

Modernism Trends in Hindustani Vocal Music

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Hindustani classical music in modern India holds a distinct position in the cultural arena of northern India. Indian music has been simultaneously nurtured in two culturally diverse schools of music which have rendered distinguishing characteristics to it.

The Northern Indian classical music is known as Hindustani classical music. It has contributed much to the cultural growth and recognition of India. Its origin is enrooted in ancient past—in the times of the Gandharva-Sangita and the Sama Gana. The course of development of Hindustani classical music has been through a number of phases and has been witness to social as well as political upheavals. In today's world this form of music has a distinct identity and its present form is the consequence of the cultural evolution of India. The British Era in India had a profound impact on the culture of country and the period had greatly motivated the reformists. The Socio-cultural scenario of the country underwent a huge transformation owing to the thought process brought by the British. On one hand as it had caused a devaluation of traditional concepts, on the other it has also led to the revaluation of the set norms and practices.

Music and dancing which flourished greatly under the Mughals, also suffered a great setback after the decline of their Empire. Even the last Mughal ruler Mohammed Shah was a great patron of music. A number of outstanding musicians flourished at his courts the most prominent among them being Adarang and Sadarang. During his times Indian classical music was greatly enriched as a result of the mingling of the Hindu and Persian music techniques.

North Indian Classical music was also much neglected during the 200 years of long British misrule of the country. No recognition was given to it nor was it popularised in the form of education. However, the traditions were kept alive because we have always felt a deep affection for our music and have patronage and appreciation was extended by the local Rajas, princes and landlords. They have accepted it as an integral part of their culture as well as an important component of amusement. A number of musicians in that era who had taken up music as their profession took pride in it and made efforts to popularise it by imparting training to the aspirants.

When the struggle for independence began in the country, people became greatly aware of the tradition which had succeeded in maintaining its prominence through ages. A number of rulers during this period also patronised this art by summoning great musicians to their royal courts. The performances of eminent artists had highlighted and popularised Indian music and helped in its spreading among the common men as well. Numerous attempts were made to

develop a strong bond between the people and the music which comprised inclusion of music in the format of general education and establishment of various musical institutions.

Thus, North Indian Classical music continued to thrive in places like Jaipur, Udaipur, Gwalior, Indore, Baroda, Rampur, Dewas and Raigarh. Some of the prominent personalities who can be credited not only for reviving but also for sustaining Indian classical music during the hard times of neglect and dissipation included Maharaja Pratap Singh Deva (1779 – 1804) of Jaipur, Mohammad Raza of Patna, Captain N.A. Willard, Krishna Nand Vyas, Hakim Mohammad Karam Imam, Raja S.M. Tagore, Krishnadahn Banerjee, besides the aforementioned Pandit Paluskar and Pandit Bhaktande.

On the other hand, South Indian Classical Music, especially Carnatic Music was much influenced by the European musical traditions introduced by the British and amalgamated some of them into their own traditions.

British Raj and South Indian Classical Music

Talking of Carnatic music, one thinks of temples, music which has retained its pristine purity over the ages and something strongly South Indian. But Carnatic music, like all Indian art forms has been open to various cultural influences from all over the country and across the seas. Strange as it may sound, the British Raj and its bands have left a firm imprint on this most traditional music form unlike that of Hindustani music. MuthuswamiDikshitar and Thyagaraja, two of the most revered composers of Carnatic music, were certainly influenced by the strange tunes from the British.

The British were not immune to the beauty of Carnatic music. There were instances where singers such as Maha Vaidyanatha Sivan were much appreciated and honoured by British officials. The antics and contortions of SivagangaiPeriyaVaithi, are said to have scared at least one British lady into hysterics. Gopalakrishna Bharat's Nandan Charitram moved a French official of Karaikkal to such an extent that he funded the first publication of the work. The Madras Jubilee GayanSamaj opened its office in 1883 and among its patrons were such senior officials as Sir Charles Turner, Col. McLeod and Gen. S. Chamier. Programmes featuring Carnatic music were held at the Pachiappa's Hall in George Town, Madras and many Englishmen attended these events. Patnam Subramanya Iyer, the composer who lived in Madras for 12 years, thereby acquiring the prefix Patnam (city), created the Raga Kathanakutoohalam, which can easily pass off as a melody in Western Music. His song 'Raghuvamsa Sudha' in this Raga, is a favourite among instrumentalists up to this day, especially when they are performing in front of international audiences.

