
UNIT 65 PERFORMING ARTS AND CULTURAL PERFORMANCES

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65.0 LEARNING OBJECTIVES

After reading this unit you will be able to understand:

1. What is performing arts
2. How performing arts in Indian diaspora have undergone change while interacting with host country’s cultures
3. The forces responsible for the emergence of fusion music.
4. The role of cultural organisations in perpetuating homeland cultural practices.

65.1 INTRODUCTION

As discussed in earlier units, human mobility is not a stand-alone process. It is accompanied with multiple transmissions of ideas, art and artefacts. One of such aspects is the performing arts which include vocal and instrumental music to dance and theatre and pantomime, sung verse, and more. They contain a wide range of cultural expressions representing human imagination and can be found in several other intangible cultural heritage domains. Music is perhaps the most universal of the performing arts. It can be used in any culture, most commonly as an intrinsic part of other performing arts and intangible cultural heritage realms such as ceremonies, seasonal occasions, or oral traditions. It is used in various settings, whether sacred or profane, classical or popular, closely linked to work or entertainment. Music can also have a political or economic dimension: it may recount a community’s past, sing an influential person’s praises, and

play an important role in economic transactions. Marriages, funerals, ceremonies and initiations, festivities, various forms of entertainment, and various other social activities are all occasions when music is played.

65.2 THE HERITAGE OF CLASSICAL PERFORMING ARTS

The materials for the history of Indian music of the ancient period can be collected from the Vedas and especially from the Samaveda, the womb of music, the *Siksastaka* and the *Pratishakhyas*, the *Natyasastra* and its commentaries, the classical Sanskrit dramas and literature, the Buddhist literature and the *Jatakas*, the *Brihaddeśhi* and the *Sangitasamayāsara*, the *Silappadikaram* and the *Tevaram* and other ancient Tamil literature, as well as from the rock-cut inscriptions and sculptures, chiselled on the railings, facades and walls of different Buddhist, Hindu and Jain Stupas, Viharas and temples. Similarly, the materials of the history of Indian music of the mediaeval and modern periods can also be collected from the records of political and social happenings of those two periods.

The epochs of Baijubaora, Nayaka Gopala, Raja Man Singh Tomar, Baku, Macchu, and others, together with that of Swami Krishnadasa, Swami Haridas, Mian Tanasena and others, must be considered to be important landmarks in the history of North Indian music of the mediaeval period. In the South, we had Tyagaraja, Muthuswami Dikshitar, Shyama-Shastri, Svati Tirunal and others, who put a mark upon the mediaeval history of Carnatic music. Again, the music works like the *Gitapraakashan* of Swami Krishnadasa, the *Rajatarangini* of Lochana-Kavi as well as some of the Persian books like *Manakutuhala* of Fakir-Ulla, the *Tohfāt-ul-Hind* of Mirza Khan, the *Ma'danulmoosiqi* of Hakim Mohammed Karam Imam of the court of Wajid Ali Shah of Lucknow and the *Nagmat-e-Asaph* of Md. Rezza Khan are the landmarks of the history of Indian music of the mediaeval period of North India.

Traditional theatre productions often involve acting, singing, dancing, music, dialogue, narration, or recitation but can also include puppetry or pantomime. These arts, however, are more than just 'performances' for an audience; they can also play significant roles in culture and community, such as songs sung while doing farm work or music used in ceremonies. Lullabies are often sung to make a baby sleep in a more intimate environment. The conventional concept of intangible cultural heritage includes tools, items, artefacts, and spaces associated with artistic expressions and activities. This covers musical instruments, masks, dresses, and other body accessories used in dance and scenery and props used in theatre. Performing arts are often presented in particular locations; as these locations are inextricably connected to the show, they are designated as cultural spaces by the Convention.

Music, dance, and theatre are often the main aspects of cultural promotion aimed at attracting visitors, and they appear on tour operators' itineraries regularly. While this can attract more tourists and income to a country or city while still having a glimpse into its history, it can also introduce new methods of showing the performing arts that have been altered for the tourism industry. While tourism may help revitalise traditional performing arts and offer intangible cultural heritage a "business value," it may also have a distorting impact when events are often reduced to show modified highlights to

satisfy tourist demands. Traditional art forms are often transformed into objects in the name of entertainment, resulting in the disappearance of basic forms of community communication. In other cases, greater societal or cultural causes may have a significant effect on performing arts practises.

Many music styles have been changed to match western types of notation for them to be documented or for educational purposes, but this method may be harmful. Many kinds of music employ scales of tones and intervals that may not adhere to traditional western styles and tonal nuances, which are overlooked during the recording process. Changes to conventional instruments to make them more familiar or easier to play for students, such as adding frets to stringed instruments, radically modify the devices themselves.

