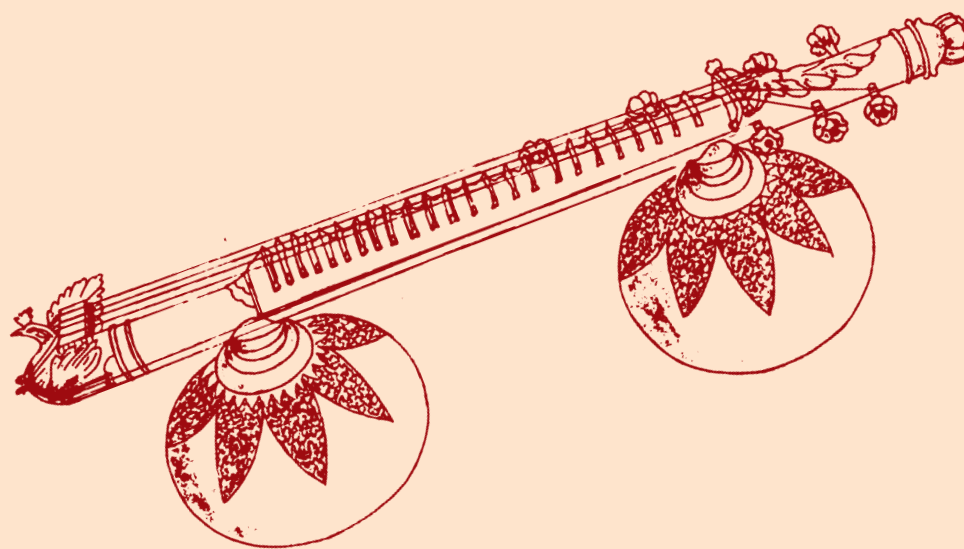


Vol. XXXII

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VAGEESHWARI

March 2018



**DEPARTMENT OF MUSIC
FACULTY OF MUSIC & FINE ARTS
UNIVERSITY OF DELHI**



Prof. Tarun Kumar Das, Registrar, University of Delhi, and Chief Guest during the International seminar – Indian Classical Music: Teaching and Performing Abroad”, organized by the Department, in collaboration with the Indian Council for Cultural Relations (I.C.C.R.), at the Conference Centre, University of Delhi, on 27-28 February 2018. Seated on the dais are the Keynote Speaker – Prof. Joep Bor, Professor at the Academy of Creative and Performing Arts, Leiden University, The Netherlands, Ms. Padmaja, Dy. Director General, I.C.C.R., and Prof. Suneera Kasliwal, Dean & Head, Faculty of Music & Fine Arts, University of Delhi



A Hungarian folk group – Kalaka – performing, in a collaboration between the Dept. of Music and the Dept. of Slavonic & Finno-Ugrian Studies, University of Delhi, in Dec. 2017

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VAGEESHWARI

March 2018

Proceedings of a two-day International seminar

on

“Indian Classical Music: Teaching and Performing Abroad”

Organized by

The Department of Music, University of Delhi

In collaboration with the

Indian Council for Cultural Relations (I.C.C.R.)

on

27-28 February, 2018

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Cover page - Sketch of Rudra Veena by Dr. Meenakshi Kasliwal Bharti, Retired Associate Professor,
Govt. PG College, Bundi, Rajasthan.

From the Editor's desk...



Prof. Suneera Kasliwal

Dean & Head, Faculty of Music & Fine Arts, University of Delhi

It gives me immense pleasure to place before you all, Vol. XXXII of Vageeshwari, an ISSN certified Departmental journal. Vageeshwari carries articles written by musicians, musicologists, performers, teachers and research scholars from various universities and colleges of India. Alternatively, it also publishes the proceedings of important seminars from time to time. In the last vein, this issue of the journal is dedicated exclusively to the proceedings of an International Seminar, titled – ***“Indian Classical Music: Teaching and Performing Abroad”***, that was organized by the Department on 27-28 February 2018 at the Conference Centre, University of Delhi, in collaboration with the Indian Council for Cultural Relations (I.C.C.R.).

As we all know, Indian Classical Music was an unknown entity outside India till the mid twentieth century. One of the prime reasons for this was that India was a vassal state of the British empire. Being a subjugated country, Indian artistes, though very well known, loved and respected within the borders of India, were unknown names beyond the borders. The opportunities for Indian artistes to travel abroad for performing, were few and far between. In other words, very difficult to come by, owing to the political and economic situation of not just India, but of the entire world, which by the middle of the twentieth century, was recovering from the calamitous consequences of two world wars.

Things started changing somewhat after India gained Independence. The world too had started stabilizing, both politically, socially and economically. It was in these relatively favourable circumstances, that Sitar maestro - Pt. Ravi Shankar, carried Indian classical music to beyond the shores of the country, primarily the USA. Along with his Guru-bhai – Ustad Ali Akbar Khan, and Tabla wizard – Ustad Allahrakha Khan, Pandit ji mesmerized the audiences there, displaying the depth and finer nuances of our music. He was the pioneer and torchbearer in illuminating the hearts and minds of the American public, to not just Indian music, but also Indian culture on the whole. Ustad Ali Akbar Khan, went on to establish the Ali Akbar College of Music in San Rafael, California, USA. Thus, these two illustrious disciples of Baba Allauddin Khan were instrumental in commencing the performance of Indian classical music abroad, followed later on, by its teaching there.

Pt. Ravi Shankar's success was followed by many aspiring and talented classical performers from India, performing in both USA and Europe, and thereafter in the Soviet Union, and countries with a big Indian diaspora, such as Singapore and Mauritius, to name just a few. Indian music gradually started becoming a

subject in a few universities and educational institutes. But while we know that the performance aspect of Indian classical music became very strong abroad, can the same be said about the teaching aspect in these countries? Can we, for example, state that Indian classical music is popular with not just the Indian diaspora, but also the inhabitants of the USA, and that this particular segment of their youth is glued to learning our art, through classes, workshops, lecture-cum-demonstrations, and of course, performances?

These and many other questions used to keep cropping up in my mind from time to time. So, when I became the Dean & Head of the Department, I thought of organizing an International seminar to address these issues, and to have them discussed on a public forum. The idea finally started taking shape in June last year, and very soon, I had started work on conceptualizing and preparing the blueprint for the seminar. As I found later on, we had to take approvals from the Ministry of Home Affairs, and the Ministry of External Affairs for the experts from abroad to be approved. So, the road from the start to the finish had many challenges, and thankfully, we were able to overcome them one by one by the time the seminar commenced.

In August last year, with the preliminary work complete, I approached the Indian Council for Cultural Relations (ICCR) seeking collaboration in organizing the seminar, knowing their significant role in imparting teaching and facilitating performance of Indian classical music abroad. My first meeting in this regard, with the Director General of ICCR – Ms. Riva Ganguly Das, was very fruitful, and she soon agreed to collaborate with the Department in organizing the seminar. In this endeavour, I was also assured full cooperation by Prof. Tarun Kumar Das, Registrar, University of Delhi, and his kind consent to be the Chief Guest, was but a very logical extension of his wholehearted cooperation. I was equally fortunate that scholars like Prof. Joep Bor from the Netherlands agreed to be the Key Note Speaker for the seminar, as did our experts on the subject from the USA, Mauritius, Singapore, Bangladesh, Nepal and Sri Lanka, who readily gave their consent to be a part of the discussion, involving an important issue. With the kind approval from the Chairpersons for the five sessions, all the pieces of a difficult jigsaw puzzle fell into place. For all these experts from both India and abroad, I have a deep and profound sense of gratitude, for they elevated the discussion to such a high level of analytical brilliance, that it seemed that in just two days, we could see issues surrounding the teaching and performance of Indian classical music on a very globalized scale.

During the discussions, many problems were discussed, for e.g., the availability of good musical instruments and their maintenance is becoming a big question in front of the teachers and institutes teaching Indian music abroad. Most of the times, they end up with second grade instruments, despite paying for instruments of high quality. In the absence of a good repairer of instruments, they have to do the repairing and maintenance by themselves, which is an arduous task. Another problem facing the teachers, is the non-availability of spare parts of the musical instruments, such as *manka*, *khuti*, strings, bridge etc of string instruments, such as Sitar, and *pudi* of Tabla and Pakhawaj, in foreign countries.

I would like to take this opportunity to thank all my colleagues, staff artistes and office staff, without whose cooperation, the seminar could not have been successfully organized. I would especially like to mention the hard work put in by Dr. Ananya Kumar Dey, Dr. Ajay Kumar and Dr. Vineet Goswami, in initiating the preparations from August 2017, and being an integral part of just about everything, till the very end. My affection and blessings for the three of them knows no bounds.

Lastly, I would like to express my appreciation to all the members of the Editorial Board of Vageeshwari, especially and again, Dr. Ananya Kumar Dey and Dr. Ajay Kumar, and all the student editors -Ms. Aditi Sharma, Mr. Rahul Prakash, Ms. Rindana Rahasya and Ms. Tara Kannan, for their painstaking patience in preparing the transcriptions of the seminar proceedings. My gratitude also goes out to our publisher – Mr. Khanna, whose smiling cooperation, like previous issues, is instrumental once again in this very important issue of Vageeshwari seeing the light of the day.

I wish you all a very happy reading!!!

Prof. Suneera Kasliwal



DEPARTMENT OF MUSIC, UNIVERSITY OF DELHI

In collaboration with

INDIAN COUNCIL FOR CULTURAL RELATIONS (I.C.C.R.)

presents a two day

U.G.C. International Seminar

***“Indian Classical Music:
Teaching and Performing Abroad”***

CHIEF GUEST

Prof. Tarun Kumar Das

*Hon'ble Registrar
University of Delhi
Delhi*

GUEST OF HONOUR

Smt. Riva Ganguly Das

*Hon'ble Director General
Indian Council for Cultural Relations (I.C.C.R.)
New Delhi*

KEY NOTE SPEAKER

Prof. Joep Bor

*Academy of Creative and Performing Arts
Leiden University
The Netherlands*

Venue:

***Conference Centre, Gate No. 4
Opposite Botany Department, University of Delhi***

Date :

***27-28 February, 2018
(Tuesday-Wednesday)***

Time

10:00 a.m.

RSVP:

011-27667608

27 February 2018

Inaugural Session

- Vandana : Students of the Department
- Welcome Address : **Prof. Suneera Kasliwal Vyas**
Dean, Faculty of Music & Fine Arts
University of Delhi
- Inaugural Address : **Prof. Tarun Kumar Das**
the Chief Guest Registrar
University of Delhi
Delhi
- Address by the : **Smt. Riva Ganguly Das**
Guest of Honour Director General, I.C.C.R.
New Delhi
- Key Note Address : **Prof. Joep Bor**
Academy of Creative and Performing Arts
Leiden University, The Netherlands
- Session I : The Teaching and Performance of
Hindustani Classical Instrumental Music Abroad**
- Chairperson : Pt. Debu Chaudhuri (Sitar - Delhi)
- Panellist : Dr. Saskia Rao-de Haas (Cello - Delhi)

Lunch

- Session II : The Teaching and Performance of
Hindustani Classical Vocal Music Abroad**
- Chairperson : Shri. Chinmaya Ghare Khan (Former Diplomat - Delhi)
- Panellists : Dr. Stan Scott (Hindustani Vocal Music - USA)
Dr. Sooryakanti Gayan (Principal, M.G. Institute -Mauritius)

Concert

Hindustani Classical Instrumental Duet by

Pt. Shubhendra Rao (Sitar) & Dr. Saskia Rao-de Haas (Cello)

- Tabla : Shri Shailendra Mishra**

28 February 2018

Vandana : Students of the Department

**Session III : The Teaching and Performance of
Karnatak Classical Music Abroad**

Chairperson : Prof. V. Radha (Karnatak Vocal Music - Delhi)
Panellist : Mr. Shankar Rajan (Principal, SIFAS - Singapore)

**Session IV : The Teaching and Performance of Hindustani
Classical Music in the Indian sub-continent**

Chairperson : Pt. Sanjoy Bandopadhyay (Sitar - Gangtok)
Panellists : Dr. Dhruv Regmi (Sitar - Nepal)
Dr. Asit Roy (Hindustani Vocal Music - Bangladesh)
Dr. Nirmala Kumari Rodrigo (Sitar - Sri Lanka)

Lunch

**Session V : The Teaching and Performance of Hindustani
Classical Percussion Music Abroad**

Chairperson : Pt. Jayant Kastuar (Kathak maestro - Delhi)
Panellist : Pt. Samir Chatterjee (Tabla - USA)

Concert

*Tala Vadya Kachahri by **Vidwan N. Padmanabhan** and group
Hindustani Classical Vocal recital by **Ms. Kalapini Komkali***

Tabla : Pt. Ashis Sengupta
Harmonium : Dr. Vinay Kumar Mishra

Vote of Thanks : Prof. T.V. Manikandan

Indian Classical Music: Teaching and Performing Abroad



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“भारतीय शास्त्रीय संगीत: विदेशों में शिक्षण एवं प्रस्तुति”



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Prof. Tarun Kumar Das

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27 February, 2018

Session - I

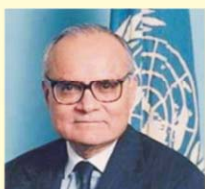


Pt. Debu Chaudhuri
(Sitar - Delhi)



Dr. Saskia Rao-de Haas
(Cello - Delhi)

Session - II



Mr. Chinmaya Gharekhan
(Former Diplomat - Delhi)



Dr. Stan Scott
(Hindustani Vocal Music - USA)



Dr. Sooryakanti Gayan
(DG, MGI, Mauritius)

Concert

Hindustani Classical Instrumental Duet



Pt. Shubhendra Rao & Dr. Saskia Rao-de Haas
(Sitar - Delhi) (Cello - Delhi)



Pt. Shailendra Mishra
(Tabla - Delhi)

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28 February, 2018

Session - IV

Session - III



Prof. V. Radha
(Karnatak Vocal Music - Delhi)



Mr. Shankar Rajan
(Principal, SIFAS - Singapore)



Pt. Sanjoy Bandopadhyay
(Sitar - Gangtok)



Dr. Dhrubesh Chandra Regmi
(Sitar - Nepal)



Prof. Asit Roy
(Hindustani Vocal Music - Bangladesh)



Dr. Nirmala Kumari Rodrigo
(Sitar - Sri Lanka)

Session - V



Pt. Jayant Kastuar
(Kathak Maestro - Delhi)



Pt. Samir Chatterjee
(Tabla - USA)

Concert

Taal Vadya Kachhari



Vidwan N. Padmanabhan and group
(Delhi)

Hindustani Vocal Recital



Vidushi Kalapini Komkali
(Dewas)



Pt. Ashis Sengupta
(Tabla - Delhi)



Dr. Vinay Kumar Mishra
(Harmonium - Delhi)



Department of Music

Faculty of Music and Fine Arts, University of Delhi

The Department has a proud history of fifty eight years. The conceptual foundation was laid by Dr. V.K.R.V. Rao, the famous economist and former Education Minister, who was also the Vice Chancellor of this university at that time. Translating the concept into reality in 1960 were pioneers like Prof. R.L. Roy, Shri C.S. Pant, Shri Pran Nath, Prof. V.V. Sadagopan, Smt. Ambujam and Pandit Debu Chaudhuri, along with staff artistes - Shri Chhamma Khan, Shri Faqir Chand and Shri Ram Swaroop.

At present, the Department offers B.A. (Hons.), M.A., M.Phil., Ph.D., Sangeet Shiromani (Diploma Course), One Year Certificate Course for Foreign nationals, Two Year Diploma in Harmonium and Short-term courses in various disciplines, like Tabla, Thumri-Dadra etc.

The Department has a vast & well equipped library with several wings, such as the Reading and Issuing section, the Reference section, the Braille section, The Listening room and the Museum. It has around 20,000 books, over 22,000 cassettes and CDs and more than 50 musical instruments on display. The Department also runs its own Journal - Vageeshwari, on a bi-annual basis since the last 32 years.

The Department also organizes National and International seminars annually. This year, an International seminar - "*Indian Classical Music: Teaching and Performing Abroad*" is being held on 27-28 February, 2018, at the Conference Centre, University of Delhi, Delhi, in collaboration with the Indian Council for Cultural Relations (I.C.C.R.).

Maulana Abul Kalam Azad, the first Education Minister of independent India, founded the Indian Council for Cultural Relations (ICCR) on 9th April 1950.



Indian Council for Cultural Relations

The objectives of the Council are to participate in the formulation and implementation of policies and programmes relating to India's external cultural relations; to foster and strengthen cultural relations and mutual understanding between India and other countries; to promote cultural exchanges with other countries and people; to establish and develop relations with national and international organizations in the field of culture; and to take such measures as may be required to further these objectives.

The ICCR is about a communion of cultures, a creative dialogue with other nations. To facilitate this interaction with world cultures, the Council strives to articulate and demonstrate the diversity and richness of the cultures of India, both in and with other countries of the world. The Council prides itself on being a pre-eminent institution engaged in cultural diplomacy and the sponsor of intellectual exchanges between India and partner countries. It is the Council's resolve to continue to symbolize India's great cultural and educational efflorescence in the years to come.

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Concept Note for the Seminar

The frontiers of Indian Music have crossed Indian Territory long ago and now have spread globally. Culture is an identity of any civilization and music is a very dominant part of the culture. In the world of today, culture is showcased for many purposes including the advancement of national identity and stature among nations of the world.

Indian Music has by now established itself as one of the most advanced, scientific, aesthetic and spiritual music system in the world. There has been an ever-increasing trend of learning music for understanding, performance and education-training of the same in and outside India. Learning of Indian music got impetus in and outside India after the Independence. Whereas there has been organized and institutional growth movement of the music education and training in India, the same is not seen outside India. The appreciation of Indian music abroad has grown manifold in last few decades, as evidenced by the many and frequent visits and concerts of artists from India, but the opportunities to learn are quite scant and in private, unorganized hands.

The major credit for the spread of Indian Music abroad and especially in western countries goes to the pioneering work and efforts of Pt. Ravi Shankar and Ustd. Ali Akbar Khan, both instrumentalists. Although Indian Music is primarily vocal music, it was felt that it may not be understood by foreigners due to the lack of the knowledge of language of the compositions. Indian instruments presented a variety of tones that attracted the minds of universal listeners. For long, the spread of Indian Music abroad was limited to its performance and superficial appreciation without much of its understanding. Both, Pt. Ravi Shankar and Ustd. Ali Akbar Khan pursued their work relentlessly and established music schools in USA, besides encouraging Indian Music teaching in various music institutions and Universities in the west. Other Indian musicians also followed the path thus opened and vocal music too made its entry, emphasizing that language in Raag compositions is incidental and does not hinder its appreciation.

Lot of progress has been achieved during last 70 years and Indian Music is seen to have gone abroad to stay. But at the same time, this spread abroad is confined to mainly a few western countries and the places having large Indian diaspora. On the academic side, Indian music has paved its way into the field of Ethnomusicological studies and studies in World Music.

The progress thus achieved has been mainly by private and individual initiative with very little organized or State sponsorship. It is being widely acknowledged and accepted that Indian Music system is one of the most scientific, advanced, aesthetic and spiritually oriented, but the State and organized education sector in India and abroad is yet to wake up to this clarion call and support its wide spread globally.

The appreciation of Indian Music performances abroad is largely uninitiated, uninformed and superficial. The audiences are clearly divided into non-Indian and Indian. The non-Indians come out of curiosity and hoping to experience something new and the Indians come with some

pre-experiences and varied notions of different kinds. To cater to this wide arena of expectations is always a difficult task and the easy way out is to address and serve to the popular taste. The thinking behind such approach is to first bring the audience in to listen and enjoy and then to open to them the inner beauties of the music presentations. This needs sustained efforts and using various techniques of presentations and the visiting artists in increasing numbers all these years have been doing a great job at this “popularization” of Indian Music abroad.

The teaching of Indian Music abroad is mainly in private hands and is largely unorganized. The primary objective of learning is to cultivate a hobby. A few talented, however, venture into performance and do a good show. The whole exercise is on amateur level with a very little scope to move towards serious study and practice. Some music schools have emerged lately and been trying to implement structured courses with exams and award of formal certificates. The response to such schools is very encouraging. The theoretical and musicological study of Indian Music is the domain of universities and institutions having departments of multi-cultural and World Music studies where the scenario is nil or at beginning level at some places.

Today, the leading Institutions and Universities abroad facilitating courses in Indian Music are:

USA –

1. Wesleyan University, Connecticut
2. Yale University, Connecticut
3. Southern Connecticut State University, Connecticut
4. Colgate University, New York
5. Pennsylvania University, Pennsylvania
6. University of California, California
7. Ali Akbar College of Indian Music, California
8. Tabla Niketan, California
9. Pt. Jasraj Institute of Music, Pittsburgh

Europe –

1. Rotterdam Conservatorium, Netherlands
2. Ali Akbar College, Switzerland
3. University of Leeds, UK

Africa –

1. Mahatma Gandhi Institute, Moka, Mauritius
2. Universities at Durban, Pretoria, Johannesburg, South Africa

There are other institutions too, in various parts of the world where there is a presence of Indian community.

Indian Music today is a major and important segment of World Music. Its scope can be enriched phenomenally by the contribution of talents and scholars from all over the world. Also, the channels of collaboration of music studies between Music Institutions/Universities/Departments in India and abroad could be opened through such initiatives. The proposed international seminar shall explore all the issues related to teaching and performance of Indian classical music outside India, and the ways forward in this regard.

Experts on the stage – A brief introduction

- * **Dr. Joep Bor** is a botanist, Sarangi player and musicologist, and a Professor at the Academy of Creative and Performing Arts, Leiden University [ACPA]. Born in Amsterdam, Bor has lived more than eight years in India, carrying out botanical as well as musicological research. In 1968, he began studying sarangi with Pandit Ram Narayan. Though he had other Sarangi teachers such as Ustad Abdul Majid Khan and Pandit Hanuman Prasad Misra, his main guru was the veteran singer Pandit Dilip Chandra Veda.

In 1990, he founded the World Music Department [WMA] at Rotterdam Conservatory, and in 1997 the Jazz, Pop & World Music Department which he chaired until 2001. After this he was appointed director of research and professor of world music at the Codarts Hogeschool voor de Kunsten, Rotterdam. His pioneering monograph "*The Voice of the Sarangi*" was published by the National Centre for the Performing Arts in Mumbai, and "*The Raga Guide*" – with 74 concise raga recordings by the flutist Pt. Hariprasad Chaurasia, Sarodist Pt. Buddhadev Dasgupta, and vocalists Smt. Shruti Sadolikar and Pt. Vidyadhar Vyas – by Nimbus Records.

- * **Dr. Madan Shankar Mishra*** is a renowned Sitar artist of the Maihar gharana. He took his lessons in the instrument from his father – Pt. Uma Shankar Mishra, who was the senior most disciple of the legend – Pt. Ravi Shankar. Starting his career as a performing artiste, Dr. Mishra branched off into teaching too by joining the Dept. of Music, University of Delhi, from where he retired after a distinguished service of 30 years.

*(Dr. Mishra was a late replacement for Pt. Debu Chaudhuri, who could not make it due to ill-health).

- * **Dr. Saskia Rao-de Haas** was born in Abcoude, the Netherlands in a family of music lovers. Saskia studied cello under the Hungarian cellist Tibor de Machula and went on to do a Masters in Ethnomusicology from the University of Amsterdam and the Conservatory of Rotterdam where she studied under Pt. Hari Prasad Chaurasia and Pt. Koustuv Ray. She first came to India in 1994 where she studied Indian music under Dr. Sumati Mutatkar at the Delhi University. Subsequently, she has also been tutored by Pt. D.K. Datar, Pt. Deepak Chowdhury and Pt. Shubhendra Rao.

Dr. Saskia Rao de Haas has performed at a number of traditional festivals, such as the Dover Lane Conference in Kolkata and the Harvallabh Sangeet Samelan in Jalandhar. She has also performed at the 'Vasanta Habbha' in Bangalore, the 'Maihar' festival and the 'Haridas Sangeet Sammelan' in Lucknow. She has also performed at numerous international venues including the Kennedy Centre at Washington, D.C. and the Esplanade in Singapore.

- * **Shri Chinmaya Gharekhan**, a distinguished member of the Indian Foreign Service, served in Egypt, the Congo, Laos, Vietnam, and former Yugoslavia. He has spent nearly a quarter

century dealing with the United Nations in various capacities, first as first secretary in the Indian mission in New York, later as Permanent Representative to the United Nations Office and the Specialised Agencies in Geneva, and lastly as India's Ambassador/Permanent Representative to the United Nations in New York for over six years. He also served as advisor for foreign affairs to Prime Minister Indira Gandhi and Rajiv Gandhi. He was appointed Under Secretary General in the United Nations in January 1993. He was the Personal Representative of the Secretary General to the Security Council. He was also the President of the Indira Gandhi National Centre for the Arts, New Delhi. He has a very keen interest in Hindustani Classical Music, and has taken vocal training from Pt. Vidyadhar Vyas.

Dr. Stan Scott is a Hindustani vocal artiste from the USA. Whether he is performing American folk music, Irish ballads and dance tunes, North Indian ragas, Bengali folk songs, or original compositions, international friendship and understanding are central themes in his music. He has hundreds of concerts in India, Ireland, and the United States, including solo appearances at Mumbai's NCPA, Kolkatta's Rabindra Sadan, Ireland's Willie Clancy Week, and New York's Chhandayan Institute.

Dr. Stan Scott is also active in teaching and writing about music. He conducts Guitar, Mandolin, Banjo, North Indian vocal music, and world music classes at Yale, Wesleyan, and Southern Connecticut State Universities. He directs the Rangila School of Music in Connecticut, and performs and conducts workshops for elementary, middle school, high school, and university audiences. His newest album, *The Weaver's Song: Bhajans of North India*, is a groundbreaking cross-cultural collaboration between Indian and American musicians, presenting repertoire from a Sixth century range in a contemporary improvisational format.

