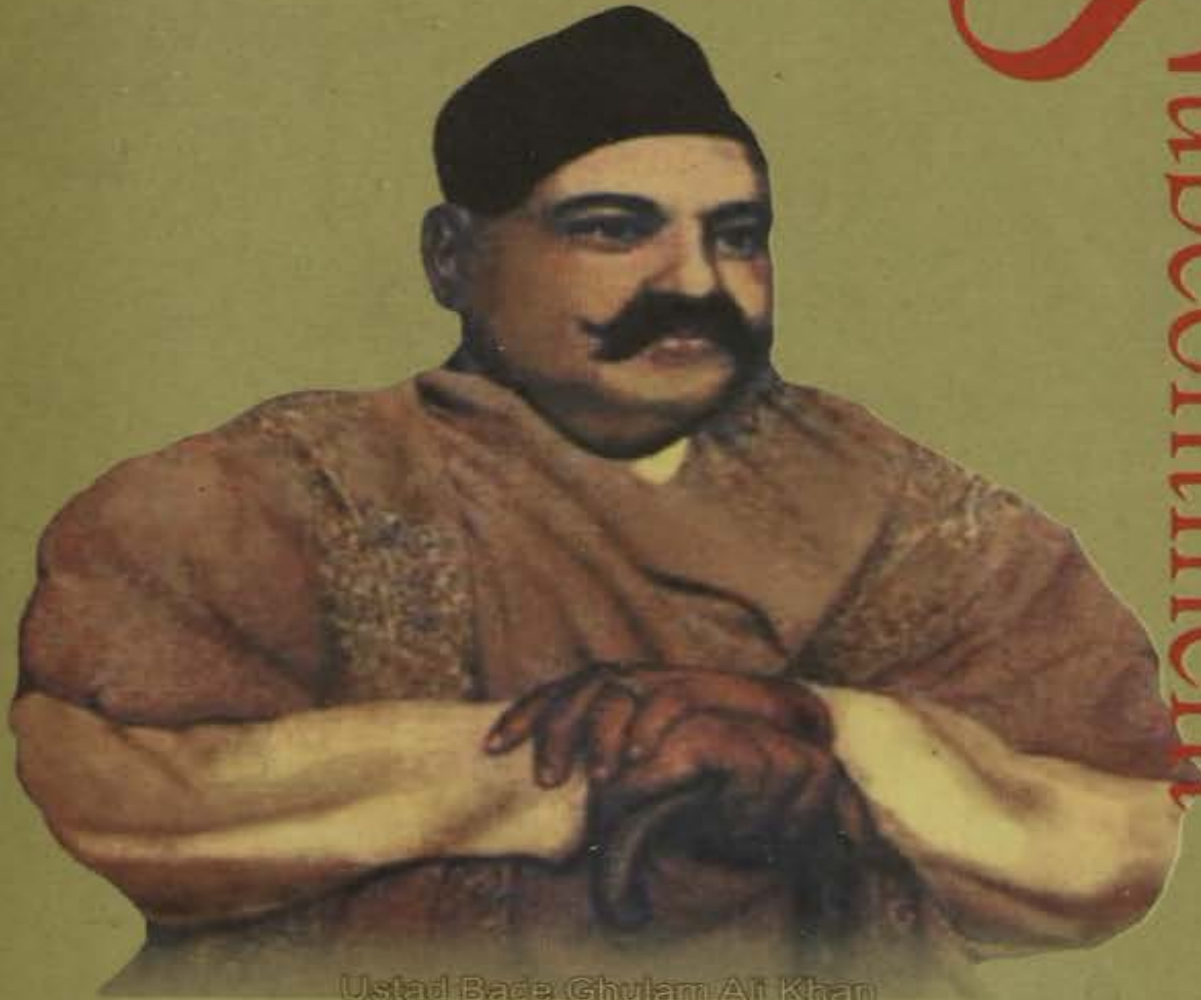


Gharanas Music of the

Subcontinent



Ustad Bade Ghulam Ali Khan

Compiled by
Dr. Parvez Aftab

الفیصل



لوک ورثہ
Lok Virsa
Islamabad



This work is offered for placing before readers a description of popularly known music Gharanas of the Subcontinent which produced some outstanding artists and celebrities of this century. The book illustrates in vivid detail the life and art of such luminaries who by sheer dint of knowledge and experience, practiced the sublime art of music and passed it down to the next generations. By this way, they enriched the cultural landscape and embellished it with a new colour and complexion. I hope this book will be of equal

intrest to researchers, music lovers, and students of music as well as general readers. The much needed task undertaken by Dr. Pervez Aftab has been completed with a profound sense of commitment and dedication. In presenting this book, I have been actuated by the sole desire of endeavoring to make an excellent addition to the existing book repertoire of Lok Virsa, created over a period of time under its publication programme.

I consider it appropriate to mention the publication programme of Lok Virsa. The foremost and fundamental objective of such pursuit is to document and preserve the invaluable rich cultural heritage and folk arts of Pakistan in book form. The underlying objective is to preserve it for posterity and also to make it an authentic reference and resource material for researchers as well as students of art and culture.

Lok Virsa has so far published over 200 books on almost the entire gamut of our cultural spectrum such as music, folk arts, cultural information, folk songs, folk romances, folk stories, life and works of sufies and saints and cultural encyclopedia.

I take this opportunity to convey my sincere thanks to M/S Al-Faisal publishers who volunteered to jointly undertake the publication programme of Lok Virsa for printing and marketing by extending their financial support and cooperation.

Shahera Shahid
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OF THE
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Compiled by

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Work: Music Gharanas of the Subcontinent

Compiled by
Dr. Parvez Aftab

Publication Officer: S. Muhammad Ali

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Islamabad



**Dedicated to my Father
late Dr. Ishfaq Hussain
whose
wisdom, knowledge, insight
and burning passion
for love of humanity
shine like a beacon light
on the path of my life**



There is sweet music here that
softer falls than petals from
blown roses on the grass,
or night-dews on still waters between
walls of shadowy granite,
in a gleaming pass;
Music that gentlier on the spirit lies,
Than tired eyelids upon tired eyes;

Choric Song
Alfred Lord Tennyson.

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Acknowledgment

I am offering this research work with a sincere intention to add something useful to the legacy of music of the subcontinent which owes to the monumental contribution made by a galaxy of celebrities associated with different music gharanas of Muslim origin. I sincerely hope that whatever humble contribution I have made by way of researching, collecting and compiling this report, may prove a credible source material to serve the interest of researchers, musicologists, music lovers and general reader.

I feel grateful for the concern and interest shown by Ms. Shahera Shahid, Executive Director, Lok Virsa, which in fact motivated me to take up this assignment. I would also like to convey my sincere gratitude to Mr. Arif Jafri and my dear uncle late Aftab Akhtar Sheikh whose assistance and guidance made it possible for me to complete this task with confidence and a sense of achievement. Lastly, I express my profuse thanks to my loving and faithful wife who has all along been my co-labourer in this finer pursuit.

Dr. Parvez Aftab

PREFACE

The history of different schools of music which organized themselves and flourished to add luster to the musical tradition rooted in the religious rituals and practices, paved way to lend authenticity, and a new direction to the musical trends that followed. The classical music of today owes a great deal to the vision and painstaking work undertaken by a number of music icons associated with different gharanas.

It is a known fact of history that almost all the gharanas played a vital role to invigorate and revitalize the musical tradition of the time. It was during this golden era that the music landscape of the subcontinent became rife with a freshness of technique and unique features that each gharana developed through its creative skill and innovative potential. With the emergence of a new country (Pakistan), in 1947, mass movement of people started on both sides of the new border. In the midst of such a chaos and confusion, families were forced to leave their home and hearth for migrating to new destinations. The gharanas likewise were also affected as the existing set up got disturbed due to the movement of quite a number

of artists who preferred to migrate to Pakistan.

I was therefore tempted to pursue an honest research about the creation of different gharanas which produced, practiced, popularized and presented high quality, representative music laced with suitable modifications and came to be known as khayal gaiki that was a sharp departure from the dhurpad style of singing which originated essentially from devotional music being practiced in the temples at that time. With the emergence of this new genre of singing dhurpad gradually faded out. On the contrary, khayal mode of singing is a peculiar style embellished with a string of tans, paltas and murkis and a structure consisting of alaap, asthai and antra. On my part, I have made painstaking effort to bring forth a well-documented, well-researched piece of information in the form of this book.

I feel grateful for the interest shown by Ms. Shahera Shahid Executive Director, Lok virsa who graciously facilitated the publishing of this book. This gesture has been a source of great encouragement for me. I would like also to convey my sincere thanks to Mr. Arif Jaffery and my dear uncle late Mr. Aftab Akhter Sheikh whose assistance and guidance made it possible for me to undertake this assignment.

29th May 2014
Islamabad.

Dr. Parvez Aftab
Cell: 0345-9742270

The Emergence of Different Schools of Music (Gharanas)

It is a fact beyond any shadow of doubt that the music gharanas that emerged in the wake of crumbling Mughal empire, played key role in promoting and carrying forward the glorious musical tradition for over two centuries. This process continued unabated with each generation adding its own innovations and creation. The emergence of prominent Muslim gharanas is a significant development because they added new lusture and colour to the existing musical scene and each evolved its own distinct style that contributed profusely and richly to the development of classical music in the subcontinent. Mentioned below are names of some of the most famous and authentic Muslim gharanas of the subcontinent:

1. Patiala
2. Kerana
3. Agra
4. Sham Chorasi

5. Gwalior
6. Delhi
7. Qawwal Bacha
8. Jaipur
9. Kasur
10. Talwandi

In addition to the above, there are popularly known gharanas of Muslim sarangi players namely Ambala gharana, Delhi gharana, Jhajjar gharana, Agra gharana, Sonipat gharana. Similarly there are gharanas of muslim musicians specializing in tabla playing namely Delhi gharana, Punjab gharana, Lucknow gharana, Farrukhabad gharana, Ajrar gharana and Banaras gharana. Moreover, there are gharanas of musicians both of Muslim and Hindu origin such as Imdad Khan gharana (sitar), Bishnoper gharana (Dhurpad) Banaras gharana (Thumri), Beetya gharana (Dhurpad), Kadao Singh gharana, Nanapansi and Nath Dawana gharana (Pakawaj), Daagar gharana (Dhurpad) Shahjehanpur gharana (Sarod).

In ancient times, music was essentially practiced in religious ceremonies and devotional pursuits in the temples. It eventually broke away from its exclusive confinement and reached Mughal courts where it bloomed and blossomed into a full-fledged vibrant art

form. The Mughal emperors were men of great aesthetic taste, and passionately attached to fine arts including classical music. The musicians who were masters of their art gained access to the royal court and held prestigious status of royal musicians. Such musicians by virtue of their elevated position and status distinguished themselves from other artists and assiduously set about developing their technique, mastering it to the utmost perfection. The sole purpose was to make it look more individualistic and unique in style, expression and presentation. They invested this sublime art with new innovations, modifications and embellishments. In the process, the nawabs, chieftains and persons in high position, who had a flair for music, also contributed substantially by adding colour and flavour exclusively their own. By this way, different styles were evolved in the rendering and presentation of ragas. It was like creating a rainbow of different shades and colours, with each colour retaining its individual character and identity. The entire exercise thus laid the foundation for the establishment of different schools of music or gharanas.

There were some other factors too which contributed substantially towards formation of gharanas. In the last days of Mughal empire, a great majority of outstanding artists were rendered jobless, they sought refuge in different states and principalities from where

they were offered support. The Rajas and Nawabs of these states provided all possible help and assistance to the artists in their difficult times. It was at this point in time that the gharanas of music formally took root, shaping themselves into distinct groups or entities. This is precisely the reason that such gharanas are named after the state, city or town from where they originated, such as Agra, Delhi, Kerana, Sham Chorasi, Patiala and Kasur.

If we trace the origin of different gharanas, it appears that they started emerging in the beginning of 18th century when khayal style of singing gradually started replacing temple music. This was the time when dhurpad style of singing was gradually dying out due to its dull, and joyless religious content. At exactly the same time, the khayal gaiki was gaining popularity. During the reign of Aurangzeb, the royal musicians, under a directive of the Emperor, were ordered to restrict themselves to their homes as the Emperor was averse to the performance of song and dance in the royal court. However, the musicians would keep enjoying all perks and privileges including other benefits. This somehow intrigued the musicians to realize as what was the fault or flaw with their art that caused aversion to the Emperor rather than providing him aesthetic pleasure. This kind of thinking led to the discovery of new avenues in the realm of music. This was the time when the khayal gaiki reached at the peak of its

evolutionary process. In order to make khayal more acceptable and popular, the musicians of such gharanas performed new experiments and made appropriate use with the addition of taan, palta and behlawa. Some gharanas emphasised the use of blumpat (slow tempo) whereas others fused it with thumri style. Amongst the prominent gharanas, Patiala gharana was created in the beginning of 20th century whereas Sham Chorasi gharana made its name after the creation of Pakistan. With the exception of rest of gharanas the Talwandi school of music specialized in dhurpad. Most of the notable artists belonging to these gharanas migrated to Pakistan.

The most essential prerequisite for the establishment of an authentic gharana is that at least four or five of its generations should directly belong to it practicing music, maintaining continuous, perpetual linkage without a break. The gharana members, through successive generations should enable themselves to take its musical legacy forward in a spirit of religious zeal and fervour. It also must contribute by constantly enriching its repertoire through adding new innovations.

**MUSIC GHARANAS
OF THE
SUBCONTINENT**

Patiala Gharana:



Gernail Ali Baksh

Patiala is in fact a prominent and well known gharana of classical music, which owes its name to Maharaja of Patiala because of the patronage accorded by him. Two renowned classical exponents of Punjab, Fateh Ali Khan and Ali Bakhsh were the founding heads of this gharana, who were bestowed the titles of Colonel and General respectively by the Maharaja of Patiala in recognition of the excellent work done by them for the promotion of music. Though they had no blood relation between themselves, yet they lived like real brothers whole

of their life.

These two friends came to Delhi from a village in East Punjab to learn music. Their talent came into full bloom when they became disciples of Mian Qutab Baksh Tanras Khan, the great musician attached with the court of Bahadar Shah Zafar, the last of the emperor of Mughal empire and where they learned music with great passion for well over ten years, which lent maturity and brilliance to their performance. Thereafter they attached themselves with the court of Maharaja Patiala. The music of Patiala gharana is in fact an amalgamation of the styles of four gharanas that gave it a rare beauty and uniqueness. But Patiala gharana inherently retains prominent features of the Delhi school of music. One characteristic of Patiala gharana that gives it a unique character over other gharanas is its hard core discipline and intensive, training, being far superior to other gharanas. Less emphasis is laid on alaap and blumpat (slow tempo) but full attention is given to durat (fast tempo). The keynote is the extensive training in respect of taan, sargam and gamak. But in the expression of blumpat and slow tempo, the use of murkees and behlawas is deftly made, being the reflection of quality of the master musicians of this gharana. The beautiful tradition of music in Patiala city is quite old even before the times of Patiala gaiki. The culture of music was rooted there more deeply as compared to other cities and states. The musical scene was

at that time more or less dominated by the Rubabi masters of music, but despite all this, there was not in existence any formal or regular gharana. It was to the credit of Fateh Ali Khan and Ali Baksh Khan who took pains to launch a full fledged gharana of permanent character after settling in Patiala.

Fateh Ali Khan and Ali Baksh acquired their basic education in music from Gokhi Bai, thereafter they came under tutorship of Mian Bahadar Hassan Khan and formally became his disciples, who belonged to the family. However, their singing acquired brilliance when they were taken as disciples by Tanras Khan. Fateh Ali Khan specialized in alaap and blumpat whereas Ali Baksh attained proficiency in the subtle technique of progression of raga. They had quite a number of promising, most talented disciples including Kale Khan, Mian Jan Khan, Pyara Lal, Sardar Bai and Bhai Arora who gained immense popularity. Fateh Ali Khan died young and this tragedy had such severe impact that Ali Baksh Khan abstained himself from singing any more. The illustrious son of Ali Baksh, Ustad Akhtar Hussain Khan established himself as a knowledgeable, competent teacher of music. Ustad Ashiq Ali Khan, the son of Fateh Ali was a great singing artist of classical music of the subcontinent. Aashiq Ali Khan died without leaving behind any family. Akhtar Hussain Khan has three sons

namely Amanat Ali Khan, Fateh Ali Khan and Hamid Ali Khan. All the three illustrious sons convincingly proved their mettle doing full justice to the art of music. They acquired fame and demonstrated their art also outside the country bringing good name to the country as well as their gharana. The Government of Pakistan bestowed upon them President's Medal for Pride of Performance in recognition of their services for the promotion of music.

In addition to the above, Patiala gharana has produced renowned musicians namely Ustad Abdul Aziz Beenkar, and his son Abdul Lateef Khan. Bade Ghulam Ali Khan was, however, the most brilliant representative of Patiala gharana and he was amongst the highly accomplished and widely renowned vocalists of the subcontinent. Most of the gharanas came into being in the 18th century, that was the time when Delhi was the hub of performing arts and musicians from all over the subcontinent had gathered there. Each musician evolved and developed a style of his own by infusing imagination, innovation and method of presentation lending khayal gaiki a distinct character. This particular mode of treatment of 'khayal' facilitated evolution of gharanas and each was named after the ancestral town of the artist.

Even down to the present times, the Patiala musicians were divided into two groups or segments. The one group, residing in Patiala for the last three centuries

claims its linkage with Ali Mardan, the Rubabi brethren of Baba Nanak, the guru and spiritual leader of Sikh community, as siblings or disciples and they like themselves to be called Rubabi. The other group comprises musicians who are either the generation of Ustad Fateh Ali (Colonel) and Ustad Ali Baksh (General) or their disciples. But the musical tradition of both the groups is much different from each other.

Akhtar Hussain Khan, son of Ali Baksh Khan died in Lahore in 1973. His two sons Ustad Amanat Ali Khan and Ustad Fateh Ali Khan used to sing together in pair. Amanat Ali Khan died in Lahore in 1974. Amanat Ali has three sons Asad Amanat Ali Khan, Amjad Amanat Ali and Shafqat Amanat Ali.

Patiala gharana has produced a galaxy of celebrities that enthralled the audience, including general public and connoisseurs with their art. Their names are listed below:

- (1) Bani Bade Kaloo Khan Sarangi Player
- (2) Ali Baksh General
- (3) Fateh Ali Khan
- (4) Tanras Khan (Disciple)
- (5) Ustad Akhtar Hussain Khan
- (6) Ustad Ashiq Ali Khan

- (7) Ustad Amanat Ali Khan
- (8) Ustad Fateh Ali Khan
- (9) Hamid Ali Khan
- (10) Amjad Amanat Ali Khan
- (11) Asad Amanat Ali Khan
- (12) Shafqat Amanat Ali Khan
- (13) Rustam Fateh Ali Khan
- (14) Sultan Fateh Ali Khan

Disciples of Patiala Gharana

- (1) Ustad Kalay Khan
- (2) Ustad Bade Ghulam Ali Khan
- (3) Fareeda Khanum
- (4) Zahida Parveen
- (5) Shahida Parveen
- (6) Nazim Ali Khan
- (7) Zabul Nięsa Begum
- (8) Ghulam Hussain Khan
- (9) Gohar Jan
- (10) Sarwar Bai

Kerana Gharana



Ustad Abdul Karim Khan

The two most brilliant representatives of this gharana put forth their monumental contribution to accord it a respectable place in the comity of other schools of music. These two great masters were Khan Sahib Abdul Karim Khan and Khan Sahib Abdul Waheed Khan. They evolved a different approach to handle swara over lai in the formal structure of Kerana gaiki. Abdul Waheed Khan's treatment of raga was marked by alap containing all the possible combinations and permutations of notes. However, his style of singing was

that of a technician, an academician and a scholar. His rendition of raga lacked aesthetic charm, since he sang with a full-throated voice, which though technically accurate, lacked softness and soulful emotion that would make it agreeable to the ear. His khayal recitals in the slow tempo (*bilampat lai*) would drag on incessantly with the endless permutations of swara patterns, but would create a monotonous effect making it quite tiring for the listeners.

