CHAPTER-IV

After independence some governmental and non-governmental agencies have made their great effort in popularising and propagating Indian Classical Music worldwide.

Some of these agencies are:

1. Indian Council for Cultural Relations, New Delhi (Govt.)
2. Sangeet Natak Academy, New Delhi (Govt.)
3. I.T.C. Research Centre Kolkata (Non. Govt.)

The above institutions have a great role in establishing Indian Classical music at International level. There are many centers of these institutions in every state and different foreign countries, which are continuously involved to popularise Indian Music at wide level. Except this many other independent organization have also been created for this purpose and they are doing their work in this field.

These institutions are helping to increase the importance of Indian classical music on a level that is surprising after independence.
According to Nikhil Ghosh:

We are witnessing ever increasing attention to Indian Music Concerts not only in the United States, UK and Continent but also in the far east including Japan and Australia, whereas Indian Music Groups formerly performed in small out of the way theatres. They now do so at London’s Royal festival Hall and New York Philarmonic Hall drawing packet Houses. One large American record store report that its Indian music section is one of its best selling departments.

A surprising upsurge of Indian Classical Music is seen in our nation and foreign countries.

AIM OF ART AND CULTURAL INSTITUTIONS

The following were the aim of cultural institutions as organizing various activities for Music, sculptures, pictures and poetry etc. These institutions deals with organizing cultural programmes in different part of country and ever in western nations. They have also given golden opportunity to musicians and cultural artists to performing their art and winning rewards in western countries.

In this way they are not only helpful in nation’s cultural unity and cooperation but also helpful in widening the scope and area of Indian classical music.
These agencies gave some musical instruments to western countries for the promotion of Indian classical music. For the past few years back due to war of Afghanistan the ‘Dilruba’ and ‘Rabab’ programmes almost came to an end. In October 2005 the Indian Ambassador has presented 8 Dilruba, 8 Rabab, 8 Tabla and 8 Harmonium on behalf of Indian Council. Praising this act the Aga Khan Trust for culture has said that this is helpful for building of India and Afghanistan Cultural relations.

**Description of some governmental and non-governmental agencies:**

**INDIAN COUNCIL FOR CULTURAL RELATIONS (ICCR)**

The ICCR was founded in 1950 by Maulana Abdul Kalam Azad, independent India’s first education minister. The council helps formulate and implement policies pertaining to India’s personal cultural relations, to foster mutual understanding between India and other countries and to promote cultural exchanges with other peoples.

The Indian council for cultural relations mission statement reads:

ICCR was envisaged by its founder... as an organization that would foster and strengthen cultural relations and mutual understanding between
Indian and other nations & peoples. Our endeavour has been to promote a commission of cultures and a creative dialogue among nations.\(^1\)

To facilitate this interaction among world cultures, the council has striven to articulate and demonstrate the diversity and richness of the cultures of India.

The council prides itself on being a pre-eminent sponsor of cultural & intellectual exchanges between India and partner countries.

It is the council’s resolve to continue to symbolize India’s great cultural efflorescence in the years to come\(^2\).

The main objectives of the council are:

- To participate in formulations and implementation of policies and programmes relating to India’s external cultural relations.
- To foster and strengthen cultural relations and mutual understanding between Indian and other countries.
- To promote cultural exchange with other countries and people.
- To establish and develop relations with national and international organization in the field of culture.

\(^1\) I.C.C.R.com
\(^2\) Official ICCR Website
In order to promote awareness of India’s composite cultural heritage abroad, the council has 24 Indian cultural Centres in different parts of the world.

The cultural centres function under the administrative control of the council and the respective Indian Mission abroad.

The ICCR has establishing fifteen new Indian Cultural centers in order to expand its reach and promote India’s “soft power” abroad. Under its expansion plan, the council is opening centres in India’s immediate and extended neighbourhoods, in P-5 capitals, in Africa and Latin America.

The council has already established its new cultural centres at Bangkok, Tokyo, Kualalampur, Abu Dhabi and Dhaka. The other centres in the pipeline are at Thimpu, Mexico City, Sao Paulo, Dar-es-Salaan, Budapest, Yangon, Paris, Washington, Hanoi, Lagos, Prague, Singapore, Rome and Kuwait.

The ICCR centres focus on pogrammes involving the participation of the Local population and on the teaching of various dance forms, vocal and instrumental music, Yoga for both beginners and advanced students etc. These classes are very popular and attracted a large number of students. ICCR deploys teachers from India in different disciplines to conduct these classes and also employs qualified local teachers. Successful students are
awarded certificates/diplomas. To facilitate these programme, ICCR sends books in Hindi, Sanskrit, English and Urdu as well as musical instruments. Indian traditional costumes etc. The centres also organise programme to observe National days such as Diwali, Holi, Dussehra etc.

In countries like London, Berlin, Moscow, Almaty and Tashkant etc. the activities of the centres have a greater intellectual focus-such as lectures, panel discussions and seminars on subjects of contemporary and cultural interest, aimed primarily at enhancing an understanding of India.

The ICCR centres also provide a supportive role to their respective Indian mission in cultural and educational matters. They develop and maintain contact with the local citizen particularly students, teacher, academicians, opinion makers and cultural personalities to project a composite picture of Indian heritage. All centres have libraries and reading rooms as well as substantial collections of Indian films, documentaries and other multimedia materials.

ICCR’s programmes includes foreign cultural festivals in India, Indian festivals abroad, the sending and receiving of cultural troupes, the holding of exhibitions and of conferences and seminars both in India and abroad, inviting distinguished world personalities to India, sponsoring the visits of India scholars and critics abroad and providing a platform for upcoming artists to present their talent globally.
And then there are the ICCR publications, International awards, essay competition and lectures apart from scholarship schemes and fellowship. The Indian council for cultural relations administrated the Jawaharlal Nehru Award for international understanding. This award is a tribute to the memory of the late Prime Minister Shri Jawaharlal Nehru and to his life long dedication to the cause of the world peace and international understanding, the Government of India instituted the Jawaharlal Nehru Award for International understanding in 1965. The Award is given to person for their outstanding contribution to the promotion of international understanding and goodwill among people of the world.

**FESTIVALS IN INDIA**

Major festivals are organized with several events held simultaneously at various venues in the country. In the past two years, the council had organized a year long festival “year of Russia in India” during 2008, the Arab League cultural festival in December 2008 and the south Asia fusion band festival during February-December 2009. It then hosted “Bonjour India” the festival of France in India.

During 2010-11, the council organized the following events:

1. South Asia student exchange programme 12-22 April 10
2. Festival of China in India from April 2010.


FESTIVALS IN ABROAD

A primary mandate of the council is to create international understanding through culture. Towards meeting this objectives, the council showcases quality performances by Indian cultural troupes so that the people of the world get to see and appreciate the richness and diversity of Indian culture.

Since 1980’, the ICCR has been organizing major festivals of Indian culture in various countries and continents³.

The ICCR’s festivals unit was set up in 2006 to exclusively handle these large Indian cultural manifestation abroad.

The first festival organized by this unit was the festival of India in Brussels from 7 October 2006 to 26 January 2007. Thereafter it has organized many others such as the festival of India in Japan, festivals of India in Israel, as well as mini festival in Trinidad & Tobago, Argentina, Iran, Saudi Arabia and Indonesia.