- * **Dr. Sooryakanti Gayan** studied Economics and Philosophy at the London School of Economics and the School of Oriental and African Studies in London. She joined the Mahatma Gandhi Institute in 1976, and became Associate Professor in 1995. She was appointed Director of the Mahatma Gandhi Institute (MGI) in 2001, and Director-General of the MGI & RTI in 2004.

She also has an abiding interest in Indian Dance and choreography. She has staged major dance productions, including *A Hymn to Woman*, *The Web of Existence*, the latter drawing from Indian and Western Dance techniques. Her forthcoming production, *Huan Tsang*, will use Indian and Chinese dance forms to explore a Buddhist theme.

The Jeune Chambre de Maurice selected Mrs Gayan for the award of Outstanding Young Person 1989 for her contribution in the field of culture. In 2013, she was given one of the highest national distinctions of Mauritius, the Grand Order of the Star and Key, G.O.S.K.

Currently, she is the Director-General of the Mahatma Gandhi Institute and the Rabindranath Tagore Institute (MGI & RTI), one the major tertiary education institutions of Mauritius.

- * **Pt. Vidyadhar Vyas*** was born in Maharashtra to Gayanacharya Pandit Narayanrao Vyas, a disciple of the legend- Pt. Vishnu Digambar Paluskar. He was training in the Hindustani music arts of khayal, tarana and bhajan gayaki by his renowned father. Awarded Top Grade status by All India Radio, Pt. Vyas is an equally popular artiste in the television media and has several cassettes and CDs to his credit. A top-notch concert performer with creditable performances in almost all the major festivals in India, he has also performed in the USA, Europe, Mauritius and other parts of the world.

In addition to being a performing artist, Pt. Vyas is known as a teacher. He has been teaching and mentoring students at undergraduate and postgraduate levels since 1964 and doctorate level since 1972. In 1973 he became Principal of the Government Music College (Rajasthan Sangeet Sansthan) at Jaipur. In 1984 he became Head of the Department of Music, University of Mumbai. In February 2004, he became the first duly selected Vice Chancellor of the newly formed Bhatkhande Music Institute Deemed University at Lucknow, Uttar Pradesh. In August 2007, he took over as Executive Director of ITC Sangeet Research Academy, Kolkata. Vyas was awarded the Sangeet Natak Akademi Award in 2007.

* (Pt. Vyas was a last-minute replacement for Dr. Stan Scott who could not make it to India)

- * **Prof. V. Radha** is a renowned Karnatak Classical Vocalist. She specializes in Ragam Tanam-Pallavi and Muthuswamy Dikshitar's Kritis and Javalis. She has written a book – Pallavi Prabhavam in 2004. She was honoured with the Acharya Choodamani Krishna Gana Sabha Award in Chennai. She was a distinguished teacher in the Department of Music, University of Delhi, from where she retired as a Professor.
- * **Dr. Shankar Rajan** is a traditionally trained Carnatic vocalist and Mridanga artiste. He had his Mridanga arangetram at the tender age of eleven. Over the last forty-five years, Shankar has enthusiastically contributed to the arts scene in Singapore. He was Deputy General Manager of the Centre for The Arts (NUS) from May 2002 to April 2005, is leader of the Singapore Indian Orchestra and Choir of the People's Association, and was appointed Academy Registrar/ Principal of SIFAS from May 2006 until 31st December 2012.

He has received the Singai-Gamma Award for semi-classical singing in 1992 and the Veteran Musicians Award in 2004 (together with his late wife Saradha) and Visishta Award by Indian magazine "Sudesi" in December 2012. Shankar co-authored a book "Kala Manjari" - 50 years of Indian Classical Music and Dance in Singapore, which was released in July 2015. Shankar is a graduate of the University of Singapore and a qualified financial advisor. He was re-appointed as Principal of SIFAS in May 2017.

- * **Pt. Sanjoy Bandopadhyay** received extensive training in sitar playing in *Senia-Shahjehanpur*, *Imdadkhani*, and *Rampur-Senia gharanas*. A beautiful synthesis of the practices and knowledge of these three very famous schools of music can be experienced through Sanjoy's

Sitar. He had his major training in sitar playing from Pandit Radhika Mohan Maitra and Pandit Bimalendu Mukherjee. He started learning music with his father Pt. Peejush Prasanna Bandopadhyay. He also learnt with Pandit Manas Chakraborty, and Dr. M.R. Gautam.

Pt. Bandopadhyay is the *Ustad Alauddin Khan Professor of Instrumental Music* at the Rabindra Bharati University, Kolkata. He is also the Director of the *S.M. Tagore Centre of Documentation & Research of Languishing & Obsolescent Musical Instruments*, a research centre in the same university. He is the Coordinator of the UGC SAP-DRS Project of the Department of Instrumental Music, Rabindra Bharati University. Currently, he is a Professor at the Department of Music, Sikkim University.

- * **Dr. Dhrubesh Chandra Regmi**, a Sitar artiste, is an Associate Professor at Padma Kanya Multiple Campus, Tribhuvan University, Kathmandu, Nepal. Under the tutelage of his father - Prof. Satish Chandra Regmi, he honed his skills as he grew up and subsequently joined the Gandharva Mahavidhyalaya in India and subsequently in Delhi University. He also did graduation in Law alongside the pursuits in the classical music.

Dhrubesh feels himself very fortunate to avail lessons from the likes of Prof Anil Dhar, Pandit Binay Chandra Maudgalya (Bhaiji) in Delhi. Most importantly, he systematically and relentlessly learnt Sitar from the legendary maestro - Pt. Uma Shankar Mishra, of the Maihar gharana. He became the first musician to hold Ph.D. degree in music in Nepal. He has been also appointed "Goodwill Ambassador for Nepal Tourism year 2011" by the Nepal Tourism Board of the Nepal Government.

- * **Dr. Asit Roy** is a distinguished vocalist from Bangladesh. He initially trained under his father, Janardan Roy- a Sitar player- and mother, Usha Rani Roy- a vocalist. He continued his training under the guidance of Tapan Kumar Chakraborty, Paresh Bhattacharya and Gopal Dutta in Bangladesh; and trained in Khyal from Pandit Amiyaranjan Bandyopadhyay and Pandit Jagdish Prasad. Dr. Roy is currently studying Dhurpad under the guidance of renowned Dhrupadia of the Dagar Gharana, Kaberi Kar. He is a regular artist of Bangladesh Betar and Bangladesh Television, and is the Chairperson in the Department of Theatre and Music of Rajshahi University

Dr. Nirmala Kumari Rodrigo, one of the most eminent Sitarist of Sri Lanka, learnt Sitar for 11 years from 1973 - 1984 at the Bhatkhande College of Music Lucknow and the Benaras Hindu University in India and obtained her Vadya Visharad, Sangeet Visharad and Vadya Nipun and Doctorate degree in the field of music.

She received her training in Sitar and Vocal Music from Shri Naveen Chandra Pant, Ustad Ilyas Khan, Prof. K.C.Gangarade, Prof. Premsingh Kinot and Sri Lele. She is currently serving as a Senior Lecturer at the University of Visual & Performing Arts and a super grade artiste in Sitar and Vocal Music at the Sri Lanka Broadcasting Corporation. She has held

many solo concerts in Sri Lanka, India and Europe. Dr. Nirmala Kumari Rodrigo has been serving as a faculty at the Indian Cultural Centre, Colombo since 1999.

- * **Pt. Jayant Kastuar** was born in Jamshedpur. He received his higher education in St. Stephen's College in the University of Delhi. He represents a rare combination of excellence in classical arts, academics and public service. He has equally excelled in stage design, conceptualization and presentation of national and international shows, and public speaking on the subject of performing arts. He has pioneered several national projects and undertaken significant initiatives for the preservation and promotion of performing art traditions. He has extensively travelled abroad to countries, such as USA, China, Japan, South Korea etc. He is the former Secretary and CEO of the Sangeet Natak Akademi, New Delhi.
- * **Pt. Samir Chatterjee** is a virtuoso Tabla player from India. He began his studies early with Pt. Bankim Ghosh, Pt. Balaram Mukherjee, Pt. Rathin Dhar and Mohammad Salim. His later formation as a musician occurred under the guidance of Pt. Amallesh Chatterjee and Pt. Shyamal Bose. All of Samir's teachers have been from the Farrukhabad Gharana (school) of Tabla-playing, which he now represents. He is rated 'A' as an artiste of Indian national radio and television.

Samir travels widely across the world throughout the year performing in numerous festivals as a soloist or with other outstanding musicians from both Indian and non-Indian musical traditions. He performed at the Nobel Peace Prize ceremony in Oslo, Norway in 2007. He also performed a few times at the United Nations General Assembly. His compositions are widely acclaimed as well as his writings. He is a firm believer in the transforming effect of music on the society and all aspects of his work reflects this conviction.

Resolution and Proposal passed in the International Seminar “Indian Music – Teaching and Performing Abroad” organized on 27th&28th February 2018, by Department of Music, Faculty of Music and Fine Arts, University of Delhi.

Indian Music has by now established itself as one of the most advanced, Scientific, aesthetic and spiritual music system in the world. There has been an ever increasing trend of learning music for understanding, performance and education-training of the same in and outside India.

Learning of Indian music got impetus in and outside India after the Independence. Whereas there has been organized and institutional growth movement of the music education and training in India, the same is not seen outside India. The appreciation of Indian music abroad has grown manifold in last few decades, as evidenced by the many and frequent visits and concerts of artists from India, but the opportunities to learn are quite scant and in private, unorganized hands.

Indian Music listening and learning began as a liking and hobby and soon spread widely as the Indian diaspora spread. Very few conscious efforts were made to systematically groom this liking and hobby towards serious learning: education and training of this art. Indian Music also entered the academic arena of Ethnomusicology and World Music in various Universities and institutions, but remained at the introductory and somewhere next level.

Lot of progress has been achieved during last 70 years and Indian Music is seen to have gone abroad to stay. But at the same time, this spread abroad is confined to mainly a few countries and the places having large Indian diaspora. Also, the progress thus achieved has been mainly by private and individual initiative with very little organized or State sponsorship. Although

Indian Music today is a major and important segment of World Music. Its scope can be enriched phenomenally by the contribution of talents and scholars from all over the world. Also the channels of collaboration of music studies between Music Institutions/Universities/Departments in India and abroad could be opened through such initiatives.

[Handwritten signatures and dates are present over the typed names:]

Welcome Address

Prof. Suneera Kasliwal

Dean & Head
Faculty of Music & Fine Arts
University of Delhi
Delhi

Honourable Chief Guest - Prof. Tarun Kumar Das, Guest of Honour - Dy. Director General of ICCR - Ms. Padmaja, respected speakers, experts, participants and artists in this unprecedented International Seminar and the august gathering of stalwarts, my colleagues, staff and dear students. I extend my hearty welcome to all of you to this highly timely and contemporary Two-Day Seminar which is aimed to cover, describe, analyse, apprise and provide ways and means to the spread and growth of **Indian Classical Music: Teaching and Performing Abroad.**

Indian Music has by now established itself as one of the most advanced, scientific, aesthetic and spiritual music system in the world. There has been an ever-increasing trend of learning music for understanding, performance and education-training of the same in and outside India. Learning of Indian music got impetus in and outside India after the Independence. Whereas there has been organized and institutional growth movement of the music education and training in India, the same is not seen outside India. The appreciation of Indian music abroad has grown manifold in last few decades, as evidenced by the many and frequent visits and concerts of artists from India, but the opportunities to learn are quite scant and in private, unorganized hands.

The idea of this kind of Seminar was brewing in my mind since last few years when I had the opportunity of visiting, presenting lecture-demonstrations, concerts in Universities and institutions abroad. Being performing artist, musicologist-researcher and teacher myself, I had occasions of meeting artists, teachers who toured, performed, taught abroad as well as students coming from abroad to learn music, and with whom I had useful discussions about the state of Indian Music performed and taught abroad.

Indian Music listening and learning began as a liking and hobby and soon spread widely as the Indian diaspora spread. Very few conscious efforts were made to systematically groom this liking and hobby towards serious learning: education and training of this art. Indian Music also entered the academic arena of Ethnomusicology and World Music in various Universities and institutions, but remained at the introductory and somewhere next level.

Lot of progress has been achieved during last 70 years and Indian Music is seen to have gone abroad to stay. But at the same time, this spread abroad is confined to mainly a few countries and the places having large Indian diaspora. Also, the progress thus achieved has been mainly by private and individual initiative with very little organized or State sponsorship. Although it is being

widely acknowledged and accepted that Indian Music system is one of the most scientific, advanced, aesthetic and spiritually oriented, but the State and organized education sector in India and abroad is yet to wake up to this clarion call of reality and support its wide spread globally.

Indian Music today is a major and important segment of World Music. Its scope can be enriched phenomenally by the contribution of talents and scholars from all over the world. Also, the channels of collaboration of music studies between Music Institutions/Universities/Departments in India and abroad could be opened through such initiatives. I think time has now come to organize Indian music spread all across the globe, provide it the direction, expertise and musicians with vision and where to look for this but towards India!!! May be a central agency for the organization of Indian Music Education and Training abroad could be formed here in India which, with the help of expert Indian Music Fraternity could support, guide, steer, provide direction, explore various areas of interaction and collaboration with different world music cultures and eventually raise its own Indian mark.

I would highly welcome this Seminar to deliberate and pass an appropriate Resolution to be submitted to the Government of India. This will indeed be a beginning of a new, bright chapter for **Indian International Music**.

Address by the Chief Guest

Prof. Tarun Kumar Das

Registrar
University of Delhi
Delhi

Prof. Bor, Dr. Padmaja representing ICCR, Prof. Kasliwal- Dean of Faculty of Music and Fine Arts, eminent speakers and participants from India and Abroad, teaching fraternity from Faculty of Music and Fine Arts, Prof. Vyas, distinguished guests, invited guests and my dear students, a very good morning to all of you. I, on the behalf of the University of Delhi, extends a very warm welcome to all of you for this very important, phonetic and focussed effort from the Faculty of Music and Fine Arts under the leadership of Prof. Kasliwal.

As it has been informed to you all that I belong to mathematics discipline. Coming from a Bengali family, I have a bit of a music background also. Mathematicians, especially a kind of mathematics we do, believe in lot of abstractions and when you go for abstractions there is no boundary, there is nothing which stops you. So is the case when you want to innovate music. I was just talking to Prof. Bor, you have a bandish in 8 matras and you want to create eight and a half, quarter to eight. You have just now seen a presentation wherein there were those big efforts from somebody from Sri Lanka, Iran and also middle east, Nepal and a beautiful amalgamation of all varieties existing within India. India, in a way, consists of many religions.

So, I was talking about abstractions and music is full of abstractions, full of innovation and you will find many brilliant mathematicians who come out of their focussed areas and recreate themselves by enjoying the music by playing instruments and so and so forth. You will find lots of brilliant mathematicians who are good in music.

The very idea of thinking about this conference is brilliant. You know India is a global player in most of the areas be it science, commerce, economics, education, military, space research, anything and everything then why not in Music? I appreciate a concept note which was given to me and I came to know that there are lot of pockets where big Indian musicians, big names have performed on various important platforms in the world and hence have created many followers in the world. Those followers have created certain pockets wherein some kind of formal education is being done.

I was talking to Prof. Bor that, is there a university where formal Indian Music degrees are offered and he was quick to respond - yes, in all universities, bachelors, masters, doctorates. University of Delhi is a primary institution of our country. It has a great legacy. We are about to complete centenary. 1922 was the year when this university was born, so we are in late 90's now. University is already preparing for that. Why not to have a very focussed theme and effort? ICCR

is being represented here. We can get in touch with anybody and everybody in India who matters and by the time we touch that 100th year, let's have very focussed and formal institutions of Indian music centres abroad. ICCR just now said that hundreds of platforms are being offered to the Indian musicians, maybe it is for a small or large visit, so and so forth. But let us focus to create institutions and in building that, University of Delhi can play a very viral role and who else than the department of music.

So, I am very glad that this initiative has been taken in a very formal way. It is very important to put things in perspective, on records, emphasizing it. So, it is a great effort and I must congratulate the faculty, the leader, the Head of the Department and everybody, who has taken these great initiatives. It is very difficult to attract quality researchers in an international programme unless certain parameters you stand with and you match with. So, the kind of degrees or the expertise the department has, be it Karnatak Music, North Indian Music, Light music, so and so forth, the formal character must be strengthened and I am sure this will go a long way in making it as a stepping stone for bringing lot of important things and laurels to the department.

The origin of music in India can be as old as you can imagine. There was a great debate on who discovered numbers. Many people now must be knowing that zero was discovered by ARYABHATTA in India. This is a common perception. A lot of Indian mathematicians who have gone into digging the history of Indian mathematics have not proven records, which have been duly acknowledged by all the big leaders in European and American countries. For instance, one can imagine the notion of 'Yuga'. आप युग की बात करते हैं। फलायुग में ये हुआ, त्रेता युग में ये हुआ and all, तो जब आप युग के concept की बात करते हैं तो युग क्या है?

It is a large number describing a particular era of human existence. Now those large numbers existed even when Ramayana and Mahabharata were talked about. And it is now, therefore, on records that India had the first-hand knowledge of numbers and the large numbers, much prior to the Greek people, the Greek mathematicians. Indians had the mechanism to even predict weather conditions. Ofcourse, now you can check the weather condition on your mobile before going to some place. If a person sends a message to his family in the Netherlands, by the time he sends, the desired person receives it and what is the percentage of error? It is zero.

Somebody is walking amidst thousands and thousands of people in a metro station or anywhere, he/she reaches the correct destination. Have you ever thought why is this happening? It is not the technology, at the backbone is something called as Boolean algebras. George Boole is the famous name, the one who invented Boolean algebras and you know what he said? He said $1+1=0$. More than hundred years ago, he created this type of mathematics. People thought of hanging him to death. They said what nonsense is he talking about. But, that his Boolean algebra was the backbone of this skill of communication. Whatever we write gets decoded and then encoded. What is at the back- mathematics.

So Indian contribution to mathematics is as old as you can imagine. And same is the case with Indian Classical Music. You think of a particular era, any kingdom, be it Mughal Period, prior to Mughal Period, Christian era, prior to Christian era, you will find a mention, an existence of music. It is a great legacy. I will not go into the history of Indian Music. What I am trying to tell you is that this could be a platform which the department of music can build up in a very formal proposal/projects in which the University of Delhi can support you, in whatever way it can. I am sure ICCR will be more than happy to contribute into that. Let's make a very honest, genuine and humble effort to create a history from today and I am sure that after 4 or 5 years, when we would gather in such a meeting or conference, this event will be remembered.

I also appeal to the faculty that such an event should be made periodical, atleast once or twice a year, and more effort should be made to bring in more collaborations. I saw the programme's list of this two-day seminar, lot of wonderful performers, people who have gained lot of expertise are there. So, I am sure the young generation of the Department will be benefitted a lot. This conference should be devoted to the progress of the young generation of the department. From the masters to the Doctor students, everyone must take this opportunity to interact with these lot of experts who are around them because such meetings do not happen every now and then. As it is happening in your home, your department, your own University, so take the best out of it.

I am sure it will be a great two-day conference. I wish everybody a great time here, a wonderful afternoon, a wonderful evening and the Head has arranged the evening tea, food, so enjoy that. If you want to take your experts to Viceregal Lodge building, then you are most welcome. Bring your experts and we will make the arrangements. Have a wonderful time. Make the best advantage of this And I particularly again emphasize that the younger generation of the department must enjoy the most. The academic part of it and take anything and everything you can and enrich your academic career. Wishing everybody all the very best and I feel honoured and express my gratitude to the department for asking me to be here and to share my feelings in this wonderful morning with you all.

Thank you all very much.

Address by the Guest of Honour

Ms. Padmaja

Deputy Director General
Indian Council for Cultural Relations (I.C.C.R.)
Azad Bhavan
New Delhi

Aadarniya Prof. Das, Shrimati Suneera ji, Prof. Bor, all the participants from India and Abroad, dear students, ladies and gentleman, I feel very honoured to be here with all of you in this inaugural session. I extend a very warm and hearty welcome to all of you on behalf of Indian Council for Cultural Relations, popularly known as ICCR. In the very beginning, I would like to express my gratitude towards the department of music, especially Prof. Suneera Kasliwal ji, for making Indian Council for Cultural Relations as partner to this historic conference. I call it historic because music is so special, it knows no boundaries. No boundaries of cultures, no boundaries of language, no boundaries of countries. It really elevates us. And the conference which is concentrating on these points, we are very lucky to be in such a place.

So, the topic of the seminar- “Indian Classical Music: Teaching and Performing Abroad” is very relevant in the context of present scenario. Also, it brings more relevance so far as the activities of ICCR are concerned. ICCR is mandated to promote Indian culture abroad and build up bridges to connect countries culturally. Obviously, music, especially Indian Classical Music, occupies a position of pre-eminence in its activities abroad. I would like to share with you that we have a number of music teachers appointed in Indian culture centres established in different parts of the world. We have 37 cultural centres worldwide and in almost all these centres, we have music teachers. They are engaged in teaching music to the Indian diaspora as well as the foreign nationals. Besides this, we have considerable number of performers of Indian music to perform in foreign soil and we sponsor their visits. Every year, we send around 80 to 100 performers of Indian Classical Music in different parts of the world. We have also established short as well as long term course in many reputed universities and institutions abroad.

So, ladies and gentlemen, Indian Classical music has the quality to free the performers as well as the listeners off the stress from the minds and fill it with peace and harmony. The Preamble to the constitute of UNESCO declares “Since wars begin in the minds of men, it is in the minds of men that the difference of peace must be constructed.” I think music, especially Indian Music, can be helpful in building this difference. Thus, Indian Classical Music not bears Indian culture, but it has every quality to contribute towards ‘World Peace and Harmony’ which is very earnestly required by the World Community today.

Since I am in a little hurry as I have to join another meeting in my office, with these words I would like to conclude and once again I extend a very warm welcome on behalf of the Director General of ICCR, Shrimati Riva Ganguly Das, who could not attend the function today. I once again welcome you all.

Thank you.

Address by the Key Note Speaker

Prof. Joep Bor

Academy of Creative & Performing Arts
Leiden University
The Netherlands

First of all I would like to express my gratitude to Prof. Suneera Kasliwal for inviting me to participate in this seminar. Its topic raises many interesting questions which I'm sure will be discussed during the coming days. The location of the conference, opposite the Botany Department, brings back many sweet memories. In the years 1974-1975 and 1977-1978 I was doing research at this department for my masters and PhD under the guidance of the eminent plant embryologist Prof. Brij Mohan Johri. At the same time I was studying sarangi with the renowned vocalist Pandit Dilip Chandra VEDI at the Bharatiya Kala Kendra, and later at his home. As is clear from my publications and CV I left the field of botany in order to pursue my studies and research into Indian music and musicology. Needless to say India was a very different country when I first arrived there in January 1971 in order to study with the sarangi maestros Ram Narayan and Abdul Majeed Khan in Bombay.

Unsurprisingly, the title of my paper – 'Rotterdam World Music' – is also the subtitle of *Saudade*, a documentary film by Leendert Pot. Released in 1996, the scene of action is the World Music Department in Rotterdam, where students and teachers from far and wide encounter each other through their passion for music. As the camera roams through the corridors, each door conceals a musical world of its own. In one room you see Martin Verdonk teaching a student Latin-American congas, in the next room you hear Paco Peña giving instructions to a student flamenco guitar, in another you see Hariprasad Chaurasia teaching two students bansuri, and in yet another room Luis Paiva conducts a Brazilian ensemble. Paiva says that it is impossible to translate the term *saudade*, as it is impossible to explain what *rasa*, *duende* or *soul* is. Music has a language of its own, and in the World Music Department the maestros are not expected to explain in words what is unexplainable. They are expected, however, to train talented and ambitious students for the music profession and teach them the basis repertoire and essence of the art.

Ladies and gentlemen, in this paper I'll argue that it is sometimes important to act fast. I'll explain how a small Indian music program evolved into a viable world music department with a solid international reputation. The music of the world, it should be recalled, was no longer 'exotic' in the summer of 1987 when representatives of several independent British record labels decided to launch the term 'world music' for the international roots music they promoted. 'Within months the term was cropping up in the British press,' noted Philip Sweeney, 'within a year it had crossed the Channel [...] and within three years it was in regular mainstream music industry use in Britain, the United States and northern Europe.'¹ Indeed, the music of the world had risen so fast in

¹ Philip Sweeney, *The Virgin Directory of World Music*, London: Virgin Books, 1991, p. ix.

popularity that I was not difficult to convince the director of Rotterdam Conservatory that a separate world music department would be a great asset to the school. Thirty years later it still is.

The new department was not politically motivated. Though it is obvious that the term 'world music' is a Western construct, at the time I did not think it was necessary to define it. In my opinion it was a refreshing and pragmatic term that was quite self-explanatory: it represented *all* the genres and styles of the musics of the world, and all the crossovers that did not fit into the existing boxes. I was relieved that 'world' had replaced such outdated and derogatory adjectives as 'primitive,' 'exotic,' 'folk' and 'ethnic.' As I said, perhaps somewhat naively, at a conference on teaching the musics of the world in 1993:

However meaningless, trendy and ambiguous the term 'world music' may seem, it describes the phenomenon whereby today musicians from all over the world can be heard all over the world. And what is perhaps more important, they have begun to exchange ideas and have created a number of highly intriguing and successful musical fusions. [...] The musics of the world are no longer restricted to their natural or national boundaries. They have reached the man in the street and belong to everyone. And if this is partly caused by the international music industry, we should be grateful.²

To many of my colleagues who could not think outside the box, however, I had to explain again and again why it was necessary to think up a new label for practically all the musics of the world. And as the founder and head of the new department, I frequently had to persuade representatives of the Dutch ministry of education as well as international members of visitation and accreditation committees that world music *can* be taught at a conservatory, and *should* be part of it.

