

Chapter IV

Agra gharana and main Figures

The word Agra immediately brings to mind the Taj Mahal, however, Agra is equally famous for an illustrious *Gharana* of Hindustani classical music, whose distinguished exponents and teachers have imparted the muse to countless disciples over the centuries. The musicians played pivotal role in mass promotion of Indian classical Music through varieties of creative artistic activities. From performance to tutoring, administration to musicology, composers of *Ragas* and *Bandishes* and many more. The Researcher has identified three major contributor musicians and a few more, mostly from twentieth century.

4:1 Faiyaz Khan (1881-1950) - an unparalleled musician of the 20th century

Faiyaz Khan is still popularly known and remembered as the '*Mehfil ka Badshah*' (the king of musical concerts), by those who heard him live or through recordings. On the stage he was the symbol of a dignified personality, always clad in a silk *Sherwani*, his chest blazing with rows of sparkling Golden and other medals and chains, a complete with an spick and span turban. Flanked by his disciples on both sides, together with instrumental accompaniment, he sang with a deep, masculine, sonorous, resonant voice, all in keeping with his grand stage presence. Among series of many titles and awards that he received, just the *Aftab-e-Mousiqui* (Sun of Music) alone testifies to the musical phenomenon that he was, and the magical and musical spell he cast over his audience whenever he performed¹.

He was an unparalleled artiste, in the sense he was acclaimed by his seniors, his contemporaries and even followed by the junior artists². Among the seniors the great Alladiya Khan of Jaipur-Atrauli *gharana*, Rajabali of Devas, Allauddin Khan of Maihar, amongst contemporaries Rajabhaiya Puchhwale, Mushtaq Hussain Khan, Omkarnath Thakur and artists like Amir Khan, Ravi Shankar, Ali Akbar Khan, Vilayat

¹ Website: <http://www.itsra.org/tribute.asp?id=2> as seen on 15th November, 2013.

² Mehta, R. C. interviewed on 15th November, 2013.

Khan, Bismillah Khan, Kumar Gandharva, Jasraj etc. hero worshipped him. Rabindranath Tagore, Vishnu Narayan Bhatkhande acknowledged him as purist performer. Artistes like K. L. Saigal, S. D. Burman (Film music) and Lachchhu Maharaj (Kathak dancer) were deeply influenced by him. Even today, many musicians are influenced with him.

4:1:1 Childhood and early training

He was born on 8th February, 1881 (contested as 1880, 1886 etc.) at Sikandara near Agra. From paternal side he belonged to '*Rageele*' *gharana* and 'Agra' from maternal side, both were highly regarded families among the musicians. He lost his father Safdar Hussain before even he was born. He was groomed by his maternal grandfather, Ghulam Abbas Khan and granduncle Kallan Khan-both eminent teachers and scholarly singers of Agra *gharana*. During the years of shaping up, he was deeply influenced by Zohrabai and a few other musicians. The famous composer and musician of Atrauli *gharana*, Mehboob Khan's ('*Daraspiya*') daughter got married with Faiyaz Khan. Faiyaz Khan, using his natural creative approach blended many styles of his teachers and other musicians and gave totally new direction to Agra *gharana*.

Faiyaz Khan was among very few, who was lucky to have inherited musical inspirations from the house of both the parents. Muhammad Ali Khan, a court musician of Jhalawar state was his paternal grandfather and Ghulam Abbas Khan, another musical giant from Agra *gharana*. However, it was the brother of Muhammad Ali Khan, Ramzan Khan *Rangile*, an outstanding musician had influenced Agra *gharana* and Faiyaz Khan with a great deal³. His compositions with the pen name '*Rangile*' are very much part of Agra repertoire, which was further passed on to Bhatkhande and later got published in his text books. The '*Rangilapan*' of Faiyaz Khan *gayaki* and overall personality is an enough evidence. Faiyaz Khan was greatly taken by the '*Gayaki*' and the *Taans* of Natthan Khan as well as his son Abdullah Khan of Agra *gharana* and Amir Khan of Senia *gharana*.

Faiyaz Khan never went to *Madarsa* for education however, he was taught basic

³ Nag, Dipali, *Faiyaz Khan*, page. 12

reading and writing by his family at home. Thus despite no formal education, his poetic compositions won acclaim. Ghulam Abbas Khan imparted very rigorous and disciplined training in *Dhrupad*, *Dhamar* and *Khayal* to young Faiyaz Khan from the age of six. Ghulam Abbas Khan was not a musician of any court in particular. However he was invited by numerous courts to perform in prestigious festivals, where young Faiyaz Khan used to accompany him. This exposure did a world of good to young Faiyaz. With exceptional receptivity and amazing aesthetic sense, absorbed all the good in Music to become an all rounder *Chowmukhi* singer.

4:1:2 Journey towards becoming a celebrity

Faiyaz Khan ruled the last century because of his extraordinary musicianship and a large hearted personality. Adept in *Alapchari*, *Dhrupad-Dhamar*, *Khayal*, *Tarana*, *Tappa*, *Trivat*, *Hori* his genius took him to Kolkata to get acquainted with *Thumri*, *Rasiya* and *Ghazal* like genres. In Kolkata he listened to Bhaiya Ganpatrao and Moujuddin Khan and adopted their style of *Thumri* and *Tappa*. Young Faiyaz added *Taans* of *Tappa* and stanzas of '*Urdu Sher*'-couplets and then presented *Thumri* in his own inimitable style. Thus with variety of musical skills and musical accomplishments, soon Faiyaz Khan became a challenge to all contemporary musicians. Soon he became most sought after vocalist of India. The turning point was at Mysore Durbar where the Maharaja wanted an intellectual confrontation-a competition, between his court musician Hafiz Khan and the young Faiyaz Khan. This competition last very long and eventually Faiyaz Khan was awarded '*Aftab e Mousiqui*' - Sun of Music and many precious gifts. Hereafter many leading courts of India started inviting him. He was invited in the various musical conferences including the Bhatkhande's in Baroda, Delhi, Benaras and Lucknow. He became court musician of Baroda. His name and fame achieve greatest heights.

4:1:3 Music of Faiyaz Khan

Here, the researcher has focused on his personality as a unparalleled performer. With regard to Faiyaz Khan's voice, people have opined that it was broad and resonant. Many have also said that it wasn't sweet. But this is an estimate based on a listening of his records. If one listened to the HMV-published recording of his *alaap* in *raga Jayjayvanti*, it comes across as a very natural, resonant, sweet, and hard-

earned voice. A lecture-demonstration by Kumar Prasad Mukerji, titled 'Analysis of Faiyaz Khan's *Gayaki*', mentions that his voice seems to be endowed with the resonance of a hundred bumble-bees. He had a naturally low-pitch and relatively inflexible voice (in his time the influence of *Dhrupad* on his *gharana* was very strong and extensive, and it rendered the voice incapable of swift variations such as *murki*, *taans* and *harkats*. He turned these limitations to his advantage by infusing his music with effective use of alternate vocal techniques such as *meend*, *khench*, *aas* (lingering notes), *gamak*, *dhunak*, *lahak*, and *maand*. These vocal techniques were the majestic pillars of his architecture. The foundation of pitch comprises *kanas* (grace notes) note length. By choosing the natural low pitch, he made his singing effective in projecting emotions through volume modulations. These modulations were not intended for their own sake, they were meant to introduce stunning shifts of emotions that were virtually melodramatic. This emotive aspect was entirely new in *khayal* singing of the time.

The analysis of Faiyaz Khan's voice based on his records does not do justice to his originality. Quoting Ustad Ghulam Rasool Khan, Kumar Mukerji says his range and quality are so extensive that it is difficult to recognise Faiyaz Khan's voice when it comes from records. It was a pre-electronic age and recording Faiyaz Khan's voice with primitive-gauge microphones of the 1930s presented several difficulties. Ultimately, he had to sing at a distance of 2.5ft from the microphone. Under these circumstances, we may conclude that some of the frequency and qualities in his singing could not be recorded. Ghulam Rasool Khan was a lifelong accompanist on the harmonium for Faiyaz Khan. Hence, we must accept his view that Khan Saheb's voice wasn't made for the microphone. Somewhat similar sentiment has been expressed in the matter by my guru, Madhusudan Joshi, Prof. R.C. Mehta, Dinkar Kaikini and others. Therefore, we can enjoy and understand his singing through the medium of records only as his devotees.

In the initial phase of the history of *khayal* *gayaki*, Faiyaz Khan was the first singer to sing extended *aalaap* of *Dhrupad* style on record. No other singer before him is reported to have attempted it. Before Faiyaz Khan, Natthan Khan was a renowned singer of the Agra *gharana*. He is said to have started the tradition of singing long *khayals*. This leads us to the belief that previously he probably only sang short *aalaaps* before he hit upon the long *khayals*. Hence, we may safely conclude that

Faiyaz Khan was a pioneer who popularized the first Dhrupad style of *aalaap*. This he probably owed to the long company of and training by his grandfather and guru, Ghulam Abbas Khan. Till his grandfather's time, Dhrupad style was very influential among the Agra singers. In Faiyaz Khan's available recordings, his long *khayals* rarely exhibit extended *aalaaps* of the *raga*. For the most part, he has extended the *raga* in his play with the words of the *bandishes*. According to Pt. Madhusudan Joshi and other singers of the Agra *gharana*, Faiyaz Khan Saheb would sing the extended *aalaap*, followed by medium long *khayal* in *Dhamaar*; and then the *chhota khayal* in his presentation of the main *raga*. His presentation of the extended *raga* would include repetition of the *rasa*, the various parts of *raga* in the *bandish*, its sweet words. That left an impression that, as per the old tradition, the *bandish* received the maximum importance. Therein, he used to express the form of *raga* as found in the *bandish* — instead of giving importance to every note, as in '*Merukhand*'.

Often, he would choose to not sing the *bolbaat*, *bolbanaav*, sharp *taans*, *laykaari* and so on in their order, giving the impression that he wanted to bring in variety, arouse curiosity, and take audiences by surprise. Over the last 7 or 8 decades, as a result of the advent of the tradition of *ati vilambit* form of singing, the standard order in presentation of *khayal* is *vilambit aalaap*, *bol aalaap* and the *drut gati*. To an extent, the tradition of singing *khayal* in a linear manner was in vogue even before Faiyaz Khan, yet he impresses with a sense of progression that differs from tradition.

Faiyaz Khan was also an exponent of and possibly inspired a feature used in Bade Ghulam Ali's *Vilambit Khayal* renditions. The *bol aalaap* and *bolbaant* movements in those renditions would often employ energetic passages commonly found in the *Tappa* form. Krishnarao Shankar Pandit from Gwalior also took to such expression. He was contemporary of Faiyaz Khan, and was probably inspired by him as well, contrary to the opinion that this unique feature was created by Bade Ghulam Ali⁴.

4:1:4 Preference of Nom Tom

Meaningless syllables are very useful in taking Music to formlessness. And since 'nom tom' or Dhrupad style *aalaaps* were used only in the Agra *gharana*, they

⁴ Raja, Deepak, *Khayal Vocalism*, page no. 39.

comprised one of its specialties, wherein Faiyaz Khan was an expert. To bring out more effectively the emotive and aesthetic niceties of a *raga*, the nom-tom *aalaaps* are the best medium. This is integral to not just Faiyaz Khan's but the philosophy of the entire Agra *gharana*, and it is acknowledged by all artistes as such. Faiyaz Khan flaunted his mastery through the subtleties of the nom-tom, such as *kaaku* (touch notes or modulation of notes), *Kan Swar* (grace notes), waves of notes, swinging notes with the syllables of nom tom and so on, blending them in both without meter and tempo and with *laya*, to create exquisite forms of the *ragas*. In some of his records, he has rendered *ragas* such as *Ramkali*, *Lalit*, *Darbari*, *Jayjaywanti*, and *Puriya*. In these, just before the *Chhota Khyal*, he sequentially increases the *laya* within just three minutes with remarkable poise, doing justice to *swar-sangatis* (phrases different ways of singing a line) and bring out the nuances of the *raga* in all three octaves, thereby unraveling the full scope of the *raga* most effectively. He has used the *nom-tom aalaap* in the radio recordings of his *raga* compositions before the *bandish* (whether *Dhruvpad*, *Dhamar* or *Khayal*). In Faiyaz Khan's singing, one notices greater use of the 'a' as in *man* rather than the pure 'a' as in *father*, which is on account of the influence of the nom-tom feature. Using nom-tom instead of the pure *aakaar* results in a rendition that more clearly brings out the scope of the *raga*. The purpose of the nom-tom is not the experience of continuity but the desire to enable the audience to feel the tonal movement realized through a succession of units. It was Faiyaz Khan's punctuated phrasings that were facilitated by his favored vowel sound – the 'a' as in *man*⁵.

Often, he would effectively attempt singing the '*sargam*' (notation) in the flow of the nom-tom composition. He has done this in the recording of *Aalaap of Raga Desi*. This would have been a matter of bravado in the age of orthodox *gharanas* and musicians some 100 years ago.

4:1:5 A Versatile Singer

There were several reasons for and factors behind why Faiyaz Khan was recognized by all strata of society. From his physical personality to the musical one, there were several dimensions and factors connected to this fact. Along with a sensitive nature,

⁵ Kaikini, Dinkar, as interviewed on 27th December, 2009.

he had the influential bearing of a king. His manly voice in the lower octave, purity of *raga* and the capability to effectively sing all the main kinds of Indian Music such as *Dhrupad*, *Dhamaar*, *Hori*, *Khayal*, *Thumri*, *Dadra*, *Tarana*, *Ghazal*, and *Tappa* to mesmerize the audiences. As described by Kumar Gandharva⁶, when he sang the *Khayal*, it would seem as if the *Khayal* and he were the same entity. And the audiences would experience the very same thing when he rendered other forms as well.

Due to his versatility, he was acclaimed as a '*Choumukha*' – an all-rounder singer or an artiste who could see in all four directions like Lord Brahma/the Hindu God. Singing every form of music with great enjoyment and providing the same delight to the audience was a second nature to him. When he was adorning a given word in the composition, his own facial expressions and gestures would be imitated by the audience. It was such an experience, it was as though the audience were singing too, through Faiyaz Khan for a medium. His vast repertoire included, like the ordinary singers of the Agra *gharana*, popular and lesser-known *ragas* and *bandishes*. The aim was always to take his music to the audience in such an effective way that it did justice to location, time, and respect, in accordance to the interest of the audience. For this, there were many weapons in his arsenal. According to well known musicologist Dr. Ashok Ranade, "There was no chink in his armour"⁷. These he would use when required, to great effect.

4:1:6 Pronunciation

An effective medium in classical *raga* music for expressing the tangible and intangible forms is the non-tom *aalaap* and meaningful lyrics and their words in the sequential *Dhrupad*. Faiyaz Khan had the full capability to express both in an extremely exquisite manner. That was because his tradition was that of *Dhrupad* and he was born in Agra, the centre of the *Brijmandal*, which was the geographical area of the *Brij* language that was most appropriate for classical music. His music was full of the sweetness of the *Brij* language, which was manifest when he sang. Apart from

⁶ Potdar, Vasant, *Kumar Gandharva*, page no. 36

⁷ Website: https://www.swarganga.org/artist_details.php?id=35 as viewed on 17th April, 2013.
Ranade, Ashok Da., *Some Hindustani Musicians-They lit the ways*. page No. 129

Urdu, the *Brij* language was his mother tongue, in a way. The tricks that he employed as a performer included pronunciation of the words of a *bandish*, which was an important instrument. It attracted everyone's attention. Often it would seem that while singing Faiyaz Khan was conversing with someone. His style of pronunciation, projection of words, child-like quality in pronunciation, loud and prolonged utterances in Marathi, etc were used to express specific meaning through a musical form. Sometimes softly, or forcefully, delicate, solid voice projections were used to try and communicate through his voice alone. His speech-oriented and conversational pronunciation would be very effective at striking a chord with the audience, which used to be a successful device to win the audience over. In addition, he also used words like 'are', 'are ha', 'are ha ha' etc- i. e. words which are the distinguishing marks of day-to-day conversation. Employment of such exclamatory class of words moves music closer to the first, intuitional impact which is vital for a deeper and better understanding of music. His way of rendering made music more concrete because his presentations contained in-built clues useful for initiating a listener into music.

He has sung the word '*saiyaa*' to great dramatic effect in the *Chhote Khyal* in his record of *raga Lalit*, in '*Tarfat hu jaise jal bin meen*'. This is the best example of '*ka ku*' (a kind of modulation in Indian musicology). He skillfully used '*Kaku*' while singing '*Thumri*' and '*Dadra*'. For example, his famous *Dadra*, '*Banao batiyaa*' in *raga Bhairavi*, he comes to the *Shadaj* in the higher octave while singing '*vahi jaa*' as if he isn't singing but speaking to someone.

Such experiments are often done by singers of *Thumri*, but they were probably first attempted by him in singing *Khayal*, which was highly commendable because he was a representative singer of the *Nauhaar Baani* of orthodox Dhrupad style in classical music and it wasn't the age of compromising Music.

In another example, he used the speech tone in the *aalaap* (Nom tom) of Dhrupad. Even the use of meaningless syllables in these *aalaaps* would have a diction like that of meaningful words. Treating them as 'words' enabled him to combine freedom from the worldly meanings of the words and yet simultaneously suggest shadow-meanings through 'tones'. When meanings were hinted at in this manner, they did not become

shackles on musical manifestations for musicians or the listeners. This could be taken as an emotive use, as against the more obvious emotional use of words and the material they are made of. Poets are known to have taken pride in their stylistic achievements because of their success in realizing linguistic and stylistic approximation to the colloquial. The Ustad could have made similar claims. He brought the musical experience nearer to speech-tones without sacrificing the distinctive elements of the Musical act.

4:1:7 Bol - the meaningful words, centre of Performance

Whether creating meaning through special pronunciation containing meaningless syllables or identifying with the audience through making words of the *bandish* clearer using various modulations, 'Ka Ku', Faiyaz Khan's presentation was always meaningful. For this reason, his singing always communicated to the knowledgeable as well as lay audiences. For this reason, he would use '*bol-aalaap*' instead of *aakaar* in his singing. Of course, from the use of *nom-tom* at the beginning of his singing to the *aalaap* for expansion of the *bandish*, he used lyrics, which is why he did not feel the need to use *aakaar*.

He could easily do *Bol-laya* (the rhythmic variations on the words of the song-text in slower tempi) and then to *bol-taan* and *taan* during singing of *Khayal*. For climactic *taan* portions he usually employed a not-so-fast-rendered *drut khayal*. Faiyaz Khan smartly used specific vocal techniques associated with musical genres and inter mixed them in performance to achieve the best results. To maintain purity of *Raga*, he used *Dhrupad* techniques and while doing so he made perfect use of special attributes of his nature low pitched resonant-sonorous voice. His *Khayal* singing also employed speech-tones to make the words dramatically appealing. Finally he rounded off by improvising extraordinarily varied rhythmic patterns in *bol-taans* and *taans*.

On account of his training in *Dhrupad*, he used various powerful *bol-taans* and *taans* in his performance. His performance clearly showed up the *Dhrupad*. On account of the use of *Dhrupad*, his style also exhibits the following:

- 1) The practice of singing appropriate *taans* in doubling or trebling etc tempo

- 2) Using varieties of *Tihaai* during *layakari*
- 3) On account of the influence of *Dhrupad-Dhamaar*, abundant use of *Gamak* - In *Gamak*, every specific note is sung along with the context of the adjoining notes. Thus those specific notes becomes less sharply defined, abstract and yet beautiful.
- 4) *Taans* are deliberately sung from varied beats of the *Tala*, and the whole *tala*-cycle undergoes a process of re-segmentation. Same is done in the *Bol Taan*. Often, there is a feel of variety on account of singing the same *taan* with words. By merely changing the point of beginning the concerned rhythmic pattern gets a new look and the repetition can be easily avoided.
- 5) Thus Faiyaz Khan's *Khayal* singing was as dignified as *Dhrupad-Dhamar*. Because he relied more on robustness of expression and a ponderous musical movement. Though the *taans* were not dazzling in speed yet their main impact was born out of a controlled dynamics. Gradation in volume and speed were so discriminatingly used that the lack of speed was not felt.
- 6) Despite having a manly voice, various modulations, use of '*Kaa ku*', '*are*', "*are ha*", '*are ha ha*' etc, elegance, using erotic payoff he also effectively sang semi-classical forms of singing such as *Thumri-Dadra* and *Ghazal*.

This analysis proves that selection of singing in popular *Talas* and moderately slow/fast tempi was justified. Music of his extroversion did not allow pauses. His *bol-taans* word-play also could not afford inordinately distanced *tala*-points. Altogether there were many effective arrows in his performing armory to be used as and when required⁸.

