

EXPLORING THE HIDDEN VALUES EMBEDDED IN THE TRADITIONAL SYSTEM OF HINDUSTANI MUSIC AND INSTITUTIONAL MUSIC

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Abstract

The concept of value in music is neither a modern term nor a new idea; its roots can be traced back to the Vedic period. Since the Vedic period, values have held a significant place in music, forming an integral part of the Gurukula system. Values are deeply embedded in Hindustani music and quality music. While teaching music, it is essential to consistently emphasize and remind children of these values. However, in the modern era, influenced by foreign trends, we tend to overlook this aspect. Embracing Hindustani music as a holistic form of education not only preserves our rich artistic heritage but also promotes a society grounded in harmony, ethical values, and humanity, ensuring its timeless relevance. This paper aims to convey the hidden values within Traditional system of Hindustani Music and the institutional music education system and how to practice it.

Key Words: Hidden Values, Traditional Music, Modern Gurukula, Chilla, Institutional Music.

INTRODUCTION

Hindustani music, an essential part of Indian cultural heritage, has been nurtured through two prominent learning systems, the traditional Guru-Shishya Parampara and the Institutional Music. Both systems teach unique values. The traditional system emphasizes the preservation of discipline, devotion, and a deep connection to the art form. It creates performers. On the other hand, institutional music education emerged as a response to the need for accessible and flexible learning methods. Institutions provide a structured curriculum, systematic training, time-bound teaching, examinations and degrees. Both systems provide unique insights and philosophies, yet share the ultimate goal of fostering excellence and deep understanding of Hindustani music. Exploring the hidden values within these systems is revealed through discipline, respect for Gurus and teachers, rigorous practice, and different types of compositions. Their contributions enrich musical heritage by blending tradition with innovation, sustaining and advancing this timeless art form.

UNIQUE PERSPECTIVES IN HINDUSTANI MUSIC

In modern times, students who choose Hindustani music can be grouped into categories, each pursuing a different direction. First-category students learn music through the Gharana system and become only performers. Second-category students learn music from Gharana and pursue music and get a degree so that they could both teach in institutions and perform outside. Third category students learn music in institutions and aim to only become teachers or professors. For those whose families have followed the Gharana system for generations, it is easier for them to build out their own place in the field of Hindustani music. In the second category those who are music lovers from middle class families and learn music from Gharana while also completing qualifications such as Master, NET and Ph.D in music institutions become professors in some universities so that they can perform outside and also get good financial support from their jobs. In the third category those who belong to a middle-class family and also love classical music. They are unable to learn music from a traditional Guru even if they want to, due to their financial constraints. Therefore, after completing their degree, they work in a government or private school, college, or university so that their love for music remains intact and they also get financial support.

LINEAGE TRADITION IN HINDUSTANI MUSIC

In the Gharana system, a Guru always selects a capable, dedicated disciple who is interested in music, love and respect for the Guru. Through that unconditional love and relationship with Guru, he or she can learn

music from Guru properly and make their future in the field of music. A disciple must have entire commitment and faith in order to serve the Guru like a son or daughter and receive 'Tali' with dedication. They must also develop positive qualities and enhance their inner qualities of learning.

In this method of teaching, the disciples receive training in a very good manner with strict discipline. In Guru Shishya Parampara tradition three things are important i.e. Siksha, Diksha, and Pariksha. The Gurus tell the Shishya to practice each and every lesson for hours. The Guru teaches one raga technically, skillfully and aesthetically to the disciples throughout the year. This is called 'Siksha'. When the Guru gives initiation to the disciple after properly examining him, it is called 'Gandabandh', called 'Diksha'. The aim of the Guru is not only to make the disciples learn Raga and Taal but after Gandabandha, the aim of the Guru is to develop all the musical qualities in the disciple. In this, the Guru gives some special 'Talim' which remained confidential. When the Guru feels that the disciple has attained maturity in performing each raga, he allows the disciple to perform solo singing or playing in front of the Gurus. This is called 'Pariksha'. After this, their 'Talim' is considered complete. After that, the disciples are allowed to perform music outside. Gurus teach value systems like manners and behaviours. Disciples learn how to sit in front of Guru, how and what to talk to the Guru, and how to serve the Guru during the learning period. These are the values of the Guru Shishya tradition towards the respect of music. They not only taught classical music but developed faith, confidence, truthfulness, religion of music, peace, and love among the disciples through music training. This is the unique relationship of Guru-Shishya tradition that continues till now in Hindustani music. This is our tradition, culture and value system in Hindustani Music, hidden in the form of deep sense of values.

MODERN GURKULA

In the modern period Gharana also flourished in Modern Gurukula. In India, there are many Gurkuls. For example, Pt. Hariprasad Chaurasia built the Vrindaban Gurkul in Mumbai and Bhubaneswar, Pt. Rajan and Sajan Mishra founded the Viraam Gurukul in Dehradun. ITC Sangeet Research Academy played a major role towards the development of Hindustani Classical Music. ITC's senior management recognised in the middle of the 1970s that the Company could contribute significantly to the preservation and promotion of India's rich musical legacy. The primary goal of ITC was to create a contemporary 'Gurukul' and bring back the antiquated Guru-Shishya Parampara. ITC SRA was established as a stand-alone public charitable trust in 1977. The institution was designed to represent the pinnacle of Hindustani classical music. Nissar Hussain Khan, Hirabai Barodekar, Girija Devi and Latafat Hussain Khan were among the notable figures in Hindustani classical music who identified with the ITC SRA cause. The initiative and devotion of ITC SRA towards music and Indian artists is admirable and the free high quality Hindustani music provided by this institution to the children is no less than value system in music.

