Chapter II

History and Emergence of the Agra Gharana

Researcher has focussed on taking an account of historical emergence of today's Agra gharana of Khayal from the Prabandha-Dhrupad dominated tradition of Nauhar Bani. The continuous positive change in the tradition and style has a continuous documented history of more than 500 years. The researcher has also analyzed the trajectory of musicians, their exchanges and association with other gharana artist and evolution in the styles and techniques of performance. This has lead and resulted into a very rich singing tradition of Agra gharana of Khayal singing.

2:1 Nauhar Bani and Agra Gharana:

As mentioned previously, Indian Music has always been more religious in nature in the pre-Dhrupad era and was sung in the form of Prabandhas. Today's Indian (Hindustani music in particular) classical Music is believed to have been derived from Banis, which were founded by enlightened souls like the Rishis who originated around 10/11th century A. D. before the Muslim invasion. The Banis had existed for almost 700 years.¹

During the golden period of Indian classical music (1550-1650 A. D.), the Banis got their names as we know them today. During the Akbar's time these Banis came to be known as Gobarhar Bani, Khandhar Bani, Dagur Bani and Nauhar Bani, mostly being names of the places where the leading musicians of the respective Banis hailed from.² Many are of the opinion that the four Banis followed the Alap, Dhrupad and Dhamar styles during Akbar's time, but each specializing in certain aspects of the basic style. The exact origin of the Banis - and even that of the Nauhar Bani – is not known. However Nayak Gopal (court musician of Devgiri of South India), who was a saintly Brahmin, a very highly learned scholar and musician of the 13th century A. D. was either the founder or is the oldest known musician of the tradition or the system of

¹  N. Jayavanth Rao, Sajan Piya p. No. 2
²  Hakim Mohammed Karam Imam, Madaanul Mousiqui
music that came to be called - more than two centuries after it was founded - the Nauhar Bani.\(^3\) Nayak Gopal was defeated in a musical debate and brought by Amir Khusro to the North. Aparna Chakraborty confirms the above account of Nayak Gopal as follows:

"Nayak Gopal was brought to Delhi from Devgiri in the south by Malik Kapur, general of Allauddin Khilji, as a spoil of war...on account of his excellence in Nayaki\(^4\)(theory) and Gayaki (practice) of music. As a great musician composer, he truly deserved the title of Nayak."

One more story is about 'heat producing' Raga Deepak, which is separately attributed to Nayak Gopal, Haji Sujan Khan and Tansen. In each case the emperor concerned is made to request the musician to sing the Raga by some jealous courtiers. The musician takes it as a challenge, sits in the cool waters of the river Jamuna and starts singing Raga Deepak. However such stories to be accepted with more than a pinch of salt.

N. Jayavanth Rao, in his book 'Sajanpiya', mentions conflicting information on Nayak Gopal and suggests that there could be two Nayak Gopals in history - one from the period of Allauddin Khilji and another contemporary to Nayak Baiju at the court of Akbar.

Nayak Gopal had four disciples by the names of Alakh Das, Malukh Das, Khalak Das and Lohang Das. They were all "Jataadhaar\(^5\)(having long hair) Gosains and were erudite scholars of Music. It is known that among Alakh Das's descendants was born a Sujan Das "Nauhar" (or Sujan Singh "Nauhar") who lived in Akbar's period. The gap between Alakh Das and Sujan Das' periods is of nearly 150 years\(^6\); during which there were 4/5 generations about whom no information is available. Allauddin Khilji's rule (he was Nayak Gopal's contemporary) ended in 1316 and Alakh Das is believed to have been born after that time.\(^5\) Very little is known about the musical happenings in

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\(^3\) Ut. Yunus Hussain Khan's Lecture demonstration at the Khairagarh University.


North India from then till the 15th century, except for Jaunpur's Sultan Hussain Sharqi. One of the reasons for this is almost certainly the misadventure of Mohammed Bin Tughlak and his terrible period followed by the century of socio-political instability till Akbar’s period from 1556. In such a situation, naturally, music and musicians were virtually forgotten.

It is believed that Nayak Dhondu was the founder of the Nauhar Bani, probably born in Alakh Das’ family a couple of generations before Sujan Das. However this is just a guess by N. Jayawanth Rao. Nayak Dhondu may have made a significant contribution to the evolution of the Bani or rejuvenated it from its dormancy; hence the belief that he was the founder. There is a mention of Niranjandas, however no information is available about him through any other books or sources.6 Probably he was the link between Ramdas alias Nayak Dhondu and Sujandas Nauhar/Haji Sujan Khan.

2:1:1 Haji Sujan Khan (1455-1538 A. D.)

Alakh Das' descendent Sujan Das 'Nauhar' was a highly accomplished musician at the court of Akbar. He was the first musician of the Nauhar Bani to take to Islam and became Sujan Khan. Later, performed holy pilgrimage of Haj and was known as Haji Sujan Khan. His Islamic name was 'Abdul quddus gangohi Rahamatullah'7. He has been mentioned in a number of scholarly books8 such as:

1) Abul Fazl: Ain-e-Akbari
2) Dr. Aziz Ahmed: Islamic culture and Indian Environment

Sujan Khan was a Sufi of the Chishti sect and had a great command on poetry in 'Brij' and 'Urdu'. He composed many Bandishes using the pen name 'Alakhdas'.

Sujan Khan was a musician (singer and a flautist)9 of a very high calibre and had a supreme control over his voice production. One anecdote suggests he once sang Raag Deepak sitting in a tank in the court of Emperor Akbar as a result of which

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6 R. C. Mehta, Agra Gharana parampara gayaki aur cheezen p. 11
7 Lecture demonstration by Khan, Yunus Hussain, IKSVV. Khairagarh (C. G.)
8 Ibid.
9 Lecture demonstration by Khan, Yunus Hussain, IKSVV. Khairagarh (C. G.)
extinguished flames were relit and started flickering. Emperor Akbar was pleased and conferred the title of "Deepak Jyot" to Haji Sujan Khan. There is a Dhrupad sung occasionally and attributed to Haji Sujan Khan where the words "Deepak Jyot" appear.

During his Haj trip, he visited Mecca and Madina and was so deeply touched by these holy places that he was inspired to compose the celebrated and outstanding Dhrupad in the Raga Jog with the opening words "Pratham Maan Allah".

Sthayi: "Pratham Maan Allah, Jin rachyo Noor Paak, Nabee ji pe rakh Imaa, E re Sujaan..."

(The composition is mentioned in Chapter No. III - Agra Gharana and Creations) This is the first Dhrupad in the history of Indian music with an influence of Urdu in its poetry. All traditional musicians of the Agra gharana learn this Dhrupad with great reverence and devotion.

Ustad Tasadduq Hussain Khan was a studious musician of the Agra gharana. Prof. R. C. Mehta mentions his manuscript in Urdu has a reference to a Dhrupad composition, which confirms that Haji Sujan Khan was a contemporary of Tansen. The words indicate that it was composed during the marriage ceremony of Haji Sujan Khan, son of Alakhdas and the word Miya ji in the last line of the song might be a reference to the great musician Mian Tansen:

Sthaayee: Byaahan aaya baajat dhol mangal, 
Ghongal nishaan dharaayaa...

Antaraa: Asees mor kanganaa mehandi sohe, Paagaa sone Sajaayaa...

Abhog: Nar Naari mil mangal gaavat, 
Sakhiyan tona chalaya, 
Aage Mommadshaa peechhe, 
'Deepak Jyot' Gunana saraayaa,

10 Ut. Vilayat Hussain Khan, Sangeetgyon ke sansmaran. p51
11 Mention of 'Sujan' as a composer, Sangeet Raag Kalpadrum-Part I, p. 264
Cheer jug jeeyo Alakhdas ko dulha,
Miyan ji ne mangal gaayaa...

Here 'Mommadsha' probably refers to the King, who was accompanied by Deepak Jyot – Haji Sujan Khan, when he went to a marriage. Here, 'Miyaji' refers to Tansen. This Dhruvapad was composed on the occasion of the marriage of Haji Sujan Khan's son, Alakhdas. And Mian Tansan had personally participated in it. In a manuscript possessed by Ut. Tasadduq Hussain Khan. The manuscript mentions that "Sujandas belonged to the family of Ramdas (Dhondu as another name), was born in Raipur community. The Bani was Nauhar and they practiced Yoga. In the fourth generation Sujandas was born, who later became Muslim and was known as Haji Sujan Khan" 13. Haji Sujan Khan and his brother Bichitra Khan were both great musicians and were called "Nauhar Rajputs". Once Tansen heard young Sujan Das "Nauhar" singing and was so pleased with his outstanding musical talents that he made him his son-in-law, converted to Islam and sent him for Haj pilgrimage. 14 It is believed that Haji Sujan Khan was a very devout and saintly person and was almost like a Yogi or Rishi, and lived up to the age of nearly 125 years.

Towards the end of Akbar's long reign, Haji Sujan Khan's son, Surgya Khan, also a distinguished musician, scholar and a "Nauhar Rajput", became a court musician. The Khandaan of the Nauhar Bani was carried down through Surgyan Khan. Akbar honored Haji Sujan Khan by rewarding him with a village named Gondpur near Alwar of Rajasthan. It is said that Surgyan Khan and his descendants went to live there after Akbar's death and lived there till the Sepoy Revolt of 1857.

Haji Sujan Khan's youngest daughter was married to a direct descendant of Hazrat Amir Khusro. She gave birth to a great musician, Wazir Khan 'Nauhar', and he was an accomplished scholar of 'Khusravi Mausiqui' (considered to be the precursor of today's Khayal). Wazir Khan's sons were Hasan Khan 'Nauhar' and Saiyad Khan 'Nauhar', both were known to be Nipuns – experts – in the Khusravi Mousiqui. They lived in early part of Aurangzeb's reign. It is a matter of interest that one of the two

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13 Mehta, R. C., Agra gharana Parampara Gayaki aur cheezen, p. 65
14 N. Jayawanth Rao, Sajan Piya p. 14
was the forefather of Faiz Mohammed Khan of Baroda, the first Guru of the Great Agra gharana musician Bhaskarbua Bakhale and father-in-law of Faiyaz Khan.