On the contrary, Khan Sahib Abdul Karim Khan's voice was sweet and soft having a tinge of subtle shades and nuance of the microtones (*shurtis*). He could deliver a performance full of excellent tonal patterns with the utmost delicacy and beauty which would cast a hypnotic spell over the audience. His voice had the typical flavour of *thumri* which lent his khayal *gaiki* an exceptionally enchanting fascination and femininity. Such *gaiki* is an amalgamation of *Karnatki* and *Hindustani* style which makes it all the more graceful, serene and charming that captivates the listeners.

Kerana school traces its ancestral lineage to Naib Dhondoo and Naik Bhanoo around fifteenth century. It was pre-dominantly a *gharana* of *dhurpid gaiki*. It also produced excellent instrumentalists like Rajab Ali Khan, Bande Ali Khan and Haider Khan. However, its formal emergence came to be witnessed around beginning of the

twentieth century. This gharana reached its perfection due to the dedicated efforts of a number of disciples with Ustad Abdul Karim Khan and Ustad Abdul Waheed Khan taking the lead that brought distinction and elevated it to an enviable status. The outstanding musicians and disciples of the gharana include such big names as Amir Khan of Indore, Sawai Ghanddhara, Hira Bai Barodkar, Gangu Bai Hangal and Malka-e-Moseeqi Roshan Ara Begum. Kerana gharana's main focus is on the subtle application of microtones (shurtis), it dwells on neat execution of tonal patterns with slow and gradual progression of raga and this is done with an element of effortless ease. Alap is accorded due importance as this gharana's characteristic feature.

The gharana is named after the birthplace of Abdul Karim Khan (1872-1937), Kerana. This style of music favoured emphasis on the repetition and resonance of notes maintaining their continuity through meendh and gamak. Also in this style of singing, the use of microtones creates an emotional mood, and the effect is heightened by tuning the Tanpura to the seventh note (nikhad). The favourite ragas of this gharana include Shud Kalian Darbari, Malkauns, Bhimplasi, Todi, etc. Apart from being a gharana of khayal gaiki, it also includes thumri singing as part of its repertoire.

Agra Gharana



Nisar Hussain Khan (Nathan Khan)

Agra gharana owes its emergence to Haji Subhan Khan who along with Surgyan Khan, Naik Churju and Naik Bukhshu enjoyed special status in the court of Mughal Emperor Akbar. He composed over seven hundred dhrupad. When the grand era of Subhan Khan came to an end, his son Shamrang and grandson Sars Khan gained prominence. But the real founder of Agra gaiki was decidedly Gaggha Khuda Baksh who had three sons Ghulam Abbas Khan, Kalan Khan and Sher Khan. Amongst them Ghulam Abbas Khan was a man of



Fayaz Khan

immense talent and held superior position over his contemporaries. Having no son, he focused his attention to his grandson Fayaz Khan who matured into a brilliant classical singer, and in recognition of his knowledge, mastery and virtuosity he was bestowed upon the title of Aftab-e-Mosique. The chief characteristic of Agra style of singing is to present a raga in the most scientific manner with utmost accuracy. During a performance, the Agra singers create an aura of lai and based on this aura is then made a division of bols of the khayal. At the start of

a performance, the face (saroop) of the raga is presented with utmost clarity, and keeping in view its theme, and by creating a scintillating combination of notes, the spirit of the raga is heightened in its true perspective. And when the movement of the raga picks up in progression i.e. upto double or treble tempo, the tans along with bols are executed which lend special charm and colour to the performance. However, use of tans is restricted to a certain limit.

Agra gharana was originally a gharana of dhurpad style that traces its origin to Tansen. Its most outstanding representatives were Shayam-rang and his brother Saras-rang in the early nineteenth century. They were generous enough to impart the knowledge of music to Nathan Khan and Pir Baksh of Gwalior in the genres of dhurpad, Hori and Dhamar which helped the learners to develop their own style of khayal singing.

Ghagge Khuda Baksh left Agra for Gwalior to seek the tutelage of Nathan Khan and Pir Baksh. He underwent strict training for years and greatly improved the quality of his voice making it soft and mellifluous with a touch of class. The two illustrious teachers also helped Ghagge Khuda Baksh to attain mastery in his pursuit. This established him as the celebrated exponent of khayal gaiki as he had earned enough name and fame when he returned to Agra from Gwalior. Under the able guidance of Nathan

Khan and Pir Baksh, he successfully improved the quality of his voice by continuous hard work and strict discipline making use of a slight nasal resonance. This added richness and pathos to his voice which would cast a spell touching the deepest recesses of the listener's heart. By way of this development, this mode of intonation came to be recognized as highly individualistic and unique in character which distinguished singers of Agra gharana from those of other music entities.

During the time of next generation, Ghulam Abbas Khan, the eldest son of Ghagge Khuda Baksh, Sher Khan, his nephew and son of Sher Khan portrayed Agra gharana as one of the most authentic and respectable schools of khayal gaiki.

In the not too distant past, Aftab-e-Moseeqi Fayyaz Hussain Khan added new lusture to Agra style infusing it with freshness of technique, variety and embellishment making it more dignified and bringing it to the level of perfection.

Due to their past association the two gharanas, Agra and Gwalior have many technical features in common. Both make full use of the voice that is raised deep from within the chest. Both dwell on bol, tans. However, the tans of Agra are qualitatively more polished, crafted and impressive. The peculiar nom-tom style of Agra is invariably apparent in the rendition with

elaborate alap which is a peculiarity of this gharana.a

A list of some of the celebrated representatives of Agra gharana is presented hereunder:

- (1) Gaggha Khuda Baksh Bani (Gharana)
- (2) Disciples Nathan Pir Baksh Gwalior Qawwal Bacha (1820-1932)
- (3) Nathan Khan (1840-1908)
- (4) Disciples Bade Mubarak Ali Khan Qawwal Bacha
- (5) Ghulam Abbas Khan (1825-1934)
- (6) Ustad Fayaz Khan (1884-1950)
- (7) Asad Ali Khan (Died 1983)
- (8) Abdullah Khan (1872-1922)
- (9) Valayat Hussain Khan (Died 1962)
- (10) Bhaskar Rao Bakhley
- (11) Dilip Chander
- (12) Bhai Lal
- (13) Ghulam Hassan Shagan
- (14) Latafat Hussain Khan
- (15) K.L. Saigol

Disciples

- (1) Rafiq Ghaznavi
- (2) Bhai Shakeriro

Sham Chorasi Gharana



Ustad Salamat Ali Khan, Ustad Nazakat Ali Khan

Punjab's second oldest gharana after Talwandi is Sham Chorasi, which started with the presence of Chand Khan and Sooraj Khan. It produced great singers who excelled in layakari. The trend of singing in pair also owes to this gharana. Vachetar Khan, Maan Khan, Muhammad Khan and Mir Khan and Mian Karim Baksh Khan were amongst some of the luminaries of this gharana. In recent times the famous representatives of this gharana are Mian Khairuddin, Ustad Vilayat Khan, Muhammad Hussain Shami, Ustad Nazakat Ali Khan, Ustad Salamat Ali Khan, Akhtar Ali, Zakir Ali and Tasadaq Ali Khan.

Salamat Ali's son Sharafat Ali Khan, who recently

passed away, had been doing great job to carry forward the grand tradition of this gharana. It is true about Ustad Salamat ali Khan that he was a born singer. The other disciples of this gharana are Ghulam Shabbir Khan, Ghulma Jaffer Khan, Riaz Ali, Imtiaz Ali.

Sham Chrasi School is acknowledged to have produced some eminent dhurpad singers and Beenkar as during the last three centuries eversince it came into existence as a prominent, credible gharana of dhurpad gaiki. Its original members were Chand Khan and Suraj Khan, famous dhurpad singers of the sixteenth century. This gharana later on switched over to khayal gaiki and it rightly owes its present status and popularity to the dexterity and mastery of Ustad Salamat Ali Khan, one of the greatest maestros of his time.

Ustad Salamat Ali Khan acquired musical knowledge from his father Ustad Vilayat Ali Khan and other members of his gharana which sharpened his artistic skill to a great extent. His mastery over lai and sawara, his charming bol-bant and well modulated intonation all speak volumes of his high stature in the realm of gharana music. He enthralled listeners with his magical performance at the tender age of nine at the famous Harvallabh Music Festival. It was an exciting experience for young Salamat Ali Khan who assimilated a great deal listening to the performances of some of the

greatest khayal singers of his time to reach perfection. By and large, he matured into a great artist by sheer devotion and hard work. He incorporated in his style of singing the best and significant features of other gharanas. His flexible Akaar in the lower (saptak), delicate and tender in the middle (saptak) and rapid and enchanting in the upper(saptak), helps him to execute enchanting progression of raga that give him edge over other artists of high calibre. He has equal proficiency in lai, bulampt and drut and his superb mastery over lai has hardly any parallels.

Sham Chorasi style is stately, sober and serene. It does not include any cheap tactics to lend sensuousness to the performance and one can sense a certain flavour of spirituality. Salamat Ali, Nazakat Ali's favourite ragas include Marva, Bhageshwary, Megh, Rageshwary, Todi, Pahari, Thumri and many others. Salamat Ali's son Shafqat Ali Khan has assimilated many of the attributes of his father, by and large he has established himself as a promising vocalist highlighting the fair name of his gharana.



Gwalior Gharana



Ustad Rehmat Hadu Khan

Gwalior is a city situated in Madhya Pradesh in India which remained the premier centre of artistic activity including music. The original and foremost system of dhrupad style of singing took root here. The performance in this gharana is given with a full-throated singing. Its epoch making celebrity includes Pandit Paluskar. Another reason for popularity of Gwalior city accounts for the tomb of Tansen, the king of music, which is found here.

The founders of Gwalior gharana were the two

famous musicians of khayal singing of the early nineteenth century Abdullah Khan and Qadir Baksh. They used to sing in the dhurpad style which was straightforward and embellished with a limited range of tans. The two sons of Qadir Baksh, Nathan Khan and Pir Baksh were initially groomed in the tradition of dhurpad, Hori and Dhamar by the two eminent dhurpad singers of their time Shayamrang and Saras-rang of Agra who interspersed finer points of dhurpad with the delicacies of khayal singing which they had improvised in their own style. Their khayal compositions imbued with a flavour of dhurpad ang were immensely popular, which also had the flavour of Hori and Dhamar at the same time. The khayal gaiki of Gwalior gharana therefore incorporated the essential features of dhurpad singing such as Bol and Tan.

Thereafter Haddoo Khan and Hassoo Khan the two illustrious sons of Nathan Khan, rendered invaluable service taking this gharana to the high point of its greatness and popularity. They had imbibed the best of grooming according to the traditions of their gharana. They then came under influence of Bade Muhammad Khan, of Qawwal Bacha gharana. Both Bade Muhammad Khan and his son Muhammad Ali Khan were famous for their excellent execution of Layakari. Haddoo Hassoo Khan studied their style of singing and incorporated it in their own mode of singing and eventually evolved an

exquisite combination of Lai and Swara, which is undoubtedly the zenith of achievement of all gharanas.

The introduction of Gwalior gharana's gaiki to far off places of the subcontinent during the last century owes to the good work done by Mian Baney Khan, one of the most brilliant disciples of Haddoo Hassoo Khan. Mian Mubarak Ali Khan of Sind and Khan Sahib Pyar Khan were his most eminent disciples and still the glorious tradition of Gwalior gharana lives on with all its purity and originality.



Delhi Gharana

Delhi Gharana is regarded as the oldest gharana of khayal gayaki in the subcontinent since it traces its origin to Naimat Khan Sadarang, court musician to the Mughal Emperor Muhammad Shah Rangeela (1719-1748). Sadarang's place in the realm of khayal gayaki is on top of a cluster of khayal singers belonging to different gharanas, who succeeded him during the next century and were responsible to establish and popularize Khayal gaiki pushing dhurpad into oblivion. The khayal compositions of sadarang that have come to us through generations have a special significance and are embellished with zamzamas, murkis, behlavas and drut tans. They sound quite a lot different from dhurpad gaiki. Qawwal Bacha gharana, which is also an outshoot of Delhi gharana dwelt chiefly on layakari. The art of Tanras Khan had all the ingredients of khayal gaiki. He certainly deserves to be acknowledged as the greatest and most perfect khayal singer of all times.

Tanras Khan was musician in the court of last Mughal Emperor Bahadur Shah Zafar (1837-1857). The access of Delhi gharana to the court at Delhi accorded it a special status amongst other gharanas. It was perhaps this very reason that Delhi gharana did not deem it necessary to benefit from other credible sources in order to enrich

its repertoire.

Delhi gharana dwelt on the virtue of expressive power of sawara and lai and the composition is treated not merely as a vivid description of a raga, but also a delightful tonal pattern. The emphasis on rhythmic and tonal patterns is regarded as a technical means to be employed for the expression of specific feelings.

A variety of different tans has been evolved in this gharana which suggest the use of both tonal and rhythmic pattern. Jhoola tan, Bijli Chamak Tan, Badal Garaj Tan, Hindola Tan, Bahao Tan, Chhalang Tan, Lachadar Tan, Shrinagar Tan, all point to a combination of Lai and Sawra. In the same way one can visualize the pattern of movement involved in Sawari key Khayal, Palke ke Khayal, etc. This gharana however remained confined within itself never willing to share with or imbibe something meaningful from other gharanas; and this trend eventually resulted in the withering away of this gharana.

With the death in Pakistan of Khan Sahib Sardar Khan the grandson of Tanras Khan, the lineage of this gharana came to an end. The other branch stemming from Ustad Mamman Khan and Ustad Bundu Khan, the two greatest sarangi players of subcontinent is represented by Ustad Chand Khan of Delhi and Ustad Ramzan Khan of Karachi.

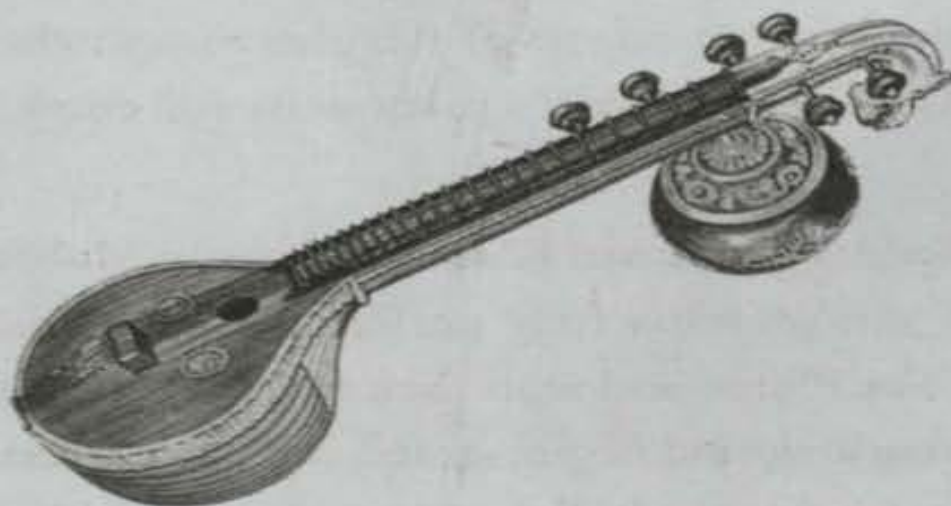
Qawwal Bacha Gharana

Qawwal Bacha gharana is not a 'regular' gharana in the true sense of the word, as it does not offer a full-fledged artistic discipline which constitutes hallmark of a gharana. It also does not follow a regular pattern with regard to khayal gaiki, whereby it could be distinguished from other gharanas. This gharana owes its emergence to the Qawwals who usually performed at tombs of Khawaja Mueen-un-Din at Ajmer and Hazrat Nizam-ud-Din Aulia at Delhi. The technique employed by these Qawwals in their performance of qawwali emphasized more on 'word' than the composition or 'Bandish', and by such technique they eventually brought their performance to a climax or high point. To embellish their presentation, they added zamzamas and behlavas and resorted to laykari to create dramatic situation. Finally, when some eminent singers of this gharana switched over to khayal gaiki they made it a point to lay full emphasis on layakari.

Bade Muhammad Khan and his son Mubarak Ali Khan of this gharana fully perfected the technique to execute 'Tan Phirat' and with their fast tans they showed the way music should be presented and performed. They cast such an hypnotic spell that even big names like Haddi Khan, Ghaggi Khuda Baksh, Alahdiya Khan and Tanras

Khan could not escape their powerful influence. It was because of this reason that drut, tan phirat and tayrri have become essential pre-requisites to the technique of singing of all gharanas, since these render the recital a unique quality of enrichment and elegance.

The thumri sung by this gharana contains the ingredient of voluptuous sensuousness. It has been most effectively treated by Sadiq Ali Khan and his devoted student Moj-ud-Din of this gharana. Another significant feature associated with this gharana is to include and execute behlavas which create a spell and the climax is reached through tan phirat in drut lai and eventually such technique has become the standard of thumri recital.



Jaipur Gharana

This gharana is famous for presenting rare and unique ragas in their true form and originality in the most exquisite manner. The khayal compositions are mostly in teen tal in slow tempo. This gharana has not evolved anything latest in tal as to assess its departure from the prevailing mode of rhythm practised by it. Same is the case with the ragas practiced by this gharana. It perhaps is indicative of the fact that any kind of innovation or change in the existing repertoire is not in keeping with the temperament of Jaipur gharana.

The gaiki of this gharana is deeply rooted in the classical tradition characterized by complex, intricate and difficult compositions. But the finer creative content is clearly discernable in the music of this gharana, which is chaste, sober and subtle as compared to the emotional content. However, the elusive alap attributed to this gharana creates an effect of taans repeated over and over again to the extent of being monotonous with the result that the listener loses interest. This gharana is also famous for highlighting the subtleties and specific passages in a performance that are expressed in one go and are usually based on two and a half octave (saptak). Ustad Allah Diya Khan is one of the front rank artists of this gharana.

Kasur Gharana



Ustad Barkat Ali Khan

Kasur gharana was founded in 19th century by Irshad Ali Khan but it almost ceased to exist by the 20th century by losing its identity. Irshad Ali Khan was serving in the court of Raja Ranjeet Singh as a musician. After partition most of the artists of Kasur gharana settled in Pakistan and the rest who stayed in India affiliated themselves with the Patiala school as its disciples. They adopted a new style but at the expense of their gharana's legacy which damaged the intrinsic worth of Kasur gharana. The musicians having acquainted

themselves with the knowledge and skill of Patiala gharana matured into fine artists and earned fame.

Irshad Khan, the founder of kasur gharana was a celebrity of his time gifted with a delightful style and virtuosity. After his premature death, his two sons Kale Khan and Ali Bukhsh became disciples of Ustad Fateh Ali Khan of Patiala school who was an accomplished vocalist. Ali Bukhsh had four sons Bade Ghulam Ali Khan, Barkat Ali Khan, Mubarak Ali Khan and Aman Ali Khan, and all the four brothers attained a level of excellence having specialized themselves in different genres of music such as Khayal, Thumri, Ghazal and light singing. Bade Ghulam Ali Khan had almost few parallels in the rendition of Khayal and Thumri while Barkat Ali Khan reached great heights in the art of thumri and ghazal singing.

Another distinguished artist of this gharana was Ustad Jhande Khan who made a name both in classical and light music. He is known to be credited with his most prolific contribution he made to the world of theatre by introducing his compositions during his stint in theatres as music director. His compositions were extremely popular, moreover, he composed music for films and stage plays. In the present times, Kasur gharana is no more in existence.