During 2009, the council organized the year of India in Russia. This year long festival saw over three hundred Indian artists travelling and

³ ICCR.com
performing in various part of that country. In addition to cultural events there were literary gatherings, book fairs, painting exhibitions, food fairs, children events, business meets etc.

In April 2010, the council launched two major India festivals:

1. Namaste France, a year long festival of India in France.
2. The festival of India in China.

The festival of India in China was inaugurated in Beijing by the Hon’ble external Affairs Minister of India, Shri S.M. Krishna.

In this festival, about twenty four groups of performing artists shows in thirty four cities. In addition it had a large number of business events, exhibitions and film festivals.

In 2011, the council conducted the

1. Year of India in Canada 2011
2. Maximum India March 2011 U.S.A.

1. Mr. Stephen Harper, Prime Minister of Canada participated in the launch of the year of India in Canada 2011. On March 4, 2011. The festival aims to highlight India’s culture, traditions and diversity and celebrate the contributions of the Indian Diaspora to Canadian Society.

In this launch Mr. Stephen Harper said:
“Our country is home to a vibrant nearly one million strong, Indo Canadian community that plays a vital role in Canada’s economic and cultural landscape. This will provide an excellent opportunity to showcase India’s colourful cultural and traditions while strengthening connection between our two countries”.

This inaugural events features a number of events across the country includes musical and theoretical performances. A Sarod recital by the renowned maestro Ustad Amjad Ali Khan and his two sons Amaan Ali Khan and Ayaan Ali Khan as well as literary gatherings, book fairs, business meeting and children events.

2. Maximum India from March 1-20, 2011 at the Kennedy Centre in Washington D.C. was a celebration of Indian arts and culture that included dozens of performances in music dance and theatre, as well as exhibitions, cuisine and more.
Ustad Amjad Ali Khan and his sons performing in the launch of the year of India in Canada, 2011
THE LIST OF INDIAN CULTURAL CENTERS ABROAD

1. Jawaharlal Nehru Cultural Center, Moscow, Russia
2. Maulana Azad Indian Cultural Center, Cairo, Egypt
3. Indira Gandhi Indian Cultural Center, Phnom Penh, Cambodia
4. Indian Cultural Center, Georgetown, Guyana
5. Indian Cultural Center, Paramaribo, Suriname
6. Jawaharlal Nehru Cultural Center, Jakarta, Indonesia
7. Mahatma Gandhi Indian Cultural Center, Port of Spain, Trinidad and Tobago.
9. Tagore Centre, Berlin, Germany.
10. Indian Cultural Center, Astana, Kazakhstan
11. Indian Cultural Center, Tashkand, Uzbekistan
12. Indian Johansberg, South Africa
13. Indian Cultural Center, Durban, Boe, South Africa
14. Indian Cultural Center, Colombo, Sri Lanka
15. Indian Cultural Center, Dushanbey, Tajikistan
16. Indian Cultural Center, Suva, Fiji
17. Indian Cultural Center, Lautoka, Fiji
18. Indian Cultural Center, Bali, Indonesia
19. Indian Cultural Center, Kabul, Afghanistan
20. Indian Cultural Center, Kathmandu, Nepal
21. Indian Cultural Center, Beijing, China
22. Indian Cultural Center, Bangkok, Thailand
23. Indian Cultural Center, Abu Dhabi, Dubai
24. Indian Cultural Center, Dhaka, Bangladesh
25. Indian Cultural Center, Kuala Lumpur, Malaysia
26. Indian Cultural Center, Tokyo, Japan

The following activities were undertaken by these cultural centres.

a) Art shows by artists coming from India.

b) Indian dance and music concerts by local talented artists.

c) Classes in Indian dance, music and yoga. These classes were conducted by teachers appointed by the council and wherever it was necessary local teachers were also called. Now 20 percent temporary teachers and three local teachers have been appointed.

d) Exhibitions

e) Discoveries by the specialists from India.
f) Intellectuals, directors, teachers, journalists, professors and other important people were invited.

g) Such assemblies and programme were organized in which local teachers, journalists, professors were invited.

h) Important people, universities, institutions were given musical instruments, Indian books and audio-visual aids as gift.

i) Special programme were organised on Diwali, Holi, Iid, Shivratri etc.

j) Various schools and institutions encouraged artists coming from India and local artists for organising their art shows.

k) Shows of Indian Cinema.

l) A rich library and audio visual recording room.

m) A reading of Indian dance & music book of representative writers and gave facility of lending them.

n) Admitting foreign students in Indian universities and taking advantage of scholarships provided by Indian government.
FOREIGN CULTURAL CENTERS

The council is administering British council libraries together with taking account of activities of foreign cultural Centres in India.

DESCRIPTION OF SOME OF THE INDIAN CULTURAL CENTERS ABROAD

Indian Cultural Centre, Kabul

In September 2007, Indian cultural centre was inaugurated in Kabul by Afghani minister for culture and information Sh. Abdul Karib Khurram and deputy director of ICCR Sh. Shahid Mahendi. By the starting of centre in the premises of the embassy Indian and Afghani Cultural activities received importance.

In the Afghani centre Afghani students along with the foreign students are given education in Indian vocal classical music and yoga. All classes are free. Now a days classes are held for 30 students in yoga and 70 students for music.

The people of Afghanistan and government have appreciated this effort of India. The cultural programmes organised by the centre have a great potential of building bridges between the two nations.
The monthly plan of this centre is made through music performances, assemblies, film screening and conversation on socio-cultural issues.

Sh. Malkit Chandra  
Director Indian Cultural Centre  
Indian Embassy  
Kabul, Afghanistan  
Phone:  93-0-20-2200182  
23014531-2501 (Direct from Delhi)  
00873-763-095-5601  
Fax No. : 00873-763-09561

**Indira Gandhi Cultural Centre, Dhaka**

On 4 March 2010, Director of ICCR Sh. Dr. Karan Singh and minister of information and cultural affairs Sh. Abdul Kalam Azad of Bangladesh inaugurated the Indian cultural centre in Dhaka.

These centre was opened in two places-Gulshan and Ganmodi. These two are prestigious places in Dhaka. Both of these were named Indira Gandhi Cultural Centre.
The centre has a gallery for exhibitions, dance studio, music place and yoga place along with a multi purpose hall. A library of 4000 books based on Indian art, culture, politics and economics.

Two teachers were selected on the subject of Hindustani Classical music and yoga by the council.

Anwan Banerjee
Director, Indira Gandhi Cultural Centre
House No. 24, Street No. 2
High Commission of India
Utanmondi
Dhaka, Bangladesh
Phone : 880-2-9612324
Fax: 880-2-961-2322
Email: iccdhkhaka@gmail.com, igcc@hciddaka.org

Nehru Vangyuk Cultural Centre, Thimpu

On 21 September 2010, the director of Indian Council for cultural relations Dr. Karan Singh and Home and Cultural affairs minister in Royal Govt. of Bhutan H.E. Lyonvo minjur Dorjee inaugurated Nehru Vongyuk Cultural Centre in Thimpu.
The Indian ambassador to Bhutan and other Hon’ble guests of the Royal Bhutan Govt. along with speaker, Prime Minister, Leader of opposition and minister etc. were present on this occasion.

