**Hindustani classical music** is the [art music](https://en.wikipedia.org/wiki/Indian_classical_music) of northern regions of the [Indian subcontinent](https://en.wikipedia.org/wiki/Indian_subcontinent). It may also be called *North Indian classical music* or *Śāstriya Saṅgīt*. Its origins date from the 12th century [CE](https://en.wikipedia.org/wiki/Common_Era), when it diverged from [Carnatic music](https://en.wikipedia.org/wiki/Carnatic_music), the classical tradition of southern regions of the Indian subcontinent.

The advent of Islamic rule under the [Delhi Sultanate](https://en.wikipedia.org/wiki/Delhi_Sultanate) and later the [Mughal Empire](https://en.wikipedia.org/wiki/Mughal_Empire) over northern India caused considerable cultural interchange. (Increasingly, musicians received patronage in the courts of the new rulers, who in their turn, started taking increasing interest in local music forms. While the initial generations may have been rooted in cultural traditions outside India, they gradually adopted many aspects from the Hindu culture from their kingdoms. This helped spur the fusion of Hindu and Muslim ideas to bring forth new forms of musical synthesis like [qawwali](https://en.wikipedia.org/wiki/Qawwali) and [khyal](https://en.wikipedia.org/wiki/Khyal)). *Important*

The most influential musician of the [Delhi Sultanate](https://en.wikipedia.org/wiki/Delhi_Sultanate) period was [Amir Khusrau](https://en.wikipedia.org/wiki/Amir_Khusrau) (1253–1325), a composer in [Persian](https://en.wikipedia.org/wiki/Persian_language), [Turkish](https://en.wikipedia.org/wiki/Turkish_language), [Arabic](https://en.wikipedia.org/wiki/Arabic), as well as [Braj Bhasha](https://en.wikipedia.org/wiki/Braj_Bhasha" \o "Braj Bhasha). He is credited with systematizing some aspects of Hindustani music, and also introducing several ragas such as [Yaman Kalyan](https://en.wikipedia.org/wiki/Yaman_Kalyan" \o "Yaman Kalyan), [Zeelaf](https://en.wikipedia.org/wiki/Zeelaf" \o "Zeelaf) and [Sarpada](https://en.wikipedia.org/wiki/Sarpada" \o "Sarpada). He created six genres of music: [khyal](https://en.wikipedia.org/wiki/Khyal" \o "Khyal), [tarana](https://en.wikipedia.org/wiki/Tarana" \o "Tarana), Naqsh, Gul, Qaul, and Qalbana. A number of instruments (such as the [sitar](https://en.wikipedia.org/wiki/Sitar)) were also introduced in his time.

Amir Khusrau is sometimes credited with the origins of the [khyal](https://en.wikipedia.org/wiki/Khyal" \o "Khyal) form, but the record of his compositions do not appear to support this. The compositions by the court musician [Sadarang](https://en.wikipedia.org/wiki/Sadarang" \o "Sadarang) in the court of [Muhammad Shah](https://en.wikipedia.org/wiki/Muhammad_Shah) bear a closer affinity to the modern khyal. They suggest that while khyal already existed in some form, Sadarang may have been the father of modern khyal.

These songs are not in Sanskrit but are in local languages by the work of the composers such as Kabir or Nanak.

As the Mughal Empire came into closer contact with Hindus, especially under Jalal ud-Din [Akbar](https://en.wikipedia.org/wiki/Akbar), music and dance also flourished. In particular, the musician [Tansen](https://en.wikipedia.org/wiki/Tansen" \o "Tansen) introduced a number of innovations, including ragas and particular compositions. Light lamps with songs.

At the royal house of [Gwalior](https://en.wikipedia.org/wiki/Gwalior), [Raja Mansingh Tomar](https://en.wikipedia.org/wiki/Man_Singh_Tomar) (1486–1516 CE) also participated in the shift from Sanskrit to the local idiom ([Hindi](https://en.wikipedia.org/wiki/Hindi)) as the language for classical songs. He himself penned several volumes of compositions on religious and secular themes, and was also responsible for the major compilation, the *Mankutuhal* ("Book of Curiosity"), which outlined the major forms of music prevalent at the time.

After the dissolution of the Mughal empire, the patronage of music continued in smaller princely kingdoms like [Awadh](https://en.wikipedia.org/wiki/Awadh), [Patiala](https://en.wikipedia.org/wiki/Patiala_State), and [Banaras](https://en.wikipedia.org/wiki/Benares_State), giving rise to the diversity of styles that is today known as [gharanas](https://en.wikipedia.org/wiki/Gharana).

Different instruments in Hindustani classical music are –

Tabla

Tanpura

Sitar

Sarod

Harmonium

Veena

Pakhavaj, etc.

TABLA

The **tabla**[[nb 1]](https://en.wikipedia.org/wiki/Tabla" \l "cite_note-nb-1) is a [membranophone](https://en.wikipedia.org/wiki/Membranophone) percussion instrument consisting of a pair of drums, used in traditional, classical, popular and folk music.[[1]](https://en.wikipedia.org/wiki/Tabla#cite_note-2) It has been a particularly important instrument in [Hindustani classical music](https://en.wikipedia.org/wiki/Hindustani_classical_music) since the 18th century.

Tabla is the instrument which gives the rhythm and pace to the songs.

The parts of a tabla are siyahi, maidaan, chaanti,gajara,badhi,padaga,simbe.

SITAR

The **sitar** is a [plucked stringed instrument](https://en.wikipedia.org/wiki/Plucked_stringed_instrument), used in [Hindustani classical music](https://en.wikipedia.org/wiki/Hindustani_classical_music). The instrument flourished under the [Mughals](https://en.wikipedia.org/wiki/Mughal_Empire), and it is named after a Persian instrument called the [setar](https://en.wikipedia.org/wiki/Setar" \o "Setar) (meaning *three strings*).

The sitar along with tabla forms a soothing melody for the audience to listen to. Ex. Pandit Ravi Shankar and ustad Allah rakha khan.

The parts of a sitar are kunti,tumba,tarab kunti,kadu,turning beads,table,jawari,parda,dandi,chikari kunti.