⁸ Ashok Da. Ranade, Some Hindustani Musicians-They lit the ways. page No. 129

4:1:8 Faiyaz Khan - a performer par excellence

Several interesting anecdotes about Faiyaz Khan as a concert singer have been heard from some very senior music aficionados, authors and artistes. Among singers of his generation, he is the most written about in several books. Well-known music critic Keshavrao Bhole says that in 1927, when he visited Girgaum, Mumbai, for a concert, there was a far larger audience already present there than he expected. On the *tanpura* was his disciple and renowned singer Ata Husain, Bhashir Khan and Ghulam Rasool Khan on the harmonium and on the *tabla* was Vishnupant Shirodkar. The singing started in great pomp and in engrossing style. The non-tom *aalaap* of Dhrupad and a serious *raga* such as *Puriya* ensured that the audience was properly engrossed. Suddenly, one of the audience sitting next to Keshavrao Bhole asked him softly whether or not he would now sing a *bandish*. Suddenly, Faiyaz Khan increased the speed of the *aalaap*, reached its climax and ended it. Later he sang the *bandish* '*Mai sapne me aaye*', its words adorned in different musical phrases, to mesmerize the audience. In the interval, Faiyaz Khan told that member of the audience, "Sorry, perhaps you found the *aalaap* singing dull, that's why I started the *bandish* early, else the *aalaap* goes on for an hour." Keshavrao says, "After Bhaskarbuva, this was the second singer who had an eagle's eye on the audience and always appreciated them, which is great. And true to his word, the concert was filled with a new vigor later on. Just the word 'Mai' was so well adorned, it couldn't have been better. A capable singer sings as per the emotion in the meaning of the song to take it to the climax of enjoyment, and this was a great example. He sang the *Puriya raga* for an hour and half, yet no one realized how the time passed.

Recalling a memorable performance of Faiyaz Khan at then famous 'Vankaner theatre' in Baroda, the renowned author and musician, Bimal Mukherjee, says,⁹ "He sang *Raag Miyan Malhar*, starting with elaborated *Dhrupad Aalap*, *Hori-Dhamar* and a *Khayal* in *Trital* for a full two hours and forty-five minutes with changing moods colors and phrases. In the short interval we literally smelt rain and monsoon in the air in the warm night of April. Somewhat similar instance is narrated by Dipali Nag¹⁰ a disciple of Faiyaz Khan. In his fifties, he sang the famous "*Karim naam tero*" in *Raga*

9 "Indian classical Music-changing profiles" author Bimal Mukherjee, page no. 160

10 "Reflections and recollection on the compositions of Ustad Faiyaz Khan" an Article by Dipali Nag, "Compositions in Indian Music" editor R. C. Mehta, Indian musicological journal, p. 38

Miyan Malhar and '*Garaja Ghataa ghana*' in *Raga Megh Malhar*. We first felt that the sky was dark with the threatening clouds, ready to burst, laced in between with the deafening sounds of the lightning, followed by torrential rain. In another mesmerizing concert, a gentleman rose and wanted to leave¹¹. When Faiyaz Khan spotted him, he immediately sang the famous line of his *Dadra* "*Vahi jao jaha rahe saari ratiya*"- meaning go back to the place where you have spent the night. (*Doli le aawo*-bring the sedan chair) When he poured out his heart with the line "*sang ki sakha sab bichhud gaye hai*" (the friends are separated) -serious listeners could not but weep. The scene would be entirely different when he would sing "*More mandar ab lo nahi aaye, kin soutan biramaye*". (My beloved hasn't yet returned home, don't know which mistress-second wife, he has rested/stationed at). With mischief in his eyes he would tantalize the audience with the phrase "*kin soutan*" for full half an hour. He would change the same mood in different *Ragas*.¹²

My guru, Madhusudan Joshi, has related an incident at a private program, where on Faiyaz Khan's insistence, Joshiji sang a serious *raga*, Puriya. Faiyaz Khan then sang as per the mood, a *Dadra* in Mishra *Tilakkamod*, '*Sotan ghar na jao arre mora saiyya*'. This *Dadra* comprises just three lines, but Faiyaz Khan added to it verse based on his own imagination and made it so enjoyable that the small *bandish* lasted 50 minutes. His rendition was replete with play on words and thereby he mesmerized the audience. My other guru, Dinkar Kaikini, opines that in 1948,¹³ Faiyaz Khan had to perform at a military camp at Unnaav, near Lucknow, for the soldiers. Before him, all other artistes had been hooted and insulted. But Faiyaz Khan first addressed the soldiers and then sang a *ghazal* in *raga* Bhimpalasi, '*Pee ke hum tum jo chale jhumte maykhane se*'. After a couple of stanzas, he added a few colorful verses and began receiving applause from the soldiers. He gradually used the words of the *ghazals* for the *aalaapi* as well and later used the *bols* to render bol *aalaap* and *taans* to expand Bhimpalasi like a *Khayal*. He even sang a difficult *Dhamar* in Puriya Dhanashree and won the hearts of the soldiers. A singer who sang top-notch music such as Dhrupad and *Khayal* was also able to mesmerize the soldiers. He was truly capable of understanding the taste of his audience.

11 *ibid.*

12 *ibid.*

13 Interview of Dinkar Kaikini on 27th September, 2009

In the book 'Faiyaz Khan', Deepali Nag - a disciple of Faiyaz Khan writes eloquently about him as a performer and quotes some memorable occasions. She says no other musician was held in such high esteem by both the nobility and the common man as was Faiyaz Khan. On the dais, surrounded by the accompanying musicians, he sparkled. Among the nobility at the Durbar, he stood out. He was just as brilliant when he sang for the common man — for years at the Keerti Mandir Hall at Baroda¹⁴.

Deepali Nag notes that there were hundreds of occasions when the audiences was moved to tears. Faiyaz Khan used to quote some occasions when he thought he had done justice to his *Taalim*-training. In 1924, he sang at a conference organized by Bhatkhande at Lucknow in presence of luminaries of Indian classical music. In the first instance, while opening the conferences somehow he couldn't impress the audience for some reasons. However, on given a second chance the next day, he sang a detailed *Aalap* in *Raga Ramakali* and immediately established rapport with the audience. With his magic cast wide, the audience was under his spell and in ecstasies. The audience was stupefied by the tremendous appeal of his music.

Around 1919, he was in the Indore state. The musicians always had to ask the Maharaja as to what they should perform for the Maharaja. Faiyaz Khan also followed the etiquette. The Maharaja, a great connoisseur, asked him to sing '*Raga Desi*'. He sang soulfully but the Maharaja was not very pleased. This was repeated the next two days as well, including the same question and the same answer. Faiyaz Khan was at his wits' end. Next morning, he started with an elaborate *Aalap* of *Raga Desi* and followed it up with a *Dhamar* and the famous *Khayal* '*Mora man har leeno*'. The entire court including the Maharaja sat motionless even after the performance was over. Faiyaz Khan was given a huge purse and expensive gifts.

According to Susheela Mishra's article, Faiyaz Khan used to say "One must play with a *raga* with a lover's passion. One must learn to love it to pay courtesy to it, like a cavalier, and then alone can a musician tell the story of joy and grief; of laughter and tears. Music must please and move."¹⁵

14 Nag, Dipali, Faiyaz Khan, Sangeet Natak Akademi, New Delhi, page no. 1985.

15 Mishra, Susheela, Great Masters of Hindustani Music, Hem Publishers, New Delhi, 1981.

He had a very sonorous, resonant and powerful voice, with which he could produce many micro modulations. He had a tremendous power to sway his audiences while singing any classical or non-classical forms such as Dhrupads, playful Hori – *Dhamars*; rich and aesthetic *Khayals*; or romantic *Dadras*. The dignity of his *khayal*-singing was evocative of the grand style of musicians, like many senior Gwalior *gharana* musicians such as Haddu-Hassu Khan. In his *Thumri-Dadra* recital, he could remind you of the great Moizzuddin Khan. He could even sing the *Ghazals* in a most romantic manner. Susheela Mishra says, “From *Thumri* to any lighter form his genius professed a range which mediocre talents cannot even survey. His deep knowledge and severe long practice for each *raga*, can be judged when one hears how during his stay in Kashmir with Bhatkhande, he sang Rag Yaman for hours daily, for one full month. His style of *aalaap*, *bol banaav*, *bol bant*, *badhat-improvisation*, *layakari* and miraculous *Gamak taans* was remarkable¹⁶.

While performing, he used natural gestures without seeming awkward. Closing palms and holding apart his hands while singing upper notes with '*pukar*' was worth watching, says R. C. Mehta¹⁷. While performing the most difficult varieties of '*Gamak*' he would often lean forward and suddenly stop with a jerk — as if to say 'that's it!' Watching his physical gestures in sync with his music, expressions and brilliance in his eyes were a treat for the totally involved music fans. Well-known musicologist Dr. Ashok Ranade rightly said¹⁸, "There was no chink in his armor".

Once someone asked Ahmedjan Thirakwa - the Tabla legend - as to who was the vocalist he enjoyed accompanying most of all. He replied without any hesitation: “I found the greatest joy in accompanying Ustad Faiyaz Khan, Vilayat Hussain, and Abdulla Khan ... all of the Agra *Gharana*, because their command over the *Laya* and *Taal* was superb”. In fact, his great admiration for Faiyaz Khan saheb was equaled only by the latter's for him.¹⁹

16 Website: <http://davidphilipson.com/pages/Faiyaz.html> as seen on 15th Nov. 2013.

17 Mehta, R. C., Interviewed on 27th September, 2009.

18 Ranade, Ashok Da., "*Some Hindustani Musicians, they lit the way*", Promilla & Co. Publishers, New Delhi & Chicago. 2011.

19 website: http://www.parrikar.org/vpl/?page_id=804 as seen on 15th Nov. 2013

Deepali Nag further analyses his music as follows:²⁰ 'precision and accuracy in music was part of his sense of aesthetics. A man with extraordinary vision, Faiyaz Khan had both the prowess of a lion and the tender shyness of the deer. On the stage he would be the lion, off it - a deer, humble and kind. Thakur Jaidev Singh in his article on 'Aesthetics of Hindustani Music' had beautifully expressed how Faiyaz Khan used to express his shades of emotion by means of '*Kaku*' - which means 'modulation of voice and tone in such a way as to express a particular emotion or shade of feeling.'

Once Bade Ghulam Ali Khan said to Sunil Bose of Kolkata that, 'Faiyaz Khan was the musician amongst musicians', which was a great tribute indeed.²¹ Even Jasraj ji maintains that Faiyaz Khan was the most influential vocalist of the 20th century.²² No wonder how he ruled over the hearts of millions of music lovers even more than sixty years after his death. It is worth mentioning that Faiyaz Khan was considered an icon amongst 100 most influential personalities of 20th century.²³

4:1:8:1 Performance Analysis of Faiyaz Khan

Researcher has chosen *Raga Barwa*, a typical Agra *gharana Raga* sung by Faiyaz Khan from All India Radio. He is accompanied by a couple of his disciples (probably Atta Hussain and Sharafat Hussain) and used *Sarangi* and *Tabla*.

Raga Barwa belongs to 'Kafi Thath' and hence the Gandhar and Nishad are Komal. However there is *Shuddha Nishad* also used in the *Raga* in the ascending order - the *Aaroha*. Most Hindustani musicians consider it as a 'light' *Raga* but for Agra musicians, *Barwa* is serious business and they give a respectable *Khayal* treatment to it. *Barwa* has a compliant association with Kafi and Sindhura *Ragas*, and a brief dalliance with *Raga Desi* in its *poorvanga*.

Aaroha: S, RGS, S^MR M, P, MPDNŚ or MPN Ś

20 Nag, Dipali, *Faiyaz Khan*, page no. 50, Sangeet Natak Akademi, New Delhi, 1985.

21 Nag, Dipali, *Faiyaz Khan*, page no. 51, Sangeet Natak Akademi, New Delhi, 1985.

22 Ekbal, Nikhat, *Great Muslims of undivided India*, page no. 47, Gyan Publishing house, N Delhi, 2009.

23 Wesite: <http://www.india-today.com/itoday/millennium/100people/faiyaz.html>, as seen on 5th Nov. 2013.

Avaroha: Ś, ṚN DP, or ŚNDP, M, Ḡ - , R Ḡ, S

Pakad: N S R M-, P Ḡ, RḠ, S

The duration of the performance is approximately 26+ minutes. It can be divided mainly into two portions:

1) *Raag Alap of Dhrupad ang* - duration 17.30 minutes

2) *Madhyalay Chhota Khayal* set to Trital (composed by 'Prempiya' Faiyaz Khan) - duration 8.30 minutes

Sthayi: *Baje mori payaliya 'Prem', Kaise kar aaun tumare paas mitawa...*

Antara: *Saas nanad mori, janam ki bairan, Characha kareng vo to sab beech logawaa..*

(My anklets are making sound, how can I come to meet you o my beloved 'Prem'-the composer! My mother in-law and the sister in-law are my enemies and I am afraid that my meeting with you will be a talk of town)

As usual he has selected 'C' the natural scale, contrary to his contemporaries who used to sing in high pitch. His most resonant, sonorous heavy voice truly reminds of the comment by Kumar Prasad Mukherjee, 'his voice sounds like hundreds of bees humming together'.²⁴

This *Alap* is basically an improvisation of the important phrase of the *Raga Barwa*, and not the '*Merukhand*' in which every note is unfolded in sequence. Thus this is not merely the *Aalap*, but the *Raga Alap*. Thus utmost care of purity of *Raga* is taken. In the *Aalap*, he has made abundant use of *Shrutis*, as per the mood and requirement of the *Raga*. The level of *Shuddha Nishad* note in the lower octave is the best example of *Shruti*, where the level of *Nishad* is between *Shuddha* and *Komal*.

In the lower octave he reaches the *Shadja*-the foundation note, by using phrases 'M P N S' and 'M P D N S'. In the phrases 'S S ^MR M -' or 'S ^MR M -' etc. , he skillfully

24 Mukherjee, Kumar Prasad, *The lost world of Hindustani Music*, Penguin Book publishers, New Delhi, 2006

establishes the personality of *Raga* in the first couple of minutes. Here he has made ample use of '*Kan*'-the grace notes. By using the above phrases he effectively differentiates *Raga Barwa* from *Desi Todi*. Further he sings the important phrases of the *Raga* such as:

- a) S S R M - b) M G R M - , S^MR M - c) M G R G S
d) S R G S, R G M G R G S e) PD MP G -, R G S

Very often he establishes the *Shuddha Madhyam* very freely - which is a key point, helps for clear departure of *Kafi*, *Desi Todi* etc.

In the '*Nom Tom*' *Aalap* of Dhrupad style, he has skillfully woven the verse '*Om Anant Hari Narayan*', so many times in between the normal meaningless syllables such as *nom, ta, na, ranana, janana* etc. In just five minutes of his singing, he has rendered the complete statement of the *Raga Barwa*.

After six minutes he has reached the *Pancham*, while singing notes in a medium tempo, all of a sudden he has used '*Zamzama*' with the speedy notes DP MP DP G -, and has jolted all of a sudden jolted with a sense of pleasant surprise. Further he develops combination in the middle octave using the following phrases:

- 1) P G -, RMP G -, MP G -, MP DP G -, MPD^SNDP G -
2) P, ND P, MG, R M -, S^SNDP M G R M-, SRMP, NDP MGRM -,

Renders all these combinations in a medium tempo using the traditional '*Jor*'. He reaches the *Shadja* of the upper octave, where his accompanying disciples joins which enthralls the listener. Here he has clearly used *komal Nishad* in the phrase like 'P D N^S S', bit unusual in the *Raga* but does not at all disturbs but on the contrary gives extra pleasure.

After reaching the upper *Shadja* with various combinations, he remains steady over there and establishes it fully. Again returns back on the *Pancham* with the phrases like 'S^S N D P' 'R^S S^S N D P' and later all of a sudden jumps on to the *Gandhar* of upper octave, and slowly comes down on the upper *Shadja*. Hereafter he has greatly

increased the tempo and the *Jhala* has started where the rhythmic element is overtakes the melodic. The speed in the *Jhala* and various phrases sung combined with the syllables of '*Nom Tom*' is simply incredible. Even in the increased speed he has grabbed opportunity to express melodic content in relatively very slow speed and performed '*Pukar*' reaching the higher notes such as *Gandhar* and *Madhyam*. It is truly gives ecstatic feeling. In the performance he has applied the special *Alankars* such as Kan, lighter and forceful *Gamaks*, *Phoot*, '*Jhatka*'-the jerk, *Kampan* (vibrations), *Kaku*-modulation of voice and most importantly '*Pukar*' if literally translated, it means a 'call' , 'a cry', emotionally charged. He has avoided longer *Meend*, keeping in mind the subtle mood of the *Raga*. He gets so engrossed in the *Jhala* part with the most playful melodies in the higher speed. It goes with the nice blending and duet of him and the disciples' singing together throughout the performance. At a time he responds to the disciple spontaneous with the expression of happiness, '*ahaa*', while singing itself. He covers all the sections of *Raga Aalap* of *Dhrupad* such as, *Sthayi-Antara-Sanchari* and *Abhog*. At the end he has raised the speed in the *Jhala* to the optimum and ends it.

Now the melodramatic presentation of the *Bandish* starts. '*Baa je mori payaliya, 'Prem*', is sung in medium tempo-the most natural one, starts from seventh beat.

The first line is repeated quite a few times and then he turns to the second line, '*Kaise kar aaun tore paas mitawa*'. The agony is clearly expressed as per the lyrics of the *Bandish*, as "How can I reach you O my dear", while the *Payal* (anklet) is making noise. So the theme of the *Bandish* is established in just the rendering of the *Sthayi*-the first half of composition. He sings repeatedly '*baaje*' '*baaje mori*' etc. using various embellishments and other melodic varieties within the *Raga* and tries to convey the hurdles in meeting with the beloved.

The main phrases of the *Raga* are there in first line and the rest can be seen in the second line of the *Antara*, such as:

1) R ṇ̇ S R M - 2) MP DP Ḡ 3) P Ḡ R Ṣ 4) R ṇ̇ D P

Suddenly, he reaches the upper *Shadja* and stops with the '*ikaar*' of the words '*baaje*

mori', as a height of his above expression and displeasure because of the sound of the anklet. Further the mother-in-law and sister-in-law, who are according to him the enemies for years and a big hurdle, adds to the reason for not being able to meet the beloved. Here he sings various combinations of words '*Saas nanad mori, Janam ki bairan*' in most playful manner with the rhythm, which is supported by the disciples in singing it. Here he uses the '*Mukhadabandi*' which creates an element of surprise and improvises from the second line of *Antara*, i.e '*Voh to Janam ki bairan.*' Slowly he reaches the higher note of 'Š Ŗ Ą - ' as *pukaar* ' with '*Kaku*' (voice modulations) and reaches the climax. Interestingly, in the improvisation he has used the '*Aakar*' very rarely. The *bol-s* of the composition are used very beautifully using the important phrases and permutations and combinations of the *Raga*. Immediately after each variation sung by Faiyaz Khan or the accompanying disciple, the *Mukhada* is approached alternately by either of them. This leaves the lingering effect and reminds of the traditional *Qawwali* style in which the same process is followed. Here it is worth mention that Agra *Gharana* had close association with the *Qawwal bachchon ka gharana*. In the last part of the recording, Faiyaz Khan has sung varieties of *Taans* full of *Gamak*, and covering both the middle and the higher octave. Interestingly the *Taans* are not at par with the *Laya*-rhythm, but at a very odd speed. This shows his extraordinary command over the rhythm even while singing the *Ragang Taans*-where he has maintained the purity. Though the quality of the recording is not that good, however the performance is par excellent. In a way it is a mixture of *Dhrupad*, *Khayal* and *Qawwali* in one performance. The romantic utterance of the word in the beginning of the *Khayal* reminds us of the *bol-banaav* of *Thumri*. It is truly an excellent performance.

Faiyaz Khan died after a prolonged illness of Tuberculosis, on 5th November, 1950 at Vadodara.

4:1:9 Disciples of Faiyaz Khan

Ata Hussain Khan, S. N. Ratanjankar, Bande Hassan Khan, Latafat Hussain Khan, Dilipchandra VEDI, Asad Ali, S. K. Chaubey, Bashir Khan, Ghulam Hussain Kathak, Ghulam Rasool Khan, Bhishmadev Chatterjee, Shripadshastri Pathak, Dattatrey Kende, Abdul Qadar Khan, Sharafat Hussain Khan, Malika Jan, Jnan Goswami,

Maujud, Afzal Hussain, D. T. Joshi, Sohan Singh, Narendranath Shukla, Swami Vallabhdas, K. L. Saigal, Lachchhu Maharaj,

4:1:10 Discography of Faiyaz Khan

His Master's Voice

- 1) Aalap - Rag Ramkali - N 36050
Un sang laagi - Rag Ramkali - Teental
- 2) Ari mero naahi - Desi Dhamar - N 36614
Bajuband khul khul ja - Bhairavi Thumri - Punjabi Theka -

Hindusthan Records

- 3) More mandr ab lou nahi aaye - Rag Jayjaywanti - Teental - HH 1
Mai kar aayi piya sang - Rag Puriya - Teental
- 4) More jobna pe aayi bahar - Mishra Tilakkamod - Dadra - H 1093 G
Nainan so dekhi maine - Sughray - Teental
- 5) Aalap - Rag Lalit - H 861
Tadpat hu jaise jal bin meen - Teental
- 6) Aalap - Rag Darbari Kanada - H 1156
Sahelariya aayi - Darbari - Teental
- 7) Manmohan Brij ko rasiya - Rag Paraj - Teental - H 249
Garwa mai sang laage - Rag Todi - Teental
- 8) Jhan jhan jhan jhan payal baaje - Rag Nat Bihag - Teental - H 355
Banao batiya chalo kahe ko jhoothi - Rag Bhairavi - Dadra
- 9) Vande Nandkumaram - Rag Kafi - H 793
Phulvan ki gend na maika - Rag Jaunpuri - Teental
- 10) Pavan chalat sananana - Rag Chhayanat - H 1331
Mathura na jao more kanha - Rag Purvi

Apart from the above many commercial CDs were released from the All India Radio archives.