On this occasion famous artist Smt. Sharmishtha Mukherjee presented a programme of Kathak dance. After this the guests were invited to a photo exhibition of Sh. Sandeep Sarkar an international Indian photographer.

A library covering all the aspects of India and Bhutan is the pride of this centre.

Sh. Pabam Talwar
Director – Nehru Vangyak Cultural Centre
Indian Embassy, Thimpu
Bhutan
Ph.: 0097523226081 (Office)
Mobile: 0097517114203, 0097577337598

**Indian Cultural and Maulana Azad Centre (DACIC) Cairo**

This centre established on 1982 (DACIC) is the only centre of Indian Culture in this region. Egypt is also superior with a view to history of cultural world citizenship and cultural relations with India.
The name of this ICCR centre has been kept on the name of establisher of ICCR and the intelectual who kep contact with the world in Arabic learned Policy maker Maulana Abdul Kalam Azad.

In DACIC regular classes of Hindi, Urdu and Yoga are held and timely classes are held for Indian dance and Indian Yoga. A programme of film screening is held on last Monday of every month and discourses are held two days every week, these discourses are held with the help of Egypt India friendship council.

In addition to programmes in Indian dance and music by team sponsored by ICCR this centre organises a photo and painting exhibition of local artists of Cairo, Alexendra, Islamia etc. regularly.

DACIC has carried out for itself a place in the cultural world scenario. It is a phase known for good quality tea along with a place of bliss of good quality Indian culture.

Shrimati Suchitra Durai  
Director  
Indian Embassy  
23, Talat Harab Street, Droutawn  
Cairo, Egypt  
Phone: 002-02-23933396, 26960071, 27359160  
Email: magic@indembcairo.com
Indian Cultural Centre, Sura, Fiji

*Bhartiya Sanskrit Kendra*, The Republic of Fiji is lands has a population of about 8 Lakhs out of which 38 percent are descendants Indian contract labour sent during the colonial time.

This centre was established in Sura in 1972. Classes are held here for Carnatic Vocal music, Kathak, Tabla, Harmonium Classical Instrumental music and Hindi. These classes are held on three levels based on authorised syllabus:

1. Beginners
2. Intermediate
3. High

All classes are free along with the classes the centre organises cultural evenings, photo exhibitions, films, shows, dance and music presentations, discourses in assemblies for discussing Indian cultural aspects, Hindi and music workshop.

The praise worthy students of these nations are provided with GCSS Scholarship. During the 2008 crowing ceremony of His Highness King the cultural centre of Suva gave excellent performance of Indian Classical and
Bollywood dance. A photography exhibition was organised in the unbelievable Indian pavilion.

ICCR, Suva has started social service activities like donation of books, musical instruments and discourses on Indian cultural heritage. The centre has established contact with Arya Pratinidhi Sabha of Fiji, TSI Sangam, Gujarati Samaj, Fiji Muslim League and Ahmadiya Muslim Jamat and other cultural educational and active organisations on February 2010, a MOU was signed for establishing a Dada Saheb Phalke award in Indian Cinema in Fiji National University.

Dr. K.K. Mitra,
Indian Cultural Centre
Indian High Commission
Level 6, LICI Building
Bah Street, P.O. Box 471
Suva, Fiji
Phone: 00679-3301150
Mobile: 00679-9989065
00673100554 (Home)
Fax: 00679-3301032
Email: culture.sura@mea.gov.in
Tagore Centre Berlin

Tagore Kendra

5 Feb. 1994 the then Prime Minister Shri P.V. Narsimha Rao inaugurated the Berlin cultural centre famous by the name of Tagore Centre. In the Tagore Centre a studio has been constructed along with technical facilities for help in music, theatre, and dance programmes. A room constructed at the entrance of the studio creates a special and appropriate atmosphere for the exhibitions.

The rich Indian heritage and its culture is presented and exhibited through dance, music, literature activities, films, conversations, assemblies etc.

The special programmes of the centre include DIG Chain journey, Gisela Bonn prize, Saraswati Sanskrit prize, ICCR Scholarships, ICCR Sponsored chairs which help Indira related studies, Apart from programmes organized in Tagore centre, in whole of Germany and in Indo-German Society programmes are organised in partnership with cultural associations. In this way the Tagore Centre expands its reach and establishes and maintains its contract with German Audience.

The present list of programmes of Tagore centre can be seen on http://www.indianembassy.de/ttc/culture.html.
Indian Cultural Centre, Georgetown

_Bhartiya Sanskrit Kendra:_ The Indian cultural centre Georgetown was one of the first centres that were established by ICCR in foreign countries. Because most of the people in Guyana are of Indian origin, and are descendents of Girmitra labourers who came to Guyana in the nineteenth century, they want to keep their traditions and customs alive. This way this centre plays a central role in the work and makes the Indira Guyana and prevalent Guyana Society capable of appreciating Indian culture.
This centre gives education in Kathak, Dance, Tabla, Vocal Music, Harmonium and Yoga. Apart from books and magazines a library full of modern Indian and local newspapers and magazines are part of this centre.

Important festivals like ITCC day, Indian arrival day, National day and phagwha celebrated on a large scale and competitions are held. The programmes organized by this centre are successful in collecting partnership of Socio-cultural councils on one stage.

Malti Sahay
Director
Indian Cultural Centre
Bhartiya Sanskritik Kendra
67, Belair, New Haven
Georgetown Guiana

Phone: 00592 2268972
       6102120 (Home)
Mobile: 00592 2274685
Director Office: 005922263996
       9865/3240 (9 BX Centre)
Fax: 00592 2257012
Email: com@guyana.net.gyi
       loc.grorgetown@nea.gov.in
Jawahar Lal Nehru Indian Cultural Centre, Jakarta

Jawahar Lal Nehru Bhartiya Sanskrit Kendra

Sh. Mrityunjay Kumar Singh
Director
Jawahar Lal Nehru Cultural Centre
Indian Embassy
JLN Imam Bojol 32
Jakarta Pusat 10310 Indonesia
Phone: 0062 213155120 (office)
8299232 (Home)
Fax: 0062215265622/5204160
Email: jice@gmail.com
website: www.embassyofindia.jakarta.org

Indian Cultural Centre, Bali

Bhartiya Sanskrit Kendra

Shri Bhuvneswar Sharma
Deputy Director
JLN, Shrya Puputan 42-44
Shrenas Denpasar, Bali
Indonesia
Indian Cultural Centre, Tokyo

*Bhartiya Sanskritk Kendra*

On 25 September 2009 on an evening full of stars, the Director of ICCR Dr. Karam Singh inaugurated the Tokyo Centre. For the auspicious beginning of the centre, a young Japanese group started the inauguration with pronunciation of Sanskrit shlokas. This centre is located in the premises of Indian Embassy of Tokyo alongside the Imperial Palace and in an environment of Cherry trees. In the area of architecture and creative activity, and for gathering cultural help in the professional image of India an imseparable part, this centre wants to materialize an ‘Open Embassy’.

