes, the songs also concentrate on chance encounter between lovers, hence they are also romantic in nature.

Ovi

This form of music is from **Maharashtra and Goa**. They are usually the songs of women i.e., they are sung by women during leisure time and when they are completing their household work.

They usually contain four small lines of poetry. These are usually songs written for marriages, pregnancy and also lullabies for children.



Panihari

Pai Song

These songs are mostly from **Madhya Pradesh**.

They are sung during the festivals, especially those festivals that fall during the rainy season.

These songs generally plead for **a good monsoon and a good harvest'** as these are the songs of the farmer communities. Generally, the Saira dance is performed on the Pai music.

Bhavageete

These are emotional songs that are very popular amongst the masses in Karnataka and Maharashtra, Musically, they are very close to the Ghazals and are sung on a slower pitch, They are usually composed on themes around nature, love and philosophy.

Mando

It is popular in Goa and is a unique blend of Indian and Western musical traditions.

Instruments used in Mando music include guitars, violins and the glumot drum.

Kolannalu or Kolattam

It is a popular music and dance combination of Andhra Pradesh. It is similar to “Dandiya” or “Stick dance”. It is an ancient dance form and involves movement in a rhythmic fashion. The dancers generally move in two circles.

- **Henaze-** Henzae is a traditional and ancient form of singing which is practiced by Kashmiri Pandits at their festivals. It appears to have archaic features that suggest it is the oldest form of Kashmiri folk singing.
- **Maand-** Mand or Maand is a style of singing in Rajasthan, used in folk songs. It is similar to the thumri and the ghazal. Well known Mand singers include Allah Jilai Bai from Bikaner, Mangi Bai Arya from Udaipur, and Gavari Bai from Jodhpur.
- **Khongjom-** Khongjom Parva is a ballad singing tradition that has been existing over the past one hundred and twenty two years in Manipur. It emerged just after the Anglo-Manipuri War of 1891.

Dandiya

Raas or Dandiya Raas is the traditional folk dance form of Gujarat and is associated with scenes of Holi and lila of Krishna and Radha at Vrindavan, Along with Garba, it is the featured dance of Navratri evenings in Western India.

There are several forms of Raas, but "Dandiya Raas", performed during Navaratri in Gujarat is the most popular form. "Garba" is also a form of Raas, namely "Raas Garba".

Powada

This is also a folk type emerging from the State of **Maharashtra**. They are usually ballads sing for the heros of the past like Shivaji. These songs describe the events of their glorious past and their heroic deeds.

Khongjom Parba

It is an important folk music from the State of **Manipur**. It is a popular ballad genre which is a musical narration of the battle of Khongjom fought between the British army and the Manipuri resistance forces in 1891.



Dandiya Raas



Powada travel with Abhishek

Other major **folk music traditions** from the country are:

Name of the Music	State of Origin	Major themes
Sohar	Bihar	Sung during childbirth
Zikir	Assam	It embodies the teaching of Islam
Ja-jin-ja	Arunachal Pradesh	Sung during marriages
Nyoga	Arunachal Pradesh	Sung at the end of the marriage ceremony
Heliamleu	Nagaland	Dancing songs
Neuleu	Nagaland	Songs about legends and myths
Hereileu	Nagaland	War songs
Hekaileu	Nagaland	Songs about oneself
Dollu kunitha (Drum Dance)	Karnataka	Named after Dollu-a percussion instrument and performed by folks of Kuruba Community.

Naattupurapaattu	Tamil Nadu	Consists of village folk music and city folk music.
Pala and Daskathia	Odisha	Ballads of religious nature
Manganiars	North-west india	Songs of Alexander, local kings and battles.
Dhadi	Punjab	They sing ballads of bravery
Basant Geet	Garhwal, Uttrakhand	During Basant Panchami festival
Villu Pattu	Tamil Nadu	Religious; conquest of good over evil
Sukar ke Biah	Bihar	Celebrating love between cosmological deities-Shukra and Brihaspati
Saikuti Zai	Mizoram	Praise of brave men, hunters etc.
Lai haraoba Ishei	Manipur	Sung by Meitei people during Lai Haraoba festival and is related to religious sanamahism

Veeragase	Karnataka	During Dusshera procession
Chhakri	Kashmir	Fairy tales, love stories
Bhuta song	Kerala	Songs against evils and ghosts
Khubakeshei	Manipur	A song accompanied entirely by clapping.
Jhumair	Eastern States	Quite famous among tea-tribes of Assam.
Borgeet	Assam	Initially composed by Sankardeva and Madhavdeva in 15th-16th century and is associated with Ekasarana Dharma.
Jhoori	Himachal Pradesh	This song celebrated the extra-marital romance

Community associated with music

Community	State	Details
Langha (Muslim Tribal Community)	Gujarat and Rajasthan	Entertain Muslim Rajput by praising them through songs.
Manganiar or Merasi (Muslim Community)	Rajasthan	Use an instrument kamaicha to sing classical folk music.
Karta Bhajas	West Bengal	They have for classes and are indulged in chanting mantras leading to perfection as per their belief.
Bauls	West Bengal	Mystic group of singers in the countryside. They are one of the classes of Katabhaja.
Jogi	Rajasthan	
Bhopa	Rajasthan	

Barot,Charan, Gadhvi	Gujarat	
Muria tribes	Chhattisgarh	Sing songs called Relo.
Kamar Community	Chhattisgarh	Marriage song
Baghela	Madhya Pradesh	Semi-historical songs devoted to hardaul deity.
Pulayar hill tribe	Tamil Nadu	They perform melodies called talams.
Idu Mishmis	Arunachal Pradesh	Perform ritual dance and fertility dance.
Moken Tribe	Andaman and Nicobar	They have no religion and perform only ancestor worship. They perform a ritual tribal dance.
Bazigar (Goaar) Community	Punjab	They perform in festivals and occasions and display strength, balance and courage.

Western Music

Harmony and specifically tonal harmony has been the basic organizing principle in Western music - classical, folk, and popular - for centuries.

In this system, a piece of music is in a certain key, which means it uses the notes of a particular major or minor scale.

Most of the complexity of Western music lies in its harmonies and counterpoint

Indian Classical Music

One reason that Indian music sounds so different to the Westerner is that the major/minor tonal system is not used. The music of India does not emphasize harmony and does not feature counterpoint.

No chord progression at all instead, the interest and complexity of this music lie in its melodies and its rhythms.

Music Gharanas

Gharana	Personality	Characteristics Form
Gwalior Gharana	Ustad Hassu Khan, Pandit Onkarnath Thakur, Vishnu Digambar Paluskar, Malini Rajurkar and Veena Sahasrabuddhe	Associated with Rag Khayal
Kirana Gharana	Abdul Karim Khan, Gangubai Hangal, Begum Akhtar, Bhimsen Joshi and Prabha Atre	Famous for its lucidity and simplicity
Jaipur-Atrali Gharana	Ustad Alladiya Khan, Padma Talwalker, Kishori Amonkar, Shruti Sadolikar and Ashwini Bhide Deshpande	Focuses on expression of emotional mood
Rampur-Sahaswan Gharana	Ustad Inaayat Khan, Sulochana and Brihspati	Focuses on clarity of Swara
Patiala Gharana	Ustad Fateh Ali Khan, Bade Ghulam Ali Khan, Nirmala Devi, Naina Devi and Parveen Sultana	Focuses on rhythm during music performance
Banaras Gharana	Gopal Mishra, Rajan Mishra and Girija Devi	Associated with Khayal and Thumri singing

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Other Form of Music and it's evolution

