

CHAPTER III

SITĀR AND SAROD TRADITIONS

SECTION I

3.1 INTRODUCTION

Gharānā in *Hindustani* music is a system of social organization linking musicians by lineage- heredity and by adherence to a particular musical style. Although in musical sense, the word '*gharānā*' refers to 'family school of music professionals'. A core meaning of the word *gharānā*, in strict musical sense, indicates to a comprehensive musical ideology emerging from the collection of musical knowledge protected through a lineage. The collection of musical knowledge changes from one to another *gharānā*, substantially musical ideology also changes from one to another *gharānā*.

The English word 'tradition' used as a synonym to this, perhaps in western meaning indicates to the heritage or usage of customized practices. The word 'tradition' comes from the Latin word 'traditionem'¹, which literally means 'handing over'. The handed over from one generation to the next may be art, knowledge, beliefs, legends, practices and so on. Tradition can also refer to long established ways of thinking or acting within a continuing pattern of cultural beliefs or practices. However, certain practices, beliefs, values and norms of behavior, it is often invented or reconstructed, as against strongly inherited system of *gharānā*. The '*Gharānā*' artistic traditions from generations are not deliberately re-described or reinvented. The term 'tradition' may be used to connote the Indian

meaning of *Gharānās* or a musical family school however does not fulfill the required criterion.

Gharānā system has given precious contribution in developing and preserving Indian music. It also has some demerits of losing the conceived music in few cases where nonexistence of the successful descendents in some *gharānās*. Nevertheless, *gharānā* system is only of its kind in the world of music. It is necessary to reform and re-establish the system according to modern requirements of music field.

Gharānā system involved all three sections of Indian music. Anyhow, they found separately in vocal, instrumental and percussion music. Present study focusing on string instrumental music describes the related ones. Current chapter includes three sections, in first section general aspects like resembling the history and musical links between instrumental *gharānās* will be discussed. The second section covers the objects including practical data of Maihar *gharānā* and the third section follow the same under the title of Indore *gharānā*.

3.2 GHARĀNĀ; A BRIEF ACCOUNT

Referring D.K.Mukharjee', Indo-western musicologist Hamilton (1989:1.3) writes that, '*gharānā* is a Hindi word meaning 'family' in the broad sense of word'. When it used with reference to a musical tradition it take on other connotations, connoting comprehensive musical esthetic ideology and lineage, Hamilton gives four criteria to identify a musical tradition as *gharānā*.

- a) It shows continuity of several generations.
- b) It is link to a particular geographic location.

- c) It cultivates an individual style of music.
- d) Its musicians enrich the music of tradition by their own efforts.

A *gharānedār* musician Ustad Hameed khan (HKPI) stated in an interview that, 'In order for a *gharānā* to come into existence, the same style of musical esthetic ideology and collection of musical knowledge should be maintained by a family of musicians at least for three generations. The musical knowledge passed to members of the family and blood relatives under strict manners'. The necessary criteria to recognize a *gharānā* is that, the musical knowledge should be preserved and only transformed to family members. But it is also accepted that in such cases where the continuity of generations lacks, in that cases *gharānās* were continued through the lineage of prime disciples who have complete knowledge of particular *gharānā*.

Historically it seems that *gharānās* were the result of patronage. Those musical families that availed the joy of patronage for generations throughout developed their musical repertoire and later became *gharānās*. Those families that lacked this type of support even though they had a collection of musical knowledge, but later fell into obscurity.

Musicologist Ashok Ranade (2006:2.205) points that, '*gharānā* were understood to be indications of place of origin of hereditary performing musicians'. It is clear that most of *gharānās* use their native name for title. i.e. Indore, Maihar, Vishnupur, Jaipur *gharānās* of *sitār*.

Hamilton states (1989.1:5) that 'if no particular geographical center can be identified then it (*gharānā*) takes on the name of the

founder'. It is also acknowledged that some of *gharānās* placed their founder's name as title. i.e. Imdadkhani *gharānā*. The criteria of converting a musical family into a *gharānā* is described early. A brief study on development of musical *gharānās* points to few possibilities of recognizing a *gharānā*.

- a. In the first example, those traditions enjoyed generations of patronage at one specific court or state placed the name of geographical center or name of the native in the title of the *gharānā*.
- b. In regarding second example, musicians moved from court to court therefore any place name was not attached with those musicians. Thus, successors of the generation took name of founder as title of *gharānā*.

In Indian music, *gharānā* system initiated during the period of seventeenth century. Descendents of Tansen were the generators of this system. Soon after, it has become highly regarded to the highest musical attributes of Tansen. It seems that *gharānā* system was in its golden age between eighteenth to mid of nineteenth centuries. During this time, India was taken under the political control of British. Those states and patronages, which accept British roll but maintain their individual status, gave notable support to musical families, where these families brought number of implements into music making as well as musical instruments. Later Independence revolution of India (1857 - 1947) brought large number of changes in political, social and all other aspects of country. Like many other sectors of life, Indian music also affected during this period. These transmutations largely affected on the development of *gharānā* system.

Following points emerge from the summary of study on socio-musical transmutations of the period of Indian independence revolution.

- a. Musical families who enjoyed patronage now experienced lack of support due to political changes appropriate to which, many musical families impoverished and fall in to obscurity.
- b. Few musical families got patronage under some small states and developed their own repertoire at such remote locations.
- c. Musicians representing *gharānās* spread over different cities or small town during this period and the musicians inevitably mixed up with common people/audience, therefore.
- d. Finally, *gharānā* system subjected to face social changes in result of which, music came out from the control of *gharānā* system.

3.3 SIMILAR SYSTEMS OF GHARĀNĀ

Gharānā system in Indian music stands out as bearer of rich musical knowledge and musical heritage. Likewise there are some other social organizations transmitting music to generations are also in existence. However, it seems that they are minority and subject of limited connotations for consideration in present research. For brief knowledge, few similar systems to *gharānā* in Indian music duly described and studied on. Minimum of three socio-musical organizations may perhaps found in this regard which are cited in following descriptions.

- i) '*Bāni*' of *dhrupad* style. According to Ranade (2006.1.87), 'the term means rendering *dhrupad* compositions in a particular style initially identified after dialects in which the song composed.' The families those have maintained a particular style of rendering *dhrupad* music

came out as *bāni*. Four major *bānis* are established in *dhrupad* music.

a. *Gohar bāni*, b. *Khandar bāni*, c. *Nouhar bāni* and d. *Dagur bāni*.

ii) '*Bangshā*' traditions of Bengal area. Hamilton observes that term approximates to *gharānā* but it applies for the tradition in which not only music is profession of tradition. These traditions usually rich in wealth like *zamindār* families in which the members completely involved with music and other fine arts. Major difference between *gharānā* and *bangshā* is, *gharānā* musicians usually follow the form in which their *gharānā* is cultivated i.e. *sitār* or vocal and all family members involuntarily fixed with same form as their profession. Instead, *bangshā* familiars have liberty to choose any form of music or other fields of art or literature because the regular line of family usually not attached to any particular form. The profession of *Bangshā* familiars may music or other but the earnings of family are from the property etc.

iii) '*Paramparā*' of south Indian music. In *karnātic* music, a system known as *Paramparā* is existed through lineage or discipleship manner. Great composers like Tyagaraja, Muttuswamy dixitar etc., who composed large collection of kritis, keertans etc., have been established their own style of rendering. The followers of these composers later founded *paramparās*. Braches of these *Paramparās* are also known to as *bāni*. The best example of this is the *Veenai Dhanammal Bāni*.² In a broad sense, this word also refers to a musical style rendered in particular geographical areas like Mysore *bāni*, Tanjaore *bāni* etc.

A rare type of *paramparā* in *Hindustani* music existed through the Veereshwara Punyashrama of Karnataka.

3.4 SENIA LINEAGE; ORIGIN OF INSTRUMENTAL GHARĀNĀS

Musicologists approved that, *gharānā* system in Indian music began originated from Miyan Tansen (1520-1589). Few musicologists claim that the system was existed before Tansen but only after him, it took a positive place through the first *Gharānā* called Senia.ⁱ Slawek (1987:2.17) observes that 'Musicians of Tansen's daughter line were *dhrupad* singers and been players later became known to as 'beenkār' and musicians of son's line were too *dhrupad* singers but played *rabāb* later became known to as 'rabābiā'. Both lineage of rich musical inheritance were originally base in Delhi. It is said that the descendents of Tansen developed and preserved 360 techniques of *veena* playing³.

The music of both lines often described in two sorts' viz. *surdār* and *laydār*. *Beenkārs* gave importance to melodic aesthetical and *rabābiās* forced on rhythmic beauty. This was the result of musical possibilities of instruments such as *been* was suited for *meends* and the *rabāb* was made to play stroke patterns.

It seems *rabāiās* lost their status soon after Tansen period. Slawek (1986;2.3.2:17) states that 'rabābiā branch gradually lost favor because of limitations of *rabāb* instrument and instead *beenkārs* who are the decedents of Tansen's daughter Saraswati, however, incorporated many techniques of *rabābiā* and flourished'.

