CHAPTER-I

INTRODUCTION

INDIAN ART AND CULTURE

India is a country where you can witness a unique blend of innumerable cultures and traditions. The culture of India refers to the religious, beliefs, customs, traditions, languages, ceremonies, arts, values and the way of life in India and its people.

India stands as one of the oldest living civilization which offered to the rest of the world the elemental sound "Om", the concept of "Zero" and the richness of "Yoga". A treasure of Art and culture, India is just not a land but the store house of beauty, dreams & tradition.

As one of the oldest living civilization of Earth, the Indian tradition dates back to 8000B.C. and has a continuous recorded history since the time of the Vedas, believed variously to be 3000 to over 5500 years ago. Several elements of India's diverse culture such as Indian religious, Music, Yoga have had a profound impact across the world.

The creation of beautiful thing is Art. An art is a superior skill that can be learnt by studying, practicing and observing. Art is the expression of
human emotions in terms of medium. It is the revelation of a mysterious something which lies within us. Through branches such as architecture, sculpture, painting, music, drama and literature, a person may be capable to giving expression to that something in tangible form. When these human creations attains a certain high level, we refer to them as work of art. The artists is always seeking new and suitable ways to express his feelings something in an experimental manner. The production of artistic work is one of the man's greatest creative achievements. Culture refers to the patterns of thought and behaviour of people. All the achievements of group life is collectively called culture.

Indian culture stands not only for a traditional social code but also for a spiritual foundation of life. One of the major elements of Indian culture is classical or great traditions of the culture.

The classical tradition of Indian culture embraces within its folds the various disciplines languages and the art for example, Dharmashastra (metaphysics), Neetishastra (ethics), Jyotishastra (astronomy and astrology), Dharmashastra (Philosophy), Sangeet Shastra (music), Natyashastra (Dramatics), Vayakarnashastra (grammar), Ayurveda (medicine), vastu and Shilpashastra (architecture). Proficiency in any aspect of the classical culture requires special training and practice over a long period. This is called "Sadhana" or "Riyaz".
Culturally, traditionally India is a rich country we must try to preserve the source of our past and those things that have made India different from any other country or civilization in the world. Its culture goes back to the Vedas where India has 4 vedas eg. (i) Yajur Veda (2) Atharava Veda (3) Rig-Veda (4) Sam-Veda.

It is the general belief in Indian culture that all art forms have a divine origin. Indian music has its own cultural heritage and is considered to be the oldest form of music existing in world today. The Indian culture give us an everlasting effect, which ultimately has become the vital force of our spiritual identification.

A very important aspect of cultural heritage of India is Indian Music. During the centuries, it has evolved and now reached a stage of advance development. The history of Indian music is very rich. From ancient times it has impressed human beings. Indian music is the pride of Indian culture. Without intense study of our tradition and culture, the music would appear false and synthetic.¹

**DEFINATION OF MUSIC**

Music, the first of the fine arts, is a highly expressive art form. An effective medium for the expression of complex human emotions. Hence

¹ My music, My life by Pt. Ravishankar
Rabindranath Tagore said "music starts where words ends." Equally it has
developed into a science based on well founded and time honoured tenets.
It is indeed a vast subject. The subject is so vast that it can be compared
with the sky full of starts.

Mr. E.B. Marvell says about the concept of music in India that Vedic
poets are the first who proclaimed the identity of the soul of man with the
soul of nature is beautiful for us if only we can realise the divine idea with
in it."

Music is called the language of emotions, since it tries to
communicate like a language does. Language communicates through
words, which are concrete, while music communicates through tones which
are fluid and tangible. A word as a literal by itself has a fixed meaning
while a tone assumes meaning only from its association with other tones,
words convey specific ideas, while music suggests a supernatural state of
mind.

The word music defined by the author Sharangdev of the 13th-14th
century:

गीत वाध्यम् तथा नृत्यम् तृयम् संगीतम् मुच्यते।

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2 Fundamental of Raga Tala with new system of Notation of Nilkhl Ghosh
3 Swami Irajinanda music its from, function and value Pg. 18.
4 Sangit Patnakar, Sharangdev pg. 21
Kallinath of the 15th-16th century has defined the word "Sangitam" with its true significance. He says that the word gita means Sangitam as “संगीता स्तोदन्त लोक परासिध्धा गीतास्यव ग्नान्या पद्यात्मप परातितो।” i.e. gita is constituted out of smooth, sweet and soothing sounds, being impregnated with emotional units, and that is why gita is known as sangita.

One thing can certainly be surmised that music is nearest to god i.e. nature.

