



सत्यं शिवं सुन्दरम्

Estd. 1949

Accredited Grade "A+" by NAAC



संगीत में घरानों का महत्व

(भारतीय ज्ञान प्रणाली के विशेष संदर्भ में)

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Department of Tabla

Faculty Of Performing Arts

The Maharaja Sayajirao University Of Baroda

in association with

Tabla Alumni Association Legacy (TAAL)
Vadodara.

Ut. Zakir Hussain



Zakir Hussain Allaraka Qureshi, born on March 9, 1951, in Bombay, India, was the son of Ustad Allah Rakha Khan, a renowned tabla maestro. Immersed in music from a young age, Zakir began rigorous training with his father and gave his first concerts at seven, touring internationally by 12. His mastery of the tabla—a pair of hand-played drums central to Indian music—soon made him a global icon.

The tabla, developed in the 14th century, consists of two drums: the right-hand "dayan" (wood) and the left-hand "bayan" (metal or clay). Tabla players perform intricate rhythms (talas) and phrases (thekas), requiring both skill and intuition. Zakir described his role as akin to a psychiatrist, interpreting the mood and intent of the lead musician during live performances. His improvisational genius and deep respect for tradition earned him acclaim as both a preservationist and innovator.

Zakir made his American debut with Ravi Shankar at New York's Fillmore East, later co-founding the fusion group Shakti with guitarist John McLaughlin and violinist L. Shankar. He collaborated with diverse artists, from the London String Quartet to Van Morrison, blending Indian classical music with global genres. His groundbreaking album *Planet Drum* with Mickey Hart won a Grammy in 1992, cementing his reputation as a pioneer in world music.

Zakir's contributions extended to film, with notable work on *Heat and Dust* and a nomination at the 1983 Cannes Film Festival. In 1991, he received the Sangeet Natak Akademi Award, India's highest cultural honor, and composed music for the 1996 Atlanta Olympics. In 1984, he launched his percussion ensemble, the Zakir Hussain Rhythm Experience.

Balancing tradition with innovation, Zakir believed in drawing from global influences to enrich Indian music. He described tabla playing as dynamic and collaborative, likening it to catching a pitch in baseball—responsive and intuitive. His lifelong dedication to music and peace resonated worldwide until his passing on December 15, 2024.



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भारतीय शास्त्रीय संगीत की समृद्ध परंपरा और विविधतापूर्ण अभिव्यक्तियों में "घरानों" का अद्वितीय स्थान है। ये घराने न केवल संगीत के संरक्षक रहे हैं, बल्कि उन्होंने भारतीय ज्ञान परंपरा की धरोहर को पीढ़ियों तक हस्तांतरित करने में भी महत्वपूर्ण भूमिका निभाई है। संगीत, भारतीय ज्ञान प्रणाली का ऐसा आयाम है, जो आत्मा को आलोकित करते हुए हमारे सामाजिक, सांस्कृतिक और दार्शनिक मूल्यों को प्रकट करता है।

इसी संदर्भ में, तबला विभाग, प्रदर्शन कला संकाय, द महाराजा सयाजीराव विश्वविद्यालय और Tabla Alumni Association Legacy (TAAL) द्वारा "भारतीय संगीत में घरानों का महत्व" विषय पर आयोजित इस द्वि-दिवसीय राष्ट्रीय संगोष्ठी का आयोजन अत्यंत सराहनीय पहल है। इस मंच ने प्रतिभागियों को भारतीय संगीत की गहराइयों, घरानों के विकास, और उनकी अमूल्य भूमिका पर चर्चा का अवसर प्रदान किया।

मैं इस संगोष्ठी के सभी प्रतिभागियों, वक्ताओं और आयोजकों को बधाई और शुभकामनाएँ प्रेषित करता हूँ। साथ ही, तबला विभाग और TAAL को इस पहल के लिए धन्यवाद देता हूँ। यह संगोष्ठी न केवल संगीत प्रेमियों के लिए, बल्कि शोधकर्ताओं और विद्यार्थियों के लिए भी अत्यंत उपयोगी सिद्ध होगी।

भारतीय संगीत की परंपरा को संरक्षित करने और उसे आधुनिकता के साथ जोड़ने का यह प्रयास प्रशंसनीय है। इस संगोष्ठी की सफलता के लिए सभी को हार्दिक बधाई और भविष्य में ऐसे और आयोजनों की कामना करता हूँ।


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शुभकामना संदेश

"भारतीय शास्त्रीय संगीत में घरानों का महत्व: भारतीय ज्ञान प्रणाली के संदर्भ में" विषय पर आयोजित राष्ट्रीय संगोष्ठी के अंतर्गत प्रकाशित इस पुस्तक के लिए मैं हृदय से शुभकामनाएँ प्रेषित करता हूँ। यह पुस्तक न केवल संगोष्ठी में प्रस्तुत शोध-पत्रों का संकलन है, बल्कि भारतीय शास्त्रीय संगीत के गहरे अध्ययन और अनुसंधान के क्षेत्र में एक महत्वपूर्ण योगदान भी है।

इस प्रयास में योगदान देने वाले शोधकर्ताओं, विद्वानों, और तबला विभाग की आयोजक समिति के सभी सदस्यों को मैं विशेष रूप से बधाई देता हूँ। यह पुस्तक भविष्य में शोधकर्ताओं और ज्ञान के जिज्ञासु साधकों के लिए एक अद्वितीय स्रोत सिद्ध होगी।

संगीत के घरानों के महत्व को समझने और भारतीय ज्ञान परंपरा के इस समृद्ध पहलू को उजागर करने के लिए इस पुस्तक का प्रकाशन एक सराहनीय पहल है। मेरा विश्वास है कि यह प्रयास सफलता के नए आयाम स्थापित करेगा।

सादर,

राजेश केलकर

विभागाध्यक्ष

गायन विभाग



सत्यं शिवं सुन्दरम्

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भारतीय संगीत में घरानों की परंपरा न केवल हमारे सांस्कृतिक धरोहर का प्रतीक है, बल्कि यह भारतीय ज्ञान प्रणाली के गहन आयामों को भी प्रकट करती है। इस पुस्तक में संकलित लेख और शोध-पत्र न केवल इस विषय पर नई दृष्टि प्रदान करते हैं, बल्कि आने वाले समय में शोधकर्ताओं और ज्ञान के साधकों के लिए प्रेरणा का स्रोत बनेंगे।

इस सराहनीय प्रयास के लिए मैं आयोजक समिति, लेखकों और संगोष्ठी में भाग लेने वाले सभी प्रतिभागियों को हार्दिक बधाई देता हूँ। यह पुस्तक भारतीय शास्त्रीय संगीत के विविध पहलुओं पर विचार करने और उन्हें समझने के लिए एक सशक्त माध्यम बनेगी।

मैं इस उत्कृष्ट प्रकाशन के लिए तबला विभाग के आयोजकों और लेखकों को शुभकामनाएँ देता हूँ और आशा करता हूँ कि यह संगीत जगत में नई रोशनी लेकर आएगी।

