

Chapter 2

Khayal & Gharana:

Evolution &

Development

2.0 Khayal: Introduction

Khayal, the Principal Classical Form of modern times is a unique and rich form of Hindustani Classical Music, which embodies the gravity of the Dhruvapada, the romanticism of the Thumri and the lyricism of the lighter forms like Dadra and even Ghazal. Khayal; a classico-romantic form eschewed some off the redundant rigidities of the Dhruvapada and imbibed some of the aesthetic excellences of the Thumri. Khayal is a highly specialized art form, whose composition today is quite intricate in spite of the vast latitude it enjoys in comparison with the Dhruvapada. There are several steps in its elaboration; each of these steps is meant to emphasize a specific point of aesthetic and musical excellence. Having rich classical background, Alaps, Various Tanas, Bol-Tanas, Various Ghamaks, Wide variety of rhythmic patterns and creative variations of the words of the composition with appropriate combinations of notes, add significant sentimental enrichment to it. Khayal thus has something interesting and attractive to offer to almost every variety of listeners. Dhruvapada was a purely classical form of music whereas the Khayal was a classic-romantic form which incorporated the classicism of the Dhruvapada and the romanticism of the Thumri. Khayal abstained from using redundant rigidities of the Dhruvapada and accepted some of the aesthetic excellences of the Thumri¹. Khayal chose Sadharni Shaili for its structure. It means that Khayal incorporated into itself the unique properties of all Gayan Shailies. These also included various Ghamaks like Khatka, Murki, Meend, Kampan, and Andolan. This resulted in a unique structure and aesthetic of Khayal².

2.1 Meaning of Khayal

Khayal is believed to be an Arabic term, meaning thought, imagination, Fancy, ideation, imaginative conception, respect or understanding. The word Khayal means an idea, whim, imagination or Kalpana³. This word or term came to India with the Persian Language. Khayal implies the idea of some sort of song or verse which is imaginative and conceptual in its nature or an execution at will. In fact, the term Khayal suggests the ideas of

1 Gautam, M.R, The Musical Heritage of India, p.42

2 Singh, J, Khayal aur uska Vikas, Nibandh Sangeet, p.49

3 Gautam, M.R, The Musical Heritage of India, p.55

imagination and imaginative composition and from the meaning it can further be inferred that the Khayal is imaginative in conception, artistic and decorative in execution and romantic in appeal. Its theme or subject-matter is interpretative, and its form and method of execution are classic-romantic. In comparison to Dhruvapada Prabandha type of songs, the Khayal Prabandha is imaginative and creative, whereas Dhruvapada is concentrative, contemplative and majestic¹. In his book *Khayal Gayan Shaili Viksit Ayaam*, Dr. Satyavati Sharma said, “We can say that rendering alap while being creative but at the same time following the rules of the Raga and establishing the structure of the Raga is the essence of Khayal singing. According to Mr. O. Goswami: “Khayal is called so as it is imaginative in nature both in regard to its subject matter and its interpretation².

2.2 Evolution of Khayal

There are a lot of opinions about the origin of khayal. There is no single opinion among the music experts about its origin, development and circumstances. The main reason behind it is the absence of any information about Khayal music in the medieval texts although its origin occurred in this time period only³. Eminent scholar Vim Wan der Meer in his book ‘Hindustani Music in the 20th Century’ wrote, “If we do a historical analysis about the origin of khayal, it is observed that in 18th century Khayal was quite similar to Dhrupad in many ways. This style of Khayal was considered as a new type of presentation of Dhrupad sung by Sadarang⁴. Mr. Viney Chandra Maudgill wrote in his paper ‘Evolution of Khayal’, “The Khayal of today, though based on Dhrupada, was a revolt against the Dhrupada itself which was becoming too rigid, mechanical and losing its aesthetic appeal⁵.”

This thing is quite clear that the first attempt to create a serious form of Khayal was based on the Dhruvpada Shaili. It was simple in structure and later on it was developed in various ways and its ornamentation was done⁶. Some people believe that Khayal originated from the Gitis prevalent in the Ancient times. Thakur Jaideva Singh wrote in his essay

1 Swami, P, *A Historical Study of Indian Music*, p.176

2 Sharma, S, *Khayal Gayan Shaili Viksit Ayaam*, p.77

3 Sharma, S, *Khayal Gayan Shaili Viksit Ayaam*, p.79

4 Sharma, L, *Bhartiye Sangeet Ki Aanveshnatmak Sameeksha*, p.201

5 Sharma, S, *Khayal Gayan Shaili Viksit Ayaam*, p.79

6 Chakrabourty, H.C, *Khayal Ka Vikas, Nibandh Sangeet*, p.41

‘Khayal ka Vikas’ that “Khayal-recital is an Indian art form in its entirety. If we observe the compositions while keeping the artists related to Indian music in mind, we find that they have been developed specially based on the Sadharani Shaili and special emphasis was given to Binna shaili. Rupkalapti is followed in this singing style¹. In the medieval period Rupkalapti singing provided the Khayal singers with independent elaboration of Swaras and lyrics. According to Mr. Viney Chandra Maudgill Khayal-singing is just an evolved form of Rupkalapti: “Khayal of Hindustani music is considered to be a parallel development of Rupakalapti².” Before we discuss the impact of this form of music since the seventeenth century, it will not be out of place to talk about the evolution of the Khayal. Various theories have been advanced regarding the origin or evolution of Khayal. Swami Prajnanananda in his book, ‘A historical study of Indian music’ wrote some of the theories in this regard: Some trace the origin or evolution of Khayal to Qawwali type of regional love songs or devotional songs. Some say that the new and novel form of Khayal was the result of admixture of decorative principle and word-structure of melody. Some hold that the new form of Khayal evolved from the musical composition (Prabandha), Kaivada, possessing three musical parts (Dhatus) and Bhavani-Jati with three limbs (Angas) of 12-13th century A.D. Some scholars are of the opinion that not only Kaivada, but other Prabandhas like Ekatali and Rasaka are also the originators of Khayal. Some others again argue that Khayal was designed based on the shastric Aksiptika, which has been described by Sharangadeva in the Sangitaratnakra³. Similarly there are also differences of the opinion regarding the innovator or originator of Khayal.

2.2.1 Amir Khusro:

Amir Khusro, an Indo-Persian scholar, was an accomplished musician as well as a musicologist. He is believed to be well conversant with the popular type of song, the Qawali of the Qawals. It is said that he introduced Khayal with a particular style of execution among the music-loving people of the society of that time. But most of the

1 Sharma, S, Khayal Gayan Shaili Viksit Ayaam, p.79

2 Sharma, S, Khayal Gayan Shaili Viksit Ayaam, p.79

3 Swami, P, A Historical Study of Indian Music, p.176-177

scholars have refuted this view¹. According to Prof. S.H. Askari, “If we study and analyse the writing and compositions of Amir Khusaro, we do not find any mention of Khayal in it. That’s why considering him as the inventor and the originator of Khayal is not true completely².” To further examine this claim, we have to determine whether Khayal was an exotic concept or an indigenous evolution. From the available evidence in India & Iran, there does not seem to have been a form in Iran similar to the Khayal. But one definitely finds clear and exhaustive description of Khayal in musical texts of the thirteenth century like the *Sangitaratnakra* of Sharangadeva of *Rupakalapti*, *Sthayabhanjani*, *Rupakabhanjini* etc. From the descriptions of the above terms it is evident that the Khayal was a natural evolution of Indian music because the actual rendering of the Khayal is very similar to the description of *Rupakalapti* & *Rupakabhanjini* given in *Sangitaratnakara*. Of course, Khusro was a very imaginative and artistic personality. He was undoubtedly drawn towards Indian Classical Music. During his time, i.e. between the middle of thirteenth century to the beginning of the fourteenth century being a renowned poet in Persian & a Sufi, he composed several types of poems like *Qasida*, *Rubayi* etc. and set some of these poems in easy simple rhythms. It appears that *Qawwali* form was born in this manner and was a contribution of Amir Khusro. Being a Sufi and a disciple of the famous Hazarat Nizamuddin Aulia, he used to listen to plenty of devotional music, which included *Qawwali*. It is likely that he experimented by composing a form based on the *Qawwali*. Later on he improved on the above compositions and may have called them *Khayals*³. But, there is of course no clear evidence to credit the contribution of the word Khayal to Amir Khusro, because there is no reference to this word in any of his works. There is also no reference to Khayal in any of the famous texts written and provided by artists who were his contemporaries. One does find a reference to the Khayal in *Ain-e-Akbari*, the magnificent Chronicle of Abul Fazal (1551-1602 A.D.) where on page 730 he clearly mentions that in Delhi: Khayal (spelt Kheal) and Tarana were sung and they were composed by Amir Khusro with the assistance of Samit and Tatar. He says, "They are a

1 Swami, P, A Historical Study of Indian Music, p.177

2 Sharma, L, Bhartiye Sangeet Ki Aanveshnatmak Sameeksha, p.201

3 Gautam, M.R, The Musical Heritage of India, p.42-43

delightful mixture of Persian & Hindu style. Even if we assume that Amir Khusro gave this form, it seems to have died a very natural death as the Qawwali form went out of vogue along with Amir Khusro's death. It did not have the classical base of the Prabandha which was then the staple classical form and so it was not liked by the classical musicians. They refused to take it up and hence it disappeared. In the subsequent time, till the sixteenth century, the Khayal was nowhere to be seen; the Dhruvapada took the place of the Prabandha and became the main Classical form¹.

2.2.2 Sultan Husain Sharque:

Captain Willard in his book- Treatise on the Music of Hindustan has said That Sultan Hussain Sharque of Jaunpur was the innovator of this class of song². A.H. Fox-Srangways in his book-The Music of Hindostan has said that the mst common type of Khayal was a later form of Dhruvapada and was supposed to be evolved from Muhammad (Sultan) Sharque in 1401-1440 A.D³.Some believe that it was Sultan Hussain Sharque who developed Khayal on the basis of an older form of folk song that was prevalent in North India in the early part of the mediaeval times⁴. Husain Sharque was not only a matchless musician, but also a great inventor. He was one of the greatest exponents of the Khayal. In many books he has been credited to be the founder of Khayal. Ironically while Dhrupad was growing in stature, an anti-Dharupad movement was underway in Jaunpur. The ruler here at that time was Hussain Shah Sharqi (1458-1528 A.D.) who was also a good musician. For a long time people felt that the Dharupad style was too formal and what Indian music required was a less formal and more imaginative style. So Hussain Shah Sharque and his fellow musicians invented the Khayal Style. The Khayal offered wide scope for technical Brilliance, invention & imaginative treatment of secular & religious themes. Even this form of Khayal was not acceptable to the classical musicians of the period as they were not prepared to accept the liberties taken by this form over the Prabandha. Therefore sultan Sharque's Khayal although comparatively strongly based on

1 Gautam, M.R, The Musical Heritage of India, p.43

2 Swami, P, A Historical Study of Indian Music, p.177

3 Swami, P, A Historical Study of Indian Music, p.177

4 Swami, P, A Historical Study of Indian Music, p.177

classical foundations did not come up to the exacting standards of the classical musicians of his time. This form of Khayal may be said to something like the modern Madhyalaya Khayal. But it was in its infancy and naturally did not have the maturity of structure and improvisation. As the time advanced, however, this version got more approbation from scholars and musicians than the earlier version, the Khusravi Khayal based on Qawwali had received¹. Most of the scholars are of the opinion that neither Amir Khusro nor Sultan Hussain Sharque was the innovator of Khayal but it was an outcome of the gradual process of evolution that was at work during the reign of the Sultans like Ghiyas-ud-din, Balban, Zala-ud-din Firuz, Ala-ud-din Khilji and the Tughlaq rulers, supported by the inventive geniuses of the Muslim and Indo-Persian musicians². This argument has been elaborately dealt by Thakur Jaideva Singh. He has opened a new vista of investigation into the origin of Khayal. He has said about the evolution of Khayal: "Sharangadeva's Sangitaratnakara was written in 13th century in which Sharangadeva mentioned five types of musical compositions called 'Gitis' viz., Shuddha, Bhinna, Gaudi, Vesara and Sadharani. The main contention of Thakur Sahib is that Khayal evolved or rather developed in a new and novel form from the ancient Shastric Sadharani Giti and its charming style evolved from the Rupakalapti that was current in the 12-13th century A.D. Thakur Sahib has stated about his personal view: "I maintain that the so-called Khayal style of musical composition is nothing but only a natural development of the Sadharani-Giti with the predominant use of Bhinna in it that became the Khayal³." Regarding the characteristics of Sadharani Giti, Sharangadeva has said: "An eclectic style of composition which included with the excellent points of all other four styles, more charming than all other styles because it was full of Gamakas, Pleasant, tender with sweet idioms and delicate nuances of emotion (Kaku)⁴." For its composition, the Khayal adopted the style of Sadharani-Giti i.e. it embodied within itself the excellent features of all the styles and had a predominance of the Bhinna style i.e. it exploited all the Ghamakas without bothering about their names, Khatka, Murki, Meend, Kampan, Andolana, everything was beautifully woven into its structure. Further it must be

1 Gautam, M.R, The Musical Heritage of India, p.44

2 Swami, P, A Historical Study of Indian Music, p.177

3 Swami, P, A Historical Study of Indian Music, p.180

4 Swami, P, A Historical Study of Indian Music, p.181

remembered that the structure and design of the Khayal is somewhat similar to that of the ancient Shastric 'Rupakalapti'. Simhabhupala defined Rupakalapti as when Alap is accompanied by Raga and Tala, contained in a Prabandha, it is called the Rupakalapti. It is the creative and imaginative song¹. Rupakalapti lays emphasis upon the beauty of 'creative fancy'. So, regarding evolution of Khayal, it can be said that it developed upon the already existing ancient structure of the Sadharani-giti, having its basis on Rupakalapti for the imaginative and creative Style².

