Chapter III
Agra Gharana and creations

In continuation of the previous chapters, Researcher has now focussed on most important aspect of the thesis-the creations. The creations mainly are constituted through three major aspects namely, Ragas, Talas and compositions-Bandishes in Indian classical Music. Through the journey of over more than five centuries, Agra gharana musicians have tremendously contributed to Indian music in these areas. Researcher takes an account on the same.

3:1 Agra Gharana — Its Wealth of Ragas, Bandishes and Composers

The Agra Gharana is the only one with a vast inventory of ragas, bandishes and singers and composers. It has been called 'a gharana of composers’ for this reason. Consolidated swarakritis-melodic phrases, layaakritis-rhythmic phrases, diversity of talas, emotive variations, vast literary variety in bandishes as well as the number of pure jod ragas, mishr ragas, and newly created ragas are testimony to the creativity of the exponents of the Agra gharana. From Gopal Nayak of the 13th century to Akbar’s contemporary Haji Sujan Khan to the inventor of Agra khayal gayaki, Ustad Ghagge Khudabaksh or the excelling singer of the past century, Ustad Faiyaz Khan (Prempiya), Ustad Vilayat Hussain Khan (Pranpiya), and Ustad Khadim Hussain Khan, these stalwarts’ and their disciples’ offshoot disciples composed countless bandishes and raga compositions. This is an unparalleled fact. These composers created work of several kinds including Dhrupad, Dhamaar, Sadra, Khayal, Khusravi Khayal, Kaul-Kalvana, Tarana, Thumri, Dadraa, Ghazals and Shero-Shayari. The oldest composer noted is 'Sujandas Nauthar' or Haji Sujan Khan. No singers of gharanas could remain uninfluenced by these compositions.

Just as several tributaries enrich the Ganga before it merges with the ocean, in the continuous history of the Agra gayaki of 513 years, several gharanas such as Khurja, Atrauli, Sikandra, Rangeela, Gwalior, Mathura, and Hapur converged into the Agra gharana, according to the testimony of Yunus Hussain Khan (Darpan). The reasons for this included marriages (Roti-Beti Vyavahar) and the give-and-take among elders.
According to K.G. Ginde and Yunus Hussain Khan, the main reason was the creation of bandishes\(^1\).

1. **Spontaneous Creation:** An artiste constantly engrossed in his creative thought process suddenly comes up with a *Mukhda*, which is a focal point of the creation. It is used as the basis to expand upon the *raga*. After the making of that *Mukhda*, appropriate notes and rhythm are developed to create a perfect *bandish*.

2. **Necessity:** Many *raga*-based compositions fall short (*Chhota* or *Badaa Khyal*), and to make up for that deficiency, compositions are intentionally created. Often, only a part of a composition is known (either *Sthayi* or *Antara*), and as required the other part is created to make a whole *bandish*.

3. **Intentional Composition:** Many artistes create compositions to prove that they are also capable of creating compositions.

The compositions of every *gharana* have their own aesthetic elements. There is a collection of *bandishes* for each *gharana* that propounds the specialties of that *gharana*. It is necessary to mention here some specialties of the Agra *gharana*:

A. **The Laya Aspect:**

1. Basically, the *Madhyam Vilambit Laya* and *Madhya Laya* are the soul of the Agra *gharana* (there is a lack of *Atidrut* compositions in the Agra *gharana*). As both these layas are natural, the vocal presentation retains its life throughout. The specialty of the Agra *gharana* lies in lifting the *Mukhda* from a surprising point or *matra* and skilfully arranging the bandish in the cycle of the taal to make it graceful and elegant.

2. *Bandishes* of *Madhya Laya* and *Drut Laya* are mostly sung in common taals such as *teentaal* or *ektaal*. However, some composers in the past century – such as Ratanjankar – have used uncommon taals. Internal intricacy or complexity in straightforward or common taals and rhythmic structures is a specialty of this *gharana*.

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\(^1\) Yashpaul & Yashwant Mahale, interviewed on 18th March, 2013.
3. Subtlety and well-roundedness are both noted characteristics of the laya in the bandishes, which can be experienced through the strokes of words.

4. Often there is a difference between the speed of the tala and the speed of the bandish, and often within a single composition there are diverse rhythmic structures, which impart a pleasant surprise. In bandishes, with the help of words, pleasant strokes and tihais are also often noted. These impart an experience like that of a swing.

5. Agra musicians make abundant use of Syncopation in performance and Bandish. Syncopation or syncopated rhythm is any rhythm that puts an emphasis on a beat, or a subdivision of a beat, that is not usually emphasized. This creates a mood of 'awe', among the listeners.

Some genres of music make different use of rhythm than others. Indian music uses complex cycles such as 7 and 13, 14 beats Dhamar with unusual divisions of 5-2-3-4 etc. The Agra bandishes contain Aadi laya syncopation. They use syncopation during the elaboration or expansion of the lyrics, particularly in medium tempo.

B. The Substance and Variety of Ragas:

The Agra gharana is sworn to purity of raga. The purity of raga has been contemplated very deeply in this tradition. Training is provided in phrases signifying the raga, their special pronunciation and other aspects related to a single raga. Therefore, naturally, the Agra tradition is about singing ragas according to their constitution. The Agra gharana tradition skilfully teaches how to show two closely related ragas through special pronunciation of the notes and bring out the difference between them, such as Vasant-Paraj, Yaman-Khemkalyan, Gara Kanhada-Pradipaki, Barva-Sindura, Bihag-Shankara, and so on. To clarify this difference, suitable classical compositions are created in the Agra gharana. The elders taught their disciples to recognize the constitution of the ragas. So keeping in mind melody-rules and grammar, the Bandishes are created with due regard for the Mukhada-the phrase before the Sam. The note of the Sam is always accurate as the Vadi, Samvaadi or other important characteristic note. However, there are bandishes where an unexpected note is kept in the sam without any thought of the implementation of the rules. Some creative artistes have often used new, unconventional
phrases that are different from the known form of a *raga* in order to clarify their viewpoint on the *ragas*. Examples of such creativity are Ut. Faiyaz Khan's 'Ab mori baat' in Shuddha Sarang *raga* – *Ni Dha Saa Ni Re Sa*. Overall, the *raga* form in the *bandishes* of the Agra *gharana* are conducive to thoroughly understanding the *raga* they use. These *bandishes* clarify the special aspects of their *ragas*. The aspect of the bandish is used to develop the treatment of the *raga*. Therefore such a presentation is described as “*Sthayi ang se gaanaa*-to sing in accordance with the Bandish”. This concept has come from the Gwalior gharana.

**C. Bandish and Improvisation:** Improvisation is critically important to a *raga*. The medium of presentation of a *raga* is the bandish. In the phrases hidden in the *bandish*, *mukhda* etc., improvisation is usually done through the 'bol ang'. Therefore Agra *gharana* has had *bandishes* created that provide scope for improvisation. Often, in addition to the first lines of the *sthayi* or *antara*, the second or third lines are treated as the *Mukhda* for the purpose of improvisation. The singer often creates an effect of a different composition by spontaneously composing a line or two in different notes. Agra *gharana* has had compositions that fulfill these possibilities (an example of this is: *Raga Barva* – *Baje mori payaliya* – Faiyaz Khan).

Music is a flowing art, continuously changing. Being an audio art, the changes in the various genres, their presentations, techniques is not only necessary but essential. The concept of creation of the *Raga* is a very ancient concept in Indian music. In ancient times, there were six *Ragas* identified as main *Ragas*. And from them various ways of classifications such as *Stree* (female) *Ragas*, *Purush* (male) *Ragas*, *Napunsak* (impotent) *Ragas*, *Putra* (son) *Raga*, *Putri* (daugther) *Raga*, *Mela Raga*, *Thath Raga* came into existence. These classifications styles were in practice in different period of time. The purity of *Raga* was always a priority and was maintained through the strict rules for the *Ragas*.

However during the medieval period some changes started taking place. Because of political turmoil after the Islamic invasion in India, the music from Persia, Arabia and

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other Islamic styles started influencing Indian music, particularly in Northern India. The change in northern Indian music style started taking place in a quicker rate, particularly during the period of Allauddin Khilji till the period of Akbar. Coincidently, the oldest musician of Agra gharana, Gopal Nayak, existed, and during the time of Allaunddin Khilji and Haji Sujan Khan (again of Agra Gharana) was a court musician of Akbar. During the Mughal period many rulers, and particularly Akbar gave great patronage to Indian music. During his regime the exchanges between persian/arabic musicians and Indian musicians took place. As a result Indian music got a different direction, dimension and a new look. The researcher have already mentioned about it in the first chapter. Many unique characteristics of Persian music such as use of Maqam (Thaath or the scales), intonations, various tunes, rhythms etc. were introduced in Indian music and as a result many new creations, melodies, Ragas, instruments came into existences. Even new musical genres such as Qawwali, Kaul, Kalwana, Khayal, Khusravi Khayal etc. came to the mainstream Indian music. This also brought about a change in the Indian music style.

As far as the creations in Agra gharana are concerned, the pioneer of Agra gharana Haji Sujan Khan was the first, about whom some information about his creations is available. He was a Dhrupad singer and a main representative of Nauhar Bani of Dhrupad. According to the senior vocalist of Agra gharana, Aqueel Ahmed Khan says Haji Sujan Khan (the pioneer of Agra gharana) created 12 Ragas, 12 compositions and 12 Talas. However he could mention only three Ragas as his creations namely, Jog, Barwa and Rageshree. The following composition in Raga Jog is the first Dhrupad composition, found in the history of Music. The poetry is influenced with Urdu language. In a way, it was the first Urdu Dhrupad composition as mentioned by Aqueel Ahmed Khan.

**Sahaayi: "Pratham Maan Allah**

*Jin rachyo Noor Paak*

*Nabee ji pe rakh Imaan*

*E re Sujaan*...

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3 Interview of Khan, Aqueel Ahmed on 15th March 2013 at Agra.

4 Mention of 'Sujan' as a composer, Sangeet Raag Kalpadrum-Part I, p. 264
All traditional musicians of Agra gharana learn this Dhrupad with great reverence and devotion.

According to the senior musician Aqueel Ahmad of Agra Gharana, Haji Sujan Khan is the creator of Jog, Barwa, Rageshree, but there is no hard evidence in it. But it is very evident that these ragas were mainly sung by and popularized by the Agra Gharana. The above mentioned composition, i.e. “Kitab mana Quran” is considered to be one of the oldest compositions. This raga was actually a creation of Haji Sujan Khan as a respect for his students. The composition was called “aali aaj ayo”. These two compositions are sung yet till date by the Agra Gharana with much pride. These two compositions show how the creation of Bandish has been a very old tradition of the Agra Gharana.

Along with these ragas various other ragas like Gorakh kalyan, Agra Gharana’s Chandrakuns, Nand, Jhinjhoti, Bahadur Todi, Bhankhar, Khambawati, Khem Kalian, Purwas, Kafar gauri, Anand bhirav, Ram Gauri, Cheta Gunakali, Gara Kanada, Pancham, Nat Bihag and many such mores have their origin in the Agra Gharana. Although various Gharanas like Rangeela, Sikandara, Hapur, Mathura and Atrauli have merged with the Agra Gharana along with their raag and bandish and their treasures got attached to the Agra Gharana making it more and prosperous.

The musicians of the Agra Gharana believes that we only sing what we received from their generation. Shaukat Hussain says that we sing only what we were taught by our forefathers.\footnote{Khan, Shaukat Hussain, interviewed on 12th March, 2013}

It should be mentioned here that Akbar being highly awed by his compositions gifted him Gondpur village, which was situated in the south of Delhi. Surgyan Khan's son, Qader
Shah (Jehangir's reign) and grandson Hyder Shah (Shahjehan's reign) lived in the Gondpur village. They were, therefore known as "Gondpuriye" but were also called 'Jogi Bachche'. 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. These are just some small trivia about Agra Gharana’s raga creations.

3:2 Agra Gharana & Creations in Raga

Agra gharana and Raga creations can be primarily classified in following categories:

a) New Ragas created by using Vivaadi Swaras:

Attaching a swar which has not been used in a raag heightens the beauty of the raag. This changes the form of the former raag.

Examples:

a) ‘Raag Suhag”: Using Komal Nishad in Raag Marubihag to create “Suhag” was first thought of by none other than Faiyaz khan.

b) “Raag Devta Bhairav” (Second Bhairav): The great Azmat Hussain Khan ‘Dilrang’ of Agra has been credited as the creator of this raag. By merely adding 'G' (Flat Ga) in the Avaroha of Raga Bhairav, it sung like Bhairavi in the phrase of – M G R S.

c) Kaushik Ranjani : This Raga was created by Chidanand Nagarkar.

addition of the 'Rishabh - Re' in Raga Chandrakauns (modern version) turns into this Raga.

