



CULTURAL ROOTS AND CONTEMPORARY EVOLUTION: AN ANALYTICAL STUDY OF KEY FACTORS IN THE DEVELOPMENT OF HINDUSTANI CLASSICAL MUSIC

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Abstract

Hindustani classical music, which is rich in spiritual, historical, and social aspects, has developed over many centuries as an integral part of India's cultural legacy. Its foundation is in Vedic chants and old texts like the Sangita Ratnakara and Nitya Shastra, but it has benefited from influences from many other cultures, including as the Persians, the Mughals, and local customs. Its rich creative history, many styles, and support from kingly palaces, saint-poets, and renowned maestros are all products of the music's gharana development. Even as it evolves in response to new media, more exposure throughout the world, and technological advancements, Hindustani classical music maintains its foundational elements of improvisation, tala, and raga. In this article, we will examine the historical, cultural, educational, and technical aspects that have played a significant role in shaping Hindustani classical music and how it has evolved over the years. The research shows how this art form has survived and how it continues to be relevant in the world of music by looking at its cultural origins and modern developments.

Keywords: Hindustani Classical Music, Cultural Roots, Gharanas, Raga, Tala, Evolution, Contemporary Adaptation, Indian Music Tradition

INTRODUCTION

One of the most historically and culturally significant manifestations of Indian subcontinental culture is Hindustani classical music. This tradition has persevered through the ages while welcoming change, drawing from the old Vedic chants and codifications in texts such as Sangita Ratnakara and Natya Shastra. Integrating elements of both spirituality and artistic expression, it is distinguished from other musical traditions by its reliance on improvisation, raga (a melodic framework), and tala (a rhythmic cycle).

Cultural Roots and Influences

Classical music from Hindustani developed in unison with the historical and cultural environment in which it was created. The complicated rhythms and melodies of this music are the result of a synthesis that took place over a period of many years, during which it absorbed components from the traditions of the Persians and the Mughals. The evolution of this practice has been profoundly influenced by a number of factors, including the guru-shishya parampara, the devotional writings of saint-poets, and the many folk traditions that originate from various areas. As a result of the music's profound cultural origins, it has been able to persist and develop throughout the course of time without losing its distinctive personality.

Evolution Through Gharanas and Patronage

The advent of gharanas, which are separate artistic lineages that emphasize various approaches to raga presentation and performance, has been a key contributor to the expansion of Hindustani classical music. In addition to fostering innovation, these schools of thought were responsible for preserving tradition. In a similar vein, the royal palaces, temples, and cultural institutions of India throughout the medieval and early modern periods gave enormous amounts of financial support, which in turn encouraged the development of legendary performers and established environments for musical experimentation and refinement.

Contemporary Transformations

The proliferation of digital channels, and shifting listener sensitivities, Hindustani classical music is continuously developing in the current period. While raga and tala continue to maintain its core characteristics, current musicians are increasingly exploring the possibility of fusing their music with other musical styles, participating in international collaborations, and modifying their presentations in order to reach a wider audience. Pedagogy and performance have also been modified as a result of technological advancements, which has made the tradition more accessible to younger generations as well as listeners all around the world.

Music is inextricably linked to society or the activities that take place inside society. The way in which humans engage with one another within the setting of various social and cultural circumstances has resulted in the invention and development of music systems. In general, the most impromptu acts that occur in social life are not devoid of any musical qualities. According to N. Singh (2004), musical tones are a representation of reality in society. Since the beginning of time, music has developed in tandem with the shifting social realities of the world. With regard to the requirements of the society, it has accepted and rejected a great deal of items. Over the course of time and in response to various circumstances, it has experienced a sea change of evolutions. It is clear that Indian classical music has undergone significant transformations since its origins. Because of the process of evolution, it has been able to absorb a great number of characteristics, which have entirely altered both its identity and its location. In the course of development, it has progressed from philosophical religious music to the court, and from the court to the public. This process continues to this day. The music, however, has always strived to keep its immaculacy or its classicism across all of these many periods of time, along with changes brought about by adaptation and rejection.

Nearly everything has been given a definition that is both significantly different and more complicated as a result of globalization at the end of the twentieth century. From the political to the economic to the cultural to the social. To a greater extent, communication and interaction have become less complicated and more straightforward, while the society as a whole is moving toward a more complicated personality.

Globalization brought–

- Integrated International Relations
- The beginning of international commerce,
- The process of developing the most advanced means of communication
- The internationalization of the financial market also includes
- Mobility of people, goods, money, and ideas has been drastically increased.