65.3 SAFEGUARDING THE CULTURAL HERITAGE

Traditional performing arts safeguarding initiatives should specifically concentrate on disseminating skills and techniques, the playing and making of instruments, and the reinforcement of the relationship between master and apprentice. Subtlety in a tune, rhythm in a dance, and dramatic representations can all be emphasised. Besides, performances can be studied, captured, registered, inventoried, and preserved. There are numerous sound records in libraries worldwide, many of which date back more than a century. These older recordings are in danger of decay and will be lost forever unless they are digitised. The digitisation process enables records to be correctly classified and inventoried. Cultural media, organisations, and businesses may also play an essential part in maintaining alternative performance arts modes by building audiences and raising public consciousness. Audiences may be educated about the different facets of a medium of expression, encouraging it to gain more tremendous and wider popularity and fostering connoisseurship, which promotes interest in local adaptations of an art form and can result in active involvement in the performance itself.

The two primary schools of classical music, Hindustani and Carnatic, continue to exist through oral practice passed down from teachers to students. As a result, family practises such as gharanas and sampradayas have emerged. Dance has a 2,000-year-old unbroken tradition in India. Its subjects are taken from myths, folklore, and classical literature and classified into classical and folk. Classical dance styles are based on ancient dance discipline and obey stringent presentation laws. Bharata Natyam, Kathakali, Kathak, Manipuri, Kuchipudi, and Odissi are among the most significant. Though it has its origins in Tamil Nadu, Bharata Natyam has evolved into an all-India genre. Kathakali is a Kerala dance style. Kathak is a resurrected classical dance style as a result of Mughal influence on Indian society. Manipur has contributed to a delicate, lyrical dance style known as Manipuri, while Kuchipudi is an Andhra Pradesh-based dance genre. Odissi, a temple dance from Odisha, is now commonly performed by artists around the world. Folk and ethnic dances follow a variety of styles.

Institutions such as the Sangeet Natak Akademi and other training institutes and cultural associations have led to classical and folk dances' current success. The Akademi provides financial support to cultural institutions and fellowships to researchers, artists, and teachers to encourage advanced study and training in various types of dance and music, especially those that are unusual.

Check Your Progress 1

1. What constitute performing arts?

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2. What are the classical dances practices within India and in Indian diaspora?

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65.4 PERFORMING ARTS IN INDIAN DIASPORA

There was a time when the words “Indian” and “performing arts” conjured up images of conventional - mostly “classical” - styles of music and dance, with theatre falling under the latter. The highest-rated performers were Indians and lived in India. Going to India to study was almost mandatory for anyone living abroad. The number of people exposed to these performers was limited, and their effect on the general public was marginal. Indian films and music were hugely successful in many countries other than India, including Russia, Egypt, and Ecuador. Even today, when children see an Indian in, say, Fez’s mediaeval quarter, they start singing “Awaaragoon” and inquire about Amitabh Bachchan, but these countries have few Indian settlers.

With the liberalisation of the Indian economy, the world of the Indian performing artist expanded. An artist may now appeal to business houses as well as the general public for patronage, in addition to the legislature. The ‘general population’ included not just the growing indigenous urban middle class, but also Indians living abroad and those returning home to work. This public, having been introduced to non-Indian art forms that expressed a modern world, sought - even “demanded” the same relevance to modern life from their own art forms. As India and Indians gained international attention, foreign artists turned to India to extend their own horizons. Different types of percussion, spoken drum syllables, and high tempo vocalisation of *swara* passages joined the already prevalent use of sitar and tabla in flamenco, pop, and western film scores. Indian musicians who used to have to perform for pennies in Indian restaurants were now in demand to record with “mainstream” musicians. Indian dancers were asked to star in music videos, and Indian-origin actors started to be featured in TV shows and theatre productions of Indian themes.

65.5 FUSION OF PERFORMING ARTS

The word “fusion” became common in both India and the West. In India, it usually referred to Indian music that had been given a ‘rock’ or western ‘pop-music’ sound, such as when Asha Bhonsle re-released her old hit songs to a disco beat. ‘Fusion’ was used to refer to any artistic partnership between various cultures, such as when flamenco dance met Kathak, or Zakir Hussein played a duet with a Japanese shakuhachi flautist, in dance, and outside India (despite discomfort with the term). When more musicians from Africa, South America, Asia, Europe, and the United States continued to collaborate in performance, the word “world music,” which had traditionally applied to music from non-western cultures in general, came to apply to cultural amalgams.

The World Music Institute, located in New York, was gradually promoting cross-cultural exchanges, with Indian musicians often serving as the mainstay. As it became more economically feasible to present western music groups and their records in India, Indians gained greater access to forms such as Acid Bhangra and Disco Garba that had emerged from immigrant communities abroad. The largest exchanges, however, were between the United States and the United Kingdom. Several attractive musical styles, such as Caribbean ‘Chutney’ music and the pop-folk music of Malagasy and Mauritius’ Indic communities (which fuse inherited Vaishnav songs - often in archaic Bhojpuri with local rhythms) were sidetracked. They had little popularity either in India or among promoters of “world culture” in Paris, New York, and London because the cultures from which they arose had little interaction with groups in India or other Diaspora areas.

