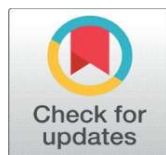


HINDUSTANI CLASSICAL MUSIC AND ITS PRINCIPLES

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ABSTRACT

Indian classical music is one of the most accomplished ancient art forms of the world. This music tradition represents music of different genres which has been merged with ritualistic, folk, and cultural expression of the landmass. The history of Indian music can be broadly divided into three major periods as- Ancient, Medieval and Modern. Indian music has a highly coloured and fascinating history of the legends and traditions to be found in the ancient texts, conserved, and passed down through the continuing cycles of ages, and the ravages of time. Indian music had stably stood as an original and ancient along its norms, and systems that had been handed through generations from ancient period and Medieval period passing on the Modern period with all the musical texts- oral and written scriptures ceremonies and performances in the present forms and features abounding in historical perspectives. The communication of different musical styles endemic and multicultural has resulted in the two broad tradition of Indian classical music i.e., North Indian classical music (Hindustani music) and South Indian classical music (Carnatic music) which has evolved into two distinct forms. Even though there are differences in the forms and styles of these two music systems, the basic elements of swara, raga and tala are the foundation of both the system. Raga works to elaborate and explore the melodic and emotional prospects of various sets of notes merge with tala. Tala measures the time cycle of the creative framework of raga for rhythmic improvisation using time. It attains its full form with the contribution of great scholars, musician and composers who mainly emphasized on the modern theory of music standardization of musical material techniques of Raga developments, principles of the music system which attempts to form a new era in Hindustani music.

Keywords: Raga, Tala, Vedic, Hindustani and Carnatic

1. INTRODUCTION

Indian music had stably stood as an original and ancient along its norms, and systems that had been handed through generations from ancient period and Medieval period passing on the Modern period with all the musical texts- oral and written scriptures ceremonies and performances in the present forms and features abounding in historical perspectives. Music is a transcendental, dynamic creative aesthetic culture as vast as the ocean primarily having an inherent nature of independence. It is characterized by evolutionary and revolutionary changes in course of time in sync with the changes and reformations in human civilization. It is to be critically observed gurus that the music should be flourished in proportionate dimensions with the additions of new components substantially without damaging

the original features and norms to be preserved through generations to beautify and rejuvenate the old systems. All the Music scholars are of the opinion that music is a vast artistic activity of mankind. They express that the music is a composite form of three arts, Singing, Playing and Dancing. Evolutionary scientist began to know all about sounds applicable to music through research, basing on the mode of application as norms and conventions, many systems of music had been expounded and introduced. Indian music is a magnificent creative art, pervaded with a religious feeling. It is not only the framework of tones and tunes, but it is an intense spiritual expression that arouses the consciousness of man to the uppermost level.

Indian classical music is a tradition that has evolved through centuries. This music tradition represents music of different genres which has been merged with ritualistic, folk, and cultural expression of the landmass. Many a tribe and culture have lived and died on the plains and mountains of this land altogether contributing its own to the music of India. The communication of different musical styles endemic and multicultural has resulted in the two broad tradition of Indian classical music. North Indian classical music (Hindustani music) and South Indian classical music (Carnatic music). The fundamentals of both the systems are almost same. Both the systems are based on monophonic type of music that built around a single melody line, which has played over a fixed drone. The presentation is built melodically on talas. Although there are many similarities in both the systems differences are also there which make quite distinct complexes.

The history of Indian music is very amazing. It has created a glorious history of its own from the ancient period right down to the present day. Study of the early period of Indian melody shows that modern melodic system differs widely from the original system. Modern period has mainly focused upon the practical applications. A full formed of music emerged with the contributions of many musicians, scholars and composers who are more concentrates on the techniques of Raga developments, principles, tala structure, creating of varied compositions, performances on both vocal and instrumental of the music tradition.

2. INDIAN MUSIC THROUGH THE AGES:

The origin and evolution of Indian music can be traced by a systematic study of the Musical treatise which belongs to sacred literature as well as secular literature. They all throw light on the origin and development of Indian music through three periods as Ancient, Medieval and Modern periods.