- This category include music of classical music and folk music.
- For example **Bhajan, Kirtan, Shabad, Qawwali, Abhanga, Tevaram**, Bhatiall.
- With the advent of Islamic rule under the Delhi Sultanate and later the Mughal Empire over northern India caused considerable cultural interchange. Increasingly, musicians received patronage in the courts of the new rulers, who in their turn, started taking an increasing interest in local music forms.
- While the initial generations may have been rooted in cultural traditions outside India, they gradually adopted many aspects from their kingdoms which retained the traditional Hindu culture. This helped spur the fusion of Hindu and Muslim ideas to bring forth new forms of musical synthesis like **qawwali** and **khyal**.
- The most influential musician of the Delhi Sultanate period was **Amir Khusrau** (1253–1325)
 - - A composer in **Persian, Turkish, Arabic**, as well as **Braj Bhasha**.
He is credited with systematizing some aspects of Hindustani music, and also introducing several ragas such as **Yaman Kalyan, Zeelaf and Sarpada**.
He **created the qawwali genre**, which fuses Persian melody and beat on a dhrupad like structure. **A number of instruments (such as the sitar) were also introduced in his time.**
 - Amir Khusrau is sometimes credited with the origins of the khyal form, but the record of his compositions do not appear to support this.
 - The compositions by **the court musician Sadarang in the court of Muhammad Shah** bear a closer affinity to the modern khyal. They suggest that while khyal already existed in some form, Sadarang may have been the father of **modern khyal**.

- Much 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 work of composers like **Kabir or Nanak**. This can be seen as part of a larger Bhakti tradition, (strongly related to the Vaishnavite movement) which remained influential across several centuries.
- Notable figures include **Jayadeva** (11th century), **Vidyapati** (fl. 1375 CE), **Chandidas** (14th–15th century), and **Meerabai** (1555–1603 CE). As the Mughal Empire came into closer contact with Hindus, especially under **Akbar, music and dance also flourished**.
- In particular, **Tansen** introduced a number of innovations, including ragas and particular compositions.
- After the dissolution of the Mughal empire, the **patronage of music** continued in smaller princely kingdoms like **Awadh, Patiala, and Banaras**, giving rise to the diversity of styles that is today known as gharanas.
- Many musician families obtained large grants of land which made them self-sufficient, at least for a few generations (e.g. **the Sham Chaurasia gharana**). Meanwhile, the Bhakti and Sufi traditions continued to develop and interact with different gharanas and groups.
- Until the late 19th century, Hindustani classical music was imparted on a one-on-one basis through the **guru-shishya ("mentor-protégé") tradition**. This system had many benefits, but also several drawbacks; in many cases, the shishya had to spend most of his time serving his guru with a hope that the guru might teach him a "cheez" (piece or nuance) or two. In addition, the system forced the music to be limited to a small subsection of the Indian community. To a large extent, it was **limited to the palaces and dance halls**. It was shunned by the intellectuals, avoided by the educated middle class, and in general, looked down upon as a frivolous practice.

Kirtan

- It is a form of Vaishnavite congregational singing.
- Kirtan was originated by Chaitanya Mahaprabhu.
- Kirtan involves chanting hymns or mantras. Musical instruments such as the Harmonium, Tablas, the two-headed Mridang and Cymbals are used.



Abhanga

- Abhanga is a form of devotional poetry sung in praise of the Hindu god Vitthal, also known as Vithoba.
- The word "abhang" comes from a for "non-" and bhang for "ending" or "interrupting", in other words, a flawless, continuous process, in this case referring to a poem.



- **Tevaram**

- It denotes the first seven volumes of the twelve-volume collection Tirumurai, a Śaiva narrative of epic and puranic heroes, as well as a hagiographic account of early Saiva saints set in devotional poetry.

Tevaram



- **Bhatiall**

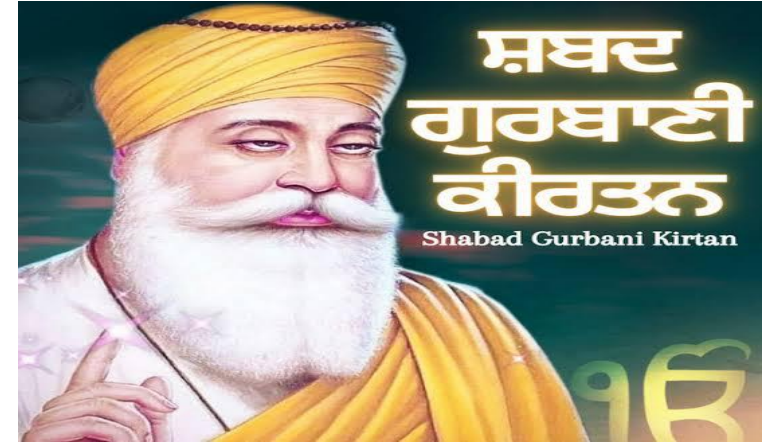
- It is a form of folk music in both Bangladesh and West Bengal. Bhatioli is a river song mostly sung by boatmen while going down streams of the river.
- The word bhatiyali comes from bhata meaning "ebb" or downstream.
- It is mostly sung in several parts of greater riparian Bengal delta.



Bhatiall

Shabad

- The term shabad is based on sound or tone that founds sacred words.
- In common parlance Sikhs use shabad to refer to the hymns or phrases contained within the Guru Granth Sahib.
- With the rise of Sikhism, many devotional songs dedicated to the gurus were sung in the Gurudwaras. Historians suggest that **Guru Nanak and his disciple Mardana** were responsible for the development and popularity of Shabad. Currently, there are three types of Shabad singing, raga-based Shabad singing, traditional shabad as mentioned in the Adi Granth and the beater ones.
- Holy text **Guru Granth Sahib** is organised by chapter of ragas with each chapter containing many shabads of that raga.



Qawwali

- This is also a kind of devotional music as they are in praise of the Allah or the Prophet Muhammad or any other major Sufi or Islamic saint.
- composed in a **single raga**
- generally written in Urdu, Punjabi or Hindi, Some words of Brajbhasa and Awadhi are also used.
- They are performed in **Sufi shrines**.
- Qawwali is usually sung as a solo or in groups of two lead singers and a team comprises of around eight members.
- Musical instruments like **tabla, dholak and harmonium** are used.
- The intensity or tempo gradually builds up, seeking to induce transcendental state.
- It is said that Amir Khusrau can be credited with the origin of Qawwali but it is severely disputed.
- Major Qawwals are the **Sabri Brothers, Nusrat Fateh Ali Khan, Aziz Warsi** etc.
- Amir Khusrau created Qawwali through a fusion of Persian and Indian musical traditions.
- It is devotional in nature.
- It is sung in a group with a solo voice against a chorus.

