CHAPTER-III

Indian classical music has achieved a very special place worldwide due to the special contribution of great Indian artists, but inter cultural activities and Indian musical performance are not only the factors for globalization of Indian Classical Music but many international schools, institutes and universities were also helped to promote and prorogate Indian classical music world wide.

Westerns are very keen to learn this musical art, so many schools and institutes are being established globally. Many foreign universities are offering Indians Classical Music as a subject.

Description of some of the institutes which helps to popularize and propagate Indian Classical Music abroad.
ASIAN MUSIC CIRCUIT (UK)

Asian music centre is one of the most important organization of its kind in Europe. Created in 1989 by the Arts council of Great Britain, it has been seen as an independent company and registered charity founded by Arts council England since 1991.¹

The Asian music centre is the leading promoter to Asian music in the UK. It has established a privileged reputation for the variety and high caliber of its tours and concerts, and the quality and innovation of its education projects. The Asian music centre produces seminars, recordings, films and exhibitions to generate a greater awareness and appreciation of the excellence and beauty of Asian music and the develop a new generation to talented musicians. The AMC's museum in Acton was officially opened by the princes of Wales in 2008. It features permanent displays of Asian musical instruments and interactive touch screens and a vast audio-video archive and can be accessed on dedicated computer terminals.

Every year, Asian Music Centre hosts a variety of workshops and courses for singer and instrumentalist including Khayal, Tabla, Dhrupad and Ghazals.

¹ AMC.org
Asian Music Centre London (UK)
In partnership with the UK IMR's the Asian music centre sends artists to lead performance days with detains. Working with local schools in West London, The AMC invites teachers to bring classes into its Museum, or sends teachers to classroom directly.

The Asian Music Centre has produced concerts in London's Royal Albert Hall as a part of BBC proms, Royal festival Hall, Wimbley Arena and also in the sage Gateshead and at Manchester International festival. It occasionally bring tour to Europe the USA and Asia.

The Asian music circuit has been privileged to have worked with the promote a wide variety of artists from central Asia to Indonesia but especially from South Asia. Its promotions have included folk music such as that of the maganiyars and langas from Rajasthan, Puppetry and gamelan from Indonesia, the Kankars of Iran, Devotional and Mystic music such as the great quawaali singers Sabri Brothers of Pakistan and the Nizami Brothers of India. Baul singers of Bengal, the Naxi musicians of China, the great classical traditions with vocal as well as instrumental performances such as the sitar maestro Pt. Ravi Shankar, the great khyal singers Pt. Rajan & Sajan Mishra, Santoor Maestro Pt. Shivkumar Sharma, Flautist Pt. Hari Prasad Chaurasia, the Gugin player lixiang Ting of China to have not few; contemporary music including shakti with John Meclaughlin and Zakir
Hussain, Sainkho Namchaylek and Yat Khe from Tuva, Funda-mental, Sitar-Funk and Samsonic from UK, Orange Street from India and the wonderful concerts of les Dongertures – a collaboration featuring Subha Mudgal (India) Kandya Kauyate (Mali) and Juliet Roberts (UK).²


Ustad Ashish Khan receives the rare honour Ustad Ashish Khan earned the distinction of being the first Indian musician to become a fellow of the Royal Asiatic Society of Great Britain & Ireland, UK's highest body of Asian Arts. He is the second to his father in receiving Grammy nominations.³

The Asian music circuits museum of Asian music is opened officially by the prince of value interactive way to discover the diversity of Asian Music in a hands of environment.

The Asian Music circuit has been gathering and cataloging audio-visual material including video clips, sound recording music and films from across India. The Audio visual Archive includes whole concerts, rehearsals,

² AMC.org
³ Time of India 28 May 2007
summer schools, seminars, lectures, instrument making session, instruments introduction and lecture demonstrations.

**Mayor of London, Baris Jahnson Comments-** "I wholeheartedly agree with the AMC's view that music is one of the deepest expressions of people's understanding of our world. Spanning many countries and genres. Asian music is wide-ranging as Welles beautifully poetic and evocative. The centre is unique in the breadth of its collection, but it is also important because of its commitment to music education for young people, something that is dear to my heart."
WORLD MUSIC INSTITUTE (U.S.A.)

World music institute is founded in 1985 and dedicated to the research, presentation and documentation of the finest in traditional and contemporary music and dance from around the world.

WMI encourages cultural exchange between nations and ethnic group and collaborations with community organization and academic institution in fostering greater understanding of the world's cultural traditions. WMI works with community groups and organizations including Indian, Iranian, Chinese, Korean, Middle East, Latin America, Irish and Central Asia. WMI presents a full season of concerts each year in New York city and arranges national tours by visiting derisions from abroad as well as US based artists. Through its concerts WMI seats to educate, educations and provide spiritual nourishment.

WMI works closely with culturally specific organizations to promote its events. Many concerts are persecuted as thematic series, these have included the musical world of Islam, Masters of Indian music, Africa in the Americas and national heritage masters. Others are presented as festivals

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4 www.wnri.org  
such as the New York blues festival, Grassroots Gospel festival, Festival of Indonesia and festival of India.

WMI programs are made possible by some govt. agencies-

1. The National Endowment for the Arts.
3. A state Agency.
4. The NYC department of cultural Affairs.

Some non govt. agencies are also funding to WMI –

1. American Express Company
2. Anonymous
3. The Howard Bayne Fund
4. Mary Flagler Lary Charitable Trust
5. Chamber Music America.
6. Chole Trust
7. Green Which Hours Senior Center
8. Jewish Commercial Fund
9. Merril Family Charitable Foundation
10. Mid Atlantic Arts Foundation
11. New York Community Trust
12. Non Profit Finance Trust
13. Paradis Charitable Trust
14. Persian Heritage Foundation
15. Phaedrus Foundation
16. The Linkerton Foundation
17. Fan Fox & Leslie R Samuels Foundation
18. Shapiro Foundation
19. David and Sylvia Teitelbaum Fund
20. Traditional Cross Road
21. Asian Cultural Council
22. Booth Ferrish Foundation
23. Helen W. Buckner Residuary Trust
24. Robert Sterling Clark Foundation
25. Dr. Gerald R. Friedman Foundation
26. J.K.W. Foundation
27. WAKA Foundation
28. Pickle Press

**Some Press Reviews**

"The World Music Institute present just about every exotic style that musical man has devised" – The New York Times
"World Music Institute brings everything back home, form the great master of India and passion classical music to West African griots and drummers, Azerbaijani ensembles and Norwegian Fiddlers.

From September to June at least one a week WMI makes it easily to New Yorkers to listen to the world without leaving town" – The Village voice.

"It's hard to believe the world music institute has only been around for twenty years. Over that time, New Yorkers have come to count on its concerts as a way to discover music that may be ancient at home, but often sounds brand new and startling here. As a concert promotes WMI specialises in music and dance that preserves old traditions" – The New York Times.

