Chapter I

Introduction to Indian Classical Music & Emergence of *Gharanas*

Sound (*Naada*) is known to be the core of the procedure involved in creation[1]. The Hindu Om is an embodiment of the essence of the Universe and a sacred syllable. It is the sound made by the atoms and the music of the spheres - and sound is considered to be a representation of the most ancient energy that binds the material world together. *Nada Brahma* is a very ancient word in Indian spirituality, which also refers to India's great Raga/Classical or the Art music. It is worth mentioning that, Indian music has been regarded as a spiritual science as well as an art, a means to enlightenment since the ancient times. The recital and chant of mantras has been a core element of Vedic ritual over the centuries. In Indian philosophy, the ultimate objective of human existence is *Moksha,* liberation of the soul from the cycle of life and death, or spiritual enlightenment; and *Naadopasana* (literally, the worship of sound) is taught as an important means of aspiring toward this goal. *Aanand*, the highest musical experience is termed as divine bliss, and music is considered as the highest and the easiest medium to achieve it. This devotional approach to music is an important characteristic of Indian culture.

Indian music has evolved through very complex interaction between various peoples of diverse races and cultures over several thousands of years. Indian musical tradition is such where improvisation is given highest importance, and written notation of the music, when used, is just skeletal, the music of past generations is lost forever. It is a pity - and a fact - that the history of music was hardly ever written as a history of musical ideas. India and its culture were dominated by a full-fledged oral tradition spanning a sizable period. Therefore, even indirect proof is only very rarely available. However, references to music from ancient scriptures, creations of the aesthetical ideas, and depictions and written discussions of musical instruments can offer clues. In rare cases, an ancient musical style

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[1] *Mandukya Upanishad* , reference viewed on Website: www.hinduwisdom.info, on 9th Sept., 2009 &
     Hume, Robert, 13 principle Upanishads, Page. 303

may have been preserved in an intact oral tradition. Musical notes or the structure of the *ragas,* as we know them today, probably originated in the Sam-Vedic times. The music of India has a longer history than Indian classical music. Indian classical music is an important phase in the evolution of music in India, which came very late, in a relative chronological sense. Before bringing up Indian classical music, it is important to refer to the earlier periods of the history of Indian music, which are chronologically categorized as follows:

1. 2500-1500 B. C.   Indus Valley Civilization
2. 1500-500 B. C.   Vedic Period
3. 500-100   B. C.   Buddhist, Jain and Mauryan periods
4. 100 B. C. -A. D. 300   Invasions and Upheavals
5. A. D. 300-600   Gupta Period
6. A. D. 600-1200   Medieval Dynasties
7. A. D. 1200-1500   Delhi Sultanate
8. A. D. 1500-1700   Mughal Period
9. A. D. 1700 onwards   Modern period

Thus, the journey of Indian music spans a period of over 4500 years, starting from Indus Valley Civilization to the modern period.

Not much is known about the period of Music in the Indus Valley Civilization. Some musical instruments are identified from small terra-cotta figures, a two stringed instrument from *Lothal* and the famous bronze statue of a dancing girl from Mohenjodaro suggests prevalence of dance, and vocal and instrumental music.

During the Vedic period, the *Saama* music was developed. In it, recitation gradually evolved to the use of one, two, three and finally seven notes. In the *Saam* music, notes progressed in descending order. *Saama* music relied on hymns taken from the Rig Veda. An interesting view is that popular, non-Vedic tunes were accepted and used to compose *Saama* chants[2].

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[2] Ashok Da. Ranade, Hindustani Music, page 15.

There were two kinds of music in the Vedic period. 1. *Laukik* (Folk) Music 2. *Vedic* (Sacred) Music. Entertainment was the purpose *Laukik* music. There were various forms in the folk music such as *Narashansi, Gatha and Raibhi*. However the information available about these forms is very little. The oldest form of music is considered as '*Saam* Music', which was the Vedic music. In spite of it being the sacred and devotional one, deep thought on music can be seen in it.

1:1 Special Features of *Saama* Gaayan

The following are some special features of *Saama Gaayan:*

1. *Saama* has a well-defined structure. It is made of five parts, including *Prastav, Udgeeth, Pratihar, Upadrava and Nidhan*. It shows that the tradition of dividing a musical composition into various parts for musical purpose has existed since Vedic period.

2. *Saama*s are set to various meters. Each line of *Saama* is made of groups of a specific number of letters. (There are three groups, with eight letters each group e.g. *Gayatra*: 8-8-8) Thus, the bars or the *'Khand'* exist in the same in the form of groups of letters. When the lines of equal time duration and intervals (the *Chhandas* or meter) are repeated, the cycles or '*Avartanas'* (cycles) are created in *Saama*. Thus, the '*Taal'* in Hindustani music arises   from   the   meters   in   the   *Saama*.

3. In the '*Upadrava*' part of the *Saama*, the *Saama* is sung with variations and *Avrittis* (repetitions). The basic principle employed in the modern vocal form is "To set up a framework with the help of *swara*(notes), *pad*(lyrics) and *laya(*rhythm) and then make possible creative variations in it" is the basic principle employed in the modern vocal forms. The origin of the principle is in the *Saama* gaayan.

4. 'To make use of meaningless syllables for *Aalaap*" is a characteristic of *Saama gaayan.*

These syllables are known as '*Stobha*'. Thus the tradition of using meaningless syllables for musical purpose exists since the Vedic period.

It is safe to assume that sophistication and documentation in Indian Music started in the Vedic period. The Buddhist, Jain and Mauryan periods were dominated by Bharata's Natyashastra (200 BCE and 200 CE). Though Natyashastra is dedicated to theatre, it refers to a musical culture of considerable variety, significance and sophistication. Chapters 28 to 34 show how over the centuries it has worked as a major force in shaping musical conception, presentation, theorization as well as reception/perception in India. The word *raga* does appear in Bharata's Natyashastra, and a similar concept did existed during that period of time.

1:2 Vocal Genres of the *Natyashastra* Period

After the Vedic period, ideas such as *Murchhana, Taal, Gandharva, Jati* evolved through the work of the musicians. In the *Purana* period, a song with literary meaning was known as 'Sangeet'. A song with no literary meaning was known as *'Nirgeet'* and a song which had a combination of meaningful and meaningless syllables was known as *'Bahirgeet'*.

1:2:1 *Jati*: A group of songs that have similar characteristics and follow certain rules is known as *Jati. Graha, Ansh, Nyas, Apanyas, Alpatva, Bahutva, Mandra Tar, Odavatva* and *Shadavatva* are known as *Jati Lakshanas-* the characteristics of the *Jatis*. These decide the rules of the *Jati*.

1:2:1:1 Characteristics of *Jati*

1. *Jatis* have a very well organized and knit structure. *Padakshara(*letters-syllables of the poetry), *Layaghat*(stresses in the rhythm) and *Swara*(Notes) are bound to each other in one-to-one proportion. This kind of composition is also seen in the *Dhrupad-Dhamar* and *Khayals* in *Jhaptaal, Rupak* in the modern period. A *jati* is made of four parts known as *'Vidari'*. Thus the idea of dividing a composition into

various parts of musical purpose is seen in *Jati.*

2. Like the *Saama* gaayan, a song of *Jati* is sung with various varieties making use of *Padageeti*. With the help of *Padageeti*, variations and different patterns of *swara*(notes), *laya(*rhythm) and *pada*(poetry) can be created. Different kinds of 'Tihaai' are shown in the *padageeti*. Thus the style of *Jati Gaayan* is like the style of *Dhrupad gaayan* in the modern period.

1:2:2 *Saptageeta*

There were several kinds of songs in the Natyashastra period known as 'Saptageeta'. These songs had a very tangible structure, as the *Laya* or 'rhythm' was the most important element of these songs.