सादर,

राकेश मोदी

विभागाध्यक्ष

नृत्य विभाग



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भारतीय संगीत पुरातन काल से चला आ रहा है। संगीत की परिभाषा पर दृष्टिपात करें तो इसमें तीन विधाएँ मुख्य रूप से मिलती हैं; गायन, वादन एवं नृत्य। इन तीनों विधाओं में घराना परंपरा पुरातन काल से चली आ रही है। इन घरानों को जीवित रखने में कई मूर्धन्य कलाकारों का महत्वपूर्ण योगदान रहा है। डिपार्टमेंट ऑफ तबला की ओर से Tabla Alumni Association Legacy (TAAL) के संयुक्त उपक्रम से 'भारतीय शास्त्रीय संगीत में घरानों का महत्व: भारतीय ज्ञान प्रणाली के संदर्भ में' यह दो दिवसीय राष्ट्रीय सेमिनार दिनांक 10 एवं 11 अगस्त 2024 को आयोजित किया गया।

कन्वीनर के तौर पर मैं इस संगोष्ठी की सफलता के लिए प्रत्येक सहभागी को धन्यवाद देता हूँ तथा अपनी शुभकामनाएं प्रेषित करता हूँ। इस कार्यक्रम को संपूर्ण बनाने में सभी कलाकारों का तथा शिक्षक, विद्यार्थी एवं शोधार्थियों का साथ सहकार मिला इसलिए इनका बहुत-बहुत धन्यवाद देता हूँ।

प्रो. अजय अष्टपुत्रे

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तबला विभाग, फेकल्टि ऑफ पफ़ोर्मिंग आर्ट्स, दी महाराजा सयाजीराव युनिवर्सिटी ऑफ बड़ौदा एवं तबला एलूमनी असोसियेशन लेगसी (TAAL) के संयुक्त तत्वधान मे तारीख १० और ११ अगस्त २०२४ को दो दिवसिय ऑनलाइन राष्ट्रीय संगोष्ठी "भारतीय संगीत मे घरानों का महत्व (भारतीय ज्ञान प्रणाली के विशेष संदर्भ में)" इस विषय पर आयोजन किया गया था।

इस संगोष्ठी के प्रमुख वक्ता के रूप में प्रो. अनुपमा महाजन और पं. आमोद दंडगे उपस्थित रहे। आपके साथ अनेक शिक्षाविदों ने अपने विचारों को प्रगट किया और सभी प्रतिभागियों को विषय के बारे में ज्ञानार्जित किया।

भारतीय संगीत में घरानों का महत्व सभी विधाओं में होने के कारण सभी विधाओं के शोधार्थी, शिक्षकगण एवं छात्र मिलाकर १२० से अधिक प्रतिभागियों ने इस संगोष्ठी में भाग लिया। इस संगोष्ठी के विचार मंथन के अमृततुल्य फल स्वरूप जो शोध पत्र हमे प्राप्त हुए है इसका संपादन करके दो पुस्तकों की शृंखला प्रकाशित की गई है।

मैं आमंत्रित सभी विध्वानों, प्रतिभागियों एवं मेरे सभी सहयोगियों को इस आयोजन को सफल बनाने के लिए और इन प्रकाशनों को त्रुटिरहित पूर्ण करने के लिए मनःपूर्वक धन्यवाद करता हूँ। इन दो पुस्तकों को भारतीय ज्ञान प्रणाली को पुनः प्रस्थापित और उत्तरोत्तर विकास के लिए समर्पित करते है।

डॉ. केदार मुकादम
कोऑर्डिनेटर
नेशनल सेमिनार

समर्पण

हमारा हृदय पूर्ण कृतज्ञता और संतोष से भर जाता है जब हम इस पुस्तक, **संगीत में घरानों का महत्व (भारतीय ज्ञान प्रणाली के विशेष संदर्भ में)**, को आपके समक्ष प्रस्तुत करते हैं। यह पुस्तक तबला विभाग, प्रदर्शन कला संकाय, द महाराजा सयाजीराव विश्वविद्यालय एवं Tabla Alumni Association Legacy (TAAL) के संयुक्त आयोजन द्वारा द्वि-दिवसीय ऑनलाइन राष्ट्रीय संगोष्ठी के प्रेरक विचारों और विमर्श का संग्रह है। यह न केवल भारतीय शास्त्रीय संगीत की अद्वितीय परंपरा और घरानों के महत्व को रेखांकित करती है, बल्कि इस समृद्ध सांस्कृतिक विरासत को समझने, संरक्षित करने और साझा करने की दिशा में एक महत्वपूर्ण योगदान भी है।

इस पुस्तिका संपादन को संभव बनाने के लिए प्रत्येक व्यक्ति का आभार करना आवश्यक जान पड़ता है। सर्वप्रथम महाराजा सयाजीराव यूनिवर्सिटी ऑफ बड़ौदा की कुलपति महोदया राजमाता शुभांगिनी राजे गायकवाड़ जी एवं उपकुलपति प्रो. (डॉ.) विजय कुमार श्रीवास्तव का कोटि-कोटि धन्यवाद जिनके मार्गदर्शन एवं सहायता के बिना इस पुस्तिका का संपादन प्रयास अपूर्ण रह जाता। साथ ही, विश्वविद्यालय के कुलसचिव डॉ. के. एम. चूड़ासमा महोदय जी का आभार किया जाता है। प्रदर्शन कला संकाय के गायन विभाग के अध्यक्ष डॉ. राजेश केलकर एवं नाट्य विभाग के अध्यक्ष श्री राकेश मोदी का विशेष आभार, जिनका अविरत मार्गदर्शन हमें प्राप्त होता रहा। साथ ही संकाय के सभी प्राध्यापक गण का धन्यवाद किया जाता है।

तबला विभाग के सभी शिक्षकों और संगोष्ठी के आयोजकों का विशेष आभार, जिन्होंने इस विचार को साकार रूप देने में दिन-रात मेहनत की। संगोष्ठी की सफलता और इस पुस्तक का प्रकाशन उनकी टीम भावना, समर्पण, संगीत के प्रति गहरे लगाव और सामूहिक प्रयासों का प्रत्यक्ष प्रमाण है।

हम अपने विद्वान वक्ताओं प्रो. अनुपम महाजन एवं पंडित आमोद दंडगे और लेखकों का हार्दिक धन्यवाद करते हैं, जिन्होंने अपने गहन अध्ययन और शोध को प्रस्तुत किया। उनके

द्वारा लिखे गए अध्याय भारतीय संगीत में घरानों एवं परंपराओं का महत्व, घरानों में तालिम का प्रभाव, भारतीय घरानों में गुरु - शिष्य परंपरा, तथा विभिन्न प्रकार के घरानों का अध्ययन जैसे कई और उत्तम और प्रासंगिक विषयों पर केंद्रित रहे हैं। ये सभी लेख पुस्तक की गहराई और प्रासंगिकता को बढ़ाते हैं तथा उनके विचार, अनुभव और अनुसंधान इस पुस्तक को एक अमूल्य शैक्षणिक संदर्भ बनाने में पूर्णतः सक्षम हैं।

हम उन सभी शोधार्थियों और विद्यार्थियों का भी आभार व्यक्त करते हैं, जिन्होंने संगोष्ठी में भाग लिया और अपने प्रश्नों और विचारों से चर्चा को समृद्ध किया। उनकी जिज्ञासा और संगीत के प्रति उनका उत्साह हमें इस कार्य को और अधिक प्रभावी बनाने की प्रेरणा देता है।

अंत में, हम भारतीय शास्त्रीय संगीत की उस अमूल्य परंपरा के प्रति अपनी श्रद्धा अर्पित करते हैं, जिसने हमें यह विषय दिया और हमें अपने सांस्कृतिक मूल्यों, ज्ञान, संगीतिक सौंदर्य और सृजनात्मकता को सहेजने की प्रेरणा दी। यह पुस्तक इस परंपरा को संरक्षित करने और इसे आने वाली पीढ़ियों तक पहुंचाने का एक विनम्र प्रयास है।