At the turn of the century, the Harikatha Movement (story-telling with music) was at its peak. Innovations were happening in this genre. Exponents such as Harikesanallur L MuthiahBhagavatar and TirupazhanamPanchapakesaSastryar were in the fore front of it. A popular item in their repertoire was the description of Rama's marriage to Sita. During their discourse they let their imagination run riot and even described a 'band' that belted out music during the wedding procession. The ever popular 'English Note' was created for this.

The Imperial Durbar of 1911 marked the zenith of the British Raj. The visit certainly influenced classical music. Gauhar Jan of Calcutta and Janki Bai of Allahabad performed a 'mujra' for King George V, and for their song 'Yeh Hai Tajposhi Ka Jalsa Mubarak Ho Mubarak Ho' they were given a gift of 100 guineas. M. Lakshmana Suri of Madras, father of Judge and noted musicologist T.L. Venkataramalyer and uncle to Harikesanallur L. MuthaiahBhagavatar, composed a set of 100 verses in Sanskrit for the King. It was titled 'George Deva Shatakam'. He was awarded the title of Mahamahopadhyaya for the effort. The Muthialpet Sabha of George Town, Madras, announced a competition among composers for coming up with a song on King George. The eminent vocalist and composer Ramanathapuram 'Poochi' Srinivasa Iyengar was awarded the gold medal for his kriti 'SatatamuBrovumayyaChakravartini' in Raga Todi. A mangalam (benediction) too was composed. It goes 'JayatuSarvabhauma George Nama, Sundari Mary RagniSahitaVijayi Bhava'.

In the mid-thirties, Chittoor V. Nagaiah released a 78-rpm recording of a Javali that began with the words 'O my lovely Lalana'. The song is a delightful mix of Telugu and English. Much closer to Independence, Ariyakkudi Ramanuja Iyengar had the occasion to perform before an English Collector. In order to impress him, Iyengar began with the English note. The man was not happy. 'When will you sing 'EntaroMahanubhavulu'?' he asked. Carnatic music had come full-circle.

Influencers of Modern Hindustani Classical Music

Maharaja Pratap Singh Deva of Jaipur organised a grand music conference that was attended by the most prominent musicians and musicologists of the time. At the conclusion of the conference, a book entitled, 'Sangeet Saar or Epitome of Music' was published, and Bilawal Thata was accepted as the ShuddhaThata or Foundation Scale of the Hindustani classical music.

Mohammad Raza's book, Nagmat-i-Asafi, published in 1813, explored the then popular systems of music like Raga-Ragini, Putra-Ragini and Putra-Badhu. He also introduced his own system, entitled Six Ragas and Thirty-Six Raginis. The definitions of the Ragas given in this book are also useful till today.

Captain Willard was a senior military officer in the court of the Nawab of Banda State in Uttar Pradesh and a skilful performer on several of the Indian musical instruments. He studied the theory of Indian music and also wrote a book

based on his observations – A Treatise on the Music of India, published in 1834.

Krishna Nand Vyas's book, Sangeet Klapadrum, was published in Calcutta in 1842. Like Mohammad Raza, he too accepted the Bilawal Scale as the Primary Scale.

Hakim Mohammad Karam Imam, who was a subject of Nawab Wajid Ali Shah of Oudh, wrote the Urdu book, Madan-al-Moosiqi in 1857, which contains authentic descriptions of the musical practices of those times. From this book, we get to know of the development of classical music in South India, whose centre was Thanjavur. The ruler of Thanjavur, patronised famous musicians, poets and singers like Thyagraja, Shyam Shastri and Subram Dixit. The rulers of Cochin also patronised music and Perumal composed outstanding songs in Sanskrit, Tamil, Telugu, Malyalam and Marathi.

Pandit Vishnu Digambar Paluskar (1872-1931) introduced his own notation system and wrote the books Raga Pravesh and Sangeet Bal Prakash. To popularise and spread classical music, Pt. Paluskar started the GandharvaMahavidyalaya, a college imparting formal education on music. Pandit Vishnu Narayan Bhatktande, popularly known as 'Chaturpandit', composed LakshyaSangitam (1910), in which he not only classified the various ragas but also explained the theory of Indian music in details. He introduced scientific methods for teaching Indian music and organised the first All India Music Conference at Baroda in 1916. These conferences subsequently began to be held regularly and provided a forum to the outstanding musicians to let other musicians know about their innovations. Ultimately it also resulted in proper classification of the various ragas and encouraged scientific education of music. Pt. Bhatkhande, recognised the many rifts that existed in the structure of Indian classical music. He undertook extensive research visits to study the large number of gharanas of both Hindustani as well as Carnatic music, collecting and comparing compositions. Between 1909 and 1932, he brought out the monumental Hindustani Sangeetha Padhathi (4 vols.), which suggested a transcription for Indian music and described the many traditions in this notation. It consolidated the many musical forms of Hindustani Classical music into a number of 'thaats', a system that had been proposed in the Carnatic tradition in the seventeenth century. The Ragas as we know them today were consolidated in this landmark work.