During the early 19th century many artists also gave their contributions towards the development of Hindustani music. The best known artists are Pt. Vishnu Digambar Paluskar, Nissar Hussain Khan, Pandit Amiya Ranjan Bandyopadhyay, Ustad Abdul Karim Khan, Vidushi Hirabai Barodekar, Pt. Bhimsen Joshi, Vidushi Gangubai Hangal, Vidushi Prabha Atre, Alladiya Khan, Vidushi Kishori Amonkar, Ustad Faiyaz Khan, Ustad Vilayat Hussain Khan, S.N. Ratanjankar, Jitendra Abisheki, Ustad Bade Ghulam Alikhan, Pt. Ajoy Chakravarti, Rashid Khan, Pt. Motiram and Pt. Jashraj and others.

CHILLA IN TRADITIONAL MUSIC

In Gharana music, if we talk about values, in some Gharanas, Hindu disciples of Muslim Gurus also do sadhana of 'Chilla' for 40 days from Roza Paddhati like 'Mainhar Gharana', 'Panjab Gharana'. This is not less than a sadhana of a sage, undoubtedly producing four or five well-known performers, from Maihar Gharana Baba Allaiddin Khan to Nikhil Banerjee, who used to perform on a daily basis for a set amount of time in solitude in front of some idol of Goddess Durga in some form or the other. The disciples must suppress all

sensations and concentrate on only one thing throughout this 'Chilla' technique. It could be svara practice, raga phrases, etc. During the entire sadhana period, they focus one lesson; through practicing they experience that energy and transcend beyond svara or table bols. The students are never taught 'Chilla' by the Gurus unless they are physically, mentally and spiritually prepared. I was the eyewitness, Ustad Zakir Hussain Sahab had come to Mirpur College of Music Prasanthi Nilayam, he told about the 'Chilla'. According to Ustad Zakir Hussain "Chilla is a personal journey, It is a commitment you make, towards a promise you make to yourself in the spirit of the Lord that your relationship is beyond life. When you make a commitment like that has to happen the spirit of music reveals itself and accepts you as a partner of your journey. Half the battle is not just the practice, it is being accepted by music that you try to learn and play. Music is alive, it lives that is why it has the power to heal, to change that which we see around us. That is why it is one element that is you by all religions in the world to express that love and devotion to the spirit that they believe in. When you commit to doing the 'Chilla', you have now laid yourself bare totally without it is almost like your first step towards Vanaprastha. Now you have decided that your life belongs to this and the commitment has been made in a way when nothing else matters anymore". This sadhana the musician attains Advaita and travels from ahata Nada to anahata Nada. Pandit Vishnu Digambar Paluskar had given Omkar Nath Thakur special training in his gharana, which always terrified Muslim musicians. This is the value system in Hindustani classical music.

BROAD-MINDEDNESS OF STALWARTS

Speaking about Kirana singing, Pt. Firoz Dastur stated in an interview that Ustad Abdul Karim Khan Sahab and Pt. Sawai Gandharva always scolded his followers for imitating Karim Khan Sahab exactly on the basis of high Shadaj. Karim Khan ordered that you sing my compositions and style but in your own Shadaj. Vidushi Mogubai, after learning for five years, sent one of her disciples to a famous maestro of Agra Gharana because she believed that her disciple would be similar to the singing style of that maestro. This was her big heart and respect for other Gharana's Gayaki which makes Hindustani music a thing of exchange. Ustad Faiyaz Khan Saheb did not take Pandit Ram Babu Tailang as a disciple but sent him to Pandit Narayan Vyas because Tailang Ji's voice was similar to Pandit Narayan Vyas Ji's. A genuine Hindustani classical musician who mentors others to pursue the correct professional paths in music without discrimination. One musician should listen to the other's Gharana style, which allows one to understand the depth of the raga. Vanis of Dhrupad were performed even in Akbar's Darbar, and each performer listened to the others.

Every artist has both good and poor qualities, but he must make consistent attempts to progress in the right direction. Along with being a talented musician, it is also necessary to be a person who values music purity, and the same Gharana and traditional music should be passed down to future generations while simultaneously reaching out to God. This is the value system in music. According to Pt. Rajan Mishra "In the eyes of the world, we have earned a lot of name, fame and money. I believe that while death takes away our names, wealth, and status, it does not take away our consciousness. We are extremely fortunate that we have received people's love and blessings in abundance and in my opinion, that is the earning of our life. The nectar of music has been flowing like an infinite ocean for thousands of years. No one can claim that he has conquered music. Even when we were not there, and even when we will not be there, this nectar stream will continue to flow unbroken".