The most critical shift in the arts, especially among the younger generation, was the abolition of the distinction between “classical” and “common,” “traditional” and “new.” A classically trained percussionist could accompany bansuri player Hari Prasad Chaurasia one evening and be part of an ensemble led by cellist Yo Yo Ma the next. On the third, he may record with a pop group in the hopes of winning a Grammy. Similarly, a dancer who performed a charming Bharatanatyamvarnam one night could deliver an ambitious dance-theatre piece the next night that discussed violence in contemporary society. The regional borders of Indian performing arts have also extended. Artists spend longer periods overseas, producing pieces that influenced performing arts in the United States.

Many of these works were visible to other musicians, either at international festivals or touring India. When more and more performance artists lived on two continents, they founded schools in other countries. A new wave of performers emerged who had received training outside India and were taken seriously at home. The blurring of distinctions between “Indian-born” and “foreign-born,” or “Indian-trained” and “foreign-trained,” reflects a shared experience among performing artists in India and the Diaspora. Even if the particular social imperatives that affect them are distinct – which they are – they feed into a popular reservoir that influences practice both in India and elsewhere.

65.6 SHIFTING OF CULTURAL IDENTITY - HYBRIDIZED PERFORMING ART

Mira Nair’s films tell a number of stories about identity shifts while also highlighting “the complexities of South Asian Diasporic cultural development.” Despite the fact

that her films portray various settings, there is a recurring thread in her work that revolves around issues of “authenticity, heritage, nostalgia, and home” (Chakraborty 2014, 610). These topics, as seen through the eyes of various characters and the ramifications of each feature, will be explored in the following sections through the respective journeys of various characters. The theme of Nair’s films is on diasporic displaced people who end up in a marginal situation after being forced to flee, either for greater opportunities to improve their lives or for political reasons.

The Namesake (2006) and *The Reluctant Fundamentalist* (2012) are two examples of such films, and the *Mississippi Masala* (1991). *Salaam Bombay!* (1989), which is significant in Nair’s oeuvre not only for the critical acclaim it earned but also because it was her first feature-length film, signalling her departure from documentaries. The analysis of cinematic and storytelling elements used in her films about so-called ‘Other’ cultures—cultures that are not necessarily familiar to the majority of the Western part of the world—shows a certain “Western lack of sets of values and understanding, and yet are so unique and local” that they become universal because “the message is plain regardless of where the individual is from” (Walters, 2006).

In the juxtaposition of Indian and Western theatrical styles and the “clash of modernity and tradition,” Nair’s works provide a novel approach to portraying the displaced personalities of the “Other” (Sharpe 2005, 59). Nair’s diasporic cinema, by its portrayal of hybridized and multiple displaced characters and the use of sometimes teeming metaphors, offers to provide a point of view of people who are seldom allowed a voice in conventional depictions. All of this is depicted on film in such a manner that people all around the world can see the individual storylines from the perspectives of the characters. This is what Nair refers to as the universal factor in her films.

Chutney music is a vivacious mix of Bhojpuri percussion and Afro-Caribbean sounds. *Chutney* song, like its edible equivalent, is flavoured, distinct, and radiant. *Chutney* music, which dates back to the early 1970s, is a cultural landmark with its vibrant fanbase and rich heritage. Its influence can now be felt in the palette of pop music. Born in the temples, wedding rooms, and cane fields of Indo-Caribbean, this genre owes much of its legacy to the British empire’s indentured servants. After being taken from their Indian homeland, these labourers were shipped to Trinidad’s farm plantations to work alongside their African counterparts. *Chutney music* is distinguished by its upbeat tempo and straightforward subject matter. To the sounds of dholak, harmonium, dhantal, tassa, and other instruments, stories of life and love in the Indo-Caribbean were sung. The songs were often sung in Hindustani Caribbean or English, with a distinct Creole accent. The genre has developed from its early origins and religious origins to have a distinct indo-dancehall feel.

When anyone of Indian descent attained popularity in the performing arts, their “Indianness” was seen as incidental to their artistry and was only emphasised by other Indians who were proud of such widespread success. Zubin Mehta was a leading conductor first and foremost; he was only secondarily affiliated with - or represented - India or things Indian. Also now, musicians like the brilliant counter-tenor Bejun Mehta, who was raised and educated in North Carolina, are rarely referred to as “Indian.” While this is aligned with a general movement in the western performing arts toward “color blindness,” which allows directors and producers to assign Indian artists non-specifically Indian positions - such as doctors or physicists, or even “Romeo” - it also ensures that representations of “the Indian” benefit no contours from such casting.

65.7 WHAT IT MEANS TO BE “INDIAN” IN THE PERFORMING ARTS

When Indians, on the other hand, are among those who create and make creative decisions, they will begin to influence the general public’s view of themselves. India and Indians were portrayed by people acquainted with the nuances of the Indian background in a recent New York production of Tom Stoppard’s *Indian Ink* by a South Asian firm. After being brought to life by an Indian director who understood the multi-layered Indian culture, the play became textured. Minor characters were also three-dimensional. As a result, the viewer might interact with them and their interests, even though all of them were culturally unique. With the rise of the Indian Diaspora and the convergence of South Asian immigrant communities, many companies are owned by people of Indian descent whose activities are changing the image of what it means to be “Indian” in the performing arts particularly when their work becomes mainstream.