Aroha: S R G M D N Š Š N D M G R S

b) Ragas created by change in treatment and phrases:

Altering the treatment or changing the used phrases in any raag can lead to the formation of an entirely new raag.

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6 Rao, N. Jayawanth, Sajan Piya p. 14
7 Mehta, R. C., interviewed on 12th March 2013
a) **Raga Khem Kalyan**: This raag was traditionally well guarded by the Agra musicians. The central idea here is the judicious interleaving of Hamsadhwani and Kalyan. The definitive phrase in Khem Kalyan is: S, ṇ, ṇ, S G R… or ṇ, S G R.

In the Raga Khem Kalyan, the R and D are made *Vaadi* and *Samvaadi* respectively as compared to G and N of Raga Yaman, and the mood is entirely changed.

b) **Raga Bayati**: This form of Raag is a creation of Dinkar Kaikini, which has a scale similar to Raga Bhairavi. However intonation and pronunciation makes it different from Raga Bhairavi. Interestingly though the notes of both the Ragas (Bayati & Bhairavi) are same, the distinct difference of the Shrutis makes Bayati very different to Bhairavi. This scale is inspired to Dinkar Kaikini by Persia/Arabian music. Bayati is a Persian scale (*Maqam*) of music. A brief *Swar vistar* of the Raga Bayati is given below:

P, M GR S, N G, R S, M, PM, MN, N D, P, M G M, GR, S ...


C) **Raga Salag Bhairavi**: This is another creation of Dinkar Kaikini, the scale of which is basically similar to ‘Bhupal Todi’, but the treatment given to it is that of Raga Bhairaivi. However there is use of 'N' used in the phrase of 'Ď N Ď Š'. This phrase is used in the same manner in the Aroha as well as Avaroha. The *Vaadi* and *Samvaadi* are 'P' and 'S' respectively. A brief *Swar vistar* of the Raga Salag Bhairavi is given below:


Ď N Ď S, S R S Ğ - S Ď, Ď N Ď, G R - , P - R G - , R S, R G G P, G D P,

N Ď P, R G R S

c) **Ragas created by Murchhana:**

These *ragas* are also called as 'Shadja Chaalan'. In a scale changing each note to a 'Shadja', consequent notes gets changed and a new scales is achieved. In ancient times
purely on basis on Murchhana, many *Ragas* very derived. In ancient scriptures *Bhairav, Malkauns, Hindol, Deepak, Shree, Megh* are considered to be main *Ragas*. By applying the *'Shadja Chaalan'* , many more *Ragas* came into existence. e.g. in *Raga Bhupali* (notes used are S R G P D) from *Murchhana* of *Rishabh*, we get *Raga Megh*, and *Murchhana* of *Gandhar* gives us *Raga Malkauns*, and then from *Pancha and Dhaivat* we get *Raga Durga* and *Dhani* respectively.

Examples:

a) Gunaranjani: This is a result of the spiritual experience to Dinkar Kaikini. On a deeper analysis we may see that this can be derived by *'Shadja Chaalan'* . So it can be considered that the concept of this *Raga* is based on ancient *'Jaati Gayan'*. This *Raga* cannot be categorized in any *'Ragang Raga'* because of its unusual structure. By singing *'Raga Vibhas' (Bhairav Thaath)* from the note of *Madhyam*, the scale of this *Raga* can be achieved. Basically it has only four notes. But the *Madhyam* has its both, *Shuddha* and *Teevra* varieties sung in this *Raga*. *Rishabh* will be *Komal* and *Dhaivat* will be *Shuddha*. Its ascending and descending order of *Arohaavaroha* will be as follows:

**Gunaranjani (Aroha):** S, R M, M M D, Š D Š  
**Avaroha:** Š, D, M M Š M, M M, Š, S

**Vibhas (Aroha):** P ̣ D̠ ̣ S̠ R̠ G ̣  
↓↓↓↓↓↓↓

**Gunaranjani (Aroha):** S  R M  M M  D Š

b) Vedi ki Lalit: This *Raga* is a creation of Dilipchandra Vedi. This *Raga* is derived by considering *Murchhana* of *Shuddha Dhaivat* (of *Mandra Saptak* in *Raga Puriya Kalyan*).

**Puriya Kalyan:** D̠ Č S  R G  M P  D̠  
↓↓↓↓↓↓↓

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Vedi ki Lalit:       S R G G P D N Š

c) Rajani Kalyan: This Raga was created by S. N. Ratanjankar. This Raga can be derived by making the scale of Raga Kalyan (Yaman), from Komal Nishad.


d) Jod Raga (blend of two Ragas):

Jod or Jodi literally means a pair. In this category, we have a combination of two Ragas that gives birth to a new Raga which are called as 'Jod Raga'. Usually there are always some common characteristics and phrases which help in deriving such Ragas. Here there are some notes used as junction points, from where one can switch over to another Raga. In the Jod Ragas, the notes of Madhyaam and Pancham mostly play the role of junction points. The concept of 'Jod Raga' is most convenient popular in creating new Ragas. In Agra gharana, we see a number of 'Jod Ragas' created by the artists of this Gharana in the last century.

Here are some examples:

<table>
<thead>
<tr>
<th>Sr.</th>
<th>Name of Raga</th>
<th>The Ragas used</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Khem Dhwani</td>
<td>Khem Kalyan + Hansdhwani</td>
<td>Dinkar Kaikini</td>
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<tr>
<td>2</td>
<td>Bhupavali</td>
<td>Bhupali + Alhaiya Bilawal</td>
<td>Dinkar Kaikini</td>
</tr>
<tr>
<td>3</td>
<td>Maluha Bihag</td>
<td>Maluha Kedar + Bihag</td>
<td>Yunus Hussain Khan</td>
</tr>
<tr>
<td>4</td>
<td>Jogvanti</td>
<td>Jog + Jayjayvanti</td>
<td>Yunus Hussain Khan</td>
</tr>
<tr>
<td>5</td>
<td>Jogkauns</td>
<td>Jog + Chandrakauns</td>
<td>Jagannathbua Purohit</td>
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<td>6</td>
<td>Jaun Bhairav</td>
<td>Jaunpuri + Bhairav</td>
<td>Jagannathbua Purohit</td>
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<td>7</td>
<td>Lalita Bhairav</td>
<td>Lalit + Bhairav</td>
<td>Khadim Hussain Khan</td>
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<td>8</td>
<td>Pancham Hindoli</td>
<td>Pancham + Hindoli (Bhinna Shadaj)</td>
<td>Khadim Hussain Khan</td>
</tr>
<tr>
<td>9</td>
<td>Jaun Kali</td>
<td>Jaunpuri + Ramkali</td>
<td>Master Krishnarao Phulambrikar</td>
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<tr>
<td>10</td>
<td>Tilak Kedar</td>
<td>Tilak Kamod + Kedar</td>
<td>Master Krishnarao Phulambrikar</td>
</tr>
<tr>
<td>11</td>
<td>Ambika Sarang</td>
<td>Shuddha Sarang + Kafi</td>
<td>Chidanand Nagarkar</td>
</tr>
<tr>
<td>1</td>
<td>Yogashree</td>
<td>Shree + Yaman (Kalyan)</td>
<td>Chidanand Nagarkar</td>
</tr>
<tr>
<td>13</td>
<td>Lalitkali</td>
<td>Lalit + Ramkali</td>
<td>V. R. Athavale</td>
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<tr>
<td>14</td>
<td>Chandani Malhar</td>
<td>Kedar + Miyan Malhar</td>
<td>Shrikrishna (Babanrao) Haldankar</td>
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<tr>
<td>15</td>
<td>Bhavani Shankar</td>
<td>Durga + Shankara</td>
<td>Lalith Rao</td>
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<td>16</td>
<td>Nand Kauns</td>
<td>Malkauns + Jog</td>
<td>Chinmoy Lahiri</td>
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<tr>
<td>17</td>
<td>Chandrajog</td>
<td>Chandrakauns + Jog</td>
<td>Azmat Hussain Khan</td>
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<td>18</td>
<td>Savani Kedar</td>
<td>Kedar + Bahar</td>
<td>S. N. Ratanjankar</td>
</tr>
</tbody>
</table>

**e) Creation through combination of multiple Ragas (Mishra Raga):**

Mishra Raga are usually created with a minimum of two or more Ragas. In the period of Muslim invasion, the Persian/Arabic music influenced Indian music and probably since then, the concept of mixture of multiple Ragas has come into existence. This comprises
of *Chhayalag and Sankirna Ragas* where shades of multiple *Ragas* are seen. If such *raags* are successfully created in the light of *raag* creation then the creator should receive his/her due credit. Even if these *raags* are not accepted they still always titillate the musicians on an intellectual level. A large collection of such *raags* can be found in the Agra Gharana. Many of such *Ragas* are either carried forward through generations in a particular Gharana or are newly created. Agra *gharana* has a huge repertoire of such Ragas, and these have been preserved through generations.

E. g. a) *Raga* Bahaduri Todi is a combination of Desi Todi, Jaunpuri, Bhairavi and Vilaskhani Todi.

b) *Raga* Nand has various shades of other *Ragas* such as Bihag, Yaman, Hameer, Gaud Sarang etc.

### 3:2:1 Agra *gharana* and the gift of *Ragas* to Indian Music:

Here are some brief notes on the typical Agra *gharana* *Ragas* gifted to Indian Classical music. Researcher has categorized this into this into a) Newly created *Ragas* b) Traditional lesser known *Ragas*.

**a) Newly created *Ragas*:**

**Raga Jogkauns:**

The *raga* was conceived by blending 'Chandrakauns of Agra gharana' with 'Jog'-again the *Raga* popularized by Agra *gharana*, in the late 1940s by Jagannathbuwa Purohit "Gunidas". First in 1951 Kumar Gandharva performed on the stage and first recor of this *Raga* sung by Manik Varma made it popular. Then the title given was 'Kaunsi', however a subsequent discussion with B.R. Deodhar lead Jagannathbua to re-baptize it “Jogkauns” given its harmonious blend of Jog with the Kauns-anga\(^\text{10}\).

\(^{10}\) Website: http://www.parrikar.org/hindustani/jog/ visited on 15th Oct., 2014
Jagannathbua advanced *shuddha nishad* and assigned a cameo to *komal nishad* as sung in the phrase 'P D ṆD N D P' of Chandrakauns of Agra *gharana*. This phrase is used in the *mukhda* of the Vilambit bandish of this variety of Chandrakauns.

Jogkauns is a masterpiece of musical thought, all the pieces conforming to one another and to an organic whole. Gunidas has been justly credited with fathering one of the greatest melodies of the 20th century.

The core of Jogkauns may be encapsulated as follows:


Notice the powerful role of *madhyam*. *Komal nishad* comes along occasionally, bringing a frisson of delight, in a phrase of the type: P Ṇ D Ṇ Ṇ M. *Shuddha rishab* is *alpa* and may appear as a grace *swara* as in S G ṆG M.

Famous compositions: 1) *Sughar bar paya* - *Vilambit Ektal* - Jagannathbua Purohit

2) *Peer paraayi* - *Madhyalay Trital* - Jagannathbua Purohit.

**Salag Varali:**

Salagvarali is a morning melody and a creation of S. N. Ratanjankar. It belongs to 'Shadvidhmargini' *mela*. According to Ratanjankar, it can be titled as 'Khatmarag' in Hindustani music. The *Vaadi* and *samvaadi* of the Raga are *Pancham* and *Shadja* respectively. It has *Rishabh*, *Gandhar* and *Nishad* flat and the *Madhyam* is omitted. Ratanjankar's all disciples (particularly Dinkar Kaikini) made this Raga very popular. However it is one of most popular Raga, which is created in the last century. Hence all leading voalists and instrumentalists perform it.


S, Ṇ G P D Ṇ Ś, Ṇ Ṇ G Ṇ Ś, Ṇ Ṇ D P, Ṇ G P, Ṇ, Ṇ G Ṇ S.
Lalita Sohini:

As per the title of the Ragaa, Lalita sohini is an appealing mixture of two rags: Lalit in the lower tetra chord and Sohini in the upper tetra chord. Yunus Hussain alias ‘Darpan’, of the Agra gharana, is credited with the creation of this raga.