Surgyan Khan's son, Qader Shah (lived during Jehangir's reign) and grandson Hyder Shah (lived during Shahjehan's reign) lived in the Gondpur village but still were informally attached to the Mughal court. They were, therefore known as "Gondpuriye" but were also called 'Jogi Bachche', being the direct descendants of Sujan Khan. The ragas Gondgiri, Gondani Todi and Gondgiri Bahar, sung by the Agra gharana ustads, were composed by them or later by their descendants in memory of the place that gave them shelter for quite a few generations.

The members of the family lived in Gondpur till 1857; however, they hastily left carrying only their very essential belongings during the Revolt. They had to leave behind almost all their heavier possessions including valuable old books, manuscripts (including diaries of the ragas and compositions) and many more.

According to Vilayat Hussain Khan, the Agra gharana of Khayal style has two branches, of which the first is very well-known and the other is relatively unknown, for which reason the present thesis focuses on the first.

2:1:2 Sarasrang and Shyamrang

Dayam Khan Nauhar - Sarasrang and Qayam Khan Nauhar - Shyamrang(1780) were descendants of Haji Sujan Khan, were sons of Malakhdas. They were accomplished Dhrupad singers and great composers. Some of their compositions are still sung not only in Agra gharana, but in other gharanas also. It is said that even Natthan Peerbaksh, the legendary Khayaliya of Gwalior gharana also learnt many Dhrupad and Dhamars compositions from them. Natthan Peerbaksh received bandishes of Dhrupad-Dhamar of pure forms of raga from them, on the basis of which he created khayals that went on to become very popular and were lauded all over India. Although Shyamrang and Sarasrang were artistes of the highest calibre,

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15 Ut. Vilayat Hussain Khan, Sangeetgyon ke sansmaran p. 98
16 R. C. Mehta, Agra Gharana parampara gayaki aur cheezen p.13
they could not acquire the kind of fame that they deserved. That was because they never left Agra. They had several disciples. In their time, the king of Kashi, Veerbhadrasingh, stayed in Agra, who provided refuge to the brothers. They had good knowledge of the Hindi and Brij languages and were excellent poets as well. Many of their bandishes are sung by artistes of the Agra gharana. Among the large number of the compositions, a very popular one is in Raga Chhayanat, "Nevar ki jhankaar", which is widely sung by musicians of Agra gharana and others. Miyan Saras Rang left Delhi during the Aurangzeb's reign and made Agra his home, the place that he found most suitable to pursue his art.\(^\text{17}\) He was the last musician of the Khandan to have had the title of Nauhar added to his name. It can, therefore, be deduced that the Nauhar Bani more or less ended and the Khandan came to be called the Agra gharana during the time of Miya Saras Rang. Saras Rang, therefore, occupies a preeminent position in the evolution of the Agra gharana.

Qayam Khan-Miya Shyam Rang also was an accomplished musician. There is a controversy about the relationship between Shyam Rang and Saras Rang. While Dipali Nag, Kumar Mukherjee and N. Jaywanth Rao mentioned in their books *Ustad Faiyaz Khan, Lost world of Hindustani Music* and *Sajan Piya* respectively that Shyam Rang was son of Saras Rang, in contradiction R C Mehta and Vilayat Hussain in their books *Agra Gharana parampara gayaki aur cheezen* and *Sangeetagyon ke sansmaran* contradicted it by stating that they were brothers. However it must be noted that Shyam Rang also was a famous exponent of Agra gharana during the period of Mohammed Shah Rangila, when classical music got a much-needed boost after Aurangzeb's vain attempts to obliterate it from his empire. Sham Rang was just as good a composer. The famous composition in the rare and old Raga Birju Ki Malhar "Aaye badara kaare kaare" is his creation.

Shyam Rang lived in the period of Mohammed Shah Rangila and almost certainly he was contemporary to the legendary musicians Sadarang and Adarang in the 18th century.

\(^{17\text{}}\) N. Jayawanth Rao, *Sajan Piya* p. 16
2:2 Ghagge Khudabaksh - the beginning of Agra gharana of Khayal

Shyam Rang had four sons called Junghu Khan, Soosu Khan, Gulab Khan and Khudabaksh. The youngest son Khudabaksh (1800-1850/60)\(^{18}\) or (1790-1880)\(^{19}\), was later known as "Ghagge" Khudabaksh because of gruffness in his voice. Till this period of time, Agra gharana were strict followers of Nauhar bani of Dhrupad genre.\(^{20}\) However the existence of compositions like "Nevar ki Jhankar" in Raga Chhayanat by Saras Rang and "Aaye badara kaare Kaare" in Raga Birju ki Malhar by Shyam Rang, which are distinct Khayals, raises doubts on this issue. It is possible that these and other similar Khayal-like compositions of pre-Ghagge Khudabaksh period started off as Dhrupads and were later adapted to Khayals. However the literature of these compositions suggests that they are purely of the Khayal genre. Therefore, it won't be amiss to posit here that the artistes were also aware of Khayal but since it was then considered to be inferior, they did not sing it in concerts. This statement of mine has been corroborated by the Gwalior gharana singer and musicologist Prabhakar Gohadkar.\(^{21}\) Yet another confirmation is the fact that several Khayals by Sadarang, Adarang and Manarang in several ragas are found in the Agra gharana, which are not found in the oldest gharana of khayal, Gwalior gharana, or for that matter any other gharana, but are sung in the Agra gharana.

<table>
<thead>
<tr>
<th>Sr.</th>
<th>Composer</th>
<th>Raga</th>
<th>Bandish sung in Agra Gharana</th>
<th>Tala</th>
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<tbody>
<tr>
<td>1</td>
<td>Sadarang-Niyamat Khan</td>
<td>Khemkalyan</td>
<td>Piharwa maika hi de ho bataye</td>
<td>Vilambit Trital</td>
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<td>2</td>
<td>Sadarang-Niyamat Khan</td>
<td>Vibhas-Marwa Thath</td>
<td>Tarwa ginat ginat maika rain</td>
<td>Madhyalay Ektal</td>
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<td>3</td>
<td>Sadarang-Niyamat Khan</td>
<td>Hem Nat</td>
<td>Tum bin mai</td>
<td>Vilambit Ektal</td>
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<td>4</td>
<td>Sadarang-Niyamat Khan</td>
<td>Bageshri</td>
<td>Ja ja re kagawa</td>
<td>Vilambit Ektal</td>
</tr>
</tbody>
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\(^{18}\) Ut. Vilayat Hussain Khan, *Sangeetagyon ke sansmaran*, p. 99

\(^{19}\) N. Jayawanth Rao, *Sajan Piya* p.17


\(^{21}\) Jayant Khot & Prabhakar Gohadkar, interviewed on 21st July, 2013
| No. | Sitar 
(Sadarang-Niyamat Khan) | Vocalist 
(Bahar) | Song Title | Taal 
(Vilambit/Ektal) |
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<tbody>
<tr>
<td>5</td>
<td>Gorakh Kalyan</td>
<td>Dhan dhan bhaag</td>
<td>Vilambit Ektal</td>
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<td>6</td>
<td>Hem Kalyan</td>
<td>Daiya ri mai kaise jaay karu</td>
<td>Vilambit Ektal</td>
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<td>7</td>
<td>Lalita Gauri</td>
<td>Preetam Saiyan</td>
<td>Vilambit Ektal</td>
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<td>8</td>
<td>Saar Nat</td>
<td>Sajan galbahiya</td>
<td>Vilambit Trital</td>
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<td>9</td>
<td>Shuddha Bilawal</td>
<td>Tab to kaisi keeni</td>
<td>Vilambit Trital</td>
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<tr>
<td>10</td>
<td>Shahana kanada</td>
<td>More aaye ho kunwar kanhai</td>
<td>Jhaptal</td>
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<td>11</td>
<td>Megh Malhar</td>
<td>Garaj ghata ghana</td>
<td>Jhaptal</td>
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<td>12</td>
<td>Shivmat Bhairav</td>
<td>Taal Suran ki</td>
<td>Madhyalay Trital</td>
<td></td>
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<td>13</td>
<td>Jait Kalyan</td>
<td>Jo more saiyan</td>
<td>Vilambit Ektal</td>
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<td>14</td>
<td>Jaldhar Kedar</td>
<td>Dhan ghari dhan raat</td>
<td>Madhyalay Trital</td>
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<td>15</td>
<td>Bihari Nat</td>
<td>Sajan gar gare baiyan</td>
<td>Vilambit Trital</td>
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<td>16</td>
<td>Ramkali</td>
<td>Jaag re salone</td>
<td>Madhyalay Ektal</td>
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<td>17</td>
<td>Ramkali</td>
<td>E menda dil lagawe</td>
<td>Vilambit Ektal</td>
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<tr>
<td>18</td>
<td>Barwa</td>
<td>Eri maiko naahi parat chain</td>
<td>Vilambit Trital</td>
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<td>19</td>
<td>Bhankhar</td>
<td>E Kartaar</td>
<td>Madhyalay Trital</td>
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<tr>
<td>20</td>
<td>Jait Kalyan</td>
<td>E Jhakoran ye</td>
<td>Vilambit Trital</td>
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<td>21</td>
<td>Vibhas</td>
<td>So ab more surajanwa</td>
<td>Madhyalay Trital</td>
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<td>22</td>
<td>Pradeepaki</td>
<td>Tumi san laagi</td>
<td>Vilambit Ektal</td>
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<td>23</td>
<td>Jaitashree</td>
<td>Dariye mori maai</td>
<td>Madhyalay Trital</td>
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</table>
Khudabaksh had a flaw in his voice, which made it sound unmusical. All of Shyamrang's sons were trained very well and picked up the style very well except Khudabaksh. The rest became good performers. Khudabaksh had become laughing stock of his family as he could not sing properly because of the gruff voice. Unbearable taunts led him to run away from home and travel to Gwalior to learn from the legendary Khayal exponent Natthan Peerbaksh of Gwalior gharana, with a determination to become a good musician at any cost. He was still in his teens and thought if his voice was unsuitable for the Dhrupad Gayaki of his own khandan, he could possibly do better in Khayal. Natthan Peerbaksh was very much impressed by the determination of the teenager when he heard his story and gladly accepted him as his disciple. Natthan Peerbaksh had himself learnt many Dhrupads at one time from an Agra Gharana Ustad (most probably Miya Saras Rang).\textsuperscript{22} It is also understood that Natthan Peerbaksh composed a number of beautiful Khayals based on Dhrupads and Dhamars that he acquired from the Agra Gharana. So it made him very happy to assist young Khudabaksh. Khudabaksh was rigorously trained in voice culture, Khayal etc. by Natthan Peerbaksh for fourteen years. The result was fascinating. Khudabaksh's voice became sweet, melodious and of mellow quality. He had in him now a most beautiful blend of the majestic and methodical Alap-Dhrupad-Dhamar oriented style of his own khandan and the soulful and melodious Khayal-oriented style of Natthan Peerbaksh of the Gwalior gharana.

