
GHARANA IN HINDUSTANI CLASSICAL MUSIC

PROF. DR. PRACHI S. HALGAONKAR¹

ABSTRACT:

Gharana now and then is completely different in every sense when looked it from a perspective. An inside view deals with the aesthetics and core practical approach with respect to particular Gharana. Gharana gayki as to great extent influence India classical music when looked it from an inside view. Where the structure of a Gharana and its literal meaning is vanished in these times. The foundation of weather a "Gharanedar gayaki" or any type of Indian music is same as it was. Researcher will shed light on every aspect of Gharanas, their differences and uniqueness.

KEY WORDS: Gharana, Gharana gayeki.

¹ Shri Ganesh Arts College, Shivni-Kumbhari,Akola

INTRODUCTION:

The music of India has a vast history then Indian classical music. Indian classical music is an important phase in the evolution of music in India, which came very late, in a relative chronological sense. Before going through the process of research researcher's mind was filled with the questions like what is the Importance of "Gharana" in hindustani classical music? How deep it influence the classical music? And why should one study it? Etc. These fundamental questions were needed to be answered at the beginning and so it is, most important before researcher start making his point on "various aspects of Gharana". As a disciple in "Guru shishya parampara", researcher was not really concerned about "Gharana" at the beginning of his journey. But now he knows that the "Gharana" concept is not only theoretical but also a deeply practical aspect. Upto what extent a "Gharana gayaki" influences Hindustani classical music and performer, will be cleared in following paper. It should be mentioned here that the Hindustani classical music is a spiritual science an art form and a performer is expected to balance both the things. So he/she needs to be indifferent from a perfect note with reference to drone instrument (tanpura) and need to improvise according to his personality and style etc. Now "SamaVed" a most ancient and godly manuscript, depicts that the Sound (Naada) is known to be the core of the procedure involved in creation. The Om is an embodiment of the essence of the Universe, a supreme centre and a sacred syllable. It is the sound made by the atoms and the music of the spheres. Nada Brahma refers to India's great Raga/ Classical or the Art music, a means to enlightenment since the ancient times. The recital and chant of mantras has been core element of Vedic ritual over the centuries. In Indian philosophy, the ultimate objective of human existence is Moksha, liberation of the soul, from the circle of life and death or spiritual enlightenment; and Naadopasana (literally, the worship of sound) is taught as an important means of aspiring towards this goal.

EMERGENCE OF GHARANA:

The emergence of Khayal was inevitable. Bani derived from the word Vaani in Sanskrit (literally means speech) is a crystallization of ideas about the ways of combining musical and stylistic features. The following are the Baanis or Vaanis of Dhrupad. Gobarhaar (Gauhaar, Gauhaar) Bani. The Gobarhaar Bani was chiefly promoted by Tansen and his disciples' tradition that had Tansen for its idea. It is also known as 'Gwaliori Bani'. It was started in Gwalior. Dagur aur Dagar Bani. This Bani came into existence during the regimes of Jahangir and Shahjahan. The compositions of this Bani are of a relatively

medium and slower tempo, as compared 'Gobarhar Vaani'. Because of relatively more usage of words and lyrics, there is lesser scope for usage of "Aas" and "Meend" in this Vaani. The poetry of this Baani is more expensive. "Atit", "Anaghat" and "Dugun" where usually used in "Layakari". The skillful usage of "Layakari" proves that the origin of "Dhamar" form is derived from this Baani. In modern times, many more versions of "Layakari" are employed in Dhrupad. Dagur Baani used to have many versions of "Rasa" and "Tala" in the compositions. The mood of this Baani is mostly serious. This Baani is a blend of "Shuddha" and "Vesara" Geeti 1:11:3 Khandahaar or Khandar Baani Naubat Khan belonged to Rajputana province and it considered to be the founder of the Khandahaar Baani. As per another view, Raja Somakhan Singh first founded this Baani. The compositions are mostly set in medium and faster tempo. Baani is best expressed through the "Jor Aalap" of the "Rudra Veena". Many a times, the compositions were made of only four lines are also sung in this Baani. For that reason, Dhrupad ends quickly. It has a soft and vigorous 'Gamaka' and the patterns of phrases are simply miraculous. This Baani was laya- oriented, and the singer could openly play with the pakhawaj. This gayaki is sung and played forcefully. Therefore, it can be said to be oriented to the Veer Rasa. The development of the Merukhand method in khayal gayaki, taans and their development have their origins in this gayaki. The gamaka is also used liberally through this Baani. The pace of this Baani can be said to be a mixture of 'Bhinna' and 'Goudi'. Nauhar or Nauhari Bani ShriChand Rajput is believed to be a pioneer of this Baani. As per different opinion, SriChand was a resident of a palace called Nauhar, near Delhi, which lent its name to the Baani. But according to the scholar singer Yunus Hussain Khan of the Agra Gharana, it was Gopal Nayak in the 13th century who pioneered this Baani, who is also considered to be the pioneer of the Agra Gharana of today. The Baani is considered to be 'chhut pradhana'. Its gati used to be like that of 'Nauhaar', i.e. a lion. By means of the ' Chhut', you could cross over two or three notes from the one note. It used to be mostly made of 'madhya' and 'drut' gatis. Long, deep breath is important in this Baani. Dhrupads of taals made of limited 'mantras' are sung in this Baani. Over time with deteriorated and the folk singers of Rajasthan employed it and linked it to folk music. It used to entail maximum use of alankaaraas such as 'meend', 'aas', 'zamjama', 'gamaka' and 'chhut'. Hence in comparison to the 'Shaant' and 'Karun' rasas, it bore greater influence of the 'Adbhut' rasa. This Baani has been linked to the 'Besra' geeti. Therefore, we may conclude that historical fact and information in available volumes indicate that through Baanis, the gharanas underwent a change beginning in the first half of the 17th century, after Aurangzeb's

