

**Appreciating Hindustani Music**  
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**Lecture - 34**  
**Gharanas of Khayal - Early Masters**

Hello, so, let us begin our exploration of the Gharanas of Hindustani Khayal Music with a recording of Pandit Krishna Rao Shankar Pandit. Krishna Rao Shankar Panditji belonged to the Gwalior gharana which is known as the oldest among the Hindustani gharanas the mother gharana from which most other gharanas emerged as offshoots. Panditji learned from one of the descendants of Ustad Haddu and Ustad Hassu Khan the two brother musicians of the Gwalior Darbar who are widely considered to be the creators of the modern Khayal as we know it today.

Krishna Rao Shankar Pandit is often referred to as a great representative of what old style Gwalior gayaki was like. So, we are going to use his music to try and get a glimpse of what the old Gwalior musicians were trying to do with their music. As you listen to Panditji sing this tarana in the Raga Gaud Sarang, notice the freedom the abandon and the exuberance with which he explores the possibilities of Raga.

First, Pandaji sings the sthai and the antara of the bandish, and then he launches into his flights of imagination and virtuosity. The musical tools that Panditji uses in his improvisation are called the ashtangas; the famous 8 angas meaning, parts or structures of Gwalior Gayaki. Now, this was a specialty of the Gwalior musicians; they used improvisational devices; angas such as meend, behlava, gamak, boltan, tan and so on. And through each of them they took the raag that they were singing to different creative directions.

So, in the recording that we are about to listen to will point out some of the angas that Panditji employs in this creative effort. Do also keep an eye on the taal cycle visual to see how skilfully Panditji through his spontaneous deployment of these angas catches the mukhada of the bandish and arrives at the sam. So, let us listen now to Pandit Krishna Rao Shankar Pandit sing raag Gaud Sarang.

(Refer Slide Time: 02:41)

**सगौडसारंग Rag Gaud Sarang**  
Pt. Krishnarao Shankar Pandit

एकताल  
ektāl

**Sthai**

236.8 mp3 00:05 / 03:22

The diagram illustrates the Sthai (base) position of the Rag Gaud Sarang scale. It features a circular scale with 12 notes: DHIN, dha, ni, dha, tun, sa, kat, tin, dha, ni, dha, and DHIN. To the right, the scale is shown on a five-line staff with the following notes: Pa (open), Ma (open), Ga (open), Re (open), Ni (open), Dha (open), Pa (open), Ma (open), Ga (open), Re (open), Ni (open), Dha (open), Pa (open), Ma (open). The notes are arranged in pairs on each line: Pa-Ma, Ga, Re, Ni, Dha, Pa-Ma, Ma-Ga, Re, Ni, Dha, Pa-Ma, Ma.

(Refer Slide Time: 02:48)

