Chapter IV

Agra gharana and main Figures

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

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

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

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

¹ Website: http://www.itcsra.org/tribute.asp?id=2 as seen on 15th November, 2013.
Khan, Bismilah Khan, Kumar Gandharva, Jasraj etc. hero worshipped him. Rabindranath Tagore, Vishnu Narayan Bhatkhande acknowledged him as purist performer. Artistes like K. L. Saigal, S. D. Burman (Film music) and Lachchhu Maharaj (Kathak dancer) were deeply influenced by him. Even today, many musicians are influenced with him.

4:1:1 Childhood and early training

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

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

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

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3 Nag, Dipali, Faiyaz Khan, page. 12
reading and writing by his family at home. Thus despite no formal education, his poetic compositions won acclaim. Ghulam Abbas Khan imparted very rigorous and disciplined training in Dhrupad, Dhamar and Khayal to young Faiyaz Khan from the age of six. Ghulam Abbas Khan was not a musician of any court in particular. However he was invited by numerous courts to perform in prestigious festivals, where young Faiyaz Khan used to accompany him. This exposures did a world of good to young Faiyaz. With exceptional receptivity and amazing aesthetic sense, absorbed all the good in Music to become an all rounder Chowmukhi singer.

4:1:2 Journey towards becoming a celebrity

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

4:1:3 Music of Faiyaz Khan

Here, the researcher has focused on his personality as a unparalleled performer. With regard to Faiyaz Khan's voice, people have opined that it was broad and resonant. Many have also said that it wasn't sweet. But this is an estimate based on a listening of his records. If one listened to the HMV-published recording of his alaap in raga Jayjayvanti, it comes across as a very natural, resonant, sweet, and hard-
earned voice. A lecture-demonstration by Kumar Prasad Mukerji, titled 'Analysis of Faiyaz Khan's Gayaki', mentions that his voice seems to be endowed with the resonance of a hundred bumble-bees. He had a naturally low-pitch and relatively inflexible voice (in his time the influence of Dhrupad on his gharana was very strong and extensive, and it rendered the voice incapable of swift variations such as murki, taans and harkats. He turned these limitations to his advantage by infusing his music with effective use of alternate vocal techniques such as meend, khench, aas (lingering notes), gamak, dhunak, lahak, and maand. These vocal techniques were the majestic pillars of his architecture. The foundation of pitch comprises kanas (grace notes) note length. By choosing the natural low pitch, he made his singing effective in projecting emotions through volume modulations. These modulations were not intended for their own sake, they were meant to introduce stunning shifts of emotions that were virtually melodramatic. This emotive aspect was entirely new in khayal singing of the time.

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

In the initial phase of the history of khayal gayaki, Faiyaz Khan was the first singer to sing extended aalaap of Dhrupad style on record. No other singer before him is reported to have attempted it. Before Faiyaz Khan, Natthan Khan was a renowned singer of the Agra gharana. He is said to have started the tradition of singing long khayals. This leads us to the belief that previously he probably only sang short aalaaps before he hit upon the long khayals. Hence, we may safely conclude that
Faiyaz Khan was a pioneer who popularized the first Dhrupad style of *aalaap*. This he probably owed to the long company of and training by his grandfather and guru, Ghulam Abbas Khan. Till his grandfather's time, Dhrupad style was very influential among the Agra singers. In Faiyaz Khan's available recordings, his long khayals rarely exhibit extended *aalaaps* of the *raga*. For the most part, he has extended the *raga* in his play with the words of the *bandishes*. According to Pt. Madhusudan Joshi and other singers of the Agra gharana, Faiyaz Khan Saheb would sing the extended *aalaap*, followed by medium long *khayal* in Dhamaar, and then the chhota khayal in his presentation of the main *raga*. His presentation of the extended *raga* would include repetition of the rasa, the various parts of *raga* in the *bandish*, its sweet words. That left an impression that, as per the old tradition, the *bandish* received the maximum importance. Therein, he used to express the form of *raga* as found in the *bandish* — instead of giving importance to every note, as in 'Merukhand'.

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

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

### 4:1:4 Preference of Nom Tom

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

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

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

4:1:5 A Versatile Singer

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

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5 Kaikini, Dinkar, as interviewed on 27th December, 2009.
he had the influential bearing of a king. His manly voice in the lower octave, purity of raga and the capability to effectively sing all the main kinds of Indian Music such as Dhrupad, Dhamaar, Hori, Khayal, Thumri, Dadra, Tarana, Ghazal, and Tappa to mesmerize the audiences. As described by Kumar Gandharva\(^6\), when he sang the Khayal, it would seem as if the Khayal and he were the same entity. And the audiences would experience the very same thing when he rendered other forms as well.

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

**4:1:6 Pronunciation**

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

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\(^6\) Potdar, Vasant, *Kumar Gandharva*, page no. 36

\(^7\) Website: https://www.swarganga.org/artist_details.php?id=35 as viewed on 17th April, 2013. Ranade, Ashok Da., *Some Hindustani Musicians-They lit the ways*. page No. 129
Urdu, the Brij language was his mother tongue, in a way. The tricks that he employed as a performer included pronunciation of the words of a bandish, which was an important instrument. It attracted everyone’s attention. Often it would seem that while singing Faiyaz Khan was conversing with someone. His style of pronunciation, projection of words, child-like quality in pronunciation, loud and prolonged utterances in Marathi, etc were used to express specific meaning through a musical form. Sometimes softly, or forcefully, delicate, solid voice projections were used to try and communicate through his voice alone. His speech-oriented and conversational pronunciation would be very effective at striking a chord with the audience, which used to be a successful device to win the audience over. In addition, he also used words like ‘are’, 'are ha’, 'are ha ha’ etc- i. e. words which are the distinguishing marks of day-to-day conversation. Employment of such exclamatory class of words moves music closer to the first, intuitional impact which is vital for a deeper and better understanding of music. His way of rendering made music more concrete because his presentations contained in-built clues useful for initiating a listener into music.

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

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

In another example, he used the speech tone in the aalaap (Nom tom) of Dhrupad. Even the use of meaningless syllables in these aalaaps would have a diction like that of meaningful words. Treating them as ‘words’ enabled him to combine freedom from the worldly meanings of the words and yet simultaneously suggest shadow-meanings through ‘tones’. When meanings were hinted at in this manner, they did not become
shackles on musical manifestations for musicians or the listeners. This could be taken as an emotive use, as against the more obvious emotional use of words and the material they are made of. Poets are known to have taken pride in their stylistic achievements because of their success in realizing linguistic and stylistic approximation to the colloquial. The Ustad could have made similar claims. He brought the musical experience nearer to speech-tones without sacrificing the distinctive elements of the Musical act.

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

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

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

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

1) The practice of singing appropriate *taans* in doubling or trebling etc tempo
2) Using varieties of Tihaai during layakari

3) On account of the influence of Dhrupad-Dhamaar, abundant use of Gamak - In Gamak, every specific note is sung along with the context of the adjoining notes. Thus those specific notes becomes less sharply defined, abstract and yet beautiful.

4) Taans are deliberately sung from varied beats of the Tala, and the whole tala-cycle undergoes a process of re-segmentation. Same is done in the Bol Taan. Often, there is a feel of variety on account of singing the same taan with words. By merely changing the point of beginning the concerned rhythmic pattern gets a new look and the repetition can be easily avoided.

5) Thus Faiyaz Khan’s Khayal singing was as dignified as Dhrupad-Dhamar. Because he relied more on robustness of expression and a ponderous musical movement. Though the taans were not dazzling in speed yet their main impact was born out of a controlled dynamics. Gradation in volume and speed were so discriminatingly used that the lack of speed was not felt.

6) Despite having a manly voice, various modulations, use of 'Kaa ku', 'are', "are ha', 'are ha ha' etc, elegance, using erotic payoff he also effectively sang semi-classical forms of singing such as Thumri-Dadra and Ghazal.

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

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8 Ashok Da. Ranade, Some Hindustani Musicians-They lit the ways. page No. 129
Faiyaz Khan - a performer par excellence

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

Recalling a memorable performance of Faiyaz Khan at then famous 'Vankaner theatre' in Baroda, the renowned author and musician, Bimal Mukherjee, says, 9 "He sang Raag Miyan Malhar, starting with elaborated Dhrupad Aalap, Hori-Dhamar and a Khayal in Trital for a full two hours and forty-five minutes with changing moods colors and phrases. In the short interval we literally smelt rain and monsoon in the air in the warm night of April. Somewhat similar instance is narrated by Dipali Nag 10 a disciple of Faiyaz Khan. In his fifties, he sang the famous "Karim naam tero" in Raga

9 "Indian classical Music-changing profiles" author Bimal Mukherjee, page no. 160
10 "Reflections and recollection on the compositions of Ustad Faiyaz Khan' an Article by Dipali Nag, "Compositions in Indian Music" editor R. C. Mehta, Indian musicological journal, p. 38
Miyan Malhar and 'Garaja Ghataa ghana' in Raga Megh Malhar. We first felt that the sky was dark with the threatening clouds, ready to burst, laced in between with the deafening sounds of the lightning, followed by torrential rain. In another mesmerizing concert, a gentleman rose and wanted to leave. When Faiyaz Khan spotted him, he immediately sang the famous line of his Dadra "Vahi jaaao jaha rahe saari ratiya" - meaning go back to the place where you have spent the night. (Doli le aawo - bring the sedan chair) When he poured out his heart with the line "sang ki sakha sab bichhud gaye hai" (the friends are separated) - serious listeners could not but weep. The scene would be entirely different when he would sing "More mandar ab lo nahi aaye, kin soutan biramaye". (My beloved hasn't yet returned home, don't know which mistress - second wife, he has rested/stationed at). With mischief in his eyes he would tantalize the audience with the phrase "kin soutan" for full half an hour. He would change the same mood in different Raga.