Indian Music is a magnificent creative art. It is not only the framework of tones and tunes, but it based upon the religious faith's celebrations, observations and it has highly coloured and fascinating history of the legends and traditions to be found in the ancient texts, conserved, and passed down to us through the continuing cycles of ages and the ravages of time. [Rahman \(1994\)](#)

The migration of musical instruments and incorporation of cultures is of peculiar interest for this land. Many a tribe and culture have lived and died on the plains and mountains of this land, altogether contributing its own to the music of India. The Communication of different musical styles endemic and multicultural has resulted in the two broad tradition of Indian Classical Music- North Indian Classical Music (Hindustani music) and South Indian Classical Music (Carnatic Music) [Deva \(1993\)](#). The fundamentals of both the music system- Hindustani and Carnatic are almost same. These two systems can be considered as the dialectal difference of one music tradition.

Both the systems are based on monophonic type of music that built around a single melody line, played over a fixed drone. The presentation is built melodically on particular ragas and rhythmically on talas. They adopt the same rules of raga creation as well as the concept of tala is also common. Although there are many similarities in both the systems differences are also there which make quite distinct complexes. The differences of both the system can be condensing eventually by greater furnishing in communication and fast exchange of ideas and techniques.

- 1) Ancient period:** All the music lovers have considered that Indian classical music has its origin in the Samaveda. The Samaveda singing has practically disappeared from the cultural scape of India. What we heard in these days is only the musical recitations of the Samaveda known as Sasvara-Patha, not its actual singing.

Indian music in the ancient period was used for rituals and temple worshiped as a part of Vedic Rituals Music was regarded as sacred and religious form. Sama is defined as the rendering of the hymns from the Rigveda. Sama is based on the Rigveda; it has no text of its own. Therefore, Sama has borrowed the words of the songs from the Rigveda, but the composition of its music is its own contribution. [Gautam \(2001\)](#)

The later Hindu period followed the Vedic concept and tradition that enriched and advanced the art of music in India. There were many works on music which was written in later periods. Natyashastra written by sage Bharata Muni suggests several aspects of chapters on performance. It contains thirty-two chapters in which five chapters are devoted to music and the rest twenty-seven chapters deals with theatre, classical dance, and drama. [Bandyopadhyaya \(1985\)](#)

The text Dattilam of Dattila was available after Natyashastra. There is also other text written by Kohalas, Visvavasu, Sardula Narada, Nandikesvara, Yastika, Durgasakti, Tumburu etc. but these texts are not available. In the early fifth century A.D. Kalidasa has enlightened details of the types of music existed at that time.

The text Brihaddesi written by Matanga Muni in Seventh century covered several important aspects of music. He also interprets classical music as well as folk music of that period. He interprets Jati as ragas for the first time.

- 2) Medieval period:** During medieval period Indian music was enriched with different forms. Many veritable library of works has been done on Indian music during this period.

Sangitaratnakar, is the next important text after Brihaddesi of Matanga Muni. Sangitaratnakar is a very important text on music written by Sarangadeva, in about AD 1230. Sangitaratnakara contains the practical aspects of Indian music from the vedic period up to his time.

The Mohamedans as invaders came in contact with the people of India in the 11th century and since then the Indian culture, preserved by the Hindus was affected by these foreigners. As a result, north Indian music had evolved as a separate stream under their influence. The Southern part began to diverge and retained the material of the Aryans emotions and feelings also preserved the old traditions of religious, music.

There is several texts in the later periods, like Ragatarangini by Locana Kavi, Pancamasarasamhita by Narad, Sangita Raja by Maharana Kumbha, Ksema Karana's Rajamela, Manakutuhala by Raja Manasinha Tomar, Ramamatya's Svra Melakalanidhi, Chaturdandi Prakasika by Pandit Venkatamakhi,

Sadragcandrodaya by Pundarika Vithala, Sangita- Darpana by Damodara Misra, Ragavibodha by Somanatha and other texts. All these texts described the evolution of raga in different ways. Some of the texts classified the ragas under raga-ragini system. They are taking six main ragas and their respective raginis. Some of the texts describe the various mattas (Schools) of Raga - Ragini classification like, Ragharnava mata, Hanuman mata, Bharat mata, Shiva mata and Krishna mata.

However, it is very confusing to reconstruct and re-create of Indian music from the thirteenth and the fourteenth centuries even with the help of all these texts, because the notations of the compositions are not available only the texts of the songs are available.