The scholars who rendered valuable contribution to the popularisation of music in Bengal included Maharaja Jatindra Mohan Tagore, Jyotindranath Tagore et al. But probably the most outstanding contribution to the transformation of the Bengali music was made by Rabindranath Tagore.

Any history of Hindustani classical music is grossly incomplete without the mention of Marris Music College, Lucknow. It was during the British Raj that the foundation of this great institution was laid by Lord Marris, the then Governor of 'United Provinces', at the relentless behest of Rai Rajeshwar Bali, Raja of Dariyabad state. This historic music college counted among its faculty members, legends like Bhatkhandeji,

S.N. Ratanjankar, Allauddin Khan, AhmadjanThirakwa, Prof. V.G. Jog and others.

Advent of the Twentieth Century

With the advent of the twentieth century greater attention was paid to the development of Indian music. Numerous associations and societies emerged in various parts of the country, like Poona, Lucknow, Gwalior, Indore and other prominent towns of India, with a view to popularising and developing Indian classical music. These societies, known as Sangeet Samajas or Sangeet Mandals, not only imparted teaching in instrumental and vocal music but also organised cultural and musical programmes. In addition to these societies, certain individuals also made valuable contributions to Indian music. With the popularisation of Indian music, the taboos which were attached with the music and dancing also slowly died down.

Variations of Hindustani Classical Music

In contemporary times, although Hindustani classical music has imbibed a number of influences during the course of its development, it has maintained its aesthetic structure and aura along with which it originated. However, many a times, in parts or in full, it has undergone modifications, suiting the artistic capabilities of the performer, but it has never deviated from casting the same appeal as in its crude form. Variations have developed in its form through ages and many styles of Hindustani classical music evolved, including Tappa, Thumri, Khayal, Dhamar and Dhrupad, which have added to the versatility of this art, keeping its ancient inheritance intact.

In the modern world, the influence of western countries has greatly dominated the socio-cultural scenario of the country. Different forms of music have been greatly moulded by their influences, but Indian classical music has always remained unaffected by it. However, a little impact has been traced which includes experimentation with ragas, incorporation of European instruments in classical music and many more. Thus, Hindustani classical music has maintained the rich tradition of India over the years.

Changing Trends in Performing Arts

Other than in academic discussions, performing arts in India and its practitioners are today referred to most commonly as being part of the 'entertainment industry'. This may seem innocuous enough to some, but the usage of the term and its passive acceptance in most circles definitely indicate a paradigm shift in the manner in which the arts are viewed by society at large. That today the arts must entertain and amuse in the manner defined by showbiz, and that they must form part of organised industry is the clear and unambiguous message conveyed by this shift. For creators and artistes who, in an ideal world, create art driven by an artistic urge or by that inexplicable creative charge that propels artistes towards their respective forms of expression, this shift from being an individual artiste or part of an artistic community, to being absorbed into or discarded by the politics and commerce of the entertainment industry, has had a far-reaching impact.

One reason for this could be attributed to the ability of the Hindi film song to fit into the format or template that has found currency with the global music industry. A three to five-minute song template, available for full commercial exploitation in existing and developing formats, with snappy tunes and danceable grooves, and accompanying visuals featuring Bollywood stars, is easily picked up and put to the harness in global music markets. Its relatively shorter duration makes downloading easy, pricing remains standardised and, further, its massive popularity in an overpopulated country and among people of Indian origin in various parts of the world, make it a prime candidate for globalisation. In other words, songs that fit into this format are more likely to have a greater demand and thus achieve one of the primary targets of globalisation, namely that of increasing material wealth. Other genres like remixes, electronic music, hip hop and Indian pop music and fusion music also adhere to similar templates and thus find favour in a globalised world.

Such is the impact of this aspect of globalisation that most forms of Indian music desperately try and conform to the successfully globalised Hindi film song. From the bihu of Assam, to the biraha of Uttar Pradesh and Bihar, most folk forms are undergoing a Bollywood makeover. On television channels catering to regional viewership, music videos provide ample proof of this homogenising which has undoubtedly had a tragic impact on the diverse forms of musical expression in the country. Music from Rajasthan and Punjab have for long found favour with popular taste, but even the music from these two States finds itself being sifted for tunes and song types that will conform to the norms of entertainment and industry as set out in a globalised world. Therefore, songs with slow tempo or complex rhythms are usually rejected and what is retained are the songs that can be converted into dance tracks with a primal beat.