4:2 Vilayat Hussain Khan: Musician's musician and a great Guru

Many great musicians of Hindustani music left for their heavenly abode with their vast store of knowledge. But I will leave here all of my knowledge that I have learned in this world²⁵.

This statement of Vilayat Hussain Khan depicts the real spirit of a dedicated teacher.

4:2:1 Early years

The greatest vocalist of Agra *gharana* from 19th Century, Natthan Khan was married to Jasiya Beghum-sister of Mehboobkhan *Darasiya* of Atrauli *gharana*. They had five sons, and Vilayat Khan was fourth amongst them. He was born in 1895 in Agra. Ut. Vilayat Hussain Khan's father, Natthan Khan, had expired when Vilayat Hussain was but a child²⁶. Though, on account of his birth in a family of musicians, he came into close contact with artistes in his own and other *gharanas*. He would curiously observe them. Especially, in the creation of his musical personality, Khan Saheb credits the following artistes: his father Natthan Khan, grandfather Ghulam Abbas Khan, his ustad Kallan Khan, Karamat Khan, Altaf Hussain Khurzewale, Umrao Khan Delhiwale, and his maternal uncle, Mehboob Khan 'Darasiya' – Atrauliwale. to the fifty five years old father Natthan Khan. Thus he had the sheer bliss of inheriting a very highly regarded musical tradition from his mother and the father. Unfortunately he lost his father at his tender age of six. That time he was with his father at the Mysore court. Soon after this he migrated to Jaipur and began training from his grand uncle Kallan Khan, the court musician of Jaipur. Mohammad Baksh adopted young Vilayat Hussain²⁷.

4:2:2 Education

Though he never had an formal education at schools, he took all *Sanskars*-value education and other training from his uncle Kallan Khan and Mohammad Baksh. Also learned three languages such as Urdu, Hindi and Persian. In the later stage he also

²⁵ Phatarphekar, Sitaram, *Paigambar Vasi Khan Sahab Vilayat Hussain Khan Agrawale*, Sangeet Kala Vihar, August 1964., page 226

²⁶ Khan, V. H, *Sangeetayon ke sansmaran*, page 128.

²⁷ Mehta, R. C., *Agra gharana parampara, gayaki and cheezen*, p. 128

emerged as a great Urdu poet with a very good command over all the three languages. The manuscript of his book *Sangeetayon ke sansmaran* was written in Urdu, which proved to be an asset not only for students, scholars, researchers and musicians but also for music lovers.

4:2:3 Training and *Riyaz*

As mentioned earlier, the first teacher of child Vilayat Khan was his father. After father's death he was groomed by uncle Kallan Khan and Mohammed Bakhsh. However his musical talent achieved greater heights by his sincere discipleship under 42 prominent Gurus of various traditions, who imparted intricate indepth training of Indian *Raga* music. In his book he has recognized these great teachers, Gurus or Ustads. In all, Vilayat Hussain trained under 42 gurus²⁸. The list is as follows:

Sr.	Guru	Ragas learned
1	Karamat Hussain Khan	Bhairav, Todi, Asavari, Bhimpalasi, Yaman Kalyan, Bihag, Darbari, Malkauns, Jaunpuri, Multani, Sarang, Puriya
2	Kallan Khan	Bhairav, Ramkali, Lalit, Deshkar, Vibhas, Asavari, Darbari, Todi, Bilaskhani Todi, Alhaiya Bilawal, Shuddha Bilawal, Jayjayvanti Bilawal, Desi Todi, Gurjari Todi, Bhairav, Vrundavani Sarang, Badhans Sarang, Gaud Sarang, Bhimpalasi, Purbi, Puriya, Shree, Yaman Kalyan, Shuddha Kalyan, Hameeri, Kedar, Kamod, Bageshree, Chhayanat, Jayjaywanti, Malkauns, Sohini, Paraj, Lachchhasakh, Marwa, Bihagda, Lankeshwari, Des, Sorat, Sugharai, Hussaini Kanada, Shivamat Bhairav, Samant Sarang, Sindhura, Malgunji, Hem Kalyan
3	Mohammed Bakhsh	Todi, Jaunpuri, Bhimpalasi, Multani, Purbi,

²⁸ Khan, V. H., *Sangeetayon ke Sansmaran*, pg. 129

		Yaman, Puriya, Bhupali, Bihag, Darbari, Malkauns, Malashree, Adana, Sohini, Bihagada, Miyan Ki Malhar, Patadeepaki, Sindhura
4	Ghulam Abbas Khan	Todi, Chhayanat, Megh, Bageshree, Ramkali, Lalit, Gurjari, Bahar, Barari
5	Mohammed Khan	Sundarkali, Gunkali, Chaiti Gunkali, Lachari Todi, Bahaduri Todi, Hussaini Todi, Devsakh, Bhavsakh, Barwa, Savani Kalyan, Gara, Adana, Shahana, Bihari Kalyan, Rageshwari, Sorath, Kukubh Bilawal, Gaud Malhar, Mirabai Ki Malhar, Shyam Kalyan, Ahiri Todi, Laxmi Todi, Deshkar, Jait, Nat Narayan, Paraj, Mangala Bhairav, Bhatiyar, Bhankhar, Maligaura, Ram Gauri, Hindol, Hem Kalyan, Jhinhoti, Durga, Bilaskhani Todi
6	Abdullah Khan	Shankara, Basant, Gurjari Todi, Yaman Kalyan, Jayjaywanti, Lachari Todi, Bhimpalasi, Bangal, Bihag, Nat, Nand
7	Mehmood Khan	Hindol, Pancham, Patmanjari, Jait Kalyan, Patdeep, Chandrakauns, Savani, Jog, Savani Nat, Khambavati, Rageshwari
8	Puttan Khan	Hussaini Todi, Lalit, Jaldhar Kedar, Sarparda Bilawal, Shankara, Barwa, Sundar Kali, Malti Basant
9	Munshi Jamal Ahmed Khan	Shukla Bilawal, Hameer, Chhayanat, Bilaskhani Todi, Gaud Sarang
10	Inayat Khan	Jaitashree, Chaiti Gauri, Vihas
11	Kudaratullah Hyderabad	Hameer, Suha, Kanada, Mudriki Kanada, Purba
12	Fida Hussain Khan	Maluha Kedar, Nayaki Kanada
13	Tasadduq Hussain Khan	Shuddha Bilawal, Shuddha Kalyan, Asavari
14	Alladiya Khan	Kafi Kanada, Nayaki Kanada, Bihagada, Gauri, Bahaduri Todi, Purva, Shuddha Sarang, Shuddha Nat, Shuddha Kalyan, Gurjari Todi, Shree, Lachari Todi, Rupkali, Savani, Raisa Kanada, Lankadahan

		Sarang
15	Hyder Khan (brother of Alladiya Khan)	Dhanashree
16	Umrao Khan	Surdasi Malhar, Bhupali Tarana
17	Abdul Kareem Khan	Tarans of Miyan Ki Todi, Gurjari Todi, Darbari Khan
18	Badaruzzama Khan	Lachari Todi, Bahar, Bhimpalasi, Marwa, Purbi
19	Nissar Ahmed Khan	Hem Kalyan
20	Altaf Hussain Khan	Marwa, Jait, Shree, Bhim, Suha, Tilak Kamod, Bhupali, Bahar
21	Faiyaz Khan	Jayjayvanti, Gara, Lalit, Purvi, Barwa, Bihari Kalyan, Paraj, Jhinhoti, Bahar, Basant, Kamod, Bageshree, Desi Todi, Malkauns
22	Bishambhardin alias Vishwanath	Dhrupads in Bhairav, Lachchhasakh
23	Harivallabh ji Acharya	Hindol, Alhaiya Bilawal, Bhimpalasi, Multani, Yaman Kalyan, Bihag, Jayjayvanti, Shree, Gaud Malhar
24	Master Ganpatrao Manerikar	Sindhura, Shuddha Malhar, Nayaki Kanada, Gorakh kalyan, Bageshree Bahar
25	Bhaskarrao Bakhale	Malkauns, Adana, Purvi, Kafi, a Carnatic Raga
26	Fida Hussain of Rampur	Chhayanat
27	Mushtaq Hussain Khan of Rampur	Tarana in Desh
28	Chhote Khan of Fatehpur Sikri	Kukubh Bilawal, Desi Todi, Kamod, Shuddha Malhar
29	Fatahdin Khan of Punjab	Pancham, Shree
30	Kale Khan of Agra	A Sadhra in Shuddha Sarang
31	Ghulam Rasool Khan	Dhrupad in Todi
32	Ismail Khan of Jodhpur	Dhrupad in Sindhur
33	Abdul Azeez Khan	Mangala Bhairav, Jaunpuri, Multani, Alhaiya Bilawal
34	Naseer Khan of Atrauli	Bageshree

35	Natthan Khan of Jodhpur	Marubihag
36	Inayat Abbas Khan of Fatehpur Sikri	Hori in Jhinjhoti
37	Nathabhai Kutchi	Dhrupad of Bhimpalasi set to Farodast Taal
38	Sher Khan	Dhrupad in Adana
39	Ghulam Nazaf Khan of Fatehpur Sikri	Dhrupad in Sughray and Tarana in Sohini
40	Munshi Ejaz Hussain Khan "Wamik" of Atrauli	Bhairav
41	Ahmed Khan of Rampur	Gunkali
42	Natthan Khan - father	

From his 42 gurus, he learnt not only music but also cultured behaviour and outlook as well as Urdu, Hindi and Persian languages. He acquired the training for life skills as well. Since childhood, he saw many gatherings of musicians, which included Dhrupad, *Khyal* singers, *Veena* and *Sarang* players, *Sitarists*, and *Pakhawaj* and *Tabla* players. Through them, on occasions in the family, Khan Saheb had the opportunity to be present. These musician had a deep-rooted cultural influence on Khan Saheb. This led to his making a name as an extremely talented and virtuous teacher.

Besides the *Taalim*, he did rigorous *Riyaz* for hours. During *Riyaz*, his elder brother and a reputed vocalist Abdullah Khan used to inspire him during practice which used to continue for hours. With an excellent training, fine attention, passionate *Riyaz* and listening to many great musicians of all *gharanas* and style, he achieved bountiful knowledge and expertise which made him a complete musician par excellence.

4:2:4 Family

Ashiya begum, the sister of Azmat Hussain Khan *Dilrang* was married to Vilayat Hussain Khan. He had four sons and four daughters. The second son Yunus Hussain was very talented singer and teacher. Yunus Hussain composed many *Bandishes* with the pen name of *Darpan*. Other great musicians of Agra *gharana*, Sharafat Hussain and Latafat Hussain were son in laws of Vilayat Hussain Khan.

4:2:5 Vilayat Hussain Khan unparalleled Guru

Vilayat Hussain Khan represented the Agra-Atrauli *gharana*, which was a vast, banyan-like and great tradition. His father, Natthan Khan, was a highly revered artiste and guru of his time, therefore the talent was naturally innate to Vilayat Hussain Khan. His father expired when he was a child. But he obtained rich knowledge of several ragas and raginis from 42 experts of various *gharanas*. By the time he reached youth, Bhaskarbua Bakhle and Faiyaz Khan had each carved a special niche in the world of music and won great acclaim. Vilayat Hussain chose the path of a performer as well as a missionary guru.

Vilayat Hussain Khan possessed all the qualities necessary in a teacher. In addition to being a representative of a rich tradition, he possessed the attitude of freely distributing the knowledge he had gained from several gurus, generosity in teaching and a positive outlook, a systematic method of teaching that he had himself created and conceived, an eye for the eligibility of a student, patience to match the grasping power of his pupils, and great devotion to teaching. He never refused to even casually share with lover of Music its knowledge, *bandishes* and so on. This fact is surprising because some 50 to 100 years ago, the best singers of specific *gharanas* did not share their knowledge so easily. The main cause of that attitude was their socio-economic condition. He had not studied at a school or a college, therefore his only source of a livelihood was the knowledge of Music he had inherited from tradition. Some experts would not share their knowledge even with fellow singers and kept it within their own families. Vilayat Hussain Khan treated his disciples with fatherly love and lovingly imparted the knowledge of Music to them.

Vilayat Hussain Khan had an immense body of knowledge of Music. In addition, he was extremely polite, highly cultured, and possessed the outlook of a *sadhu* and was very modest and sensitive as both a musician and a human being. He was also of an introvert nature and very self-respecting. There he only concerned himself with his work and stayed away from the politics of the community of musicians – much like an *Ajaatashtru*, which literally means 'a person who has no enemy'! He would always generously distribute knowledge to a lover of music as per the latter's capacity.

On account of these great virtues, he was always accessible to all students of Music. As mentioned before, he obtained his knowledge from several gurus and to repay that debt, he would generously distribute all the knowledge he possessed.

4:2:6 Committed teacher

Vilayat Hussain Khan had a soul of a committed teacher. His goal was to reach the knowledge he had acquired to the masses, using any means available. The virtues necessary in a teacher such as a *gharana* tradition, training by appropriate gurus, curiosity, dedication to art, imagination, fatherly attitude toward students, and many other such virtues made up his intrinsic persona. For this reason, many senior and junior artistes (from Agra and other *gharanas*) took training from him or acquired *raga swarup*, *chalan*, and *bandishes* from him²⁹. He taught ordinary and very ordinary students as per their talent and capability in a very patient and careful manner. In an age when the knowledge of music would be shared only among members of one's own family or *gharana*, Khan Saheb taught other music lovers and students outside his own *gharana*, at times simply donating his knowledge without receiving any remuneration. His students belonged to various religions and creeds and came from both genders. He never allowed money to dictate terms in matters related to the relationship between the guru and disciples. Many students were taught without any expectation of remuneration and when required, also extended financial aid. This has been corroborated by one of his foremost disciples and renowned guru, V.R. Athavale, in an utterly emotionally charged idiom. After Athavale became a formal student, Ustadji taught him entirely gratis. A similar experience was had by a present-day singer of the Agra *gharana*, Yashpaulji. He was considered a son by Ustadji. After his training started, Khan Saheb paid great attention to the friends he made, his other activities and so on. He always ascertained that Prof. Yashpaul's training did not suffer for whatever reason.

4:2:6:1 Guru of Female students from decent households

On account of his decent demeanour, many ladies from decent households began coming to him for training in Music. This is a special turn of events because earlier musicians would teach only ladies in the family, or those belonging to the Devdasi

²⁹ Khan, Aqueel Ahmed & Yashpaul, interviewed on 15th March, 2013.

tradition or those working as *kothewalis*, or ladies from the so-called lower classes. Most of them would obtain such an education from the musicians who visited their brothels. It was impossible for women or men from respectable households to get an education in Music from such musicians. Especially, Ut. Alladiya Khan, Ut. Abdul Karim Khan, Pt. Bhaskarbuva Bakhle, Pt. Ramkrishnabuva Vaze had women from specific classes going to them for such an education in traditional dance and Music. However, Vilayat Hussain Khan was visited by women of not only such a specific class but also those from respectable families. Many among those won acclaim as artistes – including Indira Wadkar, Saraswati Phatarphekar, Shrimati Bai Narvekar, Vatsala Parvatkar, and Rama Honavarkar. A renowned singer, teacher and musicologist, Smt. Sumati Mutatkar, also obtained a lot of training from him. Mogubai Kurdikar also obtained some training from him. The lack of laykaari in her style of singing was on account of the training she received from Khan Saheb.

4:2:6:2 List of some female students

Shirin Doctor, Qowmi Lakdawala, Gulbai Tata, Heera Mistry, Indira Wadkar, Saraswatibai Phatarphekar, Mogubai Kurdikar, Vatsala parvatkar, Anjanibai Jambolike, Shrimatibai Narvekar, Shyamala Mazgaonkar, Ragini Phadke, Susheela Vardharajan, Durga Khote, Malti Pande, Susheela Ganu, Vasanti Shirodkar, Menka Shirodkar, Balabai Belgamkar, Tungabai Belgamkar, Girijabai Kelkar, Tara Kalle, Dr. Sumati Mutatkar.

4:2:6:3 Vilayat Hussain Khan: His Training Method

There are many reasons why Vilayat Hussain Khan was a great teacher. One of those reasons is of course his being a representative of the most prestigious *gharana* of khyal gayaki, the Agra *gharana*. He received a vast treasure of ragas and *bandishes* from renowned gurus and ustads of several *gharanas* (42 in all). Yet another reason is his uncommon mastery over raga purity and laya. For many such reasons, even prestigious artistes of other *gharanas* were attracted to learning from him. He could easily teach the simple as well as the difficult ragas in a technically and aesthetically correct manner³⁰. This was because he was a master of many such ragas. One of his eminent disciples, Prof. M.R. Gautam writes, “His grasp of all the ragas was so good

³⁰ Yashpaul and Karambelkar Leela, interviewed on 18th March, 2013.

that within a few minutes, the entire form and structure of the ragas would appear clearly³¹.”

He had an uncommon command over the *tala* and would generally try to train his students to develop his virtues in them. He believed that to become a successful singer of the Agra *gharana*, it is essential to master not only the notes but the rhythm as well. He would teach *bandishes* of the *Vilambit Khyal* as a single tune, then set them to a *tala* structure and teach *bada khyal*. His student, Smt. Purnima Sen and Prof. Yashpaul both say that Vilayat Hussain Khan would teach the raga and taal simultaneously. His tempo of *vilambit* never very slow and he would sing the *bandish* in two cycles. Talking of his high level of consciousness of the *taal*, Prof. Yashpaul narrates an incident:

“Once Vilayat Hussain Khan had to visit the post-office near my residence and took me along. He asked me, “Son, do you know the number of steps you have walked?” Yashpaul said he did not. Immediately, Khan Saheb said that to master *laya*, it was not necessary to count those steps but one should develop the sense to be able to tell that number. This gives us an idea of what great importance he attached to *tala*.”

At a lecture-demonstration organised at the Faculty of Performing Arts, Baroda, he gave a great example of how to conjoin the tune of a *bandish* to its words in a cycle, with or without *tala*, singing at various *layas* the *aalaap*, *baant*, *taan*, *taan*, and so on. This also ensures practice of rhythm as well.

He was a very scrupulous teacher, and taught his students without any compromising or casual approach. He aimed at seeing his students as successful musicians of the Agra *gharana*. His aim was not to merely produce ordinary music students, but to train students to steal the show at mehfiles, says Sitaram Phatarphekar³².

Vilayat Hussain was a teacher who advocated precision and perfection. He would never tolerate mistakes. He used to maintain utmost purity of ragas in his singing, which was very difficult to achieve. He taught musical exercises - like a mathematics

³¹ Gautam, M. R., Musical heritage of India,

³² Phatarphekar, Sitaram, Sangeet Kala Vihar, page No. 296, Aug 1965

teacher – in an easy manner. Undoubtedly, his students had to be intelligent, practice their notes, taal, ragas and *bandishes* very rigorously³³.

Agra musicians follow the tradition of teaching basic lessons in Dhrupad-Dhamar to beginners, so that they improve their *laya*, followed by *khyals* in different ragas with at least 2-3 compositions per raga. Vilayat Hussain Khan followed the same pattern. After the students acquired a good command of the *laya* and common ragas, he would teach them the rare ragas gradually. He taught each student as per his or her intelligence, talent, and after testing their level of assimilation.

With reference to his overall attitude and method, in respect of his teaching, Pt. Batukbhai Diwanji (his disciple) says³⁴: “He was always punctual. On reaching home for giving tuitions, Vilayat Hussain Khan would sit and settle down on the *baithak*. Without much conversation, he would check the instruments and start singing for the students to follow. A chain reaction comprising the Ustad giving and the pupils taking from him would be formed. When the pupils grasped and repeated after him, it would lead to the creation of a clear contour of the raga. His singing and teaching were always in the medium tempo and was never too slow. The phrases, pauses, initial notes, grace notes, embellishment of notes and many other variations purely depended on the raga structure. The elaboration would follow from slow to medium and then on to fast and fastest. He also taught the *aalaap* in *nom-tom* mode and the *aakaar*. His rendering in Dhrupad-style *aalaap* was a fine mingling of tone and rhythm, aesthetically very effective and beautiful. He taught a *bandish* in such a way that the raga would get embodied in it. It became clear and the significance of a good *bandish* always emphasised by the old stalwarts became convincingly clear. He had an impressive and interesting way of teaching the fast and slow *bandishes* and the elaboration of the raga through them. The identity of the raga emerged in its totality. He always insisted on proper learning of the *bandish* as taught by him. The weaving together of the lyrics and the notes as used in the *taan* in a beautiful pattern was his specialty. He would render the *Mukhda* of the *bandish* with *taans*, *baant* and *aalaap* in such a breathtaking manner that it would seem that the *Mukhda* was a part of that musical variety. These very qualities were also well-imbibed by his students.

³³ Ghosh, Tapasi, Pranpiya, page no. 68

³⁴ Diwanji, Batuk, interviewed on 27th February, 2013.

Dr. Tapsee Ghosh writes³⁵, “Sometimes his lessons took the form of a *mehfil*, he would be very inspired when the pupil was following and coming out well to his satisfaction. He never seemed to be stringent or concealing. If the *tabla* player was not there, Khan Saheb himself sometimes would provide *taal* on the *tabla*.”