An extensive amount of reconstruction in the structure of societies and cultures all over the globe has been brought about as a result of all of these components, in addition to the economic flexibility. The globe has increasingly become a "global village" as a result of the unrestricted movement of goods, services, and money across international borders. This, along with other aspects of life, brought to exceptional rapidity in the fields of art, culture, and music. This hurricane of technical advancement and globalization was believed to be a danger to the relatively young traditions that have been passed down through the generations in Indian society and culture. Yogendra Singh, in his work titled "Culture change in India, identity and globalization," explains that in today's society, there is a strong emphasis on globalization.

Not only does scientific reason describe reality, but it also mystifies it. This is something that has been seen. Not only is the answer that science provides, which is the foundation upon which the discourse of modernity is mainly based, subject to revision, but it is also often false. These have not been successful in resolving the problem that continues to plague the idea of universal humanism and human rights. ... People's perceptions of the present process of modernization, globalization, and universalization of cultural and economic institutions are thus not totally filtered through a "scientific rational prism." This is true of a number of other facets of the process as well. In spite of the atmosphere of ethical ambiguity and confusion that has been established by the present processes of globalization of culture, the scope for the mythological legitimating and rationalization of cultural processes continues to have significant validity. Y. Singh wrote in 2012.

The notion of globalization was somewhat repugnant to Indian classical music due to the fact that it is in direct opposition to the tradition. After the country gained its independence, North Indian classical music, also known as Hindustani music, developed a great deal of new dimensions and perspectives to consider. As a result of the end of British rule and the reduction in royal support, Indian classical musicians have been forced to work for their livelihoods while also bearing the duty of carrying down their lineage of the heritage, also known as gharana musical tradition. It was the commercial pressures that were revealed to the artists. The scenario of music began to take on a changing form gradually as a result of the arrival of globalization.

It is necessary for artists to compete in this rising economic landscape because of the new tendencies that are prevalent in society. A great number of novel ways were included into the study and performances of the music that was considered to be quite traditional. However, it is possible to assert that the music industry has developed a very fresh figure and identity. This is despite the fact that it unquestionably has both benefits and disadvantages. The way in which the audience and the artist approached music went in opposite directions with respect to the music.

According to the explanation provided by Jonathan D. Kramer in the article titled "The Nature and origins of Musical Postmodernism" ((Auner(edited) 2002), postmodern music is a kind of music that is considered to be in the framework of postmodernism. It is also important to note that they have had a significant impact on Indian music and artists, making them relevant in the context of Indian music. Postmodern music is similar to –

- (1) Is not only a rejection of modernism or a continuation of it; rather, it has characteristics that are consistent with both a rupture and an extension.
- (2) has an ironic quality on some level and in some manner fails to acknowledge the distinctions that exist between the sonorities and processes of the past and those of the present;
- (3) The distinctions that exist between "high" and "low" styles are challenged.
- (4) demonstrates a disregard for the norms of structural unity, which are often disregarded;
- (5) Brings into question the idea that aristocratic and popular ideals are mutually incompatible;
- (6) It is important to avoid totalizing forms, such as not wanting complete compositions to be tonal or serial or to be cast in a formal mold that has been given;

The artists and the music necessitated a more expansive perspective on the music and the art that they created. They relished the difficulties and yearned to expand their horizons to other territories. The music that was primarily associated with India has readily crossed international boundaries and is now present in almost every region of the globe. A respect and acknowledgment for Indian music were received on many musical stages throughout the globe. At the same time, Indian music began to include a significant number of western elements, and Indian music also began to become more integrated into western musical circles. Many rock bands started to be influenced by ragas and other forms of Indian classical music shortly after their inception. In addition to having a significant impact on jazz all over the globe, musicians like as Pandit Ravi Sankar and Ustad Zakir Hussain were instrumental in bringing Indian music to the attention of the world. According to the explanation provided by Gerry Farrell in his book titled "Indian Music and the West," the sound of tabla is becoming more prevalent in jazz, pop, and rock music, either playing live or being sampled. Additionally, sitar is sometimes employed in rock music. Various forms of music, including jazz, rock, and Indian classical music, have been combined via the efforts of performers from both Eastern and Western cultures. According to Farrell (1997), a number of Indian musicians, including the violinist L. Shankar and the tabla player Zakir Hussain, have become as pivotal figures in the field of international music. Concerts featuring Indian music that are hosted in various locations throughout the globe. Following their journeys from India to a variety of locations, the artists began to garner attention all around the globe. During the course of the centuries, the ancient philosophy of art was required to include new concepts of life. The

philosophy of "art for art's sake" progressively shifted to the principle of "art for life's sake," which is more concerned with money shake. This is because capitalism is the primary driving force behind globalization. When it comes to classical music, markets emerged as the most important mechanism for evaluating the quality of music. This was especially true in the first place. This is something that is fairly evident, given that the artist is responsible for maintaining the level of life in the society where they reside, which is seeing an increase in economic status.

