

# Contribution of Indian Music Towards the Social and Cultural Development After the Independence of India

Prof. Dr. Pravin R. Alshi

Smt. S. R. Mohata Mahila, Mahavidyalaya Khamgaon, Dist. Buldana, Maharashtra. 444303.

## Abstract

Music is as old as our civilization. The presence of music / dance in Indus Valley Civilization is evident from some musical instruments, such as the arched or bow-shaped harp and few varieties of drums on terracotta figures and pictographs on the seals. Further, the dancing girl figurine is a testimony to this. However, what kind of music or dance was prevalent that time, we are totally ignorant about it.

- Music in Vedic Era
- Origin of Sargam
- Music in Maurya Era – Buddhist and Jain Sources
- Later Development of Indian Music
- Brihaddeshi
- Influence of Islam
- Impact of Bhakti Movement
- Mughal Era
- 19th century
- 20th century
- Modern trends in Indian classical music

## Music in Vedic Era

In the Vedic era, the priests composed hymns in praise of the nature gods, which had to be sung or chanted at religious sacrifices. This tradition led to the composition of a sizable body of the religious poetry, which we call **Shruti Literature**. The Vedic hymns or **Richās** were not committed to written texts but the hymns and the method of chanting them, was handed down by word of mouth from one generation to generation. So, the richās of the Vedas are arranged as per the priestly families, who composed and chanted them. The composition of Yajurveda and Samveda followed the Rig-Veda. While Yajurveda tells us the procedures followed in the sacrifice, the Samveda contains the hymns to be sung by those who chanting them. Samveda basically consists of a samhita (collection) of richās or their portions from the Sakala Sakha of the Rig-Veda. How these Rigvedic richās should be sung – is known as **Sām**. This implies that Sām is the composition of Rig-Veda richās in the form of notes, while **Sāmgana** is the song thus sung. This music is called the **Vedic Music**. It is the testimony to the deep relationship of music with religion in India. The sāmgana included the instrumental music also. The prominent instruments in the Vedic Music were the veena, tunav, dundubhi, bhoomi-dundubhi, talav etc.

### Origin of Sargam

The initial notes in Indian music were three viz. udatta, anudatta and svarita. The Samaveda employed more notes and thus finally settled down on seven notes, which were krusht, pratham, dwitiya, tritiya, chaturth, mandra and atiswār. This later evolved into what we call the seven Svaras.

As per the Indian mythology, Indian Music is of divine origin. Narada was the first sage to whom the laws of music were revealed. Veena is the oldest music instrument, which was invented by Narada. Tumburu was the first singer. Saraswati was the goddess of music and learning; and Bharata was the first to draw up rules for theatre, of which music was a major and integral part.

The seven Svaras are the basic notes of an octave named Ṣaḍjaṃ, Riṣabh, Gāndhār, Madhyam, Pañcham, Dhaivata and Niṣād (Sa Re Ga Ma Pa Dha and Ni) respectively. Collectively, they are called **Sargam**. A series of the seven notes is also known as **Saptak**.

### Music in Maurya Era – Buddhist and Jain Sources

The way the Yakshas and Yakshis have been depicted in the Buddhist sculptures, it is obvious that Maurya era had a richly flourished music. However, Buddhist theology saw music as distraction, but nevertheless, music flourished in that era very well.

In Jain theology as well we find that some of the rare instruments have been discussed in these texts. Some of them are bhambha, mukund, machal, kadamb etc. Some of them may be the instruments of the folk music.

### Later Development of Indian Music

The Gupta period is known for the excellence in all fields of Indian art and culture. The reference to Music in Gupta period comes from the works of Kalidasa and Vatsyayana among others. Kalidasa has written the names of some instruments such as Parivadini Veena, Vipanchi Veena, Pushkar, Mridang, Vamshi and Shankha. He has also discussed different types of songs such as Kakaligeet, Streegeet and Apsarogeeti, apart from some technical terms such as Murchana, Swarasaptaka and Tana.

Vatsyayana has listed 64 Kalas or arts in his magnum opus **Kamasutra**, wherein he includes the singing, dance and playing of musical instruments among these Kalas.