Talwandi Gharana

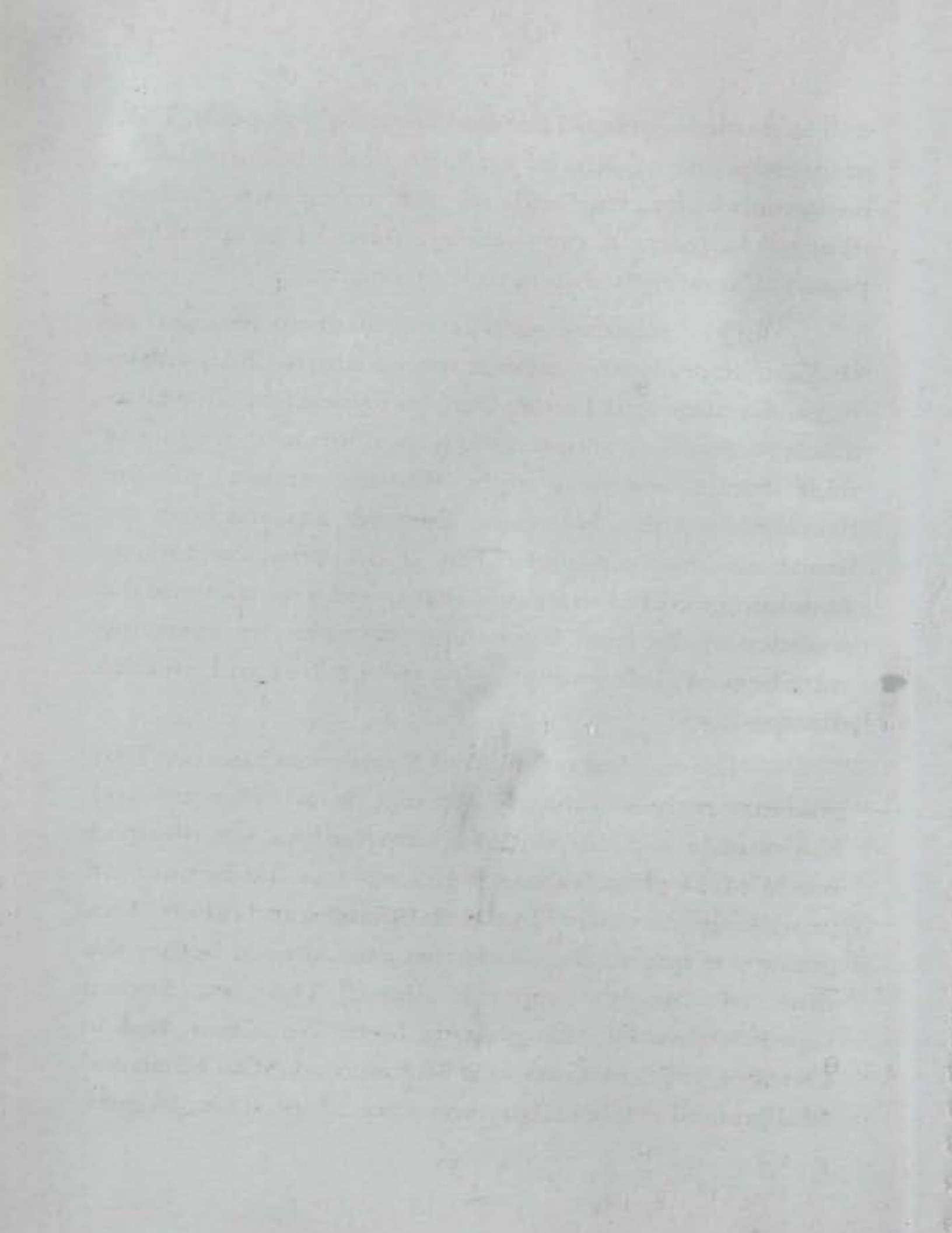
The famous Talwandi gharana specializing in dhurpad is one of the most respected gharanas of music in the subcontinent. Its elders were among the prominent musicians at the Mughal court, they include names such as Chhatar Khan, Pervez Dad, Hamza Khan, Khurram Dad and Jehangir Dad. In the most recent past Mian Maula Baksh (1845-1930) was one of the greatest dhurpad singers of his time and he had frequent interaction with the late Pandit Bhat Khande in connection with the valuable material needed by Bhatkhande for his collection of dhurpad compositions of famous gharanas.

Since Tansen's time, there have been distinct styles of dhurpad gaiki such as (a) Shud Bani (b) Dagar Bani (c) Khandhar Bani. Dhurpad took root in the court of Raja Man Singh Tomar of Gwalior (1486-1516) and remained prevalent for the next two centuries in the subcontinent. Dhurpad with its structure consists of four parts – ashthai, antra, sanchari and abhog. In the meantime khayal also started taking root alongside dhurpad, in the court of Sultan Hussain Sharqi of Jaunpur (1458-1477). The driving force behind the development of khayal style of singing was Sadarang, the court musician of Muhammad Shah Rangeela (1719-1748). Sadarang's khayal compositions with their variety of rhythmic patterns and tonal passages made deep imprints on the sensibilities of connoisseurs as

well as music lovers and became immensely popular. This progressive rise of Khayal gradually pushed dhurpad into background. By the end of the nineteenth century dhurpad had almost vanished into mists of time yielding place to khayal as the future style of singing.

In the wake of such transition from dhurpad to khayal many famous gharanas specializing in dhurpad like Agra, Gwalior and Jaipur, were influenced by khayal so much so that they adopted the Khayal mode of singing as their future mainstay right through middle of the twentieth century. However, Talwandi gharana bore the brunt of this onslaught but stood firm assiduously remaining wedded to a cause that aimed to perpetuate the tradition of dhurpad. Even in present times, the surviving members of Talwandi gharana still profess and practice dhurpad gaiki.

The musical tradition of Punjab was based on four gharanas namely Talwandi, Sham Chorasi, Haryana and Kapoorthla and all of them were famous for dhurpad mode of singing. Talwandi gharana has the honour of producing great artists like Naik Bukhshu and others. This gharana is one of the oldest that existed even before the time of Mughl Emperor Akbar. The last known representative of this gharana Mehr Ali Khan died in October, 1972. His two sons Muhammad Afzal Khan and Muhammad Hafeez Khan have since adopted khayal gaiki.



**LIFE, ART
AND
ACHIEVEMENTS OF
MAJOR ARTISTS AND
DISCIPLES OF
DIFFERENT GHARANAS
(A PROFILE)**

THE ART
AND
ACHIEVEMENTS OF
MAJOR ARTISTS AND
DISCIPLES OF
SRI RAMPAL CHAKRAVARTY
(PART I)

Ustad Tanras Khan (1787-1884)

(Patiala School of Music)



The khayal gaiki was in vogue before the times of Tanras Khan. However, Tanras Khan painstakingly explored the technical intricacies of khayal and quite impressively presented this genre of musical expression before the music lovers. He had a melodious, captivating voice.

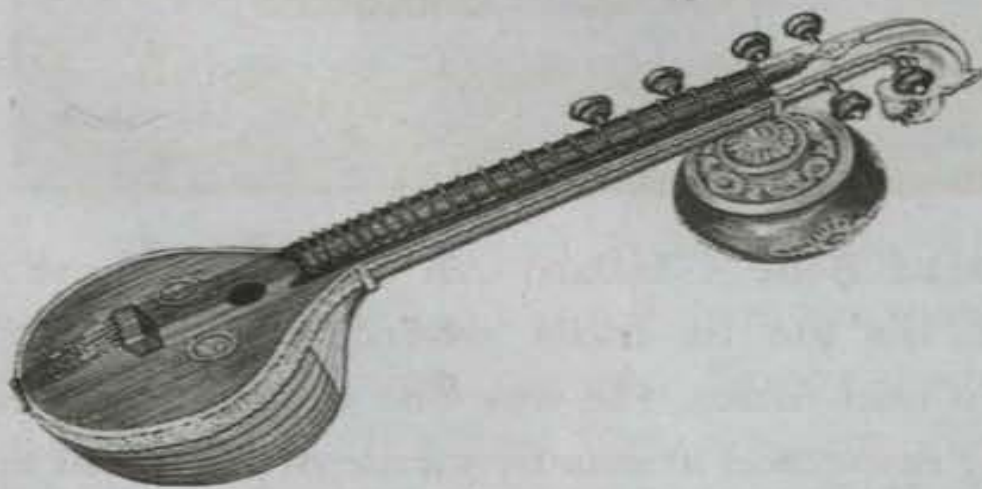
The Ustad's real name was Qutub Bakhsh. He learned the basic technique of music from his father Mir

Qadir Baksh who was a court musician of Alauddin Shah II. His popularity grew when he had reached Delhi. His fame attracted attention of Mughal emperor Bahadur Shah Zafar. He was highly impressed with the performance of Tanras Khan and ultimately appointed him his court musician. The king bestowed on him the title of Tanras Khan. Their relationship developed as the king himself was a poet.

Tanras Khan, despite his great artistic accomplishment, was always in pursuit of knowledge and eventually he found a teacher of his liking in the person of Mian Ghulam Rasool Achpal Khan of Qawwal Bucha gharana. This led to the beginning and grooming of khayal style of singing in his family. By rendering his full service and dedication to his teacher and mentor, Tanras Khan succeeded to acquire best quality music and its technical application. Tanras Khan was gifted with a melodious, mellifluous voice, when he rendered a particular raga, he would embellish it with the melodious tonal passages deftly maintaining poise between the slow and fast tempo, so as to reach the level of pure, profound climax. Besides singing khayal with a rare perfection, he was equally proficient in the singing of tarana.

The debacle of 1857 resulted in the separation between Tanras Khan and the king. When the normalcy was restored, he stayed for a considerable time in Alwar

state and thereafter he left for Jaipur living for a few years at the invitation of Maharaja of Jaipur. From Jaipur state he went to Gwalior state. After a brief stay there, he joined as court musician of Maharaja Bhawai Singh of Daha. Tanras Khan lived in great style. He had a large number of disciples who turned out to be musicians of high caliber. Tanras Khan, the king of melody and court musician of the last Mughal King, died in Hyderabad Deccan in 1884.



Ustad Bade Ghulam Ali Khan

(Patiala School of Music)



Ustad Bade Ghulam Ali Khan lived the most period of his life in India where he migrated from Pakistan in mid-fifties. He was one of the most wanted and widely respected artists by virtue of his great artistic stature. He enthralled the audience with his brilliant performance in various important cities such as Kohlapur, Surat, Ahmedabad, Puna. In all these places he was passionately greeted with standing ovation by the music enthusiasts. He had a circle of high profile

personalities of music like Hera bai Barodhker, Ustad Aman Ali Khan, R.C. Boral, Onkarnat Thakur, Ustad Ali Akbar Khan and Amir Khan.

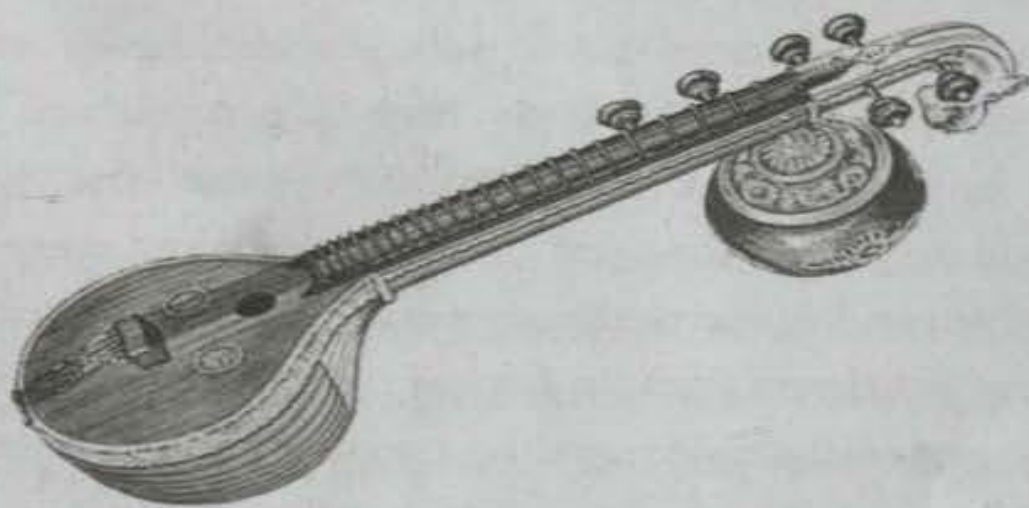
Bade Ghulam Ali Khan was gifted with a unique quality of voice which he further polished with sheer hard work. He could sing the most intricate, difficult musical pieces with effortless ease and spontaneity. In recognition of his outstanding mastery as a great performing artist, he was bestowed the Padma Bhoshan award, which is meant exclusively for high achievers in the world of song and dance.

During his discourses on music, he would highlight the importance of rigorous hard work and artistic discipline to the young learners. Ustad Bade Ghulam Khan got his training from Ustad Saiday Khan of Gawalior gharana. In a grand and memorable ceremony at Lahore, he became a disciple of Ustad Akhter Hussain Khan and Ustad Ashiq Ali Khan of Patiala gharana. The big names from the world of music attended the function namely, Feroze Nizami, Ustad Chotay Ghulam Ali Khan, Ustad Nazim Ali Khan and Ustad Barkat Ali Khan. Ustad Bade Ghulam Ali Khan was a simple man with a kind heart. He believed in hard work and profound concentration and passionately loved his friends and fans. He died on 23 April, 1968. He was a great musical genius of his time and glorified classical music with his masterly rendition and virtuosity.

Bade Ghulam Ali Khan originally belonged to Qawwal Bacha gharana and later became disciple of Patiala gharana. He was an indirect disciple of Mian Qutub Baksh Khan alias "Tanras Khan" (1770-1872) of Qawwal Bacha gharana. He received his training in khayal singing from Ustad Ashiq Ali Khan son of Ustad Fateh Ali Khan and title holder of "Tan Kaptan" (1830-1898) of Patiala gharana, who was a direct disciple of Tanras Khan. Later on, he established his own "Kasur" gharana, an auxiliary of Qawwal Bachon Ka Gharana.

Bade Ghulam Ali Khan was also a generous man. One incident is worth narrating which reflects the generosity of this great singer. Once his maid servant needed money for the marriage of her daughter. Khan Sahib obligingly directed his son to bring a sum of Rs.300/- from home. The demand was, however, regretted by the wife of Khan Sahib. Thereupon Khan Sahib ordered his son to bring an enhanced amount of Rs.500/-, but again his wife did not respond positively. This time around Khan Sahib increased the amount to Rs.1000/- and assertively ordered his son to bring the money at any cost or else he might go to any length to keep the promise. The son, sensing Khan Sahib's firm resolve, pressurized his mother to spare the amount in question or otherwise Khan Sahib was likely to mortgage the house to generate the committed amount. The money was immediately sent.

An other incident is also worthy of description that amply reflects high artistic merit of Khan Sahib. Once during a musical mehfil a great exponent of classical singing presented a khayal and tarana in Sur Malhar and gave a powerful performance leaving the audience spellbound. People were wondering if any body could give a presentation better than this one. But soon after this, Khan Sahib alongwith his father Ali Buksh of Qasur took the stage and started a beautiful composition in Shudh Sarang and lo and behold, in a short time the overpowering melodies subdued the hypnotic spell cast by the previous performance. The effect of their performance turned the atmosphere so emotionally charged that many listeners could not control their tears. This was true expression of Shudh Sarang in all its beauty, sublimity and melancholy!



Ustad Akhtar Hussain Khan

(Patiala School of Music)



Lahore used to be a premier centre of cultural activity during the 1930s. It had a reputation for its musical baithaks and takias which were the hub of musical activity. Some of such baithaks were quite memorable, and these really served as gathering points for musicians, students, music lovers and connoisseurs. The baithaks generally belonged to musicians and were used for purpose of practicing, teaching and performance.

Prominent among these was the place called Takia Merasian near Mochi Gate, in which many renowned musicians displayed their musical prowess.

One such mehfil, held some seventy years back is worth mentioning. It was arranged for the performance of Ustad Akhtar Hussain Khan, the son of Patiala gharana. A crowd of almost five hundred people gathered to listen to the Ustad whose performance they eagerly awaited. Dressed in a black sherwani, a white choori daar pajama, the Ustad really looked elegant. He was warmly welcomed and greeted by the enthusiastic crowd. The instrumental accompanists included Ustad Chunnoo Khan on sarangi and Ustad Jati Bukhsh on Tabla. The Ustad gave a brilliant performance which was highly appreciated by the audience present at the takia. He had a soft and melodious voice having powerful taan patterns. Many other great musicians including Ustad Chotay Ghulam Ali Khan, Ustad Buddhay Khan Kasuri and Ustad Tawakkal Hussain used this place as forum to demonstrate their performance.

Ustad Akhtar Hussain was the father of Ustad Amanat Ali Khan, Ustad Fateh Ali Khan and Hamid Ali Khan, renowned exponents of classical music representing Patiala gharana. His real asset was his great talent for teaching music. He taught his sons in the most professional and methodical manner.

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Mukhtar Begum (1911-1982)

(Patiala School of Music)

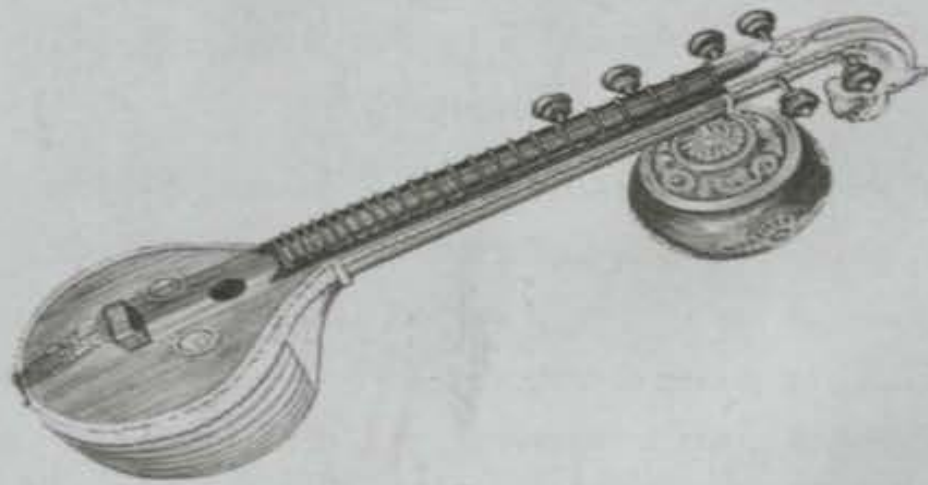


Amritsar was a fertile land that produced several artists of high caliber which included Ustad Allah Dia Khan Mehran who was a prominent singer and composer. He taught Ustad Ashiq Ali Khan (Died 1958) and Jukhtar Begum. Sarangi player Ustad Phatu Khan who was the mentor of Mukhtar Begum also lived in Amritsar. Then there were Bhai Naseera, Bhai Moti, Bhai Lal and Naseem Begum who achieved great fame. In the midst of such a highly talented cluster of artistes, Mukhtar Begum stood

out as a singer and an actress. Her father Ghulam Muhammad was himself an excellent Oboe (Baja) player and he gave his daughter in the tutelage of Ustad Ashiq Ali Khan of Patiala gharana at the tender age of eight. For teaching her dance, Ustad Maharaj Khatak was called all the way from Bombay to Amritsar. He taught Mukhtar the art of expressing emotions through gesticulations and body movements. In a few years time Mukhtar blossomed into an accomplished singer and dancer. In 1928, Maiden Theater Calcutta staged plays that became extremely popular namely Ankh Ka Nasha, Ladhi Hoor and Yahudi Ki Ladki, written by Agha Hashar Kashmiri (1876-1935). Mukhtar Begum acted in these plays and displayed her histrionics to gain further popularity.

Before the creation of Pakistan, Mukhtar Begum had visited several states of India and earned acclaim through her captivating performance of song and dance. Agha Hashar passed away in 1935. After partition of the subcontinent, she moved to Pakistan to settle in Rawalpindi where she actively participated in the programmes broadcast by Radio Pakistan and the All Pakistan Music Conference. She married Qamaruz Zaman and moved over to Karachi and settled there. Mukhtar Begum performed Haj four times. She proved her mettle as a singer and a splendid dancer. Her real forte was ghazal singing in thumri style in which she excelled

wonderfully. Mukhtar Begum also was highly instrumental in the successful show-biz careers of her stepsisters, Farida Khanum and Naseem Begum and film star Rani whom she taught dance and acting. Mukhtar Begum died in 1982. With her passing away, a memorable era came to an end in the music of the subcontinent.