Most of the compositions were also found unauthentic, so it becomes very difficult to verify the actual form of the music as well as the structure of the raga compositions in the foregoing centuries [Gautam \(2001\)](#).

3) Modern period: In the later part of the eighteenth century till the first quarter of the twentieth century A.D. the history of Indian music becomes insecure due to the dismemberment of the Moghul Empire.

The Indian empire was divided into many small states and provinces, and this led to the downturn of the court sponsored musicians. They had to take help, royal patronage, and support as these were ensured in several states like, Bardoa, Jaipur, Rampur, Gwalior, Murshidabad, Dacca and Mysore.

The British were unconcerned to the preservation and development of Indian music and the native princes were given priority to the western culture and education. Under these circumstances, the marvelous Indian art music of the ancient time fell into the palms of uneducated accomplished musicians and much decrease its standard and quality [Bandyopadhyaya \(1985\)](#).

At this time two great music promoters, namely Pandit V.N. Bhatkhande and Pandit Vishnugambar Paluskar appeared as a savior of Indian music. The priceless contribution of these two reformers of Indian classical music. They made huge efforts to revive and reform Indian music. They toured to several places and collect various materials of music from various musicians and scholars. They also transformed all the knowledge of both theory and practice of music into notation system, and then published several books. They also established various music schools and college and also arranged several musical concerts ([Jauhari \(2013\)](#)).

Hindustani classical music has gone through various places from music schools to colleges, and to departments of music in universities. Over a period of 125 years or so institutionalized system of music education reached every nook and corner of the country and has even reached to foreign shores.

Hindustani music is based on the Raga system. The raga is a melodic scheme. Raga is the fundamental structure of Hindustani music which has a distinct melodic form containing certain key movements or set of notes. The notes acquiring different shades in different phrases of the same musical piece and in each of its usages, the repertoire of Indian classical music can produce a different shape and influence, thus giving an unparalleled flexibility of expression.

3. UNDERSTANDING RAGA AND ITS COMPONENTS

Raga can be described as fundamental structure within Indian classical music. Raga can be interpreted as a distinct melodic structure, containing certain group of notes, which are personify a particular character of their own [Reddy \(2018\)](#).

The raga came to be in existing and prevailing as a melodic arrangement from the time of Bharata. Bharata has given references to grama-ragas with directives for their suitable utilization in dramatic situations in his *Natya Shastra* (dated 2nd century B.C. 2nd century A.D.). Matanga stated the clear definition of raga as a technical term for the first time in his *Brihaddeshi* (circa 7th century). He defined raga as peculiar arrangement of musical tune embellished with swara and varna so as to please the mind of the listeners.

In the history of Indian classical music, it has been laid down that many musical systems have been existing and developing gradually with various dynamic changes. Likewise, many of the systems were exterminated. The ancient system of grama-murchchana jati systems were replaced by raga which becomes a definite form.

The ten lakshanas formulate for jatis were all attributed to the raga, namely, graha, amsha nyasa, vinyasa, apanyasa, sanyasa, mandra, tara, alpatva and bahutva. These ten essentials of jatis were extended to add vadi and samvadi (sonant and consonant) anuvadi and vivadi (assonant and dissonant), avirbhava and tirobhav. The earlier essentials like graha, apanyasa, sanyasa vinyasa were excluded of raga description. Amshasvara appeared to be utilized as vadi (sonant) [Matatker \(2006\)](#).

In a raga of Hindustani music, there are some essentials characteristics that every raga must have they are:

Vadi: The most prominent note of a raga which is also frequently used in a raga.

Samvadi: It is the second most important note in a raga.

Anuvadi: The remaining notes in a raga except vadi and vivadi notes are known as Anuvadi.

Vivadi: The notes that are forbidden or absent in the raga is called vivadi swar. Vivadi swaras are employed sparingly to improve the beauty of the raga.

Aroha and Avroha: Every raga have a specific set of note patterns, a scale including five, six or seven which were particularly required notes in a raga. The ascending notes of a raga, successively starting from the tonic (SA) and ending in the (SA) in the higher octave are called Aroha. Whereas, the descending notes of a raga, successively started from the (SA) of the higher octave and ending on the tonic (SA) is called Avroha.