Dr. Sumati Mutatkar, a disciple of Khan Saheb, says in an article: “With his generous and liberal approach, combined with an insight and effective teaching style, Vilayat Hussain became and remained throughout an institution of musical teaching and learning in *guru-shishya* modality. The distinguished line of his disciples and pupils is a monument to his invaluable contribution as a guru.”

Pt. C.S. Pant says in the same journal that: “... his sweet and obliging disposition, and his readiness to teach without hiding or reserve, all he knew, to any deserving musician, we come upon a combination and a quality which is at once something rare in an *ustad* of his standing. It was for this reason many musicians of standing and recognition, became his '*Ganda-Band*' pupils.”

4:2:6:4 Selfless, Generous Disseminator of Knowledge

For old musicians, although their art was the sole means of a livelihood, Vilayat Khan never made money an object of his life, nor did he allow it to dominate the relationship between the guru and his student. For a professional music teacher, though Music is a great source of income, he taught the poorest of pupils in a most impartial manner. His student, Sitaram Phatarphekar says³⁶ that he not only taught poor pupils for free but also often stayed with them so they did not have to pay for lodging or boarding. Most musicians demanded large amounts of money for the *Ganda-Bandhan* ceremony, but Vilayat Hussain Khan never did such a thing. On the contrary, he had many student who were not formal students of his, yet he taught them unconditionally. Although some students took undue advantage of his straightforward and gullible nature, but he never complained about it.

He wanted that his tradition be best promoted and a maximum number of students learn *bandishes* from him. In his leisure time, he would readily teach a *bandish* or two

³⁵ Ghosh, Tapasi, Prampiya, page no. 69.

³⁶ Phatarphekar, Sitaram, *Sangeet Kala Vihar*, 1965, page. 65

to even the students of his students or to an amateur musician. Jagannathbuva Purohit's disciple, Smt. Leela Karambelkar said that,³⁷ “When I was learning at Kolhapur under Jagannathbuva, Vilayat Hussain Khan was lodging at Jagannathbuva's place. On Jagannathbuva's request, in his spare time, he taught Leelatai the Natabihag and Shivamahar Bhairav ragas and *bandishes*.”

An excellent analysis of how to steer clear of the other forms of Nat and Bhairav was also done by him in such a way that even today after about 45 years he remembers the form and *bandishes* of the ragas taught to him.

4:2:6:5 Teacher Par Excellence

Every musician desires the promotion, progress and fame of his own tradition, however, this is possible only by means of a dedicated art teacher. Vilayat Hussain Khan's name may be counted among the very best musicians of all time. He freely taught to musicians of other *gharanas* the Agra style of singing, ragas and *bandishes*. That was a time when musicians did not teach outside their own *gharanas*. He used to say, “Even if I don't sing, I will not starve. A single disciple among thousands can glorify the *gharana* as well as the ustad³⁸.” Through his skillful and careful teaching, he bequeathed a legacy of a rich Agra *gharana* tradition and left behind a galaxy of eminent disciples to render the tradition inexhaustible.

The artistes from other *gharanas* who learnt from him include Smt. Mogubai Kurdikar of the Jaipur-Atrauli *gharana*, Pt. Gajananbuva Joshi of the Gwalior *gharana*, Pt. Jagannathbuva Purohit, Pt. V.R. Athavle are among the best. Mogubai's singing therefore contains a better command over *tala* than other musicians of the Jaipur-Atrauli *gharana*. Pt. Gajananbuva was a renowned violinist and singer, who was trained by his famous father of the Gwalior *gharana*, Pt. Anant Manohar Joshi, and several other experts. When he heard Vilayat Hussain Khan sing and came to know of his knowledge, he wanted to become a formal student of Vilayat Hussain Khan. Some mischievous artistes then said, “After tying the ganda of so many gurus, there's no space left on your hand.” Gajananbuva quipped, “No problem, even if I

³⁷ Karambelkar, Leela, interviewed on 3rd March, 2013.

³⁸ Phatarpekar, Sangeet Kala Vihar, Aug., 1965, page. 295.

have to tie the *ganda* on my leg, I will still learn from Vilayat Hussain Khan³⁹.” In the same manner, a disciple of Pt. Vinayakrao Patwardhan of the Gwalior *gharana*, V.R. Athawle also became his pupil. Khan Saheb did not take even the *dakshina* from V.R. Athawle. Prof. Yashpaul was in similar circumstances, who was given fatherly love and taught without reserve. He would understand the difficulties faced by his students and would even go to a venue that was convenient to them in order to teach, such a dedicated and caring teacher he was.

Among his disciples, Jagannathbuva Purohit was the most prominent. He had a long association with Vilayat Hussain Khan till the latter's death in 1962. Jagannathbuva possessed a vast treasure of Vilayat Hussain's *bandishes*, which Jagannathbuva reached to music lovers through his hundreds of celebrity disciples. M.R. Gautam and D.T. Joshi viewed their relationship with this guru as the one between Rama and Hanuman⁴⁰. The guru and disciples created several *bandishes* to honour each other, which are an unparalleled gift to the world of Music. The vast family of disciples of Jagannathbuva has done unparalleled work in the field of Music. It will be mentioned in Jagannathbuva's biography later in this chapter.

His other prominent disciple was Gajananbuva Joshi, who had already taken training in the Gwalior and Jaipur *gharanas* and was established as a singer and a violinist. But he was so impressed with Vilayat Hussain Khan's scholarship that he went to Delhi especially to tie the *ganda* (become a formal student)⁴¹. He had learnt formally from several other gurus. Hence, some artistes remarked that now he would have no space on his arms to tie the *ganda*. In reply, Gajananbuva said that he would get the *ganda* tied onto his leg if required. This incident is proof of the greatness of both the student and his guru. Taking his cue from Vilayat Hussain and Jagannathbuva, Gajananbuva also trained several disciples. In the present time, Ulhas Kashalkar, Shubhada Parhadkar, Padma Talwalkar are some of the many disciples of his.

It is important to note here yet another disciple, Ratnakant Ramnathkar. He also received training from Vilayat Hussain Khan over several decades. Vilayat Hussain

³⁹ Joshi, Madhukar, interviewed on 5th March, 2013.

⁴⁰ Ghosh, Tapasi, *Pranpiya*, page. no. 71

⁴¹ Joshi, Madhukar, interviewed on 5th march, 2013.

Khan especially provided him in-depth training in the *laykari* of *Dhrupad ang*, particularly that of *Dhamar*. He taught Ramnathkar the *alaap* of *Dhrupad ang* in *nom-tom* mode and many *Dhamar bandishes*. Ramnathkar developed the art of composing *bandishes* on inspiration from Vilayat Hussain Khan. He also published a collection of *bandishes* under the pen-name '*Premrang*'.

Vilayat Hussain Khan freely distributed the training and knowledge he received from 42 *gurus*. Today, the disciples of these disciples are spread across the length and breadth of India and are highly successful.

4:2:6:6 Disciples of Vilayat Hussain Khan

Sharafat Hussain, Yunus Hussain & Yakub Hussain Khan-sons, Shirin Doctor, Qowmi Lakdawala, Gulbai Tata, Heera Mistry, Indira Wadkar, Saraswatibai Phatarphekar, Mogubai Kurdikar, Vatsala parwatkar, Anjanibai Jambolikar, Shrimatibai Narvekar, Shyamala Mazgaonkar, Ragini Phadke, Susheela Vardharajan, Durga Khote, Malti Pande, Susheela Ganu, Vasanti Shirodkar, Menka Shirodkar, Balabai Belgamkar, tungabai Belgamkar, Girijabai Kelkar, Tara Kalle, Dr. Sumati Mutatkar Azmat Hussain, Jagannathbua Purohit, Dattubua Ichalkaranjekar, Ratnakant Ramnathkar, Sitaram Phatarphekar, Abdul Aziz Belgamkar, Gajananrao Joshi, Ram Marathe, Mukundrao Ghanekar, V. R. Athavale, Yashpaul, A. B. Abhyankar, Maharajkumar Babu Sahab Ratlam, Prince of Kashmir Karansingh⁴²

4:2:7 Vilayat Hussain Khan - A noble effort

For the widespread promotion and benefit of Music, Khan Saheb made substantial effort. After independence, in the efforts to organise and reform the structure of Aakashvaani, along with the information broadcasting minister, Dr. B.R. Keskar and Pt. Shrikrishna Narayan Ratanjankar, he successfully served as a member of the audition board. In 1931, to reach Music to the masses, he called together classical artistes by means of a *Gayanshala* and a circle group, for which a special syllabus was to be approved by a majority in a meeting chaired by Ut. Alladiya Khan. Ut. Manji Khan, Faiyaz Khan, Abdul Karim Khan, Aman Ali Khan, Azmat Hussain Khan, Khadim Hussain Khan, and other artistes were present for the meeting. This effort did not succeed, but in 1936, under the name of *Sangeet Pracharak Mandal*, an institution

⁴² Khan, V. H., *Sangeetayon ke sansmaran*, page. 135

came to prominence and music fests by India's top artistes was arranged to mark the beginning of a major college of musical arts⁴³. These artistes were to put together a proper syllabus and implement it at the proposed college. However, unfortunately, they did not succeed at it because all the singers of the various *gharanas* wanted to only get approved their own opinions. Later on, only the artistes of the Agra *gharana* and Alladiya Khan and his sons put together a grand musical conference in 1937⁴⁴. At this time, there was to be a separate conference by the disciples of V.D. Paluskar, who were included in a jointly organised conference that proved to be very successful. But the treasurer of this organisation proved to be a traitor and all efforts to establish the institution were unsuccessful. However, these efforts provide ample evidence of Vilayat Hussain Khan's genuine commitment toward Music Education. Perhaps, in the history of Indian Music, he was the first artiste of note who tried to take music to the society by trying to gather artistes of various *gharanas* under a common cause, that too in a post-independence period, which is a great example in itself.

4:2:8 Vilayat Hussain Khan as a Composer

In a history of over 500 years of Agra, several composers have reserved special status for Vilayat Hussain Khan. In Agra's Khayal style *bandishes*, the literary aspect has an inferior position in comparison to the musical aspect. Because the *bandishes* were thought of as special shades, emotions, colors of the ragas while composing them. The singers of the Agra *gharana* express the meaning of the *bandish* by deftly weaving it to the *tala*, words and phrases of the bandish. This enables these artistes to easily establish a dialogue with the audiences. Vilayat Hussain Khan gave due importance to the purity of *raga*, specific phrases, while composing beautiful, easy *bandishes*. As a composer, he adopted the pseudonym 'Pranpiya'. He enriched the vast treasure of ragas and *bandishes* learned from over 42 gurus with his own *bandishes*. In many uncommon *ragas*, Khan Saheb created many new *bandishes* to revive them. His compositions would be only 4, 5 or 6 lines long, which contained variously sized *mukhdas* (first stanzas), rhythmic quality, beautiful words, purity of raga and other specialties. In all, he created more than 70 compositions. These compositions are mainly composed on *Shringaar Ras* or are tragic in mood. There is no better topic than Radha-Krishna-Gopi to display the *Shringaar Ras*. Hence, Krishna Leela was

⁴³ Ghosh, Tapasi, *Pranpiya*, page no. 73

⁴⁴ Khan, V. H., *Sangeetayon ke sansmaran*, page 18-19

chosen as the theme for his compositions. Some of his compositions contain teachings based on morality in life. He created the ragas Paraj Kaliganda and Patadeepak. Through the medium of the *bandishes* of *khayal*, his literary merit as a composer is not clear. Instead, the nuances of ragas, its tempo, aspects, and the shades of the ragas, aesthetics are brought out more clearly, wherein Vilayat Hussain was a master. But the aspect that sheds light on his literary merit is that although he had no interest in poetry, he was good at it. Apart from Hindi and Braj Bhasha, he also knew the Urdu and Persian languages. He wrote verses and ghazals under the name of Shafq (which means 'Twilight'). These writings were of high thoughts and with a sedate charm, which gained wide popularity. For example,

*Shafq mein unki nigahon mein, ek mujrim hoon,
Gunah yah hai ki mera koi gunah nahin.*⁴⁵

This means, “In her eyes, I am an accused on account of the fault of mine that I am at no fault.”

Professor Sumati Mutatkar and Batuk Diwanji said that Vilayat Hussain Khan had to his credit 200 beautiful couplets in Urdu. For his Urdu poetry, he got an award as well⁴⁶. He always kept a notebook and pencil in his pocket; whenever he thought of a bandish, a new poem or a new word, he would note it down in his notebook.

4:2:9 Vilayat Khan as an Author

Vilayat Hussain Khan gifted to the world of music the extract of his musical experience in the form of a book. The book, 'Sangitagyoke Sansmaran', provides a brief history of music, information on musicians and various *gharanas* and the notations of a few select *bandishes*.

"Khan, Vilayat Hussain (1959), '*Sangeetayon ke Sansmaran*' (Hindi), New Delhi; Sangeet Natak Academy, pp VII+94; Hardback, Rs. 3.00"

⁴⁵ Ghosh, Tapasi, *Pranpiya*, page. 127

⁴⁶ Ghosh, Tapasi, *Pranpiya*, page. 128

This book provides very concrete information on history of Indian Music, which was available with Vilayat Hussain Khan, and was compiled by him from his own ancestors and probably his 42 ustads, and many musicians he came across. This book proves him to be an important musicologist of the last century. During his time, the history of Music, *gharanas*, musicians and their styles, anecdotes, and so on were narrated by the elderly to the young learners. Vilayat Hussain Khan gathered such precious information and got it published.

S.N. Ratanjankar and Kumari Nirmala Joshi, the then secretary of the Sangeet Natak Academy, New Delhi, in their notes, considered this book as a great asset for musicians and music lovers.

The book has 23 chapters which cover mainly the history of music, the *banis*, & the emergence of the *khayal*. Vilayat Hussain Khan has also covered the basic information on the musicians of pre-Akbar reign, Akbar's reign, legendary musician Tansen, and his lineage. This is followed by very interesting information on various *gharanas* and their musicians. The *gharanas* are 1. Qawwal Bachchhu ka *Gharana*, 2. Delhi *gharana*, 3. two branches of the Agra *gharana*, 4. Fatehpur Sikri *gharana*, 5. Gwalior *gharana*, 6. Saharanpur *gharana*, 7. Atrauli *gharana*, 8. Sikandarabad *gharana*, 9. Khurja *gharana*, 10. Jaipur *gharana* and 11. Mathura *gharana*.

Chapters 2 to 19 give a valuable chronological account of 626 renowned musicians from pre-Mughal time to his contemporaries. In the first chapter of introduction, he has explained briefly the four *baanis* of *dhrupad*, musical system of that time, music education institutes of India, music conferences, anecdotes, intelligent advice by senior musicians in form of proverbs and explanation, music therapy, humour and so on. Interestingly, he also mentions Music in Islam.

In the chapter 20, there are notations of precious compositions of eminent musicians such as Mehboob Khan 'Daraspiya', Kak Khan 'Saraspiya', Faiyaz Khan 'Prempiya', Zahoor Khan 'Ramdas', Aditya Ram of Junagadh, Vilayat Hussain Khan 'Pranpiya', and Azmat Hussain Khan 'Dilrang'. These *bandishes* are set to popular as well as rare ragas such as Savani, Pancham, Dhuliya Sarang, and Maluha Kedar. This book is definitely useful for the student of Music, connoisseurs, musicologists and teachers to

have a good glimpse into the history of the evolution of Indian Music, *gharanas*, and the musicians who made history.

In this manner, a high-profile, performing musician - for the first time - published such an educational volume.

4:2:10 Vilayat Hussain Khan as a Performer

After receiving sound training in his childhood and adolescence, he received an opportunity to sing with Faiyaz Khan, the all-time great from Agra. This unique combination that comprised a beginning with *Dhrupad-Dhamar* by Vilayat Hussain with Faiyaz Khan joining him later on. Faiyaz Khan would sing taans after demonstrating his mettle in different ways. These taans would be sung by Vilayat Hussain in notes and create a divine ambience. As Faiyaz Khan was an undisputed king of the classical concert, his company was very beneficial to Vilayat Hussain. In 1980, he sang in the presence of Vishnu Digambar Paluskar and obtained his blessings⁴⁷.

As Vilayat Hussain had had in-depth training in *Dhrupad*, his *khayal* was of a very high calibre. The Agra *gharana* was so strong, that the influence of artistes of other *gharanas* was limited to the knowledge of their *bandishes* and he was able to keep his own *gayaki* pure. He never tried to bring in uncalled for sensation in his singing. Therefore, he was unable to impress those listeners who did not know their Music. On the one hand, many musicians limited themselves to the popular and simple ragas while on the other Vilayat Hussain made current several uncommon and rare *ragas* through his performances, including Lalita Gauri, Dhanashree, Shukla Bilawal, Hamiri Bilawal, Bahaduri Todi, Lanka Dahan Sarang, Sohini Pancham Naad, Bihari Kalyan, and many more. He had amazing command of *Raga* and *taal*. Faiyaz Khan used to call him 'King of Rhythm – Laya'. V H Deshpande says in his book, 'Maharashtra's Contribution to Music',

“In a concert, Vilayat Hussain Khan was accompanied on tabla by the greatest tabla player Ahmed Jaan Thirakwa. Both became absolutely enraptured with the other's mastery of *layakari* and *taal* proficiency. Khan Saheb Thirakwa was eventually so

⁴⁷ Sangeet Kala Vihar, July, 1962, page no. 291

impressed with Vilayat Hussain's *layakari*, that he exclaimed, "I have accompanied many a first-rate musician on the tabla in my life, but the ecstasy with you this day stands unparalleled."

Vilayat Hussain Khan always sang the composition in medium slow tempo. His forte was *layakari* and *-taans*. This helped to make his music always dynamic. Ahmed Jaan Thirakwa, the great tabla exponent, always praised him and regarded him as a master of rhythm.

His *bol-banav* (beautifying the lyrics) used to make his recital meaningful. The *taans* and *bol-taans* were according to the grammar of the raga. He would sing *taans* in an oblique *laya*. The use of *aad-kuaad-biaad* pattern of *laya* (one and half, one and one-fourth and one and three-fourth types) in his *taans* was one of his specialties. He always avoided circular or straight *taans* to avoid impurity in the *raga*.

He was a purist, hence he never sang a *raga* for a very long duration. M.R. Gautam says, "He was a correct grammarian. Nobody makes the mistake of imitating his recital on account of its purity and quality. In this context, Arvind Mangrulkar said, "Whenever there was a doubt of controversy regarding the purity of a raga, Vilayat Hussain Khan's contention was considered to be a Supreme Court in this regard"⁴⁸."

In 1935, Vilayat Hussain Khan was appointed the court musician of Mysore. He served there for five years. In 1940, he moved to Kashmir to teach the king and prince and served as the court musician⁴⁹.

Although Vilayat Khan believed in the guru-shishya tradition, he was not against the tradition of formal education provided by schools to the masses. He would frequent an institution called the Gomantak Kalakar Samaj in his early years in Mumbai. In this context, the former vice chancellor of the Indira Kala Sangeet Vishwavidyalay, Prabhakar Chinchore said in the meeting to mourn his passing, "Khan Saheb was not only a famous musician of the Agra *gharana*, but he was a promoter of modern teaching methodology of Music." He actively participated in the system as an

⁴⁸ Ghosh, Tapasi, *Pranpiya*, page. 51-52,

⁴⁹ Ghosh, Tapasi, *Pranpiya*, page. 42

examiner at the Universities⁵⁰.

Vamanrao Deshpande in his book 'Maharashtra's contribution to music' says that⁵¹:

"Faiyazkhan was followed in the Agra school by Vilayat Hussain Kha, a learned musician and a great teacher, and the popularity pattern of *Gayaki* in Maharashtra and particularly in Bombay, during the last 50 was due not only to Faiyaz Khan's impressive performance and the power and the colour of his rich, resonant tone but also to Vilayat Hussain Khan's reputation and achievements as a teacher.

In his last years, Vilayat Hussain Khan migrated to Delhi. In 1955 he joined 'Bharatiya Kala Kendra' and later joined All India Radio, Mumbai and Mumbai as an advisor till his death on 18th May 1962.

In truest sense parallel to Faiyaz Khan, Vilayat Hussain Khan was another giant of Agra *gharana*. His musical grandeur can be analyzed by several parameters, which makes him a wholesome musician with extraordinary talent. His contribution to Indian classical music is very significant. Undoubtedly he was an unparalleled great Guru and also a performer, composer, poet, researcher and above all a human being of very high calibre and stature.