Ustad Ashiq Ali Khan

(Patiala School of Music)



Ustad Ashiq Ali Khan (1895-1948) was a front rank representative of Patiala Gharana. Ashiq Ali Khan was the only son of Ustad Fateh Ali Khan (Colonel), one of the two founders of Patiala gharana. Ustad Ashiq Ali Khan died unmarried in 1948 at Lahore. He imparted training to Fareeda Khanum in music and brought out in her the best of her talent through his musical genius. He became a legend in his life time. He is said to be the

initiator of "palta" (solemnization) and "tehai" (triplet). He specialized in the singing of Darbari, Pooriya Dhanasri, Hindol Bahar, Bhairon Bahar, Thumri in Pelu, Multani Kafi, Lalit, Sham Kalyan, Gun Kali and Asawari, which were his favourite ragas. He was the most authentic exponent of khayal style of gaiki.

Ustad Ashiq Ali Khan was a great singer and a man of his own moods. Once he was invited by the Deewan of Matari (Sind) for a musical performance. There were several other artists including female singers. Deewan wanted Ashiq Ali Khan to perform at the end of the programme since it is considered an honour to the artist performing this way. But Khan Sahib was in a mood to perform at that very hour instead of waiting till conclusion of the programme. But he went into sleep in the act of waiting for his turn. After a lapse of about two hours, he was called in through a man to get ready for the performance. In response, Khan Sahib handed over his neck-tie to the man directing him to inform Deewan Sahib that now the neck-tie will sing in his place. All people were wonder-struck at such behaviour.

In the evening, the Deewan himself called on Ashiq Ali Khan and asked the reason for his abstinence from performing to which the Khan Sahib replied that he was in a perfect mood at that particular hour, but you people did not care to listen, which thwarted my zeal and

from now onward, no more singing. So this was the sensitivity level of Khan Sahib.

As already mentioned, he was a man of different moods and lived a life of his own and did whatever pleased him. He was fond of travel. He had developed an equal proficiency over ghazal and kafi singing. He got his training in classical singing from his maternal uncle Ameer Khan. Besides he benefited from the two bonafide disciples of Patiala gharana, Imam Din Sialkot wale and Baba Meherban Khan Ashiq Ali Khan went through rigorous training and hard work for over six years. Having achieved perfection and confidence in his music education, he started performing in public. This had tremendous impact and he won acclaim. He made his debut at the Takia Marasian, Mochi Gate Lahore. His tans and paltas were superbly executed and elegantly styled.

His contribution to the promotion of Patiala gharana is worthy of appreciation and history of this gharana will never be completed without the mention of his name.



Ustad Amanat Ali Khan

Ustad Fateh Ali Khan

(Patiala School of Music)



Ustad Amanat Ali Khan

Ustad Amanat Ali Khan and Usad Fateh Ali Khan are sons of Ustad Akhtar Hussain Khan. These two illustrious brothers used to sing together and learned from their father, who was a great teacher. For 35 long years they imbibed the mysteries and sensibilities of classical music, such as khayal, tarana, isthai, antra, lai (characteristic style of movement of a raga). Ustad

Amanat Ali Khan used to sing in low, soft tone highlighting each note with clarity and presenting it with rare aplomb and mastery. He had a beautiful, melodious voice that had a tinge of nasal resonance. While Ustad



Ustad Fateh Ali Khan

Fateh Ali Khan would dwell on exquisite execution of tans, paltas, zamzamas, and murkies. The combined effect of their rendition created a fantasy of sorts and the audience would listen to them in rapt attention. It was indeed a treat to savour the charm of their performance. Their favourite ragas were Megh, Kamode, Gorakh kalian, Saakh kalian, Darbari, Bagesheri, Des, etc.

Amanat Ali Khan has three sons Asad Amanat Ali Khan, Amjad Amanat Ali Khan and Shafqat Ali Khan. Among them, Amjad Amanat Ali Khan and Asad Amanat Ali have died. The young Shafqat Ali has matured into a popular artist carrying forward the great tradition of Patiala gharana. Ustad Amanat Ali Khan died in Lahore in 1974. Ustad Fateh Ali Khan is still serving as a mentor by grooming young talent. He is the living legend representing his gharana. Such icons of music are institutions within themselves holding a treasure trove of music which has been of immense benefit to the students and lovers of music. The grandfather of Ustad Amanat Ali Khan and Fateh Ali Khan was Ali Baksh (General), a colossus of knowledge who developed his expertise from not less than four gharanas. He acquired knowledge first from his father and later Hadoo, Hasoo Khan.



Roshan Ara Begum

(Kerana School of Music)



Roshan Ara Begum, the Queen of Music was borne in a middle class Muslim family in Calcutta at the residence of her aunt Azmat (Noori) who with the overwhelming love for the child, took her bringing up under her care and personal supervision. Her real name was Waheedun Nisa Begum. Her aunt had a flair for music and she used to get music lessons from Ustad Bashir Hussain. Roshan Ara Begum got her early education in

Urdu, Persian and Arabic from Maulvi Jalil at the tender age of five. She had a melodious voice and her recitation of the Holy Quran would deeply impress the listeners emotionally.

In those days, gramophone was in vogue when Roshan Ara was in her childhood and that was the main source of entertainment. She would listen to gramophone records with great interest and try to sing like that. Seeing her passionate disposition towards music, her parents put her under training of Ustad Mumtaz Khan and later Ustad Luddan Khan, a prominent sarangi player. After about five years training, she acquired a rudimentary knowledge of music about how to recognize a particular raga, and finer points of classical singing such as expression, presentation, murki (quiver), etc.

These accomplishments proved valuable assets in her future singing career which made her famous and wealthy.

She was enamoured by the name and fame of Ustad Abdul Karim Khan of Kerana which attracted her from Patna and she travelled all the way to Bombay. Ustad Abdul Karim Khan was initially not inclined to take Roshan Ara under his tutelage but later gave his consent after she was asked to sing, which really proved her potential and impressed Ustad Sahib. This training matured and refined her voice and her artistic

accomplishment ranked her amongst a few top vocalists of the subcontinent.

Kerana school is originally a dhurpad gharana which traces its origin in the fifteenth century from Naik Dhondoo and Naik Dhono. It produced a number of great artists including Ustad Rajab Ali Khan and Ustad Haider Bukhsh Khan. The Dhrupad style of singing was later changed over to khayal gaiki, unde Ustad Abdul Karim Khan (Died 1937) and his cousin Ustad Abdul Waheed Khan who were chiefly instrumental for such a change-over as the two were great exponents of this gharana.

The most glaring characteristic of Kerani gaiki is the supreme domination of the note, and slow tempo is the essence of its technique which is embellished with tonal patterns that gradually rise into crescendo. The raga is executed and presented in a slow tempo with rhythmic progression that rises to fast tonal passages. Other credible artists of Kerani include Hira Bai Barodkar and Bhim Sen Joshi. Ustad Abdul Karim Khan was a music genius who took special care about maintenance of the pitch creating subtle shades about intonation and touch notes, which is even more delicate than a microtone (Shurti), creating it all a tonal rainbow.

Abdul Karim Khan had the rare distinction of producing all the twenty two shurtis in an octave (saptak).

He was not in favour of durat style and fast tans, but liked short and slow tans which he could execute with uncanny skill. The other significant vocalist of Kerana gharana is Abdul Waheed Khan whose style is slow and sober typical of his gharana. His singing was not much like musical expression laden with melody, but appeared more like the work of a technician by virtue of its technical soundness.

Hira Bai was daughter of Abdul Karim who received her initial training from Waheed Khan for four years. Her's was an individualistic style, she had a mellifluous voice but it lacked the vigour of Roshan Ara Begum's tonal quality. Bhai Sen Joshi, apart from Kerana Gharana, acquired knowledge from other sources outside his gharana, hence his singing was not a perfect reflection of his school but carried with it shades of other musical expression too. All said and done, Roshan Ara Begum was the true representative of Kerana gaiki whose characteristic style of movement of a tonal passage was more like a cascade of notes flowing gently and smoothly in a rhythmic pattern, creating an aura of its own.

Furthermore, her dexterity for a consistent progression of a raga by treating beautifully intoned notes was inimitable. Roshan Ara also appeared in a number of films. She started her career broadcasting with the All India Radio Bombay. Later on, when she migrated to Pakistan, she attached herself with Radio Pakistan and

Pakistan Television. She was bestowed upon many awards and was given the title of Malka-e-Mosiquee in recognition of her significant contribution to the projection and promotion of music. She was also awarded President's Medal for Pride of Performance and Sitara-e-Imtiaz.

Roshan Ara Begum lived a simple life. She was a warm hearted person. After coming to Pakistan in 1948 she preferred to live in Lalamusa, a town in Punjab. She was married to Chaudhry Ahmed Khan, Superintendent Police, Bombay. She died in December, 1982. She was buried in the town of Lalamusa.



Bhimsen Joshi

(Kerana School of Music)

He specialized in the khayal form of singing, he was equally proficient in rendition of devotional music. He was awarded Bharat Ratna, India's highest civil award. Joshi was born at Karnatak and got his early training in music from a local musician and developed a unique, robust style of rendering. The guru of Bhimsen was the disciple of Abdul Karim Khan, the founder of the Kirana gharana. In his childhood, Joshi had heard a recording of Abdul Karim Khan which deeply impressed him to become a musician. In 1936, he went to Sawai Gandhawa to learn basic knowledge of music and stayed at his place where Gangubai. Hangal, another renowned vocalist was his co-student. Joshi stayed there till 1940.

Joshi's first public performance was in 1941 at the age of 19. Later, he moved to Bombay to serve as a radio artist. His style has come to be regarded as most accurate, spontaneous with complete proficiency over rhythm. He loved to sing traditional compositions of the Kerana gharana. He would often spring an element of surprise during his performance through the application of bol taans in his own peculiar style. His favourite ragas include Miyan ki Todi, Puriya Dhanashri, Multani, Bhimpalasi, Darbari Ramkali and Bhairveen. Joshi was influenced by

many musicians including Kesarbi Kerkar, Begum Akhtar and Ustad Amir Khan. He also sang for several films, including Basant Bhaar (1956) with Manna Dey, film Tansen (1958) and won National Film Award. Joshi died on 24 January, 2011 a few days before his 89th birthday.



Ustad Abdul Waheed Khan (Kerana School of Music)



Kirana gharana is famous for producing a number of music celebrities, namely Ustad Rajab Ali Khan (Died 1959), Ustad Rahim Baksh and Ustad Shakoor Khan, (sarangi players), Roshan Ara Begum, Hera Bai Barodhkar (Died 1989), Ustad Bandey Ali Khan Beenkar (Died 1890), Ustad Abdul Karim Khan (Died 1937) and Ustad Waheed Khan (Died 1949).

Out of all these celebrities, Abdul Waheed Khan

mostly emphasized on technique. He was born in Kerana around 1873 and his father Ustad Raim Bakhsh, was a great Sarangi player. Waheed Khan got his early education in music from Ustad Haider Baksh Khan, who was a disciple of Ustad Bandey Ali Khan, the great Beenkar, vocalist and Sarangi player. After being trained for about eight years by Ustad Haider Baksh, Waheed Khan went to Bombay to acquaint himself with more and more beauties of music where Ustad Abdul Karim Khan was giving brilliant performances firmly rooted in the tradition of Kerana style of music.

After staying for a few years in Bombay, Waheed Khan arrived in Lahore in the thirties. The Punjab at that time was a central attraction for musicians. They mostly practiced and performed fast music with emphasis on tonal passages as per the going trend at that time. Presentation of raga with a sensuous, subtle expression was not much in vogue. The gradual progression of notes, peculiar of Kerana gharana, was usually absent. Ustad Waheed Khan studied the prevalent music trend and started imparting training to pupils. However, his style of singing was much like slow movement of raga gradually rising to higher notes with flashes of excellent tonal passages. He had a heavy voice but any raga he rendered was a complete symphony in itself and demonstrated the latent sensitivities and sensations, of the wadi sur

(keynote). However, his performance would not be perfect enough to highlight the melodic richness that would cast a spell over the listeners.

According to pandit Ram Narayan, famous sarangi player and disciple of Ustad Waheed Khan, the Ustad was a pious and religious man. His methodology of melodic expression was typical of Kerana and he could maintain and manage a slow tempo which others could not copy. Common view held about his style of singing was that it was more educative and demonstrative and lacked the vital element of entertainment.

Ustad Sadiq Ali Mando, famous clarinet player remarked that Ustad Abdul Waheed Khan was the greatest exponent of the purity of note. He presented the new trend to the famous contemporary classical vocalists of Punjab, but without any appreciable response. The local masters usually kept aloof because his style was not only different and time-consuming but also required constant practice and full devotion. Anyone who believes in the purity of notes must listen to him because he was the only one who understood fully the methodology by which each note, during a performance, would be treated the way it deserved with full expression and sensitivity. However, in actuality, this kind of technique and devotion was not observed in the classical singers of the present era. It is also note-worthy that he kept his ground and did

not yield to the nonchalant attitude of local musicians. His treatment of the raga was more like that of a technician, he would stay on one note for a pretty long time bringing out its inherent characteristics with the utmost clarity.

Ustad Abdul Waheed Khan was a simple man and lived an austere life. He would avoid all sort of glamorous living and luxury. He was highly particular to accept anyone as a student unless he felt the student coming under his tutelage was really serious about learning the music. His few but illustrious disciples include Feroze Nizami (composer), Muhammad Hussain Shami (staff artist Peshawar Radio Station), Madhuri Mattu (vocalist), Ram Narayan (sarangi player) and Waheeda Khanum (vocalist).

Ustad Waheed Khan died in Delhi in 1949.



Kesarbi Kerkar

(Jaipur-Atruli School of Music)

Kesarbi Kerkar received early training in music from Ustad Abdul Karim Khan at the age of eight at Kolhapur. At the age of 16 she moved to Mumbai, where she remained student with various eminent musicians. However she received full fledged and much-needed training in classical music from Ustad Allah Diya Khan, the founder of Jaipur gharana.

Kerkar gained popularity performing regularly and devotedly. She was awarded Padma Bhushan by the government of India in 1969. The title of “excellent voice” was bestowed on her in 1948 by the Sangeet Academy of Calcutta. Since 2000, CDs of her archival recordings have been released which contain a number of her masterpiece songs and compositions.

This illustrious singer died a few years ago. She studied music for 25 years and polished herself as an outstanding artist of Jaipur gherana.



Alladiya Khan

(Jaipur-Atruli School of Music)

Allahdiya Khan was born in Atruli in a family of musicians. He got his early training in dhrupad for five years from his uncle Jehangir Khan. He then learned khayal for another eight years and served in the court of various Kings of Rajasthan. He was a vocalist with a distinct style and could sing a raga in its most pure form exquisitely maintaining its passage, tans and creativity. Later he settled in Kolhapur as the court musician of the local King. In 1922, he moved to Mumbai where he won boquets of allocades and taught many disciples.

Allahdiya Khan was generally known as “Gaan Samraat” (Emperor of Music). He composed many ragas such as Nat Kamod, Bhoop Nat, Kaunsi Kanada, Basanti Kedar, Malavi and many more. Khansahab's most illustrious disciples were his brother Ustad Haider Khan and his own sons. His brother carried forward the tradition of Jaipur gharana after his death.

The annual music festival in the name of Ustad Allahdiya Khan is celebrated in Mumbai where several eminent singers participate to perform. His most noted disciple was Kaiserbi Kerkar. In 2005, his 150th birth anniversary was celebrated.

Ustad Vilayat Khan

Ustad Vilayat Khan stands out as one of the greatest sitar players of all time. He was born in year 1928 in the village of Gauripur (present day Bangladesh). During his lifetime, he became one of the most influential musicians of Indian classical music. Several people influenced Khan sahib's music. Ustad Enayet Khan, his father, Ustad Waheed Khan, his uncle, Ustad Zinda Hussain Khan, his maternal uncle, Ustad Faiyaz Khan and Ustad Abdul Karim Khan deserve special mention in this regard. He developed the "Gayaki Ang" which became his hallmark. Ustad Vilayat Khan's professional career was extensive including composing music for several films.

Vilayat was only nine, when his father Enayat Khan died. So much of his education came from his family: his uncle, sitar and surbahar maestro Wahid Khan, his maternal grandfather, singer Bande Hassan Khan, and his mother, Bashiran Begum. Vilayat's uncle Zinde Hassan looked after his riyaz (practice). As a boy, Vilayat wanted to be a singer; but later he changed his mind as instinctively he had a natural talent to become a sitar celebrity.

He died from lung cancer in 2004, Vilayat Khan to his credit had recording repertoire of over 65 years,

broadcasting on All-India Radio for many years. He had been traveling abroad extensively.

Ustad Vilayet Khan glorified the tradition of sitar with his uncanny skill and mastery over the instrument. He made certain structural modifications in sitar to suit the baaj of his choice. His great art immortalised his name and lifted him to immense heights of fame. The history of sitar in the subcontinent will never be complete without mention of his monumental contribution.



Enayat Khan (1894-1938)

Enayat Khan was born in Uttar Pradesh into a family of musicians. His father Imdad Khan was a great exponent of sitar and evolving his own style he established the Imdad Khan gharana also known as Etawah Gharana. He settled with his family in Calcutta, where, he worked to promote sitar. He made structural modification in sitar which is very popular with today's players. At a time where interest in national culture was rapidly developing, he brought sitar music out from classes to masses. Nobel laureate Rabindranath Tagore a great music lover, was his personal friend.

Enayat died young at the age of 43 with four children. His two sons, Vilayat and Imrat, were groomed in the Imdadkhani style by other members of his family. Vilayat learned the sitar and Imrat the surbahar; both were to become very famous classical musicians.



Allauddin Khan (1866-1976)

Allauddin Khan was born in Shibpur village in Brahmanbaria, in present-day Bangladesh, the son of Sabdar Hossain Khan, also known as Sadhu Khan. Alluddin's elder brother, Fakir Aftabuddin, first taught him some music in the home.

At the age of ten, Allauddin joined theater. Which helped him to taste the folk tradition of Bengal. After some time, he went to Kolkata, and came under tutelage of singer Gopal Krishna Bhattacharya. Allauddin went through a rigorous almost 12-year practice. He then became a disciple of Amritalal Dutt, a music director at Kolkata's Star Theatre, with the goal of becoming an instrumentalist.

Allauddin Khan got interested in sarod after a concert at Jagat Kishore Acharya's, zamindar of Muktagachha, where he listened to Ahmed Ali Khan, a student of Asghar Ali Khan (Amjad Ali Khan's grand-uncle). Allauddin became his student, and studied the sarod under him for five years. He then shifted to Rampur to take lessons from Wazir Khan, court musician of the Nawab there, and one of the last direct descendants of the legendary Tansen. Through him, Allauddin was given access to the Senia Gharana (Tansen school of music), and he later became the court musician of Brijnath Singh

Maharaja of Maihar Estate in Central Province.

During his time as a court musician, Allauddin Khan considerably improved the Maihar Gharana of classical music. The Maihar Gharana was established in the 19th Century, but Khan's contribution was so impressive that he is often regarded as its founder at the time the tradition of instrumental music in the subcontinent was undergoing a rapid change. Allauddin Khan introduced the been baaj and dhurpad and added new luster to the musical scene.

Allauddin could play quite a number of instruments and put together an orchestra with Indian instruments, the Maihar String Band. His son, Ali Akbar Khan, was taught the sarod and his daughter Annapurna Devi learned the surbahar. Students such as Ravi Shankar and Nikhil Banerjee played the sitar as prominent artists of the orchestra.

Allauddin stayed at Maihar from 1918 till his death. In 1955, he established a Maihar College of Music. He was given the Sangeet Natak Academi Award in 1952, and the Padma Bhushan and Padma Vibhushan – India's third and second highest civilian decorations – in 1958 and 1971, respectively.

A few years before the turn of century, he married Madanmanjari Devi. He had one son and sarod heir, Ali Akbar Khan, and three daughters, Sharija, Jehanara and

Annapurna Devi.

Allauddin Khan improvised many ragas of his own, including Arjun, Bhagabati, Bhim, Bhuvaneshvari, Chandika, Dhabalashri, Dhankosh, Dipika, Durgeshvari, Gandhi, Gandhi Bilawal, Haimanti, Hem-Behag, Hemant, Hemant Bhairav, Imni Manjh, Jaunpuri Todi, Kedar Manjh, Komal Bhimpalasi, Komal Marwa, Madanmanjari, Madhabsri, Madhavgiri, Malaya, Manjh Khamaj, Meghbahar, Muhammed, Nat-Khamaj, Prabhakali, Raj Bijoy, Rajeshri, Shobhavati, Subhabati, Sugandha and Surasati.