Tone material: S Ř̄ G  M Ŭ̇ D N

Most movements in this raga are similar to Sohini. However, Shuddha Maadhyam is included in the descent, whereby it follows the Teevra Madhyam, thus offering a shade of Lalit. The Shuddha Ma is an important note that helps maintain the character of this raga. The raga has limited scope for improvisation as it is challenging to maintain a unified image including two distinct rags. Raga Sohini is a late night melody while Lalit is an early morning raga. However, based on the performance practice of this rare raga it seems that it is to be performed during the late evening. Some characteristic phrases:


Time for singing: late evening

b) Lesser known Ragas:

These are the typically traditional Ragas sung and popularized by Agra gharana.

Anand Bhairav:

This is a typical traditional Raga of Agra gharana. This Raga is a beautiful blend of Bhairav and Nand (typical Agra gharana). However, according to version of V. N. Bhatkhande it is a combination of Bilawal and Bhairav. But the Agra gharana version is a more popular version.

In the lower tetra chord of the octave is Bhairav ( S, G M ź̄ - S, G M ų - P, M, G M ź̄ - S) and the upper tetra chord is Nand ( P Ṣ D N P, Š - P, ). The delineation of the Raga is as follows:
The Pancham swara is a junction point for Nand and Bhairav. In the Taans, phrases of Raga Bhairav dominates in this Raga. e. g.: GG MM ṞS ṆS, GG MM ḎḎ PM, PP MG RS NS, GM GM PP DD,

NN PP ḎＰ, PP MG MM RS, NS . .

Nat Bihag:

Nat Bihag is also a stamp of Agra gharana, a one of most favorite to Agra gharana singers. Probably it originally belongs to Faiyaz Khan's paternal gharana, Rangeela gharana. Because the oldest composition is of Ramzan Khan 'Rangeele' (paternal grandfather of Faiyaz Khan) in the Vilambit Trital.

This Raga is a combination of Shuddha Nat and Bihag and a flavor of Chhayanat. Chhayanat can be experienced through the Komal Nishad. However the Shuddha Nishad is most prominent. Rest of the notes are Shuddha.

The Nat ang can be seen in S R, RG, GM, G

The delineation of the Raga is:

S, ḎṆ, S, ṆṆ ṢṆ Ṇ P, PNS ṢṆṆṆṆṆ, GM, ṆṆṆṆṆṆ, (S) - -

S, ṢṆṆṆṆ, GM - , GM P -, DM P, P M G - , GM ṆṆṆṆṆ, GM P N, ṆṆ -, Ṇ -

Ṇ ṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆ轫$p$
considerably different. \textit{Bihag} is a soft and persuasive \textit{Raga}, with full use of \textit{Meend}(glides) and \textit{Aas}, the \textit{Nat Bihag} is a brief, yet spirited \textit{Raga}. Obviously \textit{Bihag} can be elaborated in \textit{Vilambit Khayal} in slower tempo as compared to \textit{Nat Bihag} which is lively in the mid tempo.

The \textit{Madhyam} note is not very important in this \textit{Raga} and many a times it is sung in such a way that its presence is not felt to the listener.

Famous compositions: 1) \textit{Kaise kaise bol - Vilambit Trital (Ramzan Khan 'Rangeneelee')} 
2) \textit{Jhan jhan jhan jhan payal baaje - Madhyalay Trital (Ramzan Khan 'Rangeneele')}

\textbf{Jog:}

The oldest composition, a \textit{Dhrupad} is traditionally sung in \textit{Agra gharana} is set to \textit{Jog Raga}. This was composed by Haji Sujan Khan-the pioneer of \textit{Agra gharana}. Maximum other compositions in this \textit{Raga} are composed by \textit{Agra gharana} musicians only. Thus the claim that \textit{Raga Jog} is a contrinution to music world by \textit{Agra gharana}. Moreover the structure of this \textit{Raga} as sung by \textit{Agra gharana} musicians is very similar to the 'Chalnat' of Carnatic music. In 'Chalnat' there are two \textit{Gandhars} and \textit{Nishads}, similarly used in \textit{Raga Jog} as practiced and performed by \textit{Agra gharana} musicians. Presently there are many changes made by several musicians. Yashpaul ji (\textit{Agra gharana}) said that, the sitar maestro Ravi Shankar removed \textit{Shuddha Nishad} from this \textit{Raga} and made the present day's popular version of \textit{Raga Jog} with only \textit{Komal Nishad}.

According to one view, this \textit{Raga} is a blend of \textit{Tilang} and \textit{Malkauns} and by other view is blend of \textit{Tilang} and \textit{Dhani}. However, \textit{Raga Jog} is an independent and very beautiful \textit{Raga} with full scope of elaboration.

In \textit{Agra gharana}, it is sung as: S, N G - S - , G S N P - , M P N P, n S, N G S - . . . 

Here, according to Shrikrishna alias Babanrao Haldankar 'n' denotes a frequency between N and N; and in case of \textit{Raga Jog} it is 444.44 Htz\textsuperscript{11}.

\textsuperscript{11} Haldankar, S. S., \textit{Ragas as sung in Agra Gharana}, page. 36
N S, G^R G, M - - , P M G^R G M - - , (Here Madhyam is prominent, which is not the case in \textit{Raga} Tilang) N P G^R G M - - , G S G - - S. There is also the crooked movement (\textit{vakra}) in the descending order as: P M, P G, M S, G - - S.

The \textit{Shuddha Gandhar} in Avaraoha is treated as: P M, P G, M - -, G S, G - - S - -

The famous compositions:

1) \textit{Piharwa ko biramaayo} - \textit{Vilambit Ektal} (Mehboob Khan 'Daraspiya')

2) \textit{Saajan more ghar aaye} - \textit{Madhyalay Trital} (Faiyaz Khan 'Prempiya')

\textbf{Gara Kanada:}

Gara Kanada is a very lesser known form of Kanada, sung only by Agra gharana musicians. In this \textit{Raga} Gara is mixed with the Kanada. In some of the phrases, shades of \textit{Raga} Bageshree and even Jayjayvanti can also be seen in this \textit{Raga}. The Kanada phrase of 'G M R S' is very rarely sung in this \textit{Raga}. In the Avaroha, the movement of the notes is crooked and swinging.

Both the Gandhars and Nishads (Shuddha and Komal) are used in this \textit{Raga}. Usage of both the Gandhars and Nishad is very logical also. Because they corresponds to each other in the octave perfectly in consonance.

The delineation of this \textit{Raga} is as follows:


Popular compositions:

1) \textit{Baaram baar vaari re} - \textit{Vilambit Ektal}

2) \textit{Tana mana dhana sab vaaru} - \textit{Madhyalaya Trital} (Composed by Faiyaz Khan)

3) Langarwa chhando mori baiyan - Madhyalay Trital
4) *Tu hi rab saai hamara*- Vilambit Trital (Composed by Vilayat hussain Khan)

**Chandrakauns of Agra gharana:**

This *Raga* is very specific and favorite to Agra *gharana*. This *Raga* was composed by the famous Mehboob Khan 'Daraspiya'. Among many other *Ragas* and more than 500 compositions, were given as dowry when Mehboob Khan 'Daraspiya's daughter got married to Faiyaz Khan\(^{12}\). Hence this is considered as property of Agra *gharana*.

The base of this *Raga* is Malkauns, so the Gandhar, Dhaivat & Nishad are Komal. However incorporation of Pancham and Rishabh, makes it different. The inclusion of Pancham in *Aroha* (ascending) is not as prominent as in *Avaroha* (descending). The use of Rishabh is in *Avaroha* (descending) only, and is optional. This Rishabh is neither Shuddha or Komal, but has a frequency in between the two.

The delineation of the *Raga* is as follows:

\[
\begin{align*}
S, & S G M - G - S, \quad S N S G S -, \quad M G P -, \quad M, \quad M G - S -, \quad M G - M, P M -, \\
G - R - S -. & S N S G S M G P M -, \quad M PDND P, \quad (G) P M - M - G, M - P - M - G - RS \\
\end{align*}
\]

The important phrases are: M -, G PM- , PDND P, (G) P M - G - RS.

It is said that Alladiya Khan was so pleased to hear the tonal structure and beauty of this *Raga*, he was inspired to create Sampoorna Malkauns.\(^{13}\)

The famous compositions in this *Raga* are:

1) *Darpan aaye* - *Madhyalaya Trital* (Composed by Yunus Hussain Khan)

2) *Teekhe naina tore bhanve hai kamaan* - *Madhyalay Trital* (Composed by Khadim Hussain Khan)

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\(^{12}\) Khan, Yunus Hussain, Lecture demonstration at Khairagarh University, 1980.

3) *Begi aavan kar pyaar hamaar* - *Vilambit Trital* (Composed by Mehboob Khan 'Daraspiya')

**Dhanashree (Bilawal Thaath):**

Dhanashree of *Bilawal Thaath* is a typically sung and popularized by musicians of *Agra Gharana*. V. N. Patwardhan in his book *Raga Vigyaan* has categorized this *Raga* under *Khamaj ang*. It is said that, this was first sung by Haider Khan (younger brother of Alladiya Khan) of Jaipur-Atrauli *gharana*, for the first time in Mumbai. Agra musicians liked it so much that they adopted and further popularized by singing it very frequently. Vilayat Hussain Khan learned it from Hyder Khan. The main credit goes to him for popularizing this *Raga* among other musicians of Agra *gharana*.

This *Raga* has all the notes *Shuddha* and *Nishad* has both the forms *Komal* and *Shuddha*.

The delineation of the *Raga* is as follows:

\[
\text{S} - , \text{R}_\text{N} \text{S} - , \text{P} \text{N} \text{SG}, \text{G} \text{M} - , \text{P} \text{G}, \text{SG} \text{M} \text{P} \text{MP}, \text{G} \text{M} \text{P} \text{D}, \text{PD}, \text{MP}, \text{MG}, \text{M} \text{GM}^{G} - \\
\text{RS}, \text{R}_\text{N} \text{S}, \text{N}_\text{R}, \text{SG}, \text{M} \text{RS} -, \text{S} \text{N} \text{G} \text{P}, \text{N} \text{P} \text{N}, \text{S} -, \text{GMPD PD} -, \text{MP MP}, \text{GM}^{G}, \text{GM}^{G} - \text{RS}
\]

The *Raga* is traditionally sung in the afternoon time.

The popular *Bandish*: 'The mhare rajendra mana mohyo' (*Vilambit Trital*)

'Tero dhyaan dharat din rain' (*Madhyalaya Trital*) - composed by Vilayat Hussain Khan

**Dhanashree (Poorvi Thaath):**

*Dhanashree* sung in *Agra gharana* belongs to *Bilawal Thath*. This form was said to be adopted stalwarts of *Jaipur-Atrauli gharana*. Vilayat Hussain Khan learnt it from Haidar Khan and popularized. In fact this *Raga* was made by Agra *gharana* stalwarts.

Original *Dhanashree* in Agra *Gharana* is in *Poorvi Thaath* and is very much akin to *Puriya Dhanashree*. And we can say that *Dhanashree* element in *Puriya Dhanashree* came from the Agra version of *Dhanashree* of *Poorvi Thath*. However 'Dhanashree' of
Kafi Thath is more popular version these days.

Babanrao Haldankar outlines Dhanashree of Poorvi Thaath as follows:

\[ \text{M D N R N D P, D G P, P P M G, R G M G R S...} \]

Here the phrases of 'N R G G P, P M D - P' 'M D N R N D P' are exactly the same as in Puriya Dhanashree. The delineation clearly established the Dhanashree element in the Puriya Dhanashree, as sung in Agra gharana.

Puriya element in Puriya Dhanashree as interpreted by Shrikrisna alias Babanrao Haldankar in a seminar not as of Raga Puriya, but the Puriya ang which is curved in the descending delineation such as D N, M D, G M G, NRS. While in Raga Puriya Dhanashree, it is: D M, D G, G MRG, RS. Thus Dhanashree of Poorvi Thaath as practiced in Agra gharana can be traced in Puriya Dhanashree-the Raga very popular these days and sung by all musicians of various gharanas.

Paraj Kalingada:

This Raga is a perfect blend of Paraj (very popular among Agra musicians) and Kalingara. Paraj Kalingada is a typical Agra gharana Raga. This is one such Raga, usually sung after the main Raga of the performance. Agra musicians tend to sing such light mood Ragas, in place of Thumri or lighter forms. According to Tapasi Ghosh\(^\text{14}\) and Yunus Hussain Khan\(^\text{15}\) this Raga is creation of Vilayat Hussain Khan. However according to Aqueel Ahmed Khan, this Raga is originated from the folk tunes of of marriage songs sung by women. According to Purnima Sen, perhaps the Vilayat Hussain Khan was inspired to compose this Raga from the Dadra of Faiyaz Khan, 'Kahe man mare thari gori anganaa pe'. So the proper structure of a Raga was given by Vilayat Hussain Khan to an already existing tune and popularized it. Later many Agra gharana

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\(^{15}\) Khan, Yunus Hussain, Lecture demonstration at Khairagarh University, 1980.
musicians sang the famous composition 'Balam ho, mbara deo gajara', composed by Vilayat Hussain Khan.

