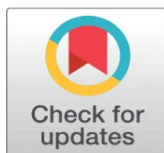


UNVEILING THE PEDAGOGICAL WISDOM: EXPLORING THE TEACHING METHODOLOGY OF USTAD LACHHMAN SINGH SEEN

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ABSTRACT

This paper delves into the pedagogical contributions of Ustad Lachhman Singh Seen, a revered Guru in the Indian classical music tradition. Renowned for his comprehensive approach to teaching, Ustad Seen's methods integrate both psychological and technical aspects of music education. His holistic pedagogy, derived from the Guru-Shishya tradition, emphasizes the student's innate capabilities, fostering creativity, rigorous practice, and a deep understanding of musical intricacies. By examining his strategies, which include personalized instruction, scientific analysis of music, and nurturing a lifelong bond with students, the paper highlights his profound impact on his disciples and the broader field of classical music. Ustad Seen's teaching legacy extends beyond musical techniques, including cultivating a scientific approach, promoting correct and severe practice, and instilling confidence and musical etiquette in his students. His dedication to music education and his students' development has left an indelible mark on the classical music landscape.

Keywords: Indian Classical Music, Music Pedagogy, Psychological Teaching Methods, Technical Music Training, Rigorous Practice, Creative Artistry, Scientific Approach to Music, Musical Etiquette, Student-Centric Teaching.

1. INTRODUCTION

Indian classical music is profoundly enriched by the Guru-Shishya tradition, a time-honored method of passing down intricate musical knowledge from one generation to the next. Certain maestros stand out in this tradition for their exceptional contributions to performance and pedagogy. One such luminary is Ustad Lachhman Singh Seen, a distinguished musician whose multifaceted teaching methodologies have significantly influenced the landscape of Indian classical music education.

Ustad Lachhman Singh Seen's journey as a musician and teacher is marked by his profound dedication to the art form and innovative approaches to music education. Trained under various revered Gurus, Ustad Seen absorbed a wealth of musical knowledge, which he further expanded through his explorations and interactions with other musicians. His expertise spans multiple disciplines, including Tabla, Sitar, and vocal music, making him a versatile and comprehensive musicologist.

As a Guru, Ustad Seen's pedagogical strategies are deeply rooted in psychological and technical principles. He tailored his teaching to his students' capabilities and interests, fostering their creative potential and guiding them toward mastery

of complex ragas and rhythms with patience and precision. His emphasis on rigorous and 'right' practice, combined with a scientific approach to understanding the nuances of music, has been instrumental in developing his students' logical and analytical skills.

UstadSeen's impact was not limited to his immediate disciples; his teachings have reverberated through the broader community of classical musicians, many of whom hold prominent positions as performers, educators, and researchers. This paper aims to explore the pedagogical philosophies and methods of UstadLachhman Singh Seen, illustrating how his unique approach to music education has cultivated a generation of accomplished musicians and contributed to the preservation and evolution of Indian classical music.

By examining his psychological and technical teaching methods, the paper sheds light on UstadSeen's holistic approach to music education, encompassing musical proficiency and inculcating values, discipline, and a scientific mindset. Through this exploration, the enduring legacy of UstadLachhman Singh, Seen as a Guru and a teacher, is celebrated, highlighting his pivotal role in nurturing the art of Indian classical music.

Meaning of the Word 'Guru'

Although a Guru is important in every field, classical music training is impossible without an ideal *Guru*. In Indian tradition, the *Guru* holds a pre-eminent position. A popular etymological theory considers the term "*Guru*" a combination of the two words '*Gu*' (darkness) and '*Ru*' (light), so together, they mean divine light that dispels all darkness. The *Guru* is seen as the one who disperses the darkness of ignorance.¹ He is the guide, expert, or master of a specific knowledge or field. "In pan-Indian traditions, "*Guru*" has a cluster of meanings with significance beyond that of the English translation, 'teacher'."² The *Guru* is more than a teacher, traditionally a reverential figure to the student, with the *Guru* serving as a counselor who helps mold values, shares experiential knowledge as much as literal knowledge, an exemplar in life, an inspirational source, and helps in the spiritual evolution of a student. In Satyarthprakash, it is said that "*Guru* is the name of God, who is the exponent of religion, who preaches the *Veda*(s), the master of the masters like Brahma and the one who is immortal."³(Paraphrase) In India, *Swami, Maharishi, Pandit, Murshid, Rehbar, Acharya, Ustad*, teacher, tutor, etc. are synonyms for a *Guru*. From the dictionary point of view, the words teacher and professor have the same meaning as *Guru*, but practically a difference can be seen in the working and quality of these two words. *Guru* has myriads of meanings of significance apart from the one that arises from the English translation of the word 'teacher.'

