

## Chapter V

### Agra *gharana* & areas of Impact

This chapter takes critical stock of the impacts of Agra *Gharana* on the major areas other than its main impact on Indian classical music scenes described in earlier chapter. The research carried out in this regard and detailed out in the chapter clearly indicates that the Marathi Stage Music and earlier Indian Film Music were the two major areas of impacts of Agra *Gharana*. In Bengal, the Nazrul geeti and Raga Pradhan had an impact of Agra *gharana* music and musicians.

Marathi Stage Music (which got developed as a semi classical form during the period 1910 to 1935) and Indian Film Music (which made beginning in 1931 with the release of first Indian Talkie Alamaara) both these new forms of creative expressions got developed with the immense and pioneering contribution from the singers, music directors, music teachers of Agra *Gharana* and the Agra *Gharana* itself. This chapter enumerates and explains contribution of the Agra *Gharana* through the singers, music directors and the music teachers. Before going through impact of Agra *Gharana* on major areas like Marathi Stage Music and Indian Film Music it will be important to dwell upon a question like - why Agra *Gharana* was found more suitable for these two new forms of creative expression? To answer this question one needs to look in to characteristics of art form of drama/film and Nazrul geeti and characteristics of Agra *Gharana* as follows –

Defining the essential nature of Drama, Bharata has made the following statement in the Natyashastra:

Natya is a representational statement (anukirtana) of the emotional states of this entire triple world.

*Naikaantatotra bhavataam Devaanaam Chaanubhaavam,*

*Trailokyasyaasya Sarvasya Naatyam Bhaavaanukeertanam* ||<sup>1</sup> (NMG I. 106)

(नैकांततोत्र भवाताम देवानाम चानुभावम, त्रैलोक्यस्यास्य सर्वस्य नाट्यम भावानुकीर्तनम | )

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<sup>1</sup> Bharat Muni, *Natya Shastra*, NMG I. 106

(Definition: There will be no one sided communication of emotions in this of yours or of Gods. The *Natya* in fact is depiction and communication pertaining to the emotions of the entire triple world.)

This definition is also applicable to art form of film as like drama it also depicts the emotional states of each and every of this world.

If one adopts this universal definition of drama and film as *Bhaavaanukeertanam* (representational statement of the emotional states) then the music required in all (Drama, Film, Nazrul etc.) these form must be capable of conveying emotions (*bhavas*) or must be such which gives first priority to conveying of the emotions (*bhavas*). Such music also required to be *Shabdpradhan*-dominated by meaningful words.

Here it is very important to analyze the functioning of the most important vehicle of emotions in classical music-the *Bandish* and *Agra gharana* and its characteristics in terms of emotions and expressions through *Bhaava* is very important. This could be pointed as follows:

### **5:1 Agra gharana-Bandishes, their significance to popular music**

Different *Gharanas* have different approaches of using the *Bandish* of a *Raga*.

*Agra gharana* is known for giving utmost importance to the conveying of emotions underlying the words. For *Agra gharana* musicians, the *Bandish* is the primary vehicle to improvise and present a *Raga*.

The *Bandish* is the nucleus of phonetic and melodic material for the improvisation, with the *bols* of the *Bandish* being the main mode of articulation.

*Mukhdabandi* is another very interesting aspect of *Agra gharana*, which involves exploring additional *mukhadas* of the *Bandish* apart from the original *Mukhada*.

Here, a specific phrase from the original *bandish*/composition is transformed into a 'pseudo- *mukhada*' and further improvising is done around this new *mukhada*. It is as if an entirely new *bandish* is being sung.

In most of the *Gharanas* the importance of the *Bandish* is upto the *Mukhda* only. After which they sing or improvise the *Raga* note by note.

However in Agra *gharana*, the *Bandish* is treated like a plot of a drama or a theme, through which the essence of the Raga is presented.

That is why it is called as '*Rupakaalapti*'.

The Agra *gharana* musicians try to create various combinations of words, *Mukhdas* within the *Bandish* to make it even more interesting.

It is presented in a melodramatic manner. The *Mukhda* sometimes represents the main statement of the theme of the *Bandish*, and it is repeated with the help of various melodic and rhythmic patterns.

Thus the agra *gharana* singers make elaborate and abundant use of the lyrics of the bandish while singing as compared to other *gharana* singers who usually sing only *Aalaps* and *Aakars*.

Most of the times, the rendering of a *Bandish* by a proficient Agra *gharana* musician sounds like a story being told or a dialogue-taking place.

Sometimes, the musicians turn the song into a drama and utter the words as if being spoken which creates the melodramatic effect

For Agra *Gharana* singers, the meaning of the words play a very important role in rendering the compositions. It helps in the creation of the particular mood that is effectively conveyed to the audience.

Thus drama /film music required a music which conveys emotions (*bhavas*) to the audience and it required singers/music directors who are capable of providing such music and against this requirement Agra *Gharana* exactly offered this quality/capacity of conveying emotions (*bhavas*) effectively through its *Gayaki*. As a result we find that singers/music directors/music teachers trained under Agra *Gharana* were better equipped/suitable to provide music in drama or film form and they actually shaped Marathi stage music and indian film music to large extent. How this happened is described in this chapter as follows -

## **5:2 Natya Sangeet of Marathi theatre**

*Natya sangeet* is a very distinctive genre of Marathi Stage. *Natya sangeet* itself contains various forms of Classical, semi classical, light, devotional, folk music etc. & still it remains an independent genre. *Natya sangeet* is performed in a way that it

remains in synchronization with *Raga* Music; the flow of the script of the play; enhances dramatic element and still the drama remains drama and never turns into a concert of classical music. Three major musicians of Agra *gharana* played very significant role in the historic development of Marathi Drama Music-*Natya Sangeet*.

### **5:2:1 Govindrao Tembe (1881-1955)**

He was a great author, music critic, producer, Harmonium player, singer, actor and composer<sup>2</sup>. His supreme virtue was a sort of eclectic aestheticism. He was not traditionally trained in classical music but was certainly influenced by Bhaskarbua Bakhle due to long association. Hence though his musical compositions relied on piano touch in music, he also resorted to *Dadra-Qawwali* forms and later classical *Raga* based tunes and compositions. The major contributor was Govindrao Tembe-a senior disciple of Bhaskarbua Bakhale. He brought about many changes in overall style of presentation of *Natya sangeet*. His outlook as realized in music could be described as purposeful, decorative, short winded and feminine. The tunes of the famous 'Sangeet Manapman' are evident of the same. This drama was a part of the Golden era of *Natya Sangeet* from year 1911-1920. Bhaskarbua was accompanying him in his musical journey, which followed further in 'Sangeet Vidyaharan' in 1913. In this Bhaskarbua helped him in selecting tunes. Interestingly, the selection of tunes in 'Sangeet Vidyaharan', show a clear shift in favour of major classical Ragas. One can say that Govindrao Tembe brought about an esteemable change in 'Sangeet Manapman' and reverted to classical music dominated model in dramas like 'Vidyaharan'. Many compositions and Ragas from Agra *gharana* were basis for the songs for these Dramas. The list can be seen in the chart to follow in the coming pages.

Govindrao composed music for quite a few number of musical Drama and Films (Marathi and Hindi) and received acclaim from audience and the critics.

All experiments gave different dimensions to the presentation of *Natya sangeet* as a whole, thus Tembe is honoured as 'First Music Director' of Marathi *Natya Sangeet*.<sup>3</sup>

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<sup>2</sup> Sangoram, Shrirang, Aaswaadak Sangeet Samiksha, page 97

<sup>3</sup> Bapat, Sangeeta, Research paper seen on Website: <http://musicmumbai.sndt.ac.in/> on 1st Jan, '14.

### **5:2:2 Bhaskarbua Bakhle (1869-1922 )**

Bhaskarbua was trained under three stalwarts of music: Faiz Mohammed Khan, Natthan Khan, and Alladiya Khan. The first two were related to the Gwalior and Agra *gharanas*, respectively. At the time, dabbling in other kinds of music was against civil custom. In such a situation, plunging into an area of dubious reputation as *Natyasangeet* for the purpose of new creativity was an action that required courage. On the one hand, he had such a great reputation among classical musicians that Rajabali Khan of Dewas would say, “The Hindus produced just one musician, Bhaskarbuva Bakhle, whom all Muslims looked up to<sup>4</sup>.” A prestigious singer of the Patiala *gharana* of Punjab had also acknowledged his superiority. Though he was at the apex of prestige, wealth, and honour, it was natural for him to turn to *Natyasangeet* as a challenge to his creativity. In the society of experts on music, it was not a task for the feeble at heart.

*Sangeet Swayamvar* (1916) was the play that Bhaskarbuva emerged as a capable music director. The revolution started by this play in the field of classical music in western India, especially Maharashtra, was a ground-breaking event. After this play, the verses of this play brought fame and reputation to Indian classical music. Long before this play, the verses in plays were dominated by the literary and semantic aspect, rather than the music. As a fallout of the melodious voices of the actors and a specific way of uttering words and other aspects, *Saki*, *Dindi*, *Anjanigeet*, *Ovi* and other forms were sung in a limited but popular manner. A revolution came about in it and the tunes of the screen became more attractive to the audiences and actors, which included lovely tunes from Persian and Urdu languages. Thereafter, tunes that were in accordance with the sentiment in the verses and musical compositions were being searched for by *Sangeet Natak* dramatists. Later on, emphasis was placed on having novelty and elaborative scope in the tunes. Bhaskarbuva's disciple Govindrao Tembe's play, '*Manapmaan*', contained poetry and the sentiment hidden in the prose in it and complementary *raga* compositions. *Thumri* of the *Purab Ang* and *Kajri* were used. Govindrao also made use of *ghazals* and composition of the kind we have today.

In this age of transition, the play, *Sangeet Swayamvar*, enabled Bhaskarbuva to tread new ground in *Natyasangeet*. *Natyasangeet* was now supported by not just *thumri*,

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<sup>4</sup> Bakhale, Janaki, *Two men and Music*, p. 276

*ghazal* and *dadra*, but *bada khyal* and *chota khayal* and *dhrupad* were also cleverly introduced into *Natyasangeet* by Bhaskarbuva<sup>5</sup>. The verses brought over from *bada khayal* a change was made in the *laya* and *theka* to endow them with mass appeal. Some compositions of *bandishes* were used on an as-is basis. *Dhamar*, *Dhrupad*, *khyal*, *garba*, Punjabi tunes, *hori*, *thumri*, *taranas*, *dadras*, unknown *ragas*, traditional Marathi verses, and so on were the special compositions he rained upon the audience through *Sangeet Swayamvar*. Some 52 of those compositions are based on the following *ragas*: Yaman, Bhupali, Jayjaywanti, ... and so on. In all 39 unknown *ragas* were used to compose dramatic verses by him. These *bandishes* were obtained from Faiz Mohammed Khan (Gwalior-Agra), Natthan Khan (Agra) and Alladiya Khan. A majority of the compositions belonged to the Agra *gharana*. It is important to note here that Faiz Mohammed Khan was born to the daughter of the pioneer of the Agra *gharana*, Haji Sujan. From Alladiya Khan's Jaipur-Atrauli *gharana*, a branch of the Atrauli *gharana* had merged with the Agra *gharana*. Therefore, it won't be amiss to say here that most of the *bandishes* that Bhaskarbuva used were obtained from the Agra *gharana*. From these *bandishes*, the semi-classical verses were obtained from either Natthan Khan or collected by Bhaskarbuva himself.

Hardcore *raagdari* (Indian raga-based classical) and difficult compositions as *dhrupad* and *khayal* were made to appeal to the masses, which was an enormously difficult task accomplished with effortless ease by Bhaskarbuva. For example, the *dhrupad* in Bhupali *raga* learnt from Natthan Khan, which was set to *Pancham Savari taal* of 15 beats, was set to the 16 beats of *Addha Tritaal*. '*Phulvan sej savaru*' was now hummed as '*Srujan kasa man chori*' in every household. The *bada khyal* of the 14 beats *ada chautal* of the *Sur Malhar raga*, '*Garjat aaye*', was converted into the 16 beats of *Addha tritaal* of '*Anrutachi Gopala*' by him<sup>6</sup>. Many such verses and classical and semi-classical compositions heard in Punjab, Sindh and other regions were taken to the masses by him. An important contribution in this success was made by Bhaskarbuva's disciple, Bal Gandharva. Bal Gandharva's capacity for bringing about a transformation was obvious in his singing for *Swayamvar*. Bakhle had selected some samples of dignified *khayal* music, which were provided to Bal Gandharva along with the original *raga* compositions the verses were based on. With this equipment, Bal

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<sup>5</sup> Datar, Shaila, *Dev Gandharva*, p. 129

<sup>6</sup> Datar, Shaila, *Dev Gandharva*, p. 130

Gandharva displayed in great style his ability to latch on to a new musical idiom with characteristic ease and still manage to improvise. In *Swayamvar*, he not only latched onto the *raga* music essentials but also managed to make way for a balanced sweetness in lieu of the high seriousness of classical art music. He neither impatiently disregarded *raga* regulations nor hastily attempt to create something wantonly sensational. His contemporaries would place a premium on an intense emotionalism in Music and achieved it through the use of musical pathos and aggression. Bal Gandharva, on the other hand, employed subtler shades of restrained eroticism – and melody. Therefore, his renderings of *Bhimpalasi*, *bagehri*, *Bhairavi*, *Yaman*, *Bhoop*, *Kafi*, *Mand*, *Piloo* and other similar *raga*-moulds were easily understood and appreciated. The process required greater sophistication than is usually ascribed.

The enormous success of *Sangeet Swayamvar* was to a great extent on account of the sound training provided to Bal Gandharva by Bhaskarbuva Bakhle in the language of classical art music. The difficult training for Bal Gandharva was delivered over six months. During the training, Bhaskarbuva took into consideration the essence and vocal capacity of Bal Gandharva's voice and without teaching him the grammar of the ragas, and made him learn by heart classical *bandishes*. Thereafter, he set Bal Gandharva free to sing as per his imagination. Therefore, it was after *Swayamvar* that Bal Gandharva's music became less intuitive and deliberately artistic. The great impact of Bakhle's methodical and intensive training was palpable even years after, when Bal Gandharva came into his own, belting out stage song couplets in quick succession in his solo concerts. It was obvious that Bal Gandharva inclined toward classical music after *Swayamvar* and brought about a way to present classical music to the masses in western India and Maharashtra.