After falling of Moghal kingdom, the descendents of Tansen started moving to other states and later they spread over north India. The descendents of Tansen who moved out of Delhi identified themselves as Senia musicians.

i Roy quoting to Dr. Majushri Choudhury 2004;65

Miner (1997;104) writes that 'when after the time of Bahadur khan and Dulha khan (after Moghal emperor Mohmad Shah), the descendents of Masidkhan moved out of Delhi, to these musicians the title 'sen' and designation 'senia' established to be considered as a mark of family line descended from Tansen'. These Senia musicians moved from Delhi towards various courts and states. They stayed under patronages where music and art forms appreciated and encouraged.

Many states and courts like Jaipur, Gwalior, Alwar (Mewar), Luknow (Avadh), Rohilkhand (UP), Rampur, Indore, Darbhanga (Bihar), Benaras (UP) were the vista of contemporary rich and high musical patronages acquired by Senia musicians where they gradually developed their own customs of musical repertoire and style of music performing. This emigration of musicians became foundation of *Gharānās*. Later they recognized with the title of a particular name of the geographical area where they placed. At much later, their followers who attain highest achievement in music have been contributed the implements to the repertoires of the *gharānās*.

Such *gharānās* came into existence after centuries of Tansen but certainly have either one of the relation like blood relation, marriage links with Tansen's descendents thus could be considerable as 'branch of Senia'.

However, such *Gharānās* where music transmitted through discipleship manner to non-family musicians is also a criterion for considering 'branch of Senia'. Nevertheless, it is proved that *Gharānā* system begins with Tansen and his successors.

In later days of 18th -19th centuries, Senia musicians spread all over India cultivated music by inter-mingled experiments with other musicians. They have invented various aspects of rendering music as well as new musical instruments and their performance methods. Whereas *dhrupad* music was base knowledge of all Senia musicians but throughout, they have focused on transmitting the same on instrumental version. In early centuries *been* and *rabāb* were prominently used by Senia musicians and later *sitār* and *sarod* have been adopted by them.

Perera (1994;195) states that 'by the mid of 19th century the Senias continued to give demonstration on the *been*, *rabāb* and *sursingār* while their disciples played on the *sitār*, *surbahār* and *Sarod*'. In result of adopting these instruments by disciples of Senia *gharānā*, some new musical families featuring instrumental music were established through their followers. These became new independent *gharānās* and featured *sitār* and *Sarod* music.

Instrumental music was refashioned and molded among the lines of *Seni* School perpetuated by the descendents of Tansen from the 16th century to the early part of 19th century. The historical and genealogical studies made by scholars like Roy Choudhury (1966) and D.K.Mukharjee (1977) provide great information on Senia lineages and their musical and marital relations. It is believed that generation of Tansen still survives in different places of India. However tracing the links of Senia musicians by family and blood relations remains elusive and unclear in some instances of 18th century around. In example, we know the name and contributions of Masid Khan but unfortunately any sources describing his life are obscure. Contemporary political and social ambience is the reason.

3.5 THE RELATION OF *GHARĀNĀ* AND *SĀAZ*

The later *gharānās* those came out from Senia lineage and become independence traditions, each of them usually attached with an instrument for performance practice. The term *sitār* or *sarod* placed in titles, mark pre dominant instrument used in that *gharānā*. The knowledge and musical ideology of each *gharānā* is subject to the nature and musical potentiality of that dominant instrument. The repertoire of each *gharānā* contains knowledge of particular features of that specialized instrument for which it is best suited.

However, it seems not necessary to be only one instrument featured by any *gharānā*. It is matter-of-fact that 'practice on one-instrument tends to complement that done on the other', so it is natural switching of the music between similar instruments. Hamilton (1989;4.107) states that, 'in instance where a *gharanedār* has a sound knowledge of *bāj* of two instruments, the tradition can act as a bearer of the music of both instruments'. The same is applicable for number of instruments in practice within a *gharānā*. In result of this alteration, one foremost and few supplementary instruments intended for practice of usage and teaching could be find in the repertoire of each *gharānā*. In early days, this exchange was done between similar instruments but whereas in modern practice any kind of instrument occasionally adopted by any *gharānās*.

Although the repertoires of separate instruments were built-up in individual *gharānās* in effect of which, latter instruments adopted the best suitable techniques on that particular instrument and strongly influenced on other instruments used in that *gharānā*. Moreover than above list, in today's performance practice we can

see a mix-up of performance and teaching of all instruments within any *gharānā*. We can find both Indian and non-Indian instruments, which later added to repertoires of *gharānā* system. This includes instruments *sursingār*, *sārangi*, *bānsuri*, violin and rarely types of guitar or mandolin etc. Perhaps, those instruments, which followed that dominant one, in much instances of music making, follow the musical ideology of the original instrument.

3.6 SOCIO-CULTURAL POSITION OF *SITĀR* AND *SAROD* IN *GHRĀNĀ* SYSTEM

In the history of Indian string instrumental music, we can see the contributions made by *gharānās* in customizing and developing instrumental music of contemporary time. This practice was start from descendents of Tansen. The *rabāb* and *been* which were prominent instruments between sixteenth-eighteenth centuries and privileged by *Senia rabābiās* and *beenkārs*. Later changes in socio-cultural position of instruments occurred by emerging development of *sitār* and *sarod*.

There are many views about bringing *sitār* and *sarod* into practice of teaching and performing. It seems that many traditional musicians unlike *sitār* at its earlier version. For them, *been* considered as pride of ancestry and not taught nor perform it for common people and audience. It was only limited for family members and royal listeners. Instead, they play or teach *sitār* for common audience and non-family students. Slawek states (1986; 2.3.2:17) that 'according to many Indian scholars, *Senia* musicians were very reluctant to pass the technique of instrument (*been-rabāb*) to non-family students therefore they began using *sitār* and *surbahār*

to teach non family students'. Such manners of conceiving their original musical knowledge were in practice among almost all *gharānedār* musicians throughout centuries. It is possible that therefore, *sitār* took place as showing face of *gharānā*. Nevertheless, the sweet and mellifluous sound and musical potentiality of *sitār* widely attracted common audience and learners within a short span.

Ustad Hameed khan (HKPI) states a similar instance that *beenkār* Bande Ali khan who was the founder of Indore *beenkār gharānā* restricted his disciples to performing *been* for audience and suggested them to play *sitār* because he considered it as 'the way to self-realization'. In result, new branches of *sitār* players developed through latter said disciples.

Around first quarter of eighteenth century, musicians started performing and teaching *sitār*. However, the musical possibilities on instrument-*sitār* were result of new arrived and very popular *khayāl* based vocal music. The idea of performing *khayāl* influenced music on *sitār* made a great impression on performing techniques and morphological development of instrument.

Another instrument *sarod* appears in mid-eighteenth century, which is later than *sitār*, but quickly it acquired the place of *rabāb* as this predecessor of *sarod* had many limitations to perform *khayāl*-based music on it. The *been*-influenced *rabāb* was an important instrument for two centuries after Tansen, which later influenced the technique and music of the *sursingār*, *sarod* and even *sitār*.

The result of musical transmutations happen in medieval period between seventeenth-nineteenth centuries, and the

contemporary changes in socio-cultural position of string instruments can be marked as follow.

- a. *Been* and *rabāb* were the prime instruments in Indian music until 18 century and stands as bearer of *dhrupad* music.
- b. Primary version of *sitār* was similar to *tāmbur* and has limitations to compete been music so which was used to accompany the type of fastened music like *qawālī* and/or early *khayāl* type compositions. While *sarod* invented little later, too has limitations to play long depth sounds of *dhrupad*.
- c. To fulfill the limitations of primitive *sitār* and *sarod*, *surbahār* and *sursingār* invented and developed as alternative instruments to imitate the *dhrupad-been* influenced music.
- d. According to the requirements of *khayāl*-influenced musicians, artisans experimented organographical improvements on *sitār* and *sarod* under the supervision of musicians, made large developments in sound, structure and musical potentialities of both instruments.
- e. Finally the socio-cultural position of been and *rabāb* that focusing serious and difficult music, changed representations and replaced by *sitār* and *sarod* instruments. It is to be noting that, all these transmutations are the result of the inter-mingled experiments of *gharanedār* musicians. This experimental era is could be a subject for separate research within the repertory of each *gharānā*.

3.7 A BRIEF ACCOUNT ON SITĀR AND SAROD GHARĀNĀS

Perera (1994;196) writes that the post *Sadāranga* period witnessed the creation of several schools or *gharānās* under the eastern and western Senias. Since the time *sitār* and *sarod* *gharānās* keep their own identity of music making in all aspects such as

instrument, tuning system, performing style, teaching methods etc. The motivation of present research aimed to diagnose both theoretical and practical modes of instrumental *gharānās*.

Hamilton referring to Roy Choudhury and D.K. Mukharjee, noted six established major *gharānās* of *sitār* and *sarod*, which came into existence within the period of past two centuries and continues until present day. An attempt of describing the *sitār* and *sarod* *gharānās* originated from Senia lineage is briefly made in present subtitle.