The Raga structure is as follows:

\[
\]

The famous compositions: 1) Kaake maan maare - Dadra

2) Balam ho mbara dho kajara - Madhayalaya Trital

(composed by Vilayat Hussain Khan)

Khem Kalyan:

This Raga is favorite of Agra gharana musicians and not much sung in other gharanas except Jaipur Atrauli. The word 'Khem' originates from Sanskrit word 'Kshem', means 'well being'. This Raga is nothing but a tricky treatment given to Raga Yaman in its same set of notes. Both the Ragas have some phrases in common. Even use of Shuddha madhyam is very similar as in Yaman. There are some reminders of Hem Kalyan harking back to the S P, S coupling and the use of the mandra pancham P as an amsa swara via S P or S R P.

The nyasa (resting on R) on the final rishabh is exceedingly pleasing. The Agra design uses Yaman Kalyan as its base and may be summarized in the following sentences:

\[
\]

The delineation of Khem Kalyan:

\[
\]

\[
\]
Famous compositions:

1) *Piharwa ma kai deho bataay* - *Vilambit Trital* (Composed by *Sadarang*)

2) *Hat na kar mose chhand piyarwa*- *Madhyalay Trital* (Composed by *Ata Hussain 'Ratanpiya')

3) *Sab sakhiyan milkar karo singaar* - *Madhyalay Trital* (Composed by *Khadim Hussain Khan*)

**Pancham:**

Pancham is also among the very rare known *Ragas* of Indian classical music. This *Raga* is a very important one in the repertoire of Agra *gharana* musicians. This *Raga* is of Marwa *ang*. It has both the *Madhyams* (*Shuddha* and *Teevra*) and rest of the notes are *Shuddha*. In this *Raga* imprints of Hindol, Sohini and Lalit can be seen in various phrases.

There are two versions of this *Raga*:

a) *Raga* Pancham without Pancham note: In this version the flavor of *Raga* Lalit is very prominent.

Composition in this Raga:

1) *Aaj aawo gaawo gaawo rijhaawo* - *Trital Madhyalay* (Composed by *S. N. Ratanjankar* - 'Sujan')

b) *Raga* Pancham with Pancham note: In this version the flavor of *Raga* Hindol is very dominant. This version is very popular in the traditional Agra *gharana*. The *Raga* delineation is as follows:

\[
\]
The famous composition:

Pancham with Pancham note:

1) Mound Mound Muskaan - Madhyalay Trital (Mehboob Khan 'Daraspiya')

Malti Basant:

According to V. R. Athavale this Raga is oldest version of Raga Basant. In older days the Shuddha Dhaivat (instead of Komal) was used in Raga Basant and there was no Pancham. This Raga is also known as 'Mandir Basant'. The application of both the Madhyams reminds us of Lalit ang. The Rishabh is Komal and rest of the notes are Shuddha. Pancham is omitted. This Raga has shades of Ragas like Sohini and Puriya. This Raga is sung in midnight hours.

The delineation of the Raga:

\[ \text{Ṇ S M} - M G, \text{Ṁ} - G \text{ Ṛ S}, S - , S - \text{ℕ}, \text{Ḍ} \text{ℕ} - \text{Ḍ}, \text{Ḍ} \text{ℕ R̠} - S, S M - M G, N - D Ṍ M - G, D Ṣ, N Ṛ Ṣ, Ṣ - , Ṛ Ṣ N - D, N D Ṍ M - G, Ṍ M - G Ṛ S, S M - G, Ṍ G Ṛ S \]

3:3 Agra gharana and Taal creations

Tala is a very important aspect of Indian classical music. A tala is a regular, repeating rhythmic phrase, particularly as rendered on a percussive instrument such as Pakhawaj, Tabla with an ebb and flow of various intonations represented as a theka, a sequence of drum-syllables or bol. Taal or Tala is a regular musical/metrical framework with the use of certain syllables of the percussion instruments overlapped on the Laya-Rhythm. In a way rhythm is crystallized by the Tala, in which the compositions or the Bandishes of Khayal, Dhrupad, Thumris etc. are set. Tala gives a concrete form to Laya or the Rhythm. This orientation also confers concrete form to the Bandish in a crystallized manner.

For generations creation of Bandish has been the tradition of the Agra Gharana. Thousands of Bandish owe their existence to the Agra Gharana. It is thus evident that

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during the creation of Bandish a lot of importance went into the medium of Swar, Sahitya and taal. Diversification of taals is an essential part in the creation of Bandish. A Diversity in rhythm is an important aspect in the creation of Bandish by talented artists. In brief, these experiments can be divided into three classes:

To present in new ways the established traditional Taals: there could be two ways for presenting established traditional taals.

3:3:1 To make changes in the Laya(rhythm) of the established taals

The Agra Gharana has been mainly of Dhrupad-Dhamar singers.

Talas like Ada Chautaal, Chautal, Sultaal, Dhamar, and for singing a special genre of music called Sadhara, the Pakhawaj variety of Jhaptaal is used and the dhrupad variety of Taals are also used in plenty.

With the passing of time, compared to Dhrupad-Dhamar, Khyaal singing became more popular. If one listens to Dhrupad-Dhamar sung by singers like Faiyazkhan and Vilayat hussain khan one could find that the rhythm or Laya of the Dhamar is faster than the traditional Laya. It won't be wrong to say that this change could have been because of the changing taste of the audience. Apart from this, it would have been boring to sing the Dhrupad-Dhamar in the older Vilambit (slow) rhythm after singing the elaborate aalaps of the Dhrupad variety. So these artists, increased the speed of the laya or rhythm so that the audience doesn’t feel the monotony.

On one hand, while singing in the taals of Dhrupad-Dhamar genre, they increased the speed, and on the other hand, the Agra gharana artists gave more importance to the medium rhythm or madhyalaya. The madhyam laya is the most natural laya and it is very easy to understand for people.

For this reason, after the elaboration of the raag, the singers established a tradition of singing while using the tritaal or ektaal in the madhyam laya and relishing the beauty of the Bandish and the raag. In all these experiments, there was no attempt to change the basic structure of the taal.
3:3:2 Modification in the structure of the original Tala

We don't find much examples in this. However, in the last century—especially in Maharashtra, some Agra gharana musicians beautifully changed the structure of Taal Tilwada, created a new pattern which gives winging effect. Which keeps the Vilambit Khayal singing very lively.

Original Theka:

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<td>ta tirakit dhin dhin</td>
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New Theka:

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<td>ta tirakit dhin kat, dhin</td>
<td>dha dha dhin dhin</td>
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3:3:3 Preservation and practice of rare Tala-Thekas

Agra gharana musicians have a repertoire of several Talas of various number of beats. Teental, Ekvai Trital, Ektal, Jhaptal, Jhoomra, Tilwada, Ada Chautal, Savari, Pancham Savari etc. One such Tala was demonstrated by Aqueel Ahmed Khan, a senior vocalist of Agra Gharana. He mentioned three varieties of Savari Taal with 5, 15 and 16 beats.

Here is a very rare Taal Pancham Savari of only five beats: 17

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17 Khan, Aqueel Ahmed Interviewed on 15th March 2013 at Agra.
### 3:3:4 New creations of Talas

Some prominent figures of Agra gharana such as, S N Ratanjankar, Dinkar Kaikini, Yunus Hussain Khan etc. created new Talas. S N Ratanjankar has not only created numerous Talas, but also composed the Lakshan Geet (Lakshan Geet describes the intricacies of a Raga.) of the newly created Tala and set them to the same Tala. Thus the Lakshan Geet of Tala itself is a new experiment, and it was first done by S N Ratanjankar.

**Tala Panch Roopak:**

Dinkar Kaikini created Tala Panch Roopak. This is a Tala of five beats, moves in a specific speed. It has two sections of two and three beats respectively. The construction of the Theka and the syllables were inspired to him by Unani (Persian-Middle east) music. Interestingly the composition composed by Kaikini for this Tala is set to Raga bayati, also a Persian scale.

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S N Ratanjankar has a credit of creating a several number of Talas. Some of them are mentioned below.

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18 Kaikini, Dinkar, Raag Rang, page 108.
**Tala Saardh Roopak:**¹⁹

The title of the *Tala 'Saardh Roopak'* literally means one and half times of *Tala* Roopak.

*Roopak Tala* is as follows:

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*Tala Saardha Roopak* is one and half times of *Tala* Roopak in terms of distribution of beats in each section is as follows:

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**Tala Hansvilaas:**²⁰

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<tr>
<td>Bols</td>
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¹⁹ Ratanjankar, S. N., *Abhinav Geet Manjari Part III*, page 244
²⁰ Ratanjankar, S. N., *Abhinav Geet Manjari Part III*, page 245
Ekvaai Tritaal:

Ekvai Trital was created by none other than Vishnu Narayan Bhatkhande. During his illness, he composed a Chhota Khayal (Sohat gale beech baijanti mala) in Raga Nayaki Kanada, suitable to which he introduced the change in the structure of traditional Taal Tritaal. By keeping every second beat silent in each bar, he successfully tried to give impression of Taal Dadara. This Tala is sung by several Agra gharana musicians and some of them like Dinkar Kaikini have even composed suitable Bandish on it.

In every second beat of each section (bar) of the Tala is silent. In fact the resonance of the First beat in each section (either dha or ta) is experienced in their following beat, which are symbolized by 'o' in the notation. In a way there is no syllable in the Tala on the second beat of each section. The movement of the Tala gives a very different impact.

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<tbody>
<tr>
<td>Bols</td>
<td>dha o dhin dha</td>
<td>dha o dhin dha</td>
<td>dha o tin ta</td>
<td>ta o dhin dha</td>
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Gandharva Theka²¹:

This Tala is a beautiful twisting of Trital, a created by Bhaskarbua Bakhale to suit it to the number of Marathi Natya Sangeet songs sung by Bal Gandhava. This was always most beautifully played by none other than the great tabla maestro Ahmedjan Thirakwa. Later this Tala was popularly named as Gandharva theka.

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<tbody>
<tr>
<td>Bols</td>
<td>dha dhin-kda dha</td>
<td>Dha dhin-kda dha</td>
<td>dha tin-kda ta</td>
<td>ta dhin-kda dha</td>
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²¹ Bapat, Raghavendra, interviewed on 5th May, 2013
Sangam Taal and Nohar Taal:

These Talas are beautiful combination of a) Trital and Ektal - 28 beats and b) Trital and Dadra - 22 beats. They follow one after other in linear manner. The Talas was created by Yunus Hussain Khan. He was inspired by the concept of Jod Raga.

Here is Notation of Sangam Tala:

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<td>Bols</td>
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| Beat  | 17   | 18   | 19   | 20   | 21   | 22   | 23   | 24   | 25   | 26   | 27   | 28   |      |      |      |      |
|-------|------|------|------|------|------|------|------|------|------|------|------|------|      |      |      |      |
| Bols  |      |      | dhin | dhan |      |      |      |      |      |      |      |      |      |      |      |      |
| Sign  |      |      | 4    |      | 0    |      | 5    |      | 0    |      | 6    |      | 7    |      |      |      |

Interestingly all these creators (musicians) of the most beautiful Talas have simultaneously created very unique compositions perfectly attuned to these Talas.

3:3:5 Agra gharana and Bandish-compositions

According to the oral traditions, bandishes were transferred from the teacher to their disciples and from them to their disciples. Various such bandishes are housed under the khayal gharana. There are various families in Gwalior, Agra, Jaipur, Rampur, etc. where such bandishes have been passed down from one generation to the next as treasures. The Agra Gharana is the only gharana where apart from bandishes, every generation has created a new bandish and passed it onto the next. Agra gharana is the best example of composer-artists. Almost all artists of this gharana through ages are great composers. They were the best 'Vaggeyakars' and their compositions are sung not only within the gharana but by the musicians of other gharanas also.

As per 'Sangeet Ratnakar' of Sharang Dev (13th century) a composer of a Bandish of a Raga is called as Vaggeyakaar. The word Vaggeyakaar is a combination of 'Vaak'
The one who is equally accomplished in writing poetry and composing the same is called as Vaggeyakaar.

