

Chapter III

Agra Gharana and creations

In continuation of the previous chapters, Researcher has now focussed on most important aspect of the thesis-the creations. The creations mainly are constituted through three major aspects namely, *Ragas*, *Talas* and compositions-*Bandishes* in Indian classical Music. Through the journey of over more than five centuries, Agra gharana musicians have tremendously contributed to Indian music in these areas. Researcher takes an account on the same.

3:1 Agra Gharana — Its Wealth of *Ragas*, *Bandishes* and Composers

The Agra *Gharana* is the only one with a vast inventory of *ragas*, *bandishes* and singers and composers. It has been called 'a *gharana* of composers' for this reason. Consolidated *swarakritis*-melodic phrases, *layaakritis*-rhythmic phrases, diversity of *talas*, emotive variations, vast literary variety in *bandishes* as well as the number of pure *jod ragas*, *mishr ragas*, and newly created *ragas* are testimony to the creativity of the exponents of the Agra *gharana*. From Gopal Nayak of the 13th century to Akbar's contemporary Haji Sujan Khan to the inventor of Agra *khayal gayaki*, Ustad Ghagge Khudabaksh or the excelling singer of the past century, Ustad Faiyaz Khan (*Prempiya*), Ustad Vilayat Hussain Khan (*Pranpiya*), and Ustad Khadim Hussain Khan, these stalwarts' and their disciples' offshoot disciples composed countless *bandishes* and *raga* compositions. This is an unparalleled fact. These composers created work of several kinds including *Dhrupad*, *Dhamaar*, *Sadra*, *Khayal*, *Khusravi Khayal*, *Kaul-Kalvana*, *Tarana*, *Thumri*, *Dadraa*, *Ghazals* and *Shero-Shayari*. The oldest composer noted is 'Sujandas Nauthar' or Haji Sujan Khan. No singers of *gharanas* could remain uninfluenced by these compositions.

Just as several tributaries enrich the Ganga before it merges with the ocean, in the continuous history of the Agra *gayaki* of 513 years, several *gharanas* such as Khurja, Atrauli, Sikandra, Rangeela, Gwalior, Mathura, and Hapur converged into the Agra *gharana*, according to the testimony of Yunus Hussain Khan (Darpan). The reasons for this included marriages (*Roti-Beti Vyavahar*) and the give-and-take among elders.

According to K.G. Ginde and Yunus Hussain Khan, the main reason was the creation of bandishes¹.

1. Spontaneous Creation: An artiste constantly engrossed in his creative thought process suddenly comes up with a *Mukhda*, which is a focal point of the creation. It is used as the basis to expand upon the *raga*. After the making of that *Mukhda*, appropriate notes and rhythm are developed to create a perfect *bandish*.

2. Necessity: Many *raga*-based compositions fall short (*Chhota* or *Badaa Khyal*), and to make up for that deficiency, compositions are intentionally created. Often, only a part of a composition is known (either *Sthayi* or *Antara*), and as required the other part is created to make a whole *bandish*.

3. Intentional Composition: Many artistes create compositions to prove that they are also capable of creating compositions.

The compositions of every *gharana* have their own aesthetic elements. There is a collection of *bandishes* for each *gharana* that propounds the specialties of that *gharana*. It is necessary to mention here some specialties of the Agra *gharana*:

A. The *Laya* Aspect:

1. Basically, the *Madhyam Vilambit Laya* and *Madhya Laya* are the soul of the Agra *gharana* (there is a lack of *Atidrut* compositions in the Agra *gharana*). As both these layas are natural, the vocal presentation retains its life throughout. The specialty of the Agra *gharana* lies in lifting the *Mukhda* from a surprising point or *matra* and skilfully arranging the *bandish* in the cycle of the taal to make it graceful and elegant.

2. *Bandishes* of *Madhya Laya* and *Drut Laya* are mostly sung in common taals such as *teentaal* or *ektaal*. However, some composers in the past century – such as Ratanjankar – have used uncommon taals. Internal intricacy or complexity in straightforward or common taals and rhythmic structures is a specialty of this *gharana*.

¹ Yashpaul & Yashwant Mahale, interviewed on 18th March, 2013.

3. Subtlety and well-roundedness are both noted characteristics of the *laya* in the *bandishes*, which can be experienced through the strokes of words.

4. Often there is a difference between the speed of the *tala* and the speed of the *bandish*, and often within a single composition there are diverse rhythmic structures, which impart a pleasant surprise. In *bandishes*, with the help of words, pleasant strokes and *tihais* are also often noted. These impart an experience like that of a swing.

5. Agra musicians make abundant use of Syncopation in performance and *Bandish*. Syncopation or syncopated rhythm is any rhythm that puts an emphasis on a beat, or a subdivision of a beat, that is not usually emphasized. This creates a mood of 'awe', among the listeners.

Some genres of music make different use of rhythm than others. Indian music uses complex cycles such as 7 and 13, 14 beats *Dhamar* with unusual divisions of 5-2-3-4 etc. The Agra *bandishes* contain *Aadi laya* syncopation. They use syncopation during the elaboration or expansion of the lyrics, particularly in medium tempo.

B. The Substance and Variety of *Ragas*:

The Agra *gharana* is sworn to purity of *raga*. The purity of *raga* has been contemplated very deeply in this tradition. Training is provided in phrases signifying the *raga*, their special pronunciation and other aspects related to a single *raga*. Therefore, naturally, the Agra tradition is about singing *ragas* according to their constitution. The Agra *gharana* tradition skilfully teaches how to show two closely related *ragas* through special pronunciation of the notes and bring out the difference between them, such as Vasant-Paraj, Yaman-Khemkalyan, Gara Kanhada-Pradipaki, Barva-Sindura, Bihag-Shankara, and so on. To clarify this difference, suitable classical compositions are created in the Agra *gharana*. The elders taught their disciples to recognize the constitution of the *ragas*. So keeping in mind melody-rules and grammar, the *Bandishes* are created with due regard for the *Mukhada*-the phrase before the *Sam*. The note of the *Sam* is always accurate as the *Vadi*, *Samvaadi* or other important characteristic note. However, there are *bandishes* where an unexpected note is kept in the *sam* without any thought of the implementation of the rules. Some creative artistes have often used new, unconventional

phrases that are different from the known form of a *raga* in order to clarify their viewpoint on the *ragas*. Examples of such creativity are Ut. Faiyaz Khan's 'Ab mori baat' in Shuddha Sarang *raga* – *Ni Dha Saa Ni Re Sa*. Overall, the *raga* form in the *bandishes* of the Agra *gharana* are conducive to thoroughly understanding the *raga* they use. These *bandishes* clarify the special aspects of their *ragas*. The aspect of the bandish is used to develop the treatment of the *raga*. Therefore such a presentation is described as “*Sthayi ang se gaanaa*-to sing in accordance with the *Bandish*”. This concept has come from the Gwalior *gharana*.

C. Bandish and Improvisation: Improvisation is critically important to a *raga*. The medium of presentation of a *raga* is the bandish. In the phrases hidden in the *bandish*, *mukhda* etc., improvisation is usually done through the '*bol ang*'. Therefore Agra *gharana* has had *bandishes* created that provide scope for improvisation. Often, in addition to the first lines of the *sthai* or *antara*, the second or third lines are treated as the *Mukhda* for the purpose of improvisation. The singer often creates an effect of a different composition by spontaneously composing a line or two in different notes. Agra *gharana* has had compositions that fulfill these possibilities (an example of this is: *Raga Barva* – *Baje mori payaliya* – Faiyaz Khan).

Music is a flowing art, continuously changing. Being an audio art, the changes in the various genres, their presentations, techniques is not only necessary but essential. The concept of creation of the *Raga* is a very ancient concept in Indian music. In ancient times, there were six *Ragas* identified as main *Ragas*. And from them various ways of classifications such as *Stree* (female) *Ragas*, *Purush* (male) *Ragas*, *Napunsak* (impotent) *Ragas*, *Putra* (son) *Raga*, *Putri* (daughter) *Raga*, *Mela Raga*, *Thath Raga* came into existence. These classifications styles were in practice in different period of time. The purity of *Raga* was always a priority and was maintained through the strict rules for the *Ragas*².

However during the medieval period some changes started taking place. Because of political turmoil after the Islamic invasion in India, the music from Persia, Arabia and

² Thatte, Anaya Dr., *Navraagnirmitichi tattve*, Sanskar Prakashan, 2013. Mumbai.

other Islamic styles started influencing Indian music, particularly in Northern India. The change in northern Indian music style started taking place in a quicker rate, particularly during the period of Allauddin Khilji till the period of Akbar. Coincidentally, the oldest musician of Agra *gharana*, Gopal Nayak, existed, and during the time of Allaunddin Khilji and Haji Sujan Khan (again of Agra *Gharana*) was a court musician of Akbar. During the Mughal period many rulers, and particularly Akbar gave great patronage to Indian music. During his regime the exchanges between persian/arabic musicians and Indian musicians took place. As a result Indian music got a different direction, dimension and a new look. The researcher have already mentioned about it in the first chapter. Many unique characteristics of Persian music such as use of *Maqam* (*Thaath* or the scales), intonations, various tunes, rhythms etc. were introduced in Indian music and as a result many new creations, melodies, *Ragas*, instruments came into existences. Even new musical genres such as *Qawwali*, *Kaul*, *Kalwana*, *Khayal*, *Khusravi Khayal* etc. came to the mainstream Indian music. This also brought about a change in the Indian music style.

As far as the creations in Agra *gharana* are concerned, the pioneer of Agra *gharana* Haji Sujan Khan was the first, about whom some information about his creations is available. He was a *Dhrupad* singer and a main representative of Nauhar Bani of *Dhrupad*. According to the senior vocalist of Agra *gharana*, Aqueel Ahmed Khan says Haji Sujan Khan (the pioneer of Agra *gharana*) created 12 *Ragas*, 12 compositions and 12 *Talas*. However he could mention only three *Ragas* as his creations namely, Jog, Barwa and Rageshree. The following composition in *Raga Jog* is the first *Dhrupad* composition, found in the history of Music. The poetry is influenced with Urdu language. In a way, it was the first Urdu *Dhrupad* composition as mentioned by Aqueel Ahmed Khan³.

Sthaayi: "Pratham Maan Allah

Jin rachyo Noor Paak

Nabee ji pe rakh Imaan

E re Sujaan⁴... |

³ Interview of Khan, Aqueel Ahmed on 15th March 2013 at Agra.

⁴ Mention of 'Sujaan' as a composer, *Sangeet Raag Kalpadrum-Part I*, p. 264

Antaraa: Valiyana mana shaah e mardaan

Taahir mana Saiyyadaa,

Imaan mana Hasanain

Deen man kalamaa,

Kitaab man Quran... | |

All traditional musicians of Agra *gharana* learn this *Dhrupad* with great reverence and devotion.

According to the senior musician Aqueel Ahmad of Agra *Gharana*, Haji Sujan Khan is the creator of *Jog*, *Barwa*, *Rageshree*, but there is no hard evidence in it. But it is very evident that these *ragas* were mainly sung by and popularized by the Agra *Gharana*. The above mentioned composition, i.e. “*Kitab mana Quran*” is considered to be one of the oldest compositions. This *raga* was actually a creation of Haji Sujan Khan as a respect for his students. The composition was called “*aali aaj ayo*”. These two compositions are sung yet till date by the Agra *Gharana* with much pride. These two compositions show how the creation of *Bandish* has been a very old tradition of the Agra *Gharana*.

Along with these *ragas* various other *ragas* like *Gorakh kalyan*, Agra *Gharana*’s *Chandrakuns*, *Nand*, *Jhinjhoti*, *Bahadur Todi*, *Bhankhar*, *Khambawati*, *Khem Kalian*, *Purwas*, *Kafar gauri*, *Anand bhirav*, *Ram Gauri*, *Cheta Gunakali*, *Gara Kanada*, *Pancham*, *Nat Bihag* and many such mores have their origin in the Agra *Gharana*. Although various *Gharanas* like *Rangeela*, *Sikandara*, *Hapur*, *Mathura* and *Atrauli* have merged with the Agra *Gharana* along with their raag and *bandish* and their treasures got attached to the Agra *Gharana* making it more and prosperous.

The musicians of the Agra *Gharana* believes that we only sing what we received from their generation. Shaukat Hussain says that we sing only what we were taught by our forefathers⁵.

It should be mentioned here that Akbar being highly awed by his compositions gifted him Gondpur village, which was situated in the south of Delhi. Surgyan Khan's son, Qader

⁵ Khan, Shaukat Hussain, interviewed on 12th March, 2013

Shah (Jehangir's reign) and grandson Hyder Shah (Shahjehan's reign) lived in the Gondpur village. They were, therefore known as "Gondpuriye" but were also called 'Jogi Bachche'. The *ragas Gondgiri, Gondani Todi* and *Gondgiri Bahar*, sung by the Agra *gharana* ustadhs, were composed by them or later by their descendants in memory of the place that gave them shelter for quite a few generations⁶. These are just some small trivia about Agra *Gharana*'s *raga* creations.

3:2 Agra Gharana & Creations in Raga

Agra *gharana* and *Raga* creations can be primarily classified in following categories:

a) New *Ragas* created by using *Vivaadi Swaras*:

Attaching a *swar* which has not been used in a raag heightens the beauty of the *raag*. This changes the form of the former *raag*.

Examples:

a) '*Raag Suhag*': Using *Komal Nishad* in Raag *Marubihag* to create "*Suhag*" was first thought of by none other than Faiyaz khan⁷.

b) "*Raag Devta Bhairav*" (Second Bhairav): The great Azmat Hussain Khan '*Dilrang*' of Agra has been credited as the creator of this raag. By merely adding 'G' (Flat Ga) in the *Avaroha* of *Raga Bhairav*, it sung like Bhairavi in the phrase of – M G R S.

c) Kaushik Ranjani : This *Raga* was created by Chidanand Nagarkar.

addition of the '*Rishabh - Re*' in *Raga Chandrakauś* (modern version) turns into this *Raga*.