Importance of Guru

The teacher-disciple interaction incorporates the surrender of the *Shishya* and the intimacy with the *Guru*. Authentic teaching is believed to occur when the disciple has disciplined himself and is tuned to the wavelength of the *Guru*. Teaching by giving examples and the influence of a *Guru* play a significant role in mentoring a student.

Guru, the preceptor, has a unique role in the oral tradition. Music is such lore in which *Swara, Laya, Tala, Bandish, Gat, Tora, Vadan style, Raga*, etc., everything can only be learnt and understood by listening directly from the *Guru*. In the early times, education was *Guru*-oriented. In this context, Dr.SharchandraShridharParanjape writes that music is a *Maukhik Vidya*, and its real knowledge can only be gained from the mouth of a rightful *Guru*.⁴

While teaching music, the *Guru*'s knowledge (Taleem) is imparted to his *Shishya* by word of mouth and through direct demonstration. Here, we can say that *Guru* is the core of all education, arts, culture, and knowledge.

¹JidduKrishnamurti, The Awakening of Intelligence, page no. 139

²Joel D. Mlecko, The Guru in Hindu Tradition, page no. 33

³ "जोसत्यधर्मप्रतिपादक, सकलविद्यायुक्तवेदोंकाउपदेशकरता, सृष्टिकीआदिमेंअग्नि, वायु, आदित्य, अंगिराऔरब्रह्मादिगुरुओंकाभीगुरुऔरजिसकानाशकभीनहींहोता, इसलिएउसपरमेश्वरकानाम 'गुरु' है।" Maharishi DayanandSaraswati, Satyarthprakash, page no. 27

⁴Dr.SharchandraShridharPranjape, BhartiyeSangeetkaItihas, page no. 129

Today, this ancient tradition of Indian music has magnificently reached us only because of the *Guru-Shishya* tradition, carried out through generations. Different aspects regarding the importance of a *Guru* in the field of music are as follows:

Guardian of Tradition:

Gurus are the source of transmitting knowledge and the ones who preserve traditions. He polishes his disciple only after receiving the *Taleem* from his *Guru(s)* and sustaining the tradition.

A Storehouse of Knowledge:

The *Guru* must have an immense treasure of knowledge. The master or teacher acquires the knowledge and the teachings they have taken from their *Guru*. Apart from this, his incredible vision supports him in collecting matter from other sources. Therefore, he becomes a figure of wisdom for his disciples.

The Conveyor of Heritage:

The *Guru* must be the bearer of traditions. He carries the educational store to the next generation, which includes *Bandish(es)*, *Raga(s)*, different styles, techniques, knowledge about the musical world, etc., which he attained through his cogitation and experience.

The Developer of Tradition:

While training the disciples, the *Guru* also builds a new or specific style through contemplation. As discussed before, the *Gharana* tradition originated from the *Guru-Shishya Parampara*. In this way, the music tradition is passed on from generation to generation and has evolved into a unique form. If the tradition is carried on for three generations and an artist achieves glory, it gives birth to a new form of *Gharana*.

Torch-Bearer of Human Values:

The teachers are here to lead society to be the torch-bearers. Even the musical *Guru* helps culminate his disciples' musical and human rituals. A genuine *Guru* is always seen as involved in meditation, teaching, and cogitation, and he is the one who plays the role of an idol for his students.