In line with our times’ socioeconomic tenor, the Diaspora’s performing arts are not strictly focused on government patronage. For a long time, musicians have been funded by recording contracts and concert fees. When members of the Diaspora become more wealthy, they support non-profit groups that encourage Indian performing arts. Indian artists’ tours are often arranged by Indian entrepreneurs who focus on ticket sales within the Indian community. Recitals by south Indian singers hit plays from Bombay, and blockbuster shows starring Indian film stars are among them.

When Indians penetrate the fields of manufacturing, display, and patronage, they have a say in what facets of Indian culture are disseminated and continue to influence the broader society’s perception of what it means to be “Indian.” For several years, India and Indian culture has been portrayed in the mainstream of western performing arts by non-Indian choreographers, composers, playwrights, and even artists. An American wrote the music for a play set in India, such as *Phaedra Britannica*, and the costumes for the *Mahabharata*, while influenced by Indian dress, were modelled by an Anglo-Frenchwoman of Greek ancestry. There were few professionals of Indian descent in theatre, music, or dance, just as there were a limited number of Indians in society as a whole. Even as the UK’s immigrant community increased, they rarely attended concerts, and their children were rarely allowed to pursue careers in the arts.

65.8 POSITIONING INDIAN CLASSICAL MUSIC AND FUSION MUSIC

The classical music of the Indian subcontinent is known as Indian classical music. Hindustani has two major traditions: The North Indian classical music tradition and Carnatic is the South Indian expression. Until the 16th century, these customs were not distinct. Traditions split and developed into different forms during the Mughal rule of the Indian subcontinent. Carnatic performances tend to be short composition-based, whereas Hindustani music emphasizes improvisation and exploration of all aspects of a raga. However, there are more similarities than differences between the two schemes. The origins of Indian classical music can be found in Hinduism’s Vedic literature and Bharata Muni’s classic Sanskrit text on performing arts, the *Natyashastra*. Both the Hindustani and Carnatic music traditions consider the 13th century Sanskrit text *Sangita-Ratnakara* of Sarangadeva as the authoritative text.

The ancient and medieval Indian subcontinent's classical music traditions (modern Bangladesh, India, and Pakistan) were a generally integrated structure until the 14th century, when the Delhi Sultanate's socio-political instability separated the north from the south. North and South India's music traditions were not considered independent until the 16th century, after which they formed distinct styles. Hindustani is the name given to the classical music of North India, while Carnatic is the name given to the music of South India (sometimes spelt as Karnatic). Many regional styles, such as the Bengali classical tradition, have been adopted and developed over time in Indian classical music. As a result of this openness to new ideas, regional folk developments and influences from outside the subcontinent were assimilated.

When a person chooses to be a music student in the past; he also decided to make music his livelihood. To achieve his goal of becoming a skilled musician, he studied and practised under the watchful eye of his Guru. The Hindustani system's complexities and intricacies made it a challenging and demanding area of analysis. A disciple had to surrender to the song. The disciple made music his life, and his life became music as a result. With the advent of industrialization and modern popular music forms, classical musicians are finding it increasingly difficult, if not impossible, to practice and perform only classical Hindustani music. Classical Hindustani music is no longer the preferred alternative for many young people in a world where pop music, R&B, hip hop, and rap predominate. Classical musicians face an uphill challenge in dealing with contemporary urban music's infectious rhythms and lyrics. Classical Hindustani music is less appealing to the younger generation due to the Hindustani method's sophistication and the depth of understanding expected of the Raag and Taal. As a result, there is a widening divide between the older generation of classical music fans and the younger generation.

For nearly half a century, Indian classical music has been combined with traditional Western music genres. White American or European artists, such as the Beatles and John Mayer, were among the first to do so in the 1960s when they studied with highly respected North and South Indian classical musicians. Many of these artists studied in India, where Indian musicians, especially in the Bollywood film industry, explored Western musical ideas with an Indian aesthetic. The advent of Indian American musicians who integrate elements of Carnatic and Hindustani music into Western music, on the other hand, is a much more recent phenomenon linked to late-century immigration. In Indian music, fusion is not a new trend. Ali Akbar Khan's success in the United States in 1955 is said to have started the fusion movement. In the 1960s and 1970s, rock and roll fusions with Indian music gave rise to Indian fusion music.

However, it was limited to Europe and North America. Pandit Ravi Shankar, the Sitar maestro, took the stage of Indian fusion music for a bit. Indian classical music is predominantly homophonic, meaning that it focuses on melodies composed from a series of notes. The magic of Indian classical music is primarily experienced through numerous melodies constructed within the ragas' structure, while the magic of Western classical music is experienced mainly through polyphonic composition, where counterpoint, harmony, and the texture produced using multiple voices are essential. Melody can be found in Western classical music as well, but it is not the singular or defining subject of most Western classical works.