Aroha: S R G M D N Ś Ś N D M G R S

b) *Ragas* created by change in treatment and phrases:

Altering the treatment or changing the used phrases in any raag can lead to the formation of an entirely new raag.

⁶ Rao, N. Jayawanth, *Sajan Piya* p. 14

⁷ Mehta, R. C., interviewed on 12th March 2013

- a) *Raga Khem Kalyan*: This raag was traditionally well guarded by the Agra musicians. The central idea here is the judicious interleaving of Hamsadhwani and Kalyan. The definitive phrase in Khem Kalyan is: S, $\underline{\underline{D}}$ $\underline{\underline{N}}$, S G R... or $\underline{\underline{N}}$, S G R. In the *Raga Khem Kalyan*, the R and D are made *Vaadi* and *Samvaadi* respectively as compared to G and N of *Raga Yaman*, and the mood is entirely changed.
- b) *Raga Bayati*: This form of *Raag* is a creation of Dinkar Kaikini, which has a scale similar to *Raga Bhairavi*. However intonation and pronunciation makes it different from *Raga Bhairavi*. Interestingly though the notes of both the *Ragas* (Bayati & Bhairavi) are same, the distinct difference of the Shrutis makes Bayati very different to Bhairavi. This scale is inspired to Dinkar Kaikini by Persia/Arabian music. Bayati is a Persian scale (*Maqam*) of music. A brief *Swar vistar* of the *Raga Bayati* is given below:

P, M $\underline{\underline{GR}}$ S, $\underline{\underline{N}}$ $\underline{\underline{G}}$, $\underline{\underline{R}}$ S, M, PM, MN, $\underline{\underline{N}}$ $\underline{\underline{D}}$, P, M $\underline{\underline{G}}$ M, $\underline{\underline{GR}}$, S ...

$\underline{\underline{N}}$ $\underline{\underline{S}}$, $\underline{\underline{R}}$ $\underline{\underline{G}}$ $\underline{\underline{R}}$, $\underline{\underline{S}}$, $\underline{\underline{N}}$ $\underline{\underline{D}}$, P, M, $\underline{\underline{G}}$ M, $\underline{\underline{N}}$, $\underline{\underline{D}}$ $\underline{\underline{S}}$, P, M $\underline{\underline{G}}$, $\underline{\underline{G}}$ $\underline{\underline{R}}$, S...

- c) *Raga Salag Bhairavi*: This is another creation of Dinkar Kaikini, the scale of which is basically similar to 'Bhupal Todi', but the treatment given to it is that of *Raga Bhairavi*. However there is use of ' $\underline{\underline{N}}$ ' used in the phrase of ' $\underline{\underline{D}}$ $\underline{\underline{N}}$ $\underline{\underline{D}}$ $\underline{\underline{S}}$ '. This phrase is used in the same manner in the *Aaroha* as well as *Avaroha*. The *Vaadi* and *Samvaadi* are 'P' and 'S' respectively. A brief *Swar vistar* of the *Raga Salag Bhairavi* is given below:

S, $\underline{\underline{D}}$ $\underline{\underline{N}}$ $\underline{\underline{D}}$ S, $\underline{\underline{R}}$ $\underline{\underline{N}}$ $\underline{\underline{D}}$, $\underline{\underline{G}}$ $\underline{\underline{R}}$, $\underline{\underline{R}}$ $\underline{\underline{N}}$ $\underline{\underline{D}}$, S, P, $\underline{\underline{N}}$ $\underline{\underline{D}}$, $\underline{\underline{N}}$ $\underline{\underline{D}}$, $\underline{\underline{R}}$ S, $\underline{\underline{R}}$ $\underline{\underline{G}}$ $\underline{\underline{R}}$ M, $\underline{\underline{R}}$ $\underline{\underline{G}}$ $\underline{\underline{R}}$ S - ,

$\underline{\underline{D}}$ $\underline{\underline{N}}$ $\underline{\underline{D}}$ S, S $\underline{\underline{R}}$ S $\underline{\underline{G}}$ - S $\underline{\underline{D}}$, $\underline{\underline{N}}$ $\underline{\underline{D}}$, $\underline{\underline{G}}$ $\underline{\underline{R}}$ -, P - $\underline{\underline{R}}$ $\underline{\underline{G}}$ -, $\underline{\underline{R}}$ S, $\underline{\underline{G}}$ $\underline{\underline{R}}$ $\underline{\underline{G}}$ P, $\underline{\underline{G}}$ $\underline{\underline{D}}$ P,

$\underline{\underline{N}}$ $\underline{\underline{D}}$ P, $\underline{\underline{R}}$ $\underline{\underline{G}}$ $\underline{\underline{R}}$ S

c) *Ragas created by Murchhana*:

These *ragas* are also called as '*Shadja Chaalan*'. In a scale changing each note to a '*Shadja*', consequent notes gets changed and a new scales is achieved. In ancient times

purely on basis on Murchhana, many *Ragas* very derived. In ancient scriptures *Bhairav*, *Malkauns*, *Hindol*, *Deepak*, *Shree*, *Megh* are considered to be main *Ragas*. By applying the '*Shadja Chaalan*', many more *Ragas* came into existence. e.g. in *Raga Bhupali* (notes used are S R G P D) from *Murchhana* of *Rishabh*, we get *Raga Megh*, and *Murchhana* of *Gandhar* gives us *Raga Malkauns*, and then from *Pancha* and *Dhaivat* we get *Raga Durga* and *Dhani* respectively.

Examples:

- a) Gunaranjani: This is a result of the spiritual experience to Dinkar Kaikini.⁸ On a deeper analysis we may see that this can be derived by '*Shadja Chaalan*'. So it can be considered that the concept of this *Raga* is based on ancient '*Jaati Gayan*'. This *Raga* cannot be categorized in any '*Ragang Raga*' because of its unusual structure. By singing '*Raga Vibhas*' (*Bhairav Thaath*) from the note of *Madhyam*, the scale of this *Raga* can be achieved. Basically it has only four notes. But the *Madhyam* has its both, *Shuddha* and *Teevra* varieties sung in this *Raga*. *Rishabh* will be *Komal* and *Dhaivat* will be *Shuddha*. Its ascending and descending order of *Arohaavaroha* will be as follows:

Gunaranjani (*Aroha*): S, R M, M M D, S D S (*Avaroha*): S, D, M D M M, M M, R, S

Vibhas (*Aroha*): P D S R G P
 ↓ ↓ ↓ ↓ ↓ ↓

Gunaranjani (*Aroha*): S R M M D S

- b) Veda ki Lalit: This *Raga* is a creation of Dilipchandra Veda. This *Raga* is derived by considering *Murchhana* of *Shuddha Dhaivat* (of *Mandra Saptak* in *Raga Puriya Kalyan*).

Puriya Kalyan: D N S R G M P D
 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Vedi ki Lalit: S R G G P D N \dot{S}

c) Rajani Kalyan: This *Raga* was created by S. N. Ratanjankar. This *Raga* can be derived by making the scale of *Raga* Kalyan (Yaman), from *Komal Nishad*.

Rajani Kalyan(*Aaroha*): \bar{N} S R G M P D \bar{N} & (*Avaroha*): \bar{N} D P M G R S \bar{N}

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Yaman (*Aaroha*) : S R G \dot{M} P D N \dot{S} (*Avaroha*): \dot{S} N D P \dot{M} G R S

d) *Jod Raga* (blend of two *Ragas*):

Jod or *Jodi* literally means a pair. In this category, we have a combination of two *Ragas* that gives birth to a new *Raga* which are called as '*Jod Raga*'. Usually there are always some common characteristics and phrases which help in deriving such *Ragas*. Here there are some notes used as junction points, from where one can switch over to another *Raga*. In the *Jod Ragas*, the notes of *Madhyam* and *Pancham* mostly play the role of junction points. The concept of '*Jod Raga*' is most convenient popular in creating new *Ragas*. In *Agra gharana*, we see a number of '*Jod Ragas*' created by the artists of this *Gharana* in the last century.

Here are some examples:

Sr.	Name of Raga	The <i>Ragas</i> used	Composer
1	Khem Dhvani	Khem Kalyan + Hansdhwani	Dinkar Kaikini
2	Bhupavali	Bhupali + Alhaiya Bilawal	Dinkar Kaikini
3	Maluha Bihag	Maluha Kedar + Bihag	Yunus Hussain Khan
4	Jogvanti	Jog + Jayjayvanti	Yunus Hussain Khan
5	Jogkauns	Jog + Chandrakauns	Jagannathbua Purohit

6	Jaun Bhairav	Jaunpuri + Bhairav	Jagannathbua Purohit
7	Lalita Bhairav	Lalit + Bhairav	Khadim Hussain Khan
8	Pancham Hindoli	Pancham + Hindoli (Bhinna Shadaj)	Khadim Hussain Khan
9	Jaun Kali	Jaunpuri + Ramkali	Master Krishnarao Phulambrikar
10	Tilak Kedar	Tilak Kamod + Kedar	Master Krishnarao Phulambrikar
11	Ambika Sarang	Shuddha Sarang + Kafi	Chidanand Nagarkar
1	Yogashree	Shree + Yaman (Kalyan)	Chidanand Nagarkar
13	Lalitkali	Lalit + Ramkali	V. R. Athavale
14	Chandani Malhar	Kedar + Miyan Malhar	Shrikrishna (Babanrao) Haldankar
15	Bhavani Shankar	Durga + Shankara	Lalith Rao
16	Nand Kauns	Malkauns + Jog	Chinmoy Lahiri
17	Chandrajog	Chandrakauns + Jog	Azmat Hussain Khan
18	Savani Kedar	Kedar + Bahar	S. N. Ratanjankar

e) Creation through combination of multiple *Ragas* (*Mishra Raga*):

Mishra *Raga* are usually created with a minimum of two or more *Ragas*. In the period of Muslim invasion, the Persian/Arabic music influenced Indian music and probably since then, the concept of mixture of multiple *Ragas* has come into existence.⁹ This comprises

of *Chhayalag* and *Sankirna Ragas* where shades of multiple *Ragas* are seen. If such *raags* are successfully created in the light of *raag* creation then the creator should receive his/her due credit. Even if these *raags* are not accepted they still always titillate the musicians on an intellectual level. A large collection of such *raags* can be found in the *Agra Gharana*. Many of such *Ragas* are either carried forward through generations in a particular *Gharana* or are newly created. *Agra gharana* has a huge repertoire of such *Ragas*, and these have been preserved through generations.

e. g. a) *Raga Bahaduri Todi* is a combination of *Desi Todi*, *Jaunpuri*, *Bhairavi* and *Vilaskhani Todi*.

b) *Raga Nand* has various shades of other *Ragas* such as *Bihag*, *Yaman*, *Hameer*, *Gaud Sarang* etc.

3:2:1 Agra gharana and the gift of Ragas to Indian Music:

Here are some brief notes on the typical *Agra gharana Ragas* gifted to Indian Classical music. Researcher has categorized this into a) Newly created *Ragas* b) Traditional lesser known *Ragas*.

a) Newly created Ragas:

Raga Jogkauns:

The *raga* was conceived by blending 'Chandrakauns of Agra gharana' with 'Jog'-again the *Raga* popularized by Agra *gharana*, in the late 1940s by Jagannathbuwa Purohit "Gunidas". First in 1951 Kumar Gandharva performed on the stage and first recor of this *Raga* sung by Manik Varma made it popular. Then the title given was 'Kaunsi', however a subsequent discussion with B.R. Deodhar lead Jagannathbua to re-baptize it "Jogkauns" given its harmonious blend of Jog with the Kauns-*anga*¹⁰.

¹⁰ Website: <http://www.parrikar.org/hindustani/jog/> visited on 15th Oct., 2014

Jagannathbua advanced *shuddha nishad* and assigned a cameo to *komal nishad* as sung in the phrase 'P \underline{D} $\overset{N}{D}$ \underline{N} \underline{D} P' of Chandrakauns of Agra *gharana*. This phrase is used in the *mukhda* of the Vilambit bandish of this variety of Chandrakauns.

Jogkauns is a masterpiece of musical thought, all the pieces conforming to one another and to an organic whole. Gunidas has been justly credited with fathering one of the greatest melodies of the 20th century.

The core of Jogkauns may be encapsulated as follows:

S G M P M, M $\overset{S}{G}$ - S, G G M, G M $\overset{N}{D}$, \underline{D} N, N $\overset{S}{S}$, $\overset{S}{N}$ $\overset{S}{S}$ $\overset{N}{D}$, P \underline{D} \underline{N} \underline{D} , M P M G
M, M $\overset{S}{G}$ - S

Notice the powerful role of *madhyam*. *Komal nishad* comes along occasionally, bringing a frisson of delight, in a phrase of the type: P \underline{D} \underline{N} \underline{D} $\overset{P}{M}$. *Shuddha rishab* is *alpa* and may appear as a grace *swara* as in S G $\overset{R}{G}$ M.

Famous compositions: 1) *Sughar bar paya* - Vilambit Ektal - Jagannathbua Purohit

2) *Peer paraayi* - Madhyalay Trital - Jagannathbua Purohit.

Salag Varali:

Salagvarali is a morning melody and a creation of S. N. Ratanjankar. It belongs to '*Shadvidhmargini*' mela. According to Ratanjankar, it can be titled as '*Khatmarag*' in Hindustani music. The *Vaadi* and *samvaadi* of the *Raga* are *Pancham* and *Shadja* respectively. It has *Rishabh*, *Gandhar* and *Nishad* flat and the *Madhyam* is omitted. Ratanjankar's all disciples (particularly Dinkar Kaikini) made this *Raga* very popular. However it is one of most popular *Raga*, which is created in the last century. Hence all leading vocalists and instrumentalists perform it.