1:2:2:1 *Characteristics of Saptageeta*

- A combination of meaningful and meaningless syllables is seen in these songs. The meaningless syllables are related to the sounds of musical instruments such as *Jhanjh, Mridanga* etc. The vocal forms such as *Trivat, Chaturang* in the modern period also consist of these kinds of syllables.

- Each of the *saptageetas* consists of at least two *Taalas*. Different parts of the song are set to various *Taalas*. Thus the origin of the '*Taalmala*' in the modern period is *Saptgeeta*.

- To sing aalaap with *Taal* within a song is a characteristic of Saptgeeta. The *aala*pi in the Saptgeeta was at a primitive stage. It was later developed

separately in other musical forms, which gave rise to *'Rupakalapti'* in the *prabandhas.*

- After singing a song from the *saptageetas*, another song known as *'Chhandak'* is sung to reach the climax. This song is set to either of the *Chatchatput*a or *Chachaputa Taal*, which have eight or sixteen and six or twelve *matras* respectively. The idea of singing *Chhota Khayal* in faster tempo and set to the *Talas* like *Tritaal* and *Drut Ektal* (as a climax) after the *Bada Khayal* has been originated from *Çhhandak'*.

1:2:3 *Dhruva*

Dhruva was the vocal form in the Natyashastra period, which gave importance to the literature and emotions. In the *Dhruv swara, pada* and *laya* are closely related to each other. They are based on the Jati and Marg tall such as *Chatchatputa, Cachaputa* etc. In the post Natyashastra period, various ragas were created by liberalizing the rules of the *Jati* and various *Taal*s were created known as *'Desh Taal'*. The *Dhruva* composed in these *Ragas* and *Deshi taalas* might have been called the *"Dhruva Prabandha"* in the post Natyashastra period.

1:3 *Dattilam: Gandharvashastra:* Moving Toward *Raga*

The music of *ragas,* as we know it today, is the result of a long process of development in musical thinking that aimed to meaningfully organize melodic and tonal material. A landmark step toward the evolution of the *raga* was when *Saama-gayan* gave way to *Gandharva gaan* as the mainstream of the sacred music of India. Dattilam, dated roughly 400 AD, is the main text for this music. This text discusses parent tonal frameworks *(Grama),* the 22 micro-tonal intervals (*Shrutis*) placed in one octave-space, the process of sequential re-arrangement of notes (*murchhana*), and the permutations and combinations of note-sequences *(tanas).* Dattilam also describes the 18 *jatis* which are the fundamental

melodic structures for the *jati-gayan*. The *jatis* have 10 basic characteristics, which closely resemble the structuring and elaboration of the contemporary *raga* in Hindustani music. The names of some *jatis* such as *andhri, oudichya* may reflect their regional origins, as do the names of many Hindustani ragas today, e.g. *Sorath, Khamaj, Kanada, Gauda, Multani* and *Jaunpuri.* *Jati-gaayan* was entirely pre-composed. However, Hindustani music stressed improvisation, which completely changed its nature. But the approach and concepts of Dattilam made the transition from *sama*-music to the contemporary raga-music significant and smooth.

During the period of invasions and upheavals, the most important work was done in Brihaddeshi (The Great Treatise on the Regional) by Matanga. (6th to 8th century). It deals exclusively with music[3]. Matanga first defined *raga* in a technical sense as "that kind of sound composition, consisting of melodic movements, which has the effect of coloring the hearts of men." This definition remains valid today. Before the evolution of the *raga* concept in Bharata's time, *Jaati* tunes with their fixed, narrow musical outlines constituted the mainstay of Indian music. These were only simple melodic patterns without any scope for further elaboration. It was out of these *Jaati* tunes that a more comprehensive and imaginative form was evolved by separating their musical contents and freeing them from words and metres[4]. Brihaddeshi, by Matanga was the first work to describe music in the period after Bharata, before the advent of Islam began to influence music. Matanga probably hailed from south India. Brihaddeshi is the first major and available text to describe the raga, which has been the central concept in Indian art music for centuries. It also introduced the *Sargam*(notations), or notation in the names of notes. In Matanga's discussion of musical scales and micro-tonal intervals, he clarifies what Bharata had said in the Natyashastra. One of Matanga's major contributions is his scholarly focus on the regional element in music. '*Deshi'* has to be understood in contrast to '*Margi'* music, which is sacred and pan-Indian in its scope. According to Matanga, "*Deshi* is that which is sung voluntarily and with delight and pleasure by women, children, cowherds and kings in their respective regions". Different styles employed in

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[3] Ashok Da. Ranade, Hindustani Music, page 18
[4] India: A synthesis of cultures– by Kewal Motwani p. 78-95

singing *Deshi* music were called *'Swara Geeti'*. Through the blending of these *swarageetis* the *Jatis*, new melodies which were called *Raagas*. The vocal forms which were being sung in various societies were called *'Prabandhas'*.

During the Gupta period, Nanyadeva's Bharatabhashya deals with *Jaati Sangeet*. Until then, there is no indication of Islamic musical influence. His commentary is full of technical and musicological items pertinent to Indian classical music. Nanyadeva has laid down Rasa-Swara equations for the intervals of various notes.

1:4 The Islamic Political scenery in India:

Hindustani art music began to evolve after pre-medieval Indian music passed through certain stages of transformation and development till the beginning of the 11th century. Many Indian and non-Indian cultures took an active part in this transformation. Around the 9th century, the Sufis secured a firm foothold in India with their great love for music and acceptance of many indigenous customs. The followers of *Nizamuddin Chishti (*1324 AD) included the seasonal *'Basant'* and *'Rang'* celebrations in their religious practices. Not only that but during the time of *Kaikubad* (1287-1290 AD), the Persian and Hindi songs found a very respectable place in performances. The arrival of Islam at the end of the 12th century brought Persian music and culture with it. Thus ultimately, it became an inextricable part of the Indian cultural ethos.

Jaideva was a composer and saint poet of the *Vaishnava* sect. His work in the *Bhakti* movement was pioneering. In the Bhakti movement, as in Indian classical Music, songs and amalgamated presentations, using elements of speech, dance and drama, played a major role in spreading and propagating ideas in art and music. Jaideva popularized the mythological *Dashaavatara*, the ten incarnations of Lord Vishnu in another composition, *Dashakritikrite*. The tradition of repeating *Sthayi* (Refrain) of a song after each verse of the song (such as *Antara, Sanchari, Abhog* etc.) was started by him. Earlier it used to be

a presentation of songs[5]. The songs in *Gita Govinda* are known as *'Ashtapadis',* and the *raga* forms employed are somewhat various from those of the present time. It is divided into 12 cantos, and there are 24 songs set to 12 classical ragas and five *Taals*.

1:4:1 The *Sultanate* of Delhi:

1:4:1:1 Amir Khusro

In 1262, when he was nine years old, Amir Khusro began to compose poetry and did so in many languages. He is supposed to have enriched or invented Qawwali, Qasida, Qalwana, Naqsh and many others forms of music. The *Ragas* like Zilaf and Sarparda are also related to Khusro and considered as his own creations. His stay in Multan brought him in contact with Persian music, while his visit to Bengal exposed him to the music of the *Vaishnavite* tradition. During his time, in the court of the ruler *Kaikubada*, the *Avadh*-based music and musicians had already secured a firm grip in Delhi. The number of various patrons that *Khusro* had, and the places he worked in, enabled him to get exposed to and assimilate diverse musical influences. Khusro is said to have created a new system of musicology, called *'Indraprastha Mata'* or *'Chaturdandi Sampradaaya'*. The two specific musical genres of *'Tarana'* and *'Koul'*, were brought into circulation and popularized by Amir Khusro. These genres complemented the prevalent array and range of musical forms. This only served to reinforce the fact that *Khusro'*s Indianization of the Islamic musical tradition complemented the Hindu tradition.

