

# **SRI PADMAVATI MAHILA VISVAVIDYALAYAM**

**(Women's University)**

**Tirupati, Andhra Pradesh-517502, India**

**Accredited with "A+" Grade by NAAC**

**ISO 21001 : 2018 Certified**



**M.A MUSIC-IV SEMESTER**

**MAMUD -4.1 C.T**

**RESEARCH AND CONTEMPORARY MUSIC,  
MUSICOLOGISTS**

**CENTRE FOR DISTANCE AND ONLINE EDUCATION (CDOE)**

**TIRUPATI-517502, A.P.**

Website: [www.spmvv.ac.in](http://www.spmvv.ac.in)

## **MAMUD4.1 RESEARCH AND CONTEMPORARY MUSIC, MUSICOLOGISTS**

### **Course Team**

#### ***Editor***

**Prof. R.N.S.Saileswari, Ph.D**

Dept. of Music, Dance & Fine Arts  
SPMVV, Tirupati

#### ***Course co-ordinator***

**Prof. R.N.S.Saileswari, Ph.D**

Head & BOS Chairperson  
Dept. of Music, Dance & Fine Arts  
SPMVV, Tirupati

#### ***Writers***

**Prof. Dwaram V.J.Lakshmi, Ph.D**

Dept. of Music, Dance & Fine Arts  
SPMVV, Tirupati

Copyright: All rights reserved to Centre for Distance and Online Education (CDOE),  
Sri Padmavati Mahila Visvavidyalayam (Women's University), Tirupati.

No part of this book may be reproduced in any form without permission in writing from the University.

This text forms part of Centre for Distance and Online Education (CDOE), Sri Padmavati Mahila Visvavidyalayam (Women's University) Programme.

Website : [spmvv.ac.in](http://spmvv.ac.in)

Email Id: [cdoespmvv@gmail.com](mailto:cdoespmvv@gmail.com)

**PAPER CODE 4.1 C.T: RESEARCH AND CONTEMPORARY MUSIC,**  
**MUSICOLOGISTS**

	Title	Pg. No.
<b>BLOCK I</b>	<b>RESEARCH IN MUSIC</b>	<b>1-11</b>
UNIT 1	Research in Music	1-4
UNIT 2	Electronic Instruments	5-11
<b>BLOCK - II</b>	<b>MUSIC EDUCATION</b>	<b>12-23</b>
UNIT 3	National Indian Music Institutions	12-19
UNIT 4	International Indian Music Institutions	20-23
<b>BLOCK– III</b>	<b>HINDUSTHANI MUSIC</b>	<b>24-59</b>
UNIT - 5	Hindusthani Music – That System, Dhrupad, Khyal	24-50
UNIT -6	Life and Contribution of Musicologists	51-59
<b>BLOCK - IV</b>		<b>60-77</b>
UNIT - 7	Professional Ethics	60-64
UNIT - 8	Gender Bias in the Field of Arts	65-72
UNIT - 9	Music Therapy	73-77
<b>BLOCK – V</b>	<b>STUDY OF MUSICOLOGISTS</b>	<b>78-87</b>
UNIT - 10	Women Composers and Musicians of the 20 <sup>th</sup> Century	78-87

**M.A. MUSIC**  
**SEMESTER – IV**

**PAPER CODE 4.1 C.T: Research and Contemporary Music, Musicologists**

**Unit – I :** Research in Music, Research areas, Electronic instruments.

**Unit – II :** Indian Music institutions and Music Education.

1. National
2. International

**Unit – III :** Hindusthani Music – That system, Dhrupad, Khyal.

Life and contribution of

- |                    |                |
|--------------------|----------------|
| 1. Pt. Ratanjankar | 2. BC. Deva    |
| 3. T.V. Subba Rao  | 4. Prajnananda |

**Unit – IV :** Study of the following

1. Professional Ethics
2. Gender bias in the field of Arts
3. Basic Knowledge of Music Therapy

**Unit-V:** Study of Musicologists – Any 4

Contribution of Women composers(Any 4) and Women Musicians (Any 4) of the 20<sup>th</sup> century.

**PAPER CODE - 4.2 C.P: Ragam – Tanam – Pallavi**

1. Pallavis out of which one is a four kala chowkam.
2. And one is a Nada Pallavi
3. Ragamalika Neraval and ragamalika swarakalpana are to be introduced
4. Two Muktayis in each pallavi must be taught.

**PAPER CODE 4.3 C.P:** Concert Paper

**PAPER CODE 4.4 C.P :** Post trinity compositions with Manodharma

**PAPER CODE 4.5 C.T :** Project Work – Dissertation

**REFERENCE BOOKS:**

1. Sources of research in Indian Classical Music by Reena Gautam

2. Research Methods in Indian Music by Najma Perveen Ahmed
3. The Art and Science of Carnatic Music by Vidya Shankar.
4. Music instruments of India by S Krishnaswamy
5. Sambamurthy, P. – South Indian Music (6 Volumes)
6. Ranade, Ashok D. – Essays on Indian MusicAn Invitation to Indian Music by Smt. Shakuntala Narasimhan.
7. Journals of Indian Musicological Society, Baroda.
8. Bhatkhande, Vishnu Narayan. *Hindustani Sangeet Paddhati: Kramik Pustak Malika*. Sangeet Karyalaya, 1934.
9. Reshaping Art, TM Krishna, Madhushree Publications, 2018, Chennai
10. Sebastian and sons, TM Krishna, Self published, 2020, Chennai

\*\*\*

**BLOCK - I**  
**RESEARCH IN MUSIC**  
**UNIT- 1: RESEARCH IN MUSIC**

**STRUCTURE:**

- 1.1 INTRODUCTION
- 1.2 LEARNING OUTCOMES
- 1.3 RESEARCH IN MUSIC
- 1.4 RESEARCH AREAS
- 1.5 CHECK YOUR PROGRESS - MODEL ANSWERS
- 1.6 SELF ASSESSMENT QUESTIONS
- 1.7 REFERENCE BOOKS

**1.1 INTRODUCTION**

Carnatic music, a classical music tradition from South India, has a rich heritage that spans thousands of years. Research in Carnatic music involves a deep exploration of its intricate theoretical frameworks, performance practices, and cultural significance. Scholars and musicians examine the historical development of this music, tracing its evolution from ancient times to its current form.

**1.2 LEARNING OUTCOMES:**

This unit gives a brief idea of

- 1. What research means in the field of Carnatic music
- 2. What is the current trend in the field of music research

**1.3 RESEARCH IN MUSIC**

The research in Carnatic music encompasses a wide range of topics, from the analysis of ragas (melodic scales) and talas (rhythmic cycles) to the exploration of various compositional forms like kritis and varnams. Research also delves into the biographies and contributions of legendary composers like Tyagaraja, Muthuswami Dikshitar, and Syama Sastri, whose works have shaped the tradition. The study of improvisation, a vital aspect of Carnatic performance, is also a key area of interest, as it highlights the musicians' creativity and mastery of the form. Modern technological tools, such as digital recordings and music

analysis software, have further enhanced the research capabilities, allowing scholars to analyze performances in greater detail. Research in Carnatic music also bridges cultural studies, linguistics, and ethnomusicology, examining the connection between music and regional languages, as well as its role in rituals and festivals. As the tradition continues to evolve, contemporary research explores the fusion of Carnatic music with other genres, its global outreach, and its adaptation to modern contexts. Overall, research in Carnatic music provides a deeper understanding of its theoretical, artistic, and cultural dimensions.

Research in Music mainly takes place both on Practical and Theoretical aspects. It is conducted mainly in the departments of Music/Performing Arts /Fine Arts of several Universities in India.

Few points to be kept in minds while taking up of Research in Music are

1. Language skills on the language related to the topic of research.
2. The knowledge of Primary and Secondary sources.
3. Basic knowledge of Research Methodology.
4. To gain skill of analysing the material collected during research.
5. Knowledge of various branches related to the topic chosen.
6. To be committed to the actual realities related to the work and capacity to express them to the world.
7. Indian music is transmitted through oral tradition through generations and hence importance must be given, even in research, to this tradition while collecting the information.

## **CHECK YOUR PROGRESS**

Name 2 universities which provide research programs in Andhra Pradesh.

### **1.4 RESEARCH AREAS**

1. Study of Music palm leaf manuscripts written in Sanskrit and other languages.
2. All Music related topics belonging to ancient, medieval and modern periods.
3. To study the topics of folk and tribal in the specialization of music and dance.
4. Musical instruments – their origin and evolution in all the ancient, medieval and modern periods.

5. Topics on areas of musical relevance in psychology, physics and other inter – disciplinary research.
6. Critical appreciation of music and dance.
7. To probe and preserve rare areas in music and dance through research study.
8. To take-up our musical treatises like Natya Sastra, Brihaddesi etc., for deeper study.
9. Historical study of principal musical compositions etc., taking in view of concepts like the royal patronage, music education, cultural, social aspects through ages and so on.
10. Music in various places / states.
11. How various institutes/companies are promoting music / dance / arts.
12. Modern technological influence in the field.
13. Role of media.
14. International studies i.e., our Indian music / dance and arts abroad.
15. Archaeological studies.
16. Calcutta's contribution in physics and music by B.C. Deva and others are noteworthy.
17. Philosophical treasure related to music.
18. Audio – Video presentation and preservation.
19. Various compositions and Notation systems.
20. Comprehensive knowledge of various topics / areas in music / dance / areas while choosing topics.
21. Academic and systematic discipline and progress in Music education through centuries.
22. Manodharma sangeetham and its branches – critical study.
23. Preservation of folk and tribal treasure of songs.
24. Ethno-musicological studies.
25. Special concepts like melakartas – origin, evolution and present usage.
26. Modern designing of electronic instruments.
27. Changes in the traditional natural instruments for better sound production and other improvements.
28. The outlook of audiences towards arts in various places and influence of arts on society.



29. Passion and better outlook of researchers – contribution for the progress of music / arts – case studies.
30. To bring clarity, better understanding of all aspects pertaining to music / arts is the main goal of research, with good attempts by various passionate researchers in the modern times and contemporary scenario.

### **1.5 CHECK YOUR PROGRESS MODEL ANSWERS:**

Answer: Padmavati Mahila University and Andhra University

### **1.6 SELF ASSESSMENT QUESTIONS :**

1. Write about the current trends in the field of music research.
2. What are the important points to remember to pursue research in music?

### **1.7 REFERENCES:**

1. Sources of research in Indian Classical Music by Reena Gautam
2. Research Methods in Indian Music by Najma Perveen Ahmed

\*\*\*

## **UNIT – 2: ELECTRONIC INSTRUMENTS**

### **STRUCTURE**

#### **2.1 INTRODUCTION**

#### **2.2 LEARNING OUTCOMES**

#### **2.3 ELECTRONIC INSTRUMENTS**

#### **2.4 MAKING OF INSTRUMENTS**

#### **2.5 WARRANTY**

#### **2.6 CHECK YOUR PROGRESS - MODEL ANSWERS**

#### **2.7 SELF ASSESSMENT QUESTIONS**

#### **2.8 REFERENCE BOOKS**

### **2.1 INTRODUCTION**

Music instruments are integral to the creation of sound, each offering a unique contribution to the world of music through their design, sound production, and cultural significance. From string instruments like the violin and guitar to wind instruments such as the flute and saxophone, each type of instrument requires specific care and maintenance to function optimally. Repairing these instruments is a delicate process that involves both technical skill and an understanding of their intricate workings. Whether it's replacing a string, fixing a cracked woodwind body, or re-padding the pads of a brass instrument, repair work demands expertise and attention to detail. Many musicians rely on skilled instrument repair professionals to maintain the quality of their instruments, ensuring longevity and performance. The repair process varies greatly depending on the instrument type, materials used, and the complexity of the damage. Crafting and maintaining instruments is a specialized field, with instrument makers and repair technicians often undergoing years of training to master their craft. Advances in technology and materials have also influenced modern instrument repair, allowing for more efficient fixes and longer-lasting results. The repair of historical or rare instruments is a particularly intricate area, where preserving both the instrument's value and its original craftsmanship is of utmost importance. Overall, music instrument repair is a vital service that not only ensures the functionality of instruments but also preserves their artistic and cultural heritage.

## **2.2 LEARNING OUTCOMES:**

1. Knowledge of types of Music Instruments
2. Knowledge of service and repair of music instruments

## **2.3 ELECTRONIC INSTRUMENTS**

- An electronic musical instrument or electrophone is a musical instrument that produces sound using electronic circuits.
- Some of the most prominent electronic musical instruments are
  1. The Xth sense
  2. AlphaspHERE
  3. Eigenharp
  4. Kaossilator
  5. Percussa Audiocubes
  6. The Reactable
  7. Continuum Fingerboard
  8. Theremin
  9. Roland Octapads
  10. Electronic Keyboard
- Electronic Keyboards are the most popular instrument.
- Electronic keyboards produce the sound of musical instruments and also miscellaneous sounds.
- This is manufactured in different sizes and it is compatible with PCs and comes with a USB slot.
- Electronic instruments do not produce sound mechanically. The electrical circuits and switches send impulses to speakers causing them to vibrate at predetermined frequencies. Electronic music instruments are synthesizers, electronic keyboards, organs and so on.
- There is an important distinction to be made between electric and electronic.
- Electric instruments produce sound mechanically and use electricity to amplify that sound.
- The electric guitar has plucked strings whose sound is then transferred to an amplifier and speaker via electronic pickups.

- The sound is still initially produced by a vibrating string and that sound is modified in some way by circuitry before reaching our ear.
- Electronic instruments do not produce sound mechanically.
- This is the newest family of electronic music instruments dating from the early to mid twentieth century.
- There are five main instrument families : They are
  1. Stringed
  2. Woodwind
  3. Brass
  4. Keyboards and
  5. Percussion
- Instruments such as the electric guitar that generate sound by acoustic or mechanical means but that amplify the sound electrically or electronically are also considered electronic instruments.
- A folk instrument is a musical instrument that developed among common people and usually does not have a known inventor.
- It can be made from wood, metal or any other material.
- The most popular instrument worldwide is the guitar.
- The most popular instrument worldwide is the guitar, both electric and acoustic varieties.
- The electronic piano or keyboard is the second most popular musical instrument.
- The most sold instruments are saxophone, flute and clarinet.
- The least popular endangered instruments are tuba, French horn and bassoon.
- Electronic music is a genre of music that employs electronic musical instruments, digital instruments, or circuit-based music technology in its creation, that includes music produced using both electronic and electromechanical means (also known as electroacoustic music).
- Electronic instruments are ones which use devices such as an electronic oscillator, theremin or synthesizer.
- Those which have strings, hammers and some electric elements like magnetic pickups, power amplifiers and loudspeakers are electromechanical instruments.

- Telharmonium, Hammond organ, electric piano and the electric guitar are electromechanical.
- Electronic music is also called Electronica.
- Its stylistic origins are modernism and futurism.
- Early 20<sup>th</sup> century, Europe, Russia had their cultural origin.
- Ambient dub, EDM hip hop, new-age, new wave noise, neo soul, psychedelic are the derivative forms.
- The earliest electronic musical devices were developed at the end of the 19<sup>th</sup> century.
- Some electronic instruments were introduced during the 1920s and 1930s and the first compositions featuring them were even written.
- The advent of magnetic audio tape by 1940s leading to the development of electro acoustic tape music, in Egypt and France, Musique concrete, in Paris 1948s, music produced solely from electronic generators in Germany in 1953, Electronic music also created in Japan and USA in 1950s, Algorithmic composition with computers first demonstrated in the same decade, 1960s – digital computer music pioneered, innovation in live electronic, Japanese electronic musical instruments influencing the music industry, 1970s – Moog synthesizers and Japanese drum machines helping popularize synthesized electronic music, 1970s – electronic music began to have significant influence on popular music, with the adoption of polyphonic synthesizers, electronic drums, drum machines and turntables through disco, Krautrock, new wave, synth-pop, hip hop and EDM, 1980s – marts produced digital synthesizers, such as the Yamaha Dx7, MIDI (Musical instrument Digital Interface) developed, 1990s – increasingly affordable music technology, electronic music production becoming established part of popular culture – is the evolution of electronic era.

### **CHECK YOUR PROGRESS:**

1. Name two electronic music instruments.

## **2.4 MAKING OF INSTRUMENTS**

### **Tambura:**

- It is the most important stringed instrument. Also known as Tanpura in Hindi. It is a long-necked stringed instrument, profusely used in India.

- Tambura does not play the song, but rather supports and helps the artiste to sustain the sruti.
- It is not played in rhythm with the artists during a learning session, concert or practice. But the main 4 strings are played by plucking in a cycle continuously like a loop without stopping.
- The continuous sound of the 4 strings creates a beautiful musical sound, ‘Naada’ – this blends with the external musical sound sung or played by the artistes.
- The Hindusthani musicians call it ‘Tanpura’ and the south Indian musicians ‘Tambura’.
- **Tanpuri** is a smaller tambura used for accompanying instrumental solo concerts.
- As per the great historian, Stephen Slawek, the Tanpura was seen in the miniature paintings of the Mughals and it was fully developed in its modern form by the end of the 16<sup>th</sup> Century.
- In the contemporary Indian classical musical performances an electronic tanpura, a small box instead of a Tanpura, as a substitute, is played the sound of Tanpura.
- This electronic Tanpura is closer to the natural tambura in sound and very easily portable.
- The South Indian Tamburas are produced in Tanjore, Bobbili, Trichy, Nujwid, etc.
- The Sitar makers of ‘Miraj’ are regarded as the best producers of Tanpuras in the world. The family has been traditionally involved in the making of Tanpuras since 1850 and for over seven generations.
- The regular Tanjavur Tambura has 4 strings and the North Indian Music Miraj Tanpura has 4 or 5 (rarely 6) metal strings plucked one after the other in a loop.
- Tamburas are made out of jack tree trunks. It has 4 screws called ‘Kuties’ or ‘Biradas’ organized at the end of the long stem.
- There is a bridge on the broader side over which the strings pass before they are tied to the end of the Tambura.
- There are thin cotton threads used on the bridge which by adjustment, at a focus point, produce very beautiful full-fledged musical sound. These cotton threads are called ‘Jivali’.

- Tamburas are made in different sizes. Male vocalists use bigger size instruments and female vocalists use smaller ones. Still smaller Tampuras known as Tanpuri are used for Sitar or Sarod concerts.
- The four strings are generally tuned to P ss S. In ragas where there is no panchama, it is tradition to set the four strings m S S S. And in ragas where Kakali Nishada is prominent, the 5<sup>th</sup> string of Hindusthani Tanpura is set to N2.
- The Hindusthani Tanpuras are made in Calcutta too. They are next to Tanjavur and Miraj Tamburas.
- The gourds are used as the sound producing part in North Indian Tanpura.
- In the case of South Indian Tambura, Jack tree stems are used in making.
- Tamburas tend to change when they are kept in rooms under 5°C.
- The humidity is also considered important as they affect the rusting of the strings.
- Tamburas must be covered with a shawl or cloth while travelling.
- Shellac based furniture polish only must be used while cleaning the instrument.
- Some electronic Tamburas

**Saarang** :First ever electronic Tambura designed by Raj Narayan in 1979.

**Dhruva – Compact Shruti Box CD** :Radel achieved higher standards with miniaturization by designing moulded ABS plastic cabinets for its products, starting with the Radel compact Dhruva Shruti Box.