Considering the vaster area for research, the discussions narrowed to describe theoretical aspects of all *gharānās* in brief along with examples of practical data in present section

Table 3.1 Sitār and sarod *gharānās*

Sl	<i>Gharānā</i>	Founder	Relations / Roots
1	Gulam Ali <i>Sarod</i> <i>gharānā</i>	Gulam Ali 1775?-1850	Disciple of Pyar Khan of Tansen's son line.
2	Jaipur <i>sitār</i> <i>gharānā</i>	Amrit Sen 1813-1893	Great grandson of Masid Khan of Tansen's son line.
3	Indore <i>beenkār</i> <i>gharānā</i>	Bande Ali Khan 1826-1890	Disciple of Nirmal Shah of Tansen's daughter line
4	Vishnupur <i>gharānā</i>	Gadhadar Chakravarti 18-19 th century	Disciple of Bahadur Khan of Tansen's son line.
5	Imdadkhani <i>sitār, surbahār</i>	Imdad Khan 1848-1920	Disciple of Amrit Sen of Tansen's son line.
6	Senia Maihar <i>gharānā</i>	Allauddin Khan 1881-1972	Disciple of Wazir Khan of Tansen's daughter line.

The table 3.1 indicates that, most of instrumental *gharānās* come out from non-Senia family musicians. The Jaipur *gharānā* is the only the case in point, where a direct blood relation with Senia musicians could be found. Application of word 'branches of Senia' to latter described *gharānās* is only subjected to the source of music. In history of music, we can see that a musician, who has great skills and profound knowledge of music, has found the new style or *bāj* of playing, performing and established their own repertoire, which later converted into new *gharānās*. A brief account on all above said *gharānās* is portrayed in next contexts. The descriptions are extracts of various sources including Wikipedia web pages.

i. **Gulam Ali Sarod *gharānā***

This *gharānā* is said to be originated from Gulam Bandigi Khan Bangsha who moved from Afghanistan to India. He settles down at Rewa where he worked as an equestrian for Vishwanath Singh Maharaja. He learned music from Rewa's Maharaja, Kamakhya Prasad Singh. He was not a professional musician, but he could play Indian *rāga* Music on the *rabāb* (Mukharjee 1977;130). He taught his son, Gulam Ali Khan to play the *rabāb*.

Gulam Ali Khan became a disciple of Vishwanath Singh Maharaja, who was an excellent singer of *dhrupad*, *hori*, *dhamar* and played the *rabāb* and the *veena* as well. Later he moved to Avadh where he is said to have in touch with Senia Jaffer khan and Pyar khan and got graining. However, this exact connection is not known. After 1857 Luknow mutiny, he moved to Gwalior and joined the court as a musician where the king gave a house.

Gulam ali khan had three sons. Elder Hussein khan who's son was Asgar Ali, middle one was Murad Ali who's line continued through adopted son Abdulla and his son Mohammad Amir khan who taught number of disciples in twentieth century

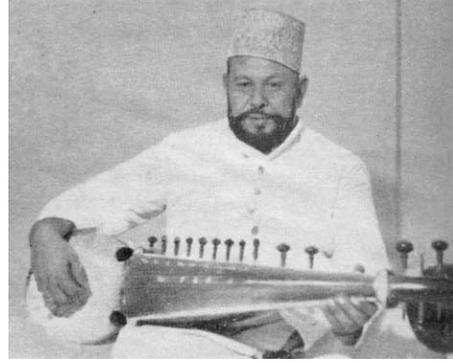


FIG.10 USTAD HAFIZ ALI

including Radhika Mohan Maitra. The younger son on of Gulam Ali was Nanne khan, who's line continued through Hafiz Ali Khan (1882-1972). Hafiz ali khan got training under Senia maestro Wazir Khan of Rampur. He was one of the *gurubhai* of Allauddin khan who founded Maihar *gharānā*. Hafiz ali khan had three sons. His son Ustad Amjad Ali khan is the leading exponent of this *gharānā* at present. It is said that his personal name was changed by a *sadhu* to Amjad.ⁱ

i. Jaipur *Gharānā*:

The early Senia musician who identified with the Jaipur court was Bahadur Sen, son of Masid Khan. Possibly his grandson Rahim Sen, son of Sukh Sen, is the originator this *gharānā*. As they are direct descendents of Tansen, the Sen-Senia title naturally attached to identify their generation. Rahim Sen got talim from father Sukh Sen and father-in-law Dulha Khan. Rahim Sen and his brother Hussain Khan were very popular *Sitārists* of their time.

Amrit Sen (1813-1893), son of Rahim Sen was a *Sitārist* of very high caliber. There were two prime disciplic lines of Amrit Sen. First was Nihal Sen (adopted son) Fida and Fazal Hussain, son-in-laws of Nihal Sen. Whatever flavor today we get in the jaipur *bāj*, has been tran-

ⁱ Sawhney Anubha; article in The Times of India (23.11.2003).

-mitted through Haidar Hussain Khan. He was younger brother of Fazal Husain who popularized Jaipuri *Bāj* in last century. Sudarshanacharya Sashtri was another noted disciple of Amrit Sen. Second was Amir Khan (nephew) whose line become known as Gwalior branch. Amir Khan's most famous disciple was Barkatulla Khan, who later

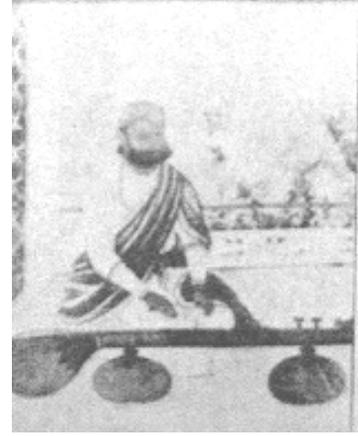


FIG.11 MIYAN AMRIT SEN

moved to Mysore and was appointed as a court musician of Mysore palace. He is said to have studied from vocalist Alladiya Khan also. (Roy choudhury; 1965 183) Ashiq Ali Khan of Varanashi was a famous disciple of Barkatullah Khan whose son was a noted *sitāriya* Mushtaq ali Khan. Pt. Debu Choudhury is a disciple of him who leads this *gharānā* at present.

Jaipur tradition of *sitār* playing is the oldest style of *sitār* playing, it had more influence of *rabāb* style, so *bol-bant* was very prominent and *ālāp meend* work was almost absent in that era. *jhālā* was absent from that style, as *chikāri* string was not developed in early Jaipur *sitār* style. It is said that Amrit Sen had much contribution in evolution of *sitār bāj*. *Laykāri*, *chand*, *todā-fikre* were very popular in his hands.

ii. Vishnupur Gharānā

Vishnupur, is a town in West Bengal and used to be the cultural centre of East-India. At the beginning of the 19th century Raghunath Singh Deo II, the king of Vishnupur, appointed Bahadur Khan, the Senia musician from Delhi, trying to establish classical music in his court. Maharaja declared that anybody can learn music from Bahadur Khan for free who has a good heart and voice. The court musician of

Emperor Akbar, Miyan Tansen's lineage was the predominant musical school of the era, the *dhrupad* style of the Senia *gharānā*. Bahadur Khan belonged to this line and he was not only a singer but used such instruments very skillfully like the *veena*, the *rabāb* and the *sursingār*. Gadadhar Chakravorty was his first student who is considered the founder of the Vishnupur *Gharānā* and who had both vocal and instrumental training.

His student was Ram Shankar Bhattacharya, whose major student was Anantlal Bannerjee, who's line was followed by his sons, Ram Prasanna and Gopeswar, who was the author of many books on music as well *Sangeet Chandrika*, *Geet-Darpan*, *Geet-Praveshika*, *Sangeet Lahari*. Another noted disciple of Ram Shankar was Kshetra Mohan Goswami who taught *sitār* to Raja Sourindro Mohan Tagore.

Ram Prasanna Banerjee (1870-1928), the eldest son of Anantlal Banerjee learned to play the *sitār* from the raja Sir Jotindra Tagore, and playing the *surbahār* from Nilmadev Chakravorty (who was the student of Allauddin Khan, the founder of the Maihar *gharānā*) and Sajjad Mohammad, and *tappā* from Gopal Chandra Chakravorty. He founded the Anant Sangit Vidhyalaya where he taught to many students including Gokul nagⁱ. His son Pt.Manilal Nag is the leading exponent of this *gharānā* at present. Manilal Nag also taught number of students.



FIG.12 PT. GOKUL NAG

i. Sen Gupta 1959;156

iii. Imdad Khani *Gharānā*

Imdad khani *gharānā* is also known as Etawa *gharānā* and starts from Sahib Singh, a Rajput from Gwalior in the middle of the 19th century. At that time, Haddu and Hassu Khan who were *dhrupad* and *khayāl* singers have their own unique style. They refused sahib to



FIG.13 USTAD IMDAD KHAN

accept as disciple, so he paid a servant of the singers to lock him in the huge birdcage of the room where the brothers practice. He had listened to them to practice every night for seven years. Once the two brothers were roaming the streets of Gwalior where they heard their style from a house and found Sahib Singh practicing finally accepted him as a disciple. Later he converted to Muslim and became Sahabdad Khan. He also learned from the Senia musician Nirmal Shah (Roy Choudhury;1965.15), and played the *surbahār*, said to be invented by himself. He also played jaltarang as well (Sen Gupta;1959.52). Later he lived in Etawa so sometimes his descendents identify the tradition as the Etawa *Gharānā*.