3:3:6 The history of the Vaggeyakaras

The composers of the Agra gharana can be traced back to the 15th-16th century musician, Sujandas Nauhar, of the Agra gharana, who embraced Islam and became Haji Sujan Khan during the regime of Akbar where he was a highly regarded court musician and a contemporary of Tansen. Then on, practically all musicians of the Agra gharana have been great composers. Hence the Agra gharana is known as the gharana of Vaggeyakaars — the composers. The gharana is rich in its repertory of colorful and enchanting bandishes. Apt and very dramatic rendition is also a highlight of this gharana. Artists belonging to Agra gharana take pride in their treasury of bandishes. These bandishes are so enchanting, that they are picked up by artistes of all other gharanas of vocalists and instrumentalists, and presented in performances. It needs to be mentioned here that other gharanas such as Rangeela, Atrauli, Khurja, Mathura, and Sikandara were merged into the Agra gharana owing to marital and other family relations. Therefore, they are also considered here under the banner of the Agra gharana.

The Agra gharana conceives the bandish as the main instrument of the rendition of a raga. This is also a carry-over from the philosophy of the Dhrupad genre. The gharana has been a rich source of highly popular bandishes. The bandishes by the stalwarts of the Agra gharana have indeed contributed to the conservation of many rare ragas.

Teaching several bandishes in each raga has been gharana’s means of imparting knowledge of ragas to its members. The centrality of the bandish to the gharana's ideology is extended to the treatment of the raga in performance. The poetic-melodic-rhythmic frame of the bandish provides the building blocks for the Alap-Bol baant and tanas movements. This differs from some gharanas (e.g., Kirana), which treat the raga as an abstract melodic entity in the improvisational movements.

Possessing enchanting, performance-worthy compositions and rendering them in concerts in characteristic style is not a feature exclusive to the Agra gharana, yet there are many significant qualities that make the gharana very different from others. During the process
of my training in the Agra gharana tradition and even the analytical study of various composers and compositions, I am trying to point out some facets of the focal aspect of composers and compositions of this gharana:

3:3:6:1 Some features of Agra gharana bandishes

a) Practically all singers of the gharana have composed bandishes to reflect their own perspective on the raga, and the sama is kept on the important note or Vadi - Samvadi note of the raga, or even the Nyaasa - the resting note. However, there are certain exceptional instances where the sama is brilliantly placed on an exceptional note for a particular phrase, which ends on an important note.

b) The very first line of the compositions, or even just a Mukhda, cleverly brings out the particular perspective of the composer on a raga. This perspective is expressed by means of the different phrases of the raga, in that compositions, which are a great source of inspiration for the subsequent elaboration of the raga.

c) The compositions are articulate in the portrayal of the Raag Roop pertinently and one can improvise the specific mode of a raga only, using the bandish as a tool to elaborate on a particular aspect of a raga as required in the composition. Thus, most Agra Gharana Bandishes play the role of a master key or a blueprint to understanding the Raga in its totality.

d) Employing improvisation in the second or third or the last line of a composition or even all the lines by treating them as a Mukhda is a landmark feature of the bandishes of Agra gharana.

e.g. Bandishes like 1) "Un sang laagi, laagi mori ankhiyaan" in Raga Ramkali, Taal Teental.

2) "Naadaan ankhya laagi" or "More mandir ab lo nahi aaye" in Raga Jayjayvanti, Taal Trital.

3) "Baaje mori payaliya prem" in Raga Barwa, Taal Trital.
These Bandishes are sung and the improvisations effected through different lines (apart from the Mukhda of the first line) by prominent singers such as Faiyaz Khan, Latafat Hussain Khan, Sharafat Hussain Khan, Dinkar Kaikini and many more.

Many a times creative artiste changes the tune of a particular line and creates an instant Mukhada to create an element of surprise.

e.g. Faiyaz Khan sings

"Na maanungi, Na Maanungi, Na maanungi,
Mai to Unhi ke manaaye bina".

a Bandish in Raga Khamaj composed by Bindadin Maharaj, and suddenly starts elaborating the Raga through the second line, e.g. "Unhi ke manaaye bina".

e) The Agra Gharana Bandishes possess immense poetic appeal. Composers from almost all Gharanas have used diverse poetic themes in a very appealing way and in this sense, bandishes from Bhendi Bazar gharana are most lovely compositions with poetical aesthetics, phonetic musicality, philosophical and spiritual literature etc. Agra gharana composers have used very common themes in poetry, such as romance, Krishna-Radha, praise of Gods/patrons, philosophy, family affairs and relations such as Saas-Nanad (Mother-in-law and sister-in-law) and music itself; but they emphasize more the musically suitable pronunciation of the words-vowels and syllables. The unique style of pronunciation of these Bandishes with a Thumri-like appeal and though this, zest to express numerous shades of emotions in rendition is trademark of these Bandishes. In the reference of lyric, a very catchy Mukhada followed by the lines completing the poetical theme in a short lyric and having "Tukbandi" which embellishes the lyric helps render the Bandish in an attractive way. This is another feature of the Bandishes of Agra gharana.

The tunes of the bandishes and its lyrical content are at times so simple and catchy that any ordinary music lover or a layman could easily sing them, as if they were nursery rhymes.
e. g.: "Tana mana dhana tope vaaru" in Raga Gara Kanada, Trital. Composer: Faiyaz Khan.

f) Agra gharana compositions are not lyrically of a high order but are still very picturesque and very easy to memorize. The Aamad - the approach to the Sam (the first beat of the Tala) - and gracefulness are very attractive features of the Agra Bandishes. The starting point of the Mukhda varies and starts from any beat of the Tala. Agra gharana musicians can easily play with such Bandishes, which are complex in Tala.

g) Repertory of Agra Gharana: Agra gharana is the preserver, bearer and creator of the largest corpus of ancient, traditional and newly composed Bandishes spanning various genres such as Dhrupad, Bengi Dhrupad, Hori Dhamars, Sadhras, Khayals, Taranas, Thumri, Soz khwana, Kowl Kalwana and many more.

The oldest Dhrupad available from this gharana is considered to be in Rag Jog, Tal Chowtal "Pratham Maan Allah, Jin rachyo noor paak", composed by Haji Sujan Khan. This is a first Dhrupad composition with the influence of Urdu language.22

g) Tradition of creating new compositions: Each generation of the artistes of Agra Gharana created many Bandishes, passed it on very religiously to the next generation through their family and disciples. This was continued though they had many traditional one in their repertoire. The reason behind this may be the urge of innovativeness, novelty, individuality and concept of expressing own perspective of Raga through Bandish.

h) Varieties of Ragas and their compositions: Agra gharana is a unique gharana with musicians practicing and performing probably maximum number of Ragas also. The details can be seen in the repertoire of available recordings of Ragas, compositions etc. sung by various Agra musicians. The number of Ragas covered in the available recordings are almost 200. However actual collection possessed by these musicians is far high.23 Usually any vocalist from Agra Gharana has ample of Khayals in a single Raga, whether it is a known and popular or lesser known. But there are some rare (Anvat or Achhop-intentionally uncommon) Ragas emeded in either a single Vilambit or a Drut

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Khayal. In such cases, later generations of musicians composed the composition which were not available or lacked. One can find only Vilambit Khayals in some rare Ragas composed by composers in early generations and composers in later generations have composed Chhota Khayal suitable to these Khayals or vice a versa.

Element of Taal: Laya is of supreme importance in Agra Bandishes.

a) The Mukhdas are picked up from unusual, varied Matras and whole structure of Bandishes is aptly fitted in the Taal cycle with a distinct poise, is a landmark of this Gharana.

   e. g. "Garaj garaj Chahu or dar paave" composed by Faiyazkhan in Raga Sur Malhar-Tal Trital, starts from third beat.

b) The Taal used for medium and fast tempo is mainly Trital or at the most Ektal. The complex Taals are rarely used, however the internal complexity and rhythmic structure is dominant attribute of Agra Gharana.

c) Tihaai is a favorite rhythmic variety for the Agra Gharana artistes. Many compositions are found with Tihaai as an integral part of the Bandish.

   e. g. 1) "Nahi bolungi Nahi Bolungi Nahi Bolungi, chalo hato jao jao saiyan

      Prempiya tum apani garaj ke,

      jiya ki baat nahi kholungi nahi kholungi nahi kholungi"

composed by Faiyazkhan in Raga Sohini, Tal Dadra.

   2) "Aiso dheeth langar kare barajori aur thithori

      nipat nidar mori na maane na maane naa maane"

composed by Nanhe Khan-Shakeelpiya in Raga Shankara, Tal Trital.

d) The element of Laya is applied both ways, blatant and subtle, in these Bandishes.

   Blatancy is mostly reflected through abundance of words, e. g. :
"Saanvare Salone se laage more nain" in Raga Jhinjhoti, Taal Trital. Composed by Khadim Hussain Khan.

Subtlety is mostly expressed through minimal use of words in a cycle of a Taal.

"Goondh goondh laavo, malaniyaa" in Raga Desi Todi, Taal Trital. Composed by Faiyaz Khan. or "Meha barse ma, badi badi boond" in Raga Gaud Malhar.

e) The Tala designs are marked by long Meends, phrases and a lilt and a feeling of swing-like movements are observed in Bandishes.

"Gha gha gha ghana nana ghor ghor" in Raga Sur Malhar, Taal Trital.

The influence of Agra Gharana Bandishes was so strong in the last century that many composers from other Gharanas also adopted their aesthetic features.

I have included here a list of celebrated composers and compositions of the Agra Gharana. It will be useful for conveying a brief introduction to the expanse and aesthetic importance of composers and compositions belonging to the Agra Gharana.

3:3:6:2 Some leading Vaggeyakars of Agra gharana

The following Vaggeyakars carried forward the great legacy of their ancestors with most beautiful creations in the form of new compositions. Their compositions became stamp of the respective Ragas, which are being sung by all popular artists of various gharanas.

The researcher looks at their work as an authentic one of the Agra gharana. The following is the brief analysis of leading composers of Agra gharana:

3:3:6:2:1 Vilayat Hussain Khan

He was a leading composer and a member of the Agra gharana. As per his disciple Yashpaul, he composed more than a hundred compositions under the pen name of 'Pran piya'. I have however been able to find approximately 45 compositions from various sources. The following qualities can be seen in his compositions:
a) His compositions can be described as simple and hummable but sometimes they are Laya-rhythm oriented as compared to his senior Faiyaz Khan and less complicated as compared to S N Ratanjankar. Most of these compositions are of not very long.

b) The lyrics are very simple and mostly traditional Brij words are used, which is quite similar to as used the traditional Khayal compositions.

c) Most of the compositions are set to Khayal genre. And majority of them are Chhota Khayal. However there are a couple of Dhrupads and Dhamars.24

d) He can be titled as the composer of lesser known Ragas, as most of the compositions are set to the Ragas which are rarely heard in performances. Probably this is because of the huge amount of such Ragas he learned from his 42 Gurus/Ustads which had only Dhrupads or Vilambit Khayals. So to fill the gap of Chhota Khayals he composed most of his compositions in rare Ragas.

e) Arun Kashalkar says, Vilayat Hussain Khan had an incredible command over the Laya-Rhythm aspect and hence he could easily blend the lyrics of the composition and its with short and long vowels, according to the meter of the Tala used.

f) In all compositions the Mukhda itself establishes the Raga. The purity of Raga is always maintained with utmost care.

I would like to analyze his following composition:

Raga: Jog   Chhota Khayal: Madhyalay Ektaal

Sthayi:  Ghari pal chhin kachhu na suhaave,

Aaj mora tarap tarap jiyara nikaso jaat hai |

Antara 'Pranpiya' mora man har leeno,

Bahut dukh deeno,

bira ha agan (or kathin) un bin sahyo na jaat hai  || 

24 Ghosh, Tapasi, Pran Piya, page 77
Though the lyrics is not very suitable to the melody of Raga or the speed in which it is usually sung, the swinging movement with the words and the notes of Raga leaves mesmerizing impact on the listener.

The composition delineates the Raga in Avarohi (descending) manner. The first line itself explains the descending order of Raga (from the Pancham note to Shadja) very beautifully. Moreover the use of Shuddha Nishad (the original version of Jog and typical Agra gharana) very brilliantly appears just before the Sam-the first beat.

The words used in the first line of the Sthayi are in pair of two letters, perfectly matching with the bars of Ektal because in each bar of Ektal, there are two beats. In the second line the words are with 2 (‘aaj’ and ‘mora’ set to three beats) and 3 letters (‘tarap’, ‘jiyara’ and 'nikaso' set to three beats) are brilliantly distributed in the cycle of 12 beats. In a way in the first line it gives the impression of Chatusra Jaati and in the following lines feel of Teesra jaati can be experienced as part of Layakari.