4:2:11 Discography of Vilayat Hussain Khan

(Published by All India Radio archives)

Tabla Accompaniment: Ustad Ahmed Jaan Thirakwa

Vocal Support: Ustad Yunus Hussain Khan

Volume - I (CD No. SVCCD 124)

1. Raag - Bageshree Bahar
 - a) Jaa re Jaa re Kagawa - Taal - Tilwada (Vilambit)
 - b) Ritu Basant me apani umang so - Taal - Trital (Drut)
2. Raag - Jog
 - a) Piharwa ko biramaye - Taal - Ektal (Vilambit)

⁵⁰ *Sangeet Kala Vihar, August 1962.*

⁵¹ Deshpande, V. H., *Maharashtra's contribution to Indian music*, page. 21

b) Ghari pal chhin - Taal - Ektaal (Drut)

Volume - II (CD No. SVCCD 125)

1. Raag - Gaud Malhar

a) Barse Meharwa - Taal - Trital (Vilambit)

b) Jisko aisi baat ho - Taal - Trital (Drut)

2. Raag - Hem Kalyan

a) Daiya ri mai kase jaaye pukaarun - Taal - Ektal (Vilambit)

b) Lagan laagi Sundar Shyam - Taal - Trital

Volume - III (CD No. SVCCD 16)

1. Raag - Puriya

a) Pyari ye gar laagu - Taal - Ektaal (Vilambit)

b) Jhanan jhanana paga payal baaje - Taal - Trital (Drut)

2. Raag - Kaunsi Kanada

a) Naiya mori paar karo - Taal - Ektal (Vilambit)

b) Kaase kahu mori aali - Taal - Trital (Drut)

Volume - IV (CD No. SVCCD 127)

1. Raag - Sawani - Taal - Trital (Madhya)

a) Aali ri sove - Taal - Trital

2. Raag - Jait Kalyan - Taal - Trital (Madhya)

a) Bharan naahi det - Taal - Trital

3. Raag - Sughrui Kanada

a) Piya bala jaau - Taal - Ada Chautal (Drut)

b) Kaho mero maan - Taal - Trital (Drut)

Volume - V (CD No. SVCCD 128)

1. Raag - Bihari Kalyan

a) Jaavo ji tum jaavo - Taal - Trital (Madhya)

2. Raag - Raisa Kanada

a) Ri tum samajh - Taal - Ektal (Vilambit)

3. Raag - Sohini

a) Eri Jasoda tose larungi laraadi - Taal - Trital (Madhya)

4. Raag - Patdeep

a) E patiya likh bhejungi piya ke paas - Taal - Tilwara (Patdeep)

Volume - VI (CD No. SVCCD 129)

1. Raag - Jhinjhoti

- a) Nom tom Alaap
- b) Hori Khelata Nandalal - Taal - Dhamar
- 2. Raag - Paraj Kalingra
 - a) Baalam ho mhara deho gajaraa - Taal - Trital (Madhya)
- 3. Raag - Patdeepak
 - a) Saanchi gurun ki - Taal - Ektal
- 4. Raag - Kafi (Hori)
 - a) Kaun tarah se tum khelat Hori - Taal - Deepchandi (Chaachar)

4:3 S.N. Ratanjankar (1900-1974) - multifaceted musician

4:3:1 Early days, training and development of career

Shrikrishna Narayan Ratanjankar was born to a police officer with the CID on 31st December, 1900 at Bhatt Wadi, Mumbai. The father had an inclination toward Literature and was a lover of music. He had a graduate degree from the Bombay University. This police officer was passionate about various languages, poetry and music. He could play the sitar very well. No surprise then, that S.N. Ratanjankar had a great background, which brought an exposure to education, culture and music. When he was only 7, Ratanjankar was mentored by Krishna Bhattji Honavar, who was an expert music teacher of the Patiala *gharana*. Ratanjankar was trained in the basics of music including the knowledge of flat and sharp notes and knowledge of the seven notes in general. In 6 months, Ratanjankar had mastered the notes and the exercises in scale. He also developed appreciation for and the ability to reproduce the microtone pitches between the notes (*shrutis*) and was able to tell the note in the sound of an engine, a whistle, a bell and so on with reference to the basic note of his *Tanpura*. On completing one year's training, he was trained in *Sargam geet*, *Dhrupad*, *Tarana*, *Khayal* and so on. Krishna Bhattji was a pupil of the Patiala *gharana* exponent Kale Khan⁵².

Another guru of Ratanjankar was Anant Manohar a.k.a Antubua Joshi of the Gwalior *gharana*. Antubua provided Ratanjankar with training of several quality *khayals* and *taranas* over a year and a half⁵³.

⁵² Mahale, Yashwant, interviewed on 14th Sept., 2012

⁵³ Website: <http://davidphilipson.com/pages/snrananjankar.html> seen on 14th Sept., 2012

When V.N. Bhatkhande visited the Ratanjankars' house, he heard and tested the little Shrikrishna's musical capabilities. He was so pleased with him that he blessed him with a great future in Music. Later on, Bhatkhande became fairly acquainted with Shrikrishna's father. Later on, at the instance of Bhatkhande, Shrikrishna was sent to the Parsi organisation Gayan Uttejak Mandali. Bhatkhande taught here personally. Here, Ratanjankar started receiving training from Bhatkhande. Later, Bhatkhande left that institution and joined the Sharda Sangeet Mandal. Here, Ratanjankar would practice in the presence of Vadilal Shivram Nayak and Shankarrao Karnad, disciples of Bhatkhande and Nazir Khan Bhindibazarwale. Bhatkhande also provided personal attention on a continual basis. At this time, Ratanjankar got the opportunity to listen to the singing and speeches by the best musicians and musicologists at the first Akhil Bhartiya Sangeet Conference organised at Baroda under the patronage of Sir Sayajirao Gaekwad. Later on, in 1917, Bhatkhande arranged with Maharani Chimnabai for Ratanjankar to receive training under Faiyaz Khan on a monthly scholarship of Rs. 40. There he met musicians such as the Western musician M. Fredlis (Head, Baroda State Military Band) and Ut. Amir Khan Gulab Sagar and future greats such as Nissar Hussain Khan and Dilipchandra Vedi. He also witnessed the activities of the *Sangeet Pathshala* at Baroda. All of this had a very positive impact on the development of the musician in Ratanjankar. He became a formal student of Faiyaz Khan with a *Ganda-Bandhan* ceremony and received training from him over five years. He also passed matriculation at Baroda.

Ratanjankar returned to Mumbai in 1922 and successfully took the inter exam in 1924 and the BA degree exam in 1926. Ratanjankar had now acquired the status of a singing artiste and was highly educated by the standards of the time. Thereon, his musical career can be said to have properly started.

4:3:2 at Lucknow

Bhatkhande wanted not only to see Ratanjankar as a concert singer but wanted him to accomplish higher things at the pan-Indian level in the area of Music. He intended to make musicians more discerning through the Akhil Bhartiya Sangeet Parishad at Baroda in 1916, Delhi in 1919, Banaras in 1920, Lucknow in 1924 and 1925. He

wanted to re-draft Indian music theory as well. He honestly intended to later on distribute the re-written theory through the schools he established. At Lucknow, the Marris Music College was just such a school of his where Ratanjankar started teaching and retired there in 1957 as its Principal. Marris Music College, which went on to become the Bhatkhande Sangeet Vidyapeeth, enabled Ratanjankar to provide unparalleled service to the world of Music. It started offering courses up to post-graduation and doctorate degrees. His student, Mrs. Sumati Mutatkar, became the first woman in India to receive the doctorate in the field of Indian Music. The credit for all of this goes to Ratanjankar. The various kinds of work he accomplished during his stay at Lucknow will be mentioned later on.

4:3:3 As a Singer

Busy in promoting Music by means of education under the direction of Bhatkhande, Ratanjankar was never a practising, accomplished performer except when he was young.

He had a special status as a performer, however. He possessed such a command of every *raga* that it would seem the *ragas* were enslaved by him⁵⁴. He was fully knowledgeable in the matters of purity of *ragas*, aesthetics and other intricacies, no matter if it involved popular *ragas* or rare ones.

The well-known musicologist, Thakur Jaidev Singh says, “He had few equals as far as purity of *ragas* was concerned. He was not a singer for the masses but one for the discerning class. He was highly creative in *aalaap* and *taan*. His *sargams* were not just an exercise in banal production of notes. They were aesthetically sound combinations, closely aligned to *laya* and exquisitely expressive of the emotion of the *raga* in question.

He was highly under the influence of Faiyaz Khan's style of singing. But he had also developed a style all his own. According to Balaji Pathak⁵⁵, Ratanjankar could demonstrate effortlessly the complex ways of singing a *raga*, so that the audience was always enchanted. He possessed an incredible command of *taan*, *bol taan*, *laykari*,

⁵⁴ Kaikini, Dinkar, Editor Sangoram, Shrirang-*Sujan*, page. 261

⁵⁵ Pathak, Balaji, Editor Sangoram, Shrirang-*Sujan*, page. 237

and *alaap* and their kinds.

An incident told by Sunil Bose goes like this⁵⁶: In the year 1936, Ratanjankar performed in the presence of his exalted guru, Faiyaz Khan, and other dignitaries such as Naseeruddin Dagar, Hafizali Khan (Sarod exponent), Sarojini Naidu and more. The audience was rendered thoroughly mesmerised. Many musicians chose not to perform after him. His own mentor, Faiyaz Khan, remarked that a *Pandit* such as him is only rarely born. The very next day, an elaborate review appeared in The Hindustan Times, which was unheard of during the rule of the British.

K.G. Ginde opines that the specialty of Ratanjankar's style of singing was the way he sounded the notes – his special kind of articulation of notes⁵⁷. The notes would be articulated with regard to the emotive stance of the raga. He would often – at the beginning of a *raga* – compile the notes in such a way as to present the essence of the entire raga. It would be as if he announced the name of the *raga* in doing so. Keeping the niceties of a brief *Dhrupad aalaap*, essential grace notes, and purity of the *raga* intact and according to the phrases used in the *bandish*, he would expand the raga. There was considerable influence of Bhatkhande's analytical approach in keeping with the theory as well as that of Faiyaz Khan's attitude of a theatre artiste and other qualities and knowledge. His style of singing was a lovely confluence of the Manrang *gharana* style of Jaipur obtained by Bhatkhande and the *bol banaav* style of the Agra-Rangile *gharana*'s Faiyaz Khan.

One of his style's gems was the '*Pukar*' in notes, like Faiyaz Khan's. He would sing it beautifully, often from a single 'note'. He had learnt almost everything through training, he would never just listen to a *bandish* and sing. That is why, just the manner in which he sang *bandishes* was very attractive.

His singing was full of salient features from simply the intonation to expert rendition of *bandishes*, purity of *raga*, inclusion of the various aspects of the *raga*, *laya* and *aalaap* of the Gwalior *gharana*, *taans*, the *bol taans*, *bol baant*, *sapaat taan*, *laykari* of

⁵⁶ Bose, Sunil, Editor Sangoram, Shrirang-*Sujan*, page. 185

⁵⁷ Ginde, K. G., Editor Sangoram, Shrirang-*Sujan*, page. 65

Agra, *laykrida of atit-anagat*, the special style of arriving at the sum, the delicate and complex *taans* of Jaipur, and so on⁵⁸.

The other important aspect of his singing was his pronunciation. His place of work was Lucknow, hence he possessed the special diction of Urdu and was a master of the Braj language. No matter if it was a Punjabi *bandish*, he would sing it with great style. His voice had the excellent blend of the voices of a high-profile singer and an academician. According to Pt. K.G. Ginde⁵⁹, he was a singer of singers. Other artistes also considered his purity of *raga* and style of singing as the highest benchmarks. The world-renowned maestro Ravi Shankar used to say, “Ratanjankar was the highest authority in the matter of purity of *raga* and classical theory⁶⁰.” It is important to mention here the following – Faiyaz Khan was at Lucknow. Ratanjankar sent some students to him for guidance. But he told the students that the knowledge that Ratanjankar possessed could be obtained only from him since he was a great scholar⁶¹. A once-in-a-millennium artiste such as Faiyaz Khan had such faith in his disciple, Ratanjankar. He would say about Ratanjankar, “See, Shrikrishna is no mere mortal, it's fine that he is my disciple but a disciple of his calibre will not be found in near future. I greatly respect him.”

4:3:4 S. N. Ratanjankar: Discography

List of 78 rpm recordings

Columbia Records

GE 3361	Introduction to Indian Music -1 : Swar & Thaata	
GE 3362	Introduction to Indian Music -2 : Alhaiya Bilawal - Bihag	
GE 3363	Introduction to Indian Music - 3 : Deskar - Durga	
GE 3437	Miya ki sarang	Jai jai ram japa naam
	Kedar bahar	Madhumati ayi
GE 3481	Gopi basant	Vidya dani
	Salagvarali	Sumara saheb

⁵⁸ Dantale, G. N., Editor Sangoram, *Shrirang-Sujan*, page. 194

⁵⁹ Ginde, K. G., *Lecture demonstration* on S. N. Ratanjankar.

⁶⁰ Savoor, Suman, Editor Sangoram, *Shrirang-Sujan*, page. 49

⁶¹ Chinchore, P. N., Editor Sangoram, *Shrirang-Sujan*, page. 143

Hindustan Records

H 272	Sur malhar Pilu	Barsana ke badala kare Pyare lala to re ri adhina
H 381	Gaud malhar Bahar Yamani Bilawal Basant mukhar Ramdasi Malhar	Dadurva bulaye badariya Aaye dumarava gaila Piya bin kaise Uthat jiya hook Madho Mukund Giridhar Gopal

4:3:5 As a Guru

S N Ratanjankar did not just give the knowledge of music but also provided a glimpse into the ways of Life. Sacrifice, penance, service, humility, and studiousness were some of his characteristics⁶².

In the context of music, persons who have received training from gurus associated with a good tradition, have knowledge of various kinds of singing styles, have heard a lot of music, have an analytical approach, is familiar with several genres of music, ragas, compositions, *bandishes*; has good knowledge of the intricacies and aesthetics of music, which he is able to explain through singing, is a good performer, composer, and knower of classical theory, is able to objectively donate knowledge to the deserving – these are several virtues only one of which can suffice to bring the status of a great guru to a person. But S.N. Ratanjankar had all of these virtues. Well-known music scholar, Thakur Jaidev Singh says, “He was well-versed in the heuristic art of eliciting from his disciples the most complex note combinations successfully, no matter if it was the *Gandhar* of *Todi* or *Piloo*, the *Dhaivat* of *Marwa* or *Desi*, he knew exactly the way to bring it forth from his disciple's throat.”

S.N. Ratanjankar's career as a music teacher started in 1923 by means of music classes he took. In Lucknow in 1926, he became an assistant music teacher and in 1928, he became the Principal. Here, many students from Uttar Pradesh, Bengal,

⁶² Mahale, Yashwant, interviewed on 15th Sept., 2013

Maharashtra and Karnatak came to study. Some of them had an amateur interest, some wanted to be classical musicologists, some wanted a professional career in music by means of classes, colleges or become music composers/directors in films. Ratanjankar did a great job of providing an education to each student as per his or her capability. Not only was he born into a cultured and highly educated family, but had received training and perspective from the best gurus. It was expressed in the role of his master. Despite being busy in publishing his knowledge in the form of a book, he never shirked his duties as a teacher and never carried a textbook to the class, nor did he ever teach from an exam point of view. He took classes only as a traditional singer.⁶³ He would present before his students the ideal of the highest kind of singing. He would encourage students to follow such music. The discipline in his classes used to be very strict. He taught with great pomp with the accompaniment of the *sarangi* and *tabla*. Often, students from other classes, their parents and the college staff would participate in his classes and even stand outside his class to enjoy his teaching! Even some high-class performers would also participate in them. It was certainly an unparalleled environment. It would have contributed greatly to the overall development of his students.

Every Saturday he would get one of his students to perform and encourage him. He would never let pass an opportunity to teach his students. Once, one of his students, S C R Bhat was to sing onstage. He faltered while singing the *raga* Shree. Ratanjankar immediately provided training for an hour and a half and resolved the issue. At the Bhatkhande Vidyalaya, even after the formal teaching hours, the teaching would convert into a late-night concert.⁶⁴ If he was humming and a student happened to overhear him, many students would immediately reach there and informal classes would take place. This environment was truly in the spirit of the *gurukul*.

Once, D.V. Paluskar came there and just such an informal concert took place wherein SCR Bhat sang Shuddh Kalyan for 1.5 hours. It impressed Paluskar so much that he offered condiments and said that he realised only that day how Shuddh Kalyan must be. Ratanjankar had trained Bhat so well.⁶⁵

⁶³ Ginde, K. G., Editor Sangoram, Shrirang-*Sujan*, page 93

⁶⁴ Interview of Mahale, Yashwant on 15th September, 2013.

⁶⁵ Ginde, K. G., Editor Sangoram, Shrirang-*Sujan*, page 96.

To encourage his students' thinking and imaginative powers and creativity, he would put in diverse kinds of efforts. To help them develop their art, he would create an appropriate environment and encourage them.

He would often ask questions to his advanced pupils and encourage them to solve it on their own. When he travelled, he would provide assignments to his students and monitor their progress. This ensured ongoing development of his students.

In training students in *ragas*, he would teach about the proper intonation of the *raga's* notes, their *Viraam swar*, techniques to avoid passing into adjacent '*sam prakrutik*' *ragas*, special phrases, pauses, long and short in the treatment of the notes, stress and so on, using the medium of *bandishes*, and also analyse them later on. Repetition of the *bandishes* was a major part of his teaching. He would encourage students to balance the '*Purvarang*' and '*Uttaraang*' while expanding the *ragas*.

He had received training in *Dhrupad* early on. That was because Bhatkhande had himself received training for *Dhrupad* from listening to Ravjibua Belbagkar of Pune and Zakiruddin Allabande Khan of the Dagar tradition. Owing to that, Ratanjankar gave to the world of Music Sumati Mutatkar and the pair of K.G. Ginde and SCR Bhat. On account of the training in *Dhrupad*, the purity of the *ragas* was of the highest level and he had also thought about it. Every *raga* seemed to be servile in his presence.⁶⁶

On one occasion, Ginde and Bhat were to sing on the All-India Radio and without telling them, Ratanjankar entered the *raga* Lakshmi Todi, which was an exceptionally difficult *raga*. Ginde and Bhat were scared and dumbfounded at this. In just three sittings, he explained to them the form of the *raga* and the *Dhamar*. They still did not have a clear idea of the *raga*. On Bhat and Ginde's request, he wrote down 3-4 *aalaps* on a piece of paper and said that he would now directly listen to them at Delhi. In the concert at Delhi, Ginde and Bhat sang in the presence of an august audience including Anant Manohar Joshi, Nisar Hussain Khan and Ratanjankar himself. The performance

⁶⁶ Interview of Mahale, Yashwant and Kaikini, Kaikini on 15th Oct, 2009.

was extremely successful and later on, Ginde and Bhat became well-known as *Dhrupad* singers.

In the context of the relationship between guru and disciple, Ratanjankar's perspective was pure and objective. He would frown at touching the guru's feet, worshipping him and giving *dakshina*⁶⁷. It would be no surprise if he inherited this outlook from the extremely erudite Bhatkhande.

His affection for his students was no less than their parents would have borne for them. When K.G. Ginde left for Mumbai after staying with him for 15 years, he blessed him by means of the following lovely composition in a *raga* he had himself composed, 'Viyogvaraali':

"Laakh karor jiyo e naad ke Pujari, Jas keerat anat badhe, tihari ya jag me hi..."

May you live hundreds of thousands of years, O devotee of sound
May you flourish musically and rise to greater heights ...

During Ratanjankar's stay at Lucknow over 3 decades, the city was a place of pilgrimage for all devotees of music, performers and students. Many obtained his guidance. Even stalwarts such as Pt. Ravi Shankar considered him the highest authority in the matter of purity of ragas.⁶⁸ Pt. Kumar Gandharva says, "I declare with an open heart that there was no guru of his calibre in our time."

The list of his main disciples is an indication of his greatness: Sumati Mutatkar, SCR Bhat, KG Ginde, Chidanand Nagarkar, Dinkar Kaikini, Chinmay Lahiri, C.S. Pant, VG Jog, PN Chinchore, GN Dantale, music directors such as Roshanlal Nagrath (Roshan), SN Tripathi, Raghunath Seth, Shatrughna Shukla and many more.

⁶⁷ Ginde, K. G., Editor Sangoram, Shrirang-*Sujan*, page 100

⁶⁸ Savor, Suman, Editor Sangoram, Shrirang-*Sujan*, page 249

4:3:6 A Composer Par Excellence

About Ratanjankar's biggest contribution, Kumar Gandharva says, " ... his *bandishes*, what other contribution do you need?⁶⁹" His volume of over 750 compositions, 'Abhinav Geet Manjiri' is available in 3 parts. Such a volume of varied compositions was probably never created in the past few centuries in the area of North Indian Music. After a reading of his biography, his virtues can be said to be directly responsible for his status as a great composer:

1) Highly educated 2) Mastery of several languages 3) Constant innovation and experimentation 4) Expansive and sound knowledge of ragas 5) Amazing mastery of the *laya* 6) Special pronunciation of words and notes.

Moreover he had command over certain qualities of a *Vaggeyakar* such as⁷⁰:

1) In depth knowledge of Grammar and *Shastra* 2) *Abhidhaan - Praveen* (Well read of many highly literal scriptures) 3) *Chhand Prabhedveditwa*-Scientific knowledge of meter/prosody etc. 4) *Alankaar kaushal* (expert in making ornamentation of music and literature) 5) *Ras bhaav Parigyaan* - scientific knowledge of emotions.

These very genuine qualities were a strong foundation for Ratanjankar to become a composer par excellence.

Ratanjankar created for the first time literary composition bereft of terms such as '*saiyya*', '*piya*' and so on. In his first composition at the age of just 20, he described symbolically Mahatma Gandhi's *satyagraha*. It was as if all of India had crowded around the Murlidhar Mohan (Gandhi). The words were as follows:

"Murali bajaaye mohana, Bhool gayi sab sudh budh mo mana..."

