

# UNIT 10 MUSIC

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## 10.0 OBJECTIVES

The study of music in this unit is focused on the following:

- a definition of music
- its historical development
- the essential elements of Indian music, and
- different styles of music in India.

## 10.1 INTRODUCTION

Music in India has an old and long tradition. It has also enjoyed patronage of the people in general. In fact the birth of music lay, in the ancient past, in the religious activities of the people - the chanting of scriptures and paying musical offerings to gods is a well documented activity. It was also discovered then that the sound produced from different parts of the human body - the abdomen, lungs, throat and head made a system by itself. The ratios and proportions which sound patterns displayed soon developed into an order called **sruti**. Gradually the musical scales were standardized and laws were framed to regulate the practice of singing and instrument playing. This allowed the evolution of melodies and a system of musical notations (**raag**) to come into being. In the following sections we shall take you on a journey across the wide spectrum of Indian music as also through its historical growth and development. Indian music, as we have told you above, is an age old art. Hence it has evolved considerably over the past several thousand years. An understanding of this development is necessary for a proper appreciation of its aesthetic as well as material qualities.

## 10.2 MUSIC IN INDIA: STYLISTIC CLASSIFICATION

You will appreciate that a knowledge of Indian music in this form is a great asset in your profession in the tourism industry. Even when you are not in the tourism profession such information enables you to gain a perspective of Indian culture of which music is a significant component.

From the point of view of definition, the music in India has found a clear description in old Sanskrit texts. Thus music has been stated as:



Lady Drummer

**Geetam, Vaadyam, Nrityam, Trayam, Sangeet, Muchyate.**

i.e. the music is composed of three basic parts - the vocal, the instrument and the dance.

It is true that all these three forms of art are interrelated though all have also grown and developed somewhat independently. Since sound is the common feature of all, it is generally understood that **music** comprises all the three .

### 10.2.1 Marg and Desi Music:

It is an interesting fact that Indian music, since very beginning developed along two parallel streams. One of the stream used music abundantly in the religious ceremonies while the other equally rich tradition is that of recourse to music during popular festivals or on occasions for public entertainment. The former is known as **marg** music and the latter is called **desi**.

The two streams, we may like you to understand, did not remain independent of each other. The truth is that the fount of both has been popular music and therefore there is no difference in their parentage. Since religious ceremonies gradually became the monopoly of a specialized group, the **marg** stream in some ways distanced itself from the multitudes of people and later came to be designated as classical. Unlike this the other stream viz. **desi** remained in the domain of people and gained great popularity in a variety of forms in all regions of India.

To further clarify the difference we would like to equate **marg** music with the rather quiet soulful flow of the water of a river like **Ganga** or **Godavari**. In today's context the musical styles such as **Dhrupad** and **Khayal** will be known as **marg** music. Unlike this the **desi** genre is like the free flowing, sonorous streams in the hills. The only controlling features in this kind of music are the regulations of popular taste. One of the significant markings on **desi** music is the variety of sounds that it incorporates. Modern singing of **Ghazals** and **Thumaris** may be classified as falling under **desi** music.