According to the explanation provided by Smt. Shubha Mudgal, one of the most well-known classical singers and musicians in India, in an article published in "The Hindu" —

The term "entertainment industry" is the one that is most generally used to refer to the workings of the performing arts in India and the individuals who are involved in it. The use of the phrase and its passive acceptance in the majority of circles unquestionably point to a paradigm change in the way that society as a whole perceives the arts. This may seem to be benign enough to some people, but both of these things suggest that the term is being used. The plain and unmistakable message that is communicated by this transition is that the arts must now entertain and amuse in the way that is defined by showbiz, and that they must be a part of organized business. The transition from being an individual artist or a member of an artistic community to being absorbed into or discarded by the politics and commerce of the entertainment industry has had a significant impact on creators and artists who, in an ideal world, create art driven by an artistic urge or by that inexplicable creative charge that propels artists towards their respective forms of expression.

This shift has had a far-reaching impact on the industry. If we were to take a more in-depth look at the global entertainment business, including its norms and terminology, we would be able to shed more light on the changes that have been brought about by globalization. Globalization is shameless about its concern with checks and balances, net profits, and turnovers. Since it is firmly rooted in the concept of "increasing material wealth" via the opening of foreign markets, globalization is always focusing on these things. Therefore, it would seem to be only normal and would not come as a surprise that even in the field of performing arts, those genres that have a track record of producing profitable profit margins and turnovers that are appealing enough would be able to be globalized with ease and success. (Mudgal year 2011)

Components that have become significant in the field of music include –

- In terms of the quantity of musical performances
- Because of the amount of money that the performer and the program organizer get, it is accountable.
- What are the ways in which music may generate revenue in both the domestic and foreign markets? Popularity and renown of artists in India and other countries
- The manner in which the music would be received and conveyed to the greatest number of people possible.

A musician in today's globalized India does not only need to be concerned with the music that they create; they must also take into consideration all of these other elements. Beyond the realm of music, he is responsible for a variety of other aspects as well. As the artist becomes more skilled in channeling and grooms himself, they will experience greater levels of success. When compared to subject expertise, soft skills are more significant. When it comes to maintaining a position in a market that is very competitive, public relations (PR) are becoming more vital. This does not mean that their musical aptitude is in doubt; rather, in today's business world, it is not enough to just be a good musician. Just like purchasing and selling the goods in the market, this is the same thing. And in order to be successful in the market, brands need advertising, which has become an extremely important component for the existence of an artist. In today's world, almost every musician has an official website that contains their musical biography, audio and video clips, contact information, and other relevant information. A significant number of the traditional and significant elements that are often associated with Indian classical music have undergone transformations and taken on new forms.

Performance patterns were required to undergo a great deal of modification. The length of time that concerts are scheduled to last has been set at no more than one hour, and even less. In a very short amount of time, the artist must make their performances worth listening to while preserving both the technical aspect and the emotional or artistic aspect. This presents a challenge for the artist, who must make their performances worth listening to. Along with that, the organizer is required to put together a package consisting of at least three to four performances within this time frame. It is clear that lengthy alap, with all of its angas and variants, has been replaced by the diminutive aachar. There is scarcely any time left for the semi-classical type of music like as thumri, kajri, bhajan, and other similar styles. Bada khayals have been squeezed too little longer than chota khayals. As described in the book Deepak Raja, the performances might be described as the music is played concurrently through the progression that is shown below, and it organizes the many sections in a sequential manner, resulting in progressive sequences.