So Khayal is neither a new or foreign importation in Indian music, nor did Amir Khusro invent it in the 13th century rather it was current mostly among the Muslim musicians of the Arab-Persian stock³. Amir Khusro flourished in 13th century and at the same time Sharangadeva flourished and completed his epoch-making treatise on music, Sangitaratnakara. Amir Khusro was a man of extraordinary merit and intelligence, and he was well-versed in Urdu, Hindi, Persian, Sanskrit and other languages. So it might be the fact that, being a scholar and a music-loving man himself, he was quite aware of the colorful form of the Shastric Sadharani-Ragagiti, together with the imaginative style of the Rupakalapti, full of so much embellishment, as described by Sharangadeva's Sangitaratnakara. It is most probable that he thought it better to designate the fanciful type and style of Qawwali of his time as Khayal for better understanding and sweet rendering. But we do not know whether he can be credited for doing that. And if that be so, then it is also possible that the newly introduced type and style gradually attracted the attention of all music and beauty-loving people of that time and consequently attained refinement through gradual novel process during the time of the Sharqi Rulers in 15th century A.D. The Sharqi rulers were great lovers as well as patrons of fine arts like architecture, painting and music, and so it can be assumed that Khayal got their support, and it was much improved and better understood during the time of Sultan Hussain Sharqi⁴.

1 Swami, P, A Historical Study of Indian Music, p.182

2 Swami, P, A Historical Study of Indian Music, p.183

3 Swami, P, A Historical Study of Indian Music, p.183

4 Swami, P, A Historical Study of Indian Music, p.183-184

Khayal gradually attracted the minds of the beauty of the beauty-loving artists, the later Sultans and Royal families. The Khayal was highly developed during the time of Sultan Muhammad Shah in 1719-1748 A.D, under the able guidance of Niyamat Khan, who was an adept in Dhruvapada and Veena. Niyamat Khan won the title of 'Sadarang' from Sultan Muhammad Shah for his great talents and theoretical and practical knowledge in classical music. It is a fact that Niyamat Khan, Sadarang designed the elegant classical form of Khayal in a majestic and colourful slow tempo (Vilambit Laya) like Dhruvapada. It has already been said that he designed Khayal either on the basis of some Shastric Prabandha-giti as delineated in the ancient Sangita-Shastras, or innovated it absolutely in a new and novel form, based on the somewhat reformed type of Khayal that already existed in the society. Truly speaking, Niyamat Khan, Sadarang heightened the classical form of Khayal, and made it to be appreciated by the top-ranking musicians and Royal sovereigns of that time. Henceforth, it attained the similar high position as enjoyed by Dhruvapada, and gradually came to be developed with many modifications and changes in forms and styles and decorative elements even up to the present time. In the 19th-20th century, there evolved some colourful novel styles in Khayal through individual efforts-cum-methods of execution or embellishment and they were named after noted places (seats of culture) and artists. To name a few: Gwalior Gharana, Agra Gharana, Jaipur Gharana, Patiala Gharana, Kirana Gharana, Alladdiya Khan Gharana etc. Different kinds of Ghamaka, Subtle Tana, Meenda, Bol or Vani, Laya (tempo) etc were the salient features constituting their differences¹. The third and the final phase of the evolution of the Khayal took place in the eighteenth century when two great Vaggeyakaras, Sadaranga and Adaranga took up the task of composing the Khayal based on the solid foundations of the Dhruvapada. Both these musicians were exponents of Dhruvapada gayaki. Sadaranga & Adaranga trained several disciples in rendering the Khayal, but appeared to have never themselves taken to this style. They remained faithful to the *Dhruvapada Gayaki*. This version of the Khayal by Sadaranga and Adaranga caught the fancy of their contemporaries. It offered them not only the sound classical base of the Dhruvapada but also liberated them from the manifold

¹ Swami, P, A Historical Study of Indian Music, p.185-186

limitations of structural, rhythmic and textual restrictions. This version opened up new doors of artistic improvisation unmatched in its vastness of scope¹.

2.2.3 Sadarang and Adarang

Khayal singing got proper recognition and support in the Court of Mughal King Mohammad Shah Rangile through Adarang and Sadarang. Due to this it took a firm position in Indian Music². Pt. Bhatkhande said: “in my opinion it is not ok to assume that Khayal was invented and then propagated by a single person. Singing styles like Khayal existed in society already but they were not very popular. In further time sultan Hussain Sharque liked this singing style. He encouraged singers to use this style and thus Khayal became more popular³. Prof. B.R. Devdhar wrote, “For the first time Khayal composition was started by Amir Khusro but it did not get popular at that time. After that sultan Hussain Sharque, Chanchal Sen, Chand Khan and Suraj Khan made a lot of efforts to make it more interesting but they could not succeed to achieve it. Niyamat Khan also put in his efforts⁴.” In this way, the present form of Khayal came into existence during these centuries with the contribution of so many artists and musicologists and became the main singing style of modern times leaving behind Dhrupad. "This was an era of Muslim domination where an unfortunate downfall of Sanskrit and Hindu tradition occurred. This version of the Khayal was in a way a mixture of the orthodox Hindu tradition and the newer trend of liberalism in the arts, especially in music. This liberalism or freedom of expression can be thought to be a direct result of the Muslim influence. This influence definitely had an unwelcome effect on Indian music, especially the Hindustani music. Although it got enriched enormously by addition of some of beneficial features of Persian music and by allowing musicians freedom and an increased scope for artistic and aesthetic expression but it altered the existing system. The Khayal gradually took deep roots in the musical soil and began displacing its predecessor, the Dhruvapada."

1 Gautam, M.R, The Musical Heritage of India, p.45

2 Upreti, G. C, Bhartiye Sangeet: Badalta Pridarishya, p.35

3 Sharma, S, Khayal Gayan Shaili Viksit Ayaam, p.80

4 Sharma, S, Khayal Gayan Shaili Viksit Ayaam, p.80

By and by, the Khayal edged the Dharuvapada out of the field and became the principal form of classical music of North India. It kept on adding new things to itself. For example, as opposed to Dharuvapada, the earlier rigid structure and its strict adherence to the various words of the text to the respective Matras of the Tala was considerably relaxed. The rendition of the Khayal assumed a more expansive and flexible character without altering any of the essential classical injections. The other improvements in the Khayal that happened included the introduction of Tana, Bola-Tana, additional Gamakas like Gitkiri, Zamzama, Tripucha, Khatka, Murki etc. and the adoption of the aesthetic expressiveness of the Thumri in its Bola-Upaj, or creative variations of the words of the composition alongwith optimum combinations of notes, to enhance the context of the words. The advent of this aspect in the Khayal led to significant 'sentimental' enrichment. It also made the khayal more fluid and flexible in rendition. Today, the Khayal is rich in its inheritance, having combined in one way or another the cardinal aspects of practically all forms of Hindustani music from the Dhruvapada to the Thumari and Tappa. Some well-known musicians of today have also introduced into the Khayal inflections and embellishments of the Ghazal and of the Folk music¹.

2.3 Structure of Khayal

A Short history of the origin of the Khayal in three different stages has already been given. Now the musical aspects of the Khayal will be discussed which operate in its actual rendering. The word Khayal means an idea, whim, imagination- 'Kalpana'. Today the Khayal is the staple form of Hindustani classical music. It embodies the gravity of the Dhruvapada, the romanticism of the Thumari and the lyricism of the lighter forms like Dadra and even Ghazal. The Khayal is a highly specialized art form. Its composition today is quite intricate in spite of the vast latitude it enjoys in comparison with the Dhruvapada. There are several steps in its elaboration; each of these steps is meant to emphasize a specific point of aesthetics and musical excellence. It basically follows the pattern of tension and resolution, comparison and contrast, and variation and repetition, as in all other

¹ Gautam, M.R, The Musical Heritage of India, p.45-46

evolved forms of music in the world¹. Hence, Khayal is a logical and scientific style of singing. It has always been open for new additions and innovations. Since the very beginning khayal singing has given the artists freedom to express their feelings and impose their own style of presentations. This type of freedom was not available in other forms like Dhrupad. That's why khayal singing left dhrupad behind and became the primary singing style. The khayal that we see and experience today did not develop over a few days but is the result of a development spread over 200 -300 years. This was a result of various experimentations and modifications carried out throughout centuries. These included the combination of many forms of classical music form and many newer forms as well. That is the reason we can identify many folk and regional music forms in the khayal singing². Sadharni shaili can be seen included in khayal singing. That means khayal contains parts of almost all the types of singing styles. These include Ghamakas like Khatka, Murki, Meend, Kampan, aur Andolan. This composition makes khayal unique in its own way³. A typical Khayal presentation of a raga uses two Bandishes, the first in Vilambit Laya (slow tempo) and the second in Drut Laya (fast tempo). One observes the following stages in the presentation of each Bandish: first, the Bandish is sung as it is, and then it is improvised upon. Slow improvisation (Alap, Bol-alap) on the Sathayi comes first, followed by similar treatment of the Antara, and finally faster improvisation on the Sathayi (Bol-tan, Tan)⁴. In the Khayal, first important thing is the composition or Bandish. Bandish is a Hindi as well as Urdu word which means a well-knit composition. The Bandish is a very important part of the description of the Khayal. In fact the real caliber of a singer is judged by the accuracy with which he renders the Bandish. Its importance is justified because the Bandish portrays, in a nutshell, the cardinal features of the Raga in which it is composed, the notes to be stressed, the specific varieties of Ghamakas or aesthetic graces to be employed⁵. A bandish

1Gautam, M.R, The Musical Heritage of India, p.55

2Chakrabourty, H.C., Khayal aur uska Vikas, Nibandh Sangeet, p.41

3 Singh, J, Khayal aur uska Vikas, Nibandh Sangeet, p.49

4 Text accompanying Video Cassette ETHNO VC 1, Khyal: Classical Singing of North India p.13

5 Gautam, M.R, The Musical Heritage of India, p.56

is a fixed melodic form created out of swara, laya, raga and tala. It is in two parts: Sathayi and Antra¹.

2.3.1 Vilambit Khayal and its Presentation

Khayal Presentation Starts with Alap, a kind of slow melodic phrases, sung before the Bandish starts as a preface, or as improvisation while elaborating on the Bandish. Let us first consider prefatory Alaps sung before the Bandish (and the Theka) start. These Alaps are either seen as a vehicle to create the atmosphere of the raga, or the Pakad (signature) of the raga is sung to help the listener identify it. In my opinion prefatory Alaps should introduce not only the raga but also the notes of the Mukhra and the tempo, the artist plans to use. Some Khayal singers prefer the Nom-Tom style of Alap characteristic of dhrupad singing². Vilambit Bandishes are found in popular Talas such as Ektal, Teental, Jhoomra, Tilwada, and Jhaptal. How slow should Vilambit tempo be, to some extent, this is a matter of individual taste. Each singer decides the tempo for his singing considering his training, aesthetic sense, and the quality and capability of her voice. However, there are some basic principles one must observe. Many traditional Bandishes almost demand a particular tempo. The beauty of the Bandish and the balance of its form comes alive only if the right Tala and tempo are used. One hears much slower Vilambit tempo today than our tradition recommends. The Sathayis of many traditional Khayals are composed to be sung over two Avartans of the Tala. It is considered best to keep the traditional tempo if one is singing a traditional bandish³. In Khayal, Sathayi opens with a characteristic phrase known as Mukhda, which illustrates, as it were, the striking facial features of the Raga which is usually between the Mandra Saptaka and the Tara Sadja. But within this range the Sathayi usually covers most of the aesthetic centers of the Raga. And any other peculiar Meenda

1 Text accompanying Video Cassette ETHNO VC 1, Khyal: Classical Singing of North India p.15

2 Text accompanying Video Cassette ETHNO VC 1, Khyal: Classical Singing of North India p.15

3 Text accompanying Video Cassette ETHNO VC 1, Khyal: Classical Singing of North India p.14-15

or Ghamaka that helps bring out the spirit and mood of the Raga will be highlighted by this part of the Bandish.