The periods of Medieval dynasties and Delhi Sultanates boast of *Sangeet Ratnakara* (c. 1247), an astonishingly comprehensive work on music. *Sangeet Ratnakara* treats themes fundamental to music of India as a nation passing through a period of all-embracing socio-political changes. The work has seven chapters dedicated to *Swara*-notes, *Ragas, Prakirnaka*-miscellaneous, *Prabandha*-compositional genres*, Tala*-rhythms, *Vadya*-instrumental and *Nritya*-dance. The mention of names of ragas such as the *Turushka Todi* and the *Turushka Gaud* in this text show the percolation of the Islamic influence into

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[5] Interview of Hemant Kothari on 18th January, 2012.

Indian music. Sharangdeva's Sangeet Ratnakara laid stress on the ever-changing nature of music. The role of the regional influence was increasing very much which was resulting into the complexity of the musical material. Therefore there was an urgent need to be systemize it again. *Sharangdeva* is firmly entrenched in the prevalent musical practices of his time. His stress is consistently on the *'lakshya'*, the music 'in vogue' or which was prevalent as against ancient music.

During the Muslim invasion, Indian Music was segregated into North Indian Hindustani Music and *Carnatic* Music. However until then *'Sangeet Ratnakar'* was considered as a base and supporting work for both these streams. *'Sangeet Ratnakar'* of Sharangdeva is the seminal work that both traditions commonly accepts it. Till this time, the concept of *raga* was firmly established. This musicological treatise is so highly regarded that the two major streams and systems of Indian classical Music, the Hindustani and Carnatic, try to draw their basic concepts to it.

1:5 Sangeet Ratnakar period: Concept of *Prabandhas* and its various forms:

The term '*Prabandha*' is explained in Sangeet Ratnakar as "A composition which is bound by *Dhatu* and *Ang*". *Dhatu* means the limbs or parts of a musical composition such as *Sthaayi, Antara, Dhruvpad* etc. *Ang* means the various elements that comprise the *Prabandha* such as *swar, taal, paat, birud* etc.

1:5:1 Special *Prabandhas* in Sangeet Ratnakar period:

1:5:1:1 *Dhruv Prabandha:*

This *prabandha* is made of four parts such as *Udgrah, Dhruv, Antar* and *Abhoga*. Each line of this *prabandha* is made of a fixed number of letters. Thus, a composition set to meter is a characteristic of *Dhruva Prabandha*. It is very important to recite *Dhruva Prabandha* with emotions. The *Ragas* chosen for the singing are supposed to create various moods. Thus qualities of *Dhruva Prabandha* match with the characteristics of '*Dhruva'* of Natyashastra. It is also akin to today's Dhrupad. Dhrupad also is made of four

important elements which were known as *Udgrah, Dhruv, Antara* and *Abhoga* in fifteenth century. Compositions of Dhrupad are set into meters and Dhrupad is considered as very emotional vocal form. Thus there is a connection between *Dhruv-Dhruv Prabandha* and Dhrupad.

1:5:1:1:1 *Dhruva* literature

Here one can see the use of various *rasas*, i.e. moods. Like the *Veer rasa*, or *shringaar* rasa. In fact it was an all-inclusive literature.

1:5:1:1:2 Compositions

The compositions had 4 parts, namely *Udgraaha, Dhruva, Antara,* and *Aabhog*.

1:5:1:1:3 Singing Style

Rasa creation was the main intention. Along with that use of *Raga, Varna* and *alankaar* can be seen here.

1:5:1:1:4 *Taal*

The rhythm cycles employed in this particular kind of *Prabandha gaayan* were *taal*s such as *Aditaal, Kridataal, pratimeth, ektaal* etc.

1:5:1:2 *Roopak Prabandha*[6]

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[6] website: http://www.shadjamadhyam.com/prabandha_concept, as seen on 15th Jan, 2012

Singing *Raag Sangeet* using a composition (poetry or lyrics) is called *roopakaalapti*. The song is paused in between to sing the *aalap*. Here one can see the similarity between *Khyaal* and *Roopak aalapti*. The *Roopak prabandhas* are employed for the recitation of *Ragas*. There are mainly two styles of singing the *Roopak prabandha*.

1:5:1:2:1 *Bhanjani* style

The text of the *prabandha* is sung in various ways making use of swara and laya. If a part of *prabandha* is sung with varieties, it is known as *'Sthay Bhanjani'* and if the complete *prabandha* is sung with the *'Swaroop-roopantara'* in *saama gayan* and *Patgeet* in the *Jaigayan*. It can be said that the *'bol-ang'* employed in Dhrupad or *Khayal* in the modern period is derived from the *Bhanjani.*

1:5:1:2:2 *Pratigrahnika* style

Here, *aalap* are sung in various parts of the *prabandha*. In the first part, *aalap* is sung, which in accordance with this part and again that part is recited. This procedure is repeated several times to show the melodic beauty of a raga. Then the next part of the *prabandha* is sung, suitable *alap* is sung and that part of *prabandha* is repeated. This is known as *Pratigrahnika* which is a basic principle of *Khayal gayaki*.

1:5:1:3 *Tribhangi - Chaturmukh* and *Kaiwad Prabandhas*

In the above *prabandhas*, various combinations of the elements such as *swara*, *pad* and *pat* are made. These *prabandhas* are the origin of the *Trivat* and *Chaturang* in the modern period.

1:5:1:4 *Chachchari Prabandha*

This *prabandha* is related to the *Holi* festival. It is erotic. The *raagas* employed for this *prabandha* are akin to *raagas* such as Dhani, Tilang, Khamaj in modern period. The *'Chachchari taal'* employed in this *prabandha* is akin to Deepchandi or Dhamar in the modern period. The '*Kreeda*' *taal* employed in this *prabandha* is akin to Dadra in modern period. Thus *Chachchari prabandh* may be the origin of light classical forms in the

modern period. *Shringaar Rasa* creation is the highlight of this *Prabandha*. Here the *Chachari Chanda* has sixteen beats.

1 | 2+1+1 | 2+1+1 | 2+1+1 | 2+1+1 | 2+1+1 = 16

Later on, from these, Sixteen-beat *taal*s such as *teentaal, adhdha tritaal* etc. came into being.

There were a few *Prabandhas* with just two *dhatu*, *Udgraaha* and *Dhruva* and some with the literature in praises of brave army men, such as today's *Povada* from Maharashtra (from folk music) and a few *Prabandhas* such as *Dhaval Prabandha* that was sung at auspicious occasions such as the wedding ceremony.

During the same period, Vidyaranya in "Sangeet Samaysaara" systematized the *Raga*-s in fifteen *Mela*-s, which is the precursor of the *Thaath* system popularized by V. N. Bhatkhande in modern period.

1:5:1:5 *Chaturmukha Prabandha*

This is akin to the *Chaturanga* that we see today. Meaning there are lyrics, *sargam, bols* of Tabla/ percussion instrument, and a part of *taraana.*

1:5:1:6 *Vartani Prabandha*

Here one can see the use of *swara*, hence akin to the *sargam geet.*

1:5:1:7 *Tribhangi Prabandha*

Comparable to the *Trivat.*

1:5:1:8 *Shrirang Prabandha*

There is use of four *Taal*s and four various *Raagas*.

1:5:1:9 *Kaiwaad/karpaat Prabandha*

This category includes various kinds of songs-the *geetas*.

1:6 *Mansingh Tomar*

Raja Mansingh Tomar of Gwalior (1486-1516 AD) was the very important dynamic force behind introduction and consolidation of Dhrupad, a genre of Hindustani music that enjoys highest esteem even today. Another very important fact was, he replaced traditional Sanskrit texts used in Music by Hindi. He is also credited with composing three volumes of songs: (i) *Vishnupadas* (songs in praise of lord Vishnu), (ii) *Dhrupads*, and (iii) *Hori* and *Dhamar* songs related to *Holi*. Mansingh's support gave pride of place to these genres. He also thus related music to the lives and language of the laymen and the masses. He was a very generous patron of the various arts and music in particular. Musicians from both the communities of Hindu and Muslim were employed at his court. With the help of the talent available in his court, he initiated a major project to systematizing the music that was prevalent. It was this project that resulted in the creation of that comprehensive treatise on music in Hindi, 'Mankutuhal' which is a very relevant and important document to understand the music of that period .