Sahabdad Khan had two sons, Imdad Khan (1858-1920) and Karimdad Khan. Imdad Khan came to greatly develop and define the family style and techniques. Imdad Khan was also trained by the legendary *beenkār* Bande Ali Khan who disciple and son-in-law of Haddu Khan. In the 19th Century, the instrumental classical music of North India was dominated by the Senia style, passed down through the musical dynasty of Miyan Tansen's descendants, who played in the *dhrupad ang*. Imdadkhan instead evolved a style based on the newer, more popular *khayāl* singing.

Imdad Khan attained great fame in his lifetime. He played for Queen Victoria in Delhi; he served as a court musician in Mysore, even though he was a northerner and South India has its own classical music, different from that of the north; later he settled in Indore court until his death. He was the first *sitār* player ever to be recorded. His two sons, Enayat Khan (1894-1938) and Wahid Khan and although both of them played the *sitār* and the *surbahār*.

Inayat Khan said to have added the upper resonator gourd, which is very popular with today's players (though his own descendants have not kept using it). Nobel laureate Rabindranath Tagore was a musical collaborator and friend of him. He had two sons Vilayat Khan (1927-2004) and Imrat Khan who are the leading musicians of this *gharānā* up to this century.

Whaidkhan's sons were Hafiz Khan and Aziz Khan, both were *sitār* players. Ustad Shahid Parwez is one of the leading *sitār* players who. He is the son of Aziz Khan. Number of performers follows the *bāj* of Imdadkhani *gharānā* at present. Pt. Budhaditya Mukherjee is one of the eminent performers of this *gharānā*.

The performing style of Imdadkhani *gharānā* is much changed than earlier. In modern times, it embedded a new style *gāyaki ang* on *sitar*. It is said that Ustad Inayat Khan initiated the vocal based performance on *sitar*, which was later developed by his son Vilayat Khan. The long sustain of sound and the lilts create within the sustain are the major features of *gāyaki ang*.

In modern times the members of Imdadkhani *gharānā* represents both *sitār* and *surbahār* music. The *sitar* instrument in this *gharānā* has a differently made from that we see in Maihar *gharānā*. The strings were

also differently arranged and the tuning system changes accordingly. The type of sitar that used in Imdadkhani *gharānā* is known as *gandhar-pancham* sitar. normally the sitar is slightly smaller in size and has six main strings. The thicker strings which produce bass sound are excluded in the sitar of Imdadkhani *gharānā*. Whereas the artists of this *gharānā* use to perform, the bass strings on *surbahār* but never use them on sitar. The pitch range of Imdadkhani sitar is also slightly higher than those of other *sitārs*.

SECTION II

3.8 MAIHAR *GHRĀNĀ*

A brief acquaintance of all six major instrumental *gharānās* was distinguished in early section of this chapter. The interpretation of core subjects of all *gharānās* in one study is correlated to familiarity and experience of learning within each *gharānā*. Perhaps, one can avail the entire knowledge of a *gharānā* by learning throughout years. Potentiality of a learner may result him to learn under more than one *gharānā*. On the base of learning of researcher, present study is determined to focus on two *gharānās* for a detailed study. Present section represents the discussions and practical data of Maihar *gharānā*.

Maihar *Gharānā* is known as phenomenon of many instruments. My observations in regarding out coming result of music of this instrumental tradition points that, 'Maihar *gharānā* is a tree, which gives different variety of fruits'. At present, it is one of the leading musical traditions by adherence to particular musical style. Number of performers is an evidence of its repertoire..

The term 'Senia Maihar *gharānā*' is also mentioned as 'Senia Maihar Allauddin *Gharānā*' and the same is referred as 'Maihar *gharānā*' throughout present work. Study of origin and development of this *gharānā* is waste subject of research and already discovered by musicologists. As a continuation of previous studies, an overview of data that collected in the course of study on this *gharānā*, presented with the following emerged points.

a. Maihar *gharānā* is generated by great *Sarodia* Ustad Baba Allauddin Khan (1881- 1972), who played almost all Indian instruments and was a virtuoso of *sarod*. In the manner of noting the founder, it was titled as '*sarodia Allauddin gharānā*' by Roy Choudhary (1966) and contemporary musicologists. This seems to be original name of this tradition.

b. Allauddin Khan was born in Shibpur of present Bangladesh and finally settled down at Maihar (presently in Madhya Pradesh state) under the patronage of Raja Brijnath Singh. The jurisdiction of this *gharānā* was centered at Maihar and later continued independently. The trend of recognizing *gharānās* by geographical center was applied in the term 'Maihar' in title.

c. Pt. Sudhir Phadke (SPPI) notable representative and *sitārist* of Maihar *gharānā* stated that 'Ustad Allauddin Khan studied under noted Ustads of Senia lineage and found the best suited methods for verity of instruments including *sitār* and *Sarod*. In reorganization of harmonizing Senia music this *gharānā* is known to as '*Senia Maihar Allauddin gharānā*'.

d. It is the last in its kind, which established as an instrumental *gharānā*. No such traditions established later of this contemporary.

Gen. chart of maihar *gharānā*

Pictures of maihar musicians

3.9 CONTRIBUTIONS TO DEVELOPMENT OF INSTRUMENTAL MUSIC

As well Maihar *gharānā* is latest set-up into instrumental music, Bhattacharya (1979,19;126) states that 'the musicians of medieval period and thereafter had the specialized knowledge of a particular branch of music, while Baba Allauddin khan, the founder was an exception to this. He modified the system and made a balanced combination of different aspects of music'. The contributions of this *gharānā* in developing instrumental music marked as following,

a. Modifications in musical instruments: The credits of modernizing the music making and transformation of many instruments like *rabāb*, *Been*, *sursringār*, *sitār* and *surbahār* goes to Maihar *gharānā*. Nevertheless, the comprehensive modifications could be find in *Sarod* instrument of Maihar *gharānā*. Bhattacharya (1979,17;120) credits Ustad Allauddin Khan for introducing *jawāri* work on *sarod* and *sursingār*.

b. Newer version of *bāj*: It is said that Ustad Allauddin khan made number of changes in contemporary *Sarod bāj*. Many *sitār* techniques were adopted on *sarod*. Pt.Ravi Shankar (RTPI) states that, numbers of performing sections like *zamazama*, *krintan*, the typical *sapat* tans were new for *sarod*. Of course, the *ladi* were continued outstandingly refined. Pt. Rajeev Taranath states that Allauddin Khan brought the *sarod* and *sitār* closer, insisting on each incorporated the other at specific technique unit level.

c. Invention and adoption of new *rāgas*: Ustd Allauddin khan invented new *rāgas* like Hemant, Manj-khamaj, Hem-Bihag, Madan-Manjari, Bhuvaneshwari, Shubhavati etc, his son Ustad Ali Akbar

khan invented *rāgas* like Alam-Bhairav etc, his son-in-law Pt. Ravi Shankar invented *rāgas* like Parameshwari, Nat-Bhairav, Ahir-Lalat, Gunji-Kanhada, Raj-Kalyan, Rasiya, Jogeshwari, Tilak-Shyam etc, he is also credited for adoption of Karnatic *rāgas* like Kirwani, Charukeshi, Bairagi and adoption of performing segments like Sawal-jawab of karnatic music.

d. Usage of different *tālās* and *laya* patterns: Slawekⁱ observes that characteristics of Maihar *gharānā* are an emphasis on complex rhythmic manipulations and an ability to play numerous difficult *tālā*. Various *tālās* like jhaptal, ektal, *sitārkhani adha*, rupak and few *tālās* consisting odd numbers of *mātrās* like *uparaltal* of eight and half beats or *bikramtāl* of Nine and half beats etc were practiced in Maihar *gharānā*.

e. Modifications in holding and sitting posture: The sitting and holding positions were first modified in Maihar *gharānā*. According to Pt. Rajeev Taranath, The early posture of sitting with the *sitār* and *sarod* instruments was in either crossed legged position fission or with both legs folded under buttocks and to a side. The latter posture was more associated with *been* and *surbahār*.

Ustad Allauddin Khan introduced a modified *veerāsan* (a *hatayogic* posture) as the staple sitting position for *sarod* and *sitār*. It ensured an upright but relaxed spine, and the knee of the upper leg normally the right, which could be adjustable during the performance and manage the instrumental position⁴.

i. Slawek; Article 'Ethnomusicology and modern music history'. (1990/91;173)

f. Modifications on sarod: Below table shows the change made by Ustad Allaiddin Khan on *sarod* instrument.

Table. 3.2 Modification of *sarod* in *Maihar gharānā*

Old system	Modified system
Main strings: 03	Main strings: 04
Chikari strings: 2+2	Chikari strings: 5+2
Taraf strings: 09	Taraf strings: 15
32'' height	39'' height

3.10 BĀJ OR STYLE OF MAIHAR GHARĀNĀ

The pioneer of *Maihar Gharānā* Ustad Allaiddin Khan had vast knowledge of different instruments which he refined and passed to many disciples, his experiments especially embedding sound effects of different instruments on *sarod* brought comprehensive range of mellifluous sound effects on *sarod*. As well, the techniques of vocal music also adopted according to possibilities of instrument. In effect, the *bāj* of *Maihar gharānā* characterized into vocal inspired instrumental music.