After the Sathayi is fully rendered, the Mukhada is taken while coming back to the Sama. Sama is the beginning of the rhythmic cycle, where one has to steadily return after tracing the diverse courses of the Raga and Tala. After the Satahyi and the Mukhada are concluded, the various steps of development of the Khayal are taken up systematically. The first step is known as Bhadhat. Here the Raga is elucidated Swara by Swara. The singer Halts at each Swara; not only he take the same Swara in divergent ways using different Gamakas or aesthetic graces, he also takes short attractive phrases which highlight a particular Swara- which must be one of the most important Swaras of the Raga. The singer now moves on to the next important Swara; on the way he explores all possible avenues of melodic delight¹. In words of Veena Sahasrabuddhe, some artists use the phrases of the Bandish as the basis, varying and decorating these in numerous ways as they go. This style is known as Upaj Ang. Others go from note to successively higher note in the octave, highlighting each note in order. This style is called Merukhanda Paddhati². In the Badhat the combinations are taken very slowly, each Swara being spaciouly explored. Of course certain fast adorning embellishments like Khatka, Murki and various types of Ghamkas are taken to create a disparity with the slow movement. In this way the Tara Shadja is reached. When the singer reaches the Tara Shadja, the Mukhada of the Antara is sung, after which comes the amplification of the Antara portion of the Raga through Alaps³. After Alap comes Bol-Alap. When the words are repeated while improvising slow phrases, we call the form Bol-alap. In this type of improvisation, the words are to be treated as meaningful entities. Neither individual words nor word order should be so disfigured as to disturb the meaning of the song. Simultaneously, the tempo of utterance must follow the tempo of the melody⁴. After the Alaps, the Antara is then completed, and the Mukhada is taken again. Here, one

1 Gautam, M.R, The Musical Heritage of India, p.59

2 Text accompanying Video Cassette ETHNO VC 1, Khyal: Classical Singing of North India p.14-15

3 Gautam, M.R, The Musical Heritage of India, p.59-60

4 Text accompanying Video Cassette ETHNO VC 1, Khyal: Classical Singing of North India p.16

thing must be noted, symmetry is a very useful notion when designing alaps. The form of every raga offers its own unique opportunities for symmetric phrases between the poorvanga (lower tetrachord, sa re ga ma) and uttaranga (upper tetrachord, pa dha ni sa). To a listener, the two phrases linked through this symmetry appear to be a sawal (question) and its jawab (answer)¹. It must be noted that in the delineation of Badhat, the Sama is taken consistently after each rhythmic cycle (Avartana). The continual touching of the Sama gives the rendering a clear structural form. The attention to Tala in the midst of Raga elaboration is very significant. It is this emphasis that brings about a balance and rhythm in the melodic development. Improvisation in a Vilambit composition must never lose sight of the rhythmic tensions and balance of the Bandish. Every Tala and its Theka has its own characteristic form, like a meter in poetry, which a good Khayal Bandish possesses. There are limits to how slow a Tala can be played before the form melts away. Similarly, the feel of a Theka gets lost if it is played too fast. The phrases used while improvising on a Bandish must match the form and tempo of that Bandish. The more the form and Laya of the Alaps matches those of the Mukhra, the more seamless and perfect the Avartan will appear. The perfect Avartan maintains a close relation between the Swaras and phrases of the Alaps on the one hand and the progress of the Theka on the other hand, so that the listener can feel the Mukhra and Sam coming. The end point appears so natural, so logical, that the listener is moved to giving out an immediate expression to joy. This logic of relating to the Tala bears the technical name 'Aamad'. This smooth merging of swara and laya into one is considered the finest achievement of the Khayal singer's art². After the Antra has been completed, the next step is increasing the Tempo of the Tala and singing the Firat. Now-a-days this is the stage at which many musicians sing Sargams or improvise the Raga. Firat is a special feature which involves the free movement of the voice over the gross range of the Raga, covering as many as three octaves. This movement comes between Badhat and Tana. It does not have the slow halting movement of the Badhat or the fast, crisp accents of the Tana. The Firat is in Madhya Laya (Medium Tempo); and all the

1 Text accompanying Video Cassette ETHNO VC 1, Khyal: Classical Singing of North India p.16

2 Text accompanying Video Cassette ETHNO VC 1, Khyal: Classical Singing of North India p.16

Swaras are beautifully merged into one another, and the movement flows in waves. There is an intrinsic swing in it. The Swaras (Notes) are not merely taken in a rolling manner; there is a special style of rendering it, too. The notes blend into one another, and continuity is maintained throughout.

The singer winds up the Firat with a typical fast straight Tana covering from half an octave to a little over an octave, and takes the Mukhada with a flourish. Another point about the Firat is the peculiar cyclic movement of the Svvara patterns. They rotate and revolve around certain Svaras which are taken as nucleus for expansion of decorative combinations. The Firat is a crucial part of the Khayal, and is performed with Akara or with the use of words and different vowels¹. After Firat comes Layakari or rhythmic variations. Here the singer's command over Tala is exhibited. The singer cross-accent, modifies and sometimes follows a particular rhythmic meter, and comes on the Sama with a Tihayi. The Tihayi is typical three-even-set rhythmic figures which is taken by the singers at the end of the Avartana while coming to the Sama. This can be a complicated operation. Sometimes very different fractions of the beats are produced all along the way from Sama to Sama, testing the command of artists over the Laya. This is done a few times to add variety and emphasis to the Tala. In Layakari, the text of the Khayal is utilized to highlight the rhythmic patterns². After Layakari comes the Bol-Tanas. These are melodic figures which use the words of Khayal. These are in the form of metric patterns, and converge on the Sama with imposing force. Bol-Tanas usually follow the matras of the Tala, thus granting scope for the Tabla player to join the rhythmic display. Both the singer and Tabla player, keeping a close count of the beats of Tala, land on the Sama with great plume. Bol-Tanas lighten the atmosphere of the recital, and the interest of the audience is at one focused. One more thing we want to mention here that even those who are unable to understand the actual details of the Swaras and Tala can appreciate and enjoy the overall flow of the Bol-Tanas. Very few Gharanas sing Bol-Tanas. Agra Gharana specializes in Bol-Tanas. We must say this must be made a mandatory part of the Khayal for making it more tempting and engrossing³ and

1 Gautam, M.R, The Musical Heritage of India, p.62-63

2 Gautam, M.R, The Musical Heritage of India, p.63-64

3 Gautam, M.R, The Musical Heritage of India, p.64

finally come the Tanas. Tanas are melodic figures of the Raga. These figures are structured in such a manner as to accommodate various Alankaras or ornamental phrases. Therefore, the diversity and complexity of these figures depend on the virtuosity of the singer, and on the artistic skill of his voice. The more flexible the voice, the richer the variety. But the important factor to be kept in mind is that the Tanas should never sound like the practicing of Swara exercise. Tanas should be so well practiced that they should be absorbed in the Raga in which they are used. The Tanas should also sound like an extension of the elaboration of the Raga, the only difference being that it will be fast or very fast; its Raga flavor should never diminish. Such Tanas are called *Raga-Dari* Tanas. The rest are repetitions of vocal exercise, which should be reserved for practice at home and should not be sung in public. The Tana, even when sung well and correctly, is only a part of the finale of the rendering. With attractive variety, they are usually a display of the vocalist's control over Swaras, swiftness of voice, accuracy of intonation, and command over Tala¹. Tans provide sharpness (Chamatkar) in a Khayal presentation. Only tans have the capacity to raise the tempo to a climax. The best tans display architectural beauty besides the wonder of rapid movement of voice. How much of a total Khayal presentation should be devoted to tans? The right proportion depends on the nature of the raga and Bandish. The moods of some ragas such as Sohni, Adana, and Shankara get expressed well through tans².

2.3.2 Drut Khayal and its Presentation

After the display of the flurry of Tanas, the fast or Druta Khayal is performed. In this Khayal, after singing the Sathayi and Antara, the musician generally does the Bola-Upaj. This is a very extravagant play of the words of the song, swaying with the rhythmic beats of the Tala. Here there is no restriction on any fixed pattern of Matras. It is basically a melodic operation using the words and Tala as an aid to heighten the effect of the Upaj. This has a lilting cadence of its own and can be extremely attractive³. After vilambit khyal, usually a madhya laya or drut bandish is sung. Most often two bandishes are sung in a raga,

1 Gautam, M.R, The Musical Heritage of India, p.64-65

2 Text accompanying Video Cassette ETHNO VC 1, Khyal: Classical Singing of North India p.16

3 Gautam, M.R, The Musical Heritage of India, p.65

one vilambit and the other in either madhya or drut tempo. They are also called bada and chhota khyal, respectively¹. After Bola-Upaj, the general progression is to sing a variety of Tanas of varying duration-from a quarter of an Avartana to several Avartanas. Here the singer brings out the intensity of his skill. Tanas are essentially a manifestation of the mechanical control of the singer over the Swaras, and unless he or she exhibits the spirit of the Raga through them, they are no different from repeating voice-exercises. There are many varieties of Tanas; to give an idea of the variety of the Tanas, the following types could be cited: Koot Tana, Chhoot Tana, Sapaat Tana, Alankarik Tana, Khatka Tana, Ghamaka Tana, Vakra Tana, Shuddha Tana, Mishra Tana, Gitkiri Tana, Palat Tana, Jabade ki Tana, Ladant Tana etc². But we must remember that Tanas form a small part of the elaboration of the Khayal. But we find today, some musicians dealing with Tanas rather as a wrestler takes on his opponent and twists, turns and torments him. It becomes a coarse exhibition of physical stamina and does not reveal musical wisdom. There is inevitable distortion of Swaras, and all that the singer gets is a "wah-wah" (well done) from those listeners who are superficially impressed by the histrionics, speed and physical exertion of the performer. Tanas should be a balanced part of the musical rendering and should not be allowed to lose their essential musical appeal. They should not be charred in any case³. We see Khayal to be more comprehensive and complete than the other preceding classical styles. As already stated, the Khayal has captivated some of the articulate aesthetic aspects of the Thumari, like the Bol-Upaj, which is a characteristic way of note-phrasing with judicious use of words to augment the meaning of the theme of the song. Emphasis is laid on both Shabda (words) and Swarocharna, i.e. aesthetic, alluring, inflexions in the expression of words and notes. This is sometimes also described as Kaku-bheda or Pukar. Late Ustad Faiyaz Khan of Agra Gharana was an expert in this style of expression and popularized it a great deal. The Khayal, in addition to incorporating some useful Thumari-style expressions, has also assimilated the peculiar Zanzama Tanas of the Tappa. This is a

1 Text accompanying Video Cassette ETHNO VC 1, Khyal: Classical Singing of North India p.16

2 Gautam, M.R, The Musical Heritage of India, p.66

3 Gautam, M.R, The Musical Heritage of India, p.65

Tana in where the notes bounce up on to their second or third higher notes and bounce back in a smooth continuous legato manner¹.

2.4 Aim & objectives of Hindustani Music viz Khayal:

Here music exploration is an experience where the performer has to depersonalize him i.e. when the creation is free from the creator. In Indian music specially, this aspect is all the more crucial, because it is by and large improvised, and therefore, the total dissolution of the ego in the creative process is very essential. This is possible, and it is here that the function of music becomes spiritual. All spiritual approaches aim at the disintegration of the ego and the understanding of one's true self. Indian music is an excellent and enjoyable way of achieving this². Creativity is an ineluctable adjunct of all true art; and in this surge of creativity, no amount of newness is impossible. But it must always be remembered that creativity in classical music has to take place within the environs of the Raga. It is like yogic discipline: in the beginning there is rigid control and direction is everything physical and mental; but all is calculated to bring about total release from the thralldom of the flesh and the ego. Similarly in the exposition of the Raga, the initial grim of form and the stress on virtuosity goes only up to the point of artistic effluence. At this stage, the rigidity and inhibitory nature of the Raga vanishes. The musician dives deep into that ocean of ethereal melody, or Nada, and is dissolved in it. It is because of this truth that Ragas like Yaman, Bhairav, Todi, Puriya, Malkaun, etc. which have been sung hundreds of thousands times, in the hands of gifted musicians still transport the listeners to transcendental delight³.