All the pleasing natural sounds produce music. Such as sounds produced by clouds, the howling sound of wind, drizzle of rain etc. all have different effects. Sound of flowing river, sound produced by birds and animal give a jolt to man's mind and force him to ponder upon such melodious musical notes.\(^5\)

Music can be said to the sweet and soothing sounds that vibrate and create an aesthetic feeling. So music is recognized as the greatest and finest art that brings permanent peace and solance to the human world. It is a fine art and excels in many respects to arts of architecture, sculpture and painting. Music can be expressed in the form of a song or with the help of an instrument which produces music. Song is the most natural form of music since it emerges from the human body itself, or it can be said that it

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\(^5\) Indian Music Trends & Tradition by V.K. Aggarwal, Alka Nagpal, p. 4
is projected by the means of the most personal of all the instruments, the human voice. From time immemorial singing has been the most wide spread and spontaneous way of making music.⁶

Music like all manifestation is the expression and mirror image of certain attitude of the consciousness music like all art is a sismographic manifestation of human thinking and reflects the degree and character of the consciousness peculiar to the creator or to the cultural sphere from where it springs. It reflects the thinking and feeling of the people in the historical epoch in which it is written.⁷

HISTORY OF INDIAN MUSIC

The English word 'music' is a derivation of the French word muse. It is also called Sangeet, Gana or Giti. The sangeet is explained by the adjoining of two words 'Samyak' and "Geetam" i.e. Geet is the full-fledged form comprising of Gayan, Vadan and Ntriya (Vocal, instrument playing and dance). This thought is expressed in the following shlokas;

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⁶ The enjoyment of music, Joseph machlis Pg. 8.
⁷ Swami Prinananda music its forms, function and value Pg. 18
Music has further been praised in the following Sholka; “तस्या गीतस्या महामात्यम् के प्रशान्तस्तिमुर्ग्यते धमार्थ काम मोजादिम कैवः साधनम्”

The underlines meaning being: Who is able to evaluate the greatness of that song (music), which is the only medium of attaining religion, wealth, fulfillment of desires and spiritual goal.

The reference to the word Sangeeta is also found in Ramayana (3000 B.C.), Mahabharata (200 B.C.) Puranas and the "Natyashastra" of Bharat.

A Shloka in Yagvalka Smriti States –

"Veena vadan Tatvgya : Shrutiavisharda".

Talogyashcha Aprygasena Mokshamargam Nigachachhati."10

It means; the one who knows all the inherent aspects of instrumental music, who is in full know how of shrutis and Jatis (the musical microtones and ragas) and who is the knowledgeable about taal (rhythm), attains transcendental goal without any effort. The interpretation of these last two shlokas reveals the importance of music not only in this world to achieve

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8 Sangeet Patnakar, Sharang Dev. Pg. 21  
9 Sangeet Ratnakar Sharang Dev Pg. 11  
10 Yagyalka Smriti, Chapter 3 Shloka 115, reference from Geeta Vadya Shashstra Sanjrah pg. 17
certain goals but also to attain the better path, which leads towards transcendental world.

Gana and Gitis are the combination of sweet sounds that please and soothe all the living beings, they originate with the succession of tones which produce agreeable and pleasing sensations.

"Music that evolved in Indian soil and imbibed the spirit and atmosphere of spiritual India is known as Indian music. It possesses a synthetic vision and special character of its own and so it differs from music of other countries in its structure, temperament and method of improvisation."

Indian music is a living art. It is the dynamic power of symbolizing the divine intuition of man is sweet and sound. It stimulates the human depths and awakens a higher consciousness of a man. Indian music has its own cultural heritage and is considered to the oldest form of music existing in world today. The Indian culture gives as an everlasting effect, which ultimately has become the vital force of our spiritual identity. Various languages and religious artistic expositions make this a unique culture where and the branches have its own flavour and beauty.

11 Historical Development of Indian music, Swamy Pragyananda Pg. 14
A very important aspect of the cultural heritage of India is music. During the centuries, it has evolved and new reached a stage of advance development. The history of Indian music is very rich. From ancient times it has impressed human beings. Even today it awakens an interest among different age groups of all sections of society. Indian music is the pride of Indian culture. It is based on the scientific method. The character and practical aim of the Indian music are backed by a very long wonderful history.

"Geetam, Vadyam, Nrityam che Trayam Sangeetamuchyate"

"Sangeet Ratnakar" (Sarang Dev)

Music comprises vocal, instrument and dance. The main component of music as composition and tempo are also the main components of vocal, instrumental music and dance.

The critical study of these three forms of music reveals that the bases of these forms are notes and beats, which is another name of sound and movements. Indian saints have considered knowledge to be infinite veda, being centre of knowledge, is considered infinite and music being a part of a veda too is considered endless, without a beginning or an end, just like life. As per the mythology, Lord Brahma is considered to be the creator of
vedas and music is considered to be created by the lord Shankara and Lod Brahma.

According to Saint Bharat, who wrote "natya-Shastra", Lord Brahma is the creator of 'Drama'. With the advent of 'tetra yuga', all the gods requested Lord Brahma to create something which can be heard as well as be viewed. Then Lord Brahma took phrases from 'Rig-Ved' acting from 'Yajur-veda' songs from 'Sam-Veda' and emotion from 'Atharava-Veda' and thus creates 'Drama Veda'. Lord Brahma taught and gave knowledge of these to Saint Bharat. Saint Bharat imparted this knowledge to his sons and students. Lord Brahma trained swati and his students in playing the instruments and taught vocals to Saint Narad and the Gandharavas.