It is today an acceptable fact that **marg** and **desi** music styles are inter-related. Both are essentially based on popular music. It is only when a particular kind of refinements begin to intrude and such a stream acquires the interest of the elites of a society that elements classicism get imbued in it and make it **marg** music. It soon gets a grammar and finds avid followers among the more disciplined practitioners of this art form. It is also a much acknowledged fact that the life line of this classical form is always connected with popular music, from where all kinds of new and fresh elements are continually integrated into it to make it a throbbing, lively genre. The **ragas** and **raginis**, related musical instruments and even the other elements of fine arts such as dance are all generous contributions of the evergreen popular musical forms. We must remember that for classical forms to grow and reach greater heights it is absolutely essential that they keep a livewire contact with the popular forms and tastes and also occasionally mould their contours accordingly. Any laxity on this count is always at the risk of becoming static and soulless. Some of the known classical forms of Indian music owe their genesis to specific regional styles that were in vogue is not so a distant part now. Thus, for instance, the **Khayal** style, during the era of **Dhrupad** music was rated as a form semi-classical or even non-classical in character. Gradually, and with the inclusion of newer elements, as also under great popular pressure, **Khayal** got elevated to the status of a full-fledged classical musical form. Similar, if not identical, histories can be traced for categories like **Ghazal**, and **Thumri** and **Dadra**. The acceptability of these different styles or sub-styles in the classical division is best gauged by the fact that most highly rated artists today used them in their performances with great clan. Some of the most popular forms such as **Chaiti**, **Kajri** or **Rasiya**, are today equally acceptable to these artists and hence find a place in the classical style. We would, infact, like to suggest that no formation/s in the realm of fine arts may be considered eternal. There has to be a continuous interaction between classical and popular forms for the former to survive and move onwards. The inclusion of **ragas** like **Khamaj**, **Khambhavati**, **Kafi**, **Piloo**, **Maand**, **Malavi** or **Sarang** in the category of classical music is sufficient supporting evidence in favour of this contention.

We have, on the basis of above discussion, if given you the impression that the interaction between the two styles - **marg** and **desi** - is one way, we may immediately rectify the defect. **The truth is that this exchange is a two way process.** Even **desi** music cannot remain aloof from an unaffected by the developments in the **marg** style. This give - and - take is much more intense than what we would have thought about. In many ways the popular musical forms today may be seen to borrow the elements of classical music so as to sustain and enliven

the interest of the populace in general. It is probably for this reason that a grammatical codification of **desi** music has not been seriously attempted. Perhaps we should not try to locate the popular styles within such parametres. The emergence and tremendous popular support enjoyed by the Indian music (discussed at some length in Unit 13, Block-4) is a good illustration. In its use of words and the application of **swar** film music has travelled quite a path and thus presents a fine amalgam of popular and classical forms.

### 10.2.2 North Indian and Carnatic Styles:

Apart from this distinction, based essentially on the content, in Indian music, we find another stylistic classification. Today two main divisions are noticeable based on such variations. These are known as **North Indian** and **Carnatic** styles. The main distinguishing feature of the two styles is the preponderance of local colours in each. This argument is sustained on the strength of an ancient text - **Brihaddeshi** - authored by Matang Muni wherein specific mention of the regional varieties being classified under **North** and **South (Carnatic)** is available.

Dasopant, a Marathi musician and Poet 16th Century A.D. refers to Carnatic or South Indian styles as distinct from North Indian style.

Hemadri, the famous minister of Devgiri (later Daulatabad) in the 13th century A.D. demarcates the region of South Indian style as lying to the South of Krishna and Vaishya rivers.

The North Indian and Carnatic styles owe their origin to essentially the same source. The difference that becomes apparent in these styles is caused by regional or local colour. A quick glance on the development of music over a long period of history reveals that at least from the seventh century A.D. several regional variations begin to seep in. The mainstream music, if at all there would have been any, was now influenced in a large measure by these new local or regional developments. Between seventh and thirteenth century A.D. the Indian music also came in contact with musical styles of other countries. This was an important period, especially from the point of view of the enrichment of Indian musical tradition. One particular influence, and the one that probably resulted in the further growth of North Indian and Carnatic as distinct styles, needs to be mentioned - this was the contact of Irani music and related treatises with Indian musical tradition. Naresh Haripal of Saurashtra (Gujarat) clearly mentions these two styles of distinct streams of Indian music in his 4th century (A.D.) treatise called **Sangeet Sudhakar**.

We shall now give you the distinctive and identifying features of the two styles of music. This is based on the application of different **raags**, **Srutis**, **thaats** and the instruments in these two styles. One major and most noticeable difference is the purity of **Srutis** in Carnatic style unlike the North Indian music where the **Srutis** tend to merge into each other at the time of rendering a **raag**. By the purity of **Srutis** is meant the rendering of the minutest sound related with a certain **swara** in its pure form. As against this, the practitioners of North Indian or **Hindustani** music often shift to lower or in some cases to upper contours of these pure **Swaras**, which are called as **Komal** (soft) or **teenra** (shrill) respectively. In the following table we have given a comparative detail of the placement of **Swaras** in the two styles.