- a. ranging from the melodically straightforward to the melodically intricate
- b. A decrease in the level of swara density is followed by an increase in the level of swara density.
- c. Beginning with less complicated rhythms and progressing to more complicated ones
- d. A decrease in beat-density (tempi) is followed by an increase in beat density.
- e. Beginning with the somewhat unstructured and progressing towards the more structured (Raja 2017)

Performances are not complete without the element of surprise and the element of excitement. It should be a collection of feelings and enthusiasm, which may be achieved via the use of a range of rhythmic patterns and components such as speed tans, sawal jawaab, jhala, and any other similar elements. There is a lack of time, interest, and comprehension among individuals, which prevents them from investigating the aesthetical merits and philosophical connections to music. Many people believe that this is the reason why instrumental music is more popular than vocal idioms. With the exception of these technological advancements, it is now necessary for an artist, regardless of how flawless they may be, to have the assistance of a sound engineer in

order to perform on a stage that is very complex and has the most cutting-edge sound system installed. Not only that, but the technical support provided by the lighting men is also very significant. These guys are able to create fantastic visual effects, which may provide the performer with a fresh appearance as well as a setting that is more expressive. As a supplement to all of these, there are also stage managers or event managers who are responsible for the choreographical aspect of the event. The year 2009, Sharma. In the course, classical music, also known as Raga music, expands its area of influence beyond the independence of so-called musical families and into the realm of the average person. Music is no longer the domain of a small number of people. It is possible that this is one of the benefits that the ever-evolving music industry has brought about. There are a lot of artists who are doing very well in the music industry that do not come from any kind of musical background. There are many people who believe that skill is more important than background at this point in time, regardless of whether it is short term or deceit.

The instructor or guru is required to make adjustments in accordance with the diverse group of pupils who are expected to study music. As a result, the fundamental nature of the interaction between a guru and a shiya (teacher and pupil) is fundamentally shifting. If we were to state that it had disappeared, we would not be incorrect. A pupil is seldom ever considered to be a "gandaband shaagird" of a certain guru nowadays. If anybody is, they are not immune to the influence of any other artist outside their guru on their artistic practice. In other words, the approach and attitude of the artists or Guru. Taking the form of weekend seminars or crash courses for a shorter period of time, the guru shisya parampara of Indian music is becoming more prevalent. There is a meeting between the shisya and the guru once a week, or perhaps less often. Within the context of this fast-paced lifestyle, the time is more crucial than the 'taalim' that the student and guru are providing. Both the guru and the shisya are under a lot of strain. It is necessary for Guru to satisfy pupils in order to maintain disciples. In the course of this process, the real study of music has been transformed into a highly materialistic endeavor, resulting in a connection between the guru and the shisya that is emotionally distant. In addition, students lack the patience to deal with the temperament of the guru since they have a lot of other alternatives available to them. They have the ability to effortlessly switch from one instructor to another, each of whom is likely to be inside their comfort zone. Currently, neither the guru nor the students are willing to pursue a career in music because they lack the time and financial resources necessary to devote to students in order to uphold the tradition of "guru-shisya" and ensure that the students remain in the "gurukool." With this line of work, how much money can he or she expect to make in their lifetime? Therefore, it should not come as a surprise that the artists prioritise financial pursuits above becoming genuine musicians. These days, music is not a character or an identity; rather, it is a career. Indeed, it is not surprising that the genuine spirit of the Indian musical culture is vanishing.

OBJECTIVES

1. To document Hindustani classical music's cultural and historical beginnings, emphasizing its ancestry in ancient writings, Vedic traditions, and early musical practices.
2. To examine how various cultural exchanges, including Persian, Mughal, and local customs, have influenced the development and enhancement of Hindustani classical music

RESEARCH METHODOLOGY

Different stages of growth are shown by analyzing the information about the historical foundations and current development of Hindustani classical music. Vedic chanting, the Samaveda, and treatises like the Natyashastra are often cited as fundamental references in sources pertaining to the Ancient Period (2500 BCE–11th century CE), suggesting that over half of early cultural mentions are connected to spiritual and ceremonial settings. The analysis reveals that this distinction was crucial for the codification of raga as a melodic and cultural concept. A second category of data highlights the controversy surrounding Mārgi and Deśi Sangeet, with Mārgi being associated with classical, pan-Indian tradition and Deśi reflecting regional, folk-based practices. The Mughal patronage, the impact of Sufi devotional traditions, and the consolidation of forms like dhrupad and khayal, which were bolstered by the institutional frameworks of gharanas, account for over one-third of the references in the Medieval Period (12th–18th century CE). When analyzed across these phases, the data highlights how Hindustani classical music developed in a multi-layered manner, with medieval socio-cultural patronage, theoretical divisions such as Mārgi vs. Deśi, and ancient ritual roots all contributing to its current widespread acceptance and adaptation.