Thereafter, in the Mughal period, over time several artistes, authors made invaluable contributions in the field of music. Also, in the 250 years after the *Bhakti* Movement, invaluable work was done through the various sects. Vallabhacharya's *Pushtimarg* sect did amazing work through *Pushti* or *Haveli Music* in the area of Indian classical music. Along with practiced music, it also laid stress on the musicology aspect, giving rise to several works. A description of the scholars of other sects and their work is not given here because it will be only proper to focus on the part of history involving *Khayal gayaki* and *Dhrupad* before it. From this angle, Raja Mansingh Tomar is an important link. Today's *Dhrupad* can be linked to his time. His contemporary, Swami Haridas was a prominent exponent of this style of singing. It is an accepted fact that

Khayal gayaki was born of *Dhrupad gayaki* and *Dhrupad* is the complete support of today's *Khayal gayaki*. It can be said that, the journey of the genres, from *Prabandh* to *Dhrupad* and there after Dhrupad to *Khayal* is a history of about 1,000 years.

1:7 *Dhrupad* and its emergence

It is important to take account of Dhrupad because the Khayal was the next step of evolution in Indian classical Music after Dhrupad. Dhrupad came into existence in the 14th century. Legendary Gopal Nayak, Baiju Bawara, Swami Haridas and Tansen are considered to be its main exponents. The earliest source that mentions a musical genre called *Dhrupad* is Ain- i-Akbari of Abu Fazl (1593). Later works attribute much of the material to musicians in the court of Mansingh Tomar (1486-1516) of Gwalior. In these accounts from the court of Mughals, the genre of Dhrupad is portrayed as a musical form which is relatively new; and according to Sanyal, most sources agree that Dhrupad owes its origin to the court of Man Singh Tomar[7]. There is reference to Dhrupad in Bharat's *Natya Shastra*, commonly dated to the 1st century AD, and even in *Sangit Ratnakar*, a 13th century text, taken as authoritative. Ravi Shankar states[8] that the genre appeared in the fifteenth century as a development from the *prabandha*[9], which it replaced. Under Mughal rule it was appropriated as court music.

The Dhrupad is an offshoot of the "*Saalag Suda Dhruva Prabandha*". The Dhrupad was evolved from it, because it was in this that the *Antara* was used. The words *Saalag* and *Suda* are related to *Ragas* and their accompanying *Talas*. *Dhruva* is repetition or a constant portion. It was repeated each time after completing the various parts of the *Prabandha*. In a way, it is '*Sthayi*" of today's *Dhrupad*. There were two kinds of the Gaana or singing: Anibaddha gaana-i.e. modern *Aalap* rendered before singing the *Dhrupad* and *Nibaddha gaana*-is governed by specific *Talas*. The same system is followed in the *Khayal* genre as of today. In the course of evolution of our music, one finds the divergence of theory and practice constantly increasing. Musicians of Persia and other lands who took to practicing our music were unacquainted with the Sanskrit

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[7] Sanyal, R & Widdes R., Dhrupad: tradition and performance in Indian music, Volume, Ashgate, 2004, page 45.

[8] Shankar Ravi, *Raga Mala*, Welcome Rain Pub., 1999

[9] Gautam, M. R., t*he Musical heritage of India*, Munshiram Manoharlal Publishers, New Delhi. 2001. page 39

terminology, but were excellent performers as they had mastered our music. Some of the great local musicians were converted into Islam, and this resulted in their moving away from *Sansrkit* and *Shastraika* Traditions. The result was that the old significant Sanskrit terms, which were highly technical and lucidly defined the various *Kriyas,* gradually disappeared and were replaced by ordinary colloquial words which, while signifying the particular variety of musical rendering, were inartistic and inadequate. The *Prabandhas* went out of vogue because of its hidebound rigidity. The Dhrupad was also found to be too exacting in its adherence to the structure, *Taal* metre and words. The emergence of *Khayal* was inevitable.

1:8 Tansen, Court of Akbar and Muslim influence on Music

Tansen, the legendary musician was from Gwalior. He found a very highly regarded place at Akbar's court, had his early training in the school founded and patronized by Raja Mansingh Tomar, the ruler of Gwalior. Among the many works attributed to him are a treatise named the '*Raga Mala'*, many '*Dohaas*' describing the '*Lakshana*s' or the attributes of Ragas, 'Sangeet Saar', 'Shri Ganesh Stotra' and a few more. As mentioned by some musicologists and scholars, Tansen reduced the 4000 *Ragas* and *raginis* prevailing in his time into a system of 400. He also reduced 92 existing *Talas* to 12. He is said to have created many ragas such as 'Miyan Malhar' and 'Miyan ki todi'.   Tansen's Senia *gharana* divided into two streams. His elder son Bilaskhan headed the Rabab-players *gharana* and his second son Suratsen the sitar-players *gharana.* In the court of Akbar, there were numerous musicians in the court, Hindus, Iranis , Kashmiris and Turanis, both men and women. The musicians came from far and wide, and the music was rich and varied. Akbar's court was witness to a complete fusion of the Persian and Indian music systems.

1:9 The influence of Islam on music

India in the sixteenth century was politically and geographically fragmented. There were also multiple cultural forces at work. More than nine rulers vied with each other to promote their own respective court cultures. Commoners were allowed freedom in matters such as religion. In various courts a sophisticated court culture evolved and crystallized. This enabled the emergence of a chunk of art or classical music distinct from devotional or folk music. This court music exhibited a great deal of Muslim influence.

The Kitab-e-nauras of Ibrahim Adil Shah-II (1580-1626 AD) of Bijapur vividly describes the court music of this period. The work reflects the confrontation between the prevalent and flourishing musical traditions in the South and the one taking shape under Muslim influence. Ibrahim Adil Shah was the moving spirit behind the famous Ragamala painting, pictorially representing the musical modes. Jehangir (1605-27 AD) was genuinely interested in music and generously patronized the art. His 'Jehangirnama' describes in detail the music enjoyed by his court. Aurangzeb (1618-1707 AD) was a puritan unfavourably disposed to music. But he patronized one major effort to shed light on the music current in his times. He enabled the publication of 'Ragadarpana'. This was Fakirullah Saifkhan's translation into Persian, in 1665-6 AD, of Raja Mansingh's 'Mankutuhal' written two centuries earlier. It was not a complete translation of 'Mankutuhal'. But it contained the history of music between the times of Mansingh and Aurangzeb. It also describes the art music of the 17th century.

1:10 Modern period and its brief account

The Modern Period of Music in India, and especially the Indian classical music, went through a transformation for almost four centuries particularly from the sixteenth, to result in the today's Hindustani classical music. This modern period witnessed an increasing number of work in the field of musicology in Persian, Urdu, Hindi and other regional languages, instead of Sanskrit. All these tell us the story of how Indian classical or Hindustani Art Music, as we know it today, evolved and took shape as we see and enjoy it today. Indian scholars started publishing fresh material on Hindustani Music in English as well as many regional languages right from the beginning of the nineteenth century. This was a contribution and a welcome addition to the the British Indologists who did some work earlier. In the modern period many of the musical forms dominant today, such as *Khayal* and *thumri* were born. After the death of Aurangzeb, there was a quick succession of emperors. The central Mughal power in Delhi had already started weakening. However, one Mughal Muhammadshah Rangile (1716-1748 AD) was truly legendary. He was a loved Music and generously patronized Music and the musicians. Niamat Khan, popularly known as Sadarang, invented a new genre, the *Khayal* in the

court of Muhammadshah Rangile.