2.5 Khayal: The complete singing style

Thus the Khayal is much richer than all the other musical forms. But any extravagant combination of any particular form is likely to distort its overall structure and artistic balance. For instance, the admixture of Thumari embellishments to excess is likely to disturb the gravity of the Khayal and too much of the somber grim of the Dhruvapada is likely to destroy the romantic air of the Khayal. It is like excessive ornamentation of the

1 Gautam, M.R, The Musical Heritage of India, p.75

2 Gautam, M.R, The Musical Heritage of India, p.76

3 Gautam, M.R, The Musical Heritage of India, p.77

nose, eyes or ears, which makes the whole face look imbalanced. All these factors would fall perfectly in line in the optimal proportions when music flows naturally and without any intervention by the ego¹.

2.6 Gharana System: Introduction

Whenever we talk about Hindustani Classical music, the term Gharana always comes up. The importance and contributions of the Gharana system to the field of music cannot be ignored in any way. This is all because of the effort, concentration and the guidance of various gurus who are a part of the Gharana system². The Gharana system has played a great role in the creation and maintenance of our musical tradition. The history of Hindustani classical music is actually the history of various musical Gharanas that existed at different times throughout the history. Gharanas existed all over India just the terminology used was different. In north, they were called as Gharanas. In south, they were called Sampardays. Some examples are Shivmat and Bharatmat³. Although on one hand Gharana system had lot of positive effects but it had some negative effects on the Indian music as well. Some light needs to be shed on this aspect as well.

2.7 Meaning of Gharana:

The word Gharana originates from Hindi word Ghar (from the Sanskrit word Grah) which means 'of the house'⁴. In normal usage the word Gharana has many meanings; Ghar, Kutumb, Parivar, Sampardaye, Vansh Prampara etc. Gharana generally refers to a family of musicians, a school of music or a musical lineage connected by the name of a particular person or place. The characteristic feature of a Gharana is its special style of teaching and presentation. Musicians of a particular Gharana have their own individual styles of presentation, but their training and conditioning is distinguishable by style that they present. Gharana leaves indelible marks on the presentation of the performer⁵.

1 Gautam, M.R, The Musical Heritage of India, p.77

2 Kaur, D, Samajak Vigyan Pattar, p.125

3 Kaur, D, Samajak Vigyan Pattar, p.5

4 Gautam, M.R, The Musical Heritage of India, p.127

5 http://www.indianetzone.com/35/gharanas_hindustani_vocal_music.html

According to Dr. Krishan Rao Pandit “A tradition of centuries, the intellect of Gurus, and generations of guru shishya parampara all of these together make a Gharana¹. Gharana, in Hindustani music of India, stands for "A community of performers who share a distinctive musical style that traces to a particular instructor or region. A “distinctive musical style” in Hindustani tradition includes not only uniqueness of performance, but also a broader ideology of music, aesthetics, and pedagogy. That style must be passed down through three generations before it and its practitioners may be considered a Gharana². A Gharana generally is started by a talented and creative individually who has created and developed a novel presentation for the Raga and has further propagated the teaching into his disciples. When this process keeps going on for at least three generations, gharana is formed³. The style of singing achieved the status of a Gharana only when it was passed over faithfully and truly for at least three successive generations⁴. An artist of great genius creates his own style and mark of presenting a particular Raga. When a truly knowledgeable and appreciative audience accepts this particular style, the teacher-artist trains his pupils in same style. Those pupils in their turn carry forward the same style, thus creating a tradition of that style. Eventually, that style acquires the name of either the original artist or his birth-place or the state which gave him the patronage. Thus, name of the Gharana refers to a particular style of singing. A musical presentation which is backed by a long tradition and is marked by discipline, methodology and neatness is known as “Gharana”⁵.

In relation to music, Gharana refers to a family of musicians, a school of music or a musical lineage connected with the name of a particular person or place. The innate feature of a Gharana is its special style of presentation: the result of the special and extraordinary creativity and innovation of a highly talented musician. The other musicians of the Gharana may have their own individual features of presentation, but their training and conditioning in the distinguishing style of the Gharana is bound to leave indelible and recognizable stamps on the presentation of the performer. For a Gharana to be able to call a school, at

1 Kaur, D, Samajak vigyan Pattar, p.18

2 <http://www.britannica.com/EBchecked/topic/1912011/gharana> Dated 16-May-15

3 Deshpande V, Indian Musical Traditions, p. 12

4 Gautam, M.R, The Musical Heritage of India, p.128

5 <http://www.swaratarang.com/gharana.html>

least three generations of established teacher-disciple pedagogic relationship must have been there before. Another remarkable feature is that each Gharana has its own special Silsila or style or logic of presentation¹. These schools or Gharanas have their basis in the traditional mode of musical training and education. Every Gharana has its own distinct features. The main area of difference between Gharanas is the singing of notes in a different manner. The concept of a Guru- Shishya leads to the development of Gharanas. The Gharanas emerge from the creative style of a genius, who gives existing structures a totally new approach, form and interpretation. This new approach is applied to include the tone of the voice, the pitch, the inflexions and the intonations, and the specific application of the various nuances².

A Gharana also indicates an inclusive musicological ideology. This ideology sometimes changes substantially from one Gharana to another. The thinking, teaching, performance and appreciation of music are directly affected. Musicologists and musicians have accepted a Gharana if it has existed for at least three generations either within the family or through the guru-shishya mode. The key factor is the style of a musician, which should follow at least one authentic Gharana. On the other hand, there may be brilliant musicians with a distinctive style of their own, which need not represent any Gharana. In other words, a musician may form a distinctive style by incorporating a variety of styles. A new Gharana is born when his sons or disciples continue this style for three or more generations³. The one main characteristic of Indian music is that the artist has full freedom to demonstrate his dexterity and talent. The singer can present the different Aalap, Bola Aalaps, Bol Tanas, Ghamak, Meend and various Laya-Karies per his wish, given that he follows the rules of the music. The Raga remain the same, but the singing style varies from singer to singer. In this way singers give rise to different presentations of the same song⁴.

1 <http://www.ragaculture.com/gharana.html>

2 <http://www.culturalindia.net/indian-music/hindustani-gharanas.html>

3 http://www.itsra.org/sra_story/sra_story_guru/sra_story_guru_links/sra_story_guru_gharana/sra_story_guru_gharana_index.html

4 Kaur D, Samajak Vigyan Pattar, p.18

2.8 Evolution of Gharana System

It may be interesting to trace the history of the tradition of the Gharana, which came to be of such importance from the sixteenth century onwards. This was not purely an event of the mediaeval period. Right from the earliest times, there have always been different schools of music in our country¹. In the ancient times, the word used for gharana was "samuday". During the times of old dhrupad, the word "bani" came into vogue and after the advent of khayal, the concept of Gharana came into light. In this way the presence of different classes originated in Hindustani Music².

It is believed that the ancient knowledge hubs had their own distinct Gitiyans like Shuddha, Bhinna, Gaudi, Vesra, and Sadharni. During Dhrupad period, Gobarhar, Dagur, Nauhar and Khandar Vaniyan became popular. After dhrupad when Khayal came up, it gave rise to the advent of Gharanas³.

The emergence of Gharana system has its roots in the Guru-Shishya Parampara which is the hallmark of learning traditional art forms in the Indian subcontinent. The seeds of Gharana system were planted in the 16th century with the advent of Banis or styles associated with the dhrupad. Even today a number of Gharanas trace their origin to these Banis. Further evolution of Gharana system came from the process of the gradual disintegration of the Mughal Empire. The modern Khayal Gharanas are generally traceable to the period of the collapsing of the Mogul empire. Gharanas were found throughout the North in every field—dance, vocal and instrumental music. They tend to be enunciated among themselves. In the professional sense, a Gharana had some of the characteristics of a guild. It was always understood that tracing one's lineage to a major Gharana was a prerequisite for obtaining a position in the royal courts. The Gharanas were entrusted with the duty of maintaining a certain standard of musicianship⁴.

According to Dr. Sumati Mutatkar "During the medium ages, singers got allocated in various kingdoms like Gwalior, Rampur, Udaipur, Lakhnow, Baroda, etc. over here they practised and propagated their own style of music. But due to lack of awareness they

1 Gautam, M.R, The Musical Heritage of India, p.127

2 Kaur, D, Samajak Vigyan Pattar, p.2

3 Kaur, D, Samajak Vigyan Pattar, p.124

4 http://chandrankantha.com/articles/indian_music/gharana.html

considered themselves to be the greatest. They instructed their disciples not to share the knowledge with other people and keep it to themselves. This eventually led to the formation of various Gharanas over time¹. During this period of uncertainty, many musicians sort refuge in neighbouring states which were ruled by the Nawabs and Maharajas. Therefore the centre of musical excellence shifted from Delhi to other states like Gawalior, Lucknow, Hyderabad, Patiala, and Rampur.

During Mughal period, gifted musicians all over north India were absorbed into different native states. The rulers of these states were generally averse to their musicians travelling to other states. The artists therefore came in course of time, to be retained in various courts exclusively for the personal pleasure of their respective rulers. They naturally became isolated from the people, and this produced a kind of musical confinement. There remained no scope of widening their musical vision. Surprisingly this had a strange beneficial effect. This enforced isolation left the musicians with no alternative but to vigorously practice whatever they knew and to develop ever greater refinement and delicacy².

By looking at the history we get to know that the Nawabs and rulers also had a big role to play in the formation of gharanas. The Mughal rulers that occupied areas in India were music lovers. They gave lite importance to singers and artistes in their courts. From time to time they organized music functions and competitions and the winners were rewarded handsomely. This led to an increase in the rate of development of music. Singing now became a full-fledged career choice and being a royal singer became the life goal of the aspiring singers. The elite singers started teaching their children to be better singer so that they could lead a luxurious and comfortable life. All this led to an increased competition for the royal posts. Due to this the sharing of music knowledge became obsolete and played a big role in creation of Gharanas.

1 Kaur, D, Samajak Vigyan Pattar, p.18

2 Gautam, M.R, The Musical Heritage of India, p.127-128

2.9 Different Gharanas of Khayal

Large areas of India were under the control of various kings and Nawabs. These states were generally had enough resources to support artists and musicians in their courts, which was very conducive to growth of arts and music. They used to appoint musicians in their courts¹.

For this Research work it was very necessary to have basic knowledge about every Gharana, its specifications and main artists. Gharana system deeply influenced Hindustani music. Study of Gharana system revealed lot of information about the artists, their perception regarding Hindustani music and the position of Khayal. Every Gharana has their own style of rendering a Khayal and critical analysis of every Gharana which will help in deciding the ideal structure and presentation of Khayal today. Study of Gharana also give future guidelines and help in deciding the modifications in presentation of Khayal in future

2.9.1 Gwalior Gharana

2.9.1.1 Origin

Gwalior gharana is universally acknowledged as the parent of all the gharanas, due to their obvious reasons for being the oldest, the largest, and one of the most permanent of all the surviving gharanas. Their distinguishable facets make them even more celebrated in this genre. This is a pioneer Gharana in Hindustani Classical Khayal Singing. It is supposed to have evolved through Dhrupad Singing and also through the music of Sufi-Saints and “Quwaal-Bachas” (Qawaal-Singers). Some believe that this Gharana was created by Nathan Pir Baksh who was patronized by Gwalior-Naresh Jayaji Rao, the king of Gwalior State². According to late Ustad Vilayat Husaain Khan, this Gharana originated from Abdullah Khan and Kadir Bux Khan, who were brothers. They were deemed singers of Khayals and were considered Ustads. They were said to hail from a village near Delhi, but their ancestors came from Gwalior and had very close connection with the Gwalior court. These two brothers were court musicians in the time of Maharaja Jhinkuji Rao Scindia. After them came the two sons of Kadir Bux-Nathan Khan and Pir Bux. These two were

1 Patnaik, P, Music and Society: Multicultural Issues, p. 251-252

2 <http://www.swaratarang.com/gharana.html>

schooled by their father and turned into experts in rendering Khayals. The special feature of their rendering was the gravity and depth of their exposition. They were also renowned for their unprecedented command over Tala. They lived in the time of Maharaja Daulatrao Scindia. The two Brothers settled down permanently in Gwalior and trained their sons. Haddu Khan, Hassu Khan and Nathan Khan, all first-rate singers. Gagghe Khuda Bax of the Agra Gharana was also a disciple of these two brothers¹. A number of singing styles prevalent today are traceable to this tradition. It is not until the first half of the 19th century that one can find mention of it in records. The founders of this gharana were Natthan and Khadir Pir Baksh. Natthan Pir Baksh moved to the Gwalior court of Maharaja Jhinkuji Rao Scindhia from Lucknow along with his grandsons, Haddu Khan and Hassu Khan. The latter duo were chiefly instrumental in evolving the Gwalior style from the existing Qawwal-Bacche tradition of Bade Mohammed Khan. Incidentally, it was Bade Mohammed Khan who styled and popularised the khayal mode of singing, as one knows today. He was the one who had introduced the distinguishing stylisations so typical of khayal gayaki, like the use of aakaar (using a while developing the song-text), as also complex and intricate taan patterns. Hassu and Haddu Khan adopted and adapted these features to create the Gwalior gayaki. Haddu Khan had two sons - Mohammed Khan and Rehmat Khan. Both of them left their impressions in the field, especially the latter as one can understand later. Until this point, training in music was permeated with clannishness and parochialism. Haddu Khan's liberal move to open the doors of music to non-family members was to bring about the great musical revolution in Maharashtra during the first half of the 20th century. The most famous of his Hindu disciples was Balakrishnabua Icchakaranjekar who was responsible for popularising Gwalior gayaki among the public in Maharashtra and perpetuating it through a galaxy of stupendously luminous disciples like Vishnu Digambar Paluskar, Anant Manohar Joshi, Mirsashibua and Nilakanthbua Alurmath. The constellation of great names associated with this gharana during the latter part of the 19th and the first half of the 20th century are Nissar Hussain Khan (1844-1916), Krishnarao Shankar Pandit (1893-1989), Rajabhaiya Poochwale (1882-1956), Ramakrishnabua Vaze (1871-1945), Narayanrao Vyas (1902-1984), Vinayakrao Patwardhan (1898-1975), Pt.

