PREFACE

As a child whenever I used to listen Indian classical music either on an instrument or a song, it used to amuse me and always has everlasting effect on me. I was thrilled by the sheer sound of any beautiful piece of music. At that time I felt that I am in trance, while listening to the melodious music I used to wish I could capture all the music into my mind but it was very difficult for me. There was a curiosity in my mind to know the depth of Indian classical music. Also there was a question in my mind as I, like Indian classical music, are there also having the same choice about the Indian classical music?

The I started seeking and found that the followers of Indian classical music is not bound in India whereas there is a tremendous influence of Indian classical music in western countries too.

The next thought comes in my mind how our Indian classical music flourished in overseas? And who were the personalities behind flourishing the Indian classical music world wide. Therefore after consultation with my supervisor I thought of working on this subject.

After joining the Ph.D. programme, I began a serious study on this subject I entitled “A Critical Study of Contribution of Indian Artists In
Accounting and Popularizing Hindustani Classical Instrumental Music Abroad”.

Chapter One, deals with introduction, defination of music, history of Indian classical music, history of Indian instruments, Globalization of Indian Music & Culture, Attraction of Westerns toward Indian classical music journey to the west.

Chapter Two, covers the importance of instrumental music, description of some popular Hindustani classical instruments established abroad, and contribution in acquainting and popularizing Indian instrumental music at international level through some of our legengs.

Chapter Three, has focused on role of various institutes established abroad to promote Indian classical music, role of some foreign authors to promote Indian classical music and the research work done on Indian classical music in foreign universities.

The Chapter Four, is about role of concern governmental and non-governmental agencies to promote Indian classical music world-wide. Then the conclusion is given to highlight the research work and its special features.
Annexure I covers the name of Indian artists performing at international level has been given. I will be apologize to those artists whom I left.

Annexure II cover, name of Indian artists presented by ICCR at international level has been given and the list of outgoing delegations by ICCR for the month of 2009 to 2012.

Annexure III covers, name of government aided institutes for Indian Music abroad.