After this the experiment of playing a drama, known as 'Amrit manthan', took place, which please all gods and demons alike. As the songs were the main base of this experiment, it required skillful use of both vocal as well as instruments to be make it a successful drama. After the success of 'Amrit manthan', all gods decided to show this experiment of drama to Lord Shiva. After watching and viewing the drama 'Tripurdah', the pleased Lord Shiva suggested using a new dance form in the drama, which he had created recently. On request of Lord Brahma, Lord Shiva taught that dance form to Tandu, who in turn taught the same to Saint Bharat. This dance form had body movements and emotions. With the incorporation of vocal
music and emotion it came to be known as 'Tandav'. Goddess Parvati, with the help of body movement, added romance into it. She incorporated the relationship of man and women, adoration of emotions, through love songs using body movement. Thus the drama was adored with vocal and instrumental music to make it rich. The vocal and instrumental music were used independently at the beginning of the drama.

The writer of Sangeet-Makrand, Narad also maintained the Lord Brahma to be the creator of music. But Acharya Sharangdev, writer of Sangeet Ratnakar believed Sadashiva to be creator of music. Acharya Sharangdeva mentioned the mythological names of Sadashiva, Shiva, Brahma, Purra, Shakti, Vaayu, Rambha, Arjun, Narad and historical names like Bharat, Dallit, KashyapMuni, Matang Kohal, Tambru, Ruddrat, Naiyadev, Bhajraj etc of his era.

One theory according to 'Shiv-Puran' suggests that saint Narad offered prayers for a very long time and Lord Shiva after getting pleased gave him the knowledge of music. Lord Shiva created 'Veena' on the sleeping posture of goddess parvati and created five ragas out of his five mouths, known as 'Bhairav' 'Hindol', 'Deepak', 'Megh' and 'Shree'. Goddess Parvati created the sixth raga known as 'Kaushik'.

Some scholars believe that music emerged from the word 'Om'. In spite of being one word it contains three sound e.g. 'A', 'U' and 'M'. 
although it has three alphabets, the sound of the word is one. The three alphabets signify power. 'A' power to create e.g. Bhrama, 'U' power to sustain, defend and to look after e.g. Lord Vishnu and 'M' power to destroy or give way for new, e.g. Lord Shiva. It is the trilogy of Power. 'm' is the centre or nuclei of the mantras in 'Veda'. Saint Manu says that "Rigveda" "Sam Veda" and "Yajur Veda" have formed 'Om'.

According to 'Kathopnishad' in the whole 'Vedas' and the center of meditation, the phrase which is desired for and the 'yogi, while observing abstinence, look forward to be blessed by, is the same phrase that is 'Om'. Saints have proved that 'Om' has the quality and strength of Bhrama, Vishnu and Mahesh. The 'Gandharava Upanished' state that as the universe has seven days, seven colours and seven metals and our planet has seven kind of knowledge in the same manner 'Om' as a single word has all the seven 'Swara' in it. Therefore, the word 'Om' is instrument of all knowledge. "Mantranam Pranav Setu", here 'Om'is considered as a bridge. It is believed that whosoever chants 'Om' in reality understood music. It has tempo, beats and Swaras' in it.

Like other avenues of knowledge, music is also originated through 'Vedas'. Today we may not be in a position to bring about the exact picture of singing style shape and the form of instruments being used during 'Vedic-period', but looking at the all knowledge compiled in 'Vedas' and
music material available in it, surely we can see that the 'vedic' era was the and large a very advanced period and certainly not primitive. The kind of deep studies conducted during that era indicates that to reach such an intellectual stage surely would have taken a very long journey of period. The saints, who accumulated and have compiled this knowledge, could not be termed as primitive. Hence music and its related articles could not be termed as primitive.

HISTORY OF INSTRUMENTS

Not only in India but in some part over the world, it is believed that vocal music is esteemed more highly than instrumental music, but the importance of instrumental music is all the more expressed by the fact that any experiment regarding music has to be performed with the help of an instrument. Bharat is his "Natyashastra" and Sharangdeva in his treatise on music", Sangeet Ratnakar", both performed their elaborate experiments with two Veena or harps called the 'Dhruva' Veena and 'Chal' Veena, in order to study verify and explain the musical intervals.

The same thought is again expressed, "Indeed, it is almost a truism to say that without musical instruments there could have been no grammar of music. If they had not been invented or developed, we might have not been in the position to measure and work out the relations of notes and scales. Vocal music is based on melody, rhythm and words (Swara, Tal and
Pada respec.), while instrumental music mainly depends on melody and rhythm. Instrumental music performs different role. Sharanga dev has attributed four different qualities and roles for instrumental music (a) Shusha-where besides they have profoundly influenced and directed the way, which the art of music has travelled".  

Vocal music is based on melody, rhythm and words (swar, tal and pada respec.) while instrumental music mainly depends, our melody and rhythm. Instrumental music performs different rules. Sharang dev has attributed four different and roles for instrumental music; (a) shushka-where instruments play solo (b) Geetang- where instruments accompanies a vocal (c) Nritang-where instruments accompanies a dance and (d) Geeta-Nritanug where the instrument accompanies both, vocal music and dance as well.  