Fa-hien, who visited during Gupta period, has noted that music was remarkably prevalent in Indian society. From Gupta age onwards, various genres of Indian Music were played in temples.

After Guptas, we find a great development in art in literature in times of Harsha, who himself was a singer. His plays ‘Nagananda’, ‘Ratnavali’ and ‘Priyadarshika’ discuss the making of music.

### Brihaddeshi

In post Gupta period, a great treatise only after Natyashashtra was composed in Sanskrit as Brihaddeshi by **Matanga Muni**. Brihaddeshi is the first text that speaks about rāga and distinguishes the music genres into **Marga Sangeet** (Classical Music) and **Desi Sangeet** (Folk Music). Brihaddeshi was also the important work on Indian music before the Islam came and influenced the Indian music. Brihaddeshi was based upon the Natyashashtra itself and has clarified many things which were unclear in the Bharata’s text.

### **Influence of Islam**

Around the 9th century, the Sufis tradition had itself a firm foothold in India. The Sufi mystics are known for their great love for music and acceptance of many indigenous customs. The followers of Nizamuddin Chishti (1324 AD) included the ‘Basant’ and ‘Rang’ celebrations in their religious practices. Similarly during the time of Kaikubad (1287-1290 AD), both Farsi and Hindi songs found a place in performances. By the 12<sup>th</sup> century, Islam started making great impact on Indian Music. Amir Khusrau, the “father of qawwali” enriched Indian Classical Music by introducing Persian and Arabic elements in it. He was originator of Khayal and Tarana style of classical music. On the other hand, Man Singh Tomar consolidated Dhrupad style of vocal classical music.

### **Impact of Bhakti Movement**

The impact of Bhakti Movement on Indian music was through the **Ashtachap** and **Haveli sangeet** along with the Bhajan and Kirtans. Using the regional language, Braj, Avadhi or whatever, as the vehicle, saint-composers were able to reach to people in social strata otherwise impervious to the influence of art and music. The works of composers like Jayadeva (11th century), Vidyapati (1375 AD), Chandidas (14th-15th century), Bhakta Narasimha (1416-1475 AD) and Meerabai (1555-1603 AD) were used as literary bases to the music. The advent of the Dhrupad, Khayal and Tappa, the dissociation of dance from music, and the shift from the pakhawaj to the tabla, all happened during the Bhakti Movement period.

### **Mughal Era**

During the Mughal period, and especially under Akbar’s reign, temple music was largely overshadowed by the Darbar Sangeet, in which music was composed mainly to eulogise patrons.

The court of Akbar employed many musicians Indians as well as Persians. The musicians were divided into seven orders. There was one for each day of the week. Headed by the legendary Tansen, there were 19 singers, three who chanted and several instrumental musicians. The main instruments, as per records of Abul Fazal, were the sarmandal, been, nay, karna and tanpura.

The times of Akbar are known for a complete fusion of the Persian and Indian music systems. Jehangir was genuinely interested in music and generously patronised the art. Same was with Shahjahan. However, puritan Aurangzeb banned the court music. Still, some literary works on music were produced in his times, such as Persian translation of **Makutuhul**.

With the Mughal power in Delhi weakening after Aurangzeb’s death, there was a quick succession of emperors. But, there was a relatively long period of prosperity of music during the reign of legendary Muhammad Shah Rangile (1716-1748 AD).

He was a loving and generous patron to many musicians. Qawwali was reintroduced into the Mughal imperial court and it quickly spread throughout South Asia faster than ever before, incorporating many newly patronized instruments such as Sarod, Surbahar, Sitar and Sursingar that bolstered the traditional Tambura, Veena and Tabla.

Khayal was popularized by Niyamat Khan (Sadarang) and his nephew Firoz Khan (Adarang), both musicians in the court of Muhammad Shah Rangile. Khayal was pre-existing at that time, but for the first time, it became so popular that it later almost replaced Dhrupad.