हम आशा करते हैं कि यह पुस्तक शोधकर्ताओं, विद्यार्थियों और संगीत प्रेमियों के लिए उपयोगी सिद्ध होगी और भारतीय संगीत की विरासत को और गहराई से समझने का अवसर प्रदान करेगी। आपके सुझाव और प्रतिक्रियाएं हमें भविष्य में और बेहतर कार्य करने के लिए प्रेरित करेंगी।

आभार सह,

गौरांग भावसार

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जामनगर का आदित्यराम घराना - उत्पत्ति, विकास एवं चुनौतियाँ

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घराना क्या है-

किसी भी कला को सीखने के लिए एक गुरु के सांनिध्य में रहकर अनुशासन से उस कला का अनुसरण करना होता है तथा किसी परंपरागत रूप से चली आ रही विद्या को सीखा जाए तो उसे घराना कहते हैं। किसी भी घराने को पूर्ण स्थापित होने के लिए तीन पीढ़ियों का समय लगता है। हर पीढ़ी से किसी एक कलाकार को विलक्षण प्रतिभा का प्रदर्शन करना होता है। साथ ही साथ किसी नवीन अंदाज को भी विश्व के समक्ष प्रदर्शित करना होता है। ऐसा सिलसिला जब तीन पीढ़ी तक चलता है तो वो घराने के नाम को स्थापित करता है। कई ऐसे दिग्गज कलाकार हुए हैं जिन्होंने अपनी कला को इतने सुदृढ़ रूप से प्रस्तुत किया कि स्वयं ही उनकी आने वाली पीढ़ी उनके नाम से उस परंपरा को आगे बढ़ाने लगी। या कलाकारों ने अपने जीवनकाल में ही एक नवीन अंदाज को इतना अभ्यस्त कर लिया और उस परंपरा को नई पीढ़ी को देने लगे। इस तरह से वह नया अंदाज फैलने लगा और उस परंपरा यानी घराने का नाम चमक उठा। जैसे किराने घराने को चमक मिली उस्ताद अब्दुल करीम एवं उस्ताद अब्दुल वहीद खां साहब के काल में। ग्वालियर को चमक मिली उस्ताद हस्सु हद्दू खाँ से। पटियाला को चमक मिली अलिया- फत्तू की जोड़ी तथा उस्ताद बड़े गुलाम अली खाँ से। आगरा का नाम चमका 'आफ़ताब-ए-मौसिकी' उस्ताद फैयाज खाँ की बदौलत। ये सभी घराने इन कलाकारों ने चमकाए जरूर थे परंतु इन परंपराओं का आरंभ इनकी पहली पीढ़ियों में ही हो गया था।

आदित्यराम घराना

इस घराने को गुजरात का किंवदंती सर्वप्रथम तथा एकमात्र घराना होने का गौरव प्राप्त है। इस घराने की शुरुआत जामनगर के पंडित आदित्यराम व्यास जी द्वारा हुई।^१

आदित्य राम जी का जीवन परिचय

पंडित जी के पितामह दालावसन व्यास जी नवानगर रियासत के जामजोधपुर तालुका के एक गांव में रहते थे। आदित्यराम जी के पिता श्री वैकुंठरामजी व्यास जूनागढ़ रियासत के नवाब के आश्रय में रहते थे। आदित्यराम जी का जन्म सन 1819 ई में जूनागढ़ के नागर ब्राह्मण परिवार में हुआ। उनके पिता के दो पुत्र थे- बड़े पुत्र हरिराम जी तथा छोटे पुत्र आदित्यरामजी। आदित्यराम जी बचपन से ही तंदुरुस्त, शक्तिशाली एवं बुद्धिमान थे। घर में कर्मकांड, धार्मिक विधि विधान का वातावरण पहले से ही था। आपके पिता ने बचपन से ही संस्कृत भाषा तथा संगीत की शिक्षा देना प्रारंभ कर दिया था। इसके बाद बालक आदित्य राम जी का परिचय आठ वर्ष की आयु में जूनागढ़ के नवाब बहादुर खां द्वितीय से उनके खजान्ची झवेरभाई ने कराया। नवाब साहब बालक की मधुर आवाज सुनकर प्रभावित हुए तथा उनकी आगे की संगीत शिक्षा का उत्तरदायित्व अपने राजगायक उस्ताद नन्नूमियाँ को सौंपा। उस्ताद नन्नूमियाँ उच्चकोटि के गवैया थे। आप लखनऊ के निवासी एवं ख्याल तथा टप्पा गायन में माहिर थे। उस्ताद जी से संगीत शिक्षा प्राप्त करने का पंडित जी का सिलसिला निरंतर सात वर्ष तक चलता रहा। साथ ही साथ पिताश्री से संस्कृत अध्ययन का क्रम भी जारी रहा। बहुत ही छोटी उम्र में पंडित आदित्यराम जी ने संगीत एवं संस्कृत दोनों विषयों में अधिकार प्राप्त कर लिया। उन दिनों अन्य प्रदेशों से बहुत सारे गवैया दरबार में आया करते थे। नित्य नए कलाकारों से परिचय एवं उनका संगीत सुनकर पंडितजी के गायन शैली में अलग अलग रंग एवं ढंग स्वाभाविक रूप से निर्मित हुए। उनकी अपनी एक अनुपम गायनशैली का विकास हुआ।^२

पंडित जी की पखावज वादन शिक्षा

एक दिन पंडित जी अपने शिष्यों को संगीत की शिक्षा दे रहे थे। इसी बीच कोई अपरिचित साधु महाराज वहाँ आ पहुंचे और पखावज पर पंडित जी के साथ संगत करने बैठ गये। पखावज बजाने में उनकी अनूठी कुशलता देख

कर पंडित जी ने उनके चरण पकड़े और अपने साथ अपने ही घर पर निवास करने की प्रार्थना उनसे की। सौभाग्य से साधु महाराज मान गए। पंडित जी अब तक अविवाहित थे और अपने पिताजी एवं ज्येष्ठ भ्राता जी के साथ रहते थे। साधु महाराज ने महीनों तक पंडित जी के साथ संगत की और पंडित जी को उनसे मृदंग वादन सीखने का अवसर भी प्राप्त हुआ। साधु महाराज कभी घर से बाहर नहीं निकलते थे। एक बार पंडितजी ने उनसे यह प्रार्थना की, कि यदि वे चाहें तो उन्हें नवाब साहब के यहाँ ले जाया जा सकता है। साधु महाराज ने कोई जवाब तो नहीं दिया पर उसी दिन शाम को वे अचानक चले गए। तदोपरान्त किसी को भी उनके दर्शन नहीं हो पाये। इस पर पंडित जी को बड़ा खेद हुआ। जब कभी पंडितजी अपने शिष्यों से साधु महाराज की बात चलाते तो उनकी आंखों से आंसू बरस पड़ते थे। वे हमेशा कहा करते थे कि जो भी कला का शेष उनके पास था वह केवल साधु महाराज का कृपा-प्रसाद ही था।³

