

Origin of Indian Classical Music

A Contrarian's View

by Ajmal Hussain

Contrary to the popular belief that Indian classical music was initially conceived in the temple as part of rituals, this paper suggests that it had its origin in the pre-Vedic period of Indian history and was developed by the *rishis*¹ as a means of emotional conditioning that they found supportive in developing their intellectual capabilities. Music for them was a tool, which helped them pursue their agenda of truth seeking. This idea was originally proposed by Prof. Raza Kazim,² who has been extensively inquiring into the historical sources and development of Indian classical music for the past forty years; however, there has been no publication of his ideas.³ During his lectures which I attended, being a student of Musicology, this idea has been convincingly proposed by him with his firm command over the history of the subcontinent and through a strict discipline of reasoning that he consistently follows. He was generous enough to give me permission to work on this idea. This paper is at best an incomplete extension of his approach.

Putting the Issue in Perspective

One way of measuring the worth of any human activity is to see it in relation to life itself, the way it integrates and then contribute to developing the quality of life. Philosophers, scientists and artists are admired as great men of history because of the way they served human life. Philosophers extended horizons of human understanding, the inventions of scientists served mankind in various ways, and serious artists played a key role in developing aesthetic sensibility of a culture. Consider the artists of the European Renaissance, who, while breaking the chains of dogma and the imposed social order of the Church, opened up new vistas of human creativity, explored new means and varieties of emotional communication and played an important role in mobilizing the emotional world of the European society. We will assume then that the ideal function of art is to mobilize and liberate the emotional energies of the people, develop their sensitivities towards larger issues of life, and facilitate the life process, that is, the qualitative development of human capabilities.⁴

¹ *Rishis* refer to pre-Vedic seers, philosophers or serious thinkers, who inquired into the nature of reality and an individual's relationship with it, and acquired knowledge that formed the basis of the Vedas.

² Prof. Raza Kazim is the founder and Director of Sanjan Nagar Institute of Philosophy and Arts, Lahore, and former Head of the Musicology Department, National College of Arts, Lahore.

³ The lectures are available in audio format at Sanjan Nagar Institute of Philosophy and Arts, Lahore (www.sanjannagar.org).

⁴ Life process in the general sense of the term refers to the evolution of life forms in Nature that takes place

Given the possible role art can play in a society, classical music is of utmost importance in the subcontinent. First of all, in comparison to other art forms such as sculpture, painting, architecture, dance and theatre, it has been a more extensively practiced medium of emotional communication. People of the subcontinent have a shared subjectivity that if properly nourished could even give rise to an emotional and intellectual rebirth of society. Second, the richness of its terminology and the musical idioms that have survived for millennia suggest that it has the capacity to mobilize the emotional energies of people and can establish an integrated, interactive, and qualitative relationship with people's life. But, as a matter of fact, we observe that the present state of classical music is not serving the life process. Its essential progressive connection with the people of the subcontinent has been severed.

The prevailing decadent state of classical music has not been fully examined by the musicologists from the above-mentioned standpoint.⁵ The existing musicological literature incorporates admiration of the cultural heritage of music, various interpretations of musical terminology, description and classification of ragas, tonal analysis, traditional teaching trends, biographies of musical maestros, and various notated samples of music that vaguely illustrate some features of its sonic appearance in the past. The primary reason for this descriptive attitude is that musicologists approach music from certain fixed premises limited by perspectives inspired by either Hindu/Muslim Nationalist sentiments or by ethno-musicological methods and approaches, which do not largely go beyond mere description.

One of the main factors that feed the uncritical attitude of musicologists is a general misconception about the origins of classical music. They usually associate the origins of classical music with the temple, which is, as we shall see, misleading. This misconception about the original artistic spirit of classical music grossly affected the further journey of classical music not only in its theoretical interpretation but also its practical application. Instead of a meaningful emotional communication that could play a role in the further development of human sensitivities, what we observe today in classical music is an unnecessary emphasis on technicalities and a low grade communication of uncultivated emotions. In fact, such low grade communication causes obstacles in further human development because it reinforces similar uncultivated emotions amongst its listeners and through repeated interaction leads to the further deterioration of the emotional culture of individuals and society.

This paper suggests that Indian classical music was conceived and developed by the *rishis* in the pre-Vedic period, well before the arrival of the

through a qualitative development in their capabilities. In the context of human life, this term is used only with reference to the qualitative development of human emotional/intellectual capabilities leading to a richer and more harmonious experience of life in both individual and society.