Jati: The term jati determined the number of notes which are selected in ascent and descent of a raga. It is the classification system for the ragas on the basis of the number of notes employed by the ragas which are rendered in the form of ascending and descending orders. There are three types of Jatis according to the number of notes that are used in a raga, they are, Aurav (Pentatonic) Sharav (Hexatonic) and Sampoorana (Heptatonic).

Aurav: That raga that contains only 5 swars in ascent and descent is called aurav Jati raga.

Sharav: The raga which takes only six notes in ascent and descent is known as sharav Jati raga.

Sampoorna: That raga which takes all the seven notes both in the ascent and descent is called Sampoorna Raga.

Apart from the above three types of Jatis of a raga, there may be a raga having seven notes in the ascent and only six notes in the descent. Such variety is known as a raga of Sampoorana- Shadava Jati.

Thus, the Jatis of the ragas can be further sub-divided into three group as:

Audav: Audav, Audav, Aurav, Shadav and Audav Sampoorana

Shadav: Audav, Shadav-Shadav, Sharav and Shadav Sampoorana.

Sampoorana: Audav, Sampoorana- Shhadav and Sammpoorana –Sampoorana.

4. RAGA AND EMOTION

Ragas of Hindustani classical music is associated with a particular sentiment or emotion. Each particular raga is capable for the expression of a certain type of raga.

Raga means essence, which gives a peculiar and distinctive quality to a work of art and governed its quality [Matatker \(2006\)](#).

Most of the current literature identified rasa as emotion, it is both emotional behaviours and more, it is an acknowledgement of the totality of the emotional situation.

Bharata has mentioned eight rasas in his Natya Shastra, they are 1. Shringar (romantic/ erotic), 2. Veer (heroic), 3. Haasya (comic) 4. Karuna (pathos) 5. Roudra (wrathful) 6. Bhayanak (terrifying), 7. Bibhatsa (odious) and 8. Adbhut (wondrous). In course of time, another rasa - Shanta (peaceful/ calm) was added as the ninth ras, which jointly summed to be known as Navaras. Even so, after the 15th century Bhakti (devotion) rasa substituted shanta rasa as the ninth rasa. [Sinha \(2018\)](#).

Efforts have been made since ancient periods to relate these particular rasas to music.

Swaras which are employed in a certain raga creates a certain mood. It is believed that every raga represents a specific atmosphere or emotion which succeedingly aroused definite sentiments. Raga has the capacity to create certain psychological impacts and each of the raga is assumed to have sentimental value. [Mahajan \(2017\)](#).

As mentioned above every raga represents different emotions with its melodic movements which create a desired effect. To study the ragas the ragas it is necessary to laid down the fundamentals of melody and acknowledge the seven basic swaras (notes) and fire variations. Swaras are differ from one another in pitch by being higher or lower. The swaras or notes are of two kinds. The first seven major swaras known as Shadja, Reshab, Gandhar, Madhyam, Pancham, Dhaivat, Nishad, named in practice by their initial syllable as, Sa, Re, Ga, Ma, Pa, Dha, Ni.

In this series each note is higher in pitch than the previous one, and they are known as. Shudha or Natural note. Out of these seven Shudha or Nutural notes the first Sa, and the fifth note Pa were fixed on their pitch, while the remaining notes has shifted, form their pitch whether in lower or in higher, and is known as Vikrita swaras (notes).

Raga is an arrangement of Swaras which obtained Varna is the mode of singing, the arrangement of notes in successive order. There are four kinds or section of varna such as, Sthyasi varna, Arohi Varva, Avrohi Varna and Sanchari varna.

Sthayi Varna: In this part the same Swar or note is repeatedly used such as Sa, Re, Sa, Sa, Re, Re, Ga, Ga, Ga etc.

Arohi Varna: To sing the notes from lower to higher in ascending order like Sa, Re, Ga, Ma, Pa, Dha, Ni etc.

Abrohi Varna: In this part one goes from higher to lower in descending order as Ni, Dah, Pa, Ma, Ga, Re, Sa.

Sanchari Varna: In this last part the above three parts of Varnas are sungtogether.

All this varnas mentioned above are essential in a raga while playing onan instrument or singing of a raga. [Nigam \(1993\)](#).