In the Antara there are words with sets of four letters in each (again the Chatusra Jaati), such as 'Pranpiya', 'Mora, man', 'har, leeno', are again brilliantly woven in the cycle of Ektala with perfect expression of Raga Jog.

The rhythmic beauty of this composition is unique. The distribution of words chosen in the compositions is such that many Mukhadas can be created in the Bandish and still it doesn't affect the meaning. Apart from the normal they can be sung from:

1) 5th beat: Pal chhin kachhu na suhaay.

2) 9th beat: Kachhu na suhaay

3) 11th beat: Na suhaay

4) Second line from 3rd beat: Aaj mora tarap tarap, jiyara nikaso jaat hai

5) second line from 6th beat: Nikaso jaat hai, aaj mora tarap tarp jiyara

6) Anatra second line from 12th beat: Bahot dukh deeno

7) Antara second line from 9th beat: Biraha kathin, un bin sahyo na jaat hai ...and so on.
This proves his outstanding ability over the understanding of the meter of the Tala, knowledge of the Raga and the aesthetics. That is why this composition is very unique and sung by many musicians.

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</tr>
<tr>
<td>haa y ,</td>
<td>Gha ri</td>
<td>pa la</td>
<td>chhi na</td>
<td>ka chhu</td>
<td>naa su</td>
</tr>
<tr>
<td>X</td>
<td>0</td>
<td>2</td>
<td>0</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

3:3:6:2:2 S. N. Ratanjankar

Ratanjankar was one of most prominent figures of Agra gharana in last century. He was trained by none other than the all time great Faiyaz Khan and the greatest musicologist ever V. N. Bhatkhande. He composed over 850 compositions with a pen name ‘Sujan’. The collection was published in the book 'Abhinav Geet Manjari Part I-II-III' in two editions (1949, 1994). Thus he was the greatest contributor among all the gharanas, in terms of creating compositions of Indian classical music. His singing style was highly influenced by Faiyaz Khan. However his considerable span of his career in music was spent in Lucknow. Hence his compositions have an imprint of the Kathak dance style. Some of the qualities of his compositions are as mentioned below:25

a) Melodic perception: This can be categorized as compositions set in-

   i) Well known traditional Ragas

   ii) Lesser known Ragas, which are simple, compound and complex.

   iii) Ragas adapted by Ratanjankar from carnatic music.

   iv) S. N. Ratanjankar's newly created Ragas.

25 Ratanjankar, S. N. , Abhinav Geet Manjari Part I-II-III
After analyzing his compositions, we find that they carry equal importance to Raga and words. They adhere to the traditional base of Raga with new approaches and viewpoints through simple and complex phrases, new stance with artistic approach. They are artistic blending of aesthetic and academic excellence.

b) Some of Ratanjankar's poetic aspects in his compositions can be summed up as:

i) His astonishing command over several languages such as Sanskrit, Brij, Hindi, Rajasthani, Urdu can be witnessed through his compositions.

ii) His compositions can be termed as the height of experimentations in broadest and widest dimensions. No other musician ever composed so many compositions set to varied genres such as Dhrupad, Dhamar, Sadra, Chhota & Bada Khayal, Tappa, Tapp Khayal, Thumri, Tarana, Chaturang, Lakshangeet, Bhajan, Songs for praise, Prayers, Groups songs and many more.

iii) The poetic aspect in classical literature is dominated by Nayak-Nayika Bhed (hero-heroine as the objects of love and adoration), which was originated from the time of Bharatmuni's Natya Shastra. S. N. Ratanjankar has composed Bandishes in all eight categories (Ashta Nayika) of Naya-Nayika Bhed, which as follows:

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Nayika</th>
<th>Meaning</th>
<th>Representative composition &amp; Raga</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Vasakasajja</td>
<td>One dressed up for union</td>
<td>Gundh laavo ri malayniya-Sorath</td>
</tr>
<tr>
<td>2</td>
<td>Virahotkanthita</td>
<td>One distressed by separation</td>
<td>Dhum dhum dhum aaye-Shuddh Malhar</td>
</tr>
<tr>
<td>3</td>
<td>Svadhinpatika</td>
<td>One having her husband in subjection</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Kalahantarita</td>
<td>One separated by quarrel</td>
<td>Man ki umang man me rahi-Dhanashree</td>
</tr>
<tr>
<td></td>
<td>Khandita</td>
<td>One enraged with her lover</td>
<td>Vahi Jaao jaaoo</td>
</tr>
<tr>
<td>5</td>
<td>Vilaskhani Todi</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>----------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Vipralabdha</td>
<td>One deceived by her lover</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Proshitabhartruka</td>
<td>One with a sojourning husband</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Abhisarika</td>
<td>One going to meet her lover</td>
<td></td>
</tr>
</tbody>
</table>

With indisputable musical depth Ratanjankar's compositions in terms of poetic content are very magnanimous.

3) The *Laya* (Rhythm) aspect:

Following observations can be made in S. N. Ratanjankar's compositions with respect to *Laya* aspect:

i) The wide range of *Talas* used is also quite wide:

- Popular *Talas*: Trital, Roopak, Tilwada, Jhoomra, Jhaptal, Ada Chautal, *Dhamar*, *Sultual*, TevraDeepchandi, Addha, Punjabi, Pashto, Dhumali,

- Lesser known *Talas*: Vikram, Shikhar, Savari, Pancham Savari

- Self composed *Talas*: Gajamukh, Hansvilas, Saardh Roopak, Panchanan.

ii) Wide range of *Talas* are used to accentuate the salient feature of the *Raga*.

iii) Some compositions contain no 'Sam'.

iv) *Bandishes* start from various beats, apart from the normal practice of starting from the 'Khali', 'Sam', or any other simpler beats.

v) *Bandishes* with spiral movements, unusual beats, *Tihais* to create a sense of astonishments.

vi) *Bandishes* with various patterns of *Teesra-Chatusra-Khand jaatis*. 
Ratanjankar framed his compositions in various *Talas* not for the sake of variety, but the poetic metre of his composition demanded those different *Talas* and that is the real aesthetic approach of the composer. His creations of new *Talas* and Lakshangeetas of those *Talas* are enough evidences for the same. The *Laya* in his is “compositions are like cross thread (Weft), which wears through the lengthwise threads (warp) of the notes in the Raga”.

Analysis of his composition:

**Raga Des: Madhyalaya Trital**

*Sthayi:*  
Hori khelan ko chale Kanhaiya, Gwal baal sab atahi anand bhari,  
Gawat madhur dhun bansuri ki dhun par,  
Nachat natnagar ata raas so, taat thaiya-taat thaiya-taat thaiya...Hori

*Antara:*  
Rang abeer gulaal liye, bhar bhar jhori,  
taka taka maarat kuma kumaar,  
nirakhi harakhi sur nar muni jan kahe,  
dhana gokul bindaraavan, dhan jamuna tata brij bhumi dhun,  
dhan murali dhun, dhan nyaaro,  
raas rachaiya-raas rachaiya-raas rachaiya...Hori

1) This *bandish* is the climax of Ratnajankar's *raag*, *swar-taal*, *sahitya*-literature. This is also a great example of his influence on *Brij Bhasha*.

2) This is a vivid description of Lord Krishna's Holi with his friends and gopis. Although the above *bandish* has slightly more words than any normal *bandish*, but the description of Holi is present in many *bhakti* songs, Ratnajankar has quite creatively described it in 7 to 8 stanzas.

3) Des *Raga* is usually preferred in singing *Hori, Thumri* genres The selection of the *Raga* and the simple *Tala Trital* is very logical.
4) The arrangement of words in the composition is such, by starting from any word followed by the rest of the words, meaning does not change and yet improvisation in the Raga can be done.

'Hori Khelan ko Chale Kanhaiya, Khelan ko Chale Kanhaiya Hori, Chale Kanhaiya Hori Khelan ko' etc.

5) The composition starts from 7th beat and establishes the Raga Des in the Mukhada in ascending order of notes. The second, third and fourth lines of the composition starts from 5th beat. The last line of Sthayi and Antara, both starts from second beat and ends with Tihai. And each line can be sung as the refrain, and the improvisation of the Raga can be done. This is a typical characteristics of Agra gharana compositions.

6) This composition initiates a groovy feeling onto the listeners. Most of Ratnajankar's life had been spent in Lucknow, because of which athe traces of Kathak and its influence can be seen in his compositions. This is one such major example.

7) In traditional Bandishes the permanent and the Antara are the only two parts. But in Dhrupad, four parts like permanent, antara and abhhogh are present in which there is a proper co-ordination between sahitya and sangeet of a composition. In the same way the antara in the bandish depicts lord Krishna's holi with all living, dead or nature in a very vivid and beautiful way. The bandish ends with 'raam rachaiya' repeated thrice.

8) This composition is made in such a way that it can be sung by a solo performer, can be sung and/or recomposed for choir/group singing and also can be used for dance ballet.

S. N. Ratanjankar's contribution in compositions of Indian music is so wide in range, so profound and so vast that it is difficult to comprehend its magnitude at one glance. He truly was one of the highest composers in the last many centuries, so far as the Indian classical music is concerned.

3:3:6:2:3 Mehboob Khan 'Daraspiya'

Mehboob Khan 'Daraspiya' of Atrauli gharana is considered as the most important
Khayal composer after the famous 'Sadarang', 'Adarang' and 'Manrang'. Though he belonged to Atrauli gharana, his music was greatly influenced by the Rangile Gharana of his mother’s family, founded by Ramzan Khan (1759 - 1806). His daughter was married to Faiyaz Khan. Approximately 500 compositions were given to Faiyaz Khan in dowry by him. Later on his gharana got merged with Agra gharana along with his own son Ata Hussain Khan 'Ratanpiya', who was the disciple of Faiyaz Khan, and became the torch bearer of Agra-Atrauli gharana. Thus Mehboob Khan Daraspiya's compositions are considered as compositions belonging to the Agra gharana.

Mehboob Khan 'Daraspiya' was a great musician and contemporary of other great musicians like Tanras khan of Delhi Gharana, Natthan Khan of Agra gharana, Alladiya Khan of Jaipur-Atrauli, Jahur Khan of Sikandara gharana, Rahimat Khan of Gwalior. In such an era of all time greats, he was not only known as a great musician but also a composer par excellence. His compositions were sung with highest regards by none other than Alladiya Khan of Jaipur-Atrauli gharana, Mushtaq Hussain Khan of Rampur-Sahaswan gharana (was disciple of Mehboob Khan) and musicians like Faiyaz Khan, Vilayat Hussain Khan and others of Agra gharana. Now the descendents of these musicians and many other gharana musicians also sing his bandishes. Some of the qualities of his compositions are:

1) The lyrics have impressions of various languages such as Sanskrit, Brij which reminds of beautiful devotional songs by the Ashtasakha of Pushtimargiya Sampraday. The lyrics of the compositions also has imprint of the literature of Dhrupad. That is possibly because he belonged to the age of transformation in Music from Dhrupad to Khayal.

2) His bandishes contain madhurya, shabdalitya and bhawpurnata. The arrangements not just focusses on "Chandrabindu" and yamakyukt (like "baat-jaat", "saiya-paiya", "sajan-majan"). The words of the verses beautifully conform to the terms of the Bhabbihor and beautifies these bandishes. In many ways , these are far superior to the rachanas of his predecessors.