⁵ The decadence has been realized from other standpoints. For instance Swami Prajnanananda writes, "The present-day tendency of music culture seems to be commercial and mechanical, because it has confined itself within the barrier of self-interest. It has also vitiated the taste and temperament of both the artists and art-lovers. It should, therefore, be refined and viewed in its true perspective and color [Swami Prajnanananda, *Historical Development of Indian Music* (Calcutta: Firma K. L. Mukhopadhyay, 1973), 358].

Aryans. *Rishis* were local inhabitants and discovered music as a helpful tool in their quest of understanding the relationship of the individual dimension of a human being with the larger dimension of life. They understood the power of sound, its capacity of emotional communication and used it to condition emotional states necessary for developing intellectual capabilities. The original use of music, contrary to popular belief, was not to communicate with gods or invoke them for human benefit but to elevate man emotionally and intellectually.

The Falsity of the Popular Claim and a Contrarian's View

The first references to classical music are in the Vedas, which are also the first written sources that provide historians with the information about the socio-cultural aspects of the pre-Vedic era. These Vedas are regarded as sacred and represent the core of Hinduism. They describe music as a means to communicate with the gods and therefore value it as a sacred activity. Thus, the origin of classical music is described by almost all musicologists as religious, which is, as we shall see, misleading.⁶

This consensus of thought among musicologists is primarily due to an unexamined belief in the authority and exactness of the Vedas, and, secondly, due to the fact that no other source was available for an analysis of the earliest history of music. However, consensus about the origin of classical music rests on the assumption that the Vedas portray an objective or unbiased picture of reality. But the Vedas may have been modified in the course of their long oral transmission and compilation due to various historical reasons.

If we examine the formation of a body of knowledge historically, we can observe that a course of free inquiry precedes the formation of a systematized body of knowledge. For example, in pre-Socratic philosophy there are streams of inquiry and arguments about the nature of reality, and then a systematized body of knowledge comes into being only with Plato.⁷ The systematization of knowledge and the involvement of interpreters with their own capabilities and interests provide ample room for distortion in the body of knowledge.⁸

A period of inquiry must have preceded the formalization of the Vedas as written texts too. Furthermore, in their documentation the authors could have distorted or modified the subject matter for, as Ralph Linton suggests, “the minimal time of one thousand years intervening between the composition of the earlier hymns in *Rig Veda* and their commitment to writing would have given abundant opportunity for changes.”⁹ Linton has criticized the view that the Aryans who compiled the *Rig Veda* were also the philosophers who conceived it. According to him, “it is conceivable that such a people might settle down and become contented cultivators, as the Aryan literature pictures them doing in

⁶ Selina Thielemann, *The Music of South Asia* (New Delhi: A. P. H, 1999), 51.

⁷ Jonathan Barnes, *Early Greek Philosophy* (London: Penguin, 1987), 10.

⁸ *Ibid.*, 25.

⁹ Ralph Linton, *The Tree of Culture* (New York: Alfred Ak, 1955), 480.

India, but it is much more difficult to imagine them turning to deep philosophical discussions or developing patterns of asceticism and reverencing sages who retired to forest hermitages for meditation”.¹⁰

It may be possible that the knowledge of the Vedas was distorted due to the feudal intentions of the ruling class of Aryans, the Brahmins. It may be noted that “many of them were eager for wealth and social control, and it is clear that during the early historic period they were constantly building up their power in northern India and seeking to convert aboriginal tribes to Hinduism”.¹¹ It is difficult to imagine that Brahmins indulged in such activities were the seers who contemplated foundational concepts of later Indian philosophy.¹²

Thus, if Brahmins compiled the Vedas it is not difficult to imagine that they would have distorted the oral body of knowledge according to their requirements of gaining social control and wealth. It can be assumed that the ritualistic usage of music explicitly mentioned in the Vedas is a distorted usage, and, its association with the temple is of a later origin probably in accord with the laws of Manu, which firmly established the class structure in Indian society around the 2nd century CE.¹³ It is important to note that in the *Rig-Veda* which was committed to writing roughly 1700 years before Manu, a hymn known as “Purushasukta” explains how a Brahmin is superior to a Sudra, although, the historians who explain the Vedas as a product of the invader Aryans maintain that when Aryans came to the subcontinent they neither brought a caste system nor was there such a system in place.¹⁴ This hymn is certainly a later addition made by Brahmins to legitimize their superiority.