*"Baansuri ki dhun sang naachat sab,
chhum chhana na na na na paayal baaje Mohana".*

It was set to *Tritaal* and composed in the pure form of Bilaval. He referred it to

⁶⁹ Gandharva, Kumar, Editor Sangoram, Shrirang-*Sujan*, page 210

⁷⁰ Chaubey, A. C., Editor Sangoram, Shrirang-*Sujan*, page 145

Shankarrao Karnad, whom Bhatkhande would refer his compositions for correction. Shankarrao praised it lavishly and Ratanjankar's journey as a composer started. With age and maturity, his compositions took on loftier literary and composing skill. He brought to light never before explored nuances of *ragas* or filled up the void in several known and lesser-known ragas caused by a lack of compositions or to answer the needs of specific occasions. Toward that purpose, he began studying the padas of the *Pushtimargiya* sect in *Brij* languages. Staying in Lucknow, he gained maximum mastery of *Brij*, Hindi and Urdu languages. He wrote a sing able play in *Brij*, which was referred to the national poet, Sumitranandan Pant for improving the idiom. The poet was dumbfounded to note a Maharashtrian's mastery of the *Brij* language.

Dance dramas and operas such as '*Govardhan Uddhaar*' and '*Jhansi ki Rani*' were also written by him. He also wrote the sing able play, '*Shiva Mangalam*', in Sanskrit, and three other plays that made a deep impression on Dr. Rajendra Prasad (India's first President). Thus, he wielded high authority in Literature, which imparted a positive influence on his compositions.

4:3:6:1 Creator of New Ragas

On account of training under Anant Manohar Joshi, Bhatkhande and Faiyaz Khan, Ratanjankar already possessed a vast repertoire of *bandishes*. He not only brought over several ragas from Carnatic Music to North Indian Music but also created new ragas himself. Purvakalyani, Vasantmukhari, Margvihag (a different version of Marubihag), Rajnikalyan, Gopika Vasant, Narayani, Kumadvati, Salgavarali, Viyogvarali were some of the several ragas that constitute Ratanjankar's gift to North Indian Music⁷¹. Some examples of his contributions as a composer and *vaggeyakaar* are given in the "Agra *Gharana* and Creations" the chapter number III.

There is an ongoing effort to use performing arts to teach students in a pleasing, stress-free environment. Ratanjankar compiled the characteristics of ragas in *bandishes*, *dhrupad-hori*, *Dhamar-Khayal*, *Tap Khayal*, *Prashasti Geet*, *Bhajans*, *Thumri*, *Holi Geet*, patriotic songs, *taranas*, and *taal lakshangeet*, song forms of *Carnatic* music *varnam*, *varnamala*, and so on were brought into Hindustani *ragas* and got them sung by many artistes for All India Radio and got them recorded. His

⁷¹ Ratanjankar, S. N., *Abhinav Rag Manjari*, Part I-II-III, Popular Prakashan, Mumbai.

imaginative power was so good that he would fit the same *bandish* in two diverse ragas. The best example of this are his *bandishes* in the ragas Vibhas and Khat:

- 1) *Rahe naam tero - Bada Khayal* in *Taal Ektaal*
- 2) *Bandhaa samaa sur laya raga taal - Chhota Khayal* in *Trital*

This miracle also illustrates his singular mastery of *ragas*. Ratanjankar was the supreme authority with equal mastery of Literary and Musical aspects of the *bandish*.

4:3:6:2 Some interesting facts as a composer

Ratanjankar has created compositions in known and little known as well as self-composed ragas. These have been aimed bringing out the pristine colours of the ragas and little-known phrases, fulfilling the need for *bandishes*, and clarification and standardization of a *raga* by composing several *bandishes* in it. Such clarification, of especially lesser-known ragas, was achieved by composing several *bandishes* in the *bada khayal*. There have been few composers in the last century who have created so many *bandishes* in the *bada khayal*. Many traditional *bandishes* contained words such as *saiyya*, *balma*, *saas-nanadiya*, *deraniya*, *jethaniya*, and such limited literary value or linguistic corruption in languages such as Persian and Punjabi, words that had lost their meanings, owing to which the audience of classical music was waning. In such a situation, he composed using beautiful and meaningful words, such as the traditional *bandish* of Agra *gharana* in *raga* Jhinjhoti, “*Ankhiya jo hati nain bhai*”. This highly adorned composition was used to create another composition wherein a beautiful description is found about how the magical touch of Lord Krishna transformed a bamboo stick into a flute and he used it to enthrall the residents of *Brij* with his music. Here, the original composition's musical structure and poetic meter have not been disturbed.

Raga Jhinjhoti – Taal Tritaal

Sthayi

Lakuti jo hati ab bainu bhayi

Hari ju jo diyo sur marag ko

Antara -

Tab baans hati ab aans bhayi

Brijwasin ke man bhawan ko

(An ordinary stick is transformed into a flute by the musical touch of Lord Krishna. Before it was bamboo, now it is the hope in the minds of the citizens of *Brij*.)

When Kumar Gandharva was at the apex of his career, he still could not help being attracted to the *bandishes* by Ratanjankar. He says, “I have sung his *bandishes* ever since Ratanjankar started composing.⁷² I'd come to Lucknow, learn the *bandishes* and directly present the *bandishes* on radio.”

K.G. Ginde says, “Ratanjankar's *bandishes* were brought to the audiences by Kumarji.” Those were sung and played by several eminent artistes. Purvakalyan '*Hovan laagi saanj*' is a composition that some artistes of the Kirana *gharana*, Ut. Amir Khan, and Prof. B.R. Deodhar would sing. They initially felt that it was a traditional composition. This was the level of his *bandishes*. During Salgavrali raga's first-ever presentation, highly eminent artistes of the Mumbai, Agra and Jaipur *gharanas* were present. In the initial *alaap* of *Dhrupad Anga*, the seriousness and form of the *raga* made everyone whisper among themselves, but none were able to recognise it. Later on, in the *bada khyal*, '*aaj badhai baje*' and the *chhota khyal* '*sumeer saheb sultan*', the beauty of their wording and notation made them think that it was a traditional *raga* and *bandish*. But it was Ratanjankar's composition.

Vasantrao Kulkarni says⁷³ that two of his gurus, Jagannathbua Purohit 'Gunidas' and Khadim Hussain Khan '*Sajanpiya*', were both highly eminent singers of the Agra *gharana*, gurus and composers. But in the matter of composition, both of them considered Ratanjankar superior even to themselves. Both of them derived inspiration from Ratanjankar. Their compositions belie the influence of the orderly compositions of Ratanjankar. Jagannathbua's composition in Ahir Bhairav '*Tero jiya sukh pave*' has an *antaraa* that clearly exhibits the influence of Ratanjankar's Salgavrali raga.

⁷² Gandharva, Kumar, Edited by Sangoram, Shrirang, *Sujan*, page no. 205

⁷³ Kulkarni, Vasant, Edited by Sangoram, Shrirang, *Sujan*, page no. 219.

In Jhinhoti, a very naughty composition in *drut laya*, '*Mero man sakhi*' influenced another renowned Agra *gharana* maestro, Khadim Hussain so much that he made an accompanying composition '*Saanware salone se lage more nain*' and openly ascribed the inspiration for it to Ratanjankar.

Some information about the classification and analysis of Ratanjankar's newly composed ragas and *bandishes* has been given in the chapter III, Agra *Gharana* and Creations.

4:3:7 as a Musicologist

Ratanjankar was a graduate of the olden times and it would be no surprise if he was inspired to work as a musicologist by a highly qualified guru and the first musicologist of the modern age such as Pt. Bhatkhande. It is said that the medieval Pt. Sharangdev was both a musicologist and an excellent performer. This tradition was continued by Ratanjankar under the guidance of Bhatkhande. At a very early age, while heading a university, it became necessary to continue the work started by Bhatkhande, which was most appropriately fulfilled by Ratanjankar. On account of complete mastery of languages such as Sanskrit, Marathi, English, Gujarati, Bengali, Urdu, Persian, and *Brij*, it was very easy for him to study the relevant texts in these languages. At the age of just 16, with Pt. Bhatkhande, he witnessed the Akhil Bhartiya Sangeet Parishad held at Baroda. A common man has varied interests to make up for the leisure time. But as a youth, Ratanjankar had studied works such as Bharat's *Natyashastra*, *Sangeet Ratnakar*, *Raga Tattvavibodh*, and *Lakshya Sangeet*. Even while travelling by railway or bus, he would either read such works or compose several *bandishes*. Owing to such a background, while teaching for free at Lucknow, he developed the New very creative and innovative teaching methods. It was published in a book titled '*Sangeet Paribhasha*' and was prescribed as a supportive textbook for a university course. He also created textbooks such as '*Abhinav Sangeet Shiksha*' in two parts and '*Sangeet Praveshika*'. *Abhinav Sangeet Shiksha* contains not only scientific guidance for practising music but also information on *talas* and so on, explained lucidly through use of diagrams. For ear training, various positions of the palm and the fingers have been used to create gestures, for the sake of explanation. Information on the primary *ragas*, *aaroh-avroh*, identical phrases of the *ragas*, and

easy-to-understand information on every *raga* including structure of the *sargam geet*, *bhajan*, *geet*, *drupad*, patriotic songs, *lakshan geet*, *bansuri geet* and so on with various compositions for each have been included in the textbook. 'Abhinav Geet Manjari' contains over 750 *bandishes* he composed, which include known, lesser-known and self-composed compositions, most of which are compositions of the *bada khayal*.⁷⁴ This was aimed at clarification of the various aspects of the known ragas and to standardize the lesser-known ragas using new *bandishes*. In this manner, he rescued the heritage of several lesser-known ragas, promoted them and even brought several ragas of Carnatic music over to North Indian music and tried to establish mutual understanding between the two traditions.

Some lesser-known ragas for which compositions were made include:

1. Nat 2. Deepak, 3. Kukubh Bilawal 4. Shukla Bilaval, 5. Hem Nat, 6. Anand Bhairav, 7. Shivmat Bhairav, 8. Prabhat Bhairav, 9. Gauri, 10. Malvi, 11. Pancham, 12. Khat, 13. Sazgiri, 14. Barva, 15. Lakshmi Todi, 16. Lachari Todi

Ragas of Carnatic music for which compositions were made include:

1. Hamsadhvani, 2. Purvakalyan, 3. Charukeshi, 4. Natbhairavi Vasantmukhari, 5. Aabhogi, 6. Gopika Vasant, 7. Narayani, 8. Dakshinatya Vasant, 9. Malaymarutam

These compositions also led to strengthening the theory on these ragas. The forms of the ragas were greatly clarified⁷⁵.

Ratanjankar performed lecture-demonstrations on the various aspects of music and promoted it and tried to take the theoretical part to the masses through Music conferences, seminars, symposiums, and so on. Such programmes would be incomplete without his participation. During the tenure of eminent musicologist and Chief Producer, All-India Radio (AIR), Thakur Jaidev Singh, he participated in many music symposia⁷⁶.

⁷⁴ Chaubey, A. C., Editor-Sangoram, Shrirang, *Sujan*, page no. 146.

⁷⁵ Mahale, Yashwant, interviewed on 15th September, 013

⁷⁶ Singh, Thakur Jaidev, Edited by Sangoram, Shrirang, *Sujan*, page 298

Thakur Jaidev Singh commissioned for AIR the Radio Dictionary of Indian Music, which was prepared by Ratanjankar. It contains technical terms that are used in music practicals such as *vaadi*, *samvaadi*, *upang-kriyang*, *raga*, *gitkiri*, *jhamjhama* and so on are all defined and are accompanied by a practical illustration. Malhar, Todi, Kanada, Bhairav, Bilawal, and other ragas and their varieties were demonstrated scientifically and recordings were made.

Ratanjankar was an orator and writer of extremely high distinction. He pursued his life's mission exactly as prescribed and done by V.N. Bhatkhande – 1. Collecting musical gems, 2. Consolidating music theory, 3. Defining methodology, 4. Ensuring high status accorded to Music through lectures, conferences, symposia, workshops, and demonstrations as an instrument and strategy to disseminate music, 5. Using the notation system as a means of both teaching and music presentation, 6. Tackling social taboos.⁷⁷

On the request of eminent scholars of the prestigious Madras Music Academy, he gave lecture-demonstrations on the nuances and compositions of the two major music traditions. He also sang for three hours. In his speech, he talked about voice production, voice culture, and levels of notes among other things and mesmerised the audience.

At the Gandharva Mahavidyalay at Delhi, on invitation by Vinaychandra Maudgalya, he gave a speech on habit, courage and accountability in the context of Indian Music. In the final part of his speech, Omkarnath Thakur also reached there, with whom he had several differences of opinion, but he was so impressed that he also endorsed his opinions.

Similarly, at the Vyas Sangeet Vidyalaya, Mumbai, he enthralled the audiences with a lecture-demonstration on the *Shrutis* used in Music. His approach was always research-oriented. At the Bhatkhande Vidyapeeth, Lucknow, he himself did the research work and got some done by his students. In the history of Indian Music, Ratanjankar was a doctorate-level expert. The first doctorate degree was acquired by

⁷⁷ Rai Chaudhury, Virendra Kishore, *Sujan*, page no. 315.

his student, Sumati Mutatkar.

After becoming the Vice Chancellor of the Indira Sangeet Vishwavidyalay, Khairagarh, he found more opportunities to pursue research. Jati gayan of Bharat Muni's time is related to folk music. On this premise, he started studying folk music. He went places to listen to the folk music of the Bharatpur area and created notation for it and published a book titled 'Folk Songs of Bharatpur State'. Among his disciples, Shanti Sahal, Sushila Pohankar, Dinkar Kaikini, and others received encouragement and guidance from him in terms of theory, performance and research.

His ongoing study and status as a thinker are evident in the 'Aesthetic Aspect of India's Musical Heritage' compiled by his students. Many aspects of music are dealt with most judiciously and erudite manner in this book. This writing is in itself enough proof that he was a great musicologist.

4:3:7:1 Work of Ratanjankar as a musicologist

Languages known: Marathi, Braj, Hindi, Sanskrit, English, Gujarati, Bengali, Persian & Urdu

Publications:

- 1) "Taan Sangrah", series in three parts covering *tanas* in 45 Ragas covered in first four parts of "Kramik Pustak Malika" by Pt. V. N. Bhatkhande.
- 2) "Abhinav Geet Manjari" series in Three volumes, containing about 750 compositions or more of his own in the form of Sargams, Lakshangeets, *Dhrupads*, Dhamar (Hori), *Khayals*, Bhajans, Thumris, Tappa, Tarana, Carnatic Varnam, Prashasti Geet, Patriotic songs, Taal-Lakshan geet etc., in both Hindustani & Carnatic Ragas & in some of his own Ragas & Talas.
- 3) "Varnamala" containing "Varnams" in Hindustani & Carnatic Ragas in Sanskrit in the pattern of South Indian "Varnams".
- 4) "Sangeet Shiksha" series in Three volumes written as text books for the High School examinations of different Examination boards of U. P., Bihar & Rajasthan states.
- 5) "Abhinav Sangeet Shiksha" -text books in two parts for short term courses named

"Sangeet Praveshika" of the Bhatkhande sangeet Vidyapeeth, Lucknow. These books were prescribed for Bhatkhande Sangeet Vidyapeeth, Lucknow, the Indira Kala Sangeet vishwavidyalaya, Khairagarh and many more institutions in India.

- 6) "Govardhan Uddhar"- an opera written in *Brij* language.
- 7) "Taal-Lakshangeet Sangrah" a booklet containing some Lakshangeets on various Taals, especially written for the use of Tabla & Mridang students.
- 8) "Hindustani Sangeet Paddhati ki Swar Lipi" - a booklet containing article on the notation system of Hindustani Music System.
- 9) Pt. Vishnu Narayan Bhatkhande - Life sketch in Marathi written for Govt. of Maharashtra.
- 10) Pt. Vishnu Narayan Bhatkhande-Life sketch in Hindi, National Book Trust, Delhi.
- 11) "Sangeet Paribhasha" -in Marathi a book of Musicology written for University courses of Study.
- 12) "Aesthetic aspects of India's Musical heritage"-a collection of his articles in Hindi Marathi & English.

4:3:7:2 Manuscripts of Pt. S. N. Ratanjankar

- 1) "Shiva Mangalam"-an opera in Sanskrit based on Kalidasa's famous epic-Kumar Sambhava.
- 2) "Rani Lakshmi Bai of Jhansi"-an opera in Hindi based on life of Rani Lakshmi Bai of Jhansi.
- 3) "Chaturdandiprakashika Ka Hindi Anuvad"-Hindi translation of Pt. Venkatmakhi's treatise on Indian Music.
- 4) "Swar Mel Kalanidhi" Hindi translation of Pt. Ramamatya's treatise on Indian music.
- 5) "Lakshya Sangeet Karika"- a commentary in Sanskrit on Pt. Bhatkhande's famous treatise- Shreemallakshyasangeetam.
- 6) "Sangeet Ratnakar's Swaradhyay & Ragadhyay" - a treatise-critical review on these chapters in English.
- 7) Many more articles on various subjects in the form of articles, papers etc., on Musicology remained unpublished.

4:3:8 As an administrator

Ratanjankar's own family as well as his own education (B.A. in 1926) were responsible for developing the administrator in him. Apart from his own music gurus, the company of the doyen of Indian Music, V.N. Bhatkhande was also equally responsible for this streak in Ratanjankar. At the age of just 16, with Pt. Bhatkhande, he witnessed the Akhil Bhartiya Sangeet Parishad held at Baroda. For the first time, in 1916, this conference was attended by stalwarts of North Indian and Carnatic Music as well as Western music, whom he had the fortune to meet and listen to. This conference had been supported by Maharaja Sayajirao Gaekwad of Baroda. In addition to presentation of music, he received exposure to such a large representation of musicology, owing to which the concept of also becoming a Musicologist may have occurred to him. Immediately thereafter, from 1917 to 1922, he formally became a disciple of Ut. Faiyaz Khan and came to stay at Baroda. In this time, on account of the farsightedness of Maharaja Sayajirao, he came into contact with the culture city Baroda's cultural environment, activities, music school, and other such important aspects. As a result, a multidimensional persona had started to form, who was a singer, musicologist, and administrator. On coming to Mumbai, the constant touch with V.N. Bhatkhande and attendance of other All-India music conferences, his musical personality shaped up to be much broader. As an administrator, his main contributions include a long stint as the Principal of Marris College and as a Vice Chancellor at Khairagarh as well as audition work at All-India Radio.

4:3:8:1 At Marris Music College Lucknow

In 1924, at the instance of Bhatkhande, the Mariss Music College was named after Governor William Mariss. Here, Bhatkhande instituted a system for syllabus, teaching and examination. In 1926, Ratanjankar passed his BA exam and on Bhatkhande's instance, he joined the Marris Music College as a lecturer. When music did not have a high status in the society, work was very difficult. Bhatkhande invited other well-educated and cultured persons to take up a position. Ratanjankar kept doing his work on a meagre salary. In just two years, in 1928, he became the principal. He properly executed the syllabus created by Bhatkhande. He ensured that the students were trained for overall development. Complete knowledge of the notes, its nuances, and sequential training in next year in *laya*, *theka*, and the *talas* at the advance levels was

provided for. There was no compromising in the training at any step. The credit for making 'teaching science' the cornerstone of the syllabus for music in those days goes to Bhatkhande and Ratanjankar. The latter developed an examination system, which aimed at not promotion but increasing knowledge. Advance-level students were encouraged to teach the junior classes and allowed to gain that experience. The most prestigious artistes would come for taking the examinations, whose guidance was available to the students⁷⁸. The classes trained students in character building and personality development in addition to Music. Seminars were organised for the students in addition providing opportunities through various other programmes and speeches by students. As a result, by 1940, the fame of the Marris College spread far and wide, students began flocking there and the strength rose to 550.

4:3:8:2 Examinations

The exams were called First Year, Second Year and Third Year and had no other name. Later, the Intermediate Certificate and the Visharad for the fifth-year students were introduced. These were not degrees, just the titles, because the college did not have a legal status yet. Students were required to study in-depth for these examinations. Ratanjankar put to use the voices and aptitudes of his students in encouraging them to pursue an education in the various streams of Music. For that reason, expert singers and theoreticians such as K.G. Ginde, SCR Bhat, Dinkar Kaikini, Chinmay Lahiri, and Sumati Mutatkar as well as music directors such as Roshan, S.N. Tripathi, Raghunath Seth; *bhajan* singers such as Purushottamdas Jalota, and Shatrughna Shukla who worked on the *Thumri* were produced by the college. Marris Music College later on became the Bhatkhande University of Music and then the Bhatkhande Sangeet Vidyapeeth.

Bhatkhande established the Marris Music College for reviving Music. But Ratanjankar's untiring efforts ensured that it received a more expansive and systematic form. Syllabi for students at different levels, a system of examination, provision of textbooks, and visits by eminent artistes and Music scholars as teachers and examiners were all possible on account of Ratanjankar's efforts. In the decade of the 1930s, Dr. Sampornanand was the education minister. His and Dr. C.V. Keskar's

⁷⁸ Ginde, K. G., Editor-Sangoram, Shrirang, *Sujan*, page 32

efforts led to the renaming of Marris Music College to Bhatkhande Sangeet Vidyapeeth.