After *Sangeet Swayamvar*, and later *Draupadi*, the status of *Natyasangeet* rose to a new high. On account of *khayal* gayaki, and particularly the *bandishes* of the Agra *gharana*, *Natyasangeet* was accorded the status of *Baithak* music (music that audiences sit down to listen to<sup>7</sup>). On account of these verses, several ragas such as Desi, Kafi Kanada and Sindhura (especially those of the Agra *gharana*) became popular in Maharashtra and western India. Through the verses in the plays, the

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<sup>7</sup> Samant, Bal, *Marathi Natya Sangeet*, Page 21.

layman was now able to recognise various ragas<sup>8</sup>. These verses were sung by not just the Marathi but also the Parsi, Gujarati and Sindhi audiences. The actual magician in all of this was, of course, Bhaskarbuva Bakhle. Bhaskarabua's classical concert used to be full of bliss and emotions. He had a vast repertoire of classical genres such as *Dhrupad, Dhamar, Tappa, Khayal, Tarana, Thumri, Lavni* etc., and had a huge collection of *Bandishes*. This repertoire was great source of influence on his creations in Marathi Sangeet drama. Further his legacy was effectively carried forward by his disciples such as Bal Gandharva, Master Krishnarao, Bapurao Ketkar and Govindrao Tembe. Further other musicians of Agra *gharana* such as Ram Marathe, Govindrao Agni, Jitendra Abhisheki successfully reached up to the masses.

### **5:2:3 Master Krishnarao Phulambrikar (1898-1974)**

He was a very popular *Khayal* singer of rare calibre and a prominent disciple of Bhaskarbuva Bakhale. Like Govindrao Tembe, his career also spanned over to the Film era. In fact, beginning as a composer of stage music around 1923 (though composed only one song in Sangeet Draupadi on Guru Bhaskarbuva's instructions) he turned into a film music for Prabhat in the thirties and again returned to stage music in big way under the banner of Natya Niketan from 1942.

He was perhaps the first prolific music-director understood in the modern sense of the term. In the context of Marathi stage Music, it meant going beyond the phase of tune selection and composing fresh, new tunes as per demands of song situation. However, during the early Bal Gandharva phase, he did not alter the format of stage music established by his Guru Bakhale and hence relied on classical music of *Khayal* and non-*Khayal* variety. The newness of his music was fully felt in 'Kanhopatra'(1929) where the tunes he composed for the traditional devotional compositions i. e. *Abhangas*, simultaneously made them more musical and musically more expandable. The traditional devotional music with traditional tonal moulds existed in Marathi stage music. Krishnarao made it more effective and ensured the desired musical impact by enriching the musical qualities of the compositions. The very base of classical and semi classical music was never forgotten in his creations.

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<sup>8</sup> Sangoram, Shrirang, *Aaswaadak Sangeet Samiksha*, page. 115

Master Krishnarao's music for '*Kulvadhu*'(1942) of M. G. Ranganekar, proved to be a resounding success. Here it is worth mentioning that before '*Kulvadhu*', he had scored both efficiently and meritoriously for Prabhat Films and had then come back to Stage music in Ranganekar's ventures. Here, amongst his singers, Smt. Jyotsna Bhole was a new name. She was disciple of Khadim Hussain Khan of Agra *gharana*. Ashok Da. Ranade says, Jyotsna Bhole's contribution stands extraordinary. She proved a very efficient vehicle of a new musical idiom in addition to being a capable heroine of modern music-drama of social content for over twenty five years.

Among others from Agra *gharana* who contributed to Marathi Sangeet Natak were Ram Marathe (disciple of Master Krishnarao Phulambrikar, Jagannathbua Purohit & Vilayat Hussain Khan-all Agra *gharana*), Govindrao Agni (disciple of Khadim Hussain Khan) and Jitendra Abhisheki (disciple of Azmat Hussain Khan and Jagannathbua Purohit). These all three were great exponents of Indian classical Music and represented Agra *gharana*. Musicians like Keshavrao Bhole and Vasant Desai were not trained in traditional classical music but were influenced by many Agra musicians. Vasant Desai had assisted Master Krishnarao for very long period of time in Prabhat Cine company also. Moreover many composers not belonging to Agra *gharana* in any respect, were inspired either by using traditional Agra *Bandishes* or even the traditional Agra *ragas* in their composition making. The information of the same is displayed in the table mentioned in the chapter.

### **5:2:3:1 Master Krishnarao-Marathi *Natyasangeet* and Cine *Sangeet***

After obtaining formal training in the Agra *gharana*, Master Krishnarao made important contributions in *Natyasangeet*, Nava *Natyasangeet* (modern approach), *Raga* Ranjani Bhakti *Sangeet* (devotional music coloured by *raga* melody), film music, experimental music and so on. Pt. Bhaskarbuva Bakhle's day-and-night training resulted in his obtaining a treasure trove of knowledge of the art of singing, which he employed consistently in creating experimental compositions. In Marathi *Natyasangeet*, the credit for the creations between Pt. Bakhle and Pt. Vazebuva's traditional method of composing *Natyasangeet* and Pt. Jitendra Abhisheki's ultramodern use of *Natyasangeet* goes to Master Krishnarao. Pt. Bhaskarbuva has said about him that he completed studies for 10-12 years in just 4, which was made

possible by his extraordinary intelligence and talent. It influenced not just his solo singing but is visible in his compositions for such various applications as *Natyasangeet* and film music. Renowned music critic Dr. Shrirang Sangoram says that Master Krishnarao's *bandishes* were not as strong in their language aspect and though they contained grammatical mistakes to an extent but his skill at composing extempore was unique. He would have consistently been composing, marrying the *swaras* to the *layas*, and it was through that he composed music in various musical genres, *bandishes* of *khayal*, *jod-raga* compositions in a very spontaneous manner. He created many *khayal* compositions that would inspire the audience to dance.

### **5:2:3:1:1 *Natyasangeet* and New Creativity**

Master Krishnarao's compositions bear the influence of proper *bandishes*, *ghazals*, *thumri*, traditional *kirtan* verses, some *Carnatic* tunes, and such other genres, on which was imposed *Natyasangeet* to create unique compositions. Pt. Bakhle, Pt. Vaze, and Govindrao Tembe were the cornerstones of such compositions. But Master Krishnarao created self-created, independent tunes to make a unique beginning and opened new doors in the area of mass music.

According to the late Baburao Joshi, “Creating independent compositions, the tradition of creating *Natyapadas* was first started by Master Krishnarao<sup>9</sup>.”

All of Master Krishnarao's compositions were based on *raga* music, and he knew exactly where and how to use them. He continued the tradition of Bakhle, but he did not blindly copy him. He kept the foundation of the guru tradition and its spirit alive in composing for the play 'Sangeet Kanopatra', which departed from the *khayal*-based traditional bhajan style and had a modern form. The extension of that music was transformed into Pt. Bhimsen Joshi's 'Santvani'. All of Maharashtra derives inspiration from and the complete base for modern bhavgeet from Master Krishnarao's compositions. In many verses of *Natyasangeet*, Master Krishnarao made the stanzas of old *Natyasangeet* more suited to the taste of modern audiences. For example, the composition in *Sangeet Saubhadra*, “*Balsagar, tumhi vir shiromani*’ based on *Bhimpalasi*, '*Ba-la-sa-ga-ra*' were rendered as '*Dha-Ni-Dha-Pa-Ma*'. In the *Aaroh* of

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<sup>9</sup> Sangoram, Shrirang, Aaswadak Sangeet Samiksha, page. 145

*Bhimpalasi*, the *dhaiwat* is either *varja* (omitted) or very weak. But here, the first letter of the verse itself is rendered in *Dha* in the *Mukhda*. Raga-rup has been given less importance than the *Bhava-rup*, which was welcomed by thousands of lovers of music. In *Bal* and *Sagar*, consecutively heavy notes and in *Sagar* a *murki*-laden out of *swar aalaap* to welcome the Sam a royal welcome has been provided, it seems. And on the word 'Vir' this tune conveys with great spirit the joy of *Bhimpalasi* to the minds of the audience and at the end of the composition, the words '*Visruniya gela*' are rendered in sinuate *avrohi taan* as if to welcome the *Mukhda* in a novel manner. *Chhota khyal* is the base of the singing style (*gayaki*) but its inertia is not observed here. But the form of composition is even more facile than that of traditional *Natyasangeet*. This composition is from his earliest days as a composer of *Natyasangeet*. The transformation of sacrosanct *bandishes* into such a form with mass appeal was possible only on account of the genius of Master Krishnarao. *Pahadi*, *Maand*, *Jila Kafi*, *Pilu*, and such other semi-classical ragas have been given an honoured status in *Natyasangeet*. But Master Krishnarao applied his composing skills to bring them an even higher status. The colour and style of the *raga* Bhairavi was painted in the colours of the rainbow using *raagdari*, *Natyasangeet*, film music, *abhangas*, *Bhakti Sangeet* and all such forms by means of his own creativity in varied forms. In the play 'Amrutsiddhi', 'Hi *Samaj Tava Kutil Chaturae*' wherein Bhairavi has been adorned with the combined make Sangeet Menaka, Nachadeva Visarle Mi, the sentiment of repentance, '*Bola Amrut Bola*' in Sangeet Kulavadhu generates enthusiasm by means of the composition, and in the film Kichakvadh, *Dir-Dir-Tanom-Ta Na Na de re Na*' is the group song composition that Bhairavi herself and the audience also start dancing. The composition '*Haasat Naachat Jaw*' of the film Gopal Krishna uses Bhairavi to create an experience of great joy and a happy ending. Behind these miracles, Pt. Bhaskarbuva Bakhle's training has made a major contribution.

Researcher feels that, these creative changes can be attributed similar to the tendency of doing experimentations by Agra *gharana* musicians to create new Ragas in popular Ragas, through making minor changes. e. g. Bihag to Malti Bihag (adding *Komal Nishad*) etc. The Bandish presentation, and improvisations through '*Bol ang*', permeance (*Prastaar*), creating various *mukhadas* within the *bandish* etc are the

specialities of Agra gharana were effectively used in making of *Natya Sangeet* songs and its presentation<sup>10</sup>.

It is important to note here that the verses in the plays have to be presented using music that is conducive to the meaning of their words. Only in the Agra *gharana* are the words adorned within the *bandish* in the unravelling of the *raga*. This special training in the *Bol Ang* was taken by him from Natthan Khan. Under the direction of Bhaskarbuva, Bal Gandharva used it to conjoin words with the music in *Natyasangeet* by means of his uncommon talent and took it to the masses in not only Maharashtra but all over western India.

Following is the list of *Natyasangeet* compositions, based on Agra *gharana Bandishes* and/or composed by Musicians of Agra *gharana*. The researcher has made this effort after prolonged interactions with Mukund Marathe, Shaila Datar, Vikrant Aajgaonkar, Raghavendra Bapat and other sources such as books and articles.

**List of *Natya Sangeet* songs based on Agra *gharana Bandishes*:**

Sr.	Natya Geet	Original Bandish	Raag	Composer	Sangeet Natak
1	Nrupakanya tav jaya	Na maro pichkari	Bhairavi	Bhaskarbua Bakhale	Sangeet Swayamvar
2	Disla jari Durjan	In durajan logan ko	Multani	- " -	- " -
3	Amar aj vapudhar	Pavan chalat aali kiyo	Paraj	- " -	- " -

<sup>10</sup> Datar, Shaila, as interviewed on 18th September, 2014

4	Twara kara natha	Eri maika	Desi-Barwa	- " -	- " -
5	Prem nach jaai	Kaun gat bhayi	Bageshree	- " -	- " -
6	Aji Radha bala	Amalara mata	Deshkar	- " -	- " -
7	Ja bhaya na mama mana	Sa sundar badan ke	Malkauns	- " -	- " -
8	Srujan kasa man chori	Phulavan sej sanvaaru	Bhupali	- " -	- " -
9	Anrutachi Gopala	Garajat aaye	Soor Malhar	- " -	- " -
10	Ramani majasi nijdham	Mathura na jawo mora Kanhz	Poorvi	- " -	- " -
11	Kanta majasi tunchi	Saanchi kahat vaaki	Sarang	- " -	- " -
12	Naath ha maza	Harwa mora	Yaman	- " -	- " -
13	Roopbali	Kaun tarah se tum	Kafi	- " -	- " -
14	Vairi marayla	Krishna Madho Ram	Malkauns	- " -	- " -
15	Bol Hoil fol	Pee ki boli na bol	Mishra Piloo	- " -	- " -
16	Tu ka vadasi mala	Tu hai Mohammadsa	Suha Kanada	Master Krishnarao	Sangeet Vidyaharan
17	To krutant tuj kari	Eri jasoda tose	Sohini	Bhaskarbua Bakhale	Sangeet Draupadi
18	Raja fasavi mulanna	Naino ke (Nand ke) khilari	Khamaj	- " -	- " -

19	Ha hinwal jari faar	Aaj anand mukhchandra	Zila Khamaj or Khokar/Champak Bilawal	- " -	- " -
20	Namavito mama	Saiya paro nahi mori paiya	Gaud Sarang	- " -	- " -
21	To din aathwa	Mhare dere aawo	Desi Todi	- " -	- " -
22	Nayani ti hi naahi	Achal raho raj	Jayjayvanti	- " -	- " -
23	Laajavile vairyala	Jhanjh mandilara	Bhupali	- " -	- " -
24	That samaricha	Dheeth langarwa	Hameer	- " -	- " -
25	Ahankar maza	Dindodan baaje	Desh	Master Krishnarao & Bal Gandharva	Sangeet Vidya Haran
26	Dhanvar virahit	Teekhe nain chitavat	Sindh Bhairavi	- " -	- " -
27	Ahankar maza	Niranjan keeje	Desi-Huseni	- " -	- " -
28	Premdan Madyapan	Endi endi gaili	Vasant	- " -	- " -
29	Madya vapudhar	Kaahe ab tum aaye	Sohini	- " -	- " -
30	Takamaka paahi	Piharawa tihari	Yaman	- " -	- " -
31	Gunavati Kanta	Kar so le aaye gaduva	Bahar	- " -	- " -