Ancient Period (2500 BCE - 11th century CE)

Indian classical music during the ancient times

Indian classical music has its roots in the Vedic era, which is also when the idea of Nadabrahma was mentioned. Vedic texts from 6,000 years ago include chants, a system of musical notes, and rhythmic cycles. The Samveda, an ancient literature with structured music, was constructed around melodic ideas. Known as the "veda of music," Samaveda is credited with laying the groundwork for Indian music. The Rigvedic hymns that are put to tunes make up the Samaveda. During Vedic ceremonies, these hymns were performed with three to seven musical notes. The musical meter is also ingrained in the Rigveda. The Samaveda is said to be the source of the first raga. In the late Vedic era, music consisted only of the recitation of texts in melodic rhythms.

Gandharva and Gana were the two most popular musical styles in antiquity. The official composed music played at ceremonies was known as the Gandharva. This music was regarded as holy and angelic. The casual, improvisational music used for entertainment presentations was known as the Gana. From the second to the seventh century CE, Prabandh Sangeet, a kind of music composed in Sanskrit, gained immense popularity. Dhruvpad's form is said to have developed from Prabandh Sangeet.

Panini is credited with mentioning music for the first time in 500 BCE, while `Rikpratisakhya` is credited with mentioning musical theory for the first time in 400 BCE. Many of India's traditional dance and music traditions have their roots in Bharat Muni's old classical treatise, Natyashastra. The first written musical composition that separated music into 22 keys and octaves was Natyashastra. 22 srutis per octave were discussed in "Dathilan," another significant ancient work. Two more significant literary works that need notice are Sangeeta Makarand, written by Narada in the eleventh century and detailing 93 raags, and

Brihaddesi, written by Matanga in the ninth century, in which Matanga attempted to define Raag. Sangeeta Makarand divided Raags into two categories: feminine and masculine.

Deshi vs Margi Sangeet and the origins of Raag

Early Indian music may be divided into two categories: secular music, also known as Loukik music, and religious music, also known as Vedic music. Vedic music, sometimes known as sacred music, was just that—religious. There were two varieties of secular music known as Loukik: Gandharv Loukik and Deshi Loukik. Margi Sangeet or Margi Music was the name of the Gandharva Loukik music tradition, whereas Deshi Sangeet was the name of the Deshi Loukik music tradition.

In the temples, the Bhugandharv class of people performed Margi Sangeet. Ancient non-temple music was called Deshi Sangeet. There were several ways in which it was different from Margi Sangeet. The former was done by the Gandharvas or others under the guidance of the highly skilled Gandharvas.

The Gandharvas were divided into three groups:

Those who direct plays from the Bharat sect

Leaders of the Narad sect's musical ensemble

The dancing director of the Tandu sect

Normal people, on the other hand, would do Deshi Sangeet.

Unlike Deshi Sangeet, which was associated with life outside of temples or performance venues, Margi Sangeet was music played at temples or during performances.

There were codified grammatical standards in Margi Sangeet, as well as precise guidelines for melody and rhythm. At first, Deshi Sangeet did not adhere to any regulations at all; nevertheless, it eventually did so within the broad scope of the Gandharvic standards. Indian classical music's Raag system originated in Gandharv-influenced Deshi Sangeet.

Various religious needs, such as mystic activities, and theatrical productions both made use of Margi Sangeet. There were rigid regulations about the use of certain musical pieces in certain settings in the theater, since it was a classically organized art form. The Kutap orchestra was a part of it.

On the other hand, Margi Sangeet often had constraints that Deshi Sangeet did not. Two main systems of melodic logic or organization formed the basis of Margi Sangeet:

Jati: follows by the Bharat sect.

Raag: Adopted by the Narad school of thought.

It is important to note that the Raags of the Deshi tradition are distinct from these. Raags from the Margi tradition, which were once sung at religious rites or theatrical performances, are no longer utilized. Over time, the Deshi Raag traditions have evolved and changed in response to many influences, most notably the Raags and the Margi regulations, which have been integral parts of them. The Moorchhana rule, which specifies the use of certain note progressions, is one such regulation pertaining to Raag.

Margi Sangeet got its name from the fact that it followed the logic of several rhythm patterns popular at the time. Dakshin Margi, Chitra Margi, Vartik Margi, and others were names for these formations that corresponded to the speed of the music.

None of these constraints applied to Deshi music.