But let's go back to the beginning. In the mid-1980s a small number of Indian music aficionados in the Netherlands decided to join forces. Two of us had spent many years studying and researching music in India. In 1984 and 1985 we had been actively involved with ISTAR, the International Society for Traditional Arts Research in New Delhi, and had collaborated with the National Centre for the Performing Arts (NCPA) in Bombay. One of the results of this collaboration was my monograph on Indian bowed instruments, *The Voice of the Sarangi*, which was published by the NCPA in 1987. The other colleagues were students of sitar player Jamaluddin Bhartiya who had settled in Amsterdam in 1972. They had been responsible for publishing the Amsterdam-based *Indian Music Newsletter*. We all felt a desire to combine efforts and wondered in what way we could contribute to promoting Indian and other world musics in the Netherlands.

For this reason we decided to establish a foundation called ISTAR Nederland, and explore the possibilities for setting up a centre for Indian music and dance education. As it so happened, that summer suitable premises became available in an old school building in Amsterdam, squatted

² Joep Bor, 'Studying World Music: The Next Phase,' in *Teaching Musics of the World: The Second International Symposium, Basel, 14-17 October 1993*, ed. Margot Lieth-Philipp and Andreas Gutzwiller, Affalterbach: Philipp Verlag, 1995, pp. 62-63.

– in true Dutch style! – by a group of alternative artists. My wife Durga, who was practising her Odissi dance in this building, pointed this out to me. In the meantime we had conducted negotiations with the Netherlands Ministry of Culture and the Amsterdam Arts Council. Both showed interest in the project, and offered moderate financial support. They were aware of course that in our multicultural cities tastes and educational needs were slowly changing. Obviously, our experiment was regarded as a test case.

Run mainly by volunteers, the School of Indian Music and Dance proved to be a success, in spite of the fact that our first khayal teacher had no clue how to teach! My wife Durga became the main Indian dance teacher at the school. Soon after it was founded, it attracted quite a large number of students. Many of them came from the Indian minority who had migrated from Suriname (or Dutch Guyana) to the Netherlands. Musicians such as Zia Mohiuddin Dagar, Latif Ahmed Khan, Ram Narayan and Prabha Atre visited the school, lecturing and conducting masterclasses. We also organized festivals and concert tours for performing artists.

In spite of the fact that the school was thriving and our activities received a great deal of publicity, both the Dutch Ministry of Culture and the Amsterdam Arts Council made it very clear to us that they were not going to support our school and our activities indefinitely. Neither were they interested in supporting a world music and dance centre, which would have been the next steps in our endeavor. To them, world music was just another phenomenon, another fad. Although the term ‘world music’ had just been invented – or rather reinvented as a marketing concept – we were convinced that the interest in the musics of the world had only just begun.

In short, the Ministry of Culture and Amsterdam Arts Council literally forced us to incorporate our educational activities in the existing music schools, which in the Netherlands offer training to children and amateurs. I don’t remember how many meetings I had with the director and board of the Amsterdam Music School, but I do remember that progress was slow and that it needed a lot of effort on my part to convince them that our musical world was changing. Finally, in 1990, the school opened its doors to an extensive and successful world music program with Huib Schippers as its director. Although this was the end of our School of Indian Music and Dance, many other music schools followed the Amsterdam example.

Some time during the first year of our School of Indian Music and Dance, a friend who was working at the Dutch Ministry of Culture suggested that I also contact Rotterdam Conservatory and offer Indian music as a new area of professional training. It was not hard to persuade the director, John Floore. He had a fairly open mind and had invited Paco Peña to start a flamenco guitar course in 1985. After a few meetings with him I was able to go ahead and set up the Indian music program in the fall of 1987. From the outset I believed that our students should develop a global view of music and attend a course in world music. Jan Laurens Hartong, a Latin-jazz pianist, arranger and ethnomusicologist, taught this course. It was he who helped me in setting up the Latin-American music program in 1990.

This was the beginning of our World Music Department, which was expanded in 1993 with an Argentinian tango programme, and in 2000 with a Turkish music program. A year later I resigned as head of this department and set up a research department. But to this day the artistic directors of the programs are Pandit Hariprasad Chaurasia for North Indian music, Paco Peña for flamenco, Gustavo Beytelmann for Argentinian tango, and Kudsi Erguner for Turkish modal music. In addition to these renowned musicians, we have worked with a large number of other artists. For Indian music alone master classes were given by Ustad Ali Akbar Khan, Dr. Vidyadhar Vyas, Prabha Atre, Shruti Sadolikar, Ajoy Chakraborty, Lateef Ahmed Khan, Faiyaz Khan, Vijay Ghate, Zia Mohiuddin Dagar, Zia Fariduddin Dagar, Uday Bhawalkar, Budhaditya Mukherjee, Buddhadev Dasgupta, Dhruba Ghosh, and so on.

We were also actively involved with organizing music festivals and conferences, and initiated a number of research projects. Our first symposium on world music education (in 1991) was a forerunner of a series of international conferences on Cultural Diversity in Music Education (CDIME). In Berlin, we were involved in 1992 with the festival 'Parampara! Indian Music on its Way to the West' for which Philippe Bruguère and I organized the exhibition 'Masters of Raga.' After the successful 1995 Rotterdam World Music Festival at de Doelen, the World Music Department played a vital role in the realization of a series of ITC-SRA seminars that took place at the National Centre for the Performing Arts in Bombay. A symposium on the history of North Indian music was held at the end of 1997 at Rotterdam Conservatory itself and resulted in a 736-page publication called *Hindustani Music: Thirteenth to Twentieth Centuries* (2010). I would also like to mention *The Raga Guide*, a book with four CDs which was the result of an ISTAR project with Pandit Dilip Chandra Veda, and published by Nimbus Records in 1999. Four of our guest teachers provided the music: Pandit Hariprasad Chaurasia, Dr. Vidyadhar Vyas, Shrimati Shruti Sadolikar, and Pandit Buddhadev Dasgupta. It has received wide acclaim, three international awards, and was reprinted many times. It is hard to believe, but after a century of recording *The Raga Guide* was the first attempt to present 74 Hindustani ragas as they are sung and played by India's master musicians.

Since its inception, the World Music Department has fundamentally changed the face of our school. At Codarts – today's name of the Rotterdam Conservatory and Rotterdam Dance Academy – there are classical, jazz, pop and a world music departments. At Codarts no longer a hierarchical distinction is made between high and low, superior and inferior, or classical, light-classical and popular music. As Nicholas Cook notes in his *Music: A Very Short Introduction*:

Everywhere the barriers that once kept different styles and traditions of music firmly apart are crumbling. It is an obvious fact that the world is teeming with different kinds of music: traditional, folk, classical, jazz, rock, pop, world, just to name a few. [...] And yet the ways we think about music don't reflect this. [...] In particular, the way of thinking about music that is built into schools and universities [...] reflects the way music was in nineteenth-century Europe rather than the way it is today, anywhere.³

³ Nicholas Cook, *Music: A Very Short Introduction*, Oxford: Oxford University Press, 1998, n.p.

Indeed, virtually all conservatories and schools of music in Europe and North America have preserved a remarkable conservative attitude towards the music that is being taught. They are basically elitist bulwarks of composed Western music and pay little or no attention to other musics. Though most conservatories in the Netherlands have jazz and pop music departments, only Rotterdam offers professional training in world music. Rotterdam is therefore no longer a meeting place of just Western music cultures, but a place where a great variety of musics from all over the world come together. And although 'the West' may still call the tune in our part of the world, at Rotterdam 'the Rest' sets the tone!

Ideally, I would have liked the conservatory to be a meeting place of as many musical cultures as possible. Ideals and reality do not always match, however. It would neither have been feasible nor advisable to introduce types of music for which there is little or no demand. When introducing a new area of study, I always kept the following three questions in mind:

- Will the program attract and continue to draw a sufficient number of talented and motivated students?
- Can we assemble a team of highly qualified and cooperative teachers and a coordinator who knows the ins and outs of the field?
- Is it possible to teach this type of music in a Western conservatory setting?

Only if these basic requirements could be met and quality maintained at the highest possible level, did I give programs a chance to develop.

This, in a nutshell, was my approach to world music, or whatever you wish to call it. It is obvious, then, that it is pragmatic and has little in common with the more reflective and deconstructive approach of ethnomusicologists. The point is that our students are not supposed to remain outsiders and observers of other musical cultures. They must become *insiders*, professional musicians who can speak the language of other musicians, wherever they come from and whatever they play. Creating possibilities for a cross-cultural dialogue between such global musicians was one of the aims of our world music programs in Rotterdam. Whether or not I and my successor Leo Vervelde have been able to achieve this remains to be seen. However, unless we recognize that the musics of the world plays a vital role in the musical life of our cosmopolitan cities, and unless we accord the musicians of the world the same status and respect as the Western musicians who teach in our conservatories, only then can we hope that the intercultural dialogue so many people are just talking about, will really have a chance of taking place.

No doubt, my approach to world music is less grandiose and utopian than Robert Brown's world music concept of the 1960s, or the *Weltmusik* concept of the Germans, with the Georg Capellen at the beginning of the twentieth century as its first, and Karlheinz Stockhausen in the 1970s as its most important spokesman. The American ethnomusicologist Robert Brown founded a World Music Program at Wesleyan University and brought the South Indian musicians T. Viswanathan and T. Ranganathan and their sister, the great dancer Balasaraswati, to the United

States. He anticipated, in his own words, ‘a world culture of the future in which, through greatly accelerated communications technology, all music might be said to belong to all people [...]’.⁴ The German composer Karlheinz Stockhausen also predicted a world culture of the future, in which composers would have access to an optimal number of musical genres from which they could create new forms and styles of music, and new ways to perform the music as well.

To a certain extent both Brown and Stockhausen’s predictions turned out to be true. With a few clicks of the mouse the musics from virtually all corners of the world are accessible to us today. And nearly every day songs or arrangements come into existence in which aspects of world music are used, misused or abused. But could anyone predict that rock musicians – and not classical composers – would play a central role in the promotion of world music? For this reason Simon Frith claims that world music is a ‘pop genre’ which as an ideological category ‘can only be understood by reference to the rock world from which it emerged.’⁵

Many scholars seem to agree with him, and so does rock musician David Byrne who hates the term ‘world music.’ In an article in *The New York Times* of 3 October 1999 he explained:

In my experience, the use of the term world music is a way of dismissing artists or their music as irrelevant to one’s own life. It’s a way of relegating this ‘thing’ into the realm of something exotic and therefore cute, weird but safe, because exotica is beautiful but irrelevant; they are, by definition, not like us. Maybe that’s why I hate the term. It groups everything and anything that isn’t ‘us’ into ‘them.’ [...] It’s a none too subtle way of reasserting the hegemony of Western pop culture. It ghettoizes most of the world’s music. A bold and audacious move, White Man!⁶

Byrne hits a sensitive nerve but does not offer a solution. More importantly, I have a very different experience. Artists such as Hariprasad Chaurasia, Zia Mohiudddin Dagar, Dhruva Ghosh, Paco Peña, Osvaldo Pugliese, Gustavo Beytelmann, Kudsi Erguner, and many other maestros who taught in Rotterdam felt included, not excluded. In their biographies the World Music Department plays a significant role. As Beytelmann told me a few years ago: ‘The job at Rotterdam Conservatory did not only give me recognition but also dignity.’

Finally a few words about our Rotterdam alumni and all the other people who became passionately involved with Indian music in Europe or the United States. Many of our alumni – like the dhrupad singer Marianne Svasek and her student Céline Wadier, the tabla player Heiko Dijker,

⁴ Robert E. Brown, ‘World Music: Past, Present and Future,’ *CMS Newsletter*, May 1992.

⁵ Simon Frith, ‘The Discourse of World Music,’ in *Western Music and its Others: Difference, Representation, and Appropriation in Music*, eds. Georgina Born and David Hesmondhalgh, Berkeley: University of California Press, 2000, pp. 305-306.

⁶ David Byrne, ‘I Hate World Music,’ *The New York Times*, 3 Oct. 1999. See <www.davidbyrne.com/news/press/articles/I_hate_world_music_1999.php> (accessed 28 May 2012).

the violinist Lenneke van Staalén, the sitar player Siddharth Kishna, the saxophonist Oded Tzur, and the flutists Henri Tournier, John Wubbenhorst, Jean-Christophe Bonnafous and Ofra Avni – are successful performers and teachers. Others, like the violinist Satyakam Mohkamsing, decided to continue their studies in India. So did the cellist Saskia Rao-de Haas who performs all over the globe with her husband, the sitar player Shubhendra Rao.

There are literally hundreds of Westerners who perform and teach Indian music, and many of them quite professionally. The Ali Akbar College of Music in San Rafael, California, has played a fundamental role in producing such musicians in the USA. CalArts and UCLA in Los Angeles, California, Wesleyan University in Middletown, Connecticut, the University of Washington in Seattle, and York University in Toronto, Canada – to mention a few – have also had prominent Indian musicians as visiting or permanent artists on their staff. The Indian musicians who taught at these universities ‘have all had deep influences on students and indeed faculty interested in Indian music,’ writes Daniel Neuman in a recent publication. He also points out that ‘there has been a remarkable explosion of research on and teaching of Indian music’ since the mid-1960s, when Harold Powers published his influential article titled ‘Indian Music and the English Language’ in the American journal *Ethnomusicology*.⁷ Though Neuman regards all this research as ethnomusicology, I prefer to call this separate branch of music research Indian or South Asian musicology.

However that may be, our journeys to the East and back to the West had a powerful and lasting impact on both the international music and dance scenes, and the world of scholarship. Many people were involved in this East-West encounter in music and dance during the last fifty years, some of them as performers, others as teachers, scholars, producers, impresarios or administrators, as a result of which Indian music and dance have become global art forms. I think that thanks to people like Alain Daniélou, Peter Pannke, Richard Widdess and Philippe Bruguère there was a revival of interest in dhrupad in India. In fact, both Ustad Zia Mohiuddin Dagar and Ustad Asad Ali Khan were convinced that dhrupad had a better chance of survival in the West than in India!

Thank you.

⁷ Daniel M. Neuman, *Studying India's Musicians: Four Decades of Selected Articles*, New Delhi: Manohar, pp. 254-255.

Session I

The Teaching and Performance of Hindustani Classical Instrumental Music Abroad

Opening remarks by the Chairperson

Dr. Madan Shankar Mishra

Sitar maestro

Formerly Associate Professor

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi

(Dr. Mishra was a late replacement for Pt. Debu Chaudhuri, who could not make it due to ill-health)

Good afternoon ladies and gentlemen. I take this opportunity to chair this session in the absence of our beloved dada Pandit Debu Chaudhuri ji as he is unwell. We pray for his soon recovery.

Before I start this session and ask Dr. Saskia Rao to resume her paper and other things, I would like to tell you that Saskia and I, we know each other from a very long time, when she was one of the students of this faculty and we have another relation that is very strong that we come from the same tradition- Maihar Gharana. So, it is much more meaningful and strong relation. Now I feel so proud that she is here and she will be having her paper presentation in front of you and share her experience as she has been travelling all over the world.

I have also experienced few things abroad in terms of teaching and performing over there. Briefly I will explain that for the very first time in abroad, my first destination was Mauritius. It was organised by ICCR. I was sent there to conduct classes, Lecture demonstrations, performance etc. Thereafter, I have been there a lot of times. And what I experienced is that, especially when you travel to the countries apart from Europe and America, the students, mostly of the Indian origin, are interested in Indian Classical music. On the other hand, in Europe and America, what we find is totally different. There, local students are more interested than the students of Indian origin.

In Mauritius, I was there to conduct classes for the courses like certificates, honours kind of things, which they had started. As I belong to a traditional system of learning, I found that there is a quite difference in learning in a tradition and learning according to the syllabus. Later, I adopted the method to teach them where I gained a lot of experience. Fortunately, just after returning from

Mauritius I joined this department in 1984. As obvious, I learnt a lot of things because learning under a guru-shishya parampara, and then learning or teaching in a university or an institution where you have a definite syllabus, both are entirely different as I told you before. You have to think about a theoretical part of music and have to balance it with a practical part. What I experienced was that both these parts can be done in parallel. If you put all your efforts in theory, then you cannot achieve something in music as we all know that it is a practical art. So, with this knowledge of balancing both the aspects of Indian Classical music, I teach my students.

Now I would like to invite Dr. Saskia Rao to present her paper.

Paper presentation by the panellist

Dr. Saskia Rao-de Haas

Renowned Hindustani classical Cello artiste
New Delhi

“Learning Indian Music: A Global Approach”

Thank you Prof. Suneera Kasliwal Vyas ji for giving me this opportunity to speak to all of you today. I just told Prof. Joep Bor that I got little emotional by seeing that movie back from 1996. That was the time when I studied at that institute and I had just come back from Delhi. It was the trip that memory lane for me which is really, really amazing. So, I would like to thank all of you for guiding me, helping me to do whatever I am doing today. It is because of all of you. So, my real sincere thanks for that. Now I have my presentation on teaching and performing abroad which is the topic. I would to change it a little bit - “Learning Indian Music: A Global Approach”.

This seminar is important for various of reasons. I think it honours the legacy of so many great artists like (referring to Dr. Madan Shankar Mishra) your father Pandit Uma Shankar Mishra and your father’s guru Pandit Ravi Shankar, so many of the great artists who went out of India and not only performed but taught and started institutes. Then the first generation of serious Indian music students, like Prof. Joep Bor, Dan Hamuel and a lot more, I am just naming two of them but there are many of these people who are part of this history of this story which conserves and gives this knowledge to us as students and gave us an opportunity to practise. For six years just practise. That is a pretty good start for any musician. Once I was performing in Edmonton, Canada where an elderly Indian gentleman came to me and he told me, “I think you are living proof for the fact that Indian music has really become a part of a global cultural heritage. We have performers from every background Japanese, Indian, American, African, all the different parts of the world and we all need to work together and learn from each other how to teach Indian music. Performers are great but in actual teaching part we sometimes suffer from a slight image crisis that Indian music is boring and is very difficult, it is a mystical music you can only learn through meditation. There are lot of misconceptions about our music that a simple approach of good methodology probably can solve. So, let’s talk a little about these things.

When we talk about music education, I will give the most unscientific synopsis of two musical traditions and their music education history. So, if we look into a musical education in Europe, a few highlights - “Music in the classroom”. Forth the old ancient Greeks, music was the subject that had to be taught to everyone and methodologies had to be applied for teaching the subject. Plato and Aristotle emphasized the importance of general music education. Then “Music Schools in Europe”. The first one was Scola Musica in Italy where Church singers got a professional education to learn music. Again, a lot was written down, methodologies and syllabus. The first conservatories where actually orphan, who came together and learned music as a vocational

training, they had come from Yan and they were trained until a professional level. Perhaps, not unlike an old course, with a difference that again they worked after from pre-described liturgy and methods of teaching. Music departments at universities with various specializations. Of course, the conservatories were first, then since the 19th century music became a subject that dealt important enough to be studied from an academic perspective. There were different approaches. The main approach in the university for music was musicology. Later diversified in Anthro musicology, Imperial music and Ethnomusicology. Also, in the 20th century, music education became a subject. Why? Because music in a classroom became important. Since 19th century, a stream of nationalism was evident in Europe and a lot of different methodologies came into existence to teach every child the music. Not only the talented but every child had to learn about their folk traditions and classical traditions. Kodaly, Orff, Waldorf are some of the fine trainers of these methodologies. As a consequence, music education became a specialization in universities as well.

Now if we look at music education in India, I can add well liberally another thousand years. You can add a few more as well if you want. The guru shishya parampara originated perhaps in a spiritual practice with Vedic or oral tradition. I don't need to talk much more about hereditary musicians and their disciples. The beauty is that it is still in existence and responsible for almost all the great artists performing today. Music schools were only started at the beginning of the 20th century. There is a big gap there. I am not sure what happened in between. I am sure there is more information to fill in that gap because I am sure there were more institutes but what they did is not easily accessible and they did not follow a written down method for curriculum. The first were of course Pt. Bhattacharya, Pt. Paluskar, and many other great musicians who opened up the doors for Indian music to mature musicians. Music departments at universities, only from 1949 onwards, which is also late. Perhaps there was more, I think it is a wonderful subject for any of the Ph.D. students here to look further in and write about. The universities focused mostly on musicology and performance in a combined curriculum.

Music in the classroom is even newer in India. The CBSE names music as a subject only in 2005. SPICMACAY has done an amazing work for conventions since the last 40 years and since the last 15 years, most of the schools have music teachers. But who are teaching in the schools. We all are musicians and I have heard of talking to a lot of music teachers in the schools that it is a difficult scenario. The main challenges are large classrooms and the division in the subject of Western and Indian music which puts Indian musicians at the disadvantage. Western is not the Western classical music, it is mostly guitar and songs whereas Indian musicians try to bring in their long learning what they learnt from their guru. You can see that is not a very easy scenario. That is what I noticed when my son was really small here and came back actually to what I have also learnt in Holland at the conservatory. Solid methodology, applying it to Indian music context. That is why you see the pictures that the child is the Sitar and the mother is Saraswati Veena. This is how we introduce the instruments to the children.

So, my husband Shubhendra Rao and I, started a foundation "Sangeet 4all" in our attempt to make sure that Indian classical music is available to every child and to help teachers with fine

resources, professional development and a knowledge of how fun it can be to teach Indian music in a classroom. So, to promote Indian music education and learning of Indian classical music, in a manner that meets the developmental needs of children. So, what do we do, what is needed. Outreach programs of course and these outreach programs are not only in India anymore, we slowly go outside India as well. Curriculum development is really important for young children. Lesson plans, fun resources, professional development, all these different aspects.

The Indian classroom challenges would be mostly to be a large number of students in a classroom, not much support for music teachers, music teachers' extra duties, school hierarchy is not conducted for music teachers, performance-oriented programs like they play only for annual day, competitions and the fact that music room has special learning outcomes is almost never understood. Now what we believe is that every child is musical and benefits from music education. The key stage of learning is before the age of 10 and if we want to promote Indian classical music and some people would go even as far as preserve this amazing heritage in India and abroad, we need to develop an appropriate methodology for these young children. Now of course there are some amazing efforts happening, some at the university itself, Prof. Kasliwal already mentioned that the outcome of this seminar should be away of a kind of a book or a manual for teaching Indian music. I think it is also just as needed in India itself and a global approach where we combined these different things would be needed. So, if we look, so far, we have reached over 15,000 children, training more than 50 music teachers, integrate music with other subjects, creating a professional development programs and engaging in a dialogue on Indian music education on an international level. The American creative youth development movement from the Venezuela based El Sistema movement, we want to learn from them how they have done and how we can apply it here. The other way around, they learned from our programs and applied our ideas and resources for Indian music. Musicians and policy makers are really interested to learn from what is coming from India and I think this is really what is needed for what everyone is doing here. So, our future plan is to bring this program to other countries, to develop the middle and high school resources to get a better of other experts from this field and last but not the least, to see the music education as a specialization for musicians.

Students please listen to the skillsets for modern Indian classical musicians whether you are in or out of India, they are pretty similar. we cannot only focus on performing. If you are performing artist and that is your specialization, you need to know about online marketing, you need to know about social media, recording industry, there are so many other aspects that are part of it. If you want to be a musicologist, how do you bring your work, how do you write, develop your writing skills, develop your research skills. If you want to become a music teacher in a school, which many of you also will do, develop your knowledge of music education. It is a beautiful specialization. But a modern artist, unless may be 20 years ago even, we can't think we can do everything. We all need to specialize, and in that specialization, get as many diverse skillsets as possible. So, I would love to learn and know more about everyone's work in this field to take this movement further.

Thank you so much.

Session II

The Teaching and Performance of Hindustani Classical Vocal Music Abroad

Opening remarks by the Chairperson

Shri Chinmaya Gharekhan

Former Under Secretary General, United Nations
Former President, Indira Gandhi National Centre for the Arts
New Delhi

First of all, I would like to express my gratitude and a sincere appreciation for inviting me here this afternoon, to be with you all on this very exciting and an important session of this two-day seminar. I am grateful to Shrimati Kasliwal ji for the invitation. I am not quite clear as to why I am given this honour, this privilege. I am not a musicologist, nor can I claim to be a musician, though I have some pretence of adapting to sing from time to time. It is my misfortune that nobody is inviting me to sing for the last two years and I was hoping that this would be one occasion on which they can get someone to sing without having to pay him anything. But, anyway, I am really grateful and sincerely express my thanks to Kasliwal ji. It's even greater honour to have on stage with me great musicians, one of them an icon of Indian Classical Music, Vidyadhar ji Vyas who is really very humble for me to be on the same stage with me. We are also very fortunate to have with us Dr. Sooryakanti Gayan ji who has come from Mauritius. I have visited Mauritius couple of times with Honourable Prime Minister Rajiv Gandhi ji and I think this Mahatma Gandhi institute was started or atleast announced during our visit there. Listening to her biodata I came to know that she is a graduate from London School of Economics. You cannot have a more prestigious academic achievement than to be a graduate from London School of Economics, and from there she is now heading the Mahatma Gandhi Institute in Mauritius is a great achievement. We are very fortunate to have you with us.

Now, the topic of this session is pursuing Hindustani Classical Vocal Music abroad. I myself have not taught Hindustani classical music abroad. Since I have been into the learning process for last 60 odd years but I have been in United States for quite a number of years. I have always been interested in finding out how Indian music is doing in that country and it is my assessment that for the years, the following of Indian music in America has gone up and is increasing. There is more interest, not just among the NRIs as we call them - Indian community there, but also among non-Indian community i.e. Americans. So the interest in them is also great. See, there are some of the youngsters in America, of the Indian origins i.e. Indians for short, who are taking Indian music in quite an appreciative numbers and motivated mostly, I think, by adding something to their resume because all the young kids of age 14, 15, 16, have to apply for admissions in various universities where as I know, even applying for the admission is a very complicated and boring

process. The more varieties in their resume, the better their chances of being accepted. I know 3 or 4 such boys and girls who have been learning Indian Music, mostly instrumental, Sitar, Tabla, with the objective of showing all this in their resume. So it is good to know that Indian music helps children to get admissions to top schools, like Harvard etc. Apart from this, I think every year so many Indian musicians go to America and other countries to perform and if I am not wrong this number is also increasing. There are various music circles, societies who sponsor Indian musicians to go to America and to give a few concerts here and there. So one can have satisfaction that the awareness for Indian music is spreading in a positive direction. With these words, I would first like to invite Pt. Vidyadhar ji to give us the benefit by his views. Thank you.