List of some Indian Artists sponsored by W.M.I in year 1986 to 2008

- Nanda Banergee
- Nikhil Banergee
- Subhankar Banergee
- Debashish Bhattacharya
- Krishna Bhatt
- Debu Chaudhari
• Swapna Chaudhari
• Hariprasad Chaurasia
• Bahauddin Dagar
• Wasifuddin Dagar
• Anaudo Gopal Das
• Buddhader Dasgupta
• Girga Devi
• Nikhil Ghosta
• Nikhil Ghosh
• Zakir Hussian
• B. Rajan Iyer
• Pt. Ravi Shankar
• U. Ali Akbar Khan
• Ashish Khan
• Amjad Ali Khan
• Asad Ali Khan
• Bismillah Khan
• Imrat Khan
• Irshad khan
• Nishat khan
• Shujat Khan
• Sultan Khan
• Vilayat Khan
• T. N. Krishan
• Ram Narayan
• N. Rajan
• U. Alla Rakha
ALI AKBAR COLLEGE OF MUSIC (CALIFORNIA)

The Ali Akbar College of Music in the name of three schools founded by Indian musician Ustad Ali Akbar Khan to teach Indian Classical Music.

In 1965 he comes to Berkeley, California to teach for the Asian society of Eastern Arts. Little did he know then that he could remain in California, spreading the teaching of his father. Recognizing the extraordinary interest and abilities of his Western students, he decided to open his own school where he could teach on a regular basis.

The first school was founded in 1956 in Calcutta, India. The second was founded in 1967 in Berkeley, information collected from an Interview Ashish Khan. California but marked to its current location in Sau Rafael, California. The third was founded in 1985 in Basel, Switzerland and is run by Ustad's disciple Ken Zukerman.

The mission of the Ali Akbar College of music is to teach, perform and preserve the classical music of North India and to offer this great musical legacy to all who wish to learn.

Ustad Ali Akbar khan come to this century in accordance with his father's wish to spread the unique music of North India to the world.
Ustad Ali Akbar Khan, Teaching at Ali Akbar College of Music

Pt. Satya Dev Pawar, Teaching at Ali Akbar College of Music San Rafel California
The Ali Akbar College is the only institution outside India that teaches classical music of the Seni Baba Allauddin Gharana in the traditional style.

Ali Akbar Khan, taught the majority of the classes himself until his death in 2009, along with the tabla maestro Swapan Chaudhari. Since its opening over ten thousand students have passed through the college to learn.

The college also sponsors concerts in Indian Classical Music featuring some of the best. Contemporary artists of India. Students at the college comprise a cosmopolitan community of the people from all over the world.

The College has been fortunate to have a number of outstanding musicians come from India as visiting professor. These musicians have shared their great musical knowledge and skills. Among these are musicians of such senior as Pandit Ravi Shankar the Late Pandit V.G. Jog, the Late U. Villayat Khan, Pt. Bhinsu Joshi, Pt. Nikhail Banerjee, the Late U. Alla Rakha, U. Zakir Husain, Late Pt. Jnan Prakash Ghosh, Pt. Shankar Ghosh, G.S. Sachdev, Chitersh Das, Late V. Bahadur Khan, Ustad Ashish
Khan, Dhyanesh Khan, Indarini Bhattacharya, lakshmi Shankar and many others.

The AACM store was founded along with the Ali Akbar College in 1967. This store is now North America's largest importer of quality instruments from India. The store is run by musician who have been studying playing and teaching north Indian Classical Music for as long as 35 years.

The College offers Hindustani Classical style- Vocal music and instrumental music. Several Vocal and instrumental classical are offered, weekly most students learn Sitar, Sarod or violin but one can learn on any instrument Guitars, Talos, flutes and basses are not uncommon at the AACM.

The classes will cover the concepts of raga and style for both vocal and instrumental music.

Beginning and intermediate vocal classes and beginning and intermediate advanced instrumental classes are now being offered online.
BHARTIYA VIDHYA BHAWAN (LONDON)

The Bhartiya Vidhya Bhawan's purpose is to preserve for posterity the tradition of Indian Art and culture. The Bhavan was founded in Mumbai India in 1938 and there are more than a 100 branches of the Bhawan in India.

The UK Bhawan was the first independent overseas Branch and it is also the largest institute for Indian art and culture outside India.

The Bhawan teachings closely follow those of Mahatma Gandhi. The Bhawan in London was inaugurated in 1972 is a small office near Oxford Street, After a few years, the Bhawan moved to a new property in the Borough of Hammersmith and Fulham. This building is a beautiful former church.

The Bhawan provides courses in music, dance languages, drama, arts and archeology and yoga. The Bhawan associated academically with the university of Cambridge and Trinity College of music, London.

The Bhawan aims to preserve, encourage and propagate the teaching and understanding of Indian art and culture as an integral part of the culture of the United Kingdom. It commends universal values in performance and studies.
Some of their objective are-

1. To provide a centre of learning in the UK for Indian culture.
2. To focus on knowledge that can only be transferred usually or by example, from teacher to pupil.
3. To train successive generation of teachers to pass on such knowledge.
4. To send performers and teachers to other centers in UK as well as overseas.
5. To promote universal values without politics or religion.

Bharitya Vidya Bhawan organized a unique degree, they producing the first batch of graduates who have been studying the bachelor of music degree in Indian classical music. This degree was organized on 14th April 2010. The Bhawan has a well-trained and experience group of teacher, many of whom are skilled performers. Some of the teachers are brought over from India because of their special abilities and talents.

The Bhawan also conduits outreach classes at the sattavis patidar centre, forty lane in wenbley.
Bhartiya Vidya Bhawan overseas branches-

- Bhartiya Vidya Bhawan- Manchester, U.K.
- Bhartiya Vidya Bhawan Institute for Indian Art & Culture, New York U.S.A.
- Bhariya Vidya Bhawan, Sidney Australia
- Bharitya Vidya Bhawan, Kuwait

In an interview with Mr. Sanjay Guha, a senior sitar teacher at Bhartiya Vidya Bhawan (London)

Q1. How Bhartiya Vidya Bhawan is contributing to Indian Classical Music?

Ans. Before Bhawan there was no educational centre for Indian music and language in London. Mr. Mathur Krishan Murthy (Executive Director) and Mr. Manik Dalal (Chariman) they both gave their great contribution to Indian Classical Music by establishing Bhartiya Vidya Bhawan at London.

Bhawan is the first centre who offering proper courses in Indian classical music. Bhawan offering Indian Vocal, Indian Instrumental
Music i.e. Sitar, Violin, Tabla, Harmonium, South Indian Vocal, Instrumental, Indian dance-Kathak, Bharat Natyam and Odissi, Indian Language and Bengali Music.

So, the main contribution of Bhartiya Vidya is to providing Indian Music, and Indian languages under one roof.

Q2. How Western people receive and respond Indian Classical Music?

Ans. Western people respond very positive. Irrespective of different music like pure Indian Classical Music and experimental Indian Classical Music, the response has been overwhelming among the western audiences. Actually, Indian music is not for a mass, just for a class.

They are very well behaved towards Indian classical music. England has always been responsive audience in comparison to other European countries because from 60’s they continuously been hearing Indian classical music.

Q. What is the scope of Indian classical music in London (U.K.)?

Ans. The scope of Indian classical music in London is very bright. There are 2 categories one who loves our Indian music and learn it a hobby and second who learn seriously to make a carrier out of it. Due to
different life style of Europeans, five percent option for Indian music to make it as their carrier.

Q. How frequent these performance are their in London?

Ans. Performances are very frequent. For the whole year their are continuous performances. Some time I wonder instead of India, in London we hear more Indian music and not only the wisdom classical but everykind of Indian music.

