

## Introduction (Preface)

Music has always occupied a central place in the imagination of Indians. The range of musical phenomenon in India, and indeed the rest of South Asia, extends from simple melodies, commonly encountered among hill tribes, to what is one of the most well-developed "systems" of classical music in the world. Indian music can be described as having been inaugurated with the chanting of Vedic hymns, though it is more than probable that the Indus Valley Civilization was not without its musical culture, of which almost nothing is known. According to Dr. Ashok Da. Ranade, there are five main categories of Music: 1) *Aadim*-primitive 2) Folk 3) Devotional 4) Popular Music & 5) Art Music, which is popularly known as classical music. Indian music has its history as old as its civilization. Notes of music flows through the every vein and cells of every Indian. Music is an inseparable part of Indian culture. In a way, India is a musical country. Classical Music has geographically two branches a) North Indian or Hindustani classical music & b) South Indian or *Carnatic* Music.

North Indian or Hindustani classical Music had various established schools, called as "*Banis*"- *Shuddha*, *Bhinna*, *Besara*, *Sadharani* & *Gaudi*. From which the *Gobarhar*, *Dagur*, *Khandar* & *Nauhar Banis* of ancient classical genre *Dhrupad* were derived. Later on with the passing of time *Khayal* genre of Music took centre stage and various *Gharanas* such as Gwalior, Agra, Rangeela, Atrauli, Jaipur, Delhi, Sikandara etc. came into existence. Gwalior *gharana* was oldest in *Khayal* genre, yet Agra *gharana* had a strong *Dhrupad* foundation and was equally old. However through Ut. Ghagge Khudabux it openly entered to the stream of *Khayal gayaki*. By beautifully blending the Gwalior *gayaki* with *Dhrupad* of *Nauhar Bani*, Ghagge Khuda bux invented and truly beautiful style of *Khayal*. Ever since it flourished, prospered in newer dimensions. Many streams of *Khayal gayaki gharanas* such as, Atrauli, Mathura, Rangeela, Sikandara, Hapur got merged with Agra and shaped it as a most elite, sophisticated and advanced style of singing. Many stalwarts like Ghulam Abbas Khan, Natthan Khan, Kallan Khan, Tasadduq Hussain Khan, Faiyaz khan and hundreds of more musicians took the *gharana* to highest heights through their charismatic personality, contribution. This research is an attempt to throw light on the wonderful creations and creative contributions in the field of

Indian music through this Gharana. The creative contribution ranges from the Indian classical music to popular music genres of the various geographic parts of India, from academics/education to musicology and so on.

# **SYNOPSIS**

## **Chapter I :**

### **Introduction to Indian Classical Music & Emergence of Gharanas**

In the beginning, I have covered the topics such as evolution, origin and history of Indian Music from the Vedic period. This is followed by the introduction to Indian classical music and its evolution from *Prabandhas*, Dhrupad to the emergence of *Khayal* and from *Banis of Dhrupad* to the *Gharanas of Khayal* genre. In a way this topic covers brief introduction of evolution of Music through pre historic period, Vedic period, medieval period etc. It also establishes the deep rooted connections of present day music *Khayal* of classical and other semi-light classical forms with that of the ancient musical genres.

## **Chapter II:**

### **Foundations & Development of Agra Gharana**

The researcher has traced out the history originating from the legendary musician Gopal Nayak of 13th Century to today's Agra *gharana*. It also has shown the evolution of Agra *gharana* from the *Nauhar Bani of Dhrupad* and today's *Khayal*. The chapter covers the very fundamental philosophy, principles, aesthetical approach, other specialties of the *gharana* towards music that has been practiced. The chapter shows the trajectory of the musicians and their reach in the twentieth century. The chapter ends up with not only the special features of the *gharana* but very unique teaching techniques and principles, which have been developed the visionary and creative musicians of the *gharana*.

## Chapter III

### Agra Gharana and creations

Indian classical Music is basically a "*Raga Music*" and the foundation of the *Raga* is a "*Bandish*" or compositions. *Agra gharana* has a huge repertoire of these both. Moreover almost all artists of the this *gharana* were tempted to revive or create some new *Ragas* and even some *Talas*. Obviously new compositions were created. This tradition has been there in *Agra Gharana* ever since the time of Haji Sujan Khan-the founder of today's *Agra gharana*, who was contemporary of legendary Miya Tansen. I have taken an account of the history behind the series of creations of *Ragas* and compositions and their aesthetical analysis. This chapter mainly focuses on creations in three major areas a) *Ragas* b) *Talas* c) *bandishes*.

The researcher has analyzed the creations of the *Ragas* and compositions of various composers. The proper documentation of lesser known/rare *Ragas* and *Bandishes* and their analysis with notations has been done. The researcher has taken an account of many *Vaggeyakars* of *Agra gharana* from the last century.

## Chapter IV

### Agra gharana and main Figures

*Agra gharana* has been an oldest, most diverse and richest tradition in Indian music. Many different *gharanas* merged with it and made it enriched it even further. In the span on almost more than centuries, it produced great musicians who contributed to the legacy of Indian classical music as great performers, academicians, musicologists, composers, administrators etc. As a result the base of this *gharana* widened all over the country. Not only vocalists but many instrumentalists of last century came under influence of masters of *Agra gharana*. This chapter takes an account of it. I have mainly concentrated on three musicians and tried to analyze and evaluate their contribution on the basis of:

a) their brief life sketches

b) their musical personality, individual qualities/characteristics and contribution (as teachers, composers of Ragas and *Bandishes* etc.) to Indian music as whole.

The main personalities are: a) Ut. Faiyazkhan - an unparalleled musician of the 20th century. b) Ut. Vilayat Hussain Khan - Musician's musician and a great Guru c) Pt. S. N. Ratanjankar - Multifaceted musician

Moreover I have written brief information on the musical journey of some other stalwarts of Agra gharana. They are:

1) Sharafat Hussain Khan 2) Azmat Hussain Khan 3) Pt. Jagannathbua Purohit 4) Dinkar Kaikini 5) Pt. Dilipchandra Vedi 6) Chidanand Nagarkar

## **Chapter V:**

### ***Agra gharana* & areas of Impact**

Mainly three areas of popular music on which the Agra *gharana* had a direct influence on three major genres of Indian music. These influences took place mainly through the compositions, Ragas and music composers cum musicians of Agra *gharana*. The researcher has touch the following main areas:

1) Marathi Natya Sangeet 2) Hindi film music 3) Nazrul geeti of Bengal  
4) Raga Pradhan of Bengal 5) Musicology of Indian music.

The researcher has gone through the emergence and history of the above areas and figured out the personalities involved in spreading Indian classical music through above genres and areas to the masses.