1 Gautam, M.R, The Musical Heritage of India 2001, p.133-134

Omkarnath Thakur (1897-1967), B.R. Deodhar (1901-1990) and D.V. Paluskar (1921-1955). Among the post-Independence generation of singers, Malini Rajurkar and Veena Sahasrabuddhe, and Ulhas Kashalkar, while largely grounded in the Gwalior gayaki, have not faltered to imbibe much from other traditions and idioms. Yeshwantbua Joshi, Vinaychandra Maudgalya, Sharatchandra Arolkar, L.K. Pandit and Vidhyadhar Vyas have, for the most part, remained the unfaltering purists of this gayaki¹.

2.9.1.2 Specifications of Gwalior Gharana

Gwalior Gharana Gayki is replete the profound serenity of the Dhrupad Gayaki. Singing in multiple rhythms is a pertinent feature of Dhrupad, viz double, triple, quadruple as well as contra-rhythm. This Gharana lays great importance on clear indication of the character of Raga in a very first “Alaapa” i.e slow development of prominent notes. All these features are present as in this Gharana, as also is its natural, easy and full-throated way of singing. . In an Interview with Sahapedia online Ustad Abdul Rashid Khan Saheb (Rasan Piya) explained some characteristics of Gwalior Gharana. He told that lyrics or poetry was of great importance and stress was given on clear pronunciation in Khayal. He told that Gwalior Gharana Gayaki was Ashtanga Pradhan Gayaki.

Voice:

- Open-throated and bold voice production

Ragas:

- Gwalior Gayaki is inclined towards the contemporary and pure Ragas.²
- Preference for "Shuddha Raga" as against "Sankirna Raga" and "Chhayalag Raga"

Tala:

- Preference for the Simple Vilambit Laya than Ati-Vilambit laya.³
- Another noteworthy feature is repeating the refrain, thrice and then pouncing upon the ‘Sama’ very dramatically.

1 http://www.indianetzone.com/27/gwalior_gharana_khayal_indian_music.html seen on 13-apr-2014

2 Bangre, A, Gwalior Ki Sangeet Prampara, 2011, P-258

3 Ibid

- Layakari in Bol-Tanas.¹
- Employment of cross-rhythm against the Tabla Theka.

Aalap:

- Long introductory Alap before the Bandish.
- They perform the Aalap mostly with aakaar or the vowel sound and afterwards employ the words of the composition.

Bandish:

Gwalior Gharana Gayaki puts priority on compositions (Bandish). Bandish and its proper development is prominent and is thus, laid emphasis upon. In fact, given their rich repertoire of bandishes, they believe that many facets in aesthetically pleasing ways. The rendition of the sthayi and antara of the bandish, or the song-text one after another, correctly and methodically. This is only to imprint the idea of the raaga fully in the listener's mind by contrasting the mood of the former with the latter. Pandit Om Parkash Thaper, Exponent of Gwalior Gharana and disciple of Pandit Balwant Rai Jaswal told researcher that rendering bandish with full aesthetic value and Gravity are main feature of Gwalior Gharana.²

The elaboration of the raaga is referred to by the Gwalior singers as sthayi-bharna or 'filling the sthayi'. Gravity, simplicity and sobriety, characterize their approach to ragas.

- Systematic phrase-wise development of the Raga.

Pandit Om Parkash thaper give stress on systematic Badhat and tells the significance that systematic Badhat is very important in development of the Raga.³

- Importance of vowels in Badhat. Vast use of Aakar. Vowels often coalesced with words. Sharp vowels like EE and OO employed in the higher notes.

1 Bangre, A, Gwalior Ki Sangeet Prampara, 2011, P-258

2 Personal Interview with Pandit Om Parkash Thaper at jalandhar on 24-dec-2014.

3 Ibid

- Use of Behlava or singing of the notes of the raaga in aakaar, after singing the antara, beginning with the lower octave and concluding with the pleasing ways.

Tan Pattern:

- The Tanas are sung in ascending and descending (Aarohi and Awarohi) orders. They are strait, plane and have great reach.
- Use of Larajdar or weighty Tana, mostly Alankarik, in Vilambit Laya before fast Tana
- Forceful and simple Tana, mostly Sapat and Choot, produced with Vazan at a moderately high speed.
- Abundance of Boltana.

Other Specifications:

- Compositions like Tarana, Triwat, Chatrang, and Tappa can be heard in this Gayaki.
- Preference for Tarana instead of Thumri
- Employment of Gamak throughout. Ghamak is a cardinal grace of this Gharana. Ghamak like Humphita, Plavita, Ahata, Ulhasita are used.
- Gravity and sobriety are important features of this Gharana¹.
- Elongation of the Anunasik Svara (nasals), especially for staying on the higher notes.
- It is not that this Gayaki high-lights only one certain aspect. It balances all different aspects of singing. It is an eight-dimensional (Ashtanga Pradhan Gayaki) Style. It employs Gamaka, Andolana, Kampa, Meend, Murki, Patak, Khatak, Jamjama etc. as and when an occasion demands. It is simple and straightforward and yet it is very scintillating. There is no exquisite artistry, yet there being a beautiful fusion of Swara and Tala, the listener acquires complete pleasure and satisfaction.²

2.9.1.3 Eminent Artists of Gwalior Gharana

- Pandit Balkrishan Bua Ichalkaranjkar

¹ Gautam, M.R, The Musical Heritage of India, 2001, p.135

² Bangre, A, Gwalior Ki Sangeet Prampara, 2011, P-257

- Pandit Vishnu Digambar Paluskar
- Nissar Hussain Khan
- Shankar Rao Pandit
- Krishna Rao Shankar Pandit
- Rajabhaya Punchwale
- Mehndi Hussain Khan
- Bhaiya Ganpat Rao
- B.R. Deodhar
- Natayan Rao Vyas
- D.V. Paluskar
- Onkar Nath Thakur
- Vinayak Rao Patwardhan
- Veena Sahasrabuddhe
- Shashwati Mandal Paul
- Meeta Pandit

2.9.2 Agra Gharana

2.9.2.1 Origin:

Agra gharana is noted as the second wonder of Agra, only after the elegant Taj Mahal. The founders of this gharana owe much to the dhrupad-dhammar singers, as it was from them that the Agra gharana members bestowed the major portion of their skillfulness. However, borrowing ingenuity from the dhrupadi singers, the Agra gharana was hugely successful in establishing a permanent position in the musical history. Agra is the only gharana, who boldly exhibit their dhrupadic roots¹. According to Vilayat Hussain Khan Agra Gharan had two branches. One sprang from Shyamrang and Sarasrang around 1780, and the other from Imdad Khan around 1800². The former line was the one which produced a constant string of masters for over a hundred years, while the latter drifted towards light classical music like Thumri and Dadra. We shall therefore take up the first line. Shyamrang and Sarasrang

1 http://www.indianetzone.com/27/khayal_gharanas_indian_music.htm 16-may-15

2 Gautam, M.R, The Musical Heritage of India, 2001, p.135

were supposed to be the heirs of Haji Sujan Khan. These two were expert in Alapa, Dhruvapada and Dhamar, and belonged to Nauhar Bani, the Bani in which Tansen was a specialist. After these two there was a stream of brilliant musicians starting from Ghagge Khuda Bux. Ghagge Khuda Bux went to Gwalior to learn from two famous brothers Nathan Khan and Pir Bux. He worked very hard under his teachers and after returning to Agra he sang in front of his own people. They were astonished to hear Khuda Bux's voice moving over all the octaves flawlessly and smoothly. From then on, his name and fame spread all over India¹. After him came his two sons, Ghulam Abbas Khan and Kallan Khan. Both of them were great artists. Ustad Ghulam Abbas Khan was master of Alapa, Dhruvapada, Dhamar and Khayal. He was also a very hardworking teacher. He trained three people mainly. They were his nephew Nathan Khan, his younger brother Kallan Khan and Faiyaz Khan, who established himself as one of the finest musicians of the century and also made the Agra Gharana widely recognized as one of the best in the country. Kallan Khan learned music from his elder brother Ghulam Abbas Khan. He had a naturally sweet and smooth voice, he was also a very good teacher and had a long list of disciples. Nathan Khan belonged to that tradition which was famous for the Nauhar Bani. One of the main lineaments of his singing was his *ati-vilambit laya* (extremely slow tempo)².

Nathan Khan's two sons Abdullah Khan and Vilayat Hussain Khan made a name in the field of Hindustani Classical Music. After them Ustad Faiyaz Khan was the flag bearer of Agra Gharana. He, from his early years, had rigorous training under his maternal grandfather Ghulam Abbas Khan at Agra. He was gifted with a majestic yet melodious voice. He was a unique artist as he combined most of the righteousness of a vocalist. He was one of the very few musicians who aptly and adequately used the words of the Khayal to enhance the theme of the composition and expressed them with apt patterns of Swaras. His pronunciation of words was excellent; his *Svara-ochaar* (inflexion of notes) was superb; his articulation of the tonal colours, very aesthetic and appealing. He knew the art of making an impact on the audience. Khan Sahib was a great performing musician and had a long list of outstanding disciples who distinguished themselves. Pandit Dilipchandra

1 Gautam, M.R, The Musical Heritage of India, 2001, p.135-136

2 Ibid

Vedi, Pandit S.N. Ratanjankar, Bande Ali Khan, Latafat Hussain Khan, Swami Vallabhdas¹. Agra Gharana is one of the most popular and highly revered among the various contemporary gharanas. Agra Gharana enjoys great repute in the various contemporary gharanas of today. The Agra gharana absorbed attractive features from other gharanas and yet maintained its own inherent characteristics. It must be remarked here that this particular gharana pertains to vocal music only, and has no counterpart in instrumental music, and that it has had a specific style in Dhrupad, Dhamar and Khayal².

2.9.2.2 Specifications of Agra Gharana

Voice Quality:

Emphasis is laid on bold, full-throated and robust voice production. The gharana adopts a kind of voice production which relies on a flatter version of the vowel sound "a", which makes its music agreeable to rhythmic variations and is best suited for a deep masculine voice.

Alap:

- Singers following Faiyaz Khan's style resort to the dhrupadic nom tom alaap. Long Nome-Tome Alap before commencing upon the Khayal composition as practised by Dhrupadiya.

Ghamak:

- Keeping in tune with its dhrupadic origins, the singers use broad and powerful ornamentations (gamaks), extensive glides (meends), and resonant articulations of notes.

Khayal Gayaki:

- Dhrupad based development of Khayal.
- Emphasis on the purity of the Raga Little use of "lighter" improvisational tools e.g. Khatka, Murki, etc.

1 Gautam, M.R, The Musical Heritage of India, 2001, p.14

2 http://www.indianetzone.com/27/agra_gharana_khayal_indian_music.htm

Importance to the Bandish:

- Similar to the Gwalior gharana, the Agra singers also emphasize the importance of the bandish and its methodical exposition.
- Well-enunciated Bandish
- Clear and lyrical rendition of the text of the song

Raga Badhat:

- Importance of Bol-Alap
- Development on the basis of the Raga-phrases and rhythm for 'Svara-Badhat'
- Employment of Thumri-like Bol-Banav phrases in Chhota Khayal instead of long Alap

Laya-based Gayaki:

- The singers of this gharana are also great masters over laya-kari or the rhythmic content. In fact, laya-kari is the lasting foundation on which the singers build the structure of the bandish. In the hands of the best exponents, the dialogue between the singer and the tabla player often turns a dramatic event. Their tihayis are eagerly awaited, as are their stylish ways of arriving at the sam (First Beat), by building up anticipation within the listener.