Globalisation works with its own sets of paradoxes. On the one hand, it seeks out diversity because therein it finds fresh produce that can be offered to new and ever-growing markets. But, at the same time, the diverse offerings it seeks to exploit must conform to the terms, conditions and templates approved by global markets even at the risk of losing their unique identities and traits, which in the first place made them so eligible. Translated into the context of Indian music, this would mean that the music industry would hunt relentlessly for varied musical content that could be found in India. With its enormous and ever-increasing population, India offers the greenest of pastures for selling and buying. So, an iTunes, a Napster, Rhapsody, Amazon MP3 or any other digital music store will buy and sell any music, provided it conforms to the terms offered by them — take it or leave it. Therefore, it does not matter if the Punjabi kissa or vaar that is being offered to them for digital sale is one of the rarest, and that the artiste presenting it could be one of the only living beings on the planet to be able to sing and tell those particular stories. He is up for sale for 99 cents, whether he likes it or not. And if he doesn't like it, he gets left behind. For those who do get left behind in the rat race, there are virtually no options but to slowly sink into anonymity. It may be argued justifiably that in any sphere, those who are able to be in step with the times survive and others fall by the wayside. Therefore, this cannot

be considered an ill effect of globalisation alone. But this counter argument cannot negate that this is indeed one of the many constricting and obstructive pressures that globalisation has inflicted on many an existing artiste and art form.

In a globalised world, Indians are fast losing touch with the charm and beauty of regional languages and dialects. Urban Indians have for decades urged their children to acquire fluency in English in a bid to secure admissions to highbrow educational institutions, and to further professional careers. And now increasingly the rural population of India is following suit. In such a situation, genres that relied heavily on literature and poetry such as the ghazal have taken a severe beating. Once a form that enjoyed massive popularity, the ghazal today faces a bleak future. Some exponents of this genre made attempts to modify the form to suit popular taste and preference. In the process, some abandoned the complex and evolved poetry of the great masters of Urdu and opted to present simple texts that could be enjoyed by even those who did not fully comprehend the grandeur of classic Urdu poetry. While this strategy brought them, some amount of fame and popularity for a short period of time, it did not, by any means, save the ghazal from becoming nearly extinct. Other exponents attempted to use catchy and even slightly westernised tunes with musical interludes and backing orchestras that would be more appropriate for hip hop or Indi pop. Music videos too did not help the floundering form and ultimately the ghazal specialists ended up branching out in other directions. Some took to bhajans, others to playback and still others accepted anything that came their way.

The Evolution of Modern Indian Theatre

Indian theatre has an unbroken history of over two thousand years. Almost contemporaneous with Aristotle's poetics, ancient India produced an encyclopaedic manual on theatre called *Natyashastra* ascribed to Bharata, which became the basis Indian performances genres for centuries to come. This means that there already a rich tradition of performance practice long before such a work appeared. The aesthetic theory of *rasa* briefly but cogently expounded in *NS* influenced Indian aesthetic theory and practice for more than a millennium.

The first millennium was also characterised by the great harvest of Sanskrit drama by pre-eminent play-wrights like Bhasa, Kalidasa, Shudraka, Vishakadatta, Bhavabhuti and Harsha. This body of works compares in its range and power with the dramatic output of other rich theatre traditions of the world ancient Greek theatre and Elizabethan theatre. The glory of ancient Sanskrit drama ended with the first millennium. The medieval period witnessed the emergence of regional language literatures in which did not produce dramatic works comparable to ancient classics. However, folk and ritualistic theatres flourished throughout this period. Some innovations happened in religious drama, thanks to socio-religious reform Bhakti Movements, which engulfed the subcontinent during the medieval era.

There were also adaptations of Western classics like Shakespeare and Lessing. Unlike traditional folk and tribal theatre Parsi theatre was acted out in interior spaces, now

called proscenium theatre. Geared to amuse urban middle and working classes this theatre produces a pot pourri of melodrama, humour, romance and social criticism. Having developed in newly emerging big cities like Kolkata, Delhi, Mumbai and Chennai from late 19th century, this form of professional theatre performed by professional groups, sometimes travelling, was the only source of mass entertainment before the emergence of cinema. With their emphasis on music, spectacle and melodrama, their productions became the paradigms for Indian cinema. Except in some states like Maharashtra and Assam, entertainment theatre was gradually supplanted by popular cinema by 1970's.