32	Kach sakha yam gruhala gela	Saanvariya man bhaya	Poorvi	- " -	- " -
31	Laanchhan daya hi	Kaanan suniye	Suha Sugharai	- " -	- " -
32	Charan chapal	Pavan chalat aali kiyo	Paraj	Govindrao Tembe	Sangeet Manapmaan
33	Paahi sada mi	Paani bhareli	Mishra Gara	- " -	- " -
34	Dhani mi pati	Prabhu udugan ginat	Bhupali	- " -	- " -
35	Prembhawe jiv jagi ya	Hu to jaiye	Jaunpuri	- " -	- " -
36	Mruganayana rasik	Bandhanwa bandho	Darbari	Gandharva Natak company	Sangeet Sanshay Kallol
37	Dhanya aanand din	Aaj anjan dijo	Sarang	- " -	- " -
38	Kutil hetu tuza	Kar so le aaye gaduwa	Bahar	- " -	- " -
39	Hi bahu chapal varangana	Koyaliya kuk sunave	Khamaj	- " -	- " -
40	Jaldhar ghanbhar	Giridhar brijdhar	Darbari	Shripad K. Kolhatkar	Mooknayak
41	Hoy Sansar taru	Aaj Nandlal sakhi	Bhairav	- " -	- " -
42	Pranam karuni jagata	Gulab motiyan	Bhankhar	Master Krishnarao	Amrutsiddhi

43	Dhanya tuchi kanta	E bare saiyan	Nand	- "-	- "-
44	Laage hridayi hur hur	Eri aali Piya bin	Yaman	Gandharva Natak company and Bai Sundarabai	Ekach Pyala
45	Gun gambhira	Babul mora	Bhairavi	- " -	- " -
46	Jhani de kar yaa	Mundari mori kahe	Adana	- " -	- " -
47	Asara pasara shoonya Sansar sara	Banao Batiya	Bhairavi	Heerabai Barodekar, Sawai Gandharva, Sureshbabu Mane, Keshavrao Bhole	Sadhvi Meerabai
48	Jay Gauri hara	Le ja sandesawa	Bairagi	Ram Marathe	Mandarmala
49	Hi mata maj pyari	Ratiya mai jaagi	Nayaki Kanada	Manikrao Thakurdas	Sangeet Baiju
50	Priyakar vash majla	Ban ban ban aaye	Bageshree	Master Krishnarao	Sangeet Menka

**Note:**

- 1) Many of the *Natyageet padas* are exactly copies of the original *Bandishes* of Agra *gharana*.
- 2) Though some of above *Bandishes* are borrowed from other *Gharanas*, they are popularized by Agra musicians.
- 3) A few of above *Bandishes* are traditional *Thumris*, which are regularly performed

by musicians of Agra *gharana* and they are part of Agra *gharana* repertoire.

*Ragas* like *Nand*, *Salag varali*, *Rageshree*, *Jogkauns*, *Gawati*, *Sawani* were introduced in *Natya Sangeet* by modern music directors of *Sangeet Nataks*.

In the period after *Swayamvar*, Ramkrishnabuva Vaze (1871-1945) of the Gwalior *gharana*, provided tunes for almost 12 *Sangeet Nataks*. Under the influence of Bhaskarbuva, he also bestowed on the verses in drama the form of *Baithak* of *Khyal*.

He continued Bakhle's practice of selecting powerful music of the classical vintage with his penchant for little-known *ragas*.

Among the rare *ragas* such as the *Kanada* varieties, *Bihagada* and so on, he also made use of the Agra *gharana's* versions of rare *ragas* such as *Nand*, *Khambavati* and *Rageshree*.

Following into the footsteps of Bakhle, he introduced new *Theka* patterns of original *khayals*. In the selection of tunes, he continued improvising and thereby we find that he liberally put to use *khayal*, *dadra*, *tappa*, *thumri* and *qawwali*.

After Tembe, Bakhale and Master Krishnarao, musicians of Agra *gharana* like Vasant Desai (Hindi film fame), Ram Marathe, Govindrao Agni and most important Jitendra Abhisheki also contributed to Marathi *Natya Sangeet*.

### **5:2:4 Ram Marathe**

Ramchandra Purshottam Marathe (1924-1989) began his early career as an actor-singer in films produced by the Prabhat company. His formal training in music assumed a definite direction when he came under the tutelage of Master Krishnarao Phulambrikar of Agra *gharana*, followed by Mirashibuwa of Gwalior and Vamanrao Sadolikar of Atrauli-Jaipur. His quest for widening his musical horizons culminated in a long-lasting discipleship (15 years) under Jagannathbuwa Purohit ("Gunidas"). Further he took lessons from the greatest Guru of those days and a stalwart of Agra *gharana* Vilayat Hussain Khan. As a consequence of his broad training and background, Rambhau's music integrated the best of Gwalior, Agra and Jaipur styles. Rambhau was a stalwart in the field of Marathi *Natyasangeet*.

In total he produced six Dramas as a music composer and singer namely, Megh Malhar, Suvarnatula, Mandarmala, Rangaat Rangala Shreerang, Jai Jai Gauri Shankar, Madanaachi Manjiri.

He introduced Ragas like Savani, Basant Bahar, Jogkauns, Ahir Bhairav in the compositions with a flavor of Agra.

He joined Sagar Film Company in 1933 and acted in Mehboob Films like “Manmohan”, “Jagirdar” and “Vatan”. Subsequently he joined Prabhat Film Company in 1935 & acted in “Gopalkrishnan” under the direction of renowned Director Shri V. Shantaram. He was with Prabhat till 1940 and acted in number of Prabhat films notably “Admi” (Hindi) and “Manus” (Marathi). He acted as child prodigy/actor in more than 16 films.

### **5:2:5 Jitendra Abhisheki (1929-1998)**

Jitendra Abhisheki was a most gifted Hindustani classical vocalist, was born on 21st September 1929. He belonged a priestly, cultured and music loving family. He was initiated into the world of classical as well as devotional music from tender age, started taking lessons from Girija Kelekar-a disciple of Vilayat Hussain Khan, of Agra *gharana*. He learnt some beautiful *Khayals*, *taranas*, improvisation techniques etc. This is how his very basis of Agra *gharana* was established in his singing. Later he started his training under the renowned Agra *gharana* musician Azmat Hussain Khan. He learnt some precious music comprising of rare and popular *Ragas*, compositions in most stylish manner. The young talented Abhisheki absorbed the *Gayaki* with least efforts and started performing the style of Azmat Hussain in various conferences. Azmat Hussain was one of the greatest exponents of Indian classical and was having vast repertoire of *Ragas*, compositions. He was a poet par excellence. These qualities and the typical traditional and classic approach in performance was aptly absorbed by Abhisheki, which later gave him name and fame. Azmat Hussain taught him in most scientific manner, included voice culture, clarity in pronunciation and use of vowels, crystal clear *Taans*, various patterns of *Paltas* and *Taans*, aesthetical use of the words etc. This made his music very meaningful, full of emotions and intellectual. The very style of Agra *gharana* with some different approach could be witnessed in his singing. Azmat Hussain also taught him the

'Merukhand' style of Kirana *gharana*. Thus Abhisheki's music became unique blend of slow improvisation of Kirana with *Bol ang* of Agra *gharana*. Later he began studying under Jagannathbua Purohit, a leading disciple of purist classical Guru of Agra *gharana*, Vilayat Hussain Khan. The emotional content, *Pukar*, other nuances, traditional as well as new composition were passed on by Jagannathbua to Abhisheki.

### **5:2:5:1 Jitendra Abhisheki and Natya Sangeet**

Stalwarts like Bakhale, Vazebua, Master Krishnarao, Tembe and many others contributed to Marathi *Natya sangeet*. It lost its popularity due to difficulties in finding singer actors and running theatrical companies in competition of films, which were becoming popular. When Jitendra Abhisheki as a composer, arrived on the scene, musical theatre was almost breathing its last. Abhisheki heralded a revival with his compositions for the stage, combining both tradition and modernity.

'Matsyagandha' was his debut making play, staged in 1964. The song '*Deva gharche dnyaat kunala*', was set to *Raga Yaman* reminded '*Nath ha maza*' (originally *Harawa more*- Agra *gharana* Bandish), but with little change of resting on a different note- *Teevra madhyam* on the '*Sam*', proved to be a pointer to his modernity. He introduced certain *Ragas* into *Natyageet*, most of them were from Agra *gharana* tradition such as *Salag Varali*, *Rageshree*, *Nand*, *Gawati*, *Dev Gandhar*, *Saraswati* etc<sup>11</sup>. He also employed folk, religious or devotional music, light classical genres like *Thumris* and *Ghazals*. Whatever could contribute to the theatricality of the play. In '*Lekure udand jhali*' he even used pre recorded tracks (karaoke) and composed songs that were more like a colloquial speech, rather than poetry. This pioneering effort proved to be a great success, later followed by many other composers.

He composed the songs in a very clever manner. They did not allow much elaboration. They were good to be concluded within 7/10 minutes. He maintained that the pitch of a singer should be the same as the one in which he speaks.

All in all, he composed the music for as many as twenty five Marathi plays, many of which are still being staged by artists of modern generation, using those same compositions by Abhisheki.

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<sup>11</sup> Website: [www.jitendraabhisheki.com](http://www.jitendraabhisheki.com) as seen on 14th June, 2014

### **5:3 Hindi Film Music and Indian classical Music: An Introduction**

Film music is one very important genre of the Indian music. In our films music has not only served as an element of filler but has played an important role as a parallel language. In Indian cinema music / songs have found to have contributed in following ways

1. Provided an effective alternative way of narration which has many times superceded in effectiveness to the conventional narration techniques.
2. Helped in shortening narration time for part of the stories which is covering themes spread over wide spectrum of time. (e.g. stories like Mahabharata, Ramayana or Saraswatichandra).
3. Helped in filling up silence meaningfully.
4. Creating certain aesthetic mood (Rasa like Pathos, Shringar or Veer)

History of Indian film music is almost as old as Indian films. Though music and songs are elements of films which are essentially related to / based sound they were with films even there was no sound in films i.e. in silent era. In silent films along with screening live or recorded music was played and even dialogues were used to recite by some artists. Thus many times film music has served as a catalyst in featuring some theme.

Folk, Theatre and Classical traditions have influenced our film music since its inception in early 1930's. Initial talkie films were mostly based on theatre and were having high dominance of theatrical approach. Many scholars have even described them as a 'Photographed Theatre'. Indian professional theatre, that prevailed during 1840's to 1950's, had a tradition of performing plays which were 5 to 6 hours long containing too many songs. In Marathi theatre there exist a special tradition of Sangit Natak (Musical Drama).

Indian professional theatre tradition had derived most of its musical elements from folk and classical tradition. (note : here word 'classical' needs to be interpreted as one genre, in Indian context rather than as a 'Period' as in Western context). As Maharashtra played leading / important role in development of cinema in India, many artists related to Marathi theatre contributed in early talkie films along with artists associated with other two major theatrical traditions of Western India, namely Parsi-Urdu and Gujarati theatre.

Many of the early talkie film music directors / singers were associated either with theatre or with classical music. They contributed significantly to bring in classical touch to the film music. The music director of our first Hindi talkie 'Alam Ara', Phirozshah Mistry was associated with Parsi Theatre. It is interesting to note that many classical music related persons (both vocalists and instrumentalists) were associated with early Hindi and Marathi films. Worth noting amongst them are Govind Rao Tembe, Master Krushna Rao, Keshav Rao Bhole, Prof. B.R.Devdhar, Ram Marathe, Padmawati Shaligram, Gundopant Walawalkar, Kamlabai Barodekar, Indubala, Angoorbala, Akhtaribai Faizabadi, Bapurao Ketkar, Dilip Chandra Vedi, Miss Dulari, Jaddan Bai, Sureshbabu Mane, G.N.Joshi, Sunderabai, Firoz Dastur, Kamlabai Badodekar, Banne Khan (Sarangiya). In addition to these artists Bal Gandharva, Prof.Vinayakrao Patwardhan, V.B.Pendharkar, Shankar Rao Vyas, Bhishmadev Chatterjee, Professor Zamiruddin Khan, Prof. Ramzan Khan, Paritosh Seal (for background music in one film 'Aah-E-Mazluma', 1935) have also found to be associated occasionally.

In addition to above mentioned names many artists had strong background of classical music like Saraswati Devi, Lallubhai Nayak, Vrujlal Verma etc.

Music of films of 1930's found to be influenced majorityly by three elements (1) Theatre Music (2) Classical Music and (3) Folk Music. Many classical Bandish have found to be used in films. In 1940's there seems to be a change in air. Music director Gulam Haider started use of Dholak and from films like Khazanchi (1941), Khandaan (1942) Punjabi music enters significantly. From film Kismet (1943) Anil Biswas appears in a different mood and fusion of Indian as well as Western music, which was earlier experimented by R.C.Boral and Pankaj Mullick of New Theatres, started appearing frequently. From 1947 scenario further changes. Partition of India resulted in migration of many leading musician as well as singers to Pakistan. This created a void to fill up which new comers like Lata, Asha, Rafi, Mukesh, Talat, Kishor ... came forward. A new generation of music directors also emerged, significant among which are Shanker-Jaikishan, S.D.Burman (although he was active since 1933 in Bengal but significantly appeared 1946 onwards), Hansraj Bahel, C.Ramchandra....

Decade of 1950s as a decade of experimentation and Melody became main element in the film songs. Although classical musicians like Ustad Amir Khan, Pt.D.V.Paluskar,

Bhimsen Joshi, Bismillah Khan associated in few films like Baiju Bawra, Jhanak Jhanak Paayal Baaje, Basant Bahaar, Gunj Uthi Shahenai etc. such examples are very few. Film music which was fully influenced by theatre and classical music became free from such confined formats and gained more popular format of light music.

In 1960's except two songs of Ustad Bade Ghulam Ali Khan in Mughl-E-Azam this tradition is not much followed.