Vocal music and dance both need instrumental music for their betterment, fulfilment and effectiveness whereas instrumental music is quite independent, whether it is solo form or orchestral form. In olden time, especially during Bharat's period, instrumental music performed only a subordinate role such as an accompaniment for filler, between the gaps of two acts of a drama, it was named as Nirgeet Gosthi and Shushka vadan.

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12 Musical instruments of India, B.C. Deva. Pg. 112  
13 String instruments of North India, Shamistha Sen pg. 8
Today this situation has changed and instrumental music has succeeded in establishing itself as an independent and important branch of music.

Music, like any other art, constantly changes its character throughout the centuries. Sometimes slowly, sometimes revolutionarily, sometimes violently and sometimes peacefully. The instruments of the past, whether of the Medieval period or of the renaissance or of the Baroque period, have been different because they severed different purpose at different times. They are in different shapes, sizes and design and tone and have been applied for different types of music.

Musical instrument have been referred as 'Vadya' in Indian terminology. Vadya is derived from Sanskrit root word 'Vad', which means, 'to speak'. So we may define a musical instrument as an object which can produce music; or which can speak or which be made to speak (through sound). with this definition, the first instrument is the human body itself, which produces the music by using the vocal chords.

The ancient scholars like Bharat called our body as Daivi veena or Gatra Veena and all other as Darvi veena, made of wood. Veena is used as a generic term any instrument capable of producing music. Bharat has used term Adotya for Vadya –
Other synonymous words, which have been used are-vaditra, Turya and Turiya. The great poet Kalidas used Turya for instrumental music in Pali literature the term Turya in used for Orchestration.15

A musical instrument at the first instance is a tool, a mechanical contrivance made for producing organized sound known as music, so that is has to obey the stern, immutable laws of acoustics. "As usually understood, an instrument is a tool, other then the human body, used to produce music".16 It must be made of certain material and in certain shape in order to produce a desired result.

Musical instruments have played predominant role in the evolution and development of Indian music. Indian culture is basically governed by religious and philosophy and its impact can be felt on every aspect of Indian culture. "In hindu mythology, the various department of life and learning are usually associated with different saints and so to one of these is traced the first instruction that men received in the art of music. Saint Bharat is said to have taught the art to the heavenly dancers - the aprasas, who afterwards performed Lord Shiva. The Saint Narada, who wanders about in earth and heaven, singing and playing on his veena, taught music

14 Natyashastra Bharat Ch. 28 Pg. 1.
15 Bhartiya Sangeet Vadya, Lamani Mishra Pg. 13.
16 Musical instruments of India, their History and development B.C. Deva. gp. 28
to mankind. Among the habitants of India's heaven we find band of musicians. The Gandharavas are the signers, the apsaras-the dancers and the Kinnear's centaur like performers on musical instruments. From the name gandharva has come the title Gandhavava veda for the art of musical."

Such is the power of music that it can mesmerize the listener for hours together without the help of any other art. It is an integral part of vocal music. It requires an important dimension in case of khyala form of singing, where the music plays a predominant role and the lyrics become secondary. In case of Bhajan, Ghazals and Geeta etc. lyrics acquire a greater importance, though music also plays a very important role. According to Dr. Lalmani Mishra, in his book, 'Bhartiya Sangeet Vadya', though the lyrics in vocal music provide enough emotional content and the power of expression, the music the almost musical expression suffers some what, as it is bound by words. According to him, from the point of view of the best in musical expression this above mentioned fallacy is not found in instrument music and therefore from the point of the two most important constituents of music, Swara and Laya, the importance of instruments is significant.

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17 The music of India, H.A. Popely pg. 7
One of the most important factors due to which instrumental music gains importance that it is an integral part of other forms of music and it does not have to depend on other forms of art and music for complete musical expression, whereas other forms of arts depend on instrumental music and find it difficult to express themselves fully without its help. For example, let us take the case of dance where a dancer to depict his art form has to take the help of instrumental music. It may in form of an orchestra of instruments or just a couple giving nagma and rhythm. Similarly a vocalist would need at least a tonpura and tabla to be ables to sing and perform property.

Besides vocal music and dance, instrumental music finds an important role in theater. It would take the life out of a theater if it is not accompanied by instrumental music. According to Maharishi Bharat music form an integral part of theater and should be judiciously used after considering the rasa and bhava aspects, present in the theater.

The most important factor which highlights the importance of the instruments and instrumental music is its use in the emergence and progression of Indian classical music. It is also not wrong to say that without instruments there would have been no tradition of classical music today. Emergence of notes, their place in the 'Saptak' according to Shrutis,
the intervals between respective notes etc. would not have been possible without the help of instruments.

GLOBALIZATION OF INDIAN MUSIC AND CULTURE

The term "Global" means something pertaining to the whole world. Globalism suggests an attitude or a policy which place the interests of the whole world above the interests of the individual nations.