5. RAGA AND TIME (TIME THEORY OF RAGAS):

Ragas of Hindustani music and its association with certain seasons and hours of the day and night is one of the distinctive features of this music tradition. The different note ornamentation and combinations of different ragas creates a variety in scales, harmony, emotions, and its effects on the sentiments of the listeners. Seasonal ragas can be performed or sung at any time of the day during that season. As an example, Raga Vasant and Raga Bahar can be sung any time of the day during springtime, and Raga Malhar can be sung any time during raining season.

Further, Ragas of Hindustani music associates particular ragas within every three- hour time periods for the whole of 24-hour cycles as:

4 a.m.	-	7a.m.	Dawn (before sunrise)
7 a.m.	-	10 a.m.	Early Morning
10 a.m.	-	1 p.m.	Late Morning/Early Afternoon
1 p.m.	-	4 p.m.	Afternoon/Late Afternoon
4 p.m.	-	7 p.m.	Twilight/Dusk (sunset)
7 p.m.	-	10 p.m.	Evening
10 p.m.	-	1 a.m.	Night
1 a.m.	-	4 a.m.	Late Night

According to Indian music theories, the traditions of time theory of ragas are ascribed to the aesthetic progression developed from the communion of the society and nature from the old days. [Reddy \(2018\)](#)

A composition which is also known as bandish is the feature of the raga depicting its ethos by bringing together all of its movement, division and nuances. The composition or the bandish consists of a distinctive synthesis of central elements like, notes (swara) time (laya) lyrics (sahitya) raga (structure) etc.

A raga composition or bandish is incomplete without tala. Tala is a set of rhythmic units. Which are interwoven in a cycle and repeat themselves? The rhythmic units' flows ahead, and each stroke appearing again and again in the cycle at regular intervals.

Tala measures the musical metres; its cycle of beats has specific number which are arranged or structured based on the composition to be performed. The number of beats may be 6,7,8,12,14,16, which are group by bars. The elements of Tala includes Avartan, Matra, Laya, Theka, Bol,Vibhag, Sam, Khali, Tali etc.

6. PRINCIPLES OF HINDUSTANI MUSIC

The Hindustani music which has widely known and conventionally and mandatorily in vogue across the length and breadth of highly necessary at the moment. It is to be noted that Pandit Vishnunarayan Bhatkhande expressed

elaborately his viewpoint in his Sangeet granthas about this matter. A broad detail of the systems of Hindustani music has been furnished in order as follows:

- 1) It has been assumed that the positions of the Shudhaswar in the Hindustani Sangeet Paddhati are the Swar Saptaks of the Bilawal Thaata which are mainly employed now-a-days.
- 2) There are exactly 12 swars in all of the Suddha and the Vikrita. A Raga has been developed by employing seven swars in maximum or five swars in minimum out of these 12 swars.
- 3) Both forms and pitches of a swar cannot consecutively be employed in a raga, that is to say, the suddha and the Vikrit cannot be employed just consecutively. Exceptionally, it has been relaxed in some Ragas like the Lalit specially.
- 4) There are three groups in the position of number of Swar employed in every Raga, viz, i) Ourav Jati; (the raga sung in five swars), ii) Sharav jati (the raga sung in six swars) and iii) Sampoorana jati (the ragas sung in seven swars in all).
- 5) There are nine groups of the Raga inter-shifted or transisted through Ourav, Sharav and Sampoorana in Aroha and Avroha according to difference in the number of swar employed in the Aroha and the Avroha of the Raga. It is called the Raga of the Ourav-Ourav, Ourav- Sharav, Ourav-Sampoorana, Sharav- Sharav, Sharav-Ourav, Sharav-Sampoorana, Sampoorana-Sharav Sampoorance Aurav Sampoorana- Sampoorana jati respectively.
- 6) It is very certain that every Raga will have the Thaata, Aroha, the Avroha, the Vadi the Samvadi, the time of occurrence, profoundly cheerful and melodies to the ear.
- 7) The Vadi Swar is the most used swar in every Raga. The true identity of the Purbarag and the Uttaraga can be known by dint of the Vadi swar.
- 8) The gap or distance between the Vadi and the Sambadi Swar should always be four or five swars. For Shruti, it should be nine or thirteen shruties for all the time. And if the Vadi Swar is in the Poorvarga, the Sambadi swar should be in the Uttaranga and the Vadi in the Uttaranga, the Sambadi should be in the Poorvanga.
- 9) The form of the Raga has been changed only if the swar of the Vadi has been changed. And the evening Raga has been changed into morning Raga and morning raga has been changed to evening ragas.
- 10) In this Paddhati, if the Vadi of any Raga is a Komal Swar, the Sambadiswar will also be the Komal Swar. And if the Suddha swar is the Vadi, a Suddha swar will be a Samvadiswar.
- 11) The Madhyam and the Pancham swar cannot be absent in a raga. However, one of them should involve unavoidably.
- 12) It has been presumed that the Saptak has two parts. From SA to PA have been called as the Purbanga and from MA to tar SA as the Uttaranga.
- 13) The Vadi Swar in the Purbanga and the Ragas sung from 12 noon to 12 midnight is called the purvaraga, and the Vadi in the Uttaranga and the Ragas sung from 12 midnight to 12 noon is called the Uttaraga. The movement of the Purvaraga is important in the Purbanga, and the Uttaraga is more important in the Uttaranga.
- 14) The three Swars- SA, MA, and PA have been included in the group of the Saptak of both the Purbanga and Uttaranga. So, one of the three Swars has