In general over more than last 80 years of journey Hindi many classical film musician starting from those stated earlier Shivkumar Sharma, Hariprasad Chaurasia, Ram Narayan, Ustad Sultan Khan, Begum Parveen Sultana,

### **5:3:1 Film Music and Agra gharana**

At the beginning of Indian cinema, it had for a base the tradition of the *Natyasangeet*. The songs and music of the films were akin to the music in plays. When films first started, it was a golden age of the musicians of the *Sangeet Natakas*. Stalwart artistes such as Govindrao Tembe and Master Krishnarao Phulambrikar - associated with the Agra *gharana* – were at the zenith of their creative activities. Just as classical musicians put to use classical, semi-classical and folk song forms, film producers and directors made use of these artistes of the Agra *gharana* in creating film music. As for the dependence of film music on classical musicians, it was naturally greater in the initial phase of cinema music.

However, there are some basic differences between *Natyasangeet* and Film Music. In the plays, the actor would himself perform live while acting his part. Traditional plays depended on live performance. The actors that play out the various parts in the play are present in person for every single show. This is not required in films. Shadow and light are employed to create a visual experience of live performance. In cinema, the actor and singer are different persons. Playback singing employs several instruments, merging independent recordings with the videography. Differences in the plots and themes for the Marathi plays and films are many. When the films started, they were based on stories that the common audiences were already familiar with. Therefore, in the beginning, films were based on religious, historical and mythological stories.

Later on, many contemporary social issues were conjoined to the plots, and the advent of technology brought widespread changes in the music.

Film music is presented on the screen. The unlimited possibilities this creates account for the vast difference between its total production - including themes, dialogues, Literature and language - and that of plays. That is why the need and dependence of film songs on classical *bandishes* did not last. The importance of words in film music increased. Poetry lengthened. For this reason, there was also a parallel change in the music. Instead of just singing it like a *khayal* in 4-6 lines as in the plays, the need arose to project the situation using appropriate songs with more stanzas in comparison to the verse in plays. This led to the rise of a new stream of music that matched the words of the song. It started off a tradition of new music that was free of all raga regulations, wherein music no longer depended on *bandishes* of classical music but was in accordance to the sense of the words of the songs. This started a new stream of music that was attuned to the lyrics. It was no longer classical music but music that matched the sense of the words. It was music liberated from the raga regulations, it was a new tradition of music. As there was no place for the improvisations of the *Natyasangeet* in film music, the latter was now less dependent on classical music. However, for creative music, the knowledge of the classical ragas and training in classical music played an important role. For this reason, all the renowned artistes of film music (especially between the initial days of film music to the late 60s) were generally trained disciples of classical music. There were certain common inclinations among these music composers. Some musical norms, some musico-cultural equations and a noticeable belief in the effectiveness of specific technical devices had taken a firm hold on many composers' imagination. Therefore, their music bears obvious traces of these features as the following formative factors:

### **5:3:2 Film Music and Influence of *Raga* Music**

Music in general, belonging to this time (first half of 20th century), and many songs in vogue during the period, belie the use of a clear raga base. These were ragas of currency from the 19th century to the mid-20th century. Often, one witnessed composers' forced attempts to 'be loyal' to grammatical or musicological framework of the selected raga. This may have been owing to the fact that many composers had a firm grounding in Indian classical music. Most inherited theatre music, which itself

was steeped in Hindustani classical music - in almost all regions. These musicians tried to differentiate between music of theatre and that of films, using the following:

**a) Use of Orchestra:** Long orchestral passages were a favorite device of most composers. The music was a synthesis of Indian music with Western.

**b) Music with dialogues, etc.:** Many composers mixed in some dialogues with music. Some dialogues were made to be sung to rhythm.

**c) Change in tempo:** Within the song, sometimes a line or a stanza were inserted with a deviation in tempo.

**d) Use of melody for rhythm:** Melodic instruments were used to provide rhythm.

**e) Use of popular poetry:** Often, poetically famous ghazals and couplets were deliberately employed.

**f) Minimal singers:** Composers were willing to use 'untrained' or musically 'raw'-as new voices to 'sing'.

In this manner, gradually, the exclusive influence of classical music was eroded and its place taken by a mix of Indian classical, folk music, *ghazals*, western and other formats of music. Every decade, the amount of change introduced grew more significant. A completely different kind of music as compared to that of the 50s was now the trend.

The artistes who had acquired fame in plays in the early days of films were the ones who worked as composers for films. These artistes included musicians belonging to the Agra *gharana*, such as Krishnarao Phulambrikar, Dilipchandra Vedi of Punjab, and Govindrao Tembe. They created compositions for film music. A special reason for this was that Agra *gharana* had an existing tradition of creative activity. This tradition of the Agra *gharana* artistes has been manifested through compositions in traditional as well as offbeat ragas, mixed ragas, and compositions with just a light flavor of a specific raga. This activity was carried out by means of the *bandish*

compositions. These activities certainly influenced the creative process of cinema music. The Agra *gharana* has been a repository and producer of countless and varied *bandishes* and *ragas*. The *gharana* with such a huge amount of *ragas* and *bandishes* was a source of inspiration for the composers of the plays and the cinema and very attractive to producers and directors. It was probably for this reason that in the evolutionary stages of film music, many film directors, musicians, singers, even heroes and heroines acquired training from the musicians of the Agra *gharana* or the musician himself belonged to Agra *gharana*. *Sangeet Nataks*, in their time, were heavily influenced by Bhaskarbuva Bakhle and similarly, Faiyaz Khan and his disciples influenced film music. It is important to note here that in the early days of cinema music, the musician Dilipchandra Vedi, the first superstar of Hindi cinema, and the singer K.L. Saigal, were disciples of Faiyaz Khan. S. D. Burman always acknowledged the influence of Faiyaz Khan on his singing and creations<sup>12</sup>. Noted author Deepak Raja says<sup>13</sup>:

"In the sunset years of feudal patronage, he (Faiyaz Khan) contributed immensely to popularizing classical music. Several of his songs entered films through the voices of K. L. Saigal, Lata Mangeshkar and Manna Dey, and remain a part of our heritage of popular music."

In cinema music, as in *Natyasangeet*, the tradition of basing compositions directly on actual *bandishes* slackened over time, but many musicians, singer-actors and singers trained in the Agra *gharana* went on to become popular. The list of such musicians is as follows. A brief introduction to their work and contribution is also provided here:

### **5:3:2:1 Govindrao Tembe( 1881-1955)**

Govindrao Tembe was well trained in Hindustani art music in the high-profile Jaipur *gharana*, which had Alladiya Khan for its main proponent. He was an accomplished music director of Marathi Drama, but his talent as a creative composer was groomed further by Agra *gharana* stalwart Bhaskarbuva Bakhale. The making of "*Sangeet*

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<sup>12</sup> Websites a) <http://www.timeoutmumbai.net/music/classicalfeatures/king-hill> b)  
[http://www.banglapedia.org/HT/D\\_0147.html](http://www.banglapedia.org/HT/D_0147.html) visited on 5th April, 2013.

<sup>13</sup> "Khayal Vocalism" Author Deepak Raja, D. K. Printworld, New Delhi, 2009.

*Swayamvar*" under the guidance of Bakhale, was witnessed by him very closely. In 1913, Tembe composed music, wrote lyrics and acted as the hero in '*Ayodhyecha Raja*', a Marathi film. Tembe composed for films - ten each in Marathi and Hindi and one in Urdu. And the total number of songs were 115. He put to use *dhun ragas* and classical *ragas* in film songs. His compositions were influenced by *chhota khayals*.

### **5:3:2:2 Master Krishnarao Phulambrikar(1897-2074)**

He was born to earn fame as a vocalist in Khayal, actor-singer and composer for Marathi music-drama, as well as a pioneering composer in Hindi and Marathi films. He started his career with the Gandharva Natak Mandali as an actor and singer. He learnt music mainly from Bhaskarba Bakhale. He composed music for 13 films, mainly for Prabhat studios, Rajkamal studio. He was a pioneering music director in Films. He could use only a few notes to generate delightful and mostly pleasant melodic variations. This ability to create 'hummable' melodies make him stand out in comparison with many of contemporaries. He was nearer to traditional *Pada* (song), tradition which had a refrain followed by stanzas in different metres.

### **5:3:2:3 Kundan Lal Saigal (1904-1947)**

He was a Punjabi born to a Tehsildar of the State of Jammu and Kashmir at Jullundhar in 1904. He had a wholesome temperament that went along with his intense love for music. Saigal, at age 10, performed his first acting role as Sita in the Ram Lila celebrations in Jammu. Where his father attended the celebrations.

With his entry into New Theatres in 1931, Saigal became a national matinee idol. '*Devdas*' was one of his most popular films. It was followed by more to hit the box office. He soon migrated to Mumbai to win new successes and achieve greater heights. Later on many of his movies became immortal.

Saigal, during his lifetime, used to be the icon of the millions music and theatre art lovers. He was very well known and loved across the land, even in places where the people did not understand the language in which he sang the songs. In 1935, he heard Faiyaz Khan's mesmerizing performance and surrendered to him to become his disciple. Faiyaz Khan agreed and the '*Ganda bandhan*' (the thread ceremony) took place. Faiyaz Khan's influence and many nuances of pronunciation can easily be traced in his songs, particularly in '*Babul mora naihar chhuto jaaye*', the famous

*Thumri* in *Bhairavi* composed by Nawab Wajid Ali Shah. Faiyaz Khan has mentioned that K. L. Saigal had not entered music on account of the accident of a good voice. He believed that every bit of his musical insight had been acquired. He said, "Don't be carried away by all this talk of *khuda* in matters of this nature. *Khuda* cannot help without the man he wants to help doing all the work that needs to be done. Of course, he takes the credit."<sup>14</sup>

He is referred as a "natural singer", or "his voice was born with him", or "golden voiced he was", and so on. He was one of the most vitally male singers of the Indian cinema in his manner of singing as much as his voice.<sup>15</sup>

All prominent musicians, singers of last century were hardcore fans of Saigal and idolized his singing and worshipped him as their God. The song "Saigal Blues" from the *Bollywood* movie *Delhi Belly* (2011) pays tribute to him.

### **5:3:2:4 Harishchandra Bali (1906)**

He was born at Jalandhar, Punjab. He was trained in classical music Pandit Tolaram and then by Ustad Maula Baksh of Talwandi Gharna. However his quest for learning more led him to the Agra gharana musicians Pandit Bhaskarbuwa Bakhale and Pandit Dilipchandra Vedi and became expert in their styles. He moved to Mumbai and became Film Music composer. He acclaimed a great respect and honor as a Film music director. 'Nari', 'Mamaji', 'Her highness', 'Janta' were some of his films came into market in the decade of 1940's.

He also opened his own music school 'Sangeet Vihar'. He was a successful Guru, performer and music director. He even wrote a few books on music like "Sangeet Vigyan" in four volumes and 'Sangeet Prakash' was published by the Punjab state University Text Books board, Chandigarh.

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<sup>14</sup> website: [http://www.sangeetmahal.com/hof/Music\\_Singers\\_Saigal.asp](http://www.sangeetmahal.com/hof/Music_Singers_Saigal.asp) viewed on 7th Jan., '14.

<sup>15</sup> Menon, Raghava, "K. L. Saigal: *The Pilgrim of the Swara*" Clarion Books, The University of Michigan 1978.

### **5:3:2:5 Saraswati Devi nee Khursheed Manchershah (1912-1980)**

She plunged into Hindi film in the early period, when there was no ready model available for her. She graduated from Marris College, Lucknow which was then headed by S. N. Ratanjankar-renowned agra musician and a senior most disciple of Faiyaz Khan. She also learnt Dhrupad-Dhamar from him. She hardly used non cinematic compositions. She used classical music that she learnt only after subjecting the score to filmic processes. However she used many popular Ragas in composition making, with some compromises here and there. It is interesting to note that she had used a number of identifiable Ragas without deviating from the codified versions. For example, following instances are easily noted: Yaman Kalyan (‘Ankhiya thaki’, Premkahani, 1937), Bhimpalasi (‘Jhanak jhanak chapal nach re’, or ‘Áaj mere jivan ke nabh me chhayi re’, Amrapali, 1945) However songs like ‘Koi hamdam na raha’ in Jhinjhoti (Jeevan Naiya, 1936) were purely based on Agra gharana's traditional Bandish ‘Ankhiya jo hati ab nain bhayi’ (or ‘lakuti jo hati ab benu bhayi’ ditto version by S. N. Ratanjankar). Her own singing also reflected her close study.

### **5:3:2:6 S. D. Burman (1906-1975)**

Burman was born into the royal family of Tripura. Burman first trained under his father Nabadwip, a dhrupad singer and sitar player. After moving to Calcutta, Burman was under the tutelage of Krishnachandra Dey, Badal Khan, Girija Shankar Chakravarty and Allauddin Khan, all renowned musicians<sup>16</sup>. He started his musical career in Bengal as a singer of folk and light classical music and also composed music/many compositions for the radio, which bore very important traces of folk music of East Bengal and north-east, music that had inspired him early in life<sup>17</sup>. He was deeply influenced by Faiyazkhan and his musical personality. This reflected in his music making.

Faiyaz Khan enjoyed an immense following in Bengal. Burman too, was one of his fans. Khan’s “*Jhan Jhan Jhan Jhan Payal Baje*” in the raga Nat Bihag, a 78 rpm record that was a bestseller. Burman used the “*mukhada*” (opening line) of the song

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<sup>16</sup> Website: <http://www.sdburman.com/bio.html> visited on 5th November, 2013.

<sup>17</sup> Website: <http://mtv.in.com/thebuzz/music/this-day-in-music/tdim-sd-burmans-birth-anniversary-1st-oct-50814677.html> as seen on 5th November, 2013.

when he composed music for *Bujhdil*. The track is one of Lata Mangeshkar's all-time hits and will be played in this program. Similarly, Khan used to sing a very catchy Dadra in Bhairavi. The mukhada of the song is "*Banao Batiya Chalo Kaheko Jhuthi*." The song is about the mock anger of a woman whose lover has spent a night with another woman and come back home giving false excuses. Burman has used this dadra in a song for the film *Manzil* starring Dev Anand. Released in the '50s, this film's music, particularly this song, enjoyed a top position on the charts.