घराने की स्थापना

आदित्य राम जी ने 1852 में सौराष्ट्र के प्रथम संगीत विद्यालय की स्थापना की जिस समय जामनगर के युवराज श्री विभाजी रणमलजी द्वितीय राजगद्दी पर आसीन हुए। वहाँ पर शिक्षा, निवास एवं भोजन का प्रबंध राज्य की ओर से किया जाता था। पूरे सौराष्ट्र में से विद्यार्थी यहाँ पर शिक्षा ग्रहण करने आते थे और पूरे सौराष्ट्र का वातावरण मानो संगीत से प्रभावित हो जाता था। संगीत की समाज में प्रतिष्ठा बढ़े इसके लिए पंडित जी ने बड़ी सावधानी से विद्यार्थी चुनें और उन्हें सुशील तथा दुर्व्यसनों से मुक्त एवं सच्चरित्र बनाने की ओर ध्यान दिया। अपने आश्रयदाता धर्मगुरु गोस्वामी ब्रिजनाथ जी के शुभ नाम से पंडित जी ने कई ध्रुपद, धमार, चतुरंग इत्यादि की रचना की जो उन्होंने अपने शिष्यों को सिखाकर प्रचलित किये। पंडित जी 'संगीतआदित्य' जैसे मौलिक ग्रंथों के भी रचयिता थे। गोस्वामी महाराज जी के साथ पंडित जी ने पूरे भारत की यात्रा की। दिल्ली, कलकत्ता, जयपुर, बीकानेर, ग्वालियर, कोल्हापुर, पूना आदि जैसे बड़े शहरों में इन सज्जनों का निवास करीब तीन-तीन महीनों तक रहता था। इस अवधि में वहाँ के कलाकारों से पंडित जी का परिचय होता ही था तथा वहाँ के राजा महाराजा भी उनसे मिलने आते थे और खूब प्रशंसा करते थे। इस तरह से उनकी ख्याति देश में चारों तरफ फैल गई। देशाटन करते करते पूरे 4 साल बीतने पर पंडितजी जामनगर लौट आए।

पंडित जी की यह विशेषता रही है कि मृदंग या पखावज बजाते समय गत-परण आदि जो भी बाज उनके हाथों बजता था वह पूरा उनका स्वरचित हुआ करता था। आज भी सौराष्ट्र में जो बाज एवं रचनाएं बजती हैं प्रायः उन सभी के रचयिता पंडित जी ही हैं।⁴ इस तरह से इस घराने की मज़बूत नींव रखी गई।

आदित्यराम जी की शिष्य श्रृंखला

आदित्यराम जी के प्रमुख शिष्यों में अपने दोनों पुत्र पंडित केशवलाल जी और पंडित लक्ष्मीदास जी हैं जिनका इस परंपरा को आगे बढ़ाने में बहुत अहम योगदान है। इस प्रकार पंडित जी के शिष्यों में प्रमुख हैं-

- केशवलाल व्यास
- लक्ष्मीदास व्यास
- मूल जी व्यास
- बलरामजी
- मोरारजी खत्री
- द्वारिकानाथ गोस्वामी
- मयाराम
- शामजी
- जगु कंसारा
- लीलाधर गुगली
- धनजी नागर

- जुठा रावल
- कानजी भट्ट (जो इस घराने को धांगद्र ले गये)
- जटाशंकर शुक्ल
- जय कृष्ण
- गोकुलजी गौरनारा आदि।^५

पंडित जी के कारण ही संगीत के क्षेत्र में सौराष्ट्र का स्थान एवं मान अन्य राज्यों के समकक्ष बहुत ऊंचा था। अपने विशाल शिष्य परिवार द्वारा आपने संगीत का खूब प्रसार किया। आपके बताये हुए सच्चरित्रता के आदर्शों पर चलते हुए आपके सच्चे शिष्यों ने कलाकारों को समाज में प्रतिष्ठा प्राप्त करा दी। सन 1877 में पंडित जी के आश्रयदाता आचार्य गोस्वामी श्रीब्रिजनाथ जी का निर्वाण हुआ। इससे पंडित जी को परम दुख हुआ और उसी दिन उन्होंने विलासपूर्ण जीवन का त्याग किया। प्रभु पूजन करते समय ही सन 1881 में आपकी प्राणज्योति ईश्वरत्व में लीन हो गयी। अपनी आलौकिक आभा तथा तेजस्विता से संगीत के नभांगन को प्रकाशमान करने वाला एक नक्षत्र मानो आसमान से टूट पड़ा।

इसके पश्चात् आदित्यराम जी के बड़े सुपुत्र केशवलाल जी ने केशव संगीत विद्यालय की स्थापना की तथा जामनगर में रहते हुए संगीत की बहुत सेवा की। सन् 1889 में दोनों पुत्रों ने अपने पिता द्वारा रचित 'संगीतादित्य' पुस्तक को बम्बई की निर्णयसागर प्रेस से प्रकाशित कराया। इस पुस्तक को दो भागों में प्रकाशित कराया जाना था जिसमें पहले भाग में पण्डितजी द्वारा रचित बन्दिशों की कवितायें थीं तथा दूसरे भाग में इन कविताओं की स्वरलिपियों को प्रकाशित किया जाना था। दुर्भाग्यवश केवल पहला ही भाग प्रकाशित हो पाया। द्वितीय भाग प्रकाशित ना होने के कारण समय के साथ कहीं विलुप्त हो गया। इसकी खोज आज भी संगीत के शोधार्थी कर रहे हैं ताकि बन्दिशों का अनमोल खज़ाना पा सकें। इस कारण से आदित्यराम घराने की कई स्वरलिपियाँ विलुप्त हो गईं।^६

केशवलाल जी के प्रमुख शिष्यों में संगीताचार्य बलदेव जयशंकर भट्ट जी का नाम सप्रेम लिया जाता है। आपने अपने जीवनकाल में केशव संगीत विद्यालय की बहुत सेवा की तथा अनेक विद्यार्थियों को संगीत सिखाया। आपके प्रमुख शिष्य हैं-^७

- गुलाबदास पी अग्रावत,
- लक्ष्मण एच सोलंकी,
- मधुकर डी ठाकर,
- प्रद्युम्न सिंह अभियारु,
- जसवन्तराय एल कटारिया
- लाभशंकर वी ताकि
- हीरालाल पी जेठवा
- दुलेराय पी व्यास
- जयशंकर एच अज़ा
- रतिलाल डी भट्ट
- लाभशंकर वी ओझा
- करसनभाई वी सानिग्राम
- इंदूलाल डी भट्ट
- मनसुखलाल जे माणिक
- मुकुंदलाल जिला जोशी
- चतुर्भुज राठौड

इनमें चतुर्भुज राठौड़ इस घराने को बम्बई ले गए तथा वहाँ आदित्य संगीत विद्यालय की स्थापना की। आपके प्रमुख शिष्यों में आपके तीन पुत्र श्रवण राठौड़, रूपकुमार राठौड़, विनोद राठौड़ हैं जो सिनेमा जगत के जाने माने नाम हैं। इसके अतिरिक्त आपने लगभग 30,000 विद्यार्थियों को संगीत की प्रारंभिक शिक्षा दी तथा सिनेमा जगत के कई कलाकारों को शिक्षा प्रदान की जैसे कल्याणजी-आनन्दजी, मनहर उधास, पंकज उधास, लक्ष्मीकांत-प्यारेलाल, सदाशिव पवार आदि।^८