When Ghagge Khudabaksh reached home in Agra and displayed his voice and Gayaki, the family’s joy knew no bounds. All were astonished with his utterly sweet and tuneful voice. His gayaki had acquired a new dimension which was absent in the khandan. He was welcomed home with open arms and suffice it to say that the family

\textsuperscript{22} Aqueel Ahmed, interview on 15th March, 2014. and Tapasi Ghosh, \textit{Praanpiya} p.17
decided then and there that the next generation of musicians in the khandan would be trained by Ghagge Khudabaksh in his unique gayaki. Thus started the new Agra gayaki - a harmonious blend of the Khayal and Dhrupad-Dhamar styles.

2:3 Trajectory of Agra gharana

For more than five centuries, this tradition has been consistently progressing on its musical journey, and it has truly been a great gift to the refined music of India. This style of singing developed in northern India, in and around Agra city. Over time, the offshoots of several other gharanas came under its wing. Artists born into the Agra gharana found favour. Bandishes, ragas, kinds of singing, the various facets of singing, teaching methods and so on were exchanged; which resulted in the firm establishment of the rich tradition of the Agra gharana in the Khayal style of singing.

Generation after generation, it was promoted, developed and carried forward in a most discerning manner by progeny and pupils. Over time, its most reputed exponents were honoured in several dominions of northern, western, and central India. They were also honoured as far as Mysore in the south as invited court singers. These dominions included Agra, Mathura, Gwalior, Tonk, Jaipur, Rampur, Indore, Baroda, Jodhpur, Bikaner, Mysore, Riva, Bharatpur, Alwar, Kashmir, Kolhapur, and Patiala. These artistes indulged in a healthy exchange of knowledge of music with artistes they met in these places.

By the decline of the Mughal Empire and the middle period of the British Empire (before the War of Independence of 1857), musicians of the Agra gharana had left their place of origin and taken refuge in various dominions. In Mumbai, Ustad Sherkhan brought Agra gharana for the first time in 1953 and thereafter his son, Ustad Natthan Khan roamed in Mysore; northern Karnataka provinces such as Dharwad and Hubli; Baroda and Bhavnagar to create an impact through his own and his disciples' efforts and establish the Agra gharana in western India. The most important among Natthan Khan's disciples in addition to his own sons were Baabli Bai from Goa and Bhaskarbuva Bakhle of Baroda. Bhaskarbuva used his singing to bring about a musical revolution and awareness in Maharashtra! Thereafter, Faiyaz Khan, Vilayat Hussain Khan, and several disciples established the Agra gharana as a major front of classical music in the western region. Several top teachers and artistes
Ghagge Khudabaksh first started training Sher Khan, his eldest brother Junghu Khan's only son, in his new style. Junghu Khan became a fine musician in just a few years' time. Ghagge Khudabux was in most demand by various royal princely states, so started travelling to display his most magnificent Gayaki to the several Kings and nobles in the country. In fact, he was the first Agra gharana Khayal musician to have travelled outside Agra to spread his music. Even Sher Khan, after completing training, set out on his travels.

Wherever Ghaggeji went, the kings and the subjects were wonderstruck at his very beautiful Gayaki. It is said that within minutes of starting to sing he would bring tears to the eyes of his listeners with his intensely melodious and tuneful voice and the music.

In Jaipur, the then Maharaja Sawai Ram Singh was so pleased with his soulful music that he immediately appointed him the court musician. It is said that Ghaggeji joining the court 'filled the one gap that existed' in the distinguished court of Jaipur comprising such legendary musicians as Rajab Ali Khan (Been player of Jaipur and Maharaja's own Ustad), Imratsen Sitariye (discendant of Tansen), 'Pandit' Behram Khan of Dagars-Saharanpurwale, Sadruddin Khan of Delhi, Mubarak Ali Khan of Qawwal bachche and others. This was truly a great honour for him. He became so popular that even after his appointment as the court musician he was very frequently invited to several places and princely states such as Gwalior, Jhalawar, Tonk, Rampur, Benaras, Mursaan, Ballabgharh, Bharatpur, Rewa, Dhaulpur and many more. Among his prominent disciples were: 1) Ghulam Abbas Khan-eldest son 2) Sher Khan-nephew 3) Ali Baksh of Bharatpur 4) Pandit Shivdin-son of Pandit Vishwanath, the then Prime Minister of Jaipur state. He left a great legacy after his death sometime between 1850 to 186023.

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23 Khan, V. H., *Sangeetagyon ke sansmaran*, Sangeet Natak Akademi, Delhi, page 103
2:3:1 Sher Khan (1805-1862)
Sher Khan was known to be a true Sher (tiger), now a great musician and brilliant performer. He too travelled all over, gave recitals at various courts, started getting name and fame and started influencing musicians of respective places. Sher Khan took upon himself task of training Ghaggeji's elder son Ghulam Abbas Khan rigorously in the father's true style. Ghulam Abbas Khan studied with great devotion for several years and became a fully trained accomplished musician. Sher Khan while in Gwalior, had even impressed the legendary Haddu Khan of Gwalior so much that he introduced him to the Maharaja Jiwajirao Scindhia. The Maharaja gifted him a very handsome amount. Sher Khan was first musician to migrate to Mumbai in 1851, however according to N. Jaywanth Rao it was sometime between 1835-40. Nevertheless, it can be said that much before Gwalior gharana (through Balkrishnabuwa Ichalkaranjikar), the Agra gharana got established in Maharashtra.

2:3:2 Ghulam Abbas Khan (1818 or 20 or 35-1932 or 34)
Ghulam Abbas Khan is considered one of the avant-garde artistes of the Agra gharana and represents inimitable contribution. He has contributed greatly to passing on the singing style of the Agra gharana to the next generation. He was the son of the inventor of the Agra Khayal style of singing, Ut. Ghagge Khudabaksh. According to Khan Saheb Vilayathussain Khan, the two most melodious singers he ever heard were Ut. Ghulam Abbas Khan and Ut. Abdul Karim Khan. He was born in Agra.

He initiated his training in Music with his father, Ut. Ghagge Khudabaksh and his cousin, Sher Khan, which went on for years. He had knowledge of several raagdaris and bandishes. He learnt a lot of Dhamar-Hori from his other cousin, Ghasit Khan. He was an expert at Dhrupad-Dhamar and also sang Khayal with great skill. In 'Sangeet Kalaprakash – Part I', Pt. Ramkrushnabuva Vaze writes, “It is extremely difficult to find a singer who can sing in such a Vilambit laya (slow tempo).” But the Ustad had impressed Vazebuva with his renditions of very serious ragas such as Todi and Aasaavari. Pt. Vazebuva had gone with Ut. Natthan Khan Agrewale to a programme organized by Zohrabai to listen to him. In that programme, he sang these

24 Khan, Yunus Hussain, Lecture demonstration, Khairagarh University.
ragas without the use of *taans* or other techniques because using *taans* in such ragas hampers them. This book describes him as a very skilful singer.

In *'Sangitagyo ke Sansmaran'* , Ut. Vilayat Hussain writes that he possessed very long breath and his style of lingering on notes mesmerized everyone and made their hearts yearn. He was a much-decorated artiste of his time. And the rich and rajas and maharajas would invite him to their establishments. He was in great demand at Alwar, Tonk, Jaipur, Udaipur, Jodhpur, and other states. In 1907, despite his age (he was 87), he went to the Mysore court on the occasion of Festival of *Dusshera*, greatly impressed the Maharaja and received several awards.

Ut. Ghulam Abbas Khan remained a celibate for the 30 most important years of his life and dedicated himself to practicing Music. He was a Music training and physical fitness enthusiast. A serious demeanour and long breath were his specialties. He could sing *Taans* without break in as long as 18 continuous cycles in one breath. Therefore, he was completely fit and able to use that fitness in his devotion to Music and earn a name among the best names in Indian Music.

Among his most important disciples were his younger brother Kallan Khan, Ut. Natthan Khan, his nephew Ut. Tasdduq Hussain Khan, and Aftaab-e-Mousiqui Ut. Faiyaz Khan. He provided maximum training to Faiyaz, the son of his sister, Abbasi Begum, and shaped up his musical personality in Toto by taking him along when he gave programs all over India.

He was himself an established composer of *bandishes*. According to Ut. Yunus Hussain Khan, he created several composition under the pen name *'Sabrang'*. Before Ut. Bade Ghulam Ali, he made several efforts for the promotion of Music. According to Prof. Yashpal ji, he also gave several *bandishes* to Pt. Bhatkhande ji, which were included in his *"Kramik Pustak malika* part I to VI series, e.g., *Dhan dhan Murat Krishna Murari* - in Raga *Bhairav*.* Zohrabai Agrewali and Chandan Chaubey of Mathura Pushtimarg were among his disciples. He expired in 1932 in Vadodara.