Ustad Allauddin Khan's son, Ali Akbar Khan and his daughter, Annapurna Devi grew up in Maihar. Ravi Shankar, started to learn from Gokul Nag (Vishnupur Gharana, Calcutta), Sharan Rani, Pannalal Ghosh, Timir Baran and Nikhil Banerjee (who joined in 1947 only), eventually they both became leading musicians of the gharana.



AUXILIARIES OUTSHOOTS AND SUPPORTING GHARANAS

In addition to the prominent gharanas there are well known auxiliaries or outshoots which contributed in their own right, to the promotion of the great art of music and established themselves as distinct entities. A profile of some of the comparatively well known gharanas is presented here for the interest and information of readers.



Delhi Gharana (Tabla)



Delhi gharana is known to be the oldest school in tabla playing. It adopted a different style by dwelling on a slow and soothing style of tabla playing. It involves the use of two fingers that are brought into play with a view to creating special effect over the right hand tabla, this is appropriately called the “baaj of two fingers”. Mostly the outer most surface of the right hand tabla is selected for this purpose which gives out melodious and enchanting sound. It is also called the kinar ka baaj. The main thrust during a performance is usually on the short pieces of a composition which utter bols like dhan dhan, tit kit, etc.

Another speciality of Delhi gharana is the use of tip of the middle finger with palm remaining still on the left hand tabla. The sound thus produced is soft, supple and pleasant to the ears. In order to execute the bols like dhir dhir. The palm is placed fairly close to the middle surface of the tabla. By way of this technique, this gharana has claimed top position in performance of solo tabla.

Atrauli Jaipur Gharana (Sitar)



This Gharana is associated with Alladiya Khan (855 - 1943), the great singer of the late 19th and early 20th century. The prominent feature of the Jaipur Gharana can be best described as its impressive melodic richness. The artistes of this gharana trace their ancestral lineage to Tan Tarang son of Tansen in the realm of sitar. The renowned sitarists of this school made interaction with the Beenkars of Jaipur and immensely enriched their knowledge and skill through such vital linkage. The services of Ustad Maseet Khan in promoting this gharana were exceedingly valuable. The great Ustad was exceptionally talented in singing dhurpad and playing Veena and Rubab. The disciples of this gharana attribute their style of sitar playing by calling it the baaj of two hands. It is a style where left hand fingers are equally involved while making use of the right hand during a performance. This is quite note worthy. Moreover, pieces of short taans going along with the taal are played only in the event of progression of notes. It is then followed by playing of gat in slow tempo after presenting raga in the Maseet Khan composition.

Mewati Gharana

The originator of this gharana was Chagge Nazir Khan. It has specialized in the sapat tan and Merkhand in its repertoire. The main thrust during a performance is to develop mood of the raga keeping also in view the movement and progression of notes. The specific practice of meendh by the gharana is also one of its main features and Bhajans are presented in the semi-classical form. At times, tans and sargams are also made ample use of where words seem to be insufficient.

The famous names of this gharana are Rattan Sharma, and Sanjeev Abhyankar who were groomed by Pandit Jesraj.

The mode of performance of this gharana emphasizes on developing the mood of the raga through the combination of notes forming it. It also gives equal importance to the meaning of the text. The gayaki regards words as important and does not believe in stretching words to make the text dull and boring. It resorts to tans and sargams at times where considered necessary. This gayaki also dwells on Meendh as a prominent feature. This gharana presents semi-classical music in the form of Bhajans and a strong religious influence is reflected in their style. The current exponents of this style are Sanjeev Abhyankar and Rattan Sharma, both students of Pandit Jasraj.

The Rababiya Gharanas

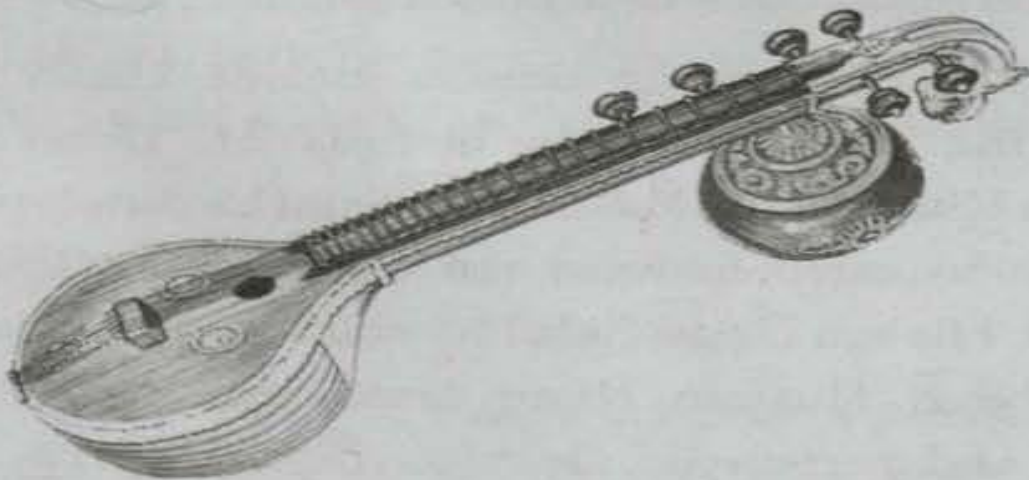


Ustad Bhai Lal

Rababi school of music has produced a number of brilliant singers and instrumentalists like Barkat Ali, Lal Muhammad, Bhai Moti and many more. In the midst of such renowned musicians, Bhai Lal stands high who achieved great fame and admiration. There were families which formed Rababiya gharana but the most significant was the one originated by Ghulam Ali Khan, who had three sons, Hussain Ali, Murad Ai and Nanhe Khan who all were Sarod players. Ustad Hafiz Ali Khan was the son

of Nanhe Khan, who is regarded as a fine exponent of Sarod in the present generation. Murad Ali Khan, the other brother adopted an orphan boy Abdullah Khan and trained him fully in Sarod playing who also made a good name. The disciple of Abdullah Khan Muhammad Amir Khan was the guru of the late Radhika Mohan Moitra, who too attained perfection in Sarode playing.

It is pertinent to mention that there is an important linkage between Sarod players of previous generation and the Seni Beenkar gharana.



Rampur – Sahaswan Gharana

The Rampur-Sahaswan gharana, located in the Uttar Pradesh towns of Rampur and Shahaswan, was founded by Ustad Inayat Hussain Khan (1849-1919). Ustad Inayat Khan was married to the daughter of Haddu Khan of the Gwalior gharana, he got training in classical music from Ustad Bahadur Hussain Khan, a descendant of Mian Tansen. The style of Ustad Inayat Hussain Khan is influenced by Gwalior school who specialized in dhrupad and therefore Rampur-Sahaswan mode of singing is generally regarded as an out-shoot of Gwalior gharana. It is characterized by slightly slow tempo, a full-throated voice and intricate rhythmic patterns. The gharana is also famous for the variety produced in execution of tans, as well as tarana singing.

The outstanding singers include Ustad Haider Khan, the most bonafide disciple of Ustad Inayat Hussain Khan. Ustad Haider Khan and his family played a key role to carry forward the traditional style of the gharana. His son Ustad Fida Hussain Khan and grandson Ustad Nisar Hussain Khan made untiring efforts to uphold and perpetuate illustrious legacy of the family. Apart from being an outstanding vocalist Nisar Hussain Khan was a devoted teacher who upgraded the gharana by his grooming of a good number of gharana members and

shargirds.

By way of the excellent training imparted to the students, Ustad Nisar Hussain Khan has done a great favour to the world of music which became rich by having within its fold the best of talent in the field of classical music namely, Hafeez Ahmed Khan. Ustad Sarfaraz Hussain Khan, Ustad Ghulam Mustafa Khan (recipient of Padma Bhushan Award), Ustad Iftikhar Hussain Khan, Ustad Ghulam Akbar Khan, Jaffar Hussain Khan, Ghulam Niaz Khan and many more.

The characteristic features of the Rampur-Sahaswan Gayaki are that the development of the alap remains aligned to the structure of the composition is being sung. It is presented in the form of a bol-alap. The stress in the Alap is on developing the mood and the (emotion) of the raga. Singing in akar is given great importance and also the use of voice in a natural style.

Another singer of this gharana who made a name is Ustad Mushtaq Hussain Khan. He was the recipient of Padma Bhushan award in singing.

There were quite a number of artists who learned under the tutelage of these personalities of Rampur Sahaswan such as Chajju Khan and Nazir Khan (founder of Bhendi Bazan gharana), Pandit Ganpat Rao and Ustad Hafeez Khan.

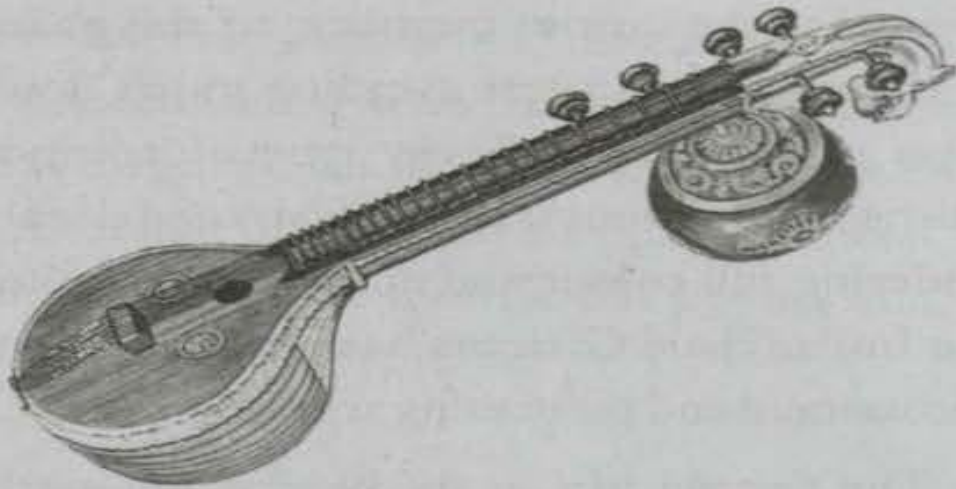
Ajrar Gharana (Tabla)



This gharana specializing in playing tabla came into existence in the town of Ajrar in the outskirts of Delhi. The special feature of this gharana is its wholesale emphasis on the left hand tabla. It is played in a way to produce continuous sensuous sound in both slow and high pitch depending on the lai or the tonal patterns executed by its accompanist. This particular feature is glaringly indicative of its departure from the tradition of Delhi school of music, whereof this gharana is an outshoot. Another characterist is its peculiar use of the small finger.

Of all the tactics and techniques of playing tabla developed by this gharana, qaida is accorded paramount importance in a presentation. In this respect, its mode of performance is quite different from that prevailing in other gharanas. This gharana is therefore not considered suitable when it comes to dancing and singing. However, it is best known for solo performance which is a true reflection of its quality and craftsmanship.

Imdad Khani Gharana (Sitar)



The Imdadkhani Gharana has practiced all the popular ragas, but it has a tradition of specializing in some ragas for concert performances. However, even belonging to the same gharana, every artist performs in his own style.

Ustad EnayetKhan and Ustad Imdad Khan concentrated on very few ragas for concert performances. On the other hand, Ustad Vilayat enthralled his audience with a great variety of ragas. The following ragas have been frequently performed by the artists of the Imdadkhani Gharana: Ahir Bhairav, Lalit , Miyan ki Todi, Bhimpalasi, Shuddh Sarang, Marwa, Puriya, Puriya Kalyan, Bihag, Kedar, Kamod, Hameer, Shuddh Kalyan, Yaman, Jog, Vachaspati, Darbari Kanda, etc.

Yet another distinct feature of the Imdadkhani Gharana is that most of the renditions are performed in the Teen taal, though sometime Ek taal as well as Jhap taal are resorted to the various members of this gharana have played the traditional ragas avoiding to get down to the rendition of new ragas. Every type of composition is embellished in different ways and explored deeply to give the rendering full colour and contour. It is quite evident that the Imdadkhani Gharana has emerged as one of the most prominent and pioneering schools of music.

The "gayaki ang" is the biggest hall mark of this gharana and significantly distinguishes it from other schools of music. Its popularity owes a great deal to the virtuosity and craftsmanship of its founder.

This style of Imdad Khan as Etawah gharana was moulded in the tradition of ancient school of music, the Gwalior gharana. Ustad Vilayat Khan, son of Ustad Inayat Khan, further modified the structure of Sitar.

Based on the classical structure of the raga, this gharana makes use of alap, jor and jhala followed by the khayal composition called gat.

Indore Beenkar Gharana

This gharana traces its origin to Ustad Bande Ali Khan in the first decade of nineteenth century. He devised a specialised style to play the musical instrument of Been. This gharana is therefore named after Bande Ali Khan. Although the mode of playing been is still prevalent, it includes too the mode of playing sitar.



Bishnupur Gharana

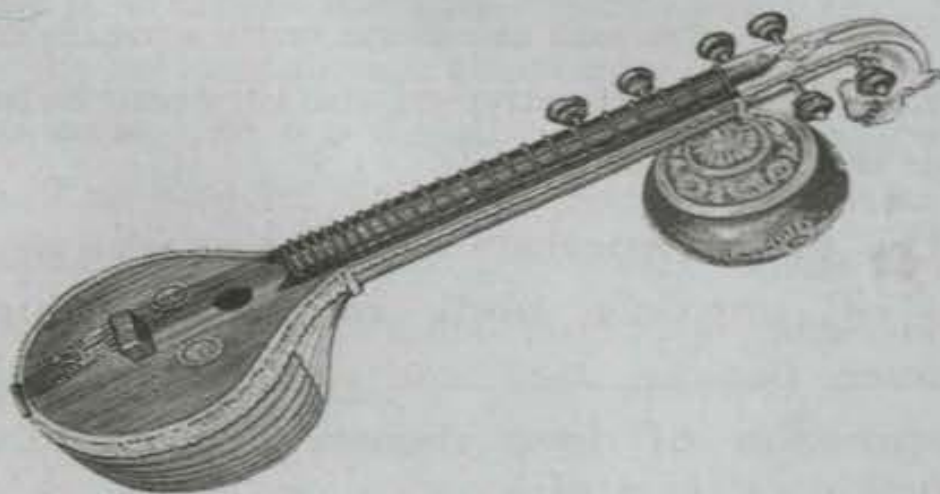
Dhurpad gaiky brought this gharana fame and dignity. The locals of Bishnupur introduced and disseminated dhurpad in Bengali language. The style of singing of this gharana is intensive, lively and full of melody. It has emotions of rapture coupled with spirituality. 'Rag prodham' is a term associated with this school whereby compositions are created in Bengali based on different ragas and by virtue of this practice, Bengali music and folklore became abundantly rich, full of beauty and substance.

This was indeed a significant contribution of this gharana whereby it earned a permanent niche in the history of music gharanas of the subcontinent.

Bishnupur used to be the capital city of old Bengal. It still retains its significance as the focal point of Bengali culture. Since olden times, this city is known for being the premier centre of Indian music. Quite a wide variety of music is practiced here but the dhurpad singing is its special forte that kept this gharana in the limelight. By this account, it is called the Bishnupur dhurpad gharana. The founder of this gharana is Ram Shankar Bhattacharya. Its foremost contribution was the promotion and popularization of dhurpad in Bengali.

The style of singing of this gharana is quite

robust, with less emphasis on the use of alankar. It achieves a certain level of spirituality that would not favor any kind of artistic manipulation or shallow display. This gharana has the distinction of improvising ragas in its own style that keeps it apart from other gharanas. The special feature is the use of Shud Dhewat in raga Basant and the inclusion of Komal nikhad in raga Bheron. In the same manner, the use of Teevar madham in raga Ramkali is prohibited whereas Shud Dhewat and Komal nikhad are used in ragas Purbi and Bihag respectively. Bishnopur gharana's role in promoting music based on Bengali ragas is exceptionally laudable.



Banaras Gharana (Thumri)

This gharana, essentially practicing thumri style of singing, has all the attributes of folk music then prevalent in the regions adjacent to Uttar Pradesh (India). The typical Banaras Thumri style of singing dwells on the virtue of bringing out the very best and excessively embellished presentation. For instance, playing 'lai' twice the speed of its initial tempo being played on tabla is its special composition called laggi, which is influenced by the local folk tradition. Like other gharanas, Banaras thumri is rendered in taal Deep Chandi (Ten beats) and Dadra (six beats). The style of presentation of this gharana is quite different. Its progressive movement in weaving different tonal phrases is characterized by relatively slow tempo. Besides thumri, even ragas presented by this gharana are done with a touch of class and serenity. This is indicative of the inherent behavioral pattern of this gharana.

The thumri vocalists of Banaras gharana don't approve of ungainly body movements during a performance. Besides, they tend to avoid the bold and open expression of love themes and sensuousness prevalent in the thumri singing of Lucknow gharana. They view it as being short of decency and dignity as it conveys an atrociously vulgar connotation much against purity of note. Sudeshwary Devi is an eminent artist of this gharana.

Banaras Gharana (Tabla)



The tabla players of this school specialized in the use of third finger of right hand thereby bringing out a different sound from tabla. This particular style imparts a different colour to the baaj of this gharana. Another technique is to create meendh (utterance of two or more than two notes to maintain continuity of voice) from the left hand tabla; which is the distinguishing feature of this gharana. The baaj of Banaras gharana is closely linked with dancing and therefore a number of tabla bandish such as uthan, gat, mukhra, rela and laggi gained currency and are popularly known.

Beetya Gharana (Dhurpad)

The foundation of this gharana was laid by the eminent exponent of dhurpad Maharaj Anand Kishore, the king of Beetya in the beginning of nineteenth century. Thereafter, this gharana extended its scope beyond Beetya and its gaiki became popular in other parts of Bengal. Its Calcutta branch was especially reputed to popularize and promote the music of this gharana. It had close links with the Seeni gharana and its special merit is the demonstration of subtleties and finer points of dhurpad singing.



Daagar Gharana (Dhurpad)

This gharana was founded in the time of Hari Das Swami, the great dhurpad singer, but Bairam Khan played key role in the proper establishment of this gharana which resultantly became popular. Earlier, the city of Jaipur was the focal point of the gaiki of this gharana but later on its members settled down in many other parts of the subcontinent. The chief characteristics of this gharana are:

- (i) Devotion and dignity form the basis of its code of conduct.
- (ii) The compositions are created strictly in conformity with the laid down rules.
- (iii) A total of about 52 types of alankar are used.

Besides, both vocal and instrumental music practiced in this gharana is mostly of high caliber and accounts for one of the finest pieces of musical art that is a treat to feel and enjoy. As per the traditional practice of Daagar gharana, the performance is delivered jointly by two artists in the form of a pair.

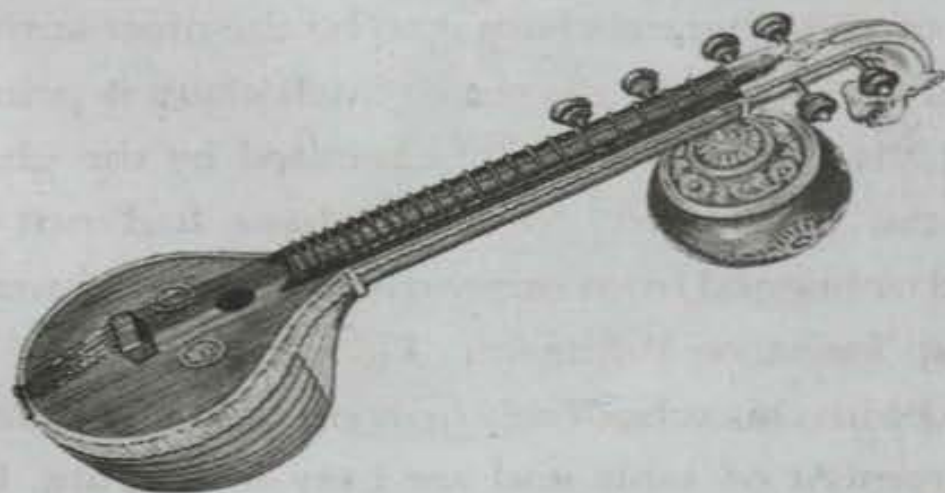
Shahjehanpur Gharana (Sarod)

Inayat Ali, an excellent Sarod player traveled all the way from Afghanistan to India and settled in Shahjehanabad (Bengal). He founded the Shahjehanabad school with the sheer force of his mastery and expertise in playing Sarod. Inayat Ali was remotely related to the descendents of Tansen. By this high profile reference, the gharana is known as one of the outshoots of Tanseni dynasty. It is spread over different parts of Bengal which also included Calcutta. The artists of this school play Sarod in dhurpad style which is its key-note feature.