Q. What courses are running in Bhaitiya Vidya Bhawan?

Ans. Bhartiya Vidya Bhawan offers North Indian vocal and instruments i.e. Sitar, Tabla, Harmonium, Violin, South Indian vocal and instruments i.e. Veena, South Indian Violin, Indian dance i.e. Kathak, Bharatnatyam, Orissi, Bengoli Music and Indian languages.

In Indian classical music there are five year plan. Diploma 1, Diploma 2, Diploma 3, Post Diploma and post Diploma 2.

For the bignners, Bhawan is offering one year course. In one year course students are doing only elementary exercises and introduction about Indian classical music.
Q. What infrastructure is there for the growth of Bhartiya Vidya Bhawan?

Ans. Mr. Mathur Krishnamurthy and Mr. Manik Dala gave their great contribution to established Bhartiya Vidya Bhawan. They involved other Indian peoples settled in London to help Bhartiya Vidya Bahwan. Later, they took help of Pt. Ravi Shankar, Jorge Harrisons, Lata Mangeshkar, Princes of Wales and Many other personalities to benefit their institutions.

Today U.K. Govt. gives Bhartiya Vidya Bhawan a annual grant and they have membership are well as life membership.

Q. What are the main policies of Bhartiya Vidya Bhawan?

Ans. I would like to say in one sentence:

Main policies are to promote Indian Music and Indian languages world wide.

Q. By whom Bhartiya Vidya Bhawan’s degree/diploma are recognized?

Ans. All the degrees and diplomas are recognized by Trinity college of music London.
Students Performing Bharat Natyam at Bhartiya Vidhya Bhawan, London

Birla Millennium Art Gallery at Bhartiya Vidhya Bhawan

Bhartiya Vidhya Bhawan, London
Students Performing Bharat Natyam at Bharitya Vidhya Bhawan, London
MAHATMA GANDHI INSTITUTE (MAURITIUS)

The Mahatma Gandhi Institute was established by a parliament Act in 1970. The institute was inaugurated on 9th October 1976, by Dr. the Right Hon. Sir Seewosagur Ramgoolam, prime minister of Mauritius and Srimati Indra Gandhi, prime minister of India, as a joint venture. It is a joint venture of the government of India and the govt. of Mauritius as a centre of studies in Indian culture and tradition and to promote education and culture in general.

While all educational institute have a duty to develop over all human qualities in the youth they have to train. MGI seems to be uniquely placed to contribute to developing and nurturing those human values which can bring about an enlightened diversity. The MGI engages in educational and cultural activities at different levels from post primary education and

6 MGI.com
secondary education to the tertiary level and through formal and non-formal education.⁷

The objective behind the creation of the Mahatma Gandhi institute were to establish as a tribute to Mahatma Gandhi a centre for study culture and tradition and to promote education and culture in general.

The MGI will be fully operational in this plan period. It will perform inter-alia the following functions-

(a) Provide teaching and undertake research in the various fields of Indian culture with particular reference to those areas, which are relevant to maturates.

(b) Offer specialized courses in languages, humanities sociology, philosophy, art, vocal and instrumental music, dance and sculpture.

(c) Improve the quality of oriental language teachers by providing appropriate in-service training and develop suitable methods of certification for them.

(d) Develop and publish oriental language textbooks with local background for use in primary and secondary schools.

⁷ Global impact of Indian music by Dr. Gautam Bhagat Ramyad
(e) Incorporate activities pertaining to the development and administration of examination in Indian culture music and oriental languages at school certificate and higher school certificate levels.\(^8\)

The department of Indian music and dance was set up under the school of Indian music and fine arts in 1975 to probe further into the different expression of Indian culture. It was and is still a para-statal institution headed by a director and governed by a council of members comprising the chairman and the Director General of the MGI and representative from the ministry of education and scientific research, Ministry of Art and Culture, the Indian High Commission, the university of Mauritius and member from other bodies and institutions. The first director was Dr. K. Hazaresingh (1975-1982).\(^9\)

The department of Indian music and dance has established itself as a department operating up to the tertiary level for the promotion of music and dance. It contributes to the world of performing arts, both at national and international level.

\(^8\) Global impact of Indian music by Gautami Bhagat Ramyad
\(^9\) Ibid
The music and dance department started functioning in the complex at Moka in 1975 with some 250 pupils from 11 years old onwards, learning music and dance at different levels.

It should be noted that the first phase of the school of music had already started at Beau-Bassin, under the name of "The school of Indian Music and Dance" whose principal was Mr. Nandi Kishore. After its integration into the MGI in 1970, in 1975 it moved to the main building now in Moka. The new principal Mr. V. Shri Khande was sent from India, under the Indian technical and education cooperation scheme.10

The main aim of the school were to-

1) Offer award and non-award courses and continuing education option to the areas of study for both cultural enrichment and higher academic presents.

2) Cultivate a taste for Indian classical music and dance and the fine arts and help each student to develop his talent.

3) Provide major support to the cultural expression of the socio-cultural organization.

10 Global impact of Indian Music by G.B.R.
4) Arrange public concerts, radio and TV programmes talk, lecture demonstration, seminars, film shows and exhibitions.

During 1976-1980 many important achievements were observed. As we above said that the department started functioning with 250 pupils this figure went on increasing during the five years. In 1978, 900 applications were received for adjusting in certain field of classical music students coming from all parts of the island regularly attended the classes.

Apart from regular teaching, arrangements were made for more exposure to Indian classical music and dance by interaction and performers by great masters from India.

The following maestros and musicologists were invited yearly –

(1) 1976- Ustad Halim Jaffar Khan (Sitar), Pandit Sadashiv was his tabla accompanist.

(2) 1978- Prof. Sumati Mutatkar, head and dean of the faulty of music and fine arts of Delhi University (Vocal Hindustani)

(3) 1979- Pt. Nikhal Banergae (Sitar) and Anindo Mukherjee his tabla accompanist.

(4) 1979- Miss Laxmi Vishwanathan (Bharat Natyam Dance)

(5) 1979- Mrs. S. Das Gupta (B.N.D.)
(6) 1980- Prof. Debu Chaudhari, Head of the music and fine arts, Delhi University (Sitar)

(7) 1980- Prof. L.K. Pandit, Department of Music, Delhi University (Vocal Hindustani)

(8) 1980- Dr. Ashoke Ranade, Musicologist and Head of Department of Music, Bombay University.

(9) 1988- Dr. Narayanan Memon, Director of National centre for performing arts, Bombay.

A short list of Indian classical institute in abroad


2. Asian American Cultural Centre.


4. Indian Classical Music Circle of Austria.


6. The University of York.

7. Penn University of Pennsylvania (Penn-in-India)

11 Global impact of Indian Music by Gautam Bhagat Ranyad

9. The University of Texas in Austin.

10. American Institute of Indian Music.


13. Sadhna Music School, Chicago (A non profits organization)

14. University of Virginia, Centre for south Asian Studies, the McIntyre Deptt. of Music and the South Asian cultural society with support from star foundation.