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26 Interview of Haldankar, Babanrao on 15th August, 2011.
2:3:2 Kallan Khan (1835-1925)

Kallan Khan was the youngest son of Ghagge Khuda Baksh but was trained by elder brother Ghulam Abbas Khan. However, he learnt many Ragas and compositions from Pandit Vishwambharnath, a senior disciple of Ghagge ji. Kallan Khan was later appointed court musician by the Maharaja of Jaipur. He was an equally brilliant teacher and trained many musicians. A few to name were his son Tasadduq Hussain Khan, grand nephews Faiyaz Khan, Vilayat Hussain Khan and Nanhe Khan, grandson Bashir Khan and great grand nephews Khadim Hussain Khan and Anwar Hussain Khan. All of them became great masters and each taught hundreds of disciples within and outside the family.

2:3:3 Natthan Khan (1840-1901)

Natthan Khan was the only son of Sher Khan. Being the Khalifa, Ghulam Abbas Khan taught him with great devotion for several years. He was also trained by well-known musicians such as Ghasit Khan, Khwajabaksh and Mubarak Ali Khan of Qawwal Bachche, a contemporary of Ghagge Khudabaksh. He was an outstanding performer, and the first to introduce very slow tempo in Khayal\(^{27}\), much before the modern trend. He could do raga exposition and perform all intricacies of Khayal and the 'Bol ang' from the bandish with utmost ease. He was equally accomplished in raga elaboration and the phirat - fast movements of the notes and had an unparalleled command over the rhythm. He was highly regarded by the tall musicians of those days. His elder sons Mohammed Khan and Abdullah Khan (composer of famous composition 'Eri aali Piyabin') were his prominent disciples in the family and outside were the famous Bhaskarbua Bakhale and Bablibai alias Chanda Karwarkarin. He remained a highly regarded court musician of Mysore till his death in 1901.

2:3:4 Sons of Natthan Khan: Mohammed Khan (1870-1922) and Abdullah Khan (1873-1922)

Mohammed Khan was the eldest son and Abdullah Khan was the second son. Each had a huge repertoire of compositions in various popular and lesser-known Ragas. Mohammed was a Urdu poet. Both brothers composed several Bandishes. The famous

\(^{27}\) Khan, V. H., Sangeetagyon ke sansmaran, Sangeet Natak Akademi, Delhi, page 107
Bandish 'Eri aali Piyabin' in Raga Yaman is a composition of Abdullah Khan. Mohammed Khan was great teacher and Abdullah Khan was a great performer, even Faiyaz Khan was influenced by his singing. Abdullah Khan performed at various princely states and other places all over India. He was appointed a court musician along with his father.

Other sons of Natthan Khan like, Mohammed Siddique Khan, Nanhe Khan (composer Shaqueel Piya), Babu Khan were also good musicians but all died very young. However Vilayat Hussain Khan gained significant name and fame as a performer and a teacher. His contribution will be covered in the fourth chapter. The only daughter of Natthan Khan, Faiyazi Beghum, was married to Altaf Hussain Khan of Atrauli. Her three sons, Khadim Hussain Khan, Anwar Hussain Khan and Latafat Hussain Khan were excellent musicians of the twentieth century.

2:3:5 Faiyaz Khan (1881-1950):
Faiyaz Khan was amongst tallest figures of classical music from the last century. He was a direct disciple of his maternal grandfather Ghulam Abbas Khan. He was court musician of Baroda. The separate write-up has been given in the fourth chapter.

2:3:6 Tasadduq Hussain (b. 1879)
Tasadduq Hussain was in the Baroda court and also worked as an Ustad for 22 years. He trained many renowned musicians of last century including Dipali Nag, Bashir Khan, Aqueel Ahmed Khan, Shafi Ahmed Khan. He composed many Bandishes with a pen name "Vinod". Had deep interest in Urdu, Persian languages as well as Theory of Music. He has an unpublished work on the Raga-Raginis to his credit.

Thus Agra gharana as combination of Dhrupad-Dhamar and Khayal style got well established all over India by the beginning of the twentieth century through its wide range of musicians born in the family and the disciples outside family.

Veteran musicologist, R. C. Mehta attributes the dominant aspects of Agra's post-Dhrupad stylistics largely to its retention of Dhrupad as a performing tradition, and

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28 Mehta, R. C., interviewed on 10th October, 2013
the gharana's continued adherence to the dhrupad philosophy as the foundation of khayal vocalism.

2:4 Agra Gharana and its second branch

I would like to quote some musicians, who belonged to the second branch of Agra gharana. The detailed information has been published in 'Sangeetagyon ke Sansmaran', the book by Vilayat Hussain Khan.

2:4:1 Imdad Khan (1800-1860)

He was a very popular singer of his time. The Maharaja of Benaras was greatly impressed with his singing and became his disciple. He remained in Agra, never travelled outside.

2:4:2 Hamid Khan (1840-1909)

He was trained by his maternal grandfather Nanhe Khan. He was a very popular singer in the princely state of Bundelkhand.

2:4:3 Nanhe Khan & Salem Khan (1800-1895)

Both were born in Agra. They were brothers-in-law. They were always together and sang together all over India. Both of them were very popular singers and were highly regarded in the princely states of Jaipur, Jodhpur, Alwar, Bharatpur, Panna and many others. They were gifted a village by the Maharaja of Ratanpur.

2:4:4 Pyar Khan ( - d. 1915)

Pyar Khan was Salem Khan's son. He was more inclined to singing in lighter classical styles such as Thumri and Dadra. He was an accomplished Jaltarang player as well. The Jaipur Maharaja was highly impressed with him and had employed him in the 'Guni jan khana'. He left the audience spellbound in a concert in which the Prince of Wales (who later became George V and the King of England) and the Queen were present, at the Jaipur court.

2:4:5 Latif Khan (b. 1875)
He was son and disciple of Pyar Khan. He also had more inclination towards Thumri, Dadra. He had a tremendous command over the rhythmic aspect. He was very popular in the princely states of the Rajasthan such as Jaipur, Shahpura, Indergarh etc.

2:4:6 Mahmood Khan (- d. 1920)
He was the third son of Pyar Khan. He was accomplished in Khayal, Thumri. He invented an instrument called "Veena Ragaswaroop". This instrument was like a one-stringed Veena, without any frets on it. He was a court musician in Shahpura and later in Bhadaawar.

2:4:7 Raza Hussain (1891-1960)
He was the last son of Pyar Khan. He was an expert singer as well as a master at playing instruments. In spite of being a traditional Indian classical musician, he never sought to be a part of an orchestra as a performer or even as a composer. He was a court musician of Maharaja Sayajirao Gaekwad III of the Baroda state from 1909 till his death.

Thus Agra gharana since its inception, continued to grow culturally and geographically. Its musicians got well placed in the famous courts of the Maharajas and Nawabs—the important sources of patronage. These musicians interacted with the other contemporaries of other gharanas and enriched not only themselves but influenced others. This journey has been continued for more than 500 decades. As a result they developed a unique aesthetics in music, style, philosophy and training methods etc. The researcher would take like to take an account of the same.

2:5 Philosophy and Principles - Training and other distinguishing features

2:5:1 The Oath of the Agra Gharana and aesthetics
The philosophy of the Agra style is based on vision, mood, and special constituents, which are carefully safeguarded. They are deliberately reached to the disciples by means of training. This we shall call the oath of this gharana.
2:5:1:1 Purity of Raga

In the Jaipur Gharana Conference organised at ITC-SRA at NCPA, Mumbai\(^29\), Vidushi Shruti Sadolikar, Pt. Dinkar Panshikar, and Pt. Satyasheel Deshpande praised the training in raga purity in the Agra gharana in generous words. According to the mention in the Bhatkhande Smritigranth, Pt. Bhatkhande had praised Ut. Faiyaz Khan in the context of raga purity.

That is not to say that raga purity in other gharanas is neglected. However, deliberate training to bring out the nuances of the ragas and invoke the aesthetic constituents in them is a very meticulously taught subject in Agra gharana. The very logical reason for purity of Raga in Agra gharana is its Nauhar Bani of Dhrupad. Raga principles, including not just the gramma r (Vaadi, Samvaadi, Shuddha, Vikrut, Aaroha, Avroha, Varjiya, Avariya) but also special Swarkrutis, distinguishing between pronunciation of the swaras, the long and short of the swaras, and the treatment to them are all paid due attention. E.g., the notes of the Purvi raga (Re, Ma, Dha, and Shuddha Ma) are sung in at least ten other ragas in this gharana (such as Purvi, Purva, Vasant, Paraj, Parajkaalingada, Lalitagauri, Chetagauri, Ramgauri, Kaphargauri, Cheta Gunkali, Rupkali), still aspects such as pronunciation, treatment-lagaav, phrases- swar sangati training are used to distinguish between them. In the various forms of various Ragang Ragas, specific differences between ragas, and other things are clarified on the basis of Raga Prakriti. In the Raga Barwa, komal gandhar is used with laag-daat while in Sindhura, it is very light. Capable singers can announce the raga only through the use of this note. Pt. K.G. Ginde's lecture-demonstrations at the Baroda Music College on the bandishes of the Agra gharana, a very short phrase of Multani was sung to create the mood of entire raga in a few seconds and knowing audiences acknowledged it spontaneously. Pt. Babanrao Haldankar says that Faiyaz Khan could clearly determine whether the raga was Yaman or Bihag from just the ‘mandra Ni’ note. In Agra style, the raga-specific importance of the notes is given greater importance. Behind this paraphernalia, the objective is to safeguard the aesthetic constituents hidden in the raga. A raga has its own mood. If that is safeguarded, the appropriate bhava may be created and for that, purity is all-essential. Therefore, even in the taans, without harming the raga, raga-specific taans are sung. For example, in Raga Darbari the

\(^{29}\) ITC SRA seminar on Jaipur gharana at NCPA Mumbai, on 9th May, 2010
komal gandhar – i.e. to show the long komal dhaivat, those notes are repeated. For example, G G G G, M M M M, R R R, S S S, Ń Ń Ń, ų ų ų, Ń Ń Ń, P P M P, G G M M R S etc. the repetition of the notes will be sung. In many traditions, whatever the kind of raga, it is limited to vilambit aalaap, one single kind of laya, one pace, and the expansion of the form and fast taans. This leads to no distinction between Jogiya and Gunakri, Puriya and Marwa, Puriya Dhanashree and Shree. To safeguard these nuances, 18 ang have been mentioned in another chapter. E.g., Lahak, Gamak, Sut, Laag-Daant are used only in accordance with the constitution of the raga.