इनमें मैं एक नाम का विशेष उल्लेख करना चाहूँगा- गुलाबभाई पी अग्रावत जो जामनगर में एक स्टीमर कंपनी के मालिक थे और एक केस के सिलिसिले में 14 साल दिल्ली में रहे। इसी दौरान मेरे गुरुजी पंडित श्री नानकचंद शास्त्री जी को उनसे संगीत सीखने का सौभाग्य प्राप्त हुआ। आप गुरुजी को प्यार से मास्टरजी कहकर पुकारते थे। इस तरह यह घराना जामनगर से दिल्ली आ पहुँचा और यहाँ आगे बढ़ने का प्रयास कर रहा है।

आदित्यराम घराने की विशेषतायें -

इस घराने की प्रमुख विशेषतायें हैं-

- तकनीक पर अद्भुत कमान और व्यवस्थित प्रस्तुति पर अद्भुत पकड़
- सीधी साफ शुद्ध बोल की गायकी
- स्वरों का शुद्ध, साफ़ उच्चारण एवं लगाव
- बुलंद आवाज एवं मर्दानी गायकी
- ताल एवं लयकारी पर अद्भुत पकड़
- ध्रुपद, चतुरंग, तराना गायकी में महारत
- गायन के साथ कुशल ताल वादन को सीखने की अनिवार्यता
- अगली पीढ़ियों द्वारा अभ्यस्त खटका, मुर्की, मेरुखंड की गायकी^९

इस घराने के आगे बढ़ने में मुख्य चुनौती यह आयी कि प्रारंभ की दो पीढ़ियों में बहुत से कलाकार आये परंतु तीसरी पीढ़ी में बलदेव भट्ट जी के अतिरिक्त अधिक कलाकार सुनने को नहीं मिले। इसके पश्चात चतुर्भुज राठौड़ जी के बाद की पीढ़ी चित्रपट संगीत में अधिक कार्यशील रही और शास्त्रीय संगीत में कम। इसके अलावा बड़ा झटका तब लगा जब संगीतादित्य जैसे बहुमूल्य ग्रंथ का दूसरा भाग हमसे कहीं खो गया। इससे आज की पीढ़ी को बहुत नुकसान हुआ।

ऐसा होने के बावजूद भी आज की पीढ़ी मौखिक रूप से इस घराने की शिक्षा का प्रतिपादन कर रही है।

संदर्भ:

- १) भारतना महान संगीतकारो- मनसुखलाल सावलिया पृष्ठ-१८२
- २) IJRSML_2018_vol06_issue_5_Reg_01.pdf
- ३) संगीत कला विहार १९४० अगस्त-सितंबर पृष्ठ-३१
- ४) संगीत कला विहार १९४० अगस्त-सितंबर पृष्ठ-३४
- ५) नूतन संगीतादित्य – बलदेव जयशंकर भट्ट पृष्ठ-४
- ६) संगीतादित्य – प्रो आदित्यराम व्यास पृष्ठ-८
- ७) नूतन संगीतादित्य – बलदेव जयशंकर भट्ट पृष्ठ-४
- ८) संगीत साधकों से भेंट- चतुर्भुज राठौड़ संगीत जर्नल १९५४ पृष्ठ-४४
- ९) चारु-चरितावली फ़रवरी-१९५३ पृष्ठ-५

भारतीय शास्त्रीय संगीत में घराना, घराना की परंपरा, घराना के आवश्यक तत्व उसके नियम, शिस्त, मर्यादा, महत्व और गायन के सभी घराने

संदीप प्रतापभाई व्यास – शोधार्थी

डॉ. जय सेवक – मार्गदर्शक

सौराष्ट्र यूनिवर्सिटी, राजकोट.

की वर्ड – घराना, राग, तान, आलाप, शैली, घर, गुरु – शिष्य

घराना क्या है?

'घराना' शब्द संगीत के वंशानुगत अभ्यास की पारिवारिक परंपरा को संदर्भित करता है। कलाकारों को विरासत में मिले वंशानुगत गुण और 'घराने' से जुड़ी गुरु-शिष्य परंपरा, दोनों के मेल से एक कलाकार का निर्माण होता है। वर्तमान युग के सभी कलाकार 'घराने' से संबंधित हैं, जैसा कि उनकी औपचारिक शिक्षा से पता लगाया जा सकता है। प्राचीन काल से पुरातन काल तक संगीत का विकास गुरु-शिष्य परंपरा से ही हुआ है। आधुनिक युग में 'घर' शब्द का व्यापक अर्थ है। इसमें गायन के अलावा नृत्य, वाद्य संगीत के भी घराने भी शामिल हैं। 'घराना' न केवल एक सामाजिक व्यवस्था है, बल्कि एक सफल शैक्षणिक संस्था भी है। घराने को लेकर कई मतभेद भी प्रचलित हैं। कुछ गुण किसी व्यक्ति में आनुवंशिकता के माध्यम से जन्मजात होते हैं। तो वह अपनी आने वाली पीढ़ी में रूपांतरित हो जाता है। हालाँकि शारीरिक और मानसिक गतिविधि में पूर्वजों से विरासत में मिली चीज़ें शामिल होती हैं, व्यक्तिगत भिन्नता पर्यावरण के कारण होती है।

सामान्यतः घराना शब्द का अर्थ वर्ग, धर्म, परिवार, कबीला, वंश, परंपरा, घर आदि होता है। जो मानव समाज के संगठन की ओर इंगित करता है। विद्वानों ने संगीतकारों के एक विशेष वर्ग को भाषा के माध्यम से एक विशेष विधि से समझाने का प्रयास किया है। ताल, लय, स्वर, संगीत अलंकरण आदि एक ही होते हुए भी सूक्ष्म दृष्टि से इनका संयोजन और गायन में विभिन्न रूपों का सृजन करना घराने की पहचान है। एक 'घराना' तब बनता है जब महान गुरु और गुरु-शिष्य परंपरा की पीढ़ियाँ साधना के रूप में मिलती हैं।

जहाँ भी कलाकृतियाँ बनाई जाती हैं, वहाँ 'घराने' बनाए जाते हैं और उच्च श्रेणी के कलाकार घरानों से संबंधित होते हैं। प्रत्येक घराने की विशेषताएँ इन कलाकारों की गायन या वादन शैली में देखी जा सकती हैं।

'घराना' की परिभाषा:

'घराना' शब्द 'घर' से बना है। 'घर' शब्द का सामान्य अर्थ है, 'जहाँ परिवार के सदस्य रहते हैं उसे 'घर' कहते हैं। "घर" शब्द की पहचान परिवार, कुटुंब या कुल जैसे पर्यायवाची शब्दों से भी की जा सकती है। मानव समाज में घराने का अर्थ एक 'विशेष' गुरु परंपरा से है। यदि किसी परिवार में रहने वाले सदस्यों के रीति-रिवाज, रहन-सहन, सामाजिक बोल-चाल आदि में समानता हो तो उसे संस्कार माना जा सकता है। जिसका प्रभाव व्यक्ति पर पड़ता है। इस प्रकार, संगीत के संदर्भ में, 'घराना' शब्द संगीत के महत्व और कौशल वाले परिवार को संदर्भित करता है। संगीत के क्षेत्र में एक संगीतकार अपने गुरु से सीखकर निरंतर अभ्यास से प्रभाव पैदा करता है। इस प्रकार, वह संगीत का विकास और नवप्रवर्तन करते हैं और अपने व्यक्तित्व को संगीत में जोड़कर अपने शिष्यों को शिक्षा प्रदान करते हैं। फिर उनके शिष्य अपने शिष्यों को शिक्षा देते हैं। इस गुरु शिष्य परंपरा को 'घराना' कहा जाता है। घराना गुरुमुखी परंपरा का वाहक है। जैसा कि भारतीय संगीत कोश में बताया गया है, संगीत जगत में घराने के माध्यम से गुणवंश-परंपरा का उदय होता है। प्रत्येक घराने में संगीत की एक विचारधारा और विशिष्टता होती है। इस विशिष्टता के कारण ही विभिन्न संगीतकारों का संगीत अलग-अलग ढंग से समझा जाता है।