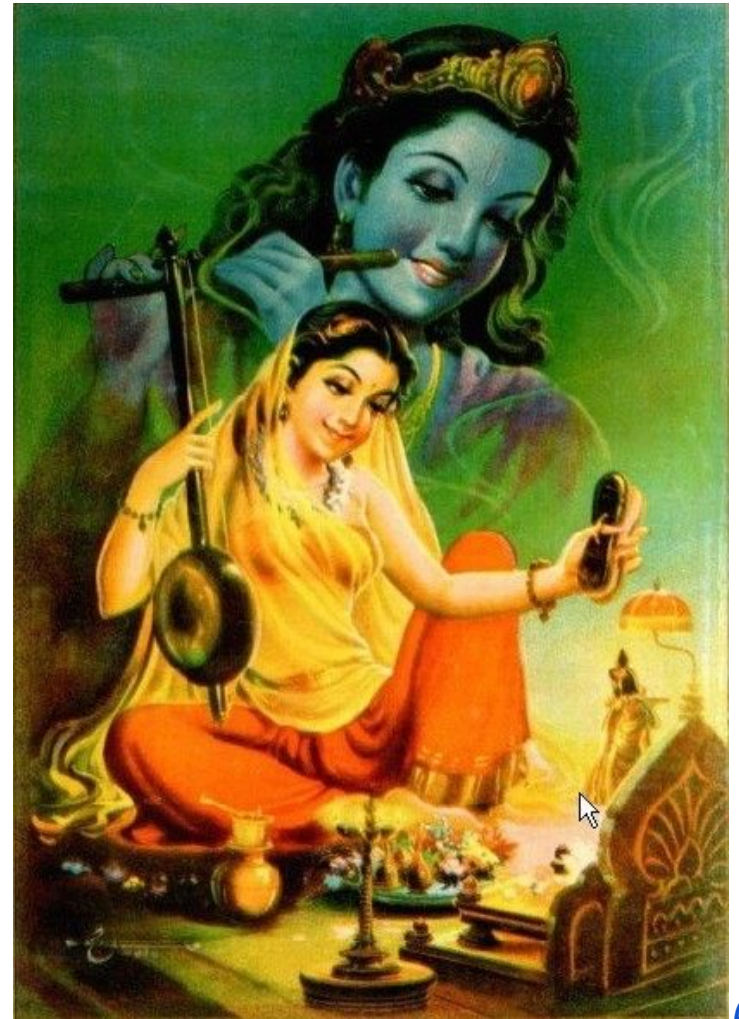


Bhajan

They are one of the most popular types of devotional singing present in North India. It owes its origin to **Bhakti movement**, as the saints would take the message of god to the people through oral means, ie, through singing hymns. The lyrics are set to simple melodies, generally sung in one or more raga.

The stories from the life of the god and goddess or from the Mahabharata and the Ramayana are popular subjects for bhajans.

The Bhajans are usually accompanied by musical instruments like the chimta, dholak, dafla and marfira. The major expounders of the bhajans in the medieval period were Meerabai, Tulsidas, Sardas, Kabir, etc. Currently, people get together in temples or even concerts like functions at home to sing bhajans. Amongst the most famous bhajan singers of all times are **Anup Jalota and Anuradha Paudwal**.

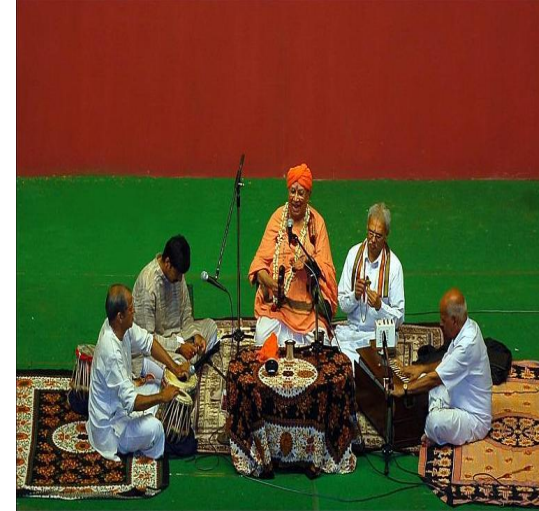


Harikatha

- It is the recital of a **religious mythological story with music.**
- The **themes are taken from the epics, the Puranas and the lives of saints.**
- This is the **most popular medium of religious instruction in south India.**
- Some famous Harikatha artists of the 20th century are Smt. **C. Saraswati Bai of Madras and Rajbans Khanna of Bombay.**

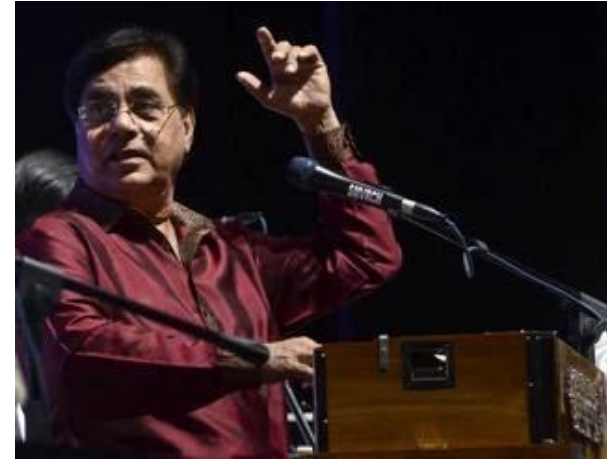
Haveli Sangeet

- Haveli Sangeet is a form of Hindustani classical music sung in havelis.
- The essential component is dhrupad. It originated in Mathura in Braj, northern India.
- This genre of music was developed mostly in **Rajasthan and Gujarat** but now is found in many parts of the country. It was originally meant to be sung in the temple premises but now it is performed outside the temple.
- It is currently practiced by a community known as the **Pushtimarg** Sampradaya or the community that believes in Pushtimarg as the way to achieve salvation.

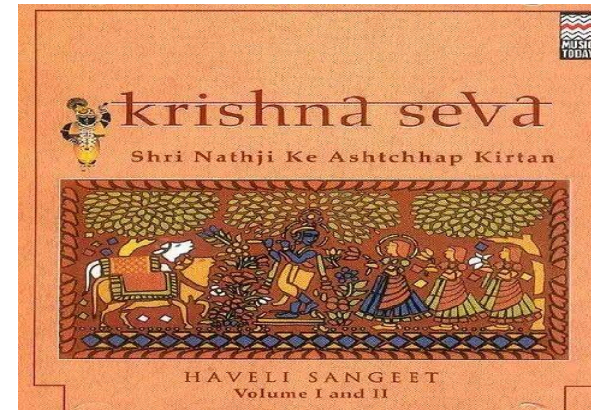


Ghazals

- Ghazals are essentially poetic **compositions in Urdu depicting love.**
- Its genesis is attributed to **Mirza Ghalib**. Later on, these poetic compositions were given tune and they acquired a popular form.
- **Mehdi Hasan and Begun Akhtar** were some of the popular exponents of this trend.
- The current trends of popular Ghazals correspond to the **tradition of Indian films to a great extent.** It has incorporated **western instruments and Hindi vocabulary.**



Jagjit Singh singing Ghazals



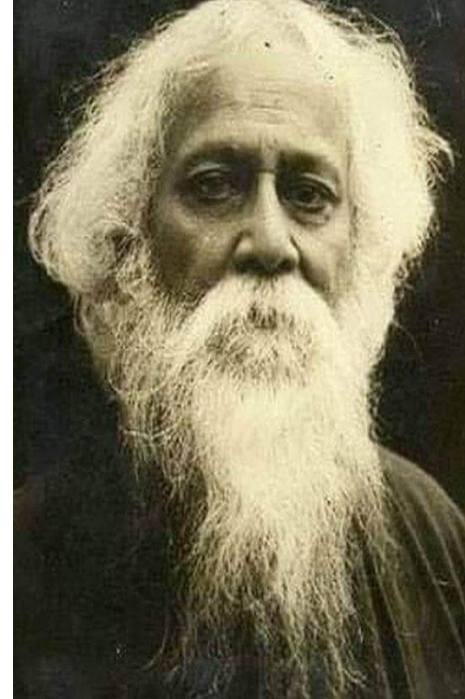
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Music in modern Era

- A revival in Indian music took place towards the end of the 19th century and the beginning of the 20th century.
- Rabindranath Tagore composed unique songs which go under the name of '**Rabindra Sangeet**'.
- Furthermore, the patriotic fervor of the early 20th century drew many musicians into the freedom struggle. Ex: **Kazi Nazrul Islam, Vishnu Digambar Paluskar, Subramania Bharati.**

Rabindra Sangeet

- It was originated by Gurudev **Rabindranath Tagore.**
- He used ragas and talas of Indian classical music and **blended them with folk music like Kirtans, Bhatiyali and Baul.**
- He also created **many mixed ragas like Bhairav Bhairavi, Darbari Todi-Bharavi** and new talas like Navarni and Roopakada.