Ghulam Ali Gharana (Sarod)

String musical instruments have been developed by other countries of the world whilst some instruments of this category have been locally conceived and developed. Amongst them, Sarod is known as the Persian musical instrument which gradually became part and parcel of classical music of the subcontinent. It was formally introduced and popularized by the Sarod player Ghulam Ali in India. The style of playing Sarod by Ustad Ghulam Ali is regarded as representing Ghulam Ali gharana. Sarod is generally regarded as the modified, improved version of Rubab, the musical instrument of Afghanistan. This gharana too is recognised as an auxiliary of Shahjehanpur gharana.



Farukhabad Gharana (Tabla)



It is quite interesting and noteworthy that the Farukhabad gharana distinguished itself in the technique of tabla playing from other three gharanas namely Lucknow, Delhi and Banaras. The main feature is the emphasis on playing compositions of gat and its different varieties. The solo performance too is one of its best features.

The typical Farukhabad baaj displayed bols with a crystal clarity, because these bols can be executed with delicate ease and subtle technique. The associates and disciples of this gharana claim it to be the most authentic in comparison to other gharanas. Such claim is primarily based on the fact that the bol executed by the gharana were in the most pure form as these had not been borrowed or begged from other rhythm instruments such as Niqara, Tasha or Pakhawaj. The exponents of tabla associated with this school rely only on bols that fit in with the requirement of tabla and are easy to execute. Ustad Ahmed Jan Thrikwa, musician of Rampur court was the outstanding representative of this gharana.

Kapoorthla Gharana

This music gharana of Punjab, was the shagird gharana of Tansen. Both Sardar Bakarma Singh and Pandit Harbulbh were disciples of Mir Nisar Ahmed Khan, Seni, the descendent of the family of Tansen. Presently, no survivor of this gharana exists with the death of Mian Wali Muhammad Khan's son, the last recognized singer. However, a grand festival called Rag Mela is held every year during the month of Christmas where a great number of music artists and music lovers from all across the subcontinent participate, which is considered a matter of pride and prestige. This auspicious event is thus quite instrumental in keeping the name of the gharana alive.



Kidao Singh Gharana(Pakhawaj)

Traditionally, most of Pkhawaj gharanas are named after their founder or else they bear the name of the place from where they originated. Likewise, Kidao Singh gharana was founded by the year 1800 by Kidao Singh, the most outstanding and a front rank exponent of Pakhawaj. He was the court musician of Maharaja Bhawan Singh. It is said that he was bestowed the title "Kanwar Das" by Wajid Ali Shah in 1847 in recognition of his exceptional ability and valuable services for the promotion of music.

Kidao Singh composed a wide variety of tal pieces ranging in thousands and a substantial portion amongst them was created deriving inspiration from the sounds and sights of birds, animals and other wonderful creations of nature. Most of this repertoire consisted of pieces quite elusive in their rhythmic structure and a great deal of effort and riyaz was required to execute them. Besides being lengthy, the pieces included bol that were complex in their content. However, the mode of rhythm executed with the given technique created effect of its own. It was perhaps due mainly to exclusive reliance on use of palm rather than fingers.

Lucknow Gharana (Tabla)

Lucknow gharana was highly impressed and influenced by the Delhi school in regard to latter's performance of dance and pakhawaj so brilliantly executed. It had attained a certain level of perfection over a period of time. It preferred an open, robust style for playing tabla; Pakhawaj is likewise played with a certain amount of force by firmly joining all fingers of the hand. The right hand tabla was played by a parallel strike of its central and outermost surface. A variety of rhythmic patterns were played with the soft touch of hand.

The composition of qaida is usually quite lengthy and appropriate bols for its expression, are put to application like dhat dhat, tit dha tit, kidhan. In the event of a dance performance the tabla players verbally narrate bols of the on going composition. The use of laggi also got impetus as a result of close affinity of this gharana with the thumri style of singing. A large variety of rhythmic compositions associated with it is considered of high artistic merit as it lucidly expressed emotions of love, separation, despair, hope and pathos. Lucknow gharana is known to display a certain degree of flamboyance, and openness which is its inherent characteristic and identity.

Nath Dawar Gharana

Nath Dawar is one of the known centres of classical music situated in Rajasthan, India. The musical tradition carried out by this gharana is based on the music practised in the worship places of Hindus. It is rooted in the 'Vishnu muslik' that draws inspiration from the Haveli Sangeet – Haveli mythologically denotes a palace which the goddess selects as her residential abode. The artistic disposition of this gharana is more in line with the rugged and robust style of Kidao Singh gharana while being fairly different from the easy going style of Nanapinci gharana. It dwells on the type of bols that are in complete sync with its baaj. As a departure from the prevailing trend, the bols like ta is produced from the left hand side of pakhawaj and likewise ka from the right hand side. The net result of such improvisation was evident in a somewhat different but unique performance of Pakhawaj. It is also worthwhile to note that the bols of dhan tik are used quite judiciously in the rela, which certainly gives it a touch of class.

The contribution of this gharana has been its creativeness and progressive approach adopted by its prominent members, whereby they developed a variety of techniques of playing pakhawaj which includes academic as well as demonstrative performance. An eminent artist of this gharana, Sattar is known for his scholarly work as a musicologist, besides being a good artist.

Nana Pinci Gharana

Nana Pinci was born in a village near Wati in the province of Maharashtra (India). He acquired elementary knowledge of music from his father and two popular pakhawaj players of Maharashtra. He later came under care of Jodha Singh of Benaras who was a contemporary of Kudaõ Singh Pakhawaji which enabled him to create his own baaj. Thereafter he joined the court of Indore state and remained there until his death.

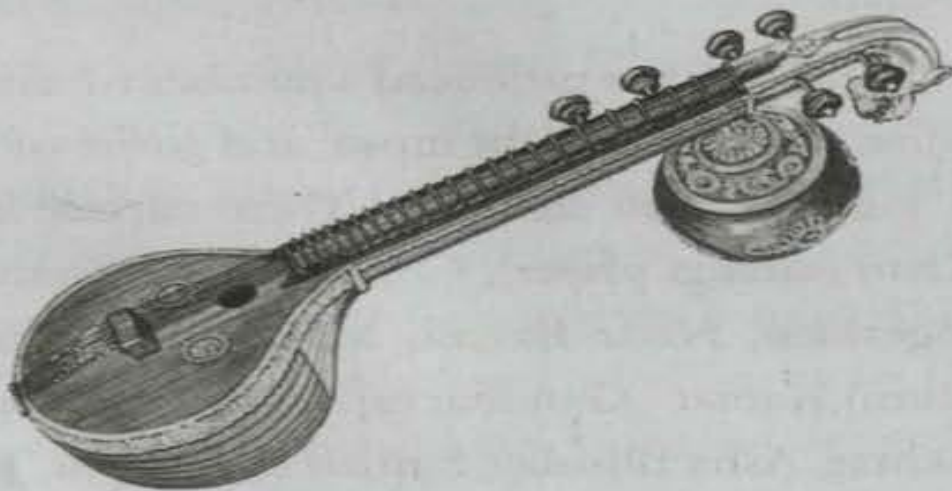
It is note-worthy that Pinci had acquired sufficient skill in dance and tabla playing and this helped him to establish himself as an outstanding virtuoso of pakhawaj. Nanapinci advocated style of playing pakhawaj in a soft and subtle manner but at the same time sustaining it with a rapid, continuous movement. For this reason, relas are immensely popular. He put forth the concept of tal bandh, according to which the trainee is supposed to recite his lesson verbally with the clapping of hands. This principle remained the cornerstone of this gharana which facilitated the evolution of baaj and enrichment of creative potential. This gharana was firm at maintaining its discipline of training and anybody violating it was dropped out from its fraternity for ever.

Jalandhar Gharana

This gharana is famous for specializing in the singing of qawwali. The family of Fateh Ali Khan inherited the tradition of qawwali which runs in the family for over 600 years. The father of Fateh Ali Khan, Mula Buksh Khan taught his son classical music and qawwali which he learned with sheer passion and hard work and it greatly helped him to carry forward the tradition of his family. Fateh Ali Khan, together with his brother Ustad Mubarak Ali Khan and his party made qawwali singing their forte. The pair made its name as the front rank exponents of Qawwali that certainly made an impact because of the ingenuity and finesse with which they performed.

Nusrat Fateh Ali Khan, son of Fateh Ali Khan was born in 1948 in Faisalabad. Since early age, Nusrat Fateh Ali evinced great interest and passion for qawwali which he learned from his father. He worked diligently to learn this art form that in later years lent him enormous name and fame both at home and abroad. His greatest contribution was to introduce this art form to the western audiences who were profusely enthralled by its devotional impact, melodic richness and hypnotic spell that it cast. He also played a pioneering role by conducting new experiments such as fusion of music of East with that of

the West. This added new dimension to the existing musical trend and also paved way for effective projection of Pakistan to the world at large. Nusrat Fateh Ali suddenly died in 1997 during his tour of Europe, causing a tragic blow to the popular tradition of Jallandhar gharana.



Bhendibazar Gharana

The Bhendibazar gharana was founded around 1890 by brothers Chhajju Khan, Nazir Khan and Khadim Hussain Khan in Mumbai. The special feature of this gharana is the presentation of khayal in an open voice with a clarity of intonation, singing long passages in a single breath. The alap is usually time consuming. The renowned exponents of this gharana included Ustad Aman Ali Khan son of Chhajju Khan and Aujanibai Malpekar, Ustad Fida Ali Khan, Ustad Mubarik Ali Khan, Pandit Shivkumar Shukla and Ustad Muhamnamd Hussain Khan.

This gharana has produced a number of disciples who pursued classical or light music and some of them opted to join the film industry. Their names include Shamir Khan (sarangi player), Chand Khan, Miyan Jaan, Lata Mangeshkar, Nisar Bazmi, Manna Day, Shantilal (Harmonium), Kumar Gandharva, Kishori Amonkar, Begum Akhtar, Asha Bhoslay, Suman Kalyanpur, Pankaj Udhas and many others.

This gharana is not popularly known in comparison to others. The most glaring aspect of this gharana is the presentations of khayal. There is a stress on singing of long passages in one breath which is the highly regarded in this gharana. Another feature is the

intricate method of sargam singing in which the given set of notes are made to develop into complex note and tan patterns. This method also permits play with rhythms. In addition, this gharana dwells on clarity at words and presentation of notes. The method of execution of tans is also different as gamak-tans are laid more stress by making ample use of meendh. The important singers are Ustad Aman Ali Khan and Anjanibai Malpekar.

The Bhendibazaar Gayaki evolved a new approach in presentation of a raga and the impact on listeners and other musicians was melodious and many artists of other gharanas and musicians preferred to take training; for example, Ustad Shahmir Khan (father of Ustad Amir Khan), Ustad Amir Khan himself, Ustad Chand Khan, Kader Baksh, Ustad Mamman Khan, Ustad Zande Khan, Lata Mangeshkar, Pandita Kishori Amonkar, Pt. Kumar Gandharva, Begum Akhtar, Naina Devi, Pt. Jitendra Abhisheki, Pt. Vasantrao Deshpande, Asha Bhosale, Mahendra Kapoor and Manna Dey.



The Seni Beenkar Gharana

There is a vital linkage between the famous Sarod players and the Seni Beenkar gharana. Tansen, the pioneering member of this gharana was a musician in the court of mughal emperor Akbar. He was a master musician of a high caliber from Gwalior. Tansen invented new ragas by the sheer force of his musical genius such as Miya-ki Malhar, Darbari Kanhra and Miya-Ki-Todi, and laid down the foundation of classical music through a lot many dhrupad compositions.

Tansen had a Hindu wife as well as a Muslim wife, called Mehrunissa. From the latter he got a son Bilas Khan (Composer of the Raga Bilaskhani Todi) and from the Hindu wife he had three children; Tan-Taranga, Suratsen and Saraswati Devi. Suratsen later founded the Jaipur Sitar Gharana. Saraswati was a famous dhrupad singer who married Raja Misar Singh, a noted Beenkar (Veena player) of Rajasthan. Misar Singh eventually became a state musician in Akbar's court and was converted to Islam and renamed Naubat Khan.



FAMOUS TABLA PLAYERS
OF
PUNJAB GHARANA



Tabla Exponents of Punjab Gharana

In comparison to Banaras gharana, Punjab gharana is known to promote playing of tabla in a virile and robust style where all the four fingers and palm are brought into full play. The artists of Punjab gharana specialized in the use of short but complex pieces of the tal. The use of saarh, paran, rela and gat take precedence over qaida. Strong and sharp bols are preferred to lend the performance an air of masculinity. Ustad Qadir Baksh, the legendary maestro of tabla and pakhawaj was the founder of Punjab gharana.

A brief account of the life and art of outstanding tabla players of this gharana is presented herewith.



Qadir Buksh (1902-62)



Mian Qadir Baksh Pakhawaj

Mian Qadir Baksh was the head of the Punjab gharana. He was the teacher of such brilliant tabla player Ustad Allah Rakha, Ustad Shaukat Hussain and Altaf Hussain Tafo. He was also a great exponent of pakhawaj and came to be known as the ablest and most dedicated teacher. He evolved, by his creative genius, exclusive techniques from the pakhawaj in playing certain bols and the variation in using the middle finger.

Akhtar Hussain Khan

(1947-2001)

He learned tabla from Mian Qadir Buksh. He had a wonderful command over his knowledge of traditional repertoire of solo tabla playing.



Allahrakha (1919-2000)



Ustad Allahrakha Khan

One of the most renowned and outstanding tabla players of his time who elevated this rhythm instrument to a respectable status. He moved from Lahore to Mumbai in 1940 and became a regular touring accompanist of Ravi Shankar. His most outstanding feat was to popularize tabla to the world at large. He played it with all the renowned artists of India as also those in foreign lands.

In 1985, he founded the Ustad Alla Rakha

Institute of Music to teach tabla to young men and women in the tradition of Punjab gharana. Allahrakha died in February, 2000. He was endowed with a natural sense of rhythm and intuition.



Ustad Shaukat Hussain (1930-1996)

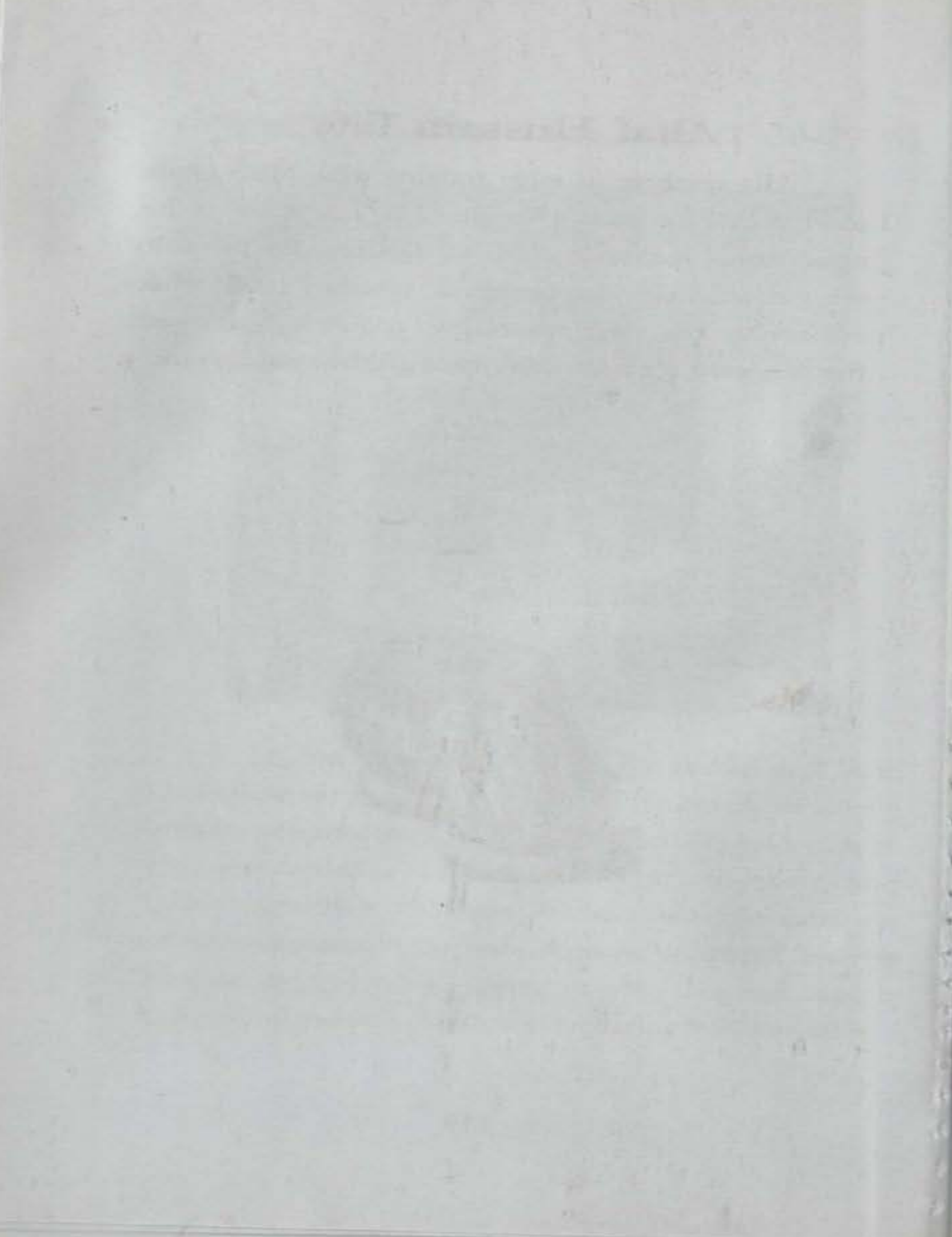


He learned tabla from Pandit Hiralal and Mian Qadir Buksh. He emerged as the finest tabla player having immense control and skill in the solo tabla performance. He accompanied almost all great vocalists and instrumentalists in Pakistan. His keen sense of variation of internal pieces in the taal structures conveyed the true Punjabi style of tabla playing in solo. He had superb control and masterly perfection in playing left hand tabla.