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

11 ibid.
12 ibid.
13 Interview of Dinkar Kaikini on 27th September, 2009
In the book 'Faiyaz Khan', Deepali Nag - a disciple of Faiyaz Khan writes eloquently about him as a performer and quotes some memorable occasions. She says no other musician was held in such high esteem by both the nobility and the common man as was Faiyaz Khan. On the dais, surrounded by the accompanying musicians, he sparkled. Among the nobility at the Durbar, he stood out. He was just as brilliant when he sang for the common man — for years at the Keerti Mandir Hall at Baroda.

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

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

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

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

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

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

16 Website: http://davidphilipson.com/pages/Faiyaz.html as seen on 15th Nov. 2013.
Deepali Nag further analyses his music as follows:20 'precision and accuracy in music was part of his sense of aesthetics. A man with extraordinary vision, Faiyaz Khan had both the prowess of a lion and the tender shyness of the deer. On the stage he would be the lion, off it - a deer, humble and kind. Thakur Jaidev Singh in his article on ‘Aesthetics of Hindustani Music’ had beautifully expressed how Faiyaz Khan used to express his shades of emotion by means of 'Kaku' - which means 'modulation of voice and tone in such a way as to express a particular emotion or shade of feeling.'

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

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

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

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

Aroha: S, RGS, S M R M, P, MPDNŠ or MPN Š

Avaroha: Ś, ṚṈ DP, or ŠNDP, M, G - , R G, S

Pakad: N S R M-, P G, RĠ, S

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

1) Raag Alap of Dhrupad ang - duration 17.30 minutes

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

Sthayi: Baje mori payaliya 'Prem', Kaise kar aaun tumare paas mitawa...
Antara: Saas nanad mori, janam ki bairan, Characha karengre vo to sab beech logawaa..

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

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

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

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

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

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

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

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

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

1) P G -, RMP G -, MP G -, MP DP G -, MPD ŞNDP G - 
   2) P, ND P, MG, R M -, S 'N D P M G R M-, SRMP, NDPMGRM -,

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

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

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

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

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

1) R Ṉ S R M -  2 ) MP DP Ġ  3) P Ġ Š  4) Ṛ N D P

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

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

4:1:9 Disciples of Faiyaz Khan

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

4:1:10 Discography of Faiyaz Khan

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

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

Apart from the above many commercial CDs were released from the All India Radio archives.
4:2 Vilayat Hussain Khan: Musician's musician and a great Guru

Many great musicians of Hindustani music left for their heavenly abode with their vast store of knowledge. But I will leave here all of my knowledge that I have learned in this world. This statement of Vilayat Hussain Khan depicts the real spirit of a dedicated teacher.

4:2:1 Early years

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

4:2:2 Education

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

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25 Phatarphekhar, Sitaram, Paigambar Vasi Khan Sahab Vilayat Hussain Khan Agrawale, Sangeet Kala Vilhar, August 1964., page 226
26 Khan, V. H, Sangeetgyon ke sansmaran, page 128.
27 Mehta, R. C., Agra gharana parampara, gayaki and cheezen, p. 128
emerged as a great Urdu poet with a very good command over all the three languages. The manuscript of his book *Sangeetagyon ke sansmaran* was written in Urdu, which proved to be an asset not only for students, scholars, researchers and musicians but also for music lovers.

**4:2:3 Training and Riyaz**

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

<table>
<thead>
<tr>
<th>Sr.</th>
<th>Guru</th>
<th>Ragas learned</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Karamat Hussain Khan</td>
<td>Bhairav, Todi, Asavari, Bhimpalasi, Yaman Kalyan,</td>
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<tr>
<td></td>
<td></td>
<td>Bihag, Darbari, Malkauns, Jaunpuri, Multani, Sarang,</td>
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<tr>
<td></td>
<td></td>
<td>Puriya</td>
</tr>
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<td>2</td>
<td>Kallan Khan</td>
<td>Bhairav, Ramkali, Lalit, Deshkar, Vibhas, Asavari,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Darbari, Todi, Bilashkhan Todi, Alhaiya Bilawal,</td>
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<td></td>
<td></td>
<td>Shuddha Bilawal, Jayjayvanti Bilawal, Desi Todi,</td>
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<td></td>
<td></td>
<td>Gurjari Todi, Bhairav, Vrundavani Sarang, Badhans</td>
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<td></td>
<td></td>
<td>Sarang, Gaud Sarang, Bhimpalasi, Purbi, Puriya,</td>
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<td></td>
<td></td>
<td>Shree, Yaman Kalyan, Shuddha Kalyan, Hameeri, Kedar,</td>
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<td></td>
<td></td>
<td>Kamod, Bageshree, Chhayanat, Jayjaywanti, Malkauns,</td>
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<td></td>
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<td>Sohini, Paraj, Lachchhasakh, Marwa, Bihagda, Lankesh</td>
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<td>wari, Des, Sorat, Sugharai, Hussaini Kanada, Shivamat</td>
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<td>3</td>
<td>Mohammed Baksh</td>
<td>Todi, Jaunpuri, Bhimpalasi, Multani, Purbi,</td>
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</tbody>
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28 Khan, V. H., *Sangeetagyon ke Sansmaran*, pg. 129
<table>
<thead>
<tr>
<th>Number</th>
<th>Name</th>
<th>Repertoire</th>
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<tbody>
<tr>
<td>4</td>
<td>Ghulam Abbas Khan</td>
<td>Todi, Chhayanat, Megh, Bageshree, Ramkali, Lalit, Gurjari, Bahar, Barari</td>
</tr>
<tr>
<td>6</td>
<td>Abdullah Khan</td>
<td>Shankara, Basant, Gurjari Todi, Yaman Kalyan, Jayjaywanti, Lachari Todi, Bhimpalasi, Bangal, Bihag, Nat, Nand</td>
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<td>7</td>
<td>Mehmood Khan</td>
<td>Hindol, Pancham, Patmanjari, Jait Kalyan, Patdeep, Chandrakauns, Savani, Jog, Savani Nat, Khambavati, Rageshwari</td>
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<td>8</td>
<td>Puttan Khan</td>
<td>Hussaini Todi, Lalit, Jaldhar Kedar, Sarparda Bilawal, Shankara, Barwa, Sundar Kali, Malti Basant</td>
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<td>9</td>
<td>Munshi Jamal Ahmed Khan</td>
<td>Shukla Bilawal, Hameer, Chhayanat, Bilaskhani Todi, Gaud Sarang</td>
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<td>10</td>
<td>Inayat Khan</td>
<td>Jaitashree, Chaiti Gauri, Vihas</td>
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<td>11</td>
<td>Kudaratullah Hyderabadi</td>
<td>Hameer, Suha, Kanada, Mudriki Kanada, Purba</td>
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<td>12</td>
<td>Fida Hussain Khan</td>
<td>Maluha Kedar, Nayaki Kanada</td>
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<td>13</td>
<td>Tasadduq Hussain Khan</td>
<td>Shuddha Bilawal, Shuddha Kalyan, Asavari</td>
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<tr>
<td>14</td>
<td>Alladiya Khan</td>
<td>Kafi Kanada, Nayaki Kanada, Bihagada, Gauri, Bahaduri Todi, Purva, Shuddha Sarang, Shuddha Nat, Shuddha Kalyan, Gurjari Todi, Shree, Lachari Todi, Rupkali, Savani, Raisa Kanada, Lankadahan</td>
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<td>15</td>
<td>Hyder Khan (brother of Alladiya Khan)</td>
<td>Dhanashree</td>
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<td>16</td>
<td>Umrao Khan</td>
<td>Surdasi Malhar, Bhupali Tarana</td>
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<tr>
<td>17</td>
<td>Abdul Kareem Khan</td>
<td>Tarans of Miyan Ki Todi, Gurjari Todi, Darbari Khan</td>
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<td>18</td>
<td>Badaruzzama Khan</td>
<td>Lachari Todi, Bahar, Bhimpalasi, Marwa, Purbi</td>
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<td>19</td>
<td>Nissar Ahmed Khan</td>
<td>Hem Kalyan</td>
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<tr>
<td>20</td>
<td>Altaf Hussain Khan</td>
<td>Marwa, Jait, Shree, Bhim, Suha, Tilak Kamod, Bhupali, Bahar</td>
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<tr>
<td>21</td>
<td>Faiyaz Khan</td>
<td>Jayjayvanti, Gara, Lalit, Purvi, Barwa, Bihari Kalyan, Paraj, Jhinjhoti, Bahar, Basant, Kamod, Bageshree, Desi Todi, Malkauns</td>
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<tr>
<td>22</td>
<td>Bishambhardin alias Vishwanath</td>
<td>Dhrupads in Bhairav, Lachchhasakhi</td>
</tr>
<tr>
<td>23</td>
<td>Harivallabhi Acharya</td>
<td>Hindol, Alhaiya Bilawal, Bhimpalasi, Multani, Yaman Kalyan, Bihag, Jayjayvanti, Shree, Gaud Malhar</td>
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<tr>
<td>24</td>
<td>Master Ganpatrao Manerikar</td>
<td>Sindhura, Shuddha Malhar, Nayaki Kanada, Gorakh kalyan, Bageshree Bahar</td>
</tr>
<tr>
<td>25</td>
<td>Bhaskarrao Bakhale</td>
<td>Malkauns, Adana, Purvi, Kafi, a Carnatic Raga</td>
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<tr>
<td>26</td>
<td>Fida Hussain of Rampur</td>
<td>Chhayanat</td>
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<td>27</td>
<td>Mushtaq Hussain Khan of Rampur</td>
<td>Tarana in Desh</td>
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<td>28</td>
<td>Chhote Khan of Fatehpur Sikri</td>
<td>Kukubh Bilawal, Desi Todi, Kamod, Shuddha Malhar</td>
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<td>29</td>
<td>Fatahdin Khan of Punjab</td>
<td>Pancham, Shree</td>
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<tr>
<td>30</td>
<td>Kale Khan of Agra</td>
<td>A Sadhra in Shuddha Sarang</td>
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<tr>
<td>31</td>
<td>Ghulam Rasool Khan</td>
<td>Dhrupad in Todi</td>
</tr>
<tr>
<td>32</td>
<td>Ismail Khan of Jodhpur</td>
<td>Dhrupad in Sindhur</td>
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<td>33</td>
<td>Abdul Azeez Khan</td>
<td>Mangala Bhairav, Jaunpuri, Multani, Alhaiya Bilawal</td>
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<td>34</td>
<td>Naseer Khan of Atrauli</td>
<td>Bageshree</td>
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<tr>
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<tr>
<td>35</td>
<td>Natthan Khan of Jodhpur</td>
<td>Marubihag</td>
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<td>36</td>
<td>Inayat Abbas Khan of Fatehpur Sikri</td>
<td>Hori in Jhinjhoti</td>
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<tr>
<td>37</td>
<td>Nathabhai Kutchi</td>
<td>Dhrupad of Bhimpalasi set to Farodast Taal</td>
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<tr>
<td>38</td>
<td>Sher Khan</td>
<td>Dhrupad in Adana</td>
</tr>
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<td>39</td>
<td>Ghulam Nazaf Khan of Fatehpur Sikri</td>
<td>Dhrupad in Sughrai and Tarana in Sohini</td>
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<td>40</td>
<td>Munshi Ejaz Hussain Khan &quot;Wamik&quot; of Atrauli</td>
<td>Bhairav</td>
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<td>41</td>
<td>Ahmed Khan of Rampur</td>
<td>Gunkali</td>
</tr>
<tr>
<td>42</td>
<td>Natthan Khan - father</td>
<td></td>
</tr>
</tbody>
</table>