This centre is completely equipped with demonstrating the special sought power of India. This centre provides latest modern facilities for oranization of causes of Indian music, dance, yoga and art exhibition, film shows, assemblies and workshops. The council has appointed an Indian Yoga teacher, a table teacher and a music teacher for teaching vocal classical music. Apart from this two other zonal teachers have been appointed for teaching Odissi and Bhartnatyam dance forms.
Mr. Parimita Tripathi  
Director  
Indian Cultural Centre, Tokyo  
Indian Embassy  
2-2-11 Kundan Mirami  
Chiyoda Ku  
Tokyo-1020074, Japan  
Phone: 81332622688  
Fax: 81332344866  
Email: fspal@indem...org  
Website: www.embassyofindiajapan.org  

Indian Cultural Centre, Astama

Bhartiya Sanskritik Kendra

Sh. Vinod Kumar  
Director  
Bhartiya Sanskritik Kendra  
Indian Cultural Centre  
Indian Embassy  
C-15A, Diplomatic  
Astana -010000, Kazakistan  
Phone: 007-7172-241472/243292
Indian Cultural Centre, Kuala Lumpur

Bhartiya Sanskritik Kendra

The ICCR, Director, Dr. Karan Singh, the Deputy Director of Malasia Indian Director of Malasia Indian Congress (MIC) along with the Malasian Human Resource minister Dr. Subramaniam inaugurated this centre on February 10, 2010.

This centre is located in Camp Skoroor Simbecher office building and has a full-fledged library and facilities centre, a tourist kiosk for giving information of educational opportunities a help desk, along with giving Malasian students the facility of providing various scholarship by Indian Government.

The centre has four teachers for Tabla, Yog, Carnatic music and Kathak and one director is appointed by the council.

Sh. Rajesh Kapur

Director

Bhartiya Sanskritik Kendra

Indian Cultural Centre
Indira Gandhi Centre of Indian Culture (IGIC)

Bhartiya Sanskritika Indira Gandhi Kendra (IGIC)

Because of 68 percent population being of Indian origin it was appropriate to setup centre there. IGIC was established in Mauritius in 1987 and the building of this centre is an unsurpassed sample of Indian architecture.

IGIC implements a cultural regulation programme between Indian and Mauritius. This not only spreads Indian artists and teachers but also helps NGO’s and cultural centres which encourages language, literature, art and culture.

There is a living education programme for exhibition arts and yoga in this centre. In exhibition arts training in vocal music, Kathak dance and tabla is given. More than 1000 students study here. Every month IGIC
arranges some cultural programmes in which, Indian classical Music/dance presentation, monthly exhibition, film shows, starting books, theatres poetry and literature related assemblies are included. Along with this meetings of Bhartiya Nari Sangh, Bhartiya Vyavsaya Parishad, Bhartiya Poorna Chatra Sangh and Mauritius Bharat Maitri Samaja are held and along with local association the teachers of IGIC give teachers.

The centre has 10,000 books on various aspects of Indian history, art and culture. These book are available in Hindi, English, Marathi, Telgu, Tamil and Urdu.

Mrs. Anita Arora
Director
Swami Shirananda Avenue
Phisics, Port Louis, Mauritius
Phone: 00230 6973437
6987899, 6987338
Office: 00230 6983901
Direct: 002306969473
Home Fax: 00230 5972925
Email: igcic@internet.ino
Website: www.idnating.com.itnet.com
Indian Cultural Centre, Kathmandu

Dr. Gita Sen
Director
Indian Cultural Centre
Bhartiya Sanskritik Kendra
Indian Embassy
P.O. Box: 6967, Balamandi-Naxal
Kathmandu, Nepal
Phone: 977144 12715, 4412624
Fax: 97714412018
Email: ICC.KATHMANDU@GMAIL.COM
geetisen@rediffmail.com

Jawahar Lal Nehru Cultural Centre, Moscow (JNCC)

Jawahar Lal Nehru Sanskritik Kendra

The success of Indian festival in Soviet Russia which has no parallel in the past made the idea of starting an Indian Cultural Centre in Moscow materialize. This centre was opened in 1989 and this centre played a foremost role in spread of Russian and Indian culture.
Along with the presence of friendship between Indian and Russia which is uneffected with time and a spirit of helping each other there is an unsurpassed interest and praise for Indian culture.

In JNCC Shastriya Dance, Yog, Hindi and Tabla are taught by teachers of Indian and Russian origin. Apart from four Indian based teacher there are 16 local Russian teachers out of which most of them are trained in various styles of classical dance from India. In JNCC about 800 students come every year. It holds more than 140 classes in one work and is open seven days.

Apart from taking classes in JNCC teachers of Indian origin teach in local Russian Universities. Institutions and schools. Along with Russain education JNCC considers plans for educational co-operation. In more than 15 Russian cities with the help of local co-operation JNCC word with self sponsored. Indian cultural centres from time to time JNCC also keep in mind giving effect to a cultural regulation programme between India and Russia. It also guides those students who want to study in India with ICCR scholarship or with financial help from self.

Manish Prabhat
Director
Jawaharlal Nehru
Sanskritik Kendra Cultural Centre
Bhartiya Sankritik Kendra, Durban

Bhartiya Sankritik Kendra, Johansberg

Bhartiya Sankritik Kendra, Colombo

Bhartiya Sankritik Kendra, Pairamainto

**Bhartiya Sankritik Kendra, Bangkok**

In September 2009 the Director of ICCR Dr. Karam Singh and minister of Culture in royal Thai government Sh. Tish Salukpech inaugurated the Bhartiya Sanskritik Kendra in Bangkok. This Centre is
located Sukhumavit Road, Prasarnmitra in Santrum City on the Indian Embassy Road.

The centre has a library multi purpose hall, facilities for exhibition and a studio. The council has appointed a director of Indian origin and three teachers for Bharat Natyam, Yoga and Sitar.

Bhartiya Sanskritik Kendra
Indian Embassy
Sukhumarit Road
Bengkok, Thialand

Mahatma Gandhi Sansthan of Cultural Help

Port of Spain

Bhartiya Sankritik Kendra, Abu Dhabhi

Bhartiya Sankritik Kendra was inaugurated in December 2000. India has had long social and trade relations with this region, in which the Emirate which is forming a Union of Arab Emirate is present. The regulatory trade of cloth and spices in exchange of pearls and khajurs is going on since centuries.

It has been estimated that one third of total population and one half of working force is Indian and this makes the largest amongst social group.
in Arabia. There are more than hundred Indian cultural and literature association in Union of Arab Emirates. This centre is the main place for these association.

Miss Anuja Chakravarty
Director
Bhartiya Sanskritk Kendra
Indian Embassy
Plot No. 10, Sector N-59/02
Diplomatic Area, PO Box 4090
Abu Dhabi, U.A.E
Phone: 00971244 93724
Fax: 0097124444685
Mobile: 00971502207186
Email: cul@indembbasyynae.org
Nehru Centre, London

Lal Bahadur Shastri Kendra of Bharatiya Sanskriti, Taskhand

In 1995 in Uzbekistan Bhartiya Sanskriti Kendra was established and it was given the name Lal Bahadur Shastri in 2005 (LBSCIC).