Tana Pattern:

- Moderately fast Gamaka Tana
- Use of Jabra Tana

2.9.2.3 Eminent Artists of Agra Gharana

Agra Gharana had a galaxy of talented musicians like

- Ustad Faiyaz Khan,
- Shri Dilip Chandra Vedi,
- Sardar Sohan Singh,
- Bhaskar Rao Bakhle,
- Khadim Hussain,
- Govindrao Tambe,
- Pandit Bhaskar Bua Bakhle,

- Ustad Ata Hussain Khan,
- Pandit Jagannath Purohit,
- Dr. Sumati Mutatkar,
- Mogubai Kurdikar,
- Durga Khote.
- Pt. S.N. Ratanjankar,
- Swami Vallabhdas,
- Dipali Nag,
- Dilip Chandra Vedi,
- Yunus Hussain Khan,
- Jagannathbua Purohit,
- K.G. Ginde
- Shauqat Khan.
- Dinakar Kaikini,
- Smt. Sumati Mutatkar,
- Shrikrishna Haldankar
- Lalith Rao
- Famous musicologist M. R. Gautam

2.9.3 Kirana Gharana

2.9.3.1 Origin:

Kirana is a village in western U.P. This Gharana claims its origin from the famous Beenkar Ustad Bande Ali Khan¹. Late Ustad Abdul Karim Khan Sahib and Ustad Abdul Wahid Khan Saheb took this Gharana to new heights by their calibre². The founding members of Kirana gharana were essentially Sarangi players, which laid huge leverage in their style of performance. However, it is Ustad Abdul Karim Khan, who can be called the most substantial member to have contributed whole-heartedly to make Kirana gharana stand,

1 Gautam, M.R, The Musical Heritage of India 2001, p.168

2 Kaur, D, Samajak Vigyan Pattar 2007, p.56

where it is today. Ustad Abdul Waheed Khan can be named the proponent to reintroduce the slow tempo (vilambit laya) in khayal once more, a fact that excessively attracted common man towards khayal form of classical music¹.” Kirana gharana can be called unusual motley of contemporaneity and ancientness, carefully and flagrantly fused to suit the audience of today. It is the only gharana that flourished entirely during the evolvement of the 20th century². According to some music scholars like Van der Meer, the ancestors of Abdul Karim and Abdul Waheed were sarangi players. Their singing style bears the strong imprint of the instrument. Sarangi players, who taught vocal music, placed greater emphasis, on smooth voice production, tunefulness and sweetness of tone as opposed to dhrupadic gharanas, which used broad and heavy meends and gamaks. By common consent, it is held that the Kirana style exhibits the influence of both the Rudra-Veena and the Sarangi. It was Abdul Waheed Khan, who had reintroduced the merukhand system, a highly cerebral mode of raaga exploration that relies on the permutation and combination of notes, into Hindustani singing, as he did the ati-vilambvit laya - the slow and meditative tempo. Ustad Karim Khan, his sister Hirabai Barodekar and Pt. Prannath were directly swayed by Waheed Khan's style³. His music also reflects the creative influence of the Karnatic system, especially seen in his portrayal of swaras. Appreciably, he produced a whole host of towering disciples like Sawai Gandharva, Ramachandra Behrebu, Balakrishnabua Kapileshwari and Roshanara Begum who, in their turn, diffused the Kirana legacy all over the country. Kirana gayaki evokes the aesthetic configurations of ragas in the most stirring manner. Since it emphasized tunefulness, sweet intonation, and, importantly bhava, the everyday public took to it almost immediately. Also, it has produced and continues to produce a steady stream of singers who hold a commanding sway over lay and the conversant audiences. Bhimsen Joshi, though broadly a Kirana singer, has creatively incorporated numerous idioms from other gharanas into his gayaki. Gangubai Hangal, Firoz Dastur, Basavraj Rajguru, Manik Verma, Prabha Atre, Pt. Maniprasad, the

1 http://www.indianetzone.com/27/khayal_gharanas_indian_music.htm seen on 27/05/14

2 http://www.indianetzone.com/27/kirana_gharana_khayal_indian_music.htm on 27/5/14

3 http://www.indianetzone.com/27/kirana_gharana_khayal_indian_music.htm on 28/5/14

duo Niaz Ahmed and Fayyaz Ahmed Khan, and Mashkoo Ali Khan are some of the outstanding talents of this gharana to emerge on the Post-Independence scenario.

2.9.3.2 Specifications of Kirana Gharana

Voice Quality:

- A soft and sensitive voice capable of subtle tonal manipulation. Voice production in this Gharana is very distinct. Of the two registers in human voice-lower and upper, the upper is tirelessly developed, almost to the neglect of the lower. The result is that most of the singers (male as well as female) of this Gharana, excepting Bhimsen Joshi and Gangubai Hungal, have thin, piping voices with restricted range, although they are extremely tuneful and melodious¹. Vamanrao Deshpande, in his book "Indian Music Traditions - An Aesthetic Study of the Gharanas in Hindustani Music" has in one place described the Kirana voice- "The Kirana tone is delicate and tender; it resembles a soft silken thread and possesses a sharp point." However, he has also said, "In Kirana the voice emerges from a deliberately constricted throat and has a nasal twang." This, however, it is respectfully agreed to, is not entirely true. In fact, none of the Kirana stalwarts had or has a nasal voice, as is evident from the available recordings of Abdul Karim Khan, Hirabai Barodekar, Gangubai Hangal, Sawai Gandharva, Bhimsen Joshi, Roshanara Begum, Amir Khan and Prabha Atre. As far as the voice production from a deliberately constricted throat is concerned, it can be said that only Abdul Karim Khan had this tendency to some extent, otherwise the voice production in the Kirana Gharana is soft and supple in relation to the other Gharanas, although it is both natural and effortlessly full, quite in keeping with the requirements of Khayal singing².

More emphasis to the Swara:

- To sing the Svara as accurately as possible is what this gharana specialises in. Their entire attention is concentrated on singing in sur, and all their practical exercises

1 Gautam, M.R, The Musical Heritage of India , p.170

2 <http://www.ragaculture.com/gharana.html> seen on 24/6/14

are directed towards achieving this¹. Kirana singers often stress swara at the cost of tala and laya.

Less importance of Bandish:

- Complete statement of the Sathayi and Antra of both Vilambit as well as Drut Khayal, is not done by some of the renowned musicians of this Gharana, from which one has inevitably to ascertain that not much value is given by them to the composition they are singing². Well-known exponents often treat the sthayi and antara of a composition fleetingly. The bandish does not often get the kind of cautious attention it does in the Gwalior and Agra styles³.

Badhat:

- Badhat or slow systematic development note by note, is another characteristic of this Gharana. The students of Kirana Gharana are taught Swara-exercises involving complicated arithmetical alterations and combinations. By practicing these exercises they attain a commendable command over the Swaras. This is used in Raga elaboration called Raga Badhat.

Alap:

- Alap-Pradhhan Gayaki, i.e., Style heavily relying upon Alap. Lyrical approach to "Svara-Lagav or articulation of notes⁴. Use of bol-alaaps, or using of the words in the song-text to develop melodic ideas, in the place of aakaar singing⁵.

Lesser Scope for Bol-Upaj or Layakari:

- The text of the composition is used very little. Hardly any bol-upaj or Layakari is found in this Gharana⁶.

2.9.3.3 Eminent Artists of Kirana Gharana:

- Abdul Karim Khan,
- Abdul Wahid Khan,

1 Gautam, M.R, The Musical Heritage of India, p.169

2 Gautam, M.R, The Musical Heritage of India, p.170

3 http://www.indianetzone.com/27/kirana_gharana_khayal_indian_music.htm

4 <http://www.ragaculture.com/gharana.html>

5 http://www.indianetzone.com/27/kirana_gharana_khayal_indian_music.htm

6 Gautam, M.R, The Musical Heritage of India, p.170

- Hirabai Barodekar,
- Gangubai Hangal,
- Sawai Gandharva,
- Bhimsen Joshi,
- Roshanara Begum,
- Prabha Atre,
- Tarapada Chakravarty,
- Chhannulal Misra,
- Firoz Dastur,
- Shakur Khan,
- Basavraj Rajguru,
- Manik Verma,
- Pt. Maniprasad,
- Niaz Ahmed and Fayyaz Ahmed Khan
- Mashkoor Ali Khan,
- Jayateerth Mevundi,
- Anand Bhate,
- Sanhita Nandi,
- Pt. Kaivalyakumar Gurav.

2.9.4 Jaipur-Atrauli Gharana

2.9.4.1 Origin

The Jaipur-Atrauli Gharana (also known as the Jaipur Gharana) is a Khayal-based Gharana, founded by Ustad Alladiya Khan in the late 19th century. His family belonged to Atrauli near Aligarh, and later migrated to Jaipur, giving the gharana its name. This Gharana is also nearly 150 years old. It has had assorted musicians of eminence. Some of them became famous all over India, while others were greatly respected as very knowledgeable musicians with very pervasive repertoires¹. The Jaipur-Atrauli Gharana is the only

¹ Gautam, M.R., The Musical Heritage of India, p.166

intellectual and pedantic school of music that has stood its grounds with this unusual style of presentation, and quite successfully in that. They are also hewn with intricate and rhythmic patterns in Khayal singing. By the sole effort of Ustad Alladdiya Khan, the Jaipur-Atrauli Gharana has also incorporated further facets to their style. This school of music however, strictly goes by the book, with implementation of Laya and rhythm, with elaboration, intricateness and complexity being stressed on all the three octaves¹. The Jaipur-Atrauli tradition as a Khayal Gharana came into existence during the latter part of the 19th century and developed into a full-fledged style during the first half of the 20th century through the laborious efforts of its founder, Ustad Alladdiya Khan. His family of singers originally hailed from the village of Atrauli, located near Aligarh. They migrated to a village near Jaipur and attached themselves to the royal court. This gayaki is regarded as one of the most cerebral and scholastic of existing Gharanas, given their intricate method of Raga rhythm and the knotty patterning of their musical phrases.

2.9.4.2 Specifications of Jaipur-Atrauli gharana:

Voice Quality:

- Full-throated voice production; much use of the chest voice.

Alap:

- Prolonged use of open-throated aakaar singing in all three octaves.

Raga Badhat:

- Predominance of Aakar in Raga Badhat. The integrated movement and progression of swara and laya. Complex note patterns are rendered with precision and spontaneity within the framework of a steady medium tempo. The surprising ways, in which they swoop on the sam using all their musical and rhythmical skills, is indeed an eagerly awaited treat. Prominence of Tana and rhythmic Behlava in the course of Vistar².

1 http://www.indianetzone.com/27/khayal_gharanas_indian_music.htm

2 http://www.indianetzone.com/27/jaipuratrauli_gharana_khayal_indian_music.htm

Less Importance to Bandish:

- Generally, there are short compositions. The song-text and its articulation are only of secondary importance to a number of singers. Note combinations using the words, rather than the literary or semantic content of the song-text, form the focus of their interest¹.

Laya-based Gayaki:

- The Vistar portions strictly adheres to the Tala and progresses totally in relation to its beats and sub-beats.

Bol-Bant:

- Importance of Bol-Ang and employment of Bolbant before approaching fast Tana.

Unorthodox way of Raga Rendering:

- Some scholars profess that the Alladiya Gayaki is based upon Tana structures as against the Alap base of other Gharana like the Gwalior and the Kirana Gharana².
- Rendering of rare Ragas is a special feature of this Gharana³.

Aesthetics:

- Intellectual and convoluted approach to presentation with special emphasis on aesthetics⁴.

Tana Structure:

- Use of elaborate ornaments and complex taans. They spiral and criss-cross against the set framework of the tala in breath-taking manners. Employment of short Panchdar (rolling or twisted/difficult) Tana even in Vistar portions. Alankaric and ornamental patterned Tanas⁵. Unlike other gharanas, they abstain from singing sargams or sargam taans during raaga elaboration⁶.

1 http://www.indianetzone.com/27/jaipuratrauli_gharana_khayal_indian_music.htm

2 <http://www.culturalindia.net/indian-music/hindustani-gharanas.html>

3 Gautam, M.R, The Musical Heritage of India, p.133

4 <http://www.culturalindia.net/indian-music/hindustani-gharanas.html>

5 Gautam, M.R, The Musical Heritage of India, p.133

6 http://www.indianetzone.com/27/jaipuratrauli_gharana_khayal_indian_music.htm

Ragas:

- Likeness towards intricate, unique and compound ragas, rather than the simple and popular ones. A penchant for rare (mostly Salag and Sankirna) Raga, i.e., Raga neither commonly presented by the other Gharana nor well-known to the concert going public at large¹. Primary emphasis on aesthetics relating to the form of the genre of the song, i.e., the artistic and intellectual variety of development of its various components such as Vistar, Bolbant, Layakari, Tanas.