মনে রবে কি না রবে আমারে
সে আমার মনে নাই মনে নাই

ক্ষণে ক্ষণে আসি তব দুয়ারে,
অকারনে গানগাই।

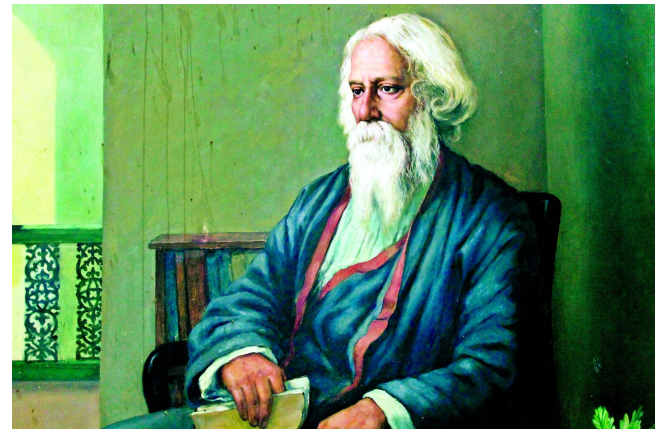
Rabindra Sangeet

Rabindra Sangeet

- This is one of the most famous forms of composing music in **Bengal**. It recreates the music produced by the Nobel Laureate Rabindranath Tagore.
- The music is a mixture of classical elements and Bengali folk strains. There are more than 2000 Rabindra Sangeet presently sung and performed by music lovers in Bengal.
- The themes of this sangeet range from worship of the one true god, devotion to nature and its beauty, love and a celebration of life.
- One of the most prominent emotions in Rabindra Sangeet was also the strain of **patriotism** and to keep nation above one's own needs.

Gana Sangeet

- This is the form of fusion music that is sung in chorus or groups and in large numbers.
- The most common form is to sing about the **patriotic feelings**.
- They also include songs of protest against the malpractices in the society.
- They generally try to indicate a social message, for example, to urge people to stop the exploitation of women and children, etc.
- One of the most popular examples of Gana Sangeet is our national song: Vande Mataram, which is sung in praise of our nation.



**Nobel Laureate
Rabindranath Tagore**



Modernism in Indian music

- *Modernism can be defined as a period of diverse reactions in challenging and reinterpreting older categories of music, innovations that led to new ways of organizing and approaching harmonic, melodic, sonic, and rhythmic aspects of music.*
- *The traditions of Indian music was also influenced by the modernism that the world experienced in various art forms.*
- *Such an artistic current led to new genres of music such as- **Jazz, pop-music, freestyle, alternative R&B etc***
- *There were cross-cultural collaborations between India artists and artists across the world. This led to intermingling of Indian classical music tradition with that of the new art forms.*
 - *Ex: In the early 1960s Jazz pioneers such as John Coltrane and George Harrison collaborated with Indian instrumentalists and started to use Indian instruments such as sitar in their songs;*
 - *In the late 1970s and early 1980s, rock and roll fusions with Indian music were well known throughout Europe and North America etc*



Fusion Music In India

- A fusion genre of music is the **combination of two or more genres of music. Assimilation of music of East and West**, and mix of Indian musical systems belonging to **Carnatic and Hindustani branches** and various others genres have contributed to the growth of fusion music in India.
- The fusion trend commenced with **Ali Akbar Khan's performance in USA in 1955. Sitar maestro Pandit Ravi Shankar** was the first person to popularize **Indian Fusion Music** at the world level. He started **fusing jazz with Indian musical traditions**.
- Variations in **rhythm, tempo, division of long musical components** into smaller parts, etc. are some of the characteristic features of fusion music.
- **Rabindra Sangeet** originated by **Rabindranath Tagore** is also a prominent example of fusion music. It was created by **blending ragas and talas** of Indian **classical music with folk music like Kirtans, Bhatiyali and Baul**.
- **All India Radio** contributed immensely to this trend by fusing a number of instruments to create a new theme of music called **Bhramara Vinyasam**.



Important development during this era

The process of development of music has been unending since its inception during the early historic period. In the 21st century, many upgrades have been made to the booming industry of music. There are institutions that teach music to students and provide them with the theoretical and academic background in the subject. A rise in the institutions that try to showcase the artist's genius to the masses by holding open shows for the public can be seen. Some of the important developments were:

Gandharva Mahavidyalaya: Digamabar Paluskar set up the school in 1901 with the express purpose of teaching and sitting the knowledge of Indian classical music and dance to the coming generations as well as dilute the stranglehold that gharanas had over classical music and to expand the base of the art. Initially, it was opened in Lahore but was shifted to Mumbai in 1915. The emphasis of the mahavidyalaya is on the Hindustani and Carnatic classical forms of music. They also have a devotional bent of mind, which is why they established the Prayag Samiti in Allahabad.

Prayag Sangeet Samiti- It was established in 1926 at Allahabad (now Prayagraj) to impart education on Hindustani Classical music.

Marris College of Music

This is one of the premier institute for studying classical music in India. The legendary musicologist Vishnu Narayan Bhatkhande founded it in 1926. He went back to his place of origin in Lucknow to establish this school, which would concentrate on the theory of music as well as the practice of singing and playing instruments. It was later renamed as the Bhatkhande Music Institute Deemed University.

- An All-India music academy was established in 1919 for research, study and for better understanding of the art of music in India

SPIC MACAY

Kiran Seth established the community of SPIC MACAY in 1977. The full form of this organisation is “**Society for Promotion of Indian Classical Music and Culture Amongst the Youth.**” It began as a voluntary youth movement that grew into a platform to showcase the culture of India to the masses, especially the younger generations which is losing touch with Indian classical roots.

The basic reasoning behind the organisation is to promote Indian classical music, dance, yoga, meditation and other aspects of Indian culture. They target the lay people and the youth by holding many free entry events. It has slowly grown into a behemoth organisation that has a large number of chapters or branches all across the globe.

(Headquarters: Delhi)



Sangeetha Kalanidhi

It is the title awarded yearly to a Carnatic Musician by the Madras Music Academy. Madras Music Academy is one of the earliest established music academies in South India.

In 1927, Indian National Congress held the All India Music Conference in Madras. At the end of the Conference, it was decided that an organisation be formed that helped the cause of music. The prime reason for this conference was E. Krishna Iyer who had played a vital role in reviving the south Indian dance art form – Bharatanatyam.

In 1928, the Madras Music academy to revive the interest in Carnatic music



Bharat Ratna in Classical Music

Year	Name
1988	M.S. Subbulakshmi
1999	Ravi Shankar
2001	Lata Mangeshkar (not for classical singing)
2001	Bismillah Khan
2008	Pandit Bhimsen Joshi

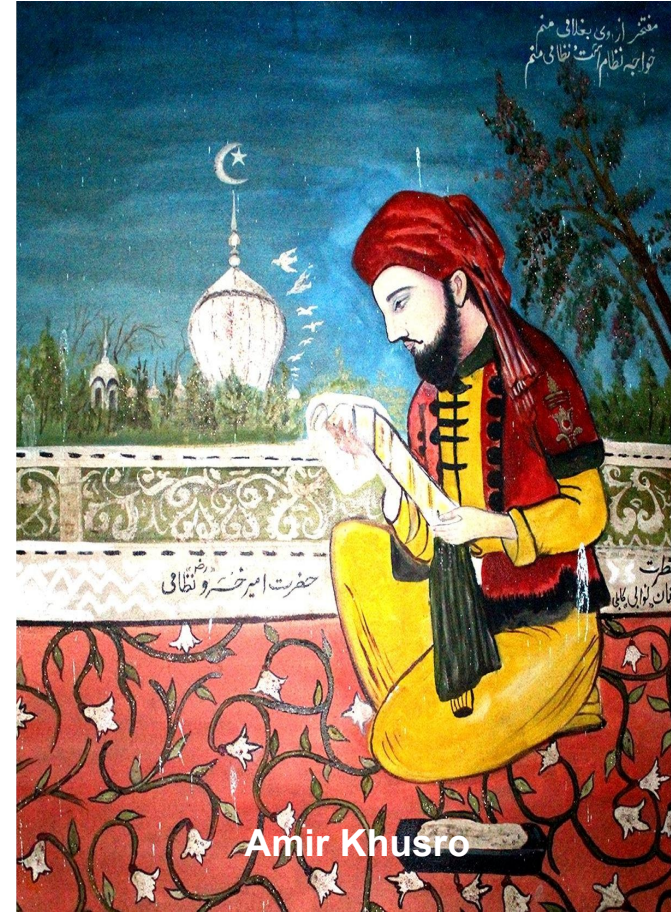
Sangeet Natak Akademi was the first national academy set up for performing arts by the Government of India in 1952. The major focus of the academy was to create a set-up for music, drama and dances in India. It was supposed to be the primary body for the showcasing the performing arts in the country. They also had the ardent task of promoting the enormous intangible heritage of India as demonstrated through the forms of music, dance and drama.