### **19<sup>th</sup> century**

The thumri form of romantic and devotional music also became popular in the 19th century. Ramnidhi Gupta, or Nidhubabu gave us the Bengali tappa, a new genre. This assimilated the features of the Tappa in Hindustani music and the lilting rhythm of Bengali music.

### 20<sup>th</sup> century

In the early 20th century, the most important contribution to Hindustani Classical Music was that of **Pandit Vishnu Digambar Paluskar** and Pandit Vishnu Narayana Bhatkhande.

#### VD Paluskar

Pandit V. D. Paluskar (1872-1931 AD) introduced the first music college, the Gandharva Mahavidyalaya in 1901. He sang the original version of the bhajan Raghupati Raghava Raja Ram. He gave an entirely new perspective to the education and propagation of music. He is known to have given the first public concert in Saurashtra, because by that time, music was sung only in temples and palaces. It was his efforts that elevated music and musicians in the social hierarchy! His Gandharva Mahavidyalaya was open to all and one of the first in India to run on public support and donations, rather than royal patronage.

#### V.N.Bhatkhande

V.N.Bhatkhande (1860-1937 AD) pioneered the introduction of an organised musical system reflecting current performance practices. He wrote the first modern treatise on Hindustani Classical Music. He is best noted for reclassification of the Indian Rāgas. So far, the Rāgas were classified into Rāga (male), Ragini (female), and Putra (children). Bhatkhande reclassified them into the currently used **Thaat** system. He collected data on music, and documented and analysed performing traditions. His literature on music remains unparalleled even today and is essential for a systematic study of Hindustani Art Music. He classified a total number of 1800 compositions from the major gharanas accessible to him, dividing them in **ten thaats** according to his that system.

#### Modern trends in Indian classical music

Classical music is definitely not the preferential form of music amongst the general populace today still there are countless Indian classical musicians and singers who are well respected and heard even in contemporary times. The classical music managed to survive despite the fact that it requires rigorous practice and devotion. Some believe that the reason solely responsible for this survival is the Indian guru-shishya tradition in which a teacher or guru is given the utmost form of respect and student or shishya adhere to his teachings. Some other reasons for its survival are a highly scientific structure within which a musician could operate with total freedom, the aesthetic appeal of the music, the melodies and the unmistakable spiritual aspect of the music.

After Indian Independence, several attempts were made to revive the Indian classical music. There was a movement to re-popularize music with the entire population. However, with time the modern society gradually began to take over newer forms of media. The Indian government has made consistent efforts to revive the classical arts but the present trend completely turned the face of Indian music around. There is a very popular perception that Indian classical music is 'too cerebral' or 'too heavy'. Nevertheless, recent times have seen a resurging interest in the field. An increase in the number of artists indulging in fusion and a growing number of organizations dedicated to spreading the richness of the tradition has

helped revive interest in classical music. The Indian classical music tradition is still there, having survived so many adversities.

At 70, India has come a long way from the country the British exited in 1947, and which they believed (and hoped) would not survive in its then form. India has since evolved into a vibrant constitutional democracy and made rapid strides in several domains (although there is a lot of work still to be done). Over the next few days, to mark the 70th anniversary of India's independence, Mint will profile 70 milestones across the years, and across domains—politics, business, entertainment and sport. Put together by Mint's reporters and editors, these entirely subjective listings are far from comprehensive, as is only to be expected when one is dealing with the seven-decade-old post-independence history of a country as large and complex as India.



Role of music in **Indian freedom struggle** have helped in creating great awareness among the people for gaining knowledge about the importance of independence. The construction of a discourse for **Indian classical music** in the twentieth century is to be seen as a nationalist cultural project. Three strands distinguished this discourse, namely, the separation of music into classical, non-classical categories, the emergence of new patrons of culture for whom the appreciation of music was an engagement with modernity and the tying up of music and dance to the larger agenda of social reform and modernization.