The *rishis* who extensively inquired into the nature of reality (of which the *Rig Veda* was an expression) must have existed long before the compilation of the *Rig Veda*. The dates of the compilation of the *Rig Veda* are controversial, however, they mostly are given as circa 1500 BCE.¹⁵ If we adopt Linton’s view that there was a period of a thousand years between the composition of *Rig Veda* and its documentation, and remember that there was a considerable stretch of time in the composition of *Rig Veda* itself then we are looking at a time period around 3000 BCE. If it was around 3000 BCE that the primary formation of Indian classical music took place, it was certainly the work of the *rishis*. They were inquiring into the nature of reality and in their pursuit they recognized the power of musical sound being helpful in their agenda of truth seeking. We can assess this supposition with the help of the following considerations.

Support from an Evolutionary Perspective

The first consideration is that there has to be a prior need for a specific human activity. In terms of the pre-Vedic social structure, which was tribal,¹⁶ we do not

¹⁰ Ibid., 479.

¹¹ Ibid., 494.

¹² Ibid., 484.

¹³ John Keay, *India: A History* (New York: Grove Press, 2000), 103.

¹⁴ L. P. Sharma, *History of Ancient India* (Stosius / Advent Books Division 1992), 60-61.

¹⁵ D. D. Kosambi, *The Culture and Civilization of Ancient India* (Delhi: Vikas Publishing House, 1991), 73.

¹⁶ The information that we have about the way of living of the pre-Vedic people portrays them as a pre-agrarian pastoral society transforming into an agrarian society.

find any social compulsion to produce complex¹⁷ music. As there was no caste system, therefore, there was equality. Neither was there a mature process of an agrarian society, so there were no problems of land ownership. It was a simple pastoral society, living on the produce of cattle. The need to produce complex music must have had its basis in the individuals, who wanted to use sound for a complex purpose. The nature of the purpose that could have given rise to the formation of complex music in the pre-Vedic era can be traced from an evolutionary perspective.

The emergence of language in human history was a major revolution because it gave rise to the mental capability of making abstractions. Initially it enhanced problem solving capabilities in relation to the needs of survival, and later with enough accumulation of abstractions and linguistic systems it gave rise to serious abstract thinking. Roughly ten thousand years ago, three centers of abstract thinking emerged: the Mediterranean, India, and China. In these centers thinkers were able to go beyond the immediate survival issues to contemplate larger issues of life. The human agenda transformed from the issues of physical well-being to emotional and intellectual well-being. The search for the meaning of life began and human beings in accordance with their genetically inherited curiosity about the world around them started to seriously examine their relationship with nature. They found their intellectual processes inadequate. This problem was due to the logical limitation of the intellectual processes because the intellect was largely developed in accordance with their physical well-being.

Probably, the difficulties that the *rishis* experienced in breaking away from the personal limited dimension of life led them to focus upon their internal world; the world of their mental capabilities. So, they could have realized the need to break away from their existing mental patterns because they were obstacles in the application of their intellect to pursue truths about the larger issue of life. There was probably an acute realization that emotional processes limit thought processes and keep them entangled in the service of limited bodily agendas.

The ancient thinkers were aware of the limitation imposed by emotional processes. We clearly find echoes of it in later Indian philosophy, wherein the soul has two components, the universal and the individual. The individual component is seen as entangled in worldly affairs while the dormant universal component strives for higher consciousness and therefore defines human being.¹⁸

If we subtract mystic and religious jargon, and consider the soul as a

¹⁷ Music being an expression of an artist's emotional state, reflects the dynamic of the mental process. It represents various mental inclinations of the artist in terms of emphasis, movement, and repetition, etc. Complex music refers to the music which was more complex than folk music; it expressed a refined emotional dynamic of the artist that had a basis in intellectual exploration into the self as well as reality. It was the complexity of an emotional dynamic that demanded a developed language of emotions with more idioms and vocabulary. It is not a surprise that in the progress of civilization man has always tried to come up with words that could convey the nuances of thought, and music has been, by all means, a language in the making.