N. Venkatraman says<sup>18</sup>, " S. D. Burman was a great admirer of Faiyazkhan. I would like to quote from Manna Dey's interview, where he recollects his long association with S. D. Burman: "Burman saab was a great fan of Faiyaz Khan Sahib. In his early days he had presented a Nat Bihag bandish "*Jhan Jhan Jhan Manjira baaje*", originally sung by Faiyaz Khan as, "*Jhan jhan jhan payal baaje*". In "*Manzil*", he got me to sing a bandish "*Banao batiya chalo kahe ko jhoothi*" of Faiyaz Khan, and advised to sing carefully, because it was originally Faiyaz Khan's."

### **5:3:2:7 Ghulam Haidar (1902 or 1908-1953)**

Ghulam Haidar was born in Hyderabad, Sindh. He studied dentistry and also was a student of Babu Ganeshlal. However while in Hyderabad of Sindh, he had the opportunity to hear musicians of Patiala and most importantly Bhaskarbua Bakhale.<sup>19</sup>

### **5:3:2:8 S N Tripathi (1913-1980)**

He was an actor, singer, composer, story and screenplay writer and film maker. The Late Shri Nath Tripathi was a man of many parts and talents. S. N. Tripathi's main field of endeavor were the much-neglected, much scorned mythological to which he brought an aura of credibility thanks to his scholarship and painstaking research. He did his B.Sc. from Allahabad. He took classical music training from Padmabhushan S. N. Ratanjankar, the Principal of V N Bhatkhande's Morris College of Music,

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<sup>18</sup> Website: <http://www.songsofyore.com/sd-burman-his-wonderful-landscape-of-non-film-songs/> visited on 5th April, 2013.

<sup>19</sup> Ranade, Ashok Da., Hindi film song: Music beyond Boundaries, page 207

Lucknow. He took light classical and folk music training from Maina Devi, Lucknow. He earned himself the degree of 'Sangeet Praveen' from *Prayag Sangeet Samiti* and 'Sangeet Visharad' from Morris Music College.

He joined Bombay Talkies in 1935 as a violinist. He then joined music director Saraswati Devi (also disciple of Ratanjankar) as an assistant. He got his first break in *Jivan Naiya* as a singer ('*Ae Ri Daiya Lachak Lachak Chaloo..*') in 1936. *Jivan Naiya* was also the first film of Ashok Kumar. His music to many mythological movies gained popularity because of high standard raga based music.

### **5:3:2:9 Chitragupt (b. 1917)**

Chitragupt Shrivastava, the famous music composer of Hindi cinema was born in a village Karmaini, Bihar on 16 November, 1917. He had a double MA, in Economics in Journalism. He also pursued his Graduation in music from Marris college of Lucknow, where he was trained under S. N. Ratanjankar. He Worked as a lecturer in Patna before he ran away to Bombay to pursue a career as a composer in films. He assisted S. N. Tripathi, (also a senior disciple of Ratanjankar) for some time before he got an independent opportunity with Ramnik Vaidya in 1946. He tasted success after a lot of struggle in 1952 with the release of *Sindbad The Sailor*, the duet 'Aadaa Se Jhoomte Hue..', became a hit.

### **5:3:2:10 Roshan (1917-1967)**

Roshan was born as Roshan Lal Nagrath in a village of Gujranwala (Now in Pakistan) on 14 July 1917. He began to learn music from an early age . his first Guru was Manhar Barve. He travelled India with him . He studied music at the Morris College of Music, Lucknow. He took music lessons from Ustaad Allauddin Khan and later he joined the 'Sarangi King' Bundu Khan, to learn *Sarangi*. He got associated with All India Radio (Delhi) as a musician, in the early 40's, for almost 10 years. He used to compose music for various radio programs. He was one, whose many film songs were based on classical *Bandishes* from Agra and other *gharanas*. His music reflects a strong influence of Indian classical music.

### **5:3:2:11 Vasant Desai (1912/14-1975)**

He was trained under Master Krishnarao Phulambrikar. Was also an assistant of Govindrao Tembe and did Monsoon, Our India, Amar Bhoopali, Shobha Aankh Ki Sharam and Mauj with him as an assistant. In his early days, he used to act in silent films. Prabhat's Khooni Khanjar (1930) was his first film as an actor. He also used to sing songs in films. He sang his first song, '*Jay Jay Rajadhiraaj..*' in Ayodhya Ka Raja (1932). In 1934, he sang a popular '*Kajri*', '*Barsan Laagi*' in Amrit Manthan. He sang many songs in those times in various films. But that was not his destiny, his career took a turn with 1939's Aadmi. He was also trained in music under Aalam Khan and Inaayat Khan.

He got his first opportunity in 1943 to work independently for Shantarm's Shakuntala. The film was a major hit of those times. It ran for 104 weeks. After Shakuntala's overwhelming success, Vansat Desai became a part of V. Shanatram's Rajkamal Studio. He gave unforgettable music for Shantaram's Do Aankhen Barah Haath and Jhanak Jhanak Paayal Baaje. He became very popular in his early career as a music director. He composed music for 14 films in the 1940's. Parvat Pe Apna Dera (1944), Subhadra (1946), Jivan Yatra (1946), Dr. Kotnis Ki Amar Kahani (1946), Matwala Shaayar Raam Joshi (1947), Uddhar (1949) were some of his popular films.

In 1955, 1956 and 1957, Rajkamal's films such as Jhanak Jhanak Paayal Baaje, Toofan Aur Diya, Do Aankhen Baarah Haath, got released. Desai worked very hard for the music of these films. He gave all sort of music in these films, successfully. He used pure classical, folk and thematical music perfectly for these films. Jhanak Jhanak Payal Baaje was purely based on dance theme, so he composed classical dance tunes. He used the voice of great vocalist Ustad Amir Khan for the title song of the film. His popular composition, '*Aei Maalik Tere Bande Ham*', was declared as a part of morning prayers in the schools of Punjab by the Punjab Government.

### **5:2:3:12 Husnalal Bhagatram (b. 1914 & 1902)**

First music director duo in Hindi cinema, were brothers of composer Amarnath and classically trained by Dilipchandra Vedi. They made their debut and music directors

in film "Chaand" of Prabhat films in 1944. They trained famous music director Shankar of Shankar Jaikishan, Music Director Khayyam and singer Mahendra Kapoor.

While analyzing the composing style of Husnlal-Bhagatram in his book<sup>20</sup>, Ashok Ranade says<sup>20</sup>, that the essence of their style is “that the rhythmic pulse is quickly, unambiguously and immediately established.” One wouldn’t say that this is something unique to them, as many composers have followed this strategy, but they surely seem very fond of it. Another aspect of their composing style in Ashok Ranade’s words is that “they make a musical statement which consists of successive song-lines with a descending and repetitive tonal contours”, which “appears to resolve the melody into completeness and it seems easier to remember”. These qualities are in a way inspired by *Agra gharana* compositions even musicians during their performance.

### **5:3:2:13 Hemant Kumar (1920-1989)**

Hemant Kumar had no systematic training in music but received guidance from Panchu Gopal Bose and Phani Banerjee-a disciple of Faiyaz Khan. Hemant Kumar, an engineer was also a writer singer. He was a natural singer and sang some Modern bengali songs and got them recorded. After receiving formal training in classical music, his fancy for *Rabindra Sangeet* cut his disc in it in 1949. He used to copy Pankaj Mullick and started composing Bengali music. However, Anandmath (1952) gave him recognition and Nagin (1954) gained him name and fame. He had a broad voice with a noticeable effect of 'tremble', enabled him generate some inevitably emotional touch in his singing.

### **5:3:2:14 Madan Mohan (194-1975)**

Madan Mohan was the son of Rai Bahadur Chunnilal, one of the big names of the 30's and 40's, and a partner in Bombay Talkies and then Filmistan. Madan Mohan was sent to Dehradun to join the army on the insistence of his father. However he went to

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<sup>20</sup> “Hindi Film Song: Music Beyond Boundaries” author, Ashok Da. Ranade

Lucknow, to join All India Radio. His musical roots strengthened in Lucknow because he came across famous people like Ustad Faiyyaz Khan, Ali Akbar Khan, Beghum Akhtar, Siddheshwari Devi, and Talat Mehmood (disciple of S C R Bhat and S N Ratanjankar of Agra gharana), all renowned names in the field of classical music and ghazal singing. The other musicians were also great fans of Faiyaz Khan. Naturally Agra gharana influenced on his musicianship. There is an instance that, in a private concert he heard Kamla Jagatiyani-a disciple of Azmat Hussain Agra gharana. She sang the famous composition of Agra gharana in Raga Nand, '*Ajahu na aaye Shyam*', he instantly composed a tune to '*Tu jahan jahan chalega*' and made Lata sing for '*Mera Saya*'<sup>21</sup>. He composed many best compositions in forms such as *Ghazal*, *Thumri*-light classical & folk etc. He also composed songs based on *Ragas* like *Bageshree Kanada*, *Madhuvanti*, *Malgunji*, *Rageshree*.

### **5:3:2:15 Jaidev (1918-1987)**

Jaidev was born in Nairobi, Kenya. He was indebted to his mother for an early musical influence from her soulful and musical recitation of the Ramayana. Later he shifted to Ludhiana for schooling and also got enrolled at the music school. He was a disciple of Sohan Singh of Agra gharana. He assisted Ali Akbar Khan and S. D. Burman. He composed for many movies but the big break was '*Hum Dono*' for Dev Anand and '*Mujhe jeene do*' for Sunil Dutt. His musical work in movies like '*Hum dono*', '*Alap*', '*Gaman*', '*Gharonda*' etc. reflects his true musicianship and his love towards Indian classical music. Jaidev was content to use Raga bases for his songs and mostly Raga employed were mood-creating melodic structures. Some of the *Ragas* were rarely used by musicians before.

- e. g. : 1) Raga Gaud Sarang - *Allah tero naam*-Lata Mangeshkar in Film Hum Dono.  
2) Raga Nat Bhairav - *Kis kis ko Deepak pyar kare* by Lata Mangeshkar in Film Anjali.

Some of the very beautiful songs based on popular *Ragas*:

- 1) Raga Bhairavi - *Mata Saraswati Sharada* by Lata, Yesudas & others in Film Alap.
- 2) Raga Bageshree - *Dekhi teri khudai* by Talat Mehmood.

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<sup>21</sup> Interview of Vrunda Mundkur on 18th August, 2013.

3) Raga Todi and Bilaskhani - *Zahar deta hai mujhe koi* by Asha Bhonsle in Film 'Wohi baat.'

He brought many new voices and gave them good songs! Chhaya Ganguli, Penaz Masani, Hariharan, Runa Laila, Suresh Wadkar-were the fresh talents he brought. All of them had strong background of Indian classical music.

### **5:3:2:16 Shrinivas Vinayak Khale (1926-2011)**

Shrinivas Khale hailed from Baroda (Vadodara), the cultural capital of Western India. I was initially trained at the historic Music college (now the Faculty of Performing Arts of the Maharaja Sayajirao University of Baroda) and did Diploma in Vocal Music. He was greatly inspired by the legendary musician of Agra Gharana Aftab e Mousiqui Ustad Faiyazkhansaheb. Shrinivas Khale was trained by Gayanacharya Pandit Madhusudan Joshi of Agra-Atrauli gharana, a leading disciple of Ut. Ata Hussain Khan and Ut. Faiyaz khan.

He was one of the most respected artistes in the Marathi music industry for over six decades and was awarded the *Padmabhushan*.

Although, Khale primarily composed music for the Marathi film industry, he composed music in other Indian languages as well—namely Hindi, Bengali, Gujarati and Sanskrit. He recorded 141 poems and composed music for many Marathi films and produced several albums of *Bhajans*, Folk songs, *Bhajan* and other light classical forms. He made many popular classical singers sing for his productions. This included Vasantrao Deshpande, Veena Sahasrabuddhe, Ulhas Kashalkar, Devki Pandit etc. He could pitch together two Bharat Ratna recipient singers, and Bhimsen Joshi for a Hindi *bhajan* (devotional song) album *Ram Shyam Gun Gaan*. Getting such high-class singers of classical music to sing was possible only due to his in-depth study of classical music.<sup>22</sup> He also provided music to theatrical plays *Paanigrahan*, *Vidushak* and *Devache paay* during his stint at All India Radio, Mumbai.

Among his disciples is noted music composer and singer Shankar Mahadevan and Kamlesh Bhadkamkar.

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<sup>22</sup> Marulkar, Datta *Antaryami Surr Gavasala*. Majestic Prakashan, 2009

### **5:3:2:17 Raghunath Seth**

Raghunath Seth was born in Gwalior. As a boy, he was exposed to music through his family elders and hence developed an ear for it very early. Later on, he received valuable guidance from the eminent musicologist Dr. S. N. Ratanjankar in Lucknow. He was closely associated with the golden team comprising of disciples of Ratanjankar such as, Dinkar Kaikini, S C R Bhat, K. G. Ginde etc. In Mumbai he took training in flute from Pannalal Ghosh. As a light music exponent, Pt. Seth started playing in film music since 1951. He served All India Radio, Lucknow as a music composer and music producer from 1954 - 1969. After this, he joined Films Division, Bombay as Director of Music. Besides providing excellent music in films, Pt. Seth has a number of non-film light music albums to his credit. The singers who have recorded his compositions range from legends like Lata, Asha, Talat Mehmood, Manna Dey & Hemant Kumar to Vani Jairam, Peenaj Masani and Talat Aziz.