Delineation: S, \underline{R} \underline{G} \underline{R} S, \underline{R} \underline{G} , P, D P, \underline{G} , \underline{R} \underline{G} P \underline{G} , P \underline{R} , \underline{R} \underline{G} \underline{R} S, S \underline{R} \underline{G} P, P \underline{N} D,
P, \underline{G} P \underline{N} D, P D P, \underline{G} , \underline{R} \underline{G} P, \underline{R} \underline{G} \underline{R} S.

S, \underline{R} \underline{G} P D \underline{N} $\overset{S}{S}$, $\overset{R}{R}$ $\overset{G}{G}$ $\overset{R}{R}$ $\overset{S}{S}$, N D P, \underline{R} \underline{G} P, \underline{R} , \underline{R} \underline{G} \underline{R} S.

Lalita Sohini:

As per the title of the Ragaa, Lalita sohini is an appealing mixture of two *ragas*: Lalit in the lower tetra chord and Sohini in the upper tetra chord. Yunus Hussain alias ‘Darpan’, of the Agra *gharana*, is credited with the creation of this *raga*.

Tone material: S Ṛ̇ G M Ṃ D N

Most movements in this *rag* are similar to Sohini. However, *Shuddha Maadhyam* is included in the descent, whereby it follows the *Teevra Madhyam*, thus offering a shade of Lalit. The Shuddha *Ma* is an important note that helps maintain the character of this *raga*. The *raga* has limited scope for improvisation as it is challenging to maintain a unified image including two distinct *ragas*. *Raga* Sohini is a late night melody while Lalit is an early morning *raga*. However, based on the performance practice of this rare *raga* it seems that it is to be performed during the late evening. Some characteristic phrases:

D N Ṡ Ṡ, Ṡ -, N D Ṃ M G, Ṡ Ṛ̇ Ṡ -, N D Ṃ M G, G M Ṃ M G M G

Time for singing: late evening

b) Lesser known Ragas:

These are the typically traditional *Ragas* sung and popularized by Agra *gharana*.

Anand Bhairav:

This is a typical traditional *Raga* of Agra *gharana*. This *Raga* is a beautiful blend of Bhairav and Nand (typical Agra *gharana*). However, according to version of V. N. Bhatkhande it is a combination of Bilawal and Bhairav. But the Agra *gharana* version is a more popular version.

In the lower tetra chord of the octave is Bhairav (S, G M Ṛ̇ - S, G M Ḍ - P, M, G M Ṛ̇ - S) and the upper tetra chord is Nand (P ^N D N P, Ṡ - P,). The delineation of the *Raga* is as follows:

$\bar{N} \bar{D} - - S$, $G M \bar{R} - S$, $\bar{N} S G M P - -$, $G M \bar{D} - - P$, $P^N \bar{D} N P$, $\bar{D} M P$, $G M \bar{R} - - S$.
 $G M \bar{D} - -$, $\bar{N} \bar{D} \dot{S} - -$, $\dot{R} - - \dot{S}$, $\bar{N} \dot{S}$, P , $\bar{N} \bar{D} N P$, $\bar{D} M P$, $G M P^N \bar{D} N - P$, $\bar{D} M P$,
 $G M \bar{R} - - S$.

The *Pancham swara* is a junction point for Nand and Bhairav. In the *Taans*, phrases of *Raga Bhairav* dominates in this *Raga*.

e. g.: $GG MM \bar{R} S \bar{N} S$, $GG MM \bar{D} \bar{D} PM$, $PP MG \bar{R} S \bar{N} S$, $GM GM PP \bar{D} \bar{D}$,

$NN PP \bar{D} \bar{D} PM$, $PP MG MM \bar{R} S$, $\bar{N} S \dots$

Nat Bihag:

Nat Bihag is also a stamp of *Agra gharana*, a one of most favorite to *Agra gharana* singers. Probably it originally belongs to Faiyaz Khan's paternal *gharana*, *Rangeela gharana*. Because the oldest composition is of Ramzan Khan 'Rangeele' (paternal grandfather of Faiyaz Khan) in the *Vilambit Trital*.

This *Raga* is a combination of *Shuddha Nat* and *Bihag* and a flavor of *Chhayanat*. *Chhayanat* can be experienced through the *Komal Nishad*. However the *Shuddha Nishad* is most prominent. Rest of the notes are *Shuddha*.

The *Nat ang* can be seen in $S R$, RG , GM , G

The delineation of the *Raga* is:

S , $\bar{D} \bar{N}$, S , $\bar{R} \bar{N} \bar{S} \bar{D} P$, $\bar{P} \bar{N} S \bar{G} \bar{R}$, RG , GMG , $\bar{M} \bar{R}$, $(S) - -$

S , $\bar{G} \bar{R} R G$, $G M G -$, $G M P -$, $\bar{D} M P$, $P M G -$, $G M \bar{N} \bar{D} P$, $G M P \bar{N}$, $\bar{D} \bar{N} -$, $\dot{S} - -$

$\dot{S} \dot{R} \dot{R} \dot{G} \dot{G} \dot{M} \dot{G}$, $\bar{G} \bar{R}$, $(\dot{S}) -$, $\bar{R} \bar{N} \bar{S} \bar{D}^N (P)$, $M - \bar{P} \bar{G} \bar{M} \bar{R} (S)$

The grace notes are abundantly applied to the notes like $G^R M^G P^G \bar{G} \bar{R}$, $(\dot{S}) -$, $\bar{R} \bar{N} \bar{S} \bar{D}^N (P)$ etc. Similarly in the upper octave the application of *Shadja* is done with the grace note of *Dhaivat*, e.g. P , $P N$, $\bar{D} \dot{S} -$

There is distinct difference between the pure *Raga Bihag* and the way *Bihag* is used in this *Raga* on many counts. Even the emotive content of *Bihag* and *Nat Bihag* is

considerably different. *Bihag* is a soft and persuasive *Raga*, with full use of *Meend*(glides) and *Aas*, the *Nat Bihag* is a brief, yet spirited *Raga*. Obviously *Bihag* can be elaborated in *Vilambit Khayal* in slower tempo as compared to *Nat Bihag* which is lively in the mid tempo.

The *Madhyam* note is not very important in this *Raga* and many a times it is sung in such a way that its presence is not felt to the listener.

Famous compositions: 1) *Kaise kaise bol* - *Vilambit Trital* (*Ramzan Khan 'Rangeelee'*)

2) *Jhan jhan jhan jhan payal baaje* - *Madhyalay Trital* (*Ramzan Khan 'Rangeele'*)

Jog:

The oldest composition, a *Dhrupad* is traditionally sung in *Agra gharana* is set to *Jog Raga*. This was composed by Haji Sujan Khan-the pioneer of *Agra gharana*. Maximum other compositions in this *Raga* are composed by *Agra gharana* musicians only. Thus the claim that *Raga Jog* is a contrinution to music world by *Agra gharana*. Moreover the structure of this *Raga* as sung by *Agra gharana* musicians is very similar to the '*Chalnat*' of *Carnatic* music. In '*Chalnat*' there are two *Gandhars* and *Nishads*, similarly used in *Raga Jog* as practiced and performed by *Agra gharana* musicians. Presently there are many changes made by several musicians. Yashpaul ji (*Agra gharana*) said that, the sitar maestro Ravi Shankar removed *Shuddha Nishad* from this *Raga* and made the present day's popular version of *Raga Jog* with only *Komal Nishad*.

According to one view, this *Raga* is a blend of *Tilang* and *Malkauns* and by other view is blend of *Tilang* and *Dhani*. However, *Raga Jog* is an independent and very beautiful *Raga* with full scope of elaboration.

In *Agra gharana*, it is sung as: S, \underline{N} \underline{G} - - S -, \underline{G} S \underline{N} P -, M P \underline{N} P, \underline{n} S, \underline{N} \underline{G} S - . . .

Here, according to Shrikrishna alias Babanrao Haldankar 'n' denotes a frequency between \underline{N} and N; and in case of *Raga Jog* it is 444.44 Htz¹¹.

¹¹ Haldankar, S. S., *Ragas as sung in Agra Gharana*, page. 36

\bar{N} S, G^RG, M - - , P M G^RG M - - , (Here Madhyam is prominent, which is not the case in *Raga* Tilang) \bar{N} P G^RG M - - , G S \bar{G} - - S. There is also the crooked movement (*vakra*) in the descending order as: P M, P G, M S, \bar{G} - - S.

The *Shuddha Gandhar* in Avaraoha is treated as: P M, P G, M - - , G S, \bar{G} - - S - -

The famous compositions:

1) *Piharwa ko biramaayo - Vilambit Ektal* (Mehboob Khan '*Daraspiya*)

2) *Saaajan more ghar aaye - Madhyalay Trital* (Faiyaz Khan '*Prempiya*)

Gara Kanada:

Gara Kanada is a very lesser known form of Kanada, sung only by Agra *gharana* musicians. In this *Raga* Gara is mixed with the Kanada. In some of the phrases, shades of *Raga* Bageshree and even Jayjayvanti can also be seen in this *Raga*. The Kanada phrase of ' \bar{G} M R S' is very rarely sung in this *Raga*. In the Avaroha, the movement of the notes is crooked and swinging.

Both the Gandhars and Nishads (Shuddha and Komal) are used in this *Raga*. Usage of both the Gandhars and Nishad is very logical also. Because they corresponds to each other in the octave perfectly in consonance.

The delineation of this *Raga* is as follows:

S \bar{N} \bar{D} \bar{N} S, \bar{N} S R \bar{N} \bar{D} P, M P, \bar{D} \bar{N} , S - , S R G M, P M P G M R G S S R \bar{G} R, R \bar{G} M, \bar{G} R \bar{G} , R S R, S \bar{N} S, S R M - , M P, M P \bar{D} \bar{N} \bar{S} , \bar{S} \bar{R} \bar{G} - \bar{R} - \bar{S} , \bar{S} \bar{R} - \bar{N} \bar{D} P, M G M - \bar{G} - R, R G M P, M P \bar{D} - \bar{G} - R, R G M P, R \bar{G} , S R, \bar{N} S

Popular compositions:

1) *Baaram baar vaari re - Vilambit Ektal*

2) *Tana mana dhana sab vaaru - Madhyalaya Trital* (Composed by Faiyaz Khan)

3) *Langarwa chhando mori baiyan - Madhyalay Trital*

4) *Tu hi rab saai hamara- Vilambit Trital* (Composed by Vilayat Hussain Khan)

Chandrakauns of Agra gharana:

This *Raga* is very specific and favorite to Agra *gharana*. This *Raga* was composed by the famous Mehboob Khan '*Daraspiya*'. Among many other *Ragas* and more than 500 compositions, were given as dowry when Mehboob Khan '*Daraspiya*'s daughter got married to Faiyaz Khan¹². Hence this is considered as property of Agra *gharana*.

The base of this *Raga* is *Malkauns*, so the *Gandhar*, *Dhaivat* & *Nishad* are *Komal*. However incorporation of *Pancham* and *Rishabh*, makes it different. The inclusion of *Pancham* in *Aroha* (ascending) is not as prominent as in *Avaroha* (descending). The use of *Rishabh* is in *Avaroha* (descending) only, and is optional. This *Rishabh* is neither *Shuddha* or *Komal*, but has a frequency in between the two.

The delineation of the *Raga* is as follows:

S, S \bar{G} M - \bar{G} - S, S \bar{N} S \bar{G} S -, M \bar{G} P -, M, M \bar{G} - S -, M \bar{G} - M, P M -,
G - \bar{R} - S -. S \bar{N} S \bar{G} S M \bar{G} P M -, M P \bar{D} \bar{N} \bar{D} P, (\bar{G}) P M - M - \bar{G} , M - P - M - \bar{G} - \bar{R} S
M \bar{G} M \bar{D} \bar{N} S -, S \bar{N} S \bar{G} S -, M \bar{G} - \bar{R} - S -, \bar{G} S, \bar{N} \bar{D} P, M - \bar{G} - \bar{R} - S - ...

The important phrases are: M -, \bar{G} P M -, P \bar{D} \bar{N} \bar{D} P, (\bar{G}) P M - \bar{G} - \bar{R} S.

It is said that Alladiya Khan was so pleased to hear the tonal structure and beauty of this *Raga*, he was inspired to create Sampoorana Malkauns.¹³

The famous compositions in this *Raga* are:

- 1) *Darpan aaye - Madhyalaya Trital* (Composed by Yunus Hussain Khan)
- 2) *Teekhe naina tore bhanve hai kamaan - Madhyalay Trital* (Composed by Khadim Hussain Khan)

¹² Khan, Yunus Hussain, Lecture demonstration at Khairagarh University, 1980.

¹³ Haldankar, Shrikrishana S., *Ragas as sung in Agra Gharana*, Ragashree Sangeet Pratishthan, Mumbai, 2007.

3) *Begi aavan kar pyaar hamaar - Vilambit Trital* (Composed by Mehboob Khan
'Daraspiya')

Dhanashree (*Bilawal Thaath*):

Dhanashree of *Bilawal Thaath* is a typically sung and popularized by musicians of *Agra Gharana*. V. N. Patwardhan in his book *Raga Vigyaan* has categorized this *Raga* under *Khamaj ang*. It is said that, this was first sung by Haider Khan (younger brother of Alladiya Khan) of Jaipur-Atrauli *gharana*, for the first time in Mumbai. Agra musicians liked it so much that they adopted and further popularized by singing it very frequently. Vilayat Hussain Khan learned it from Hyder Khan. The main credit goes to him for popularizing this *Raga* among other musicians of *Agra gharana*.

This *Raga* has all the notes *Shuddha* and *Nishad* has both the forms *Komal* and *Shuddha*.