65.9 AUTHENTICITY OF MUSICAL GENRE

Many purists claim that when the classical music style is combined with others, the traditions and "authenticity" of the music are lost. Many purists have rejected the concept

of fusion music, arguing that it is not “pure” and that the music’s original characteristics are lost. Purists express the same disappointment with Indian music. When ‘Raags are integrated into a fusion composition, there is always the concern that they will lose their original characteristics.’ (Orme, July 10, 2005). Fusion artists, on the other hand, claim that musical evolution isn’t a bad thing. However, since one cannot advance without a history, reverence and understanding of traditional styles and forms must be maintained. According to Dass, in fusion music, a certain amount of compromise is needed between all of the various musical elements and forms that are being fused: ‘No one instrument or musical element can shine in the performance because each instrumentalist in the ensemble’s job is to support the other.’ (Dass, July 12, 2006).

Hindustani music is linear in motion, and the melody is always monophonic—while in Western classical music, in contrast, importance is given to harmony, chord progression and modulations. Aside from the basic twelve tones of the scale, Hindustani music has an additional ten shrutis (microtones) that are not present in the Western classical musical system’s harmonies and chord progressions. Many *Raags* are distinguished by these ten additional shrutis. The careful use of these shrutis within the performance identifies those *Raags*. The inclusion of the Hindustani scale’s twenty-two shrutis makes it almost impossible for all of the shrutis to come under the Western classical chord structure, which is based on the Western musical scale’s twelve semitones. These chords would sound unappealing when combined with microtonal variations since harmony is better achieved when notes have a natural harmonic relationship in the Western equal temperament tuning system.

The Beatles were an all-boys English rock band formed by Paul McCartney, George Harrison, John Lennon, and Ringo Starr. They were one of the most influential bands of the twentieth century. They rose to prominence in the 1960s due to a phenomenon known as ‘Beatlemania,’ which mirrored the mood of the Western counter-culture movement at the time. Throughout the 1960s, Harrison and the band were chastised for misinterpreting or appropriating Indian culture by associating Indian spiritual philosophy with heavy psychedelic drugs. These appropriations resulted in a sub-genre known as raga rock, a form of psychedelic rock that is a western interpretation of an Eastern musical style. Despite the ‘appropriation’ of Indian culture, there have been a few instances where sincere attempts have been made to reflect authentic North Indian Classical music in their songs.

This mingling of cultures has resulted in a richer perception of Indian music in the West. At this degree of artistic union, the Beatles and Indian music’s intricate polyphonies have resulted in a collage of styles and cultures being connected through creative tourism. As trendsetters of their day, the Beatles effectively introduced elements of Indian music to their Western audience. As long as economic interests are not the only subject of such a synthesis, future generations will be able to speculate, read, and appreciate a balanced, well-rounded education. It can also be theorized that Harrison (and the other band members) looked at India and its culture because he could find something that was missing from its own culture, perhaps a philosophical and spiritual relationship to life as such. This synchronizes the theory of anthropology as a cultural critique by George Marcus and Michael Fischer. This theory suggests that an anthropologist looks at a foreign culture to criticize his own in his research.

65.10 CHANGE AND TRANSFORMATIONS THROUGH CULTURAL ORGANIZATIONS

Music permeates all facets of Indian cultural life: song and dance can be seen in the home, on the streets, at temples, at social gatherings, and during festive festivities. India's religious and ethnic compositions are incredibly complex, and since these two streams run through nearly all of Indian society, traditional music in India comprises a vast and nuanced tapestry of classical and folk music. To discuss the nuances of form, cultural purpose, social significance, and spiritual ideals in all traditional Indian music will take more than a lifetime's work; its richness avoids generalisation, and its deep 'difference' from 'Western' musical aesthetics resists superficial comparisons. As a result, Hindustani Classical music, though exploring some commonalities in musical and religious/cultural aesthetics and tracing the threads of a handful of other relevant classical and folk traditions provides a modest starting point for appreciating India's vast patchwork of music.

Raga and tala are the foundations of Indian classical music. It's essential to think of these as systemic structures articulated through all textures of the composition/performance, not only as textual words like "melody" and "rhythm." Melody, rhythm, and shruti (drone) are the basic textures of Indian classical music performances, usually supported by a lead melodic instrument, a percussion instrument, and a drone instrument. Simultaneously, secondary pitched accompaniment instruments are often used, and musical and percussion instruments switch positions. The influence of Indian music on jazz is widespread and long-standing. Its simplicity, elegance, and distinct melodic phrasing have influenced musicians for decades, and its thrilling rhythmic vocabulary has supplied percussionists, instrumentalists, and even vocalists with new opportunities.