#### **Actor-Singers and their Gurus from Agra Gharana:**

Sr. No.	Singer - Actor	Guru
1	K. L. Saigal	Faiyaz Khan
2	Durga Khote	Bashir Khan, Vilayat Hussain Khan
3	Talat Mehmood	S C R Bhat, S. N. Ratanjankar
4	Saraswati Devi	S. N. Ratanjankar
5	Nalini Jaywant	Bashir Khan, Aqueel Ahmed Khan
6	Manna Dey	Jagannathbua Purohit
7	Mahendra Kapoor	Jagannathbua Purohit
8	Mukesh, Suraiya, Surendra, Durga Khote, Madhubala	Khadim Hussain Khan
9	Udit Narayan	Dinkar Kaikini
10	Kunal Ganjawala	Sudhindra Bhowmick
11	Devaki Pandit	Jitendra Abhisheki, Babanrao Haldankar
12	Shankar Mahadevan	Shrinivas Khale

13	Shubha Mudgal	Jitendra Abhisheki
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**Some film songs based on bandishes of Agra Gharana:**

Sr.	Bandish of Agra Gharana	Film Song	Raag	Singer	Music Director	Film
1	More mandir ab lo nahi aaye	More Mandir ajahoon nahi	Jayjayvanti	Asha Bhonsle	Ani Biswas	Mahatma Kabir
2	Eri aali Piya bin	-Same-	Yaman	Lata Mangeshkar	Roshan	Raag Rang
3	Baat chalat Nayi chunari	-Same-	Bhairavi	Krishnarao Chonkar & Md. Rafi	S. N. Tripathi	Raani Roopmati
4	Darasan deho Shankar	-Same-	Raagmala	Ghulam Mustafa	Khayyam	Umrao Jaan
5	Dar laage unchi atariya	Dar laage barase badariya	Soor Malhar	Lata Mangeshkar		
6	Jhan jhan jhan jhan Payal Baje	-Same-	Nat Bihag	Lata Mangeshkar	S. D. Burman	Buzdil
7	- Same -	- Same -	Nat Bihag	Manna Dey		Geet Govind
7	Ab na maaro phoolgendwa	Phoolgendwa na maro	Bhairavi			
8	Banao batiya chalo	-Same-	Bhairavi			
9	Ankhiya jo hati 'or' Lakuti jo hati ab benu bhayi	Koi humdum na raha	Jhinjhoti	Ashok Kumar	Saraswati Devi	
10	- " -	Koi humdum na raha	Jhinjhoti	Kishore Kumar	Ashok Kumar	Jhumroo
11	- " -	Badali badali duniya hai meri	Jhinjhoti	Mahendra Kapoor, Lata	S. N. Tripathi	Sangeet Samrat Tansen
12	Vahi jaao jaao jaao balam	Jhoothi naina bole saanchi batiya	Bilaskhani Todi	Asha Bhonsle	Hridaynath Mangeshkar	Lekin

13	Ajahu na aaye Shyam	Tu jahan jahan chalega	Nand	Lata Mangeshkar	Madan Mohan	Mera Saya
14	Baat chalat mori chunari rang dari	-Same-	Bhairavi	Lata Mangeshkar		
15	Garajat barasat bheejat aayilo	-Same-	Gaud Malhar	Lata Mangeshkar	Roshan	Malhar
16	- " -	Garajat barasat savan aayo re	Gaud Malhar	Lata Mangeshkar	Roshan	Barsat ki Raat
17	Panghatwa pe Nandlal	Mohe panghat pe Nandlal	Mishra Gara	Lata Mangeshkar	Naushad	Mughal e Azam

## 5:4 Nazrul Geeti

Nazrul Geeti or Nazrul Sangeet literally means songs or the Music of Nazrul, refer to the songs written and composed by Kazi Nazrul Islam, who was a revolutionary Bengali poet and national poet of Bangladesh. Nazrul Sangeet/Geeti incorporate revolutionary notions as well as more spiritual, philosophical and romantic themes. Nazrul wrote and composed nearly 4,000 songs (including gramophone records), which are widely popular in India and Bangladesh.

### 5:4:1 Kazi Nazrul Islam (24 May 1899 – 29 August 1976)

Nazrul Islam was born to Kazi Fakir Ahmed and Zaheda Khatun in 1899 in a pre-partition India. He was nicknamed 'Dukhu Miya' as he was born in abject poverty and lost his father at a tender age. He was a Bengali polymath, rebel poet, writer, musician, revolutionary and a philosopher. Known as Nazrul in popular parlance, he created poetry and music that celebrated an Indo-Islamic awakening and intense spiritual revolt against fascism and oppression. Nazrul's passionate activism for political and social justice earned him the title *Bidrohī Kobi* - The Rebel Poet. His musical compositions comprise the genre *Nazrul Geeti* (literally, *The Music of Nazrul*). Having generated a large body of very eminent works through his life, Nazrul is officially recognized as the national poet of Bangladesh and highly celebrated in India and the Islamic world.

He learnt Arabian and Persian in his childhood. His poems and songs, specifically the 'Ghazals' he wrote in Bengali, contain several Urdu, Arabian and Persian words. He penned many poems as a freedom fighter, while he was imprisoned during the pre-independence period. He was a highly controversial figure of the time. He took great pains to unite the Hindus and Muslims to fight the British for freedom.

In the '40s, Nazrul created some original *ragas*. A unique characteristic of his compositions was the mention of the names of the ragas in the lyrics. Bijon Chandra Mistry and Runa performed a couple of these songs – *Benuka okey bajaye* (*raga Benuka*) and *Hashey akashey shuktaara* (*raga Arunranjani*) respectively<sup>23</sup>.

### **5:4:1:1 Revolutionary Mass music**

Instead of classical and lighter forms of Music, Kazi Nazrul Islam made use of mass music and poems during the Indian Independence Movement and Bangladesh Liberation War. Nazrul employed his music as an important means for spreading his revolutionary ideas, mainly through the use of strong words and potent, but catchy, tunes. His songs are highly provoking in that they speak up against conservatism and adopt a philosophical angle on life and spirituality. The charm of Nazrul's mass music lies in the freedom of its expression.

### **5:4:1:2 *Shyama Sangeet***

Nazrul made an invaluable and important contribution to *Shyama Sangeet*. He was well-versed in both Islamic and Hindu tradition and culture and cared deeply about harmony between Muslims and Hindus.

### **5:4:1:3 *Ghazal***

Nazrul's familiarity with Persian Ghazals, a form of love songs, was important in the sense that it laid out the foundation for his successful efforts in composing Bengali Ghazals, which he had begun by 1927-28. The Bengali Ghazal is, it may be

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<sup>23</sup> Website: [http://archive.thedailystar.net/newDesign/latest\\_news.php?nid=38771](http://archive.thedailystar.net/newDesign/latest_news.php?nid=38771) visited on 18th May, 2012.

mentioned at the outset, an innovation by Kazi Nazrul Islam alone. It first served as an introduction of Islam into the mainstream tradition of Bengali Music at a mass scale.

Kazi Nazrul Islam's unique diversity help him stand out among his contemporaries. His songs are an epitome of that multifaceted trait. Nazrul fortified the bond between Indian classical music and Bangla songs — employing dhrupad, using khayal and at times putting to use the techniques of tappa and thumri in his compositions. Nazrul even focused on reintroducing obsolete or almost-obsolete ragas. In doing so, he created some original ragas.

Kazi Nazrul Islam was heavily influenced by Rabindranath Tagore as a lyricist and composer. His music reflects influence of raga music, North Indian Dhrupad, Khayal, Thumri, Tappa and other semi classical/folk styles such as Lawani and Qawwali. As his song forms contain emotive content appropriate to the literary element, thumri and tunes were amply employed. All of his compositions may be categorized as under:

- 1) Songs based on Popular Ragas
- 2) Songs based on blends of different Ragas
- 3) Songs based on newly created Ragas
- 4) compositions of Lakshangeet in bengali
- 5) Compositions based on various folk songs from various regions, including western and eastern Bengal
- 6) Use of foreign notes and style in Bengali songs

And most importantly -

- 7) Infusion of novelty into Nazrul Geeti through using Hindustani classical songs of the khayal in them

Nazrul introduced a couple of trends with his Bangla khayals: "Hindustani Khayal Bhanga Gaan", which adopted well-known Hindustani tunes; and original tunes that

follow the khayal format. Just as Rabindranath Tagore composed 'Bhang Gaan' under the influence of Hindi songs, Nazrul put to use Hindi khayal and thumri in his songs.

### **5:4:1:4 Nazrul Geeti and Agra gharana connection**

Here starts the association with the Agra gharana. As explained before, words and utterances of the bandish, their improvisation, romantic utterances, and their meaningful adornment all enjoy unprecedented importance in the Agra gharana, and are its special features. It was probably for this reason that the relationship between the bandish of the Agra gharana and Nazrul Geeti – which was based on it – was established.

It was the eminent Dipali Nag (1922-2009), the senior exponent of Agra gharana, who bridged the gap between the Khayal and the Nazrul Geeti.

Dipali Nag was invited by the famous Dilipkumar Roy to sing. It was in Kolkata, where Mr. Hemchandra Shome, Head of HMV, appreciated her performance and requested her father to bring her to the recording company. He took Dipali to Nazrul Islam, the famous poet of Bangla, who was as well-known as Rabindranath Tagore. She was asked to sing something and Dipali sang 'More mandir ab lo nahi aaye', the famous composition of Faiyaz Khan in Raga Jayjayvanti. He listened and scribbled a few lines and handed them over to Dipali asking to compose any tune on them, it was 'Megho meduro baroshay', a Nazrul geeti.. Dipali Nag introduced 'Bol banav' and 'Bol taan' and so on. The Bol taans had never before been in Bangla songs, and because of this introduction, the entire united Bengal made Dipali one of their own. Dipali Nag says in an interview in a documentary, 'The credit goes to Agra gharana. Creating the 'Bol' is an original feature of Agra gharana. People think it should be sung only in Thumri and not in Khayal, but that is wrong.' The songs based on Agra gharana compositions made history in Nazrul Geeti. This recording took place in 1938. The song was:

*Megh medur boroshaye and Riniki jhiniki jhini* -- that belong to the former category.<sup>24</sup>

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<sup>24</sup> Website: [http://archive.thedailystar.net/newDesign/latest\\_news.php?nid=38771](http://archive.thedailystar.net/newDesign/latest_news.php?nid=38771) visited on 18th May, 2012.

Dipali Nag's father, Jiban Chandra Talukdar, was a Professor of History in Agra. She was an MA in English literature, studied Western music at Trinity College, and was trained from girlhood in Hindustani classical music by Tasaduq Hussain and Bashir Khan, the main teaching ustads of the Agra Gharana, with advanced training by Ustad Faiyaz Khan from 1938 till her marriage. She started broadcasting from All India Radio in 1939 and her recordings with HMV and other recording companies were also in the same year.

Here it is worth noting that Kazi Nazrul Islam was a great fan of Faiyaz Khan. He had attended many of his concerts, as Faiyaz Khan was very popular and a very frequent performer in Bengal. Nazrul Islam was highly impressed with his 'Bol Banav' in Khayal presentation. In a way, Dipali Nag - a disciple of Faiyaz Khan became instrumental in bringing Agra gharana, its style and compositions, closer to Nazrul Geeti.

Kakali Sen, an able disciple of Dipali Nag as well as Chinmoy Lahiri – both of the Agra gharana, has done great research on the influence of Agra gharana, and Faiyaz Khan in particular. Her book on this work 'Faiyazi Alope Nazrul geeti' was published in 2008. She has performed these Agra Bandish based songs of Nazrul geeti, in East and west Bengal. Her audio CD 'Amar moner Bedona', with some of these songs, was published and very well appreciated. The music was by Dipali Nag<sup>25</sup>.

Faiyazi Alope Nazrul Geeti, her research work on a few compositions of Kazi Nazrul Islam, influenced by the style of Late Ustad Faiyaz Khan was released in the year 2008.

A cassette was released in the year 2002, "Amar Moner Bedona", songs of Kazi Nazrul Islam, Directed and the music composed by Smt. Dipali Nag.

### **5:4:2 Vidushi Dipali Nag (1922-2009)**

Vidushi Dipali Nag of the Agra Gharana set standards that most would find hard to match. Dipali Nag was born on February 22, 1922 at Darjeeling. Her father, Shri Jiban Chandra Talukdar, was a Professor of History in Agra. She was about twenty

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<sup>25</sup> Sen, Kakoli, interviewed on 18th May, 2012

years old when she married Dr. B D Nag Chowdhury, an eminent scientist and the Scientific Advisor to Indira Gandhi, the late Prime Minister of India.

A Postgraduate in English, Dipali Nag took to Hindustani Classical Music at an early age and received training from eminent musicians like Ustad(s) Faiyaz Khan, Basheer Khan and Tassaduq Hussain Khan, all of Agra gharana.

She started broadcasting from All India Radio in 1939 and her recordings with HMV and other recording companies were also in the same year. Since she developed a love for raga-based Bengali songs also, she recorded a number of such compositions, which became extremely popular.

A versatile person, Dipali Nag authored books and articles that earned her great renown, delivered lectures in different parts of the world and performed in numerous concerts. She received several awards from top institutions and was an esteemed member of reputed Universities and Central Selection Committees. She had access to dignitaries of the highest order. Since 1979, she had been the Advisor of the Research Department of ITC Sangeet Research Academy, Kolkata. When it came to organizing a Seminar or a Workshop or a Music Conference, Dipali, as she was fondly known as, was the central figure for proper planning and immaculate execution. At a time when women singers from cultivated homes were almost a rarity, Dipali Nag stood out as a source of inspiration, initiating the spread of Classical and semi-classical music among women.