Paper presentation by the panellist

Dr. Stan Scott

Hindustani Classical Vocalist

U.S.A

Teaching Hindustani Classical Music in the United States of America

Modern Contexts for Guru and Shishya:

Namaskar. I must offer my profound thanks to Delhi University, the ICCR, Professor Kasliwal, and my guru Pandit Vidyadhar Vyas, for inviting me to make this presentation. I will be talking about teaching Hindustani classical music in the United States.

The guru-shishya relationship is a transformative dialogue, in which imitation, correction and critique eventually grow into a mature conversation between fellow artists. Students cannot learn the substance of Hindustani raga sangit—all the details of raga, tala, and performance style—without also imbibing the musical preferences and aesthetic philosophy embodied in the behavior of the guru. The teacher not only conveys the parts and conventions of raga performance, but also trains students to apply their own creativity, so that each performance expresses raga, tala, poetry, the artistic vision of a lineage of gurus, and the spontaneous inspiration of the performer in a new and unique moment of revelation. The training model of the guru-kula, in which the guru serves as the musical parent of the shishya, suits this art form perfectly. Shishyas learn to sing and play from their gurus just as children learn the fundamentals of speech and movement from their parents, by absorbing a hundred details of behavior for every word of instruction. Musical improvisation becomes innate, moving at the speed of reflex.

The modern world, both in India and abroad, presents many challenges to guru and shishya, as they try to create a contemporary space in which to foster their pedagogical dialogue. In India, 19th and 20 century reformers created new performance and teaching institutions to replace the loss of courtly patronage. The guru-shishya parampara was blended with Western and contemporary Indian features. Western influence is seen in the use of musical notation, fixed syllabi, group classroom teaching, diplomas and degrees, and the payment of fees in exchange for instruction. The culture of the guru-kula persists in the signs of respect shown to the teacher, the practice of whatever forms of guru-seva seem practical, and the *ways* in which innovations like notation and classroom teaching are applied. Printed notation provides only a skeletal reminder of what the student learns by listening to the teacher—and those aural lessons convey all the ornaments, elaboration, spontaneity, and emotion that the printed skeleton lacks.

Hindustani classical music found its first foothold in North America in the late 1960s, when Pandit Ravi Shankar and Ustad Ali Akbar Khan established schools in California. They timed their arrival in the West like a beautifully designed chakradar tihai. American universities

were just beginning to hire non-Western musicians to teach in departments of the new academic discipline of Ethnomusicology. Jazz and rock musicians eagerly sought to inject elements of raga sangit into cross-cultural experiments. “Hippies” followed “beatnik” pioneers into the realm of eastern philosophy, of which Indian classical music seemed to be a profound sonic expression. And in 1965, the United States changed its immigration laws to vastly expand opportunities for Indian nationals to study, work, and take up residence in the U.S. Within a decade, expatriate Indians would begin to provide an Indian-born patronage base for Hindustani music in America.

My Journey – Discipleship:

My immersion in North Indian vocal music began in January of 1972. I had been performing in a band that included musicians who had studied in Wesleyan University’s new world music program. Through them I learned that Wesleyan’s faculty included guest artists from north India who taught singing, sitar, and tabla. I hitchhiked across two states, entered Wesleyan’s music building, pushed open one door at random, and was greeted with the words “Stan, what are you doing here?” The speaker was a friend who knew me through my band, and was learning sitar in Wesleyan’s MA program. He gave me the key to his house, offered to let me sleep on his floor for two months, and introduced me to my first Hindustani guru, Lakshmi Ganesh Tewari.

When I began studying with Tewari, I was already a full-time music student, studying composition, voice and guitar. I did not expect to become a performer or teacher of Indian music, but I sensed learning Hindustani music would open up a new world of possibilities in my own music making. I had two months of full-time study with Tewari, in which he introduced me to the practice of mandra sadhana—a practice which began a dramatic transformation of my singing. Indian music caught hold of me, and proved irresistible. After completing my BA in Western music, I went to California to study at the Ali Akbar College of Music.

Ali Akbar Khansahib had mastered the art of teaching Hindustani music in America, and his approach provided a firm foundation for all my subsequent learning and teaching. I was enormously fortunate that he insisted on teaching the beginning vocal class, which was the gateway course before students moved on to study subjects like sarod, sitar and bansuri. It was a large class, with more than twenty students. Once he began singing, he continued without pause through the end of each two-hour class, churning out a marvelous stream of alap, sthais, antaras, vistar and tans, each of which we were expected to repeat immediately.

Although Khansahib never stopped to give us time to write down what he sang, notation was a constant factor, because his advanced disciple George Ruckert stood at the blackboard, instantly notating every svara of every composition and improvisation just as Khansahib uttered it. We dove in headlong, echoing our Ustad’s performance while rushing to write down each note that George wrote. At the end of each class, we emerged with several pages of accurate notation, in perfect tala, our heads resonating with the memory of Khansahib’s singing. Every class was a performance; he provided extraordinary inspiration by inviting us to chase him through the world

of his improvisational imagination. George Ruckert provided additional modelling as the ideal shishya, by absorbing every note and nuance and committing it to memory—and the blackboard—at the first moment of hearing. Years later, when I began teaching Hindustani vocal music in America, I intuitively sought to combine these two extremes in each lesson: providing the student with the example of spontaneous creation, and also making sure that the student left the class with accurate notation to guide his or her practice.

Khansahib emphasized mandra sadhana. Each morning, I sat on the veranda outside my rented room, played Sa-Pa on my guitar, and sang Sa for one hour. This practice attracted listeners. Every day, a bird would alight on a branch above me and add his voice to the song. Then a cat appeared, attracted by the bird. After some weeks, one of our human neighbours met my housemate beside our mailboxes in the street below the house. She pointed up to the veranda where I was singing, and commented “Isn’t that horrible?” A week later, a note from another neighbour appeared in my mail; the writer enjoyed my singing, and wondered if I was a famous rock musician who had taken up Indian music. Finally, one morning after I had been singing Sa for 30 minutes, I thought I saw a pair of antlers twenty feet away, just behind a fence near our house. After ten minutes, I stood and walked slowly towards the fence; a buck reared up and ran away through the trees.

My subsequent gurus, after Khansahib, provided me with most of the Hindustani repertoire that I sing and teach. In America, Sushil Mukherjee emphasized bandishes as the primary pedagogical tool, from which all improvisations would emerge. In Kolkata, Keshto Banerjee immersed his many students in a rich stew of bandishes, vistar, layakari, and a large stock of tans bearing the imprint of his guru Bhishmadev Chatterjee. Mohan Singh of Santiniketan lays great emphasis on voice culture and the Agra gayaki which he imbibed from Pandit Dhruvatar Joshi. Pandit Vidyadhar Vyas stresses voice culture and technique, the Gwalior gayaki, and raga-based bhajans which are a specialty of the Paluskar lineage. Sushil Mukherjee, Mohan Singh, and Professor Vyas made a special point of in-concert training, employing me as an accompanist in their own performances and promoting my solo concerts. My teaching bears a distinctive imprint from each of these teachers, and passing on their repertoire, and especially their compositions, has become a core mission of my own work.

My Journey – Teaching:

I began teaching Hindustani vocal music in 1985, at Simon’s Rock College in Massachusetts. After ten years’ continuous study of Raga-sangeet, including one year on a Fulbright fellowship in Kolkata. I wondered if I would prove adequate to the task of teaching Indian music, but my guru, colleagues, and students urged me to accept the challenge.

From 1985 to 1990, I taught Hindustani classical singing to American students in Massachusetts and New York City. Most of them were working towards their BAs in Music, drawn to Raga-sangeet by the belief that it would enrich their own work as composers, improvisers,

and vocalists. In 1987 I took a small group of them on a brief tour of India, culminating in two weeks of study with my guru in Kolkata. These young composers and improvisers were easy to teach, because they brought a high level of musicianship to their Indian music study.

My teaching was transformed in 1990, when I began Ph.D. studies at Wesleyan University in Connecticut. I was invited to teach Hindustani vocal music in a small school, which also offered classes in Kathak and Tabla, in the home of an Indian family in the area. This was, for me, an initiation into a new context and mission: teaching Indian music to a rapidly growing population of expatriate South Asians and their children. The adults included doctors, chemists, engineers, businessmen and professors who had long wanted to study Indian music, but not had the time or opportunity to do so. My job was not only to teach these adults, but also to instil in their children a love and appreciation for Hindustani music, and all the threads of philosophy, religion, mythology and ritual that are woven into the music and its cultural context. I was thrust willy-nilly into the role of guru.

My Indian music teaching entered a third stage in 1994, when I was hired by Colgate University in upstate New York to direct their choral program and teach Ethnomusicology. With dual responsibilities as both Indian music specialist and conductor of a 60 voice Western classical chorus and a small chamber choir, I initiated a new experiment, conducting concerts that included raga-sangit alongside the music of Bach and Mozart. Finding it difficult to train a large American chorus to learn from svara notation, I created staff notation of raga-based bhajans, Bengali folk songs, and Rabindrasangeet. Seeing raga melodies in staff notation put the singers at their ease, and they responded with excellent concert performances. I also brought two of my gurus, Sushil Mukherjee and Pandit Vidyadhar Vyas, to perform and give guest lectures at Colgate.

In 1997, I returned to Connecticut to teach Ethnomusicology at Connecticut State University, and Hindustani vocal music at Wesleyan University. Alongside these positions I also created a small institution, the Rangila School of Music, teaching Hindustani Raga-sangeet, bhajans, and Bengali folk music to local students. My first classes were held at the Shri Satyanarayana Hindu Temple in Middletown, teaching a handful of Indian professionals who worked in the area. My students' performances, and word-of-mouth advertising, gradually increased my roster to some 28 students.

At first, most of these students were South Asian adults with a life-long interest in Indian classical music. Gradually, I began getting younger and younger pupils, whose parents had come to the U.S. from India, Pakistan, Bangladesh, Nepal, Sri Lanka, and Guyana. My school expanded from the temple to my home and the homes of my students. For a dozen years, my Friday nights were spent teaching groups of five or six children at their homes near the Connecticut coastline. While some pupils were learning, the others would play games together, and when all the lessons were done we sat down to an excellent home-cooked Indian meal.

Eventually, when some of these young musicians had been learning for several years, they began giving graduation recitals, sometimes in their homes, sometimes in concert halls, and

sometimes in banquet halls, which also provided Indian catering. Throughout these years of teaching, the learning has been a two-way street; I've done my best to teach the substance, technique, and philosophy of Hindustani music as I understand it, and my students' families have initiated me into the life of a guru, in a network of families connected by the desire to instill a love of Indian music in their children.

The American provides the Indian classical music teacher with some significant challenges. Young Indian-Americans are truly bi-cultural. At school, they study in an intensely Western context, full members of a society steeped in contemporary American culture. At home, they are full members of a highly cohesive expatriate sub-culture. Weekends are frequently given over to social gatherings in which Odiya, or Gujarati, or Hindi, or Bengali alternate with English as the medium of communication.

In both of their cultural worlds, Western and expatriate Indian, these students tend to live extremely busy lives. They study hard. They supplement their regular schooling by taking after-school and weekend classes to give them a leg-up in math and science. Many play several times per week on school sports teams. They join robotics teams; they study martial arts; they practice Bollywood dance; they play tennis; they study piano or violin; they play in school, state and regional orchestras. When will they find time to listen to the slow unfolding of a raga by a masterful Khayal vocalist? How will the guru persuade them to practice every day?

Under these circumstances, the teacher must find ways to create a social context in which students find some meaning in studying Indian classical music. My own approach is to host several concerts each year, in which students perform for one another and their families. I get the students to practice and perform together. Tabla students accompany the vocalists, and sometimes vocal students play harmonium lehra to accompany the Tabla students. Singers sometimes perform vocal jugalbandis, trading phrases of alap, song verses, and tans.

The concerts require a radical increase of practice time. The littlest students learn to clap and recite tala and perform a simple bandish from memory. Intermediate students memorize alap, bandish, vistar, layakari and tans. Somewhat more advanced students compose and memorize their own tans, and the most advanced improvise vistar in vilambit talas.

During the weeks leading up to each concert, students and their parents, understanding that an onstage test is approaching, take practice more seriously. This momentum often continues into the weeks and months following a concert; students ask to learn compositions they heard performed by their peers. By intensifying their practice, they have developed a taste for it.

The concerts also provide an opportunity for students and listeners to learn how to listen, and to find out something about the culture and history of the music. They become familiar with the names of Sadaarang, Kabir, Surdas, and the other great ustads and pandits who composed and transmitted the music being performed. They learn to listen with respect, and that listening is as important as performing.

Each concert concludes with a potluck dinner, prepared by all who attend. Intense musical concentration gives way to a festive party mood. The adults forge and renew social connections. The children chatter and play, and often conclude by asking to play with our dog, who indulges them with his clownish antics—and sings to them in a raga of his own creation.

Conclusion:

For my students and myself, this teaching fulfills several important missions. It is a celebration of my gurus and their music. It provides a creative outlet, in which every lesson is an opportunity to compose new alap, layakari and tans. It propels the process of cross-cultural fertilization in my own musical life. It is a wedding of sonic meditation and social interaction. And it is a celebration of cultural diversity, in which I get to share this extraordinary music with students of many faiths, philosophies, and cultural backgrounds, all drawn to the transcendent beauty of Indian classical music.

Paper presentation by the panellist

Dr. Sooryakanti Gayan

Director General, Mahatma Gandhi Institute
Mauritius

Teaching and Performing Indian Classical Music in Mauritius: An Overview

The evolution:

Mauritius is a good example of the experience of “teaching and performing Indian classical Music Abroad”. It is a small island, it is quite remote from the Indian sub-continent, it has an official policy that allows for a broad spectrum of cultural practices to evolve in an environment of cultural diversity. The practice of Indian Classical Music takes place among segments of the population who subscribe to Indian Culture while being exposed to a variety of genres and traditions. Both the remoteness and openness of the country provide a socially and cultural buoyant, a unique and original breeding ground for new talents and new trends.

The history of formal teaching of Indian Classical Music in Mauritius is recent. The beginning can be traced back to the 1960’s. While a trickle of young Mauritians who had studied in India were returning home with a fresh exposure to India’s classical traditions, few considered the performing arts for a career. Neither the economic prospects nor social taboos encouraged one to take Music and Dance (specially the latter) as professions. Dr. Nand Lal, who studied in India, was the first Mauritian with formal training in Classical Indian Music. He was employed by the then Department of Education to teach at the Royal College and at the Teacher Training College.

The next major milestone after that was in 1964, when the Government of India supported the Government of Mauritius in setting up the School of Indian Music and Dance. It was, by all counts, a major diplomatic feat that a British Colony’s Administration was being authorised by the colonial power to enter into an agreement for cultural cooperation with another independent country. It may be cited as an early expression of what came to be termed cultural diplomacy. As the country’s policies evolved, actions in the field of culture strengthened the institutional cadre within which Indian Music and Dance were to develop. Thus, the setting up of the Mahatma Gandhi Institute in 1970 laid the foundations of nearly 50 years of continuous development.

It was a period of capacity-building with regard to teaching. The major distinguishing feature emerged at this juncture. While in India, the institutionalisation of Teaching and Learning in Music and Dance went ahead without jeopardizing the *guru-shishya* tradition, and its nurturing of unique performing talents, in Mauritius, the bulk of the development took place institutionally with the best talents becoming educators and lecturers.

Institutional teaching focused on the academic excellence in the field:

The development and consolidation of teaching can be divided into phases which had important cultural and professional impact. The 1960's were a period of effervescence in the country. As the debate surrounding the question of Independence from Great Britain became more passionate, and the Government mobilised resources to face very crucial social crises and economic challenges, the question of cultural identity was at the core of the concept of nationhood.

There had to be a delicate balance and neutrality in the public sphere, with respect to any cultural action. With this background in mind, the decision to start the School of Indian Music and Dance by the Government of the day was a bold but cautious step. This laid the foundations for dissemination through Hobby Courses. The disciplines included Vocal Hindustani Music, Sitar, Tabla, Bharata Natyam and Kathak. Mr and Mrs Nandkishore, two Indian nationals, were delegated by the Government of India, under the ITEC Scheme, to set up the School. While they headed the School, young Mauritians started training, among whom a few were recipients of Government of India Scholarships for further studies in the fields of Indian Music and Dance.

In 1970, when the MGI was set up a more confident phase emerged, the School of Indian Music and Dance was absorbed into the Institute, which moved towards formalisation of courses, with recognised certificates and qualifications, from introductory level courses to today's undergraduate and post-graduate programmes.

The learning opportunities changed from hobby to formal courses, the learner profile changed from casual to formal students, the Guru tradition which had been prevalent from the days of evening schools for Indian Languages, which also imbued the learning philosophy of Indian Music and Dance was gradually becoming a more complex learning context, with the 'guru' being also more formally integrated into the administration set up, as Education Officers, Programmes Organisers, Lecturers, Programmes Coordinators, Supervisors, Senior Lecturers and Associate Professors.

In order to respond to the employment opportunities, which have been predominantly in teaching, the programmes of studies have also become more broad-based including both focus on the discipline and exposure to such areas as Western Music, Mauritian History, Literature and Culture, Physics and Acoustics etc.

From the above, it can be gauged that the model of learning embodies features of both the guru tradition and of the conventional teacher-student classroom model.

The 1980's saw significant decentralisation of teaching, with the MGI widening its network of Regional Centres. There were thus increased learning opportunities with:

- Children's and hobby courses in public institutions
- Secondary education in public institutions

- Tertiary education in public institutions, specifically the MGI, which remains the only Mauritian institution providing university-level programmes of studies in Indian Music and Dance
- Privately-run non-formal schools, many of which enjoy an excellent reputation.
- It is noteworthy that in addition to the above-mentioned Mauritian initiatives, the Government of India set up in the Indira Gandhi Centre for Indian Culture, which also runs teaching programmes in Indian Music and Dance and in Yoga, among its other activities as a Centre for Indian Culture outside India.

Meantime as some qualified persons had emerged with degrees, either from Mauritius or India, several were employed to teach in the state-run secondary schools. The *mainstreaming* of study of Indian Music and Dance started gaining ground.

After this presentation of the evolution of teaching of Indian Music & Dance in Mauritius, I turn to the learning and the performance contexts.

The Learning Context:

Indian Music in Secondary Education

It is worth focusing a moment on the formal secondary schooling set-up. The reason is that education in Mauritius is a high priority for families. It has been the key to social and economic mobility through access to salaried jobs, especially in the public sector, which is a major employer. Indian Music and Dance has long featured in the educational set-up but has not been a priority for families, except for the committed and talented few who wished to pursue higher studies in this field. Inevitably, a significant number of the latter constitute the cadre of the MGI's School of Performing Arts today. The efforts to mobilise student and parent interest has led to three potential paths, for recognition of achievement and level of competence attained.

From state *support* to the study of these disciplines, we have today reached formal state *recognition*. With this recognition has emerged a panoply of qualifications. While in the 1970's, the MGI was the body awarding certificates, with the new reforms in secondary education, achievement in Indian Music and Dance is part of the national assessment at the end of lower secondary education. Such national certification will certainly encourage interest in performing arts, which are viewed as a tool for "holistic education", and as a means of broadening students' skill sets.

Secondary Education

(1)

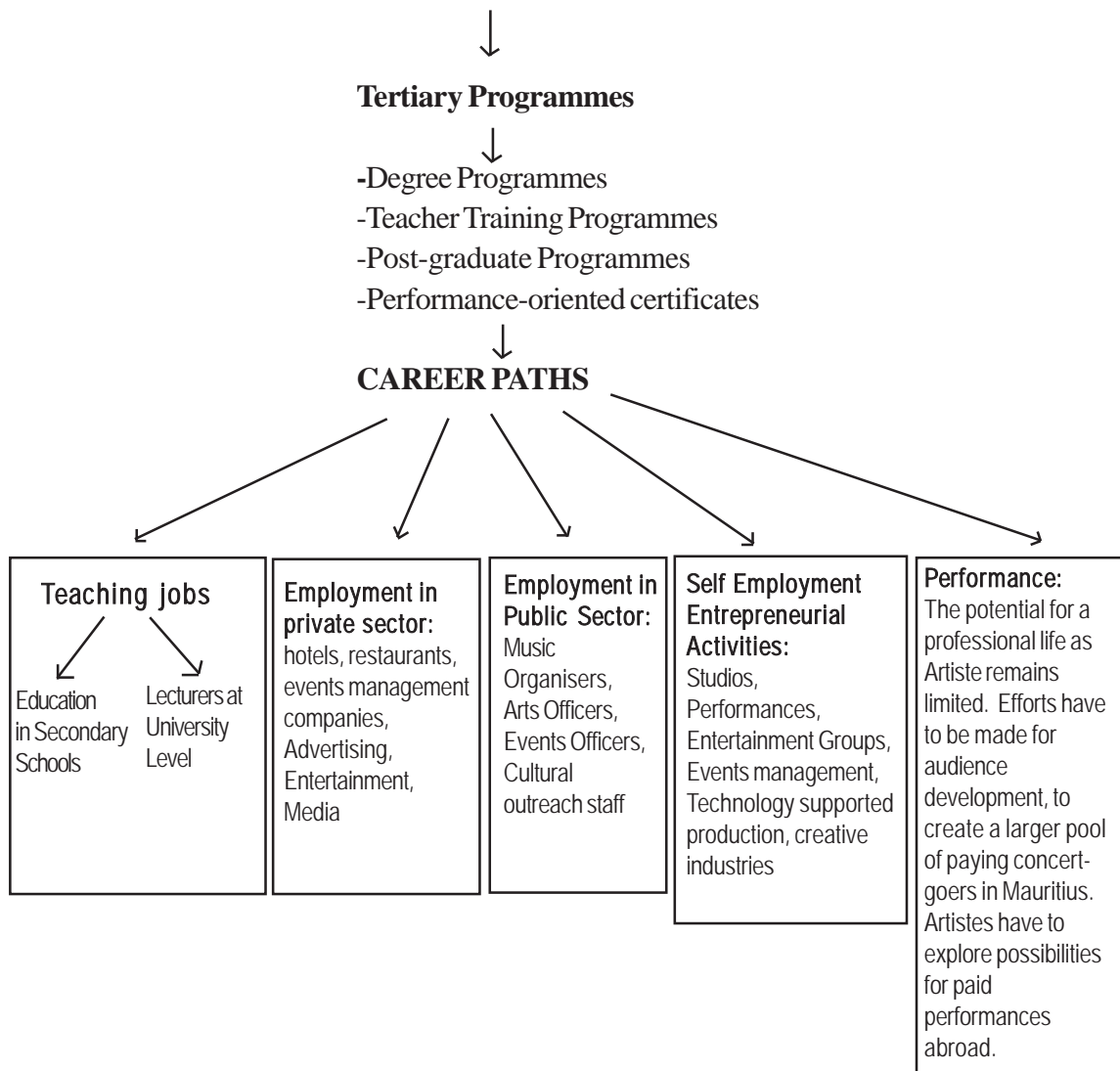
- Learning Opportunities one provided within the School Curriculum.
- Students are evaluated through school-based assessment without certification.
- The syllabus was largely unwritten.
- With the formal inclusion of Indian Music and Dance in the Curriculum under the reforms which have led to the 9-year Continuous basic education programme, these subjects now benefit from a full-fledged syllabus with the relevant Teaching and Learning materials, and assessment modes.
- With the objective of 'holistic development', evaluation will be carried out through continuous assessment and tests. The achievement of students would be recorded, as part of results of the National Certificate of Education at the end of 3 years of lower secondary education.

(2)

- Learning opportunities are provided within the school curriculum.
- The syllabus used has been harmonised with the MGI's Certificate Course, with learning objectives to be attained spelt out.
- Students may register for the MGI's certificate examinations.
- This has been achieved for the MGI's Secondary Schools.
- The project is being extended to State and Privately-run Schools soon

(3)

- All students in Mauritian Schools sit for the School Certificate Examinations offered by the Cambridge Assessment International Education (CIE) at the end of 5 years of secondary education.
- Efforts have been pursued for Indian Music to be offered as a subject at the School Certificate Examinations offered by CIE. This has not materialised.



With these developments, different forms of expertise are emerging which are being deployed across the learning and assessment process: preparation of learning material, formalising assessment of level of attainment in cognitive, practical and affective domains, teacher training, quality assurance in programme delivery at secondary and tertiary levels, use of external examiners, and moderators, standardisation of teaching across the educational sector, to name a few. Furthermore, as the creative industries and entertainment industries are gaining ground programmes of studies and training have to respond to the new economic environment and to technology-driven innovations in the creative environment.

Study at the tertiary level

As already alluded to in the previous section, the MGI is the main body offering tertiary level programmes in Indian Classical Music, through its School of Performing Arts. Students are assessed at the end of each semester, and obtain their first degrees after three years of study. They may then proceed for higher studies, including MA programmes, or a Post-graduate Certificate in Education, which is the training imparted to prospective educators in secondary schools.

The Institute offers:

- (1) Hobby courses, which provide cultural exposure and a deepening democratisation of access through regionalisation,
- (2) Certificate Courses, and
- (3) Formal Degree programmes, at undergraduate level (introduced in 1979), and post-graduate programmes.

Non-formal education

After this look at formal education, we turn to the non-formal education sector.

It is to be noted that side by side with the process of formalisation of teaching of Indian Music and Dance, there is a flourishing non-formal sector, with a number of courses provided by individual artistes who have training in the field, as well as by socio-cultural organisations and other parastatal bodies with cultural missions.