Post-graduation course was started at the Sangeet Vidyapeeth, which was named 'Sangeet Nipun'. Prabhakar Chinchore was the first to receive this degree. In the classes for the 'Sangeet Nipun', Ratanjankar would teach as per the Gurukul system the difficult and very rare or lesser-known ragas. His selected students were given special training which included the articulation of every note, parts and elements of ragas, the treatment of ragas, performance element and other aspects were properly attended to. But in grouped classes, it was difficult to implement these, therefore he taught the first-year students using the gestures of his palms and fingers.

The Sangeet Nipun examination's duration (3 hours) was fixed according to the level. Pt. Ravishankar, Ut. Allauddin Khan, Ut. Mushtaq Hussain Khan, Ut. Vilayat Hussain Khan, Ut. Rajab Ali Khan and such other stalwarts were the examiners.

Looking to the influence of Ratanjankar's work, Ravindranath Tagore asked for his services for Shantiniketan and Madan Mohan Malviya requested them for the Banaras Hindu University⁷⁹. On account of the successful implementation of the syllabus by Ratanjankar, all universities in India including Allahabad, Patna, Delhi, Punjab, and Baroda adopted the Bhatkhande syllabus for the various levels. All of India had no expert other than Ratanjankar in the matter of implementation and execution of the syllabus. He contributed to practically all the colleges and universities and imparted a specific standard to their academic level.

At the Bhatkhande Vidyapeeth, in addition to Vocal Music, he also introduced instruments such as the sarod, violin, and israj and classical dance including Bharatnatyam and Kathak. Khalifa Abid Hussain, Ahmed Miya, Chhote Munne Khan, Tanras Khan, Baba Nasir, Sakhavat Hussain of Sahranpur for sarod, and Ut. Hamid Hussain Khan for the sitar were appointed. In the dance department, talented artistes such as Ramdatt Mishra of Lucknow and Pt. Mohanrao Kalyanpurkar were appointed

⁷⁹ Ginde, K. G., Editor-Sangoram, Shrirang, *Sujan*, page 40

as teachers⁸⁰. The credit for introducing Bharatnatyam at a university for the first time ever goes to Ratanjankar. Kubernath Tanjorekar and his brother were called from the south for this purpose⁸¹.

Although it was a full-fledged college, shortage of finance, administrative staff and infrastructure created many problems, but Ratanjankar took on all of these problems himself, even doing the clerical work himself.

4:3:8:3 At Indira Kala Sangeet Vishwavidyalaya-Khairagarh

After working full-time at Lucknow till 1956, on the recommendation of the Information and Broadcasting Minister, Dr. B.V. Keskar and other luminaries, Ratanjankar was appointed the first Vice Chancellor of the Indira Kala Sangeet Vishwavidyalaya. This university was created in the memory of the then Member of Parliament and today the princess of Khairagad state in Chhattisgarh, Princess Indira. This university was established under the University Act XIX, in 1956. After working in a bustling city such as Lucknow, Ratanjankar worked at the very isolated and rural Khairagad very diligently for 3 years before retiring and strengthened the foundation of the university. Here too, from remodelling the royal palace to the needs of the university to the academic structuring, he performed every task. For the benefit of the teachers and the students, he invited many artistes to several lecture-demonstrations, performances and convocations. He provided the impetus for the Master's degree and research courses. Today, this university is flourishing like a humongous banyan tree. After his stint at Khairagad, he completed 34 years of unparalleled service in multiple roles, making an invaluable contribution to Music. His musical activities still did not cease. He was appointed as the Director of the Shree Vallabh Sangeetalay at Sion, Mumbai, which was an institution established by his guru and friend, Swami Vallabhdas. He was also a Director of the Bhartiya Vidya Bhawan, established by K.M. Munshi. He also worked in the capacity of a member of the Indian National Council of the UNESCO. In spite of being a great singer, composer, musicologist, the work he did as an administrator is unparalleled.

⁸⁰ Ginde, K. G., Editor-Sangoram, Shrirang, *Sujan*, page 4

⁸¹ Tanjorkar, Ramesh, interviewed on 15th September, 2013

4:3:8:4 S. N. Ratanjankar and All-India Radio Auditions

For more than 60 years, the All-India Radio has been auditioning artistes and making graded artistes out of them. This fact has been acknowledged in the Indian classical music circles and by other musicians. The system of auditions was laid down by S.N. Ratanjankar, with help from Dr. B.V. Keskar, the first Minister for Information and Broadcasting, Government of India.

In mid-1952, Dr. Keskar and Ratanjankar decided to start re-auditioning Indian musicians performing on Aakashvani as casual or staff artistes. This was a very delicate task since many established musicians, many belonging to age-old *gharanas* would need to take the audition. But it was necessary for the establishment of a transparent system for once so as to avoid doing injustice to anyone and to standardize the system. The national auditions committee was formed and included several renowned scholars and musicians from various traditions. S.N. Ratanjankar was the vice chairman of the committee. The committee sought to maintain the purity, discipline of the ragas and their ancient traditions. At this time, Ratanjankar set a great example by insisting on his own audition as well. However, several established, pro-tradition, and some illiterate musicians opposed the proposal and blamed Ratanjankar. For this reason, he had to distance himself from his own god-brothers and classmates. But he did not budge an inch. Surprisingly, he did not accept even a salary for this work. The auditions brought about a wave of awakening all over India. The conditions of the auditions included purity of *raga*, grammar, compulsory singing of entire *bandishes*, nuances of the ragas, discipline, aesthetics and so on, which had the effect of making the artistes alert. Artistes began avoiding going for the audition without preparation. After some time, everything returned to normal. But Ratanjankar continued this work till 1960. It has been more than 60 years now, and the audition system formulated by him is still going strong and in use. It was on his account that by means of the auditions musicians received solid guidance and direction in the matters related to AIR's programmes.

Ratanjankar worked night and day as a teacher and examiner. He would be invited to decide the syllabus for exams at universities and schools, for exams ranging from matriculation to the Ph.D. At the time, (in the '40s and '50s), he would make important

contribution to the syllabus/examination boards in major cities of north-eastern and central-southern India. In music councils, seminars, workshops, and conferences held all over India, Ratanjankar had become an inseparable highlight. He was absorbed into the Sangeet Natak Academy, Delhi, as a representative of Uttar Pradesh. Various government offices and universities and magazines also received his contributions. He would always credit Bhatkhande for his diverse achievements.

Noted music connoisseur and musicologist Rajan Parrikar says⁸²:

Musician of no mean ability, outstanding composer, inspiring teacher, exceptional scholar and theorist, competent administrator, and above all, a lifelong student - that was S.N. Ratanjankar. A veritable *Gyan Kosh*-reservoir of knowledge. In my opinion, unequalled in this century, in his breadth and depth of musical knowledge. Handpicked, it would seem, by *Saraswati* Herself.

Ratanjankar adorned many positions of honour in the world of music and was honoured with the title of "Padma Bhushan" by President Rajendra Prasad in recognition of his outstanding services to music.

On 14th February, 1974 he departed for heavenly abode.

4:4 Sharafat Hussain Khan (1930-1985)

4:4:1 Childhood and training

Sharafat Hussain Khan was born in July 1930, in a village called Atrauli of Uttar Pradesh. He was a descendent of Inayat Hussain Khan and Mehboob Khan, both of the great Atrauli *Gharana*. Initially he was trained by his father Liaquat Hussain Khan, the court musician of erstwhile Jaipur state. As a prodigy of eight years, he mesmerized the legendary Faiyaz Khan. The maestro took him away forth with to Baroda to groom him as his heir.⁸³

⁸² Website: <http://davidphilipson.com/pages/snratanjankar.html> as seen on 14th Sept., 2012.

⁸³ Deepak Raja, *Khayal Vocalism*

Sharafat Hussain progressed fast under Faiyaz Khan. The training being systematic and under very able hands, and rigorous *Riyaz*, Sharafat Hussain gained deep insight into music. The rigorous *Riyaz* gained him voice with a rich timbre. He started accompanying his Guru Faiyaz Khan along with for concerts all over India. These were the most important times as he gained immense valuable experience. He started understanding the pulse of listeners and learned the art of engaging his audience. He mastered through concentrated understanding, the creation of the right atmosphere towards the commencement of the *Mehfil*.⁸⁴ At age of eight, he made a stunning debut in Mumbai⁸⁵. This triggered off invitations to perform all over India. At age of twelve, his first 78rpm disc with HMV/EMI (Raag Bihag and Multani) was published which gained an unprecedented publicity.⁸⁶ When Sharafat Hussain was only twenty, Faiyaz Khan passed away. In fact apart from Faiyaz Khan he was also training under Ata Hussain Khan and Vilayat Hussain Khan which he did for a long time. Actually Vilayat Hussain Khan was his father-in-law. Thus at a young age of thirty, Sharafat Hussain had been able to establish himself successfully as a seasoned and a very busy artiste.

Sharafat Hussain is considered as the most popular Agra *Gharana* artiste during the post Faiyaz Khan era. Throwing thought on his stylistic perspective becomes very important and necessary.

The fifty hours of music collection exclusively of Sharafat Hussain has divisions approximate as under:

Among the more popular *Ragas*-

Sr.	Popular Ragas	Duration in Minutes	Sr.	Lesser known Ragas	Duration in Minutes
1	Puriya	90	1	Dhanashree	76
2	Chandrakauns	68	2	Gorakh Kalyan	100

⁸⁴ Khan, Shaukat and Diwanji, Batuk, Interviewed on 15th July, 2014 .

⁸⁵ Pathak, Hrishikesh, *Naad Brahm ni sameepe*.

3	Bihag	76	3	Jhinjhoti	85
4	Jayjayvanti	100	4	Malti Basant	45
5	Bhairav	83	5	Khem Kalyan	40
6	Lalit	92	6	Bihari Kalyan	69
7			7	Bahaduri Todi	40

Among the others were also Khamaj, Mishra Tilakkamod, Paraj Kalingada and Mishra Bhairavi. Such lighter semi classical *Ragas* have been sung very well and with immaculate finesse. His boundless capacity and deep imagery as well as his genius and sharpness of understanding, par excellence guidance, a best Guru are all an amalgamation of the order that he followed. All this gave him an individual standing and he became an exceptional knowledgeable figure. Having a very sonorous, resonant and forceful voice, he would at times elongate his Nom Tom *Alap* of Dhrupads even for an hour, while singing a very rare and skilful art and chiseled catch of delivering a concert. While performing this unparalleled composition slowly he would entwine the Agra and Atrauli *gharana* style of performance and move a little towards the greater *Vilambit* melody and rhythmic and bend the speed to match and flower the *Bada Khayal* and make a unique presentation.

It can be considered as the emergence towards the transformation Agra *Gharana's* method of performance. To say this is not very incorrect, as he developed and mastered the nuances so well and perfectly. His improvisatory movements were liberated from the melodic rhythmic frame of the *Bandish* and partially, even from the poetic frame. He relied substantially on the usage of '*Sargam*' and '*Aakar*' forms of articulation. The '*Alap*' leisurely quality is not associated with Agra vocalism. Staccato style melodic contours are rare. In his '*Taans*' the velocity and speed was immense. In comparison to performers before him there was less *Ghamak*. Also absence of repetitiveness of notes is rarely observed. However he used multiple strokes of the Agra variety in many instances. The most amusing fact is that while recording *Raag* Bhairavi too, he has prolonged to 70 minutes of the *Raag*. In this *Raag* he sang the very famous *Thumri* of Nawab Wajidali Shah, '*Baju bandh khul khul jaaye*'.

The ornament '*Bajubandh*', worn on the upper arm, has loosened and could open any movement. The insecure feeling of an ornament's grip on the upper arm. The *Thumri* has been excellently rendered along with the *bol banaav*, i. e. as though gesturing with the modulation of the voice. Later he sang the *Bandish*, '*Na maro bhar pichkari*' (do not shower me with the color filled *pichkari* - a pump like long tube to spray the colored water). He has sung the *bandish* in fast tempo. This two tier format is generally sung in the major genres as *Dhrupad* and *Khayal*. Those recordings have ended with thunderous applauses. The *Bol Banav thumri*, captures the romanticism of the *Bandish* and the seductive piece of *Thumri* even includes an attempt at lowbrow humor. The way it is a superb piece for sheer entertainment and joy.

Through his ancestors and Gurus, Sharafat Hussain had a vast collection of *Ragas* and *Bandishes*. These were a collection of some very famous and lesser known *Ragas*. The recordings that have been collected, portray of vastness of his presentation. It is a gross collection and rendering of a rare togetherness of various *Ragas* and *Bandishes*. The known ones could be known easily, but the lesser known could be kept recorded and made known. In fact many *bandishes* were sung as though playfully with the *Tabla*, the rhythm and the togetherness was amazing and it was a wonderfully mesmerizing playful singing with the *Tabla*. The *Tihai* was a little extensively used, it denoted the expansion of the Agra *Gharana*. Though his singing style is very slow in *Vilambit Khayal*, yet it did not really remind one of the very known Amir Khan. Amir Khan was particularly known for the *Vilambit*. In Sharafat Hussain's style of elongation to extremes the Agra vocalism was very clearly visible. His *Aakar* in fast tempo, those particular *Taans*, clearly showed the improvised version of the Maestro Ata Hussain style. On the other hand, Raga Jayjayvanti (*More mandir ab lou*), or Ramkali (*un sang laagi*) are purely Faiyaz Khan nostalgia. The rendition of the *Bandishes* in these *Ragas* verges on *Bandish ki Thumri*, in terms of treatment makes you feel like dance. Most of his renditions in *Ragas* like Puriya, Chandrakauns, Gorakh Kalyan, Khem Kalyan are neo Agra, a triple self conscious. The structure of the *Vilambit Khayal* is very neat and disciplined. The three movements (*Alap, lay baant & taans*) are all distinct and sequential, with no regression. Sometimes the *Nom Tom aalaaps* in these renditions are found to be repetitive yet they are captivating for the listeners. In *Ragas* like Jhinjhoti, he deftly and smartly avoids the straight *Taans*

with non repetitive notes, instead he uses multiple strokes of notes, which is actually an Agra *gharana* trait and quality. Undoubtedly his *Taans* were far more sophisticated than any other musician of Agra *gharana*.

Thus through the various recordings the very uncommon traits, sharp understanding and outstanding brilliance of Sharafat Hussain is seen, felt, understood and accepted. It reflects that temperamentally, Sharafat Hussain was best suited and could be placed in a great combination of classicism and romanticism. He acquired this versatility from the great Faiyaz Khan. Sharafat had the appropriate and balanced amalgamation of elitism and popularism which actually gave him great success, perhaps his greatest successes. He was a styled distinctive on his own; evolved by very extraordinary musicians in turn evolving into a unique genius. He aimed at adapting the mature Agra tradition to contemporary values.

He had inherited a style highly cultivated in medium and fast tempo renditions and saw less in slow tempo rendition. By the time he arrived, the medium tempo rendition was considered a handicap in terms of acquiring name, fame and success. Sharafat overcame this handicap by mastering *Vilambit Aalaap* and *Khayal* which was a monumental achievement.

Sharafat Hussain definitely established his name as known and a renowned singer after Faiyaz Khan which gained through sheer hard work and his own capabilities. His rare capacity of osmosis of the surrounding and the amalgamation of the most necessary according to the time and the need of the art were his best facets. Like many Agra *gharana* singers, he too had a collection of his own compositions in the pen name of '*Prem Rang*', i. e. the color of Love. Apart from his own compositions, he had memorized more than 200-250 various *Ragas bandishes*, which would flow flawlessly and so very effortlessly which was a great feat in itself. He had talked about his knowledge and collection of such an amassed wealth within him almost at the last stage of his sickness to Prof. Hrishikesh Pathak⁸⁷.

He had a vast number of students-his followers-a huge family of his immense

⁸⁷ Pathak, Hrishikesh, *Naad Brahm ni sameepe*. page. 24

capacity. The most known and close to him being his son Shaukat Hussain and Purnima Sen. He was also endowed with 'Sangeet Natak academy' award and was also accoladed by the Government of India with the Padmashree.

On 7th July, 1985 he passed away into the vast ocean of the music of life and death, leaving behind a treasure of music of life through his recorded compositions and his innumerable disciples.

4:5 Azmat Hussain Khan (1911 -1975)

Azmat Hussain Khan is considered as one of the last Titans of Agra *Gharana* after the Great stalwarts like Ut. Faiyazkhan & Ut. Vilayat Hussain Khan. Apart from being considered as one of the most popular performer, creative musician and composer, he is considered as a bridge between the orthodox and modern traditions of Hindustani classical Music⁸⁸. With his creative imaginations he blended diverse features of several contemporary *Gayakis* such as Khurja, *Gharana*, Hapur, Jaipur-Atrauli, Delhi *Gharana* with that of Agra *Gharana*. With his creative abilities he could give a finer and relatively lighter touch to the traditional *Ustadi Gayaki* of Agra *Gharana* without spoiling its original spirit.

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He was born in Khurja - Uttar Pradesh in year 1911. He migrated to Mumbai to try out his luck in the field of Music. He belonged to very highly regarded family of classical traditional musicians of Khurja, Jaipur-Atrauli and Agra *Gharana*. His father

⁸⁸ Khan, Aslam-Mumbai, and Naik, Kamlakar-Goa, interviewed on 21st July, 2013

Khairati Khan was a renowned sitar player. As a singer, Azmat Hussain was trained under his maternal uncle and a stalwart of Khurja *gharana* Ut. Altaf Hussain Khan. He was rigorously trained in various genres such as *Khayal*, *Hori*, *Dhrupad-Dhamar*, *Tappa and Thumri* etc. During the performance tours of Ut. Altaf Hussain, young Azmat got opportunity to travel Princely states of eastern India and gained significant amount of knowledge and experience in Music. Later on he started his journey towards south. The first major station was Baroda- the famous princely state which gave patronage to various classical arts and culture. Here he was successfully tested as a musician during the Festival of Holi. After winning the heart of the musicians like Faiyazkhan and even the Maharaja Sayajirao Gaekwad, he went to Mumbai. The first concert of Ut. Azmat Hussain Khan in Mumbai was in memory of Pt. Bhaskar Bua Bakhale, where he mesmerized the entire audience and became the talk of town. Ever since he never turned back. In Mumbai, he was further trained by Ut. Alladiya Khan, the doyen of Jaipur-Atrauli *Gharana* and Ut. Vilayat Hussain Khan of Agra *Gharana*. He was also deeply impressed with the singing of Ut. Faiyazkhan. By amalgamating the intricate styles of these masters with his own Khurja *Gharana*, he could evolve a style of his own to make himself a very successful musician. He was most sought after Musician in the state of Maharashtra and even in Karnataka. His performances revealed musicianship of very high standards and majestic proportion of the *Khayal* form. This constituted a rare facet of his vocalism. However it was individualistic and very much of his own. He was a very popular teacher. His own developed many unique techniques of teaching, which attracted even famous classical vocalist like Smt. Heerabai Barodekar & and Lata Mangeshkar. However because of his very busy schedule as a performer, he could not accept them as his disciple.

Khansaheb was a technically perfect musician. He always emphasized singing in a natural and clear voice. His *Áakaar*, his slow tempo in *Khayal* and the *Murki taans* carried deep impression of Altaf Hussain Khan and on the other hand the playful singing with rhythm combined with beautiful texts of *Bandishes*, *Bol banav*, *Bol taans* and robust voice production was an influence of Agra *Gharana*. His masterly command over the rare *Ragas*, awe inspiring fast taans & *Sargams*, puzzling *Layakari* made him a unique singer and won him titles such as *Taan kaptan*, *Gayan Samrat* and *Sangeet Sartaj*⁸⁹.

⁸⁹ Website: <http://www.dilrangacademy.org/> viewed on 21st July, 2013.

As a creative musician he composed several Ragas such as Dutiya Bhairav (or Devata Bhairav), Giridhar kalyan, Chandrajog and more than 150 Khayal Bandishes⁹⁰, with pen name of 'Dilrang', set to wide range of popular and lesser known Ragas.

Azmat Hussain was also a Urdu poet. He was disciple of eminent poet Seemab Akbarabadi. He found his expression as a poet in many Ghazals, poetic drama and even some patriotic songs with a pen name "*Maykash Atraulvi*".

Unlike other Pandits and Ustads of Agra-Atrauli *gharana*, Ut. Azmat Hussain passed on his legacy to many promising disciples and the list is very long:

Nalini Borkar, Durga Shirodkar, Shirgaonkar sisters, Hansa Wadkar, Kamla Jhangiani, Intezar Bano, Shamshad Bano, T. L. Raju, Manik Varma, Jitendra Abhisheki, Ut. Yunus Hussain Khan, Yakub Hussain Khan, Aslam Khan, Mohammed Ahmed Banne, Shafi Ahmed Khan and his own sons Vajahat Hussain Khan & Rafat Khan.

As mentioned by the son Vajahat⁹¹, and many other noted musicians and instrumentalists who often learnt and referred to him for tips and information in variety of Ragas, Khansaheb taught them whole heartedly. Ustad Azmat Hussain Khan, died in Bombay on 26th July 1975, after a brief illness. A great musician and a scholar, a good man and a poet, who left his mark, leaving behind a trail of disciples, friends, admirers and well wishers. The word "*AZMAT*" means 'greatness' in Urdu and that is how Azmat Hussain Khan, struck all those who came in touch with him.