Sl. No.	North Indian/Hindustani	Carnatic/South Indian
1)	Shadaj	Shadaj
2)	Komal Rishabh	Shuddh Rishabh
3)	Shuddh or Teevra Rishabh	Ghatushruti Rishabh (Pure Gaa)
4)	Komal Gandhar	Ordinary Gandhar
5)	Shuddh or Teevra Gandhar	Antar Gandhara
6)	Shuddh or Komal Madhyam	Shuddh Madhyam
7)	Teevra Madhyam	Prati Madhyam
8)	Pancham	Pancham
9)	Komal Dhaivat	Shuddh Dhaivat
10)	Shuddh or Teevra Dhaivat	Chaturubruti Dhaivat (Pure Ni)
11)	Komal Nishad	Kaishik Nishad
12)	Shuddh or Teevra Nishad	Kaakali Nishad

The other major difference in discernible in the composition of **raagas** in the two systems. Carnatic style follows purity of **swaras** as the principal determining element in these compositions. Hindustani style on the other hand practices the merger of **raagas** as the central element in such compositions. Thus in some cases there are common names for **raagas** in the two systems while in other cases though being similar in their rendering the **raagas** have different names. We list these features below.

- **Raagas** having similar names but different renderings:

**Hindol, Sohani, Shree**

- **Raagas** with different names but similar renderings:

Carnatic	Hindustani
Mohanam	Bhupali
Malkauns	Hindolam
Durga	Sowari

In Hindustani style the main forms of music are **Dhrupad, Khayal, Thumri, and Tarana** etc. Carnatic style is dominated by **Kirtanam, Kruti, Jawali** and **Tillana**. Moreover in Carnatic style the performer gives equal importance to **Swara** and **Shabd** while the Hindustani style gives precedence to **Swara** over **Shabd**.

During the past one century or so the two styles have also come closer to each other. Both have adopted the **raag** compositions of the other after introducing suitable adjustments. Some of the important Carnatic **raagas** adopted & now freely rendered by practitioners of Hindustani music are **Hamsdhvani, Shreeranjani, Aabhogi, Kirwani, and Saraswati**. Late Ustad Abdul Karim Khan's famous **sargam** was definitely influenced by similar features found in Carnatic music. Similarly famous violin makes too Gopal Krishnan synthesised the two styles beautifully in his violin playing of Late Pandit Bal Murali Krishna and Ustad Amjad Ali Khan have become famous for beautifully merging the features of the two styles in their vocal and **Sarod** performances respectively.

**Check Your Progress-1**

- 1) Describe the difference between **marg** and **desi** music.

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- 2) Write four main forms in each of the following:

Hindustani Music

Carnatic Music

- a) .....
- b) .....
- c) .....
- d) .....

3) How are the following raags in Carnatic style called?

- a) Aabhogi . . . . .
- b) Bhupati . . . . .
- c) Hindolam . . . . .

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### 10.3 MUSIC - ESSENTIAL ELEMENTS

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We have seen in earlier sections how did the musical tradition of India develop. We also discussed the development of the two main styles of Indian music. An important question with which we are faced now pertains to the elements which make a certain composition musical in character. You will appreciate that all the poetical renderings do not automatically qualify to be called musical. Therefore there must be some basic character which would make a rendering musical which we should now understand.

A composition becomes or qualifies to belong to the category of **musical composition** when it rests on the following three conerstones, viz.

- a) **Swara** or sound
- b) **Taal/Laya** or beat/tune
- c) **Raag** or melody

These three are the fundamental constituents of music. We shall discuss them in some detail in the following sub-sections.