**सगौडसारंग Rag Gaud Sarang**  
Pt. Krishnarao Shankar Pandit

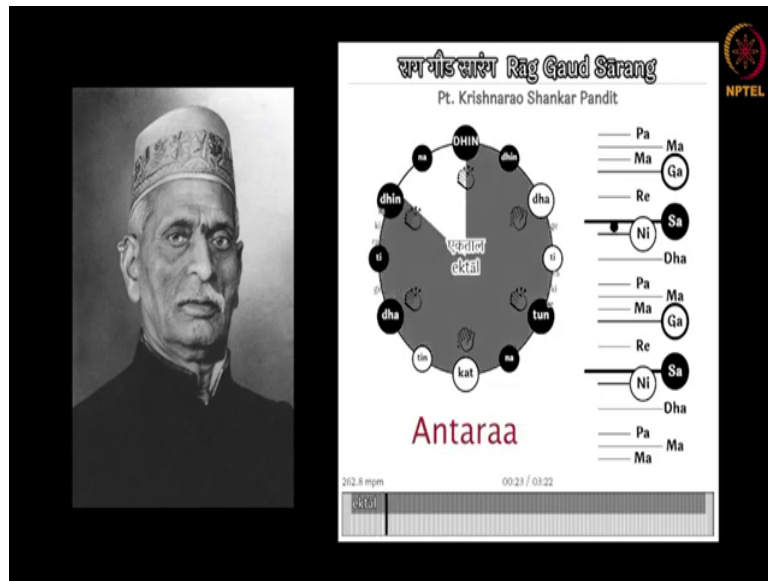
एकताल  
ektāl

**Alaap**

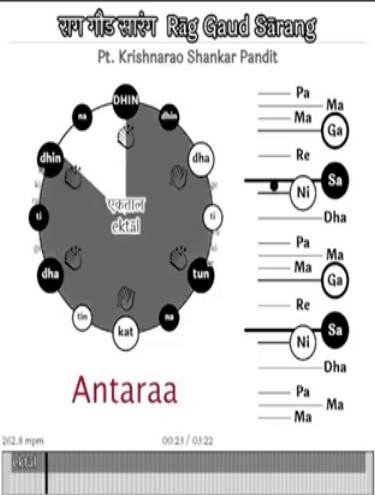

236.2 mp3 00:14 / 03:22

The diagram illustrates the Alaap (improvisation) position of the Rag Gaud Sarang scale. It features a circular scale with 12 notes: DHIN, dha, ni, dha, tun, sa, kat, tin, dha, ni, dha, and DHIN. To the right, the scale is shown on a five-line staff with the following notes: Pa (open), Ma (open), Ga (open), Re (open), Ni (open), Dha (open), Pa (open), Ma (open), Ga (open), Re (open), Ni (open), Dha (open), Pa (open), Ma (open). The notes are arranged in pairs on each line: Pa-Ma, Ga, Re, Ni, Dha, Pa-Ma, Ma-Ga, Re, Ni, Dha, Pa-Ma, Ma.

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सगौडसारंग Rag Gaud Sarang  
Pt. Krishnarao Shankar Pandit



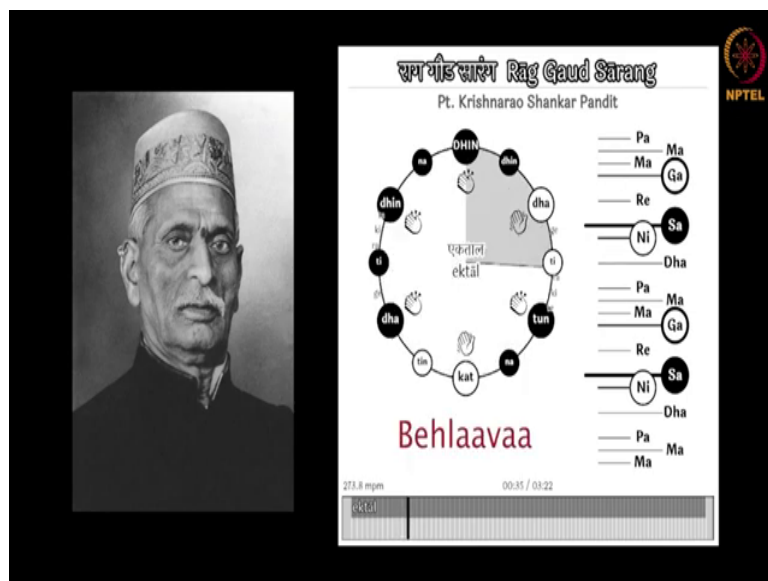
Antaraa

273.8 mp3 00:21 / 03:22

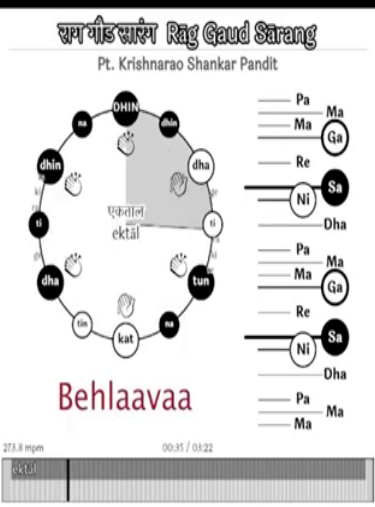

NPTEL

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

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सगौडसारंग Rag Gaud Sarang  
Pt. Krishnarao Shankar Pandit