There were Tagore's counterparts in other languages also. The greatest poets on different languages produced a rich harvest of drama: Samsa and Kuvempu in Kannada, Subrahmanya Bharathiar in Tamil, Sreekanthan Nair in Malayalam, Bharatendu Harishchandra and Jaishankar Prasad in Hindi.

A parallel development was theatre of social criticism which coalesced into urban amateur theatre. This was the drama of ideas influenced mainly by Ibsen and Bernard Shaw addressing social evils. We can further discern two streams of this genre: critical realism and socialist realism.

An archetypal work of socialist realism is the Telugu classic *Kanyashulkam* by Vireshalingam Pantulu. This play is an attack on dowry-system that part of Indian marriage. It became immensely influential because of its reformatory appeal. Another prolific author who wrote plays on social evils like caste system, exploitation of women, religious hypocrisy was the Kannada playwright Adya Rangachary (Sriranga). The elements of social criticism were also present in entertainment and literary theatre though mixed with several other elements.

After independence, the first Indian Prime Minister, Jawaharlal Nehru, who was also a great votary of culture, wanted to ensure that the arts flourish without state interference in the new democratic order. He therefore established several national academies which, though funded by the state, would function with autonomy to preserve and nurture the growth of the arts. *Sangeet Natak Academy* (Music and Performing Arts Academy) was set up to further performing arts including theatre. This institution has been conferring awards annually on talented artists who have enriched different aspects of theatre. It also organises from time to time seminars, workshops and festivals to encourage theatre.

Another important development in post-Independence theatre was the emergence of drama school theatre following the establishment of National School of Drama, an autonomous institution funded by state, in Delhi. The grooves of this unique theatre institution were set by Ibrahim Alkazi, the first director of NSD. Alongside NSD, other drama schools and repertories have emerged from all over the country. After his tenure ended in NSD, BV Karanth set up two drama schools and repertories, The first, Ranga Mandal, was set up in Bhopal, Madhya Pradesh. Funded by Madhya Pradesh state government, it was very vibrant during 80's. He set up the second repertory, the state government-run Nataka Karnataka

in Mysore in. It is still active, coming out with innovative productions and organizing annual international festivals.

While amateur movement has mostly given way to drama school theatre by the turn of the century, some of the active troupes have turned into semi-professional drama schools involving amateurs. They continue to keep the theatre scene active. Prayoga Ranga, Bangalore and Lokadharmi, Kochi and Sopanam, Trivandrum are examples of this trend. Other institutions fostering Indian theatre today are departments of culture both at national and state levels. State government-run academies are playing an active role in keeping theatre alive and growing by conferring awards, organizing festivals and providing funds.

Supported by the state and private sources from India and abroad but always invigorated by individual talents, inspired by influences from West but also returning to native resources, Indian theatre has gone through different avatars in the post-independence period. During the phase of modernism, it produced internationally acclaimed play-wrights like Vijay Tendulkar, Badal Sarcar, Dharmaveer Bharati, Mohan Rakesh and Girish Karnad, Chandrashekhar Kambar, P Lankesh and Indira Parthasarati, whose works have been widely performed and discussed. These play-wrights brought to theatre great formal precision and the thematic preoccupation of modernist angst. Younger playwrights in different regions are now addressing problems like identity crisis and effects of globalization. Contemporary directors, heirs of a glorious tradition, are remaking the idiom of theatre by drawing on resources of old traditions and of the electronic age. Performed in 24 major languages and in many tribal languages and in English, Indian theatre today has infinite varieties and potentials, which is still attracting audiences in spite of the overwhelming popularity of its rivals-cinema and television. It is therefore one of the most potent expressions of contemporary India and the world.

Hindustani Music and Modern Times

In music, the term 'modernism' refers generally to the significant departures in musical language that occurred at or around the beginning of the 20th century, creating new understandings of harmonic, melodic, sonic and rhythmic aspects of music. The operative word most associated with it is 'innovation'. Modernism in music is characterised by a desire for or belief in science, nature, intelligence, anti-romanticism and other forward thinking. Modern music is also known as 20th Century Music. It has been one of great changes. For example, science, technology and our growing understanding of the world around us have inspired people to write music that reflects what they see in the world around them, and how they feel about what they see.

During the Modern period, art experimented with new forms, techniques and styles. Music composers did the same thing. They explored different ways to produce sound. Rhythmic patterns became much freer, often changing frequently in a piece. Melody was becoming more dissonant--harsher--moving by leaps rather than steps. Harmony was also becoming more dissonant. Polytonality--the playing together of

two keys at once was occurring more frequently. Battle lines were drawn between tonal and atonal music.