¹⁸ Swami Prajnanananda, *Historical Study of Indian Classical Music* (Dehli: Print India, 1980), 313-314.

metaphor of higher emotional process, we understand that the philosophers were essentially referring to individual life of a human being and the larger process of life of which the human being is a part and a product. They were able to isolate the role of personal emotional processes as something which obstructs higher emotional and intellectual processes. This confrontation was inevitable as emotional processes are much older and more powerful than the intellectual processes; their dominance over the intellectual processes is such that the issue of complex thinking requires supportive emotional processes. The Russian philosopher Peter D. Ouspensky states:

The sign of the growth of emotions is the liberation of them from the personal element, and their sublimation on the higher planes. The liberation from the personal elements augments the cognizing power of the emotions, because the more there are of pseudo-personal elements in emotion the greater the possibility of delusion. Personal emotion is always partial, always unjust, by reason of the one fact that it opposes itself to all the rest.¹⁹

Recent scientific research shows that emotional processes play a crucial role in complex decision making especially when intellectual uncertainty is involved.²⁰ One of the reason for their greater deployment is their data processing capability which is five hundred thousand times more efficient than the thought processes.²¹

The ancient *rishis* of India must have needed supportive emotional processing. The following creation hymn from the *Rig Veda* gives us a glimpse of the intellectual and emotional approach that they had in examining the origin of the universe and the uncertainty involved:

Then even nothingness was not, nor existence.
There was no air then, nor the heavens beyond it.
Who covered it? Where was it? In whose keeping?
Was there then cosmic water, in depths unfathomed?
But, after all, who knows, and who can say,
Whence it all came, and how creation happened?
The gods themselves are later than creation,
So who knows truly whence it has arisen?²²

It is not surprising that *rishis*, who so remarkably contributed in the fields of mathematics, logic, and medicine, would have discovered the power of music to alter the emotional states of the mind.²³ They had a tradition of folk music representing elementary and simple emotional communication; therefore, it was

¹⁹ Peter Demianovich Ouspensky, *Tertium Organum*. (London: Kahn and Averill, 1993), 199.

²⁰ B. D. Dunn et al., "The Somatic Marker Hypothesis: A Critical Evaluation", *Neuroscience and Behavioral Reviews* 30 (2006): 239-71.

²¹ Bruce Lipton, *The Biology of Belief* (Santa Rosa: Elite Books, 2005), 166.

²² Romila Thapar, *A History of India* (London: Oxford University Press, 1966), 45.

²³ It is because of a greater understanding of sound and communication that we later find Gandharv Veda, which, according to Daneilou, studied every use of musical sound, not only in different musical forms and systems but also in physics, medicine and magic. He further adds that music and language were understood by the sages as branches of one general science of sound [Alain Danielou, *Northern Indian Music* (New Delhi: Munshiram Manoharlal, 1980), 4].

not difficult for them to envision the potential of music to change emotional states in specific ways to suit their needs.²⁴ Their requirement was to remove the obstacles of mind that were causing hindrance in their pursuit of truth. One can find plenty of evidence that the ancient mystics or ascetics of India used different methods for liberating themselves from the obstacles causing hindrance in their spiritual path. There were different varieties of such people, who were involved in comprehending man's relationship with the universe in different manners and through different means, and with various degrees of freedom. It may be possible that the *rishis* who developed music were of a more ancient origin than the ascetics, and the ascetics may have adopted some of their thoughts. According to Romila Thapar, "the doubts expressed in the Creation Hymn were symptomatic of a wider spirit of inquiry which prevailed at this time. Some of this led to asceticism".²⁵

We believe that the potential of music was employed by some of the *rishis*, who had an exceptional sensitivity for perceiving and producing music, and they used music as a tool to develop certain mental capabilities that aided them in truth-seeking.²⁶ It can be fairly suggested that Indian classical music was a product of the growing mind of the *rishis*. Its purpose was to acquire new mental capabilities, not for the sake of personal limited pleasures but for a different class of pleasures, a higher impersonal pleasure that they found in truth-seeking. This original usage of music did not emerge from the socio-cultural compulsions of the pre-Vedic era or for the sake of personal benefit or personal glorification, its origin was evolutionary; emerging from the larger dimension of the life process.

Evidence from Music Terminology

Examination of the terms used in classical music reveals that they were classified on the basis of either subjective values attached to the sounds or of their emotional effect, as emotional communication was the objective for *rishis*. For instance, the term "*nada*" that refers to a musical sound had a deeper meaning in ancient literature. Daneilou states:

The main characteristic of musical sounds is that they convey ideas, emotions, and at the same time form simple harmonious relations. This is why, according to a symbolic etymology, musical sound is called "*nada*", "intelligible sound", and is said to result from the union of the physical breath with the fire of intellect... "The syllable '*na*' means breath, the syllable '*da*' the fire (of intellect). Born of the union of breath and fire, intelligible sound is called *nada*".²⁷

According to the various Sanskrit treatises on music, *nada* has two

²⁴ There is archeological evidence suggesting that music was there in Indus Valley Civilization, even the Veena was there as an instrument (Prajnanananda 1973, 69).