opposition to music. This was a time when accomplished musicians did not find royal patronage and left to settle in places such as Agra, Sikandra, Fatehpur Sikri, Gwalior, Khurja, Jaipur, Kirana, Mathura, Patiala, Rampur, Tonk, Alwar, Gonnampur, Talwandi, and Shahsavan. Those that belonged to Delhi, stayed in Delhi and secretly taught Music to their own family. The musicians settled in the said places developed their art and gharanas of khayal named after those places came into being. In 18th-19th centuries, these gharanas achieved optimal prominence. There is a reference to Gharana born of Banis in the book 'Sajanpiya' by N.Jaywanthrao. Undoubtedly, Sarangdeva's Sangeet Ratnakar is the considered as bridge between the pre and post Islamic influence on Indian classical music. The modern gharanas can be clearly identified with the branches of Saman chants (e.g. Kauthumiya, Ranayaniya, Jaiminiya etc.), Prabandhas of medieval period and the Banis (e.g. from Shuddha Bhinna, Besara, Sadharani, Gaudi to Gaurhar, Dagur, Khandar & Nauhar) of Dhrupads.

GHARANAS AND THEIR SPECIALITIES:

As dhrupad gay ki is the father of khayal which is popularised by different Gharana almost every Gharana present today is a child of banni's as follows.

GAUHAR/ GOBARHAAR BAANI:

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

NAUHAAR BANI:

Nauhar Bani gave a rise to Agra Gharana and offshoots such as Delhi Gharana (of Tanras Khan fame), Khurja Gharana, and Atrauli Gharana (Puttan Khan branch). Gauhar/Gobarhar Baani; Gauhaar or Gobarhar Baani gave rise to Gwalior and its off shoots

such as Rampur and Sahaswan gharanas. The musical seer, Allahdiya Khan's biographer, Govindarao Tembe opines that Allah diya Khan's ancestors Baani was also related to this Baani. The branch of the Atrauli gharana of MehboobKhan "Daraspiya" and Sicunderabad gharana came from this Baani. The instrumental gharana Seniya was also a descendent of Tansen's gharana and described to him. This gharana belonged to the reputed singer Ramzan Khan Rangile of the Secundra gharana. He belonged to the paternal lineage of Faiyyaz Khan Those who belong to the Kirana gharana also identify with this Baani.

KHANDAR BAANI:

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

DAGUR OR DAGAR BAANI:

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

KHAYAL: HISTORY AND EVOLUTION:

The Khayal is to dominant genre of mainstream vocal music today, and has been so for over two centuries. Legend, scattered commentary, and speculation suggest that the genre. This suggestion has some merit considering the vast creative freedom in Khayal as compared to the highly disciplined Dhrupad. Khayal may have been attributed to Khusro because there was a rapid fusion of the Perso-Arabic, Turkey-Iranian and Indic musical systems during his lifetime. However Deepak Raja in Khayal vocalism says, this belief is conceptually fallacious because no individual can be credited with the creation of a genre. Thakur Jaidev Singh traces the Khayal form to the 'Rupakalapti' form within the 'Sadharani Shailee' of vocal music in practice in the 8th- 9th century. He credits Amir Khusro, however, with giving it a Perso-

Arabic name, introducing it to the patronage of Muslim rulers, and encouraging its practice among singer of Qawwali, a form of Sufi music.

Today, gharanas are mentioned, discussed and proclaimed as indicators of certain musical ideas as well as allegiances. Today, persons with no musical background of any sort have begun taking to music seriously and their affiliations are at the level of ideology and ideas of music.