The delineation of the *Raga* is as follows:

S - , ṚṆ S - , P̣Ṇ SG, G M- , P G, S G M P MP, G M P D, PD, MP, MG, M GM^G -
RS, ṚṆS, ṆR, SG, ^MRS-, S ^NḌ P, Ṇ ^DN, S - , GMPD PD- , MP MP, ^MGM, GM^G - RS

The *Raga* is traditionally sung in the afternoon time.

The popular *Bandish*: 'The mhare rajendra mana mohyo' (*Vilambit Trital*)

'Tero dhyaan dharat din rain' (*Madhyalaya Trital*) - composed by
Vilayat Hussain Khan

Dhanashree (*Poorvi Thaath*):

Dhanashree sung in *Agra gharana* belongs to *Bilawal Thath*. This form was said to be adopted stalwarts of *Jaipur-Atrauli gharana*. Vilayat Hussain Khan learnt it from Haidar Khan and popularized. In fact this *Raga* was made by *Agra gharana* stalwarts.

Original *Dhanashree* in *Agra Gharana* is in *Poorvi Thaath* and is very much akin to *Puriya Dhanashree*. And we can say that *Dhanashree* element in *Puriya Dhanashree* came from the *Agra* version of *Dhanashree* of *Poorvi Thath*. However 'Dhanashree' of

Kafi *Thath* is more popular version these days.

Babanrao Haldankar outlines *Dhanashree* of *Poorvi Thaath* as follows:

N R G G P, P Ṁ Ḋ - P, P P, Ṁ G, R G Ṁ G R S.

Ṁ Ḋ N Ṙ N Ḋ P, Ḋ G P, P P Ṁ G, R G Ṁ G R S . . .

Here the phrases of 'N R G G P, P Ṁ Ḋ - P' 'Ṁ Ḋ N Ṙ N Ḋ P' are exactly the same as in *Puriya Dhanashree*. The delineation clearly established the *Dhanashree* element in the *Puriya Dhanashree*, as sung in *Agra gharana*.

Puriya element in *Puriya Dhanashree* as interpreted by Shrikrisha alias Babanrao Haldankar in a seminar not as of *Raga Puriya*, but the *Puriya ang* which is curved in the descending delineation such as Ḋ N, Ṁ Ḋ, G Ṁ G, N Ṙ S. While in *Raga Puriya Dhanashree*, it is: Ḋ Ṁ, Ḋ G, Ṁ Ṙ G, Ṙ S. Thus *Dhanashree* of *Poorvi Thaath* as practiced in *Agra gharana* can be traced in *Puriya Dhanashree*-the *Raga* very popular these days and sung by all musicians of various *gharanas*.

Paraj Kalingada:

This *Raga* is a perfect blend of *Paraj* (very popular among *Agra* musicians) and *Kalingara*. *Paraj Kalingada* is a typical *Agra gharana Raga*. This is one such *Raga*, usually sung after the main *Raga* of the performance. *Agra* musicians tend to sing such light mood *Ragas*, in place of *Thumri* or lighter forms. According to Tapasi Ghosh¹⁴ and Yunus Hussain Khan¹⁵ this *Raga* is creation of Vilayat Hussain Khan. However according to Aqueel Ahmed Khan, this *Raga* is originated from the folk tunes of of marriage songs sung by women. According to Purnima Sen, perhaps the Vilayat Hussain Khan was inspired to compose this *Raga* from the *Dadra* of Faiyaz Khan, '*Kahe man mare thari gori anganaa pe*'. So the proper structure of a *Raga* was given by Vilayat Hussain Khan to an already existing tune and popularized it. Later many *Agra gharana*

¹⁴ Ghosh, Tapasi, 'Pran Piya: Ustad Vilayat Hussain Khan', page 126, Atlantic Publishers & Distributors (P) Ltd., New Delhi, 2007)

¹⁵ Khan, Yunus Hussain, Lecture demonstration at Khairagarh University, 1980.

musicians sang the famous composition '*Balam ho, mhara deo gajara*', composed by Vilayat Hussain Khan.

The *Raga* structure is as follows:

S R S, G M P D P, M D N D P, P D P, G M G, R G, M G R S, N S R S. S M, G M P D P, N ^P D P, M D N S, R S, N R N D P, G M P D P, G M G R G, M G R S, N S R S.

The famous compositions: 1) *Kaahe man maare* - Dadra

2) *Balam ho mhara deho kajara* - Madhyalaya Trital

(composed by Vilayat Hussain Khan)

Khem Kalyan:

This *Raga* is favorite of Agra *gharana* musicians and not much sung in other *gharanas* except Jaipur Atrauli. The word 'Khem' originates from Sanskrit word 'Kshem', means 'well being'. This *Raga* is nothing but a tricky treatment given to *Raga Yaman* in its same set of notes. Both the *Ragas* have some phrases in common. Even use of *Shuddha madhyam* is very similar as in Yaman. There are some reminders of Hem Kalyan harking back to the S P, S coupling and the use of the *mandra pancham* P as an *amsa swara* via S P or S R P.

The *nyasa* (resting on R) on the final *rishabh* is exceedingly pleasing. The Agra design uses Yaman Kalyan as its base and may be summarized in the following sentences:

S, S N ^DN N, S G R... S, R S (S) P., D N S G R... G M (G)R, S P, G M (G)R
G P N S N D M G R, G M (G)R, N ^DN S G R, S R (R) P., S G R

The delineation of Khem Kalyan:

S, D N S, G R, S ^DN S -, S G G P, D M G R, S D N S G R, N ^DN S R S -,
S S G G P, G M D N R N D P, ^ND, N S -, N R G - R S -, N D N - D P M, ^GR, S -,
G M N D M G, G M G ^RG R, N ^DN S R S (P.).... S, N D N ^DN, S G R, N ^DN S -

Famous compositions:

- 1) *Piharwa ma kai deho bataay* - Vilambit Trital (Composed by Sadarang)
- 2) *Hat na kar mose chhand piyarwa*- Madhyalay Trital (Composed by Ata Hussain 'Ratanpiya')
- 3) *Sab sakhiyan milkar karo singaar* - Madhyalay Trital (Composed by Khadim Hussain Khan)

Pancham:

Pancham is also among the very rare known *Ragas* of Indian classical music. This *Raga* is a very important one in the repertoire of Agra *gharana* musicians. This *Raga* is of Marwa ang . It has both the *Madhyams* (*Shuddha* and *Teevra*) and rest of the notes are *Shuddha*. In this *Raga* imprints of Hindol, Sohini and Lalit can be seen in various phrases.

There are two versions of this *Raga*:

- a) *Raga* Pancham without Pancham note: In this version the flavor of *Raga* Lalit is very prominent.

Composition in this *Raga*:

- 1) *Aaj aawo gaawo gaawo rijhaawo* - Trital Madhyalay (Composed by S. N. Ratanjankar - 'Sujan')

- b) *Raga* Pancham with Pancham note: In this version the flavor of *Raga* Hindol is very dominant. This version is very popular in the traditional Agra *gharana*. The *Raga* delineation is as follows:

S M - G, M D M N - D - P - M, (M) G, M D M D Ś - , N - D - P - M, M P G, M - G - S,
S G Ṁ - G S , M G, M D - D Ś , Ś Ṙ - N - D - P M, P G, S G Ṁ - G - S - , M^ND Ś - , Ś -
- M, Ṁ - G , S

The famous composition:

Pancham with *Pancham* note:

1) *Mound Mound Muskaan - Madhyalay Trital* (Mehboob Khan 'Daraspiya')

Malti Basant:

According to V. R. Athavale¹⁶ this *Raga* is oldest version of *Raga Basant*. In older days the *Shuddha Dhaivat* (instead of *Komal*) was used in *Raga Basant* and there was no *Pancham*. This *Raga* is also known as '*Mandir Basant*'. The application of both the *Madhyams* reminds us of *Lalit ang*. The *Rishabh* is *Komal* and rest of the notes are *Shuddha*. *Pancham* is omitted. This *Raga* has shades of *Ragas* like *Sohini* and *Puriya*. This *Raga* is sung in midnight hours.

The delineation of the *Raga*:

N S M - M G, Ṁ - G R S, S - , S - N, D N - D, D N R - S, S M - M G, N - D Ṁ - G, D Š,
N Ṙ Š, Š - , Ṙ Š N - D, N D Ṁ - G, Ṁ - G R S, S M - G, Ṁ G R S

3:3 Agra gharana and Taal creations

Tala is a very important aspect of Indian classical music. A *tala* is a regular, repeating rhythmic phrase, particularly as rendered on a percussive instrument such as *Pakhawaj*, *Tabla* with an ebb and flow of various intonations represented as a theka, a sequence of drum-syllables or bol. *Taal* or *Tala* is a regular musical/metrical framework with the use of certain syllables of the percussion instruments overlapped on the *Laya*-Rhythm. In a way rhythm is crystallized by the *Tala*, in which the compositions or the *Bandishes* of *Khayal*, *Dhrupad*, *Thumris* etc. are set. *Tala* gives a concrete form to *Laya* or the Rhythm. This orientation also confers concrete form to the *Bandish* in a crystallized manner.

For generations creation of *Bandish* has been the tradition of the *Agra Gharana*. Thousands of *Bandish* owe their existence to the *Agra Gharana*. It is thus evident that

¹⁶ Athavale, V. R., *Naad Vaibhav*, Akhil Bharatiya Mahavidyalay Mandal, Mumbai, 2001.

during the creation of *Bandish* a lot of importance went into the medium of *Swar*, *Sahitya* and *taal*. Diversification of *taals* is an essential part in the creation of *Bandish*. A Diversity in rhythm is an important aspect in the creation of *Bandish* by talented artists. In brief, these experiments can be divided into three classes :

To present in new ways the established traditional *Taals* : there could be two ways for presenting established traditional *taals*.

3:3:1 To make changes in the Laya(rhythm) of the established *taals*

The Agra *Gharana* has been mainly of *Dhrupad-Dhamar* singers.

Talas like *Ada Chautaal*, *Chautal*, *Sultaal*, *Dhamar*, and for singing a special genre of music called *Sadhara*, the *Pakhawaj* variety of *Jhaptaal* is used and the *dhrupad* variety of *Taals* are also used in plenty.

With the passing of time, compared to *Dhrupad-Dhamar*, *Khyaal* singing became more popular. If one listens to *Dhrupad- Dhamar* sung by singers like Faiyazkhan and Vilayat hussain khan one could find that the rhythm or *Laya* of the *Dhamar* is faster than the traditional *Laya*. It won't be wrong to say that this change could have been because of the changing taste of the audience. Apart from this, it would have been boring to sing the *Dhurpad- Dhamar* in the older *Vilambit* (slow) rhythm after singing the elaborate aalaps of the *Dhrupad* variety. So these artists, increased the speed of the *laya* or rhythm so that the audience doesn't feel the monotony.

On one hand, while singing in the *taals* of *Dhrupad-Dhamar* genre, they increased the speed, and on the other hand, the Agra *gharana* artists gave more importance to the medium rhythm or *madhyalaya*. The *madhyam laya* is the most natural *laya* and it is very easy to understand for people.

For this reason, after the elaboration of the raag, the singers established a tradition of singing while using the *tritaal* or *ektaal* in the *madhyam laya* and relishing the beauty of the *Bandish* and the raag. In all these experiments, there was no attempt to change the basic structure of the *taal*.

3:3:2 Modification in the structure of the original Tala

We don't find much examples in this. However, in the last century-especially in Maharashtra, some Agra *gharana* musicians beautifully changed the structure of *Taal* Tilwada, created a new pattern which gives winging effect. Which keeps the *Vilambit Khayal* singing very lively.

Original Theka:

1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16
dha tirakit dhin dhin	dha dha tin tin	ta tirakit dhin dhin	dha dha dhin dhin
X	2	0	3

New Theka:

1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16
dha tirakit dhin kat,dhin	dha dha tin tin	ta tirakit dhin kat,dhin	dha dha dhin dhin
X	2	0	3

3:3:3 Preservation and practice of rare *Tala-Thekas*

Agra *gharana* musicians have a repertoire of several *Talas* of various number of beats. Teental, Ekvai Trital, Ektal, Jhaptal, Jhoomra, Tilwada, Ada Chautal, Savari, Pancham Savari etc. One such *Tala* was demonstrated by Aqueel Ahmed Khan, a senior vocalist of Agra *Gharana*. He mentioned three varieties of Savari *Taal* with 5, 15 and 16 beats.

Here is a very rare *Taal* Pancham Savari of only five beats:¹⁷

¹⁷ Khan, Aqueel Ahmed Interviewed on 15th March 2013 at Agra.

Beats	1	2	3	4	5
Bols	dhin	tirkit	dhin	na	katta
Sign	X				

3:3:4 New creations of Talas

Some prominent figures of Agra *gharana* such as, S N Ratanjankar, Dinkar Kaikini, Yunus Hussain Khan etc. created new *Talas*. S N Ratanjankar has not only created numerous *Talas*, but also composed the *Lakshan Geet* (*Lakshan Geet* describes the intricacies of a *Raga*.) of the newly created *Tala* and set them to the same *Tala*. Thus the *Lakshan Geet* of *Tala* itself is a new experiment, and it was first done by S N Ratanjankar.

Tala Panch Roopak:

Dinkar Kaikini created *Tala Panch Roopak*. This is a *Tala* of five beats, moves in a specific speed. It has two sections of two and three beats respectively. The construction of the *Theka* and the syllables were inspired to him by Unani (Persian-Middle east) music.¹⁸ Interestingly the composition composed by Kaikini for this *Tala* is set to *Raga bayati*, also a Persian scale.

Beats	1	2	3	4	5
<i>Bols</i>	tin	- ta	dhin	- dha	- dha
Signs	X		2		

S N Ratanjankar has a credit of creating a several number of *Talas*. Some of them are mentioned below.

¹⁸ Kaikini, Dinkar, Raag Rang, page 108.