'घर' शब्द का अर्थ है वंश और घराना शब्द का अर्थ है संगीत-वंश-विशिष्टता। एक 'घराने' का जन्म तब होता है जब एक संगीतकार अपने कौशल का उपयोग करके एक नई शैली या प्रणाली के साथ प्रयोग करता है और उस शैली और प्रणाली का प्रचार उसके शिष्यों द्वारा किया जाता है।

प्रो बी.आर. देवधर के अनुसार, "अलग-अलग दृष्टिकोण वाले कलाकारों की कला में अंतर को संगीत की 'शैली' या 'ढंग'(चाल) कहा जाता है।

ऐसी अनोखी शैली के कारण ही कहा जाता है कि कलाकार ने कला के क्षेत्र में एक अलग मुकाम हासिल किया है। उनकी इसी शैली के कारण कालांतर में उनका नाम 'घराना' हो गया। 'घराना' कभी कलाकार के नाम से तो कभी उसके निवास स्थान के नाम से जाना जाता है। प्रत्येक घराना कोई अपने एक प्रभावशाली गुरु के आवाज़ की प्रकृति और भाव के उपर आधारित होता है। किसी घराने में शिक्षा प्राप्त करने वाले शिष्य को घराने के तौर-तरीकों और नियमों का पालन करना पड़ता है। जब यह क्रिया कई पीढ़ियों तक निर्बाध रूप से चलती रहती है तो इसे एक घराने की प्रतिष्ठा प्राप्त हो जाती है। प्रसिद्ध उस्ताद हदूखान ग्वालियर के निवासी थे, इसलिए उनका घराना ग्वालियर के घराने के नाम से जाना जाने लगा। लोकप्रिय गायक उस्ताद अब्दुल करीमखान साहब का निवास उत्तर प्रदेश के 'किराना' नामक गाँव में था, इसलिए उनके घराने को 'किराना' के नाम से जाना जाता था।

गुरु-परंपरा से ही संगीत प्राचीन काल से पुरातन काल तक फला-फूला। इस प्रकार, घराना शब्द की परिभाषा सरल है। गुरु एक विशेष संप्रदाय हैं और इसकी गुरु-शिष्य परंपरा कर्नाटक संगीत (दक्षिण भारत) में भी पाई जाती है, लेकिन वहाँ घराना नहीं है। भक्ति काल में 'वाणी' को संगीत परंपरा का आधार माना जाता था। वैदिक काल में संगीत का नाम मार्गीय-संगीत था। अतः यह अर्थ संगीत-साधना के एक विशेष ढंग की ओर संकेत करता है। यह साधना पथ वर्तमान संगीत शैली के नाम से जाना जाता है, परंतु 'परंपरा' के संबंध में 'घराना' का अर्थ अधिक उपयुक्त है। जैसे संगीत के क्षेत्र में 'खानदान' शब्द शिष्यत्व और पारिवारिक परंपरा दोनों दृष्टियों से प्रसिद्ध है। संगीत में घराने का महत्वपूर्ण स्थान है। घराने का चलन संगीत की सभी विधाओं में पाया जाता है। जिस प्रकार गायन के घराने हैं इसी प्रकार वाद्य और नृत्य भी हैं। ध्रुवपद, ख्याल, ठुमरी जैसी गायन शैलियों में गायकों की विभिन्न शैलियाँ प्रचलित हैं। घराना न केवल उत्तर भारतीय संगीत प्रणाली में बल्कि दक्षिण संगीत में भी पाया जाता है। फर्क सिर्फ एक शब्द का है, उत्तर में इसे 'घराना' और दक्षिण में 'सम्प्रदाय' कहा जाता है। भारतीय संस्कृति में 'पंथ' कोई नया शब्द नहीं है। यह शब्द एक समूह को दर्शाता है।

घराने के आवश्यक तत्व:

देशपांडेजी घराने की विशेषताओं और आवश्यक तत्वों के बारे में निम्नलिखित बातें बताते हैं :

- (1) कोई घराना 'घराना' की प्रतिष्ठा तभी प्राप्त कर सकता है जब उसका निर्बाध प्रवाह कई पीढ़ियों तक चलता रहे।
- (2) घराने का अपना ढंग और अनुशासन होता है। संगीत की भाषा में इसे 'विधि' कहा जाता है।
- (3) प्रत्येक घराना का भाव एक प्रमुख गुरु की गतिविधि और रचनात्मकता पर निर्भर करता है।
- (4) जो घराना कम से कम तीन पीढ़ियों से न गुजरा हो उसे आम तौर पर 'घराना' नहीं कहा जाता है।

देशपांडेजी आगे कहते हैं कि 'घराना' शब्द का उच्चारण करते ही सबसे पहली बात जो दिमाग में आती है वह है अभिजात वर्ग और कुलीनता की। यह यह भी सिखाता है कि लोगों में शिष्टाचार है।' वहाँ अभ्यास है, परंपरा है। आचरण में मर्यादा और संयम है। जब एक महान गायक की अपनी गायन शैली बन जाती है तो उसकी सुंदरता की प्रणाली उसके आंतरिक नियम और उसकी आवाज़ की प्रकृति पर आधारित होती है। गायन में कुछ चीजें ऐसी होती हैं जो केवल एक विशिष्ट आवाज़ में ही अच्छी लगती हैं। ठीक है, एक गायक तभी है जब उसे अपनी आवाज़ की पूरी पहचान और जानकारी हो तभी वह अपनी गायकी में अधिक प्रयोग करते हैं। संगीत की कुछ शैलियाँ जो

अपनी गायकी में उन चीज़ों को शामिल नहीं करती हैं जो उनकी आवाज़ के अनुकूल नहीं हैं, यानी तेज़ आवाज़ में कम लय की गमक युक्त तान, सुंदर और प्रभावशाली होंगी।

डॉ. लीलावती अंसुले के अनुसार, घराने की शिष्यताओं में अंतर का मूल कारण प्रशिक्षण है। सभी घरानों में अलग-अलग प्रकार की तालीम होती है इसलिए कई शब्दों का प्रयोग किया जाता है। ट्रेनिंग में उनकी खासियत बॉल-बांट, पलटे, बेहलाओ, टुकड़े आदि शब्दों से पता चलती है। घराने में गुरु शिष्य के गले में स्वर कौशल का अभ्यास कराते हैं और गायकों को पूर्णता प्रदान करते हैं।

घराने में गायकों को उनकी पहचान के साथ-साथ नवीनता और निरंतरता की भावना देने की परंपरा है। इस प्रकार, परंपरा और प्राथमिकता का संयोजन घर को मजबूत और विकसित करता है। जिस घराने में यह प्रक्रिया नहीं होती, वहां ठहराव आ जाता है।

हर घराने की एक अलग शैली होती है। वह शैली में निम्नलिखित बातों का ध्यान रखा जाता है।