#### 10.3.1 Sound (Swara)

**Swara** is that sound which has some meaning and which possesses a distinct identity. Sound becomes music only when it holds a specific connotation among other sounds along with rhythm. Music, be it Indian or Western, is based on **Swaras**. It is composed of different configurations of **Swaras**.

The basic **Swara** in Indian music is called **Shadaj**. It is also known as the basic **swara**. Since the literal meaning of the word **shadaj** is **six**, it can be easily understood that this basic **swara** is always related to six other **swaras**. The spectrum of **swaras** in Indian music is thus composed of seven bands also known as **saptak**.

In Indian music the **swaras** are not related with a fixed pitch unlike the Western music. It is the musician here who defines the pitch of **shadaj** and accordingly other six **swaras** get located on the musical spectrum. Western music, however, has the concept of an "absolute pitch". This means specific pitch for different **swaras**. Likewise the musical instruments are created according to fixed pitches.

We have to now answer another basic question that comes to our mind - how are **swaras** created? This question also brings us to discuss a related connotation of **swara** thus helping us understand the character of Indian music in a better fashion. A **shruti** is a **microtone which creates a swara by adhering to a particular pitch**. It is necessary for a **shout** to have the following two characteristics to become a **swara**:

- it should be audible,
- it should have an echo.

There are countless **shrutis** in the Indian musical system, but it is a maxim to have only 22 of these in any **saptak** (i.e. a particular spectrum of **swaras**).

#### 10.3.2 Beat (Taal)

The second important element in Indian music is the beat or **taal**. Traditionally **taal** is considered as integral feature of Indian music. It is a process through which rhythm gets

depricted in musical compositions. The **taal** is further measured in terms of the numerical content of the pulse in each composition. Thus when the pulse is slow, the composition is called **vilambit**. A medium pulse count makes it **madhyam**; and the faster counts are called as **drut** pulse. Innumerable combinations of these pulse counts provide such a tremendous variety in Indian music.

The **taals** bestowed by the musical tradition from ancient past were further elaborated during the medieval period to make a total count of 1008. Most of the **raag** formations use **taals** from this same repertoire.

The **taals** are generally played through percussion instruments such as **jhanjh**, **manjira** (metallic) etc and **mridang**, **pakhavaj**, **tabla**, (drums) etc. The music exponents who play **taal** instruments also practice a vocabulary of their own during the performances. Some of these words are: **theka**, **bol**, **gat**, **tutra**, **tihai**, **palta** etc. the two main percussion instruments, **tabla** and **mridang**, used in North Indian and South Indian music systems respectively, use the same words.

### 10.3.3 Melody (Raag)

The third chief element of music is melody (**raag**) which is also the characteristic feature of Indian music. Whereas Western music is known for its harmony, the Indian music is famous for its melody. Interestingly melody is not confined to India. but is the main element of the musical traditions in such countries as Iran, Arabia, Afghanistan, China etc.

The central manifestation of a **raag** is delightfulness. It is still possible to have a composition of sound which may not delight - we shall not call it **raag**. There are, in addition to the quality of delightfulness, ten other features that make a **raag**. The various permutations and combinations of these features give birth to the whole repertoire of **raag** music. Another significant quality of a **raag** is that it should also be imbued with sentiments. The melody, it is believed in Indian music, becomes mechanical if it is devoid of the sensuousness. The **raagini**, a sub-division of the **raag**, owes its genesis to the integration of this very element - the sensuousness. It will not be out of place here to tell you that the famous **Raagmala** series of paintings in India are in fact based on this element as they depict the various moods of **raag** and **raagini** in their pictorial representation.

#### Check Your Progress-2

1) Write below the qualities which **shrutis** should possess to become a **swara**.

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2) Give names of four percussion instruments in the space given below.

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## 10.4 MUSIC : GENESIS AND DEVELOPMENT

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Music has always been a companion to culture. The sequence of growth visible in music traverses the same sequence as the culture. Thus, in the early stages of its development music and its manifestations - the *swara*, musical instruments, and to some extent forms of dance - appear to be in a process of growth. Folk music, as we all know, definitely preceded the classical forms. In this section we shall be tracing the historical development of Indian music.