VALUES IN BOTH INSTITUTIONAL AND TRADITIONAL MUSIC

A network established by Pt. Bhatkhande, Pt. Paluskar, and their students contributed to a very significant feeling of historical continuity in music institutions, musical compositions, notation systems, teaching methodologies, and other areas. Vishnudwaya worked tirelessly to establish distinct classical music education and to include music education in institutions. As a result, music is now taught in schools, colleges, and universities. According to the famous musicologist Thakur Jaidev Singh, "Not only in the history of music

within India but in the history of music around the world, I do not know of any other example where a single person has done as much work for music in his life as Pandit Ji has done”.

There are other music institutions such as the Gandhi Sangit Vidyalaya in Kanpur, the Madhav Sangit Vidyalaya in Gwalior, the School of Indian Music in Bombay, the Prayag Sangit Samiti in Allahabad, and the Vyas Sangit Vidyalaya in Bombay. In India, there are currently three or four systems for teaching music. Similar to Gurukulam, the Guru Shishya Parampara system is run by the Guru. The government also organised the Gurukula System. Teaching music is a subject offered in schools and colleges. Professional courses in music education are available at universities. Additionally, there are teachers and professional artists who earn their living by providing private music tuition. In this way, music schools were opened for the first time and the way was paved for the future. Everyone got a chance to learn music. Music was kept as a subject in colleges and schools but not much attention was paid to practicals. With time, music students started studying other subjects along with music, due to which they did not get as much time to practice music as they should.

In the modern age music is a part and parcel of secondary and higher secondary in private and government schools. Parents are now more eager to involve their children in music education. Students learn music in schools as an extracurricular activity. Schools do not encourage teachers to focus solely on Hindustani music. Music teachers teach various types of songs in accordance with directives from the school administration, preparing children to participate in various events and competitions to satisfy the expectations of parents. A few schools such as CBSE, ICSE Schools, provide music as a subject in the secondary and higher secondary grades. The very good thing children learn values through different prayers, hymns, bhajans, patriotic songs, children songs, such as ‘Itni Shakti Hame dena Dataa’, ‘Make me a channel of your peace’, ‘Payoji maine Ramaratan’, ‘De di Hame Azadi’, ‘Murgene jhooth bola’ etc. It impacts their minds, builds confidence, fosters faith in God, and instills patriotism through value-based songs, ultimately shaping their behavior and helping them become better human beings. Many private and government colleges include Hindustani music in their curriculum, while universities offer full-fledged music programs as well. In modern times both gharana music and institutional music have their own beginnings. Both Parampara Sangeet and institutional music contribute uniquely to the preservation and evolution of musical heritage. Of course each Gharana has its own discipline. It is mandatory for the disciple to follow it. For example, if the Guru told him to do a Palta a thousand times, the disciple would practice it a thousand times without thinking. The disciples are not permitted to sing or play instruments on stage until the Guru is pleased with his level of preparation. Universities provide quality music education to help financially struggling or moderately skilled students find employment and inspire the next generation. In Gharana Sangit, students are under the supervision of the Guru 24 hours a day, which is not possible in institutional music. In institutional education, 25 or 30 children learn music in a classroom, which does not allow for the close relationship between Guru and Shishya, a unique bond found in Gharana training.

In both traditional and institutional systems, values are taught through different compositions, such as Dhrupad compositions ‘Tu hi Surya, Tu hi Chandra, Tu hi Pawan Tu hi Agina’ in Raga Bhupali, which conveys to them that there is only one God who manifests in various forms, such as Sun, Moon, Wind, Fire, etc. The teaching of Khyal bandishes, such as ‘Jago Mohana pyare, sanvari surata more mana bhaye’ depicts how Lord Krishna's appearance everyone. This bandish conveys bhakti rasa and impact on the students. One bandish in Raga Yaman such as ‘Guru bina kaise guna gave, Guru na mane to guna nahin awe’, this bandish conveys knowledge that can't be gained without Guru. The composition in Dhamar ‘ab mose khelana lage Hori’ conveys and reminds those time when Krishna was playing Holi with Gopika and his friends.

There are a lot of students who graduate from university and they are singing well. But most of the performers come out of the traditional system of music. No matter how great a musician we are, if we do not adopt this

sense of value in life, the next generation will lose their Indian identity which has been left by our sages and ancestors.

CONCLUSION

Traditional music imparts values to students through rigorous practice, strict discipline, and deep devotion to both their Guru and the art of music. Learning music in school often sparks children's interest and fosters an appreciation for its deeper values. By introducing children to this art form, we plant seeds of discipline, patience, and respect for cultural heritage. Music not only nurtures creativity but also instills qualities that help shape them into better human beings. School level music training can lay a foundation for students who choose to continue studying music in colleges and universities. Even after completing their studies in college and university, many exceptional artists emerge, driven by their unwavering devotion to their Guru, discipline, and dedication to the art of music. Institutional and traditional music, when used to impart values, becomes a powerful tool for shaping students' character and directing them toward a meaningful future. Focusing solely on instilling values through traditional and institutional music education will guide students onto the right path in life.

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