Tala Saardh Roopak:¹⁹

The title of the *Tala 'Saardh Roopak'* literally means one and half times of *Tala Roopak*.

Roopak Tala is as follows:

Beats	1	2	3	4	5	6	7
<i>Bols</i>	tin	tin	na	dhin	na	Dhin	na
Sign	X			2		3	

Tala Saardha Roopak is one and half times of *Tala Roopak* in terms of distribution of beats in each section is as follows:

Beats	1	2	3	4	5	6	7	8	9	10	11
<i>Bols</i>	tin -	- , tin	- -	na -	- , o	dhin -	dha -	traka ,	dhin -	- , dha	traka
Sign	X					2			3		

Tala Hansvilaas:²⁰

Beats	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
<i>Bols</i>	Dhin -	na	dhin	traka		dhin	na	tin -	traka		Dhin	dhin	na	dhin	dhin	na
Sign	X					2		0			3			4		

¹⁹ Ratanjankar, S. N., *Abhinav Geet Manjari Part III*, page 244

²⁰ Ratanjankar, S. N., *Abhinav Geet Manjari Part III*, page 245

Ekvaai Tritaal:

Ekvai Trital was created by none other than Vishnu Narayan Bhatkhande. During his illness, he composed a *Chhota Khayal (Sohat gale beech baijanti mala)* in *Raga Nayaki Kanada*, suitable to which he introduced the change in the structure of traditional *Taal Tritaal*. By keeping every second beat silent in each bar, he successfully tried to give impression of *Taal Dadara*. This *Tala* is sung by several Agra *gharana* musicians and some of them like Dinkar Kaikini have even composed suitable *Bandish* on it.

In every second beat of each section (bar) of the *Tala* is silent. In fact the resonance of the First beat in each section (either *dha* or *ta*) is experienced in their following beat, which are symbolized by 'o' in the notation. In a way there is no syllable in the *Tala* on the second beat of each section. The movement of the *Tala* gives a very different impact.

Beats	1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16
<i>Bols</i>	dha o dhin dha	dha o dhin dha	dha o tin ta	ta o dhin dha
Signs	X	2	0	3

Gandharva Theka²¹:

This *Tala* is a beautiful twisting of *Trital*, a created by Bhaskarbua Bakhale to suit it to the number of Marathi *Natya Sangeet* songs sung by Bal Gandhava. This was always most beautifully played by none other than the great tabla maestro Ahmedjan Thirakwa. Later this *Tala* was popularly named as *Gandharva theka*.

Beat	1 2 3 4	5 6 7 8	9 10 11 12	13 14 15 16
<i>Bols</i>	dha dhin - kda dha	Dha dhin-kda dha	dha tin -kda ta	ta dhin -kda dha
Sign	X	2	0	3

²¹ Bapat, Raghavendra, interviewed on 5th May, 2013

Sangam Taal and Nohar Taal:

These Talas are beautiful combination of a) Trital and Ektal- 28 beats and b) Trital and Dadra - 22 beats. They follow one after other in linear manner. The Talas was created by Yunus Hussain Khan. He was inspired by the concept of *Jod Raga*.

Here is Notation of *Sangam Tala*:

Beat	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
<i>Bols</i>	dha	dhin	dhin	dha	dha	dhin	dhin	dha	dha	tin	tin	ta	ta	dhin	dhin	dha
Sign	X				2				0				3			
Beat	17	18		19	20		21	22	23	24		25	26		27	28
<i>Bols</i>	dhin	dhin		dhage	tirkit		tu	nna	ka	tta		dhage	tirkit		dhin	na
Sign	4			0			5		0			6			7	

Interestingly all these creators (musicians) of the most beautiful *Talas* have simultaneously created very unique compositions perfectly attuned to these *Talas*.

3:3:5 Agra gharana and Bandish-compositions

According to the oral traditions, *bandishes* were transferred from the teacher to their disciples and from them to their disciples. Various such *bandishes* are housed under the *khayal gharana*. There are various families in Gwalior, Agra, Jaipur, Rampur, etc. where such *bandishes* have been passed down from one generation to the next as treasures. The Agra *Gharana* is the only *gharana* where apart from *bandishes*, every generation has created a new *bandish* and passed it onto the next. Agra *gharana* is the best example of composer-artists. Almost all artists of this *gharana* through ages are great composers. They were the best '*Vaggeyakars*' and their compositions are sung not only within the *gharana* but by the musicians of other *gharanas* also.

As per 'Sangeet Ratnakar' of Sharang Dev (13th century) a composer of a *Bandish* of a *Raga* is called as *Vaggeyakaar*. The word *Vaggeyakaar* is a combination of '*Vaak*'

(poetry) and '*Geya*' (musical). The one who is equally accomplished in writing poetry and composing the same is called as *Vaggeyakaar*.

3:3:6 The history of the *Vaggeyakaras*

The composers of the Agra *gharana* can be traced back to the 15th-16th century musician, Sujandas Nauhar, of the Agra *gharana*, who embraced Islam and became Haji Sujan Khan during the regime of Akbar where he was a highly regarded court musician and a contemporary of Tansen. Then on, practically all musicians of the Agra *gharana* have been great composers. Hence the Agra *gharana* is known as the *gharana* of *Vaggeyakaars* — the composers. The *gharana* is rich in its repertory of colorful and enchanting *bandishes*. Apt and very dramatic rendition is also a highlight of this *gharana*. Artists belonging to Agra *gharana* take pride in their treasury of *bandishes*. These *bandishes* are so enchanting, that they are picked up by artistes of all other *gharanas* of vocalists and instrumentalists, and presented in performances. It needs to be mentioned here that other *gharanas* such as Rangeela, Atrauli, Khurja, Mathura, and Sikandara were merged into the Agra *gharana* owing to marital and other family relations. Therefore, they are also considered here under the banner of the Agra *gharana*.

The Agra *gharana* conceives the *bandish* as the main instrument of the rendition of a *raga*. This is also a carry-over from the philosophy of the Dhrupad genre. The *gharana* has been a rich source of highly popular *bandishes*. The *bandishes* by the stalwarts of the Agra *gharana* have indeed contributed to the conservation of many rare *ragas*.

Teaching several *bandishes* in each *raga* has been *gharana's* means of imparting knowledge of *ragas* to its members. The centrality of the *bandish* to the *gharana's* ideology is extended to the treatment of the *raga* in performance. The poetic-melodic-rhythmic frame of the *bandish* provides the building blocks for the *Alap-Bol baant* and *tanas* movements. This differs from some *gharanas* (e.g., Kirana), which treat the *raga* as an abstract melodic entity in the improvisational movements.

Possessing enchanting, performance-worthy compositions and rendering them in concerts in characteristic style is not a feature exclusive to the Agra *gharana*, yet there are many significant qualities that make the *gharana* very different from others. During the process

of my training in the Agra *gharana* tradition and even the analytical study of various composers and compositions, I am trying to point out some facets of the focal aspect of composers and compositions of this *gharana*:

3:3:6:1 Some features of Agra *gharana* *bandishes*

a) Practically all singers of the *gharana* have composed *bandishes* to reflect their own perspective on the *raga*, and the *sama* is kept on the important note or *Vadi* - *Samvadi* note of the *raga*, or even the *Nyaasa* - the resting note. However, there are certain exceptional instances where the *sama* is brilliantly placed on an exceptional note for a particular phrase, which ends on an important note.

b) The very first line of the compositions, or even just a *Mukhda*, cleverly brings out the particular perspective of the composer on a *raga*. This perspective is expressed by means of the different phrases of the *raga*, in that compositions, which are a great source of inspiration for the subsequent elaboration of the *raga*.

c) The compositions are articulate in the portrayal of the *Raag Roop* pertinently and one can improvise the specific mode of a *raga* only, using the *bandish* as a tool to elaborate on a particular aspect of a *raga* as required in the composition. Thus, most *Agra Gharana Bandishes* play the role of a master key or a blueprint to understanding the *Raga* in its totality.

d) Employing improvisation in the second or third or the last line of a composition or even all the lines by treating them as a *Mukhda* is a landmark feature of the *bandishes* of *Agra gharana*.

e.g. *Bandishes* like 1) "*Un sang laagi, laagi mori ankhiyaan*" in *Raga Ramkali, Taal Teental*.

2) "*Naadaan ankhiya laagi*" or "*More mandir ab lo nahi aaye*" in

Raga Jayjayvanti, Taal Trital.

3) "*Baaje mori payaliya prem*" in *Raga Barwa, Taal Trital*.

These *Bandishes* are sung and the improvisations effected through different lines (apart from the *Mukhada* of the first line) by prominent singers such as *Faiyaz Khan*, *Latafat Hussain Khan*, *Sharafat Hussain Khan*, *Dinkar Kaikini* and many more.

Many a times creative artiste changes the tune of a particular line and creates an instant *Mukhada* to create an element of surprise.

e.g. *Faiyaz Khan* sings

"Na maanungi , Na Maanungi, Na maanungi,

Mai to Unhi ke manaaye bina".

a *Bandish* in *Raga Khamaj* composed by *Bindadin Maharaj*, and suddenly starts elaborating the *Raga* through the second line, e.g. *"Unhi ke manaaye bina"*.

e) The *Agra Gharana Bandishes* possess immense poetic appeal. Composers from almost all *Gharanas* have used diverse poetic themes in a very appealing way and in this sense, *bandishes* from *Bhendi Bazar gharana* are most lovely compositions with poetical aesthetics, phonetic musicality, philosophical and spiritual literature etc. *Agra gharana* composers have used very common themes in poetry, such as romance, Krishna-Radha, praise of Gods/patrons, philosophy, family affairs and relations such as *Saas-Nanad* (Mother-in-law and sister-in-law) and music itself; but they emphasize more the musically suitable pronunciation of the words-vowels and syllables. The unique style of pronunciation of these *Bandishes* with a *Thumri*-like appeal and though this, zest to express numerous shades of emotions in rendition is trademark of these *Bandishes*. In the reference of lyric, a very catchy *Mukhada* followed by the lines completing the poetical theme in a short lyric and having *"Tukbandi"* which embellishes the lyric helps render the *Bandish* in an attractive way. This is another feature of the *Bandishes* of *Agra gharana*.

The tunes of the *bandishes* and its lyrical content are at times so simple and catchy that any ordinary music lover or a layman could easily sing them, as if they were nursery rhymes.

e. g. : "*Tana mana dhana tope vaaru*" in *Raga Gara Kanada, Trital*. Composer: Faiyaz Khan.

f) *Agra gharana* compositions are not lyrically of a high order but are still very picturesque and very easy to memorize. The *Aamad* - the approach to the *Sam* (the first beat of the *Tala*) - and gracefulness are very attractive features of the *Agra Bandishes*. The starting point of the *Mukhda* varies and starts from any beat of the *Tala*. *Agra gharana* musicians can easily play with such *Bandishes*, which are complex in *Tala*.

g) Repertory of *Agra Gharana*: *Agra gharana* is the preserver, bearer and creator of the largest corpus of ancient, traditional and newly composed *Bandishes* spanning various genres such as *Dhrupad*, *Bengi Dhrupad*, *Hori Dhamars*, *Sadhras*, *Khayals*, *Taranas*, *Thumri*, *Soz khwana*, *Kowl Kalwana* and many more.

The oldest *Dhrupad* available from this *gharana* is considered to be in *Rag Jog, Tal Chowtal* "*Pratham Maan Allah, Jin rachyo noor paak*", composed by Haji Sujan Khan. This is a first *Dhrupad* composition with the influence of Urdu language.²²

g) Tradition of creating new compositions: Each generation of the artistes of *Agra Gharana* created many *Bandishes*, passed it on very religiously to the next generation through their family and disciples. This was continued though they had many traditional one in their repertoire. The reason behind this may be the urge of innovativeness, novelty, individuality and concept of expressing own perspective of *Raga* through *Bandish*.

h) Varieties of *Ragas* and their compositions: *Agra gharana* is a unique *gharana* with musicians practicing and performing probably maximum number of *Ragas* also. The details can be seen in the repertoire of available recordings of *Ragas*, compositions etc. sung by various *Agra* musicians. The number of *Ragas* covered in the available recordings are almost 200. However actual collection possessed by these musicians is far high.²³ Usually any vocalist from *Agra Gharana* has ample of *Khayals* in a single *Raga*, whether it is a known and popular or lesser known. But there are some rare (*Anvat* or *Achhop*-intentionally uncommon) *Ragas* emeded in either a single *Vilambit* or a *Drut*

²² Aqeel Ahmed Khan, interview in *Agra* on 11th March, 2014.

²³ Lalith J. Rao, interview in *New Delhi* on 31st May, 2014.

Khayal. In such cases, later generations of musicians composed the composition which were not available or lacked. One can find only *Vilambit* *Khayals* in some rare *Ragas* composed by composers in early generations and composers in later generations have composed *Chhota Khayal* suitable to these *Khayals* or vice a versa.

Element of *Taal*: *Laya* is of supreme importance in *Agra Bandishes*.

a) The *Mukhdas* are picked up from unusual, varied *Matras* and whole structure of *Bandishes* is aptly fitted in the *Taal* cycle with a distinct poise, is a landmark of this *Gharana*.

e. g. "Garaj garaj Chahu or dar paave" composed by Faiyazkhan in *Raga* Sur Malhar-Tal Trital, starts from third beat.

b) The *Taal* used for medium and fast tempo is mainly *Trital* or at the most *Ektal*. The complex *Taals* are rarely used, however the internal complexity and rhythmic structure is dominant attribute of *Agra Gharana*.

c) *Tihaai* is a favorite rhythmic variety for the *Agra Gharana* artistes. Many compositions are found with *Tihai* as an integral part of the *Bandish*.

e. g. 1) " Nahi bolungi Nahi Bolungi Nahi Bolungi, chalo hato jao jao saiyan

Prempiya tum apani garaj ke,

jiya ki baat nahi kholungi nahi kholungi nahi kholungi"

composed by Faiyazkhan in *Raga Sohini*, *Tal Dadra*.