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

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

**4:2:4 Family**

Ashiya beghum, the sister of Azmat Hussain Khan Dilrang was married to Vilayat Hussain Khan. He had four sons and four daughters. The second son Yunus Hussain was very talented singer and teacher. Yunus Hussain composed many Bandishes with the pen name of Darpan. Other great musicians of Agra gharana, Sharafat Hussain and Latafat Hussain were son in laws of Vilayat Hussain Khan.
Vilayat Hussain Khan represented the Agra-Atrauli gharana, which was a vast, banyan-like and great tradition. His father, Natthan Khan, was a highly revered artiste and guru of his time, therefore the talent was naturally innate to Vilayat Hussain Khan. His father expired when he was a child. But he obtained rich knowledge of several ragas and raginis from 42 experts of various gharanas. By the time he reached youth, Bhaskarbua Bakhle and Faiyaz Khan had each carved a special niche in the world of music and won great acclaim. Vilayat Hussain chose the path of a performer as well as a missionary guru.

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

Vilayat Hussain Khan had an immense body of knowledge of Music. In addition, he was extremely polite, highly cultured, and possessed the outlook of a sadhu and was very modest and sensitive as both a musician and a human being. He was also of an introvert nature and very self-respecting. There he only concerned himself with his work and stayed away from the politics of the community of musicians – much like an Ajaatashatru, which literally means 'a person who has no enemy'! He would always generously distribute knowledge to a lover of music as per the latter's capacity.
On account of these great virtues, he was always accessible to all students of Music. As mentioned before, he obtained his knowledge from several gurus and to repay that debt, he would generously distribute all the knowledge he possessed.

4:2:6 Committed teacher

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

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

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

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

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

4:2:6:3 Vilayat Hussain Khan: His Training Method
There are many reasons why Vilayat Hussain Khan was a great teacher. One of those reasons is of course his being a representative of the most prestigious gharana of khyal gayaki, the Agra gharana. He received a vast treasure of ragas and bandishes from renowned gurus and ustads of several gharanas (42 in all). Yet another reason is his uncommon mastery over raga purity and laya. For many such reasons, even prestigious artistes of other gharanas were attracted to learning from him. He could easily teach the simple as well as the difficult ragas in a technically and aesthetically correct manner\(^{30}\). This was because he was a master of many such ragas. One of his eminent disciples, Prof. M.R. Gautam writes, “His grasp of all the ragas was so good

\(^{30}\) Yashpaul and Karambelkar Leela, interviewed on 18th March, 2013.
that within a few minutes, the entire form and structure of the ragas would appear clearly."

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

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

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

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

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

31 Gautam, M. R., Musical heritage of India,
32 Phatarphekar, Sitaram, Sangeet Kala Vihar, page No. 296, Aug 1965
teacher – in an easy manner. Undoubtedly, his students had to be intelligent, practice their notes, taal, ragas and *bandishes* very rigorously\(^{33}\).

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

With reference to his overall attitude and method, in respect of his teaching, Pt. Batukbhai Diwanji (his disciple) says\(^ {34}\): “He was always punctual. On reaching home for giving tuitions, Vilayat Hussain Khan would sit and settle down on the *baithak*. Without much conversation, he would check the instruments and start singing for the students to follow. A chain reaction comprising the Ustad giving and the pupils taking from him would be formed. When the pupils grasped and repeated after him, it would lead to the creation of a clear contour of the raga. His singing and teaching were always in the medium tempo and was never too slow. The phrases, pauses, initial notes, grace notes, embellishment of notes and many other variations purely depended on the raga structure. The elaboration would follow from slow to medium and then on to fast and fastest. He also taught the aalaap in nom-tom mode and the aakaar. His rendering in Dhrupad-style *aalaap* was a fine mingling of tone and rhythm, aesthetically very effective and beautiful. He taught a *bandish* in such a way that the raga would get embodied in it. It became clear and the significance of a good *bandish* always emphasised by the old stalwarts became convincingly clear. He had an impressive and interesting way of teaching the fast and slow *bandishes* and the elaboration of the raga through them. The identity of the raga emerged in it totality. He always insisted on proper learning of the *bandish* as taught by him. The weaving together of the lyrics and the notes as used in the *taan* in a beautiful pattern was his specialty. He would render the *Mukhda* of the *bandish* with *taans*, *baants* and aalaap in such a breathtaking manner that it would seem that the Mukhda was a part of that musical variety. These very qualities were also well-imbibed by his students.

\(^{33}\) Ghosh, Tapasi, Pranpiya, page no. 68
\(^{34}\) Diwanji, Batuk, interviewed on 27th February, 2013.
Dr. Tapsee Ghosh writes35, “Sometimes his lessons took the form of a mehfil, he would be very inspired when the pupil was following and coming out well to his satisfaction. He never seemed to be stringent or concealing. If the tabla player was not there, Khan Saheb himself sometimes would provide taal on the tabla.”

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

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

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

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

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

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35 Ghosh, Tapasi, Pranpiya, page no. 69.
36 Phatarphekar, Sitaram, Sangeet Kala Vihar, 1965, page. 65
to even the students of his students or to an amateur musician. Jagannathbuva Purohit's disciple, Smt. Leela Karambelkar said that, 37 “When I was learning at Kolhapur under Jagannathbuva, Vilayat Hussain Khan was lodging at Jagannathbuva's place. On Jagannathbuva's request, in his spare time, he taught Leelatai the Natabihag and Shivamahal Bhairav ragas and bandishes.”