**Saarang Magic Tambura** : It's still a progressive design by adopting sampled sound technology to produce the actual sound of the tambura – Sheer magic in a tiny box (1999).

**Swaravali Music Trainer** :The electronic teaching companion – the Radel Swaravali Music Trainer was launched in 2005.

**Saarang Sparshini DX** : This is an artistic digital Tanpura with a grand stage presence. It has beautiful resonating natural Tanbura sound using the latest samples technology, has automatic tuning of 4 notes.

## 2.5 WARRANTY

### Limitations of warranty:

- 3 years of warranty is there for Radel, from the date of purchase.
- The Radel products are checked for their manufacturer material and to be free from defects with regard to workmanship or material used.
- Radel gives assurance of product repair during the warranty.

- It is subject to the conditions and limitations.

**Scope and duration of warranty:**

- When the registration is absent with the manufacturer, warranty will lapse after 3 years of manufacturing.
- Proof of purchase including date and place of purchase is required.
- Radel will inspect the product and will decide about the repair.

**2.6 CHECK YOUR PROGRESS MODEL ANSWERS:**

1. Sruthibox and Keyboard

**2.7 SELF ASSESSMENT QUESTIONS:**

1. Write an essay on electronic Musical Instruments.
2. What are the limitations of warranty on music instruments

**2.8 REFERENCE BOOKS:**

1. The Art and Science of Carnatic Music by Vidya Shankar.
2. Music instruments of India by S Krishnaswamy

\*\*\*



**BLOCK - II**  
**MUSIC EDUCATION**  
**UNIT – 3: NATIONAL INDIAN MUSIC INSTITUTIONS**

**STRUCTURE**

3.1 INTRODUCTION

3.2 LEARNING OUTCOMES

3.3 THE MUSIC ACADEMY MADRAS

3.4 KALAKSHETRA

3.5 MAHARAJAH GOVERNMENT COLLEGE OF MUSIC AND DANCE

VIZIANAGARAM

3.6 SRI PADMAVATI MAHILA VISVAVIDYALAYAM

3.7 CHECK YOUR PROGRESS - MODEL ANSWERS

3.8 SELF ASSESSMENT QUESTIONS

3.9 REFERENCE BOOKS

**3.1 INTRODUCTION**

Music education in India has deep roots in the country's ancient traditions, where music was not just a form of entertainment but also a spiritual practice, an integral part of daily life, and a tool for education. Classical music in India is divided into two broad traditions: Hindustani (North Indian) and Carnatic (South Indian). Both forms have their own rich history, theory, and performance practices. Over the centuries, these traditions have evolved, and in modern times, music education has developed into a formalized system taught in schools, colleges, and specialized institutions.

Students are taught the theory behind Indian classical music, which includes knowledge of ragas (melodic frameworks), talas (rhythmic cycles), musical notations, and the history of different musical styles. Emphasis is laid on practical performance skills. Many institutions also incorporate regional folk traditions and contemporary music styles, including Bollywood music, fusion, and western genres such as jazz and rock. In recent years, technology has become a significant part of music education in India, with many institutions

incorporating courses in music production, sound engineering, and digital music. Music is often taught in conjunction with dance, theater, and fine arts, highlighting the interdisciplinary nature of the performing arts.

### **3.2 LEARNING OUTCOMES**

1. Learners will understand the various music institutes for music education in India.
2. The history of the foundation and development of these institutes, the various courses offered by them, annual festivals, lectures, and eminent personalities involved in the development of these institutes will be understood.

#### **Sisurvetti Pasurvetti Vetti Ganarasam Phanih ||**

Music is an important part of life. It gives spiritual, cultural and emotional enrichment. That is why Plato said, “all must learn music from childhood”. There are lakhs of artistes of different varieties, composers, instrumentalists and so on in India. In South India, Tanjavur, Ettayapuram, Tiruvancore, Madras, Tirupati, Mysuru, Kakinada, Pithapuram, Vizianagaram, Bobbili etc., are important seats of music. In these places many composers and artists lived and this created a great environment. Many concerts too were conducted. All this helped for the formation of seats preservation and propagation of art. In olden days Zamindars, Rajas, temples etc., patronised these artistes and music education. Gradually the Gurukula system evolved into institution based musical training. In Modern times, exclusive music institutions, like music colleges, departments of music in Universities are contributing for the training of music students. Some of such very prominent institutions are:

Madras Music Academy College:

Kalakshetra, Madras

Maharajah Govt. College of Music & Dance, Vizianagaram.

G.V.R. College of music & dance, Vijayawada.

S.V. University, Tirupati.

S.V. College of music & dance Tirupati.

Sri Padmavathi Mahila Viswavidyalayam, Tirupati.

The great patronage and contribution of Madras (Chennai) occupied a special high status in the history of South Indian Music. The reason for most of the artists to settle down at Madras

is due to the highly passionate residents who greatly respect the arts and artistes. All the artistes from various places have been visiting Madras to perform and exhibit their vidwat at Madras. 'Veyi Gita' Sri Paidala Gurumurti Sastri was the first musician composer, who settled down and lived in Chennai. Mahans like Veena Kuppayyar, Tachchur Singaracharyulu, Patnam Subrahmanya Iyer, Pallavi Seshayyar and many others lived in Madras. The All India Music Conference took place in 1927 at Chennai. At the end of this conference, a committee was formed and the 'Music Academy' was established. This committee was with musicologists, scholars, mahavidwans band in the conference many musical concepts were discussed. A music college was established as an attached music institution to this where a number of students were trained. The syllabus framed by Govt. of Tamilnadu is being followed in this institute and music students are trained in both theory and practical. Mahavidwans like Sarvasri Muttayya Bhagavatar, TL Venkatarama Iyer, Sandhyavandanam Srinivasa Rao, B. Rajan Iyer and others worked as the Principals. The 3 year degree has first 2 years theory & practical and training in teaching is also given to its students. Those who complete the courses are given certificates.

### **CHECK YOUR PROGRESS:**

Name two institutes which provide music courses.

---

---

---

### **3.3 THE MUSIC ACADEMY MADRAS:**

has its annual festival during December – January. It has its own library and a Music Academy Journal is published every year. The students are encouraged by conducting competitions. Sri E. Krishna Iyer served for 10 years as Secretary of this sabha. There are many music sabhas in Madras and all of them have their annual festivals conducted during December. The Music Academy, Madras celebrated its Platinum Jubilee. The Music Academy, Madras is a prestigious sabha, it introduces new artistes too. Teachers college of music started in 1937 by this sabha, contributed for training passionate serious learners. 'Sangita Kalanidhi' title is awarded to one Mahavidwan/Vidushi every year. 2 senior musicians are awarded Sangita Kalacharya every year. In the month of October, Spirit of Youth Festival of Dance & Music, is organised yearly and 40 young artistes are given the opportunity to perform. Special TTK Award, Best Artiste Award, Music Welfare Award are

also given every year. RR Talented Promotion Scheme patronises 2 talented young artistes financially for their musical training. It helps in getting opportunities for concert performances for them. The present building was laid the foundation for the present auditorium on the 5<sup>th</sup> Oct. 1955 and after seven years, H.H. Maharaja Shri Jayachamaraja Wodeyar, the then Governor of Madras, declared its opening. The initiative of late Sri Kasturi Srinivasan and Sri T.T. Krishnamachari were mainly instrumental. The main auditorium is of international standards as far as the acoustics, seating system etc., are concerned. The K.R. Sundaram Iyer Memorial Library is an additional asset to the Academy with preservation of rare books, manuscripts, greatly useful for researchers, music students and general readers. The library has benefited greatly from donors like Sri S. Viswanathan, Sri R. Kalidas and the family of Sangita Kalanidhi Embar S. Vijayaraghavachariar. Contribution from Smt Hemalatha Ramamani and donations from Sivasailam charities are also noteworthy. The archives have about 10,000 hours donated by well wishers. The Music Academy also has a viewing facility of Dance festivals comprising 208 videos, 332 hours of dance programmes and 36 hours of lecture demonstration also. The Advanced School of Carnatic Music was started in August 2010. Presently advanced School of Carnatic Music attached to the Madras Music. Academy has an academic council consisting of Sangita Kalanidhi Smt. R. Vedavalli, Dr. Ritha Rajan, Sangita Kalacharya Suguna Varadachari, Dr. R.S. Jayalakshmi, Dr. Meenakshi (Sumathi) Krishnan (convenor) and Sangita Kalanidhi, Smt. R.Vedavalli as Director. Academic Coordinator Vidushi Dr. Ritha Rajan and alongwith Director and Associate Director, Sangita Kalanidhi Sri Trichur V. Ramachandran, Sangita Kalanidhi Dr. S. Sowmya, Vidushi Dr. R.S. Jayalakshmi, Vidwan Sri Neyvedi Santhanagopalam, Vidushi Smt. Shyamala Venkateshwaran, Vidwan Dr. Sriram Parasuram, Vidushi Dr. Sumitra Vasudev, Vidushi Dr. Baby Sriram, Vidman Sri C.R. Vaidyanathan, Vidushi, Ms Amritha Murali are serving. Admissions are open in the month of June every year. There are substantial scholarships to the needy students and they are instituted by M/s Lakshman and L. Ganesh and the Mala Ramadorai scholarships. The Teachers College of Music which was running for over 75 years was discontinued and this Advanced school aiming at high standards of excellence has been instituted. The classrooms which were disturbed by noise from service activities in the area were air conditioned and sound proofed. External noises were eliminated by providing air tight 4 PVC windows and special doors. Ceilings and walls were covered with acoustic paneling to overcome the problem of reverberation and improve sound quality. The floor too was finished with a seamless PVC covering for the same reason.

All the classrooms are with ample storage space specially designed for storing Vinas, Mridanga Ms and Violins. All classrooms are installed with LED lamps. There is a large room, designed with good acoustics, that accommodates an audience of about 20 persons. All these halls can be used for different presentations. Sri P.T. Krishnan, a very fine and renowned architect, served for the upgradation of the Academy's improvement of infrastructure and facilities during the last 10 years. The courses offered are 3 years Advanced Diploma in Carnatic Music (Vocal). This course is with 2 semesters per year and 5 days a week pattern working from 8 AM to 12.30 PM. Eligibility for enrollment is 10+2 and age group 18-30. The applicants must be able to sing Varnams, Kritis and a reasonable capacity of Manodharma. The applicants should send an email of their bio-data with full details of their musical training in the prescribed form for the enrolment. The Music Academy Madras always engages the morning session since its inception, (during the December annual festivals) all musical discussions by eminent Vidwans and Vidushis. (called Vidwat Sabha) The Research centre of the Music Academy Madras encourages researchers for studies in Musicology and Research in Music from its inception. This has progressed into a Research Centre too. There is a journal published and the 90<sup>th</sup> volume was published in 2019-20. These journals are the outcome of the scholar's discussions. Sangita Kalanidhi Sr T.V.Subba Rao, Dr V. Raghavan, Sangita Kala Acharya T.S. Parthasarathy and scholar – musicians such as Sangita Kalanidhi Mudicondan Sri Venkatarama Iyer, Sangita Kala Acharya Sri B. Krishna Murthy, Sangita Kala Acharya Dr S.R. Janakiraman and so on contributed greatly. The Academy continues with its research activities. The musical activities of the academy through MARC include publications, seminars / webinars, workshops and research projects. The Director of this research centre is Dr. Meenakshi (Sumathi) Krishnan. She is the Ex-officio member secretary, The Music Academy, Madras. There is a Director and Research Advisory Board consisting of eminent Vidwans. Thus the Music Academy Madras is serving in multifaceted branches of music (all interconnected) for the preservation and propagation of traditional music and arts.

### **3.4 KALAKSHETRA**

Kalakshetra is founded to protect and preserve the ideal and most traditional values of arts. It was founded in 1936 by Smt Rukmini Devi Arundale. Her husband George Arundale supported its progress right from its inception. Kalakshetra was even part of the freedom fight. Eminent Sanskrit Scholar, Pandita Subrahmanya Sastri coined the name Kalakshetra.

Kalakshetra focused upon the preservation of traditional values in Indian arts and crafts and especially in the fields Bharatanatyam and Gandharva Veda Music. Kalakshetra is known for its celebration and conduct of different sabhas, seminars, festivals, centenary celebrations, photo exhibitions, lecture – demonstrations, speeches etc., throughout the year. It is for the extraordinary service of Smt Rukminidevi Arundale that the Kalakshetra flourished and gained very high recognition. She worked so hard with unimaginable commitment and passion that the Kalakshetra achieved historical status. Smt Rukminidevi Arundale used to teach dance first to all students and then she used to send the students to various gurus. Thus Kalakshetra became the first institute to teach dance. Rukminidevi loved dance. She believed that dance form gives a shape, a form, a visible form to song. She also trained group presentation on a stage. Kalakshetra is called Kalakshetra foundation. Its website is [www.kalakshetra.in](http://www.kalakshetra.in) In January, 1994, an Act of the Parliament of India recognized the Kalakshetra Foundation as an Institute of National Importance. The present Chairman of Kalakshetra is S. Ramadorai and the current director is Revathi Ramachandran. Rukmini Devi studied Pandanallur style for 3 years, started working on developing her own, Kalakshetra style of Bharatanatyam. The Kalakshetra style is noted for its angular, straight, ballet-like Kinesthetics and its avoidance of Recakas and of the uninhibited throw (Ksepa) of the limbs. Lawyer and classical artiste E. Krishan Iyer (1897-1968) said about Rukmini Devi, "There is no need to say that before she entered the field, the art was dead and gone or that it saw a renaissance only when she started to dance or that she created anything new that was not there before".

The Kalakshetra Foundation has the following :

1. Rukmini Devi College of Fine Arts.
2. Rukmini Devi Museum.
3. Koothambalam (Kalakshetra theatre)

Craft Education and Research Centre (including the weaving department, the Kalamkari natural dye printing and the painting unit). Rukmini Devi Arundale's parents are Neelakanta Sastry and Seshamma and her birth place is Madurai, Madras Presidency, during the British period, India, 29<sup>th</sup> Feb. 1904. She was awarded Padma Bhushan (1956), Sangeet Natak Akademi Fellowship (1967). Rukmini Devi Arunadale was the first woman in Indian history to be nominated to the Rajya Sabha (1952 – 1962).

### **3.5 MAHARAJAH GOVERNMENT COLLEGE OF MUSIC AND DANCE VIZIANAGARAM**

Maharajah Government College of Music and Dance in Vizianagaram is the oldest educational institution dedicated exclusively to music and dance in South India, established on 5th February 1919 by Sri Pusapati Vijayarama Gajapathi Raju, the Maharajah of Vizianagaram. Initially named 'Sri Vijayarama Gana Pathasala', its founding is tied to the Maharajah's desire to help the blind son of Sri Chaganti Joga Rao, who was passionate about music. The Maharajah donated the Town Hall building behind the fort to house the music institute, and soon after, the institute was launched. The first principal of the institute was the renowned Harikatha pitamaha, Srimadajjada Adibhatla Narayana Das, and the legendary violinist Sriman Dwaram Venkataswamy Naidu was invited to serve as a professor of violin. Under the leadership of Maharajah Sri Alak Narayana Gajapati Raju, the institution expanded and was promoted to 'Sri Vijayarama Music and Dance College'. In 1955, the Government of Andhra Pradesh took over the college. For over a century, this prestigious institution has offered courses in vocal music, classical dance, violin, vina, mridangam, nagaswaram, and dolu, with a 4-year certificate course and a 2-year diploma program. The college has supported its students with free food from the Sri Varaha Lakshmi Narasimha Swamy Devasthanam in Simhachalam. Weekly concerts and festivals, such as the Sri Vinayaka Chaviti and Navaratri concerts, have been a long-standing tradition since the tenure of legendary Sangita Kalanidhi, Padmasri Prof Dwaram Venkataswamy Naidu. Over the years, esteemed figures such as Adibhatla Narayana Das, Dwaram Venkataswamy Naidu, and Nedunuri Krishna Murty have served as principals, with notable alumni including Changanti Gangaraju, Ghantasala Venkateswara Rao, and Mullapudi Sriramamurty. The contribution of the Dwaram family, with four members serving as principals and eight members as faculty, remains significant in the history of the institution. For more than 100 years, Maharajah Government College of Music and Dance has played an instrumental role in the academic and artistic growth of classical music and dance, with legendary performers like Bharat Ratna Bismillah Khan Saheb gracing its stage.

### **3.6 SRI PADMAVATHI MAHILA VISVAVIDYALAYAM, TIRUPATI**

Sri Padmavati Mahila Viswavidyalayam (SPMVV), established in 1984, has become a key institution in providing professional education in the fields of music and fine arts, with a specific focus on empowering women. The Department of Music & Fine Arts at SPMVV

offers specialized postgraduate courses, including the 2-year MA in Music and MA in Bharatanatyam, designed to nurture both theoretical knowledge and practical skills. To gain entry into these courses, students are required to have a Bachelor's degree in Music or a related field, along with appropriate training or certification. The curriculum for the MA in Music covers both musicology and practical aspects, including the history of music, ragas, talas, and compositions, while also training students in Abhyasa Ganam, Group Kritis, and improvisation. The MA in Bharatanatyam focuses on the rich tradition of Indian classical dance, including choreography, dance history, and Nattuvangam. In addition to postgraduate courses, the department offers various certificate programs in Vocal, Bharatanatyam, Kuchipudi, Violin, and Traditional Folk Music, providing opportunities for students at different skill levels. SPMVV also offers external electives for students from other disciplines, including courses on Sulabha Kirtanas, Bharatanatyam, and folk dance traditions. The university takes pride in its accomplished alumni, who have contributed significantly to the music and dance fields. Furthermore, SPMVV has established international collaborations, with partnerships in the USA, Singapore, and Malaysia, allowing students to gain global exposure. Overall, the Department of Music & Fine Arts at SPMVV stands as a beacon of excellence in South India's music and dance education, fostering the academic and professional development of women in the arts.

### **3.7 CHECK YOUR PROGRESS MODEL ANSWERS:**

Answer: Kalakshetra and The madras music academy

### **3.8 SELF ASSESSMENT QUESTIONS:**

Write about South Indian classical music institutions.