In the Agra tradition, during special training, 18 ang are taught. And senior teachers advise their disciples to learn to recognise the tabiyat of the raga. Today, most singers sing a major raga and then – to avoid monotonality – sing thumri or some similar, light music form. But in the Agra gharana, since the ragas of diverse kinds, that approach is not necessary. After singing the main raga, Pancham Sohani, Sunderkali, Paraj, and such other ragas to sing are included in the gharana. These ragas are mercurial. Therefore, after singing the main raga at length, such compositions help lighten the mood.

2:5:1:2 Singing with the Sthayi Ang

This concept is included in Agra gharana as it is in the Gwalior gharana. According to it, the gross form of the bandish is regarded while it is expanded on as per the raga articulated. For this reason, the rendition of the raga is seamless and of a specific form. Using specific swarakritis (phrase) in the bandish, the raga is expanded, for which reason the sentiment of the raga becomes clearer and more powerful. This leads to strengthening the integrity of the environment. In many traditions, no matter what kind of bandish is used, if the Mukhda contains higher notes, or if there is a Sam on the Uttarang Swar, after the Mandra Saptaka, consecutive notes in the Madhya Saptak are used for the aalaapkari. These are irrelevant for phrases in the bandish for the appropriate raga. For this reason, the raga reflected in the bandish is not clarified by such expansion. E.g., A vilambit composition in Raga Yaman “Kahe Sakhi Kaise Kariye” S G R G, and P G, P and G, G R G, R – Shuddha M, such unusual sangatis are found, and their expansion in Yaman will be used in this bandish. In Ut. Faiyaz Khan’s recording, such expansion from the Sthayi Ang is found.
When the raga expansion is not in accordance with the bandish, it leads to repetition. In such a bandish, there is no pleasure of the specific raga. On account of repetition, the creative challenge is wasted. Therefore, the quality of the music also suffers. The composition does not come across as a composite whole, it sounds scattered. Against this, singing with the Sthayi Ang the raga ang hidden in the bandish is clearly visible.

2:5:1:3 Powerful Rendition:
The attraction to such singing lies in its powerful constituents, such as sharpness, weightiness, and resonance. If cine music is light, it influences our minds for a very short duration. In comparison, thumri, ghazal have a more powerful impression and prestigious and their impression lasts longer on the mind. Even better is Raga music. In this manner, as singing style progresses from cine music to Raga music, it becomes deeper, heavier as it progresses toward supremacy and formlessness. Heaviness in music leads to greater quality and it can be effected in two ways: 1. through the voice and 2. through presentation.

2:5:1:4 Vocal Power
For a powerful voice, practising bass is extremely important. The base note, Shadaja, on which our ragas and the entire raga music stands supported, requires a weighty voice with resonance and maturity. And this is compulsory practice in the Agra gharana, for which training in voice cultivation is mandatory. For such training, a full-throated voice is gradually increased toward the lower octave to achieve a special grandeur/breadth of the voice. In order to ensure that the voice has dignity in it, practising for a bass voice has been given greater importance in the Agra gharana. In comparison to the other gharanas, it is believed in this tradition that after practising the bass the voice is cultivated and some light ragas and the other prestigious ragas are sung in the lower octave without the 'Khench' to fully present the raga. e.g., Raga Darbari of Faiyaz Khan or the recordings of artistes like Latafat Hussain Khan contain a Dhrupad-like Khench. Late Vamanrao Deshpande has accepted in book 'Gharandaj Gayaki' that the singers of the Agra gharana have 'lightning' in their voices.

It is also important to cultivate resonance in one's voice, which yields greater importance in the Mandra Saptaka and the purvanga of the Madhya Saptaka. It never
fails to impress the audience. This kind of capability of Ut. Faiyaz Khan has been mentioned by authors such as the late Keshavrao Bhole, Thakur Jaidev Singh and Thakur Gajendranarayan Singh in their writings. A voice that is weighty infuses dignity into the notes. It is a stunning voice on account of its sharpness and makes for a very touching experience for the audience on account of its resonance. Thus, cultivation of the bass makes the voice profound.

2:5:1:5 Dignity in Performance

Here, the mental exercise is more urgently required than the physical exercise. For a presentation that is full of splendour, the first medium is the bandish. The singing that contains treatment appropriate to the needs of the swaras, the steadiness of the swaras, meend, aans, khench are used to properly articulate the relationship between two swaras and wherein murki, khatka, and such light forms, when sparingly used, make for majestic music. Long Swarakritis, and capacity for singing them in a single breath are qualities that make the singing grand. For this, appropriate training and practising breath control are indispensable. Talking about this, Yunus Hussain Khan has said that Ghulam Abbas Khan could sing a bandish with vilambit khyal in a single breath. Babanrao says that Ghulam Abbas Khan could take a taan of over 18 cycles in the Chhota Khyal. His guru, Khadim Hussain Khan used to say, “Arre bhai, gaanaa to saans ka kaam hai.” Some bandishes of this gharana were composed in the form of 'Dam Saans ki Bandishe’ as well.

In the context of the grandeur of presentation, the laya is also very important. This means that singing too much of vilambit or singing the aalaap in 4x or greater laya will lead to deformation in the music. Grandeur in one's music can be achieved by using Dirgha Meend, Khench, Suron ki aas, Andolan, Gamak in taans (prolonged sliding notes, Khench, reverb effect of notes, vibrations in notes etc. in taans) as well, and so on in a controlled manner in Madhyam Vilambit or Madhya Laya as well. Faiyaz Khan's Madhya Laya Teentaal bandish 'Ay Kartaar' in the raga Bhankhaar, was a great example of grandeur.

By following the above musical aspects while performing with utmost dedication, the Agra gharana musicians visualized their own aesthetical approach to Indian classical
music, influenced the Indian musical scene for over one and half century and became very successful.

2:5:2 Ashtang in Performance
Kumar Mukherji\textsuperscript{30} says that the khayal singers of Agra were inspired by the Ashtaang Gayaki of Gwalior to adopt the eight Ang of bandish. Same can be realized after analysis and observations of traditional training pattern and performances of masters. Technically and historically Gwalior and Agra gharana are two sides of one coin, so it is not to surprise that these angas prevails equally in both the gharanas, they are:

2:5:2:1 Nayiki
Singing the bandish exactly as received from the guru

2:5:2:2 Gayaki
Playing with the bandish with own imagination and expanding it.
In a way an artist can depart from the composition passed down, laid with each line in any manner commensurate with the 'chalan' or the movement of the Raga. Here the artiste's own imagination comes into play. Many Ustads of the Agra gharana, would sing the bandish first in 'Nayiki Anga', repeat it and then sing the same composition with subtle variations in the original composition.

2:5:2:3 Vistaar
The slow unfolding of the Raga as distinct from unfolding and ornamentation of composition. 'Vistaar' can be done in any tempo, depending on the artiste's mood.

2:5:2:4 Bahalawa
"Long meends" are a speciality of Agra and Gwalior gharanas. Behlawa is a play of combination of notes and phrases with the help of medium tempo heavy 'taans and meends'. Bahalawa slowly evolved into Taans at a later stage.

\textsuperscript{30} Mukherjee, K., Agra Gharana-Seminar, Khairagarh, 2001.
2:5:2:5 Baant or Bol Baant

It is a rhythmic division of taal with the help of words. It is a playful melodious rhythmic activity with the help of the lyrics of the composition without disturbing the meaning.

2:5:2:6 Bol taan

Here the words and rhythmic taan are combined together, a very special feature of Agra gharana. Many musicians of other gharanas were inspired and adopted this variety.

2:5:2:7 Layakari

Origin of layakari is the 'Dhamar' genre, and it involves play with taal with the help of words as in Dhamar and 'ladant and tihais'; cross-rhythmic variations are parts of 'Layakari', unfortunately 'layakari' in the real sense is slowly disappearing from Khayal gayaki.

2:5:2:8 Taans

Taan are taboo in Dhrupad and Dhamar, but favored in Khayal. Styles of taans differ from gharana to gharana. However the Taans sung by Agra musicians are full of 'Ghamaks', which represents Dhrupad genre. Thus the Taans are full-throated and forceful and hence may not be in fast tempo. However the speed helps in maintaining the purity of the raga.

2:5:3 Studious attitude while safeguarding tradition

Practically all the artistes of this tradition exhibit a studious attitude and the desire to innovate while safeguarding tradition. The base of tradition was never neglected by them. The effort to create anew with the neutral attitude of traditional knowledge and to pass on such knowledge via family and various disciples is observed in this gharana. They created fresh work but at the same time retained the old styles of singing (Dhrupad, Dhamar, Khayal, Tappa, Tarana, and so on), bandishes, ragas, and compositions.
2:5:4 Variety
The Agra gharana is a unique repository of forms of singing, raga bandishes, laya, taal, and more, presented in a variety of ways and inventing a range of sentiments. The Agra gharana artistes and style of singing exhibit unique presentation of various sentiments through effecting a variety of changes in the content and style of creations.

2:5:5 Generosity
It would be no exaggeration to mention that the singing of the Agra gharana is akin to a feast full of delicacies. The singers of the Agra gharana are ever ready to serve the choicest titbits to the audience. They are also keen on receiving requests (farmaish) from the audience. On account of their mastery of the ragas, audiences receive immense pleasure from listening to new and varied compositions. The artistes of the Agra gharana are also at the forefront when it comes to imparting education in music. History is witness to the fact that the artistes of the Agra gharana have cast aside criteria such as familial ties, language, region, tradition, and gender to provide education in music with an open heart.