---

26 Khan, Yunus Hussain, lecture demonstration, Khairagarh series
4) Apart from popular *Ragas*, we find many compositions composed by Mehboob Khan are set to lesser known *Ragas* such as: Khambavati, Nand, Lalita Gauri, Sugharai Kanada, Pancham, Chandrakuns of Agra *gharana* (a very rare Raga). Some of the compositions of these *Ragas* are like stamp of the respective *Raga*, and are sung by many popular artists of various *gharanas*. They are as follos:

* Raga Nand: *E baare saiyaan* (Vilambit Tritaal)
* Raga Rageshree: *Aayo ata matawaaro* (Madhya Trital)
* Raga Khambavati: *Aali ri mai jaagi* (Vilambit Trital)
* Raga Jaunpuri: *Pariye paay na vaake sajani* (Madhya Trital)

3) The lyrics compositions covers various aspects, subjects such as:

* Philosophy-spiritual message: e. g. *Niranjan keeje* (Raga Hussain Todi),
  
  *Naad Samudra Kou maha Katheen* (Raga Bhimpalasi), *Pariye paay na vaake sajani* (Raga Jaunpuri)

* Romance-*Shringar*(Love-delight), Seperation with the lover etc.: *Aayo ata matawaro Sanwaro* (Raga Rageshree) *Mand mand muskaan* (Raga Pancham),
  
  *E Nanadiya jaage* (Raga Bhupali)

* Leelas of Lord Krishna: *Tore kar jorat hun Krishna Kanhaiya* (Raga Dhani)

* Description of nature: *Drum drum lata lata pata pataa jataa* (Raga Sohini)

Analysis of composition:

*Raga Khambavati*: *Vilambit Trital*

*Sthayi*: *Aali ri mai jaagi, Sagari rain naahi aaye piya*  

*Antara*: *Unake 'Daras' ko ankhiya taras rahi, kaa bidh rakhu jiya,*

* Sagari rain naahi aaye piya*  | |
a) *Raga Khambavati* is a complex *Raga* of *Khamaj Thath*. 'M G M - S' is a bit unusual phrase and bit difficult to sing. However in this composition, Mehboob Khan has beautiful blended it with the *Mukhada* itself and reached 'Sam' (the first beat) on the 'Nishad' of lower octave.

b) In the composition, the lady is waiting for her lover and her pensive expression has been beautifully captured and described.

c) The composition is very compact as the lyrics/poetry is very short. Accordingly the whole *Vilambit*, composition can be sung within just three cycles. In spite of the composition being very short, there is ample scope of exploring the *Raga* through it. Because all important phrases are beautifully included in the composition. e. g.

1) P M G, M S, N S  
2) M M P D N $  
3) N D P M, P M G, M S

d) To suit the mood of the lyrics, it is set to simple *Tala Trital*, where there is hardly any scope of disturbance (to the serenity in the composition) from certain syllables of the *tabla* as sounded in other complex *tala*.

e) The interpretation of *Raga Khambavati* in Jaipur-Atrauli branch is different from the Agra *gharana*. The Jaipur-Atrauli *gharana* singers sing the *Raga* Khambavati without *Pancham* note. However the same above composition is sung attuned to their version of Khambavati.

**3:3:6:2:4 Khadim Hussain Khan**

Khadim Hussain Khan was known not only as a performer but also a great teacher and composer. He had a vast collection of known and obscure *ragas* and compositions. He composed more than 100 compositions under the pseudonym 'Sajanpiya'. Some of the salient features of his compositions are as follows:

1) The main body of his compositions comprises *Chhota Khayals*, a few *Dhamars* and a couple of *Bada Khayals*. 
2) Though the poetic content of his work is not as rich as Ratanjankar's, the rhythmic and melodic content is very rich.

3) His compositions are in very simple Brij and Hindi languages.

4) Apart from popular ragas, he has composed in many lesser known ragas such as Ramgauri, Deepak Kedar, Champak Bilawal, Sundarshree, Samant Sarang and many more.

5) The Mukhra or Mukhda and Aamad of his compositions are very beautiful and those are his forte.

6) The Bandishes are not too long, most of them are just four lines and give ample scope for improvisation in the raga.

7) The Bandishes are mostly set to popular Talas such as Trital, Jhaptal and Ektal.

8) His compositions are very close to the traditional ones, however some of them are very playful with the Tala. e. g. Beeti jaat sagari in Khambavati & Saanvare salone se laage more nain in Raga Jhinjhoti.

Analysis of his composition:

**Raga Gorakh Kalyan: Madhyalay Trital**

Sthayi: Piya nahi aaye, Taare ginat kate rainaa ...

Antara: Ud ud kagawa, kahiyo sandesawa, 'Sajan' bina nahi chain....

a) The Raga Gorakh Kalyan was first popularized by Agra musicians with the Vilambit Ektal composition-'Dhan dhan bhaag' usually sung by almost all other gharana musicians. However there was no medium tempo composition. Khadim Hussain has filled up the gap with this Bandish.

b) In this bandish, the sense of separation from the beloved one is beautifully expressed in the Mukhada ending on the Komal Nishad of the lower octave on the 'Sam'. This perfectly creates the mood of deep feeling of being distressed with separation.
c) The note Pancham, which is not so important and merely used as a passing note, is
deftly used in the ascending and descending order of the Bandish.

d) Interestingly, the first lines of Sthayi and Antara start from offbeat and the second lines
from the beats. This helps in creating an impression of a different composition within
itself while improvising the Raga through the second lines of Sthayi and Antara.

e) The Bandish includes almost all important phrases of the Raga such as:

\[
\begin{align*}
& R M R S \ddot{N} -, \ddot{D}, S -, S^M R M -, PD\ddot{N} -, D P M M -, N- D P M - R S.
\end{align*}
\]

Some Anecdotes about Khadim Hussain Khan as a composer:

The most of the Bandishes of Agra gharana are in faster tempo and based on a delightful
interplay of the rhythm and the words, which make them very striking, lilting and
pleasing. His repertoire of such compositions was vast. Being the direct descendent of a
series of great composers, he had an urge to compose his own compositions and so he did
on the familiar lines of a majority of Agra gharana Bandishes. In mid 30's he composed
'Mora man har leeno' in Mishra Mand and his career as a composer with the pen name
'Sajanpiya' began. Faiyaz Khan was very fond of singing Raga Malhua Kedar, and the
Antara of the Bandish 'Mori aali mora man' was not known. Faiyaz Khan struggled very
long to compose the Antara but without success. On Faiyaz Khan's request, Khadim
Hussain composed it within no time.28 Later, Faiyaz Khan lauded him and made the
composition very popular. In the same manner, he also composed the Antara of a very
playful bandish in Raga Bihag, 'Kanha bhar bhar maare pichakari' on Faiyaz Khan's
request.

In the late 40's, Khadim Hussain visited the Baroda Maharaja's court. Because of illness
of Vilayat Hussain Khan, he got a chance to perform and was requested to sing Raga
Gorakh Kalyan. At the last minute, he remembered his Guru Kallan Khan and composed
and performed a very beautiful Bandish 'Piya nahi aaye', and left the Maharaja of Baroda
and the audience spellbound.

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28 Rao, N. Jayavanth, Sajanpiya, page 102
In the mid 60's, Khadim Hussain heard the duo of K. G. Ginde and S. C. R. Bhat singing a beautiful, celebrated composition 'Mero man sakhi har leeno' in Raga Jhinjhoti, which starts from the second beat of Trital. This composition impressed Khadim Hussain Khan so much, that he also composed a new one. This resulted in another delightful composition 'Saanvare salone se laage more nain', which starts from the 4th beat.

Khadim Hussain, later on composed approximately 70 beautiful Bandishes on requests from his own disciples and music fans and has tremendously contributed to Indian music.

**3:3:6:2:5 Faiyaz Khan**

Faiyaz Khan, apart from being the topmost popular performer of the last century was a well-known composer. He composed approximately 50 compositions under the pen name 'Prempiya'. He was gifted with an uncanny sense of poetry. Some of the qualities of his compositions are:

1) The compositions are in simple words perfectly interwoven with the laya, the melodic aspects and aesthetic use of phrases of Ragas. This gave him the status of the most popular composer of the last century.

2) Most of his compositions were of a romantic mood. Soothing, sweet and repetitive words with Tihais would add the musical and aesthetic quality of the composition, e. g. 'Chalo hato jaawo jaawo saiyan' in Sohini, 'Ab mori baat ... binati karat mai to haari haari haari haari' in Raga Shuddha Sarang.

3) Though he composed Vilambit or Bada Khayal, Dhamar and Dadara, a majority of his compositions are Chhota Khayal, mostly in Brij language.

4) Many a times he would prefer to elaborate the Raga through the second line of the composition or even start singing from the second line. He always established a rapport with the listeners with the second line, where he would swing the lines with rhythmic variations and even make the audience sing with him. He composed the compositions in such a way that the second or the following lines would provide scope for doing Badhat,
extending the musical ideas or improvisation of the Raga. Many other musicians of the Agra gharana also followed the footsteps of Faiyaz Khan in composing such Bandishes.

5) Faiyaz Khan being very romantic and extrovert in nature, his compositions did reflect the same. Hence most of compositions are of Shringar Rasa – the erotic mood.

6) They are very easy to imitate and sing not only for trained singers and instrumentalists but for beginners also. They are easily hummable, that is why some of his compositions were used in film music, Bengali Raga Pradhan and Nazrul geeti as well as the very recent Coke studio version of modern music, in which Rashid Khan has sung 'Sajan more ghar aaye'.

The following of his compositions are like stamps of the respective Ragas. Many popular vocalists and instrumentalists sing/play these compositions while rendering these Ragas:

<table>
<thead>
<tr>
<th>Sr.</th>
<th>Raga</th>
<th>Composition</th>
<th>Genre</th>
<th>Taal</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Jayjaywanti</td>
<td>More mandar ab lo nahi aaye</td>
<td>Chhota Khayal</td>
<td>Trital</td>
</tr>
<tr>
<td>2</td>
<td>Jayjaywani</td>
<td>Naadaan ankhya laagi</td>
<td>- &quot; -</td>
<td>Trital</td>
</tr>
<tr>
<td>3</td>
<td>Ramkali</td>
<td>Un sang laagi</td>
<td>- &quot; -</td>
<td>Trital</td>
</tr>
<tr>
<td>4</td>
<td>Shuddha Sarang</td>
<td>Ab mori baat maan le</td>
<td>- &quot; -</td>
<td>Trital</td>
</tr>
<tr>
<td>5</td>
<td>Vrundavani Sarang</td>
<td>Sagari umariya mori</td>
<td>- &quot; -</td>
<td>Trital</td>
</tr>
<tr>
<td>6</td>
<td>Jog</td>
<td>Saajan more ghar aaye</td>
<td>- &quot; -</td>
<td>Trital</td>
</tr>
<tr>
<td>7</td>
<td>Vilaskhani Todi</td>
<td>Baalam mori chhand de kalaiya</td>
<td>- &quot; -</td>
<td>Trital</td>
</tr>
<tr>
<td>8</td>
<td>Tilak Kamod</td>
<td>Bamanaa ek sagun bichaar</td>
<td>- &quot; -</td>
<td>Trital</td>
</tr>
<tr>
<td>9</td>
<td>Bhairavi</td>
<td>Banao batiya</td>
<td>Thumri Dadra</td>
<td>Dadra</td>
</tr>
<tr>
<td>10</td>
<td>Sohini</td>
<td>Chalo hato jaawo jaawo saiyan</td>
<td>- &quot; -</td>
<td>- &quot; -</td>
</tr>
</tbody>
</table>
Analysis of his composition:

Raga Jayjayvanti : Taal Trital

Sthayi: "Naadaan ankhya laagi, Aiso niramohi so...'

Antara: Jab se ankhya laagi Mohan so, Sagari rain mei jaagi,
Sukh ki neend mei tyaagi..."

My innocent eyes are struck to this heartless soul. Ever since I have seen 'Mohan', I have spent sleepless nights. I am not luck enough to have happy sleepless nights.

This composition was spontaneously composed by him after having noticed one Mr. Mohan Kapoor, a businessman and a great fan of Faiyaz Khan in the audience.

a) The composition can start from 7th as well as 8th beat of Trital as follows:

<table>
<thead>
<tr>
<th>Version</th>
<th>G R - KS</th>
<th>NS</th>
<th>RS</th>
<th>ND</th>
<th>N</th>
<th>G R</th>
<th>M</th>
<th>G</th>
<th>R</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td></td>
<td>3</td>
<td>x</td>
<td>2</td>
<td>-</td>
<td>R</td>
<td>-</td>
<td>-</td>
<td>Na</td>
</tr>
<tr>
<td>B</td>
<td></td>
<td>0</td>
<td>x</td>
<td>2</td>
<td>-</td>
<td>R</td>
<td>-</td>
<td>-</td>
<td>Na</td>
</tr>
</tbody>
</table>

b) In the first line just before Mukhra, three most important phrases of Raga Jayajaivanti are included. 1) R G R S 2) NS RS NS 3) D N RG MG R.

c) The last lines of Sthayi and Antara can be used as a medium for elaboration of Raga, again a typical style of Agra gharana. Faiyaz Khan and other musicians including Bismillah Khan have performed in the same manner.

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29 Mehta, R. C. interviewed in Vadodara on 10th October, 2009
d) The second line of Sthayi and Antara are the same in terms of notation.

e) The Antara starts 'G M D N Ś' which is a Khamaj or Rageshri ang and not Des ang.

f) Poetically it has very simple soothing words tuned to very simple lingering melody.