### 10.4.1 Ancient

We know very little about the form of music that might have been practised during the earliest phase of Indian civilization, i.e., the Harappa culture. Contrary to this the Vedic culture abounds in references pertaining to music. All the three forms - the vocal, the instrumental, and the dance music - were prevalent in a fairly developed shape during the Vedic period. The recitation of Vedic hymns was essentially a musical exercise. The following references from *Rigveda* will certainly interest you and add to your information.

#### Variety of songs

- Geer
- Gaatu
- Gaatha
- Gaayan
- Geeti
- Saam; etc.

#### Variety of Instruments

- Veena
- Vaan
- Tunva
- Dundubhi
- Venu
- Karkati
- Gargar
- Ping etc.

It must, however, be noted that any text or treatise detailing the tenets of music does not become available to us till the very end of the Vedic period. In the period following the Vedic period, we find a continuously ascending graph of the growth of music. Musical traditions had now come to be firmly established in the society. As a consequence of an unceasing refinement and hence change in the presentation of music a classical tradition had now come into being. By way of concrete historical evidence to buttress the contention made above, we may cite the famous gold coin from the Gupta period. This coin has, on one side, embossed a figure of Samudra Gupta playing *Veena*. We are also fortunate in having an extensive musical treatise from around the same period - the *Natyashastra* prepared by the sage Bharata.

Another significant feature of the music of this period is that it made a deep impact on the cultures of the other regions of Asia e.g. eastern and Central Asia. The Indonesian ballet depicting *Ramayana* is clearly influenced by Indian musical traditions.

### 10.4.2 Medieval

Music is the least documented of all the fine arts of medieval India. Whatever little information we get about the music and its development in the Delhi Sultanate is from the works of Amir Khusru. There is not much change in this situation in respect of provincial kingdoms. Historical information is scanty and at times it becomes difficult to sift history

from legend. We shall, however, prepare a narrative account on the basis of piecemeal records handed down to us by history.

The earliest known treatise on music in the medieval period is **Sangeet Ratnakar**. The text has not been lost and is referred to by the practitioners of music even today. It was composed by Sharangdev sometime between 1210-47 at the court of the Yadav ruler of Devagiri. Besides being a treatise on music - vocal as well as instrument - **Sangeet Ratnakar** also delves into the details of the contemporary dance forms. It describes as many as 264 ragas classified into major and minor categories, though the basis of this classification remains obscure. The chief merit of this text lies in its being the first systematic exposition of the various elements of music. From the court of Vijaynagar, we get a Sanskrit commentary on Sharangdev's **Sangeet Ratnakar** written by Kallinath, a courtier under king Mallikarjun (1446-65). There are two other Sanskrit commentaries of the same kind, by Keshav and by Singhbhoopal, but it is not known as to when and where they were written.

In the 15th century we come across two interesting musical treatises from Gujarat. The first one is called **Sangeet Sudhakar**, and is attributed to Haripal Dev, the ruler of Saurashtra. It is here for the first time that the Indian musical form is divided into the Hindustani and the Karnatak styles. The other text is a Persian work called **Ghunyat-ul Munya**, meaning literally 'pleasure of desire'. Unfortunately, the manuscript copy of this text is incomplete with its first folio and the last four Sub-sections missing. Thus the name of the author, it at all was given in the missing portions, is lost forever. We, however, know that the text was compiled at the instance of Malik Shamsuddin Abu Raja, the governor of the province of Gujarat under Feroz Tughluq. **Ghunyat**, as its author claims, aimed at being a compendium on the art of **sangeet** in India, for the avowed purpose of educating the taste of the elite of the time and also to cater to the demands of the **Mu'tabiran** (the authorities) and **Na'rif** (the adept). (**Ghunyat-ul Munya: The earliest known Persian work on Indian Music**, ed. Shahab Sarmadee, Asia Publishing House, New Delhi, 1978).