Times a-changing for Indian Music

It's a matter of fact that music does not have any concrete explanation or any exact definition. It has just different meanings for different persons, which is unique in everyone's life. For many of us music is a hobby, passion or a pastime which arouses our interests and is an ultimate bliss.

But the elders claim that today's music that appears in modern movies is deteriorating and spontaneously losing its quality. There is a strong belief among our elders that Indian novel music is highly influenced by western flavours where the essence of ragas are completely missing. The trendy music doesn't even follow the classical notes; hence don't hold a chance to be hummed for decades. Bharat Ratna Lata Mangeshkar in an interview said that old film songs survive and are loved even today because they were based on Indian ragas – they were Indian in flavour. But film songs today ape the West and therefore cannot stand the test of time. Many old stars from Indian music industry even insist on returning back to the roots.

However, the younger generation doesn't accept the blame at all. They believe that music and generation are two mutually influenced entities that have seen many transformations since its birth. It may be in India or any part of the world, but music has travelled a long way from classical to rock, from countryside to metal. As a matter of fact, no one can deny the role of the generation-gap, which drives young Indians towards western genres like metal, hard rock, pop, jazz and party-mixes. Even movie songs in the current age are made by mixing various genres with distinctive notes, but this is happening as per market demands and latest entertainment drifts.

Indian Art Music and the Changing Audiences Worldwide

Whilst there is at least some data available about the audiences of Indian art music outside India in places like UK, Europe, USA and South Africa, in India itself, there is neither a reliable data source, nor any attempt at studying the audiences with respect to their profiles (age, preference, training, geographical location etc.). Notwithstanding the antiquity associated with this tradition and the magnitude of sociocultural changes it has witnessed over two millennia, the scenario is limited only to the past 100 years, including the post-independence period and also the crucial period during which the national freedom struggle was at its peak.

Role of Audience in the Indian Tradition

The term 'audience' with a wider connotation as 'users or consumers' in various situations including, and not only the audience in 'live' situations but virtual audiences like those over electronic and print media as well (radio, T.V., internet, published, printed audio and video material). Listening to art music, irrespective of its parent tradition (Western, Indian etc.) is indeed an involved process, as complex as the discipline itself, with its well-codified tenets. Apart from knowing the 'rules of the game' audiences of Indian art music have yet another role, in the sense that they are expected to participate actively

in the performance with interjections and gestures communicating their positive responses. A knowledgeable audience knows how and when to appreciate, while the performer is expected to be receptive to the audience-reaction and be inspired and rise up to the expectations of the audience.

Audience Profile

Over the past 100 years performing arts have been embraced by exponents from regions and communities beyond the original parameters of location, language, religion and caste. Correspondingly, the audience profile too has changed. Although a desire to have homogeneous audiences led to emergence of music circles and clubs having audiences on the same wavelength, forces such as explosive growth of business, communication, media, technology, as well as drastic socio-economic and cultural changes etc. have influenced the audience profile. We observe that now the audience is heterogeneous rather than unified or homogeneous. Diversification has resulted from the abovementioned factors and manifests in terms of taste, preference, expectation and response. To address and gratify such a stratified audience is a real challenge for a performer. There have been instances of meritorious artistes who failed to feel the pulse of the audience and hence couldn't achieve the desired success in their career.

Emerging Situations

1. Blurring aesthetic criteria – We are aware that every music tradition has its own aesthetic criteria and the validity of the musical experience is to be judged by a different set of criteria. In art music the intention of a performer is to create aesthetically pleasing music. Today, influenced by the popular genres of music, audience of art music, however, seems to be nurturing 'holdall' criteria, wishing for instant sensory gratification irrespective of the type of music (e.g. sensation that is created with bouts with percussion, speed, loudness, display of virtuosity etc).

Concerns have been expressed about such expectations and the resultant response affecting the musical quality and variety in terms of repertoire. It is feared that the improvised character of the art music will give way to pre-composed and predictable type of programmed presentation.

2. Craze for a broad menu – Audiences often demand for semi-art and popular genres, to be included in the recital of art music. The 'new age' audience expects not only audio but also visual gratification from the art music, which by its very nature has least appendages from the extra-musical world. In this manner, art music seems to vie with the popular and catchy genres, which essentially thrive on loud, booming and artificial sound effects. It is noteworthy that the audiences as well as musicians have accepted and adopted some new timbres that are electronically produced- drone machine, electric guitar etc.

3. Value for money – The audience is conscious about its rights as patrons. They seek value for money. The heterogeneous nature of audience manifests in terms of taste, preference, expectation and response. To address and gratify such a stratified audience is a real challenge for a performer.