Flourisher of the Art within the Student:

It's the *Guru* who nurtures the art and knowledge of the students. Apart from providing the disciple a thorough grounding of the technique, craft, science, and aesthetics of the art of music, the *Guru* offers supplementary knowledge in various compositions like rare *Raga(s)* or intricate improvisational patterns.

Identity Maker of Shishya:

A man always gets recognition from his parentage, community, and caste in society. Still, in the music arena, the person is identified by the name of his *Guru* and his musical heritage. Every student feels honored by the name of their *Guru*. A *Guru* is also vital in making his *Shishya* or disciple a prosperous stage performer. Every musician's proficiency is determined solely by what his *Guru* has taught him⁵, and a promising student always adorns his *Guru*.

In this way, the *Guru* works by becoming the *Sadhak*, savior, and conveyor of the traditions. In context with the points mentioned earlier, it is imperative to discuss the role of Ustad Lachhman Singh Seen as a *Guru* and a teacher. Ustad Lachhman Singh Seen possesses those qualities which a successful and worthy *Guru* must have because:

He has learned under the *Guru-Shishya* tradition.

After learning from different *Guru(s)* and even during his training period, he explored various fields, which enhanced his musical treasure

Meeting various musicians broadened his philosophical perspective and also enlarged his experiences.

Formal training in *Tabla*, *Sitar*, and vocal music helped him become an accomplished musicologist.

An explorer in him made him deeply analyze the matter he received in his *Taleem*.

After that, he also taught his disciples formally and scientifically, thus developing their logical aptitude.

⁵Dr. Nivedita Singh, Tradition of Hindustani Music: A Sociological Approach, page no. 76

Pedagogical Strategies of Ustad Lachhman Singh Seen

Ustad Lachhman Singh Seen was interested in teaching music from the beginning. He developed the techniques to give lessons on music to people of different age groups, posts, cultures, etc. He has always tried to build the minuteness and technicalities of Raga, Bandish, and Vadan in his students' conscious and subconscious minds. The pedagogical methods of Ustad Lachhman Singh Seen are generally based on two kinds of facts:

Psychological Facts:

Teaching after discovering the interest and capability of the student.
Developing the creative artistry within them.
Making them achieve mastery in the tough *Raga(s)* and Tabla matter with delicacy and simplicity.
Encouraging them to do hard work and infusing passion for rigorous practice.
Making an unbreakable bond and maintaining a pious relationship of the master with disciple.
Teaching his disciples for countless hours, especially the new ones, with enormous patience.
Giving them the chance to perform and then appreciating and motivating them to improve themselves.
Teach them the correct demeanor to be observed in concerts, etc.
Inspiring them to study systematically by reading knowledgeable books.

Technical Facts:

The precise practice of *Alankar(s)* and *Palata(s)*.
Great emphasis on the clarity of *Bol(s)*.
Revealing the importance of the pronunciation of the words, purity of the *Swaras*, and knowledge of *Laya* and *Talawhile* singing and playing.
Giving priority to the *Swaroop* of *Raga(s)* and *Vadan* style.
Giving his disciples a thorough grounding of music's techniques, science, and aesthetics.
Inspiring to add creative and innovative ideas while composing new things.

Based on the combination of these two facts, Ustad Lachhman Singh Seen has taught music to various students of different backgrounds, mentalities, and cultures and simultaneously enculturated the values of living within them. As a *Guru*, he will be personified distinctively by each person depending upon the matter or its nature one was involved. As a *Guru*, he has been generous, impulsive, majestic, and equivalent to an *Acharya* who would deal with various life subjects like advising, giving commands, and suggesting remedial ways/solutions. His disciples include scholars of classical music, renowned stage performers, approved artists of Akashwani and Doordarshan, teachers, professors, reviewers, researchers, and a prudent audience. The qualities of his teaching strategies have been given below:

Cultivating a Scientific Approach in Students:

Although Ustad Lachhman Singh Seen has been a great music master, he holds a scientific perspective towards music. He has emphasized the awakening of this scientific vision and legitimate thinking in his disciples, too. He stressed the analytical study of the *Swaroop* of the *Raga(s)*, reviewing the nature and examining the reasons behind every rule. He also made his students aware of the *Tala* played along with the *Gat*, such as how and from where the *Mukhra* of the *Gat* starts, the number of *Matra(s)* comprising a *Tihayi*, how to compose *Tora(s)*, *Tihayi(s)* in a *Gat* or different kinds of *Tukra(s)*, *Chakradar Tihayi(s)*, etc. As we all know the '*Tala Vidya*' is the practical form of different Sanskrit *Chand(s)*, and according to him, the repertoire of all *Gharana(s)* is immensely beautified by way of transformation of these *Chand(s)* such as *Shardul*, *Tomar*, *Sursari*, *Sree*, *Matta*, *Madhu*, *Pankajmala*, *Bhujangprayaas*, *Nidhi*, *Deep* and many more. He would explain how these *Chand(s)* are pronounced based on *Guru* and *Laghu* and in what manner they provide a base to it.

Emphasis on 'Right' Practice:

Committing to practice is essential to maximize the impact of training. After all, practice is the only way to become proficient in a skill. Ustad Lachhman Singh Seen believes that if we perfect ourselves in one thing, the other forms will be

automatically accomplished.⁶ Proper practice and acquiring command over particular *Alankar*/*Alankar(s)* in a *Raga* will also prove helpful in learning the other *Raga(s)*. He has always paid attention to minute things. He has emphasized the accuracy of hand and finger techniques while playing an instrument, as a wrong practice will ultimately result in nothing. Correct practice is what it takes to achieve the desired result.

Severe Practice:

Rigorous practice (*Riyaz* or *Sadhana*) is indispensable to the field of music. After the guidance of the *Guru* or teacher, *Sadhana* fulfills and performs the functions of the *Guru*. At the time of the practices, the musicians search for new dimensions and experiences. Therefore, from the initial stage, major emphasis is given to meticulous practice and tireless efforts. Dr. Bhagwat Sharan Uppadhye writes about 'practice':

"Practice holds an important place in the practically oriented arts. As music is also an experimental art, the significance of practice increases. For that reason, *Riyaz* is crucial in classical music. After the accomplishment of the *Murchana*, the accord of *Swara(s)* and the *Aroh-Avroh* of the *Raga(s)*, etc., are itself achieved in the mind in such a way that it can never be forgotten."⁷

Ustad Lachhman Singh Seen has always inspired and motivated his disciples to practice and taught them about *Sadhana*'s potential. His students' habit of doing strict and regular practices was instrumental in his teachings. He has given stress on continuous *Riyaz* every day. Different examples of the formation of *Alankar(s)* or *Palata(s)*, and then its use in the form of *Alap*, *Tora(s)*, etc., had been relatively evident in his teaching strategies. He used to teach how *Alankar(s)* could take different shapes according to the *Chalan* and personality of the *Raga(s)* and how these can be used in various *Raga(s)*. In this way, he has always generated a passion for precise practice in the right direction.

The Teaching of *Gat(s)*:

The *Gat* or *Bandish* is very important in a *Raga* in every manner. The *Gat* not only gives the reflection of a *Raga* but also works as a base and beautification in the elaboration of *Raga*. With the combination of some essential qualities of music like imitation, melodiousness, rhythmic patterns, musical memory, etc., musical compositions provide a fruitful role in the routine of singing or playing music.

Bandish or *Gat* also plays a prominent part in learning classical music. The experienced *Guru(s)* of the music field have accepted the learning of the *Gat(s)* or *Bandish(es)* in the form of a powerful technique in imbibing the minuteness of the *Swaroop* or character of the *Raga* naturally. The *Swaroop* of these *Raga(s)* is communicated through these *Bandish(es)* from one generation to another.⁸

Ustad Lachhman Singh Seen has a vast collection of traditional compositions of *Tabla* of Punjab *Gharana*, traditional *Bandish(es)*, and *Gat(s)*. Afterward, he created many new compositions by analyzing these *Bandish(es)*. While teaching any *Raga*, he would tell the students about different *Gat(s)* in that specific *Raga*; he would even sing and play filmi songs, folk songs, *Gazal(s)*, etc., composed in that *Raga* to create the student's interest and to familiarize them with the character of the *Raga*.⁹ Also, he added to the musical wealth of his students and disciples by giving them a wide variety of *Bhajan(s)* and *Shabad(s)* composed by him in different *Raga(s)*.