Behlaavaa

273.8 mp3 00:31 / 03:22

NPTEL

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

(Refer Slide Time: 03:23)

सगरीडसारंग Rag Gaud Sarang  
Pt. Krishnarao Shankar Pandit

375.9 mp3s 00:46 / 03:22

Bol - Taan

[Music].

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सगरीडसारंग Rag Gaud Sarang  
Pt. Krishnarao Shankar Pandit

373.8 mp3s 00:56 / 03:22

Taan

[Music].

(Refer Slide Time: 04:32)

The slide features a black and white portrait of Pt. Krishnarao Shankar Pandit on the left. On the right, a diagram titled 'सगौडसारंग Rag Gaud Sarang' by Pt. Krishnarao Shankar Pandit is shown. The diagram includes a circular scale with notes: DHIN, dha, tu, kat, tun, sa, ni, dha, re, ga, ma, pa. A central circle contains the text 'एकताल ektal'. To the right of the scale are four musical staves with notes: Pa Ma Ga, Ma Ga, Re, Ni Sa, Dha, Pa Ma Ga, Ma Ga, Re, Ni Sa, Dha, Pa Ma, Ma. Below the diagram, the text 'Sthaa - Antaraa' is written in red. At the bottom, there is a progress bar and the text '01:56 / 03:22'.

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The slide features a black and white portrait of Pt. Krishnarao Shankar Pandit on the left. On the right, a diagram titled 'सगौडसारंग Rag Gaud Sarang' by Pt. Krishnarao Shankar Pandit is shown. The diagram includes a circular scale with notes: DHIN, dha, tu, kat, tun, sa, ni, dha, re, ga, ma, pa. A central circle contains the text 'एकताल ektal'. To the right of the scale are four musical staves with notes: Pa Ma Ga, Ma Ga, Re, Ni Sa, Dha, Pa Ma Ga, Ma Ga, Re, Ni Sa, Dha, Pa Ma, Ma. Below the diagram, the text 'Gamak' is written in red. At the bottom, there is a progress bar and the text '02:11 / 03:22'.

[Music].

(Refer Slide Time: 05:44)

The slide features a black and white portrait of Pt. Krishnarao Shankar Pandit on the left. On the right, a diagram titled 'सगौडसारंग Rag Gaud Sarang' by Pt. Krishnarao Shankar Pandit illustrates the 'Meend' technique. The diagram shows a circular scale with notes: DHIN, dha, tun, kat, tin, dha, u, dhin, and sa. To the right of the scale are three musical staves with notes Pa, Ma, Ga, Re, Ni, and Dha. The word 'Meend' is written in red at the bottom of the diagram. The NPTEL logo is in the top right corner. A progress bar at the bottom shows 03:08 / 03:22.