2.9.4.3 Eminent Artists of Jaipur-Atrauli Gharana

- Alladdiya Khan
- Haider Khan
- Abid Hussain Khan
- Keasrbai Kerkar
- Mogubai Kurdikar
- Nivruttibua Sarnaik
- Vamanrao Sadolikar
- Mallikarjun Mansoor
- Kishori Amonkar
- Dhondutai Kulkarni
- Ashwini Bhide Deshpande
- Padma Talwalkar
- Shruti Sadolikar

Four major Gharanas are recognised in Hindustani Classical Khayal music are Gwalior, Agra, Kirana and Jaipur-Atrauli. Others are less pervasive, but no less enchanting, such as Indore, Rampur, Mewati, Patiala, and Bhendi-Bazar. Brief account of these Gharanas is as follows.

¹ <http://www.culturalindia.net/indian-music/hindustani-gharanas.html>

2.9.5 Bhendi Bazar Gharana:

2.9.5.1 Origin

In the context of Bhendibazaar Gharana, the lineage can be traced to Ustad Dilawar Hussain Khan. His three sons, Ustad Chhajjoo Khan, Ustad Nazeer Khan and Ustad Khadim Hussain Khan (the Founders of Bhendibazaar Gharana) shifted in the year 1870 from Bijnaur, near Moradabad in Uttar Pradesh to Mumbai. The locality close to the Fort area was referred to as “Behind the bazaar” by the British, which in local language came to be known as Bhendibazaar. The trio had received training in music, initially from their father, Ustad Dilawar Hussain Khan, and later from Inayat Hussain Khan of Rampur Sahaswan Gharana and from Ustad Inayat Khan of the Dagar Gharana. The three brothers developed their own style and gained reputation as singers from “Bhendibazaar” and their style was called “Bhendibazaar Gayaki”¹. Although, this school did not just find things smoothly; one had to toil for it. And the man behind all the credits is Ustad Aman Ali Khan. Otherwise a man of humble and reticent disposition, Aman Ali was possessed with an extraordinary voice quality that he tried to put to full use. He was also a talented composer with several excellent compositions, still in today's usage. He picked up the shades of Khayal singing, thus popularising the style of rhythm and tempo during the rendition of sargam-raaga elaboration². Aman Ali was strongly influenced by certain aspects of Karnatic music, especially the rendering of complex note patterns (swaraprasthas) in aesthetically agreeable ways. He, along with Abdul Karim Khan, was largely responsible for popularising the use of sargams during raaga elaboration³. Though not the most popular or widely-known of Gharanas, the Bhendi Bazaar style make a noticeable impact on North Indian classical music during the first half of the 20th century through the efforts of its most gifted exponents like Shiv Kumar Shukla ji.

1 <https://saxonianfolkways.wordpress.com/2013/12/20/gharanas-of-india-the-bhendi-bazaar-gharana/> seen on 16/6/14

2 http://www.indianetzone.com/27/khayal_gharanas_indian_music.htm seen on 26/7/14

3 http://www.indianetzone.com/27/bhendi_bazaar_gharana_khayal_indian_music.htm

2.9.5.2 Specifications of Bhendi Bazar Gharana

- Delicate Aesthetic Tonal inflexions involving quick slides from one note to another.
- Use of Merukhand method of singing notes and note combinations. The singers incorporate the complex Merukhand permutations into their raga elaboration.
- Use of certain aesthetic ornaments imported from the Karnatic system. These are like some short, swift and razor-sharp executions of melodic ideas during raga elaboration.
- Sargams are sung with great aesthetic feeling and finesse. According to M.R. Gautam, this Gharana used Sargam for the first time in Hindustani music in large measure and popularized it. Today this has become almost a necessary feature of Hindustani Classical music¹.
- Particular stress on the proper articulation and enunciation of the words of the Bandish. The beauty of the Swara-structure of the Khayals with particular emphasis on the literary aspect of their texts is another special feature. The words of the Khayal are beautifully woven into the Raga and The Tala creating a mesmerizing atmosphere ²
- Rich Poetic Bandishes: Most of the compositions (Bandishes) of this Gharana are gems of poetry and fine pieces of literature.
- Preference to Madhya Laya (medium tempo): The most significant characteristic of this Gharana is that it specializes in Madhya Laya Khayal. The exponents of this Gharana seldom sing Vilambit Khayals. With the Madhyalaya Khayal they do all their Raga, Tala and Tana development³. Pt Ishwarchandra told that singing in Ati-Vilambit laya affects the poetry of the Bandish and words lose their sense because

1 Gautam, M.R, The Musical Heritage of India, p.168

2 Interview with Pandit Ishwarchandra (disciple of Pandit Shiv Kumar Shukla) at Vadodara on 22-August-2014.

3 Gautam, M.R, The Musical Heritage of India 2001 p.168

of slow tempo and also general public sometimes feel unable to connect with that beat.¹

2.9.5.3 Eminent Artists of Bhendi Bazar Gharana

- Nazir Khan
- Chhajju Khan
- Ustad Aman Ali
- Anjanibai Malpekar,
- Prof. Shivkumar Shukla,
- Ramesh Nadkarni
- T.D. Janorikar.
- Suhasini Koratkar
- Dr. Pandit Ishwarchandra.
- Vasnat Rao Deshpande
- Master Navrang
- Dwarkanath Bhosle
- Vasanti Sathe
- Dayananda Devgandharva
- Pt. Ramesh Nadkarni

2.9.6 Patiala Gharana

2.9.6.1 Origin:

The Patiala Gharana, fundamentally a Sarangi Gharana, does not need much further introduction, owing to the presence of the excelled Ustad Bade Ghulam Ali Khan. Patiala Gharana has come to a full circle with the untiring effort and diligence in work by him. Patiala Gharana is well-known for its lively and instantly entertaining Gayaki. This is a style which incorporates almost every known tool of embellishment in Khayal, making

1 Personal Interview with Dr. Pt. Ishwarchandra (disciple of Pandit Shiv Kumar Shukla) at Vadodara on 22-August-2014.

itself immediately appealing to all types of listeners. In fact, it is Patiala Gharana who are the pioneers in inaugurating the feisty and colourful style of singing within Khayal and the extremely conservative air of South India¹. The founders of this gharana were the brothers Ali Baksh and Fateh Ali, popularly known as 'Aliya-Fattu'. They had learnt music from Miyan Kallu, a well-known sarangi player in the Patiala court, who also taught them dhrupad. The Aliya-Fattu pair, also popularly called 'Karnail' (Colonel) and 'Jarnail' (General) owing to their relentless powerful way of singing extremely fast taans, were popular performers. Patiala Gharana achieved its all-round distinction and excellence in the hands of its greatest and yet-to-be-surpassed genius, Ustad Bade Ghulam Ali Khan. Bade Ghulam was initially trained by his father and later by Miyan Kallu. Yet Bade Ghulam belongs to that class of extraordinary singers, the dazzle of whose native gifts by far exceeded what he received from the tradition he inherited. Bade Ghulam is also credited with fashioning the Punjab-Ang style of singing thumri. His proficiency in light classical forms, more than his other innate gifts, paved the way for his deification in the hearts of innumerable numbers in this country. Following his death, Bade Ghulam's gifted son, Munnawar Ali Khan, continued the legacy until his death in 1989. Today singers like Jagdish Prasad, the Pakistani representatives, Fateh Ali, Ammant Ali and Hameed Ali Khan, Ajoy Chakravorty and the dazzling duo Javaad and Mazhar Ali Khan continue the Patiala legacy².

2.9.6.2 Specifications of the Patiala Gharana:

Voice Quality:

- Mellifluous and resonant voice production. The voice culture of Patiala Gharana employs the use of strong and full throated voice. Its speciality lies in the use of rich, sweet, melodious and intricate use of notes in three octaves. The use of notes in analytical style is expressive. There are the minimal differences which distinguish this style from other gharanas.

1 http://www.indianetzone.com/27/khayal_gharanas_indian_music.htm seen on 26/7/14

2 http://www.indianetzone.com/27/patiala_gharana_khayal_indian_music.htm 27/7/14

Bandish:

- Short and artistic Khayal compositions. Compositions are the basis of a Gharana which show the nature of the gayaki. The very crisp short and impressive compositions are enriched with Khatka, Murki, Kana, Swar, Drut Laya and very intricate Tanas. The use of Firat and Sapaat Tanas enhances the beauty of this style. These compositions are a style of its own which is totally different from other styles and Gharanas¹. A fluent and enormously appealing style of singing that emphasis the correct articulation of swaras. This gives the style a sensuously aesthetic touch. The use of the catchy and intricate tappa singing style is evident in fast figures, as are the use of swift and volute sargam patterns. Their sargams retain an exhilarating swing and astonishing mellifluousness.

Sargam:

- The use of sargam is presented in a very special manner in harmony with the nature, aesthetics and time of the raga. Due to its basis in Punjab, the Punjabi folk has influenced the gayaki of Patiala gharana. The use of these elements makes this style distinct from other gharanas².
- Equal emphasis given to Swara and Laya.
- Proficiency in singing light classical forms like Thumri, Dadra and Bhajan³.
- Free use of all types of improvisational tools, e.g. Khatka, Murki, Gamak, Meend, Zamzama, and so on
- Marked flexibility of voice with the capacity to exploit a variety of tonal shades
- Use of Behlava and Sargam during the transition from the Badhat stage to the Tana stage
- The Patiala taans are extremely enthralling, given the briskness and vigour with which they are executed. In fact, it has been called a taan-bazi style, because it uses a variety of fast figures and ornamentation for the sake of captivation.
- Employment of a wide range of Tala

1 http://www.indianetzone.com/56/features_patiala_gharana.htm seen on 27/7/14

2 http://www.indianetzone.com/56/features_patiala_gharana.htm seen on 27/7/14

3 http://www.indianetzone.com/27/patiala_gharana_khayal_indian_music.htm 27/7/14

- Alankarik, Vakra (zigzag) and Phirat Tana in abundance
- Employment of occasional Shadja Parivartan or tonic transposition techniques during Sargam Tana¹

2.9.6.3 Eminent Artists of Patiala Gharana:

- Ustad Bade Fateh Ali Khan
- Ustad Ali Baksh Khan
- Ustad Bade Ghulam Ali Khan
- Munawwar Ali Khan
- Abbas Ali Khan
- Ajoy Chakraborty
- Akhtar Hussain
- Asad Amanat Ali Khan
- Begum Akhtar
- Ghulam Ali
- Hamid Ali Khan
- Jagdish Prasad
- Johar Ali Khan
- Kaushiki Chakrabarty
- Kumar Mukherjee
- Meera Banerjee
- Naina Devi
- Parveen Sultana
- Raza Ali Khan
- Mohammad Hussain Sarhang from Afghanistan

¹ <http://www.culturalindia.net/indian-music/hindustani-gharanas.html> seen on 28/7/14

2.9.7 Rampur-Sahaswan Gharana

2.9.7.1 Origin:

Rampur-Sahaswan Gharana, was established by Inayat Hussain Khan, the son-in-law of Haddu Khan of Gwalior fame. He was the son of Ustad Mehboob Khan, a Khayal singer and Veena player of the Rampur court. Inayat Hussain Khan was a disciple of Bahadur Hussain Khan and he also learnt from his father-in-law Haddu Khan. This gharana is regarded as an offshoot of the Gwalior Gayaki. In later years, singers also imbibed aspects of the Agra gharana into their gamut. Inayat's brothers were beenkars in the court of the Nawab of Rampur. Inayat, though trained in the Gwalior idiom, also picked up dhrupad and settled down in the Rampur court. He belonged to the village of Sahaswan and thus the style earned the joint names of the place of his origin and that of his patron's domain¹. In the 20th century it was the acclaimed Ustad Mushtaq Hussain Khan who carried the tradition forward. Trained by two doyens of the Rampur style, initially by Haider Khan and, later, by Inayat Khan Mushtaq also picked up Dhrupad-Dhamar from the celebrated Wazir Khan of Rampur court. He had wide sweep and ranges. His command over all the technical aspects of khayal gayaki made him the envy of every contemporary musician, as did the wide range and the sheer force of his voice. Nissar Hussain Khan was another reputed singer this gharana, produced in the 20th century. An acknowledged master of the tarana, his technical virtuosity has been applauded by countless.

2. 9.7.2 Specifications of the Rampur style:

- Rampur Sahaswan is an off-shoot of the Gwalior gharana it is quite natural that it shares its major characteristics with it.
- A full-throated and clear voice freely moving in all the three Saptaka.
- Methodical rendition of the sthayi and the antara keeping with the Gwalior heritage.
- Bandish is rendered very carefully. Words of the Bandish are taken with great care and emotional content was produced using words of the Bandish.