Recognition of prior learning: a challenge

This explosion of opportunity poses challenges of its own. For the MGI, as the main body officially vested with the responsibility of developing syllabuses and of teacher-training and quality, new modes of collaboration need to be devised. One major challenge here is the question of recognition of prior learning. Imagine a young person having years of training with a guru, but not having a recognised certificate, asking for admission to university courses. The process and mechanism of assessing such prior learning has to be created. For disciplines in Indian Music and Dance which have given a central place to learning from an early age in the guru-shishya tradition, it is imperative that appropriate mechanisms be devised in order to duly recognise and mobilise the talents which have developed outside the formal education set-up.

This challenge still needs to be addressed.

Cultural diversity:

Another challenge emanates from the very diverse nature of Mauritian society. With a population which boasts ancestry from every corner of the globe, from Europe to Africa to India, China and Madagascar, with three major religions, and a large number of cultural identities, the country

places much emphasis on balance in cultural policy. Indian Music and Dance is still to some extent perceived as narrowly meaningful only to persons of Indian origin. While the guitar and the violin are adopted nation-wide, Vocal Hindustani Music or Sitar are still perceived as distant to many people's ears and tastes.

The challenge of crossing the cultural barrier also remains to be addressed. This leads me to my next point. One of the major sources of entertainment is what is commonly termed "Bollywood", which has pulverised all obstacles – stylistic, linguistic, and cultural – to emerge as a global phenomenon, enjoyed by vast numbers of people across the world. With this has come a certain degree of familiarizing with Indian Music, albeit of the popular genre. Bollywood music represents both a challenge and an opportunity.

It may condition listeners' taste to the non-classical, but it may also create a large pool of empathy for Indian Music, on the basis of which good teachers and guides can lead potential students to the study of classical forms. Exploring the classical ragas which underpin popular tunes, analysing literary references in lyrics, discussing tempo and tala, or the use of percussion in sound effects, are just a few of methods which may be used by educators of classical Indian Music and Dance to lead students "from the known to the unknown".

I now turn to the performance context.

The Performance Context:

The performance environment is characterised by variety. In the light of the point made above – that Mauritius is very highly geared on the cultural diversity of its population – music, dance and drama activities reflect a wide palette of tastes, levels, formats and content.

As regards opportunity to use professional competence in Indian classical music, the occasions are still fairly infrequent, with the recitals of the Indira Gandhi Centre for Indian Culture and performances by artistes of the MGI being the most prominent.

Performance opportunities may be listed as follows:

- (1) Occasions include National events, and social occasions, which privilege multi-cultural programmes. Hence both the choice of items of Indian Music & Dance and their duration are impacted upon.
- (2) Creative opportunities are fairly limited: few paid recitals, limited public, psychological resistance of large segments of the population which results in segmented audiences and which further affects attendance at purely classical recitals.
- (3) Religious occasions provide a concrete opportunity for quality performance. The religious occasion thus becomes a platform for performance by trained artistes. Artistes of Karnatic Music have been particularly prompt in addressing a response to this demand.

Bhajans and Kirtana presentations also form part of a semi-classical repertoire for artistes in Vocal Hindustani Music.

- (4) Production of ballets by the MGI and the Indira Gandhi Centre for Indian Culture, based on the Ramayana or Tagore's plays also provide an avenue for mobilizing creative competence. Some private organisations, like the Tamil League or the Tagore Cultural Circle have also made contributions in this context over many years and these productions constitute a body of work that deserves to be documented and studied.

Exposure, Practice and Recognition

It may be appropriate to point out that, as elsewhere, the range of practical and cognitive achievement varies from individual to individual. As the MGI is the only Mauritian Institution offering degree, and formal training in Indian Classical Music, it is worth quoting some comments from external examiners, which illustrate achievement at high levels, and highlight some of the difficulties encountered by some students:

- 'Khyal and Dhrupad were performed with equal ease' by students examined
- 'Good command of nuances' among students examined.
- 'Need for more in-depth treatment of Ragas and their moods in a dissertation on aesthetics in *raga sangeet*'
- 'Need to distinguish well *components of various comparative ragas*'
- 'Men Students are more confident than lady students'. 'Need to perform before an audience'
- 'Need for opportunities to perform in India'

It is to be highlighted that several artistes of different generations, from the 1970's to the present, have achieved national recognition, and some enjoy very good reputations in neighbouring countries. Many continue to have opportunities to perform in Reunion Island and in South Africa. It is time for Mauritian artistes to tap into performance platforms in India, in order to obtain exposure and develop confidence.

Recent developments with reference to Classical Music performance include:

- PriyaDarshini, a monthly programme of the Indira Gandhi Centre for Indian Culture (IGCIC)
- Ragapriya, a monthly TV programme of the MGI
- The Annual Students' Programme, which showcases final year students of various levels of programmes of studies of MGI
- The Divali Programme of the MGI
- Grand productions of ballets and dance dramas

This list is not exhaustive.

The need for critique:

There is another point that requires attention with regard to the performance context. Performance levels can be enhanced and enriched when there is learned comment and appreciation for recitals and for artistes. Critics can themselves be respected members of the music community, but there is so far very limited learned critical comment on performance in Mauritius. Recitals by Mauritian and foreign artistes do receive media coverage, but in-depth and knowledgeable critique is in its infancy here. The media play an important role in shaping opinion, and it is therefore important to address the question of training to encourage informed and objective journalistic critique on performances.

Some Research questions

- (1) Conceptually examine Teaching and Learning processes in a comparative perspective:

Students' learning patterns, Teaching methods, lacunae and strengths, use of technology to support learning.

- (2) Study of aesthetic development in a plural, multicultural context: influence of Western Music exposure, Folk Music, Popular Music, Religious contexts, Bollywood.

- (3) There may be complete adherence to the classical tradition while, as in the case of *Gharanas*, new forms of rendering ragas may be taking shape.

Opportunities have to be created to encourage exploring performance innovatively
potential development needs to be studied and explored further through experimental research.

- (4) International research collaboration in comparative perspective between Mauritius, Malaysia, Singapore and Reunion Island, in the teaching and performance of Indian Classical Music and Dance.

A significant development has arisen given that academics from Mauritius have been invited to act as external examiners in Reunion Island's Conservatoire where Indian Classical Music and Dance are taught.

It may be worth noting also that Bharata Natyam was introduced in Reunion in the 1970's by a Mauritian artiste, Mrs B Ramyeed, who started studying at the School of Indian Music and Dance in Mauritius, and trained at the Kalakshetra, in the then Madras, South India.

Such diasporic encounters merit serious documenting.

- (5) Mauritius is an African country, but there are as yet limited platforms for interaction at the level of artistes, apart from cultural delegations between countries, or private initiatives which are useful but do not necessarily engender regular encounters with opportunities for sustained exchanges over time, especially as raising funds for such activities proves to be a stumble-block.

However, a number of Mauritian artistes have been going to South Africa for performance and teaching.

- (6) Studying and performing Indian Classical Music and Dance are also considered valued means of maintaining contact with Indian Culture. This is an observable phenomenon in both 'new' and 'old' diaspora countries. The impact on cultural retention by younger generations is an additional dimension of research across countries which have a substantial migrant population of Indian origin.
- (7) As has been pointed out earlier in this paper, Mauritian audiences are significantly segmented. Creating awareness of, interest in and a taste for classical music is a challenge which needs to be assessed systematically.

Conclusion:

It is to be hoped that the meeting of artistes and academics organized by the Department of Music, Delhi University, in February 2018 will have sparked off interest in such collaboration for the enhancement of both teaching and performing Indian Classical Music in different parts of the world.

Paper by the guest panellist

Pt. Vidyadhar Vyas

Renowned Hindustani classical vocalist
Mumbai

(Pt. Vyas was invited specially to stand-in for Dr. Stan Scott, who could not make it to India)

Indian Music Abroad

The 20th century has witnessed arguably the biggest and fastest change, never before, in the history of Indian Music. Change is considered as the life of tradition, but it takes time; sometimes centuries to seep in, bring about the change in the historical journey of the tradition. The settling of change itself is a long-drawn process, spread over generations through the process of evaluations and final acceptance. Variety of factors: aesthetic, economic, political, social, cultural are at work, but the bane of the change is the communication to and interaction of all the culture groups the art is addressed to.

The 20th century has seen a big breakthrough revolution in the means of communication and technology. New and fast modes of travel such as ground (railways) and air (planes), inventions of Sound Amplification, Radio broadcasting, Gramophone recording, Media (social, print, electronic and now internet), all have tremendously accelerated the reach of the communication to and interaction between the art, artist and audience...the celebrated “Three A’s” of Music. All this has led to the resultant and inevitable break of boundaries for these “Three A’s” and now literally, the sky (or beyond) is the limit for the Arts which today are truly the Universal Arts.

Indian Music started expanding its horizons in the late 19th century onwards. During the British regime, the rulers of the princely states: Rajas, Maharajas, Nawabs, big Zamindars and nobilities used to occasionally visit England and Europe and some of the musically minded of these used to include musicians in their entourage. Stories are told about these musician’s experiences of their performances to the totally “foreign” listeners and whose reactions used to be much like the same to the “snake charmers”. Perhaps the first serious outreach efforts to take Indian music to West, mainly England and Europe, were by Ustad Enayat Khan, the versatile musician, in late 19th – early 20th century. Although he tried to introduce Indian and Sufi music to the west, the reaction by the western musicians did not accept it as a system, but as a primitive, folk music, prevalent in India. The flow of Indian music abroad mainly to the west slowly continued in 20th century with dance (Troup by Uday Shankar) and accompanying musicians and followed by a few instrumental artists. It was believed that since vocal music (foremost in Indian music) involved verbal language; it would not be understood and appreciated by foreign audience. This was, however, proved wrong much later.

The real fillip to the spread of Indian music abroad came after the Second World War and especially after the Independence of India. The flow, though meagre then, was led by Pandit Ravi Shankar and Ustad Ali Akbar Khan, both related to Pandit Uday Shankar. Pandit Ravi Shankar was his younger brother and Ustad Allauddin Khan, father of Ustad Ali Akbar Khan was musician with the troupe, thus both were fairly exposed to West. Both Pandit Ravi Shankar and Ustad Ali Akbar Khan not only performed extensively in the West, thereby inculcating the appreciation and the taste towards the music, but they stayed and established their music schools in America, thereby ensuring the continuity of their mission of the spread of Indian music abroad. Both, over the period of time, with the help of other “imported” musicians and disciples, have produced generations of western students and performers of Indian music. Indian Music now started living outside India also.

After Independence, the Government of India established the institution “Indian Council for Cultural Relations” to develop the cultural ties with countries outside India. Music, being a dominant part of culture, occupied a prominent position in these cultural relations. Cultural troupes with performing musicians began being sent abroad. Indian Cultural centers were opened in prominent cities abroad where facilities were provided to learn Indian music, for which musician teachers were sent from India. Apart from music teaching activity, the music performances are also organized at these centers. As many as 37 such cultural centers are said to be functioning abroad, all over the world. Chairs for Indian music education and teaching have been established in some Universities and Institutions abroad.

Hugh spread of Indian diaspora abroad after Independence has also given a big boost to Indian music performance and teaching activities abroad. Indians living abroad and their regional communities, all have their cultural organizations, temples, conducting regular music activities. The number of Indian musicians now living and doing music abroad is increasing. They are also participating in local and regional music activities, giving rise to fusion and experimental music concerts. Universities and other Institutions abroad have also increasingly started organizing Indian music activities, concerts, workshops, lec-dems, etc. since the number of Indian students there has been increasing steadily.

I have been traveling and touring abroad for my music concerts, workshops, lec-dems, teaching since mid-eighties. Initially I was a bit apprehensive about the response I would get from the audience, Indian as well as local, to my classical vocal music performance. But to my pleasant surprise, the audience was very much involved, supportive, encouraging, quick in responses, thus leading to a very successful concert. The audience abroad may not be musically educated, with any understanding in Indian music, as we find in India; but their love, feeling of getting something they have missed and longed for, is clearly and visibly felt. This, at once, turns the concert into a celebration, which satisfies the artist as well as his audience.

Another aspect of Indian Music abroad is music teaching. There are three clear groups of music learners: one is elder migrated Indians and the students and the likes who have come for a limited period of time; second is children of Indian families, born there and third is locals interested in Indian music. First group, moderate in number, comes with Indian culture background they brought with them. They are nostalgic and easily get involved with learning. Their purpose is enjoying and re-living the home culture. Their preference is learning to sing Bhajans, simple compositions in easy or already heard and liked ragas. Second group is bigger and driven by the wish and desire of their parents that they learn Indian music, thereby imbibe Indian culture in them and retain the Indian-ness in the family. It also helps getting an edge in their extra-curricular activities credits in schools and colleges. More talented among these, shine in performances in various social and cultural functions. Third group is small but has a genuine desire to know and learn since they have heard and liked Indian music.

Obviously, the teaching content, technique and methodology will not be the same with these diverse groups. It's a real challenge to teach in conditions so different from those back in India. The purpose of most learning is to develop and pursue a hobby and not a career, since its scope is very limited. There are some inherent limitations in learning vocal music. The utterance of words with notes (swaras) and the vocal movements such as meend, gamak, andolan, khatka, use of grace notes are much alien to musical cultures of most countries outside India.

Over the years, now the concert scenario is changing. Thanks to internet, YouTube, the world is now becoming a global village. Those interested can pursue their music love and enhance their study and understanding, learn music with the help of skype and other such devices over internet. Geo-cultural boundaries are now melting away. The status of Indian music as "ethnic" to Western Classicists got shed long ago and is now accepted as the leading, scientific system of music in the world.

Predicting future is speculating, but like Indian Culture, Indian Music will retain its soul, consisting of eternal, cultural, social, philosophical and spiritual values in the context of World Music.

Glimpses of the International seminar on 27-28 February 2018...



Prof. Kasliwal felicitating Prof. Bor during the inauguration of the seminar



Pt. Shubhendra Rao on the Sitar, and Dr. Saskia Rao-de Haas on the Cello, presenting a jugalbandi (duet) concert, accompanied by Shri Shailendra Mishra on the Tabla,



Shri Chinmaya Gharekhan, Chairperson for the session titled – “The Teaching and Performance of Hindustani Classical Vocal Music Abroad”, along with panellist Pt. Vidyadhar Vyas (standing in for Dr. Stan Scott from the USA), and Dr. Sooryakanti Gayan, Director General, Mahatma Gandhi Institute, Mauritius.



Shri Shankar Rajan, Principal, Singapore Indian Fine Arts Society, Singapore, and panellist during the session – “The Teaching and Performance of Karnatak Classical Music Abroad”, presenting his authored book – Kala Manjari – to Prof. Kasliwal, for the Departmental library



Sitar maestro Pt. Sanjoy Bandopadhyay (second from left) from Gangtok, Sikkim, as the Chairperson for the session - "The Teaching and Performance of Hindustani Classical Music in the Indian sub-continent", with panellists Hindustani vocalist - Dr. Asit Roy from Bangladesh, Sitar artiste - Dr. Dhrubesh Regmi from Nepal, and Dr. Nirmala Kumari Rodrigo from Sri Lanka, also a Sitar exponent.



Kathak maestro – Pt. Jayant Kastuar, Chairperson for the session, titled – "The Teaching and Performance of Hindustani Classical Percussion Music Abroad", explaining a point, as panellist and noted Tabla artiste from the U.S.A. – Pt. Samir Chatterjee, looks on



A presentation of Tala Vadya Kachheri by Vidwan N. Padmanabhan (3rd from left) and his group



Ms. Kalapini Komkali from Devas, Madhya Pradesh, presenting a Hindustani classical recital, with Pt. Ashis Sengupta on the Tabla, and Dr. Vinay Mishra on the Harmonium.

Malhar Ustav performances on 31 August – 1 September 2017...



A Surbahar recital by Pt. Pushraj Koshthi, accompanied by Pt. Dalchand Sharma on the Pakhawaj



A Karnatak Classical Vocal recital by Ms. N.J. Nandini, accompanied by Vidwan V.S.K. Annadurai on the Violin, and Vidwan N. Padmanabhan on the Mridangam



Ms. Shruti Adhikari presenting a Santoor recital, accompanied by Pt. Ashis Sengupta on the Tabla.



Vidushi Arati Ankalikar presenting a Hindustani Classical Vocal recital, accompanied by Shri Shanti Bhushan Jha on the Tabla, and Dr. Vinay Mishra on the Harmonium.

Basant Panchami celebrations on 1 February 2018...



Hindustani classical vocalist - Pt. Vidyadhar Vyas, along with Prof. Kasliwal, Dr. Vineet Goswami, Dr. Ajay Kumar, Chief Guest and Santoor maestro – Pt. Bhajan Sopori, and Mrs. Sopori



The Departmental Choir – Sargam, presenting the Invocation Song at the start of the Basant Panchami celebrations, conducted by Dr. Vineet Goswami



A galaxy of guests during the festival (from L-R) – Pt. Vyas. Mrs. Sopori, Pt. Sopori, former Deans & Heads – Pt. Debu Chaudhuri and Prof. Krishna Bisht, Prof. Kasliwal, Dr. Leela Omchery and Pt. Deepak Chatterjee (extreme right)



Prof. Kasliwal felicitating Dr. David Claman (USA) after the conclusion of a workshop on – “The Study of Western Music” – on 15-16 January 2018, as Prof. T.V. Manikandan looks on.

Four-day workshop on 'Instrument Making, Repairing & Maintenance' from 13-16 March 2018, in collaboration with the Sangeet Natak Akademi, New Delhi



A workshop on Tanpura, being conducted by Shri Farukh Satar Maker from Miraj, with Dr. Vinay Mishra conducting the proceedings



A workshop on Tabla, being conducted by Shri Qasim Khan from Delhi, with Dr. Rishitosh Kumar as the moderator.



A workshop on Sitar, being conducted by Shri Mangla Prasad from Kolkata, with Dr. Gopal Krishan moderating the proceedings



A workshop on Mridangam, being conducted by Shri Jothi Parakash M.R. from Chennai

Glimpses of other workshops and Audio-visual show...



Pt. Dalchand Sharma conducting a Percussion workshop on Pakhawaj on 11 October 2017



Pt. Harekrishna Halder, from West Bengal, conducting a workshop on Khol, a traditional Bengali folk percussion instrument, in Aug. 2017



Department of Music
Faculty of Music & Fine Arts
University of Delhi

Organizes

Screening of film on Begum Akhtar
In collaboration with Sangeet Natak Akademi



On 12th October 2017, 2.30 p.m. at Sumati Sabhagar

*Screening of a film on Ghazal nightingale - Begum Akhtar
on 12 October 2017, at the Sumati Sabhagar*



*A workshop on Harmonium being conducted by Pt. Vidyadhar Oak on
26 September 2017, accompanied by Shri Shanti Bhushan Jha on the Tabla*

Session III

The Teaching and Performance of Karnatak Classical Music Abroad

Opening remarks by the Chairperson

Prof. V. Radha

Renowned Karnatak classical vocalist

Retired Professor

Department of Music

Faculty of Music & Fine Arts

University of Delhi

Delhi

Namaskar and good morning to all of you. It is one of the very interesting topic which has been chosen by the Dept. of Music this year for its seminar. I'm very glad to be here, to participate in this seminar, since I have been doing not only teaching, but also performing abroad for more than nearly almost 35 years now. My visits to Singapore in the year 85- 87, all those were very eventful I would say. Then I visited when Mr. Kashinathan was in the helm of affairs. When I visited Singapore for the first time in the year 85, the music was being taught in a manner, it was actually individual to individual in Singapore, I'm saying about Singapore. At that time Bhanumati Raghuraman was teaching there -daughter of Dr S. Ramanathan. She was teaching Veena, and there were of course a few vocal teachers also. I noticed one thing, it was actually for the teachers from morning to night, without any gap. I don't know what the situation is now, but for years I have observed that.

In most of the countries it is like that. I had experienced all these situations in U.S. when I visited the U.S. Not only the U.S., Australia, Japan all these places, it was only individual teaching. Music at its best should be taught individually but not at the beginning level. It is my opinion that, actually the group presentation, group learning will always be more beneficial to the student. Of course the attitude and temperament differ from person to person, student to student, the IQ level will also be different I agree, but teaching at its best will be to teach them in group at least in the beginner level. When they come up in advanced level individual attention will be more beneficial to them. This I observed not only in Singapore but other countries as well where I visited. I had the opportunity to be a part of the teaching faculty.

Here, I would like to mention Mr. Mani who is sitting along with us. He was there with me in two of my tours to the Middle East, the Belgium and other places and also the U.S. and Canada. We were doing teaching in Chicago, Pittsburgh and other places. He was teaching Mridangam, I was teaching Vocal and also giving performances. The performances level also

definitely is very different from what we present within our country. I observed that the audience were sitting for more than 3-4 hours. In the earlier time i.e. in the late 80s and early 90s, the concert duration in the U.S. was 3 and a half to 4 hours, not less than that. I used to appreciate that they had the patience to sit for such a long time and one more thing which I observed that they had, they wanted that all the items, i.e., all that is presented in India should be presented there also, which included, Ragam Taalam Pallavi. So, our experiences were very different, in each and in many places we found that, the audience were just behaving like pied pipers, they were travelling with us to different places. So, we had to make arrangements that we don't need any repetition of neither the songs nor the tala nor the ragam tanam pallavis. It was an interesting one which I observed. Of course, the situations were different because at that time the number of accompanying artists were very less and we had to manage with person whom we were either provided with or we had taken along with us. So, there were the positive and negative sides in that but ultimately it was for the benefit of the music so we all went and all had different experiences all together and performed to the satisfaction of the audience. Why I said audience satisfaction, that's because we were invited again and again, that is the result which we found.

Along with the concerts, I was doing some teaching also as I said. They had learnt music already, they were in a very high level, they were able to grasp, comparatively the more advanced level of music and of course it was due to the interest of the parent that many of the times it just happened that the individuals, the kids were forced to learn something of their culture, about their culture... all these things, you know, it is a part of an experience which we found in all our trips to various countries. I would like to know how the situation exists now in Singapore.

Sir, over to you.

Paper presentation by the panellist

Shri Shankar Rajan

Principal, Singapore Indian Fine Arts Society
Singapore

Karnatak Classical Music in Singapore: Teaching and Performance

Introduction:

Samaveda (Circa 1200 to 1000 BC), one of the 4 vedas, is the book of melodies and chants. Samam (Sanskrit for song) and veda (knowledge) recognize that Indian Classical Music and Dance is rooted in the sonic and musical dimensions of the Samavedas.

Samaveda also mentions instruments and playing techniques. The structure and theory of the chants have inspired the organizing principle for Indian Classical Arts and Performances and this root has been widely acknowledged by scholars and musicologists dealing with the history of Indian Music eg, Guy Beck and V Raghavan. Puranic records state that when King Ravana sang and played the veena for Lord Shiva, the music rendered is akin to today's raga Kambhoji in the South Indian Karnatak tradition.

With the entry of Mughals into India, changes began to take place in Indian Music. Without any outside influence, South Indian Music continued till today in the traditional format whereas North Indian Music has adopted changes from Persian and Islamic traditions. This bifurcation became pronounced between the 12th to the 14th centuriesAD.

Tamil Traditional Music:

The equivalent term for raga in the Tamil tradition is Pann, Thevaram (7th Century AD), thiruvachakam (9th Century AD) are sung even today in South Indian Hindu Temples. "Pann" has several equivalents to the 72 raga system of Karnatak Music albeit carrying different names. Some like "Kurinji" are common.

Historical development of Karnatak Music:

In Andhra Pradesh, Annamacharya (1408 to 1503), in Karnataka (Mysore State), Purandaradasa (1484 to 1564) and Badrachala Ramadas (1621 to 1680) and in Tamil Nadu the Trinity consisting of Marimutha Pillai (1712 to 1781), Arunachala Kavirayar (1711 to 1779) and Muthuthandavar (1525 to 1607) were the greatest of Tamil composers. Purandaradasa who is generally known as the Pitamaha of Karnatak Music stands above all as the most outstanding composer pre-trinity of Karnatak Music. The Trinity Saint Thyagaraja (1767 to 1847), Muthuswami Dikshithar (1775 to 1835) and Syama Sastri (1762 to 1827) were the most prolific composers in the 18th Century.



ANNAMACHARYA



GN BALASUBRAMANIAM



MUSICAL TRINITY



BHARATHIYAR



PURANDARADASA



ARUNACHALA
KAVIRAYAR

One significant contribution to the Karnatak raga system was the 17th century Venkatamakhi. He devised the 72 melakarta raga system by mathematically multiplying the 12 positions on the solfa scale by 6 variations to obtain the order of the 72 mother ragas. These are complete ragas with all seven swara positions in proper ascending and descending order (in Hindustani music, the raga system was simplified to obtain 10 thaats). Introducing various permutations and combinations by omitting certain swaras, introducing additional swaras and juxtaposing others, some 1600 ragas are currently in vogue in the Karnatak system. Further division of the 72 structure into 12 parts with appropriate nomenclature reveals the mathematical genius of Venkatamakhi. Thyagaraja, Dikshithar and Sastri although living in Tamil Nadu, composed mainly in Telugu and Sanskrit languages. Even today, all Karnatak concerts have heavy Trinity-Content.

Moving on to late 19th century and 20th century, musical geniuses like Swati Thirunal, Maharaja of Travancore (1813 to 1846) who lived a very short but musically enriching life had many outstanding compositions like 'Bhavayami Raguramam', which traces the major elements of the epic Ramayana in just one song. Subsequent stalwarts like G. N. Balasubramaniam, Lalgudi Jayaraman and Balamuralikrishna have all made their mark on the concert scene with their soulful compositions. Ariyakudi Ramanuja Iyengar (1890 to 1967) developed the present day concert format for Karnatak singing which is meticulously followed by vidwans even today.

Despite the adherence to traditions, Karnatak music has had its innovators in recent years. Harikesanallur Muthiah Bagavathar (1877 to 1946) created a raga called Niroshtha meaning “lips that do not meet” – his genius is the omission of swaras Ma (Madhyama) and Pa (Panchama) which results in lips not meeting. Many young composers and singers have come to the Karnatak scene with much enthusiasm in the last 25 years. Thus, Karnatak music indeed has a great future ahead.