### **3.9 REFERENCES:**

1. [spmvv.ac.in](http://spmvv.ac.in)
2. [musicacademymadras.in](http://musicacademymadras.in)
3. [kalakshetra.in](http://kalakshetra.in)

\*\*\*



## **UNIT - 4**

### **INTERNATIONAL INDIAN MUSIC INSTITUTIONS**

#### **STRUCTURE**

- 4.1 INTRODUCTION
- 4.2 LEARNING OUTCOMES
- 4.3 THE JUILLIARD SCHOOL (USA)
- 4.4 ROYAL COLLEGE OF MUSIC (UK)
- 4.5 BERKLEE COLLEGE OF MUSIC (USA)
- 4.6 CONSERVATOIRE DE PARIS (France)
- 4.7 CURTIS INSTITUTE OF MUSIC (USA)
- 4.8 SIBELIOUS ACADEMY (Finland)
- 4.9 CHECK YOUR PROGRESS - MODEL ANSWERS
- 4.10 SELF ASSESSMENT QUESTIONS
- 4.11 REFERENCE BOOKS

#### **4.1 INTRODUCTION:**

The music landscape around the world is diverse and rich, with institutions offering a wide array of programs that cater to various genres, traditions, and cultures. Classical music remains a cornerstone in many countries, with top-tier conservatories training students in centuries-old traditions, focusing on both performance and composition. In contrast, contemporary music programs have flourished, with schools offering specialized courses in jazz, popular music, and electronic music, embracing innovation and modern trends. Ethnomusicology also plays a vital role in these institutions, preserving and promoting indigenous and folk music traditions from various regions. Music technology and production programs have gained prominence, reflecting the growing influence of digital tools and media in music creation and distribution. Universities and conservatories across the globe offer platforms for both aspiring musicians and researchers, combining academic rigor with creative exploration. Many countries also emphasize music's cultural significance, integrating local music styles into formal education while encouraging global collaboration and exchange. Opportunities for interdisciplinary learning, such as combining music with dance, theater, and even technology, have become increasingly common. Music festivals and competitions serve as additional avenues for emerging talents, fostering connections between

young artists and established professionals. Overall, the music education landscape is dynamic, continuously adapting to new musical innovations, cultural exchanges, and global collaborations.

#### **4.2 LEARNING OUTCOMES:**

1. Knowledge of various music institutes around the world
2. Knowledge of music scene around the world

#### **4.3 THE JULLIARD SCHOOL (USA)**

Founded in 1905, The Juilliard School is one of the most famous conservatories in the world. Located in New York City, it offers training in classical music, dance, and drama. Juilliard has a rigorous selection process and is known for producing some of the most influential musicians, dancers, and actors of the 20th and 21st centuries. Juilliard's programs include undergraduate and graduate degrees in music performance, composition, and conducting, along with programs in orchestral training, jazz, and musical theater.

#### **4.4 ROYAL COLLEGE OF MUSIC (UK)**

Based in London, the Royal College of Music (RCM) is one of the world's oldest and most prestigious music schools, dating back to 1882. The RCM specializes in classical music education but also offers courses in music technology and composition. It provides undergraduate, postgraduate, and doctoral programs and is known for its excellent teaching, historical significance, and connection to the British classical music tradition. Alumni include famous composers, conductors, and soloists.

#### **CHECK YOUR PROGRESS:**

Name two International Institutes of Music.

-----  
-----

#### **4.5 BERKLEE COLLEGE OF MUSIC (USA)**

Located in Boston, Berklee College of Music is a leading institution for contemporary music education. It focuses on music production, jazz, popular music, music business, and film scoring. Berklee is unique in that it emphasizes modern, commercial music, providing students with the tools to succeed in the global music industry. The institution is also known for its diverse student body and collaborations with major industry leaders.

#### **4.6 CONSERVATOIRE DE PARIS (France)**

The Conservatoire de Paris (CNSMDP) is one of Europe's most prestigious and long-standing music conservatories, founded in 1795. The institution offers rigorous programs in classical music, opera, conducting, and composition. It is particularly known for training highly skilled instrumentalists and composers. It has contributed significantly to the world of French music, particularly in shaping the careers of composers like Hector Berlioz and Claude Debussy.

#### **4.7 CURTIS INSTITUTE OF MUSIC (USA)**

The Curtis Institute of Music in Philadelphia is renowned for its rigorous selection process, offering full scholarships to every student. Curtis provides advanced education in classical music, with programs in performance, composition, and conducting. Curtis has an exceptionally high faculty-to-student ratio, ensuring that students receive personalized instruction. It is known for producing outstanding musicians who go on to prestigious careers.

#### **4.8 SIBELIUS ACADEMY (Finland)**

The Sibelius Academy in Helsinki, named after the famous composer Jean Sibelius, is a prominent institution in Finland and one of the top music conservatories in Europe. The academy offers both bachelor's and master's programs and is known for its integration of classical training with Finnish folk music traditions. The Sibelius Academy is also heavily involved in research and development within the music field, making it a leading institution in terms of both education and innovation.

#### **4.9 CHECK YOUR PROGRESS MODEL ANSWERS:**

1. Berklee college of Music and Curtis Institute of Music

#### **4.10 SELF ASSESSMENT QUESTIONS**

1. Name two prominent music institutes around the world.
2. Name a few music genres.
3. Discuss how music Technology and Production are taught in International Schools
4. Write in detail about Sangeet Natak Akademi.
5. Explain the contributions of any 2 Music Institutions.

#### **4.11 REFERENCE BOOKS**

1. Bhatkhande, Vishnu Narayan – Hindustani Sangeet Paddhati
2. Sambamurthy, P. – South Indian Music (6 Volumes)
3. Ranade, Ashok D. – Essays on Indian Music

\*\*\*

**BLOCK– III**  
**HINDUSTHANI MUSIC**  
**UNIT - 5**

**HINDUSTHANI MUSIC – THAT SYSTEM, DHRUPAD, KHYAL**

**STRUCTURE:**

5.1 INTRODUCTION

5.2 LEARNING OUTCOMES

5.3 THE CONCEPT OF RAGA IN CARNATIC AND HINDUSTANI MUSIC

5.4 THAAT SYSTEM

5.5 DHRUPAD

5.6 KHAYAL

5.7 CHECK YOUR PROGRESS-MODEL ANSWERS

5.8 SELF ASSESSMENT QUESTIONS

5.9 REFERENCE BOOKS

**5.1 INTRODUCTION:**

Carnatic music and Hindusthani music are the two main branches of Indian music. Though they originated from Indian Music, today, we have two full-fledged developed styles.

The Carnatic and Hindusthani styles have the same swaras. The saptaswaras, twelve swarasthanas, raga system, tala system. But they have differences in their compositions, languages used, presentation of raga and usage of Tala etc. For example, Karnatic music has compositions in Telugu, Tamil, Kannada, Malayalam and Sanskrit languages, Hindusthani musical compositions are mostly in Hindi with different dialects, Urdu, Parsi and Sanskrit. The theme of Karnatic musical compositions is mainly based on Bhakti and in Hindusthani music, compositions have 'Srinagara' with equal importance.

The two systems are like the two eyes of a person. They originated from Bharatiya sangitam i.e., Indian music. They have the same 'Atma'.

Scholars opine that the Indian music originated from Samaveda, bifurcated into two full-fledged systems. It is 'Sangita Sudhakara' of Haripala written between 1309 & 1312 A.D. that mentioned for the first time that there are two systems of Indian Music during that time.

The main reason for the development of Indian music into two systems i.e., Hindusthani and Karnatic is believed to be due to the invasions of Muslim rulers. The northern India which was more prone to the attacks was more affected that the music in that region developed as Hindusthani music. The old, traditional and continuing music in South India, called Karnatic music (carnatic music) remained the same and is passed on to the next generations.

It is interesting to note that there were many royal courts in South India like Tanjors, Travancore and Mysore, where stalwarts of Hindusthani music were honoured as Asthana Vidwans. The music of these north Indian musicians also contributed to the popularity of Hindusthani Music in the South.

Thus their music was greatly appreciated by connoisseurs of the South. The two systems have influenced each other and these influences in both these systems enhanced the beauty of Indian classical music ultimately.

## **5.2 LEARNING OUTCOMES:**

The influences of Karnatic music on Hindusthani music and Vice versa with reference to specific aspects like the raga, Musical instruments etc.

## **5.3 THE CONCEPT OF RAGA IN CARNATIC AND HINDUSTANI MUSIC**

Raga is the soul of Indian classical music, forming the basis of both **Carnatic** and **Hindustani** traditions. It is a melodic framework consisting of a set of notes arranged in a particular manner to evoke a specific mood or emotion. The word "Raga" is derived from the Sanskrit root "Ranj," meaning **to color or to please**, signifying its ability to stir emotions in the listener.

Although the fundamental idea of Raga remains the same in both Carnatic and Hindustani music, the two systems differ in their **theoretical structures, performance styles, and aesthetic interpretations.**

## Definition and Characteristics of Raga

A **Raga** is not merely a scale but a structured musical entity with the following key characteristics:

- **Arohana is Ascending order of notes and Avarohana is Descending order of notes.**
- A defined set of **Swaras**, including both **Shuddha (natural)**, **Komal (flat)**, and **Tivra (sharp)** variations.
- A **Pakad** is a characteristic phrase that gives the Raga its identity.
- A unique **Gamakas is ornamentations** and **Rasa is mood/emotion**.
- A specific **time of the day or season** associated with its performance is called Samaya Sidhhant (particularly in Hindustani music).

## EQUIVALENT NAMES OF SWARAS & SWARASTANAS

### Saptaswaras

Carnatic System	Hindustani System
Shadjam (Sa)	Shadaj (Sa)
Rishabham (Ri)	Rishabh (Re)
Gandharam (Ga)	Gandhar (Ga)
Madhyamam (Ma)	Madhyam (Ma)
Panchamam (Pa)	Pancham (Pa)
Dhaivatam (Dha)	Dhaivat (Dha)
Nishadam (Ni)	Nishad (Ni)

## II. Swarasthanas

Carnatic System	Hindustani System
Shadjam (Sa)	Shadaj (Sa)
Suddha Rishabham (Ri1)	Komal Rishabh (Re)
Chatusruti Rishabham (Ri2)	Shuddha Rishabh (Re)
Sadharana Gandharam (Ga1)	Komal Gandhar (Ga)

<b>Carnatic System</b>	<b>Hindustani System</b>
Antara Gandharam (Ga2)	Shuddha Gandhar (Ga)
Suddha Madhyamam (Ma1)	Shuddha Madhyam (Ma)
Prati Madhyamam (Ma2)	Tivra Madhyam (Ma#)
Panchamam (Pa)	Pancham (Pa)
Suddha Dhaivatam (Dha1)	Komal Dhaivat (Dha)
Chatusruti Dhaivatam (Dha2)	Shuddha Dhaivat (Dha)
Kaisiki Nishadam (Ni1)	Komal Nishad (Ni)
Kakali Nishadam (Ni2)	Shuddha Nishad (Ni)

## Raga in Hindustani Music

Hindustani classical music, which developed primarily in North India, classifies Ragas under a **Thaat system**, introduced by **Vishnu Narayan Bhatkhande**. There are **ten major Thaats**, each serving as a parent scale for several Ragas.

- **Thaat System:** Hindustani music follows a classification of Ragas into ten fundamental Thaats such as **Bilawal, Kalyan, Bhairav, Kafi, Asavari, and Todi**.
- **Alap-Jod-Jhala Development:** A Raga unfolds gradually with an **Alap (slow, unmetered introduction)**, followed by **Jod (medium tempo)** and **Jhala (fast-paced conclusion)**.
- **Tala Accompaniment:** Ragas are performed with rhythmic cycles called **Talas**, such as Teental, Jhaptal, and Rupak.
- **Performance Styles:** Ragas are presented in different vocal styles like **Dhrupad, Khayal, Thumri, and Tappa**.
- **Seasonal and Time Association:** Many Hindustani Ragas are associated with specific times of the day (e.g., **Raga Bhairav in the morning, Raga Yaman in the evening**).

### Examples of Hindustani Ragas:

1. **Raga Yaman** – Evokes devotion and peace, performed in the evening.
2. **Raga Bhairav** – A morning raga conveying seriousness.



3. **Raga Darbari Kanada** – Evokes deep emotions, often sung late at night.
4. **Raga Malkauns** – A pentatonic raga associated with intense devotion.

## Raga in Carnatic Music

Carnatic music, the classical tradition of South India, follows a more structured and systematic approach to Raga classification through the **Melakarta system**, introduced by **Venkatamakhin** in the 17th century.

- **Melakarta System:** Carnatic music organizes Ragas into **72 Melakarta ragas** (parent scales), from which thousands of **Janya (derived) Ragas** originate.
- **Fixed Compositional Structure:** A Raga in Carnatic music is always presented through structured compositions such as **Varnams, Kritis, and Alapana**.
- **Gamakas (Ornamentation):** Carnatic music is rich in **Gamakas**, which define the unique identity of a Raga.
- **Tala System:** Ragas are performed within rhythmic cycles called **Talas**, such as **Adi, Rupaka, and Misra Chapu**.

### Examples of Carnatic Ragas:

1. **Raga Mayamalavagowla** – A fundamental Melakarta raga used for beginners.
2. **Raga Shankarabharanam** – Equivalent to the Western major scale, conveys a majestic feel.
3. **Raga Todi** – Similar to Hindustani Todi but rendered differently.
4. **Raga Kharaharapriya** – Melodic and soothing, forming the basis for many popular compositions.

### Comparison of Raga in Hindustani and Carnatic Music

Feature	Hindustani Music	Carnatic Music
<b>Classification</b>	Thaat System (10 Thaats)	Melakarta System (72 Ragas)
<b>Improvisation</b>	Alap, Jod, Jhala, Taan	Alapana, Niraval, Kalpana Swaras
<b>Time Theory</b>	Ragas assigned to time/seasons	No strict time association
<b>Performance Style</b>	Khayal, Dhrupad, Thumri	Kritis, Varnams, Tillanas

Feature	Hindustani Music	Carnatic Music
Accompaniment	Tabla, Harmonium, Sarangi	Mridangam, Violin, Ghatam
Gamakas	Subtle ornamentation	Extensive and diverse gamakas

Few Ragas of Carnatic music are hailed from Hindustani music by the vaggeyakaras. Khamas was upanga raga in the Karnatic music as seen in the compositions of Tyagaraja, Swathi Tirunal, Chinni Krishna Dasa and Bhadrachala Ramadasa. Only kaisiki nishada was used by these composers. After 1870 A.D. Onwards, the composers of the post-Tyagaraja period used kakali nishada in Khamas and thus Khamas is considered as Bhashanga raga, today. This change is due to the influence of Khamas of North Indian music.

Ragas like Hindusthani kafi and senjurutti etc. also had the same kind of influence.

Ragas of Hindusthani Music like Harmir Kalyani, Behag, Desh, Mand, Pahad have been adopted by Karnatic musicians and they are now part of the concert music in the South. Many South Indian Music composers composed these ragas.

Ragas like Hamsadhwani, Kiravani, Simhendramadhyamam etc, from Karnatic music are adapted to Hindusthani music.

It is very important to note that the great musical trinity were also very much attracted by the Hindusthani ragas. Sadguru Sri Tyagarajaswamy composed in Hindusthani ragas like 'Hamir Kalyani' and 'Yamuna Kalyani'. Sri Muttuswamy Diskshitar composed many Hindusthani ragas like Dwijavanti, Harmi Kalynai, Yamuna Kalyani etc.

Another interesting aspect to note is that the style in the compositions of Muthuswamy Diskshitar is very much closer to that of Hindusthani compositions in the sense that he usage of long notes, slow tempo, plain notes and jaru gamaka are common features in both.

Swati Tirunal, the royal composer contemporary to the musical trinity also employed any Hindusthani ragas like Behag, Dhanasri etc.

Post-Tyagaraja period composers like Mysore Vasudevachar employed Mand.

Even in contemporary times, we listen to Karnatic Musicians performing Ragam-Tanam-Pallavis in Hindusthani ragas like Sindhu Bhairavi and Kedar.

All these instances signify the influence of Hindusthani Music on Karnatic music with special reference to 'Raga'.

## TALA

**Carnatic music** of South India and **Hindustani music** of North India, both traditions rely heavily on rhythm, which is governed by the **Tala system**. Despite their shared foundation,

the Tala systems in Carnatic and Hindustani classical music exhibit significant differences in structure, terminology, and execution.

### 1. Basic Units:

In Carnatic music, the fundamental unit of rhythm is called the **Akshara** which means **one beat**, and multiple aksharas form an **Avartanam** means one cycle of tala. In Hindustani music, the fundamental unit is called **Matra**, and a cycle of matras forms a **Tala**.

### 2. Talas of both the systems:

Carnatic Talas are structured using a system called **Suladi Sapta Tala**, which consists of **seven basic talas**, each of which can have different variations based on the number of beats. Hindustani music has **ten widely used talas**, with cycles ranging from simple to complex (e.g., Teental, Dadra, Jhaptal).

## Tala Classification

### Carnatic System:

The **Sapta Talas** are Dhruva, Matya, Rupaka, Jhampa, Triputa, Ata, and Eka. Each tala can be modified by different **Jaatis** applicable for talanga Laghu, Guru, Pluta and Kakapadam, leading to a large number of variations. The other two talangas are Anu Dhruva and Dhruva.

### Hindustani System:

Hindustani talas are characterized by **Vibhags**, each containing a specific number of matras. The most common tala, **Teental (16 beats)**, is divided into four equal parts.

The tala cycle is reinforced using **theka** and **Sam (the first beat of a cycle, often emphasized)**.

## Talangas

The **Talangas** play an essential role in defining the rhythmic structure of both systems.

## 1. Carnatic Talangas:

The structure of talas in Carnatic music is defined by six talangas.

1. **Anudrutam**
2. **Drutam**
3. **Laghu**
4. **Guru**
5. **Plutam**
6. **Kakapadam**

Each tala is formed by a combination of these elements, and the variations in Laghu (which can have different jaatis) lead to multiple rhythmic possibilities.

## 2. Hindustani Talangas:

Hindustani talas are structured using

1. **Vibhag (divisions),**
2. **Sam (first beat, emphasized),**
3. **Tali (clapped beats),**
4. **Khali (empty or waved beats)**

Unlike the fixed mathematical approach of Carnatic music, Hindustani talas emphasize cyclical patterns where emphasis on different beats creates unique rhythmic phrasing.

## Comparison of Talas with Similar Beat Structures

Certain talas in both systems have similar beat structures but differ in their usage and execution:

### 1. **Adi Tala (Carnatic) vs. Teental (Hindustani)**

Both have **8 matras/aksharas** (Adi Tala: 4+2+2, Teental: 4+4+4+4). Adi Tala follows a **Laghu – Dhrutam - Dhrutam** pattern, while Teental follows **Sam-Tali-Khali-Tali** marking.