¹ http://www.indianetzone.com/27/rampursahaswan_gharana_khayal_indian_music.htm

- Use of the lyrics of the song in all stages of the vilambit khayal in preference to aakar. The words of the song, moreover are presented in the natural order and over-emphasis on any single word is generally avoided.
- Use of exquisite techniques beautifully.
- Rampur Sahaswan emphasis on taankari in preference to bol-bant and layakari.
- Extensive use of bol-alaap (raaga elaboration using select phrases from the song-text) to evoke the appropriate rasa associated with raaga.
- Dexterity in singing different varieties of taans worth great clarity, power and speed.
- Mastery over tarana. In fact, the singers of this gharana are considered the masters of this form. They have a unique style of rendering Tarana¹. Rampur-Sehasvan Gharana has specialization in Taranas. Bahadur Hussain was a great composer of Tarana.

2.9.7.3 Eminent Artists of Rampur Sehasvan Gharana

- Ishtiaq Hussain Khan
- Ghulam Mustafa Khan
- Sulochana Brihaspati
- Sarfraz Hussain Khan
- Ghulam Sadiq Khan
- Shanno Khurana
- Ustad Mushtaq Hussain Khan
- Ustad Nisar Hussain Khan
- Pt. Ramkrishnabuwa Vaze
- Khadim Hussain Khan
- Chajju Khan
- Nazir Khan
- Ghulam Taqi
- Hafeez Ahmed

¹ http://www.indianetzone.com/27/rampursahaswan_gharana_khayal_indian_music.htm

- Maqbool Hussain
- Ustad Rashid Khan

2.9.8 Mewati Gharana

2.9.8.1 Origin

India has a great heritage of Hindustani classical singing family hood (Gharanas). Mewati Gharana is one of them. Over the years this Mewati Gharana has made its own exceptional place in Hindustani classical music arena. The Mewati Gharana was founded in the late 19th century by Ustad Ghagge Nazir Khan Sahib who was born in a small village in Mewat. Since then, 6 generations have contributed for the progress of Mewat Gharana. The Mewati Gharana acquired its name after the region from which its founding exponents hailed: the Mewar region of Rajasthan. Unlike other Gharanas which has a family lineage, Mewati Gharana Gayaki has a distinct quality. The Gharana has a mix of both hindu and muslim influence in its music. This Gharana gives stress on the mood (Rasa, Bhava) of the Raga. This is why this school is considered to be Bhava-pradhan. Mewati Gharana singing is hugely influenced by Ghamak and Meend style of singing. That is why this style of Gayaki is also Bhakti pradhan and sShabd pradhan. Mewati Gharana has a history of more than 161 years and it still continues to contribute to the vast Hindustani classical music heritage of India¹. The Mewati gharana is one style that shot into fame during the second half of the 20th century to the fame of its most celebrated singer, Pt. Jasraj. Ustad Ghagge Nazir Khan, who hailed from the Mewat region in Rajasthan, is regarded its progenitor. Ghagge passed on his legacy to two disciples, Nathulal and Chimanlal. Nathulal's legacy passed on to his nephew, Motiram, father of Pt. Jasraj. Though they share the same musical inheritance, their technical approaches and vocal gifts are on vastly dissimilar planes. Of the three, Jasraj's style is highly ornate and lyrically polished. He pays painstaking attention to the words in the bandish - their meaning and poetic content and arouses their dominant moods using the framework of the raga. He, more than anyone, brought the Haveli Sangeet sung in many Khayal Gharanas, Indian Music Vaishnava temples in North India to public attention through his resonant voice, without any assistance. The Mewati Gharana gives

¹ <http://www.panditjasrajacademy.com/about.html>

importance to developing the mood of the raga through the notes forming it. Its style is Bhava Pradhan. The meaning of the text is equally given importance¹.

2.9.8.2 Special features of Mewati Gharana:

Although it has ancestry in the style and trends of the Gwalior gharana, the Mewati Gharana gayaki has some distinct qualities.

- Voice quality: Bold and clear voice capable of going freely in all the three Saptaka.
- Importance to Nom –Tom Alap.
- Importance to Both Sargam and Aaakar.
- Layakari
- Extensive use of ornamental techniques like *Meend*, *Ghaseet*, *Ghamak*. Dr. Ashwini Kumar Singh an exponent of Mewati Gharana told Mewati Gharana add full emotions in the performance by adding Meend and other ornamental techniques, which make it very attractive.²
- Lyrics of the Bandish are taken care of. Emotional content was developed through words of the bandish³
- Importance to Mood (Rasa, Bhaava).
- Ragas: Jaiwanti Todi, Din ki Puriya, Odhav Bageshree, Khanaj Bahar and Bhavani Bahar.

2.9.8.3 Eminent Artists of Mewati Gharana

- Ustad Ghagge Nazir Khan
- Pandit Nathulal
- Pandit Motilal
- Pandit Jyotiram
- Pandit Maniram
- Pandit Pratap Narayan

1 http://www.indianetzone.com/27/khayal_gharanas_indian_music.htm

2 Conclusion of Interview with Dr. Ashwini Kumar Singh an exponent of Mewati Gharana at Vadodara on 03-sept-2014.

3 Kaur, D, Samajak Vigyan Pattar, 2007, p.132

- Ustad Munawar Ali Khan
- Ustad Gulam Kadir Khan
- Pandit Jasraj
- Sanjeev Abhyankar
- Rattan Mohan Sharma
- Dr. Ashwini Kumar Singh
- Dr. Shobha Abhyankar
- Sandeep Ranade
- Jatin Pandit & Lalit Pandit

There are some other Gharanas also, which are prevalent in Khayal singing style of Hindustani Music, like Indore Gharana, Delhi Gharana, Sham Chaurasi Gharana, Banaras Gharana etc. These also have contributed a lot to Hindustani Music.

2.10 Merits & Demerits of Gharana System

2.10.1 Merits of Gharana System

1. The Gharana system aided in the preservation of Hindustani Classical Music. Due to rigorous practice and limitless Guru Worship the formal education always remained connected to music. Had Gharanas not been there, the Music tradition would not have survived the middle ages and the British rule. It is because of Gharanas that our musical art and heritage has been preserved to this day¹.
2. In a way Gharanas have acted as flag bearers for the development and protection of our music heritage and tradition.
3. Gharanas produced lot of eminent artists. Under one guru for years produced great artists of Indian Classical Music.
4. In Gharanas Guru had the responsibility of his pupils due to which he do his best to give his students what they needed to become good artists.
5. Generally Gurus/Ustads used to take their students with them to events and concerts which provide them experience and practical tips for good performance also they get opportunity to listen to eminent artists there.

¹ Kaur, D, Samajak Vigyan Pattar, 2007, p.15

6. Good Gurus/Ustads introduce their students from stages so as to provide them stage. They gave chance to their able students to perform on stages.

2.10.2 Demerits of Gharana System

1. Narrow mindedness among the Gharanas was a big demerit. Initially Gharanas were terribly closed groups either reinforced by marriage or bonded by blood ties. All musical secrets were then zealously guarded. Outsiders were not permitted to watch or even audit a music training session. It was till the end of the 19th century and the beginning of the 20th century, the students who didn't share a blood-tie with gharanedar musicians were refused to be taken or taught¹.

2. Gharanas emerged from the competition and narrow mindedness prevalent among the artistes and singers of middle ages. The competition emerged to achieve the topmost level of musical field. This ranged from being the best in the field to being a well-paid and well respected court singer in the courts of maharajas and Nawabs of the time. This divided the musical development into various classes which were based on a pretext that was distributive and divisive in nature. Due to this a holistic development of the Indian music as a whole was never allowed or given a chance.

3. Gharanas originated and grew in the various royal kingdoms present during the middle ages. The diplomatic relations and the tension among these kingdoms also had adverse effect on the music as well. The court singers were the property of the kings and were not allowed to sing anywhere without their permission. The singers of respective kingdoms faced each other in various competitions time and again. This was a divisive practice and it never let them be together and inculcated a feeling of competition and rivalry among them. They praised and tried to show superiority of their own Gharana whenever possible². These things lead to jealousy among artists of various Gharanas. The division was to this extent that the artistes did not even allow their disciples to listen to music of other Gharanas. This led to isolation of Gharanas from each other.

1 http://www.indianetzone.com/35/gharanas_hindustani_vocal_music.htm seen on 12/08/14

2 Kaur, D, Samajak Vigyan Pattar, 2007, p.2

4. The music Gurus were more interested to keep the knowledge of the Gharanas within the families and the interest of teaching people outside the Gharanas was quite less and was even forbidden. The disciples were made to go through tough tests and their lives were spent in an aimless and goalless way. A big part of their lives sometimes went into do the Guru Sewa¹ without any musical progress.

2. Specialization only in one technique only. In the 20th century the Gharana system had an adverse impact on the standard of musicianship. Advancements in communications made it a professional imperative for musicians to have as broad of a background as possible. The secretive nature of the Gharana system coupled with the fact that Gharanas tended to specialize in only one technique or approach. This was inconsistent with modern pedagogic and professional requirements².

3. Gharana System made artists very much conservative in nature. Artists were generally seen hiding things from artists of other Gharanas as they don't want to share their knowledge with other artists. Artists were of the opinion that other Gharana can surpass them. As this was very important for one Gharana to maintain their supremacy among the society so that they may get good job opportunities among kings and Nawabs of that time. This resulted in more and more conservativeness among the artists.

4. Confusions in Ragas: Non-Standardization of Raga System: However, in the Gharana system, two Raga bearing the same name could have completely different features, and hence completely dissimilar moods. Gharanas were responsible for creating confusion in Raga System. As sometimes we find that different Gharanas use different notes (Swaras) in Ragas with same name. For Example: In Raga Rageshwari some Gharana use both Nishada (Ni, ni) while some Gharanas sing it with only Nishad Komal (ni). The consequence of all this was that the system of Raga became quite confusing, since it lost a good deal of the standardization of earlier times. Same is the case with many other Ragas also. There were contradictions regarding Ragas all the time among different Gharanas, all Gharanas claimed to be right in rendering the Raga, but never sat together to sort out the

1 Kaur, D, Samajak Vigyan Pattar, 2007, p.3

2 http://chandrakantha.com/articles/indian_music/gharana.html Dated 16-May-15

issues regarding confusions regarding Raga form and structure. This led to confusions among the young learners regarding Ragas.

6. Rigidity and Isolation:

The enforced isolation gave the musicians no alternative but to vigorously practice whatever they knew and to develop ever greater refinement and delicacy. This tradition went on for a few generations. There was an effort to perfect one's style of music with assiduous practice. This was necessary in order to face, survive and conquer opponents. Continued isolation produced musical isolation; rigid faithfulness to one's style led to addiction and ultimately almost to obsession. Diehards were created. Limitations of tonality, rhythmic control, vocal range and aesthetic imagination were made into virtues, glorified and sedulously maintained¹.

7. Bad effect on Music Education:

By looking at the history we get to know that the Nawabs and rulers also had a big role to play in the formation of Gharanas. The Mughal rulers that occupied areas in India were music lovers. They gave little importance to singers and artistes in their courts. From time to time they organized music functions and competitions and the winners were rewarded handsomely. This led to an increase in the rate of development of music. Singing now became a full-fledged career choice and being a royal singer became the life goal of the aspiring singers. The elite singers started teaching their children to be better singer so that they could lead a luxurious and comfortable life. All this led to an increased competition for the royal posts. Due to this the sharing of music knowledge became obsolete and played a big role in creation of Gharanas².

Limiting the music knowledge to own gharana, family, and successors, showing superiority of own Gharana, abasing the other Gharanas, jealousy, not teaching other students properly, and various other things became a part and parcel of the Gharana system. These bad things became characteristics of Gharana system and exist even today, although on a milder level.

¹Gautam, M.R, The Musical Heritage of India, 2001, p.128

² Kaur, D, Samajak Vigyan Pattar, 2007, p.123-24

At the end reserch scholar conclude that by critical analysis of singing styles of various Gharanas it is seen that Khayal is under continuous process of change. Eminent artists of various Gharanas contributed a lot in developing Khayal and its structure. Lot of things were added time to time in structure as well as presentation of Khayal. Khayal always had scope for new innovations and modifications. Khayal, in accordance with its meaning Imagination, goes according to the thinking process of the artist. One can't draw fixed lines for Khayal. No doubt Khayal structure and its presentation must follow all the rules and regulations of Hindustani Classical Music but still it has full scope for further innovations. Responsibility to develop an ideal structure and ideal way of presenting Khayal is on our shoulders. Taking good aspects of all the Gharanas and discarding the other aspects we can think of an ideal structure of Khayal which will be suitable for majority of listeners. In this modern world, when the whole world is coming to one place, Arts and culture is mingling with one another, Science and technology is making world very small place, it is neede to see the Khayal from modern perrpectives so that Khayal can be made popular in the maases.