- (1) राग की बंदिशें
- (2) आवाज निकालने का तरीका
- (3) तान और बोलतानो का प्रयोग
- (4) राग-विस्तार एवं आलाप
- (5) तान भी और लयकारी भी
- (6) रागों का चयन

घराने के नियम और अनुशासन :

संगीत के एक घराने की अपनी पद्धति, नियम और अनुशासन होते हैं। गुरुमुखी इस परंपरा में गुरुओं और विद्वानों द्वारा बनाए गए सभी नियमों का पालन शिष्यों को करना पड़ता है और तभी इस दिव्य कला को प्राप्त किया जा सकता है। शास्त्र, शैली और पद्धति दूसरी पीढ़ी के गुरुओं द्वारा तैयार की जाती है और यह परंपरा वर्षों तक चलती रहती है।

नियम :

प्राचीन काल में प्रसिद्ध संगीतकारों से संगीत की शिक्षा प्राप्त करना बहुत कठिन था। उस्ताद का स्वभाव यह था कि उन्होंने संगीत का जो ज्ञान अर्जित किया था, उसे अपने वंशजों को भी सौंप दिया। वह अपने रिश्तेदारों या शिष्यों को संगीत का प्रशिक्षण देने के लिए मानसिक रूप से भी तैयार नहीं थे। ऐसे में उन्होंने प्रशिक्षण शब्द को तीन प्रकारों में विभाजित किया है। जिसमें वह अपने वंशजों को बेहद खास ट्रेनिंग देते थे। वे अपने रिश्तेदारों को दी जाने वाली संगीत शिक्षा को विशेष तालीम या तलिमखास कहते थे। जब शिष्यों को दिये जाने वाले प्रशिक्षण को प्रशिक्षण शब्द या तालिमआम से जाना जाता था। प्राचीन काल से ही भारतीय संगीत विद्वानों ने संगीत को गुरुमुखी विद्या माना है। किसी भी शिष्य को प्रशिक्षण देने से पहले विषय के अनुसार गुरु शिष्य की मनोवृत्ति, जन्म संस्कार और उसमें भक्ति, आस्था तथा मूल ज्ञान की परीक्षा करके उसे अपने गुरुकुल का शिष्य बना लेते थे और शिक्षा देना प्रारम्भ कर देते थे।

विशेषकर संगीत के क्षेत्र में काम करने वाले भारतीय हिंदू पंडित इस प्राचीन परंपरा में आस्था रखते थे। धरानेदार संगीतकार गुरु और शिष्य के रिश्ते को वैद्यराज और रोगी का रिश्ता मानते थे। दूसरी ओर शिष्य कभी भी गुरु की आज्ञा की अवहेलना नहीं करते थे। एक समय की बात है जब शिष्य गुरु द्वारा दिया गया कार्य पूरा करके ही उपस्थित होते थे। ऐसे सख्त नियमों और अनुशासन के आधार पर घराने अपनी अलग पहचान बनाने में सफल रहे हैं। इसके अलावा, घरानेदार शिष्यों के लिए उस घराने के अलावा किसी भी घराने के गायन अंगों या कलाकारों को सुनना या सीखना वर्जित था। इसके पीछे कारण यह था कि प्रत्येक घराने के गुरु अपनी गायकी और घराने को

सर्वश्रेष्ठ मानते थे। शिष्य का मंच प्रदर्शन कराना है या नहीं इसका निर्णय उस्ताद स्वयं करते थे। जब गुरु अपने शिष्यों के ज्ञान, तैयारी आदि से पूरी तरह संतुष्ट हो जाते थे, तभी शिष्यों को मंच पर प्रदर्शन करने की अनुमति दी जाती थी।

अनुशासन :

घरेलू शिक्षा की प्राप्ति के लिए अनुशासन को महत्वपूर्ण माना जाता है। गुरु के प्रत्येक शब्द को आदेश माना जाता था और शिष्यों को उसका पालन अनिवार्य रूप से करना पड़ता था। घराने से जुड़े शिष्यों को 24 घंटे गुरु के सामने रहना पड़ता था। वर्तमान युग में संस्थागत शिक्षा संभव नहीं है। घराना परंपरा में शिष्य को गुरु के सामने बैठकर प्रशिक्षण लेना होता है। गुरु भी निष्ठापूर्वक योग्य शिष्य को कला की सभी बारीकियाँ सिखाते थे। गुरुजन हमेशा अपने शिष्य को अपने जैसा गाने का प्रयास करते थे। यही कारण था कि शिष्यों को दूसरे घरानों की गायकी सुनने या सीखने की मनाही थी। धरानेदार गुरु या उस्ताद कभी यह मानने को तैयार नहीं थे कि उनके वंशज या कोई और घराने को सुनें या इसके गीत गाएं।

घराने की मर्यादाएँ :

चूंकि 'घराना' शब्द ने प्राचीन काल से ही शास्त्रीय संगीत के क्षेत्र में महत्वपूर्ण भूमिका निभाई है, इसलिए यह भी निश्चित है कि इसके विकास के बाद इसकी सीमाएँ स्पष्ट हो गई हैं। घराने के दायरे में गुरु और शिष्यों को एक ढंग और शैली में सीमित रखा जाता था। क्योंकि प्राचीन काल में संगीतकारों को शिक्षा नहीं मिलती थी। अतः उनमें मानसिक जटिलता एवं स्वार्थ था। अपनी ऐसी प्रवृत्तियों के कारण, उन्होंने अपने शिष्यों को केवल वही गाने और अध्ययन करने के लिए मजबूर किया जो उन्होंने सिखाया था। उन्हें दूसरे घराने और अपने शिष्य समुदाय से मिलना-जुलना भी पसंद नहीं था। किसी भी घराने में गुरु या उस्ताद केंद्र में होते हैं। गुरुमुखी शिक्षा के माध्यम से गुरु और शिष्य के बीच संबंध कायम रहने के साथ-साथ भावनाओं का परस्पर आदान-प्रदान भी होता रहता है। शिष्य गुरु के हर गुण को अपनाने का प्रयास करता है और गुणों के साथ-साथ अवगुणों को भी अपनाने में गर्व महसूस करता है।

प्रत्येक स्वर और गले की प्रकृति अलग-अलग होने के कारण गुरु प्रत्येक शिष्य और उसके बेटे, पोते को पीढ़ी-दर-पीढ़ी एक ही बात और एक ही तरीके से सिखाते हैं और उन्हें अपने जैसा ही उस क्षेत्र में पारंगत बनाने का प्रयास करते हैं। लेकिन आज मौजूदा दौर में घराने में ऐसी सीमाएं और बंदिशें स्वीकार्य नहीं हैं। क्योंकि, म्यूजिक सुनने के लिए कई तरह के डिवाइस उपलब्ध हैं। जैसे, टी.वी. रेडियो, ऑडियो-वीडियो कैसेट सोशयल मीडिया और सीडी के साथ-साथ विभिन्न छोटे और बड़े संगीत कार्यक्रम इन सभी उपकरणों के उपयोग के कारण अपने घर की सीमाओं को पार कर सकते हैं। हर शिष्य को अपने घराने का गीत और गायन अच्छा और सुरीला लगता है। इस कारण न तो वर्तमान युग में गुरुजन की अवधारणा यह रही है कि शिष्य को केवल उनका अनुसरण करना चाहिए और न ही शिष्य समुदाय अपने गुरुजनों के प्रति उतनी ईमानदारी रखता है।