## 2. **Rupaka Tala (Carnatic) vs. Dadra (Hindustani)**

Both have **6 beats**. Rupaka Tala is counted as **2+4**, while Dadra is **3+3**. Dadra is commonly used in light classical music, while Rupaka Tala is seen in kritis.

## 3. **Jhampa Tala (Carnatic) vs. Jhaptal (Hindustani)**

Both have **10 beats**. Jhampa Tala follows a **7+1+2** structure, whereas Jhaptal follows a **2+3+2+3** structure. Jhaptal is used in Hindustani khayal performances, while Jhampa Tala is common in Carnatic compositions.

## 4. **Triputa Tala (Carnatic) vs. Keharwa (Hindustani)**

Both have **8 beats** but different subdivisions. Triputa follows a **3+2+2** pattern, while Keharwa follows a **4+4** pattern. Keharwa is widely used in folk and semi-classical music.

## 5. **Ata Tala (Carnatic) vs. Jhoomra Tala (Hindustani)**

Both have **14 beats** but differ in internal divisions. Ata Tala follows **5+5+2+2**, while Jhoomra Tala follows **3+4+3+4**. Jhoomra Tala is used in slow-paced khayal compositions, while Ata Tala is used in Carnatic varnams.

## **Performance and Application**

### 1. **Carnatic Style:**

The tala is maintained using **hand gestures** instead of percussion syllables. Intricate rhythmic patterns (Korvais and Tirmanams) are used in compositions and improvisations. Mridangam is the primary percussion instrument.

### 2. **Hindustani Style:**

The tala is elaborated through the use of **tabla and pakhawaj**. There is a greater emphasis on improvisation with **layakari (rhythmic variations)**. Compositions often use **Bol (syllables)** for rhythmic elaboration.

While both Carnatic and Hindustani tala systems serve the same purpose of structuring rhythm in music, they differ in their terminology, execution, and complexity. The Carnatic system is more mathematical and fixed, whereas the Hindustani system allows greater flexibility and improvisation. Together, they represent the rich rhythmic diversity of Indian classical music.

## **MUSICAL INSTRUMENTS**

### **Comparative Study of Carnatic and Hindustani Classical Music Instruments**

A significant aspect of this distinction lies in the musical instruments used in **Carnatic and Hindustani Classical Music** traditions. Carnatic and Hindustani classical music instruments, categorized into string, percussion, and air instruments. Additionally, it explores differences in playing techniques between the two traditions.

#### **String Instruments**

##### **Hindustani String Instruments**

1. **Sitar** – A plucked string instrument with a long neck and gourd resonators, played using a mizrab (plectrum) on the index finger.
2. **Sarod** – A fretless lute-like instrument played with a plectrum, known for its deep, resonant sound.
3. **Sarangi** – A bowed string instrument played with the cuticles of fingers, used extensively for vocal accompaniment.
4. **Tanpura** – A drone instrument providing a continuous harmonic support.



### Carnatic String Instruments

1. **Veena** – A plucked string instrument with a wooden body, played using fingers without a plectrum.
2. **Violin** – Adapted from the Western violin, but played sitting cross-legged with the instrument resting on the ankle.
3. **Tambura** – Similar to the Hindustani tanpura, used to provide drone accompaniment.





## Percussion Instruments

### Hindustani Percussion Instruments

1. **Tabla** – A pair of drums, played with fingers and palms, producing a variety of tonal expressions.
2. **Pakhawaj** – A barrel-shaped drum, precursor to the tabla, commonly used in dhrupad music.
3. **Dholak** – A folk percussion instrument also used in semi-classical settings.

### Carnatic Percussion Instruments

1. **Mridangam** – A double-headed drum, played with fingers and palms, serving as the principal percussion instrument in Carnatic concerts.
2. **Ghatam** – A clay pot instrument played with fingers, palms, and wrists, producing a unique tonal resonance.



3. **Kanjira** – A small frame drum with a single head and metal jingles, similar to a tambourine.

## **Air Instruments**

### **Hindustani Air Instruments**

1. **Bansuri** – A bamboo flute with six or seven finger holes, played with breath modulation techniques.
2. **Shehnai** – A double-reed wind instrument used in auspicious occasions and classical performances.
3. **Harmonium** – A keyboard-based instrument producing sound via air-pumped reeds, widely used in vocal accompaniment.

### **Carnatic Air Instruments**

1. **Venu** – The South Indian equivalent of the bansuri, with slight differences in fingering and playing style.
2. **Nadaswaram** – A powerful double-reed instrument, often played in temple and wedding settings.
3. **Shruti Box** – An instrument used to produce a continuous drone, similar to the function of a harmonium in Hindustani music.

## **Differences in Playing Techniques**

### **String Instruments**

- **Hindustani music:** Emphasizes meend (gliding between notes) and gamakas (ornamentations) with extensive use of plectrum-based plucking (e.g., sitar and sarod).
- **Carnatic music:** Focuses on gamakas in a more structured and defined manner, with instruments like the veena relying on intricate finger movements instead of a plectrum.

## Percussion Instruments

- **Hindustani music:** Percussion is highly improvisational, with tabla compositions following rhythmic cycles (tala) that allow for extemporaneous elaboration.
- **Carnatic music:** Mridangam performances incorporate precise rhythmic patterns (korvais) and structured mathematical calculations, forming a disciplined approach to percussion.

## Air Instruments

- **Hindustani music:** Bansuri and shehnai emphasize long, sustained notes with controlled breathwork and fluid movements.
- **Carnatic music:** Venu and nadaswaram playing styles incorporate fast-paced gamakas and oscillations, giving a distinct tonal texture.

Both Hindustani and Carnatic classical music possess a rich instrumental tradition, with each having its own unique playing techniques and stylistic expressions. While Hindustani music often favors improvisation and microtonal nuances, Carnatic music follows a structured and rhythmically complex approach. Understanding these differences enriches the appreciation of India's diverse classical music heritage.

## III. Ragas

Comparing ragas in the Carnatic and Hindustani music systems:

Carnatic System	Hindustani System
Kalyani	Kalyan (Yaman)
Pantuvarali	Puriya Dhanashree
Gamanasrama	Puriya Kalyan
Sankarabharanam	Bilawal
Chakravakam	Ahir Bhairav
Sindhu Bhairavi	Bhairavi
Subhapantuvarali	Todi

<b>Carnatic System</b>	<b>Hindustani System</b>
Mohana	Bhupali / Bhup
Suddhasaveri	Durga
Mayamalavagaula	Bhairav
Behag	Bihag
Dwijavanti / Jujavanti	Jayajayavanti

#### **IV. Compositions and Parts therein**

<b>Carnatic System</b>	<b>Hindustani System</b>
Tillana	Tarana
Lakshana Gitam	Lakshan Git
Pallavi	Sthayi
Charana	Antara
Neraval	Boltan
Ragalapana	Alap
Swara Kalpana	Sargam

### **Comparative Study of Compositions in Carnatic and Hindustani Music Systems**

Compositions in both styles serve as the foundation of musical performances, but their nature, format, and improvisational elements vary significantly.

#### **Structure of Compositions**

##### **Carnatic Music Compositions**

Carnatic music compositions are highly structured and emphasize lyrical content along with intricate rhythmic and melodic embellishments. The main types of compositions include:

1. **Krithi** – The most prominent form of Carnatic compositions, attributed to great composers like Tyagaraja, Muthuswami Dikshitar, and Shyama Shastri. Krithis consist of:
  - **Pallavi** -Opening section
  - **Anupallavi** -Middle section, expanding on the theme
  - **Charanam** -Concluding section, often the longest part
2. **Varnam** – A structured composition used primarily for practice and concerts. It is divided into **Purvanga** (first half) and **Uttaranga** (second half) and focuses on both melody and rhythm.
3. **Tillana** – A rhythmic, lively composition with fewer lyrics, usually performed at the end of concerts.
4. **Padam and Javali** – Lyrical compositions with expressive, slow-paced delivery, used primarily in dance performances.
5. **Geetam and Lakshana Geetam** – Basic compositions taught to beginners, focusing on melodic and theoretical aspects of ragas.

## Hindustani Music Compositions

Hindustani music compositions, while also structured, allow more room for improvisation and gradual development. The main types of compositions include:

1. **Dhrupad** – One of the oldest forms of Hindustani compositions, characterized by slow, methodical progression with a focus on purity of notes. Consists of **Sthayi** (opening section) and **Antara** (second section), sometimes extended with Sanchari and Abhog.
2. **Khayal** – The most popular form in Hindustani music, known for its flexible and improvisational nature. Divided into **Bada Khayal** (slow tempo) and **Chhota Khayal** (fast tempo).
3. **Tarana** – Similar to Carnatic Tillana, it is a fast-paced composition with syllables like "ta, na, dir, tom."
4. **Thumri** – A semi-classical form focused on expression and emotions, often linked with dance traditions.
5. **Tappa** – A fast-paced, rhythmically complex composition with rapid, intricate note patterns.

## Improvisation in Compositions

### Carnatic Music

- **Neraval** – Improvised melodic variations on a single line of a composition.
- **Swara Kalpana** – Improvisation using Swaras within the framework of the raga.
- **Ragam Tanam Pallavi** – A highly improvisational section with a structured lyrics with high level of difficulty in tala patterns and performed in concerts, showcasing mastery over raga, rhythm, and composition.

### Hindustani Music

- **Alap** – Slow, free-flowing introduction to a raga, without rhythm.
- **Bol-bant** – Improvisation using rhythmic variations of the lyrics.
- **Sargam** – Improvisation using Swaras, similar to Swara Kalpana.

### Differences in Lyrical and Rhythmic Approach

- **Carnatic music** compositions often contain devotional themes with explicit lyrical meaning.
- **Hindustani music** compositions emphasize melodic beauty and mood (rasa) rather than lyrical depth.
- The **tala** structure in Carnatic music is complex and mathematical, whereas Hindustani compositions often allow for flexible rhythmic interpretations.

While Carnatic and Hindustani compositions differ in structure, improvisation, and lyrical emphasis, both traditions share the same goal of expressing the beauty and depth of Indian classical music. Carnatic compositions lean towards a more structured and rhythmic approach, whereas Hindustani compositions allow greater flexibility and improvisation. Understanding these differences enriches one's appreciation of the diversity and complexity of Indian classical music.

## 5.4 THAAT SYSTEM

The **Hindustani Thaat System** is a theoretical Framework for Raga Classification. The concept of Thaat was introduced by **Vishnu Narayan Bhatkhande (1860–1936)**, a prominent musicologist, as a means of classifying ragas in Hindustani music.

According to Bhatkhande, there are **ten** fundamental Thaats, each serving as a parent scale from which multiple ragas derive their structure. Unlike the **Melakarta system** in Carnatic music, which comprises 72 parent scales, the Hindustani Thaat system is more concise and serves as a broad classification rather than a rigid structural framework.

A **Thaat** is a seven-note scale that follows a sequential order of swaras in an ascending format. A Thaat must contain all seven swaras in a strictly ascending sequence; however, it does not prescribe specific melodic movements, ornamentations, or emotions associated with individual ragas. The **Thaat system serves as a theoretical construct rather than a performance-oriented model.**

**Pandit Bhatkhande's 10 Thaats with some of their janya ragas are as follows:**

**1. Bilawal Thaat**

- Structure: **Sa Re Ga Ma Pa Dha Ni Sa** (All natural notes, equivalent to the major scale)
- It's the most popular raga as all the learners begin with this raga.
- Bilawal, Alhaiya Bilawal, Bihag, Nat Bihag, Bihaagada, Deshkar / Deshkaar Durga, Hamsadhwani, Hemkalyani, Kaushik Dhwani, Sankara.
- Most Popular Janya Ragas: Bilawal, Alhaiya Bilawal, Shankara, Deshkar

**2. Kalyan Thaat**

- Structure: **Sa Re Ga Ma' Pa Dha Ni Sa** (Tivra Ma, all other notes natural)
- This has a number of evening ragas sung at the beginning of the concert.
- Shuddha Kalyan, Kalyan, Shyam Kalyan, Bhupaali, Yaman Kalyan, Chandini Kedar, Anandi Kalyan, Chaayanat, Gaud Saarang, Hameer, Hindol, Kamal, Khem Kalyan, Kedar, Nand, Yaman, Savani Kalyan etc.,
- Most popular Janya Ragas: Yaman, Bhupali, Kedar, Kamod

**3. Khamaj Thaat**

- Structure: **Sa Re Ga Ma Pa Dha Ni' Sa** (Komal Ni, all other notes natural)
- Khamaj, Desh, Gara, Gaud Malhaar, Gaamati, Gorath Kalyan, Jayjayvanti, Jinjhoti, Jog, Kalavati, Rageshri, Tilak Kamod, Tilang.
- Most Popular Ragas: Khamaj, Jhinjhoti, Desh, Tilak Kamod

**4. Bhairav Thaat**

- Structure: **Sa Re' Ga Ma Pa Dha' Ni Sa** (Komal Re and Komal Dha)

- Bhairav, Ahir Bhairav, Nat-Bhairav, Gauri, Gunkali, Jogia, Kalingadar, Ramkali, Vibhas.
- Most Popular Ragas: Bhairav, Kalingada, Ramkali

#### 5. **Bhairavi Thaata**

- Structure: **Sa Re' Ga' Ma Pa Dha' Ni' Sa** (Komal Re, Ga, Dha, and Ni)
- Bhairavi, Bhupal Todi, Bilaskhaani Todi, Komal Rishabh Asaavari, Malkauns.
- Most Popular Ragas: Bhairavi, Sindhu Bhairavi, Malkauns (although it is pentatonic, it follows this Thaata)

#### 6. **Asavari Thaata**

- Structure: **Sa Re' Ga' Ma Pa Dha Ni' Sa** (Komal Re, Ga, and Ni)
- Asavari, Adanaa, Darbaari Kaanhadaa, Kaunsi Kaanhadaa, Desi, Dev Gandhaar, Jaunpuri are the few Janya Ragas.
- Most Popular Ragas: Asavari, Jaunpuri, Darbari Kanada

#### 7. **Todi Thaata**

- Structure: **Sa Re' Ga' Ma' Pa Dha Ni Sa** (Komal Re, Ga, and Tivra Ma)
- Representative Ragas: Todi, Miyan Ki Todi, Gujarati Todi

#### 8. **Marwa Thaata**

- Structure: **Sa Re' Ga Ma' Pa Dha Ni Sa** (Komal Re, Tivra Ma)
- Maarma, Bhankar, Bhatiyar, Lalit, Puriyaa, Puriya Kalyan, Sohini, Vibhas.
- Most Popular Ragas: Marwa, Puriya, Sohini

#### 9. **Poorvi Thaata**

- Structure: **Sa Re' Ga Ma' Pa Dha' Ni Sa** (Komal Re, Tivra Ma, Komal Dha)
- Poorvi, Basant, Lakshmi Kalyan, Lalit, Paraj, Puraya Dhanasri, Shree.
- Most Popular Ragas: Puriya Dhanashree, Gauri, Basant

#### 10. **Kaafi Thaata**

- Structure: **Sa Re' Ga Ma Pa Dha Ni' Sa** (Komal Re and Komal Ni)
- Kaafi, Abhogi, Bageshri, Bahaar, Barwaa, Bhimpalasi Brindavan Sarang, Chandrakaun, Dhaani, Jog, Megh, Ramdaasi Malhaar, Surdaasi Malhaar, Mian Malhaar, Nayaki Kaanhadaa, Patdeep, Piloo, Shahana etc.,
- Most Popular Ragas: Kaafi, Bageshree, Bhimpalasi

## Comparison with Carnatic Melakarta System

The Carnatic music system follows the **72 Melakarta Raga scheme**, where all ragas contain **seven notes in both ascending (Arohana) and descending (Avarohana) patterns**. Unlike the **Thaat system**, which serves as a classification tool, the **Melakarta system provides a direct compositional framework** for ragas.

## Significance of the Thaata System

The Thaata system has played a crucial role in organizing Hindustani ragas, aiding both learners and scholars in understanding their structural framework. However, it is important to note that **many ragas do not strictly follow their parent Thaata** in terms of scale and phrasing. Some limitations of the Thaata system include:

- It does not account for **ornamentation (Gamakas)** and **phrasing patterns (Pakad)**, which are crucial in raga performance.
- Some ragas fit into multiple Thaats due to their flexibility in note selection.
- Thaats do not determine the emotive quality (Rasa) of a raga, which is instead shaped by performance practice.

## RAGA EXPOSITION – KALYANI / YAMAN

### Yaman:

S S ; ; ; n r s s N ; ; ; d - S ; ; ; -  
n R R G ; ; ; ; - G ; R , G ; S , G ; N -  
N R G ; ; ; R ; ; ; S ; ; ;

### Kalyani:

g G<sup>-</sup> G<sup>-</sup> g d p m G<sup>-</sup> R - r G r -  
r g m d p m R - d p m R - p m R - S ; ; ;

‘G<sup>-</sup>’ stands for kampita gandhara.

The above Yaman raga exposition explains how the first stage of Yaman is performed.

In the above Kalyani, the beginning of Kalyani raga exposition is illustrated.

As we are aware, the raga presentation of Hindusthani ragas goes in stages along with rhythmic accompaniment of Tabla.



## 5.5 DHRUPAD

The most ancient form of Hindustani classical composition, prominent for several centuries. It is primarily devotional and spiritual, composed in Sanskrit and Braj Bhasha, and traditionally suited for male voices. Dhrupad compositions were patronized by Raja Man Singh Tomar of Gwalior and popularized by legendary musicians such as Swami Haridas and Tansen. Emperor Akbar's court witnessed numerous Dhrupad performances.

- Dhrupad follows a unique **Gana Krama** (singing pattern), different from Khayal.
- It begins with **Alap** (a slow, raga-based melodic elaboration) followed by the main composition, also known as **Chij**, in **Vilambit Laya** (slow tempo).
- The structure consists of four parts: **Sthayi**, **Antara**, **Sanchari**, and **Abhog**.
- The focus of the **Sthayi** is the Madhya Saptak (middle octave), while the **Antara** extends to the Tara Saptak (higher octave).
- **Sanchari** integrates ascending and descending melodic patterns, and **Abhog** repeats Sanchari-like patterns in the higher octave.
- Dhrupad emphasizes Raga purity and rhythmic precision but traditionally avoids **Taans** (fast melodic phrases), although contemporary adaptations sometimes include them.
- **Layakari** (rhythmic variations) is a significant aspect of Dhrupad, featuring **Digun**, **Tigun**, **Chaugun**, and intricate rhythmic patterns.
- Historically, Dhrupad was classified into four Banis: **Gobarhari**, **Khandar Vani**, **Dagar Vani**, and **Nauhar Vani**, though these styles are largely extinct today.
- The Government of India has taken initiatives to preserve Dhrupad through scholarships and training programs.
- Prominent exponents include the **Dagar lineage** (Nasir Moinuddin, Nasir Aminuddin, Wasifuddin Dagar, and others), the **Gundecha Brothers**, and artists from the **Mallik family** of the Darbhanga tradition.