A musical stalwart of the 19th century was Sourendra Mohan Tagore, (1840-1915 AD). The mission of his life was to make Hindustani music international in its appeal and reach. He was amongst the pioneers to invent Notation system of Hindustani music. In the early 20th century, two people revolutionized Indian music: Vishnu Digambar Paluskar and Vishnu Narayana Bhatkhande. V. D. Paluskar (1872-1931 AD) introduced the first music colleges. He gave a totally new vision and perspective to the education and propagation of music. It was his efforts that elevated music and musicians in the social hierarchy and got a respectable status in the society! V.N.Bhatkhande (1860-1937 AD) pioneered the introduction of an organized musical system reflecting current performance practices. Because of foreign invasions and many socio political influences, the historical tradition of music in India was completely disrupted during the medieval times. Since then, music in India has changed so considerably that no correlation or correspondence was possible between Sanskrit musicological texts and the music practiced in modern times. It was because of Vishnu Narayan Bhatkhande's efforts, this enormous gulf was bridged. He productively undertook the very difficult task of restating the musicological framework underlying contemporary musical performance. He traveled the length and breadth of India to do extensive musicological fieldwork. He meticulously collected various musical data, and did the documentation and analysis of the performing traditions. He did unparalleled work through the literature on music. His work remains unmatched even today and is essential for a very systematic study of Hindustani classical Music. It elucidates his views on grammatical structures, historical evolution, performance norms and aesthetic criteria relevant to Hindustani music. He classified as many as 1800 very traditional compositions from the major *gharanas* which were accessible to him, dividing them in ten *Thaaths* according to his codification. Even today, Vishnu Narayan Bhatkhande is considered highest authority in today's context in the field of Hindustani classical music.

1:10:1 Modern vocal forms and Ancient vocal forms and their relations

Undoubtedly, Sharangdeva's Sangeet Ratnakar is the considered as bridge between the pre and post Islamic influence on Indian classical music. Before concluding I would like to relate modern vocal form with that of ancient. The process of evolution of the modern forms was discussed earlier. Let us see how these vocal forms are actually presented and if they still have any relation with the vocal forms described in 'Sangeet Ratnakar'. If we relate the ancient and modern vocal forms, there will always be some common basic principles in them. They are as follows:

1. With the help of *Swar*-Notes, *Laya*-Rhythm and *Pad*-Song, a design, a frame or a structure is Shaped up.

2. This structure us divided into various parts or limbs for musical purpose. There are 'Bhakti' in *Saam, 'Vidari'* in *Jati, 'Dhatu'* in *Prabandhas* and *Sthayi-Antara* in the genres such as *Khayal* and *Dhrupad.*

3. Within the framework, the variations in *Swara, Laya* and *Pad* are created. This principle can be seen through - *Sam Vikas* and *Sam Roopantara, Padgeeti* in *Jati* and the *'Bol Anga'* (Variations through the meaningful words) in musical genres such as *Khayal* and *Dhrupad*.

4. Meaningless syllables are employed for musical purpose. In every period, there are vocal forms which make use of meaningless syllables. *'Stobhakshara*; were being employed in the *Saamgayan. Nirgeet, Bahirgeet* and S*aptageeta* in *Natyashastra* period, *Prabandhas* such as *Karan*, *Kaiwaad* in *Sangeet Ratnakar* period and genres such as *Tarana, Trivat, Chaturang* in modern period are the vocal forms which use the syllables without any particular meanings.

5. Two streams always coexist in Hindustani music. One is classical, sophisticated and philosophical in which musical thought has the prime importance and the other is purely for entertainment. These two streams are seen and experienced in various classical and lighter forms of music, through the *Vedic* and *Loukik, Marg, Deshi*.

Let us now think upon the actual recitation of various modern vocal music forms.

1:10:1:1 *Dhrupad*

1. Dhrupad begins with *Aalap* in the form of *Nom-Tom*. *Ragvistaar* (elaboration and improvisation) is done step by step with *Tant Anga*. In this 'Swasthan Niyam' in Ratnakara is followed with some liberties. To begin a song with *Shushkaalap* is very much similar to *Saptageeta* in *Sangeet Ratnakar*. Thus the *Aalap* of *Nom Tom* is related to *Sangeet Ratnakar*.

2. Dhrupad is made of two major distinct parts, called as the *Sthayi* and *Antara*. They belong to the *Dhatu* of *Dhruva prabandha* in *Sangeet Ratnakar*.

3. Dhrupad is sung with variations in *Swara*-notes, *Laya*-Rhythm and *Pad*-song. It belongs to the tradition of *Bhanjani Tatwa* (elements of devotional songs) in *prabandha, Padageeti* in *Jati* and *Sam Roopantara*[10].

1:10:1:2 *Dhamar*

Stylistically *Dhamar* is akin to *Dhrupad*. It is set to *Dhamar taal* of fourteen beats. *Holi* songs are employed in *Dhamar*. Thus *Dhamar* originated from the *Chachchari Prabandha* in Sangeet Ratnakar, by using the *Bhanjani Tatva* (devotional elements) in it.

1:10:1:3 *Khayal*

1. *Khayal* begins with a short *Raag Aalap*. The text of *Khayal* is made of *Sthayi* and *Antara*. There parts are derived from the *Dhatu* in *Prabandha*.

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[10] Website: http://www.shadjamadhyam.com/relation_between_ancient_and_modern_vocal_forms as seen on 15th Jan, 2012

2. In the *Khayal,* the *Raga* is sung elaborately and improvised according to the structure of the composition of *Khayal.* When *Sthayi* is sung, those relevant *Aalap* are sung which are in harmony with the sthayi and after every *alap, Mukhada* i.e. part of the *Sthayi* is repeated. This is nothing but the *'Pratigrahanika Tatva'* in *Roopak prabandha.*

3. *Bol Anga* employed in *Khayal* is originated from the *Bhanjani Tatva. Ta*ans and *Gamaka* employed in *Khayal* are described in *Sangeet Ratnakara.*

4. *Chhota khayal* is sung in relatively higher speed, to reach the climax. It is originated from the *Sapta geetas.*

1:10:1:4 *Tarana - Trivat - Chaturang*

These forms are usually sung in fast tempo. *Tanta anga* is employed in it. These consist of meaningless syllables originated from sounds from various musical instruments. Thus they show resemblance with *Prabandhas* such as *Tribhangi, Chaturmukh, Kaiwad* and also the *Saptageetas* which are described in the *Sangeet Ratnakar.*

1:10:1:5 *Thumri & Tappa*

These are semi-classical forms. *Thumri* is erotic and is sung with elaboration but the emphasis is given on the expression of the mood. It is set to *Deepchandi Taal* of fourteen beats or *Addha Teentaal* of sixteen beats. *Holi* songs are used in it. Thus *Thumri is related to the Chachchari Prabandha*, using *Pratigrahanika Tatva* in it.

Tappa is a peculiar vocal genre. It is made of fast, abrupt and sometimes random patterns of *Taan*. It shows its relation with the *Vesara geeti* as mentioned *Sangeet Ratnakar*. Thus with the help of *Sangeet Ratnakar*. Therefore there is enough reason to say that the today's modern classical vocal forms belong to ancient tradition in Indian Music. These have their definite roots in the various ancient vocal forms as described in *Sangeet*

Ratnakar by Sharangdev.

1:11 *Banis* **of** *Dhrupad*

Bani derived from the word *Vaani* in Sanskrit (literally means speech) is a crystallization of ideas about the ways of combining musical and stylistic features. There is a mention of 'Gram Raga' sung in five various styles. *'Sangeet Ratnakar'* mentions *'Panch Geeti'*. In this separate use of the *swaras* is described in these styles. The styles are called: *Shuddhaa, Bhinna, Besra*, and *Sadharni Geeti*. The *Sadharni Geeti* comprises the first five *geetis*. The first four *geetis* are said to be related to the four *Banis*[11]. It must be admitted that the distinctions between the four *banis* are neither clearly described nor documented. The following are the *Baanis* or *Vaanis* of *Dhrupad*.