15. University of California Senta Cruz.

16. California institute of Arts (Calarts)

DESCRIPTION OF SOME WORKING MUSICAL EDUCATIONAL INSTITUTION ABOARD

INDIAN CLASSICAL MUSIC CIRCLE OF AUSTIN

The Indian classical Music circle of Austin (ICMCA) a non-profit organization was founded first in 1975, and then revived again in 1991 by music lovers in Austin TX. with the mission of bring the very best of Indian Classical Music and dance to central Texas, since 1991 ICMCA has organized 100 concerts in Austin. Their performers are typically Indian classical musicians/dancers touring the US. ICMCA also occasionally featured chamber-music events that are free and open to the public, typically featuring a local talented amateur artist. They also conduct free lecture/demonstration/workshops for the public 1-2 days before the concerts.

ICMCA also working with two organizations V.S.A. Arts of Texas & Knowbility.org. These two organization helps ICMCA to make their events accessible to disabled citizens. Most of the ICMCA programs are also co-sponsored by the centre of Asian studies, University of Texas at Austin.
It is the best quality centre for learning Indian Classical Music in America from some time it is considered as the capital of learning Indian classical music.

**List of four years from 2001-2004 given on this website is as follows**

The list of programs organized by this Austin centre in the year 2004 is as follows-

October 2004 was the biggest period of work for Pandit Avindo Chatterjee, Pandit Avindo Chatterjee teaches masters classes in U.T. College in Austin and teaches tabla in the workshop organized for Tabla. On October 21 he participated in a stage programme along with Hari Prasad Chaurasia Ji and On 23 October Saturday night he took part in a stage programme along with Stephen slavek.

On 2\textsuperscript{nd} October Ustad Zakir Hussain Khan played along with L. Shankar, Gingger Chris opper man and played tabla in the workshop in omega centre for one week.

Tabla maestro Gauri Shankar presented a tabla programme in college station.

Pandit Suresh Talwalkar taught Tabla students on Saturday, June 5 Pandit Suresh Talwalkar took part in a concert along with Pandit Ulhas
Kashalkar and Pandit Vishwanath Kamhere and produced great effect. This concert lasted three hours and Ektal, Rupak and Teental was played on Tabla.

On 29th May Pandit Yogesh Shamsi, a student of Ustad Allahrakha Khan gave classes in Tabla.

On 8th May Pandit Aninda Chatterjee reached Austin via Dallas and taught the subject of Tabla to students.

On 9th May, Sunday (artists) players of South and North L. Subramanian and Sultan Khan played a duet in Tabla music and made the audience realize a new kind of creativity.

From March 17 to March 21, Pandit Ravi a student, Pandit Nivbal Gohsh and Pandit Anindo Chatterjee taught the subject of Tabla to the Students of Austin and present a lecture on Tabla education.

**Year 2003**

On September 20, 2003 Saturday morning Asian American Culturla Centre presented a music programme by Tabla studnt of Austin.

On September 20, Saturday the very famous Sitar player Ustad Shahid Pervej – with the student of late Ustad Vilayat Khan and well known Tabla player of Ajrada.
gave a stirring performance along with Akram who is a well known table player of Ajrada Gharana of Austin and main student of Late Ustad Vilayat Khan, Akram is a Table player in New York.

On August 15-16, Saturday and on Sunday Tabla player, Gauri Shankar took part in a Table workshop in Austin. Audiences assembled in very large numbers. Gauri Shankar is providing Tabla education from about four years in Austin.

Many students regard Pandit Gauri Shankar as foremost main among their dear teachers. He is expert in Tabla and a is a good teacher.

On 11 May – April 26 after a three and a half hours programme by Pandit Rajan Sajan Mishra and Shuben Chatterjee a mother duet of Pandit Sher Kumar Sharma and Ustad Zakir Hussain Khan created a deep impression by their programme. Their CD’s were sold in large numbers.

In the year 2003 Pandit Anindo Chatterjee who returned to Austin along with the prestigious Sangeet Natak Academy award started a two day workshop in Tabla.

Among the students 20 were of Primary. Intermediate and High Level. On this occasion the foreign student of Pandit Ravi Shankar, Stephen Slarek, gave a miraculous performance of Ekal Tabla.
On February, Saturday Pandit Hari Prasad Cahurasia and Rakesh Chaurasia gave a two hours performance, in which Tabla was played by Vijay Ghate a student of Pandit Arindo Chaterjee, Vijay Ghata’s performance filled the whole programme with energy.

November 2002

On 24 November 2002, Sitar player Pandit Partho Sarth along with tabla player Pandit Gauri Shankar gave a three hour concert.

This was a miraculous performance in Dhamar Todi.

On November 16, 23 and 24 Gauri Shankar in a three days Tabla workshop, gave tabla education in pure traditional style, laying emphasis on Ekal traditional style.

On September 21 Sarod player Ashish Khan along with Zakir Hussain gave a musical performance. During this performance Ustad Ashish Khans Sarod’s three wires were broken and during putting these wires Ustad Zakir Hussain created great impression on the audience.

This circle of Austin is continuing since four years and these types of Successful experiments in America are making the international role of Indian classical music successful.
Tabla player Sandeep Burman, Ramdas Pal Sule (Student of Suresh Talwalpar), Amit Bhagwat, Pandi Sadarand Nainpali, Pravesh Khan, Shaben Chatterjee, Gyan Prakash Ghosh, Ustad Shafat Ahmed Khan, Nayan Ghosh, student of Allarakha Khan yogesh Shasmi, foreign tabla player Jason Mackenzee, Warren Ashford, Satish Padkoda-Mridang, Pandit Swapna Chowdhari, Vinit Vyas and Udai Majumaar, among the sitar players, Indrajeet Banerjee, Pandit Debu Chaudhary, Pandit Motilal Nag, Meeta Nag, Sarod player Shankar Bhattacharya Tejendra Majumdar, Raji Taranath violin player L Subramanian, Singer Rashid Khan and Sameer Chatterjee etc. and many other famous artists take part in concerts, workshops and educational programmes, show their responsibility towards Indian Classical music and provide an international states to music.

**Year 2000**

Year 2000 was very important for Tabla education, training and various experiments in music. Various workshops were organised. Assembly of great artists were also organised. Pandit Gauri Shankar Karmakar of Farrukhabad Gharana organised in eight week workshop for vigorous training of Tabla
Vinti Vyas and Udai Majumdar gave the training in Banaras Gharana, Subhen Chatterjee and Shubhankar Banerjee demonstrated their intense and deep intelligence while teaching some Bandishes of Tabla.

In the end of this year, Ustad Zakir Hussain along with the group of Tabla players from India presented a concert in Houston. Hamson and Ross of America went for education to India, where Mike from America organised assemblies for Tabla training every Tuesday for whole of the year. On his home, every Saturday, by providing Tabla education on a personal level, he is serving Indian Classical music on the international level and is a proof of international role of Indian Classical Music.

Many programmes of ICMCA are organized by Centre for Asian Studies, University of Texas, Austin as Co-sponsor. From 1993 till now four or five official concerts have been organised in which dance, one vocal and one instrumental music is must. Every year in simple places or homes four or five un official concerts are also organised.

Most by in Centre for Asian studies, University of Texas, Austin programme related to Indian Classical music are held.
UNIVERSITY OF CALIFORNIA SANTA CRUZ

For encouraging Indian arts & culture particularly Indian classical music, and making maximum member of South Asian-American people aware of Indian arts, University of California Santa Cruz has established.