Medieval Period (12th century CE - 18th century CE)

Indian classical music during the medieval times

Hindustani classical music flourished during the Middle Ages. It is said that Amir Khusrau, the most important musician of the Delhi Sultanate, introduced several ragas and systematized many elements of Hindustani music. It was also at this period that the tabla and the sitar were invented. While serving as court musician to Emperor Akbar, the renowned musician Tansen brought several new elements to Hindustani classical music. Popular ragas that he wrote and composed include Darbari, Miya ki Sarang, Miya ki Malhar, Miyan ki Todi, and many more. Many gharanas trace their roots back to Tansen because of his inventions, ingenuity, and flair.

There was a great deal of written material on Indian classical music in the Middle Ages. In his thirteenth-century Sanskrit work Sangita-Ratnakar, Sharandeept discusses and makes reference to Raags and Taals. Contemporary musicians also hold Sangita Ratnakar in high esteem; it is one of the most comprehensive definitive books covering the theory, practice, and logic of raags and taals. As a result of Persian influence, Indian classical music underwent great change during this period, and it began to split into two branches: Hindustani, which is located in northern India, and Carnatic, which is located in southern India. Northern India was the birthplace of Hindustani classical music in the 1300s and 1400s. Persian performance methods of the Mughals had a significant impact on Hindustani classical music, which already drew inspiration from Vedic philosophy, indigenous Indian sounds, and Hindu musical traditions. In the fifteenth century, Dhrupad developed from the older religious form of Dhruvpad.

Modern Period (19th century CE - current)

Indian classical music during modern times

There was a noticeable split between Hindustani and Carnatic classical music at this point in Indian classical music's history. From Dhrupad, Khayal Gayaki emerged. In contemporary Hindustani classical music, the word "khayal" refers to the imaginative style. A new style of singing called the Khayal emerged in the 17th and 18th centuries. Khayal gayaki is the ancestor of semiclassical Thumri. Hindustani music flourished

during this period under the patronage of Nawabs and Maharajas, or monarchs. Patronage from the Maharajas and Nawabs waned in the twentieth century. Many nawabs and other affluent individuals in British India at that era were unable to support musicians because they had lost so much of their fortune. In 1947, India became an independent nation. Consequently, a lot of artists had to find other ways to make a livelihood or began performing live. When the patronage system in India began to crumble, classical music took a nosedive. However, with the rise of public radio stations like All India Radio, classical music was able to recover and even thrive again. After breaking away from the early guru-shishya tradition, two prominent musicians and scholars, Vishnu Digambar Paluskar and Vishnu Narayan Bhatkhande, popularized Hindustani classical music in the late 19th and early 20th centuries through music conferences and classes. In the twentieth century, renowned performers Ali Akbar Khan and Ravi Shankar brought Hindustani classical music to an international audience.

CONCLUSION

The substance and purpose of music varied throughout several traditions, including the Vedas, Margi, and Deshi. With the systematization of music, Raag-gayan came into being. Matang and Sharangdeo's remarks on the aesthetics of music eventually materialized. Music from the Mughal era incorporates a number of new languages, including Hindi, Brij, Punjabi, and others. Bandish poetry centered on the average man's day-to-day struggles. Gazal, quawali, tarana, khamasa, and khyal are some of the newer musical styles that emerged along with these new raags and taals. During the contemporary era, formal music instruction became widespread. Content related to music began to be recorded. Music styles were passed down over generations via Gharana traditions. Although it sacrificed microtones in the process, the harmonium's tempered scale made it suitable for use with Indian classical music when the British ruled the country. To fit in with world scales, Indian music scales evolved. Huge audiences all around the globe were drawn to songs that fused parts of Indian classical music with western pop. Performers were pushed to their limits in a short amount of time due to the changes brought about by globalization, which included changes in people's lifestyles, cultures, tastes, and platforms for music. At Akashwani, we acquire the clear recordings that follow, which are 30 or 45 minutes long. Many musicians got their start in the industry at music schools. Indian classical music artists made a living by selling tickets to their performances. But each time, this called for extraordinary feats of performance. There are several issues with this, such as a decline in spirituality, an excessive emphasis on entertainment, an increase in vocal acrobatics, a general quickening of pace regardless of raag-nature considerations, and an increase in the use of rapid taankari and sargam. So, it seems like there's a new trend in khyal-gayan that prioritizes individual talents above Raag-prakruti and raag specializations. This trend includes things like quickest taans and miracle sargams.

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