This text has been of great value in several respects. It is the earliest treatise and commentary in Persian on music and some of the Sanskrit texts on music respectively. Besides that **Ghunyat** extensively uses some such Sanskrit works on music which have become extinct now.

In the 15th century, we come across a text called **Raag Tarangini** ascribed popularly to Lochan Kavi. It contains illustrations from both Jaidev (of **Geet Govind**) and Vidyapati, and may thus be safely placed in the 15th century. **Raag Tarangini** is important for having initiated an alternative system of the division of ragas - the **that** - system. All the various forms of music described here are practiced today.

Music got an impetus under the Sharqi rulers of Jaunpur in the second half of the 15th century. A connoisseur and an expert in his own right, Sultan Hussain Sharqi (1458-99) promoted vocal music by introducing a variant form of rendering **khayal** the **Kalawanti khayal**. He is also credited with some new rag, such as **Jaunpuri Todi**, **Sindhu Bhairavi**, **Sindura** and **Rasuli Todi**.

We have noted earlier that the court at Vijaynagar had become a centre off music under its more prominent rulers. The most significant treatise on the South Indian style is the **Swarmel Kalanidhi**, written by Ramamatya, the foremost of the exponents of the South Indian style. It is considered as the most authentic treatise of its kind and is frequently referred to by the music lovers today.

It is evident from the description given above that music in the 13th-15th centuries had grown even if its development seemed located in specific places and was not indicative of any coordinated attempt to bring all the various forms at one place. The development of music had attained the take-off stage when Mughals intervened and gave it greater heights.

Centres of musical study and practice, as stated above, were located in regional kingdoms. In the South, a system of parent and derivative modes, i.e., **Janaka** and **Janya ragas**. existed around the middle of the 16th century. The earliest treatise which deals with this system is titled **Swaramela Kalanidhi**. it was written by Ramamatya of Kondavidu (Andhra Pradesh) in 1550. It describes 20 **janak** and 64 **janya ragas**. Later, in 1609, one Somanatha wrote **Ragavibodha** in which he incorporated some concepts of the North Indian style. It was sometimes in the middle of the 17th century that a famous treatise on music, called **Caturdandi-pradasika** was composed by Venkatamakhin in Thanjavur (c.1650). The system propounded in the text has come to form the bedrock of the Carnatic system of music.

The development of music in North India was largely inspired and sustained by the bhakti movement. The compositions of the 16th and 17th century saint poets were invariably set to music. In Vrindavan, Swami Haridas promoted music in a big way. He is also considered to be the teacher of Tansen the famous musician of Akbar's court. Tansen himself is considered one of the great exponents of North Indian system of music. He is given credit for introducing some famous raagas viz., **Miyan ki Malhar**, **Miyan ki Todi** and **Darbari**. Raja Mansingh of Gwalior (1486-1517) played a distinguished part in the growth and perfection of **Dhrupad**, a variant style of the North Indian music.

In the 18th century, music in North Indian style received great encouragement at the court of the Mughal Emperor Muhammad Shah. Sadaranga and Adaranga were two great composers of **Khayal gayaki** at his court. Several new forms of music such as **Tarana**, **Dadra** and **Ghazal** also came into existence at this time. Moreover, some folk forms of music were also incorporated in the courtly music. In this category mention may be made of **Thumri**, employing folk scales, and to **Tappa** developed from the songs of camel drivers of Punjab.

In passing, it should be noted that while in the South the texts of music enforced a stricter science, in the North the absence of texts permitted greater liberty. There were thus several experiments in mixing the raagas carried out in the North. A loose code of North Indian style of music is a feature that has continued to the present day.