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Important personalities of Indian classical music

Amir Khusro

- Ab'ul Hasan Yamin ud-Din Khusrau (1253 – 1325) better known as Amir Khusrow Dehlavi, was a Sufi musician, poet and scholar from the Indian subcontinent. He was an iconic figure in the cultural history of the Indian subcontinent. He was a mystic and a spiritual disciple of Nizamuddin Auliya of Delhi. He wrote poetry primarily in Persian, but also in Hindavi. A vocabulary in verse, the Khāliq Bārī, containing Arabic, Persian, and Hindavi terms are often attributed to him.
- Khusrow is sometimes referred to as the "voice of India". (Tuti-e-Hind), and has been called the "father of Urdu literature."
Khusrow is regarded as the "father of qawwali", and introduced the ghazal style of the song into India, both of which still exist widely in India and Pakistan.



Amir Khusro

Raja Man Singh

Raja Mansingh Tomar of Gwalior (1486-1516 AD) was the driving force behind introducing and consolidating **Dhrupad**.

He is also known to have related the Indian music to the common and laymen by replacing many of traditional Sanskrit songs by Hindi songs.

Man Singh Tomar is credited with composing three volumes of songs viz. **Vishnupadas (songs in praise of Lord Vishnu), Dhrupads, and Hori and Dhamar songs associated with Holi**. Mansingh's support gave pride of place to both the Hindu and Muslim musicians. **Mankutuhāl** was the name of a treatise created under the patronage of Raja Man Singh Tomar.



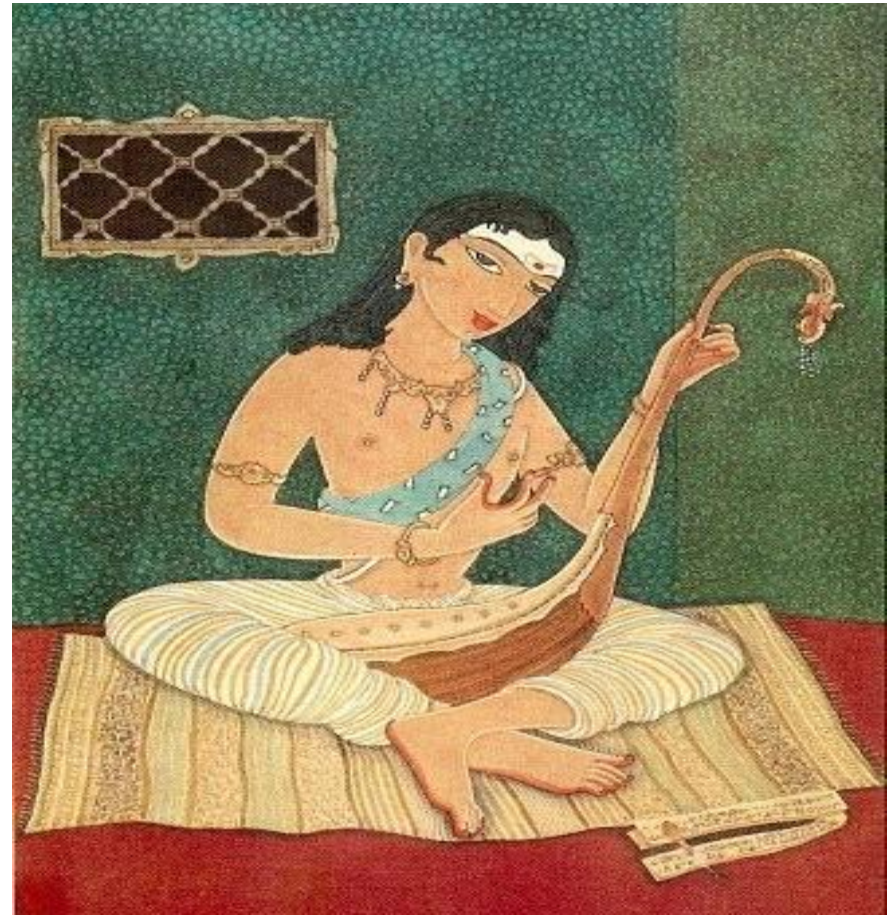
Raja Man Singh

Sarangdev and Sangeet

Ratnakar Sharangdeva (1210-1247 AD) is the author of the famous **Sangeet Ratnakara**.

This treatise is so highly regarded that the two important systems of art music in India, Hindustani and Carnatic, try to trace their basic concepts to it. It is divided into seven chapters so also known as **Saptadhyayi**. Sarangdev was patronized by the Yadavas of Devgiri.

The Sangeet Ratnakara explains the construction and the techniques of playing **14 kinds of drums**. Sangeet Ratnakar shows that by the 13th century, Indian music was started getting highly influenced by Islam. This is evident from some of the names of Rāga mentioned in it such as Turushka Todi and the Turushka Gaud. The book is considered by some to be **as significant as Bharata's Natya Shastra**.



Sarangdev

Tansen

Tansen (Ramtanu Pande/ Mohammad Ata Ali Khan) was the legendary musician of Akbar's court.

His early training was held in the music school of Raja Mansingh Tomar. He was born in a Brahmin family but when he was a child, he was taken to **Mohammad Ghaus**, a Sufi mystic of Gwalior for his blessings.

Tansen's earliest guru was **Swami Haridas**, who is best known for his Vishnupadas and devotional compositions, especially in the Dhrupad style.

The name Tansen was later given by Akbar.



Bhilakshani Todi

Legend has it that this raga was created by Bilas Khan, son of Miyan Tansen, after his father's death. It is said that while trying to sing Todi, his father's favourite raga, at the wake of his father, Bilas was so grief stricken that he mixed up his notes. That gave birth to this raga, and that Tansen's corpse moved one hand in approval of the new melody.

Mohammad Shah “Rangeela”

Muhammad Shah Rangeela was the Mughal Emperor who ascended to the Peacock Throne in 1719 which he occupied till his death in 1748. The reign of Muhammad Shah Rangeela was the period in which the process of degeneration of the empire got inception in the right earnest.