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4. Constraints of modern-day life – The changing pace of lifestyle and the challenges, especially in the urban set up, of being physically present at certain place at certain time, has affected the audience for 'live' music. Lack of time, energy, resources and also security problems have cumulatively led to shrinkage of the leisurely all-night conferences to a well-presented and packaged recital lasting not more than two / three hours. With plenty of music around to choose from, young generation seems to be opting for popular and 'trendy' material.

5. Audiences outside India – As a result of globalization a good deal of Indian art music is now produced, circulated and received outside India. Several factors have fostered this development. Major being the desire of the Asian community spread worldwide; to maintain traditional values and the search of the Jazz and Pop world for new sounds.

The role and acceptance of Indian art music abroad has grown since its initial impact over five decades ago. From the time (1960's) when the audience clapped in appreciation just as Pandit Ravishankar finished tuning his sitar on the stage, to the present day when the Indian music is considered as a major player in the world music arena with a possibility of earning a diploma at a prestigious Conservatory in the Netherlands, Indian music abroad has indeed come a long way.

Way back in 1955, the extraordinary performance of Ustad Ali Akbar Khan at the Museum of Modern Art in New York on the invitation of Yehudi Menuhin prompted critics to take Indian music seriously. The awareness for Indian art music and philosophy grew as pioneers like Pandit Ravishankar and UstadAllaRakha joined Ustad Ali Akbar Khan and moved to the West in the late 1960's to play in major festivals and teach by establishing schools in various parts of USA and Europe. With the involvement of Beatles Indian music came on to the centre stage, and soon a breed of new audience was created comprising the children of the post-war materially prosperous West, who sought in the Eastern thought and culture a salvation, a way ahead for a peaceful and happier world. As a result, Indian philosophy and music became established as part and parcel of the exotica in the West.

6. Crossover – Many eminent Indian musicians, especially instrumentalists like L. Subramaniam, Vishwamohan Bhatt, Zakir Hussain, are participating in crossover events with their counterparts in other traditions. This has broadened the scope of Indian music. The audience reaction in India as well as overseas has been mixed. While purists scoff at such attempts, the younger generation regards this as a powerful strategy to attract and eventually 'cultivate' new audiences for Indian art music. Mention must also be made of several Western composers from Claude Debussy, Olivier Messiaen to John Cage and Coltrane, who have drawn inspiration from elements that are typical to Indian music raga, rhythmic and

improvisational aspects, which are clearly reflected in their works.

Audience Building

Several attempts are being made to cultivate well-informed audiences for Indian art music, conspicuous among them are:

- Lecture-demonstrations & workshops aimed at children & youth explaining the basics of art music. In this direction SPICMACY-Society for promotion of Indian classical music among youth is doing yeoman's service. In these sessions eminent maestros participate without charging any fees and inspire the young audience.
- Guided listening sessions are organised to educate the initiated listeners who do not intend to practice the art but wish to be good listeners.
- Recitals are organised in smaller spaces without PA systems etc. to recreate the magic of 'the good old days'.
- Value added comments before / during the recital
- Outside India audience building is mainly achieved through training and hands on with the performing practices through schools and organizations founded by people of Indian origin.

Future

During the past 150 years many a question have been raised about future of this music and correspondingly about the audiences that nurture it. What is the audience profile in future for the Indian art music? How can enough people acquire interest in traditional forms to keep them viable in a society, which is changing rapidly? Can art music compete with other catchy genres in attracting young audiences? Will it retain its identity in the sense that it can attract audiences abroad or will it become part of that amorphous indefinable World music culture? Will the attraction of this music and its spiritual and cultural underpinnings continue to attract non-Indians in the pursuit of self-discovery? Can the performers and audience cope with overwhelming amount of information that is so readily made available by the non-conventional form of music communication that seem to pervade the music scene in the 21st century? In the years to come, will a lack of critical awareness and sensibilities required to appreciate the finer aspects of life be lost at the altar of our fast-paced life, crass populism and commercialism?

Cultural Change Through Music

We are aware that cultures do not stand still and every age interprets the tradition afresh. In relation to performing arts, cultural consensus is arrived at different modes in various junctures. In the process of 'reinterpretation' the audiences have significant contribution. As is the case in any culture, the audiences of Indian art music have changed and the process is ongoing. Given that the situation continues to remain in flux, these questions cannot be answered with any certainty.

Notwithstanding the challenges, there is no cause for concern as far as survival of the artform is concerned. Even some maestros who have been around for the past six to

seven decades are optimistic about the future of not only the art-form but also about attracting young audiences.