Later same performance techniques that played on *sarod*, transferred on *sitār* and other instruments with slightly changes according to possibilities of individual instrument. In result, the playing style-*bāj* of *Maihar gharānā* was influenced by *sarod* techniques. Performing style of *Maihar gharānā* gives importance to performance techniques of *Senia beenkār* style. Pt. Rajeev Taranath (RTPI) describes three phases of music making in *Maihar gharānā*. The phases described by him are discussed in following contexts.

- a. *Ālāp* includes four sections *sthāyi*, *antarā*, *sanchāri*, *abhog*; this has to develop from note to note then *dhuā* and *mātha* are the types of ending *ālāp* (*mohrā?*) were played at the end of each section.ⁱ
- b. *Jod* or *jod-ālāp* includes components mentioned below,
 - i. *Vilambit laya* exploration includes gradual *laya* development embellishments.
 - ii. *Madhya laya* exploration includes *gamak*, *meend*, *sparsha*, *kan*, *krintan*, *chut* etc techniques.
 - iii. *Drut laya* elaborations are dominated by *bol ang*.
 - iv. *Jhālā* includes *lhonk*, *ladi*, *ladguthao*, *kattar* and *lad-lapet*
 - v. *Tarparan* contains the similar *bols* of *mridanga* (*pakhwaj*)
- c. *Gat* performance in Maihar *Gharānā* again includes the shades of above said sequences in the rhythmic emphasis of *tala*. Where some components like *Tar-Paran* and *dhuā-ātha* etc. are omitted and *laykari*, *tan*, *tihai* etc components were played instead.

It is known that *bāj* of *gharānā* posses a body of knowledge and practices consisting a common stylistic core that is developed through individual creativity of the originator. The endeavors of later inventors led to proliferation of individualized styles that appear to be relatively different then original one. Pt. Rajeev Taranath (1992;1) states that when one considers the styles of Allauddin Khan, Ali Akbar Khan, Nikhil Banarjee, Ravi Shankar, Annapurna Devi, the difference can be noticed. Based on the skills of customizing that common stylistic core of music on different instruments, number of sub verities came into existence in performing style of Maihar *gharānā*. This is the result of the adaption of vocal music in teaching various instruments.

ⁱ Ashish Khan in a interview with Dr. Rajeev Taranath;1992;12

The extensive styles of Maihar *gharānā* are described following,

a. Ustad Allauddin khan style: this was the original style of Maihar *gharānā* which was much influenced by early Senia *beenkār* style *Sarod* playing. The *ālāp* seems too inspired from *dhrupad* based *sursingār* techniques.

b. Ustad Ali Akbar khan style: this is highly inspired by *khayāl* music and a mix of *sarod* oriented techniques. Instead of early *diri diri* strokes Ali Akbar khan specially established *dara dara* stroke patterns which sounds the *tan-bāj* of *khayāl* music.

c. Pt. Ravi Shankar style: this is much influenced by *sarod* patterns of right hand. *viloma* type *meend* work is eminent in the *ālāp* which is peculiarly distinguished to the *sitār* technique. Also, adoptions of concepts like *sawāl-jawāb* from *karnātic* music can be seen in this style.

d. Smt. Annapurna Devi style: this is *surbahār* influenced style which includes techniques like long type *viloma-anuloma meends* and elongated tans with *gamak*, *bol ang* etc. a peculiar *thok jhālā* with *ladi ang* is a distinguished specialty of this *bāj*.

e. Pt. Nikhil Banerjee style: this is a mix-up of vocal and *surbahār* type style which includes both above said *meend* types and influences of other instruments like *ladi* and *ladguthāv* etc.

f. Pt. Pannalal Ghosh style: this is fully *khayāl* based style which seems to be established for first time in its kind. However this is doesn't have any relation with string instrumental music. Instead one another style popularized by Hariprasad Chaurasia keeps relation with string instrumental *gats*, *jhālā* etc components.

3.11 TEACHING METHODS IN MAIHAR GHARĀNĀ

Performing style of a *gharānā* is the result of teaching methods. The success of a particular music style requires vision of developing musical skills into a learner. Teaching methods including practical lessons are necessary fundamental data for the study of particular musical style of a *Gharānā*. Bhattacharya wrote in detail about practical mode of training in Maihar *gharānā* which gives a detailed knowledge on this topic. According to Bhattacharya (1979,130;31) teaching methods of Maihar *gharānā* includes following sequence. The system which Ustad Allauddin Khan adopted to teach the disciples, remain used in same or even more contrasted subjects with new additions.

- a. The teaching system is categorically enumerated the pursuant of musicology and ideology of performing.
- b. Initiation of instrumental music lessons simultaneously starts with vocal music also. Vocal and *phakawāj* or *tablā* was compulsory at any level. In order to understand a *rāga* one has to learn/understand number of *drupad*, *dhamār*, *tarānā* and *khayāls*, *sargam*, *hori* in that *rāga*. According to Ustad Ali Akbar Khan, within these *dhrupad* was important because only it can give the correct nature of *rāga*⁵
- c. Along with *swara-sādhana* students impart sound knowledge of *bol*, *palta*, *meend*, *lad's*, *ladguthāv*, *thonk*, *jhālā*, *krintan*, *kana-sparsha* and *moorchanā* etc.
- d. The perfect position of hands, which is needful to elaborate all above techniques, was demonstrated by teacher at every moment.

e. Music learning starts with *bilāwal* that. Ali akbar khan states that 'one has to understand all natural notes first *komal* and *tivra swaras* to be avoid as they effect *chanchal* or romantic moods and take the student to light music taste.ⁱ

f. While during the period of basic level at least three years *sargam* followed by proper gat formation and *paltās* were practiced.

g. After completion of preliminaries, vocal based *ālāp* is thought by singing. The experiences of present researcher, marked that, most of lessons are taught through singing only.

h. Memorizing the music is of higher importance in practice. According to Ustad Ali Akbar khan 'no writing above twelve years, review the same every after two years initially after six months'.ⁱⁱ

A research thesis titled 'Teaching methods of Maihar *gharānā*', submitted by Dr. Rajeev Taranath (1992) gives the core knowledge of the depth of teaching methods of Maihar *gharānā*. Considering the limitations of present study, only a brief view in this regarding the teaching methods of Maihar *gharānā* was followed in above contexts. As the instrumental music is practical oriented subject, one has to understand the practical mode and data of teaching for the clear knowledge. Therefore, a series of basic practical's are duly presented in the next sub context.

i Ustad Ali Akbar Khan in an interview with Dr. Rajeev Taranath; 12

ii. *ibid*

3.12 BASIC PRACTICALS OF MAIHAR GHARĀNĀ

The series of basic practical exercises of Maihar *Gharānā* presented here are obtained from different maestros of Maihar *Gharānā* through practical and transcription learning methods.⁶ These are the series taught on both *sitār* and *Sarod*. Perhaps finger movements are different in both instruments. Thus, slightly variations could be found in practice.

Ex 1. Sapāt.

Asc. Pa^N Dha Ni Sa^G Re Ga Ma Pa^N Dha Ni Sa Re Ga Ma

Dec. Ma Ga^M Re Sa Ni Dha^N Pa Ma Ga Re^G Sa Ni Dha Pa

- One 'Da' and one 'chikāri' on each of above notes.
- Only 'Da' in doubled of above tempo and
- Da and 'Ra' alternatively in doubled speed of b.
- Superscripted notes to be played by pulling *meend*.

Ex 2. Murchanā.

Pa Dha Ni Sa Re Ga Ma Pa Pa Ma Ga Re Sa Ni Dha Pa

Dha Ni Sa Re Ga Ma Pa Dha Dha Pa Ma Ga Re Sa Ni Dha

Ni Sa Re Ga Ma Pa Dha Ni Ni Dha Pa Ma Ga Re Sa Ni

Sa Re Ga Ma Pa Dha Ni Sa Sa Ni Dha Pa Ma Ga Re Sa

Re Ga Ma Pa Dha Ni Sa Re Re Sa Ni Dha Pa Ma Ga Re

Ga Ma Pa Dha Ni Sa Re Ga Ga Re Sa Ni Dha Pa Ma Ga

Ma Pa Dha Ni Sa Re Ga Ma Ma Ga Re Sa Ni Dha Pa Ma

All *murchanas* are to be played with 'DaRaDaRa' boles alternatively.

Ex 3. Āghāt prakār.

- a. *Da Ra Da, Da Ra Da, Da Ra* 3+3+2
 b. *Da Ra Da, Da Ra, Da Ra Da* 3+2+3
 c. *Da Ra, Da Ra Da, Da Ra Da* 2+3+3

Asc. Any of the above groups to be played on every note from mid 'Sa' to mid 'Ni'.

Desc. One single stroke of the same group on each note from high 'Sa' to mid to 'Sa' viz; *Sa Ni Dha, Pa Ma Ga, Re Sa...*

With *bols*; *Da Ra Da, Da Ra Da, Da Ra....* etc.

Ex 4a. Swara and āghāt.