Few jazz musicians have such a profound influence that it is readily evident in every aspect of their music. South Indian musicians have recognised the links between jazz improvisation and India's classical music traditions since the 1970s. The genre known as "fusion" was born from this knowledge, and this, in turn, begins an interface between East and West that continues to excite a new generation of musicians and listeners. Today, classical music is being incorporated into a variety of genres from around the world. The mixing of music from European, African, and Asian countries with Indian is a famous face of today's world fusion. Jazz and pop fused with Indian music, known as Indo-Jazz and Indi-Pop, are very popular. Various bands and groups have arisen that are dealing with a wide range of world music.

While the British presence in India encouraged musicians to experiment with mixing various music, violinist and conductor Yehudi Menuhin's encounters with Indian music masters sowed the seeds for the significant exchanges that would follow in the United States and Europe. Menuhin met the young sitar master Ravi Shankar in Paris, and for the first time in 1951, he travelled to India to learn composition. In 1955, his recording of sarod master Ustad Ali Akbar Khan (*Music of India: Morning and Evening Ragas*) became the first widely known strictly Hindustani recording (Lavezzolli 2006, 1-3).

A decade later, Western artists such as John Mayer, the Beatles, and John Coltrane popularised Indian musical concepts into mainstream music styles. Though British colonists admired some aspects of Indian culture (such as architecture), they were largely dismissive of Indian music. Despite this, the British administration in India did nothing to force their own culture or religion on India's people (contrary to earlier

colonial conquests in other parts of the world). As a result, the British Raj did not influence the forms and genres of Indian musical culture (in contrast to the drastic syncretism of the Mughal period).

Nonetheless, major socio-cultural reforms, most notably the withdrawal of solid court patronage for the arts, the expansion of the caste system of Victorian puritanical morality, and the fostering of distinctions between Hindus and Muslims, had a considerable effect on musical traditions and purposes. This was disastrous for Hindustani classical and light classical music, which had been entirely dependent on court patronage. With its social mobility and cosmopolitanism, it did not sit well with widened caste and religious divisions. On the other hand, despite being derided and not encouraged by the British government, desi music continued to survive during the British Raj because caste systems and religious traditions protected them. The dissolution of the tawaif (courtesan) tradition is a perfect example of the harm these reforms did to classical styles.

The collapse of Mughal social structures eliminated their social locale and direct cultural purposes and resulted in rapacious persecution and repression due to puritanical misinterpretations of their performances as sexual (rather than sensual) and their work as prostitutes (rather than artisans). The most powerful women in Indian society became the most marginalised. The female courtesan profession was inevitably outlawed entirely, destroying the social mobility that music had historically provided and leading to a steep decline in khyal song and Kathak dance. Thus, during the British Raj, higher castes, especially members of the Brahmin caste, came to dominate Hindustani classical music.

65.11 GENERATIONAL IMPACT ON MUSIC

Pioneers like Pandit Ravishankar and Ustad Alla Rakha joined Ustad Ali Akbar Khan. They migrated to the West in the late 1960s to play in big festivals and teach by establishing schools in various parts of the United States and Europe, raising consciousness for Indian art, music and philosophy. With the Beatles' involvement, Indian music took centre stage, and a new audience was born, made up of children from the postwar materially prosperous West looking for redemption, a way forward for a more stable and happier world in Eastern thought and culture. As a result, Indian philosophy and music became accepted in the West as part of the exotica.

The Indian diaspora's first and subsequent generations (including migrants from India, Bangladesh, Pakistan, Sri Lanka, and East Africa) and the mainstream audience make up the audience. The dynamics are shifting as public consciousness grows and the second generation of Indian diaspora replaces the first, resulting in a shift in audience expectations in terms of quality. During the 1970s, a wave of new migrations aided in achieving critical mass. This audience was fed through a variety of school and university-based programs, lecture demonstrations, and seminars, as well as recitals and festivals featuring visiting Indian musicians. The establishment of local organizations and recording labels, which worked hard to present full-length performances and recordings, enabling the artists to bring out the true essence of Indian music and give an experience that was native to the tradition, ushered in the next stage of recognition and comprehension. These concerts became a source of artistic pleasure for an increasingly large, appreciative, and discerning foreign audience, appealing to both the sensitive connoisseur and the inexperienced concert-goer.

Cultures do not remain static, and each generation interprets tradition differently. In the case of the performing arts, the cultural consensus is reached in various ways and at different times. The audiences play an essential role in the 'reinterpretation' method. The audiences of Indian art music have shifted, as they have in any society, and the transition is still ongoing. These questions can't be answered with any certainty because the situation is still in flux. However, it is comforting to note that Indian art music has been around for at least two millennia. It has shown resilience as well as a willingness to assimilate different external socio-cultural forces during its life. It has had a small audience with specialist experience, although to varying degrees, both in real and virtual situations. It has never been the realm of the masses or lay people in the traditional sense. Finding a new home outside of Indian soil provides additional certainty for its survival on a larger scale in specific ways. Indeed, outside attention has aided in the enhancement of its domestic reputation to some degree. Artists who perform abroad now have an advantage over those who serve in front of domestic audiences.