### 10.4.3 Moder.

It was around the closing years of the 19th century and the early years of 20th century that a resurgence of Indian music, especially classical music, took place. The credit for this stupendous task goes to Pandit Vishnu Digambar Paluskar and Pandit Vishnu Narayan Bhatkhande. These two avowed lovers of music dedicated their lives to fighting a general apathy as also a feeling of disrespect among the common folk about music. they travelled extensively and wrote profusely, and succeeded in reviving that waning interest of the public in Indian classical music.

At the same time some more music devotees were trying to sustain the tradition of music training in the **gharanas**. Prominent among these was Ustad Alauddin Khan, who came to live and practice music in Maihar, a small state in Madhya Pradesh. He gave to Indian music two of the brightest stars - Ustad Ali Akbar Khan (**Sarod** player) and Pandit Ravi Shankar (**Sitar** player). The **gharana** system of music has contributed immensely to the resurgence of classical tradition. We give below some related information in a tabular form:

Sl.No.	Name of Gharanas	Prominent Artists	Genre Practiced
1)	Atrauli-Agra	Ustad Faiyyas Khan Ustad Sharafat Husain	Vocal Vocal
2)	Kirana	Ustad Abdul Karim Khan Pandit Bhimsen Joshi Ustad Sadiq Ali Khan	Vocal Vocal Veena
3)	Jaipur	Pandit Mallikarjun Mansur	Vocal
4)	Senia	Ustad Ali Akbar Khan Pandit Ravi Shankar	Sarod Sitar
5)	Patiala	Ustad Bade Ghulam Ali Khan	Vocal
<b>Some other famous artists are listed below:</b>			
1)	Ustad Amir Khan		Vocal
2)	Pandit Jasraj		Vocal
3)	Ustad Amjad Ali		Sarod
4)	Sri Nikhil Banerjee		Sitar
5)	Ustad Asad Ali Khan		Vichitra Veena
6)	Pandit Balmurli Krishna		Vocal
7)	Sr. T.V. Mahalingam		Flute

8)	Sri Vilayat Khan	Sitar
9)	Sushri Ashpoorna Devi	Surbahar
10)	Pandit Rajan Mishra and Pandit Sajan Mishra	Vocal

**Check Your Progress-3**

1) Write four lines on music in the Vedic age.

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2) Match the contents of List A with List B:

- |            |               |
|------------|---------------|
| <b>A</b>   | <b>B</b>      |
| i) Geer    | a) Instrument |
| ii) Venu   | b) Instrument |
| iii) Veena | c) Song       |
| iv) Gargar | d) Instrument |
| v) Gaatha  | e) Song       |

3) Identify the instruments which the following artists play.

- a) Pandit Ravi Shankar .....
- b) Ustad Amjad Ali .....
- c) Sri.T.V.Mahalingam .....
- d) Ustad Asad Ali .....

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**10.5 LET US SUM UP**

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We recapitulate the main features of music as a fine art thus:

- Indian musical tradition goes as far back as 2nd millenium before Christ.
- The two main styles of Indian classical music in existence now are North Indian and Carnatic styles.
- The essential elements of music are **swarna**, **taal**, and **raag**. The Indian classical music recognises a spectrum seven **swaras** of which the permanent one is called **shadaj**. All other **swaras** relate essentially to **shadaj** for determining their position on the spectrum.
- The Indian classical music is today flourishing under the patronage of different traditional families called **gharana**.

## 10.7 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

### Check Your Progress-1

- 1) See Sub.Sec.10.2.1
- 2) a) **Dhrupad**      **Kirtanam**  
b) **Khayal**      **Kruti**  
c) **Thumri**      **Jawali**  
d) **Tarana**      **Tillana**
- 3) a) **Aabhogi**  
b) **Mohanam**  
c) **Malkauns**

### Check Your Progress-2

- 1) It should be audible  
It should have an echo.
- 2) **Manjira, Mridang, Pakhawaj, Tabla.**

### Check Your Progress-3

- 1) See Sub.Sec.10.4.1
- 2) i) c, ii) a, iii) b, iv) d, v) e
- 3) a) **Sitar**  
b) **Sarod**  
c) **Flute**  
d) **Vichitra Veena**