In a colonial situation like the British Raj, when a great part of the colonial administration was manned by Indians, patriotic songs were often a surrogate for overt action for many Indian government officials. Such songs played a significant role in shaping the mentality of people who came of age at the time of independence. Anyone with an ear for music and a fondness for poetry would have imbibed notions of his or her identity as a citizen of a free country in terms of patriotic songs heard while growing up. This presentation tries to collect and render some patriotic songs (about 200) in **Sanskrit language, Tamil language, Telugu language, Kannada language and Malayalam language**. Bengal produced five poets of considerable ability who could sing and were capable of setting the tune to the words of lyrics they had written (poet-composers). These five were **Rabindranath Tagore, Rajanikanta Sen, Dwijendra Lal Roy, Atulprasad Sen and Kazi Nazrul Islam**. Political songs were only a small fraction of their creative output. The Bengal situation provides a few insights in such an exercise for performing arts. There are two ways of worship in the Indian tradition; one is private prayer symbolized by puja-karma or by the namaj done

at specific times of the day, and the other is congregational prayer in a temple or mosque. The genre of patriotic songs identified the land of one's birth with divinity, and the words and tunes appropriately corresponded to a piece of intensely devotional music.

Music is only a reflection of people's moods; it is no substitute for action. The Bengalis are often considered a sentimental people. When one listens to the songs of Tagore, Atul Prasad or Rajanikanta there is lot of love for motherland. The musical legacy of the Swadeshi period has a strong Hindu communal element in it, especially when mass mobilization was part of the nationalist struggle after the 1920s. D.L. Roy's songs were never banned. He suffered more during freedom struggle period. Nazrul had a strong sense of national identity as well as provincial loyalty and did not see any contradiction in it as Subramania Bharati of Tamil Nadu.

The populist **bhakti** nationalism of Paluskar, sacralized music, music became respectable and many more women could claim professional performance space. Music teachers became modern incarnations of ancient gurus. Bathkande's musicology and pedagogical publications gave Indian music its classical history. But this national project represented by Bathkande and Paluskar is resisted by the ustads. Even today, most famous musicians are not trained in institutions but in gharanas. Women could aspire to the status of Hindu, male and Brahminic guru, but never to that of an ustad.

**1947:** Bismillah Khan, whose name has become synonymous with the shehnai, performs at Red Fort on the eve of 15 August and later on Republic Day, 1950. His recital becomes a cultural part of India's Independence Day Celebrations, telecast on Door-darshan every year on 15 August.



**1947:** K.L. Saigal, India's most famous singer-actor, dies. His distinctive nasal style of singing lives on—from inspiring figures such as Kishore Kumar to being the subject of post-modern hat-tips as in the song Saigal Blues from Delhi Belly.



**1949:** The year of Lata. Lata Mangeshkar becomes a superstar with songs such as Jiya Beqaraar Hai (Barsaat); Aayega Aanewala (Mahal); Lara Lappaa (Ek Thi Ladki); Chup Chup Khade Ho (Badi Bahen); and Sajan ki Galiyan Chhod Chale (Lahore)



**1952:** The Naushad-composed soundtrack to Baiju Bawra popularizes Hindustani classical music in Hindi cinema. And with songs such as O Duniya Ke Rakhwale, it helps establish Mohammad Rafi as the new star playback singer.

**1952:** All India Radio's Vadya Vrinda platform, with Ravi Shankar as its first director, starts with the purpose of giving an outlet to instrumentalists and providing them a steady source of income.

**1953:** After he was diagnosed with tuberculosis in 1947, doctors had told Kumar Gandharva that singing could prove fatal. After he recuperated due to advances in medicine, he gave what would be his comeback performance at the Hari Mahadev Vaidya Hall at Shivaji Park in Mumbai. He sang his self-composed ragas which gave a new dimension of innovation in Hindustani music.

**1955:** Mera Joota Hai Japani's popularity reaches all the way to the Soviet Union. Raj Kapoor's tramp walk, Mukesh as his singing voice on screen, composers Shankar and Jaikishan's talent for exquisite orchestration and the lite socialism of Shailendra's lyrics make this an iconic song and an example of a winning team in its prime. (More recently, it was used in films such as Gravity and Deadpool.