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

4:2:6:5 Teacher Par Excellence

Every musician desires the promotion, progress and fame of his own tradition, however, this is possible only by means of a dedicated art teacher. Vilayat Hussain Khan's name may be counted among the very best musicians of all time. He freely taught to musicians of other gharanas the Agra style of singing, ragas and bandishes. That was a time when musicians did not teach outside their own gharana. He used to say, “Even if I don't sing, I will not starve. A single disciple among thousands can glorify the gharana as well as the ustad 38.” Through his skillful and careful teaching, he bequeathed a legacy of a rich Agra gharana tradition and left behind a galaxy of eminent disciples to render the tradition inexhaustible.

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

37 Karambelkar, Leela, interviewed on 3rd March, 2013.
have to tie the ganda on my leg, I will still learn from Vilayat Hussain Khan." In the same manner, a disciple of Pt. Vinayakrao Patwardhan of the Gwalior gharana, V.R. Athawle also became his pupil. Khan Saheb did not take even the dakshina from V.R. Athawle. Prof. Yashpaul was in similar circumstances, who was given fatherly love and taught without reserve. He would understand the difficulties faced by his students and would even go to a venue that was convenient to them in order to teach, such a dedicated and caring teacher he was.

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

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

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

39 Joshi, Madhukar, interviewed on 5th March, 2013.
40 Ghosh, Tapasi, Pranpiya, page. no. 71
41 Joshi, Madhukar, interviewed on 5th March, 2013.
Khan especially provided him in-depth training in the laykari of Dhrupad ang, particularly that of Dhamar. He taught Ramnathkar the aalaap of Dhrupad ang in nom-tom mode and many Dhamar bandishes. Ramnathkar developed the art of composing bandishes on inspiration from Vilayat Hussain Khan. He also published a collection of bandishes under the pen-name 'Premrang'.

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

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

4:2:7 Vilayat Hussain Khan - A noble effort
For the widespread promotion and benefit of Music, Khan Saheb made substantial effort. After independence, in the efforts to organise and reform the structure of Aakashvaani, along with the information broadcasting minister, Dr. B.R. Keskar and Pt. Shrikrisna Narayan Ratanjankar, he successfully served as a member of the audition board. In 1931, to reach Music to the masses, he called together classical artistes by means of a Gayanshala and a circle group, for which a special syllabus was to be approved by a majority in a meeting chaired by Ut. Alladiya Khan. Ut. Manji Khan, Faiyaz Khan, Abdul Karim Khan, Aman Ali Khan, Azmat Hussain Khan, Khadim Hussain Khan, and other artistes were present for the meeting. This effort did not succeed, but in 1936, under the name of Sangeet Pracharak Mandal, an institution

42 Khan, V. H., Sangeetgyon ke sansmaran, page. 135
came to prominence and music fests by India's top artistes was arranged to mark the beginning of a major college of musical arts. These artistes were to put together a proper syllabus and implement it at the proposed college. However, unfortunately, they did not succeed at it because all the singers of the various gharanas wanted to only get approved their own opinions. Later on, only the artistes of the Agra gharana and Alladiya Khan and his sons put together a grand musical conference in 1937. At this time, there was to be a separate conference by the disciples of V.D. Paluskar, who were included in a jointly organised conference that proved to be very successful. But the treasurer of this organisation proved to be a traitor and all efforts to establish the institution were unsuccessful. However, these efforts provide ample evidence of Vilayat Hussain Khan's genuine commitment toward Music Education. Perhaps, in the history of Indian Music, he was the first artiste of note who tried to take music to the society by trying to gather artistes of various gharanas under a common cause, that too in a post-independence period, which is a great example in itself.

4:2:8 Vilayat Hussain Khan as a Composer

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

43 Ghosh, Tapasi, Pranpiya, page no. 73
44 Khan, V. H., Sangeetagyon ke sansmaran, page 18-19
chosen as the theme for his compositions. Some of his compositions contain teachings based on morality in life. He created the ragas Paraj Kaliganda and Patadeepak. Through the medium of the bandishes of khayal, his literary merit as a composer is not clear. Instead, the nuances of ragas, its tempo, aspects, and the shades of the ragas, aesthetics are brought out more clearly, wherein Vilayat Hussain was a master. But the aspect that sheds light on his literary merit is that although he had no interest in poetry, he was good at it. Apart from Hindi and Braj Bhasha, he also knew the Urdu and Persian languages. He wrote verses and ghazals under the name of Shafq (which means 'Twilight'). These writings were of high thoughts and with a sedate charm, which gained wide popularity. For example,

\[
\text{Shafq mein unki nigahon mein, ek mujrim hoon,}
\]
\[
\text{Gunah yah hai ki mera koi gunah nahin.}^{45}
\]

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

Professor Sumati Mutatkar and Batuk Diwanji said that Vilayat Hussain Khan had to his credit 200 beautiful couplets in Urdu. For his Urdu poetry, he got an award as well\(^{46}\). He always kept a notebook and pencil in his pocket; whenever he thought of a bandish, a new poem or a new word, he would note it down in his notebook.

**4:2:9 Vilayat Khan as an Author**

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

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

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\(^{45}\) Ghosh, Tapasi, *Pranpiya*, page. 127

\(^{46}\) Ghosh, Tapasi, *Pranpiya*, page. 128
This book provides very concrete information on history of Indian Music, which was available with Vilayat Hussain Khan, and was compiled by him from his own ancestors and probably his 42 ustad, and many musicians he came across. This book proves him to be an important musicologist of the last century. During his time, the history of Music, gharanas, musicians and their styles, anecdotes, and so on were narrated by the elderly to the young learners. Vilayat Hussain Khan gathered such precious information and got it published.

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

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

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

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

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

**4:2:10 Vilayat Hussain Khan as a Performer**

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

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

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

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47 Sangeet Kala Vihar, July, 1962, page no. 291
impressed with Vilayat Hussain's layakari, that he exclaimed, “I have accompanied many a first-rate musician on the tabla in my life, but the ecstasy with you this day stands unparalleled.”

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

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

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

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

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

48 Ghosh, Tapasi, Pranpiya, page. 51-52,
49 Ghosh, Tapasi, Pranpiya, page. 42
Vamanrao Deshpande in his book 'Maharashtra's contribution to music' says that:

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

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

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

4:2:11 Discography of Vilayat Hussain Khan

(Published by All India Radio archives)

Tabla Accompaniment: Ustad Ahmed Jaan Thirakwa
Vocal Support: Ustad Yunus Hussain Khan
Volume - I (CD No. SVCCD 124)
1. Raag - Bageshree Bahar
   a) Jaa re Jaa re Kagawa - Taal - Tilwada (Vilambit)
   b) Ritu Basant me apani umang so - Taal - Trital (Drut)
2. Raag - Jog
   a) Piharwa ko biramaye - Taal - Ektal (Vilambit)

50 Sangeet Kala Vihar, August 1962.
51 Deshpande, V. H., Maharashtra's contribution to Indian music, page. 21
b) Ghari pal chhin - Taal - Ektaal (Drut)

Volume - II (CD No. SVCCD 125)
1. Raag - Gaud Malhar
   a) Barse Meharwa - Taal - Trital (Vilambit)
   b) Jisko aisi baat ho - Taal - Trital (Drut)
2. Raag - Hem Kalyan
   a) Daiya ri mai kase jaaye pukaarun - Taal - Ektal (Vilambit)
   b) Lagan laagi Sundar Shyam - Taal - Trital

Volume - III (CD No. SVCCD 16)
1. Raag - Puriya
   a) Pyari ye gar laagu - Taal - Ektaal (Vilambit)
   b) Jhanan jhanana paga payal baaje - Taal - Trital (Drut)
2. Raag - Kaunsi Kanada
   a) Naiya mori paar karo - Taal - Ektal (Vilambit)
   b) Kaase kahu mori aali - Taal - Trital (Drut)

Volume - IV (CD No. SVCCD 127)
1. Raag - Sawani - Taal - Trital (Madhya)
   a) Aali ri sove - Taal - Trital
2. Raag - Jait Kalyan - Taal - Trital (Madhya)
   a) Bharan naahi det - Taal - Trital
3. Raag - Sughrai Kanada
   a) Piya bala jaau - Taal - Ada Chautal (Drut)
   b) Kaho mero maan - Taal - Trital (Drut)

Volume - V (CD No. SVCCD 128)
1. Raag - Bihari Kalyan
   a) Jaavo ji tum jaavo - Taal - Trital (Madhya)
2. Raag - Raisa Kanada
   a) Ri tum samajh - Taal - Ektal (Vilambit)
3. Raag - Sohini
   a) Eri Jasoda tose larungi laruadi - Taal - Trital (Madhya)
4. Raag - Patdeep
   a) E patiya likh bhejungi piya ke paas - Taal - Tilwara (Patdeep)

Volume - VI (CD No. SVCCD 129)
1. Raag - Jhinjhoti
4:3 S.N. Ratanjankar (1900-1974) - multifaceted musician

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

Shrikrishna Narayan Ratanjankar was born to a police officer with the CID on 31st December, 1900 at Bhatt Wadi, Mumbai. The father had an inclination toward Literature and was a lover of music. He had a graduate degree from the Bombay University. This police officer was passionate about various languages, poetry and music. He could play the sitar very well. No surprise then, that S.N. Ratanjankar had a great background, which brought an exposure to education, culture and music. When he was only 7, Ratanjankar was mentored by Krishna Bhattji Honavar, who was an expert music teacher of the Patiala gharana. Ratanjankar was trained in the basics of music including the knowledge of flat and sharp notes and knowledge of the seven notes in general. In 6 months, Ratanjankar had mastered the notes and the exercises in scale. He also developed appreciation for and the ability to reproduce the microtone pitches between the notes (*shrutis*) and was able to tell the note in the sound of an engine, a whistle, a bell and so on with reference to the basic note of his *Tanpura*. On completing one year's training, he was trained in *Sargam geet, Dhrupad, Tarana, Khayal* and so on. Krishna Bhattji was a pupil of the Patiala *gharana* exponent Kale Khan\(^52\).