Asc. *SaSa ReRe Ga-G Re-R Sa*

ReRe GaGa Ma-M Ga-G Re... etc till high *Sa*.

Desc. *SaSa NiNi Dha-D Ni-N Sa*

NiNi DhaDha Pa-P Dha-D Ni... etc till mid *Sa*.

Boles. DiRi DiRi Da-R Da-R Da

DiRi DiRi Da-R Da-R Da... repeatedly.

Ex 4b. Swara and āghāt.

Asc. *Sa ReRe SaSa ReRe Ga-G Re-R Sa*

Re GaGa ReRe GaGa Ma-M Ga-G Re... etc

Desc. *Sa NiNi SaSa NiNi Dha-D Ni-N Sa*

Ni DhaDha NiNi DhaDha Pa-P Dha-D Ni...

Boles. Da DiRi DiRi DiRi Da-R Da-R Da

Da DiRi DiRi DiRi Da-R Da-R Da... repeat.

Ex 4. Stroke patterns.

a. *Da DiRi DiRi DiRi, Da DiRi Da Ra*

Da Ra DiRi DiRi, Da-R Da-R Da

b. *DiRi DiRi Da-R Da-R Da, DiRi DiRi*

Da-R Da-R DiRi, Da-R Da-R Da

i. First, on each note of asc-desc of mid octave.

ii. Then with combinations of notes as following,

a. *Pa DhaDha NiNi DhaDha, Pa DhaDha Ni Dha*

Pa Dha NiNi DhaDha, Pa-P Dha-D Ni... etc

b. *SaSa ReRe Ga-G Re-R Sa, ReRe GaGa*

Ma-M Ga-G ReRe, Ga-G Re-R Sa

Ex 5. Kan, Krintan and Murki.

a. ${}^D Pa \ {}^N Dha \ {}^S Ni \ {}^R Sa \dots$ etc (kan)

b. ${}^{ND} Pa \ {}^{SN} Dha \ {}^{RS} Ni \ {}^{GR} Sa \dots$ etc (krintan)

c. ${}^{NDP} Dha \ {}^{SND} Ni \ {}^{RSN} Sa \ {}^{GRS} Re \dots$ etc (murki)

i. First with only 'Da' stroke on each note of mid octave.

ii. Then with combinations of strokes as following.

a. ${}^{ND} Pa \ Pa \ Dha, \ {}^{SN} Da \ Dha \ Ni \dots$ etc with

Da-R Da, Da-R Da...stroke pattern.

b. $Pa \ {}^{ND} Pa \ Pa \ Dha, \ Dha \ {}^{SN} Da \ Dha \ Ni \dots$ etc with

Da Da-R Da, Da Da-R Da... stroke pattern.

Ex 6. Zamzamā.

a. $Pa^{NDND-} Pa Dha | Dha^{SNSN-} Dha Ni | \dots$ etc with

$Da Da- R Da | Da Da- R Da | \dots$ stroke pattern.

b. $Pa DD, Pa^{NDND-} Pa Dha | Dha NN, Dha^{SNSN-} Dha Ni | \dots$ etc

$Da DiRi, Da Da- R Da | Da DiRi, Da Da- R Da |$ strokes.

Ex7. Meend.

a. $Sa -Ni Sa - | Re -Sa Re - | \dots$ etc with

$Da -Da - c | Da -Da - c | \dots$ strokes.

b. $PaDha -Dha Pa - | DhaNi -Ni Dha - | \dots$ etc with

$Da -Da - c | Da -Da - c | \dots$ strokes.

c. $PaDhaNi NiDhaPa | DhaNiSa SaNiDha | \dots$ etc with

$Da - - Da - - | Da - - Da - - | \dots$ strokes.

Ex 8. Gamak.

a. ${}^D Ni {}^D Ni Dha Pa | {}^N Sa {}^N Sa Ni Dha | \dots$ etc with

$Da Da Da Ra | Da Da Da Ra | \dots$ and

$Da Ra Da Ra | Da Ra Da Ra | \dots$ strokes.

b. $Pa Dha {}^D Ni {}^D Ni Dha Pa | Dha Ni {}^N Sa {}^N Sa Ni Dha | \dots$ etc

$Da Ra Da Ra Da Ra | Da Ra Da Ra Da Ra |$ strokes

c. ${}^D Ni {}^D Ni Dha | {}^N Sa {}^N Sa Ni | \dots$ etc with

$Da Ra Da | Da Ra Da | \dots$ strokes.

Ex 9.Jhālā

- a. *Da - - - Da - - - | Da - - - Da - - - |* 4+4 +4+4
- b. *Da - - Da - - Da - | Da - - Da - - Da - |* 3+3+2x2
- c. *Da - - Da - - Da - - Da - - Da - - - |* 3+3+3+3+4
- d. *Da - Da - Da - - - | Da - Da - Da - - - |* 2+4+2+4
- e. *Da - RaDa - - Da - | Da - - - Da - - - |* Thonk
- f. *- Da - DaRaDa | - Da - DaRaDa |* Thonk

Ex 10. Ladi and Ladguthāv

- a. *DiRiDiRiDiRi DiRiDiRiDiRi DiRiDiRi*
- b. *DiRiDiRiDiRi DiRiDiRi DiRiDiRiDiRi*
- c. *DiRiDiRa-R DiRiDiRa-R DiRiDiRi*
- d. *DiRiDiRi DiRa-R DiRiDiRi DiRa-R*
- e. *Da Ra DiRiDiRi, Da Ra DiRiDiRi*
- f. *Da Ra DiRi, Da Ra DiRi, Da Ra*

DiRiDiRi refers to that doubled speed of ideal *DaRaDaRa*.

Ex 11.Swarālankārs.

- a. *PaDhaNiSa, - DhaNiSa, - DhaNiSa, ReSaNiSa...etc with*
DaRaDaRa, - DaRaDa, - DaRaDa, DaRaDaRa...strokes
- b. *PaDhaNi, DhaNiSa, NiDha, PaDhaNiSa, ReSaNiSa..etc with*
DaRaDa, DaRaDa, DaRa, DaRaDaRa, DaRaDaRa...strokes
- c. *PaPaPa, PaPaPa, PaPa, PaMaGaRe, SaNiDaPa...etc with*
DaRaDa, DaRaDa, DaRa, DaRaDaRa, DaRaDaRa...strokes

Ex.12. Bol-bānt.

This is Set in *teental* and to be practiced on single note (high *Sa*).

DaRa DiRiDiRi Da-R Da-R Da, DaRa DiRiDiRi Da-R Da-R Da,

DaRa DiRiDiRi Da-R Da-R, DaRa DiRiDiRi Da-R Da-R,

DiRiDiRi Da-R Da-R, DiRiDiRi Da-R Da-R,

*DiRi Da-R Da-R, DiRi Da-R Da-R, DiRi Da-R Da-R **Da** c,*

*DiRi Da-R Da-R **Da** c, DiRi Da-R Da-R, **Da***

Ex.13. Paltā

Sa Ni Dha Pa, Ma Ga Re Sa, Pa Ma Ga, Dha Pa Ma, Dha Pa,

Ga Ma Pa Dha Ni Sa Re, Re Ga Ma Pa Dha Ni Sa,

Sa Re Ga Ma Pa Dha, Ni Sa Re Ga Ma Pa,

Dha Ni Sa Re Ga, Pa Dha Ni Sa Re,

Ga Ga Re Sa, Ma Ma Ga Re, Pa Pa Ma Ga, Dha Dha Pa Ma,

Ga Ma Pa Dha Ni Sa Re Ga, Ga Re Sa Ni Dha, Re Sa Ni Dha Pa,

Sa Ni Dha Pa Ma, Ni Dha Pa Ma Ga,

Ni Sa Re Ga Ma Ga Re Sa, Ma Pa Dha Ni Sa Ni Dha Pa,

Ni Sa Re Ga Ma Pa Ma Ga Re Sa Ni Dha Pa Ma Ga Re,

This is set in *teentāl* and to be practiced in all 10 *thātas*.

SECTION III

3.13 INDORE BEENKĀR GHARĀNĀ

The founder of Indore *beenkār gharānā* is Ustad Bande Ali Khan (1826 - 1890). He is also considered as originator of Kirāna *gharānā* of vocal music. There are conflicting opinions between musicologist and historians about the musical link of Bande Ali Khan with Senia musicians. Roy Choudhary (1965:170) states that 'he had learnt with Senia musicians Nirmal shah' but Himalton (1994;1.25) approve Mukarjee's claim stating that 'two (Nirmal shah and Bande Ali Khan) were not really contemporaries'. According to oral traditions of Indore *beenkār gharānā* (HKPI;I), Bande Ali Khan had studied *dhrupad* under his uncle Bairam Khan. Simultaneously many *dhrupad* techniques appears in the playing style of Indore *beenkār gharānā*

Number of disciples of Bande Ali Khan including Wahid Khan, Jamuluddin, Murad Khan, Metab Khan, Gulab Khan Rejab Ali and Rehamt Khan brought this *gharānā* into fortune. According to Ustad Rehmat Khan Rehmat Khan and Murad Ali were composers of several *bandishes* in this *gharānā* (HKPI). At present Ustad Raiskhan, Ustad Abdul Halim Jaffer Jhan are living legends of this *gharānā*.