## 5.6 KHAYAL

The most significant musical form of contemporary Hindustani classical music, categorized into two types:

**Vilambit (Bada Khayal)** – A slow-paced composition.

**Drut (Chota Khayal)** – A faster-paced composition.

Khayal compositions consist of **Sthayi** and **Antara**.

A full rendition of Khayal typically lasts between **45 minutes to 2 hours**.

The performance begins with **Alap**, a gradual melodic introduction, followed by the **Sthayi**, which establishes the theme.

Once the **Tara Shadja** (higher octave tonic) is reached, the **Antara** is introduced.

The composition develops through progressive **Alaps** and **Sangatis** (melodic patterns), increasing in tempo and complexity.

After the Alaps, **Boltaans** (lyrical improvisations) and **Taans** (rapid melodic phrases) are introduced.

**Boltaan** is similar to **Neraval** in Carnatic music, while **Taan** resembles **Swara Prastara**.

**Sargam** (solfège improvisation) is comparable to **Swara Kalpana** in Carnatic music.

**Vilambit Khayal** is performed in slow tempo (Teental, Ektal, Ada Chautal, etc.), while **Drut Khayal** follows at a faster pace.

Drut Khayal maintains raga integrity but allows for a more dynamic, rhythmic conclusion.

## CONCLUSION:

Both Hindusthani and Karnatic styles of Indian classical music are like two siblings from the mother Indian Classical Music. Their origin and development are the same. The two systems diverged gradually, as the Mughal and Persian Musical influenced the music in the Northern states due to attacks and rule of foreigners. There are artistes who perform both the Northern and Southern styles.

On the whole, the soul of human race is always 'One' and the Indian music, be it Karnatic or Hindusthani attracts worldwide and elevates. It is the easiest and best way to reach the Supreme.

## CHECK YOUR PROGRESS

1. Write the Comparison of Raga in Hindustani and Carnatic Music
2. Describe the **improvisation** in both Carnatic and Hindustani music.
3. What is the **Thaat system** in Hindustani music? Name any five Thaats.

## 5.7 CHECK YOUR PROGRESS-MODEL ANSWERS

### 1) Raga in Hindustani Music

Hindustani classical music, which developed primarily in North India, classifies Ragas under a **Thaat system**, introduced by **Vishnu Narayan Bhatkhande**. There are **ten major Thaats**, each serving as a parent scale for several Ragas.

- **Thaat System:** Hindustani music follows a classification of Ragas into ten fundamental Thaats such as **Bilawal, Kalyan, Bhairav, Kafi, Asavari, and Todi**.
- **Alap-Jod-Jhala Development:** A Raga unfolds gradually with an **Alap (slow, unmetered introduction)**, followed by **Jod (medium tempo)** and **Jhala (fast-paced conclusion)**.
- **Tala Accompaniment:** Ragas are performed with rhythmic cycles called **Talas**, such as Teental, Jhaptal, and Rupak.
- **Performance Styles:** Ragas are presented in different vocal styles like **Dhrupad, Khayal, Thumri, and Tappa**.

- **Seasonal and Time Association:** Many Hindustani Ragas are associated with specific times of the day (e.g., **Raga Bhairav in the morning, Raga Yaman in the evening**).

#### Examples of Hindustani Ragas:

5. **Raga Yaman** – Evokes devotion and peace, performed in the evening.
6. **Raga Bhairav** – A morning raga conveying seriousness.
7. **Raga Darbari Kanada** – Evokes deep emotions, often sung late at night.
8. **Raga Malkauns** – A pentatonic raga associated with intense devotion.

### Raga in Carnatic Music

Carnatic music, the classical tradition of South India, follows a more structured and systematic approach to Raga classification through the **Melakarta system**, introduced by **Venkatamakhin** in the 17th century.

- **Melakarta System:** Carnatic music organizes Ragas into **72 Melakarta ragas** (parent scales), from which thousands of **Janya (derived) Ragas** originate.
- **Fixed Compositional Structure:** A Raga in Carnatic music is always presented through structured compositions such as **Varnams, Kritis, and Alapana**.
- **Gamakas (Ornamentation):** Carnatic music is rich in **Gamakas**, which define the unique identity of a Raga.
- **Tala System:** Ragas are performed within rhythmic cycles called **Talas**, such as **Adi, Rupaka, and Misra Chapu**.

#### Examples of Carnatic Ragas:

5. **Raga Mayamalavagowla** – A fundamental Melakarta raga used for beginners.
6. **Raga Shankarabharanam** – Equivalent to the Western major scale, conveys a majestic feel.
7. **Raga Todi** – Similar to Hindustani Todi but rendered differently.
8. **Raga Kharaharapriya** – Melodic and soothing, forming the basis for many popular compositions.

## Comparison of Raga in Hindustani and Carnatic Music

Feature	Hindustani Music	Carnatic Music
Classification	Thaat System (10 Thaats)	Melakarta System (72 Ragas)
Improvisation	Alap, Jod, Jhala, Taan	Alapana, Niraval, Kalpana Swaras
Time Theory	Ragas assigned to time/seasons	No strict time association
Performance Style	Khayal, Dhrupad, Thumri	Kritis, Varnams, Tillanas
Accompaniment	Tabla, Harmonium, Sarangi	Mridangam, Violin, Ghatam
Gamakas	Subtle ornamentation	Extensive and diverse gamakas

### 2)Improvisation in Compositions

#### Carnatic Music

- **Neraval** – Improvised melodic variations on a single line of a composition.
- **Swara Kalpana** – Improvisation using Swaras within the framework of the raga.
- **Ragam Tanam Pallavi** – A highly improvisational section with a structured lyrics with high level of difficulty in tala patterns and performed in concerts, showcasing mastery over raga, rhythm, and composition.

#### Hindustani Music

- **Alap** – Slow, free-flowing introduction to a raga, without rhythm.
- **Bol-bant** – Improvisation using rhythmic variations of the lyrics.
- **Sargam** – Improvisation using Swaras, similar to Swara Kalpana.

### Differences in Lyrical and Rhythmic Approach

- **Carnatic music** compositions often contain devotional themes with explicit lyrical meaning.
- **Hindustani music** compositions emphasize melodic beauty and mood (rasa) rather than lyrical depth.
- The **tala** structure in Carnatic music is complex and mathematical, whereas Hindustani compositions often allow for flexible rhythmic interpretations.

While Carnatic and Hindustani compositions differ in structure, improvisation, and lyrical emphasis, both traditions share the same goal of expressing the beauty and depth of Indian classical music. Carnatic compositions lean towards a more structured and rhythmic approach, whereas Hindustani compositions allow greater flexibility and improvisation. Understanding these differences enriches one's appreciation of the diversity and complexity of Indian classical music.

### 3.THAAT SYSTEM

**The Hindustani Thaats System is a theoretical Framework for Raga Classification.** The concept of Thaats was introduced by **Vishnu Narayan Bhatkhande (1860–1936)**, a prominent musicologist, as a means of classifying ragas in Hindustani music. According to Bhatkhande, there are **ten** fundamental Thaats, each serving as a parent scale from which multiple ragas derive their structure. Unlike the **Melakarta system** in Carnatic music, which comprises 72 parent scales, the Hindustani Thaats system is more concise and serves as a broad classification rather than a rigid structural framework.

A **Thaat** is a seven-note scale that follows a sequential order of swaras in an ascending format. A Thaats must contain all seven swaras in a strictly ascending sequence; however, it does not prescribe specific melodic movements, ornamentations, or emotions associated with individual ragas. The **Thaats system serves as a theoretical construct rather than a performance-oriented model.**

**Pandit Bhatkhande's 10 Thaats with some of their janya ragas are as follows:**

#### 1. Bilawal Thaats

- Structure: **Sa Re Ga Ma Pa Dha Ni Sa** (All natural notes, equivalent to the major scale)
- It's the most popular raga as all the learners begin with this raga.
- Bilawal, Alhaiya Bilawal, Bihag, Nat Bihag, Bihaagada, Deshkar / Deshkaar Durga, Hamsadhwani, Hemkalyani, Kaushik Dhwani, Sankara.
- Most Popular Janya Ragas: Bilawal, Alhaiya Bilawal, Shankara, Deshkar

#### 2. Kalyan Thaats

- Structure: **Sa Re Ga Ma' Pa Dha Ni Sa** (Tivra Ma, all other notes natural)
- This has a number of evening ragas sung at the beginning of the concert.

- Shuddha Kalyan, Kalyan, Shyam Kalyan, Bhupaali, Yaman Kalyan, Chandini Kedar, Anandi Kalyan, Chaayanat, Gaud Saarang, Hameer, Hindol, Kamal, Khem Kalyan, Kedar, Nand, Yaman, Savani Kalyan etc.,
- Most popular Janya Ragas: Yaman, Bhupali, Kedar, Kamod

### 3. **Khamaj Thaata**

- Structure: **Sa Re Ga Ma Pa Dha Ni' Sa** (Komal Ni, all other notes natural)
- Khamaj, Desh, Gara, Gaud Malhaar, Gaamati, Gorath Kalyan, Jayjayvanti, Jinjhoti, Jog, Kalavati, Rageshri, Tilak Kamod, Tilang.
- Most Popular Ragas: Khamaj, Jhinjhoti, Desh, Tilak Kamod

### 4. **Bhairav Thaata**

- Structure: **Sa Re' Ga Ma Pa Dha' Ni Sa** (Komal Re and Komal Dha)
- Bhairav, Ahir Bhairav, Nat-Bhairav, Gauri, Gunkali, Jogia, Kalingadar, Ramkali, Vibhas.
- Most Popular Ragas: Bhairav, Kalingada, Ramkali

### 5. **Bhairavi Thaata**

- Structure: **Sa Re' Ga' Ma Pa Dha' Ni' Sa** (Komal Re, Ga, Dha, and Ni)
- Bhairavi, Bhupal Todi, Bilaskhaani Todi, Komal Rishabh Asaavari, Maalkauns.
- Most Popular Ragas: Bhairavi, Sindhu Bhairavi, Malkauns (although it is pentatonic, it follows this Thaata)

## 5.8 SELF ASSESSMENT QUESTIONS

1. Write about the similarities between the Hindusthani and Karnatic systems of Indian classical music.
2. What are the main differences between the North Indian and South Indian styles of classical music ? Explain in detail.
3. Give a list of common (Samprkritik) ragas and talas in the two styles of Indian music.

## 5.9 REFERENCE BOOKS

1. An Invitation to Indian Music by Smt. Shakuntala Narasimhan.
2. Journals of Indian Musicological Society, Baroda.
3. Bhatkhande, Vishnu Narayan. *Hindustani Sangeet Paddhati: Kramik Pustak Malika*. Sangeet Karyalaya, 1934.

\*\*\*

## UNIT -6

### LIFE AND CONTRIBUTION OF MUSICOLOGISTS

#### 6.1 INTRODUCTION:

Indian music has been profoundly shaped by the contributions of exceptional scholars, musicologists, and educators. Among them, **Pt. Ratanjankar, T.V. Subba Rao, B. Chaitanya Deva, and Swami Prajnanananda** stand out for their scholarly research, dedication to music education, and invaluable contributions to the understanding and preservation of Indian classical music traditions. Their pioneering work in musicology, performance, and pedagogy has enriched both Hindustani and Carnatic music, influencing generations of musicians and scholars.

These eminent figures not only advanced theoretical studies in Indian music but also played significant roles in institutional development, research, and authorship of influential works. Their efforts helped document and preserve India's vast musical heritage, ensuring that traditional knowledge could be passed down to future generations.

This document provides an overview of their lives, contributions, and lasting impact on the field of Indian classical music.

#### 6.2 LEARNING OUTCOMES:

After studying the contributions of Pt. Ratanjankar, T.V. Subba Rao, B. Chaitanya Deva, and Swami Prajnanananda, learners will be able to:

1. Understand the Contributions of Eminent Musicologists
2. Analyze the Evolution of Music Theory and Research
3. Recognize Their Institutional and Pedagogical Impact

#### 6.3 KNOWLEDGE OF MUSICOLOGISTS

**Pt Ratanjankar**

**Prajnanananda**

**B.C. Deva**

**T.V. Subba Rao**

##### 6.3.1 Pt RATANJANKAR

Ø Pt Ratanjankar is a distinguished scholar of Indian Hindusthani Music.

Ø His full name is Shrikrishna Narayan Ratanjankar, S.N. Ratanjankar.



- Ø He is from the Agra Gharana.
- Ø Life : Born 1<sup>st</sup> January, Mumbai, Died 14<sup>th</sup> February 1974.
- Ø He studied at the University of Mumbai.
- Ø Pt. Ratanjankar was one of the prime disciples of Vishnu Narayana Bhatkhande and Faiyaz Khan Saheb of Baroda State.
- Ø Pt. Ratanjankar worked as principal of Bhatkarde Music Institute (Bhatkhande Sangeet Santhan), Lucknow.
- Ø As a guru of high esteem, he trained many top ranking disciples.
- Ø Pt. Ratanjankar hails from a music family of note. His father Narayan Govind Ratanjankar and grandfather, Govind Rao are also musicians though they were working in different professions.
- Ø Pt. Ratanjankar was trained under renowned gurus like Krishnam Bhatt of Karwar, Anant Manohar Joshi of Gwalior gharana, Faiyaz Khan of Agra gharana and the legendary musicologist Vishnu Narayan Bhatkhande. Pt. Ratanjankar was a graduate of Bombay University (1926), through Wilson College, Mumbai).
- Ø Pt. Ratanjankar worked as principal of Bhatkhande Music University which was known as Marris Music College earlier at Lucknow.
- Ø He was appointed as Vice. Chancellor at Indira Sangeet Kala Vishva Vidyalaya, Khairagarh, Madhya Pradesh.
- Ø Pt. Ratanjankar sang Dhrupad and Khayal following Agra gharana.
- Ø He composed more than 800 compositions with his Vaggayakara mudra Sujan, which were notated and documented diligently by his disciple K.G. Ginda.
- Ø Geet Manjari, Taan Sangrah, Sangeet Shiksha and Abhinava Raga Manjari are some of the most popular publications of Pandit Ratanjankar.
- Ø Marga Bihag, Gopika Basant, Kedar Bahar, Samani Kedar, Ranjani Kalyan, Hansaranjani and Salagavarali are some of the rare ragas Pt. Ratanjankar popularised.
- Ø Awards received are Padma Bhushan (1957), Sangeet Natak Akadamy Award (1963), Life-Time Achievement Award from India's National Academy for Music, Dance and Drama, the Sangeet Natak Akademi Fellowship.
- Ø Pt. Ratanjankar holds high esteems as a Vocalist, musicologist, Administrator, composer and great contributor for preservation and propagation of Indian classical Hindusthani Music.

### 6.3.2 T.V. SUBBA RAO

Tirupasoor Venkata Subba Rao (born 1891) was a distinguished figure in the world of Carnatic music and an influential musicologist. He is best remembered for his contributions to music education, his scholarly work, and his role in shaping the landscape of Carnatic music in the early 20th century.

Key Highlights of T.V. Subba Rao's Life and Contributions:

- Youngest President of Madras Music Academy\*\*: T.V. Subba Rao made history as the youngest person to preside over the prestigious Madras Music Academy's annual conference, a remarkable achievement at the age of just 39.
- First Sangita Kalanidhi\*\*: T.V. Subba Rao was honored with the title of \*\*Sangita Kalanidhi\*\*, the highest award given by the Madras Music Academy, for his lifelong dedication to Carnatic music.
- Musical Training\*\*: Born into an aristocratic family with a strong cultural background, he was trained in music by \*\*Arantangi Vaidyanatha Iyer\*\*, a disciple of the \*\*Sri Tyagaraja parampara\*\*. His musical expertise was not limited to vocal music but also included the \*\*Veena\*\* and \*\*Violin\*\*. His deep study of the works of \*\*Purandara Dasa\*\*, \*\*Kshetriya\*\*, and \*\*Tyagaraja\*\* helped him acquire profound knowledge of Carnatic music, including the intricacies of \*\*Javalis\*\*.
- Education and Profession\*\*: T.V. Subba Rao was also academically inclined and pursued a law degree from Madras University. After becoming a lawyer, he enrolled as an advocate at the \*\*Madras High Court\*\*. Despite his legal career, his passion for music never waned.
- Founding Member of Madras Music Academy\*\*: He was one of the founding members of the \*\*Madras Music Academy\*\* and played an instrumental role in organizing the \*\*Music Conference of 1927\*\*, which helped establish the institution as a center of Carnatic music excellence. T.V. Subba Rao edited the \*\*Journal of the Music Academy\*\* from its inception until his death.

- Promotion of Music Education\*\*: T.V. Subba Rao worked tirelessly to bring formal music education into mainstream academics. With the support of \*\*Rajah Sir Annamalai Chettiar\*\*, he helped introduce music as a subject for the \*\*BA degree\*\* at \*\*Madras University\*\* in 1928. He was also influential in the founding of a \*\*music college in Chidambaram\*\* (1928), which later became part of \*\*Annamalai University\*\*. Additionally, he served as the \*\*Principal of the Teachers College of Music\*\* from its establishment in 1932 until his death.
- A Hub for Musicians\*\*: T.V. Subba Rao's home was a sanctuary for musicians, where several luminaries of Carnatic music, including \*\*Tiger Varadachariar\*\* and \*\*Mysore Vasudevachar\*\*, stayed and interacted with him. His house was a place where music was discussed and nurtured, creating a conducive environment for musicians to flourish.
- Academic and Literary Contributions\*\*: T.V. Subba Rao's work as a \*\*musicologist\*\* was extensive. He wrote several papers and articles on \*\*Tyagaraja's kritis\*\*, as well as on other eminent musicians like \*\*Harikesanallur Muttayya Bhagavatar\*\*, \*\*Tiger Varadachariar\*\*, and \*\*Vina Dhanammal\*\*. His writings were compiled into a book titled \*Studies in Indian Music\* (1961), which remains an important resource for musicologists. His academic contributions also included his role as an \*\*Honorary Reader\*\* at \*\*Madras University\*\*.
- Presidency at All India Oriental Conference\*\*: T.V. Subba Rao presided over the \*\*Music section\*\* of the \*\*All India Oriental Conference\*\* at \*\*Tirupati\*\*, further cementing his stature as a leader in the academic and practical aspects of Carnatic music.

#### Legacy:

T.V. Subba Rao's legacy is marked by his passionate advocacy for music education, his scholarly contributions, and his ability to bridge the gap between traditional music and modern education. His dedication to the field of Carnatic music, both as a performer and as

an educator, has made him a highly respected figure in Indian classical music history. His life's work continues to inspire generations of musicians and musicologists.

### **6.3.3 B.C. DEVA**

B. Chaitanya Deva (1922 – 1981) was a prominent musicologist and writer whose work left a significant mark on the study of Indian music. He made substantial contributions through his books and research in the areas of musicology, psychoacoustics, ethnomusicology, and instrumental music.