Another guru of Ratanjankar was Anant Manohar a.k.a Antubua Joshi of the Gwalior *gharana*. Antubua provided Ratanjankar with training of several quality *khayals* and *taranas* over a year and a half\(^53\).

\(^{52}\) Mahale, Yashwant, interviewed on 14th Sept., 2012
\(^{53}\) Website: http://davidphilipson.com/pages/snratanjankar.html seen on 14th Sept., 2012
When V.N. Bhatkhande visited the Ratanjankars' house, he heard and tested the little Shrikrishna's musical capabilities. He was so pleased with him that he blessed him with a great future in Music. Later on, Bhatkhande became fairly acquainted with Shrikrishna's father. Later on, at the instance of Bhatkhande, Shrikrishna was sent to the Parsi organisation Gayan Uttejak Mandal. Bhatkhande taught here personally. Here, Ratanjankar started receiving training from Bhatkhande. Later, Bhatkhande left that institution and joined the Sharda Sangeet Mandal. Here, Ratanjankar would practice in the presence of Vadilal Shivram Nayak and Shankarrao Karnad, disciples of Bhatkhande and Nazir Khan Bhindibazarwale. Bhatkhande also provided personal attention on a continual basis. At this time, Ratanjankar got the opportunity to listen to the singing and speeches by the best musicians and musicologists at the first Akhil Bhartiya Sangeet Conference organised at Baroda under the patronage of Sir Sayajirao Gaekwad. Later on, in 1917, Bhatkhande arranged with Maharani Chimnabai for Ratanjankar to receive training under Faiyaz Khan on a monthly scholarship of Rs. 40. There he met musicians such as the Western musician M. Fredlis (Head, Baroda State Military Band) and Ut. Amir Khan Gulab Sagar and future greats such as Nissar Hussain Khan and Dilipchandra Vedi. He also witnessed the activities of the Sangeet Pathshala at Baroda. All of this had a very positive impact on the development of the musician in Ratanjankar. He became a formal student of Faiyaz Khan with a Ganda-Bandhan ceremony and received training from him over five years. He also passed matriculation at Baroda.

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

4:3:2 at Lucknow

Bhatkhande wanted not only to see Ratanjankar as a concert singer but wanted him to accomplish higher things at the pan-Indian level in the area of Music. He intended to make musicians more discerning through the Akhil Bhartiya Sangeet Parishad at Baroda in 1916, Delhi in 1919, Banaras in 1920, Lucknow in 1924 and 1925. He
wanted to re-draft Indian music theory as well. He honestly intended to later on distribute the re-written theory through the schools he established. At Lucknow, the Marris Music College was just such a school of his where Ratanjankar started teaching and retired there in 1957 as its Principal. Marris Music College, which went on to become the Bhatkhande Sangeet Vidyaapeeth, enabled Ratanjankar to provide unparalleled service to the world of Music. It started offering courses up to post-graduation and doctorate degrees. His student, Mrs. Sumati Mutatkar, became the first woman in India to receive the doctorate in the field of Indian Music. The credit for all of this goes to Ratanjankar. The various kinds of work he accomplished during his stay at Lucknow will be mentioned later on.

4:3:3 As a Singer

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

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

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

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

54 Kaikini, Dinkar, Editor Sangoram, Shrirang-Sujan, page. 261
55 Pathak, Balaji, Editor Sangoram, Shrirang-Sujan, page. 237
and Alaap and their kinds.

An incident told by Sunil Bose goes like this\textsuperscript{56}: In the year 1936, Ratanjankar performed in the presence of his exalted guru, Faiyaz Khan, and other dignitaries such as Naseeruddin Dagar, Hafizali Khan (Sarod exponent), Sarojini Naidu and more. The audience was rendered thoroughly mesmerised. Many musicians chose not to perform after him. His own mentor, Faiyaz Khan, remarked that a Pandit such as him is only rarely born. The very next day, an elaborate review appeared in The Hindustan Times, which was unheard of during the rule of the British.

K.G. Ginde opines that the specialty of Ratanjankar’s style of singing was the way he sounded the notes – his special kind of articulation of notes\textsuperscript{57}. The notes would be articulated with regard to the emotive stance of the raga. He would often – at the beginning of a raga – compile the notes in such a way as to present the essence of the entire raga. It would be as if he announced the name of the raga in doing so. Keeping the niceties of a brief Dhrupad aalaap, essential grace notes, and purity of the raga intact and according to the phrases used in the bandish, he would expand the raga. There was considerable influence of Bhatkhande’s analytical approach in keeping with the theory as well as that of Faiyaz Khan’s attitude of a theatre artiste and other qualities and knowledge. His style of singing was a lovely confluence of the Manrang gharana style of Jaipur obtained by Bhatkhande and the bol banaav style of the Agra-Rangile gharana's Faiyaz Khan.

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

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

\textsuperscript{56} Bose, Sunil, Editor Sangoram, Shrirang-Sujan, page. 185
\textsuperscript{57} Ginde, K. G., Editor Sangoram, Shrirang-Sujan, page. 65
Agra, *laykrida of atit-anagat*, the special style of arriving at the sum, the delicate and complex *taans* of Jaipur, and so on\(^\text{58}\).

The other important aspect of his singing was his pronunciation. His place of work was Lucknow, hence he possessed the special diction of Urdu and was a master of the Braj language. No matter if it was a Punjabi *bandish*, he would sing it with great style. His voice had the excellent blend of the voices of a high-profile singer and an academician. According to Pt. K.G. Ginde\(^\text{59}\), he was a singer of singers. Other artistes also considered his purity of *raga* and style of singing as the highest benchmarks. The world-renowned maestro Ravi Shankar used to say, “Ratanjankar was the highest authority in the matter of purity of *raga* and classical theory\(^\text{60}\).” It is important of mention here the following – Faiyaz Khan was at Lucknow. Ratanjankar sent some students to him for guidance. But he told the students that the knowledge that Ratanjankar possessed could be obtained only from him since he was a great scholar\(^\text{61}\). A once-in-a-millennium artiste such as Faiyaz Khan had such faith in his disciple, Ratanjankar. He would say about Ratanjankar, “See, Shrikrishna is no mere mortal, it's fine that he is my disciple but a disciple of his calibre will not be found in near future. I greatly respect him.”

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

List of 78 rpm recordings

Columbia Records

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<td>GE 3363</td>
<td>Introduction to Indian Music - 3 : Deskar - Durga</td>
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\(^{58}\) Dantale, G. N., Editor Sangoram, Shrirang-Sujan, page. 194

\(^{59}\) Ginde, K. G., *Lecture demonstration on S. N. Ratanjankar*.

\(^{60}\) Savoor, Suman, Editor Sangoram, Shrirang-Sujan, page. 49

\(^{61}\) Chinchore, P. N., Editor Sangoram, Shrirang-Sujan, page. 143
**Hindustan Records**

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**4:3:5 As a Guru**

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

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

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

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62 Mahale, Yashwant, interviewed on 15th Sept., 2013
Maharashtra and Karnataka came to study. Some of them had an amateur interest, some wanted to be classical musicologists, some wanted a professional career in music by means of classes, colleges or become music composers/directors in films. Ratanjankar did a great job of providing an education to each student as per his or her capability. Not only was he born into a cultured and highly educated family, but had received training and perspective from the best gurus. It was expressed in the role of his master. Despite being busy in publishing his knowledge in the form of a book, he never shirked his duties as a teacher and never carried a textbook to the class, nor did he ever teach from an exam point of view. He took classes only as a traditional singer. He would present before his students the ideal of the highest kind of singing. He would encourage students to follow such music. The discipline in his classes used to be very strict. He taught with great pomp with the accompaniment of the sarangi and tabla. Often, students from other classes, their parents and the college staff would participate in his classes and even stand outside his class to enjoy his teaching! Even some high-class performers would also participate in them. It was certainly an unparalleled environment. It would have contributed greatly to the overall development of his students.