2:5:6 Stylistics, Aesthetics and specialties of Agra gharana
The Agra gharana is known for its full-throated and aggressive vocalization, inspired by some streams of dhrupad vocalism. This approach to voice production and delivery gives it a bias towards staccato intonation, and a marked angularity of melodic contours. Consistent with this bias, Agra vocalists tend to deploy the bolder forms of melodic execution from the Dhrupada genre, such as Meend, Ghamaka, Gitkiri, Khatka etc. to near exclusion of delicate ornamentations such as murki and other lighter embellishments, more frequently found in Khayal vocalism of other lineages. Therefore, Agra vocalism is perceived as being masculine. After Faiyaz Khan, however, a progressive softening has been observed in this gharana's approach to vocalization and the handling of intervallic transitions. This is a response to the growing sophistication of the acoustic environment, and to the challenge from melody-oriented rival styles.
2:5:6:1 Abundant Use of Shruti

The Agra gharana style puts a premium on 'Shrutigayan', which accounts for its characteristic purity that is also the soul of our Music. However, we have witnessed 2/3 generations that have 'surrendered' to the harmonium, hence, it would be wrong to expect shruti-laden singing. Viewed in the context of the harmonium, such singing would seem out of tune. Such accusations have been levelled at several singers of the Agra gharana. However, in the music samples that I have provided, there are several artistes whose singing contains levels of shruti-laden singing. For example, the Ati Komal Gandhaar in Raga Darbari, or the higher Dhaivat-Nishaad coupling in the Aaroah sounds lower in the Avroha. Similarly, in Raga Lalit, the level of the Dhaivat (between Komal and Teevra) and such other examples are extremely attractive and worth imbibing. The Teevra and Komal notes in a single raga have different levels in the various phrases. This is a measure of the commitment of the Agra gharana toward the raga and purity of principle. The recordings of artistes such as Faiyaz Khan, Latafat Hussain, Khadim Hussain, Dinkar Kaikini, and Sharafat Hussain are testimony to shruti-laden singing in the Agra gharana. Also, in ragas such as Shree, Bhairav, Desi Todi, Miyan ki Todi, and many more, the artistes of this gharana have produced shruti-laden levels of notes. Since such singing of the shrutis is included in the training itself, all artistes of the Agra gharana sing it exactly and effortlessly, according to Dinkar Kaikini, Babanrao Haldankar and Satyasheel Deshpande.\(^\text{31}\) The singing of the shrutis is most useful in evoking the mood.

2:5:6:2 Articulation and the element of drama

The artistes are easily able to establish a dialogue with the audience and befriend them using easily hummable bandishes in various talas. An attractive bandish is what is required to make the programme successful. And the most extensive inventory of such varied bandishes probably lies with the Agra gharana. The style of singing employed in this gharana is abstract in the Dhrupad aalaap on the one hand, and on the other it is methodic presentation of the bandish makes it concrete. When a singer of Agra gharana sings, he is easily able to converse with his audience. When listening to a singer of the Agra gharana along with the laya the singer also enjoys the words of the bandish and develops the raga. At such a time, the audience is able to tell the

\(^\text{31}\) Interview of Kaikini, Dinkar, Haldankar S. S. and Deshpande, Satyasheel on 27th September, 2009
emphatic beat (Sam) along with the singer. It is as if the audience feels that it is also a part of the act of singing. It is as if the singers create raga drama using the lyrics. Often, the concert is akin to a dramatic performance. And the singer also employs his skill to make it seem more like drama.

2:5:6:2:1 Bada Khyal and Bol Aalaap
As in other gharanas, in the Agra gharana the aa-kaar are not sung and only the bol-aalaap are sung. The bol of the bandish are used in the bol aalaap, wherein one or more than one group of bols are combined meaningfully before singing the vilambit khyal. E.g., in the composition in raga Bihag, “Kaise samjhaun sakhi re, jiyara kal nahi pare” the singer expands the raga by using combinations such as 'kaise samjhaun', 'sakhi re kaise samjhaun', and 'kaise samjhaun sakhi re'. In this process, since the words are used, the relationship of the tempo of the taal is clearly observed. Just as awareness is created even in the vilambit khayal. This result is not achieved using aa-kaar. In the Agra gharana, the words are added to the various measurements of the laya with a kind of consistency to sing the Mukhda in a very proper manner to reach the Sam.

2:5:6:2:2 Bols: their Pronunciations and articulations
Ragas are intentionally unravelled using the Bol Ang only in the Agra gharana. The weight with which the layakari is started through the use of bol is maintained, the Mukhda is sung and finally the sam is reached\(^\text{32}\). When more than a single bol are used in an aavartan (cycle), the change in the weight is kept consistent between the bol. In this process, the long and short letters in the appropriate bol in the bandish are given due attention and the singers sing them without harming the meaning of the words. The pronunciation of the words is done in great style by the singers of the Agra gharana. The Agra style was born and developed in the land of Brij, therefore the singers were able to effortlessly make use of the sweet pronunciation of the Brij language and since Urdu was their mother tongue, their style of singing the bandish and its 'kahan' are both done in great style. The singers of this gharana use 'a' as in 'hat' instead of the a-kaar. The word 'Sapane mein' is pronounced as 'Supane mein',

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and a nasal word 'Na' in 'Bamana' in the high Shadaj is conjoined to the 'Saa' with a resonance, and gently up to the 'Na' it is converted into an aa-kaar. In this manner, words are used in a consistent and communicative manner and the khayal is sung in great style in the Agra gharana.

2:5:6:2:3 Permeance of the Bol
Creating diverse meaningful combinations of groups of words in the bandish, keeping the meaning intact, to unravel the raga using tala is known as Bol Prastaar (permeance of the bol). Here, without making major changes in the raga lyrics, the raga is unravelled, spread out. For example, Dinkar Kaikini’s Bada Khayal in raga Yaman: “Hey, manaa kaise gaaun, aise guniyan ke beech me!( Oh my mind, how can I sing in presence of such intellectuals!). In this bandish, without disturbing the original raga lyrics, phrases such as "kaise gaaun, manaa kaise gaaun, kaise gaaun guniyan ke beech, guniyan ke beech kaise gaaun etc. are used to unravel the raga. In the process, the long and short syllables of the words are appropriately used with off-beat or beat in a skilful manner. In the principles of khyal gayaki, singing as per the Ang of the Sthayi is very important. Bol Prastaar is a coherent example of the same.

2:5:6:2:4 Taan and the Agra Gharana
Among the singers of Agra, since the Dhrupad Ang wields greater influence, the gamak in the taans and the jaw are used more often. According to Babanrao Haldankar33, it is not a taan from the jaw but it would seem to come from the jaw on account of the ample use of the Gamak. In the Agra gharana, not much importance would be given to the taan because it harms the purity of the raga. While providing this information, my guru, Madhusudan Joshi, narrated an incident. In the early 50s of Faiyaz Khan's life, as he started singing a taan, his grandfather and guru, Ghulam Abbas Khan, who was sitting across him, shook his stick to express displeasure. In the singing of artistes such as Khadim Hussain Khan, the taan ang is very rarely heard, though among the singers of the new generation of the past century, fast and very fast taans may be heard. His taans display the influence of the taans of Ata Hussain Khan of the Atrauli gharana. In addition, Latafat Hussain, Chidanand Nagarkar, Chinmay Lahiri and such other singers display three main kinds of influences on their taans:

33 Haldankar, S. S. ‘Julu paahnare don tambore, pg. 111, Rajhans Prakashan
Gamak of Dhrupad, 2. The well-shaped, fast taans of Atrauli and 3. Taans from the Gwalior gharana.

In the taans of the Agra gharana, to maintain the purity of the raga, only the relevant taans are made use of. For example, instead of singing raga Bhairav as S R G M P D P M G R S, it is sung as 'SSS GGG MM, PPP, MMM, GG, MMM, RRRS. Repeating the notes in this manner, a semblance of the intermittence of the notes is created.

Ut. Vilayat Hussain Khan wove together short phrases of notes with the bol and laya to create some specific and attractive taans. These taans may not have been very aggressive, but they were very graceful and colourful. Faiyaz Khan's taans would create a semblance by using modulation (changes in the volume) by using more than a single laya and bol in a taan. He would sing a medium paced taan to make it seem faster. In Vamanrao Deshpande's book, 'Gharandaj Gayaki', he says, “In the taans of the Agra gharana, one experiences a semblance of the dense war of the Kurukshetra”34. The best example of this semblance is in Faiyaz Khan's taans in his 78 rpm records containing raga Darbari and Sughrai, in which Ata Hussain Khan has also rendered powerful accompaniment.

2:5:6:2:5 Agra Gharana and Rhythm

For the analysis of the Laya aspect in Agra gharana, the researcher had series of interactions with various prominent Gurus and scholars of Indian Music. Recordings of great masters like Faiyaz Khan, Vilayat Hussain, Khadim Hussain Khan, Latafat Hussain Khan, Sharafat Hussain Khan, K G Ginde etc. has been used for this analysis.

On listening to the recordings of several artistes of the Agra gharana, there is greater clarity on certain matters:

1. In the beginning of the presentation of a raga, the 'aalaap-jod-jhala' in the expansion from the Vilambit pace to the Drut pace is a Dhrupad kind of singing, which makes singing the Vilambit khyal at a slow pace irrelevant. Therefore, it has an utterly natural medium pace.

34 Deshpande, V. H, Gharandaj gayaki, Mauj Prakashan.
2. Only in the place of the *aa-kaar*, in the *aalaap* of the *Dhrupad* kind, the *nom-tom* wording, such as 'Ri Ra Na Na, A Ta Na, Ja Na, Nu Ma, Ta Na Ri Na' and such meaningless syllables create a meter that is more influential but also informs a good pace to the music.