**1955:** The iconic theme music of Satyajit Ray's Pather Panchali, composed by Ravi Shankar, shows Ray's knack for conceiving memorable movie themes (a later example being the Feluda theme)—a style of film music unusual in Indian cinema.

**1957:** Bade Ghulam Ali Khan returns to India. The Hindustani classical vocal legend had left India for Pakistan after Partition. He came back as a permanent citizen with the assistance of the then chief minister of Bombay, Morarji Desai; five years later he was awarded the Padma Bhushan and the Sangeet Natak Academy Award.



**1957:** Pyaasa, a musically star-studded album which features Geeta Dutt's Aaj Sajan Mohe, Hemant Kumar's Jane Woh Kaise, Rafi's Yeh Duniya Agar Mil Bhi Jaye, marks the end of the partnership of S.D. Burman, Sahir Ludhianvi and Guru Dutt.



**1957:** O.P. Nayyar brings the spirit of his homeland in the percussion-driven Ude Jab Jab Zulfein Teri and begins a trend of Punjabi-type Hindi film music with the movie Naya Daur. Yeh Desh Hai Veer Jawaano Ka, from the same album, is one of our earliest patriotic hits.

**1958:** Salil Chowdhury wins Filmfare Award for Madhumati. One of Chowdhury's best albums, it highlights his grip on folk music and his effortless straddling between musical traditions. While Chadh Gayo Paapi Bichhuaa recalls the Assamese music amid which he had grown up, Dil Tadap Tadap Ke Kah Rahaa Hai is based on Polish folk song Szla Dzieweczka do Gajeczka.

**1961:** Zubin Mehta is appointed director of Montreal Symphony Orchestra. The first crown in an extraordinary career, Mehta followed it up with his stints at the Montreal Symphony Orchestra was followed by the Los Angeles, New York and Israel Philharmonic orchestras.

**1964:** Kishori Amonkar sings for film playback, with Saanson Ke Taar Par from Shantaram's Geet Gaya Patharon Ne. Her mother, Mogubai Kurdikar, a classical vocalist herself and a strict teacher, disapproves. As a result, Amonkar concentrates on a career as a classical musician. The rest is history.

**1965:** Aao Twist Kare showcases the versatility of Manna Dey, whose greatest hits had always been classical-based songs. R.D. Burman took him out of his comfort zone and put him in a Chubby Checker space with this fun, groovy number from Mehmood's Bhoot Bungla.

**1966:** M.S. Subbulakshmi performs at the UN General Assembly. The Carnatic legend's high-profile concert in New York is a historic one, the highlight being her rendition of Maithreem Bhajatha (O World! Cultivate Peace).



**1968:** The Beatles' fascination with Eastern spirituality brings them to the ashram of Maharishi Mahesh Yogi in Rishikesh on 15 February, 10 days after they recorded Across the Universe, which famously features the phrase "Jai Guru Deva".

**1968:** The Beatles' fascination with Eastern spirituality brings them to the ashram of Maharishi Mahesh Yogi in Rishikesh on 15 February, 10 days after they recorded Across the Universe, which famously features the phrase "Jai Guru Deva".

**1969:** Ravi Shankar, by then a global sitar icon, plays at Woodstock. He doesn't approve of the hippie culture of the festival and vows not to play there again.

**1971:** Ravi Shankar, Ali Akbar Khan and Allah Rakha open with an Indian classical set in a George Harrison-led concert to fund relief efforts for Bangladesh, held at Madison Square Gardens in New York.

**1971:** R.D. Burman's Dum Maro Dum, from the movie Hare Krishna Hare Ram, rocks the nation and establishes Asha Bhonsle as the go-to sexy female vocalist.

**1972:** Led Zeppelin plays at a nightclub in Bombay (now Mumbai). According to many accounts, band members Robert Plant and Jimmy Page, during their stay at the Taj Mahal Hotel, found their way into a nightclub called Slip Disc. They performed a small set on the owner's request and before the crowd multiplied, left abruptly with the unfulfilled promise of playing again the next night.