65.12 INDIAN MUSICAL TRADITION AND INSTRUMENTS

The performing arts in the Indian diaspora are outlets for self-expression and creative talent and forums for remembering the past through the transmission of customs and remembrance (Smith 2004). Since the dawn of Indian civilization, the arts have become an essential part of Indian society. Dance theatre and music are given special attention in the ancient Indian treatise *NatyaShastra*, written by the sage writer Bharata Muni, who devotes six chapters to music (Ganapati 1992). Along with the *Ramayana* (Hindu epic), this work laid the vital groundwork for Indian music and other art styles (Rangacharya 2003; Satpathy 2013). The Vedas are the most detailed sacred literature of ancient Indian civilization, written in Vedic Sanskrit. In each of their sections, hymns and chants are used, such as in the *Sama Veda*, 52, the third of the four Vedas of separate chapters (Sadasivan 2011; Witzel 1997). These hymns were written mainly to provide divine guidance to Hindus (Radhakrishnan and Moore 1957; Ghose 2011). According to Purushottama Bilimoria (1994), the Vedas' evocative rites and hymns, which were initially restricted to Brahmin priests in temples, inspired themes for dramatic performances among Hindu devotees. According to Bilimoria (1994, 108), 'if priests were not treated as dramatic actors, then the gods to whom the sacrifices were addressed undoubtedly were.' Examples include Shiva, the Lord of Dance and a cosmic dancer, and Saraswati, the goddess of sound and song.

Musical instruments are included in ancient texts because they are an essential part of the music. The notes, rhythm, and tempo of a classical raga are maintained by using instruments and the singer's voice. Stringed instruments such as the sitar, sarod, santoor, and sarangi are often used. Percussion instruments, such as the pakhawaj, tabla, and mridangam, are usually rhythmic accompaniments. The flute, shehnai, and nadaswaram are common wind instruments in Hindustani music, and the veena and ghatam are additional instruments found in Carnatic music. Both Hindustani traditions share the aspect of oral tradition, in which memory and improvisation skills are embedded as musicianship. Hindustani musicians adhere to the *gharana* tradition, which allows for the guru-discipleship teaching of a particular musical style within a hereditary traditional region. Carnatic music adheres to the *gurukul* tradition, in which educational and learning practices are based on service and the student's *bhakti* (devotion) to the guru, also known as *guru-shishya* (Reddy 2006; Vijayakrishnan 2007). According to research,

while Hindustani hereditary practice was heavily reliant on patronage, the continuation of Carnatic music relied not just on the oral tradition but also on the bhajan tradition from the South Indian Bhakti movement (13th century), which instilled working knowledge of music through a community under the guidance of the Hindu temple rather than solely through the family (Vijayakrishnan 2007, 3).

An Indo-Islamic civilisation developed a distinct Hindustani music tradition in the north and a Carnatic music tradition in the south. In the modern diasporic community, Indian music is further influenced by an Indo-Western civilisation in which cross-cultural borrowing and Indo-Western interactions arise regularly. Music from ancient times used for religious purposes in temples or entertainment in royal courts has been revived and used for diasporic needs in a modern world, similar to dance. The pedagogy of Indian music education encompasses both modern and conventional forms. Approaches to these types that represent a continuum rather than a series of binary options, on the other hand, have both push and pull variables. There are clear pull forces in popular music that inspire artists' cultural behavior toward music. Artists want to keep the rich Indian legacy of oral instruction practices alive as far as possible in order to improve their aural senses of music. Clayton (2014) asserted that Indian musicians are preoccupied with music (resources, technique, marketing) and status (quality of musicianship, performance opportunities, acknowledgement of experience).

The establishment of gharanas under the patronage of princely states, which nurtured and promoted them, was a significant milestone in Hindustani classical music's growth. The Moghul rulers influenced classical music, and each of the gharanas formed distinct facets and modes of presentation and performance. The captivating percussion and rhythm of the Agra gharana and the sensual softness of Swaras in the Kiranagharana have become synonymous with their respective styles and schools. The gharanas were fiercely competitive, and every attempt was made to portray each other as propagating a superior form of music. The compositions were often carefully guarded secrets, regarded as heirlooms, and reluctantly handed on to the younger generation. Extensive conspiracies were hatched in Banaras to procure musical creations from family heirlooms! With the apparent benefits of digital audio and streaming services such as Spotify, Amazon, and a plethora of others, music has become an integral part of daily life. Add a media sensation like the TV Reality Show to this heady, osmotic cocktail, and music is unexpectedly exposed to a plethora of new influences, experiments, and changing tastes.