THE SINGAPORE EXPERIENCE:

Introduction:

The University of Delhi invited me, as Principal of the Singapore Indian Fine Arts Society (SIFAS) to present a paper on how a foreign country like Singapore handles the teaching of South Indian Classical Music, hereinafter called “Karnatak Music”

SIFAS is a non-profit Indian cultural organisation in Singapore that has achieved a high level of technical excellence in Indian Fine Arts. SIFAS is committed to the teaching of Indian classical fine arts in a helpful domain with high standards and exclusive requirements. Its philosophy is portrayed in its motto in Sanskrit which states: “Kala Samskrithi Lakshanam” – “Art Characterises Civilisation”.

The Society began humbly in 1949 with only 12 members. Today it has a Principal, 28 qualified and competent full-time teachers, over 1800 members and over 2100 students with a pan-Indian curriculum of 14 disciplines that reflects the cultural diversity of a vast country with an ancient heritage. Developing and sustaining that curriculum, given the multi-cultural fabric of Singaporean Society with less than 10% residents of Indian ethnic origin, has been one of the greatest challenges for the Society. But the challenge has yielded many benefits. It has fostered home-grown talents and created an awareness and understanding of the Indian cultural heritage.

From the early days, the Society’s efforts were principally directed towards the organization of Karnatak music and Bharatanatyam classes and concerts. SIFAS will continue to resonate with the transformation of Singapore into a global city for the arts.

Karnatak Music in SIFAS – the background and methodology of teaching:

Karnatak faculties include Karnatak Vocal (389 students), Karnatak violin/veena/flute and mridangam (280 students) and Karnatak key-board (121 students). Instruction materials include three parts of a five- part book series published in both English and Tamil. They are namely Shadjam, Rishabam and Gandaram. (Copies of the comprehensive text-books are on display on the conference table). In addition, printed syllabus books for Karnatak music and mridangam have been prepared for students (all such books are on display). Several other theory-based literatures have also been specially prepared by SIFAS.

All the above materials have been prepared after painstaking research done by musicians and musicologists in Singapore with input from experts from University of Madras and Madras Music Academy with whom SIFAS is officially affiliated. Qualified and skillful faculty members are recruited principally from India and some from Sri Lanka. Some of the music teachers have released music albums thus setting examples for their pupils,

The Academy runs a 5-year programme with an approved syllabus leading to the award of a Certificate. There is a three-year post-certificate course leading to a Diploma. External Examiners from reputed institutions and renowned in their fields are invited to assess the fourth and all subsequent years' examinations annually. The top Diploma students are awarded Visharad titles like Sangeetha Visharad, Vadya Visharad and Natya Visharad. The Academy guarantees a high state of accomplishment by close adherence to a deliberately organised syllabus. SIFAS also gives opportunities to execute and watch performances as a major aspect of learning. Diploma graduates in Karnatak music and Bharatanatyam are accredited by the University of Madras, India for admission into its Master in Music/Bharatanatyam degree courses. The Academy conducts workshops across all disciplines. In the 2017 examinations, some 900 students took exams and 97% of them were allowed to proceed to the next level of study.

Some challenges faced by the Academy and the teachers are that many Singaporean students do not have sufficient knowledge of the Indian vernacular languages and thus find lyrics, swara singing etc. somewhat difficult. Students generally handle instrument learning and playing much easier. This issue is more pronounced in the case of students with mixed parentage or those who are from other races like the Chinese, Malay, and Eurasian students – although such students are small in number. We have a very small number of Caucasian student (but mostly in the dance faculties). Special training in language has to be given to our non-Indian students and Indian students whose language competency is less.

With this, I conclude my presentation on the teaching and performance of Karnatak Classical Music in Singapore.

Session - IV

The Teaching and Performance of Hindustani Classical Music in the Indian sub-continent

Opening remarks by the Chairperson

Prof. Sanjoy Bandopadhyay

Sitar maestro
Department of Music
Sikkim University
Gangtok, Sikkim

It is so nice to be back here, you know, some years ago I used to be kind of a routine visitor here. It's been 3 -4 years, I was missing my colleagues here. And of course, Krishna Ji and others, and also Suneera ji. All thanks go to her, Prof. Suneera Kasliwal ji, she made it possible, thank you Suneera ji, and also you made it possible for me to make me meet my old friends whom I haven't met for ages. Durga ji, Sameer of course I have met one or two years back and all other friends here. So, thank you very much. I'm so glad that you chose to give me a session that has speakers from all neighbouring countries, that's wonderful. Although I'm connected in some ways with all the three countries, be it Nepal, be it Sri Lanka, and be it Bangladesh. Bangladesh of course because I'm also Bengali and they used to be in the same area before independence, the same Bengal. I have kind of a bit closer connection with Bangladesh.

I want to tell you something that will give you a point to think, this may not be exactly a topic of the seminar but this point has been raised several times during the sessions. Let me tell you, firstly, in Bangladesh, 'Rajshahi', he's also from Rajshahi, he's teaching in Rajshahi. My teacher Pt. Radhika Mohan Moitra was a zamindar there, was a main person there and he was, you all must be knowing that he was a great sarod player. In 2016, I had the opportunity to go to Bangladesh for the first time and I went there to perform. So, I went to perform there in a five-night long festival and my item was on the third night at 1a.m. That night was concluded by Rashid bhai. My turn was as such scheduled. This was in a cricket stadium and I was told that it is impossible to count the heads. I was told that there are 60,000 people, very sensitive audience, they did not disturb, they listened to the music and they had been listening for 5 nights, five nights' long, consecutive nights. Sixty Thousand people some say eighty some say forty but average is sixty thousand. It is huge cricket stadium where all of audiences were enjoying the music. I'm telling you this story because we may all say that this is at the point not related to the conference and that it is Indian classical music which we're giving it for free, it is a service to the community, this kind of concept.

If I asked you, may be the young people will know, who is Justin Beiber? How many of you know Justin Beiber? Half percent! Point five percent of the community of people who are of the higher layer, cream layer pf Indian society, those who can pay. Justin Beiber gave a concert in Mumbai sometime back and all the tickets were sold in the stadium. How many of you know Lata Mangeshkar? Everyone! How many of you know other Indian musicians whom we all know? But Justin Beiber is not that known but his tickets, the stage tickets where each chair was sold, what might be the ticket? You cannot think! It was Rs. 75,000 per seat. One seat! The first few rows were Rs. 60,000. The back rows of the stadium, tickets were Rs. 5000. My point is that taking the existing market is very easy but you have to create the market! I was discussing that all the popular people, how much sweat they have given, how much energy they have given to create this market. This is the time because a university takes up the major issues in the society and we treasure our classical music in our heart. This is a university, the thinking place, this is time the university starts thinking in the region of how a market can be created.

Thank you very much. I have taken not more than 5 minutes. I would request Dr. Dhrubesh Chandra Regmi to kindly give his presentation.

Paper presentation by the panellist

Dr. Dhrubesh Chandra Regmi

Sitar Artiste

Associate Professor

Padma Kanya Multiple Campus

Tribhuvan University

Kathmandu, Nepal

The Classical Music Education and Performances in the Indian Sub-Continent: A scenario of Nepal

Music is a natural phenomenon, which is beyond the scrutiny of materialistic eyes and views of historians or even the mighty musicians who cultivate the original 'Nada' in different modes to present a musical event. The term 'music' is used all over the world to refer to the vocal and instrumental performing arts, often accompanied by dance. The history of music may have begun even before the advent of mankind. It is the internal flow of all human beings' emotional thoughts and feelings irrespective of their nationality, caste and creed. However, its character may differ from place to place and from culture to culture. In other words, music is the universal language of emotions of all artistic souls of all times and places. It cannot be confined within any geographical boundaries. This paper attempts to discuss briefly on the status of classical music education and performances in Nepal.

Commonality of music:

The people of Indian sub-continent have always been seekers of the realisation of the truth, mysteries of nature and natural beauties. Music is taken, at the highest level, as a holy and sacred thing; a means of salvation and realisation of God. Music in the societies of the subcontinent, including those of Nepal, is also present in social use and as a means of entertainment, within religious practices, and in educational and occupational functions; it is used in every part of life.

Historically, culturally and linguistically Nepal has been the meeting point between the civilizations of Tibetan Plateau and the plains of Indian Subcontinent. However, due to easy access of transportation, open borders, and similar cultural and religious practices, the people of Nepal (except the High hilly regions) are closer with India.

At present, India and Nepal - politically separate entities but culturally following same beliefs and traditions when the ancient *Bharat Barsha* (Indian Sub-Continent) was predominated by the Hindu-Aryan system of ethics and culture. Both countries refer *Sam Veda* as source of their music. We can find that the music was created at a time when there were hundreds of small sovereign states prevailed. Therefore, the classical music popular in this region can be taken as a common cultural heritage of the people of this sub-continent which is known as Hindusthani Classical

Music. Similarly, when we look at the history of classical music in Nepal, we always refer to Indian musical history.

Long tradition of classical music in Nepal:

According to the religious texts, *puranas*, chronology and various historical documents, it is evident that Nepal existed since long time as an independent country. The country was referred with various terms: *Nepala*, *Ni po lo* and *Nepa*. In the Vedic period, great sages made Nepal their hermitage and worshipped *Nadabramha* for their salvation. It is known that hymns of Rig-Veda used to be sung and instruments like *Veena*, *Banshi*, and *Damaru* etc. used to be played during religious rituals and performances. The *Natyasastra* of Bharat is the most important and authoritative treatise on Sanskrit dramaturgy which is recognised as the fifth Veda and open to all even the *sudras* and it describe about prevailing of music in Nepal since ancient time.⁸ These all evidences testify that Nepal's antiquity and long tradition of classical music.

Scope of Indian classical music performances in Nepal:

When we look back at the tradition of performances of Indian artists in Nepal, we find that the famous Indian Musician Niyamat Khan (Sadaranga) had come to Gorkha Palace prior to 1768 A.D. Scholar Dilip Mukhopadhyaya mentioned that during his stay in Gorkha Palace he impressed the King and the courtiers by his singing skills. This is considered as a first evidential appearance of any Indian Classical Musicians in Nepali court which was even before the unification of Nepal.

During the Malla period, mostly the migrant scholars and wise men from Mithila, Simraun Ghad, Karnataka and many other states of Indian Sub-continent were patronized by the Malla kings of Kathmandu Valley. These scholars used to teach and stage dramas and dance following instructions of Bharatnatya Shastra which influenced the literary and arts sector of Nepal. We also find an interesting story about the inclusion of some Indian artists in a Nepalese delegation that was sent to Tibet after the treaty in 1792. The group of musicians was led by a musician named Ram Dayal.

The period of 18th to 20th century may be called a difficult period for the classical music in India when most of the Indian States were ruled by British. Downfall of Nawabs worsened the predicament of Indian classical musicians who desperately sought safe places where their talent could be honored and appreciated. In such a difficult period, Jung Bahadur and the following Rana Prime Ministers offered refuge and patronized Indian musicians in Nepalese court.

Music was chief mode of entertainment in Rana's period, and in pursuit of it, they greatly enriched the musical climate in Nepal by inviting many musicians from India. *Bagediko Jalasha*, which was organized by Prime Minister Bir Shumsher around in 1900, can be taken as one important event in the history of classical music in Nepal. This event was participated by many renowned

⁸ "Anga Banga Kalinggascha Batsaschaibodha Magadha://Paundrha Nepalkaschaiva Antargira Bahirgira": //1//

Indian artists that include Pt. Bindadin Maharaj, Pt. Kalkadin, U. Gulam Rasul, U. Fateh Ali, U. Baldev Sahaya, U. Gulam Haidar Khan, Pt. Bhairav Sahaye, U. Nyamtullan Khan., U. Rehamat Khan.

It is also learned that famous artists such as Pt. Omkar Nath Thakur, Pt. Pratap Maharaj, Pt. Balkrishna Buwa Ichalakaranjkar, Pt. Bishnu Digambar Palushkar and some other visited Nepal during the Rana period and received good financial support and titles. Even today, many famous Indian artists proudly claim that their ancestors got an opportunity to serve in the Royal Court of Nepal and received prestigious financial support.

It is true that the scope and opportunity for classical musicians to perform in Nepal was peaked during the reign of Rana but still there are lots of opportunities for the performer in Nepal whether it is official or commercial concerts. Most of renowned Indian musical personalities have visited Nepal couple of times and presented their wonderful concerts. Most interestingly, the scope of music performance has been getting wider. The private organization has started doing commercial ticket of classical music with very handsome honorarium. The last two examples are the concerts of Ustad Rashid Khan and Ms. Kaushiki Chatterjee.

To summarize, we can say that since long time Nepal has been always a heavenly place where classical music has been appreciated and artists were honoured. At the same time, it is also acknowledgeable that the inflow of Indian classical musicians contributed to systemized and the enrichment of classical musical tradition in numerous ways in Nepal.

An organized music education in Nepal:

It may be worthwhile to note here that no governments in the Nepali History ever made effort to establish and to promote a broad-based, organized and institutionalized musical education. However, if we go through some Licchavian evidences, we find an instrumental *guthi* which comes to be known to train selected public to play some particular instruments. This was known as *Badritagausthee* which was responsible for training and deploying artists in the temples and palaces. Furthermore, the subject of this instrumental training seems to be based on economic and folk basis rather than classical basis.

Similarly, we can find existence of an informal Music Training Centre at Thapathali and Manahara Palaces of Prime Minister Jung Bahadur in 1848 which is considered as the first musical training center in Nepal. In Nepal's context, those who have learnt music have, in fact, been taught by musical gurus either in a traditional way or through private tutorial methods while others went to India and received training from experts. The sons and daughters of aristocratic families in Nepal learnt music as a hobby from some of these scarce mentors. In such a bleak scenario, the prospects for the growth and development of genuine musical scholars are apparently dim.

Efforts of the government to promote classical music:

With the restoration of democracy in 1951, the organized and institutionalized music education put down roots in Nepal. The establishment of Tribhuvan University in 1958 can be taken as a step in this direction. In various campuses under Tribhuvan University, they started classes on classical vocal and instrumental music. Padma Kanya College may be taken as a trailblazer that initiated Intermediate level in 1960 and Bachelor level in 1963. Later, this was replicated to other two campuses of Tribhuvan University namely Ratna Rajya Laxmi (now Nepal Manabiki) and Fine Arts Campus in 1977 and 1979 respectively.

The establishment of Central Department of Fine Arts and introduction of Masters level study in music and fine arts in Tribhuvan University in 2011 can be considered as a breakthrough for starting of higher education in music in Nepal. This was the beginning of higher education in music in Nepal. Until then, students aspiring higher level education in music had to obtain degrees from foreign institutes living with fear of being derecognized by Tribhuvan University. Similarly, the decision made by Tribhuvan University in 2017 to run the PhD programme in music can be also taken another milestone achievement in the history of formal music education in Nepal.

Furthermore, the establishment of a TU affiliated private college Sirjana College of Fine Arts can be considered as one important step in the development of music education. The establishment of this college filled the vacuum created by the decision of Tribhuvan University in 2011, to phase out proficiency certificate level from all the campuses of TU. Since there has been no music course on high school's curriculum, the number of students pursuing music at college level is going down every year in campuses of Tribhuvan University. However, quite recently, government of Nepal has included music as one of the optional subjects on the school's curriculum and introduced the provision of appointing at least one music teacher in each government high school. Similarly, TU introduced a policy to provide admission in the Bachelor level irrespective of the discipline they graduated. This will certainly help to raise the number of students in music.

Further, with the aim to promote classical music, government of Nepal has put a lot of efforts by establishing various institutions and awards. The Royal Nepal Academy (1957) and Nepal Music and Drama Academy (2012) have setup different awards for the artist as well as provided titles of Sangeet Siromani; Badya Shiromani; Sangeet Praveen to classical artists for their contribution in the field of classical music. Earlier, it was also conducting training in vocal, instrumental and dances which has been suspended now. The Cultural Corporation which was established in 1959 organizes Classical Music Festival on the occasion of every Basant Panchami; and observes 21 June as National Music Day. Besides many other works, it is also conducting regular classes on classical vocal and many other instruments.

The aim to establish these institutes are to make significant contribution for the promotion and development of music in Nepal. However, due to the less priority for classical music, it is not flourishing as it expected. These Institutions running on Government grant have failed to perform their duty and obligation to promote and preserve Nepal's cultural values and tradition.

Earlier, Radio Nepal and Nepal Television used to air numbers of classical music programmes per week which were a great contribution for the preservation and promotion of classical music. As for the artists, it was the right platform to showcase their talent. These programmes were equally popular amongst the people who loved classical music and music students. Unfortunately, after 1991, the programmes which helped preserve musical heritage of the country were gradually cut down and they are struck off the air.

Efforts of non-government sector to promote classical music:

Besides the institutions running on Government grant, there are several other private institutions and organizations which are contributing for the development of music education in Nepal. Since the Government, at best, appears to be apathetic about music education, the importance of the role of these institutions cannot be over emphasized. In this context, the establishment of Nepal Sangeet Mahavidyalaya in 1958 is considered a pioneer institution to start music teaching in Nepal.

Later on, in 1963, another institute called Kalanidhi Sangeet Mahavidyalaya was established which is now turned into Kalanidhi Indira Sangeet Mahavidyalaya. Besides conducting music classes, this institute is also running the examination center on behalf of Prayag Sangeet Samiti, Allahabad, India. In Nepal, most of the artists, musicians and students so far have been receiving degrees from this institute. However, in 1988, without any reasonable justification, Tribhuvan University made an abrupt decision to derecognize degrees obtained from Prayag Sangit Samiti and some other Indian Boards. This decision caused serious setback to the growth of music and musicians in Nepal.

The establishment of Kathmandu University, Department of Music in Bhaktapur in 1996, was another step on right direction in favor of music. This institution is contributing a lot to the preservation and promotion of rich traditional heritage of Nepali music by running ethnomusicology and practical music classes at Bachelor and Master's Level. The Department of Music is claimed to be the only University Department in South Asia conducting full-fledged course in ethnomusicology.

Nepal Music Centre, a Private Trust, is considered important. It has been recognised for its contribution to institutionalised music education in Nepal. In 2007, the Centre started first music school Nepal Sangeet Vidyalaya with the aim to provide formal music education from primary level. The Trust is also working as a facilitator to the government in preparing music syllabus for school level music education.

Beside the above-mentioned institutions, there are other several private institutions and schools which are running formal music classes and regular classical music event. Some of them are Kapan Sangeet Sarovar, Kirateswar Sangeet Ashram, Kathmandu Jazz Conservatory, Indian Cultural Centre, Atul Smriti Gurukul, Pashupati Sangeet Kala Pratisthan, Manjushree Sangeet Kala Kendra, Swar Sangam Sangitalaya, Sangeet Shila Pratisthan, Sangeet Pravin Narraj Dhakal Smriti Pratisthan, Nada Pathshala, Narayan Gopal Sangeet Kosh, Sadhana Kala Kendra, Doremi

Sangit Pathshala, Sukarma School of Music and Performing Arts among others.

With the growth and expansion of Nepali music industry, different awards have been set up by individuals and private sectors. The Award ceremonies of national standards are held each year by different media houses and private institutions which has also provided platform to the artists show their talent. Similarly, many scholars and artists have been writing books on music. Today, one can find hundreds of books on classical music written by Nepali and foreign musicians and scholars. All these initiatives and efforts are certainly helping to create conducive environment for the development of music education in Nepal.

Existing music curriculum:

The existing music syllabuses and curriculums of TU, have many lapses and weaknesses. The syllabus was originally set up long ago by following only the traditional practices and belief. Thus, it has failed to capture the spirits of modern concept and theory of music education. At present, due to the revolution in the field of communication and other scientific invention, the world has become a global village and the scope of music has been widened. Music can be used for different purposes and can contribute for the overall development of the country. Realizing the need of scientific and progressive music curriculum, we all concerned persons and authorities have been putting their efforts for the betterment of existing music curriculum of TU. A same approach has been taken by Kathmandu University as well as other institutions to make their syllabus more scientific. Furthermore, Nepal Sangit Vidyalaya recently introduced a 4 Years Bachelor course on Performing Arts and Pedagogy in collaboration with Sibelius Academy, Finland.

Below is the summary of available music courses in Nepal –

<i>S.N</i>	<i>Levels/ Class</i>	<i>Focused</i>	<i>Syllabus prescribed</i>
1	Secondary Schools	General Music	Government of Nepal
2	High Schools (Plus Two)	General Music	Government of Nepal
3	Bachelor (BFA-3yrs.)	Hindusthani Music (Major)	Tribhuvan University
4	Bachelor (BA-3yrs.)	Hindusthani Music (Optional)	Tribhuvan University
5	Bachelor (BA- 4 yrs.)	Ethnomusicology	Kathmandu University
6	Bachelor (BA-4yrs.)	Performing Arts and Pedagogy	Sibelius Academy, Sweden
7	Masters (2yrs.)	Hindusthani Music (Major)	Tribhuvan University
8	Masters (2yrs.)	Ethnomusicology	Kathmandu University
9	PhD	Research in Music	Tribhuvan University
10	Junior Diploma-Sangeet Prabin	Hindusthani Music	Prayag Sangit Samiti/ other Boards

Regular music performances venues:

Until few decades ago, Narayan Bhajan Mandal, Radio Nepal and few temples were the only places where people would get an opportunity to watch, listen and perform live classical music programme in the country. However, today, there are many places where the classical music concerts take place on regular basis (fortnightly, monthly, annually and occasionally). Below are some of the major places in Kathmandu Valley as well as other places in Nepal where classical music concerts held on a regular basis –

- a. Full Moon Concert, Kirateswar Sangeetashram (Every Full Moon)
- b. Yalamaya Classic, Yalamaya Kendra (2nd day of Nepali month)
- c. Pashupati Sangit Kala Pratisthan (Ekadashi - 11th day of every new and full moon)
- d. Kalanidhi Indira Sangit Mahavidyalaya (1st Friday of Nepali month)
- e. Ganeshlal Gharana Pratisthan (Chaturdashi - 14th day of every new and full moon)
- f. Surmandu, Nepal Music Center (1st day of every month AD)
- g. Kapan Sangit Sarovar (last Saturday of every Nepali month)
- h. Sangit Sandhya, Ram Mandir (Aaunshi - every dark moon)
- i. Narayan Bhajan Mandal, Narayanhiti, (every Ekadashi-11th day of lunar calendar)
- j. Atul Smriti Gurukul, Monthly Concert, (first Saturday of every Nepali month)
- k. Swar Sangam Sangeetalaya, Biratnagar (last Saturday of every Nepali month)
- l. Aroha Sangitalaya, Budhbare, Jhapa (first Saturday of every Nepali month)
- m. Gurukul School of Music, Pokhara (Every first Friday of Nepali month)

Challenges to take classical music in new heights:

Classical music being the grammar of all other types of music has its own value and dignity. This music is considered as mother of all music since all other types of music find their origin in it. For this reason, classical music rightly deserves adequate support for its growth and development as it embodies the ancient treasure of music of a country.

There are very few jobs available in the music sector. Most of the teachers are either in part time or in contract basis and the earning is also very low. Furthermore, music learning opportunity is available only outside of the formal education system and which is very expensive. Compared to other subjects, students start learning music only at the university level in limited places. One of the major reasons for the decreasing number of students each year is lack of incentives and encouragement to become a musician. In this regard, we have to put efforts to advocate schools to run formal music classes by that student get an opportunity to learn music and the more job can be created for the musicians.

Due to the political instability in the country, music falls in the least priority of government and policy makers. The authorities and policy makers in Nepal have not been able to get over the wrong notion that an investment in music is a non-productive investment and a waste of resources. They still refuse to accept the truth that classical music builds the foundation on which cultural

richness takes place. The musical base of Nepali culture is tragically ignored. A change in perception and attitude on the part of the authorities is what it takes to understand the role of music in breathing life into the culture of a country and thus strengthening the cultural identity of a nation.

As we all South Asian countries consider India as a major resource center for classical music learning and education. Similarly, to promote classical music, the Indian Council for Cultural Relation (ICCR) is providing scholarships to many countries that include South Asian Countries. However, in comparison to other South Asian Countries Nepal is receiving less number of scholarships and mostly to pursue undergraduate level. In fact Nepal is lacking skilled musical human resources with higher qualifications (masters and PhD). In this regard, ICCR need to revise their scholarship policy by providing more scholarships for the higher education. This will certainly help in promoting and enhancing the status of classical music in Nepal.

Musicians themselves and the people at large are also not aware of their role in preserving and promoting traditional and classical music. Instead of promoting their own cultural heritage on different social occasions, they go for musical band, instruments and songs that are miles from our tradition. We have our own *ragas*, *talas*, instruments, dances and scores of other interesting traditions of music that need to be popularized through education and performances. However, many musicians still take classical music as something holy and sacred which is purely used for the purpose of worshipping God. Hence, they are not in favor of taking it beyond their community. For this reason too, a rich cultural heritage and tradition is on the verge of extinction.

There are many people who desire to learn, listen and build a career in music. However, very few institutions provide trainings in classical music and very few places run the regular classical music concert. Students keen on music and artists seeking platform often face frustration. Without a well-thought out, long-term plan for the promotion of music, not much can be achieved in this sector. For starter, the government needs to take initiative by incorporating music courses as part of school education. The expansion of music as a discipline in schools, campuses and the universities will generate employment and learning opportunities for people. All these collective efforts of individuals and institutions will be supportive in taking classical music in Nepal to a new height.

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Paper presentation by the panellist

Prof. Asit Roy

Hindustani classical vocalist
Chairperson, Department of Theatre and Music
Rajshahi University
Dhaka, Bangladesh

Indian Classical Music: Teaching and Performance in Bangladesh

Introduction of Bangladesh and the Practice of Classical Music in ancient Bengal:

Bangladesh achieved independence in 1971. Before 1947, India, Bangladesh and Pakistan were united. For this reason, these three countries had uninterrupted and ample scope of musical exchange. In 1947, on the basis of Two Nations Theory, these three countries were separated. At that time, today's Bangladesh emerged as East Pakistan. This region was known as East Bengal for a long time before that. Through ages of struggle and protest East Pakistan became independent and the country was newly named as Bangladesh in 1971. It is worth mentioning that India helped Bangladesh in getting its independence by providing military forces along with many other supports. Bangladesh is always grateful to India for such contribution.