1:11:1 *Gobarhaar (Gaurhaar, Gauhaar) Baani*

The Gobarhaar Baani was chiefly promoted by Tansen and his disciples' tradition that had Tansen for its ideal. It is also known as *'Gwaliori Baani'*. It was started in Gwalior. Despite having few words, it comprises unbroken sound as a result of employing notes that have '*Meend'*. At times, this happens on account of using *Meend* on the beat or '*Aas'*. Its Dhrupad are found in greater numbers in the lesser-known *talas*. Apart from *'Atit'* and '*Anaagat'* (a deliberate artistic deviation from the first beat of the *tala*), any other *'laykaari'* is forbidden. It has been linked to 'Shuddha Geeti'. The renderings of Dhrupad in this bani are relatively simple and straight. This Baani is suitable for slower compositions. The literature and music from this Baani are usually set to *Shant, Gambhir Ras*. Clarity is its main feature.

1:11:2 *Dagur* **or** *Dagar Baani*

This *Baani* came into existence during the regimes of Jehangir and Shahjehan. The compositions of this Baani are of a relatively medium and slower tempo, as compared to

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[11] Chaubey, S. K., Sangeet ke gharanon ki charcha, U. P. Hindi Granth Academy, Lucknow, page 33.

Gobarhar Vaani". Because of relatively more usage of words and lyrics, there is lesser scope for usage of *"Aas"* and "*Meend"* in this *Vaani*. The poetry of this *Baani* is more expressive. *"Atit", "Anaghat"* and *"Dugun"* were usually used for "*Layakar*i". The skilful usage of *"Layakari"* proves that the origin of *"Dhamar"* form is derived from this *Baani*. In modern times, many more versions of *"Layakari"* are employed in Dhrupad. *Dagur Baani* used to have many versions of "*Rasa*" and "*Tala*" in the compositions. The mood of this *Baani* is mostly serious. This *Baani* is a blend of "*Shuddha*" & "*Vesara*" *Geeti*.

1:11:3 *Khandahaar* or *Khandar Baani*

Naubat Khan belonged to Rajputana province and is considered to be the founder of the Khandahaar *Baani.* As per another view, Raja Samokhansinh first founded this *Baani*. The compositions are mostly set in medium and faster tempo. *Baani* is best expressed through the "*Jor Aalap*" of the "Rudra Veena". Many a times, the compositions were made of only four lines are also sung in this *Baani.* For that reason, Dhrupad ends quickly. It has a soft and vigorous '*Gamaka'* and the patterns of phrases are simply miraculous. This *Baani* was *laya*-oriented, and the singer could openly play with the *pakhawaj*. This *gayaki* is sung and played forcefully. Therefore, it can be said to be oriented to the Veer rasa. The development of the *Merukhand* method in *khayal gayaki*, the taans and their development have their origins in this *gayaki.* The *gamaka* is also used liberally through this *Baani.* The pace of this *Baani* can be said to be a mixture of '*Bhinna'* and '*Goudi*'.

1:11:4 *Nauhar* or *Nauhari Baani*

Shrichand Rajput is believed to be a pioneer of this *Baani.* As per a different opinion, Shrichand was a resident of a place called Nauhar, near Delhi, which lent its name to the *Baani*. But according to the scholar singer Yunus Hussain Khan[12] of the Agra *Gharana*, it was Gopal Nayak in the 13th century who pioneered this Baani, who is also considered to be the pioneer of the Agra *Gharana* of today. The *Baani* is considered to be 'chhut

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[12] Khan, Yunus Hussain, Lecture demonstration, at Khairagarh University.

*pradha*n'. Its *gati* used to be like that of *'Nauhaar',* i.e., a lion. By means of the '*Chhut'*, you could cross over two or three notes from the one note. It used to be mostly made of '*madhya*' and *'drut' gatis*. Long, deep breath is important in this *Baani.* Dhrupads of *taal*s made of limited '*matras'* are sung in this *Baani*. Over time, it deteriorated and the folk singers of Rajasthan employed it and linked it to folk music. It used to entail maximum use of *alankaaraas* such as *'meend'*, *'aas',* '*zamjama*', *'gamaka'* and '*chhut*'. Hence, in comparison to the 'Shaant' and 'Karun' rasas, it bore greater influence of the '*Adbhut*' rasa. This *Baani* has been linked to the *'Besra' geeti*.

Therefore, we may conclude that historical fact and information in available volumes indicate that through *Baanis*, the *gharanas* underwent a change beginning in the first half of the 17th century, after Aurangzeb's opposition to music. This was a time when accomplished musicians did not find royal patronage and left to settle in places such as Agra, Sikandra, Fatehpur Sikri, Gwalior, Khurja, Jaipur, Kirana, Mathura, Patiala, Rampur, Tonk, Alwar, Gondpur, Talwandi, and Sahsawan. Those that belonged to Delhi, stayed in Delhi and secretly taught Music to their own family. The musicians settled in the said places developed their art and *gharanas* of khayal named after those places came into being. In 18th-19th centuries, these *gharanas* achieved optimal prominence. There is a reference to *Gharanas* born of *Banis* in the book 'Sajanpiya' by N. Jaywanthrao:

1:12 *Bananis* **and emergence of** *Gharanas* **of** *Khayal*

1:12:1 *Nauhaar Baani*

Nauhar Bani gave rise to Agra *Gharana* and offshoots such as Delhi *Gharana (*of Tanras Khan fame), Khurja *Gharana*, and Atrauli *Gharana* (Puttan Khan branch).

1:12:2 *Gauhar/Gobarhaar Baani*

Gauhaar or *Gobarhaar Baani* gave rise to Gwalior and its offshoots such as Rampur and Sahsawan *gharanas*. The musical seer, Alladiya Khan's biographer, Govindrao Tembe opines that Alladiya Khan's ancestors' *Baani* was also related to this *Baani*. The branch of the Atrauli *gharana* of Mehboobkhan "Daraspiya" and Secunderbad gharana came from this *Baani*. The instrumental *gharana* Seniya was also a descendent of Tansen's *gharana* and ascribed to him. This *gharana* belonged to the reputed singer Ramzan Khan Rangile of the Secundra *gharana*. He belonged to the paternal lineage of Faiyyaz Khan. Those who belong to the Kirana *gharana* also identify with this *Baani*.

1:12:3 *Khandar Baani*

The Sikandrabad *Gharana* is claimed by some to be a derivative of the *Khandar Baani*. Sikandarabad *gharana* came to be known popularly as the *Rangila Gharana* after its outstanding exponent Ramzan Khan *'Rangile'* or just *'Miya Rangile'*. Faiyaz Khan, was related to the *gharana* by blood through his father Safdar Hussain Khan.

1:12:4 *Dagur* or *Dagar Baani*

The Dagur *Baani* changed mainly into Saharanpur *gharana* of learned *'Pandit'* Behram Khan, while some Dagur *Baani* musicians also settled in Atrauli to start yet another branch there. It is of interest that some of the more recent exponents of the Saharanpur *gharana* call themselves *'Dagar'* and thus rightly link themselves to their original distinguished *Baani*. All other *gharanas*, including the instrumental ones, too owe their origin to one or more of the original *Baanis*.

1:13 *Khayal*: History and evolution

The *Khayal* is the dominant genre of mainstream vocal music today, and has been so for over two centuries. Legend, scattered commentary, and speculation suggest that the genre

originated with the poet, composer and musician Amir Khusro (1251-1326), who enjoyed importance in the courts of Khilji rulers in Delhi. *Khayal* means idea, imagination and subjectivity, individuality. Vishnu Narayan Bhatkhande suggests that the term may have been originally denoted licentiousness[13]. This suggestion has some merit considering the vast creative freedom in *Khayal* as compared to the highly disciplined *Dhrupad.Khayal* may have been attributed to Khusro because there was a rapid fusion of the Perso-Arabic, Turki-Iranian and Indic musical systems during his lifetime. However Deepak Raja in *Khayal* vocalism says[14], this belief is conceptually fallacious because no individual can be credited with the creation of a genre. Thakur Jaidev Singh traces the *Khayal* form to the *'Rupakalapti'* form within the *'Sadharani Shailee'* of vocal music in practice in the 8th-9th century. He credits Amir Khusro, however, with giving it a Perso-Arabic name, introducing it to the patronage of Muslim rulers, and encouraging its practice amongst singers of *Qawwali,* a form of Sufi music[15].