**1972:** Begum Akhtar gets Sangeet Natak Academy Award. Known as the Queen of Ghazal as well as one of the great exponents of thumri and dadra style of singing, Akhtar was also one of the first female singers to break away from private soirees to perform in public. She died two years after receiving the award.

**1974:** Shakti, the first Eastmeets-West supergroup, is formed. A melting pot of jazz, Hindustani and Carnatic classical, it features British guitarist John McLaughlin, violinist L. Shankar, tabla player Zakir Hussain and ghatam player T.H. Vinayakram.

**1978:** ITC Sangeet Research Academy is formed. The institute reinvents the gurushishya tradition, which remains at the heart of Hindustani classical music owing to its roots as an oral tradition. ITC pumped in much-needed funding in setting up the academy in Kolkata and providing a modern gurukul at a time when the musical tradition was suffering due to lack of patronage.

**1979:** "Janfest" at St Xaviers College, Bombay. The music festival, the first to be sponsored by a corporate group, begins with the aim to promote classical music among the youth. Everyone from Ustad Alla Rakha Khan to Pt Birju Maharaj has performed there.

**1980:** Aap Jaisa Koi, composed by Indian-born British music producer Biddu for Qurban and sung by Nazia Hassan, rings in the disco era of Indian mainstream music. Bappi Lahiri and Disco Dancer follow.

**1980:** British band The Police, at the top of the charts at the time, plays in Mumbai's Rang Bhavan. Tickets set at Rs10 and Rs25 sell for 10 times their price.

**1982:** Woh Kagaz Ki Kashti launches Jagjit Singh. In one of his first hits and best-known songs, Singh shows his ability to tailor ghazal, a genre with a niche appeal, to popular tastes. He gives it a light, hummable quality and balances it with his deep, booming voice.

**1986:** Independence Rock, one of India's earliest and biggest independent music festivals, is born in Mumbai. It has since lost its glory but still is considered a rite of passage for rock acts in the country.

**1987:** The album of Ijaazat releases. It is the last of the R.D. Burman-Gulzar partnerships, which had given albums such as Aandhi and Parichay, but different from them. There is a newfound minimalism in

the arrangement in songs such as Mera Kuchh Saman and Chhoti Si Kahani, all sung by Asha Bhonsle, and Gulzar's words have never felt more Gulzaresque.

**1988:** Ilaiyaraaja collaborates with Hariprasad Chaurasia in Nothing But Wind. The former's 50-piece Chennai-based orchestra teams up with the latter's North Indian flute for a divine invocation of nature and life. This non-film album is a prime example of Ilaiyaraaja's limitless musical ability.

**1988:** Mile Sur Mera Tumhara is aired. Commissioned by the central government, Bhimsen Joshi and ad guru Piyush Pandey create a song to promote unity among Indians. The video, featuring film stars and sports personalities, is aired after the prime minister's speech on 15 August on Doordarshan.

**1990:** The tabla maestro with his trademark frizzy hair and a cup of tea—the Taj Mahal tea ad marries Zakir Hussain's glamour and talent to create an iconic image of a classical music superstar.

**1992:** Roja brings A.R. Rahman to the national limelight. It was unlike anything India had heard before.

**1992:** Jatin Lalit's Pehla Nasha defines the innocent '90s, with Aamir Khan's dreamy, slo-mo leap in the air amid picturesque hills, Lalit's melody and Udit Narayan's velvety voice.

**1993:** Antakshari: The Great Challenge begins. The show takes the quintessentially Indian parlour game and gets families to huddle around their TV sets to see Deewane, Parwane and Mastane battle it out.

**1993:** Jungle Jungle Baat Chali Hai introduces Vishal Bhardwaj, the composer. The song for Doordarshan's Hindi-dubbed Jungle Book animated series is one of Bhardwaj's first collaborations with Gulzar. It is on one of their favourite themes, making songs for children.

**1995:** The release of Abar Bochhor Kuri Pore brings the Beatles-inspired Mohiner Ghoraguli, India's first homegrown rock band, formed in 1975, back into the public consciousness. The 1995 album, a recreation of their 1960s and 1970s songs by members of a booming Bangla band community (including some original members), is a welcome reminder.