3. Although the 'swar' and 'laya' are the foundational elements in music, to create the effect of the *rasa* words are used. When words are accompanied by rhythm, they give rise to a sentient ambience. The various concussions and designs of sound created by the words work together with the rhythm to make the resulting music more effective. This is found especially and only in the Agra *gharana*.

4. Although there is no use of any percussion instrument in this process, the various meters heard in the nom-tom *aalaap* with the intentionally taken 'yati viram' and rhythmic 'mohra' make the endings of sentences very stylish.

5. The *Madhya Laya* is the soul of the Agra *gharana*. Its *Vilambit Khyal* is also of a medium pace. Scientifically too, it is said that a person's heartbeat rate is his *Madhya Laya*. Listening to music of that pace keeps the listener at ease and comfortable. Therefore the *Madhya Laya* provides great pleasure to the audiences.

6. In the Agra *gharana*, almost all the *talas* including Teentaal, Jhumra, Ektaal, Tilwada, Ada Chautaal, and Rupak are used in singing. The *tala* is selected as per the *bandish*, which makes the *bandish* very stylish. There is always a scope for elaboration in these *bandishes*, but there is also plenty scope for creating *layakari*. Therefore, while learning or teaching a *bandish*, it is not just the structure of the notes but the designs of *laya* set to the words of the *bandish* are also paid due attention.

7. The introductory stanzas (*Mukhdas*) of the *bandishes* of Agra *gharana* are varied. They start from a *matra* of any *taal*. The words set in these sound very attractive in their play with the rhythm. Often, every line of the *chhota khyal* of a *bandish* starts from different *matras*. Several artistes of the *gharana* have expressed various emotions in their *bandishes* but the common thread in all of them is formed by the attractive first stanza and rhythmic wording.
8. The expansion of the *laya* along with the *bol* leads to the use of improvisation and play with the *bol* to take the *Mukhda* in the same *laya* to reach the *Sam*. This is very challenging, and constitutes a challenge for the *tabla* accompanist.

9. On a superficial level, it may seem mathematical, but while listening to the singing itself, it sounds very catchy and attractive. *Layakari* is started from a *matra* to reach the *Mukhda*. Whether it is *Dugun, Tigun, Chaugun* or *Aad laya*, the *layakari* is created without breaking the words.

10. On account of the master over *tala, bol* and *laya*, the artistes of the Agra *gharana* are expert exponents of rhythm and meter. Therefore, *tabla* accompanists also have to be just as proficient. Therefore, it is necessary to not just follow the rhythm, but to establish a dialogue with the singer. According to the improvisation by the singer, the creation of the *bol* of the *tabla* make for an impressive presentation of Agra *gharana*.

Due to the special relationship with *laya* and *taal* of the Agra *gharana*, *tabla* accompaniment has benefitted from several positive influences.

a. While accompanying an artiste of the Agra *gharana*, the *tabla* exponent has ample opportunity to exhibit his command of *laya*, capability and talent. Along with the singer, the *tabla* accompanist is also given importance.

b. As singers of the Agra *gharana* are masters of the *taal*, the *tabla* accompanist is also confident that he will not let go of his *laya* or miss a cycle. Therefore, while accompanying, he creates *bols* of the *tabla* without hesitation.

c. The style of the Agra *gharana* also has an indirect influence over solo tabla performance. While accompanying in the Agra style, aspects of playing the tabla such as *peshkaar, kayda, bol vistaar – nikaas, chhand nirmiti* (various designs of meter), *yati viram*, and *aamad* of the *Mukhda* are included. Therefore, if these aspects are properly studied, expandable creations of the *tabla* in the Agra style – just like *khayal* – can be musical. This is the opinion of the renowned *tabla* scholar Pravin Karkare.

35 Karkare, Praveen, interviewed on 38th September, 2013
2:5:6:2:5:1 Layakari

The guru insists that the disciple master not just the *raga* and the notes but also the *taal*, during training. Whether a *tabla* player is a novice or highly experienced and renowned, the concert will not be enjoyable unless he practices well with the singer of the Agra *gharana*. The nuances of the *laya*, the feet of the *taal*, and every single beat is well-thought-out in this style of singing. As the *bandishes* are also in accordance with the *taal*, the *bandish* completes the image of not only the *raga* but also the *taal*. That is because on account of the influence of the Dhrupad style, the performances by artistes of the Agra *gharana* are oriented throughout around the *taal*. *Taal* as per the phrases of a *raga* and the *bandish* was given due thought in Dhrupad singing. The Dhrupads of *ragas* such as Pancham, Shree, Lakshmi Todi, the taals are found in the names of those *ragas*, as for example *Pancham, Shree, or Lakshmi*. In dhrupad too, all the singing is oriented around the *taal* and the meter, and the *raga* is accordingly expanded in the Agra *gharana.*

2:5:6:2:6 Winning streak

This is a very remarkable specialty of Agra musicians. Even musicians like Feroze Dastur and Bhimsen Joshi, though belonged to Kirana *gharana* open heartedly used to acknowledge this quality particularly of Faiyaz Khan and Latafat Hussain Khan. Since Agra *gharana* musicians are equipped with the knowledge of all kinds and techniques of singing, the artiste takes to the stage with the confidence that he has all the required equipment to perform exceedingly well. He takes the stage with pride for the tradition, fulsome learning, and the blessings of the best among gurus. He has all the confidence to win the hearts of the audience when he comes onto the stage.

2:5:6:2:7 Agra and Training

The tradition of the Agra Dhrupad and *Khayal* style is like a massive banyan tree. Over thousands of years, it established relationships with several other *gharanas* and was enriched as a result. But, on account of a dedicated loyalty toward Art and true and primary training, in the *bandishes* representative of ragas and by all the artistes of


37 Interview of Anand Bhate and Sujan Rane, as on 9th September, 2013.
the gharana and other elements seem to be always linked by a common thread.

It's difficult to say that there’s a special method to training in the style of the Agra gharana tradition. However, training is provided to improve the voice, ensure purity of raga, sounding the correct note, laya, taal, and so on in various forms.

My guru, Pt. Madhusudan Joshi ji would say of Ut. Faiyaz Khan that he two simple methods of teaching:

1. Khan Saheb would sing and require that the students only observed and listened to him.

2. The students would be instructed to sing after him.

After the students imitated his singing, there would be just one of two comments: “It went well” or “It wasn’t up to the mark”. Overall, these were forms of passive training. Although, to an extent, Ata Hussain Khan used to analyse the ragas and raginis. That is why Faiyaz Khan would secure training from Ata Hussain Khan for all his disciples.

According to Ut. Yunus Hussain Khan, training in the raga Bhairav would be provided first and foremost. Here, Haji Sujaan Khan's saadraa, 'Allah ho Allah' and devotional compositions such as 'Tu Ab Yaad Karke' are taught. This is done so that the students develop an understanding of the the structure of the raga Bhairav and a meditative mood and concentration. In addition, it was probably also intended to help them understand the notes, the shrutis, the difference between them, and serious tempo of notes to help develop the voice. Training would also be provided in sweet ragas such as the Yaman. Over time, each artiste developed an own teaching methodology based on personal thinking and capability. Among the chief gurus of the Agra gharana in the modern period are included scholarly stalwarts such as Ut. Vilayat Hussain Khan, Ut. Ajmat Hussain Khan, Ut. Khadim Hussain Khan, and Pt. Ratanjankar. Their vast traditions are proof of their high capability.

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38 Khan, Yunus Hussain, as per recorded lecture demonstration at Khairagarh University, 1980.
Pt. Ratanjankar is considered a highly erudite and thinking guru of the Agra gharana. As an academician, he occupied a high position. In addition to Pt. Bhatkhande and Pt. Anant Manohar Joshi, he obtained intensive training over five years from Ut. Faiyaz Khan. According to my Guru Dinkar Kaikini, he never taught the grammar of a raga during training. He would take due note of a student's capacity for imitation and compare the raga with a popular tune, in an effort to increase the musical intelligence of the student. He would start the training as per the tradition of the Agra gharana, beginning with *nom-tom aalaap* in raga Bhairav. He would teach for 1 year and 6 months the *aalaaps* of ragas such as Bhairav, Todi, Marwa, and Purvi without naming the ragas. He never used the notation of *bandishes* to teach.

The ustads of the Agra tradition would insist that their students listen to the singing of specific artistes at the beginning of their training. They would even keep them from listening to certain artistes. Ratanjankar also trained his pupils in a similar manner. Although he did encourage them to accompany on the *Tanpura* with certain artistes, so as to help them overcome stage fright, and they also received musical refinement by other artistes.

According to Pt. Babanrao Haldankar and Sau. Lalitrao, Ut. Khadim Hussain Khan would also train his pupil using the observation method. After training them in familiar ragas for the first few years, he would also train them in lesser-known ragas. Overall, in order to develop the creative thought process, passive methods such as observation and imitation were employed.

Pt. Dinkar Kaikini provided me with intensive training over the first 6 months in the form of the raga Yaman and expansion of the *bada khayal, upaj, bol upaj*, and so on. After the teaching the basic form of the *bada khayal*, he trained me in how to enhance the imaginative aspect without spoiling the original composition and how to develop the raga using the phrases hidden in the *bandish*. In addition, he also taught me that an artiste invents not through his voice or an instrument but through using his mind. He would always say that it was the mind that sings and not the voice. He helped his

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39 Kaikini, Dinkar, as per personal interview on 10th Oct. 2009
students free their minds from the reference points that had oriented their music and
gave them a good start on the path of self discovery.

In an interview given to Ashok Da. Ranade at University of Mumbai, Khadim
Hussain demonstrated eighteen *Ang* (literally 18 limbs or aspects) of training
traditionally given to the students taking training in Agra *gharana*. By giving such
training a total disciplined vocalist is produced\(^\text{40}\). It is said that these aspects were
used during giving training to the disciples and even in performance by the great
maestros of Agra *gharana* such as Faiyaz Khan, Vilayat Hussain Khan, Khadim
Hussain Khan, Latafat Hussain Khan.\(^\text{41}\)

**2:5:6:2:8 Shadaj Saadhan / Sadhana (Diligent practice of the
foundation note Sa)**

The singers of the Agra *gharana* believe that to infuse concreteness in the singing, it
is important to imbibe it in the voice. Uttering the *Shadaja* ('Sa' - the foundation note)
after taking a deep breath is considered important to achieve such a voice, because it
is a supporting note on which the entire *raga* composition is erected. Usually this
exercise is rigorously performed before dawn. It is considered as integral part of
training in this *gharana*.