Globalization is the system of interaction among the countries of the world in under to develop the global economy. Globalization refers to the integration of economics and societies all over the world. Globalization involves technological, economic, political and cultural exchange made possible targey by advances in communication, transportation and infrastructure.

"Culture" is defined as pattern of human activity and the symbols that give these activities significance. Culture is what people eat, how they dress, they belief, they hold and the activities they practice. Globalization has joined different cultures and made it into something different, when two or more cultures come together, many kind of exchanges take place at various levels, among various agencies and also for diverse reasons.

The most important and inevitable achievement of culture zones is of course the circulation of ideas, process and object. The depth, intensity
and facility of circulation naturally varies. It is possible to say that depending on numerous socio-cultural factor, when two or more cultures come together, one of the following relationship is likely to emerge in difference, juxtaposition, confrontation, borrowing, simultaneously and finally assimilation\(^\text{18}\). These relationship simultaneously point to the participating cultures perceptions of themselves as also of the other culture involved. The quality of the relationship would expectable determine both the inflow and out flow of ideas.

Music as such has a universal appeal and it knows no boundary, because it is an expression of human feeling, emotions and other. Indian classical music is not an exception to this rule. Therefore it will be a wrong assumption to maintain that the Indian classical music has a repellant appeal in the minds of the western listener.

In Indian music, the raga is to take the listeners and line performers to a heightened state of mind beyond the world of senses. that is the universal state experienced by everyone through all kinds of music. Music per se may not be a universal language, but the consequences and effects of its are universally felt\(^\text{19}\).
India's great heritage of arts and crafts, of language and literature, of music and dance, of religion and philosophy and of the tradition ways of life and living have inspired not only Indians but also countless others who came to the associated with it. That is our culture has spread to different parts of the globe over the ages.

In the words of Prof. Basham, in his introduction to "A Cultural history of India, land on earth has such a long cultural continuity as India, though there were more ancient civilization, notably in Egypt and those lands and were overlaid by new intrusive culture, "on the other hand, in India the Brahman still repeats in his daily workshop vedic hymns composed over 3000 years ago"."

Gandhi believed that the mingling of cultures in India would not be a threat to India's own customs and cultures. He said once that "We must keep our windows open to fresh breezes". He said "I want the cultures of all lands to be bloom about my house as freely as possible, "But I refuse to be bloom of my feet by any. I refuse to live in other peoples houses as an interprer beggar or a slave." While always open to the outside world, our
cultural continuously has been our ballast. It has been a powerful factor is ensuring that we retain our essential Indian-ness.23

Global friendship is the main feature of Indian culture. For global peace Mahatma Gandhi said “जैसे बिन्दू का समुदाय समुद्र है, उसी तरह हम मैत्री करके मैत्री का सागर बन सकते हैं, जो जगत का स्वरूप ही बदल सकता है।”24

According to Pt. Nehru, he accepted the importance of globalization and he said :"

वास्तव में स्थायी शान्ति केवल अन्तरराष्ट्रियता के ही मिल सकती है। संगीत के माध्यम से सद्भाव पनपता है और शान्ति प्राप्त होती है।

ATTRACTION OF WESTERNERS TOWARDS INDIAN CLASSICAL MUSIC.

Indian music is so closely connected to the complete unfolding of India's history and development that one should want to become a performing artists of Indian music, the study of Indian tradition and culture are even more important, according to Pt Ravi Shankar "without intense

23 http://www.indianembassy.org
24 बापू का आशिष्याव, पृ. 35
study of our tradition and culture the music would appear false and synthetic".25

Over the past many years, Indian musicians have been bringing their cultural tradition to the west. Westerns are very much attracted to our Indian culture and tradition specially towards Indian classical music. They are very keen to learn Indian classical music in a traditional way. One of the most focused reasons for attracting westerners toward Indian music is the basis of our ancient system known as Guru–Shishya–parampara the continuity of tradition through master to disciple. The western student especially, seems to have an exclusively casual attitude towards his teacher and toward the process of learning this system of course has its benefits but it is far from ideal for studying Indian music and understanding our tradition. In western music of course, the student has visual advantage. That is much of his learning can be taken from books, without a close supervision of teacher. On the other hand Indian music, for the first five or six years, the student relies completely on the guidance of his guru. This is because the guru teaches everything to the shishya individually and directly, according to our ancient oral tradition. Then little, the student learns to improvise and he works at it until he feels free and confident with a raga.

25 My Music My Life by Pt. Ravi Shankar
In Indian music, the raga is to take the listeners and performer to a heightened state mind beyond the world of senses. That is the universal state experienced by everyone through all kind of music. Music per se may not be a universal language by the consequences and effects of its universally felt.

According to Krishna Chaitanya – Indian classical music is truly incredible. When people try to copy, but can't take out the depth and the feeling which artist has expressed in it is totally individual.26

The another reasons of attracting of westerns towards Indian classical music is "freedom". Freedom to improvise his music, Indian music has very broad vision. It never ignores the independent status of the artist's creative genius, rather it is fully aware of the fact that freedom is the inner essences of the man and he has every right of freedom of his choice of beauty & colourful artistic creations the new light of freedom and independence had downed upon the horizon of India.