- become Vadi in the Ragas of the Sarbakalik which can be sung in all the times.
- 15) The three Swars- SA, MA and PA are rather important during the daytime or in the Ragas sung after the midnight, that is to say, rather important during the afternoon and during the time after midnight.
 - 16) The Swars- Sa, Ma and Pa are rather very important in the Ragas of dignified introspective manner. Moreover, such Ragas have been employed very importantly in the Mandra Saptak. But it does not concern as for the small and light Ragas.
 - 17) In case one of the three Ragas – Sa, Ma and Pa have become the Vadi Swar that Raga will naturally be a Raga of dignified and serious in nature almost for all the times.
 - 18) There are pairs of the Raga (due to similarity of Swar that has been employed or though there is a slight difference in the swar that has been employed, according to the Swar Sangati) very similar each other but at the same time, quite opposite to each other due to differences in the movement and gait of the Purbanga and the Uttaranga in the Padhati of the Purbaragas and the Uttaragas. As for example, Bhupali- Deshkar, Kalyan- Bilawal, Puriya- Sohani, Rewa- Bibhash, etc.
 - 19) The Madhyam Swar is a very important Swar in Hindustani Sangeet. The time for singing the Ragas during the daytime and during the night- time has been fixed according to this swar to be employed.
 - 20) The Tivra Madhyam has mostly been employed in the Ragas sung in the night. It is seldom employed for the daytime.
 - 21) The Madhyam and the Komal Nishad have not been jointly employed at all in the Ragas. They are employed only in same Ragas very rarely.
 - 22) The time for 'Re, Ma, Dha, Ni', the Ragas of Suddha nature comes after the Sandhiprakash Ragas.
 - 23) Most of the Ragas of Komal nature like 'Ga, Ni' have usually been employed at noon and at mid-night.
 - 24) All the Ragas inclusive of two Madhyams are almost similar. The difference of the Ragas can only be seen slightly in the Aroha, but the Avroha of these Ragas seem to be the same and similar.
 - 25) As the broad system of the Ragas of the two Madhyams sung at the first part of the night, the Suddha Madhyam has freely been employed in both the Aroha and the Avroha in these Ragas, and the Tivra Madhyam has only been employed as the Swar to show the Thaata in Aroha.
 - 26) The Raga has been taken to be more important than the Tal in the Hindustani Sangeet Paddhati. On the contrary, the Taal has been taken to be more important than the Raga in the Karnataka Sangeet Paddhati.
 - 27) The Sandhiprakash Ragas employing Komal RE, DHA has the feature and characteristic of Karun and Shant rasa and the Ragas employing Tivra RE, GA, DHA has the feature and characteristic of Vir, Roudra and Bhayanak Rasa.
 - 28) The Sandhiprakash Ragas have usually been sung at the sunrise and at the sunset. After this RE, GA, DHA, the Raga of Suddha nature, or the Ragas employing Komal GA, NI have usually sung and played.