Cultural Impact

The popular music of our day reflects the culture of our day. We can see the fingerprints of a certain generation in the lyrics and sound of that time. One recent and almost outrageous example of this is the song '#SELFIE' by the Chain smokers. It's a pretty spot-on commentary about the youth and media culture of our day. And in this present age, culture is changing far more frequently than ever before, reflecting styles of music that are evolving and birthed just as rapidly. Interestingly, it wasn't always so.

'There were times and places — in the Europe of the Middle Ages, as an example — where music might remain largely the same for hundreds of years,' writes Selwyn Duke in 'Influential Beats: The Cultural Impact of Music'. And it is no coincidence that in medieval times something else also remained quite constant: culture. It is clear to us that changes in music hew closely to changes in society's consensus worldview. This explains why musical tastes change so quickly today: With no dominant cultural stabiliser, such as the Catholic Church (whose medieval influence is undeniable); the ability to transmit ideas worldwide at a button's touch via modern media...society is prone to continual arbitrary change'. In other words, culture and music flow together. What our parents used to dig, kids of today would deem as lame. And in a few years, the music we think is cool now will probably be outdated. It's nothing against the music. It's just a representation, a manifestation of what's constantly changing around us. With that said, we need to be very aware of our modern-day culture, but more importantly, we need to be intentional about the cultures we want to create and cultivate with our music.

Moral Impact

Merriam-Webster defines morality as 'beliefs about what is right behaviour and what is wrong behaviour'. A quick Google search on the impact of music on morals will yield many results on the negative impact it has on society, especially in the realm of rap and hip-hop music. But in all styles of music nowadays, there are a plethora of songs with lyrics that glorify sex, drugs and violence. While research can't concretely link the cause-and-effect behaviour of listening to these songs with directly inducing this type of behaviour, many researchers and people agree that it surely encourages it.

Morals and behaviour, especially in teens, aren't completely steered by the lyrics they're listening to, because there are so many factors to building a moral compass. However, music can definitely play a significant role in determining what seems to be right or wrong, okay or not okay, and good or bad. Because of this, we need to become wary about the messages that we are putting out with our songs, but to take it a step further, what if the songs we wrote intentionally carried positive messages? What if they became anthems that declared hope and joy, triumphs over weaknesses, courage and love? We would have the influence to empower the hearts and minds of the next generation and that is something to truly take hold of.

Emotional Impact

This is probably the most identifiable and direct impact music has on people in society. It makes us feel a certain way. Music sets moods and creates atmospheres. And as humans, we're so behaviourally influenced by the way we feel. That's why we throw on an upbeat playlist while we're working out, put on jazz on a romantic date, or get up and dance when a four-on-the-floor beat is going down. When we wake up in the morning, we know exactly what songs to play to get us focused and ready for what's up ahead in the day. That's powerful.

Music has the potential to change a mood, to shift an atmosphere and to encourage a different behaviour. In fact, the average American listens to four hours of music each day! Just imagine what kind of an impact music is having on our emotions throughout the day, whether we consciously realise it or not. With emotional impact, the most important thing to consider is: What are we feeling, and how do we want our listeners to feel when they hear this song? Because what you're feeling will help determine what your listener will feel, and that carries a lot of weight.

Music with a Message

The combination of the right lyrics, rhythm and instruments can build a group identity, stir strong emotions, engage audiences and amass people to act. This makes music the perfect partner for social change. In Africa a variety of NGOs, bands and activists are trying to make a difference through music.

Music for Social Change

Most of the music performed by the Sigauque Project was produced by Community Media for Development (CMFD)

Productions, which records music and radio projects for social change. The project Musicians Against Xenophobia brought together musicians from Mozambique, South Africa and Zimbabwe to produce four songs about discrimination. South Africa's large migrant population faces discrimination and harassment. 'Many people do not know these things are happening,' says Machotte, a Mozambican saxophone player. 'Through this music, maybe we can make people know and think about this, and people will change'.

Noting the power of music to reach youth especially, CMFD Productions and the Sigauque Project also recently produced two songs about HIV awareness. One combines the band's hard-hitting jazz sounds with a local rapper's lyrics about being faithful, while the other uses the popular passada rhythms that Mozambicans love to dance to. The CMFD also produced other songs for radio programmes. The most recent, 'Hungry City,' accompanies a documentary and radio drama series about the state of food security in Southern African cities. Another song talks about floods in Mozambique and accompanies a radio series about the country's recovery from the floods that hit it in early 2013.

Music as a Platform

Music is an important part of popular culture, it entertains us, and so it is a great platform for discussions on social issues. Concerts are particularly effective because artists have the opportunity to address large crowds. For social messages to take root, they must be accepted by large numbers of people, and individuals are more likely to accept these messages if their peers do.