In Indian classical music, improvisation is used as an aide to reveal in greater depth the character of the raga (Melodic modes), which represents eternal fundamental relationship between the component of the musical source materials communicated thought ages to responsive human

26 Art of India, Krishan Chaitanya 1987 from google.com
mind. The successful improvisation helps to unite the audience and the musicians to the mood represented by the raga.27

As we all know Indian music is mainly biased upon melody whereas the western music is principally founded on harmony. Melody means a succession of single sounds and the harmony is the simultaneous production of chords and different tones or sounds.

T.P, Krishna Rao clarifies this difference in his book the philosophy of music: "It is the melody of Indian music alone that can express internal emotions faithfully and it is the harmony of west that can express the external emotions. Melody previously succeeds emotions, while harmony precedes it. Harmony lets emotion in and melody lets it out." "The circular structure of Indian music and the additive linear structure of western music are obvious also in the approach to melody and theme"28

We thus find the fundamental difference between the two system of music, Indian and western. But Indian and western system of music appear different not only in respects of melody and harmony but also in many other respects.

Indian music weaves a fabric of systematic and scientific evolution of notes, seminotes, melody types or raga music, parts or dhatus, graces and

27 संगीत कला बिहार, पृ. 10
28 Manfred music in music East and West, pg. 69
aesthetic emotions and moods. The nature of Indian music is to move found the drone, which is known as the fundamental note. Drone is called the fundamental because it helps to manifest and develop the notes other than it.

Indian music lends to the artists ample freedom and liberty to evolve and create new and original techniques and forms of music.

Thought it is true that Indian follows some prescribes some rules and injunctions for making it manifest, yet there is immense scope for new creation.

Western music in this respect is rigid to some extent. In west the artists have no free hand to create and produce music, as they are bound to reproduce the fixed notation, given by the composers. There have almost no scope for extemporize, when giving a demonstration of composed music. But it must be admitted freely, however that the orchestration of their music is as rich and unique as it is beautiful and the harmony rendered in their music is wonderful.

Yehudi Menuhin has experimented western and Indian classical music in very different yet attractive perspective. He states that "The uniqueness of western classical is to produce beats- flow of emotions, breaking of the dark silence. But why Indian music is superior? Because it
does all above and later creates a piece of mind that lasts long, creates a fulcrum on which unstabilit of the mind can stay calmly and finally helps to acheive Moksha: ultimate resolution"  

**JOURNEY TO THE WEST**

East is east and west is west and never the shall meet is a "counsel of despair that can only have been born of the most profound disillusion and the deepest conviction of importance, " say Ananda comarswamy. He further remarks, " I say on the contrary that human nature is an unchanging and everlasting principle: and that whoever processes such a nature and not merely the outward form and habit of the human animal is endowed with the power of understanding all that belongs to that nature, without respect to time or place".  

The strength of Indian Culture is that it has retained its essential Indian character with remarkable continuity despite the passage of time, numerous foreign invasions and a huge remained more or less intact to the present day. Indeed the Globalization of Indian culture began several millennia. Records and evidences gathered through ancient literature and archeological findings, highlight the fact that since vary past cultural give and take with foreign countries has been a noticeable feature in Indian

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29 Unfinished Journey by Yehudi Menhuein  
30 Ananda Coomarswamy (Introduction To Indian Art Pg. 83
cultural history. Indian Philosophy and religion, mythology and literature via Arabs and remote areas of china and Mongolia via Tibet. The cultural intake also took place in India which has been a cherished land for foreigners since the advent of the Aryans.

By the beginning of the Christian era, India's civilization and culture had begun to spread to south East Asia and to other parts of the world is early as in the 3rd century B.C a number of Indians had settled in some parts of the central Asia. "Fa – hein notes that by the 5th Century A.D. practically the whole of central Asia had came under the influence of Indian religion and culture."31

Sanskrit and Prakrit, along with local dialects flourished in central Asian countries well before the Christian era. Indeed Indian culture had a significant impact as far away as Greece, Turkey and several other countries. "Even the Chinese civilization which is as old as that of Indian, draw from Indian as noted by Le Roy Davidson"32 Recognizing" India's contribution to world civilization, will Durant say, "India was the motherland of our race and Sanskrit the mother of our philosophy; mother through the Arabs, of our mathematics; mother through the Buddha of the ideals embodied in Christianity, mother, through the village community of self governance and democracy."

31 www.indiaembassy.org ua/englihs/int9.htm
32 www.indiaembassy.org ua/englihs/int9.htm
Mother India is in many ways the mother of us all. After the Aryans, Greeks, parthians, Mongol, parsis and many other came and settle down in this land. It has been a remarkable feature of Indian culture that it assimilated all the cultures of non-Indian origins within its fold, though the elements of non-indigenous culture shades may be notice. But there is no denying the fact that mutual borrowing and cultural miscegenation witnessed any break of harmony in the process of acculturation. We see the impact of Hellenic art of Indian sculpture and Muslim influence on Indian architecture, painting and music. Even after the arrivals of Europeans, gothic art become popular.