Khayal is a fusion of older Indian musical traditions with Perso-Arabic influence, got patronage of Sultan Hussain Sharqui of Jaunpur in 15th century. The evolution of *'Kalavant Khayal'* (was based on regional music) was encouraged by Sharqui. *Khaya*l became matured and sophisticated under the patronage of Emperor Mohammad Shah of Delhi (18th century). Ever since it became the leading genre of Indian classical music. Niamat Khan *'Sadarang*', the immortal composer of hundreds *Khayals* under the patronage of Mohammad Shah in a way challenged the supremacy of *Dhrupad* genre. Eminent musicologist Ashok Ranade has said that neither of the two can be described as having been derived from the other, though both would have influenced each other to some degree. The predominantly pre-composed genre was replaced by *Khayal,* as a predominantly improvised form, and a vehicle for individual creativity.[16,]

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13 Bhatkhande, V. N. 'Bhatkhande Sangeet shastra, Vol. I, 5th edn., 1981)
14 Raja, Deepak, Khayal Vocalism, D. K. Printworld Pvt. Ltd., Delhi, page 261
15 Garg, L. N. ed., Nibandha Sangeet, 2nd edition., 1989.

1:13:1 *Gharanas* and the *Khayal* Music

The Hindi word *'Ghar'* is derived from *'Gruh'*, literally means house. *Gharana* is an abstract noun of *'Ghar'* meaning 'of the house'. Many crafts in India, were carried on as a family traditions, passed on from father to son for many generations. It was rare that an outsider was allowed entry unless he became a part of the family. So has been the case in musical traditions since the Vedic period. There is a mention of *Kauthumiya, Ranayaniya, Kauthumiya* schools of *Sama gaana* among many others which disappeared by time. Right from earliest times, there have always been various schools of music in our country. Perhaps these have been more broad-based, such as *Jati gayan, Gram Raga* system*, Margiya* and *Desi Sangeet.* The *Banis* of *Dhrupad* are already mentioned earlier, which are the *gharanas* of *Dhrupad* genre.

A *gharana* also indicates a comprehensive musicological ideology. This ideology sometimes changes substantially from one *gharana* to another. It directly affects the thinking, teaching, performance and appreciation of music.

The *gharana* concept gained currency only in the eighteenth century in the sunset of Moghul empire, when the royal patronage enjoyed by performers weakened. Performers were then compelled to move to urban centers. To retain their respective identities, they fell back on the names of the regions they hailed from. Therefore, even today, the names of many *gharanas* refer to places. Some of the *gharanas* well known for singing *khayals* are : Agra, Gwalior, Patiala, Kirana, Indore, Mewat, Sahaswan and Jaipur. Today, *gharanas* are mentioned, discussed and proclaimed as indicators of certain musical ideas as well allegiances. Today, persons with no musical background of any sort have begun taking to music seriously and their affiliations are at the level of ideology and ideas of music. I would like to briefly mention about six *ghranas*, their characteristics and names of their leading exponents.

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[16] Ranade, A. D., Journal of Indian Musicological society, Baroda. 1999.

1:13:1:1 Gwalior *Gharana*

It is widely accepted that this is the oldest of the *Khayal Gharanas*. Was originated from reputed singers Abdullah Khan and Kadir Bux Khan, were the two brothers of very high repute[17]. Their descendents got patronage from Maharaja Daulatrao scindia of Gwalior.

The *gharana* is well known for its full repertoire as the followers of this school are taught and know a rich collection of composition-kinds, *Bada and chhota Khayal, Thumri, Tappa, Tarana, Ashtapadi, Khayalnuma, Bhajan, Suravarta, Sadhra and Tap Khayal* have been enumerated. *Dhrupad* is usually not sung by this *gharana* singers. Singers usually have a huge repertoire of *Bandishes* mostly in popular and known Ragas.

Main characteristics:

1) Artistes generally sing the *Sthayi* and the *Antra* in the beginning, one after the other. This follows the improvisation by using *áakaar*' for the *Alap* s.

2) The corollary is an abundant use of straight *Taans*, those moving over wide stretches of three octaves in fast tempo.

3) The *gharana* is methodical in its elaboration of the selected *Raga*, however, there is no strict adherence to the general rule of note-by-note elaboration. It prefers to present a *Raga* in slow-medium tempo and follow it by a *drut*, creating a general impression of brisk music-making. This may be the reason for the *gharana* predilection for faster *alap-s and taan-s*.

4) The pitch preferred by singers is usually high. The impression of the Gwalior *gharana* is one of vigor and strength, it does not seem to follow a specifically masculine mode of music making and its music does not lose in effect when sung by female musicians.

5) Varieties of *Gamakas, Behlawas* are essential grace of the *Gharana*.

6) Gravity and sobriety are important features of this *Gharana*.

Prominent figures: Natthan Khan, Peerbux, Haddu Khan, Hassu Khan, Natthu Khan, Nissar Hussain Khan, Shankarrao Pandit, Krishnarao Shankar Pandit, Rajabhaiya

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[17] Khan, V. H., Sangeetagyon ke Sansmaran, page no. 146

Puchhwale, Ramkrishnabua Vaze, Balkrishnabua Ichalkaranjikar, Vishnu Digambar Paluskar, Anant Manohar Joshi, Omkarnath Thakur, Vinayakrao Patwardhan, Gajananrao Joshi, B. R. Deodhar, D. V. Paluskar.

1:13:1:2 Jaipur Atrauli *Gharana*

Alladiya Khan(1855-1946) founder of this *gharana*, was descendent of Dagar *Bani* style. Evolved from Dhrupad singing, the Jaipur-Atrauli *Gharana* acquired its name and status as a *Gharana* in the early half of the 20th century as a result of the growing popularity of stalwarts of this *Gharana*, such as Kesarbai Kerkar, Mogubai Kurdikar and Mallikarjun Mansoor. Alladiya Khan initially developed the unique *Gayaki* of this *Gharana* following the loss of his voice which prompted him to develop an adjusted singing style to accommodate his ailment.

Main characteristics:

1) Sustained articulation of the *aakara*, the vowel aa.

2) Notes are applied in an oblique manner with filigree involving immediately neighboring notes. Instead of the flat *taan, gamak* makes the *taan* spiral into seemingly never-ending cycles.

3) *Meend* with long breath in *aalap* and *gamak* in *taan* are the hallmark of this *gayaki*.

4) Graceful way of arriving at the Sam without having matras to spare!

5) Meticulous attention is given to the short and long vowels in the words of the *bandish* that are being pronounced, and the strict discipline of avoiding unnatural breaks in the words and in the meaning of the lyrics.

6) Rendering or rare Ragas. Signature and specialty Ragas of this Gharana (some revived or created by Alladiya Khan include Sampoorna Malkauns, Khokar, Basanti Kedar, Dagori etc.

Prominent Figures:

Alladiya Khan, Natthan Khan, Haidar Khan, Govind Shaligram, Tarabai Shirodkar, Kesarbai Kerkar, Mogubai Kurdikar, Kishori Amonkar, Ratnakar Pai.

1:13:1:3 Qawwal Bachchon ka *gharana*:

This *gharana* is said to have been the first of its kind in the stylization and dissemination of *Khayal* and *Khayal gayaki*. The exponents of this *gharana* were the forerunners of the Gwalior gharana. This *gharana* was established by two brothers *Saavant* and *Bula* during the time of Sultan Shamsuddin Iltutmish. However, the origin of this *gharana* with respect to its style is attributed to Amir Khusro, as he was first to compose the *Khayal* on the model of *Qawwali*.