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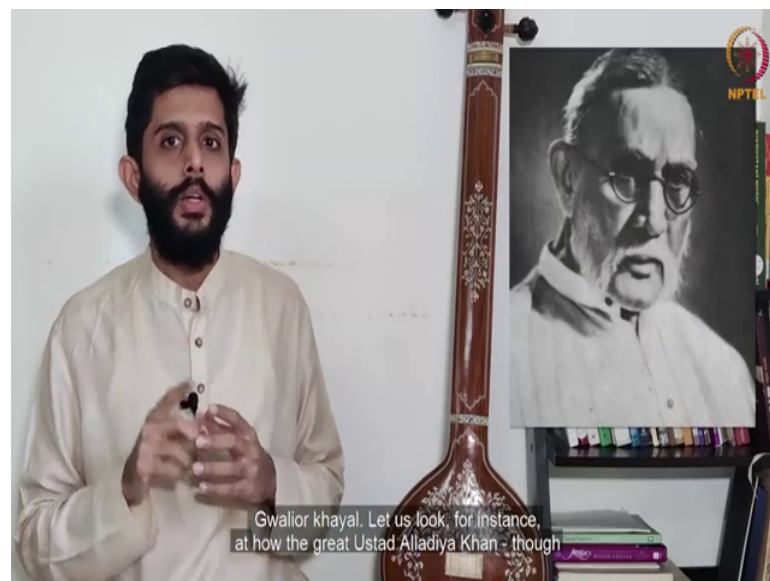
The slide features a black and white portrait of Pt. Krishnarao Shankar Pandit on the left. On the right, a diagram titled 'सगौडसारंग Rag Gaud Sarang' by Pt. Krishnarao Shankar Pandit illustrates the 'Tihaai' technique. The diagram shows a circular scale with notes: DHIN, dha, tun, kat, tin, dha, u, dhin, and sa. To the right of the scale are three musical staves with notes Pa, Ma, Ga, Re, Ni, and Dha. The word 'Tihaai' is written in red at the bottom of the diagram. The NPTEL logo is in the top right corner. A progress bar at the bottom shows 03:17 / 03:22.

[Music]. Was not that delightful? One could say that this sense of exuberant spontaneity, this freedom to play with the melodies, rhythms and syllables of the bandish is characteristic of the old Gwalior Khayal. Gwalior gayaki seems to have everything in it accommodates all the taals, all tespos, a huge variety of bandishes; many adapted from old dhrupad compositions by the way. In fact, the Gwalior gharana is famous for having perhaps the largest number of bandishes for every rag in its repertoire one.

And the gayaki, the singing style through which they sing these pandishes and build upon them; the gayaki tends to be astonishingly wide ranging and inclusive. As you heard in Krishna Rao Shankar Panditji's recording, the old Gwalior singers made music by embracing the entire range of their voices; all of their octaves, all the time. And by using their ashtanga tools often in unplanned permutations, to explore every structure sound and expression that was possible in the musical situation that they found themselves in.

Do go back and listen to this recording again and again to get a sense of what we are trying to say here. But as the exuberance, the freedom of the Gwalior Khayal grew, it also invited reactions from other visionary musicians who emphasized only some aspects of the Gwalior Khayal and deemphasized others. And in the process they created new musical idioms each of which had a character, a flavour that was fresh, exciting, and beautiful in ways that were very different from the Gwalior Khayal.

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So, let us look for instance at how the great Ustad Alladiya Khan, though Alladiya Khan Saheb was very inspired by the Gwalior Khayal. Let us look at how he took it and turned it into something else entirely; he turned it into the austere, logically complex and difficult style of the Jaipur Gharana. Now, Ustad Alladiya Khan came from a family of Dhrupad singers in Rajasthan and found himself very inspired by the music of some of the greatest singers of the Gwalior Gharana.

But, he used that inspiration to single handedly develop a style of Khayal singing that was so different from the music around him that is admire started calling it the Alladiya Khan Gharana. Now, Khan Saheb himself decided to call it the Jaipur Gharana, because one of his greatest inspirations was the Gwalior gharana musician Ustad Mubarak Ali Khan, who at the time was court musician at the Jaipur Darbar at the Jaipur Court.

And that was where Alladiya Khan Sahed lived for a time and constructed this new gayaki for himself. So, what was so different about this new style? Well, unfortunately no recordings of Khan Saheb's own singing exist for us to listen to; what we do have instead are recordings of his disciples. So, we are going to look at a recording of one of his most famous disciples the legendary Surashri Kesarbai Kerkar.

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From Kesarbais music, we can deduce Khan Saheb's intention to create an austere and complex gayaki. Now, there are a number of things that set this gayaki apart from the Gwalior style that we just heard and we would like you to look out for these as you listen to this recording that we are going to play for you in just a minute. Now, instead of exuberance and abandon, what you will find here is a sense of remarkable control; in Kesarbai's unique use of her voice as well as in the designs that voice creates; you will hear this control, the sense of structure.