One line of Indore *beenkār gharānā* was developed in south India during twentieth century but lesser known to north Indian musicologists, is the subject of this section. This family line starts from *beenkār-sitārist*⁷ Ustad Rehmat Khan (1863-1954) who originally belongs to Bhavnagar of Gujarat state. After his music learning under *beenkār* Habib Khan and he joined the court of Indore

where he studied under *beenkār* Bande Ali Khan then later moved to south India and reside at Dharwad of Karnataka. The movement of *sitār* music to south India along with Rehmat khan is noted in a recent work titled 'Hindustani musicians of Karnataka' by Sadanand Kanvalli, where he stated (2004:4.38) that 'Rehmat khan joined court of Indore in 1878 where he lived for many years and studied from Bande Ali khan. Possibly around early 20th century he moved to Mumbai and later he started Bharat Gayan Samaj in Pune'. According to his family accounts (HKPI;I), it was around same years, his popularity reach to Mysore court and offered with title '*sitār ratna*' in 1911 by Maharaja Krishnaraj Odeyar IV. In the next year, he settled in Dharwad and largely lived independent then a court musician. It can be stated that musical era of south India filled up with unique *sitār* music, which never heard in south India before.

One another non-family line of Indore *beenkar gharānā* followed in south India was by Pt. Bindumadhav Pathak who was the disciple of Murad khan and Rajab Ali, disciples of Bande Ali Khan.

3.14 CONTRIBUTIONS TO DEVELOPMENT OF INSTRUMENTAL MUSIC

As the founder of Indore *gharānā* Ustad Bande Ali Khan was a bearer of *dhrupad* music it is hardly difficult to find his direct contributions in developing *sitār* music. But he is directly connected to *khayāl* music in some ways by generating Kirana *gharānā*. Actually The contributions and innovations of modern *sitār* repertoire are made by his disciples. The disciples families of Indore *gharānā* are marked in following chart,

Gen shart of indore *gharānā*

Pictures of Indore musicians

a. Modifications in structure of sitār: Khan (2004,4;217) states that Rehmat Khan brought modifications in inspiration of width and depth of *been*. To imitate *been* techniques he added Kharaj strings through which *sitār* was capable to produce the range of four octaves. The absence of *kharaj shadaaj* hampered *ālāp* in *vilambit*. In addition, *ālāp*, *jod*, *badhat*, *jhālā* played on the *been* were not possible in the earlier *sitār*. Rehmat Khan's innovative mind not only added the *kharaj shada*. string but also rearranged the strings. Earlier arrangement of Strings 1) *mandra madhyam*. 2) *mandra shadaaj*. 3) *mandra shadaaj* 4) *kharaj pancham* 5) *mandra pancham* 6) *Papihā* 7) *Chikāri*. Thus was born the present *sitār* complete with for *saptaks*. Now the *Sitār* could perform all that the *been* and *surbahār* did. Tulsigeri (39;40) suggests the dates of these modification around 1885. Anyhow, the same is also attributed to Imdadkhan, but the notable point is the geographical distance of both places where these two musicians stayed, perhaps, no connections between these musicians could be found. Thus, it could be stated that, the experiment made by both contemporaries independently⁸. Khan (HKPI) states that Rehmat Khan even modified the fret tying system of *been* instrument.

b. Set up of very slow tempo into sitār performance: Very slow tempo which was unusual in *sitār* music was set up by Rehmat Khan during early twentieth century. The successor of him Ustad Bale Khan once had shown the tempo in which his grandfather used to perform, which was twice as slow as present *vilambit laya*.

c. Usage of different tālās: *vilambit jhumra*, *ada-choutal* etc *dhrupad* inspired *tālās* as well as *jhaptal*, *rupak*, *ektal* etc *khayāl* based *tālās* are complementarily used in this *gharānā* since early twentieth century.

d. Modifications in gat patterns: Khan (2003,3;215) describes that that to play Masidkhani type gats in much slower *laya* that was inspired by *Khayāl*, the strokes of Masidkhani have been changed and the ornaments like *meend*, *krintan*, *chapka*, *kan*, *zamzamā*, *sut* etc, were initially to used by Ustad Rehmat Khan.

a. **Other changes:** some other modifications we can find in family lines of Indore *beenkār*, consists adoption of *gāyaki ang* etc.

3.15 BĀJ OR STYLE OF INDORE BEENKĀR GHARĀNĀ

The founder of *beenkār gharānā* Ustad Bande Ali Khan had great knowledge of been and *dhrupad* that he refined and passed to many disciples, the experiments made by his disciples especially that are in harmonizing been and *dhrupad* techniques on *sitār*, brought comprehensive range of new performance techniques into *sitār* performance. Roy (2004;120) notifies the early style of Indore *Gharānā* has following distinct segments,

- i. *Ālāp* includes *mandra*, *kharj*, *madhya* and *tara vistars*.
- ii. *Jod* includes *mohrā*, *gamak*, *uchat ladi ang*, *chapkā ang*, *mizrāb ki kat tarāsh*, playing two strings in single stroke, *thonk* etc.
- iii. *Gat* performance includes *thāh-dugun bāj*, *gat bharanā*, *gat āmad*, *ladanth*, *gat ang ki jhālā*, *sapāt tān*, *khatakā hirakkā*, *lehak meend*, *khatakā meend* etc.

As the musical ideology took to new dimensions by later successors of this *gharānā*, few sub varieties in performing styles were established by illustrious performers during twentieth century. The sub varieties of Indore-*bāj* are marked as following,

a. Rehmat khan style: this seems to be original style of this *gharānā*. It is much influenced by early *sitār* techniques as well a mix-up of *dhrupad-been* and *khayāl* elements. In early 20th century *sitār* recordings of Rehmat khan and in a manuscript handbook of teachings of his son Prof. Abdul Karim Khan, one can clearly find out both *dhrupad* based and *khayāl* based elements. Further, it can be stated that modern performance style that known as *gāyaki ang*, initiated in the contemporary years of Rehmat khan and was carried on by his family line. Family accounts (HKPI) of Rehmat khan claims that, he modified the structure of *sitār* instrument and tuning systems to achieve those *dhrupad* elements on *sitār*. In result, the playing style-*bāj* was influenced by been techniques and possibilities of *dhrupad ang* music according to nature of instrument. Sharan⁹ writes that ‘Rehmat khan used to play *ālāp*, *jod*, *badhat* and *jhālā* in inspiration of been. The most shining aspects of the music of *veena* and *sitār* seem to be so uniquely blended by him’. It can be stated that Rehmat khan-*bāj* was the oriental style of Indore *beenkār gharānā*. With Rehmat Khan's improvisation, the *sitār* became the only instrument which can be played equally well in both the *dhrupad* and *khayāl* styles. Ustad Hameed Khan (2003;IV216) states that presentation of *mohrā* and experimenting the *gat* in various *layas* (*gat ki ādi*) were his specialties of Rehmat Khans performance.

b. Jafferkhani bāj: This is generated by noted *sitārist* Ustad Abdul Halim Jaffer khan who embeds number of special performing techniques like *krintan* and *jamjama* etc. many techniques of this style results the direct adoption from *thumri* and *tappa* based performance techniques.

c. **Rais khan style:** this is much influenced by *khayāl* music in which many vocal *bandishes* directly adopted as *sitār* compositions. Even the Tan section also directly imitates the vocal music.

3.16 TEACHING METHODS IN INDORE BEENKĀR GHARĀNĀ

According to Ustad Hameed khan, professor and *sitārist* from Indore *beenkār gharānā*, there are few categories of teaching methods were in practice into his family line of *beenkār*s. The extract of the conversation with him points to three grades of teaching

- i. *Tālim-e- ām*: that aimed to teach for common students.
- ii. *Tālim-e- khās*: that aimed to teach for intelligent students.
- iii. *Tālim-e-khāsun-khās*. That aimed to teach for family members and *gandā bandha shishyas*.

These methods shows the width of knowledge of the *Gharānā* as well as a normal student can be satisfied by the method of *tālim-e- ām* lifelong and rest methods used to train the intellectual students like *ganda bandh shagird* where as the last one was dedicated for family member. The teaching methods in this *gharānā* are noted as following.

- a. The teaching system of *beenkār gharānā* forced on the strict practicing of the practical data each lesson about hundred times. (HKPI)
- b. Initiation of instrumental music lessons starts with *alankārs* set to different *layas*. Along with rhythm concentration from striking feet according to the *laya*, students should play all *jāti alankārs* like *tisra*, *chatusra*, *misra*, *khandā*, *sankirna* and possible doubles.
- c. Then one should impart sound knowledge of *gat*, *todā*, *paltā*, *meend*, *mohrā*, *thonk jhālā*, *kana* and *sut-meend*.

- d. The *moorchanā* to be practiced including *meend*.
- e. The perfect position of hands that is needful to elaborate all above techniques will be demonstrated by teacher at every moment.
- f. While during the period of basic level of at least three years, *sargams* fallowed by proper *gat* formation and *paltās* were practiced.
- g. After completion of preliminaries, vocal based *ālāp* with *dhrupad* elements is thought through by playing.
- h. Accordingly, music related theoretical and historical knowledge is transmitted to student. In my experience being a student of Ustad Hameed khan and Ustad Bale Khan of Indore *beenkār gharānā*, I have studied most of lessons through playing along with singing method.