2) "Aiso dheeth langar kare barajori aur thithori

nipat nidar mori na maane na maane naa maane"

composed by Nanhe Khan-Shakeelpiya in *Raga Shankara*, *Tal Trital*.

d) The element of *Laya* is applied both ways, blatant and subtle, in these *Bandishes*.

Blatancy is mostly reflected through abundance of words, e. g. :

"Saavare Salone se laage more nain" in *Raga Jhinjhoti, Taal Trital*. Composed by Khadim Hussain Khan.

Subtlety is mostly expressed through minimal use of words in a cycle of a *Taal*.

"Goondh goondh laavo, malaniyaa" in *Raga Desi Todi, Taal Trital*. Composed by Faiyaz Khan. or "Meha barse ma, badi badi boond" in *Raga Gaud Malhar*.

e) The *Tala* designs are marked by long *Meends*, phrases and a lilt and a feeling of swing-like movements are observed in *Bandishes*.

"Gha gha gha ghana nana ghor ghor" in *Raga Sur Malhar, Taal Trital*.

The influence of *Agra Gharana Bandishes* was so strong in the last century that many composers from other *Gharanas* also adopted their aesthetic features.

I have included here a list of celebrated composers and compositions of the *Agra Gharana*. It will be useful for conveying a brief introduction to the expanse and aesthetic importance of composers and compositions belonging to the *Agra Gharana*.

3:3:6:2 Some leading Vaggeyakars of Agra gharana

The following Vaggeyakars carried forward the great legacy of their ancestors with most beautiful creations in the form of new compositions. Their compositions became stamp of the respective *Ragas*, which are being sung by all popular artists of various *gharanas*. The researcher looks at their work as an authentic one of the *Agra gharana*. The following is the brief analysis of leading composers of *Agra gharana*:

3:3:6:2:1 Vilayat Hussain Khan

He was a leading composer and a member of the *Agra gharana*. As per his disciple Yashpaul, he composed more than a hundred compositions under the pen name of '*Pran piya*'. I have however been able to find approximately 45 compositions from various sources. The following qualities can be seen in his compositions:

- a) His compositions can be described as simple and hummable but sometimes they are *Laya*-rhythm oriented as compared to his senior Faiyaz Khan and less complicated as compared to S N Ratanjankar. Most of these compositions are of not very long.
- b) The lyrics are very simple and mostly traditional *Brij* words are used, which is quite similar to as used the traditional *Khayal* compositions.
- c) Most of the compositions are set to *Khayal* genre. And majority of them are *Chhota Khayal*. However there are a couple of *Dhrupads* and *Dhamars*.²⁴
- d) He can be titled as the composer of lesser known *Ragas*, as most of the compositions are set to the *Ragas* which are rarely heard in performances. Probably this is because of the huge amount of such *Ragas* he learned from his 42 Gurus/Ustads which had only *Dhrupads* or *Vilambit Khayals*. So to fill the gap of Chhota Khayals he composed most of his compositions in rare *Ragas*.
- e) Arun Kashalkar says, Vilayat Hussain Khan had an incredible command over the *Laya*-Rhythm aspect and hence he could easily blend the lyrics of the composition and its with short and long vowels, according to the meter of the *Tala* used.
- f) In all compositions the *Mukhda* itself establishes the *Raga*. The purity of *Raga* is always maintained with utmost care.

I would like to analyze his following composition:

Raga: Jog Chhota Khayal: Madhyalay Ektaal

Sthayi: Ghari pal chhin kachhu na suhaave,

Aaj mora tarap tarap jiyara nikaso jaat hai |

Antara 'Pranpiya' mora man har leeno,

Bahut dukh deeno,

biraha agan (or kathin) un bin sahyo na jaat hai ||

²⁴ Ghosh, Tapasi, *Pran Piya*, page 77

Though the lyrics is not very suitable to the melody of *Raga* or the speed in which it is usually sung, the swinging movement with the words and the notes of *Raga* leaves mesmerizing impact on the listener.

The composition delineates the *Raga* in *Avarohi* (descending) manner. The first line itself explains the descending order of *Raga* (from the *Pancham* note to *Shadja*) very beautifully. Moreover the use of *Shuddha Nishad* (the original version of Jog and typical *Agra gharana*) very brilliantly appears just before the *Sam*-the first beat.

The words used in the first line of the *Sthayi* are in pair of two letters, perfectly matching with the bars of *Ektal* because in each bar of *Ektal*, there are two beats. In the second line the words are with 2 ('aaj' and 'mora' set to three beats) and 3 letters ('tarap', 'jiyara' and 'nikaso' set to three beats) are brilliantly distributed in the cycle of 12 beats. In a way in the first line it gives the impression of *Chatusra Jaati* and in the following lines feel of *Teesra jaati* can be experienced as part of *Layakari*.

In the *Antara* there are words with sets of four letters in each (again the *Chatusra Jaati*), such as '*Pranpiya*', '*Mora, man*', '*har, leeno*', are again brilliantly woven in the cycle of *Ektala* with perfect expression of *Raga Jog*.

The rhythmic beauty of this composition is unique. The distribution of words chosen in the compositions is such that many *Mukhadas* can be created in the *Bandish* and still it doesn't affect the meaning. Apart from the normal they can be sung from:

- 1) 5th beat : *Pal chhin kachhu na suhaay*.
- 2) 9th beat: *Kachhu na suhaay*
- 3) 11th beat: *Na suhaay*
- 4) Second line from 3rd beat: *Aaj mora tarap tarap, jiyara nikaso jaat hai*
- 5) second line from 6th beat: *Nikaso jaat hai, aaj mora tarap tarp jiyara*
- 6) *Anatra* second line from 12th beat: *Bahot dukh deeno*
- 7) *Antara* second line from 9th beat: *Biraha kathin, un bin sahyo na jaat hai ...and so on.*

This proves his outstanding ability over the understanding of the meter of the *Tala*, knowledge of the *Raga* and the aesthetics. That is why this composition is very unique and sung by many musicians.

1 2	3 4	5 6	7 8	9 10	11 12
S S ,	P ^M G	M ^G S	<u>G</u> S	<u>N</u> P	<u>N</u> <u>N</u>
haa y ,	Gha ri	pa la	chhi na	ka chhu	naa su
X	0	2	0	3	4

3:3:6:2:2 S. N. Ratanjankar

Ratanjankar was one of most prominent figures of Agra *gharana* in last century. He was trained by none other than the all time great Faiyaz Khan and the greatest musicologist ever V. N. Bhatkhande. He composed over 850 compositions with a pen name 'Sujan'. The collection was published in the book 'Abhinav Geet Manjari Part I-II-III' in two editions (1949, 1994). Thus he was the greatest contributor among all the *gharanas*, in terms of creating compositions of Indian classical music. His singing style was highly influenced by Faiyaz Khan. However his considerable span of his career in music was spent in Lucknow. Hence his compositions have an imprint of the Kathak dance style. Some of the qualities of his compositions are as mentioned below:²⁵

a) Melodic perception: This can be categorized as compositions set in-

- i) Well known traditional *Ragas*
- ii) Lesser known *Ragas*, which are simple, compound and complex.
- iii) *Ragas* adapted by Ratanjankar from carnatic music.
- iv) S. N. Ratanjankar's newly created *Ragas*.

²⁵ Ratanjankar, S. N. , Abhinav Geet Manjari Part I-II-III

After analyzing his compositions, we find that they carry equal importance to *Raga* and words. They adhere to the traditional base of *Raga* with new approaches and view points through simple and complex phrases, new stance with artistic approach. They are artistic blending of aesthetic and academic excellence.

b) Some of Ratanjankar's poetic aspects in his compositions can be summed up as:

- i) His astonishing command over several languages such as Sanskrit, Brij, Hindi, Rajasthani, Urdu can be witnessed through his compositions.
- ii) His compositions can be termed as the height of experimentations in broadest and widest dimensions. No other musician ever composed so many compositions set to varied genres such as *Dhrupad*, *Dhamar*, *Sadra*, *Chhota & Bada Khayal*, *Tappa*, *Tapp Khayal*, *Thumri*, *Tarana*, *Chaturang*, *Lakshangeet*, *Bhajan*, Songs for praise, Prayers, Groups songs and many more.
- iii) The poetic aspect in classical literature is dominated by *Nayak-Nayika Bhed* (hero-heroine as the objects of love and adoration), which was originated from the time of Bharatmuni's *Natya Shastra*. S. N. Ratanjankar has composed *Bandishes* in all eight categories (*Ashta Nayika*) of *Naya-Nayika Bhed*, which as follows:

Sr. No.	Nayika	Meaning	Representative composition & <i>Raga</i>
1	Vasakasajja	One dressed up for union	<i>Gundh laavo ri malayniya-Sorath</i>
2	Virahotkanthita	One distressed by separation	<i>Dhum dhum dhum aaye-Shuddh Malhar</i>
3	Svadhinpatika	One having her husband in subjection	<i>Not available</i>
4	Kalahantarita	One separated by quarrel	<i>Man ki umang man me rahi-Dhanashree</i>
	Khandita	One enraged with her lover	<i>Vahi Jaao jaao-</i>

5			<i>Vilaskhani Todi</i>
6	Vipralabdha	One deceived by her lover	<i>Bairan bhayi rain - Gara</i>
7	Proshitabhartruka	One with a sojourning husband	<i>Jiyara nahi maane - Salagvarali</i>
8	Abhisarika	One going to meet her lover	<i>Kahu ko rijhavan - Shankarakaran</i>

With indisputable musical depth Ratanjankar's compositions in terms of poetic content are very magnanimous.

3) The *Laya* (Rhythm) aspect:

Following observations can be made in S. N. Ratanjankar's compositions with respect to *Laya* aspect:

i) The wide range of *Talas* used is also quite wide:

- Popular *Talas*: Trital, Roopak, Tilwada, Jhoomra, Jhaptal, Ada Chautal, *Dhamar*, *Sultaal*, *TevraDeepchandi*, *Addha*, *Punjabi*, *Pashto*, *Dhumali*,
- Lesser known *Talas*: *Vikram*, *Shikhar*, *Savari*, *Pancham Savari*
- Self composed *Talas*: *Gajamukh*, *Hansvilas*, *Saardh Roopak*, *Panchanan*.

ii) Wide range of *Talas* are used to accentuate the salient feature of the *Raga*.

iii) Some compositions contain no '*Sam*'.

iv) *Bandishes* start from various beats, apart from the normal practice of starting from the '*Khali*' , '*Sam*', or any other simpler beats.

v) *Bandishes* with spiral movements, unusual beats, *Tihais* to create a sense of astonishments.

vi) *Bandishes* with various patterns of *Teesra-Chatusra-Khand jaatis*.

Ratanjankar framed his compositions in various *Talas* not for the sake of variety, but the poetic metre of his composition demanded those different *Talas* and that is the real aesthetic approach of the composer. His creations of new *Talas* and Lakshangeetas of those *Talas* are enough evidences for the same. The *Laya* in his is “compositions are like cross thread (Weft), which wears through the lengthwise threads (warp) of the notes in the Raga”.

Analysis of his composition:

Raga Des: Madhyalaya Trital

*Sthayi: Hori khelan ko chale Kanhaiya, Gwal baal sab atahi anand bhari,
Gawat madhur dhun bansuri ki dhun par,
Nachat natnagar ata raas so, taat thaiya-taat thaiya-taat thaiya....Hori | |*

*Antara: Rang abeer gulaal liye, bhar bhar jhori,
taka taka maarat kuma kumaa,
nirakhi harakhi sur nar muni jan kahe,
dhana gokul bindaraavan, dhan jamuna tata brij bhumi dhun,
dhan murali dhun, dhan nyaaro,
raas rachaiya-raas rachaiya-raas rachaiya...Hori*

1) This *bandish* is the climax of Ratnajankar's *raag*, *swar-taal*, *sahitya*-literature. This is also a great example of his influence on *Brij Bhasha*.

2) This is a vivid description of Lord Krishna's Holi with his friends and gopis. Although the above *bandish* has slightly more words than any normal *bandish*, but the description of Holi is present in many *bhakti* songs, Ratnajankar has quite creatively described it in 7 to 8 stanzas.

3) Des *Raga* is usually preferred in singing *Hori*, *Thumri* genres The selection of the *Raga* and the simple *Tala Trital* is very logical.

4) The arrangement of words in the composition is such, by starting from any word followed by the rest of the words, meaning does not change and yet improvisation in the *Raga* can be done.

'Hori Khelan ko Chale Kanhaiya, Khelan ko Chale Kanhaiya Hori, Chale Kanhaiya Hori Khelan ko' etc.

5) The composition starts from 7th beat and establishes the *Raga Des* in the *Mukhada* in ascending order of notes. The second, third and fourth lines of the composition starts from 5th beat. The last line of *Sthayi* and *Antara*, both starts from second beat and ends with *Tihai*. And each line can be sung as the refrain, and the improvisation of the *Raga* can be done. This is a typical characteristics of Agra *gharana* compositions.

6) This composition initiates a groovy feeling onto the listeners. Most of Ratanjankar's life had been spent in Lucknow, because of which the traces of Kathak and its influence can be seen in his compositions. This is one such major example.

7) In traditional *Bandishes* the permanent and the Antara are the only two parts. But in *Dhrupad*, four parts like permanent, antara and abhgha are present in which there is a proper co-ordination between *sahitya* and *sangeet* of a composition. In the same way the antara in the *bandish* depicts lord Krishna's holi with all living, dead or nature in a very vivid and beautiful way. The *bandish* ends with 'raam rachaiya' repeated thrice.