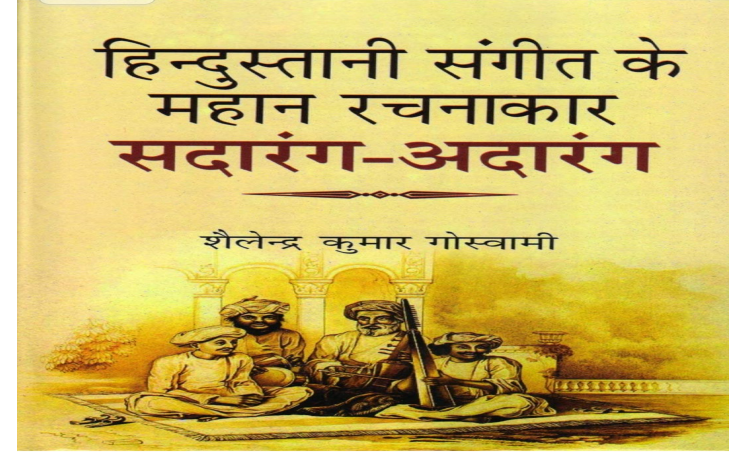
This period witnessed the rise of many independent and semi-independent states like Bengal, Oudh, and South India and breaking away from Kabul. Similarly, splinters groups got strength and motivation from the growing weakness of the tottering Mughal Empire.



Muhammad Shah

Sadarang and Adarang

Khayal was popularized by **Niyamat Khan (Sadarang)** and his nephew **Firoz Khan (Adarang)**, both musicians in the court of Muhammad Shah Rangila. Khayal was pre-existing at that time, but for the first time, it became so popular that it later almost replaced Dhrupad.

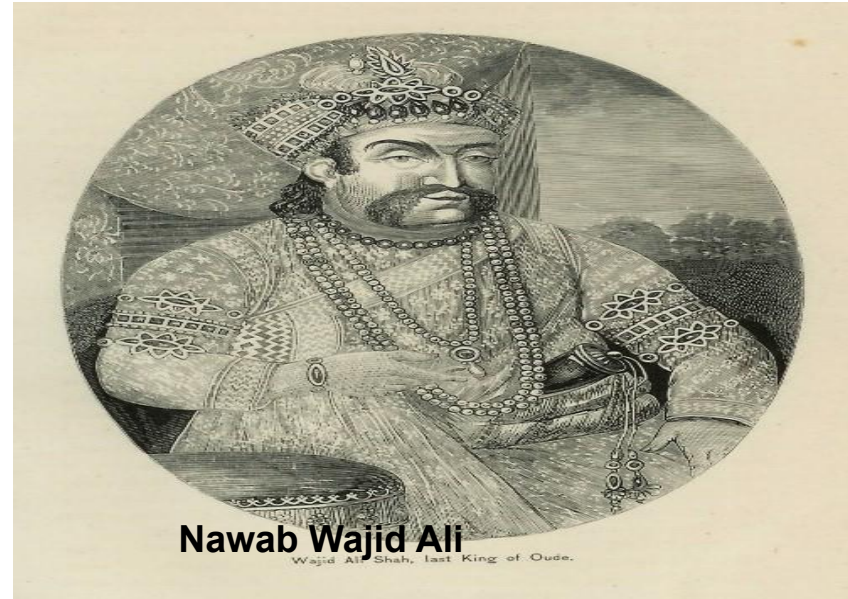


Nawab Wajid Ali Shah of Awadh (1822-1887)

He was not only a munificent patron of music, dance, drama, and poetry but was himself a gifted composer.

Although Wajid Ali Shah's pen-name was "Qaisar", he used the pseudonym "Akhtarpiya" for his numerous compositions.

Under this pen name, he wrote over forty works – poems, prose and thumris.



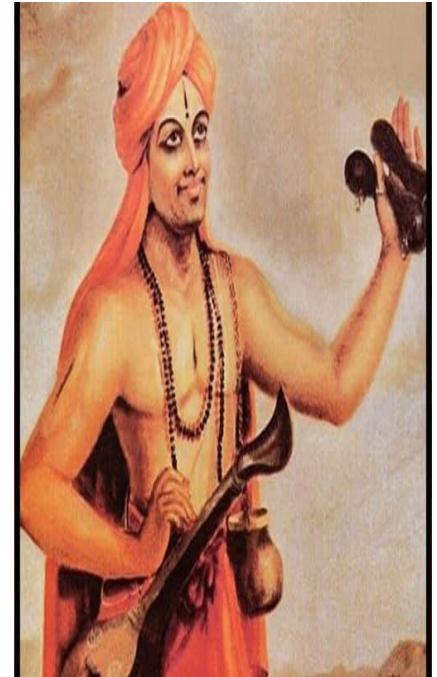
His bhairavi thumri **Babul Mora Naihar Chhooto Jaay** has been sung by several prominent singers, but a particularly popular rendition remembered today was performed by Kundan Lal Saigal for the 1930s movie Street Singer. Kathak dance attained new heights of popularity and glory under his expert guidance and lavish patronage.

Purandara Dasa (1484-1564) – The Pitamaha of Carnatic Music

He was a Haridasa, great devotee of Lord Krishna and a saint. He was a disciple of the celebrated Madhwa philosopher-saint Vyasatirtha, and a contemporary of yet another great Haridasa, Kanakadasa.

He was a composer, singer and one of the chief founding-proponents of the Carnatic Music. He is widely referred to as the **Pitamaha of Carnatic Music**.

Purandara Dasa was a wealthy diamond merchant from Karnataka, who gave away all his material riches to become a Haridasa, a devotional singer who made the difficult Sanskrit tenets of Srimad Bhagavatam available to everyone in simple and melodious songs.



Kanaka Dasa (1509-1609)

He was a poet, philosopher, musician and composer from modern Karnataka. He is known for his Keertanas and Ugabhoga, compositions in the Kannada language for Carnatic music. Like other Haridasas, he used simple Kannada language and native metrical forms for his compositions.

Three Pioneers of Carnatic Music

- 1) Annamacharya (1408-1503)
- 2) Bhadrachala Ramdasu (1620-1680)
- 3) Kshetrayya (1600-1680)



Annamacharya



Bhadrachala Ramdasu



Kshetrayya

Trinity of Carnatic Music

The Trinity of Carnatic music refers to the outstanding trio of composer-musicians of Carnatic music in the 18th century, being **Tyagaraja, Muthuswami Dikshitar and Syama Sastri**. Prolific in composition, the Trinity of Carnatic music is known for creating a new era in the history of Carnatic music by bringing about a noticeable change in what was the existing Carnatic music tradition.



TRINITY OF CARNATIC MUSIC

(all 03 born in Tiruvarur)

Tyagaraja
(1767-1847)

Most compositions in **Telugu** and few in sanskrit and in praise of **Lord Rama**.

His very famous composition is **Pancharatna kritis**.

A crater on planet Mercury is named Tyagraja

Tyagraja created several new rages.

Muthuswami Dikshitar
(1775-1835)

Most compositions in **Sanskrit** and relates to Hindu gods and temples.

He emphasised on use Gamaka (ornamentation)

His signature name was **Guruguha** which is also his mudra.

He was also a **Veena player**.

Syama Sastri
(1762-1827)

Oldest among the other two. Composition mainly in **Telugu** in praise of goddess kamakshi.

He composed less kritis as compared to other two.

His signature or mudra was **Syama Krishna**.

Svarajati musical genre can be attributed to him.

1) Tyagaraja - Kakarla Tyagabrahmam (4 May 1767 - 6 January 1847) or Saint Tyagaraja, also known as Tyagayya in Telugu, was one of the greatest composers of Carnatic music, Saint Thyagaraja was named after the temple deity from his hometown in Tiruvarur, Tyagabrahmam. He mostly composed songs in his mother tongue Telugu. Thyagaraja had great affection for Lord Rama, in whose honour he composed many paeans.

The Pancharatna krithis ("five gems"), is regarded as his most monumental work, still performed by musicians world over. His krithis such as "**Najeevadara**" were considered to have life-altering effects.

He also composed two musical plays in Telugu, **the Prahalada Bhakti Vijayam and the Nauka Charitam**.

Tyagaraja Aradhana, the commemorative music festival is held every year at Thiruvaiyaru in the months of January to February in Tyagaraja's honour. This is a week-long festival of music where various Carnatic musicians from all over the world converge at his resting place.