²⁵ Thapar 1966, 46.

²⁶ Even at present every serious thinker who may be quite sensitive to music, cannot produce music, but some of them can. For instance, Albert Einstein, in addition of being an extraordinary thinker was a serious violinist.

²⁷ Danielou 1980, 22.

components, *ahata* and *anahata*. *Ahata* stands for the “struck sound” that impacts our ears and *anahata* is explained as “unstruck sound” which does not impact the ear but unfolds in the mind of the listener. Due to the lack of a comprehensive understanding of the human mind, we find that musicologists, generally associated *anahata* with metaphysical phenomena. According to Raghav R. Menon, *anahata* is the sound (*nada*) that is not heard except in the heart; it is the yogic awareness of a primal vibration; it is the opposite of *ahata nada* which is the heard sound.²⁸ Menon also mentions that *nada* is a mystical concept, and it is associated to Brahma as well as with the silence of the spheres.²⁹ As per Bimla Roychaudhuri, “In the Shastras, *nada* has been mentioned as inseparable from Brahma and has been recognized with *nadabrahma*”.³⁰

These are examples of how musicologists have not been able to rescue musical terms from the shackles of theology and metaphysics. It becomes clear that what is inaudible to the ear in musical sound is the emotive/intellectual message that the ears do not hear but the mind does. Sounds “according to the *Kausitaki Upanishad*, are subject to all the illusions of the phenomenal world, and what these sounds mean or suggest is all-important. Consequently the source and the goal of sound are of greater intrinsic interest than the phenomenon itself.”³¹

The terminology of Indian classical music is not exclusive to music but borrowed from everyday language. This implies that terminologies were selected as corresponding to the effect or meaning of musical sound.³² It is due to the importance of the emotive value of sound that we find all the names of *shrutis*³³ are descriptive of emotions. For instance, *Priti* stands for pleasure, joy, love, etc, *Krodhi* symbolizes the expression of hate, *Amriti* signifies tenderness and sweetness, *Rudri* stands for anger and aggression, and *santa* symbolizes peace. Because, there was no concept of frequency, interval or mathematical proportion in ancient Indian music the primary and fundamental criterion for sound classification was the emotional quality of sound. Daneilou mentions that “the types of expressions attributed to *shrutis* have been carefully classified by the ancient writers. Each *shruti* was given a name depicting its character.”³⁴

Rishis would have used the emotive power of musical sounds to acquire such emotional states that were significant for their agenda of truth seeking. In due course they would have tried to communicate with their own minds through music. The term “*alap*” meaning “association, intercourse, speaking, conversation,

²⁸Raghav R. Menon, *The Penguin Dictionary of Indian Music* (Delhi: Penguin Books India, 1995), 8.

²⁹Ibid., 125.

³⁰Bimlakanta Roychaudhuri, *The Dictionary of Hindustani Classical Music* (Delhi: Munshiram Manoharlal, 1996), 78.

³¹Lewis Rowell, *Music and Musical Thought in Early India* (Chicago: Chicago University Press, 1992), 35.

³²Rowell is of the view that in ancient India musical sound was valued on the basis of its subjective quality, a good voice was supposed to be loud (*sravaka*)—which may mean little or more than “audible”; it was to be compact (*ghana*, dense), oily (*snigdha*), sweet (*madhura*), attentive (*avadhanavan*, careful), and “splendid in the three registers” (*tristhanasobhi*) (Rowell 1992, 308-312).

³³Musicologists have defined *Shruti* as pitch (Roychaudhuri 2000, 114-117) and interval (Danielou 1979, 134). In fact it is not the case, rather a dislocation of the term; *shruti* was more akin to “sound as a whole, which had a significant emotional meaning.” For details see [Ajmal Hussain, “The Meaning and Importance of *shurti*: A Contemporary Perspective”, *Ninad, Journal of the ITC-SRA* (2008)].

³⁴Daneilou, 38.

discourse and enumeration” is important in this respect.³⁵

If we ask a musician or musicologist what does *alap* means we are offered many interpretations. One viewpoint suggests that *alap* is the opening out of the substance of a *raga* or development through improvisation.³⁶ Another perspective maintains that it is “a free-lance composition, obviously extempore, to delineate a *Raga* by gradual exposition and at the earlier stage free from rhythmic bounds”.³⁷

So, *alap* is defined in relation to *raga*, but, interestingly, we first come across the word “*raga*” as understood in all later musicological literature in *Matanga’s Brihaddeshi*.³⁸ But *alap* is a much older term than *raga*, it can be found in found in *Bharta’s Natyashastra*,³⁹ which is nearly five hundred years older than *Brihaddeshi*. Could it be that *alap* refers to the first form of music which *rishis* evolved and it was all about communicate with the self or to the deep recesses of the mind where words could not be affective.