B. C. Deva's educational journey spanned across several cities, including Andhra, Madras, Pune, and Benaras, where he developed a broad and deep understanding of music. His career culminated with his retirement as Assistant Secretary of the Sangeet Natak Akademi, where he had been actively involved in the development and promotion of Indian music.

One of his notable achievements was being awarded the first doctorate by the Ahil Bharat Gandharva Maha Vidyalaya Mandal for his pioneering study on the Tambura, focusing on sound production and its evolution. He was also known for his work in the field of ethnomusicology, psychoacoustics, and instrumental music.

His Ph.D. topic, *\*Psychoacoustics of Speech\**, was an in-depth study on the science of sound and its perception, and it was later published by Delhi University. In 1971, he was invited by the governments of Yugoslavia and the USSR to study their music traditions, and he also visited musicology institutes in Germany to deepen his research.

B. C. Deva authored several influential books that continue to be valuable resources for students and scholars of Indian music. Some of his notable works include:

- **\*\*Music of India\*\***: This book explores essential aspects of Indian music, such as Sruti, Gamakam, Raga, Rasa, and musical compositions.
- **\*\*Indian Music\*\***: This book provides an in-depth explanation of Raga, Swara, Murchana, Mela, Tala, Vadyas, and more, giving detailed insights into the complexities of Indian classical music.

- **\*\*Musical Instruments of India\*\***: A comprehensive study on the evolution, structure, and historical significance of Indian musical instruments.
- **\*\*Musical Instruments in Sculpture\*\***: This book examines the representation of musical instruments in sculptures, focusing on their depiction in Karnataka and other states.
- **\*\*An Introduction to Indian Music\*\***: This work outlines the origins of Saptaswaras (the seven notes), Tala, and Tala Angas, and explores how they are applied in musical instruments. It also discusses folk music, folk artists, and the changes in folk music traditions over time.
- **\*\*First Term Melody\*\***: This book compares classical and tribal music, detailing their interrelationship and characteristics.

B. C. Deva's work was influential in bridging the gap between traditional Indian music and modern scientific analysis. His research in psychoacoustics and ethnomusicology significantly advanced the understanding of Indian music from both a theoretical and a practical standpoint.

Remembered as a great writer and musicologist, B. C. Deva's contributions continue to be an essential part of the study of Indian music, making him a revered figure in the field.

### **6.3.4 SWAMI PRAJNANANANDA**

Swami Prajnanananda was a highly esteemed scholar and prolific writer on music, known for his deep exploration of the subject in multiple languages including English, Sanskrit, and Bengali. His vast knowledge of musicology stemmed from his extensive training under several Pandits and his study of musicological treatises.

Swami Prajnanananda's contributions to the field of music were recognized with several prestigious awards. In 1958, he received the Sisir Memorial Prize and the Ravindra Memorial Prize. He was further honored with the Sangeet Natak Fellowship in 1960, and in 1963, he was awarded the Sarojini Gold Medal. He was also conferred with a D.Litt degree from Ravindrabharati University, Kolkata.

Swami Prajnanananda held high positions in various universities and music-related institutions, contributing significantly to the academic and cultural landscape. He also served as the secretary for the Ramakrishna Vedanta Mutt in Calcutta, under the guidance of Swami Abhedananda.

One of his most significant contributions is his work *\*Historical Study of Indian Music\**, a comprehensive book consisting of 18 chapters (Adhyayas) that discusses the evolution of Indian music from its earliest origins to its present-day form. This scholarly work examines various facets of music, from Vedic and Gandharva music to the theories and practices of renowned figures such as Rabindranath Tagore.

The book delves into various themes, including the nature of Indian and Western orchestras, the role of chorus in ancient India, the Sapta Tantric Vina, the concept of Raga, Aryan and non-Aryan theories, as well as the origins and development of musical forms like Dhrupad, Khyal, and Bengali songs. Swami Prajnanananda's work also includes four highly informative appendices, making it an invaluable resource for scholars and music enthusiasts alike. His deep scholarly approach and insightful analysis have left a lasting impact on the study of Indian music.

## **CHECK YOUR PROGRESS**

1. Write life history and contribution of pt. Ratanjankar.

## **6.4 CHECK YOUR PROGRESS-MODEL ANSWERS**

1. Pt. Ratanjankar

Pandit Shrikrishna Narayan Ratanjankar (1900 – 1974) was a renowned scholar, musicologist, and composer in Hindustani classical music. He was born on January 1, 1900, in Mumbai, into a musically inclined family. His father, Narayan Govind Ratanjankar, and grandfather, Govind Rao, were musicians, however they pursued different professions.

Ratanjankar's academic journey led him to Wilson College, Mumbai, where he completed his graduation in 1926 from the University of Mumbai. His deep passion for music led him to train under legendary gurus such as:

- Vishnu Narayan Bhatkhande – A pioneering musicologist and scholar.
- Faiyaz Khan Saheb of Baroda State – A renowned vocalist from the Agra Gharana.
- Krishnam Bhatt of Karwar – A respected teacher in Hindustani music.

- Anant Manohar Joshi of the Gwalior Gharana – An eminent classical musician.

Through this rigorous training, he developed expertise in Dhrupad and Khayal singing, following the Agra Gharana tradition.

### Contributions of Pt. Ratanjankar

#### 1. Music Education and Institutional Development

- Pt. Ratanjankar played a vital role in music education by serving as the Principal of Bhatkhande Music Institute (Bhatkhande Sangeet Sansthan), Lucknow, previously known as Marris Music College.
- He was later appointed Vice-Chancellor of Indira Sangeet Kala Vishwavidyalaya, Khairagarh, Madhya Pradesh, where he further contributed to the academic development of Indian classical music.
- As a highly esteemed guru, he trained many renowned musicians, significantly influencing the next generation of Hindustani classical artists.

#### 2. Contributions to Hindustani Classical Music

- Pt. Ratanjankar composed over 800 compositions, using his Vaggeyakar Mudra (pen name) "Sujaan".
- His compositions were meticulously notated and documented by his disciple, K.G. Ginde, ensuring their preservation.
- He helped popularize rare ragas, including:
  - Marga Bihag
  - Gopika Basant
  - Kedar Bahar
  - Samani Kedar
  - Ranjani Kalyan
  - Hansaranjani
  - Salagavarali

#### 3. Literary Contributions

Pt. Ratanjankar made significant contributions to musicology through his books, which remain influential in the study of Hindustani classical music. His major publications include:

- Geet Manjari – A collection of compositions.
- Taan Sangrah – A compilation of taans used in classical music.
- Sangeet Shiksha – A guide to learning Indian classical music.
- Abhinava Raga Manjari – A detailed study of various ragas.

#### 4. Awards and Recognition

For his lifelong dedication to Hindustani classical music, Pt. Ratanjankar received several prestigious awards:

- Padma Bhushan (1957) – One of India’s highest civilian honors.
- Sangeet Natak Akademi Award (1963) – Recognizing his excellence in music.
- Sangeet Natak Akademi Fellowship – A lifetime achievement award for his contributions to Indian music.

## **6.5 SELF ASSESSMENT QUESTIONS**

1. Write the contribution of B.C. Deva.
2. Write an essay about two Hindusthani Musicologists

## **6.6 REFERENCE BOOKS**

1. Great Composers of Indian Music by Gowri Kuppaswamy and M. Hariharan.
2. Great Composers by Sambamoorthy.

\*\*\*



**BLOCK - IV**  
**UNIT - 7**  
**PROFESSIONAL ETHICS**

**STRUCTURE:**

- 7.1 INTRODUCTION
- 7.2 LEARNING OUTCOMES
- 7.3 PROFESSIONALISM AMONG MUSICIANS
- 7.4 ETHICS IN THE GURU-SHISHYA TRADITION
- 7.5 ETHICS IN MUSIC CONFERENCES AND SABHAS
- 7.6 ETHICS IN PERFORMANCE AND COLLABORATION
- 7.7 ETHICS IN PRIVATE MUSIC INSTITUTIONS
- 7.8 ETHICS IN THE DIGITAL AGE
- 7.9 INTEGRITY IN MUSIC COMPETITIONS
- 7.10 CHECK YOUR PROGRESS - MODEL ANSWERS
- 7.11 SELF ASSESSMENT QUESTIONS
- 7.12 REFERENCE BOOKS

**7.1 INTRODUCTION**

**PROFESSIONAL ETHICS IN CARNATIC MUSIC**

Music is not just an art; it is also a profession for many artists. Like any other profession, the field of Carnatic music requires strong ethics to maintain respect, discipline, and harmony among musicians. Professional ethics in music help in keeping the tradition alive while ensuring a respectful and fair environment for everyone involved. Ethics guide musicians in their interactions, performances, and teaching, ensuring the continuity of the art form with integrity and discipline.

**7.2 LEARNING OUTCOMES:**

1. To Understand the ethics of carnatic music

**7.3 PROFESSIONALISM AMONG MUSICIANS**

One of the most important aspects of ethics in music is professionalism between colleagues. In music institutes, conferences, and private institutions, musicians work together, share ideas, and learn from one another. They should respect each other's skills, opinions, and

contributions. Speaking ill of fellow musicians, copying someone's work without credit, or trying to bring down others for personal gain is unethical. Instead, artists should support and encourage each other to grow and uphold the dignity of the Carnatic music tradition. A positive and professional approach among musicians strengthens the community and ensures that the focus remains on artistic excellence rather than personal rivalries.

Additionally, ethical behavior includes not misleading audiences about one's achievements or abilities. It is important to remain truthful in self-promotion and ensure that performances are delivered with sincerity and effort. Musicians should be honest about their skills and contributions, acknowledging their teachers, influences, and inspirations rather than falsely claiming originality in their work.

#### **7.4 ETHICS IN THE GURU-SHISHYA TRADITION**

Ethics also play a crucial role in the relationship between teachers and students. In Carnatic music, the guru-shishyaparampara (teacher-student tradition) is very important. A teacher should be fair, patient, and sincere while imparting knowledge. They should not discriminate among students or favor one over another. Similarly, students must show respect and dedication toward their teachers. They should not misuse the knowledge given to them for personal benefits at the cost of tradition or integrity.

A teacher should also be honest about their own abilities and not mislead students regarding the depth of their knowledge. Likewise, students should not undermine their teacher's credibility by seeking shortcuts or failing to acknowledge the efforts and sacrifices made by the teacher in imparting wisdom. This traditional system is built on mutual trust and respect, and any breach in ethics can damage this sacred bond.

#### **7.5 ETHICS IN MUSIC CONFERENCES AND SABHAS**

Music conferences and sabhas are essential platforms for Carnatic musicians to showcase their talent. It is important to follow ethical behavior during such events. Artists should maintain punctuality, respect the time slots given to them, and appreciate others' performances. Organizers must treat every artist with fairness, ensuring that all get equal opportunities without favoritism. They should also give proper credit to composers and accompanists who play an essential role in a performance.

Moreover, musicians should avoid monopolizing stage time and allow space for emerging artists to perform. Established artists have a responsibility to mentor and guide younger

musicians instead of engaging in gatekeeping. A supportive and inclusive environment fosters a rich and diverse music community, ensuring the sustainability of Carnatic music.

## **7.6 ETHICS IN PRIVATE MUSIC INSTITUTIONS**

Private music institutions and online music platforms have become common in recent times. Ethical teaching practices should be followed here as well. Charging fair fees, being transparent about schedules, and maintaining a professional attitude are necessary. Teachers should not exploit students for money or fame, and students should not take undue advantage of teachers' time and effort. Ethical institutions create a healthy learning space where students feel valued and motivated to continue their musical journey.

In addition, teachers should provide honest feedback rather than misleading students about their progress. False praise or discouragement can hinder a student's development. It is also important for students to respect the learning process and not seek shortcuts to fame without putting in the necessary effort and practice.

## **7.7 ETHICS IN PERFORMANCE AND COLLABORATION**

Another important aspect of ethics in music is the way musicians present themselves in their professional lives. A Carnatic musician should maintain a disciplined lifestyle, dress appropriately for performances, and uphold the values of tradition. They must respect the compositions and the composers by rendering them correctly without unnecessary modifications. It is also important for musicians to acknowledge and give credit to the original creators of the compositions they perform.

Ethical behavior is also necessary when working with fellow artists such as accompanists, vocalists, and instrumentalists. Main performers should respect the role of accompanists and not overshadow them. Similarly, accompanists should work towards enhancing the performance rather than trying to dominate it. A harmonious collaboration between all artists results in a beautiful concert. Respect for co-artists fosters long-term professional relationships and ensures a positive atmosphere in the music industry.

## **7.8 ETHICS IN THE DIGITAL AGE**

In today's digital world, many Carnatic musicians use social media to share their music. While it is a great way to reach a wider audience, it also brings responsibilities. Musicians should not engage in online arguments, spread negativity, or post misleading information

about their performances. They should respect intellectual property rights and not upload someone else's work without permission.

Social media can be a powerful tool for learning and spreading music, but it should be used with responsibility. Spreading false information, engaging in cyberbullying, or defaming fellow musicians can damage reputations and cause harm to the music community. Ethical digital behavior ensures that music remains a respected and cherished tradition.

### **CHECK YOUR PROGRESS:**

1. Name two social media platforms.

## **7.9 INTEGRITY IN MUSIC COMPETITIONS**

Music competitions are a significant part of a musician's journey. These competitions help artists gain recognition and experience. However, ethics should be maintained by both participants and judges. Competitors should avoid unfair means, and judges must remain unbiased, focusing solely on talent and performance rather than personal preferences or external influences.

Competitions should be conducted in a way that encourages genuine talent and effort. Organizers should ensure a fair selection process, and participants should compete with dignity, whether they win or lose. It is also important to accept feedback gracefully and use it to improve rather than blame the judging panel or fellow participants.

## **CONCLUSION**

In conclusion, professional ethics in Carnatic music are essential to maintain respect, discipline, and fairness in the industry. Whether it is between colleagues, teachers and students, or artists and organizers, ethical behavior ensures that the art form is preserved with dignity. By following good ethics, musicians can contribute to the growth and integrity of Carnatic music, keeping its rich heritage alive for future generations. Ethical conduct allows the tradition to flourish in an atmosphere of mutual respect and sincerity, ensuring that the beauty and purity of Carnatic music remain intact for generations to come.

## **7.10 CHECK YOUR PROGRESS MODEL ANSWERS:**

1. Facebook and Instagram

### **7.11 SELF ASSESSMENT QUESTIONS:**

1. What is professional ethics, how to integrate Carnatic Music?
2. Write an essay on ethics in private institutions.

### **7.12 REFERENCES:**

- 1.<https://www.linkedin.com/pulse/guru-shishya-legacy-indias-ancient-pathway-knowledge-wisdom-frsc--uf4xf/>
- 2.<https://www.pianopractising.com/ethical-performing-in-music/>
- 3.<https://swarajyamag.com/culture/carnatic-music-cultural-appropriation-or-integration>
- 4.<https://academic.oup.com/book/50199/chapter-abstract/422030115?redirectedFrom=fulltext>

## **UNIT - 8**

### **GENDER BIAS IN THE FIELD OF ARTS**

#### **STRUCTURE:**

8.1 INTRODUCTION

8.2 LEARNING OUTCOMES

8.3 HISTORICAL GENDER ROLES IN CARNATIC MUSIC

8.4 SOCIO-CULTURAL NORMS AND GENDER BIAS

8.5 THE ROLE OF FEMINISM IN CHALLENGING GENDER BIAS

8.6 CURRENT CHALLENGES WOMEN FACE IN CARNATIC MUSIC FIELD

8.7 INSTITUTIONAL SUPPORT AND INITIATIVES FOR GENDER EQUALITY

8.8 THE ROLE OF MEDIA AND PUBLIC PERCEPTION IN CHALLENGING GENDER BIAS

8.9 ME-TOO MOVEMENT IN CARNATIC MUSIC FIELD

8.10 CHECK YOUR PROGRESS - MODEL ANSWERS

8.11 SELF ASSESSMENT QUESTIONS

8.12 REFERENCE BOOKS

#### **8.1 INTRODUCTION**

Carnatic music, a classical music tradition rooted in South India, is one of the oldest and most intricate art forms in the world. It encompasses the use of ragas (melodic modes) and talas (rhythmic cycles) to create complex and expressive compositions. Carnatic music is generally performed in devotional or classical settings, where it has played a significant role in cultural and religious events for centuries.

Despite its cultural significance, the evolution of Carnatic music has been deeply shaped by gendered dynamics. Historically, gender has played a significant role in determining who was allowed to participate in, learn, and perform this music. As we explore the various stages of Carnatic music's development, it becomes clear that while men dominated its history, women have steadily been carving out spaces for themselves, challenging deeply ingrained gender biases.

#### **8.2 LEARNING OUTCOMES:**

1. To understand the gender dynamics in the field of Carnatic Music
2. To understand the socio-cultural aspects that impact gender roles

3. To understand the role of Social media, Feminism and me-too movement in promoting gender equality

### **8.3 HISTORICAL GENDER ROLES IN CARNATIC MUSIC:**

In ancient and medieval India, women's participation in Carnatic music was often restricted by societal norms and religious practices. While music was central to cultural and spiritual life, female musicians were often relegated to specific, less visible roles. Women were typically restricted to singing devotional songs in temples or in private settings, where their performances were less likely to challenge male dominance in the field.

Social hierarchies further complicated the issue of gender bias in music. In addition to gender, caste restrictions also dictated the access to formal education and the public performance space. Women from lower castes, in particular, had little access to formal music education and were excluded from prestigious music events.

The development of Carnatic music was largely shaped by male composers, musicians, and educators. Figures such as Tyagaraja, MuthuswamiDikshitar, and ShyamaSastri—known collectively as the Carnatic Trinity defined the very foundation of the music tradition, creating timeless compositions that are still widely performed today.

However, the dominance of these male figures resulted in the marginalization of women's contributions. Female musicians, even those who were skilled and influential, rarely received the same recognition as their male counterparts. The tradition of Carnatic music, for centuries, was primarily male-dominated, and women were often excluded from formal training, public performances, and the ability to contribute to the music canon.

While early female pioneers in Carnatic music were few and far between, figures such as BalaSaraswathi, T Brinda and T Muktha, DK Pattammal, ML Vasanthakumari, M. S. Subbulakshmi, widely regarded as one of the greatest Carnatic vocalists, became the first female artist to receive the Bharat Ratna, India's highest civilian honor.

Despite their groundbreaking achievements, these women had to overcome significant societal and institutional barriers. Early female musicians faced widespread skepticism about

their capabilities, and their public performances were often scrutinized more harshly than those of their male counterparts. These struggles highlighted the deeply entrenched stereotypes that women were less capable than men in mastering the complexities of Carnatic music.