Legendary Indian musician Ustad Ali Akbar Khan was distinguished adjunct professor of music at U.C. Santa Cruz and the campus established a $250,000, Ali Akbar Khan Endowment for Indian Classical music in year 1999.12

At U.S Santa Cruz, Ali Akbar Khan presented concerts, Masters Classes and workshops both on his own and with his associates. He also served as an adviser to the Arts Division in the development of cornices and resources in Indian classical music and helped facilitate bringing outstanding guest performers and teachers to the campus.

In 2000, the Hasans unattributed an additional gift of $350,000 to established the Kamil & Talat Hasan Endowment chair in Classical Indian Music at U.C. Santa Cruz which provide ongoing annual support for the campus programme in Indian arts.13

12 U.S. Santa Cruz current on line, October 16, 2000
13 USC currents online.
Kamil & Talat who belongs to the fourth generation of estate of Nawab of Rampur, Kamil of Sargota and Talat Hasan of Rampur estate are living out their tradition of love for music.

This endowment is being made for serving propagating and spreading of Indian Classical Music.

Kamil Hassan Says: "Indian Classical Music is a remarkable art from". "It stands out from popular music, because it not only pleases the mind and the senses, it goes much deeper, it is important for us to do our part to keep this tradition flourishing we think U.C.S.C. is the right place to establish this endowment, both because of its proximity to silicon valley, which is the location of a large Indian American Community and because of the sincere commitment of vice chancellor green wood and dean Houghton to create a major programme of Indian classical arts and South Asian Studies."14

The tradition of Indian classical music is continuity since centuries and its protection and encouragement is very important. The coming generation who are born of escapist families, for them the confirmation of

14 U.S. Santa Cruz Current Online.
Indian Art and the qualities that are behind its deep, recognition in the whole of the world is necessary.

**Talat Says:** We hope this endowment will do two things first Indian cultural studies not for just music, but dance, drama and visual arts and secondly, it will make these arts more widely available to future generation of students and Indian Americans students. This is a wonderful tradition and it really needs to be nurtured and preserved.\(^\text{15}\)

The Ali Akbar Khan Endowment & Kamil Talat Endowment, these two Endowment were the two of the very first endowment of their kind in the United States.

In recent years UCSC has interested its programming in the art of India as part of a planned curricular expansion in south Asia studies. This academic initiative supports new curriculum research, conferences and distinguished visitors focusing on such diverse disciplines as history economics, the arts & sociology.

\(^{15}\) UMI.UMC.Pitt.Edu.
During 1985-96 the University of Pittsburgh, through its department of music and the Asian studies programme served as the principal sponsor for the Indian Classical Music programme of the festival of India in the United States. This was in response in the request of the Govt. of India, the festival of India in U.S.A. committee and the minister of culture and education at the Indian embassy in Washington D.C. The ITC Sangeet Research Academy of Calcutta and the Indian Council of cultural relations (ICCR) were the co-sponsor and were responsible for the artistic and the organizational matters with in India.

Under this agreement 27 musicians from India were invited by the University of Pittsburgh. These 27 for most musicians of India represented the two styles of Indian classical music Hindustani and carnatic. They also present many workshops, lecture-demonstration and performances at more than 20 American University, colleges and other similar organization in this festival organized in America musicians played about 90 concerts in the festival that lasted 3 days and participated in 25 to 30 workshops. Pittsburgh University co-sponsored many concerts and workshops were held in colleges and universities of America. If this help would have been
not these many institutions would have not got a chance to listen to such high level musicians.

Subsequently at the request of the Director General of ICCR and the Minister for culture and education at the embassy of Indian in USA, the University of Pittsburgh negotiated a bilateral exchange programme with ICCR establishing the university circuit for Indian classical music in United States. This circuit organized annual visits of four Indian classical musicians together with their accompanist to U.S.A. to give their performance as well as to present lectures and conduct workshops explaining the theory and practice of Indian Classical Music.

Since the inception of this programme in 1985, many leading exponents of Indian Classical Music have presented over 1700 performances and some 300 workshop at over 80 universities, colleges, schools and other similar organization. Over $1.80 million have been raised in U.S.A. and Canada to raised these activities.

Because of this success, the director general of ICCR suggested that the scope of the university circuit be expanded to include other performing

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16 www.univerelations.pitt.edu.India-III
17 www.univerelation.pitt.edu.India-III
Arts of India. In 1992 the establishment of the centre for the performing Arts of India, as a component of the university centre for international studies (UCIS) was approved by provost Henderson. This is the only university based centre in U.S.A. that serves as an exchange program between a consortium of American Universities and the ICCR and it has become a nationally recognized programme for its quality and organization.

A plan is being developed to established a "Visiting Artists" programme through which a well recognized teacher of Indian Classical Music and of other performing arts will come to USA to offer courses to the students at the university of Pittsburgh or any others university or college.

The centre for the performing Arts of Pittsburgh has sponsored concerts and lec-dem tours for the following musicians-

1. Pt. Ravi Shankhar (Sitar)
2. Hari Prasad Chaurasia
3. Shiv Kumar sharma
4. Vishnu Molar Bhatt
5. D.K. Dattar
6. Budhadiya Mukherjee
7. Sultan Khan
8. Shahid Parvez
9. Budhadevdas Gupta
10. Brij Narayan
11. Ashish Khan
12. Krish Batt
13. Rajeev Chakravorty
14. Reen Shrivastav
15. Nikhil Banergee
16. Ram Majamdar
17. Shubhadra Rao (Sitar)
18. Rartho Sarthi (Sarod)
19. Kalaram Nath (Viloin)
20. Rupabh Kulkarni
21. Rakesh Chaurasia
22. Nand Kumar Mula
23. Allin J. Minar
24. Raj Kishor Dal Mehra
25. Y. Rama Rao
26. Ramesh Mishra
27. Satish Vyas
28. Tajendra Narayan Majumdar
29. Purbayan Chatterjee
30. Ken Zukerman
CALIFORNIA INSTITUTE OF ARTS

In 1973 California Institute of Arts was established in Los Angelis, California near Valencia. This institute offer programmes leading to the Bachelor of fine Arts (BFA), Master of Fine Arts (MFA) or Doctor of Musical Arts (DMA) degrees as well as programs leading to the certificate of fine arts or advanced certificate of fine arts.

The purpose of this education is to provide the coming generation with education with music and connected arts. So that the young generation can keep alive the tradition of music. In this institute arts, like all arts and their critical study dance, film, science, music and drama etc are thought at one educational place.

Cal Arts in internationally renewed as one of the leading and most innovative centers for undergraduate and graduate study in the performing and visual arts.

As proud bearers of this tradition of artistic excellence they are committed to providing the resources and support necessary for our intimate community of student and faculty to stretch and reach beyond themselves and their disciplines to new heights of arts making and thinking.
For the MFA course North Indian Musical performance taught essentially classical musical tradition solo vocal and instrumental both are taught. Sitar, Sarod, Flute, Tabla and other appropriate instruments are taught.