Rasa is yet another musical term that supports the idea that the ultimate objective of art is to condition an emotional state. *Rasa* was a deep aesthetic experience, which a spectator undergoes while comprehending an art work. Consider the way this experience has been described by different musicologists as associated with Brahma; “supreme ecstatic joy”, “ultimate bliss”, “spiritual experience”, “transcendental experience”, etc.⁴⁰ These verbal explanations of an emotional experience are nothing but an expression of their beliefs about larger reality. Emotions, as they are non-verbal processes, do not know a specific God, neither are they Christian, Muslim or Hindu. It is only in the realm of thought that a feeling is interpreted and coupled with a belief. What really matters is the quality and depth of emotional state, which compels our thought processes to think of larger issues of life.

The *rishis* must have experienced liberating emotional states in the process of truth-seeking and would have appreciated the larger reality on the basis of reason alone for, as Damasio puts it, “it is precisely among the heretics of every age that we find men who were filled with the highest kind of religious feeling and were in many cases regarded by their contemporaries as atheists, sometimes also as saints.

Looked at in this light, men like Democritus, Francis of Assisi, and Spinoza are closely akin to one another.”⁴¹ Consider for a while the following explanation by Damasio is a consequence of his inquiry into the nature of reality but is similar in terms of emotional quality to the experience of *rasa*:

... A rapturous amazement at the harmony of natural law, which reveals an intelligence of such superiority that, compared with it, all the systematic thinking and acting of human beings is an utterly insignificant reflection... a sort of intoxicated joy and amazement at the beauty and grandeur of this world, of

³⁵ John T. A. Platts, *A Dictionary of Urdu, Classical Hindi and English* (Lahore: Sang-e-Meel, 1994), 73

³⁶ Menon, 10.

³⁷ Roychaudhuri, 6.

³⁸ O. C. Ganguly, *Ragas and Raginis* (Delhi: Munshiram Manoharlal, 1935), 16-17.

³⁹ Adya Rangacharya, *The Natyashastra* (New Delhi: Munshiram Manoharlal, 1996), 188.

⁴⁰ Rowell, 330; Prajnanananda, 295.

⁴¹ Antonio Damasio, *Looking for Spinoza* (New York: Harcourt, 2003), 279-280.

which man can form just a faint notion. This joy is the feeling from which true scientific research draws its spiritual sustenance.⁴²

The experience of *rasa* is therefore a pre-Brahmin experience. The verbal explanations we find in books are probably those which later Brahmin priests coined for their own benefits.

The concepts of *shruti*, *anahata*, *alap* and *rasa* suggest that originally music was a non-verbal language organized on the basis of emotive value of musical sounds. It was a means of non-verbal communication and was used to create emotional states which were supportive for mental evolution.

In the light of above, it is suggested that the association of the origin of classical music with the temple is misleading. The original artistic spirit of classical music was of an evolutionary catalyst whereby it helped human beings to evolve certain mental capabilities that were and are crucial for human mental progress. To restore this essential connection of music with life process, musicology must develop from a standpoint that is informed by contemporary knowledge fund especially the sciences, and the standards of rationality that are possible in the 21st century. It must redefine our approach towards serious music and devise new ways of engineering music and consequently, life.

Audio Lectures by Prof. Raza Kazim

“Introduction to Existing Musicology”; “Existing Traditional Music”; “Renaissance”; “Origins of Our Music”; “Music in Hindu Feudal Society”.
Lecture 44: Lahore, 2001.

“The Importance and Objective of Studying the History of Culture”; “Music for Human Sensitivities/Feelings”; “*Saranga*”; “Human History—the First, Second and Third Renaissance in Human History”. Lecture 47: Lahore, 2003.

“Difference between the Origins and Fundamentals of Indian Classical and Western Classical Music in Terms of the First Renaissance and Second Renaissance in Human History/Third Renaissance”. Lecture 52: Lahore, 2003.

“Timbre, *Sruti*, *Rasa*”. Lecture 58: Lahore, 2003.

⁴²Ibid.