8) This composition is made in such a way that it can be sung by a solo performer, can be sung and/or recomposed for choir/group singing and also can be used for dance ballet.

S. N. Ratanjankar's contribution in compositions of Indian music is so wide in range, so profound and so vast that it is difficult to comprehend its magnitude at one glance. He truly was one of the highest composers in the last many centuries, so far as the Indian classical music is concerned.

3:3:6:2:3 Mehboob Khan '*Daraspiya*'

Mehboob Khan '*Daraspiya*' of Atrauli *gharana* is considered as the most important

Khayal composer after the famous '*Sadarang*', '*Adarang*' and '*Manrang*'²⁶. Though he belonged to Atrauli *gharana*, his music was greatly influenced by the Rangile *Gharana* of his mother's family, founded by Ramzan Khan (1759 - 1806). His daughter was married to Faiyaz Khan. Approximately 500 compositions were given to Faiyaz Khan in dowry by him. Later on his *gharana* got merged with Agra *gharana* along with his own son Ata Hussain Khan '*Ratanpiya*', who was the disciple of Faiyaz Khan, and became the torch bearer of Agra-Atrauli *gharana*. Thus Mehboob Khan Daraspiya's compositions are considered as compositions belonging to the Agra *gharana*.

Mehboob Khan '*Daraspiya*' was a great musician and contemporary of other great musicians like Tanras khan of Delhi *Gharana*, Natthan Khan of Agra *gharana*, Alladiya Khan of Jaipur-Atrauli, Jahur Khan of Sikandara *gharana*, Rahimat Khan of Gwalior. In such an era of all time greats, he was not only known as a great musician but also a composer par excellence.²⁷ His compositions were sung with highest regards by none other than Alladiya Khan of Jaipur-Atrauli *gharana*, Mushtaq Hussain Khan of Rampur-Sahaswan *gharana* (was disciple of Mehboob Khan) and musicians like Faiyaz Khan, Vilayat Hussain Khan and others of Agra *gharana*. Now the descendents of these musicians and many other *gharana* musicians also sing his *bandishes*. Some of the qualities of his compositions are :

1) The lyrics have impressions of various languages such as *Sanskrit*, *Brij* which reminds of beautiful devotional songs by the *Ashtasakha* of *Pushtimargiya Sampraday*. The lyrics of the compositions also has imprint of the literature of *Dhrupad*. That is possibly because he belonged to the age of transformation in Music from *Dhrupad* to *Khayal*.

2) His *bandishes* contain *madhurya*, *shabdlatiya* and *bhawpurnata*. The arrangements not just focusses on "*Chandrabindu*" and *yamakyukt* (like "*baat-jaat*", "*saiya-paiya*", "*sajan-majan*"). The words of the verses beautifully conform to the terms of the *Bhabbihor* and beautifies these *bandishes*. In many ways , these are far superior to the *rachanas* of his predecessors.

²⁶ Khan, Yunus Hussain, lecture demonstration, Khairagarh series

²⁷ Khan, Aqueel Ahmed, interview in Agra on 11th March, 2014.

4) Apart from popular *Ragas*, we find many compositions composed by Mehboob Khan are set to lesser known *Ragas* such as: Khambavati, Nand, Lalita Gauri, Sugharai Kanada, Pancham, Chandrakuns of Agra *gharana* (a very rare Raga). Some of the compositions of these *Ragas* are like stamp of the respective *Raga*, and are sung by many popular artists of various *gharanas*. They are as follos:

- * *Raga Nand: E baare saiyaan (Vilambit Tritaal)*
- * *Raga Rageshree: Aayo ata matawaaaro (Madhya Trital)*
- * *Raga Khambavati: Aali ri mai jaagi (Vilambit Trital)*
- * *Raga Jaunpuri: Pariye paay na vaake sajani (Madhya Trital)*

3) The lyrics compositions covers various aspects, subjects such as:

- * Philosophy-spiritual message: e. g. *Niranjan keeje (Raga Hussain Todi), Naad Samudra Kou maha Katheen (Raga Bhimpalasi), Pariye paay na vaake sajani (Raga Jaunpuri)*
- * Romance-*Shringar*(Love-delight), Seperation with the lover etc.: *Aayo ata matawaro Sanwaro (Raga Rageshree) Mand mand muskaan (Raga Pancham), E Nanadiya jaage (Raga Bhupali)*
- * *Leelas* of Lord Krishna: *Tore kar jorat hun Krishna Kanhaiya (Raga Dhani)*
- * Description of nature: *Drum drum lata lata pata pataa jataa (Raga Sohini)*

Analysis of composition:

Raga Khambavati : Vilambit Trital

Sthayi: Aali ri mai jaagi, Sagari rain naahi aaye piya |

Antara: Unake 'Daras' ko ankhiya taras rahi, kaa bidh rakhu jiya,

Sagari rain naahi aaye piya ||

a) *Raga Khambavati* is a complex *Raga* of *Khamaj Thath*. 'M G M - S' is a bit unusual phrase and bit difficult to sing. However in this composition, Mehboob Khan has beautifully blended it with the *Mukhada* itself and reached 'Sam' (the first beat) on the 'Nishad' of lower octave.

b) In the composition, the lady is waiting for her lover and her pensive expression has been beautifully captured and described.

c) The composition is very compact as the lyrics/poetry is very short. Accordingly the whole *Vilambit*, composition can be sung within just three cycles. In spite of the composition being very short, there is ample scope of exploring the *Raga* through it. Because all important phrases are beautifully included in the composition. e. g.

1) P M G, M S, N S 2) M M P D N S 3) N D P M, P M G, M S

d) To suit the mood of the lyrics, it is set to simple *Tala Trital*, where there is hardly any scope of disturbance (to the serenity in the composition) from certain syllables of the *tabla* as sounded in other complex *tala*.

e) The interpretation of *Raga Khambavati* in Jaipur-Atrauli branch is different from the Agra *gharana*. The Jaipur-Atrauli *gharana* singers sing the *Raga Khambavati* without *Pancham* note. However the same above composition is sung attuned to their version of *Khambavati*.

3:3:6:2:4 Khadim Hussain Khan

Khadim Hussain Khan was known not only as a performer but also a great teacher and composer. He had a vast collection of known and obscure *ragas* and compositions. He composed more than 100 compositions under the pseudonym 'Sajanpiya'. Some of the salient features of his compositions are as follows:

1) The main body of his compositions comprises *Chhota Khayals*, a few *Dhamars* and a couple of *Bada Khayals*.

- 2) Though the poetic content of his work is not as rich as Ratanjankar's, the rhythmic and melodic content is very rich.
- 3) His compositions are in very simple *Brij* and *Hindi* languages.
- 4) Apart from popular ragas, he has composed in many lesser known *ragas* such as *Ramgauri*, *Deepak Kedar*, *Champak Bilawal*, *Sundarshree*, *Samant Sarang* and many more.
- 5) The *Mukhra* or *Mukhda* and *Aamad* of his compositions are very beautiful and those are his forte.
- 6) The *Bandishes* are not too long, most of them are just four lines and give ample scope for improvisation in the *raga*.
- 7) The *Bandishes* are mostly set to popular *Talas* such as *Trital*, *Jhaptal* and *Ektal*.
- 8) His compositions are very close to the traditional ones, however some of them are very playful with the Tala. e. g. *Beeti jaat sagari* in *Khambavati* & *Saanvare salone se laage more nain* in *Raga Jhinjhoti*.

Analysis of his composition:

Raga Gorakh Kalyan: Madhyalay Trital

Sthayi: Piya nahi aaye, Taare ginat kate rainaa ...

Antara: Ud ud kagawa, kahiyo sandesawa, 'Sajan' bina nahi chain....

- a) The *Raga Gorakh Kalyan* was first popularized by Agra musicians with the *Vilambit Ektal* composition-'*Dhan dhan bhaag*' usually sung by almost all other *gharana* musicians. However there was no medium tempo composition. Khadim Hussain has filled up the gap with this *Bandish*.
- b) In this *bandish*, the sense of separation from the beloved one is beautifully expressed in the *Mukhada* ending on the *Komal Nishad* of the lower octave on the '*Sam*'. This perfectly creates the mood of deep feeling of being distressed with separation.

c) The note *Pancham*, which is not so important and merely used as a passing note, is deftly used in the ascending and descending order of the *Bandish*.

d) Interestingly, the first lines of *Sthayi* and *Antara* start from offbeat and the second lines from the beats. This helps in creating an impression of a different composition within itself while improvising the *Raga* through the second lines of *Sthayi* and *Antara*.

e) The *Bandish* includes almost all important phrases of the *Raga* such as:

R M R S \bar{N} - , \bar{N} D, S -, S ^MR M -, PD \bar{N} - , D P M M - , N- D P M - R S.

Some Anecdotes about Khadim Hussain Khan as a composer:

The most of the *Bandishes* of Agra *gharana* are in faster tempo and based on a delightful interplay of the rhythm and the words, which make them very striking, lilting and pleasing. His repertoire of such compositions was vast. Being the direct descendent of a series of great composers, he had an urge to compose his own compositions and so he did on the familiar lines of a majority of Agra *gharana Bandishes*. In mid 30's he composed 'Mora man har leeno' in Mishra Mand and his career as a composer with the pen name 'Sajanpiya' began. Faiyaz Khan was very fond of singing *Raga* Malhua Kedar, and the Antara of the *Bandish* 'Mori aali mora man' was not known. Faiyaz Khan struggled very long to compose the Antara but without success. On Faiyaz Khan's request, Khadim Hussain composed it within no time.²⁸ Later, Faiyaz Khan lauded him and made the composition very popular. In the same manner, he also composed the Antara of a very playful *bandish* in *Raga Bihag*, '*Kanha bhar bhar maare pichakari*' on Faiyaz Khan's request.

In the late 40's, Khadim Hussain visited the Baroda Maharaja's court. Because of illness of Vilayat Hussain Khan, he got a chance to perform and was requested to sing *Raga Gorakh Kalyan*. At the last minute, he remembered his Guru Kallan Khan and composed and performed a very beautiful *Bandish* '*Piya nahi aaye*', and left the Maharaja of Baroda and the audience spellbound.

²⁸ Rao, N. Jayavanth, *Sajanpiya*, page 102

In the mid 60's, Khadim Hussain heard the duo of K. G. Ginde and S. C. R. Bhat singing a beautiful, celebrated composition '*Mero man sakhi har leeno*' in *Raga Jhinjhoti*, which starts from the second beat of *Trital*. This composition impressed Khadim Hussain Khan so much, that he also composed a new one. This resulted in another delightful composition '*Saanvare salone se laage more nain*', which starts from the 4th beat.

Khadim Hussain, later on composed approximately 70 beautiful *Bandishes* on requests from his own disciples and music fans and has tremendously contributed to Indian music.

3:3:6:2:5 Faiyaz Khan

Faiyaz Khan, apart from being the topmost popular performer of the last century was a well-known composer. He composed approximately 50 compositions under the pen name 'Prempiya'. He was gifted with an uncanny sense of poetry. Some of the qualities of his compositions are:

- 1) The compositions are in simple words perfectly interwoven with the laya, the melodic aspects and aesthetic use of phrases of *Ragas*. This gave him the status of the most popular composer of the last century.
- 2) Most of his compositions were of a romantic mood. Soothing, sweet and repetitive words with *Tihais* would add the musical and aesthetic quality of the composition, e. g. '*Chalo hato jaawo jaawo saiyan*' in *Sohini*, '*Ab mori baat ... binati karat mai to haari haari haari haari*' in *Raga Shuddha Sarang*.
- 3) Though he composed *Vilambit* or *Bada Khayal*, *Dhamar* and *Dadara*, a majority of his compositions are *Chhota Khayal*, mostly in *Brij* language.
- 4) Many a times he would prefer to elaborate the *Raga* through the second line of the composition or even start singing from the second line. He always established a rapport with the listeners with the second line, where he would swing the lines with rhythmic variations and even make the audience sing with him. He composed the compositions in such a way that the second or the following lines would provide scope for doing *Badhat*,

extending the musical ideas or improvisation of the *Raga*. Many other musicians of the *Agra gharana* also followed the footsteps of Faiyaz Khan in composing such *Bandishes*.

5) Faiyaz Khan being very romantic and extrovert in nature, his compositions did reflect the same. Hence most of compositions are of *Shringar Rasa* – the erotic mood.

6) They are very easy to imitate and sing not only for trained singers and instrumentalists but for beginners also. They are easily hummable, that is why some of his compositions were used in film music, Bengali *Raga* Pradhan and Nazrul geeti as well as the very recent Coke studio version of modern music, in which Rashid Khan has sung 'Sajan more ghar aaye'.

The following of his compositions are like stamps of the respective *Ragas*. Many popular vocalists and instrumentalists sing/play these compositions while rendering these *Ragas*:

Sr.	Raga	Composition	Genre	Taal
1	Jayjaywanti	More mandar ab lo nahi aaye	Chhota Khayal	Trital
2	Jayjaywani	Naadaan ankhiya laagi	- " -	Trital
3	Ramkali	Un sang laagi	- " -	Trital
4	Shuddha Sarang	Ab mori baat maan le	- " -	Trital
5	Vrundavani Sarang	Sagari umariya mori	- " -	Trital
6	Jog	Saajan more ghar aaye	- " -	Trital
7	Vilaskhani Todi	Baalam mori chhand de kalaiya	- " -	Trital
8	Tilak Kamod	Bamanaa ek sagun bichaar	- " -	Trital
9	Bhairavi	Banao batiya	Thumri Dadra	Dadra
10	Sohini	Chalo hato jaawo jaawo saiyan	- " -	- " -

Analysis of his composition:

Raga Jayjayvanti : Taal Trital

Sthayi: "Naadaan ankhiyaa laagi, Aiso niramohi so..."