The music of Indian subcontinent has a long history. From the specimens found in this region it is known that, the tradition of music here finds its way back to around five thousand years ago. The music of this region has been spreading being centered on an entity namely 'raaga' for a long time. Not only classical music, rather all the music genres of this subcontinent have involvement with raaga.

North Indian classical music is basically a presentation of raaga. When some particular notes and combination of notes are expressed in a mood methodically, it turns into a raaga. Bengal region has a rich history of practicing classical music. It is known that, at the dawn of raaga and raagini some raagas had been created that are associated with the different regions of Bengal. The raagas, 'Bangaali', 'Bangaal-Bairav', 'Gour-Saarang', 'Gour-Mallaar' are some excellent examples in this regard, as Bengal once was called 'Bangaal' and then was named 'Gour'.

Remarkable classical musicians of India who stayed in East Bengal:

It is known that the North Indian classical music was massively practiced in East Bengal in the twentieth (20th) century. Ustad Kashem Ali Khan, a descendant of Tansen family, stayed in Joydebpur as a court musician for a long time, which is not far from present Dhaka. He was basically a Rudraveena player. At the beginning of the 20th century a considerable number of zamindars (Land lords) of East Bengal used to appoint some highly experienced and specialist of North Indian classical music as their court musician. Ustad Kale Khan was such a court musician

in Murapara of Dhaka. Among other court musicians Ustad Enayet Khan of Gouripur, Khalifa Masit Khan of Muktagachha, Mymensingh and Ustad Amir Khan (Sarod player) of Talanda, Rajshahi were remarkable. All these veteran musicians immensely influenced to develop a favorable atmosphere for classical music in East Bengal at that time. Ustad Vilayet Khan, the son of Ustad Enayet Khan was born in Gouripur of Mymensingh.

Remarkable local classical music aspirants were Birendrakishor Roychoudhury of Gouripur-Mymensingh, Jitendrakishor Acharya Chaudhury of Muktagachha-Mymensingh, Prasanna Kumar Banik, Ramkumar Basak and Bhagawan Das of Dhaka, Radhikamohan Moitra of Rajshahi, Bijoy Bhattacharya of Mymensingh, Muhammad Hossain Khasru of Comilla and Raja Jagadindranath Roy of Natore.

The legend of classical music of 20th century Ustad Alauddin Khan was born in Nabinagar, Bhramhanbaria of Bangladesh. His son Ustad Ali Akbar Khan and son-in-law Pandit Ravisankar uplifted the beauty of Indian classical music to the world. Tradition of Ustad Alauddin Khan gharana has special contribution to the practice and expansion of Indian classical instrumental music such as sitar and sarod.

Radical changes in the field of classical music after 1947:

During the partition of India in 1947, almost all Hindu kings and zamindars of East Bengal went to Kolkata and expansion of classical music in East Bengal started to decrease. On the other hand, the practice of classical music increased in west Bengal of India. Though Indian classical music was practiced in West Pakistan after 1947 it did not spread widely. Some of the musicians used to come from West Pakistan and India to East Pakistan, and apart from Ustad Gul Muhammad Khan of Agra gharana, no one seemed to be interested in settling down here in order to establish any fellow tradition. In such a way there remained a void in practicing classical music from 1947 to 1971.

Yet, some talented Muslim musicians, who came from West Bengal, have created a positive atmosphere in this regard. Mr. Azad Rahaman, Ustad Mozammel Hossain and Ustad Mosharraf Hossain are worthy of mention among those who came from west Bengal during this period. Ayet Ali Khan (Sarod), Abed Hossain Khan (Sitar), Pannalal Ghosh (Flute), Tarapada Chakraborty, Aminur Rahman (flute), Barin Majumdar (vocal), Surendralal Das, Dr. Suresh Ch. Chakraborty, Priyadarajan Sengupta, Shourindralal Dasgupta, Belayet Ali Khan, Sripada Acharya, Gangapada Acharya, Kalyani Halder, Bijon Choudhury, Monoranjan Barua, Shivshankar Mitra, Phul Muhammad Khan, Phuljhuri Khan, Munshi Raisuddin, Akhter Sadmani, Abha Alam, Mithun Dey, Nibedita Mondal, Sunil Dhar, Nilufar Yasmin, Sabita Sen, Gopal Dutta, Amanullah Khan, Fajlul Hoq, Nitai Roy, Narayan Ch. Basak, Raghunath Das, Haripada Das, Ramkanai Das, Yasin Khan, Lakshmikanta Dey, Kamrujjaman Moni, Shibnath Das, Madan Gopal Das, Shafi Mia, Abu Naim, Bari Khan, Ranjit Baran Choudhury, Khurshid Khan (Sitar), Nirod Baran Barua (vocal), Manjushree Roy, Ali Ahmed and Amresh Roychowdhury (vocal) are some mentionable names

who dedicated themselves in expanding classical music in East Pakistan. These musicians had especial contribution to the expansion of classical music in Bangladesh after its independence in 1971.

Role of ICCR to the development of classical music in Bangladesh:

After the independence of Bangladesh, the standard of practising music has gradually been increasing. The pioneering role of I.C.C.R is noticeable in this regard. A number of students are getting scholarship every year for studying Indian classical music in different Universities and institutions of India. Apart from this, some scholars are receiving training from India at their own accord. Indira Gandhi Cultural Centre of Dhaka is arranging programs regularly. They are providing a guru (Teacher) of North Indian classical music to teach the local students and also giving musical instruments to the leading organizations free of cost.

Classical music education in the universities of Bangladesh:

University centered practice of classical music started in Bangladesh through the establishment of music department at Dhaka University in 1994. Chronologically Rajshahi University in 2000, Jatiya Kabi Kazi Nazrul Islam University in 2006, Jagannath University in 2013 and lastly Chittagong University in 2015, followed the footstep of Dhaka University by establishing music department in Bangladesh. Apart from these five public universities, 'Shanto-Marium University of Creative Technology' and 'University of Development Alternative' which are the private Universities, have music department.

In Bangladesh, the curriculum of education Boards has a syllabus of music from grade eight in the secondary school certificate (S.S.C) level. But there is no implementation in this regard. Some initiatives have already been taken to implement this and it is expected that, within a short time a positive result will come out. There are three Music Colleges in Bangladesh and a few numbers of teachers are there, where they are taking classes of Indian Classical Music. There is no instrumental music and percussion department in the university level individually in Bangladesh.

Classical music in Bengali language:

Mr. Azad Rahaman, a senior musician and trainer who has been contributing to the practice and expansion of classical music in Bengali language for long fifty years. He has been trying to apply the beauty of Bengali language and different regional characteristics of Bengal in Khayel, Dhrupad and other forms of North Indian classical music in his compositions.

Government Activities:

Bangladesh government organization 'Shilpakala Academy' which was previously known as 'Arts Council' has also been taking initiatives for the teaching and performing of classical music from time to time. The national electronic media, Bangladesh Television (BTV), is telecasting and Radio Bangladesh is broadcasting regular programs on classical music.

Activities of Private Organizations:

Besides these government activities some private organizations are playing pioneering role in this regard. 'Chhayanaat', 'Bulbul Lalitkala Academy', 'Shuddha Sangeet Prasar Goshthee' in Dhaka, and 'Arya Sangeet Vidyapith' 'Sadaranga Sangeet Parishad', 'Dhruba Parishad', 'Sangeet Bhawan' in Chittagong and 'Sangeet Parishad' of sylhet are significant in this regard.

In recent times Bengal Foundation is contributing to a great extent in promoting Indian classical music in Bangladesh. They are organizing a music festival every year in Dhaka- Bangladesh since 2012, which is known as the largest classical musical festival in the world in terms of standard and presence of audience. Apart from it, Bengal Foundation has an institution for classical music named 'Bengal Parampara Sangeetalaya' through which some famous musicians like Ullash Kasalkar, Suresh Talwalkar, Uday Bhawalkar, Tejendra Narayan Majumdar, Kushal Das and many others have been providing training in vocal music, instrumental music and percussion to some scholars of Bangladesh. In addition to that, every year Bengal Foundation arranges some regular programs that have been improving North Indian classical music in Bangladesh. The roles of the chairman of the foundation Mr. Abul Khayer and the Director General Mrs. Luva Nahid Chaudhury are remarkable in this regard.

Present Musicians:

At present some talented musicians are teaching and performing classical music in Bangladesh. Captain Azizul Islam (Flute), Ardhenduprasad Banerjee (Vocal), Shahadat Hossain Khan (Sarod), PatitPaban Natta (Pakhwaz), Yusuf Khan (Sarod), Alaka Das (Vocal), Mihir Lala (Vocal), Anil Saha (Vocal), Karim Sahabuddin (Vocal), Tapan Baidya (Vocal), Md. Salahuddin (Vocal), Yakub Ali Khan (Vocal), AsitDey (Vocal), Sanjib Dey (Vocal), Dr. Asit Roy (Vocal), Swarnamoy Chakraborty (Vocal), Rejwan Ali Lablu (Vocal), Malabika Das (Vocal), Jahar Mukharjee (Vocal), Nirmal Choudhury (Vocal), Alamgir Parvez (Vocal), Chandana Debi Hazang (Vocal), Tapas Dutta (Vocal), Sushanta Sarkar (Vocal), Dr. Jagadananda Roy (Vocal), Martuza Kabir (Flute), Manirujjaman (Flute), RinatFaujia (Sitar), Ebadul Hoq Saikat (Sitar), Rajrupa Choudhury (Sarod), Prianka Gope (Vocal), Bijon Ch. Mistri (Vocal), Supriya Das (Vocal), Susmita Debnath (Vocal) and Abhijit Kundu (Vocal) are significant figures in this regard.

Research on classical music at the University level:

Besides the practical teaching and performance of Indian classical music in Bangladesh there are many research programs which are going on at the university level. Some of them are:

1. Contribution of Sadaaranga to the establishment of Kheyal in North Indian classical music.
2. Gharana Based practice of classical music in Bangladesh.
3. The Musical status of Thumri.
4. The diversity and aesthetical value of North Indian Classical Music.

Conclusion:

Bangladesh was a part of India for a long time before 1947, and it was closely attached with North India. So, the North Indian classical music has a strong influence on the music of Bangladesh. The style of singing Dhrupad, Kheyal, Thumri, Tappa are sung in Bangladesh in the same way just as they are sung in North India. There is no influence of South Indian Classical music in Bangladesh. The Government of India is supporting from the different corner to develop North Indian classical music in Bangladesh. The Government of Bangladesh and some other private organizations are working to develop classical music here. But it's true that there is no scope for musicians to survive only depending on classical music. So with the other light songs they practice classical music. The social and economic status of classical musicians of Bangladesh is also bellow. In Bangladesh the honorarium of artists is very poor. The frequency and duration of presentation are limited (7/8 minutes in BTV and 15 minutes in Radio Bangladesh). Although some working field has already been created in educational institutions even then, it is not mentionable. Basically the standard of North Indian classical music is increasing in Bangladesh by the University based teaching and performance at present. By the inter exchange of scholars, students, teachers and other activities (Memorandum of Understanding) with those institutions where the North Indian classical music practiced all over the world. It should be made a new dimension regarding teaching and performance of Indian classical music.

Paper presentation by the panellist

Dr. Nirmala Kumari Rodrigo

Sitar artiste

Department of North Indian Classical Music

University of Visual & Performing Arts

Colombo, Sri Lanka

The Teaching and Performance of Hindustani Classical Music in Sri Lanka

Introduction:

The relationship between India and Sri Lanka is more than 2500 years old. And both sides have built upon a legacy of intellectual, cultural, religious and linguistic interaction. The most striking factor that influenced Sri Lankan music by that of North India was associated with what is generally known as “Nurthi” music.

In the 19th century, the Elphinstone drama company of Bombay (the Hindustani drama company) and the Parsi Victoria theatre company (Baliwala) introduced the Persian musical tradition of western India to Sri Lanka. And they staged the Hindustani adaption of Shakespeare’s most popular stage play. The drama style called “Nadagam”, which was influenced from South Indian street drama, was popular in Sri Lanka during this period (in 1877). C. Don Bastian, who was a social worker, produced a Nadagama called “Rolina” inscribing Hindustani melodies rather than confining to the traditional Nadagam music. After that, Bastian composed the Sinhala version of Shakespeare’s *Romeo and Juliet* with the combination of singing styles known as Dadra, Gazal and Qawwali. It was this new style of drama that came to known as “Nurthi”.

Popular play writer and dramatist, John de Silva staged his first public Nurthi drama “Ramayana” written by him on May 31, 1886. Compared to Nadagam music, the sweet melodies of Nurthi which was based on North Indian Classical music captured the audience of Sri Lanka. By considering the music of Nurthi, the most of the songs were based on north Indian Ragas and light rhythms such as Dadra, Jhapthal, Lawani and Keherwa. Even though, this Nurthi song tradition was declined with the development of the film industry, the songs that belong to this tradition are being practiced even today.

In the first decade of the 20th century, the Gramophone records were introduced to Sri Lanka. As there were no Sri Lankan songs at that time, the gramophone music was entirely based on Indian music traditions. The melodies of songs were acquired from Hindi songs as well as north Indian singing styles such as Bhajan, Gazal, Thumri and Qawwali. Sinhala lyrics were composed depending those melodies and styles. The words of these songs consisted new themes, even the melodies were not directly imitated. There are plenty of available proofs that these songs were

composed based on ragas of north Indian classical music.

Examples:

1. Adu kale selavima nisa by H.W. Rupasingha – based on Thilakkamod raga
2. Punsanda paya neela guwanhi by Rukmani – based on Alhiya Bilawal raga

Radio Ceylon in Sri Lanka was officially established in 1924. During the period of 1927-1950, oriental music which was combined with North Indian classical Music, was dominating all other music traditions.

The rest of the article describes the development of Hindustani classical music to Sri Lanka and its teaching and performances.

Influence and Expansion of North Indian classical music in Sri Lanka:

During the colonial period, the majority of Sri Lankans had a negative attitude towards western influence. The country did not have a successfully developed traditional music at that time. So that, spirit and the sweetness of the North Indian music was greatly appreciated and absorbed by the Sri Lankan musicians.

The arrival of the great poet Rabindranath Tagore in 1934 extremely motivated and influenced the musicians in Sri Lanka to learn north Indian classical music. The main purpose of his visit was to lay the foundation for the first school of music and dance in Sri Lanka named “Sri Palee”. The Dancing Drama Troupe who came along with Rabindranath Tagore, staged dramas in Sri Lanka. The music styles used in these dramas enormously inspired Sri Lankan music fans and some of them went to India, especially to Shanthi Nikethan in India to learn Indian classical music and Rabindra sangeeth.

The eminent musicians of Sri Lanka, Lionel Edirisinghe and Sunil Shantha left to Shanthi Nikethan Kolkata and Bathkhande Music College Lucknow in India. As the results, two music schools or gurukuls were introduced to Sri Lankan music field. After this motivation, so many Sri Lankans left to North India to learn Hindustani Music, such as W.D Makuluoluwa, Edwin samaradiwakara ect.

Hindi films were very popular in Sri Lanka in 1960s. Large number of Hindi film tunes were copied directly and imitated from famous Hindi films. The Popularity and the sweetness of the Hindi tunes influenced this trend.

Induction of Hindustani Classical music to Sri Lankan curriculum:

As the first Sri Lankan musician, Lionel Edirisinghe completed his Visharad degree at Bathkhande music college, Lucknow. He had also a special training under the great teacher, Ustad Allaudin Khan and learnt sitar together with Pandit Ravi Shankar and Ustad Alli Akbar Khan. After his arrival in Sri Lanka, he was appointed as the Director of Music Education in the Ministry of Education, Sri Lanka.

He began to introduce north Indian classical music to the national school curriculum. This was the beginning of the spread of the North Indian Classical music throughout the country. Lional Edirisinghe also established a music society called “Gandharva Sabha” together with Ilangasinghe Ralahami and designed the syllabus according to the Visharad course of the Bhathkhande Vidhyapeet. They divided the examinations in to three categories; Prathama, Madhyama and Final and issued certificates to those who successfully passed the exams.

Thereafter, those who passed this examination were appointed as teachers in national schools. It was highly successful at that time and the North Indian classical music was successfully established all over the country.

On 2nd June, 1952 under the patronage of Lional Edirisinghe, Government College of Fine Arts was established and introduced vocal and drama to the Curriculum. While the departments of Music and Dance were established in Albert Crescent in Colombo, the institution saw a further transformation of its name to the College of Fine Arts.

As a result of the First University Act of 1972, this institution evolved in 1974 to become the Institute of Aesthetic Studies of the University of Ceylon. Thus, for the first time, 63 students presented themselves in 1978 to receive the Bachelor of Arts degree. The restructuring of the University system in Sri Lanka brought about the affiliation of this Institute to the University of Kelaniya in 1980. The Special Gazette Notice issued by Her Excellency (then) the President of Sri Lanka formally announced the creation of the University of the Visual and Performing Arts with effect from the 1st July 2005.

This University was founded in order to promote and develop the Visual and the Creative Arts as well as to offer recognized higher educational qualifications in these spheres of study. Her Excellency, the President appointed Professor Sarath Amunugama to the post of First Vice Chancellor of the University of the Visual and Performing Arts.

Teaching of Hindustani Classical Music:

Currently, music of Sri Lanka can be categorized as traditional folk music of Sri Lanka, North Indian Music, South Indian Music, Western Music and Sinhala light music. Among these music traditions, North Indian music plays the major role.

Hindustani classical Music Education in Secondary Schools:

From the year 1996, music, dance and art were studied and evaluated on the integrated basis under the area of aesthetic education in grade 6. From 2007, conforming to the competency-based curriculum implemented under the new educational reforms, in grade six, the student can select and master one subject from the above according to his/her choice, likes and talents. In spite of the prescribed subject content is built up on the basis of singing, if a student expects to study this subject play-centred, all the relevant sections can be practically studied using a prescribed musical instrument.

Practically studies the basic qualities that should be developed to present a classical singing/playing belonging to Ragadhari music. Identifies nature, similarities and differences among several 'Ragas' belonging to North Indian music and involves in singing /playing. Most of the music teachers in schools are graduates of music.

Exercises related to pitch and breathing, exercises of selecting the appropriate pitch, voice training related to higher and lower scales of notes and hand gesture exercises, practicing notes including techniques in 'ragadhari' music (Gamak, Meend), details of the 'Ragas', from theoretical and practical viewpoint 'Sargams', 'lakshana geeth' and 'madyalaya geeth' of the ragas.

Hindustani Classical Music Education in Universities:

University of Kelaniya, University of Jayawardhanapura, Sri Palee campus and University of Visual and Performing Arts accommodate the North Indian Classical music in Sri Lanka.

Among these universities, University of Visual and Performing Arts plays the major role and it is the only university which has the department of North Indian Classical music awarding the Bachelor of Performing Arts (BPA). The Department of North Indian Classical Music is one of the oldest departments of the university.

The Department has over 300 students and approximately thirty permanent lecturers and twenty visiting lecturers. The staff members of the department of the North Indian Classical Music are mostly graduated or postgraduate from Indian Universities such as Benaras Hindu University, Bhatkande University, Indira Kala Sangeet Vishwavidyalaya and etc.

The Department teaches both specialized and wide-ranging courses to engage with scholarly research and creative practices, and encourage them to initiate national and international dialogues concerning the theories and histories of art and culture. The objective of the department is to provide a concentrated study in North Indian classical music from pre-historic times to the present day in a multicultural and interdisciplinary context. Therefore, this Degree Programme has been designed to meet the demand of those students seeking a carrier in North Indian Classical Music (Vocal/Instrumental) with specialization in accordance with disciplinary studies in Performing Arts.

The Graduates of the Study Programme will be able to gain an in-depth knowledge in North Indian Classical Music as well as other relevant subjects. The Graduates in North Indian Music could find employment in Government and Private Schools as teachers of Music, Media Institutions and other relevant organizations. The North Indian Classical Music Degree holders are also capable of developing their own carrier as freelance singers or Instrumentalists in the field of music. The University encourages undergraduates to perform in the university and various electronic media, which will help them to gain wide experience and exposure in Performing Arts.

Private Institutions:

Bhathkande Vidhyapeet, Lucknow, plays a main role in teaching North Indian Classical Music in Sri Lanka. Various music teachers are having private institutions and music schools and teach the syllabus of Bhathkande Vidhyapeet. Bhathkande examinations such as Prathama, Madhyama and Visharad are held in Sri Lanka every year under the supervision of Bhathkande Vidhyapeet.

Indian Cultural Centre (ICC) conducted by ICCR:

The Indian Cultural Centre was established in Colombo in 1998, with the aim of building bridges of cultural exchange and interaction between India and Sri Lanka, to revive and strengthen cultural relations and mutual understanding between India and Sri Lanka and seeks to promote India-Sri Lanka cultural co-operation by building on cultural commonalities and creating an awareness of Indian culture in all its facets. The Centre offers classes in Bharatha Natyam, Kathak, Hindustani and Carnatic vocal music, Violin, Sitar, Tabla, Hindi and Yoga. For conducting these classes, the Centre draws on a talented and committed group of Sri Lankan teachers. Over time, the Centre has gained tremendous popularity with nearly 1500 students enrolled in the various classes conducted at the Centre. Scholarships are awarded to Sri Lankan students to study North Indian music in Indian universities by ICCR. Large number of students who were the scholarship holders of ICCR have completed their under graduate and post graduate music degree programmes from Indian universities and have returned to Sri Lanka serve as music teachers in schools.

Schools, Universities and Private institutions follow mainly the syllabus of Bhathkande examinations. Examinations are conducted in above institutes evaluating student's practical and theoretical knowledge. Vocal, Violin, Sitar, Esraj, Dilruba, Flute, Tabla, Hawaiian guitar, Santhoor etc. are taught in above institutions.

Sri Lankan government conducte especial examination for the music students named "National dance and music examination" which contains North Indian music. This includes three levels; Prarambha, Madhyama and Final.

Performing of Hindustani Classical Music in Sri Lanka:

Sri Lankan musicians who have learned classical music from India, have always performed their music on radio, television and also in public concerts. The great musician and scholar Pt. Rathanjankar came to grade the classical musicians for the first time in the history, at Sri Lanka broadcasting cooperation (SLBC). Second time in 1979 Srimathi Deepali Naag also came to grade the Sri Lankan artists at SLBC.

Classical music concerts are held mainly at the University of Visual and Performing Arts and Indian Cultural Centre, Colombo to promote Indian classical music. And also schools and various other private institutions conduct musical performances of Indian classical music.

Some of the classical music lovers and musicians contribute their own efforts, energy and money to organize concerts and perform to maintain their own standards. They also contribute and try to promote the Hindustani music and new talents. It is purely with the intention of promoting and for the sake of love for this great tradition of music.

Indian High Commission invites eminent musicians from India to Sri Lanka and give the opportunity to listen to their recitals to the Sri Lankan fans. Upcoming artists have the opportunity to perform in various competitions conducted by the Ministry of Education, Universities and other Institutions, such as all Island school Music competition, Lionel Edirisinghe music competition etc.

Present situation of Hindustani Classical Music in Sri Lanka:

The major barrier is the less opportunity to perform in media (radio and television) because there are no funds to conduct classical music programmes on radio and television. In the present day, the field of light music is so popular and prominent in Sri Lanka. So, it is hard to get a bigger audience for classical music. Besides finding sponsors for classical Music concerts is difficult as it is not appealing to their commercial interests. Also, the state sponsorships for classical Music programmes have reduced over the years.

Despite of the above setbacks in availability of opportunities to public performance in classical music, positive trends towards classical music are also observed among locals. Increasing facilities to use internet, particularly among the young audience has allowed them to watch classical music performances by eminent musicians from India, Sri Lanka and elsewhere and it has managed to create an increasing trend among such youth to learn classical music. Moreover, this has created an enthusiasm among parents to give their children classical music education privately through popular local music teachers.

Earlier, Hindustani classical music lovers could listen only to live concerts which were very rare and there was no opportunity to listen it back as there were no proper storage devices. However, with the new technology, people can witness live programs conducted all over the world via internet. And also they have opportunity to store more valuable programmes in sophisticated storage devices that allows them to watch and listen to such programmes repeatedly and more frequently. High popularity of Indian and Sri Lankan Light music songs based on ragas also has inspired the younger generation to learn classical music to improve their skills in both vocal and instrumental.

Despite inadequate opportunities available, Sri Lanka is fortunate to have a significant number of Sri Lankan musicians of commendable calibre, both vocal and instrumental in teaching and performing North Indian classical music. They have received their music education in India and they continue to maintain high standards of musical skills in teaching and performance. Sri Lankan classical musicians both in and out of university carriers are well equipped and sufficiently skillful to collaborate with any interested party outside Sri Lanka in activities relevant to teaching and performing North Indian Classical music.

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Session - V

The Teaching and Performance of Hindustani Classical Percussion Music Abroad

Opening remarks by the Chairperson

Pt. Jayant Kastuar

Kathak maestro

Former Secretary, Sangeet Natak Akademi

New Delhi

I'm so happy that we have Sameer Bhai here. Thank you Suneera ji for inviting me, and giving me this opportunity. Well, I come straight to the subject - 'Teaching and performing abroad'. This session is meant for percussion music. Here we have two things - teaching and performance. First, teaching - *shikshan prashikshan aur uske baad prastutakaran. Shikhsan prashikshan mein bhi do baatein aa jaati hain... ek shiksha dena*. One is education, another is training. Academic education, training- there are two aspects to it. They have to be very clearly understood because a university setup constantly battles with these two situations. We may say education programme. One is purely academic part whereas the other is the formal practical training part. There are always questions raised about university setup- excellent work in academics but not so good a work in performance. So on and so forth.