Altaf Hussain Tafo

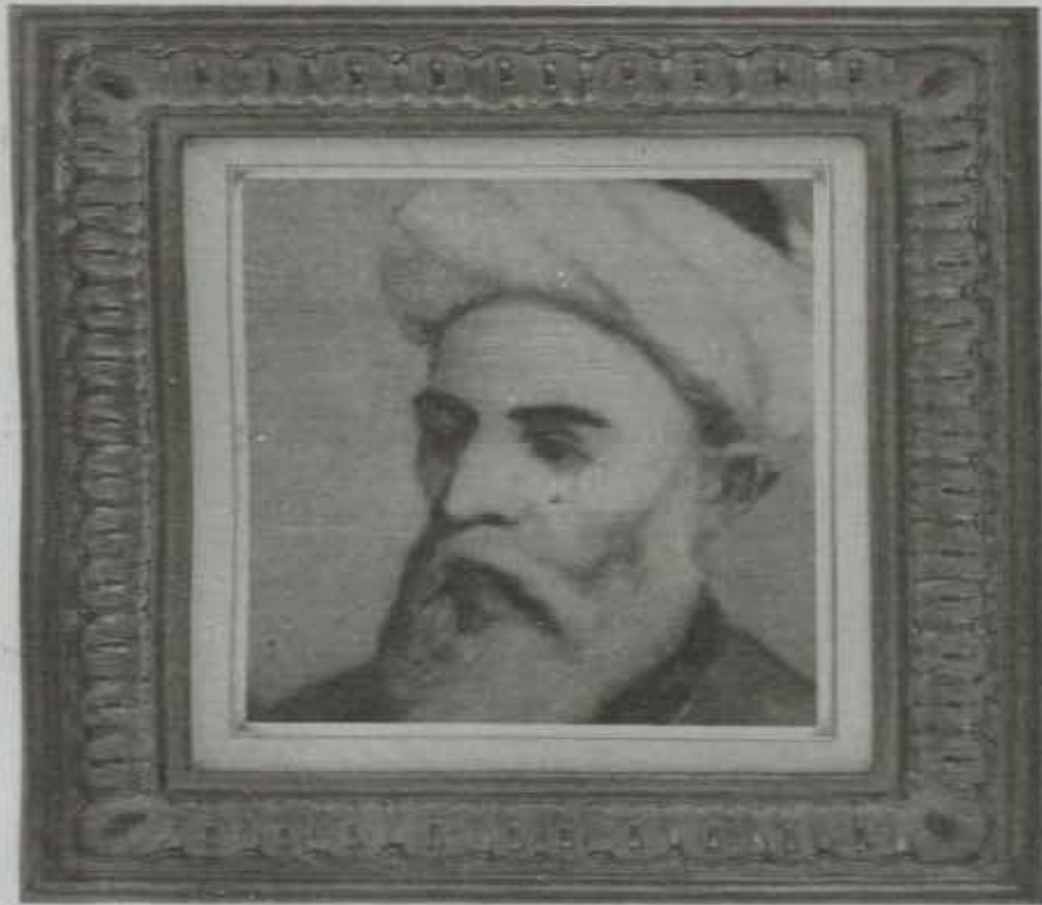
His teachers in tabla training were Mian Qadir Buksh and Haji Fida Hussain. His real forte is his impeccable mastery and exquisiteness in solo performance. He demonstrates uncanny skill while performing on stage executing complex bols, with effortless ease. He is also famous as a film music director.





**ROLE OF
MUSLIM MUSICIANS
IN MUSIC
OF THE
SUB-CONTINENT**

It was considered opinion of great musicologists of the time that the music prevalent in the subcontinent was abundantly different from music as documented in the ancient scriptures and shastars. For instance, it was believed that since olden times there were only six basic



Amir Khusrau

ragas that were in vogue, but there was no authentic proof with regard to the origin and structure of these six ragas. Take the example of three ragas Bhairon, Hindol and Siri from amongst them. These are vastly different from the Bhairon, Hindol and Siri which are prevalent in the present times. Same is the case with Malkauns and

Deepak ragas.

Before Muslims came to the subcontinent, there were seven notes, twenty two shurtis (micro tones), six ragas, thirty-six Raaginis prevalent at that time. It is



Farida Khanum

observed that the music of the subcontinent has since undergone a process of evolution involving significant changes, modifications in the traditional structure. According to Sangeet Ratnakar, written by Sharang Dev (1210-1247), about 250 to 260 Ragas were in vogue at that time, although a number of these had become extinct.

The fundamental changes in the basic structure of the music prevalent at that time owe a great deal to the creative genius of Hazrat Amir Khusrau (1253-1325). He introduced new innovations and created new styles of singing that incorporated new elements to pave way for a



Akhtari Bai Faizabadi

kind of music to flourish and grow for the future. He also created and crafted a musical instrument, the sitar. Besides, he created different patterns of rhythm and quite a number of ragas namely, Zeelaf, Sazgiri, Nauroze, Yeman, Kalyan, Sarparda, Bahar, Shahana, etc. Amir Khusro also introduced the form of tarana qawwalies and

ghazals which later became immensely popular to become part and parcel of the musical tradition of the subcontinent. Amir Khurso created popular compositions and introduced the new scale as the shudh Bilawal scale. This had tremendous impact on the



Feroz Nizami

prevalent musical trends and practice of music, which largely owed to the creative genius of the Muslim musicians. This in effect replaced the ancient Hindu system of practicing music.

Several granths of music were written in Sanskrit

on the basis of system of music introduced by Amir Khurso. In all the Granth the classification of ragas was made on the basis of new system, which was later on called sanasthan paddhati, Male Paddhati, Thaath Paddhati and Van Kati Mukhi that created 72 thaats which were based on this system. These are still prevalent in south India. According to the well-known scholar Ustad Badru Zaman, there are a number of ragas which are not mentioned in any Sanskrit Granth namely Poorbi, Aimen, Multani, Jaunpuri, Darbari, Nat Bihag, Durga, Bilas Khani Todi, Mian Ki Malhar, Pat Deep, Sohni, Hindol Basant, Komal Rikhab Asawari, Mian Ki Sarang, Mian ki Todi, etc. Obviously, all these ragas are the creation of Muslim musicians.

These creations and new trends formed the basis of Dabistane Delhi. These were popularized by Muslim Sufis and Qawwals throughout the subcontinent including Deccan where Vidhya Narayanji classified fifty ragas on the basis of the new Muslim system of music. The devoted efforts and contribution of these Muslim Sufis and the Qawwals paved way for the creation of khayal singing.

In this context, there are quite a number of developments where Muslim musicians strived to facilitate evolution of new trends in music. Sultan Hussain Sharqi of Jainpur (1458-1477) added new

dimensions to the style of Khayal gaiki, he also composed new ragas namely Sandhoori Todi, Jaunpuri, Hussaini Todi and Hussaini Kanra, etc. Similarly, Bahadar Shah (1526-36) ruler of Gujrat and Baz Bahadar were also renowned musicologists who researched, collected and documented music to make provision for a valuable source material which threw revealing lights on the many aspects of music hitherto unknown. During the rule of Muhammad Shah Rangila (1719-48) Khayal singing incorporated within its fold new style consisting of zamzama, murkis, behlavas, drut taan created by Shah Sada Rang which eventually successfully took front place pushing dhurpad in the background, he also created other compositions with great success.

Bade Muhammad Khan (Qawwal Bacha Gharana) evolved Phirat Taan (swift with words) and Nathan Khan of Agra School (1840-1900) created the Bol Taan (Melodic pattern with words). Muhammad Raza, a musicologist of Patna introduced a new system of classification of ragas 'thaats' on the basis of their structural similarity. Pandet Bathkhanday also accepted the Bilawal scale as the fundamental scale, which is followed even to this day. Another development was the evolution of thumri which is based on relatively lighter ragas like Kafi, Khamach, Piloo, Talang and Bharwien. Further, during the tenure of Nawab Wajid Ali Shah, a

new style of thumri singing was evolved by Sadiq Ali Khan which became very popular in Banaras, Gaya and Calcutta. Bade Ghulam Ali Khan and Barkat Ali Khan created a further new style of thumri singing which is popularly called Punjab Ang. Mian Ghulam Nabi Shoree of the Punjab introduced the form of tappa. That was another Muslim innovation, Mian Ghulam Nabi Shoree was the court musician of Nawab Wajid Ali Shah of Oudh. The bols of tappa are mostly in Punjabi.

Ghazal is pre-eminently based on poetry and it became part and parcel of Urdu literature. Persian ghazal too was quite popular and traces its origin to the popular poems of Amir Khusro (1253-1325). The ghazal singing has been the favourite art form of Muslim vocalists like Anwari Bai of Agra, Gohar Jan of Calcutta, Akhtar Jehan, Akhtari Bai Faizabadi, Ustad Barkat Ali Khan, Farida Khanum, Mehdi Hassan, Ghulam Ali, Iqbal Bano and many others. They all in their own distinct style embellished ghazal singing taking this chaste art form to new heights thus bringing out its most refined varieties.



DHURPAD AND KHAYAL
GAIKI
A COMPARISON

DEBUT AND GREAT
GARD
A COMPARISON

Dhurpad Gaiki

Dhurpad style of singing originated from temple music that dwelt on presenting ved or Bhajan and Keertan as a mark of devotion and worship to the gods. It was raised to its high pedestal by Swami Haridas and Tansen. Dhurpad in its nature is essentially a rugged style of singing. It is generally believed that dhurpad gaiki requires great deal of energy, power and stamina and is more or less focused on eulogising, or offering reverence to the royal authority. Dhurpad prohibits the use of zamzama, taan, palta, meendh or murki. The recital is preceded by alap which is without the accompaniment of rhythm. It is generally rendered in a low tone and rhythm, it has four major components in its structure namely asthai, antra, sanchai and abhog. The ashtai mainly consists of repeated application of major notes of the raga. The second component antra signifies use of notes in low octave (mudh saptak) progressing upto the second kharaj (shurj). The third component sanchai features progression of movement of notes towards middle octave (mandar saptak) extending upto the sa (kharaj) or third octave (taar saptak). Last and the fourth component denotes culmination of notes to the highest point.

By and large, this genre of gaiki died out yielding place to khayal gaiki. However, a small number of

musicians from Talwandi gharana and Daager gharana, are still maintaining the tradition and can present this gaiki in its true form and colour.

The traditions of dhurpad can be assessed on the basis of regions where these were practiced, and then promoted. In the eastern side, are the court traditions of Bihar and of Bishnupur in Bengal. These traditions are associated with Kandhar bani. In the Punjab region towards the western side, dhurpad gained popularity around 1920 where it was adopted and promoted by Talwandi gharana. In the central regions, dhurpad is associated with the worshipping and devotional pursuits identical to that of Agra and Rajasthan. These traditions are interconnected and cannot be considered apart from each other. Presently, however a handful of singers of dhurpad are known to carry forward this tradition particularly in the western side. Hafiz Khan who claims to be the genuine representative of Talwandi gharana, is perhaps one of the very few singers who sing dhurpad with purity and clarity.



Khayal Gaiki

“Khayal” in terminology of classical music relates to a peculiar style of singing which is embellished with a string of taans, paltas and murkis, its structure consists of alaap, asthai and antra. In contrast to khayal-gaiki, the use of murki is not permissible in dhrupad. During the rendering of khayal, a variety of melodic patterns are executed with the sole purpose of embellishing the bols so as to make a pleasant effect on the audience. It affords the artist a fair chance to demonstrate his creative potential. Khayal was originated in the 15th century by Sultan Hussain Sharqi, the last of the rulers of Jaunpur. Sultan Hussain Sharqi is regarded as a great musicologist and a connoisseur of music after Amir Khusro. In its early stage, khayal gaiki could not gain much popularity and largely remained confined to the elite class. It was, however, Naimat Khan Sadarang, the court musician of Muhammad Shah Rangeela who strived hard to make khayal an authentic and established style of singing. Naimat Khan created a wide variety of compositions based on different ragas. That was the time when khayal came to be known as the future mainstay of classical music. The immortal compositions of Naimat Khan Sadarang and Adharang further enriched the khayal style of singing and the lilting compositions created by them are popular even today.

In khayal singing, the first and foremost stage is that of *alaap* which precedes *asthai* which is treated in the second stage. The *alaap* creates an atmosphere relevant to the *raga* being rendered; *asthai* heralds the particular composition and mood of the *raga*. *Asthai* is then followed by *antra*, which is executed by dwelling on different melodic passages and *bol-bant* after which the *raga* is concluded.

Khayal genre is primarily represented by different schools called *gharanas*. They are based on the traditional mode of musical training and education. Every *gharana* has an individual character and different traditions which distinguish them from each other. For instance, the main points of difference are the style and manner in which a particular rendering is executed based on its peculiar combinations and permutations, the emphasis on the characteristic style of movement (*lai*) and significance of the *bandish* from artistic standpoint of the *gharana*.

In the time of Emperor Muhammad Shah, the khayal in slow tempo was evolved on the pattern of *dhurpad* but having the ornament of *alap*, *tan* and *behlava*. Khayal was in vogue much before the times of *Adarang* and *Sadarang*, the descendants of Muhammad Shah. This music form was much like the *Qawwali* way of singing style. However, the contribution of *Adarang* and *Sada rang* had been laudable as they composed a wide

variety of khayals and thumris that invigorated the prevailing musical trend. The originator of Qawwali was Amir Khusro, also a connoisseur of poetry and music.

It would be a matter of interest for readers to know the contribution made by the families of gypsies in the nurturing and development of khayal gaiki. They traveled through the plains and deserts of Punjab, Rajhastan and Sindh moving from one place to the other. They have been practicing some of the oldest forms of music, arts and crafts and kept alive the traditional folklore, music of the area by sheer dint of devotion and passion.

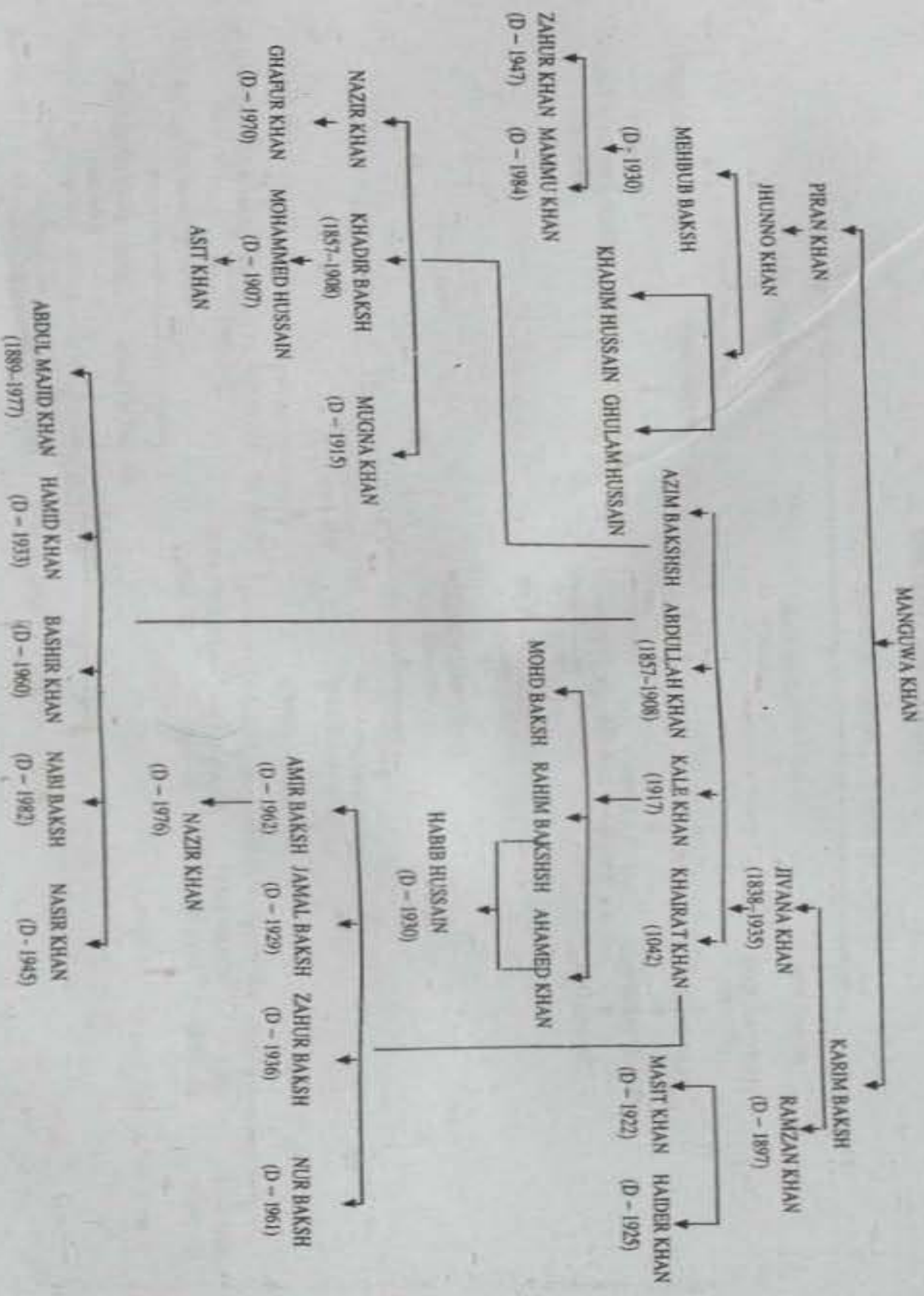
Many of the outstanding performers amongst them came from the same background. Gokhi Bai, one of the greatest old time vocalists, successfully combined the ancient art forms with the classical forms, dhrupad and khayal. It is also believed that the kind of khayal gaiki, conceived and practiced by Niamat Khan Sadarang, too was popularized by the gypsy families who were trained in music by Niamat Khan Sadarang.

By and large, khayal became popular to replace the dhrupad and as is evident today dhrupad has almost become extinct.

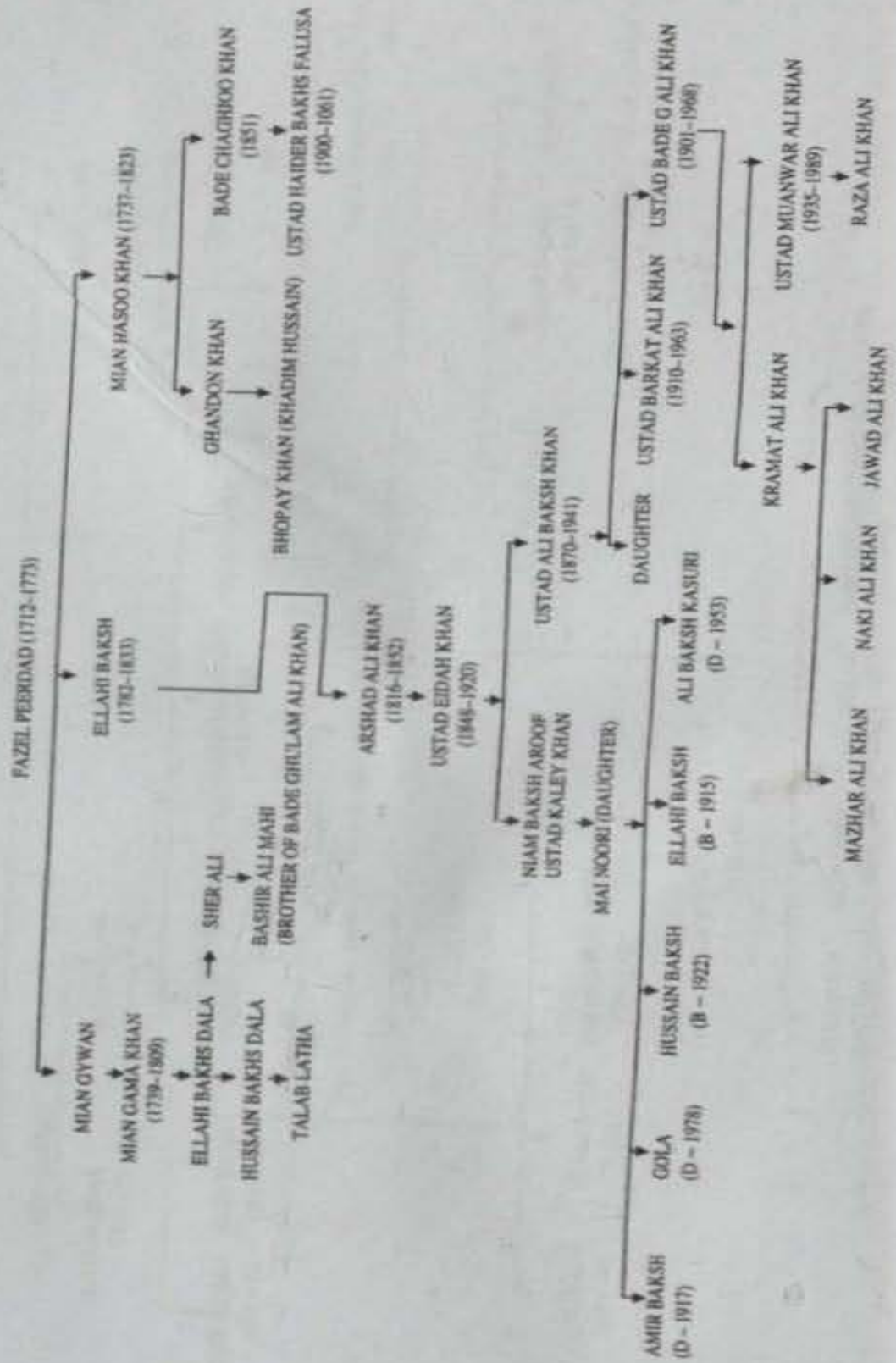
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GENEALOGICAL
TREE