**1995:** Sitar player Anoushka Shankar makes her solo debut at the age of 13. The performance at Siri Fort, New Delhi, marks the celebration of her father's 75th anniversary and comes three years after she had first accompanied him with the tanpura on stage.

**1996:** MTV comes to India. Middle-class India's first visual experience of the Madonnas and the Metallicas. The Lucky Alis and the Falguni Pathaks join in. Music videos become a thing.

**1996:** Michael Jackson performs History World Tour concert in Mumbai, dubbed as India's greatest gig ever and the first of its scale and stature.

**1996:** Like its gloriously over-the-top music video, Alisha Chinoy descends from a helicopter crooning Made in India in the opening ceremony of the 1996 cricket World Cup at Eden Gardens. Indipop announces its arrival in the grandest fashion.

**1997:** Pakistani pop band Junoon's Sayonee gives India its first taste of sufi rock and roll, heralding a later craze for Pakistani singers in the mid-2000s in Bollywood.

**1997:** Paban Das Baul with his soul-searing songs, collaborates with British music producer Sam Mills in Real Sugar (a play on the Bengali ashol cheeni) and stamps Baul music on the map of world music—rather more forcefully than Purna Das Baul's Bengali Bauls at Big Pink, way ahead of its time in 1967.

**1997:** Yeh Dil Deewana signals the arrival of a new singing superstar—Sonu Nigam. A song with wild ups and downs, it is an instant hit. It helps that Shah Rukh Khan was the face of the song (and the film it appeared in, Pardes), who Nigam goes on to frequently sing for over the next decade.

**1998:** Breathless makes Shankar Mahadevan famous. In what would be a gimmick today, thanks to auto-tune, the singer-composer actually sings a two-and-a-half-minute semi-classical song without taking a breath to an electronic track. Phew.

**2000:** Indian Ocean's eco-activism-fuelled rock album Kandisa finds the sweet spot between the intimidating-to-some Western-influenced independent music and a more universal indigenous sound.

**2001:** Just like the movie, there was something new, cool and fresh about the soundtrack of Dil Chahta Hai which featured hits such as Koi Kahe and Tanhayee. It was Shankar-Ehsaan-Loy at the top of their game.

**2001:** Vishwa Bharati ends copyright on Rabindranath Tagore's works. The move frees Rabindra Sangeet from the shackles of the purists, resulting in all kinds of experimentations: from playful Hindi film interpretations and folk-rock renditions to acid-drenched versions.

**2002:** Vijay Nair forms Only Much Louder, the first artist management agency for indie bands, and eight years later, gives India its coolest music festival—NH7 Weekender

**2004-05:** The first season of Indian Idol becomes a national television event. People choose their winner, Abhijit Sawant, through SMS voting. The trend of music reality shows begins.

**2007:** The famed music venue BlueFrog amps up Mumbai's live music scene with state-of-the-art acoustics, eclectic range of performers and a great location—the converted Todi mill compound. (It shut down in 2016.)

**2007:** Iron Maiden performs in Bengaluru. The metal gods' performance in the garden city opens the doors for legit, heavyweight bands such as Megadeath, Machine Head and Opeth to perform in India.

**2009:** Bhimsen Joshi, the most famous proponent of the Kirana Gharana, wins the Bharat Ratna. The singer, known for drawing huge crowds to his concerts and starting the Sawai Gandharva Festival in Pune, dies two years later.

**2009:** A.R. Rahman wins Best Original Score and Best Original Song for Slumdog Millionaire and Jai Ho at the Oscars. The film receives Best Picture and six other Academy Awards as well, including Resul Pookutty's win in the Sound Mixing category.

**2010:** Emosanal Attyachar becomes the new cool for the young people. Composer Amit Trivedi and lyricist Amitabh Bhattacharya begin their innings with a National Award for the strikingly original Dev D album.