Teaching According to the Ability and Creativeness of the Student:

Ustad Lachhman Singh Seen's teachings are based on the students' efficiency, capability, and imitation power. As mentioned before, his students were comprised of every age group and stream, so the potential and capacity of each student would vary accordingly. Therefore, he would opt for a *Gat* after examining the potential and creativeness of the

⁶ Information given by Shri Kashmiri Lal (Senior Disciple of Ustad Lachhman Singh Seen) on 05th July 2019.

⁷ Dr. Bhagwat Sharan Uppadhye, "Sangeeta Parampara", Nibandh Sangeet, Dr. Lakshmi Narayan Garg, page no. 157

⁸ Sumati Mutatkar (Publisher), Aspects of Indian Music, page no. 87

⁹ Information given by Dr. Kulwinderdeep Kaur (Former Head of Music Instrument Department of Hans Raj Mahila Maha Vidyalaya, Jalandhar) in an interview on 16th May 2019 at her residence in Jalandhar.

student. His self-created *Maseetkhani* and *Razakhani Gat(s)* have been composed so the students can easily play them while maintaining Raga's characteristics. He made it much more convenient for the students to learn. He was always concerned about the students, so he focused on how more output could be yielded from them and how the students could quickly pick up the finer points of the *Raga*. His compositions are evidence of these facts. "He has always inspired his students and disciples to be creative and compose new things."¹⁰ Shri Kashmiri Lal says, "Whenever *Guru Ji* has taught something, he would tell how the same things can be composed and played in other Tala(s), which ultimately opened doors and assisted in creating new versions."¹¹

Creator of Cogitation within the Students:

The process of cogitation has been carried from the ancient period in the field of music. This sequence continues so that art secrets can be revealed and made accessible to everybody. In context with music, Ustad Lachhman Singh Seen possesses several facets to his creative contemplation. Musical vocabulary, formulas, sources for meditation challenges faced by music education, and trying to find their solution have also been part of his cogitation. He has naturally been a devotee and an energized *Karamyogi*. The devotion, *Sadhana*, experiences, musical education from the *Guru(s)*, and deep cogitation helped enrich his art. This contemplation getting manifested within his musical creations among his disciples has been one of the foremost aims of Ustad Lachhman Singh Seen.

The Prominence of the Basic Techniques:

The most important thing in learning an instrument is the correct techniques. While training, Ustad Lachhman Singh Seen taught the students how to handle the Sitar properly. The students would then understand the movement of hands and fingers. Different strokes (*Bol*) of *Mizraab*, movement of the right hand, and how to maintain the drone while playing are the things he would pay more attention to. Afterward, he would clarify the frets (*Parde/Swara*), the position of the index finger, and how and where to put the middle finger (second finger). He would teach the basic techniques and different varieties of *Palataa(s)*, including simple and complex patterns of *Swara(s)* and *Mizraab*, for a few months. He would not move further unless all the students learnt the basics to play. After that, he would start with the syllabus when all the students understood the techniques. "He gave his students the basic knowledge of the Tala, i.e., from where to start the *Bol*, how to understand the different *Matra(s)*, how to do *Alap* and afterward begin with the *Gat*, etc."¹² He taught the correct route to expand the *Raga* by different variations.

In context with *Tabla* playing, he would pay attention to every subtle movement, such as holding the *Tabla*, sitting position of student, placement of fingers, movement of fingers, etc., and then give lessons accordingly. Moreover, considering the shape and length of one's finger, he would create a new lesson for him. He would also enrich the students' knowledge regarding the tuning of the instruments.