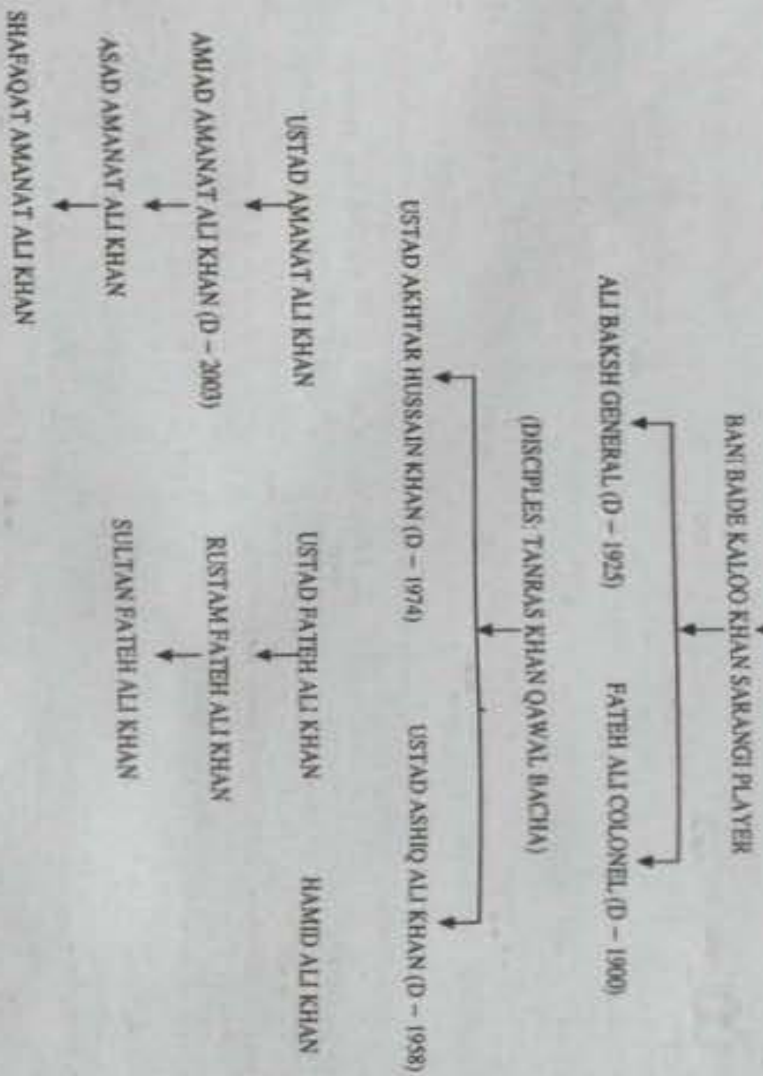
Genealogical Tree of the Jhajjar Gharana



Genealogical Tree of Kasur Gharana Kaloonth Gharana



Patilala Gharana



DISCIPLES OF PATIALA GHARANA

USTAD KALEY KHAN - USTAD ALL BAKSH (D - 1941)

USTAD BADE GHULAM ALL KHAN (D - 1968)

FAREED KHANMAM - MUKHTAR BEGHUM (D - 1985)

ZAHIDA PARVEEN (D - 1975) - SHAIDA PARVEEN (D - 2003)

NAZIEM ALL KHAN (MIAN ALLAH DIFA KHAN MEHERBAN (D - 1920))

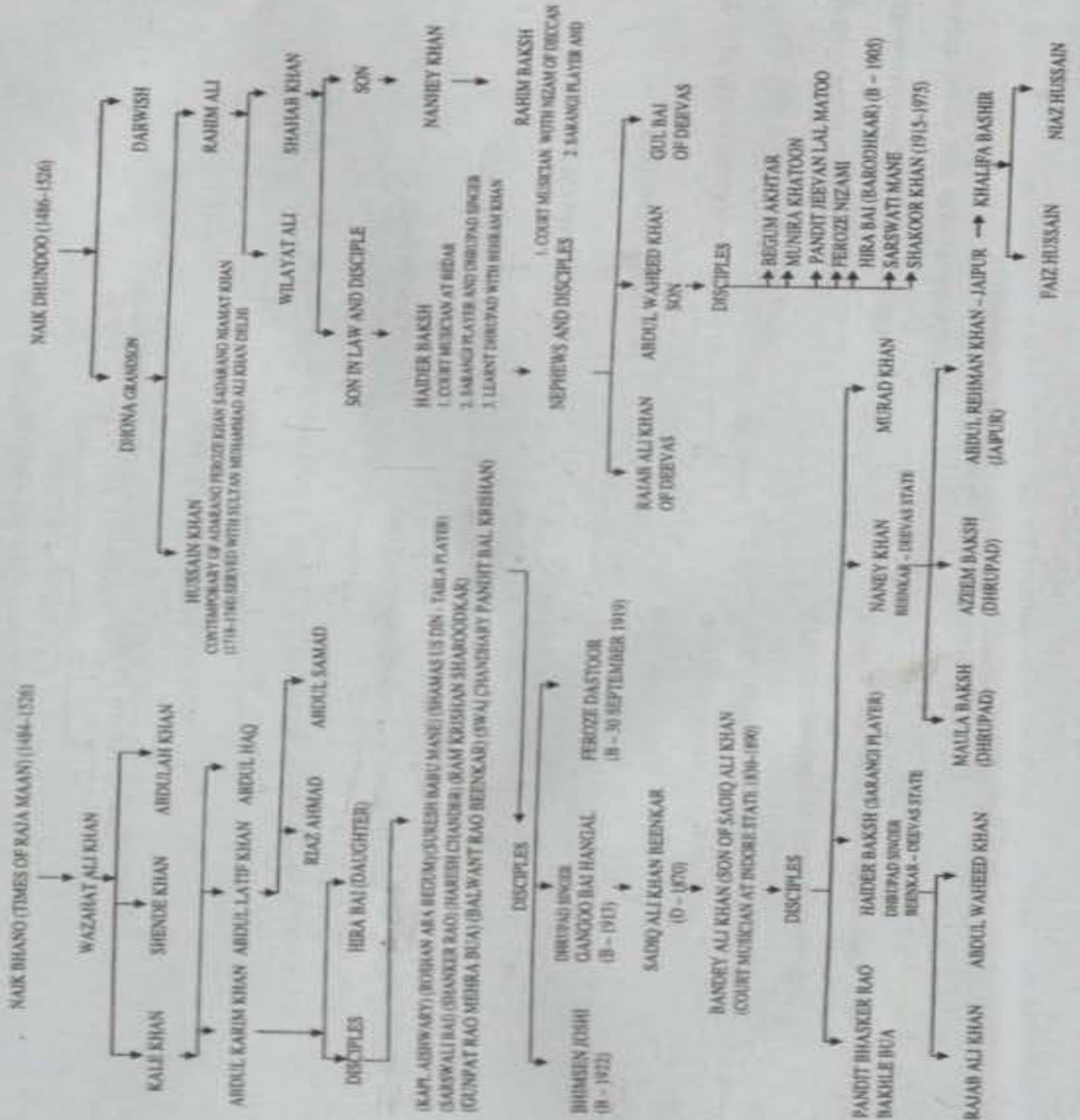
ZARUL NIESA BEGUM - ODH BAY KHAN (D - 1932)

GHULAM HUSSAIN KHAN - PIRAY KHAN (D - 1955)

GOHAR JAN (D - 1930) - IMAN DIEN (D - 1940) - MAUGHDIN KHAN (D - 1928)

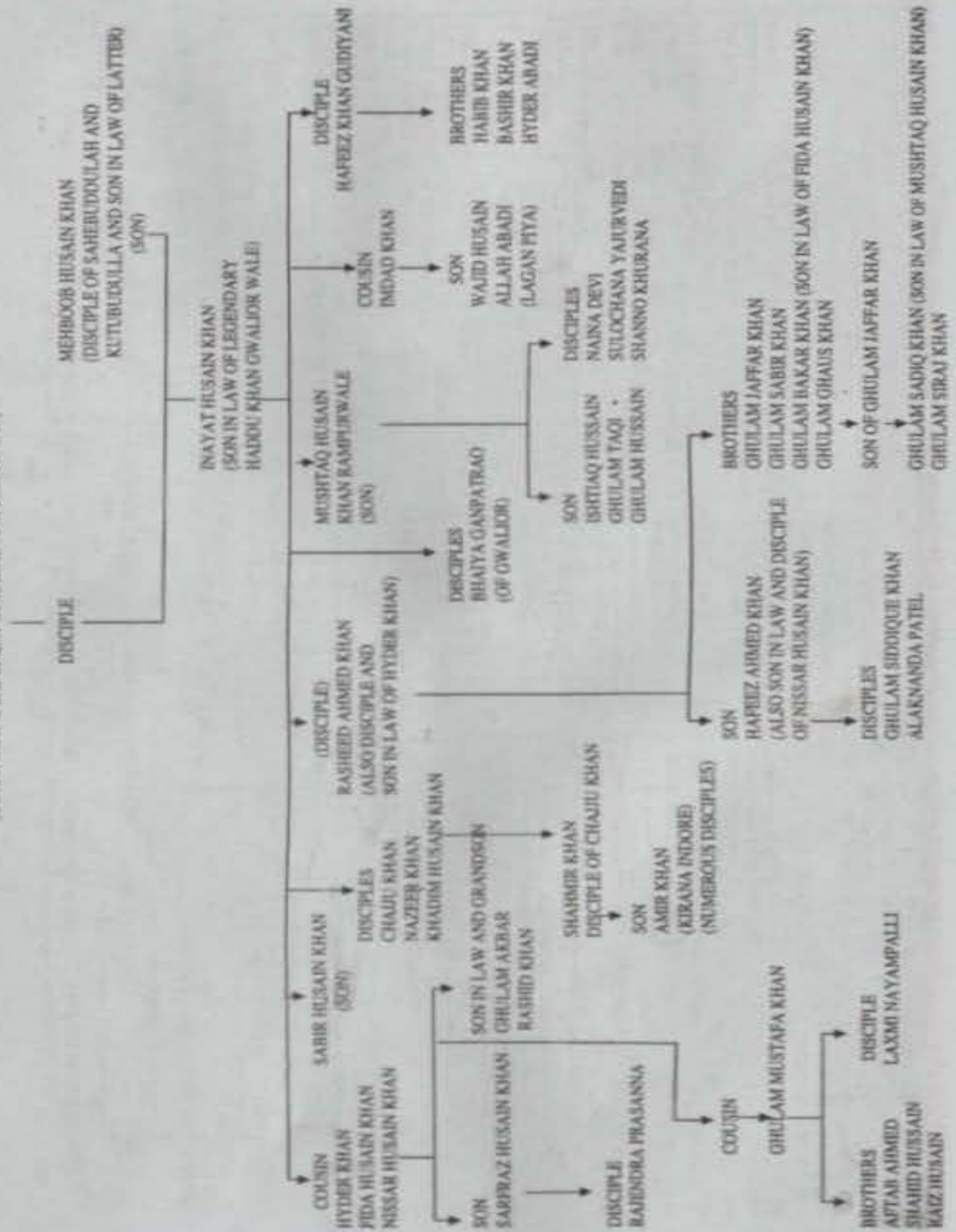
SARWAR BAI (D - 1932)

Genealogical Tree of Kirana Gharana



Genealogical Tree of Sahaswan Gharana

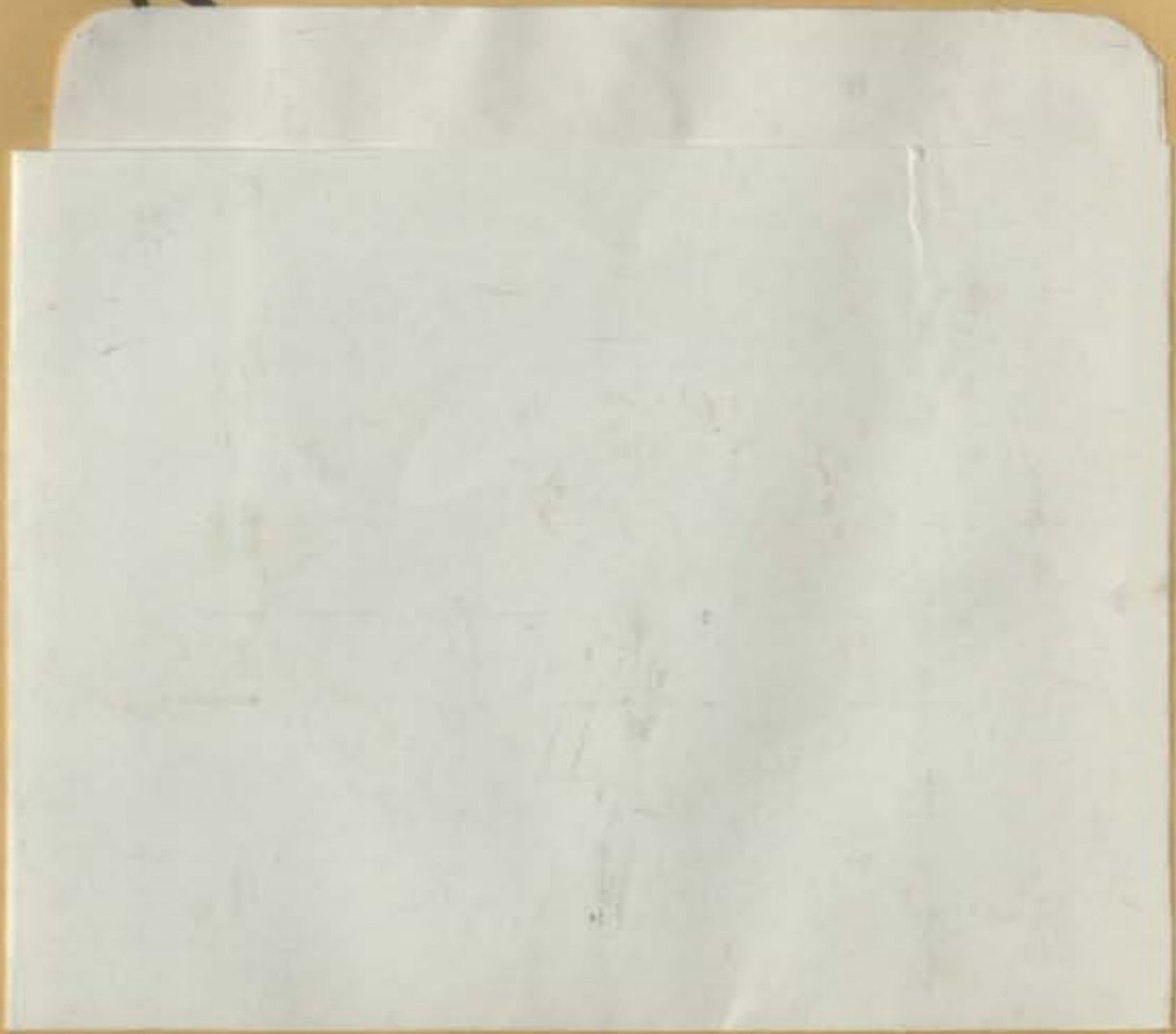
BAHADUR HUSAIN KHAN 'SENIYE' (TANSEN)'S DESCENDANT)
(OUTSTANDING EXPONENT OF RABAB AND SUR-SINGAR)



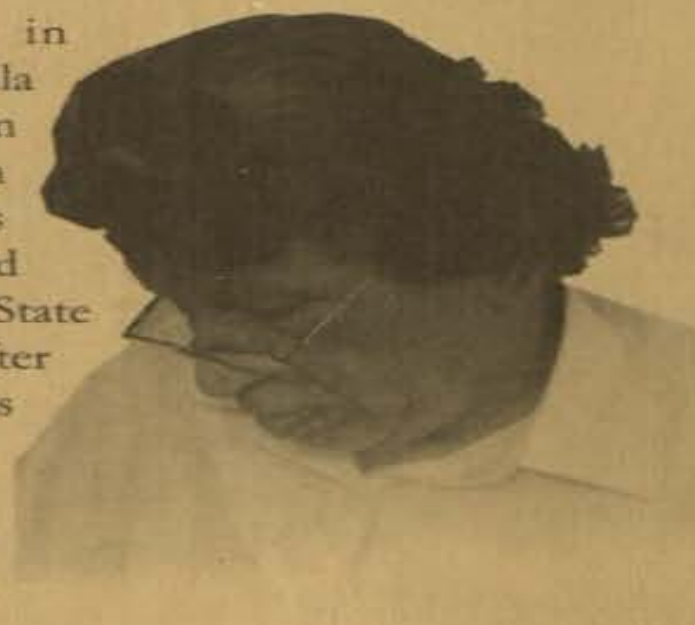
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2. Ustad Fateh Ali Khan, Prof. Sajjad Haider Malik
3. Mubadiyat-e-Moseeqi, Anjum Sheerazi
4. Catalogue of Musical Renditions – A joint project of Pakistan National Council of the Arts and Pakistan National Commission for UNESCO.
5. Masayal-e-Moseeqi, Rashid Malik
6. Weekly Articles of Mr. Sarwat Ali published in daily The News.
7. ABC of Music, Feroz Nizami



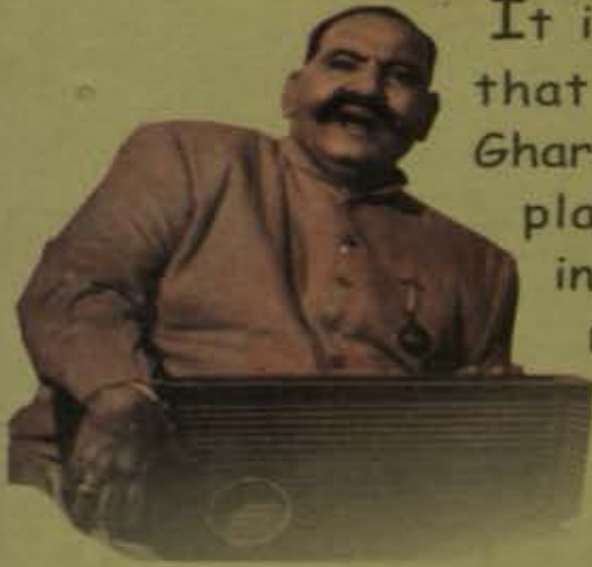


Dr. Parvez Aftab, born in Eminabad, District Gujranwala (Punjab), received his education in Lahore at Forman Christian College where he got Master's degree in Economics. He started his career as a banker in the State Bank of Pakistan, Karachi. After serving for six years in this position, he changed over to government service and settled in Islamabad where he has been serving in different institutions namely Ministry of Culture, Lok Virsa, Pakistan Tourism Development Corporation and National Book Foundation.



Since his childhood, Dr. Parvez had a natural flair for classical music and this passion intensified to develop within him a keen sense of appreciation. It was during his stint at Lok Virsa that he came across a number of renowned personalities from the music world whose influence inculcated a greater understanding of the intricacies, mysteries and immensity of classical music. His creative potential motivated him to study the history of music of the subcontinent with special reference to the contribution made by Muslim musicians. Which led him to undertake this crucial research work keeping the Muslim factor in view that is perhaps unknown to a great majority of people.

The book is more than an account of the well known Gharanas of vocalists and instrumentalists, the emergence of which is regarded as an incredible development and a key factor that culminated in evolving their own characteristic style of music which gave tremendous impetus to the promotion of classical music in the subcontinent. Apart from music, Dr. Parvez is a great lover of literature and has read most of the classical, modern Urdu and English writers. The author is also a well-known Homeopath, he was charmed by the wonderful impact of Homeopathy on human life and its power to ameliorate human suffering. His romance with music and homeopathy is still going strong since he believes that both have some metaphysical affinity with the ultimate root of things!



It is a known fact of history that almost all the Music Gharanas of the Subcontinent played a pivotal role to invigorate and revitalize the musical tradition of the time. It was during this golden era that the music landscape of the subcontinent became rife

with a freshness of technique and unique features that each Gharana developed by way of its creative skill and innovative excellence. With the emergence of a new country (Pakistan), in 1947, mass movement of people started on both sides of the new border. In the midst of such a chaos and confusion, families were forced to leave their home and hearth for migrating to new destinations. The Gharanas likewise were also affected as the existing set up got disturbed due to the movement of quite a number of artists who preferred to migrate to Pakistan.