#### **8.4 SOCIO-CULTURAL NORMS AND GENDER BIAS:**

The social and cultural context in which Carnatic music developed played a crucial role in perpetuating gender biases. In traditional South Indian society, the role of women was primarily confined to domestic responsibilities. Music, while seen as an important cultural and spiritual practice, was not considered an appropriate pursuit for women in a public or professional sense.

Religious practices also influenced women's access to music. Many temples and religious settings, where music was performed most frequently, restricted women from performing. Devotional songs were often deemed the most suitable form of music for women, limiting their ability to perform more complex or diverse compositions.

Gendered expectations further reinforced the belief that certain genres and aspects of Carnatic music such as vocal music were more appropriate for women, while instrumental music, particularly complex instruments like the violin and mridangam, were primarily associated with men.

Women in Carnatic music have historically faced numerous barriers that hindered their access to formal education, recognition, and opportunities for performance. For instance, music education was traditionally available primarily to male students, and many music schools and gurus did not encourage female students to pursue classical music at the highest levels. The traditional guru-shishya (teacher-disciple) relationship often excluded women from the full benefits of mentorship and training that were essential for professional growth.

Family and societal expectations also played a significant role in curtailing the ambitions of many talented women. While boys were often encouraged to pursue careers in music, women were expected to prioritize familial duties over artistic pursuits. Economic challenges further



compounded these barriers, as women were often underpaid or excluded from high-profile performance opportunities, reflecting broader gender disparities in the arts and society.

In Carnatic music, women were often restricted to performing specific genres or styles. Devotional music, such as bhajans or lighter kritis, was typically seen as the appropriate domain for female performers, while complex compositions and improvisational music were reserved for male musicians. This division reflected broader societal attitudes about women's capabilities and roles in the public sphere.

Women's voices were often relegated to certain vocal registers or tones considered "feminine," and they were often discouraged from mastering instruments like the veena or mridangam, which were seen as more masculine. These stereotypes, while slowly being challenged, have deep roots in the traditional practices of Carnatic music and continue to shape public perceptions.

### **8.5 THE ROLE OF FEMINISM IN CHALLENGING GENDER BIAS:**

The rise of feminist movements both globally and locally has played a transformative role in challenging the gender biases that have historically pervaded Carnatic music. As women began to demand equality in various spheres of life, they also began advocating for equal opportunities in the arts.

Female musicians and activists have been at the forefront of these changes, calling for greater representation and support for women in Carnatic music. Through activism and advocacy, they have helped create spaces for other women to enter the field, showing that musical ability is not determined by gender.

Moreover, women musicians have taken it upon themselves to serve as mentors to younger generations of female artists, offering both musical guidance and practical advice on navigating the complexities of a career in Carnatic music.

The past few decades have seen significant progress in the visibility and recognition of women in Carnatic music. Artists like ArunaSairam, Bombay Jayashri, NithyasreeMahadevan, and S. Sowmya have broken barriers and achieved national and

international recognition. These women have become role models for aspiring musicians and have shown that women can excel in all aspects of Carnatic music, from vocal performance to composition and beyond.

Their contributions have helped to reshape the public perception of women in Carnatic music, and they continue to inspire a new generation of musicians who are challenging the traditional gendered boundaries of the art form.

### **CHECK YOUR PROGRESS:**

What is feminism?

### **8.6 CURRENT CHALLENGES WOMEN FACE IN CARNATIC MUSIC FIELD:**

While progress has been made, women in Carnatic music continue to face significant challenges. One of the most prominent issues is the “gender pay gap” with female musicians often receiving lower remuneration than their male counterparts. Additionally, women are still underrepresented in prestigious festivals and concert series, where men often dominate the line-ups.

Family obligations remain a persistent challenge for many women musicians, particularly as they navigate the demands of their careers alongside the expectations of family life. Institutional biases also persist in some music schools and organizations, where male students are given preferential treatment.

### **8.7 INSTITUTIONAL SUPPORT AND INITIATIVES FOR GENDER EQUALITY:**

In recent years, there has been a growing push for institutional support for women in Carnatic music. Music academies, festivals, and cultural organizations have started offering more inclusive platforms, with specific programs and scholarships aimed at supporting women musicians.

Mentorship programs led by established female musicians have also helped to create a more supportive environment for women entering the field. These initiatives not only offer women access to training and performance opportunities but also help to foster a sense of community and solidarity among female musicians.

The increased participation of women in Carnatic music has had a profound impact on the evolution of the tradition. Women have brought new perspectives to the interpretation and performance of classical compositions, contributing to the diversification of the music. Female composers are expanding the Carnatic music repertoire, creating new works that reflect a broader range of experiences and voices.

Additionally, women are integrating contemporary elements into their performances, blending traditional Carnatic music with new influences and innovative approaches. This has allowed the genre to evolve and adapt to the changing tastes and interests of modern audiences.

### **8.8 THE ROLE OF MEDIA AND PUBLIC PERCEPTION IN CHALLENGING GENDER BIAS:**

The media has played a critical role in raising awareness about gender bias in Carnatic music. Television shows, documentaries, and social media platforms have given female musicians a broader audience and have helped to challenge traditional gender roles in the arts.

The rise of digital platforms has allowed women to reach global audiences, providing them with the visibility and recognition that was previously inaccessible. Through social media and online performance platforms, female musicians are able to share their work with a wider public, bypassing traditional barriers.

Despite significant progress, achieving full gender parity in Carnatic music will require continued effort from musicians, institutions, and society as a whole. Changes are needed at multiple levels, from music schools and concert organizers to cultural policies that foster inclusion and diversity.

### **8.9 ME-TOO MOVEMENT IN CARNATIC MUSIC FIELD:**

Me too movement gained momentum in 2017, it began to resonate within the Indian classical music community. Women across various fields, including entertainment, politics, and business, started speaking out about their experiences of sexual harassment, exploitation, and

assault. In Carnatic music, where the culture of silence had prevailed for decades, the movement's message encouraged women to break that silence and demand justice.

In 2018, some prominent female musicians and students of Carnatic music began to share their experiences of harassment and abuse by teachers, performers, and senior figures in the field. The stories shared were often heartbreaking, detailing how women were coerced, manipulated, or assaulted in exchange for performance opportunities, fame, or education.

The Me Too Movement in Carnatic music highlighted the power dynamics within the classical music community. Many of the women who came forward revealed that they had been in vulnerable situations due to their positions as students or younger performers, which made it difficult for them to refuse or resist unwanted advances or coercion. These revelations broke open a long-standing taboo, exposing the extent to which abuse had been ignored or brushed aside in the name of tradition, mentorship, or even artistic achievement.

Despite the resistance, the Me Too Movement began to create cultural shifts within the Carnatic music community. Some artists, activists, and supporters of the movement came forward to advocate for victims and to demand changes to the system. They called for stricter policies regarding harassment and more transparent mechanisms for reporting abuse.

In response to the movement, several music institutions and organizations within the Carnatic music world started to develop and implement anti-harassment policies and support systems for female musicians. Workshops and discussions were organized to raise awareness about the impact of harassment and to educate both students and teachers on maintaining appropriate boundaries.

## **CONCLUSION:**

Policy reforms that promote equal representation, fair compensation, and increased visibility for women will be key to creating an egalitarian musical environment. Encouraging more young women to pursue music as a profession and providing them with the resources to succeed will ensure that the future of Carnatic music reflects the contributions of all genders.

The journey toward gender equality in Carnatic music is ongoing, but significant strides have been made. The next generation of musicians will benefit from the work of those who have broken barriers, ensuring that women's voices are heard and respected in the world of Carnatic music. By continuing to challenge traditional gender roles, we can help create a more inclusive, dynamic and progressive future for this rich musical tradition.

### **8.10 CHECK YOUR PROGRESS MODEL ANSWERS**

1. Feminism is a movement which fights for equal rights for women.

### **8.11 SELF ASSESSMENT QUESTIONS:**

1. Write about the role of Social Media in promoting Gender equality.
2. Name a few social media platforms that helped to bring awareness about gender equality?

### **8.12 REFERENCE BOOKS:**

1. Reshaping Art, TM Krishna, Madhushree Publications, 2018, Chennai
2. Sebastian and sons, TM Krishna, Self published, 2020, Chennai

\*\*\*

## **UNIT - 9**

### **MUSIC THERAPY**

#### **STRUCTURE:**

9.1 INTRODUCTION

9.2 LEARNING OUTCOMES

9.3 CARNATIC MUSIC AS A TOOL FOR MUSIC THERAPY

9.4 SCIENTIFIC RESEARCH AND INSIGHTS

9.5 CHECK YOUR PROGRESS MODEL ANSWERS

9.6 SELF-ASSESSMENT QUESTIONS

9.7 REFERENCES

#### **9.1 INTRODUCTION:**

It has been already proven that sounds as tunes, could affect the mind and body and in turn could exert a healing effect on various ailments. In this connection, Music therapy has been a significant tool in healing and emotional well-being across various traditions, and Carnatic music—one of the oldest systems of classical music from South India—has also found its place in therapeutic contexts. Carnatic music, with its intricate rhythms, ragas (melodies), and talas (rhythmic cycles), has specific therapeutic qualities that resonate with various emotional and psychological needs.

Carnatic ragas have been tested for their therapeutic abilities. It is noteworthy that neuroscience research on madhyamavathi and shankarabharanam, two well-known ragas has shown that these ragas have significant effects on electroencephalograms of human subjects even without music knowledge or training. The learning and repeated practicing of notuswaras, a typical musical genre, has been found to improve cognition, learning and memory of preschool children as evaluated by standardized indices. The therapeutic effect of Bhimiplas, thodi and Hindolam ragas on lowering heart rate and blood pressure has been documented in clinical settings. The use of Anandabhairavi for its pain allaying effects in terminally ill cancer patients and the antipyretic effects of the raga bageshri are typical examples of Carnatic music therapy prescriptions with positive effects.

#### **9.2 LEARNING OUTCOMES:**

1. To understand how music therapy works in the field of Carnatic music

## 9.3 CARNATIC MUSIC AS A TOOL FOR MUSIC THERAPY:

### 1. Emotional Healing and Regulation:

**a. Ragas and Emotions:** Carnatic music's ragas are designed to evoke specific emotions, known as "bhavas." Different ragas correspond to different moods, and therapists can select ragas to match or shift a patient's emotional state. For example:

- **Raga Hamsadhwani** is often used for uplifting moods, promoting a sense of joy and energy.
- **Raga Yaman** (also called Yaman in Hindustani) can be soothing, often used for anxiety or calming the mind.
- **Raga Desh** is used for creating a peaceful and tranquil atmosphere.

**b. Emotional Expression:** Playing or listening to Carnatic music can help people access deep, often unspoken emotions. By engaging with these ragas, a person may be able to express or process emotions that they might not be able to do otherwise.

### 2. Cognitive and Memory Enhancement:

- Carnatic music's intricate nature, with its highly structured ragas and rhythms, requires active engagement, which can stimulate cognitive functions like memory, concentration, and attention.
- Techniques like improvisation (known as "**manodharma**") and "**kalpanaswaras**" (spontaneous melodies) are often used to enhance creativity and problem-solving abilities in therapy.

### 3. Stress Relief and Relaxation:

- The repetitive and cyclical nature of many Carnatic compositions can promote relaxation. The talas, especially slower ones, can help regulate the heart rate and breathing, calming the body's stress responses.
- **Nada Yoga**, or the yoga of sound, is another approach where sound vibrations from Carnatic music are believed to resonate with and soothe the body and mind.

### 4. Therapeutic Techniques and Approaches:

- **Vocal Therapy:** Singing Carnatic music can help improve breathing techniques, vocal strength, and emotional expression, making it effective in treating issues like anxiety, depression, and speech disorders.

- **Instrumental Therapy:** Instruments like the **veena**, **mridangam**, or **flute** can also be used to engage clients in music therapy. The sounds and vibrations from these instruments have specific therapeutic effects on the body and mind.
- **Rhythmic Therapy:** Rhythmic elements of Carnatic music, including complex patterns of tala, can be used to enhance motor coordination and movement, making it helpful for individuals with physical rehabilitation needs.

## 5. Cultural and Spiritual Healing:

- Carnatic music, being deeply tied to spirituality, can invoke a sense of peace and connection to something greater. This is why it's often used in contexts involving meditation, mindfulness, or prayer, which can have therapeutic benefits for mental well-being and inner peace.
- **Bhakti (Devotion):** Many Carnatic compositions are devotional, and the emotional and spiritual aspects of these compositions help individuals connect to feelings of faith, hope, and peace.

## Example of Specific Applications:

- **Autism Spectrum Disorder (ASD):** Some therapists have found that the predictable patterns and rhythms of Carnatic music can help children on the autism spectrum with emotional regulation, social skills, and sensory integration.
- **Trauma Recovery:** The use of slow and soothing ragas like **Raga Marwa** or **Raga Bageshree** can help individuals recover from trauma by creating a sense of safety and calm.
- **Chronic Pain or Illness:** The gentle, repetitive melodies and rhythms of Carnatic music can offer distraction and help regulate pain perception in patients with chronic conditions.

## CHECK YOUR PROGRESS:

What effect does raga marwa have on people?

## 9.4 SCIENTIFIC RESEARCH AND INSIGHTS:

There's growing interest in exploring the benefits of traditional music like Carnatic music in therapeutic settings. Some studies suggest that listening to specific ragas can impact brain activity, mood regulation, and even physical health.



The Indian Journal of Surgery published a study in 2012, which said that exposure to the raga AnandaBhairavi showed a positive effect in postoperative pain management. This was evidenced by a reduction of 50% in the analgesic requirement for those who listened to the raga postoperatively for three days.

In another study by Dr Subramanian, 40 patients were divided into two groups. Both groups received pharmacological treatment as per standard protocols prescribed by psychiatrists. While 20 patients were advised to listen to Shankarabharanam for 15-20 minutes twice a day for a month, the remaining 20 were asked to listen to Kalyanavasantam for a similar time period. The severity of depression was reassessed. It was found that an improvement in symptoms was noted in most, which made it possible to reduce the dosage of antidepressant medicines they received. The other diseases in which ragas and music therapy have been helpful are listed below:

- Acidity: Raga PuriyaDhanashri is known to have positive effects in treating acidity and it also promotes a happy disposition.
- [Diabetes](#) and Hypertension: Raga Bageshri calms the mind and promotes mental strength. This raga has been found to help control hypertension.
- Easing Tension: Raga Darbari has been proven to be effective in reducing the stress levels of individuals. Its composition is attributed to Tansen, who composed it to calm Emperor Akbar after a stressful day.
- BP Reduction: Raga Todi is effective in bringing down high blood pressure levels. Raga Ahir-Bhairav also does the same.
- Hypotension: Raga Malkauns is helpful in treating patients who have very low blood pressure levels.
- Tuberculosis, cancer, cold, sinusitis and toothache: Raga Bhairavi has been known to help patients suffering from these diseases.
- Asthma and Sun-Stroke: Raga Malhar has shown good results in treating asthma patients.
- Cold and Headache: A persistent [headache](#) and cold are effectively controlled by Raga Todi.
- Blood Purification: Ragas Hindolam and Marva help cleanse the blood.

In summary, Carnatic music in music therapy can promote healing on multiple levels—emotional, cognitive, physical, and spiritual—by leveraging its rich tradition of ragas,

rhythms, and improvisation. The cultural and spiritual depth of the music gives it a unique place in therapeutic practices, particularly for those seeking holistic healing. . However, more rigorous scientific research is still needed to fully understand the extent of these therapeutic effects.

### **9.5 CHECK YOUR PROGRESS MODEL ANSWERS:**

1. Recover from trauma

### **9.6 SELF ASSESSMENT QUESTIONS**

1. What is Music therapy, how it is healing the diseases, Explain?

### **9.7 REFERENCES:**

<https://www.kauveryhospital.com/news-events/july-ragas-in-carnatic-music-and-their-health-benefits-2020/>

\*\*\*

## **BLOCK – V**

### **STUDY OF MUSICOLOGISTS**

#### **UNIT - 10**

#### **WOMEN COMPOSERS AND MUSICIANS OF THE 20<sup>TH</sup> CENTURY**

##### **STRUCTURE:**

10.1 INTRODUCTION

10.2 LEARNING OUTCOMES

10.3 RANI RUKMINI BAI

10.4 VEENA DHANAMMAL

10.5 BENGALURU NAGARATNAMMA

10.6 BRINDA MUKTA

10.7 AMBUJAM KRISHNA

10.8 BALA SARASWATI

10.9 DK PATTAMMAL

10.10 AVASARALA ANASUYA DEVI

10.11 ML VASANTHAKUMARI

10.12 CHECK YOUR PROGRESS - MODEL ANSWERS

10.13 SELF ASSESSMENT QUESTIONS

10.14 REFERENCE BOOKS

##### **10.1 INTRODUCTION:**

From ancient times we have had several women musicians and women composers in Indian Music, who contributed to the treasure of Indian Music.

There are several women composers who enriched the repertoire of Classical Indian Music. It is observed that in olden days such women Vidwanmanis did not receive as much fame as they should have but with the advent of good times, there are equal opportunities to women musicians for performing in prestigious sabhas and so on.

##### **10.2 LEARNING OUTCOMES:**

1. Knowledge of various female musicians and composers

### 10.3 RANI RUKMINI BAI (COMPOSER OF NOTE)

Rani Rukmini Bai, the sister of the renowned Sri Swati Tiruna Maharaja, was a prodigious composer with an extraordinary musical talent that manifested at an early age. She began composing music when she was only six years old, showing an early aptitude for the art.

Dedicated to the worship of Sri Ananta Padmanabha Swamy, Rani Rukmini Bai's compositions are a testament to her profound knowledge of music, languages, and the intricate patterns of Raga and Tala. Her works exhibit a deep understanding of both classical music theory and devotional expression.

One of her most popular and revered compositions is \*Sri Kanthesha Paahi\* in Mukhari raga, which is known for its intricate structure that includes a Pallavi, Anupallavi, and five Charanas. This composition is celebrated for its melodic beauty and devotional intensity.

Another remarkable piece by Rani Rukmini Bai is \*Sarasija Nayane Parimala Gaatrikirtana\*, a unique composition in praise of the Saptaswaras (the seven musical notes). Interestingly, the first letter of each Charana in this composition reflects the arohana (ascending scale) sequence of the musical notes, showing Rani Rukmini Bai's sophisticated approach to composition and her deep understanding of the musical system.

Rani Rukmini Bai's contributions to Carnatic music remain a valuable part of the tradition, with her compositions continuing to inspire musicians and listeners alike.

Her composition 'Sarasija nayane parimala gaatrikirtana' is a unique composition in praise of Saptaswaras. The first letters of all the charanas indicate the arohana karma of swaras.

Sarasija - sa

Riitiga - ri

Galatan - ga

Manuchu - ma

Parichita - pa

Dhatrilyandu - dha

Nidhi - ni

The Bilahari raga Sri Krishna stuti, ‘Sri Vasudeva Mukunda’ is a kriti with pallavi and 16 charanas.