Big cultural programmes are organized in Tashkand on the occasion of Indian Republic Day and Independence Day by LBSCIC. As a help
activity the centre arranges a tour of various region of Kathak Dance and Yoga students on a regular basis for organizing cultural co-programmes. Along with this the centre among regular dance (Kathak), Yog and Tabla classes on its premises. 40 Weekly programme are organised yearly. These include dance and music evening, art exhibitions, lectures for people, assemblies etc. Here quiz competitions on Indian topics, singing of Indian song, recital of Hindi poetry and essay competition on Indian topics on Hindi and English is arranged. Screening of Hindi and English films also takes place here. To encourage Hindi language regular Hindi classes, assemblies, and competitions are organised. Along with this the institutions are given Hindi books. Every year the centre sends two students for learning Hindi to Kendriya Sansthan in Agra. The slots in the scholarship sponsored by the Indian Government and organised by ICCR are filled during the year.

The centre has a literary equipped with books in English, Hindi and Uzbek language and a reading room having all major Indian news papers and magazines. The centre establishes contacts and conversações with friendship clubs of Uzbekistan. This establishes good contact with the Uzbek people for reading the most of the Uzbek population the ICCR has established an ‘Indian Chair’ in world Economy and Diplomacy University in Tashkan.
Outgoing Cultural Delegations

Since the inception of the ICCR the work of sending Indian cultural troupes abroad has been the mainstay of its work. ICCR sponsoring the visits of Indian artists abroad and providing a platform for upcoming artists to present their talent globally.

These cultural troupes are sent both with in the ambit of India’s cultural exchange programmes with different countries and outside it. Artists to show India’s classical, folk, village and modern dance and music. Great masters have travelled as have young and promising artists. They have seen the world and have shown India to the world.

During the past six decades the ICCR has send out thousands of cultural troupes across the globe, apart from organizing cultural weeks, and
festivals dedicated do a specific country or region. In 2009-2010, the council sent 101 Cultural troupes abroad.
SANGEET NATAK ACADEMY

Sangeet Natak Academy is one of the best academics of India dedicated to music, dance and other performing arts. Sangeet Natak academy was created on 31st of May 1952. As the Apex body specializing in the performing arts of the country, the academy also renders advice and assistance to the government of India in the task of formulating and implementing policies and programmes in the field. The academy carries a part of the responsibilities of the state for fostering cultural contacts between various region in India and between India and the world.

The academy is a autonomous organization that is financed by the government. As a means of promoting performing arts in India, Sangeet Natak Academy honours talented artists in the field of performing arts on an annual basis. Along with shows by the famous artists as well as amateurs
in the field of performing arts, the academy also arranges training programmes.

Scholarships are also awarded to the promising artists to help them in achieving further growth in their chosen field. The first national academy for music dance and drama in India, it has since been working toward the promotion of its rich cultural heritage, through propagating of dances, songs and plays.

Sangeet Natak academy also serves as a resource centre, comprising of a large audio-visual achieve. There is a gallery inside the academy that exhibits an array of folk and classical musical instruments, masks, costumes and so on. Sangeet Natak Academy also houses a library that lodges some of the rarest and otherwise unobtainable volumes.

The academy works in coordinations with the art institutions, art academics and cultural institutions of other states like:

1. National School of drama, New Delhi, 1959
2. Jawaharlal Nehru Manipur Dance Academy, Imphal
3. Kathak Kendra, New Delhi, 1964
After 10 years of intensive work under the Kutiyattam project, the UNESCO declared Kuttiyatam as a masterpiece of oral and intangible heritage of humanity in May 2001.

Sangeet Natak Academy organized cultural activities include national and regional festivals, Yuva Utsav and regular seminars and workshops. The academy also honors the consummate personalities in the field of music, dance and dramas by giving them towards.

**Aims and objectives of Sangeet Natak Academy**

1. To co-ordinate the activities of regional or state academies of music, dance and drama.

2. To promote research in the field of Indian music, dance and drama and for this purpose to establish a library and museum etc.

3. To encourage the exchange of ideas and enrichment of techniques between the different regions in regard to the arts of music, dance and drama.

4. To encourage the establishment of theatre centres on the basis of regional languages and co-operation among different theatre centres.

5. To publish literature on Indian music, dance and drama including reference works.
6. To revive and preserve folk music, folk dance and folk drama in different regions of the country and to encourage the development of community music, martial music and other types of music.

7. To sponsor music, dance and drama festivals, seminars, conferences on an all India basis and to encourage such regional festivals.

8. To award prizes and distinctions and to give recognition to individual artistes for outstanding achievement in the field of music, dance and drama.

9. To foster cultural contacts between the different regions of the country and also with other countries in the field of music, dance and drama.

**International Contribution of Sangeet Natak Academy**

The give and take of music has an important role in friendly cultural relations between India and other nations. Few years ago the academy has organized (SAARC) projection in which Bhutan, India, Maldweep, Pakistan, Sri Lanka, Nepal have participated under India-France cultural give and take programme dance related publications were sent to paris and under India-China cultural programmes oriental dance groups and some musical instruments were sent to Beijing. Under Spanish Intercultural
programme L.P. Disk, C.D., Audio-video and published materials were sent to Spain government and audio material received from there were distributed in India music institutions. Under Indo-Srilanka Inter-cultural programme, Academy has organized many international tours for Indian musicians.

international Music Grandeur

Sangeet Natak Academy organizes many music programmes at International level too in which Manch Pradarshan (stage performance), Sangeet Sabha, Seminars and on different musical type of subjects debates are also included. In music concerts musicians from different countries perform their art on same stage and it creates a mesmerizing moments.

The aim of these programmes are to popularize and propagate Indian music in western countries. The publication department of Sangeet Natak Academy also plays a very important role in popularize Indian music abroad. The publication department is very much aware of international music programmes. The news bulletin of Sangeet Natak Academy is helpful to distribute news to musicians of national and international even to this it deal as contact link to all music lovers.

Sangeet Natak Academy implements certain provision of the cultural exchange agreements centered into by the government of India with other
countries. These provisions relate mainly to exchange of recorded music, photographs, slides and publications of the performing arts.

On occasion however, specific assignments emanating from various agreements of experts/scholars/artistes/exhibitions in the field of performing arts. It has played an important role in the field where specialized inputs were called for.

In the festivals of India abroad and the reciprocal festival in India, the academy assisted in the selection of exhibition. The academy also participated in some of the SAARC programmes of activities.

Sangeet Natak Academy promote and preserve various traditional forms of puppetry and to locate new forms of puppetry that are threatened by socio economic changes.

The academy sponsor exhibition of puppetry in different parts of the country and abroad. Under the XI plan period scheme, major exhibition on puppetry will be held with in the country particularly in the North east region and abroad.

Some Exhibition and programmes organized by Sangeet Natak Academy Abroad
2003-2004

On the occasion of Golden Jubilee Celebration of Sangeet Natak Academy 2003, Academy organized Exhibitions and lec-dem of Indian musical instruments indifferent countries:


2005-2006

In the year of 2005, the academy organized Putul Yatra in Moscow from 26th September to 2nd October 2005.