2) Muthuswami Dikshitar - Muthuswami Dikshitar (March 24, 1775 - October 21, 1835) was a South Indian poet and composer and is one of the musical trinity of Carnatic music.

Muthuswami Dikshitar composed predominantly in Sanskrit having studied the Vedas because of his Brahmanical background. He was a Veena maestro and owing to his extensive travels, he had learned about the violin which was till then a western instrument.

He wanted to incorporate it into Carnatic music, which has by now become a standard instrument (with the help of his brother Baluswami Dikshitar). In addition, he formed songs based on western folk tunes as well, truly showcasing his love for music.

He had many disciples and out of those, four came to be known as the **Tanjore Quartet - Chinnayya, Ponnayya, Vadivelu and Sivanandam**, who were the main composers of the music for Bharatanatyam. Muthuswami even expressed his philosophical beliefs such as that of Advaita through his compositions due to his command over Sanskrit.

3) Syama Sastri - Syama Sastri (1762–1827) was a musician and composer of the Carnatic music tradition. **He is the oldest among the Trinity of Carnatic music.** He composed mostly in Telugu dedicated to goddess Meenakshi. Unlike his peers, he hailed from an affluent family and didn't necessarily have to sustain himself through singing. Samasthana Vidwan of Thanjavur Audiappa Iyer was his guru and he coincidentally would go on to teach Thyagaraja as well. He is known as the first composer to create a concert-style **swarajati**. In his compositions, there is a perfect blend of Supreme Bhakti (Utmost Devotion), Manodharma Bhavam with adequate Sahityam, but very importantly, all put into the cup of Absolute Talam (Rhythm).

Female Trinity of Carnatic Music

The trio **Damal Krishnaswamy Pattammal, M. S. Subbulakshmi and M. L. Vasanthakumari** are known as the Female trinity of Carnatic Music. This trio initiated the entry of women into mainstream Carnatic Music.

1. Damal Krishnaswamy Pattammal - Damal Krishnaswamy Pattammal (19 March 1919 – 16 July 2009) was an Indian Carnatic musician and a playback singer for film songs in Tamil. Her musical career spanned more than 65 years.

Her knowledge was encyclopaedic; she was considered as an authority on Muthuswami Dikshitar's compositions and is also known for her renditions of these. She was the **first Brahmin woman** to have performed this genre of music publicly. She was also the first woman to have performed Ragam Thanam Pallavi in concerts which were classed as a male stronghold.

2. M.S. Subbulakshmi - Madurai Shanmukhavadiyu Subbulakshmi (also known as M.S.; September 16, 1916 - December 11, 2004) was an Indian Carnatic singer from Madurai, Tamil Nadu.

She was the first musician ever to be awarded the Bharat Ratna.

She is the first Indian musician to receive the Ramon Magsaysay award in 1974 with the citation reading "Exacting purists acknowledge Srimati M. S. Subbulakshmi as the leading exponent of classical and semi-classical songs in the Carnatic tradition of South India."



3. M.S. Vasanthakumari - Madras Lalitangi Vasanthakumari (popularly Referred to as MLV) (3 July 1928 – 31 October 1990) was a Carnatic musician and playback singer for film songs in many Indian languages. A prime disciple of the G. N. Balasubramaniam, she was the youngest among the established musicians of that era and was **the youngest female awardee of the Sangita Kalanidhi award**. Her music had more male characteristics than that of any other female musician.



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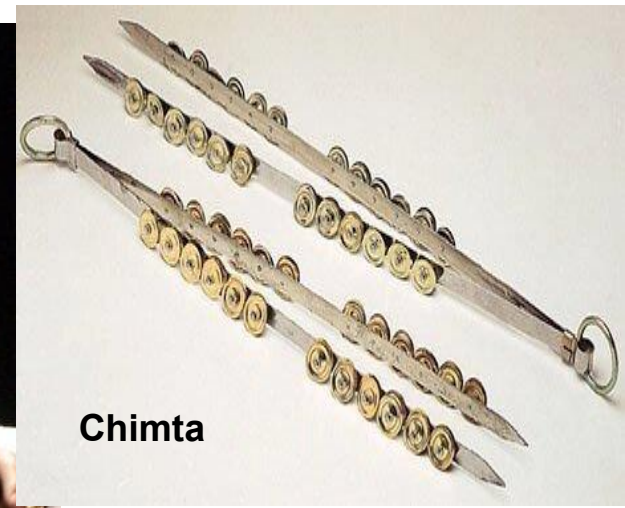
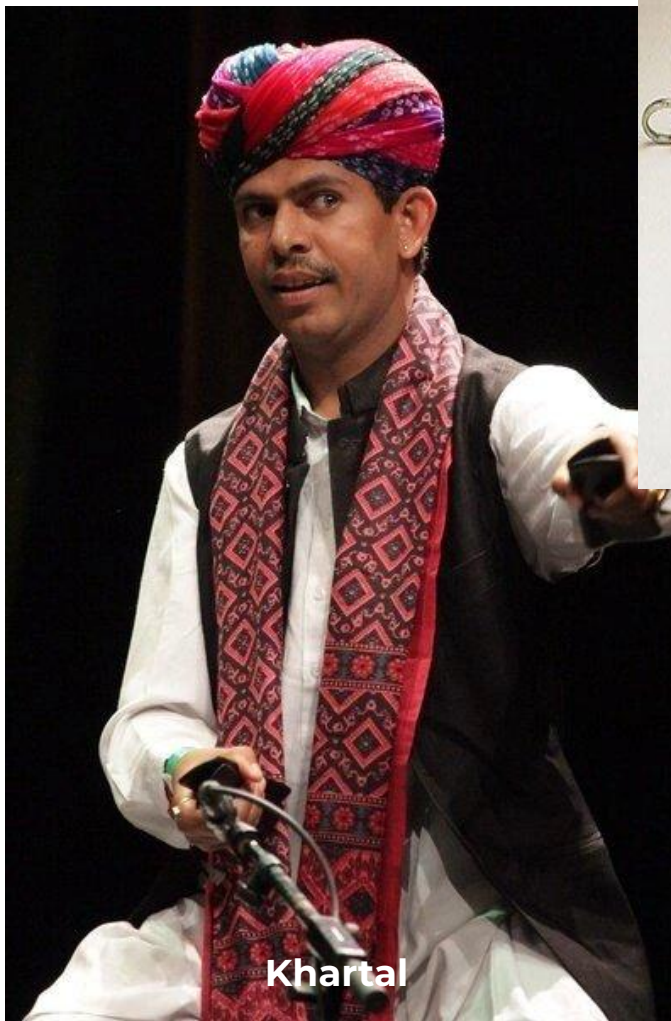
Ghana Vadya
Avanaddha Vadya
Sushira Vadya
Tata Vadya

Classification of musical instruments

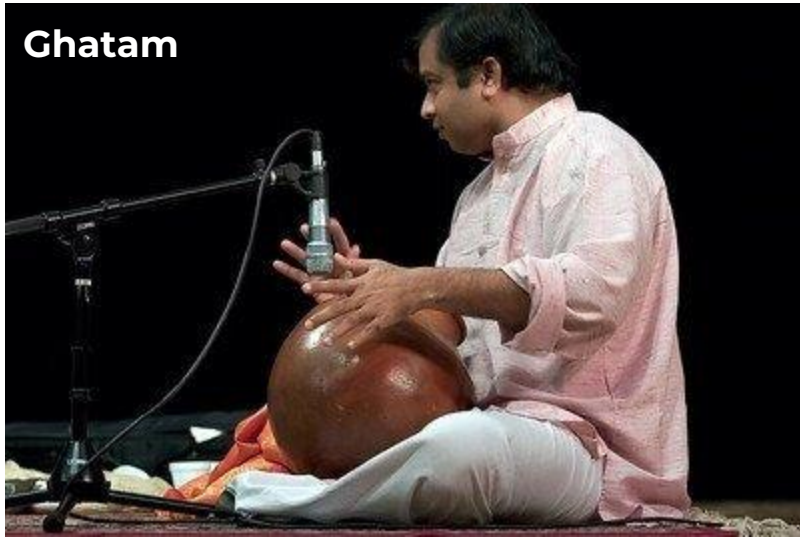
- Classification of musical instruments was carried out for the first time by **Bharata Muni**, the author of **Natya Shastra**. He used 4 categories to classify musical instruments on the basis of the manner in which sound is produced. **Instruments enhance beauty and grace of music and dance**. Due to this reason, they have a place of central significance in both music and dance.
- These four categories are
 - ***Ghana Vadya***
 - ***Avanadha Vadya***
 - ***Sushira Vadya***
 - ***Tata Vadya***