Teaching with Ultimate Love, Fortitude, and Patience:

Ustad Lachhman Singh Seen has always taught music with much affection and patience. He was a tolerant person in teaching, and he never felt exasperated. Even though the students would make the mistakes repetitiously, he would never get annoyed or exhausted; instead, he would explain again and motivate the students to work hard. His student, Dr. Kulwinderdeep Kaur, shares an incident: "During my post-graduation days at Hans Raj Mahila Maha Vidyalaya, there was a frail student in our class. Once, she could not understand the *Tala* and was starting the *Gat* from the wrong *Matra* (beat). *Guru Ji* kept on explaining to her until she could comprehend it. Finally, after a few hours, she figured out the sense of *Tala* and *Gat*."¹³ Ustad Lachhman Singh Seen never got distressed while teaching his students. "His teaching methods were

¹⁰ *Ibid.*

¹¹ Shri Kashmiri Lal, *opt. cit.*

¹² Information given by Dr. Jyoti Mittu (Former Head of Music Instrument Department of Hans Raj Mahila Maha Vidyalaya) in an interview on 15th February 2019 in Jalandhar.

¹³ Dr. Kulwinderdeep Kaur, *opt. cit.*

very different, and he always explained things calmly and patiently.”¹⁴Pandit Manu Seen says that he (UstadLachhman Singh Seen) is a perfect *Guru* anda born teacher. He recalls that in 1982 he gave a Tabla performance in HarivallabhSangeetPratiyogita, Jalandhar. Still, the following year, he was able to provide Sitar with performance as he was perfectly trained in Sitar by his *Guru* in a year.¹⁵

Purity and Clarity of Bols:

“UstadLachhman Singh Seen also taught his disciples the techniques of performing with a vocalist or an instrumentalist.”¹⁶ He always maintained the clarity of *Bol(s)* while playing Tabla and taught his disciples to do the same. The sound and *Bol*he produced on Tabla seemed like a pearl.”¹⁷UstadLachhman Singh Seen fully believed in certainty and accuracy. Whether playing an instrument or singing a *Bandish*, he always emphasized purity of pronunciation. He would match the ‘*Bol(s)*’ of Tabla spontaneously recited by him with the sound produced from Tabla and teach the technique to play Tabla. Hence, the student learns the *Bol(s)* quickly. He often said that the *Bol(s)* or the characters of Tabla are the same as Punjabi, English, or any other language alphabets. While learning any language, we need to understand its pronunciation and usage, and the same is the process with the *Bol(s)* of Tabla.

Encouraging Students:

UstadLachhman Singh Seen has always encouraged his disciples and others to learn music. Promoting music has always been the aim of his life. UstadLachhman Singh Seen has given immensely to this field without any expectations. He would comprehend the student's drawbacks and unleash his hidden talents. He has always appreciated the work of his disciples, motivated them, and even inspired them to perform. He has always encouraged the students to participate in various music competitions, events held at schools and colleges, and other concerts. Sometimes, he even accompanied his students on Tabla to encourage them. Inspired by UstadLachhman Singh Seen, many of his disciples passed the audition test at All India Radio and have been giving performances to date.

He was a perennial source of inspiration for his students, his relatives, and others related to him. He has always taught selflessly to everyone. At times, he would go to the extent of buying his students a new harmonium so they could practice without any obstruction.¹⁸

Cultivating the Musical Etiquettes:

Besides the substantial knowledge a disciple receives from his *Guru*, close observation and intimate contact also contribute to learning. The *Shishya*or disciple becomes an apprentice to the teacher not merely for studying music, its theory, and practice but for accepting a way of life. “Those who come to Ustad*ji* have always learned the social skills of sitting and interacting.”¹⁹ To be a musician in the true sense, music should be the way of life. The disciples and students

¹⁴Thapar, *opt. cit.*

¹⁵Information given by Pandit Manu Seen (Son of UstadLachhman Singh Seen) in an interview on 3rd April 2019 at his residence at Nijatam Nagar, Jalandhar

¹⁶Information given by Shri NeerajShandil (disciple of UstadLachhman Singh Seen) on 28th April 2019.

¹⁷ Information given by Ustad Kale Ram (Disciple of UstadLachhman Singh Seen and a renowned Tabla artist of Punjab *Gharana*)in an interview on 12th June 2019 at his residence in Jalandhar.