As you will hear in Kesarbais recording, she is able to maintain the magnificent resonance of her voice through every phrase she sings; there is a continuity of sound in



this gayaki that contributes to the grand effect that it creates. You will also notice how Kesarbais singing creates clear, well structured patterns; clear and well structured patterns that appear to be controlled and logical. And as the singing progresses notice how these spontaneously created, but orderly patterns gradually become more and more complex.

So, that they are eventually breath taking in their intricacy, but they always have a well balanced clarity to them; they are never random, they are never haphazard or chaotic. That is not to say that being chaotic is a bad thing, but that was not the Jaipur aesthetic. Notice also how Kesarbai builds up tension in every avartan, in every rhythm cycle and resolves it in the sum; only to do it again.

Keep an eye on the taal cycle visual to latch on to this and this process of tension and resolution, tension and resolution and growing complexity this is what continues cycle after cycle in this music. So, let us listen now to Surashri Kesarbai Kerkar singing raag Maru Bihag.

(Refer Slide Time: 11:23)

The slide contains the following information:

- Title:** सम मारु बिहग Rag Maru Bihag
- Artist:** Surashri Kesarbai Kerkar
- Rhythm:** तीनताल तीनताल (Tintal)
- Scale:** Pa, Ma, Ga, Re, Sa, Ni, Dha, Pa, Ma, Ga, Re, Sa, Ni, Dha, Pa, Ma
- Visuals:** A circular diagram of the Tintal rhythm cycle and a scale diagram with note names and symbols.
- Footer:** 58.4 mpm, 00:13 / 04:30

[Music].

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सम मारु विहग Rag Maru Bihag  
Surashri Kesarbai Kerkar

Mukhada

तीव्रताल  
tintal

Aalaap

56.7 mp4m 00:46 / 04:30

tintal

[Music].

(Refer Slide Time: 13:47)

सम मारु विहग Rag Maru Bihag  
Surashri Kesarbai Kerkar

Mukhada

तीव्रताल  
tintal

Increasingly Complex  
Patterns

56.0 mp4m 02:27 / 04:30

tintal

(Refer Slide Time: 14:44)

The slide contains the following text and diagrams:

- सम मारु विहग Rag Maru Bihag**
- Surashri Kesarbai Kerkar
- Mukhada
- तीव्रताल tīvatāla
- Taan
- Legend:
  - Pa Ma
  - Ma Ga
  - Re Sa
  - Ni Sa
  - Dha
  - Pa Ma
  - Ma Ga
  - Re Sa
  - Ni Sa
  - Dha
  - Pa Ma
  - Ma
- 56.0 mgm
- 03:22 / 04:30

[Music]. What a magnificent, awe inspiring and moving edifice Kesarbai creates, does not she? You might have noticed that most of her improvisation is in aakaar using the vowel aa; she uses her resonant, tuneful aa vowel to create her patterns and the words of the composition become a little less important to her music. This is another way in which the music of the Jaipur gharana tries to move away from worldly human sentimentality and tries to achieve an austere, perfectly balanced otherworldly, but still moving music. [Music].

So, let us move on now to the gharana that brings us back to earth and calls our attention to all the worldly fragrances and the wonders that populated. The Agra gharana, the Agra gharana is also connected by the way to the old Gwalior singers through its teaching lineages. But the Agra gharana as we know it today was given its identity in the early twentieth century by the superstar of those times, Aftaab E. Mausiqui Ustad Faiyaz Khan.

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So, as you listen to Faiyaz Khan Saheb sing, the first thing that grabs your attention is the charisma of his voice. Most male singers in those days sang in a very high pitch, an almost female pitch this allowed them to sing loudly enough to reach their audiences without amplification. But, Faiyaz Khan Saheb was among the first vocalists to sing in a low explicitly masculine pitch.