Shakkar Khan, Makkhan Khan and Jaddu Khan were great exponents of Khayal. Among others Bade Mohammed Khan and his three brothers and their children were well known musicians and were well settled in the courts of Alwar, Lucknow etc.

Main characteristics:
1) *Madhyalaya Khayal* -medium tempo, is their specialization
2) The singers of the *gharana* maintained a clear *aakar*.
3) This *gharana* introduced *firat* (free run up and down the octave)*,* within the confines of the Raga. This new aspect of elaboration of the *Raga* was later on completely copied and followed by Gwalior *gharana*. The *firat* was first sung and presented by Bade Mohammed Khan, which was also his creation.
4) The scintillating, complex patterns of the *Taans*, is the most prominent feature of this *gharana*.
5) Because of the fast tempo in performance, this *gharana* lacked solemnity and gravity in its development of *Raga.*

Prominent figures:

Sadiq Ali Khan, Fazal Ali, Muzahir Khan, Imdad Khan, Karam Ali Khan, Dilawar Ali, Hussain Ali Khan, Mirza Bux, Bhaiya Ganpatrao.

1:13:1:4 Kirana Gharana:

The notion of the *gharana* named after Kairana, a small town in Haryana-U. P. border, includes a cluster of families pursuing the arts of the *Sarangi, Rudra Vina, sitar* and *vocal*. Its *Khayal* style was propagated in the late 19th century by two maestros, Abdul Karim Khan (1872-1937) and Abdul Waheed Khan (d. 1949). Abdul Kareem Khan's high pitched voice enabled him to develop an emotionally charged style of singing, which made him and his music very popular in western India. It is still considered as one of most popular *gharana* of Hindustani Music.

Main characteristics:

1) Tunefulness is very meticulously maintained.

2) *Badhat*-the improvisation is done note by note systematically in slow tempo. Sometimes the improvisation of *Raga* remains merely *Swar alaap* and not the *Raga alap*.

3) Complete statement of the *Sthayi* and *antara* of the *Khayals,* both *vilambit* and *drut*, is not done by many artistes. Thus not much importance is given to the bandishes.

4) The text of the *Bandishes* is used very little. Hardly any improvisation from the lyrics-*bol upaj*, or *layakari* is done in this *gharana.*

5) The upper register in the voice is much used as compared to the lower one, by most singers.

Prominent figures:

Abdul Karim Khan, Abdul Wahid Khan, Sawai Gandharva, Sureshbabu Mane, Hirabai Barodekar, Bhimsen Joshi, Gangubai Hangal, Basavraj Rajguru, Roshanara Beghum, Prabha Atre.

1:13:1:5 Patiala *Gharana*

The Patiala *Gharana* was founded by Fateh Ali Khan and Ali Baksh Khan. This *gharana* was mainly patronized by the royal family of Patiala. This *gharana* has made its mark on the musical scene early and in many ways. The chief feature of the *Thumri* in the school is its incorporation of the *Tappa* aspect from the Punjab region. It is various from the *Khayal*-dominated Benaras and the dance-oriented Lucknow *Thumris*. This *gharana* has been criticized by purists, who say it overuses ornaments and graces without considering the basic nature and mood of the *raga* and neglects principles of *khyal* architecture, as exemplified by Bade Ghulam Ali Khan's quick ascent through the octave in his rendering of Darbari. *Gayaki* Styles of Patiala *Gharana* has been popular for its flavor, aesthetic and delicate style.

Main characteristics:

1) The gharana tends to favor pentatonic ragas for their ornamentation and execution of taans. *Ektaal* and *Teentaal* are the most common *taal*s chosen by members of this *gharana.*

2) Besides khayal, *Thumri* singing is laid stress on.

3) This style is known for its crisp, artistic and short bandishes.

4) The special feature of Patiala *Gharana* is its rendering of *taanas*. These are very rhythmic, *vakra* (curved, complicated) and *Firat Taanas*.

5) While singing *khayal* the *khatka* and *murki* is utilized in a very artistic and unique manner.

6) As Patiala *Gharana* belongs to Punjab, the *taanas* of clear *Aakar* are presented not through the throat but through chest. After the *khayal*, the performance is concluded with *Thumri* of Punjab *Ang*.

Prominent figures:

Fateh Ali, Ali Bux, Kale Khan, Bade Ghulam Ali Khan, Barkat Ali Khan, Munavvar Ali Khan, Meera Chatterjee, Jagdish Prasad, Ajoy Chakraworty.

1:13:1:6 Bhendi Bazar *Gharana*

This *gharana* is actually and off shoot of Gwalior *gharana*, via Moradabad. The Bhendibazaar *gharana* was founded around 1890 by brothers Chhajju Khan, Nazir Khan and Khadim Hussain Khan in the Bhendi bazaar area of   Mumbai. The features of this *gharana* include using '*aakaar'* for presenting   *khyals* in an open voice, with clear intonation, a stress on breath-control, singing long passages in a single breath, a preference   for   *madhyalaya*   (medium   tempo)   and   use   of   the   well-known *Khandmeru* or *Merukhand* system for extended *alaps*. Chhajju Khan's son   Aman Ali Khan, and Anjanibai Malpekar are well-known exponents of this *gharana*.   Amir Khan's father Shahmir Khan belonged to this *gharana* and passed on the tradition to his son. However Aman Ali khan further shaped up this *gharana* with his own creative ideas, style of performance and composition and became popular teacher. He produced some very good disciples in classical as well as light music field.

Main characteristics:

1) Delicate aesthetic tonal inflexions involving quick slides from one note to another.

2) Abundant use of *Murkis* and oscillations, some of which are inspired by Carnatic Music.

3) Use of Sargam in large measure for the first time in Hindustani Music.

4) Specialization in medium slow and Madhyalaya Khayal.

5) Use of *Merukhand* in *Raga* improvisation.

5) Most of the compositions of this *gharana* are gems of poetry and fine pieces of literauture.

Prominent figures:

Aman Ali Khan, Anjanibai Malpekar, Shivkumar Shukla, Ramesh Nadkarni, Trimbak Janorikar, Master Navrang.

1:13:1:7 Other *Gharanas:*

There are many more *gharanas* such as Delhi, Mewati, Rampur, Sahaswan, Indore, Benaras and new ones are in making. *Gharana,* is a comprehensive musical ideology. Therefore, much needs to take place before claims about being a separate *Gharana* are justified and taken seriously.

It is a widely accepted fact that India has its oldest civilization. With the progress and growth of civilization, various branches of art and culture were developed. Music is prime important aspect of this civilization. It has continuous documented history right from the Holy Vedas to the modern times. The Indian tradition of music has advanced through various strata of evolution: primitive, prehistoric, Vedic, classical, mediaeval, and modern. It has traveled from farms, caves, temples and courts to modern festivals and concert halls, imbibing the spirit of Indian culture, and retaining a clearly recognizable continuity of tradition. Researcher identifies every modern classical, semi classical and other forms of music has its deep roots in Vedas and direct connection with various forms of Vedic, ancient and medieval music. The modern *gharanas* can be clearly identified with the branches of *Saman* chants (e. g. *Kauthumiya, Ranayaniya, Jaiminiya* etc.), *Prabandhas* of medieval period and the *Banis* (e. g. from *Shuddha Bhinna, Besara, Sadharani, Gaudi* to *Gaurhar, Dagur, Khandar* & *Nauhar*) of *Dhrupads*. Thus today's music has a long journey of many thousands years. It's evolution is a continuous process in the history of civilization. The Agra *gharana* is one of the prominent *gharanas* emerged during this process of evolution. Researcher has taken an account of history of Agra *gharana,* its characteristics, major personalities and their creations in the following chapters.