¹⁸Information given by Shri Nayak Seen (Son of UstadLachhman Singh Seen) in an interview on 28th August 2019 at his residence in Jalandhar.

¹⁹Information given by OmprakashThapar (disciple of UstadLachhman Singh Seen) in an interview on 21st April 2018 at his residence in Jalandhar.

of Ustad Lachhman Singh Seen not only learn the secret and esoteric musical knowledge, but they also inherit a distinct style from him. "Merely, sitting near him has always been very inspirational. Every meeting with him gives new lessons and new teachings."²⁰

Enlightening Self-Confidence:

Ustad Lachhman Singh Seen firstly clarified the concept of aesthetical elements of *Raga(s)* such as *Meend, Kan, Gamak, Murki, Khatka*, etc., so that the students had a firm grounding. He would ease up the mood of his students so that they did not get nervous or flustered while performing. Whenever a student gets an opportunity to perform on stage, a positive attitude saves him. His students felt elated when they performed in front of the audience and received appreciation. In the same way, he would first clarify the basic techniques of Tabla to his Tabla disciples. While teaching any *Relaor Kayda*, he would allow his students to create new *Palata(s)*. He felt that his students should not become mere rote learners. Ustad Lachhman Singh Seen has motivated every student to stand independently, achieve societal dignity, and establish his art's identity. Along with musical training, he would consistently inspire the students to achieve academic excellence. Some people do not fall for fame and money because fame is not their goal. Such people are conscientiously dedicated to their actions and duties. They attain a satisfied, happy, and blissful life because of their good deeds, creativity, and inexhaustible treasure of knowledge. Ustad Lachhman Singh Seen is also one of these people who has devoted his entire life to the service of music as a missionary institute and spread the knowledge of this art to countless people.

CONCLUSION

The role of Ustad Lachhman Singh Seen as a Guru and teacher in Indian classical music, is profound and multifaceted. His pedagogical strategies, deeply rooted in the Guru-Shishya tradition, reflect a blend of psychological insight and technical precision. Ustad Seen's holistic approach to music education fosters technical mastery and nurtures creativity, rigorous practice, and a deep understanding of the musical arts. His emphasis on personalized instruction, scientific analysis, and the cultivation of musical etiquette has produced a generation of accomplished musicians who carry forward his legacy. Ustad Seen's dedication to his students and his unwavering commitment to the art form exemplify the true essence of a Guru, one who illuminates the path of knowledge and guides his disciples' spiritual and artistic growth. Through his innovative teaching methods and selfless devotion to music, Ustad Lachhman Singh Seen has made an indelible mark on the world of Indian classical music, ensuring its continued evolution and vitality for future generations.

Indian classical music owes much of its depth and richness to the Guru-Shishya tradition, and Ustad Lachhman Singh Seen stands as a pinnacle within this lineage. His exceptional contributions as both a performer and an educator have left an indelible mark on the landscape of Indian classical music education. Ustad Seen's multifaceted teaching methodologies, deeply rooted in psychological and technical principles, have fostered technical mastery and nurtured creativity and analytical skills in his students.

Ustad Seen's journey, marked by his profound dedication and innovative approaches, exemplifies the true essence of a Guru. His tailored teaching strategies, rigorous emphasis on practice, and scientific approach to music education have cultivated a generation of accomplished musicians. These musicians, who now hold prominent positions as performers, educators, and researchers, carry forward his legacy, ensuring the continued preservation and evolution of Indian classical music.

This exploration of Ustad Lachhman Singh Seen's pedagogical philosophies highlights his holistic approach, encompassing musical proficiency, values, discipline, and a scientific mindset. His impact extends beyond his immediate disciples, resonating through the broader community of classical musicians. Celebrating his enduring legacy, this paper underscores Ustad Seen's pivotal role in nurturing the art of Indian classical music, reaffirming the profound influence of the Guru-Shishya tradition in perpetuating this timeless art form.

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None.

CONFLICT OF INTEREST

²⁰Mittu, *opt. cit.*

None.

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