**2011:** Bejoy Nambiar's Shaitan sets the stage for an indie invasion of Bollywood. The film is one of the first to compile an album entirely out of indie talent such as Bhayanak Maut, Suraj Jaggan. Ironically, its biggest hit is Mikey McCleary's sexy reimagining of the gentle, moony Rafi classic Khoya Khoya Chaand.

**2011:** Pakistan's pride and India's envy until then, Coke Studio arrives here on MTV. Except occasional flashes of brilliance, we still haven't matched up to their levels

**2011:** International Villager introduces India to Yo Yo Honey Singh. One of the highest-grossing Punjabi albums, Singh's offering features songs such as Dope Shope and Angreji Beat and gives us our first dose of soon-to-be-big Punjabi hip-hop. Rappers Baadshah and Raftaar, both featured in the album, are currently ruling the scene.

**2012:** Sneha Khanwalkar's knack for making anything work with her electronic soundscape finds full scope in the thrilling Gangs of Wasseypur soundtrack—Bihari folk, dubstep, Caribbean chutney. The elusive composer hasn't worked on a full-fledged album since then

**2012:** Theatre director Roysten Abel's production The Manganiyar Seduction presents the raw soul of folk singers from Rajasthan in a dazzling set inspired by the Hawa Mahal of Jaipur and Amsterdam's red light district.

**2012:** Even before people know what the fuss was all about, the bizarrely fun Tamil song Why This Kolaveri Di breaks the Internet. India's first true viral music video.

**2013:** As internet and smartphone penetration grows, streaming services such as Gaana and Saavn multiply their listeners. (Currently, digital music services are estimated to generate more than 70% of the annual revenue in the Indian music industry.)

**2013:** Tum Hi Ho, the haunting, if soppy, love ballad from Aashiqui 2, turns Arijit Singh into a phenomenon that still hasn't ended.

**2015:** British band Coldplay's frontman Chris Martin walks into a Delhi bar and does an impromptu set, setting the rumour mills rolling about a concert in India. It comes true the next year.

**2016:** In Chennai Poramboke Paadal, T.M. Krishna brings Carnatic classical music from its hallowed sabhas to the stinking dump-yard of Ennore Creek and raises the alarm on environmental damage.

**2017:** Saregama taps into its rights to India's most beloved soundtracks—the golden age of film music, classical music and ghazals—to create Carvaan. It is an algorithm-enabled music device that plays like an old radio set (it comes loaded with 5,000 old Hindi songs) and also serves as a Bluetooth speaker.

## Conclusion

To conclude it can be said that the Social and Cultural Development After the Independence of India has brought Hindustani Classical Music to the forefront of the world. It has added to economy and used as a means of improvement of political relationship between the countries. Indian classical music has become very popular to the audience of the world and thereby there is social mobility in the musical fraternity of our country. But so far musicality is concerned the globalized new trend of Hindustani Classical Music is losing its essence to some extent if considered as a heritage on the whole and through the discussion it can be said that as globalization has a remarkable impact on Hindustani Classical Music, Hindustani Classical Music has a reasonable impact on the Social and Cultural Development After the Independence of India.

## Reference

1. Bhagwati Sandeep, 2002: "Indian Music in Western Composition", Globalization and Indian Music, ITC Sangeet Research Academy, pp. 80-87
2. Dixit Balwant N , 2002: "Globalization and Indian Classical Music- The North American Scene", Globalization and Indian Music, ITC Sangeet Reseach Academy, pp. 62-72
3. Jasani Viram , 2002: "Musical Changes- a UK overview", Globalization and Indian Music, ITC Sangeet Research Academy, pp. 73-79 Vol. 4, No. 1 (January 2015) p. 13-20 Sangeet Galaxy ISSN: 2319-9695 20
4. Ram Vivek , 2002: "Indian Music in South Africa", Globalization and Indian Music, ITC Sangeet Research Academy, pp. 88-93
5. Ram Vivek ,1987: "Teaching Indian Classical Music", Proceedings of the 1st Music Educators Conference, Natal University
6. Raman N. Pattabhi , 2002: "Globalization and Indian Music: Role of Media", Globalization and Indian Music, ITC Sangeet Research Academy, pp. 39-44