But, Faiyaz Khan Sahebs voice grabs her attention for more than just its breadth and depth of sound it does so also for its incredible expressive power. Unlike the other singers that we have heard so far, Faiyaz Khan Saheb was a native speaker of Braj Bhasha, the language in which most Khayal bandishes are written.

So, as you listen to him saying this bandish in the Raga Jaunpuri, Phulavan Ki Gendan Maika Na Maar, notice as you listen how he how invested Faiyaz Khan Saheb is in the text in the words of the bandish in the poetry of the bandish.

Faiyaz Khan Saheb and his followers were known for their word play; they brought the full force of human emotion and charisma to their enunciation of the text, but they also use the words of the bandish as a means to create delightful rhythm play. You notice how different this approach is to the Jaipur approach we just heard with Kesarbia, where the text takes a back seat and melodic structure is emphasized.

But, notice that this is also different from the Gwalior approach, where text is certainly used, but only incidentally only because it is there. Agra gharana singers were also known to be masters of rhythm; you will notice how Faiyaz Khan Saheb uses the words of the bandish almost as an instrumentalist might use his or her plectrum to create accents at tricky points in the rhythm cycle. He will create accents at very tricky points in the rhythm cycle and masterfully resolve their rhythm statements on the sum that is what Faiyaz Khan Saheb does.

But, because of his investment in the poetry of the bandish, Faiyaz Khan Sahebs rhythm work never sounds like an exercise in arithmetics; it always comes across as a lilting melody, a dhun, a song that sounds deceptively simple in spite of the heavyweight frameworks of raag and taal that it is built upon.

As usual do keep an eye on the rhythm visualization in the video to latch onto the taal cycle. So, that you can really enjoy the thrill of Faiyaz Khan Sahebs word play and the and his rhythm work in this evocative rendering of this bandish in raag Jaunpuri Phulavan Ki Gendan Maika Na Maar.

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The image shows a portrait of Ustad Faiyaz Khan on the left. On the right is a slide titled "राम जीवपुरी Rag Jaunpuri" by Ustad Faiyaz Khan. The slide features a circular rhythm diagram with "DHA" and "dha" labels, a list of notes (Pa, Ma, Ga, Re, Sa, Ni, Dha, Pa, Ma, Ga, Re, Sa, Ni, Dha, Pa, Ma), and a "Bol Ang (Word Play)" section. A video player interface is visible at the bottom of the slide.

[Music].

(Refer Slide Time: 20:24)

सम जीवनपुरी Rag Jaunpuri  
Ustad Faiyaz Khan

तीवताल तताल

**Sthaai**

189.0 rpm      00:47 / 0:54

[Music].

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सम जीवनपुरी Rag Jaunpuri  
Ustad Faiyaz Khan

तीवताल तताल

**Antaraa**

200.0 rpm      01:39 / 0:54

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A slide for a music performance. On the left is a black and white portrait of Ustad Faiyaz Khan, an elderly man with a white beard and a black turban, wearing a dark jacket adorned with several medals. On the right is a graphic titled 'सम जीवनश्रुति Rag Jaunpuri' by 'Ustad Faiyaz Khan'. The graphic features a circular diagram with the title 'बोलतान Bol-Taan' and 'तीव्रताल तीव्रताल' in the center. The diagram is surrounded by circles containing musical notations like 'DHA', 'dha', 'Dha', and 'dha'. To the right of the diagram is a seven-line musical staff with notes: Pa, Ma, Ga, Re, Sa, Ni, Dha, Pa, Ma, Ga, Re, Sa, Ni, Dha, Pa, Ma. The 'Sa' notes are highlighted with black circles. At the bottom, there is a progress bar showing '02:09 / 03:34' and a tempo of '232.4 bpm'.

[Music].