*Antara: Jab se ankhiya laagi Mohan so, Sagari rain mei jaagi,
Sukh ki neend mei tyaagi..."*

My innocent eyes are struck to this heartless soul. Ever since I have seen 'Mohan', I have spent sleepless nights. I am not luck enough to have happy sleepless nights.

This composition was spontaneously composed by him after having noticed one Mr. Mohan Kapoor, a businessman and a great fan of Faiyaz Khan in the audience²⁹.

a) The composition can start from 7th as well as 8th beat of Trital as follows:

Version A	\underline{G} R - $^R S$ - da - na	$\dot{N} S$ RS $\dot{N} \dot{D}$ \dot{N} a- khi- ya- -	$^G R G$ M G R la- - gi -	- R, $^G R$ - - -, Na -
	0	3	x	2
Version B	\underline{G} R - $^R S$ - da - na	$\dot{N} S$ RS $\dot{N} \dot{D}$ \dot{N} a- khi- ya- -	$^G R G$ M G R la- - gi -	- - -, $^G R$ - - -, Na

b) In the first line just before *Mukhra*, three most important phrases of *Raga Jaijaivanti* are included. 1) R \underline{G} R S 2) \dot{N} S R S $\dot{N} \dot{D}$ 3) \dot{D} \dot{N} $^G R G$ M G R .

c) The last lines of Sthayi and Antara can be used as a medium for elaboration of *Raga*, again a typical style of Agra *gharana*. Faiyaz Khan and other musicians including Bismillah Khan have performed in the same manner.

²⁹ Mehta, R. C. interviewed in Vadodara on 10th October, 2009

- d) The second line of Sthayi and Antara are the same in terms of notation.
- e) The Antara starts 'G M D N Ś' which is a Khamaj or Rageshri ang and not Des ang.
- f) Poetically it has very simple soothing words tuned to very simple lingering melody.

3:3:6:2:6 Dinkar Kaikini

Dinkar Kaikini was a leading disciple of S. N. Ratanjankar and was deeply impressed with Faiyaz Khan's gayaki. He composed more than 150 compositions with a pen name of 'Dinrang'. As a composer he was influenced by both; richness of literature and virtuosity of Ratanjankar's compositions and hummable, sweet and aesthetic compositions of Faiyaz Khan. As a composer, he believed that we, the humans, are meant to reproduce and re-create the creations that already exist in the Universe. According to him God is the only creator, who has not left anything for human beings to create.³⁰ This philosophical approach always reflects in his compositions.

Some of the qualities of his compositions are as follows:

- 1) His approach towards the *bandish* was philosophical-spiritual. He projected the *Laya* approach of Agra *gharana* through his compositions³¹.
- 2) He was a traditionalist in his approach to the *Raga* and so were his compositions as far as the melodic aspect is concerned.
- 3) His *Bandishes* comprise *Dhrupad*, *Dhamar*, *Sadra*, *Khayal* (*Vilambit & Drut*), *Tarana*, *Trivat*, *Thumri*, *Bandish ki Thumri*, *Tappa*, *Dadra*, *Bhajan numa*, *Tarana numa*, *Carnatic Varnam* and *Kritis*, songs for children, patriotic songs, group/chorus songs, devotional songs and so on. These compositions were set to varieties of *Taals*.

³⁰ Kaikini, Dinkar interviewed in Mumbai on 2nd October, 2009.

³¹ Mahale, Yashwantrao, as interviewed on telephone on 4th Oct., 2009

4) Dinkar Kaikini composed *bandishes* in rare *Talas* like '*Ekvaai Trital*' and his own creation '*Panch Roopak*'. The *bandishes* are composed perfectly to the meters of these *Talas*.

5) Introduction of total silence on a particular beat and to create an element of surprise is a novel idea of Kaikini. He even introduced a symbol of 'o' for the same in the notation of the *Bandish*. e. g. '*Painjaniya chhamake chhamakan laage*' in *Raga Bihag & Tala Ekvaai Trital*.

6) In many compositions, the last line of *Sthayi* and *Antara* has the same tune, a typical *Agra gharana* style is followed. e. g. '*Rang rangeele Prempiya sang khele*' *Raga Bageshree, Taal Trital*.

7) The themes of the compositions are full of variety. As per Shashikala Kaikini³² (renowned singer and wife of Dinkar Kaikini), his creations came into existence through the inspiration from his surroundings, and making keen observations with a meditative mind. Every creation of his had an intention or purpose, meaning, reasoning. His experience as a producer and music composer at All India Radio made him different from other traditional composers. He was a man of detailing, which resulted in unique compositions based on various themes and aspects of life.

Some of the situations/incidents that inspired him to compose *Bandishes* are as follows:

a) Dinkar ji composed his first composition at the tender age of fifteen. Apart from vocal music, he was then undergoing training in Kathak in Lucknow. The impression of Kathak Dance can be seen in this composition:

'Nahi maane nahi maane, Jasoda tumharo Kanhaai' in *Raga Bhupali Taal: Drut Trital*.

b) Dedicated to Mahatma Gandhi after his death he composed a composition at the age of twenty one:

'Swatantra bhayo hai desh hamaro' *Raga: Gaud malhar Taal: Vilambit Jhoomra*.

³² Kaikini, Shashikala, as interviewed on telephone on 4th Oct., 2013.

This *Raga* and composition was presented during the audition test. Prominent exponents of Indian classical music like Mushtaq Hussain Khan were highly impressed and appreciated his effort.³³

d) Dinkar Kaikini was a devotee of Lord Tirupati Balaji. He was inspired to compose a *Varnam* in *Carnatic* style in *Raga Yaman*, while he visited the holy temple for the first time and sought blessings for getting settled in life, just after graduation:

'Tiru Venkatesha Kalyankarak Mahasiddheshwara' in *Raga Kalyani (Yaman)* and *Aadi Tala*.

e) On the occasion of 100th birth anniversary of Faiyaz Khan, he composed a *Vilambit Khayal* dedicated to Haji Sujan Khan, the pioneer of *Agra gharana* and Faiyaz Khan. The same year was the 400th year of *Agra gharana*. This composition is in *Raga Bageshree-Vilambit Ektal*.

Sthayi:

'Haji Sujaan, gunan ke gunavanta, Deepak Jyot liye hai Khitab, Suran ke Mahanta'

Antara:

'Jagmag tero naam parakasa, diyo aaftaab suran ke daataa..'

(Haji Sujan, you are most knowledgeable, you are adorned with title of '*Deepak Jyot*' and master of music - titles were given by Akbar the great. Oh Faiyaaz Khan (*Aftab e Mousiqui* - Sun of Music was title of Faiyaz Khan), you are the giver of great art of Music.

f) When man landed on moon, Kaikini composed a *Bandish* in *Raga Bhairav* - *Tala Jhaptal*:

'Aayo hai jeet ke maanav Chandralok'

³³ Bakre, Sadashiv, *Dinrang*, Gautami Prakashan, Mumbai, 2005.

g) Traditionally the Tappa songs are based on Punjabi language. But Dinkar Kaikini for the first time composed a Tappa, glorifying Lord Krishna. This is a very popular composition nowadays, sung by many leading vocalists of the country.

Raga Kafi Tal: Tappanuma Punjabi.

*'Madho Mukund Muraari, Kunj vihaari jana mana haari,
akhil jagat ke tum hitakaari'*

Truly, Dinkar Kaikini was a composer with new vision and approach. He loved experimentation not only in the poetry but in the *Rasa, Raagang, Laya*, melody and many other aspects of *Raga Music*. That is why his compositions are very popular among the young leading performers of the present time.

Agra gharana composers, their Pen names and list of Ragas created:

Sr. No.	Name of the Artiste	Pen Name	Ragas created
1	Haji Sujan Khan		Jog, Rageshree, Barwa
2	Khadim Hussain Khan	Sajanpiya	Sajan Sohini, Pancham Hindoli, Lalita Bhairav, Sundarshree
3	Yunus Hussain Khan	Darpan	Sujani malhar, Devyani, Nat Deepak, Husaini Bhairav, Nohar Todi, Ahiri Bihag, Lalita Sohini, Jogwanti, Maluha Bihag
4	Jagnnathbua Purohit	Gunidas	Jogkauns, Swanandi, Jaun Bhairav, Manranjani
5	Dinkar Kaikini	Dinrang	Bhupavali, Gagan Vihang, Gunaranjani, Khemdhwani
6	Yashwant Mahale	Sujandas	Jogiya Varali
7	K G Ginde	Sujansut	
8	G N Dantale	Govind	
9	Master Krishnarao	Krishnadas	Tilak Kedar, Mangal Todi, ShivaKalyan, DeviKalyan, Bilwa Bibhas, Jaunkali
10	V R Athavale	Naadpiya	Lalitkali, Lalit Vilas, Bhinna Bhairav, Pat Kafi, Madhu Kalyan, Kaunsi Bahar,

			Maru Basant, Chandra Bhairav
11	Dhruv Tara Joshi	Premrang	
12	Chinmay Lahiri		Shyamkosh, Probhatitodi, Gandharika,
13	Babanrao Haldankar	Raspiya	Chandani Malhar, Kaunsi Jog
14	Lalith Rao		Bhavani Shankar
15	Harishchandra Bali	Haripiya	
16	Dilipchandra Vedi	Naad Rang, Vedi	Vedi ki Prabhat, Vedi ki Lalit
17	Anwar Hussain Khan	Rasrang & Khumar Niyazi	Prankauns
18	Khadim Hussain Khan	Sajanpiya	Sajan Sohini, Pancham Hindoli, Lalita Bhairav, Sundarshree
19	Ghulam Kadar Khan	Sanehipiya	
20	Inayat Khan	'Samajh Dil'	
21	Zahoor Bakhsh Khurjawale	Ramdas	
22	Anwar Hussain Khan	Rasrang & Khumar Niyazi	Prankauns
23	Yunus Hussain Khan	Darpan	Sujani malhar, Devyani, Nat Deepak, Husaini Bhairav, Nohar Todi, Ahiri Bihag, Lalita Sohini, Jogwanti, Maluha Bihag, Devyani, Nav Bihag,
24	Jagnnathbua Purohit	Gunidas	Jogkauns, Swanandi, Jaun Bhairav, Manranjani
25	Dinkar Kaikini	Dinrang	Bhupavali, Gagan Vihang, Gunaranjani, Khemdhwani, Bayati
26	Yashwant Mahale	Sujandas	Jogiya Varali
27	K G Ginde	Sujansut	

28	G N Dantale	Govind	
29	Master Krishnarao	Krishnadas	Tilak Kedar, Mangal Todi, ShivaKalyan, Devi Kalyan, Bilwa Bibhas, Jaunkali
30	V R Athavale	Naadpiya	Lalitkali, Lalit Vilas, Bhinna Bhairav, Pat Kafi, Madhu Kalyan, Kaunsi Bahar, Maru Basant, Chandra Bhairav
31	Dhruv Tara Joshi	Premrang, Rasikpiya	
32	Chinmay Lahiri ³⁴	Magan	Kusumi Kalyan, Nand Kauns, Shyam Kauns, Mangal Bhairav, Gandharika, Roop Kalyan, Jogmaya, Probhati Todi, Rajani Kalyan, Gadharika, Nagranjani, Mabgalati, Shubhra
33	Jitendra Abhisheki	Shyam Rang	

***Agra gharana* vocalists - as composers and the books published :**

Sr.	Name of the Artiste	Pen Name	Title of Book	Approximate Number of Bandishes	Remarks
1	S N Ratanjankar	Sujan	Abhinav Geet Manjari 3 Parts	800	Self composed Bandishes
2	Vilayat Hussain Khan	Pranpiya	Sangeetagyon ke Sansmaran		General history as well as Traditional & self composed Bandishes
3	Jagannathbua Purohit	Gunidas	Swanandini		Biography, Traditional & self composed Bandishes
4	Dinkar Kaikini	Dinrang	Rag Rang	112	Self composed

³⁴ Website: <http://www.banglapedia.org> as seen on 21st December, 2013.

					Bandishes & mp3 recording
5	Shrikrishna alias Babanrao Haldankar	Raspiya	Raspiya	52	Self composed Bandishes & mp3 recording
6	V R Athavale	Naadpiya	1) Taran Naad 2) Raag Vaibhav 3)Naad Vaibhav		Traditional and Self composed Bandishes
7	Krishnarao Phulambrikar	Krishnadas	Raag Sangrah 7 Volumes		Traditional & Self composed Bandishes
8	Yashwant Mahale	Sujandas	Yashosangeeta mrut	108	Self composed Bandishes & mp3 recording
9	Gajananbua Joshi with Anant Manohar Joshi		Malaniya goondh laavo ri	46+18	Self composed Bandishes & mp3 recording
10	Arun Kashalkar	Rasdas	Swar Archana	61	Self composed Bandishes
11	C R Vyas	Gunijaan	Raag Sarita	121	Self composed Bandishes
12	Sumati Mutatkar		Geet manjari		Self composed Bandishes
13	Jitendra Abhisheki	Shyam Rang		50	

Researcher finds a very interesting thing that, musicians of Agra gharana have been very creative for centuries. The creations took place mainly in three areas: a) Raga b) Compositions-*Bandishes* 3) Tala.

Apart from this, they carried forward the precious knowledge for future generation, they had gained from their Gurus and ancestors. In 20th century, a major change took place

that almost all practicing musicians started making creations on very large scale in the above mentioned areas and even published them in the form of Books and CDs. No doubt that they have a huge repertoire of known and lesser known Ragas and Bandishes. Many lesser known Ragas, but now popular ones were popularized by Agra gharana. e. g. *Jog, Barwa, Jhinjhoti, Khemkalyan, Shyam Kalyan, Khambavati, Gorakh Kalyan, Nand, Rageshree, Nat Bihag, Purva* etc.

Many new series of creative experiments in composition and Raga making took place, so as to make Indian music easily understandable and to reach masses. No wonder, they reached the masses through their creative work.