3:3:6:2:6 Dinkar Kaikini

Dinkar Kaikini was a leading disciple of S. N. Ratanjankar and was deeply impressed with Faiyaz Khan's gayaki. He composed more than 150 compositions with a pen name of 'Dinrang'. As a composer he was influenced by both; richness of literature and virtuosity of Ratanjankar's compositions and hummable, sweet and aesthetic compositions of Faiyaz Khan. As a composer, he believed that we, the humans, are meant to reproduce and re-create the creations that already exist in the Universe. According to him God is the only creator, who has not left anything for human beings to create. This philosophical approach always reflects in his compositions.

Some of the qualities of his compositions are as follows:

1) His approach towards the bandish was philosophical-spiritual. He projected the Laya approach of Agra gharana through his compositions.

2) He was a traditionalist in his approach to the Raga and so were his compositions as far as the melodic aspect is concerned.

3) His Bandishes comprise Dhrupad, Dhamar, Sadra, Khayal (Vilambit & Drut), Tarana, Trivat, Thumri, Bandish ki Thumri, Tappa, Dadra, Bhajan numa, Tarana numa, Carnatic Varnam and Kritis, songs for children, patriotic songs, group/chorus songs, devotional songs and so on. These compositions were set to varieties of Taals.

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30 Kaikini, Dinkar interviewed in Mumbai on 2nd October, 2009.
31 Mahale, Yashwantrao, as interviewed on telephone on 4th Oct., 2009
4) Dinkar Kaikini composed *bandishes* in rare *Talas* like 'Ekvaai Trital' and his own creation 'Panch Roopak'. The *bandishes* are composed perfectly to the meters of these *Talas*.

5) Introduction of total silence on a particular beat and to create an element of surprise is a novel idea of Kaikini. He even introduced a symbol of 'o' for the same in the notation of the *Bandish*. e. g. 'Painjaniya chhamake chhamakan laage' in Raga Bihag & Tala Ekvaai Trital.

6) In many compositions, the last line of Sthayi and Antara has the same tune, a typical Agra *gharana* style is followed. e. g. 'Rang rangeele Prempiya sang khele' Raga Bageshree, Taal Trital.

7) The themes of the compositions are full of variety. As per Shashikala Kaikini (renowned singer and wife of Dinkar Kaikini), his creations came into existence through the inspiration from his surroundings, and making keen observations with a meditative mind. Every creation of his had an intention or purpose, meaning, reasoning. His experience as a producer and music composer at All India Radio made him different from other traditional composers. He was a man of detailing, which resulted in unique compositions based on various themes and aspects of life.

Some of the situations/incidents that inspired him to compose *Bandishes* are as follows:

a) Dinkar ji composed his first composition at the tender age of fifteen. Apart from vocal music, he was then undergoing training in Kathak in Lucknow. The impression of Kathak Dance can be seen in this composition:

*Nahi maane nahi maane, Jasoda tumharo Kanhaai* in Raga Bhupali Taal: Drut Trital.

b) Dedicated to Mahatma Gandhi after his death he composed a composition at the age of twenty one:


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32 Kaikini, Shashikala, as interviewed on telephone on 4th Oct., 2013.
This *Raga* and composition was presented during the audition test. Prominent exponents of Indian classical music like Mushtaq Hussain Khan were highly impressed and appreciated his effort.\(^{33}\)

d) Dinkar Kaikini was a devotee of Lord Tirupati Balaji. He was inspired to compose a *Varnam* in *Carnatic* style in *Raga Yaman*, while he visited the holy temple for the first time and sought blessings for getting settled in life, just after graduation:

'Tiru Venkatesha Kalyankarak Mahasiddheshwara' in *Raga Kalyani* (*Yaman*) and *Aadi Tala*.

e) On the occasion of 100th birth anniversary of Faiyaz Khan, he composed a *Vilambit Khayal* dedicated to Haji Sujan Khan, the pioneer of *Agra gharana* and Faiyaz Khan. The same year was the 400th year of *Agra gharana*. This composition is in *Raga Bageshree-Vilambit Ektal*.

Sthayi:

'Haji Sujaan, gunan ke gunavanta, Deepak Jyot liye hai Khitab, Suran ke Mahanta'

Antara:

'Jagmag tero naam parakasa, diyo aaftaab suran ke daataa.'

(Haji Sujan, you are most knowledgeable, you are adorned with title of 'Deepak Jyot' and master of music - titles were given by Akbar the great. Oh Faiyaaz Khan (*Aftab e Mousiqui* - Sun of Music was title of Faiyaz Khan), you are the giver of great art of Music.

f) When man landed on moon, Kaikini composed a *Bandish* in *Raga Bhairav* - *Tala Jhaptal*:

'Aayo hai jeet ke maanav Chandralok'

g) Traditionally the Tappa songs are based on Punjabi language. But Dinkar Kaikini for the first time composed a Tappa, glorifying Lord Krishna. This is a very popular composition nowadays, sung by many leading vocalists of the country.


'Madho Mukund Muraari, Kunj vihaari jana mana haari,
akhil jagat ke tum hitakaari'

Truly, Dinkar Kaikini was a composer with new vision and approach. He loved experimentation not only in the poetry but in the *Rasa, Raagang, Laya,* melody and many other aspects of *Raga* Music. That is why his compositions are very popular among the young leading performers of the present time.

**Agra gharana composers, their Pen names and list of Ragas created:**

<table>
<thead>
<tr>
<th>Sr. No.</th>
<th>Name of the Artiste</th>
<th>Pen Name</th>
<th>Ragas created</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Haji Sujan Khan</td>
<td></td>
<td>Jog, Rageshree, Barwa</td>
</tr>
<tr>
<td>2</td>
<td>Khadim Hussain Khan</td>
<td>Sajanpiya</td>
<td>Sajan Sohini, Pancham Hindoli, Lalita Bhairav, Sundarshree</td>
</tr>
<tr>
<td>3</td>
<td>Yunus Hussain Khan</td>
<td>Darpan</td>
<td>Sujani malhar, Devyani, Nat Deepak, Husaini Bhairav, Nohar Todi, Ahiri Bihag, Lalita Sohini, Jogwanti, Maluha Bihag</td>
</tr>
<tr>
<td>4</td>
<td>Jagmuthbua Purohit</td>
<td>Gunidas</td>
<td>Jogkauns, Swanandi, Jaun Bhairav, Manranjani</td>
</tr>
<tr>
<td>5</td>
<td>Dinkar Kaikini</td>
<td>Dinrang</td>
<td>Bhupavali, Gagan Vihang, Gunaranjani, Khemdhwani</td>
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<tr>
<td>6</td>
<td>Yashwant Mahale</td>
<td>Sujandas</td>
<td>Jogiya Varali</td>
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<tr>
<td>7</td>
<td>K G Ginde</td>
<td>Sujansut</td>
<td></td>
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<tr>
<td>8</td>
<td>G N Dantale</td>
<td>Govind</td>
<td></td>
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<tr>
<td>9</td>
<td>Master Krishnarao</td>
<td>Krishnadas</td>
<td>Tilak Kedar, Mangal Todi, ShivaKalyan, DeviKalyan, Bilwa Bibhas, Jaunkali</td>
</tr>
<tr>
<td>10</td>
<td>V R Athavale</td>
<td>Naadpiya</td>
<td>Lalitkali, Lalit Vilas, Bhinna Bhairav, Pat Kafi, Madhu Kalyan, Kaunsi Bahar,</td>
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<td>11</td>
<td>Dhruv Tara Joshi</td>
<td>Premrang</td>
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<tr>
<td>12</td>
<td>Chinmay Lahiri</td>
<td>Shyamkosh, Probhatitodi, Gandharika,</td>
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<td>13</td>
<td>Babanrao Haldankar</td>
<td>Raspiya</td>
<td>Chandani Malhar, Kaunsi Jog</td>
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<tr>
<td>14</td>
<td>Lalith Rao</td>
<td>Bhavani Shankar</td>
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<td>15</td>
<td>Harishchandra Bali</td>
<td>Haripiya</td>
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<td>16</td>
<td>Dilipchandra Vedi</td>
<td>Naad Rang, Vedi</td>
<td>Vedi ki Prabhat, Vedi ki Lalit</td>
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<tr>
<td>17</td>
<td>Anwar Hussain Khan</td>
<td>Rasrang &amp; Khumar Niyazi</td>
<td>Prankauns</td>
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<td>18</td>
<td>Khadim Hussain Khan</td>
<td>Sajanpiya</td>
<td>Sajan Sohini, Pancham Hindoli, Lalita Bhairav, Sundarshree</td>
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<td>Ghulam Kadar Khan</td>
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<td>20</td>
<td>Inayat Khan</td>
<td>'Samajh Dil'</td>
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<td>21</td>
<td>Zahoor Bakhsh Khurjawale</td>
<td>Ramdas</td>
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<td>Rasrang &amp; Khumar Niyazi</td>
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</tr>
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<td>23</td>
<td>Yunus Hussain Khan</td>
<td>Darpan</td>
<td>Sujani malhar, Devyani, Nat Deepak, Husaini Bhairav, Nohar Todi, Ahiri Bihag, Lalita Sohini, Jogwanti, Maluha Bihag, Devyani, Nav Bihag,</td>
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<td>24</td>
<td>Jagmnathbua Purohit</td>
<td>Gunidas</td>
<td>Jogkauns, Swanandi, Jaun Bhairav, Manranjani</td>
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<tr>
<td>25</td>
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<td>Dinrang</td>
<td>Bhupavali, Gagan Vihang, Gunaranjani, Khemdhwani, Bayati</td>
</tr>
<tr>
<td>26</td>
<td>Yashwant Mahale</td>
<td>Sujandas</td>
<td>Jogiya Varali</td>
</tr>
<tr>
<td>27</td>
<td>K G Ginde</td>
<td>Sujansut</td>
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<td>Sr.</td>
<td>Name of the Artiste</td>
<td>Pen Name</td>
<td>Title of Book</td>
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<tr>
<td>1</td>
<td>S N Ratanjankar</td>
<td>Sujan</td>
<td>Abhinav Geet Manjari 3 Parts</td>
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<td>2</td>
<td>Vilayat Hussain Khan</td>
<td>Pranpiya</td>
<td>Sangeetgyon ke Sansmaran</td>
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<tr>
<td>3</td>
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<td>Swanandini</td>
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<td>4</td>
<td>Dinkar Kaikini</td>
<td>Dinrangi</td>
<td>Rag Rang</td>
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</table>

### Agra gharana vocalists - as composers and the books published:

*Website: http://www.banglapedia.org as seen on 21st December, 2013.*
<table>
<thead>
<tr>
<th>No.</th>
<th>Name</th>
<th>Bandishes</th>
<th>MP3 Recording</th>
<th>Bandishes &amp; MP3 Recording</th>
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<td>Shrikrishna alias Babanrao Haldankar</td>
<td>Raspiya</td>
<td>Raspiya</td>
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<td>Naadpiya</td>
<td>1) Taran Naad 2) Raag Vaibhav 3) Naad Vaibhav</td>
<td>Traditional and Self composed Bandishes</td>
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<td>7</td>
<td>Krishnarao Phulambrikar</td>
<td>Krishnadas</td>
<td>Raag Sangrah 7 Volumes</td>
<td>Traditional &amp; Self composed Bandishes</td>
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<td>8</td>
<td>Yashwant Mahale</td>
<td>Sujandas</td>
<td>Yashosangeeta Mrut</td>
<td>108, Self composed Bandishes &amp; MP3 recording</td>
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<tr>
<td>9</td>
<td>Gajananbua Joshi with Anant Manohar Joshi</td>
<td>Malaniya goondh laavo ri</td>
<td>46+18, Self composed Bandishes &amp; MP3 recording</td>
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<td>Arun Kashalkar</td>
<td>Rasdas</td>
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<td>Sumati Mutatkar</td>
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<td>13</td>
<td>Jitendra Abhisheki</td>
<td>Shyam Rang</td>
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</tbody>
</table>

Researcher finds a very interesting thing that, musicians of Agra gharana have been very creative for centuries. The creations took place mainly in three areas: a) Raga b) Compositions-Bandishes 3) Tala.

Apart from this, they carried forward the precious knowledge for future generation, they had gained from their Gurus and ancestors. In 20th century, a major change took place
that almost all practicing musicians started making creations on very large scale in the above mentioned areas and even published them in the form of Books and CDs. No doubt that they have a huge repertoire of known and lesser known Ragas and Bandishes. Many lesser known Ragas, but now popular ones were popularized by Agra gharana. e. g. Jog, Barwa, Jhinjhoti, Khemkalyan, Shyam Kalyan, Khambavati, Gorakh Kalyan, Nand, Rageshree, Nat Bihag, Purva etc.

Many new series of creative experiments in composition and Raga making took place, so as to make Indian music easily understandable and to reach masses. No wonder, they reached the masses through their creative work.