I would like to briefly mention about six gharanas, their characteristics and names of their leading exponents:

i. GWALIOR GHARANA:

It is widely accepted that this is the oldest of the Khayal Gharana. Was originated from reputed singers. Abdullah Khan and Kadir Bux Khan, were the two brothers of very high repute. Their descendents got patronage from Maharaja Daulatarao scindia of Gwalior. The gharana is well known for its full repertoire as the followers of this school are taught and know a rich collection of composition- kinds, Bada and chhota Khayal, Thumri, Tappa, Tarana, Ashtapadi, Khayalnuma, Bhajan, Suravarta, Sahdhra and Tap Khayal have been enumerated. Dhrupad is usually not sung by this gharana singers. Singers usually have a huge repertoire of Bandishes mostly in popular and known Ragas.

Main Characteristics:

- 1) Artistes generally sing the Sthayi and the Antra in the beginning, one after the other. This follows the improvisation by using 'aakaar' of the Alaps.
- 2) The corollary is an abundant use of straight Taans, those moving over wide stretches of three octaves in fast tempo.
- 3) The gharana is methodical in its elaboration of the selected Raga, however, there is no strict adherence to the general rule of note-by-note elaboration. It prefers to present a Raga in slow-medium tempo and follow it by a drut, creating a general impression of brisk music-making. This may be the reason of the gharana's predilection for faster alap-s and taan-s.
- 4) The pitch preferred by singers is usually high. The impression of the Gwalior gharana is one of vigor and strength, it does not seem to follow a specifically masculine mode of music making and its music does not lose in effect when sung by female musicians.

- 5) Varieties of Gamakas, Behlawas are essential grace of the Gharana.
- 6) Gravity and sobriety are important features of this Gharana.

Prominent Figures:

Nathan Khan, Peerbux, Haddu Khan, Hassu Khan, Naatthu Khan, Nissar Hussain Khan, Shankarrao Pandit, Krishnarao Shankar Pandit, Rajabhaiya. Puchhwale, Ramkrishnabua Vaze, Balkrishnabua Ichalkaranjkar, Vishnu Digambar Paluskar, Anant Manohar Joshi, Omkarnath Thakur, Vinayakrao Pathwardhan, Gajananrao Joshi, B.R. Deodhar, D. V. Paluskar.

ii. JAIPUR ATRAULI GHARANA:

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

Main Characteristics:

- 1) Sustained articulation of the aakara, the vowel aa.
- 2) Notes are applied in an oblique manner with filigree involving immediately neighbouring notes. Instead of the flat taan, gamak makes the taan spiral into seemingly never-ending cycles.
- 3) Meend with long breath in aalap and gamak in taan are the hallmark of this gayaki.
- 4) Graceful way of arriving at the Sam without having matras to spare!
- 5) Meticulous attention is given to the short and long vowels in the words of the bandish that are being pronounced, and the strict discipline of avoiding unnatural breaks in the words and in the meaning of the lyrics.
- 6) Rendering or rare Ragas. Signature and speciality Ragas of this Gharana (some revived or created by Allahdiya Khan include Sampoorna Malkhans, Khokar, Basanti Kedar, Dagori etc.

Prominent Figures:

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

iii. QAWWAL BACHCHON KA GHARANA:

This gharana is said to have been the first of its kind in the stylization and dissemination of Khayal and Khayal gayaki. The exponents of this gharana were the forerunners of the Gwalior gharana. This gharana was established by two brothers Saavant and Bula during the time of Sultan Shamsuddin Iltutmish. However, the origin of this gharana with respect to its style is attributed to Amir Khusro, as he was first to compose the Khayal on the model of Qawwali. Shakkar Khan, Makkhan Khan and Jaddu Khan were great exponents of Khayal. Among others Bade Mohammad Khan and his three brothers and their children were well known musicians and were well settled in the courts of Alwar, Lucknow etc.

Main Characteristics:

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

Prominent Figures:

Sajid Ali Khan, Fazal Ali, Muzahir Khan, Imdad Khan, Karam Ali Khan, Dilawar Ali, Hussain Ali Khan, Mirza Bux, Nhaiya Ganpat rao.

iv. KIRANA GHARANA:

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

Main Characteristics:

- 1) Tunefulness is very meticulously maintained.
- 2) Badhat- the improvisation is done note systematically in slow tempo. Sometimes the improvisation of Raga remains merely Swar alaap and not the Raga alap.
- 3) Complete statement of the Sthayi and antara of the Khayals, both vilambit and drut, is not done by many artistes. Thus not much importance is given to the bandishes.
- 4) The text of the Bandishes is used very little. Hardly any improvisation from the lyrics- bol upaj, or layakari is done in this gharana.
- 5) The upper register in the voice is much used as compared to the lower one, by most singers.