2006-2007

Glimpses of Indian Days in Korea

Under the agreement signed between the government of India and the Republic of Korea, the Ministry of Culture assigned the sending of an 18 member Manipuri dance group of Jawaharlal Nehru Manipur Dance Academy to Seoul. In addition to this Sangeet Natak Academy was also
assigned to organize a puppet exhibition of Busan, Gimhae in South Korea, both the programme were under the title of “Glimpses of Indian days in Korea”.

The academy sponsored 18 member group was headed by Shri Th. Choubombi Singh, Choreographer and production unit incharge of JNMDA, while Shri Ashok Sagar Bhagal of the National School of Drama was technical director. Smt. Helen Acharyan Deputy Secretary (Dance) was the leader of the group. A dance, drama, Keibul Lanjao and Manipuri dance items including Dhol Cholam, Pena Singing, Mupi Pala, Punj Cholam, and Basant Ras were presented at National theatre of Korea, Seoul on 13 and 14 October 2006 and also it Jeoju city on 15 October 2006. The prgrammes were presented in association with the Embassy of Indian in Korea.4

The Putul Yatra, Puppet exhibition was organized at the Lije University, Busan, Gimhae, inaugurated by the Ambassador of India in Korea on 2nd November 2006. The exhibition was on view upto 12 Nov. 2006. The exhibition received wide acclaim in Korea.

2006–2007

“Kathak At the crossroads” San Francisco USA

4 Information collected from Sangeet Natak Academy, Delhi Office
On recommendation of the Consul General of India in San Francisco, USA, Sangeet Natak Academy approved collaboration of Kathak Kendra with the Chitresh Das Dance Company/Chhandan School of Kathak dance in the international festival and symposium titled “Kathak at the Crossroads” held from 28 to 30 Sept. 2006 at the yerba centre for the arts in San Francisco. All the expenses were met by Sangeet Natak Academy as collaborative support to the organizers.\(^5\)

2007-2008

Incredible India @ 60, New York, USA 23\(^{rd}\) to 26\(^{th}\) September 2007.

2009-2010

Festival of Indian in Kazakhstan

Sangeet Natak Academy, Ministry of Culture Govt. of India, Embassy of India in Kazakhstan, Ministry of Culture and Information Republic of Kazakhstan organized festival of India in Kazakhstan, Alamanty and Astana from 16-20 Nov. 2009.\(^6\)

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\(^5\) S.N.A. Official Website
\(^6\) Sangeet Natak Academy, Annual Report 2009-2010
In 1971, I.T.C. (Indian Tobacco Corporation) organised a music festival in Delhi in which great musicians were rewarded and honored by cash prizes. This musical festival has changed the cultural map of the capital. With the success of this programme I.T.C. has decided to re-establish the Guru-Shishya tradition. It has been seen that Gurukul system of music education has failed from the past 50 years. The I.T.C. thinks that Gurukul tradition is again needed and is the best way of music development of country. In 1977 Independent public charitable Trust was established for this purpose. In 1978 I.T.C. founded an “I.T.C. Sangeet Research Academy” for protecting Gurukul tradition of Indian classical music. The aim of this academy was to protect old system of Indian music and the propogate in future. The most important thing was to re-establish Indian classical music old concepts that were there in Gurukul tradition.

I.T.C. has a great contribution in organizing music festivals, preparing students for stage performances, research work, recordings of Indians music etc. even to this I.T.C. has a great contribution in globalization of Indian music.
INTERNATIONAL CONTRIBUTION OF ACADEMY

United states of America started a ford foundation project, under which I.T.C. was given donation amount. Different traditional Gharana’s Bandish were to be collected in written and sound-script. I.T.C. started this project in 1990 which was completed within 9 years. In work of second part was to written the loyal Bandish in notation system. Traditional Khayal and Bandish of different Gharanas were to be recorded by modern recording techniques as Gwalior Gharana, Agra, Atrauli, Jaipur, Rampur-Sahaswan, Kirana, Lucknow, Delhi and varanasi etc. was an important job. Style of singing of every Gharana’s Bandish is different, hence the multifaceted form of Indian classical music is included in these Bandish. In collecting of these different type of Indian classical collections the I.T.C. has made a great contribution. In this project after including all Gharanas 5,076 Bandish were collected by sound recording. I.T.C. has gained complete success in this project. I.T.C. complete this project with introduction of 5000 creations (Bandish) of 41 different Gharana’s artists and 1000 houses of sound recording and artists’ interview\textsuperscript{7}.

What can be as stronger and forceful example of contribution to Indian classical music worldwide.

\textsuperscript{7} ITC SRA Org.
SPIC MACAY

After independence in the field of Indian Art and Culture many stimulation programmes were started. The Indian classical music was honored with the help of musicians and musical organizations in many countries. Many development fields were created up to 1970 in Music and art. Due to much development in the musical field there arises a commercial revolution in this field. Different types of music were developed as light songs, pop music song, selling of low cost cassettes etc. has created a big downfall in quality of music, hence many music lovers and artists feel worry about their musical heritage. Then Spic Macay is created to save this tradition. It seeks to foster the exchange of traditional Indian values and to generates awareness of the cultural traditions and heritage of India.

The full name of (Spic Macay) is “society for the promotion of Indian classical music and culture among youth”. The establisher of this society is Prof. Kiran Seth of IIT Delhi. There is a small event which started this society.

In 1972 an Indian classical music Dhrupad concert was going on in New York Bruklin Academy in which Ustad Jiya Faiduddin Dagar and Ustad Aminuddin Dagar was singing Dhrupad. By listening to this concert this concept was started.
The aim of Spic Macay is not to go against the western culture but protecting the Indian society from increase of wrong culture. In its views, when Indian youth will be listening Indian classical music, which will become habitual and they will become familiar to this musical art.

In 1972-1976 Columbia University organized a concert by Indian club in which Ustad Ali Akbar presents his musical art. After this in 1977 Spic Macay’s theme was developed. In 1972 there was two days concert in IIT Delhi in which Ustad Bismillah Khan, Dagar Brothers, Ustad Amzad Ali Khan and Shalind Parvez has got great success. In this concert the Spic Macay was defined and a name was decided as “society for the promotion of Indian classical music and culture among youth”.  

The aim of society

A performance of good Indian music before youth in different collages and universities and give them chance to experience their music. The propagation of Indian music was the main aim of this society. This society is depended on government and non-governmental aids including other religious institution donations.

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8 Spic Macay.com
The administration give travelling expenses to artists and the participation of artists are only for development of this art and not for economic profit.

**List of different efforts of Spic Macay**

Music performances and functions were organized under this effort in Jawahar Lal Nehru University, Godawary Hostel in Delhi, Lady Irwin college and Miranda House in 1979. Three programmes were presented by 6 musicians Pt. Birju Maharaj, Smt. Sonal Mansigh, Ustad Asad Ali Khan, Dagar Brother and Ustad Munnavar Ali Khan.

The Spic Macay named the “Annual Functions” of 1980 as “Fest-80”. This fest was organized in different educational institutions. In 1981 these Fest Macay programmes were took away to Mumbai, Ahmedabad, Bangalore, Kolkata and Khadakpur etc. In 1982 like a series different music programmes were organized in many schools of Delhi-Modern School, Barakhamba Road, Sardar Patel school and Ramjas School No.3, in which Ustad Jiya Mohiuddin Dagar, Ustad Amzad Ali Khan, Smt. Sonal Mansingh has presented their performances at 3 places. The Spic Macay is organizing its musical programme continuously from then.