In the method of teaching students are taught swar, sargam, lay-taal and raag tradition, students and music teachers give regular concerts and educational performance. In the teaching work students too give such performances.\textsuperscript{18}

Pandit Ravi Shankar has been made supervisor/director of the Hindustani Classical Music of India and guru of John B. Higgins, T. Vishnuwanathan has been made supervisor/director of carnatic music branch. This institute is making constant efforts in Indian classical music education.\textsuperscript{19}

\textsuperscript{18} Calarts.com
\textsuperscript{19} UMI.OMC.pitt/India's globalization.html
INDO-AMERICAN ARTS COUNCIL

Keeping the goal of awareness, encouragement, music performances, creation and education of Indian Classical Music in front, the Indo-American Arts Council was established in North America.

The Indo-American Arts council is a registered not-for-profit, secular and resource arts organization changed with the mission of promoting and building the awareness, creation, production, exhibition, publication and performance of India & cross cultural arts from in North America.

The IAAC supports all artistic disciplines in the classical, fusion, folk and innovative forms influenced by the arts of India. The work co-operatively with colleges around the U.S. to broadens their collective audiences and to create a network for shared information, resources and funding.

Their focus is to work with artists and arts organization in North America as well as to facilitate artists and arts organization from India to exhibit, perform and produce their work there.
Goal & Objectives of IAAC

The important goals and objective of Indo-American arts council are-

1) Build an awareness of Indian artistic disciplines in North America.
2) Raise Enough Money to be able to sponsor artist's activities.
3) Function as a central clearing house for found for artistic disciplines.
4) Present artistic events in the disciplines
5) Promote and build an interested, aware and educated audiences.
6) Act as a service and resource centre for Indian art, artists and art organizations.
7) Regular outreach programmes to schools & colleges.
8) Encourage young artists to present their work.
9) Create a network for all the various artistic disciplines to share information and ideas.
10) Foster an exchange of artistic and arts related information between India and the United States.\(^{20}\)

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\(^{20}\) Indo-American Arts Council
THE UNIVERSITY OF YORK

In the field of music University of York has a lot of fame. It is the best method of increasing understanding and help on the international level.

The department of music at York university offers as innovative, comprehensive, programme which integrates academic studies and studio training cross a wide range of classical musical cultures and traditions. According to the goals of this university the knowledge revived through music innerness understanding, peace, sense of unity and other experiences of life are the same all over the world. Through the medium of music peace and compromise can be created between the nations and better political relations can be established. "Music per se" although music is not an international language but the effect and result of Music are realized on an international level.21

21 Music.ucsc.edu/faculty
CONTRIBUTION OF FOREIGN AUTHORS TOWARDS INDIAN CLASSICAL MUSIC

As far as music is concerned, some of the English authors did make a real attempt in writing about the theory and history of Indian classical music in detail.

Britishes who entered first as traders and step by step changed themselves into rulers of this country. They had brought with them the western spirit of enquiry into India's heritage and past. The British officials, educational and intellentucals displayed very wide interest which extended from studies or Indian flora fauna, tribal customs and society to fine arts. They turned their attention to the state of our arts like music, sculpture and painting. As a result, a lot of literature or subjects started being published.

Such written books have their own impact on the minds of the readers. They certainly brought this hidden treasure to light and the at least become inclined to listen to such music.

You cannot expect a person to write in detail about the intricacies of any art without having a sound knowledge of it and to express any practical art in words is quite a uphill task, till one has the command over the language as well as the art.
On the other hand the theory of it started to unfold Indian music to those people, who had no approach to Sanskrit, in which most of the treatises on music had been written. Even Hindi Urdu or persian or any other Indian language is equally good for the reader of the west. So, with the English medium it was a great task, which the foreign authors performed in bringing this art to westerns.

Some of the foreign authors did write about Indian music very comprehensively and with deep understanding. Here are some of the important foreign authors who fulfilled this difficult task.

William Jones – He was a great scholar and remarkable linguist, having a knowledge of as many as thirteen languages. He was acquainted with the theory of music and his contribution is one of the earliest and most interesting contribution by an English writer to the study of Indian music. He founded the Asiatic society in 1784 He remained the president of the Asiatic society of Bengal for many years. His first article was published in 1793, was a remarkable treatise giving very information's about Indian Music. In 1793 he wrote two books "Music of India", "On the Musical made of the Hindoos".22

22 The music of India, William Jones and N. Augustus William. P. 89
Caption N Augustus willard- N. A. williard was an army officer, commanding the services of H.H. The Nawab of banda and Published his treatise in the book from in 1934, "The Treatise on Music of Hindostan".

He was the first to incorporate the Hindu and Urdu songs in the shape of 15 plates illustrating certain types of musical compositions with their staff notation and he also gave the glossary of Indian Music terms. William Jones and Augustus Williard can be called the pioneer in this field amongst the foreign authors. Even the Indian writers were so much impressed by their writings that even writers like Bhatkhande and K.D. Bannerjee very often quote them.  

Pt. Bhatkhande writes – “मैं उनके ग्रन्थ से उदाहरण ले रहा हूँ, इसका कारण यह है कि उन्होंने इस विषय पर खोज अर्थात ऐतिहासिक खोज-पर्यावल की है। बंगाल की ग्रन्थाकारों ने भी अपनी-अपनी पुस्तकों में उनके मत को स्वीकार किया है। "Music of India" This book was written by both william Jones and Augustus williard.

C.R.Day: His book "The music and the musical instruments of southern India and the Deccan" mainly deals with the music of South
Capt. Day's finings were focused mainly on the southern part of India.

Pt. Bhatkhande's views about Capt. Day's writing of Indian musical-

"Capt. Day साहब बडे खोजी व्यक्ति थे। इन्होंने अपने संगीत के गुण और दोष काफी मात्रा में स्पष्ट रूप से बता दिए हैं। उनके मत से, अमुक राग को सदा अमुक स्वर में गाना, उसमें कोई नयी स्वर न लगाना आदि कठोर नियमों से अपना संगीत संकृत ठिक गया है।"

A.H. Fox Strangway – Strangways deals with mostly with the Hindustani music and its notation. He toured the country and so had a direct contact with the musicians of his times. Although he did not learn the art and music himself yet wrote a very comprehensive book "The music of Hindoostan" in Indian music. He admits that he could not understand and language and noted down the words and notation with he helps of others. In his non words, "The subject of their songs are given for what very are worth; I was able to get only at forth hand. The men sang in Bali, this was translated by one of them into bad Hindustani retranslated into good Hindustani by a bystander, and from that a version was given me by a

(patient) English boy of fourteen who's poke Hindustani like a native".  
"Features principles and technique of Indian music is also written by A.H. Strogways. In this books he classified all the aspects of Indian classical music. According to him Music is a (Universal Languaage)."

W Ousley:- W. ousley gathered his informations about Indian classical music from his brother Mr. Gore ousely. As Mr. Gore Ousely, a residence of several years in India has rendered perfectly acquaintedwith the theory and the practice of Hindustani music. By him were communicated the Indian arts, and drawing of musical instruments. He wrote "Aneedotes of Indian Music."  

Frauis Fouke – He himself was in India and gathered the information personally and also tried to confirm it by doing practical experiments , He done his experiments on Vina. In his book " On the Vina or Indian Lyre" he wrote –

"You may absolutely depend upon the necessary of all that I have said respecting the construction and the scale of this instrument is has been done by measurement with regard to the internals, I would not depend upon

26 Ibid  
27 An extract of a letter in vina Book – Hindu Music : Ousley Pg. 164
my ear but had they been tuned to the harp scored and compared the instruments carefully note by note, more than once."28

William C. Stafford – "The Music of Hindustan" this article of his is influenced by the writing of willian Jones. May be the inferred from any other source.