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

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

63 Ginde, K. G., Editor Sangoram, Shrirang-Sujan, page 93
64 Interview of Mahale, Yashwant on 15th September, 2013.
65 Ginde, K. G., Editor Sangoram, Shrirang-Sujan, page 96.
To encourage his students' thinking and imaginative powers and creativity, he would put in diverse kinds of efforts. To help them develop their art, he would create an appropriate environment and encourage them.

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

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

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

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

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

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

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

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

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

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

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

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67 Ginde, K. G., Editor Sangoram, Shrirang-Sujan, page 100
68 Savoor, Suman, Editor Sangoram, Shrirang-Sujan, page 249
A Composer Par Excellence

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

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

Moreover he had command over certain qualities of a Vaggeyakar such as:
1) In depth knowledge of Grammar and Shastra 2) Abhidhaan - Praveen (Well read of many highly literal scriptures) 3) Chhand Prabhedveditwa-Scientific knowledge of meter/prosody etc. 4) Alankaar kaushal (expert in making ornamentation of music and literature) 5) Ras bhaav Parigyaan - scientific knowledge of emotions.

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

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

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

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

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

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69 Gandharva, Kumar, Editor Sangoram, Shrirang-Sujan, page 210
70 Chaubey, A. C., Editor Sangoram, Shrirang-Sujan, page 145
Shankarrao Karnad, whom Bhatkhande would refer his compositions for correction. Shankarrao praised it lavishly and Ratanjankar’s journey as a composer started. With age and maturity, his compositions took on loftier literary and composing skill. He brought to light never before explored nuances of *ragas* or filled up the void in several known and lesser-known ragas caused by a lack of compositions or to answer the needs of specific occasions. Toward that purpose, he began studying the padas of the *Pushtimargiya* sect in *Brij* languages. Staying in Lucknow, he gained maximum mastery of *Brij*, Hindi and Urdu languages. He wrote a sing able play in *Brij*, which was referred to the national poet, Sumitranandan Pant for improving the idiom. The poet was dumbfounded to note a Maharashtrian's mastery of the *Brij* language. Dance dramas and operas such as ‘Govardhan Uddhaar’ and ‘Jhansi ki Rani’ were also written by him. He also wrote the sing able play, ‘Shiva Mangalam’, in Sanskrit, and three other plays that made a deep impression on Dr. Rajendra Prasad (India’s first President). Thus, he wielded high authority in Literature, which imparted a positive influence on his compositions.

**4:3:6:1 Creator of New Ragas**

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

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

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

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

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

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

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

Raga Jhinjhoti – Taal Tritaal

Sthayi

Lakuti jo hati ab bainu bhayi
Hari ju jo diyo sur marag ko
Antara -

Tab baans hati ab aans bhayi
Brijwasin ke man bhawan ko

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

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

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

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

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72 Gandharva, Kumar, Edited by Sangoram, Shrirang, Sujan, page no. 205
73 Kulkarni, Vasant, Edited by Sangoram, Shrirang, Sujan, page no. 219.
In Jhinjhoti, a very naughty composition in *drut laya*, 'Mero man sakhi' influenced another renowned Agra gharana maestro, Khadim Hussain so much that he made an accompanying composition 'Saanware salone se lage more nain' and openly ascribed the inspiration for it to Ratanjankar.

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

### 4:3:7 as a Musicologist

Ratanjankar was a graduate of the olden times and it would be no surprise if he was inspired to work as a musicologist by a highly qualified guru and the first musicologist of the modern age such as Pt. Bhatkhande. It is said that the medieval Pt. Sharangdev was both a musicologist and an excellent performer. This tradition was continued by Ratanjankar under the guidance of Bhatkhande. At a very early age, while heading a university, it became necessary to continue the work started by Bhatkhande, which was most appropriately fulfilled by Ratanjankar. On account of complete mastery of languages such as Sanskrit, Marathi, English, Gujarati, Bengali, Urdu, Persian, and *Brij*, it was very easy for him to study the relevant texts in these languages. At the age of just 16, with Pt. Bhatkhande, he witnessed the Akhil Bhartiya Sangeet Parishad held at Baroda. A common man has varied interests to make up for the leisure time. But as a youth, Ratanjankar had studied works such as Bharat's *Natyashastra*, *Sangeet Ratnakar*, *Raga Tattvavibodh*, and *Lakshya Sangeet*. Even while travelling by railway or bus, he would either read such works or compose several *bandishes*. Owing to such a background, while teaching for free at Lucknow, he developed the New very creative and innovative teaching methods. It was published in a book titled 'Sangeet Paribhasha' and was prescribed as a supportive textbook for a university course. He also created textbooks such as 'Abhinav Sangeet Shiksha' in two parts and 'Sangeet Praveshika'. Abhinav Sangeet Shiksha contains not only scientific guidance for practising music but also information on *talas* and so on, explained lucidly through use of diagrams. For ear training, various positions of the palm and the fingers have been used to create gestures, for the sake of explanation. Information on the primary *ragas*, *aaroh-avroh*, identical phrases of the *ragas*, and
easy-to-understand information on every raga including structure of the sargam geet, bhajan, geet, drupad, patriotic songs, lakshan geet, bansuri geet and so on with various compositions for each have been included in the textbook. 'Abhinav Geet Manjari' contains over 750 bandishes he composed, which include known, lesser-known and self-composed compositions, most of which are compositions of the bada khayal. This was aimed at clarification of the various aspects of the known ragas and to standardize the lesser-known ragas using new bandishes. In this manner, he rescued the heritage of several lesser-known ragas, promoted them and even brought several ragas of Carnatic music over to North Indian music and tried to establish mutual understanding between the two traditions.

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


Ragas of Carnatic music for which compositions were made include:


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

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

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74 Chaubey, A. C., Editor-Sangoram, Shrirang, Sujan, page no. 146.
75 Mahale, Yashwant, interviewed on 15th September, 013
76 Singh, Thakur Jaidev, Edited by Sangoram, Shrirang, Sujan, page 298
Thakur Jaidev Singh commissioned for AIR the Radio Dictionary of Indian Music, which was prepared by Ratanjankar. It contains technical terms that are used in music practicals such as vaadi, samvaadi, upang-kriyang, raga, gitkiri, jhamjhama and so on are all defined and are accompanied by a practical illustration. Malhar, Todi, Kanada, Bhairav, Bilawal, and other ragas and their varieties were demonstrated scientifically and recordings were made.

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

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

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

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

Rai Chaudhury, Virendra Kishore, Sujan, page no. 315.
After becoming the Vice Chancellor of the Indira Sangeet Vishwavidyalay, Khairagarh, he found more opportunities to pursue research. Jati gayan of Bharat Muni's time is related to folk music. On this premise, he started studying folk music. He went places to listen to the folk music of the Bharatpur area and created notation for it and published a book titled 'Folk Songs of Bharatpur State'. Among his disciples, Shanti Sahal, Sushila Pohankar, Dinkar Kaikini, and others received encouragement and guidance from him in terms of theory, performance and research.

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

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

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

Publications:

1) "Taan Sangrah", series in three parts covering tanas in 45 Ragas covered in first four parts of "Kramik Pustak Malika" by Pt. V. N. Bhatkhande.

2) "Abhinav Geet Manjari" series in Three volumes, containing about 750 compositions or more of his own in the form of Sargams, Lakshangeets, Dhrupads, Dhamar (Hori), Khayals, Bhajans, Thumris, Tappa, Tarana, Carnatic Varnam, Prashasti Geet, Patriotic songs, Taal-Lakshan geet etc., in both Hindustani & Carnatic Ragas & in some of his own Ragas & Talas.

3) "Varnamala" containing "Varnams" in Hindustani & Carnatic Ragas in Sanskrit in the pattern of South Indian "Varnams".

4) "Sangeet Shiksha" series in Three volumes written as text books for the High School examinations of different Examination boards of U. P., Bihar & Rajasthan states.

5) "Abhinav Sangeet Shiksha" - text books in two parts for short term courses named
"Sangeet Praveshika" of the Bhatkhande sangeet Vidyapeeth, Lucknow. These books were prescribed for Bhatkhande Sangeet Vidyapeeth, Lucknow, the Indira Kala Sangeet Vishwavidyala, Khairagarh and many more institutions in India.

6) "Govardhan Uddhar"- an opera written in Brij language.

7) "Taal-Lakshangeet Sangrah" a booklet containing some Lakshangeets on various Taals, especially written for the use of Tabla & Mridang students.

8) "Hindustani Sangeet Paddhati ki Swar Lipi" - a booklet containing article on the notation system of Hindustani Music System.

9) Pt. Vishnu Narayan Bhatkhande - Life sketch in Marathi written for Govt. of Maharashtra.


11) "Sangeet Paribhasha" - in Marathi a book of Musicology written for University courses of Study.

12) "Aesthetic aspects of India's Musical heritage" - a collection of his articles in Hindi Marathi & English.

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

1) "Shiva Mangalam"- an opera in Sanskrit based on Kalidasa's famous epic-Kumar Sambhava.

2) "Rani Lakshmibai of Jhansi"- an opera in Hindi based on life of Rani Lakshmibai of Jhansi.