In 1986 the Spic Macay included folk programmes in its fest. In 1986 the annual fest was celebrated in Hyderabad.
In 1988 for the first time Spic Macay organized its programmes in foreign countries. Pt. Jasraj performed in University of Connecticut, Hartford. In 1991 the Spic Macay release a joint effort with “the eye” programme in which with the help of “written word movement” youth were attracted towards Indian music. In 1995 “Virasat”, a festival comprising all aspects of heritage was launched for the first time in Dehradun. Spic Macay also takes a delegation of artistes to perform in Pakistan.

From its first concert in 1978 at IIT Delhi, it has grown geographically and in content to over 300 centers in India and 50 abroad. Over 4000 events are conducted annually.

List of Some Spic Macay’s Chapters Abroad

1. USA – Pittsburgh (http://www.andrew.com.edu/user/macay)
   The Pittsburgh chapter is one among several such chapters all over the USA. These chapters organize concerts to promote awareness of classical music Indian style.

2. Texas A&M University
   http://spicmacay.tamu.edu/home

3. University of Virgina
   http://www.student.virginia.edu/spicmacay

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9 Spic Macay.com
4. Stanford University
   http://www.stanford.edu/group/spicmacay/index.htm

5. University of California, Los Angeles
   http://www.studentgroups.uca.edu/spicmacay/index.phd

6. Arizona State University
   http://cities.google.com/site/spicmacayasu/

7. Johns Hopkins University
   http://incl.ece.jhu.edu/gupta/spicmacay/index.html

8. Buzzintown
   http://spicmacay.buzzintown.com/home
MAHARISHI’S MAHESH YOGI’S CONTRIBUTION
IN POPULARING AND PROPAGATING INDIAN
CLASSICAL MUSIC ABOARD

The Indian guru Maharishi Mahesh Yogi came to the west as a missionary of traditional India thought in popular form and founded the transcendental meditation movement, which reached its height of popularity in the 1960s and 1970s.

Maharishi Mahesh Yogi born on October 18, 1911 in Northern India’s state of Uttar Pradesh. Maharishi Mahesh Yogi grew up surrounded by the Hindu religion. He graduate from Allahabad University with a degree in physics and spent thirteen years being taught by Swami Brahmananda Saraswati Maharaj, also known as Guru Dev. His teacher taught him the vedic science of consciousness, based on the most ancient of Hindu text. The vedic hymns are religious songs that describe the various fire sacrifices made to more than thirty three Hindu gods and the meditations that occur these ceremonies. Maharishi and his mentor played an important role in restoring these ancient vedic texts.

Maharishi decided to develop a popular form of traditional Advaita Vedanta and Yogic practices. In 1957 Maharishi started his mission in Madras, India. He aimed to create a “Heaven on Earth” by easing human suffering, this mission was also called the “spiritual regeneration
movement”. After the little success in India Maharishi arrived in the United States in 1959, after setting first in London where he founded the spiritual regeneration movement, whose goal was to change the world through the practice of transcendental meditation.

Meditation allowed people to settle their minds and look inward. While doing so, stress and fatigue faded and were replaced by a feeling of well-being.

According to Maharishi Mahesh Yogi: “Transcendental Meditation opens the awareness to the infinite reservoir of energy, creativity and intelligence that lies deep within everyone”.

Maharishi Mahesh Yogi propagating and explained the power of meditation to interviewer Kathy Julin in science of mind. He observed that:

“Scientific experiments with people who practice transcendental meditation indicate that it tends to produce normalization in all areas of life. It reduces, improves health, enriches mental functioning, enhance personal relationship, and increases job productivity and job satisfaction. He believed that these benefits extends from the body outward to the surrounding community. Meditation could heal social and political rifts and even reduce crime rates, according to Maharishi. It was this community wide idea that he sought to spread around the world.”
Maharishi first traveled to the United States on January 29, 1959. He visited San Francisco, California for two months and shared his philosophy with hundred of Americans. His second world tour took place in 1967, when he spoke at major American universities such as Yale and the university of California at Berkeley. By the Late 1960s Maharishi had gained a large following, including such celebrities as the Beatles, Philosophers Marshal McLuhan, actor Jane Fonda and Mia Farrow and footballstar Joe Namath. Many of Maharishi’s famous and wealthy followers visited him at his ashram, or center for yoga in Rishikesh, India.

George Harrison, guitarist for the beetles, was especially touched by the ideas of Maharishi Mahesh Yogi. He already interested in Eastern religions. Harrison had learned how to play a sitar, from Pt. Ravi Shankar. The instrument was first heard in the Beatles song Norwegian Wood. Harrison’s interest in Indian music then opened his mind to the teaching of Maharishi, who played a large role in the Beatles’s philosophy from 1967 to 1968. The Beatles even visited Maharishi’s ashram in India.

The Beatles, one of the most influential bands of the 1960s, gained inspiration from Maharishi Mahesh Yogi and transcendental philosophy. At the same time, Maharishi’s theories of T.M. gained increased publicity through his association with the band.
Independent, the London Feb 7, 2008 by Spencer Leigh wrote

Maharishi Mahesh Yogi was best known as the Beatle’s advisor. During 1967 and 1968, his influence over beatles, as well as other western musicians, was at its peak and although their time with him was short. It has an impact on their lives and their music, we would not, for example have the “white Album” without him. Despite his diminutive presence, his gentle voice and his benign, cross-legged appearance, the Maharishi became a controversial figure and there is still debate over whether he was a well meaning sage or charlatan. What ever the truth, he induced the west to “Transcendental Meditation”.  

Gandharva Veda Music

In 1986, Maharishi Mahesh Yogi inaugurated his programme to create world peace, introducing the theme of creating balance in Nature and Peace in the world through the performance of Gandharva Veda Music.

Thousands of years ago, great Rishis or sages cognized within their own consciousness the subtle rhythms and enlightening melodies of the veda, which is pure knowledge at the basis of nature as a part of the veda, Gandharva veda is the tradition of musical performance that replicates the vibration of nature at different times of day and night.

10 Laltimes.com/news
Gandharava music has its source in the timeless vedic tradition of India. It is the classical music of the ancient vedic civilization which enjoyed heaven or earth.

Gandharva vedic music is the expression of the eternal music of nature. It is the music that is in alliance with natural law. The music of nature as the sun rises, as it shines in the fullness of the midday, as the soft shadows of the late afternoon spread across the land, the sun set, the deep silence of midnight the stillness of early morning and the first awakening of the dawn, these are the melodies and rhythms of gandharva music. They match perfectly with the cycles of nature and the changing rhythms of nature that govern the evolution of all levels of creation, from the minute to the ever expanding universe.

According to Maharishi

“Gandharava music is universal. It is at home with every land, with every man, with very society. It is the language of bliss, the science and art of bliss, the song of nature.”

As a part of the veda, Gandharava veda is the tradition of musical performance that replicates the librations of nature at different time of day and night.