(Refer Slide Time: 22:21)

A slide for a music performance, similar to the one above. It features the same portrait of Ustad Faiyaz Khan on the left. The right side is a graphic titled 'सम जीवनश्रुति Rag Jaunpuri' by 'Ustad Faiyaz Khan'. The circular diagram in the center is titled 'तान Taan' and 'तीव्रताल तीव्रताल'. The musical staff on the right shows notes: Pa, Ma, Ga, Re, Sa, Ni, Dha, Pa, Ma, Ga, Re, Sa, Ni, Dha, Pa, Ma. The 'Sa' notes are highlighted with black circles. At the bottom, there is a progress bar showing '02:44 / 03:34' and a tempo of '264.5 bpm'.

[Music]. What a different voice what a powerful effect and what a moving rendition that was. You might have also noticed the drama that Faiyaz Khan Saheb creates with the way he modulates his voice in order to give vent to the expressive urge inside of him. But, is not it always the case that when one musician dominates the scene like Faiyaz Khan Saheb update at the time with his extroverted, charismatic and rhythmic music



along comes another musician who scales similar heights by doing the exact opposite. We come now to the Kirana gharana and its protagonist Ustad Abdul Kareem Khan.

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Abdul Kareem Khan Saheb hailed from the village of Kairana in Uttar Pradesh; hence the name of his Kirana Gharana. Now, as you listen to him sing you will notice that he does not seem to be thinking about logical, disciplined, complexity like in Kesarbais Jaipur style. Nor is he thinking about expressing through text and rhythm like Faiyaz Khan Sahebs Agra style.

You might find some flights of fancy in his music similar to Krishna Rao Shankar Pandits Gwalior style and you would not be mistaken, but there is no attempt to sing all the ashtangas and to develop the raag through the ashtangas here. Instead, Abdul Kareem Khans entire focus seems to be on his voice and what a voice it is; high pitched, precise, tuneful, surela and so quick, and so flexible; let us listen to his voice before we talk about it. Here is Ustab Abdul Kareem Khan Saheb singing a Khayal in Raga Basant.



(Refer Slide Time: 24:34)

सग वसंत Rag Basant  
Ustad Abdul Kareem Khan

48.6 mpm 00:12 / 04:21

[Music].

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सग वसंत Rag Basant  
Ustad Abdul Kareem Khan

48.3 mpm 00:58 / 04:21

[Music]. Khan Sahebs voice is so mellifluous and so laden with pathos that one wants to attribute the entire hypnotizing effect of his music to his voice. Khan Saheb achieved such a high order of surelapan of tunefulness in his time, that he could use his voice to meander across his vocal range with ease without ever disturbing the particular resonance and emotional effect his voice evokes.

You might also have noticed in Khan Sahebs music the fact that the words of the text are not very intelligible, Khan Saheb softens his continents and dissolves them into the sound he creates. So, that he sounds almost like a Sarangi and in fact, Khan Saheb did come from a family of Sarangi and been players instrumentalists, and he was an accomplished been player himself. Scholars have argued that Khan Saheb and his followers limited the range and scope of the repertoire in order to scale incredible heights in terms of their tunefulness.

Khan Sahebs ability to bring his audience to tears just through his alapi and the quality of his sur was legendary. As the old Kirana gharana saying goes -- you miss a trifle if you miss taal, but if you miss sur you miss all. So, what we have tried to do here is to present a very broad and very quick survey of the contrasting styles of some of the early masters of the Khayal genre; masters whose styles represented and, in some cases, founded the style of a gharana this is music that grows on you gradually.

So, please do listen to these recordings again and again to really grasp the concepts that we have been talking about. And also, do feel free to search the internet for more recordings by these musicians and see as you listen to these recordings see if our descriptions of their music remain applicable. But, the key thing to take away from this is that the same larger system of raag, taal, and bandish can find such a diversity of expression; it is able to accommodate within it the artistic urge for musical expression and innovation.

Whatever form the artists vision takes structural complexity, lilting simplicity, charming word play, hypnotizing tonal precision, the Khayal comes in many many forms. In the next session, we will take a look at how this gharana music morphed and shifted in the long 20th century as we listen to some of the masters of the subsequent generations.