Ghana Vadyas (Idiophones)

- These are those musical instruments which **produce sound through the vibrations of the entire instruments**. Ghana Vadyas are incapable of producing definite pitches which are required to create a melody. That is why, their use is little in classical music. **Ghungroo and Cymbals** are examples of this category. Other examples are Manjira, Khartal, Chimta, Morchang (Morsing), Jaltarang, Ghatam.



Ghatam



Ghungroo



Dandiya

Avanaddha Vadyas (Membranophones)

- They are those musical instruments which **produce sound through the vibration of a stretched membrane.**

Avanaddha means 'to be covered'. 21 different types of drums are mentioned in Sangeet Ratnakara.

Tabla and Nagada/Naqqara are examples of this category.



Dafli



Damru



Mridangam



Tabla



Dhol



Dholak



Djembe



Khol

Sushira Vadyas (Aerophones)

- They are those musical instruments which **produce sound due to movement of wind**. These instruments are either blown with mouth or bellows are used to play them. **Flute and Shehnai are examples of this category.**



Bankiya



Mashak



Nadeshwaram





Saxophone



Mohuri

Tata Vadyas (Chordophones)

- They are those musical instruments which produce sound through **the vibration of a stretched string**. These instruments differ in shape, size and number of strings used.
- **Examples:**
 - **Sitar, Sarod, Veena and Guitar** are examples of this category.
- **According to Subhankara's Sangita Damodara,**
 - **Tata Vadyas** were favourite of the gods.
 - **Sushira Vadyas** were favourite of Gandharvas.
 - **Avanaddha Vadyas** were favourite of the Rakshasas.
 - **Ghana Vadyas** were played by Kinnars.

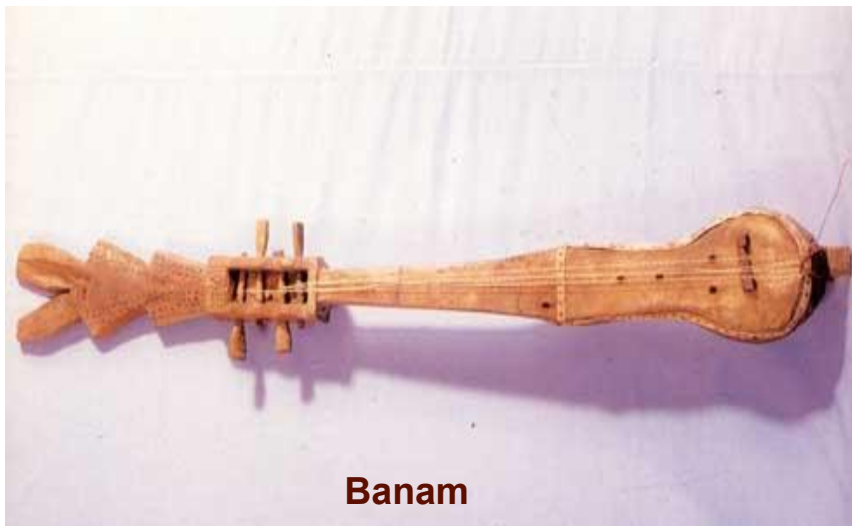


Apang

- String instrument of Rajasthan.
- It is wooden, metal, parchment, gourd shells, leathers, goatskin, bamboo and metal.



Bagliu
Gujrat



Banam



Chautara



Chikara



Sarangi



Tambura



Ektara



Esraj



Santoor



Gottu Vadyam



Veena

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- **PYQs & Practice**

2. A community of people called Manganiyars is well-known for their **2014**
- (a) Martial arts in North-East India
 - (b) Musical tradition in North-West India
 - (c) Classical vocal music in South India
 - (d) Pietra dura tradition in Central India
3. With reference to Dhrupad, one of the major traditions of India that has been kept alive for centuries, which of the following statements are correct? **2012**
- (i) Dhrupad originated and developed in the Rajput kingdoms during the Mughal period.
 - (ii) Dhrupad is primarily a devotional and spiritual music.
 - (iii) Dhrupad Alap uses Sanskrit syllables from mantras.
- Select the correct answer using the codes given below:
- (a) (i) and (ii) (b) (ii) and (iii) (c) (i), (ii) and (iii) (d) None of these

Practice Questions for Preliminary Examination

PYQs

1 - B

2 - B

3 - B

1. Consider the following statements:

(i) There are five swaras or notes in total in Indian music.

(ii) Odava raga contains five notes or swaras.

Which of the above is/are correct?

(a) Only (i)

(b) Only (ii)

(c) Both (i) and (ii)

(d) Neither (i) nor (ii)

2. Consider the following statements:

(i) Raga forms the basis of Rhythm.

(ii) Tala becomes the basis of melody.

Which of the above is/are correct?

(a) Only (i)

(b) Only (ii)

(c) Both (i) and (ii)

(d) Neither (i) nor (ii)

3. Consider the following statements:

(i) In Aaroha, each note is higher than the preceding note.

(ii) In Avaroha, each note is lower than the preceding note.

Which of the above is/are correct?

(a) Only (i)

(b) Only (ii)

(c) Both (i) and (ii)

(d) Neither (i) nor (ii)

4. In the Indian classical music, ragas are -

(a) Time specific

(b) Mood specific

(c) Season specific

(d) All of the above

5. Which of the following is not among the nine rasas or emotional responses?

(a) Hasya

(b) Raudra

(c) Vir

(d) Ananda

6. Consider the following statements:

(i) Antara is the first part of a musical composition.

(ii) Mukhada is the first line of a musical composition.

Which of the above is/are correct?

(a) Only (i)

(b) Only (ii)

(c) Both (i) and (ii)

(d) Neither (i) nor (ii)

7. Consider the following statements:

(i) A raga must have atleast five notes or swaras in it.

(ii) Raga has only Aaroha or ascending notes.

Which of the above is/are correct?

(a) Only (i)

(b) Only (ii)

(c) Both (i) and (ii)

(d) Neither (i) nor (ii)

8. Consider the following options:

(i) Pandit Bhimsen Joshi

(ii) Gangu Bhai Hangal

(iii) Vishnu Paluskar

Who of the above belong to Kirana gharana of Dhrupad style of music?

(a) (i) and (ii)

(b) Only (i)

(c) (i), (ii) and (iii)

(d) Only (iii)

9. Which of the following folk music is not correctly matched?

(a) Alha - Maharashtra

(b) Baul - West Bengal

(c) Panihari - Rajasthan

(d) Sohar - Bihar

10. Which of the following is not a Sushir vadya?

(a) Shehnai

(b) Flute

(c) Ninkirns

(d) Jaltarang

Answers

- | | | | | |
|--------|--------|--------|--------|---------|
| 1. (b) | 2. (d) | 3. (c) | 4. (d) | 5. (d) |
| 6. (b) | 7. (a) | 8. (a) | 9. (a) | 10. (d) |