- 29) In most of the Ragas employing the Komal Nishad, as for instance, the Ragas of the Kaphi and the Khanmaj That, the NI Suddha has been employed in the Aroha.
- 30) The Parmel Prabeshak Ragas have been sung and played just at the close of the singing of the Ragas of a Thaata and just at the commencement of the singing of the Ragas of another Thaata.
- 31) According to degree or amount or quantum of the Swaras in the employing Ragas or insignificance in it, employing in the strongest/ highest possible degree, employing in the lower possible degree, and employing in the equal possible degree maintaining equilibrium have been called as 'Prabal', 'Durbal' and 'Sam' respectively. By Durbal swars means the employment as the Alpatwa and not as the Varjit swar.
- 32) The mingling or combination of two, three or four Swars has been called a Taal, not a Raga.
- 33) RE, DHA Swars sung during the afternoon in the Aroha of the Ragas become mostly the Durbal, or if excluded, the Barjit. NI, RE sung in the Ragas just at noon are employed as the most characteristically and importantly.
- 34) The Komal RE, DHA sung in the Ragas at dawn are strong and also the Suddha DHA and NI Swars sung in the Ragas at dusk are strong and have especially been employed.
- 35) The number of the Ragas, including the Suddha Madhyam, the Ragas of the Sandhiprakash (dawn) is considerably less.
- 36) The group of the Ragas NI, SA, RE, GA expresses a sudden feature of the Sandhiprakash.
- 37) TAR, SA are not important in the Ragas at dusk and are less employed, and also, they are not pleasing to the ear at all. But they are very important in the Ragas sung in the morning and much used and much pleasing to the ear.
- 38) The Antara of most of the Ragas including the Tivra MA usually starts from the GA swar.
- 39) The Kan Swar has an important room in singing the Raga. It beautifies the swars and makes much pleasing to the ear. At times, it can differentiate the feature of the Raga as of different entities.
- 40) The feature of the Ragas can be seen from the Swar Sangati of the Ragas, that is to say, from their way or mode of mingling and combination.
- 41) According to features and characteristics of the Ragas, the Swars which are being employed have also manifested themselves, that is to say, following the Ragas, the Swars are somewhat rising and falling in calculated regularities.
- 42) The Pancham Swar is not absent in the Ragas employed the Komal Dhaivat and Suddha Gandhar when the Pancham is absent, and then two Madhyams have been employed in the Raga.
- 43) If DHA and PA are employed in more and more quantum, they cast a shadow of morning in the Raga. Therefore, two Swars are employed in the Uttaranga Ragas mainly, and thus enhancing the charm and beauty of the Raga. DHA and PA swars have been symphonically sung in line with GA Swar from the Purbanga in order to show the weakening of the Swars.
- 44) Normal Swars, which are not Vadi, may be employed just as the Vadi so as to reflect the Tirobhav for beautification and for pleasing effect to hear at the time of initiating the vista of the Raga. Or as alternative, the Tirobhav

may be reflected and shown with the mingling of Swar Sangati of other Ragas of Samprkritik nature and Parampara. [Sharma \(2009\)](#).

7. CONCLUSION

Hindustani classical music is a heritage that has evolved through the centuries. This music tradition had stably stood as an original and ancient along its norms and system that had been handed down through generation from ancient period and Medieval period passing on the Modern period with all the musical text oral and written scriptures, commemorations, performances in the present form and characteristic abounding historical context. Hindustani Classical music can be considered as the most popular stream of Indian Classical music. It can be said that Hindustani Classical music performance are presentation of one raga or another. The exploration and elaboration of the melodic framework and emotional prospects of different sets of notes within a raga is the main thing of this music tradition. The raga is a unique gift of Indian music to the world.

It is a classical music system which follows the strict rules, norms, systems, principles, and structure which is bound with the science of music.

Further, it is to be noted that there is no music whatsoever that is not restricted wholly or partly by the rules and regulations of classical music in the mode of singing in the world. It should be necessarily earn the whole knowledge norms and system of classical music by studying and practicing analytically by every artistes of every music system.

So, Hindustani music, the art of music system and the classical music system of Northern India needs to encourage and support with a far-sighted vision for sustainable development, so as the future of this fine classical music tradition can appear promisingly to flourish in the future prospectively.

CONFLICT OF INTERESTS

None.

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