Sr.	Original Agra Bandish	Nazrul Geeti Song	Raag	Taal
1	Tan man dhan sab vaaru aali	Nirojon Phool bonesho priyo	Gara Kanada	Trital
2	More mandar ab lo nahi aaye	Megh meduro boroshay kothay tumhi	Jayjayvanti	Trital
3	Mori aali piya nahi	Phire nai elo Priyo	Gaud Malhar	Trital
4	E baare saiyan	Door benu kunje	Nand	Trital
5	Umariya beeti	Ghon deya gorojaye	Laavni	Trital

6	Tumse laagi raina	Aamar moner Bedona	Bhimpalasi	Slow Trital
7	Eri e maika	Ekhi e modhu shyam birohe	Vrundavani Sarang	Trital
8	Jhan jhan jhan payal baaje	Room jhoom jhom nupoor bole	Nat Bihag	Trital
9	Laago hi aave	Bishodini esho shaun shondha	Kafar Gauri	Trital
10	Kar le singar chatur albeli	Keno go jogini bidhur obhimane	Jogia	Ada Chautal
11	Kar so le aaye gaduwa		Bahar	Trital
12	Pavan chalat sana nananana or Jhanana jhana	Riniki jhiniki rini jhini	Chhayanat	Trital
13	Jaat umariya ab naahi	He Shyam kollan dao obhoy pran	Shyam Kalyan	
14	Mhare dere aawo	Dhire dhire aashi	Desi	Trital
15	Baaje mori payaliya	Ajo bole kolyali	Sindhura Barwa	Trital
16	Vande Nandkumaram	Gunja manjari mala	Mishra Kafi	Addha
17	Sukhkar aayi	Akhi bata ghume jodaye ashe	Kafi Kanada	

There are some more examples that some songs of Nazrul Islam are sung by other vocalists were also based on the Bandishes originally sung and popularized by Agra musicians. S. D. Burman sang a song "Kuhu Kuhu koyaliya", based on 'Na manungi na manungi' thumri by Bindadin Maharaj in Rag Khamaj. This thumri was favorite item of Faiyaz Khan and other musicians of Agra gharana, who really made it very popular.

## **5:5 Raga Pradhan of Bengal:**

Raga Pradhan is a genre of Bengali songs based on the ragas. Melodies of North Indian ragas are followed while composing the songs. Ragas have been used in these songs since the Charyagiti of the 9<sup>th</sup> century. Ragas have also influenced works and genres such as Jaydeva's Geetgovindam, Padavali Kirtan, Mangalgiti, Shyamasangeet, Tappa, Brahma Sangeet and Tagore songs.

Bengali songs began using North Indian ragas as in dhrupad, khayal, tappa and thumri in mid-18<sup>th</sup> century. In 19<sup>th</sup> and 20<sup>th</sup> centuries, this trend grew stronger. Pioneers of the movement included Ramnidhi Gupta, Kali Mirza, Raghunath Roy, and the founder of the Vishnupur gharana, Ramshankar Bhattacharya. The Nawab of Lucknow, Wajid Ali Shah, also played a pivotal role in this context. After being exiled by the British in 1856 to Metiaburuz, Kolkata, the Nawab patronised music, especially dhrupad, khayal, tappa and thumri and left an indelible impression on Bengali music, especially that in Kolkata.

Ravindranath Tagore deeply appreciated North Indian raga music and introduced it successfully into his own songs. Dwijendralal Roy, Rajnikant Sen, and Atulprasad Sen emulated him in this aspect, thereby heightening the quality of Bengali music.

The practice of composing and singing raga-based songs — which started in the third decade of the 20<sup>th</sup> century – was further enriched by Kazi Nazrul Islam. It was also taken up by Himangshu Dutta, Dilip Kumar Roy, Raichand Boral, Krishnachandra Dey, Sudhirlal Chakravarty, Anil Bagchi, Kamal Dasgupta, Durga Sen, Dipali Nag and Chinmay Lahiri.

This tradition of raga-based Bengali songs did not survive for long. But Raga Pradhan Gaan still wields some influence in the composition of modern Bengali songs in both West Bengal, India, and Bangladesh.

I have provided here a brief introduction to some of the singers of the Raga Pradhan genre of singing in Bengal. All of them were directly or indirectly influenced by the maestros of the Agra gharana. Although each of them had his own, unique way of musical rendition, they contained several elements of Khayal singing of the Agra gharana. The said elements included purity of raga, aesthetic improvisation within the

raga through the use of raga phrases, emotive expressive through the use of romantic, forceful pronunciation of words, Behelawa, Layakari, selection of ragas, and so on.

### **5:5:1 Bhishmadev Chattopadhyay**

He hailed from a family that had produced great spiritual leaders such as Ramkrishna Paramhansa, Bamakshyapa, and Sitaramdas Omkarnath. Bhishmadev was at first trained by his mother, Prabhavati Devi, and later by Badal Khan of Delhi-Sonepat gharana. Badal Khan had heard all the great vocalists who represented the old gharanas including the great Natthan Khan of Agra gharana. Badal Khan also had a relationship with both the Agra and Kirana gharanas, and it is easily guessed that he gave his student a new style of singing that was forged from the very best materials from each of the three gharanas.

Bhishmadev used to sing at various music conferences, where his performance impressed the great artistes of the time, including Ustad Faiyaz Khan. Bhishmadev was a great admirer of Ut. Faiyaz Khan of Agra, who was also affectionate toward the young singer. Faiyaz Khan invited Bhishmadev to Baroda, where he taught him a few bandishes.

Bhishmadev's disciples included Begum Akhtar, Suresh Chakrabarti, Kumar Shyamanand Sinha, S. D. Barman, and Kanan Devi. He was a prolific music director, and worked with the poet Premendra Mitra on songs for quite a few movies. Many ghazals recorded by Begum Akhtar in the early days of her career were set to tune by Bhishmadev.

In addition to being one of the most enthralling voices of the 20th century Hindustani Music, Bhishmadev was a pioneer of Bengali raga-based songs, and a supremely talented harmonium player.

### **5:5:2 Jnanendra Prasad Goswami (1902-1945)**

Popularly known as Jnan Gosai, this singer of 'Dhrupad' and 'Kheyal' revived 'Bengali Raga-Sangeet' all on his own, with his soulful but powerful tunes. A natural

singer, he put to great use the heritage of the family he was born into; his father Bipin Chandra was a skilled esraj exponent and singer. His uncle, Radhika Prasad, the principal of the music school of Maharaja Manindra Chandra Nandi, was also a renowned vocalist of the 'Betia' school of Hindustani Raga-Sangeet.

Jnanendra Prasad Goswami was brought up under the rigorous direction of his uncle and later trained by stalwarts such as Girija Shankar Chakravarty and Faiyaz Khan.

The broad range of his voice with its characteristic masculinity, the clarity of his gamakas, taans, the lyricism in his rendition of a raga's nuances and his healthy rapport with the audiences brought him easy victories in each of his artistic ventures. It was however the khayal ang and raga-based Bengali songs that brought out the best in him. In just 43 years of his life, he became a legend of 'Hindustani Raga-Sangeet'. Even the great Faiyaz Khan is known to have said to him, "What a great voice you have!"

It was truly hard, if not entirely impossible, to fully demonstrate the different ragas in the short duration of the records in his era. Yet, these songs by this great vocalist offer an insight into the great Jnan Gosai, the eternal favourite of lovers of Hindustani Raga-Sangeet.

### **5:5:3 Dilipkumar Roy (1897 –1980)**

Dilipkumar Roy learnt from stalwarts such as Abdul Karim Khan, as well as Faiyaz Khan and Chandan Chaube from the Agra gharana. During his youth, his passion for music took him from one end of India to the next in search of great masters who could teach him the nuances of Classical music. He evolved a style all his own very early in life, which made him a composer of rare gems of music and his style of rendering Bengali songs was phenomenal in Bengali music. It comprises a blend of the nuances of North Indian raga music with a touch of Kirtan, which is quintessentially Bengali. In some of his compositions, Roy has created several innovations adapted from Western music. He also acquired training in Western music while in Europe. A gifted poet himself, he was also able to achieve a perfect equilibrium between the note and

the word. This latter gift has made his compositions highly it has also been possible for him to achieve a rare harmony between the sound and the sense, which makes his compositions highly expressive.

His appearance in the late 20s therefore marked the beginning of a new age in Bengali music. As a close aide to Atulprasad – a noted composer of modern Bengali songs – Roy made a name for his own and Nazrul's songs. That latter was one of his well-known contemporaries. Roy also made a notable contribution to the re-awakening of nationalistic spirit through his rendition of the songs of D.L. Roy. Being a born mystic, devotional music was his mainstay, which was further enhanced on account of his long association with his spiritual guru, Shri Aurobindo.

### **5:5:4 Chinmoy Lahiri(1916 - 1984)**

Chinmoy Lahiri was one of the better-known khayal singers in Kolkata, in the third quarter of the twentieth century. Being a great experimentalist, he successfully created a style all his own. He was one of the foremost pupils of S.N. Ratanjankar and Dilipchandra Vedi of the Agra gharana. He possessed remarkable proficiency in fast taans and sargams, and experimented all through his life on diverse forms and techniques of music. This exploration led to the development of an altogether new music genre. It was he who introduced the Bangla Ragapradhan songs. He developed many new ragas such as Shyamkosh, Probhatitodi, and Gandharika. He made his mark as a music director for contemporary films as well. The Bengali song "Triveni Tirthapathey", which was set to music by him, enjoyed great popularity. He was a teacher of rare capability as well. Bengali musicians of the decades of the 60s and 70s owe their in-depth understanding of music to him. He was a professor at the Rabindrabharati University for some time. He has composed music for several bandishes in Hindi and Bengali, in the Ragapradhan genre, and has authored 'Magangeet o Taan Manjari', a book in eight volumes.

In addition to the artistes mentioned above, singers such as Dipali Nag, S D Burman, Sunil Bose, Shubhra Guha, and Tushar Dutta have kept up their efforts to promote Bengali Raga Pradhan music through their performances and cutting various discs, among other ways. All of them were highly influenced by the Agra gharana. They

made great effort to sustain the popularity of Raga Pradhan and it thereby became a medium for taking Indian classical music to the common man.

### **5:6 Agra *gharana* and Contribution to Musicology**

The amount of information on the practical and theoretical aspects of an area of inquiry is directly proportional to the number of its experts and scholars. This applies in the case of the Agra *gharana* as well. The history of this tradition of over 700 years, the growth of the singing style without loss of the original base, and the merging of various *gharanas* into the Agra *gharana* led it to great aesthetic heights in every aspect but also provided increasingly more material for study.<sup>26</sup> According to the renowned musicologist Prof. Ashok D. Ranade, there have always been two parallel streams within the history of Indian Music: a) performance-practicals b) theoretical-scholastic. The theoretical or scholastic stream has always been following the practical stream. From Bharatmuni to Bhatkhande, practical performance has always preceded scientific thought and theoretical writings on it. All of these scholars themselves studied the practical aspect and then wrote on it. This indicates that these scholars were not merely artistes but highly educated thinkers. For that reason, their writings have always been very authentic and was instrumental in providing guidance to forthcoming generations. Prof. Ashok Ranade<sup>27</sup> always insisted that only those who can sing or play an instrument should write about it and this tradition has always existed in Indian classical music. The many musicians of the Agra *gharana* in 20th century lived up to this tradition. A brief description follows here.

Artistes of the Agra *gharana* such as Bhaskarbuva Bakhle carried out scholarly experiments in training and other methodology, which they laid out in detailed in their biographical works<sup>28</sup> However, where musicology is concerned, the first such writer and musicologist has to be S.N. Ratanjankar. The prime reasons for his inclination toward musicology were his higher education and the proximity to Bhatkhande and his guidance. After providing a theoretical base to music, Bhatkhande had started

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<sup>26</sup> Interview of Haldankar Babanrao, Yashpaul and Rao, N. Jayavanth on 31st May, 2014 at New Delhi.

<sup>27</sup> Interview of Sameer Dublay, on 18th September, 2014.

<sup>28</sup> Kelkar, N. M., "Bhaskarbuva Bakhale", Karnatak Prakashan Sanstha, Mumbai, 1967.

teaching at schools in Gwalior, Baroda and Lucknow. Since Ratanjankar was a principal in an institutionalized education system, he (as well as in other places) increasingly required musicology in music education after the 1930s. Ratanjankar had acquired training in the practical aspect from Faiyaz Khan. After receiving training in theory and practicals from Bhatkhande and Faiyaz Khan respectively, he started work in the area of musicology. Ratanjankar's God-brother, Dilipchandra Vedi also first obtained an education from Bhaskarbuva and then Faiyaz Khan at Baroda. At Baroda, he had the opportunity to witness institutionalized training at the music school. It would not be amiss to mention here that Ratanjankar and Vedi derived inspiration from each other to work in the area of musicology.<sup>29</sup> Bhaskarbuva's godbrother, Krishnarao Phulambrikar, had been into creative work as a singer, guru, and singer-actor and music director in Sangeet Nataks and films. He also made efforts to spread his knowledge in the society by means of books. Vilayat Hussain Khan, a traditional artiste of the Agra gharana, tried to gather gharana singers and establish a school with a proper syllabus despite lacking a formal education himself, although he was not successful.<sup>30</sup> Despite being a traditional gharana artiste, he penned the work 'Sangitagy ke Sansmaran' wherein he broke new ground by providing in it information on the gharanas, artistes, bandishes, training and more. This work is an important reference work for researchers even today.

At a later time, the disciples of all of these senior artistes – on account of their university-level studies and a strong foundation – worked and experimented in musicology and raga-bandishes and various genres of vocal music, which they published first in book form and later as books accompanied by compact discs. This working is ongoing. The credit for this must certainly be given to the erudite tradition of the Agra gharana. Information on artistes and gurus who also provided service in research and creation of musicological and raga compositions publications is provided here. All of them have been related to the Agra gharana. This proves and illustrates how Agra gharana – through its promoting gurus - influenced both practical knowledge of music and its theoretical component.

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<sup>29</sup> Interview of Mehta, R C on 27th April, 2014 at Vadodara,

<sup>30</sup> Khan, Vilayat Hussain, "Sangeetagyon ke Sansmaran", Sangeet Natak academy, Delhi.

### **5:6:1 Dilipchandra Vedi**

I have separately written about Dilipchandra Vedi as a musician, in chapter 4. However, I would like to mention here his scholastic reach in Musicology. Bade Ghulam Ali once said, "Some people sing well, and others are good theorists, but in Vedi ji, both qualities are wonderfully developed<sup>31</sup>." Vedi was known to be an experimental musicologist. He knew how to best use knowledge in documented books in practical performance. He studied ancient scripts and various scales, ragas and their '*Moorchhanas*'. Here is an example worth quoting. As a result of his rigorous studies of *Moorchhanas*, he was able to create a raga called 'Vedi ki Lalit', which he sang and recorded on a 78-rpm record, which became very popular. The Moorchhana is as follows:

Raag Puriya Kalyan: Ḍ Ṇ Ṛ Ṣ G̣ Ṃ P̣ Ḍ

Vedi Ki Lalit: S R G̣ G̣ P Ḍ Ṇ Ś

Vedi designed a syllabus for Music education and published a couple of textbooks<sup>32</sup>. His intellectual capacity did influence many. Many of his disciples ventured into musicology. They included Harishchandra Bali, M.R. Gautam, Bhupendra Sheetal, Nupoor Roychoudhury, and Vinod Kumar.