4) "Swar Mel Kalanidhi"- Hindi translation of Pt. Ramamatya's treatise on Indian music.

5) "Lakshya Sangeet Karika"- a commentary in Sanskrit on Pt. Bhatkhande's famous treatise- Shreemallakshyasangeetam.

6) "Sangeet Ratnakar's Swaradhyay & Ragadhyay" - a treatise-critical review on these chapters in English.

7) Many more articles on various subjects in the form of articles, papers etc., on Musicology remained unpublished.
4:3:8 As an administrator
Ratanjankar's own family as well as his own education (B.A. in 1926) were responsible for developing the administrator in him. Apart from his own music gurus, the company of the doyen of Indian Music, V.N. Bhatkhande was also equally responsible for this streak in Ratanjankar. At the age of just 16, with Pt. Bhatkhande, he witnessed the Akhil Bhartiya Sangeet Parishad held at Baroda. For the first time, in 1916, this conference was attended by stalwarts of North Indian and Carnatic Music as well as Western music, whom he had the fortune to meet and listen to. This conference had been supported by Maharaja Sayajirao Gaekwad of Baroda. In addition to presentation of music, he received exposure to such a large representation of musicology, owing to which the concept of also becoming a Musicologist may have occurred to him. Immediately thereafter, from 1917 to 1922, he formally became a disciple of Ut. Faiyaz Khan and came to stay at Baroda. In this time, on account of the farsightedness of Maharaja Sayajirao, he came into contact with the culture city Baroda’s cultural environment, activities, music school, and other such important aspects. As a result, a multidimensional persona had started to form, who was a singer, musicologist, and administrator. On coming to Mumbai, the constant touch with V.N. Bhatkhande and attendance of other All-India music conferences, his musical personality shaped up to be much broader. As an administrator, his main contributions include a long stint as the Principal of Marris College and as a Vice Chancellor at Khairagarh as well as audition work at All-India Radio.

4:3:8:1 At Marris Music College Lucknow
In 1924, at the instance of Bhatkhande, the Mariss Music College was named after Governor William Mariss. Here, Bhatkhande instituted a system for syllabus, teaching and examination. In 1926, Ratanjankar passed his BA exam and on Bhatkhande's instance, he joined the Marris Music College as a lecturer. When music did not have a high status in the society, work was very difficult. Bhatkhande invited other well-educated and cultured persons to take up a position. Ratanjankar kept doing his work on a meagre salary. In just two years, in 1928, he became the principal. He properly executed the syllabus created by Bhatkhande. He ensured that the students were trained for overall development. Complete knowledge of the notes, its nuances, and sequential training in next year in laya, theka, and the talas at the advance levels was
provided for. There was no compromising in the training at any step. The credit for making 'teaching science' the cornerstone of the syllabus for music in those days goes to Bhatkhande and Ratanjankar. The latter developed an examination system, which aimed at not promotion but increasing knowledge. Advance-level students were encouraged to teach the junior classes and allowed to gain that experience. The most prestigious artistes would come for taking the examinations, whose guidance was available to the students. The classes trained students in character building and personality development in addition to Music. Seminars were organised for the students in addition providing opportunities through various other programmes and speeches by students. As a result, by 1940, the fame of the Marris College spread far and wide, students began flocking there and the strength rose to 550.

4:3:8:2 Examinations

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

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

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78 Ginde, K. G., Editor-Sangoram, Shrirang, Sajan, page 32
efforts led to the renaming of Marris Music College to Bhatkhande Sangeet Vidyapeeth.

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

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

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

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

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79 Ginde, K. G., Editor-Sangoram, Shrirang, Sujan, page 40
as teachers. The credit for introducing Bharatnatyam at a university for the first time ever goes to Ratanjankar. Kubernath Tanjorekar and his brother were called from the south for this purpose.

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

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

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

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80 Ginde, K. G., Editor-Sangoram, Shrirang, Sujan, page 4
81 Tanjorkar, Ramesh, interviewed on 15th September, 2013
**4:3:8:4 S. N. Ratanjankar and All-India Radio Auditions**

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

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

Ratanjankar worked night and day as an teacher and examiner. He would be invited to decide the syllabus for exams at universities and schools, for exams ranging from matriculation to the Ph.D. At the time, (in the ‘40s and ’50s), he would make important
contribution to the syllabus/examination boards in major cities of north-eastern and central-southern India. In music councils, seminars, workshops, and conferences held all over India, Ratanjankar had become an inseparable highlight. He was absorbed into the Sangeet Natak Academy, Delhi, as a representative of Uttar Pradesh. Various government offices and universities and magazines also received his contributions. He would always credit Bhatkhande for his diverse achievements.

Noted music connoisseur and musicologist Rajan Parrikar says\textsuperscript{82}:

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

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

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

\textbf{4:4 Sharafat Hussain Khan (1930-1985)}

\textbf{4:4:1 Childhood and training}

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

\textsuperscript{82} Website: \url{http://davidphilipson.com/pages/snratanjankar.html} as seen on 14th Sept., 2012.

\textsuperscript{83} Deepak Raja, \textit{Khayal Vocalism}
Sharafat Hussain progressed fast under Faiyaz Khan. The training being systematic and under very able hands, and rigorous Riyaz, Sharafat Hussain gained deep insight into music. The rigorous Riyaz gained him voice with a rich timbre. He started accompanying his Guru Faiyaz Khan along with for concerts all over India. These were the most important times as he gained immense valuable experience. He started understanding the pulse of listeners and learned the art of engaging his audience. He mastered through concentrated understanding, the creation of the right atmosphere towards the commencement of the Mehfil. At age of eight, he made a stunning debut in Mumbai. This triggered off invitations to perform all over India. At age of twelve, his first 78rpm disc with HMV/EMI (Raag Bihag and Multani) was published which gained an unprecedented publicity. When Sharafat Hussain was only twenty, Faiyaz Khan passed away. In fact apart from Faiyaz Khan he was also training under Ata Hussain Khan and Vilayat Hussain Khan which he did for a long time. Actually Vilayat Hussain Khan was his father-in-law. Thus at a young age of thirty, Sharafat Hussain had been able to establish himself successfully as a seasoned and a very busy artiste.

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

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

Among the more popular Ragas-

<table>
<thead>
<tr>
<th>Sr.</th>
<th>Popular Ragas</th>
<th>Duration in Minutes</th>
<th>Sr.</th>
<th>Lesser known Ragas</th>
<th>Duration in Minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Puriya</td>
<td>90</td>
<td>1</td>
<td>Dhanashree</td>
<td>76</td>
</tr>
<tr>
<td>2</td>
<td>Chandrakauns</td>
<td>68</td>
<td>2</td>
<td>Gorakh Kalyan</td>
<td>100</td>
</tr>
</tbody>
</table>

84 Khan, Shaukat and Diwanji, Batuk, Interviewed on 15th July, 2014
85 Pathak, Hrishikesh, Naad Brahm ni sameepe.
Among the others were also Khamaj, Mishra Tilakkamod, Paraj Kalingada and Mishra Bhairavi. Such lighter semi classical *Ragas* have been sung very well and with immaculate finesse. His boundless capacity and deep imagery as well as his genius and sharpness of understanding, par excellence guidance, a best Guru are all an amalgamation of the order that he followed. All this gave him an individual standing and he became an exceptional knowledgeable figure. Having a very sonorous, resonant and forceful voice, he would at times elongate his Nom Tom *Alap* of Dhrupads even for an hour, while singing a very rare and skilful art and chiseled catch of delivering a concert. While performing this unparalleled composition slowly he would entwine the Agra and Atrauli *gharana* style of performance and move a little towards the greater *Vilambit* melody and rhythmic and bend the speed to match and flower the *Bada Khayal* and make a unique presentation.

It can be considered as the emergence towards the transformation Agra *Gharana's* method of performance. To say this is not very incorrect, as he developed and mastered the nuances so well and perfectly. His improvisatory movements were liberated from the melodic rhythmic frame of the *Bandish* and partially, even from the poetic frame. He relied substantially on the usage of 'Sargam' and 'Aakar' forms of articulation. The *Alap* leisurely quality is not associated with Agra vocalism. Staccato style melodic contours are rare. In his *Taans* the velocity and speed was immense. In comparison to performers before him there was less *Ghamak*. Also absence of repetitiveness of notes is rarely observed. However he used multiple strokes of the Agra variety in many instances. The most amusing fact is that while recording *Raag* Bhairavi too, he has prolonged to 70 minutes of the *Raag*. In this *Raag* he sang the very famous *Thumri* of Nawab Wajidali Shah, 'Baju bandh khul khul jaaye'.
The ornament 'Bajubandh', worn on the upper arm, has loosened and could open any movement. The insecure feeling of an ornament's grip on the upper arm. The Thumri has been excellently rendered along with the bol banaav, i.e. as though gesturing with the modulation of the voice. Later he sang the Bandish, 'Na maro bhar pichkari' (do not shower me with the color filled pichkari - a pump like long tube to spray the colored water). He has sung the bandish in fast tempo. This two tier format is generally sung in the major genres as Dhrupad and Khayal. Those recordings have ended with thunderous applauses. The Bol Banav thumri, captures the romanticism of the Bandish and the seductive piece of Thumri even includes an attempt at lowbrow humor. The way it is a superb piece for sheer entertainment and joy.