Thus right from the ancient time to the present day the cultural interaction between the India and foreign countries has been an important phenomenon through trade and commerce and through religious and political missions, Indian art and culture reached the foreign land. It is said that during these 4th century B.C. Alexzender took with him some Indian musicians to his century, even before Alexzender, Pythagoras is believed to have Learned the theory of music in India and went back to his century Greece with the knowledge of this science. Alliain Danielou maintain that "The musical system of the Greek had certainly not originated in their century. One is bound to suppose that Pythagoras brought from the East the

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33 www.indiaembassy.org ua/englihs/int9.htm
musical system which was adopted by the countrymen of Hellas. We therefore believe until system had its origin in India or perhaps in China, the Greek instruments were all of Asiatic origin. Greek music like Egyptian music, most probably had its roots in Hindu Music or at least in that universal system of modal only by the Hindus.\textsuperscript{34} Even the Persians borrowed many materials of music from India, Sir John Malcolm says:- "They (Persians) have a gamut notes and a different description of melody, but they cannot be said to be further advanced in this science than the Indians, from whom they are supposed to have borrowed it.\textsuperscript{35}

There has been a longer interaction between Indian and the west. Bor has discussed how missioners and other European travelers, notably the Italian pietro della valle who traveled in India and other countries between 1614 and 1626, left accounts, sometimes in considerable detail, of Indian instruments and musical practices. Particular Bor cities della Valle's description of a Vina and notes how this information appeared in number of other sources of the time.\textsuperscript{36} Bor also cites an earlier description of a vina appearing in Marin Mersenne's Harmonie universally in 1636.\textsuperscript{37}

The eighteen century, however, marks a turning point in the history of Indian music and the west By the mid-eighteenth century, Britain had

\textsuperscript{34} Swami Prajnand, A Historical Study of Indian music & Allain Danielou, Introduction to the study of music scales, Pg. 93, 159
\textsuperscript{35} S.M. Tagore Universal History of Music, pg. 49
\textsuperscript{36} Gerry Farell (Indian music and the West : A Historical overview
\textsuperscript{37} Ibid
emerged as the dominant colonial power on the Indian subcontinent but this dominance was not to be only military or economic. The rise of orientation meant that the west would also begin to exercise an intellectual dominance over India, through the description of Indian culture for colonial purposes.

At this time a new history of Indian music and the west begins to emerge, which in characterized not only by the varied accounts of individuals or enthusiasts interested in a foreign culture but also by the contestation of cultural issues within the domain of colonialism an interaction between ruler and ruled. it is also during this period that many of the central musical and cultural issues that would inform the west's interaction with Indian music well into the next century begin to and wider cultural issues such as the role of music in education and as a symbol of nationalism.

Further after its independence India took lead in disseminating its cherished cultural heritage with outside the boundary of its wall. The sense of brotherhood among the nations could be implanted only when heritage, their civilization, historical background, current trends and direction. In other words, international brother hood is possible through inter cultural relationship. An important from of musical interaction between India and the west was the visits made by Indian musicians to perform in the west
throughout the nineteenth and early twentieth centuries. These visits may be viewed with in two context those of exhibitions and performances. As the late nineteenth century see the zenith of the British empire, the colonies became suitable subjects for exhibitions – a common facet of the colonial enterprise within this context Indian musician and dancers were seen in the west as cultural curiosities and as part of the great endeavors of classification, under the controlling eye of the colonizer.38

Indian dancers and performers in Paris and London in 1838, Carl Hagen beek's "Malabaren Trope" performed throughout Europe including at the "India in London Exhibition" of 1886 and the Paris universal exhibition of 1900.39 In 1886 a correspondent for the times reported that Hagenbeek's troupe. "divided into several charmers and performers on the peculiar Cingales instruments.40 A binkar also performed at the same exhibition.41 Such exhibitions represented India and Indian culture as a spectacle packaged for western consumption. The first journey to western countries was perhaps by Ustad Shamsuddin Khan (sitar and Surbahar) of the Jaipur Gharana. The visit took Place in the summer of 1894.42 and the ustad performed before aristocratic audiences in three centers of Europe namely Rome in Italy, Paries in France and London in England.

38 Indian music & the west : A Historical overview by Gery fareel.
39 Ibid
40 Ibid
41 Ibid
42 Indian Classical Music changing Profile by BImal Mukherjee
The next major projection of Indian music was by the sufi musician Hazrat Inayat Hussain Khan who traveled to the United States in 1911.\textsuperscript{43} Inayat Khan was a vocalist and player of the veena who came from a family of traditional court musician in Baroda. His grandfather was the renowned binker Maula Baksh. Inayat Khan was a figure who tried to reconcile tradition and modernity in his approach to music, and his religious and musical musician to the west.