### **5:6:2 Dilip Kumar Roy(1897-1980)**

Roy was a Bengali Indian musician, musicologist, novelist, poet and essayist. He developed a passion for music from his very boyhood. As a teenager, shortly before a three-year trip to Europe, he had come under the influence of the musicologist V. N. Bhatkhande. Roy made good use of his family background and learnt several popular and classical compositions. This reinforced his determination to take up music as a vocation. Therefore, in 1920, in addition to the first travels, he also passed also an examination in Western music. Along with taking lessons in piano, he acquired fluency in French, German and Italian. Back in India, he joined Bhatkhande and, following the great master's methodology, he set out to travel widely, collecting and publishing serial notes on raga-variants from regional masters, with notations of

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<sup>31</sup> Ray chaudhury, Nupoor. "20 vi shatabdi ke mahan sangietagya Dilichandra Vedi", Page 48. Kanishka Publishers, 2002. Delhi.

<sup>32</sup> **Interview by Prof. R. C. Mehta. 1987.**

specific compositions. He took lessons from musicians such as Abdul Karim Khan and, more importantly, Faiyaz Khan and Chandan Chaube - both of the Agra gharana. His passion for Music took him from one corner of India to the other, in search of stalwarts who could train him in the nuances of Classical music.

**Books Published:**<sup>33</sup> 1) Bengali on Indian music "Bhramyamaner Dina Panjika (Diary of a musical Rover)", which won him instant fame in Bengal in 1922.

2) Geetashree (written upon invitation by Calcutta University and the Director of Public Instruction, for the university's music syllabus with notations and technical details of Hindustani Music.

3) Sangitikee, a historical account of classical and folk music of Northern India. Both Geetashree & Sangitikee were prescribed by the University.

He also wrote many more books on spirituality and several other subjects.

### **5:6:3 Harishchandra Bali (b. 1916)**

Bali opened his own music school, known as 'Sangeet Vihar'. He was a successful guru, performer and music director. He also wrote a few books on music including "Sangeet Vigyan" in four volumes. His 'Sangeet Prakash" was published by the Punjab state University Textbook Board, Chandigarh.

### **5:6:4 Master Krishnarao**

Master Krishnarao was a pupil of the legendary Bhaskarbuva Bakhale. He was an actor, a very creative musician and a performer par excellence. He is known to be a pioneering Marathi and Hindi film music composer. He directed music for many Marathi plays. He was awarded the prestigious "Padma Bhushan" by the Government of India in 1971.

Books published:

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<sup>33</sup> website: <http://www.harikrishnamandirindiraniloy.com> as seen on 21st December, 2013.

- a) "Raga Samgraha" collection of traditional as well as self composed compositions in seven volumes
- b) Books with notations on various genres of Indian music such as: RashtraSangeet, Shishu Sangeet, AmarSangeet, Mohan Maal, NatyaGeet Notation, ChitraGeet notation, etc.
- c) Autobiography "Bola Amrita Bola" was published in 1985 after his death.

### **5:6:5 Babanrao Haldankar**

Haldankar was trained under Smt. Mogubai Kurdikar of Jaipur-Atrauli Gharana and Ustad Khadim Hussain Khan of Agra gharana for over two decades.

Major contributions:

- i) worked as a Director of Kala Academy Goa. Under his leadership, he did standardization of 50 Ragas of Indian classical music. The book on which is published.
- ii) a noble Guru of very talented disciples, he composed bandishes under the pen name of "Raspiya".

Books published:

- a) "Raspiya" compilation of self composed compositions .
- b) In marathi "*Julu pahanare don Tambore*" and the Hindi translation "*Milanotsuk Tanpure*", a comparative study of two most prominent Gharanas-Agra and Jaipur.
- c) "Ragas as sung in Agra gharana" a book with compilation of Ragas with description as sung in Agra gharana.
- d) "Aesthetics of Agra and Jaipur Traditions".
- e) "Raagon ka Praamaanikaran"

### **5:6:6 V. R. Athavale**

Athavale was trained in classical music by V. N. Patwardhan of the Gwalior gharana and then by Vilayat Hussain Khan of Agra gharana.

Major contributions:

i) worked for All India Radio, SNDT college for long years and was President and a trustee of Akhil haratiya Gandharva Mahavidyala Mandal, Miraj.

ii) a thinker Guru and expert in Voice culture in Hindustani Music

iii) composed many Bandishes with the pen name "Naadpiya".

Books published:

a) 'Vishnu Digambar Paluskar' (biography of Pt. Paluskar),

b) 'Naad Chintan' (collection of essays)

c) 'Tarang Naad' and 'Raag Vaibhav' (book of notations of traditional bandishes from repertoire of Agra, Jaipur and Gwalior Gharana)

d) 'Naad Piya' (book containing notation of his own Bandishes)

### **5:6:7 Chinmay Lahiri**

Lahiri was trained by Padmabhushan S. N. Ratanjankar at "Bhatkhande Vidyapeeth", Lucknow.

Contributions:

i) Guru of the most talented female singer Parveen Sultana

ii) A great performer and Guru of Hindustani and Bengali music.

iii) composed several Bandishes in Hindi and Bangla Ragpradhan.

Book published:

"Magangeet o Taan Manjari" in eight volumes.

8) Dr. Sumati Mutatkar: Dr. Mutatkar was the first-ever recipient of a Ph.D. in Music in India, trained by S N Ratanjankar and Vilayat Hussain Khan of Agra gharana.

Major contributions:

i) worked for All India Radio as a Director and as a Dean at the Faculty of Music and Fine Arts, Delhi University where she supervised numerous research programs in the field of music. She was recipient award of Sangeet Natak Akademy and Padmashree.

ii) many scholarly articles published in various journals, magazines etc.

Books published:

- a) Shrikrishna Narayan Ratanjankar 'Sujan': a multifaceted genius
- b) Geet Nijhari: Sumit Mutakar Rachit Bandisho Ka Sangrah ( Hindi)
- c) Aspects of Indian music. Sangeet Natak Akademi.
- d) Sumati-Sangitabharanam: Gems of Indian Music and Musicology (Prof. Sumati Mutatkar Felicitation Volume), co-author - Sumati Mutatkar.

### **5:6:8 Kumar Prasad Mukherjee**

Born in 1927, Mukherjee proved to be an epitome of refinement, polished living, accomplishment and a high level of culture. He acquired Master's degrees in both Economics and Sociology. He was a senior bureaucrat by profession, and was trained by Prof. Rabindra Lall Roy, the Chairman, Delhi University, Dept. of Music, the doyen of the Rampur-Sahaswan gharana, Padmabhushan Mushtaq Hussain Khan and Ata Hussain Khan, son of the famous Mehboob Khan (Daras Piya) and brother-in-law of the great scion of the Agra gharana, Faiyaz Khan.

He performed as a singer and presenter on AIR and Doordarshan for over 30 years. Besides performances all over the world, he gave lecture-demonstrations at reputed musical institutions around the world.

Literature/material on Music published:

a) Many educational music Videos and audio projects on analysis of several master musicians of by gone era were published after his painstaking efforts. Some of them are archived by ITC-SRA, Kolkata. Also did 'Gharana Project' funded by the Ford Foundation.

b) Wrote as a music critic in The Statesman for quite some time.

Books published on Music:

- a) Kudrat Rangi Berangi-an award winning Bengali book (Rabindranath Tagore Puraskar) was later on translated by Smt. Dipali Nag
- b) The Lost world of Hindustani music-English
- c) Mehfil
- d) Majlis
- e) Khayal-O-Hindustani Sangeeter Abakshay-Bengali
- f) Dishī gaan o bilti khela-Bengali

### **5:6:9 Yunus Hussain Khan**

Yunus Hussain Khan was trained by his father Vilayat Hussain, Faiyaz Khan and Azmat Hussain Khan. He was also a scholar and teacher of music. He was engaged in music at the University of Delhi, Visva Bharti University of Santiniketan and Sangeet Research Academy at Calcutta. During 1985-86, he taught at the University of Washington in the Ethnomusicology Programme and also gave lectures and demonstrations in the University of British Culombia, Canada. Yunus Husain Khan has settled in Delhi.

Authored books on Music:

- a) The Agra gharana and the musical environment of India
- b) Spiritual contribution of Hazarat Amir Khusro<sup>34</sup>.

As a composer:

- a) Music composer at All India Radio - composed many group songs, choirs etc.
- b) Dhamars & Chaturang compositions for Kathak dance - Kathak Kendra, Delhi
- c) Choirs - 'Sargam choir' at Delhi University and own 'Darpan choir'.
- d) Translated and composed Shelly's "Indian serenade".
- e) Composed a few Khayals based on Sufism.

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<sup>34</sup> Speech of Khan, Aarif Hussain, in video documentary "Agra Gharana- a unique tradition in Hindustani vocal music

As a composer: A composer with the nom-de-plume "Darpan", composed several bandishes and even ragas which are enlisted in the table mentioned in this chapter.

Papers Presented:

- a) Story of Khayal - Kalavidhi
- b) Vrind -Delhi University
- c) Music and women - Kaladharni
- d) Value of musical traditions - ITC-SRA Kolkata
- e) Taan
- f) An enquiry in Principle of Tala in the development of Hindustani Music - Rabindra Bharati University.
- g) Music as taught in Institutions - Goa music seminar.
- h) Spiritual Contribution of Amir Khusrau-Role of music in Sufism-Musical tradition connected with Sufism - Presented in Sufi music festivals all over Europe in 1981.
- i) Khayal and Sargam - Sufi centre, San Francisco in 1973.
- j) Classical music and Films - Kal Kakoli and Akashwani.

**Audio Recordings and documentations:**

- a) Raga family and Bilawal - ITC-SRA, Kolkata.
- b) Rare Ragas - National Centre for Performing Arts, Mumbai.
- c) Traditional music - UNESCO.
- d) Muslim religious songs - Sangeet Natak Akademi.
- e) Value of Musical traditions - ITC-SRA, Kolkata.

**Video recordings:**

- a) Journey into musical centuries - a feature film.
- b) The story of a musician - Ut. Yunus Hussain Khan

### **5:6:10 Chandra Shekhar Pant**

Born in 1912, Almora, Pant was a pupil of Padmabhushan S. N. Ratanjankar. He received higher academic education at the Universities of Lucknow and Allahabad. He had a Master's degree in Sanskrit and that of Sahityacharya in Hindi.

He had published many research articles of great academic value, the most significant of them being the one in which he fixed the date of Pt. Lochan (author of Raag Tarangini), setting at rest all the surmises and doubts regarding the issue<sup>35</sup>. As a great administrator, he served at Faculty of Music, Delhi University, and introduced many new ideas in Music education as well as developed the Music library.

### **5:6:11 Dr. M. R. Gautam**

Dr. M.R. Gautam was an eminent performing musician and a musicologist. He was trained by Agra stalwarts such as Ramrao Naik, Vilayat Hussain Khan, Dilipchandra Vedi and Anwar Hussain Khan. He was the first Producer-music for the All-India Radio, then became the Professor and Head of the Department of the Vocal Music, Banaras Hindu University and later, Vice-chancellor, Indira Kala Sangita University, Khairagarh, M.P. He had had rigorous training in musicology under Thakur Jaidev Singh. As a scholar, he presented papers on various aspects of music all over India.

Books published:

- 1) Musical heritage of India
- 2) Evolution of Raga and Tala in Indian Music.

Other great scholars who contributed in the field of Musicology, are included in the chapter No. IV - "Agra gharana and main figures". This includes Vilayat Hussain Khan, S. N. Ratanjankar, Dilipchandra Vedi and so on.

It is worth mentioning that many other Agra gharana scholars such as Dhruv Tara Joshi, R. C. Mehta (was deeply influenced by Agra gharana), P. N. Chinchore, K. G. Ginde, Dinkar Kaikini, Batuk Diwanji, Lalith Rao, Arun Kashalkar etc. and many more, kept themselves engaged in promoting musicology through performances in the form of lecture demonstrations.

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<sup>35</sup> Saraf, Rama. "Development of Hindustani classical Music", Vidyanidhi Prakashan, 2011. Delhi.

Researcher's observation is that, after being totally equipped as an artist, Agra *gharana* musicians tried to touch every sphere of musical art. The artistes of the Agra *gharana* retained the base of classical music and brought about changes as and when required, such as going from Dhrupad in their singing to the *Khayal* of the Dhrupad Ang. They proved their innovative spirit through modern-day instruments such as *Sangeet Natak*, cinema and other media.

Bharat Muni wrote the '*Natyashastra*' on the subject of theatre. He presented therein thought on every single aspect of theatre. He thought of theatre as a multidisciplinary area wherein arts such as music and dance are also put to use. Musicians of the Agra *gharana* showed their innovation through several popular branches of Music. The most important of these was Marathi *Natya Sangeet* and other forms included film music, *Nazrul Geeti* and *Ragapradhan* of Bengal. For any popular music style, the lyrics are important. Agra *gharana* was based on the *Nauhar Bani* of *Dhrupad*. Use of sweet words has been a specialty of the *Nauhar Bani*. Agra artistes made use of the words as per the sentiment of the raga. For that, they composed in all styles of music. With *laya* and *taal ang*, beautiful improvisation of many notes and words was second nature to these artistes, for which reason the artistes of this *gharana* were attracted to and could easily experiment with the branches of popular music. And for this reason, the artistes were able to successfully handle innovation in various other non classical genres. In musicology too, artistes of these artists provided important contributions. If a performing artiste writes about the discipline of music, it is more authentic. This was amply illustrated by venerable seers from Bharat Muni to Bhatkhande. These musicians practiced, preached, imparted and promoted the readily available material they inherited from generations. Several artistes of the *gharana* did unparalleled work in the area of musicology in the 20<sup>th</sup> century. Thus by all means and in all respect these musicians reached the masses. This contribution should be written in golden letters in History.