Prominent Figures:

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

v. PATIALA GHARANA:

The Patiala Gharana was founded by Fateh Ali Khan and Ali Baksh Khan. This gharana was mainly patronized by the royal family of Patiala. This gharana has made its mark on the musical scene early and in many ways. The chief feature of the Thumri in the school is its incorporation of the Tappa aspect from the Punjab region. It is various from the Khayal- dominated Benaras and the dance- oriented Lucknow Thumris. This gharana has been criticized by purists, who say it overuses ornaments and graces without considering the basic nature and mood of the raga and neglects

principles of khayal architecture, as exemplified by Bade Gulam Ali Khan's quick ascent through the octave in his rendering of Darbari. Gayaki styles of Patiala Gharana has been popular for its flavor, aesthetic and delicate style.

Main Characteristics:

- 1) The gharana trends to favour pentatonic ragas for their ornamentation and execution of taans. Ektaal and Teentaal are the most common taals chosen by members of this gharana.
- 2) Besides khayal, Thumri singing is laid stress on.
- 3) This style is known for its crisp, artistic and short bandishes.
- 4) The special feature of Patiala Gharana is its rendering taans. These are very rhythmic, vakra (curved, complicated) and Firat Taanas.
- 5) While singing khayal the khatka and murki is utilized in a very artistic and unique manner. 6) As Patiala Gharana belongs to Punjab, the taans of clear Aakar are presented not through the throat but through chest. After the khayal, the performance is concluded with Thumbri of Punjab Ang.

Prominent Figures:

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

vi. BHENDI BAZAAR GHARANA:

This gharana is actually an offshoot of Gwalior gharana, via Moradabad. The Bhendibazaar gharana was founded around 1890 by brothers Chhajju Khan, Nasir Khan and Khadim Hussain Khan in the Bhandi bazaar area of Mumbai. The features of this gharana include using 'aakaar' for presenting khyals in an open voice, with clear intonation, a stress on breath-control, singing long passages in a single breath, a preference for madhyalaya (medium tempo) and use of the well-known Khandmeru or Merukhand system for extended alaps. Chhajju Khan's son Aman Ali Khan and Anjana Bai Malpekar are well-known exponents of this gharana. Aamir Khan's father Shahmir Khan belonged to this gharana and passed on the tradition to his son. However Aman Ali Khan further shaped up this gharana with his own creative ideas,

style of performance and composition and became a popular teacher. He produced some very good disciples in classical as well as light music field.

Main Characteristics:

- 1) Delicate aesthetic tonal inflexions involving quick slides from one note to another.
- 2) Abundant use of Murkis and oscillations, some of which are inspired by Carnatic Music.
- 3) Use of Sargam in large measure for the first time in Hindustani Music.
- 4) Specialization in medium slow and Madhyalaya Khayal.
- 5) Use of Meru khand in Raag improvisation.
- 6) Most of the compositions of this gharana are gems of poetry and find pieces of literature.

Prominent Figure:

Aman Ali Khan, Anjani Bai Malpekar, Shiv Kumar Shukla, Ramesh Nandkarni, Trimbak Janorikar, Master Navrang.

vii. OTHER GHARANAS:

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

CONCLUSION:

Hindustani music, a gharana is established by adherence to a particular musical style. A gharana also indicates a comprehensive musicological ideology. This ideology sometimes changes substantially from one Gharana to another. It directly affects the thinking, teaching, performance and appreciation of music. The word gharana comes from the Urdu/Hindi word 'ghar', which means 'family' or 'house'. Music has been practiced across two thirds of India's vast geography, the country's incredibly diverse cultures, attitude and dialects have added a host of delicious favours to it. This, of course, has only been possible because the very nature of the music allows it. In end era without the radio and television, these geographically separated attitudes and cultures of music grew, in their isolation, into full-fledged aesthetic

ideologies of music called gharanas. Each gharana, while belonging to the same greater system of Hindustani music, has its own specificities of language, pronunciations, inflection, the treatment of the raga and the improvisation in the series of the rhythm cycles of the tala. For generations, the traditional aesthetic values of the gharanas have been kept alive by passing them on orally within the guru-shishya parampara(the teacher- student tradition). The gurukul system required a student of music to live with his guru for many years. In living with his teacher, the student not only internalised the theoretical aspects of the tradition, but also developed a living understanding of his guru's creativity. He witnessed his guru's interactions with other creative minds. These experiences were essential to the growth of the student and inculcated an understanding of the ethos and the particular aesthetic of his gharana in his mind. Thus, these gharanas evolved into identifiable sub-genres of Hindustani music. They represent particular approaches to composition, melody and rhythm and their interrelationships.

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