11 www.maharishi.india.org
But for the centuries the magical and sublime melodies of Gandharava music have been lost to the west, but in 1986, Maharishi Mahesh Yogi inaugurated his programmes to create world peace through the performance of Gandharava veda music.\footnote{12 www.org/explore/vedic-music.html}

Under Maharishi Mahesh Yogi’s guidance, many of India’s most renowned musicians have joined in this worldwide revival of the eternal music of nature. Many of India’s most famous and beloved musicians are touring the world performing these ancient melodies and demonstrating its powerful healing influence to audience young and old.\footnote{13 www.tm.org/explore/vedic.music.html} Maharishi Gandharava veda music transcends categories. It speaks to all audience in the universal language of harmony, beauty and peace.

Today, Gandharava veda musicians continue to perform in concerts around the year, around the world. The revival of this music in its full dignity is Maharishi Gandharava veda Music.

Around the world there are many educational institutes of Maharishi Mahesh Yogi and Yoga and Indian music are the main part of all these educational institutes.

The list of some educational institutes:-

1. Maharishi open university (Worldwide)

\footnote{12 www.org/explore/vedic-music.html}
\footnote{13 www.tm.org/explore/vedic.music.html}
2. Maharishi University of Management (USA)

3. Maharishi Centre for Educational Excellence (India)

4. Maharishi Mahesh Yogi Vishwa Vidyalaya (India)

5. Maharishi Institute of Management (India)

6. Maharishi Spiritual University (USA)

7. Maharishi Vidya Mandir School (India)

8. Maharishi School of the Age of Enlightenment (USA)

9. Idea girls school (USA)

10. The consciousness based educational association (USA)

11. Transcendental Meditation A(R) and T.M. Sidhi (R) Programme including Yogic Flying A(R) (worldwide)

Under Maharishi’s Gandharava Veda music, 55 Indian classical artists have already been popularized and propagated Indian music, Indian raga music in 55 countries and about 355 towns world wide. This contribution had played a major role in globalization of Indian music.14

14 www.mum.edu
The list of some of the Indian classical artists who contribute to flourish Indian classical music through Maharishi’s Gandharava Veda Music.

1. Pt. Debu Chaudhari (Sitar)
2. Suchitra Guha (Vocal)
3. Anoop Ghosh (Tabla)
4. Anita Ghosh (Vocal)
5. Vinay Krishna Baral (Flute)
6. Hari Prasad Chaurasia (Flute)
7. Pt. shiv Kumar Sharma (Santoor)
8. Pt. Amarnath (Flute)
9. Anant Lal & Daya Shankar (Shenai)
10. Mishra Brothers (Rajan Sajan) (Vocal)
11. Bharat Bhushan Goswami (Sarangi)
12. Tanimachakur (Vocal)
13. Sunil Mukherjee (Sarod)
14. Pawar Mai (Dhrupad Vocal)
15. Anita Rai (Vocal)
16. Manas Chakravarti (Vocal)
17. Indrapal Dhodra (Sarangi)
18. Ashish Sankriyayan (the pace place of Hannover Holland, German)

A ‘Gandharva Music Festival’ was celebrated under “Global Country of world peace” from 12 October to 17 October 1999 in which world famous sitar maestro Pt. Debu Chaudhari was inaugurated the festival. The top most musicians and artists were performed in this festival. For world peace the Gandharava Music Festival’s success was a great achievement.

In June 2002 “Maharishi Gandharava country of world peace was celebrated in Great Britain, Many great musicians presented their performances.15

The Maharishi Ved Vijans channel was also broadcast on radio. Pt. Debu Chaudhary says in his interview received from global country organization UK – “The Indian classical music is strongest medium of joining to god and the Maharishi Gandharava Ved Music rus this branch piously. This music is related to purity of soul”.16

Pandit Debu Chaudhary has made a sound recording of Ragas in Maharishi Gandharava Ved music according to the time principle of

15 www.maharishi.india.org
16 www.mum.edu
various Ragas sung during different hours of the 24 hours of the day. Gandharava veda Music, Music that connects you with Nature.

A breath taking sunset, a panoramic mountain view or a waterfall in the woods can fill you with wonder a joy. The melodic of Gandharva Veda Mirror this experience. If you could hear the frequencies of nature you would hear-the sound of Gandharva Veda Music.

Each of these melodies (Raga) traces the Vibration and patterns of a particular time of day when you play a melody during the specified time period, it creates a natural balance and harmony in your awareness and in the environment and through the particular quality (Rasa) of each Raga, characteristics such as greater courage, self confidence, wisdom and happiness are enlivened.

Some Personal experiences who follows Gandharva Veda Music

(1) "Throughout the performance I felt waves of great bliss and at the same time deep inner silence" (Concert Visitor in Stockholm).

(2) "The beauty the charm and rhythmic melodies of Indian music have overwhelmed me totally. This is extraordinary music which is capable to create happiness in the hearts of meu and peace in the world" (Concert visitor in Berlin)
"I did not know that music could be like that. It was to pacifying and at the same time my whole being was filled with energy and uplifted."

(Concert visitor in Paris)

"Pruly a moving and beautiful experience. Let's Put Gandharva music everywhere" (concert visitor in Rome)

"Wasn't that beautiful I can really see how this music creates peace in the world" (Radio station host in detroit)

"You hear Ghandharva Veda Music not only with your ears but with every cell in your body. It just works up the bliss in every cell. It is wonderfully fulfilling and refreshing" (Concert vision in Florida)

"This Music creates an incredible feeling of wellness and deep relaxation. It is so balancing. For me this is healing music, these are hildings sounds. It expand your consciousness, your awareness." (Student Germany)

The profound melodies of Nature filled the Maharishi Patanjali Golden Dorne of Pure knowledge on the evening of April 22, as university students gave solo performances of Maharishi Gandharava Veda music for the First time.

Florence Butel, and advanced certificate student in M.G.V.H. shared cher divine singing voice, performing the raga, "Jog" A raga is a Specific
melody which enlivens seaitrain frequencies of nature. This was a milestone for the Bulet, who has studied almost two years before performing on her own.

Moncia fontoura who is also an Advanced certificate student, accompanied Ms. Buttet on tabla marking her first solo performance as well music department director Isabel Matzkin Acclaimed in Harmonium.

Mr. Matzkin said that it is not everyday that a westerner can perform a maharishi Ghandharva Veda Music raga, noting that it is complex process that involes not only learning the specific melody of the raga, but also how to perform the improvisational part which can be quite difficult.

According to Mr. Matzkin, the audience really responded to the students performance . "Some members of the audience reported that there was a great depth and purity in Florence's Voice which created specific effects in the environment that they could feel. Mr. Matzkin said.

Gandharva Veda Music can be played 24 has a day to generate a peaceful soothing atmosphere to uplift the would environment even when no one is present to listen.\textsuperscript{18}

In Maharishi Vedic University it is trying to realize the world that the Gnadhava Ved Music is the medium to understand that the world are

\textsuperscript{18} enmag.com
running by a system of laya and it can be realized by music. Pt. Debu Chaudhary and other members of Delhi University have recorded Audio-Visual Sound recording of Maharishi’s Vedic University's Music Syllabus.¹⁹

¹⁹ Information by, Prof. Anupam Mahajan
Maharishi Mahesh Yogi

Pt. Debu Chaudhari performing Gandharava Veda Music

Foreign Flute Students performing Gandharava Veda Music