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

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

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

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

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

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

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

**4:5 Azmat Hussain Khan (1911-1975)**

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

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

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

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

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

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

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

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

4:6 Dilipchandra Vedi
In the 20th century, one of the artistes counted as a link between the top singers and the contemporary, eminent artistes such as Pt. S.N. Ratanjankar, Pt. Omkarnath Thakur, Master Krishnarao and others, the highly erudite ace singer from Punjab, Pt. Dilipchandra Vedi is a revered name. He is considered an honoured singer among names such as Ut. Bade Ghulam Ali, Ut. Inayat Khan (Sitar), Ut. Nasiruddin Dagar (Dhrupad) and other artistes. He was born in Punjab on 24 March, 1901. Though his

90 Khan, Vajahat, interviewed on 21st July, 2013.
father was a cloth merchant, he was devoted to Music. On his account, Pt. Vediji got the opportunity to attend various musical programmes held in the village and was initiated in Music. On account of his extraordinary capacity for imitation, he was able to just listen and perform in such a way that impressed the audience greatly. Uttamsinh - a singer, composer and theoretician of the Talwandi gharana – was his first guru. He was also a Dhrupad singer of the Khandahar baani, who was an expert at singing Dhrupad, Dhamar, Khyal, Kirtan, Bhajan, Gurubani and playing many instruments. Early on, Amarsinhji gave Vedi ji a lot of information about the Hindi, Urdu, Persian and Sanskrit languages. He also got him to study in great depth the specialties of all singers and different kinds of laya. By then, Amarsinhji had also acquired high skill at playing the harmonium, which was also quickly imbibed by Pt. Vediji. In the young age of 13, on listening to the renowned singer Bhaskarbuva Bakhle, he was greatly impressed. He decided to learn from Bakhle ji. In 1919, in the presence of millions of music lovers, he underwent the Ganda-Bandhan ceremony to become a formal student of Bakhle ji. He accompanied him to Mumbai and Pune. Pt. Bakhle was a scholar, singer and teacher of the highest merit. Vedi did not take long to learn the well-rounded, matured and sophisticated style of singing of Bakhle ji. He possessed a strong grip on the basics. In the company of Bakhle, in just 3 years, he had accompanied on the tanpura and harmonium from Sindh to Gujarat, Maharashtra, Hyderabad in the south, and other cities of India. During this journey, on account of Bakhle, he got the opportunity to meet and listen to the renowned singers of the country. He also received great experience and training in life. In just 3 years, however, suddenly in 1922, Bakhle expired, which was a great blow to him. Fortunately, he was able to seek and obtain the mentorship of Faiyaz Khan of the Agra gharana, who belonged to the same tradition as Bakhle. Faiyaz Khan was a very able representative of the Rangeela gharana and Nauhaar baani of Dhrupad in addition to the Agra gharana. The aalaaps of Dhrupad, shruti-rich singing, layakari, use of gamaks and beautiful bandishes of khyal, mukhdabandh, pleasing bol-banaav, known and obscure ragas, and many kinds of singing were taught to Pt. Vediji by him. As a concert performer, from 1922 to 1962, Vediji was a very well-received artiste. He was honoured with many and varied awards and honours. His style of singing was praised by stalwarts such as Rabindranath Tagore, Hafiz Ali Khan and Alauddin Khan. After learning from Bakhle and Faiyaz Khan, Vediji invented a special style of singing, which on account of the influence of Punjab exhibited purity and aesthetics of ragas.
He was completely against mediocrity and intolerant of degradation in Music. Many musicians feared him for he would not hesitate to challenge anyone who according to him abused the structure of a raga. Even a great stalwart like Omkarnath Thakur had to endure such public criticisms on several occasions.

He was very much concerned about degradation and noise taking over pure, melodious classical music.\(^{92}\)

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

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

Dilipchandra Vedi was a good composer as well. His *bandishes* contain beautiful descriptions of Nature, philosophy, praise of his guru Bhaskarbuva, principles of Music and so on.\(^{93}\) His bandishes reflect the influence of Hindi poetry. In addition to *Khayal*, he composed in Dhrupad, Taranas, Sargam Geet and other forms. He composed under the pen-names of ‘*Naadrang*’ and ‘*Vedi*’. He also provided music for some Hindi films. Vedi stopped performing in the late 60s. His voice started going

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

4:7 Jagannathbuva Purohit (1904-1968)
A true artiste lives all his life as a student, guru and creative artist. The best example of this is Pt. Jagannathbuva Purohit 'Gunidas'.

He was born in 1904 in the house of a poor brahmin. Unfortunately, both his parents expired in his childhood, but the culture he obtained from his father in very short time gave rise to his love for music. In childhood, in a cultural city as Hyderabad, he was initiated into Music. Mohammed Ali Khan of Secunderabad, Shabbu Khan of the Tanares Khan gharana and Ghulam Mohammed Khan of Talwandi gharana provided training. In his quest for an education in Music, he came to Kolhapur in 1940. Here, at the time, at the Congress Session at Belgaum, he heard Vilayat Hussain Khan sing and was completely mesmerised. Purohit resolved to learn to sing like that and finally became his student. This relationship between guru and disciple was intact till Ut. Vilayat Hussain Khan expired. Vilayat Hussain Khan was a famous 'kothiwale gayak' (having a huge repertory of rajas and compositions) of the Agra gharana. Unparalleled skill at rhythm as well as the notes is a specialty of Agra, which Jagannathbuva learnt very well from Ustadji.94

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

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

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

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

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

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95 Parikh, Arvind, interviewed on 24th Nov. 2014
4:7:1 Contribution to Classical Music

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

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

C.H. Atma, Manna Dey, and Mahendra Kapoor were playback singers of cine music who received guidance from him.\(^{96}\)

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

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

4:8 Chidananda Nagarkar (1919-1971)^{97}\n
His name is among the foremost disciples of Pt. Ratanjankar. Highly skilled in singing, a certain aggression, and a unique artiste of the Agra gharana who made deft use of the sargam in an abundant manner.

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

96 Karambelkar, Leela, *Jagannathbua Purohit-Gunidas ani Agra gharane, Punyaswar*, 2013. page 18
established the Bharatiya Sangeet Shiksha Peeth under the aegis of the Bharatiya Vidya Bhawan. Nagarkar was its first principal for 25 years. Under his leadership, equally talented and promising musicians such as Pt. K.G. Ginde, Pt. S.C.R Bhat, C.R. Vyas, and later on, Dinkar Kaikini also worked there. The institution was instrumental in promoting and advancing Music. His efforts led to its affiliation with the Bhatkhande Sangeet Vidyapeeth of Lucknow, which led to a sea change in the academic form and level of the institution. Many talented students studied here, who went on to make a name for themselves in the field of Music. It was on account of Panditji’s credentials that the renowned tabla player, Allarakha joined the Bharatiya Vidya Bhawan as a dedicated teacher. Under the aegis of the Bharatiya Vidya Bhawan, Panditji gave rise to several constructive projects and activities in the field of Music.

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

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

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

4:9 Dinkar Kaikini (1927-2010)

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

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

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

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

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

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

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

Kaikini employed his uncommon talent, creative imagination and an aesthetic

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99 Kaikini, Shashikala, interviewed on 17th February, 2013.
approach to fill new colour into his singing and created his own place among the stalwarts of the Agra gharana. On account of regular practice, Kaikini could perform all forms, from Dhrupad to Thumri, beautifully in his resonating voice. At the very start of his singing, his shadja (Sa-the foundation note) imparted an unparalleled joy to audiences, and his long practice of the minute phrases -Swarwalis helped him create work in classical Music that was comparable to that of Shrinivas Khale in light Music - 2.

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

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

His creations include:

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

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

100  Talwalkar, Suresh & Bhatia, Tushar, interviewed on 17th Feb, 2013.
101  Shashikala Kaikini & Tushar Bhatia interviewed on 17th February Jan, 2013.
He was awarded "Sangeet Natak Academy" award by President of India in 1976, Tansen award, Sangeetratna, ITC award, and the Sharangdev Samman for his contribution to Indian music. Among his leading disciples, Sudhindra Bhowmick; daughter Aditi Upadhya; Yogesh Samsi, a renowned tabla player; Lalith Rao; Arati Ankalikar; Dhrubajyoti Ghosh, a Sarangi player; and Udit Narayan, a playback singer are established artistes. Personally, the Researcher was fortunate to learn from him for more than 12 years. For the cause of promotion of Indian classical music, Dinkar Kaikini was an active trustee of the S. N. Ratanjankar Foundation in memory of his Guru and also formed "Svarit Foundation" separate charity trust to carry out music festivals, documentation and research activities. Kaikini expired on 23rd January, 2010.

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