He wrote – " In the sacred books of the Hindus their ancient system of music is still said to be preserved. these however, have never been translated and probably never will be. nor do we think they would repay the time and the trouble which such a task would require"29

The copies of the manuscripts of the sacred books were not very many and were mostly written in Sanskrit. This translating work has been incomplete.

H. Blochmann – In their articles they translated passengers from Aine Akbari pertaining to music and it seems in those articles they have not contributed much in original form. The translated from of Aine Akbari by his named.

28 F. Fouke features, principals of Indian Music.
29 Indian music through foreign eyes V.N. Aggarwa. Pg 83

192
"The Naggarhkanah and the Imperial Musicians"\textsuperscript{30}

**Ethal Roseuthal**- The books "The story of Indian music and its instruments" contain the reproduction of willain Jone's treatise, as the second part. In the first part the writer mentioned about music of south and North India, highlighting Manhar Barve, who had more popular for his skills of playing a member of musical instruments.

**Anne C. Wilson** – The author lived in India for a good member of years. The name of his books its "A short account of the Hindu system of Music". This books has been refund as "The Hindu Raga's" or "The Hindu Notations".

This small booklet contain very interesting comparisons between the two system of noting the time measure along with the notes, western and Vishnu Digambar's notations systems.\textsuperscript{31}

**Margaret E-Cousins**- "The music of orient and occident" was written by Margaret E-cousins also live in India for quite a long span of time and was a pianist herself. She wrote a member of papers in the shape of short essay on western and Indian Music which were published in the ________________

\textsuperscript{30} H. Blochmann. The Naguarkhana and the imperial musicians
\textsuperscript{31} Indian music through foreign eyes; V. N. Aggarwal
shape of this books. She writes – "India possesses a wealth of artistic knowledge and power which and deven at this moment bring her the homage of the world if only the world could be made aware of its existence"32

**H.A. Popley:-** The Music of India". The author wrote this book in consultation with the musicians and musicologists of his time popely wrote about both the system of Indian Music and while doing so he acquired his knowledge from the musicians of both the system. The book gives a good account of Indian music, dealing also with the musical instruments of India. He also draws the comparisons between the Indian and western music.33

**Alain Danicleou;-** He learnt ant practical art of performing on the bin himself during his stay in India. He wrote number of good books on Indian music as he himself learnt this system of music. A part from so many articles in leading magazines, his remarkable work is "Northern Indian Music" in two volunteers and "Research on Indian Music" in 1956. In 1943 he wrote "Introduction to the study of musical scales" In 1957, he

\[\text{\underline{\text{\scriptsize{\footnotesize{\cite{32 Ibid\text{\scriptsize{\cite{33 Indian music through foreign eyes V.N. Aggrawal.}}}}}}}}\text{\scriptsize{\footnotesize{\cite{33 Indian music through foreign eyes V.N. Aggrawal.}}}}}}\]
introduces Harmony to India and he wrote one book, can Harmony be introduced in Indian Music.\textsuperscript{34}

He was the director of international institute for comparative music studies and documentation in Berti.

Allain Danielean wrote "The Ragas of Northern Indian Music" in which he classifys the ragas notation in staff notation.\textsuperscript{35}

\textbf{Francis Gladwin} – His articles "Sangeet" is complied by S.H. Tagore in his book "Hindu Music" A translation from the "Ayeen Akbari" Vol. 3 is the content of this article which has its non value.\textsuperscript{36}

\textbf{E. Te. Nijenhuis} – E. Te Nijenhuis was a Netherlands born lady. She gave us good commentary on "Dattilam" in 1973 and later an Ragas of somnath in two volvs. In IIInd volume the ragas of somnath are given in staff notation. She has studied Sanskrit and as her work indicates, has an yearning for ancient Indian Music.\textsuperscript{37}

\textbf{Curt Sachs:} - "The rise of music in the ancient world East and latest" In this book the author has written one chapter an Indian music in

\begin{itemize}
\item[\textsuperscript{34}] Introduction to the study of musical scales: Avain Danielan Bariec and Rocklife, the cresset press cresset Press London
\item[\textsuperscript{35}] Indian Music through foreign eyes. V. N. Aggrawal
\item[\textsuperscript{36}] Ibid
\item[\textsuperscript{37}] Ibid
\end{itemize}
which he tries to give all the information from Vedic time to the modern Raga system including its rhythmic by art.38 "Music East and West" edited by Roger Ashton, This book also contains the articles of many musicologists and is like Alain Daniellere, Ernest Meyer H.S. Koelreutter, Roger Ashton, Hans Stuckenschmidt, Manfred Junious, Lothal Lutze, Rossethe Renshaw, Janos Karpati, Peter Crossley Holland Dragotin, Cvetko and Robert C tartais.39

**Walter Kaufmann** – "The Ragas of North India." It is a recent in which the writer has comprehensively given the notation system, enabling a western musician to get and India about the Indian melodies. He also wrote another books "Musical notation of the Orient".40

**H. Boat Wright:** A hand book of staff notation for Indian music" In this book also an attempt of noting down the Indian Ragas in western notation system is successively done.41

As above all the foreign music writers, many other people also gave their contribution to Indian classical music. Instead of their details we here classify their names and their books names-

38 Indian Music through Foreign eyes
39 Ibid
40 Ibid
41 Indian music through foreign eyes V. N. Aggrawal
<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
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<tbody>
<tr>
<td>J.D. Paterson</td>
<td>&quot;On the grams or musical scales of the Hindus&quot;</td>
</tr>
<tr>
<td>J. Nathan</td>
<td>&quot;Music of the Hindus&quot;</td>
</tr>
<tr>
<td>Col. P.T. French</td>
<td>Catalogue of India Music Instruments</td>
</tr>
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<td>Lient. Col. Jamestod</td>
<td>&quot;Music&quot;</td>
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<tr>
<td>A Campbell</td>
<td>Notes on the Music Instruments of Nepalese</td>
</tr>
<tr>
<td>John Davy</td>
<td>Music of Lydone</td>
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<tr>
<td>Crawford</td>
<td>Music and dancing</td>
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<tr>
<td>E stardiol 1887-1888</td>
<td>Notes on the Principles of Hindu music</td>
</tr>
<tr>
<td>G.C.M. Birdwood 1880</td>
<td>Musical Instruments</td>
</tr>
<tr>
<td>R.H.M. Dosanguet 1887</td>
<td>On the Hindu division of Octave</td>
</tr>
<tr>
<td>A. C. william</td>
<td>A short accent of Hindu system of music</td>
</tr>
<tr>
<td>Mrs. Mand Mann 1911-12</td>
<td>Some India Conceptions of Music</td>
</tr>
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</table>
Lady Wilson 1912 - Five Indian songs