The first 16 letters of Malayala language indicate the Akaradi order. This is very specially designed kriti.

Smt. Rani Rukmini Bai garu composed more than 100 kritis.

#### **10.4 VEENA DHANAMMAL**

Veena Dhanammal, born in 1867 in Chennai, is regarded as a monumental figure in Carnatic music, particularly in the world of Veena playing. She was not only a virtuoso on the Saraswati Veena but also a skilled vocalist, shaping the future of Carnatic music with her unique style. As the progenitor of the \*Veena Dhanammal bani\*, she set new standards in Veena performance, especially by not using a plectrum and instead incorporating vocal accompaniment, a technique she perfected herself. Her repertoire included compositions by revered musicians such as Narasimhacharlu, Tyagayyar, and Subbarayar, many of which were passed down through generations of her family.

Her musical lineage was deeply enriched by her family, with both her mother and grandmother being prominent figures in the arts. Trained by renowned gurus like Walajapet Balakrishna Das and Satanur Panchanada Iyer, Veena Dhanammal honed her craft from a young age. Her daughters, including Lakshmiratnam and Jayammal, followed in her footsteps as performers and teachers, while her grandchildren—Brinda, Muktha, and Vishwanathan—went on to achieve the prestigious title of \*Sangita Kalanidhi\*.

Veena Dhanammal's influence on Carnatic music was profound, as her performances attracted great musicians and critics, and her compositions and teachings have been preserved and published by her descendants. Her contributions to the music world were formally recognized by the Government of India with a commemorative postal stamp released in 2010. Her legacy continues to inspire musicians and music lovers across the world.

#### **10.5 VIDWANMANI BENGULURU (BANGALORE) NAGARATNAMMA GARU**

Vid. Bengaluru Nagaratnamma, born on 3rd November 1878 in Nanjangud, was a renowned vocalist, cultural activist, and a devoted follower of Sri Tyagaraja. A key figure in the late 19th and early 20th century, she championed the cause of women artists in a male-dominated

music world, advocating for equal participation in the cultural field. Belonging to the traditional Devadasi parampara, she became the first president of the Association of the Devadasis of the Madras Presidency, and was a vocal supporter of the inclusion of women in the Tyagaraja Aradhana celebrations.

Her deep devotion to Sri Tyagaraja led her to donate all her property for the construction of a temple at his Samadhi in Tiruvayyar, a project that she began in 1925. Despite facing resistance from local authorities who denied women the right to perform at the Aradhana, she fought tirelessly for their inclusion, even taking legal action. By 1940, her efforts bore fruit, and the tradition of women performing at the Aradhana was established.

Nagaratnamma's contributions to the musical community and the Tyagaraja Aradhana were transformative. She spent her last years in Tiruvayyar, near Sri Tyagaraja's Samadhi, and her legacy lives on through her work. She attained Sayujya in 1952, and her idol, placed in a 'Namaskara' position in front of the Tyagaraja idol, stands as a testament to her revolutionary spirit and divine connection to music. She is revered in music history as "Vidya Sundari," a true pioneer for women's rights in Carnatic music.

### **CHECK YOUR PROGRESS:**

1. Name two female musicians of the 20th century.

### **10.6 BRINDA AND MUKTHA**

Tanjavur Brinda and Tanjavur Muktha, affectionately known as Brindamma and Mukthamma, were a renowned vocal duo in the Carnatic music tradition, hailing from the Veena Dhanammal family. Brindamma, born on 5th November 1912, and Muktha, born in 1914, were granddaughters of the legendary Veena Dhanammal and were trained under their family members, as well as prominent teachers like Kanchipuram Naina Pillai and Kanchipuram Dhanakoti Ammal. They are celebrated for their mastery in Raga alapana, intricate patterns, and subtle gamakas, particularly in ragas such as Begada, Mukhari, and Yadukula Kambhoji. Their performances were marked by complex renditions of Tyagaraja Swamy's compositions and Kshetrappa Padams. Brindamma was also a visiting artist at the University of Washington, Seattle, and was instrumental in teaching iconic musicians like Semmangudi Srinivasa Iyer and M.S. Subbulakshmi. Muktha had a significant solo career,

spanning 34 years, and was known for her generosity in teaching younger musicians like Vedavalli, Ritha Rajan, and S. Sowmya. Both sisters were awarded the Sangeet Natak Akademi Award, with Brindamma receiving the Sangeeta Kalanidhi Award in 1976 and Sangeetha Kalasikhamani in 1973. Their legacy lives on through their disciples, including Brindamma's grandson, Thiruvarur S. Girish, a noted Carnatic musician.

### **10.7 SMT. AMBUJAM KRISHNA (COMPOSER)**

Smt. Ambujam Krishna was born on May 21, 1917, in Madurai to Sri K.V. Ranga Ayyar, a leading lawyer, and his wife, both of whom were passionate about music. Under the guidance of Vid. Karaikudi Ganeshan and Vid. Ganesha Bhagavatar, she received exceptional music training from an early age. Ambujam Krishna got married to Sri T.S. Krishna, the proprietor of TVS Group, at a young age and later pursued higher education in Home Science at Lady Irwin College in Delhi. Her spiritual experience during a visit to the Brindavan of Sri Tyagarajaswamy in Tiruvayyar inspired and blessed her with compositional skills. Her first composition, "Unnai Illai," marked the beginning of her journey as a composer. She went on to compose kirtanas in several languages, including Telugu, Tamil, Hindi, Kannada, and Sanskrit. These compositions were shown to Sri Musiri Subrahmanyayyar, who was highly impressed and encouraged their musical interpretation. Many renowned musicians, including Semmangudi Srinivasa Iyer, TN Seshagopalan, and R. Vedavalli, set her compositions to music. Smt. Ambujam Krishna's works were also recorded and released in cassette form. She composed two Rupakams, "Radhamadhavam" and "Krishna Lila Madhuryam," which were set to tune by Sri K.R. Kedaranathan. To further her dedication to music, she founded the 'Sadguru Sangita Vidyalayam' in Madurai to provide training to passionate and needy students of music.

### **10.8 BALASARASWATI**

Tanjore Balasaraswati, affectionately known as "Bala," was a legendary Bharatanatyam dancer, renowned for her exceptional artistry and deep connection to the Tanjore Quartet's musical traditions. Born on May 13, 1918, she was the granddaughter of the esteemed Veena Dhanammal, part of a distinguished family of musicians. Balasaraswati began her rigorous training in dance under Guru K. Kandapan Pillai, a member of the Tanjavur Nattuvanar family. She made her first performance in 1925, establishing herself as a remarkable talent from a young age. As a member of a matrilineal family of temple musicians and dancers, she

belonged to the seventh generation of performers who were considered the greatest repository of southern India's traditional arts. Balasaraswati's mother, Jayammal, a talented singer, was a crucial influence, serving both as her guide and accompanist. In addition to her dance expertise, she was also a gifted Carnatic vocalist. Throughout her career, she bridged the gap between North and South Indian classical arts, forming close friendships with prominent figures like Pandit Shambhu Maharaj and Ustad Amar Khan. She was honored with several prestigious awards, including the Padma Bhushan and Padma Vibhushan in 1957, and the Sangeeta Kalanidhi in 1973, making her the first Bharatanatyam dancer to receive the title. Her daughter, Lakshmi Knight, continued her legacy as a dancer and teacher in the United States, and her grandson, Aniruddha Knight, is a celebrated dancer as well. Balasaraswati's impact on Bharatanatyam and Indian classical dance is enduring, with her performances and contributions shaping the art form's global recognition.

### **10.9 DK PATTAMMAL**

Damal Krishnaswamy Pattammal, popularly known as DK Pattammal (DKP), was a pioneering Indian Carnatic musician and playback singer for Tamil films. Born on 19th March 1919 in Kanchipuram, DKP, along with MS Subbulakshmi and ML Vasanthakumari, is revered as part of the "Female Trinity" of Indian Carnatic music. DKP's contribution to music was immense, as she helped pave the way for women to perform on public concert stages, establishing equal opportunities for female musicians. Her music was respected for its classical integrity, and her recordings were released by major labels like HMV, EMI, RPG, and AVM Audio. Some of her popular albums included \*Sampradaya Marriage Songs\*, \*Dikshitar Kritis\*, and \*Parampara\*. Born Alamelu and affectionately called 'Patta' as a child prodigy, DKP's training began informally, learning from her mother and renowned musicians like Naina Pillai and Rajalakshmi, the daughter of Vina Dhanammal. DKP's musical journey took shape under the guidance of eminent teachers like Papanasam Sivan, who was known as Tamil Tyagaraja, and she became an authority on the compositions of Muthuswamy Dikshitar. DKP's first radio performance took place at the age of 10, and by 13, she had already performed in prominent concerts. Notably, she was the first woman from a Brahmin family to perform publicly in Ragam Tanam Pallavi, a challenging and intellectual form of Carnatic music that was traditionally dominated by male performers. Her legacy also includes popularizing compositions by Papanasam Sivan and Subrahmanya Bharatiyar in both concerts and films. DKP's global performances took her across India and to countries



like the USA, Canada, France, Germany, and Sri Lanka, earning her numerous accolades, including the Sangeet Natak Akademi Award, Padma Bhushan, and Padma Vibhushan. Her influence in the world of Carnatic music continues to live on, respected by musicians and music lovers worldwide.

#### **10.10 SMT. AVASARALA ANASUYADEVI GARU (MUSICIAN AND COMPOSER)**

Dr. Smt. Avasarala Anasuyadevi garu is born in 1920 at Kakinada. She learnt classical music from Mahavid. Munuganti Venkata Rao garu and folk music from Vid. Kalluri Jagannatha Rao garu. She is a versatile artiste multi-faceted as, singer, poet, composer. Respected as one of the first women composers in Andhra and South India too. First woman music director in All India Radio. First woman Vocalist to have broadcast classical, folk, light music from All India Radio. She was noted for setting music for Karnatic, light and folk compositions in Karnatic music style. Smt. Anasuyadevi garu performed in Gramophone records when she was 8 years old. Her voice suited to folk style very well. Smt. Anasuyadevi garu's home was always with Vidwans, musicians and artistes of various arts. First woman Vocalist to have broadcast classical, folk, light music from All India Radio. Smt. Avasarala Anasuyadevi garu had great opportunities to sing before great leaders like Mahatma Gandhi, Subhash Chandra Bose, Jawaharlal Nehru, Babu Rajendraprasad, S. Radhakrishnan and so on during various occasions including Congress Party Meetings. She set music to Tamil films like Vikata yogi, Vanjikotai and some Telugu movies. Smt. Avasarala Anasuyadevi gave solo performances till her 20<sup>th</sup> year and later, she started performing with her younger sister Kum. Vinjamuri Sita garu. She was responsible in collecting several Telugu folk songs and was very supportive of her sister Kum. Vinjamuri sita getting D.Litt. These sisters were popular as Sita – Anasuya, Vinjamuri sisters, who were honoured with Kendra Sahitya Academy, Central Sahitya Academy fellowship. The Vinjamuri sisters collected a number of folk songs. In 1977, Andhra Viswa Kala Parishat awarded them with Kala Prapurna. Anasuya garu received LifeTime Achievement Award in USA and Queen of the Folk Music Award in Paris. She married Sri A.S. Giri garu, who was a singer and actor of note. Their children are Ratna Kumar, Krishnagiri, Sita Ratnakar, Kamala Srikara, Nihar giri.

The songs of Smt. Avasarala Anasuya garu are popular even today in villages and nooks and corners of Andhra during festivals, feasts, traditional entertainments and occasions like

weddings. Their collections include songs like Kasturi Ranga Ranga, Engagement songs, wedding songs, Mangala Harati etc.,

Ex. Itadena Pendli Kumarudu.

Kotnambulu danchare

Desaannuchi vachcharaya

Pendli Kutura penkitana melane

Vinjamuri's sister's mother was the first Vidwanmani who worked as Editor to a literary magazine called Anasuya. In a home full of academic, artistic and idealist atmosphere, Smt. Avasarala Anasuya garu grew up and her contribution to the folk music and literature of Telugu region is historic. She published her autobiography and 7 other works. The most challenging work of collecting the traditional folk songs and lalita sangitam Bhava gitas and setting tunes to them with raga and tala, notating them is outstanding. The credit goes to a few, wherein we find Smt. Avasarala Anasuyadevi garu in the front row.

#### **10.11 ML VASANTHA KUMARI**

Madras Lalithangi Vasantha Kumari garu is a fondly respected Indian Karnatic Vocalist, who gave several great classical concerts for decades and also sang for films in many Indian languages. She is referred to as one of the historical female trinity alongwith Smt. MS Subbulakshmi and Smt. DK Pattammal. ML Vasantha Kumari ammagaru is respected and popularly called as MLV in the music world. MLV ammagaru was born in 1928 and passed away in 1990. She was the youngest of the female trinity Karnatic Music. MLV was the prime disciple of the legendary Sri GN Balasubramaniam garu.

Her music recordings were released by HMV, EMI, RPG, AVM Audio, Inreco, Vani, Amutham INC, Doordarshan, Super Audio, Geethanjali, Kosmic Music, Charsur Digital workshop etc. MLV popularised unfamiliar ragas like Andolika and her Ragam Tanam Pallavis are very intellectually popular and enjoyed by both the lay and the learned. MLV's contribution towards popularizing Dasara Padagalu, compositions of the Haridasas are extraordinary. MLV's parents are Kuthanur Ayya Swamy Iyer, a noted musician and mother Lalithangi, a great musician. MLV's School education was in a convent in Madras. The legendary GN Balasubramaniam taught MLV with great hope and MLV became a historical legend, which she always attributed to her parents and GNB. guruvugaru. MLV's debut concert took place in 1940, in her 12<sup>th</sup> year, in Shimla, as an accompanying singer to her mother Lalithangi. Later she gave a solo recital in Bengaluru. MLV cut her first 78 rpm disc

which created a sensation in that time by 1950, she was a front ranker. MLV's music was more of male characteristics and she was very daring and bold like her guruvugaru. It is noteworthy to say that though MLV imbibed much of GNB's style but did not make a blind imitation and created her own style. MLV could be an acronym for Melody, Laya and Vidwat. Her music was a feast for both the lay & learned. Some scholars compare MLV's voice to the richness of Saxophone. MLV's music was more for brilliant Manodharma and balanced speed of sangatis with great clarity. MLV's mastery over Vocal techniques was comprehensive and complete. She performed difficult ragas very comfortably. Raga alapana, swarakalpana in general. The complete Ragam Tanam Pallavi, graha-bheda aspects all made the listeners extremely happy. GNB, the guruvugaru was extremely pleased and said & that MLV was an extraordinary student as she grasped all from guruvugaru, but presented in her own style. MLV's popularizing Dasara padas (which she learnt from her mother Lalithangi) was very noteworthy. MLV popularised Hindusthani Sindhubhairavi in the South Indian audiences through her Kalyana Gopalam and Venkatachala Nilayam. It is believed that she learned the nuances of Sindhu Bhairavi from the legend Bade Ghulam Ali Khan Saheb. MLV was an expert in Ragam Tanam Pallavi singing. She made it acceptable in the days when only male singers sang RTPs and it is believed that DKP started singing of RTPs those days which was highly supported by MLV's presentation in the concerts. Before these two legends, singing of RTPs was only present in Male singers concerts. MLV had a successful film career too. Her Ellam inbamayam (Ragamalika) in the film Manamagal was a super hit. MLV's song chinnanchiru Kilie written by Mahakavi Subrahmanya Bharatiyar, in the same film was again a big hit. Among the various songs she sang, many are raga-based or ragamalikas. MLV Amma's munnita pavalinchu Nagasayana in Bhookailas is very popular in the whole of South India. All her songs were included in her concerts in the end. MLV sang for films till 1970. MLV's personality as a human being was also outstanding. She was noted for her generosity, charm, grace, warmth, self-restraint and humility. The legendary Mridangist Palghat Mani Iyer waived his principle of not accompanying Female artistes and accompanied MLV several times. MLV encouraged several young talented musicians to accompany her. MLV got married to Vikatam R. Krishnamurthy (1951) and they had a son, late K. Shankar Raman and a daughter, Srividya a popular cine artiste and dancer. MLV trained many disciples who are top ranking artists today. MLV's voice was everlasting and her appeal evergreen. MLV was a rare phenomenon. MLV was heard in every home during Margazhi, Dhanurmasa, through Tiruppavai, which she popularised through her records.

Stalwarts, including Ustads, bowed to her genius. MLV was a most sought after artiste. MLV is remembered as an excellent performer, dedicated teacher and great human being.

#### **10.12 CHECK YOUR PROGRESS MODEL ANSWERS:**

1. ML Vasanthakumari and Ambujam Krishna

#### **10.13 SELF ASSESSMENT QUESTIONS:**

1. Write an essay about the female Musicians of the 20th century.
2. Explain about any two great Musicians contribution to music.

#### **10.14 REFERENCE BOOKS:**

1. Great Composers by Sambamoorthy.P

\*\*\*

**SRI PADMAVATI MAHILA VISVAVIDYALAYAM, TIRUPATI**  
(Women's University)

**Master of Arts (Music) – I Semester**

**MAMUD4.1 (C.T) – Research and Contemporary Music, Musicologists**

**Time: 3 hrs**

**Max. Marks: 80**

**Section – A**

**Answer any FIVE of the following questions**

**All questions carry equal marks**

**(5 x 4 = 20)**

1. Explain the importance of research in Music.
2. Discuss the role of electronic instruments in contemporary music.
3. Write a short note on national music institutions in India.
4. What are the key features of Hindustani music's Dhrupad style?
5. Describe the contributions of Pt. Ratanjankar to music.
6. Explain the concept of professional ethics in the field of arts.
7. Discuss gender bias in the field of music therapy.
8. Name any four women composers of the 20<sup>th</sup> century and briefly discuss their contributions.

**Section – B**

**Answer All questions**

**All questions carry equal marks**

**(5 x 12 = 60)**

9. (a) Discuss the different research areas in music.  
(OR)  
(b) Analyse the impact of electronic instruments on music production and performance.
10. (a) Elaborate on the contributions of international music institutions to music education.  
(OR)  
(b) Compare the functions of national and international music institutions in promoting music.
11. (a) Explain the structure and characteristics of khyal in Hindustani music.  
(OR)  
(b) Evaluate the contributions of T.V.Subba Rao and Prajnananda to Indian Musicology.
12. (a) Discuss the significance of gender bias in the arts and suggest ways to overcome it.  
(OR)  
(b) Provide an overview of the basic concepts of music therapy and its applications.
13. (a) Write a detailed account of the contributions of any four women musicians of the 20<sup>th</sup> century.  
(OR)  
(b) Highlight the importance of studying musicologists and their influence on modern music.

\*\*\*