65.13 CONCLUSION

Many eminent Indian musicians, especially instrumentalists such as L. Subramaniam, Vishwamohan Bhatt, and Zakir Hussain, are taking part in crossover events with musicians from other traditions. This has widened the appeal of Indian music. The reaction of the Indian and international audiences has been mixed. Though purists dismiss such efforts, the younger generation sees it as a potent strategy for attracting and ultimately "cultivating" new audiences for Indian art music. Several Western composers, including Claude Debussy, Olivier Messiaen, John Cage, and John Coltrane, have drawn influence from elements of Indian music, such as raga, rhythmic, and improvisational aspects, which are clearly mirrored in their works. Most Indian art music is now made, shared, and received outside of India because of globalisation. Several influences have aided this progression. The willingness of the Asian community to uphold conventional traditions and the quest for fresh sounds in the Jazz and Pop

worlds are major factors. The shifting speed of life and the difficulties, especially in urban settings, of being physically present at a specific location at a particular time have impacted the audience for ‘live’ music. Lack of time, workforce, money, and security issues have all contributed to reducing leisurely all-night conferences to well-presented and packaged recitals lasting no longer than two or three hours. With a plethora of music to choose from, the younger generation seems to prefer current and ‘trendy’ content.

Check Your Progress 2

1. Write a note on fusion music.

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2. The role of ccultural organizations in promoting performing arts.

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65.14 KEY WORDS

VEDAS	:	The Vedas are a large body of religious texts originating in ancient India. Composed in Vedic Sanskrit, the texts constitute the oldest layer of Sanskrit literature and the oldest scriptures of Hinduism.
Bansuri	:	A bansuri is a side blown flute originating from the Indian subcontinent. It is an aerophone produced from bamboo, used in Hindustani classical music.
Gharana	:	In Hindustani music, a gharānā is a system of social organisation in the Indian subcontinent, linking musicians or dancers by lineage or apprenticeship, and more importantly by adherence to a particular musical style.
Indo Islamic Civilization	:	The establishment of the Delhi Sultanate in the beginning of the 13 th century facilitated the beginning of a new phase of cultural development in India. The interaction of the Turks with the Indians, who had definite religious beliefs and well-established ideas on art, architecture and literature, led to the development

of a new composite culture. This culture is known as the Indo-Islamic culture. It is said to be a fusion of the best elements of both Persian (Muslim influence) and Indian (predominantly Hindu influence) cultures.

- Lay People** : A lay person is a person who is not trained, qualified, or experienced in a particular subject or activity
- Natya Shastra** : Natyashastra, in full Bharata Natyashastra, also called Natyasastra, detailed treatise and handbook on dramatic art that deals with all aspects of classical Sanskrit theatre. It is believed to have been written by the mythic Brahman sage and priest Bharata.
- Jazz** : Jazz is a music genre that originated in the African-American communities of New Orleans, Louisiana, United States, in the late 19th and early 20th centuries, with its roots in blues and ragtime.

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Check your Answers 1

1. The performing arts include everything from vocal and instrumental music to dance and theatre and pantomime, sung verse, and more. They contain a wide range of cultural expressions representing human imagination and can be found in several other intangible cultural heritage domains.
2. BharataNatyam, Kathakali, Kathak, Manipuri, Kuchipudi, and Odissi are among the most significant dance forms practiced in Indian diaspora. Though it has its origins in Tamil Nadu, BharataNatyam has evolved into an all-India genre. Kathakali is a Kerala dance style. Kathak is a resurrected classical dance style as a result of Mughal influence on Indian society. Manipur has contributed to a delicate, lyrical dance style known as Manipuri, while Kuchipudi is an Andhra Pradesh-based dance genre. Odissi, a temple dance from Odisha, is now commonly performed by artists around the world. Folk and ethnic dances follow a variety of styles.

Check your Answers 2

1. Fusion music describes what happens when musical styles are combined together to make something new. Fusion music usually combines two different styles. In the Indian diaspora the performing arts are in contact with African and European music. The word “fusion” became common in both India and the West. In India, it usually referred to Indian music that had been given a ‘rock’ or western ‘pop-music’ sound, such as when Asha Bhonsle re-released her old hit songs to a disco beat. ‘Fusion’ was used to refer to any artistic partnership between various cultures, such as when flamenco dance met Kathak, or Zakir Hussein played a duet with a Japanese shakuhachi flautist, in dance, and outside India (despite discomfort with the term). When more musicians from Africa, South America, Asia, Europe, and the United States continued to collaborate in performance, the word “world music,” which had traditionally applied to music from non-western cultures in general, came to apply to cultural amalgams. Several attractive musical styles, such as Caribbean ‘Chutney’ music and the pop-folk music of Malagasy and Mauritius’ Indic communities (which fuse inherited Vaishnav songs - often in archaic Bhojpuri - with local rhythms) were sidetracked. They had little popularity - either in India or among promoters of “world culture” in Paris, New York, and London - because the cultures from which they arose had little interaction with groups in India or other Diaspora areas.
2. Cultural organisations of the diaspora organise various performances to celebrate the various festivals and activities within the diaspora. The audiences often go beyond the diaspora population when it comes to fusion art forms. Institutions such as the SangeetNatakAkademi and other training institutes and cultural associations have led to classical and folk dances’ current success. The Akademi provides financial support to cultural institutions and fellowships to researchers, artists, and teachers to encourage advanced study and training in various types of dance and music, especially those that are unusual.