In New York he performed at a number of venues with "The Royal Musician of Hindustan." When Inayat Khan and his musicians tuned up, the audience applauded, mistaking this for a complete piece of music. He also travelled to Europe and was well received in Paris and Moscow.\textsuperscript{44}

As early as the last quarter of 19\textsuperscript{th} century Ata Hossain, a distinguished musician in the court of Nawab of Nizam of Bengal went to England with Nawab and gave performance of Hindustani music before the prince of Wales.\textsuperscript{45}

Mr. Ananda Coomarswamy, Ratna Devi who was English by birth was learning Indian classical music from Ustad Abdul Rahim of Kapurthala (Punjab). This was perhaps the earliest teacher and a Western student. Mrs. Ratna Deva had excelled in the art of Indian classical music

\textsuperscript{43} Indian Music and the West: A Historical Overview by G.F.\textsuperscript{44} Indian music and the West by Gerry Farell.\textsuperscript{45} SM Tagore, Universal history of Music pg. 86
and use to give recitals of Indian music. In early 1916 she went to America for a concert and performed Indian classical music.\textsuperscript{46}

It was one of those recitals in London around 1912 Rabindra Nath Tagore heard her and found himself passing from "uneasy anticipation to complete delight in her mastery of all the technical difficulties of Indian song, which she combined with the voice for supervisor in quality and training to that of most Indian singers.\textsuperscript{47}

In 1924, the art historian Ananda Coomarswamy wrote on the classical music of India in which he notes: "As in other arts in life, so here also India presents us to the wonderful, spectacle of the still surviving consciousness of the ancient world with a range of emotional experience rarely accessible to those who are pre occupied with the activities of overproduction and intimidated by the economic insecurity of social order based on competition.\textsuperscript{48}

In 1929, Uday Shankar went to London to assist his father in giving stage performance of Indian ballet. Perhaps this has the first Indian ballet performance in foreign countries.

In 1931 he went to Paris with a troupe, named Uday Shankar company of "Hindu Dancers and Musicians". Ustad Allauddin Khan of

\textsuperscript{46} Roger Lipsey, Coomarswamy His Life and work pg. 91
\textsuperscript{47} Ibid
\textsuperscript{48} Music in North India, Expressing Music & Expressing Culture by George E. Receert
Maihar who accompanied Uday Shankar, the internationally famous Indian dancer, in his European tour as the top musician and advisor to the music troupe which Uday Shankar and taken with him.\textsuperscript{49} This visit of Ustad Allauddin Khan, a master of several Indian instruments including the violin helped to open up the presentation of various Indian instrument to the common listeners of Europe.

With his great respectivity, Ustad Allauddin Khan imbibed some of the technical excellence of Western violin players, developed fresh ideas on Indian orchestration and also brought with him ideas relating to rhythmic variations / patterns and also use of harmonic effects on Raga Music.

Pt. Omkar Nath Thakur toward extensively in India and abroad and raised the banner of Indian classical music. He got his first chance to go to Nepal on a royal invitation in 1930 and was showered with honours and rewards. In 1933 he went to Italy on the invitation to participate in the International Music Conference in Florence. Therefore he traveled giving music recitals, lecture demonstrations in Germany, Holland Belgium, France, London, Switzerland etc. He sang before King Amanullah of Afganistan. From the 1930's onwards interest in Indian music and cultures amongst Western intellectuals artists and musicians would increase.

\textsuperscript{49} My music My Lif by Pt. Ravishankar
Ustad Ali Akbar Kahn popularly known as the "Indian Johann Sebastian Bach" is considered a "National living treasure" in India. He is one of the greatest sord players of all time. His aim has been to promote better understanding of Indian music in the west. He performed an unprecedented concert at the Museum of Modern Art in New York way back in 1955. Ali Akbar Khan would also become a central moving force in bringing Indian music to the west, particularly in the field of music education.

The most important twentieth-century figure in any overview of Indian music and the west must be the sitarist Pt. Ravi Shankar had come with his brother Uday's troupe to Europe in the 1930s. In his brother's troupe Ravi Shankar performed both as a musician and as a dancer.

Prof. P. Sambamurty Iyer, a renowned Indian musicologist visited various European Countries in 1930's to lecture on India music in different Institutions. "Gesellschaft Zur efforeschung Der musik Des Orients". (Society for investegation in Oriental Music).

Ravi Shankar had met many western musicians in his youth in Paris including Andres Segovia and Yehudi Menuhin. They became friends and collaborated and performed together on several occasion. Yehudi Mehuia

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50 [http://w/www.culturepedia.com](http://w/www.culturepedia.com)  
51 information collected form interview with Ashish Khan Ji  
52 Vani Bai Ram (Glimpses of Indian Music) Pg. 151
also became an important figure in promoting Indian music as a serious classical music worthy of attention in the west. Pandit Ji's success in the west in the mid-twentieth century would be greater than of any Indian musician who had preceded him. It is no exaggeration to say that Indian music only finally fully visible in the west through the work of Pt. Ravi Shankar. He has became a symbol of the bridge between tradition and change in Indian music and no Indian musician has ever had such a lasting impact in the west, before or since.⁵³

However, the twentieth century saw the beginnings of another type of musical journey to the west: Indian musicians coming not only to perform but specifically to educate rather than merely entertain western audiences.

⁵³ Indian music and west by Gerry Farrelt.