Shikshan ek cheez hai, prashikashan, jaise training- education and training. Here again, there are two parts- *shikshak hai* ie. *Guru hai* and the receiver, one who receives. Why I'm raising these issues is that I'd request you to throw light on these issues as a part of your experience in the U.S.A. Then in performance situation again there's '*prastota*' and '*shrota*', *prastutkarta* and *usko receive karte hain jo bhi. Dono ke bina pradarshan sampoorna nahi hota, dono ke bina kala ka vo anubhav sampoorna nahi hota hai, ras ko kaun gehan kare, ras kiske andar sancharit ho... vo to audience hota hai... and kalakaar hota hai uska madhyam*. Both the situations are required when we analyse the situation abroad. We have to see what performer wants and also what the audience wants. We have to throw some light on both the aspects. When we talk of Indian classical music or Indian classical dance for that matter abroad, particularly when you come to the U.S.

The situation in the last session was different, Bangladesh, Nepal and Sri Lanka- they fall in a different category altogether and they can jolly well say "classical music of Nepal" why not?? India is a subcontinent of European dimensions in terms of countries and languages but much

larger than the Europe in terms of its body of languages and cultures. Therefore, it is as much classical music of Nepal as it is classical music of Bangladesh and the context and situation calling it Indian, well, Indian subcontinent, yes, but can be very well be called as classical music of Bangladesh.

I was talking to Sooryakanti ji about Mauritius situations. They are again different, it is peopled by people from India who went there. In America, New York is the centre. It has the culture of the world. In New York, in the city of Manhattan, I had performed in Samir ji's 'Chandaayan' 5 years ago. It's a beautiful place, Manhattan the city in New York State, *wahan culture ka reference kuch aur hee ho jata hai. Jahan saare duniya ke sanskriti ke sabse sundar sundar roop miltey hai... jahan sikhaya jaata hai, pradarshan kiya jata hai. Us context mein aapka anubhav kya hai....* I'm sure you'll share. I'm just pointing out some of the key issues which I'd request Dr. Samir Chatterjee to throw light on the situations of training, academics as well as education. I do not think there is a need to address the issue of taking Indian Classical Music to school levels or regular academic educational system of the U.S. or any country abroad. That is not at all the concern which unfortunately was raised yesterday in one of the sessions.

Again, there is one major issue which we encounter when we go abroad particularly the Americas and also the Europe, more so perhaps in the Americas. Are we performing for the Indians there? The NRI or PIO's? When ICCR sends groups, it is seen that programme organise *karne waale* Indian organisations hee hai, audience bhi Indian. Therefore, what is your experience regarding what is called mainstreaming the Indian art, *mukhya dhara. Mukhya dahara ki baat jab America ki karte hain, toh* we are talking of white Americans, city urban population of urban Americans who take to their arts very seriously; both classical arts and popular arts. Infact, there the 'theatre musicals' as they call it, very large number of students receive education in the premiere universities. New York University, Pace University and others. I did a workshop in Pace University, there I had as many as 100 white Americans learning dance and 10 such groups. So, what is their take, how are we involving them, how far are they participating, either as student or as audience, or are we primarily catering to the Indians settlers there in the U.S. –both in terms of imparting education to as well as performing for. These are some of the issues that I'm raising and I'd request you to address apart from whatever you have prepared. So, ladies and gentlemen, let's listen to Dr. Samir Chatterjee.

Paper presentation by the panellist

Pt. Samir Chatterjee

Tabla maestro

‘A’ graded artiste

All India Radio & Doordarshan

Based in U.S.A.

Teaching and Performance of Hindustani Classical Percussion Music outside India

Good afternoon, friends.

It is indeed a great pleasure for me to be amidst such distinguished scholars, gurus, teachers, dignitaries and students. I express my sincere gratitude to Dr. Suneera Kasliwal Vyas, her colleagues in faculty and administration, the University of Delhi and the Government of India for creating this opportunity for all of us.

What I am about to share with you today is going to be merely a glimpse into my private and institutional teaching experiences from outside of India in the past thirty six years. This started in 1982, during my first tour abroad with sitar player Nikhil Banerjee. Since then I have taught in a few other Asian countries like Afghanistan, Japan, South Korea, Nepal and Hong Kong, several countries in Europe and South America, Canada and the United States of America. Today I also teach quite a bit through the internet to students from several other countries, including Australia. In addition to being on the faculty at several reputed institutions such as the Yale University, University of Pittsburgh, Manhattan School of Music, The New School University for Jazz and Contemporary Music, I am also the Founding President of Chhandayan Center for Indian Music, a prime institution of Indian Music in North America with its headquarters located in the center of New York City and branches in several other states like New Jersey, Maryland, Virginia, Pennsylvania, Florida and Ontario, Canada. I have also conducted workshops and clinics in innumerable reputed institutions throughout the world.

So, my experiences in teaching have not only been varied in terms of geographical location, age, gender, ethnic and racial background of my students, but also include a lot of practicalities from my positions as an educator in both informal and formal set-ups as well as a music administrator. Some of my observations from these capacities are already documented in the three books I have authored - *Music of India*, a guidebook to Indian Music, *Those Forty Days*, a journal of the *Chilla* practice regimen and the monumental 654 page book *A Study of Tabla*.

In teaching music, apart from the obvious requirement of knowledge and expertise in the field, one also needs a lot of patience and tolerance, almost to the extent of having empathy and compassion. While teaching Tabla in a foreign environment, the ability to develop and maintain

such patience, tolerance and empathy becomes quite essential. They play a significant role in the determination of success or failure in an educator and administrator. Yet, these are not easy qualities to acquire. There are innumerable challenges to be overcome. I have personally gone through many such challenges, all of which have been great learning opportunities for me. Today I shall share some of those with you. In the interest of an organized approach, I shall present them to you in four different categories: Physical, Practical, Mental and Socio-cultural.

But, before delving into such details, it would be relevant to take a quick historical survey of Tabla outside India. Today Tabla is one of the most popular Indian instruments anywhere outside India, particularly in the West. It is not only placed at a very high position compared to other percussion instruments in the world, it has also grown tremendous interest as an instrument to be pursued, irrespective of ethnic and racial background, age and gender. It is appreciated for its unique tonal quality, repertoire and dexterity.

The two factors, which contributed enormously in the spread of tabla in foreigner lands, are recorded media and touring musicians. Both of them started almost simultaneously during the late 1950s and gained momentum in the early sixties. In this respect the recording labels in India and abroad played a significant role. Similar acknowledgement is to be made of the legacy created by the touring musicians like Chaturlal, Kanai Dutta, Mahapurush Mishra, Jnan Prakash Ghosh, Shankar Ghosh, Alla Rakha, Sarda Sahai, Taranath Rao, Saikat Hussain Khan, to name only a few, who spent quite a significant amount of their times touring and teaching outside of India.

Earlier, in the West, it used to be Europe, which had more presence of Indian music and tabla than in North America. At that time Europe was more easily accessible, commute being relatively less difficult than to the USA. Financially also it was more profitable than in the USA. During those days Europe also had more Indians than in the USA. In 1969 USA opened up to accept more specialized immigrants from South Asia. That change in the US immigration policy resulted in a significant shift in the scenario. Today's non-stop flights are adding more fuel to the increase in dollar value.

Focusing a bit more on the USA, which I am representing today, we notice that parallel to the endeavours of individual teachers, institutional education of Indian music and Tabla also became available at some of the recognized institutions such as The University of Pennsylvania in Philadelphia, Wesleyan University in Connecticut (thanks to Prof. Jon B. Higgins), Kinnar School of Music, Los Angeles initiated by Ravi Shankar (1967), Ali Akbar College of Music (1968), California Institute of Arts (1979).

The Government of India hosted, sponsored or co-sponsored a few important events, such as the Festival of India. Those events created great opportunities for non-Indians to be exposed to several aspects of Indian culture, music and dance. Quite a few of them followed through with interest and took up serious and dedicated pursuit.

During those days, a few misconceptions about Indian music and culture also became part of the information package. Indian music was initially labeled as Hindu Music in some western publications and presentations. From the western utilitarian approach, it also became popular as Spiritual Music and started being treated as a shortcut to euphoria. Such initial misconceptions are quite common in human history; - you believe what you want to believe. Over the course of time many such misconceptions started being replaced with proper information, although we still come across people from that period still living in their past memories.

In the popularization of Tabla in the west, I have to make a special mention about one musician, however partial I may sound. It was Ravi Shankar, who not only introduced the tabla and his accompanists on the instrument with special honor and dignity, but also created a special opening for tabla solos, similar to *tani-abartanam* in Carnatic music, during most of his performances. And, all of them were definite applause-winners. He did that at a time when tabla players were denied such acknowledgement and popularity to that extent in their homeland. In the West, however, these efforts drew tremendous attention toward tabla, which we are benefiting from today.

Returning to discuss some of the challenges we are dealing with today in imparting tabla knowledge in the USA, let us start with some of the physical issues we notice in the students.

Physical:

a) Knee:

Not only do we have to deal with students at certain age having problems with their knees, many of the young students also have great difficulty to sit cross-legged with their knees bent down to the floor. This stiffness in the joints is usually attributed to high protein diet from an early age. But, it creates a hindrance in technical development.

b) Overall stiffness in the body:

Due to accumulated stress from other areas of life, students usually come with a lot of physical stiffness. Parallel to that, there is also a common belief that one has to do something special in order to accomplish. So, they make special efforts tightening their muscles, more so if they come from the background of studying or playing other percussion instruments such Latin percussions. It is hard for them to accept that there are areas in tabla where the harder you try, the more difficult it can become. The other contributing factor in stiffness is Gym activities, without follow-up stretches.

c) Common injuries from accidents, sports activities, etc.:

In the USA accidents and injuries are more common and severe in nature than they are in India. There are also the war veterans. In spite of the highly efficient repair system with enhanced medical technologies, such injuries do leave their marks causing physical impairments. One needs to be highly innovative to keep the students' spirit up and keep them motivated in pursuit of happiness.

Practical:

a) Weather:

USA is a vast country, almost three times the size of India. Most of the areas in the country, particularly those in the north, have different weather patterns, all of which are undergoing major changes in the past few decades. Teachers and students both need to adjust a lot to some of those changes. Personally, I have taken a lot of risk in commute to be with my students, even in special alert situations. I do this mainly to maintain the honor and dignity of my country.

b) Quality and condition of Instruments:

Even when a student is meticulously following all technical instructions, they won't get a proper tone if they don't have a proper instrument. Initially I had great difficulty in understanding why students were not getting proper tone in spite of following my instructions. But, when I played on their instruments, I understood the reason. This prompted me to make arrangements for instrument repair and purchase through Chhandayan store. We are also offering workshops on instrument repair, care and maintenance. A few other institutions and organizations are offering similar services.

c) Dress code:

I have maintained a certain dress code, it to be comfortable and descent. It is maintained as part of their learning process, and this one, of the many things, they like to be told and taught.

d) Formal education in teachers:

Some amount of formal education is essential to teach tabla in the USA. Earlier most teachers needed a translator-cum-interpreter. Today that need might be just occasional, as most of the teachers have some amount of formal education. The lack of formal education may cause a lot of frustration in the teacher and student. Some educational degrees are also essential to hold institutional positions.

e) Language skill:

It is not enough to know English to communicate well with Americans. American English is quite a bit different from British English, particularly in accent. In order to communicate well with the students, particularly young students, one need to stay continuously updated with the changes that are happening in the language - new words, new expressions are coming in all the time. Not only the teachers, parents are also being booed for failing to keep up. In learning tabla one is already challenged in learning a new language, a drum-language. A little familiarity in the spoken language can instill a sense of comfort in the students and make them more adaptive.

f) Punctuality and regularity:

Many teachers of tabla and Indian music don't quite realize the importance of these in teaching in a foreign land. Repeated violation of these rules may cause severe agitation and create

bad consequences, serious repercussions on them and posterity. While teaching abroad, we are not alone; we are representing a tradition, a country and creating or destroying grounds for the posterity.

g) Food and Home-sickness:

These are mostly challenges for the teachers - to find something akin to their taste and an environment somewhat replicating their homeland set-up, giving them a sense of comfort. However innocent they may seem, they are not to be belittled in importance because, these factors have caused quite a few casualties, in which teachers would just run away from their teaching positions in the middle of a semester and consequently cause severe damages to the cause of propagation of tabla and Indian music in general.

h) Different value system:

Coming from an ancient tradition as in India, one may easily develop a tendency to downgrade the value system in a relatively modern civilization as in the USA. This is a product of a common comparative mentality human being adopt for several reasons. It usually takes one a lot of effort to tap into a different value system and find the commonalities and variations in them. Such effort is usually rewarded with mutual respect.

i) Professionalism:

Whether teaching in an institution or in individual capacity, a great deal of professional approach is to be maintained. This may not quite often match with the orientation of *Guru-Shishya Parampara*. But, in the USA it has become part of client expectation, no matter whether they are seeing a doctor, a yoga instructor or a tabla teacher. Maintaining certain decorum is essential to lay the foundation for a productive teacher-student relationship, and even for a *Guru-Shishya* relationship to open up somewhere down the road.

j) Usage of modern devices:

There was time when learning tabla was entirely an oral tradition. We still want to propagate that, but in a moderate way. However contrary it may be to their learning experience, teachers should not get irritated seeing such devices being used during lessons. This is called adaptability. Every age is part of this evolutionary process, and adjustment to such changes is the only way to win the game. Today the use of computer, internet, small gadgets, audio-video recording devices is a common scenario in the classrooms.

k) Studying with several teachers, from touring and resident musicians:

Many professionals and students from other areas, with little or no knowledge in tabla have been teaching and performing. This is common in every walk of life. A little share of illness will bring out a doctor in so many of our friends and family; the streets of Kolkata are overflowed with philosophers.

It is true that such previous lessons may cause a lot of difficulty in learning. But, it has to be dealt with in a very sympathetic manner. Overwriting memory usually takes longer than creating fresh ones.

l) Studying at different institutions, mostly during their stay in India:

It is a similar kind of situation as in the previous one; with the exception that here one comes with the stamp of homeland validation. Telling them to discard all previous lessons can hurt a lot.

m) Studying from published materials – books, DVDs and internet:

This is a very common scenario today, all over the world. At the University of Kabul, the only faculty I found in drums in 2008 was the internet. Although it has become one of the most powerful tools of learning, one still needs some amount of guidance to benefit from it. Today's tabla teachers need to be open to offer such guidance.

n) Accompaniment:

This is perhaps the most challenging task - to teach an American tabla student, already equipped with developed tabla skill, to accompany Khayal, tarana, Tappa, Thumri, Dadra, Ghazal, Bhajan etc., performed either on a voice or an instrument. In this respect the knowledge of different forms and formats of presentation is merely the starting point. A study of common languages, words and expressions, gestures are also included as part of tabla education. Beyond the classroom teachings, listening-analysis of live and recorded performances help a lot. Being in the company of visiting musicians and periodical visits to India are helpful supplements in the process.

There is also a common issue of American tabla players being downgraded or discarded by visiting musicians even before trial. If, under any circumstances, they are compelled to accept them as accompanists; they would commonly take resort in blaming their accompanists to cover up their own failures.

Mental:

a) Anxiety and stress:

Although these are common in every human being, yet we deal with these at a much higher degree in New York City than in any other of locations. During the week in a one-hour lesson, two third of the class-time might be needed to de-stress and bring a student to a receptive mode. Until then patience is the only virtue to be maintained. Weekends are slightly different though.

b) Frustration and anger:

When a student is having difficulty in receiving new information, a part of their brain would detect the failure and won't be able to match it with their capacity as an individual in their professional

or academic field of work or study. Such matters related to self-esteem demand highly sensitive treatment.

c) Depression:

Depression is more common in the USA than in India. It can incapacitate a student from learning, keeping several important areas of their faculties dormant. Symptoms of such disorders can be detected through a certain level of discerning ability and insight.

d) Autism, Attention Deficit Disorder (ADD) or other types of learning disorders:

These disorders are becoming more and more common in today's classrooms. They demand a lot of knowledge and experience in a teacher to be handled properly. It might be interesting to note that the success rate in handling such situation is much higher in American teachers of tabla than in the teachers coming from India.

e) Blankness:

There have been many instances in my teaching experience, when a student displays a certain amount of mental blankness, which is further to the state of being lost or confused. This usually is a result of social condition, as it was in Afghanistan in 2008. It can also be due to certain conditions within the family, at work or due to an effect of medication.

Socio-cultural:

a) Creating Context:

There is no context of tabla or Indian music outside classroom and home in American society. Young students usually hide their interest from their friends, until they find the assurance of common interests. It is quite usual in American society for people to keep several things to themselves in a place of isolation. Creating context, motivating to practice, helping them to stick around, and eventually introducing them to the real essence of the tradition is a huge day-to-day undertaking. One needs to be totally dedicated and devoted to this, making him or herself available to the students 24 hours 7 days a week.

b) Feet sensitivity:

Traditionally Indian culture has a very high level of sensitivity related to the feet. Although we have a tradition of touching the feet to seek blessing, yet touching anything we treat with special value or facing someone with our feet is a violation of socio-cultural code. This is relatively unknown and incomprehensible to Western culture and society. An Indian would also usually avoid or hesitate to pack items of special value, such as tabla, with their shoes, or put them on the same tray during airport security check. Westerners don't understand that. They would usually ask: "what's wrong with my feet"? They play some of their instruments with their feet, such as the drum set. A special effort is always needed to rationally explain and justify these customs to a

westerner in order for them to accept and follow. Such rational approach is not so common in teachers.

c) Product oriented approach:

Western society has a more 'product oriented' approach to education as opposed to the Indian or oriental 'process oriented' approach. It takes a long time for them to understand that being in the company of their teachers or being of service to them can also be part of the learning process.

d) Social orientation:

In the learning process a certain amount of obedience and surrender becomes helpful in expediting the process. This usually comes from an element of trust. Such approach is quite contrary to modern American society, where emphasis is laid on independence as part of the growing-up process.

e) Gender issues:

In the USA females are in a better position to pursue percussions than their counterparts in India. In the USA it is nothing unusual for a female to pursue a percussion instrument like tabla. It is similar to how it used to be in ancient India. But, in certain Islamic countries it is different, like in Afghanistan. I would share a few of the most common physical and psychological challenges noticed in a female percussionist.

Since the field of tabla has yet been dominated by their male counterparts, females usually succumb to a certain sense of physical weakness, consequently leading to a competitive approach. Although taking up such challenges can enhance abilities, it can also become counter-productive and even damaging in certain cases. They still feel uncomfortable attending a class or workshop with more male attendees than female. There are, of course, females who won't care. An institutional protection helps in this respect.

f) Overpowering issues of sexual discrimination and harassment in institutions:

All faculty at recognized institutions is required to take courses and attend seminars at the beginning of every semester. For Chhandayan we have to buy special coverage for this in its insurance.

g) Issues of racial discrimination:

This is a typical and important issue in the USA as part of Human Rights and is to be observed with care and respect.

Teaching my own son in a foreign environment:

If you are interested, I can share a few important facts about teaching my own son Dibyarka Chatterjee in a foreign land. Dibyarka was only eleven years old when we moved to the USA.

Although born to us (my wife Sanghamitra is a singer), he had a choice to pick up serious pursuit of music or just be limited to keeping an interest in it. We maintained that option for him until completion of his graduate degree with Philosophy and English from the State University of New York in Stony Brook, Long Island. Later on, he also completed his Masters in Fine Arts degree from Goddard College in Vermont.

On completion of his Bachelor's degree, he came up to me with his desire to pursue music as a vocation. I applied a serious process of verification to make sure that he was not making that choice expecting it to be easier than other professions. Finding him qualified through those tests, the real process of grooming began. I applied all of my experiences from India and abroad in teaching him - all of them in a modified and measured dose, with an understanding of his placement in the American society as well as the specific requirements of the Indian society. To keep him away from the pressure of expectations has also not been an easy task. No matter how much you try, certain things are almost unavoidable. He also has to deal with me as a father, Guru (he was ceremoniously initiated in the Hindu Center in Flushing, NY on February 17th in 2002) and an administrator (as he is now one of the Directors of Chhandayan). This can be very confusing. Sometimes, I shall have to clarify which capacity I was speaking from.

On completion of the initial set-up in technicalities, we are now in the never-ending journey of finding individuality in expression. While there are certain common technical requirements in repertoire, yet to find the scope for individuality in the tonality and approach is such a self-rewarding process; he is now enjoying that thoroughly.

We have always been very close, keeping both channels open for communication. I considered that as foundational to a healthy and prosperous relationship. This is such a blissful experience – a gift of life to be cherished. Given an opportunity, it will be interesting to listen to his part of the story.

It is to be acknowledged at this point that I have several other sons and daughters in my disciples and students. All of them know and understand this, even more so when they are in the company of my son. A number of them are now qualified to be chosen on stage. Tejas Tope, who came to me at the age of four, performed a scintillating solo on February 4th of 2018 at Abbaji's Varsi in Mumbai on invitation from and being lovingly introduced by Zakir Hussain. Recently Shruti Sadolikar-Katkar requested me to put one of my disciples to accompany her at the All-night concert on May 12th of 2018. Daniel Weiss accompanied Kamal Sabri in the Fall of 2017. These are only some of the most recent occurrences as fruits from my teachings, which I know of. Of course, more are happening beyond my knowledge. Bodek Janke, Edward Feldman, Jorge Ramiro have been continuously accompanying performers of Indian music in Germany, Poland, Italy, Austria, Hong Kong, Mexico. Similar or more students have come out as performers from the teachings of Swapan Chowdhury, Zakir Hussain and several other resident and visiting tabla players. My composition 'Tablaphilia', a tabla symphony on four stages of life (*Chaturashram*)

performed by an orchestra of 22 tabla players and four vocalists can be sited as an epitome of the compositional expression of tabla music evolving out of the USA.

So, as you can see, the overall picture is very positive. We are looking forward to a day when visiting musicians from India would be able to choose their Tabla accompanists from the USA. It will remain to be seen how that will affect Tabla players in India. Yet, after absorbing and imbibing some of the nuances of the music and tradition, one further challenge will still remain for the student of Tabla in the USA - to match that information with the changing pattern in Indian society.

I beg your apology for not using accolades like Pandit, Ustad or 'Ji' to save from redundancy - all of whom I have mentioned are worthy of such respect.

Thank you for listening to me.

Feedback by Mr. Shankar Rajan

Dear Suneera,

It is very early in the morning in Singapore and I have been working into the wee hours as our mammoth music and dance festival begins in a week's time. What with concert planning for over 75 concerts, more than 40 overseas artistes, Government protocol for several Chief Guests, including Ministers, Members of Parliament, Industrial Leaders, High Commissioners of overseas countries, several programme publications including a comprehensive Diary of Events booklet, detailed food arrangements for 24 days, co-ordination with Chairmen of workshops, payments and souvenir distribution for all artistes etc- the tasks have been, and continue to be most challenging and endless. Of course, we have a team of players working and co-ordinating but Singapore's style is to keep the organising committee small and trim. I have a very small secretariat of only 7 persons. My responsibility is therefore tremendous but the joy of music supersedes all other considerations.

Why I am saying all this is that I am fully aware of the tremendous efforts put in by you and your team in organising the Delhi conference. Hats off to you for the efficiency and effectiveness in organising and managing the whole event!

The academic contents were very good- several overseas countries like US, Nepal, Mauritius, Bangladesh, Sri Lanka and Singapore made scholarly power point presentations regarding the teaching and performance of Indian Classical Music (both Hindustani and Carnatic) in their respective countries.

Some were exceptional, some average and some below expectation. But the shared experiences, the challenges faced by teachers and students as well as the musical institutions were eloquently highlighted.

In my own presentation about Singapore, I was very satisfied that I was able to fully communicate with the august audience of musicians and scholars about how well we are doing in these aspects. I was glad that I was able to convey to the audience how benevolent and enlightened our Government is, in giving so much support to the music fraternity in Singapore. Especially important to me are the methods we employ in reaching out to students with limited Indian language abilities, especially students who are not of ethnic Indian origin like the Chinese, Caucasians etc- also, the opportunities for performances that we create for our alumni and students.

It was also extremely fortuitous that the President of our organisation, a very energetic and resourceful lady, was able to join us at the launch of the conference and share her thoughts with you and the esteemed audience.

The administrative processes of your team like the efficient airport pickup and drop, the excellent accommodation in your International Guest House, the very high quality of food supplied - all added to a great experience for the delegates. More than all that was the warmth shown by you, your teaching and support staff and the very loving students who attended to me- I will continue to talk about it for a long time.

On the whole it was, for me, a most satisfying experience both academically and personally. I look forward to a continued fruitful relationship between University of Delhi and the Singapore Indian Fine Arts Society.

Sincerely

Shankar Rajan

Feedback by Prof. Joep Bor

Prof. Suneera Kasliwal
Head & Dean Faculty of Music & Fine Arts
University of Delhi

Leiden, April 27, 2018

Dear Madam,

My wife is back in the United States and I'm busy with my PhD students and research. Both of us think with great joy about our last visit to India. As I told you I'm very grateful that I was part of the U.G.C. International Seminar "Indian Classical Music: Teaching and Performing Abroad" which was one of the best and most pleasant conferences I ever attended.

Firstly, the organization of the seminar was splendid. Secondly, the topic was of immense importance, as Indian classical music has become a global art during the past fifty years or so. Thirdly, the participants from all over the world were not just theoreticians but people with a wide experience who spoke passionately about their contributions in this area. Fourthly, the music performed during of the conference was of a very high standard. And fifthly, you were an excellent host!

I'm attaching a copy of my keynote address. Please let me know if you are going to publish it in your magazine?

With warm regards,

Dr. Joep Bor
Professor of Extra-European Performing Arts
Academy of Creative and Performing Arts
Leiden University



Glimpses of the International Seminar



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FACULTY OF MUSIC & FINE ARTS
UNIVERSITY OF DELHI
DELHI-110 007