3.17 BASIC PRACTICALS OF INDORE BEENKĀR GHARĀNĀ

This series of basic practicals is obtained through practical learning from masters of Indore *beenkār gharānā*.¹⁰

Ex 1. Sapāt.

Asc. Pa Dha Ni Sa Re Ga Ma Pa Dha Ni Sa Re

Dec. Ga Re Sa Dha Pa Ma Ga Re Sa Ni Dha

- e. One 'Da' and one 'chikari' on each of above notes.
- f. Only 'Da' in doubled of above tempo
- g. Only 'Ra' in same tempo as b.
- h. Da and 'Ra' alternatively in doubled speed of b.
- i. Superscripted notes to be played by pulling type *viloma meend*.

Ex 2. Murchanā.

Sa Re Ga Ma Pa Dha Ni Sa Sa Ni Dha Pa Ma Ga Re Sa
Re Ga Ma Pa Dha Ni Sa Re Re Sa Ni Dha Pa Ma Ga Re
Ga Ma Pa Dha Ni Sa Re Ga Ga Re Sa Ni Dha Pa Ma Ga
Ma Pa Dha Ni Sa Re Ga Ma Ma Ga Re Sa Ni Dha Pa Ma
Pa Dha Ni Sa Re Ga Ma Pa Pa Ma Ga Re Sa Ni Dha Pa
Dha Ni Sa Re Ga Ma Pa Dha Dha Pa Ma Ga Re Sa Ni Dha
Ni Sa Re Ga Ma Pa Dha Ni Ni Dha Pa Ma Ga Re Sa Ni
Sa Re Ga Ma Pa Dha Ni Sa Sa Ni Dha Pa Ma Ga Re Sa

There is a *meend* action in *murchana* from “marked note to the next “marked note. The *meend* consists two notes in pulling and to be pulled by middle finger. This ex. is to be played with only ‘*Da*’ stroke in second string rest notes with ‘*Da Ra Da Ra*’ strokes.

Ex.3. Basic level stroke and note combinations

a. *Sa ReRe Ga, Re GaGa Ma, Ga MaMa Pa...* etc with

*Da DiRi Da, Da DiRi Da, Da DiRi Da...*etc strokes

b. *Sa ReRe Ga Ma, Re GaGa Ma Pa, Ga MaMa Pa Dha..*etcwith

*Da DiRi Da Ra, Da DiRi Da Ra, Da DiRi Da Ra...*etc strokes

c. *Sa ReRe Ga Ma Pa, Re GaGa Ma Pa Dha,..*etc with

*Da DiRi Da Ra Da, Da DiRi Da Ra Da, ...*etc strokes

Ex.4. Laykāri practice.

- a. *Sa Re Ga Ma Pa Dha Ni Sa...etc.*
- b. *Sa Ga, Re Ma, Ga Pa, Ma Dha... etc.*
- c. *Sa Re Ga, Re Ga Ma, Ga Ma Pa... etc.*
- d. *Sa Re Ga Ma, Re Ga Ma Pa, Ga Ma Pa Dha... etc.*
- e. *Sa Re Sa Re Ga, Re Ga Re Ga Ma, Ga Ma Ga Ma Pa... etc.*
- f. *Sa Re Sa Re Ga Ma, Re Ga Re Ga Ma Pa, Ga Ma Ga Ma Pa Dha etc*
- g. *Sa Re Ga Sa Re Ga Ma, Re Ga Ma Re Ga Ma Pa,
Ga Ma Pa Ga Ma Pa Dha.. etc.*

These *laykāri alankārs* should be played in different speeds like *barābar, dugun, tigung, chougun, panchgun, chehgun, sāthgun* and *athgun layas* of original tempo speed. Initially student has to practice only stroke frames and then take to playing notes of the *laykāris*.

Ex. 5. Swarālankārs.

- a. *Pa Dha - Ni, Pa Dha Ni - , Pa - Dha Ni, Pa Dha Ni Sa,..etc* with
Da Ra - Da, Da Ra Da - , Da - Da Ra, Da Ra Da Ra...strokes
- b. *Pa Dha Ni Dha, Pa Dha Ni Dha, Pa Dha Ni Dha, Pa Dha Ni Sa..etc*
Da Ra Da Ra, Da Ra Da Ra, Da Ra Da Ra, Da Ra Da Ra...strokes
- c. *Sa Re Sa, Ma Ga Re, Sa Re, Sa Re Ga Re, Sa Re Ga Ma...etc* with
Da Ra Da, Da Ra Da, Da Ra, Da Ra Da Ra, Da Ra Da Ra...strokes

Ex 6. Jhālā

- a. $Da - - - Da - - - | Da - - - Da - - - |$ 4+4 +4+4
- b. $Da - - Da - - Da - | Da - - Da - - Da - |$ 3+3+2x2
- c. $Da - - Da - - Da - - Da - - Da - - - |$ 3+3+3+3+4
- d. $Ra Da - - Ra Da - - | Ra Da - - Ra Da - - |$ 4+4+4+4 *Thonk*
- e. $- DaRaDa - DaRaDa | - DaRaDa - DaRaDa |$ 4+4+4+4 *Thonk*
- f. $- DiR DiR Da - DiR DiR Da | - DiR DiR Da - DiR DiR Da |$

Each *jhālā* to be played twice on all notes of *shudha aroha-avroha*. Another type *jhālā* called *ulta jhālā*, consists both *Da* and *Ra* strokes on *chikāri*. The *ulta jhālā* is to be practiced after practicing all these *jhālās*.

Ex 7. Stroke patterns.

- a. $Da Ra Da Ra, Da DiRi Da Ra$
 $Da DiRi DiRi DiRi, Da Da - Ra$
- b. $Da Ra Da Ra, Da DiRi Da Ra$
 $Da DiRi DiRi Da, Da DiRi DiRi DiRi$
- c. $Da Ra Da Ra, DiRi Da Da Ra$
 $DiRi DiRi Da Ra, DiRi DiRi DiRi DiRi$

Each to be played once on all notes of *shudha aroha-avroha*

3.18 CONCLUSION

The study on *gharānās* in present chapter concludes with the discussions on over all subjects that related to particular instrumental traditions. This chapter was begin with descriptions of *gharānā* similarities between *bāni*, *bāngshā* and *paramparā* followed by the study on Senia lineage which included genealogical chart of lineage. In the present chapter, the all six major instrumental *gharānās* were briefly described. A brief discussion is made on the adoption of musical instruments by instrumental *gharānās* and how the *sitār* and sarod gain importance in socio-cultural position in *gharānā* system. A study on genealogical relations of referred traditions including clarifications on both practical and theoretical aspects of performance was done under this chapter. The study material is extracted from various books, interviews, and from personal collective knowledge as being student of these *gharānās*. The discussions made in this chapter are the step to the subject of compositions of instrumental *gharānās*. In last two sections, the study was prompted on Maihar and Indore *gharānās* focusing following points,

- a. A brief account on instrumental *gharānās* and the family line.
- b. Contributions of Maihar and Indore *gharānās* to development of instrumental music.
- c. Described Performance style-*bāj* of both *gharānās*.
- d. Study on the teaching methods among both *gharānās*.
- e. Depicted the series of basic practicals both *gharānās*.



Notes

1. Source; Dr.Tiziana Ripepi
2. A great *veena* player Dhanammal (1867–1938) founded her own style of rendering on *veena* and later it became known to as *Veenai* Dhanammal *bāni*, is still regarded as a yardstick in terms of adherence to traditional values and profundity of music expression.(Ludwig 1999, p. 264)
3. Perera referring to thakur jaidev singh; 1994;190. Interestingly Ustad ali Akbar Khan of Maihar *gharānā* in an interview to Pt. Rajeev Taranath, gives example of *raga lom* which taught him initially and has 360 *paltās* for that. This may be hint to the possible experiment of teaching the *veena* techniques on other instruments.
4. Dr Rajeev Taranath (1992;12) in the narrative of the research submitted to Ford Foundation research center.
5. Ustad Ali Akbar Khan in an interview (1992) with Dr. Rajeev Taranath gives the importance of dhrupad learning.
6. Ex. 1,6,7b,8 & 13 are obtained from lessons of Pt. Ravi Shankar(SS IV). Ex.2,3,4,7a,7c,9,10,11a&12 are obtained from Pt. Sudhir Phadke (PSII). Rest all examples obtained from lessons of Pt.Rajeev Taranath (PS I).
7. Rehmat Khan was originally *been* player and took *sitār* following his Ustād's words that 'been shall be played for self realization'. We can still find this practice in this family line.
8. Imdadkhan also said to have studied under Bande Ali khan thus the idea of widening the range possibly generated by Bande ali khan.
9. Gurudev sharan;1-10-1982;3; article in 'The economics Times'.
To me Khan (2003,4;216-17)
10. Ex. 1, 2,3,5, & 7 Obtained from lessons of Ustad Hameed Khan. (PSI)
Ex. 4 & 6 are obtained from lessons of Ustad Bale Khan. (PSVI)