**2:5:6:2:9 Eighteen ang for training**

The ocean like rich Agra *gharana* musicians posses a very significant power in
dignity in their performance. Though the very foundation of this *gharana* has been the
Dhrupad style, however in last more than two centuries many other *gharanas* got
merged into this *gharana* and made it even richer. It's many aesthetical aspects
including purity of Raga, definitiveness in structure *Raga*, *bandishes* and their
presentation, command of voice production and *Laya*, over all discipline etc., could be
possible through eighteen *ang* or aspects that are prevalent in this *gharana*. The total
aesthetics and foundation of training of Agra *gharana* music is based on these *angas*.
All great musicians practiced them as part of their training and exercise, and also used

\(^{40}\) Haldankar, Shrikrishna, as per interview on 10th Oct., 2010.

\(^{41}\) Bahulikar, Shubhangi, in an article in 'Punya Swar' on page 5, Lalit kala Kendra, Pune vidyapeeth.
them skilfully in performances according to the emotions of the Raga. They are:

1) Laag Daant
In a series of varied traditional understandings, Laag Daant has been understood and derived differently. But as per Khadim Hussain Khan's derivation when the Swar is designed in the upper octave with extremely afflicted emotions, then it is designated as having applied the Laag Daant. Between the usage and the application of the Swar arrangements, as and when necessary there is a 'silence' which is introduced in between. Because of which the resultant effect is very magnanimous and evidently the Swar touches the heart deeply. After having listened to such emotionally afflicted singing or recitation, it could be concluded could be said to be Laag Daant.

2) Sarpa
The hands and feet of the Raga, that is the entirety of the Raga - the observation and the vision of the Raga from head to toe. Whilst teaching the various branches or the divisions, phrases, rest points-i.e. places of pauses etc. are considered whilst understanding and explaining the Raga. These aspects are taken into consideration and applied whenever stage performance is to be done.

3) Khench
In Khench, one starts to ascend the Swaras (the notes) from lower to the higher ones (minimum three to four notes higher), the main or the lowest note is stretched. During the performance of these lower to higher notes movements, the lingering effect of sound is tried to be kept constant. Khench, most of the times is begun from the notes of the lower octave (mandra notes) e.g. D - - - M, ṇ - - - P etc. Here the first note is stretch to the higher one. This process is called 'Soonn'. Some expert also call it as 'soot' or 'Ghaseet'. It is extremely essential to have meditatively practiced with concentrated efforts to sing this efficiently and with heartfelt efforts.

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42 Bahulikar, Shubhangini, article on aesthetics of Agra gharana, Punyaswar, Pune Vidyapeeth, 2013. pg. 4. Haldankar, S. S. and Khan, Khadim Hussain, interviews,
4) **Gaaj**

It is most essential to have depth, resonance, reverberating and majestic effects in the voice of an Agra Gharana singer. If the voice is of a normal quality, then the 'Kharja sadhana' (rigorous practice in the lower octave) is a must. The voice, enriched by the throw from the throat with controlled effect is a must. This effect is more so visible in the 'Mandra' and 'Madhya' saptak, (lower and middle octave) wherein it is more evident.

5) **Soot**

This is also called as 'Ghaseet'. Which means a stretched pull. Whilst singing the notes in the ascending order, i. e. from the lowest note to the higher one, the notes in between are either just touched or stretched and not really laid much stress upon.

6) **Hoonk**

The voice herein is modulated with 'Hu' (as in hut) or 'Hum' (as in humming) i. e. without nasal or nasal. The words are applied with emotions of utmost sadness, pathos very dramatically in the singing. It gives an impression of deep sadness. The usage is more so in *Thumris* or in their meaningful lyrics of the *Khayal*, and they are colourfully used to flower the composition.

7) **Maand**

In a low and soft note the voice is emulated whilst singing and very gradually the intensity and the volume are increased, and again the voice gradually modulates to the initial softness.

8) **Lahak**

It is a kind of fast intense velocity of group of phrases and notes. But the speed is lesser than 'Taan' yet faster than 'Alap'. There is no uniformity in the 'Laya' or the speed. It is almost as though the notes are swung in varied speeds forming the an irregular oscillation. Very well used in light musical forms; and quite often too.

9) **Moorak**

Used extensively in *Thumris*. Unlike 'Murki', the notes are used in a very romantic way. The words are sung with a very coquetry attitude; using words too.
10) **Daga:**

The meaning of the 'Dagar' is step. The 'Alap' used herein are 'Vakra' (crooked) and not uniform. e.g. G R M G P M D P, D M P G M R G S. As mentioned in the ascending order of the group of notes, the middle notes are omitted.

11) **Meend**

Whilst descending from the higher notes to the lower ones, after minimum two or three notes, when the next note is reached it is brought to a slower motion. In a way it is gliding of the notes from higher to lower. The notes in between are just touched and experienced. But they don't have independent existence. The usage of *Meend* is also meant for giving emphasis to certain notes and phrases of the *Raga*. Various kinds of *Meends* form the single most important component in *Raga* music and other forms of Indian music. *Meend* is one of the most difficult elements in Indian classical music. Its proper rendition not only depends on the accuracy of the starting and ending notes but also on the exacting knowledge of the grace notes of the ragas, the speed of these *Meends* and the accents on intermediate notes.

12) **Taan Bandhaan**

Means binding of a *Taan*. While reciting *Aalaps*, the phrases of the *Ragas* are sung with deep breathe. The usage of *Taan Bandhaan* is maximum in the Dhrupad expositions or in the singing the *Khayal* in Dhrupad style. e.g. Agra gharana singers. By doing this helps maintaining purity of *Ragas*—particularly the *Ragas* with serious moods.

13) **Bidaar Ang**

In North India, very thick jungles or dense forests are called 'Bidaar'. In such dense forests the innumerable trees and creepers, the branches and the tendrils and various growths are entwined and intermingled with each other such that, they cannot be located to their correct growing roots and the basic tree or creeper to whom they belong. Similarly just like these entwines when *Alap* and improvisations by singers or instrument players experiments with the usage of slow and medium *Laya* using phrases, then this presentation is called as the integral part of 'Bidaar'. Puttan Khan, a great singer of a branch of Atrauli *Gharana* (which has merged in the Agra gharana) had a tremendous mastery on the 'Bidaar ang'. He was known for his command over
'Bidaar ang' and was highly regarded amongst his contemporaries.

14) **Bahalawa**
Just as a child who is crying, needs to be coaxed with loving words and in a loving tone, similarly the *Aalaps* are conjured in a playful manner. In this process, in comparison to *Aalaps* the motion of *Swaras* is slightly faster and sung with *Ghamak*, and they are also significantly violent with clashes. More so, it is like playfully delivering the process.

15) **Khatka**
Here the note is given a jerk without affecting the beauty of the *Raga*. This is somewhat similar to "*Moorki*". It is a cluster of three notes, in which the phrase revolves around a particular note, a semitone higher or semi tone lower in a fast but somewhat sharp and jerky movement.

16) **Fandaa**
There is a sudden stop. Suddenly anytime while rendering the 'Bol Banaav' -the aesthetical construction of the wordings.

17) **Gamak**
"*Gamak*" is the curvaceous modulation between two or three notes.

18) **Dhunak**
The movement from one *Swar* to the another without taking support or even touching any other *Swar* in between, and being sung is called as *Dhunak*. In Dhrupad is used when singing the *Aalaps*. The *khench* or the elongation without any lingering effect is called as *Dhunak*. There is no reverb effect in the portrayal.

The researcher finds a continuous growth and positive change in the Agra *gharana* tradition in last more than five hundred years. The unbroken recorded history of Agra *gharana* can be traced out from Nayak Gopal of 13th century and its musical lineage is a matter of great pride. Through four stages in the history of more than 500 hundred years, Agra *gharana* evolved, grew and developed into a very unique style with a
difference. Agra gharana has witnessed changes in the history through its journey from *Prabandha* to today's *Khayal*. This history clearly shows that the musicians wholeheartedly passed on the wealth of musical heritage to the next generation.

With the changes in time and the taste of the audiences, musicians also began practicing and singing various genres of classical and semi classical styles. They preserved various genres and passed them on to the next generations.

Agra musicians openheartedly accepted the *Khayal* genre and blended the 'Bol Banav' of *Nauhar Bani* into the *Khayal* of Gwalior and gifted the prodigiously multidimensional Agra gharana of the *Khayal* to Indian Music.

Several other gharanas such as Sikandara, Rangeela, Khurja, Mathura, Atrauli and so on merged into the Agra gharana and it became richer over the decades. Their musicians earned acclaim in the various princely states and courts of the country and mesmerized the royalty and the masses of music lovers of all these regions.

Although the musicians of Agra gharana put a premium on informal techniques and individualistic approach in teaching, they did develop certain formal methodologies. A characteristic unique to this gharana is the training imparted in the 18 Ang for complete presentation of *Dhrupad* and *Khayal*. Inspired by *Dhrupad*—the purest form of *Raga* music, Agra musicians made it the base and created their own singing style. They cared for the principles of classical music by making abundant use of *Shrutis* and utmost purity of *Raga*, with great commitment and without any compromising. In place of Merukhand, they preserved the *Raagaang* of North Indian Music by placing a premium on *Ragaalaap*. They put to good use the *Rupak Aalaap* through their *bandishes*, also using *bol banav*, *bol baant*, *layakari* according to the sentiment of the lyrics of the *bandishes*, and employed all the 18 Angs to take utmost care in maintaining utmost purity of *Raga*.