4:6 Dilipchandra Vedi

In the 20th century, one of the artistes counted as a link between the top singers and the contemporary, eminent artistes such as Pt. S.N. Ratanjankar, Pt. Omkarnath Thakur, Master Krishnarao and others, the highly erudite ace singer from Punjab, Pt. Dilipchandra Vedi is a revered name. He is considered an honoured singer among names such as Ut. Bade Ghulam Ali, Ut. Inayat Khan (Sitar), Ut. Nasiruddin Dagar (*Dhrupad*) and other artistes. He was born in Punjab on 24 March, 1901. Though his

⁹⁰ Khan, Vajahat, interviewed on 21st July, 2013.

⁹¹ Khan, Vajahat Hussain, interviewed on 21st July, 2013.

father was a cloth merchant, he was devoted to Music. On his account, Pt. Vediji got the opportunity to attend various musical programmes held in the village and was initiated in Music. On account of his extraordinary capacity for imitation, he was able to just listen and perform in such a way that impressed the audience greatly. Uttamsinh - a singer, composer and theoretician of the Talwandi *gharana* – was his first guru. He was also a Dhrupad singer of the *Khandahar baani*, who was an expert at singing *Dhrupad*, *Dhamar*, *Khyal*, *Kirtan*, *Bhajan*, *Gurubani* and playing many instruments. Early on, Amarsinhji gave VEDIJI a lot of information about the Hindi, Urdu, Persian and Sanskrit languages. He also got him to study in great depth the specialties of all singers and different kinds of *laya*. By then, Amarsinhji had also acquired high skill at playing the harmonium, which was also quickly imbibed by Pt. Vediji. In the young age of 13, on listening to the renowned singer Bhaskarbuva Bakhle, he was greatly impressed. He decided to learn from Bakhle ji. In 1919, in the presence of millions of music lovers, he underwent the *Ganda-Bandhan* ceremony to become a formal student of Bakhle ji. He accompanied him to Mumbai and Pune. Pt. Bakhle was a scholar, singer and teacher of the highest merit. VEDIJI did not take long to learn the well-rounded, matured and sophisticated style of singing of Bakhle ji. He possessed a strong grip on the basics. In the company of Bakhle, in just 3 years, he had accompanied on the *tanpura* and *harmonium* from Sindh to Gujarat, Maharashtra, Hyderabad in the south, and other cities of India. During this journey, on account of Bakhle, he got the opportunity to meet and listen to the renowned singers of the country. He also received great experience and training in life. In just 3 years, however, suddenly in 1922, Bakhle expired, which was a great blow to him. Fortunately, he was able to seek and obtain the mentorship of Faiyaz Khan of the Agra *gharana*, who belonged to the same tradition as Bakhle. Faiyaz Khan was a very able representative of the Rangeela *gharana* and Nauhaar *baani* of *Dhrupad* in addition to the Agra *gharana*. The *aalaaps* of Dhrupad, *shruti*-rich singing, *layakari*, use of *gamaks* and beautiful *bandishes* of *khyal*, *mukhdabandh*, pleasing *bol-banaav*, known and obscure *ragas*, and many kinds of singing were taught to Pt. Vediji by him. As a concert performer, from 1922 to 1962, VEDIJI was a very well-received artiste. He was honoured with many and varied awards and honours. His style of singing was praised by stalwarts such as Rabindranath Tagore, Hafiz Ali Khan and Alauddin Khan. After learning from Bakhle and Faiyaz Khan, VEDIJI invented a special style of singing, which on account of the influence of Punjab exhibited purity and aesthetics of *ragas*.

He was completely against mediocrity and intolerant of degradation in Music. Many musicians feared him for he would not hesitate to challenge anyone who according to him abused the structure of a raga. Even a great stalwart like Omkarnath Thakur had to endure such public criticisms on several occasions.

He was very much concerned about degradation and noise taking over pure, melodious classical music⁹².

Vediji was equally good at Musicology. He studied many ancient works of Music theory and made efforts to reflect their teachings in his performance. He disproved many fancy theories of many writers and brought to surface the truth. He established that in accordance with the Rasa Theory, the origin of *Rasa* is not only pure, not based on *vikrut swaras* but on experimentation with *swaras*, their utterance, *thaharaav*, modulations and so on. He had studied *Murchhanaa* in great detail. He also wrote some textbooks of Music. He gave many lecture-demonstrations at many universities and art institutions and provided guidance to many Ph.D. scholars.

Vediji had his own, independent method of teaching. It included methodical training in voice culture, rehearsing for special *paltas*, insisting on perfection and a grip on the *swaras*, control over voice, and so on, for which he would also provide training in Dhrupad. Among his main disciples were Dr. Joep Bor (the Netherlands), Husnlal Bhagatram (cinema musician), Dr. M.R. Gautam, Manik Verma, Prof. Bhupendra Sital, and others. In addition, many artistes in the country and abroad obtained training under him.

Dilipchandra Vedi was a good composer as well. His *bandishes* contain beautiful descriptions of Nature, philosophy, praise of his guru Bhaskarbuva, principles of Music and so on⁹³. His *bandishes* reflect the influence of Hindi poetry. In addition to *Khayal*, he composed in Dhrupad, Taranas, Sargam Geet and other forms. He composed under the pen-names of '*Naadrang*' and '*Vedi*'. He also provided music for some Hindi films. Vedi stopped performing in the late 60s. His voice started going

⁹² Website: <https://wimvandermeer.files.wordpress.com/2012/11/vedi-last-interview.pdf> viewed on 1st Oct. 2014

⁹³ Chaudhary, Nupur Ray, *Beesvi Shatabdi ke mahan sangeetkaar Dilipchandra Vedi*, Page 88

flat. From then onwards, he concentrated more on teaching, research and projects, etc. He died on 13th November, 1992.

4:7 Jagannathbuva Purohit (1904-1968)

A true artiste lives all his life as a student, guru and creative artist. The best example of this is Pt. Jagannathbuva Purohit 'Gunidas'.

He was born in 1904 in the house of a poor *brahmin*. Unfortunately, both his parents expired in his childhood, but the culture he obtained from his father in very short time gave rise to his love for music. In childhood, in a cultural city as Hyderabad, he was initiated into Music. Mohammed Ali Khan of Secunderabad, Shabbu Khan of the Tanras Khan *gharana* and Ghulam Mohammed Khan of Talwandi *gharana* provided training. In his quest for an education in Music, he came to Kolhapur in 1940. Here, at the time, at the Congress Session at Belgaum, he heard Vilayat Hussain Khan sing and was completely mesmerised. Purohit resolved to learn to sing like that and finally became his student. This relationship between *guru* and disciple was intact till Ut. Vilayat Hussain Khan expired. Vilayat Hussain Khan was a famous '*kothiwale gayak*' (having a huge repertory of *ragas* and compositions) of the Agra *gharana*. Unparalleled skill at rhythm as well as the notes is a specialty of Agra, which Jagannathbuva learnt very well from Ustadji⁹⁴.

Vilayat Hussain Khan was an extraordinary teacher and a great educator. *Buva* received a treasure trove of knowledge from Khan *Saheb* and he began composing *bandishes* after learning a great amount of *bandishes*. He composed many *bandishes* under the pseudonym '*Gunidas*'. He was highly skilled at playing the *tabla* as well and therefore, he had received both the notes and rhythm in ample measure from the Agra *gharana*. For this reason, he could easily put words to tune and sing himself as well as get them sung by students. He did justice to the grammar of *ragas* but also used the *Mukhda* and simple words to create several attractive and foot-tapping *bandishes*. He dedicated many of his compositions to Ut. Vilayat Hussain Khan '*Pranpiya*'. In the *bandishes*, both pseudonyms, *Gunidas* and *Pranpiya*, have been cleverly conjoined to express faith in his guru.

⁹⁴ Jagannathbuva Purohit Satkar Samiti, Swanandini.

His creativity was not limited to just composing *bandishes* but extended to the creation of several *Jod Ragas* and independent ragas. In 1951, on the 61st birth anniversary of renowned patron of music, Abasaheb Mujumdar, Kumar Gandharva sang Jogkauns, which was his creation. The artistes present there had a great discussion and their curiosity was aroused. Since then, Jagannathbuva has been at the centre of discussions on Music. Eminent sitar exponent Arvind Parikh says⁹⁵ about the Jogkaunsa that among the jod ragas, the Jogkaunsa raga is without parallel. It is a homogenous form of a combination of the Jog and Chandrakaunsa ragas, which is unparalleled. This was exactly the opinion of my guru, Narayanrao Patwardhan. In the modern age, all *gharana* artistes including singers and players perform this raga with great enthusiasm, which is a great tribute to the creative capability of Jagannathbuva. Among the newly created ragas of the past century, this is one of the most popular. He composed ragas such as *Swanandi*, *Jaunbhairav*, and *Jogkauns*.

Though Jagannathbuva was a traditional artiste, his thirst for knowledge was not limited to Indian Music. In 1939, with financial aid from the prince of Mysore, renowned musician Govindrao Tembe took him to Europe. He listened to the music of Europe. At Rome, in a single concert, he listened to an orchestra of 1,000 instruments and was greatly impressed. This experience was the cause for awakening in him the spirit of the composer. In this manner, he started composing *bandishes*.

Jagannathbuva's compositions are very graceful and adorned with variety in the notes and rhythm. The literary aspect is limited but very effective. Many of his *bandishes* are full of philosophy and spirituality, some with questions and answers, some containing complaints addressed to the guru (Vilayat Hussain 'Pranpiya'). Sulking on account of the guru, pangs of separation and other sentiments have been beautifully expressed. On the occasion of his completing 60 years, his *bandishes* were published in a book titled '*Swanandini*'.

Jagannathbuva had very talented disciples, befitting his stature. Like his own guru Vilayat Hussain Khan, he freely distributed knowledge. Interestingly, he trained students singing various genres of music.

⁹⁵ Parikh, Arvind, interviewed on 24th Nov. 2014

4:7:1 Contribution to Classical Music

Students of his who earned a good reputation include names such as Ram Marathe, Manik Verma, Jitendra Abhisheki, C.R. Vyas, Narendra Kanekar, Prabhudev Sardar, Malti Pande, Kunda Weling, Purnima Talwalkar, and Leela Karambelkar. Vasantryo Kulkarni, Ram Marathe, and Abhisheki went on to become renowned gurus. Suresh Haldankar, Ram Marathe, Abhisheki, and Manik Verma earned a name in Bhavgeet and Natyasangeet.

G.N. Joshi, J.L. Ranade, Mohan Tara, and Ajinkya were the singers of Bhavgeet trained under him.

C.H. Atma, Manna Dey, and Mahendra Kapoor were playback singers of cine music who received guidance from him⁹⁶.

Jagannathbuva gave the learning he obtained from Ahmedjan Thirakwa to renowned tabla exponents such as Bhai Gaitonde and Shashikant (Nana) Muley. In this manner, he was highly influential far and wide as a guru. It is important to note here that the disciples mentioned above were fully professional. In addition, Jagannathbuva also trained several disciples who were non-professional amateurs. He taught male and female students with due regard for their basic nature and vocal quality. Ultimate discipline and perfectionist's approach ensured that even disciples of Ratanjankar such as K.G. Ginde preferred to keep in touch with him.

He died in 1968, leaving behind his legacy in the form of his several disciples.

4:8 Chidananda Nagarkar (1919-1971)⁹⁷

His name is among the foremost disciples of Pt. Ratanjankar. Highly skilled in singing, a certain aggression, and a unique artiste of the Agra *gharana* who made deft use of the *sargam* in an abundant manner.

After the princely states were no longer, and since Music badly needed state patronage, on Acharya Ratanjankar's request, Vice Chancellor K.M. Munshi

⁹⁶ Karambelkar, Leela, *Jagannathbuva Purohit-Gunidas ani Agra gharane, Punyaswar*, 2013. page 18

⁹⁷ *Chit Aanand*, Popular Book depot, Mumbai, 1991

established the Bharatiya Sangeet Shiksha Peeth under the aegis of the Bharatiya Vidya Bhawan. Nagarkar was its first principal for 25 years. Under his leadership, equally talented and promising musicians such as Pt. K.G. Ginde, Pt. S.C.R Bhat, C.R. Vyas, and later on, Dinkar Kaikini also worked there. The institution was instrumental in promoting and advancing Music. His efforts led to its affiliation with the Bhatkhande Sangeet Vidyapeeth of Lucknow, which led to a sea change in the academic form and level of the institution. Many talented students studied here, who went on to make a name for themselves in the field of Music. It was on account of Panditji's credentials that the renowned tabla player, Allarakha joined the Bharatiya Vidya Bhawan as a dedicated teacher. Under the aegis of the Bharatiya Vidya Bhawan, Panditji gave rise to several constructive projects and activities in the field of Music.

He was a bold experimenter and composer. He created ragas such as Kaushiki Ranjani (Rishabh in the modern Chandrakauns), Janaranjani (Nataranga + Kukubh Bilawal + Tilakkamod), Ambika Sarang (Shuddha Sarang + Kafi), Yogashree (Shree + Yaman Kalyan), and Sujan Sarang. In addition, according to one of his disciples, Vasant Palshikar, he also created a form of Darbari. Under the pseudonym Chitananda, he made many compositions, which were sung by several prominent artistes including Pt. Ginde, C.R. Vyas, Kaikini, Abhisheki, Malini Rajurkar, and Rashid Khan.

He was a highly capable thinker as well. His various thoughts on the various aspects of Music, *bandishes* and compilation of raga compositions have been published in a book titled 'Chit Anand'. He was proficient in Kannada, Marathi, Brij, Urdu, Sanskrit, Hindi and other languages. Often, the *dohas* he composed in *Brij* language would be presented beautifully in his singing⁹⁸. Pt. S C R Bhat says that he was greatly influenced by Ut. Faiyaz Khan. On account of his flexible, sharp and well-honed voice, the depths of the ragas could be presented properly and attractively and *aalaap* of *khyals*, *bol aalaap*, *layakari*, *upaj* and other aspects would be presented very effectively by him. With a view to enrich his creative genius, he had also acquired training in Sitar and dance (from eminent dance guru Shambhu Maharaj). This was intended to achieve a mastery of rhythm and to make his presentation more emotive.

⁹⁸ Mahale, Yashwant, and Kaikini, Shashikala, interviewed on 17th February, 2012.

He was also trained in *Natawari* dance and *Bhavabhivyanjana*. A highly talented genius, Nagarkar expired at the tender age of 52, in 1917. He was honoured with a special award for special contribution to Music.

4:9 Dinkar Kaikini (1927-2010)

Dinkar Kaikini was an artiste of excellent culture, deep knowledge of the *shastras*, and great creative ability. He was a composer, thinker, philosopher, administrator, and teacher, who was also erudite in Music. He was a man of all virtues, as it were.

Dinkar Kaikini was born on 2nd October, 1927. At the tender age of 7, he had an opportunity to listen to the three greatest masters of Indian classical Music in one Music conference. They were Alladiya Khan, Abdul Kareem Khan and Faiyaz Khan - all representatives of the golden era of Indian classical music. He was deeply impressed with the performance of Faiyaz Khan and decided to chart a career in classical Music with him as the supreme ideal. Thus began his musical journey.

His first Guru was Karekatta Nagesh Rao of Patiala *Gharana*. He then went to Omkarnath Thakur of Gwalior *gharana*. However, at the tender age of 11, he headed to Morris College, Lucknow, for advanced training under Padmabhushan S. N. Ratanjankar, who was a favorite disciple of V. N. Bhatkhande and Faiyazkhan of Agra *gharana*. Rigorous training under Ratanjankar helped him develop a keen sense of aesthetics and passion for performance, teaching, and administration. He also received a gold medal for his bachelor's degree in Music.

As a teacher, he applied different methods of teaching depending upon understandability of students. He was very disciplined and his approach to teaching was still a little rigid yet. It was guided by his philosophy on teaching, which he had devised after years of experience as a student and a teacher. His wide range of students includes not only vocalists, but musicologists, instrumentalists, composers, and authors of Indian and western music.

Dinkar Kaikini's career as a musician is a testament to his limitless creativity: it exhibited a profound versatility and commitment to the art. His entire life was devoted

to performing, composing, teaching, lecturing and administration. At the tender age of 19, his performance career started and flourished further. He traveled all over India and abroad not only as a performer but as an educator, promoter and propagator of Indian music and also served on various committees and examination boards. He spent many years with All India Radio starting in 1954, as a composer and producer in the beginning and also assistant director at the Directorate, Ministry of Information and Broadcasting. From 1971, he served as Principal at Bharatiya Vidya Bhavans, Mumbai. Dinkar Kaikini promoted Indian classical music through education and awareness. Throughout his life as a musician, his wife Shashikala Kaikini – herself a great singer – helped him in his musical endeavors.

He had several opportunities to present his art with top artistes such as Faiyazkhan, accompanying them on the *tanpura*. He later emerged as a concert singer and sang at several conferences all over the country. At a concert in Bangalore, he sang for close to 12 hours, mesmerizing the audience⁹⁹. There were several instances when he enthralled top artistes and erudite audiences who felt Faiyaz khan had come to life. Once, after a top artiste had performed, the audiences started leaving the venue as they were not familiar with his name, but came back flocking as soon as he started singing as if it was Faiyaz khan singing. It is important to note here that after the passing of Faiyazkhan in 1950, a great vacuum had been created and as singers would be easily compared to him, it was difficult for singers to have an impact. In such a time, Dinkar Kaikini enjoyed great success.

His available recordings contain popular ragas and *bandishes*. Some of these are his own creation. His singing fully exhibits Faiyazkhan's *gayaki*, yet it is a sophisticated presentation in a resonant voice, its projection and improvisation, which bring out its originality and the impact of the Gwalior *gharana* in some places. His *thumri* exhibits a colorful style, with a singular *kahan*. Although most of the ragas are well-known, some unknown ones and those that he created are sung with the sequence and discipline of the Agra *gharana*.

Kaikini employed his uncommon talent, creative imagination and an aesthetic

⁹⁹ Kaikini, Shashikala, interviewed on 17th February, 2013.

approach to fill new colour into his singing and created his own place among the stalwarts of the Agra *gharana*. On account of regular practice, Kaikini could perform all forms, from Dhrupad to *Thumri*, beautifully in his resonating voice. At the very start of his singing, his *shadja* (Sa-the foundation note) imparted an unparalleled joy to audiences, and his long practice of the minute phrases -*Swarwalis* helped him create work in classical Music that was comparable to that of Shrinivas Khale in light Music - 2.

As a teacher, he applied different methods of teaching depending upon understandability of the students. He was very disciplined and his approach in teaching was bit rigid yet it was guided by his philosophy on teaching, which he had devised after years of experience as a student and a teacher. His wide range of students includes not only vocalists but musicologists, instrumentalists, composers and authors of Indian and western Music.

Tabla wizard Suresh Talwalkar said that as a composer Dinkar Kaikini's compositions were a homogeneous creation, comprising beautiful phrases of raga, tala, aesthetics and literature. Though his compositions have a base of tradition, their fragrance is always fresh. His compositions reflect the genius of a creative musician and a modern philosopher.¹⁰⁰ He created over 150 compositions under the pseudonym "Dinrang".

His creations include:

- 1) New ragas such as Gunaranjani, Bayati, Gagan Vihang, Khemdhvani, Bhupavali
- 2) New talas such as Panch Roopak and twisted some *Thekas* to suit a few of his compositions
- 3) Several devotional songs, ballet songs, choir songs and other compositions

Many of the above creations are compiled and documented in his book "Rag Rang". He proved that the *Bandishes* of Indian music are not meant for "solo singing" alone, but could be very effectively presented in the form of group singing as well. He proved that through his group singing productions. He did certain compositions for All India Radio, along with veteran music director Anil Biswas.¹⁰¹

100 Talwalkar, Suresh & Bhatia, Tushar, interviewed on 17th Feb, 2013.

101 Shashikala Kaikini & Tushar Bhatia interviewed on 17th February Jan, 2013.

He was awarded "Sangeet Natak Academy" award by President of India in 1976, Tansen award, Sangeetratna, ITC award, and the Sharangdev Samman for his contribution to Indian music. Among his leading disciples, Sudhindra Bhowmick; daughter Aditi Upadhya; Yogesh Samsi, a renowned tabla player; Lalith Rao; Arati Ankalikar; Dhruvajyoti Ghosh, a Sarangi player; and Udit Narayan, a playback singer are established artistes. Personally, the Researcher was fortunate to learn from him for more than 12 years. For the cause of promotion of Indian classical music, Dinkar Kaikini was an active trustee of the S. N. Ratanjankar Foundation in memory of his *Guru* and also formed "Svarit Foundation" separate charity trust to carry out music festivals, documentation and research activities. Kaikini expired on 23rd January, 2010.

Researcher finds, Agra *gharana* musicians produced inexhaustible range of musicians who contributed in unparalleled manner in most systematic, creative way to the Indian classical music and the society. For this they travelled all over India, migrated and even settled starting from the mid of 19th century. Though they originally belonged to a very orthodox style of Prabandha and Dhrupad, they adopted all other genres of classical and semi classical music with very broad mind, practiced it and passed on to the future generations. Though the diversity within the *gharana* was developed during the course of time, however all musicians kept themselves engaged in reaching out to the masses through performance, teaching and other means. These musicians included Great Ustads-Gurus, combination of Gurus and performers, pure performers, modern academicians, administrator musicians, musicologists and much more. They touched the various spheres through their commitment. In a way they dominated and ruled the Indian music scene for almost more than a century. Apart from entertainment, they tried their best to reach common man, which is their greatest service to Indian Music.