E. Clements 1913 - Introduction to the study of India Music

Shahinda 1914 - India Music

Charles Cadman 1915 - The Idealization of India Music

For Strangways and - India Music

Perey Brown

H.A. Popley 1921 - The Music of India

Weber 1921-56 - The National and social foundational of Music

Atia begun F. Rahanmin 1926 - The Music of India

H.G. Raw Lison 1937 - India a short Cultural History

Carl Geiringer 1933 - Musical Instruments

A.A. Bake 1957 - The Music of India

John Marr 1957 - Oriental influence on Western Music
<table>
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<tr>
<th>Author</th>
<th>Year</th>
<th>Title</th>
</tr>
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<tbody>
<tr>
<td>Jom Fun Hua</td>
<td>1958</td>
<td>The traces of Ancient India Music in China</td>
</tr>
<tr>
<td>Appreciating India's Music</td>
<td>1958</td>
<td>Rev. Emmons White</td>
</tr>
<tr>
<td>Dr. Henry Connell</td>
<td>1962</td>
<td>International Music</td>
</tr>
<tr>
<td>Miss Rebecca Stewart</td>
<td>1964</td>
<td>The Modes of Rhythmic expression in Music contemporary India and Western Music.</td>
</tr>
<tr>
<td>Benee Sazabdeshi</td>
<td>1965</td>
<td>Music Connections between Asia and Europe</td>
</tr>
<tr>
<td>H.S. Powers</td>
<td>1965</td>
<td>Indian Music and the English Language</td>
</tr>
<tr>
<td>Various Authors</td>
<td>1966</td>
<td>Music East and West</td>
</tr>
<tr>
<td>W. Kaufmann</td>
<td>1967</td>
<td>Musical Notations of the orient, The Ragas of North India</td>
</tr>
<tr>
<td>Jerry Cohn</td>
<td>1971</td>
<td>A Western Looks at the India Concert</td>
</tr>
</tbody>
</table>
N.A. Jairaboy 1971 - The Ragas of North India Music, Their structure and Evolution

Ramon A Plinski 1972 - Influence of India Music on Western Composers

H.J. Koelrcutter 1972 - The Music of Silence

Reginald & Jamila Massey 1976 - The Music of India

Charles Seager 1976 - Systematic Musicology, Viewpoints, Orientations and Methods


Charles S. Nyers - Vedda Music, Chapter XIII of the Vedda by C.tr and B.Z. Seligman Cambridge, 1911

200
E. Clements - Introduction to the study of Indian Music, London 1913 PP IX 104

Richard Simon - The Musical Compositions of Somnath Critically edited with a table of not action (Lithographed M.S. In Nagar, Leipzing, 1904)

A.C. Meclod - Five Indian song Edinburg, 1912

1. The Dawn of Indian music in the west by peter lavezzali winner of the 2007 Award for excellence in Historical research ARCS: Associations for recorded sound collections.


3. Bonnji Wade - Prof and chair of music deptt and U.C. Berkeley. She holds the chair of the group in Asian studies at International and Area studies Her publications are-

42 A List collected from various sources through internet
(a) Music in Japan – Thinking Musically, experiencing musically expressing culture.

(b) An Ethnomusicological study of Music

(c) Khayal: Creativity within North India's Classical Music Tradition.

(d) Music in India: The Classical Tradition

(e) Tegolomona: Music for the Japanese Koto.


7. Indian Classical Music: Tuning and Rags...... Module by Catherine Schmidt Jones.

Summary: for the western listener, a Basic Introduction to the tuning and scales used in the classical music of India.


12. The oral in writing: Early Indian Musical Notation by Richard Widdness.

13. The Ragas of Early Indian Music: Hades, Melodic and Notations by Richard Widdness


15. Indian Music in the Diaspora: Case Studies of "Cutlery" In Trinidad and in London.44

44 List of Books Collected from Google search (Goolge.com)
French Musicologist has also done some written work in French language on I.C.M. and present it to international level

   Chapter V describes a concert.

2. J.Grosset (Lyon): contribution a petude de la musique Hindere.
   (Places and date not given)

   Ignoring Indian theory, treats twenty eight tunes simply as musical phenomena.


5. Richard Simon: Die notations des Somnath a reprint from the Sitzurgberichte de. Konigal, Bayer, A kad der wissensechaften 1903, 2 plate (facci mile) Munich. These give the system of grace notes adopted in Ragavibodha, with full explanation.
6. Some written work was also done in German Language.

Albercht Weber: indische studien the eighth volume of the –

(1) Beitrage of die Kunde des Indischen Atertums Beun 1963 A critial study of the earliest authorities, contain quotations from Sanskrit works relating to the earliest forms of the scale.

(2) Rudid Westphal: allegenenic Materik degindogermanischen and semitichan volker. Berlin 1893, PP X 502 and Index.

Indian Classical Music has achieved much respect and progress in western countries in the last four deades of twentieth century.

Description of some important written works is as follows: Peter levezolli shoe is a intellectual as well as a musician has put his sight on Indian music in an open manner and has raised important facts in his books. He has written the book – The Dawan of Indian Music in the West.

50 years ago in about 1955 AD Ustad Ali Akbar Khan made an L.P. record 'Music of India: Morning and Evening Ragas' in which yehudi Menuhin himself recorded his biography. From then Indian Classical Music is creating an powerful impact worldwide. That album when it came again in 1995 with the name 'Then and Now' won a Germany Award. Through such albums not only Indian Classical Music but many words of Hindi
associated with Indian culture become very popular like Karma, Yoga, Rag, Miravana, Words which were not even heard of till then.

With the popularization of Indian classical Music these words have joined with their language. In this English books there is a full chapter with word nirvan in English languages.45

With the name of George Harrison and beatles the fame of Indian classical music has spread in whole of the world. These European musicians put such an effect of Indian classical music on themselves that their names were also popularized along with Indian classical music.

With the thought of writing this book "The Dawn of Indian Music in the West" he interviewed many Indian and foreign musicians and discussed important subjects. Among then Pt. Ravi Shankar, Ustad Ali Albar Khan, David Crossbee, Philip Glass, Zakir Hussain, Mikki Hard, Zubin Mehta and John Machanghin are prominent. These interviews are full of great attrition towards Indian Music.

In this books we find exposition on Indian music, Jazz, Electronic Music and interrelation. This book contains Globalization in itself.

45 Goolge.com
In Modern Era, Written work on Indian classical music in English Languages is taking place on a large scale. With the increase of importance of English languages, Indian classical music has found an international forum. where Indian classical music has found an Global recognition and fame from this also attraction towards Indian classical music has inerased in various western countries.

**Research Work Done on Indian Classical Music in Foreign Universities**

The principle of Indian Classical Music is melody and rhythm while in western music is based on harmony, counter point, chords, modulation which find no place in Indian Classical music. For popularizing Indian Music in western countries **Pt. Ravi Shankar** has said: "To understand the melody and rhythm of Indian Music, one will have to forget about the harmony, counterpoint and chords etc. Indian Music is principally based on Melody and Rhythm not on Harmony, Counterpoint, chords, modulation and the other basics of western classical music. The system of Indian Music is known as Raga system."\(^{46}\)

\(^{46}\) Ravishankar.com
Still Indian Music is taught and exhibited on western educational Institutions. Apart from this many research works on Indian Classical Music have been done in western and other foreign Universities.

Professor R.C. Mehta had made a list of research work in western countries, which has been published by Indian Musicological society Bombay, Baroda, with the name of "Directory of Doctoral Thesis in Music". In the this directory the detailed information about research work has been taken from American Institute of Indian Studies, New Delhi & Allied Publishers Subscription Agency UMI Deptt. Madras:

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