घराने की सीमाओं के बारे में डॉ. अबान मिस्त्री लिखते हैं, "घरानों का अपना महत्व है, लेकिन शिष्यों को किसी एक घराने की सीमा तक सीमित न रहकर, उससे परे जाकर प्रत्येक घराने की बारीकियाँ सीखनी चाहिए। विभिन्न प्रकार के फूलों से सजा गुलदस्ता बहुत खूबसूरत और मनमोहक लगता है।

वर्तमान युग में संगीत की शिक्षा महाविद्यालयों एवं विश्वविद्यालयों तक पहुँच गयी है। जहाँ नियमानुसार पीरियड व परीक्षा आयोजित की जाती है। पीरियड और परीक्षाओं की निश्चित समय सीमा के कारण संगीत की शिक्षा तो कम मिलती है, लेकिन स्वर अंग और सूक्ष्मता सीखने का मौका नहीं मिलता। यदि किसी उपयुक्त गुरु के सानिध्य में लगातार वर्षों तक गायन न सिखाया जाए तो घरानेदार गायन या उसकी विधि शैली, विभिन्न स्वर संयोजन आदि शिष्य के गले में नहीं उतरते। संगीत गुरुमुखी विद्या है। जहाँ हर मामले में गुरु के मार्गदर्शन और सीधे प्रशिक्षण की आवश्यकता होती है। संगीत एक प्रायोगिक विषय होने के कारण गुरु का निरंतर अवलोकन अत्यंत आवश्यक है। यह तो नहीं कहा जा सकता कि वर्तमान युग में गुरु-शिष्य परंपरा समाप्त होने के कगार पर है, लेकिन कड़ी

मेहनत करने वाले और रियाज करने वाले उचित गुरु के बीच का रिश्ता अटूट रहना चाहिए। इससे गायन में विशिष्टताएं आ सकती हैं, लेकिन दुर्भाग्य से संगीत उद्योग में यह प्रक्रिया फिलहाल पूरी तरह से नहीं चल रही है। संगीत एक तपस्या है। इसकी हर ध्वनि एक मंत्र के समान है। जब इसका प्रभाव सबसे अधिक उत्पन्न हो तो इसे ईमानदारी से करना बहुत महत्वपूर्ण है।

वर्तमान युग में बहुत से युवक-युवतियों में संगीत सीखने की रुचि और इच्छा जागृत हुई है। लेकिन अधिकांश लोग शास्त्रीय पद्धति से संगीत वाद्ययंत्र नहीं सीख पाते। इसके पीछे कारण यह है कि इस शिक्षा के लिए रियाज, साधना, तप, लगन, निष्ठा धगश की आवश्यकता होती है। वर्तमान युग के युवक-युवतियों में इन तत्वों की कमी है। संगीत सीखने के लिए प्रतिभा और समर्पण की आवश्यकता होती है। इसके अलावा परिश्रम, गुरु के प्रति आस्था और विश्वास जैसे गुणों के साथ-साथ समर्पण का मूल्य भी जरूरी है। इस प्रकार ऐसा होने पर संगीत का ज्ञान प्राप्त होता है। जब तक संगीत महाविद्यालय या गुरु शिष्य परंपरा नहीं है तब तक शिष्य-साधक को संगीत शिक्षा मिलती रहती है। तब तक कोई उत्कृष्ट शिष्य नहीं बनता और न ही घराने या कॉलेज का नाम पता चलता है। साथ ही शिष्य को प्रसिद्धि नहीं मिल पाती है। संगीत का अध्ययन एक महत्वपूर्ण विषय है। एक शिक्षण गुरु को नियमित मंच प्रदर्शन, कक्षा शिक्षण, ताल, लय सहित गायन कौशल हासिल करना चाहिए। गुरु शिष्य में शान्त भाव, शिष्यों के प्रति सहानुभूति, वाणी का सौन्दर्य, ग्रहण शक्ति, रुचि आदि गुण भी दोनों ओर से आवश्यक हैं।

घराने का महत्व :

ख्याल गायन शैली में घराना विशेष महत्वपूर्ण है। संगीत में घराना शब्द का विशेष महत्व है। इसके अलावा अन्य सभी गायन शैलियाँ भी घराना के किसी न किसी रूप से जुड़ी हुई हैं। यह परिवार की सामाजिक परंपराओं को कायम रखने, समाज की विचारधारा को बढ़ावा देने और मानवीय संयम, आदर्श और पूर्वजों के प्रति आस्था की शिक्षा देने में महत्वपूर्ण भूमिका निभाता है।

घराने के अस्तित्व के कारण ही प्राचीन सभ्यता का कार्यात्मक स्वरूप सुरक्षित रह सका। मिली सुविधाओं के अनुरूप विकास संभव हो सका है। जिन महान कलाकारों और संगीतकारों ने गुरु-शिष्य परंपरा, पिता-पुत्र परंपरा, संगीत के सकारात्मक स्वरूप, कलात्मक स्वरूप और सिद्धांतों तथा प्राचीन गायन की परंपरा को बनाए रखने का प्रयास किया है, वह सराहनीय है। संगीत के शास्त्रपक्ष को पुस्तक के रूप में जीवित रखा जा सकता है, लेकिन क्रियापक्ष को महान संगीतकारों और कलाकारों के रूप में संग्रहीत किया जा सकता है। जनशक्ति का अंत निश्चित है। लेकिन गुरु-शिष्य और शिष्य के रूप में इस कला को जीवित रखने में घराने का अहम योगदान और महत्व रहा है।

गायन शैली के प्रचलित और अप्रचलित घराने :

प्रचलित घराने:-

ग़ालियर घराना
जयपुर घराना
दिल्ली घराना
किराना घराना
आगरा घराना
पटियाला घराना
सहस्रवान (रामपुर) घराना
भिंडी बाज़ार घराना

अप्रचलित घराने :

कव्वाल बचोका घराना
इंदौर घराना

मेवाती घराना
खुर्जा का घराना
सहारनपुर घराना
मथुरा घराना
गोखले घराना
फ़तेहपुर सीकरी घराना
सिकंदराबाद घराना: (जिला बंदल शहर)
तानसेन घराना
सेनिया घराना
अतरौली घराना
विष्णुपुर घराना
वाराणसी घराना
पंजाब घराना (आलिया फातू)
उदयपुर घराना
श्याम चौरासी घराना

सन्दर्भ सूचि:

1. डॉ. पंड्या कुमार अशोकभाई /सौराष्ट्र के आदित्यराम जी घराने का उत्तर भारतीय शास्त्रीय संगीत क्षेत्र में योगदान एक अध्ययन के आधार से
2. विकिपीडिया
3. संगीत विशारद वसंत
4. शोधगंगा वेबसाइट के माध्यम से

संगीत घराने में 'तालीम'

आरती सरीन — शोधकर्त्री

दयालबाग शिक्षण संस्थान, आगरा

घराना शब्द को जानने से पूर्व हमें इसके अर्थ को जानना आवश्यक है।

साधारण भाषा में 'घराना' शब्द के अनेक अर्थ हैं जैसे घर, कुटुंब, परिवार, संप्रदाय, वंश, वर्ग परंपरा आदि।

अर्थात् कहा जा सकता है कि मनुष्य के सामाजिक रूप का एक वर्ग स्वरूप इकाई 'घराना' है। अतः यही अर्थ संगीत संबंधी विशिष्ट वर्ग पर प्रेषित किया गया है।

अनेकानेक वर्षों से कई पीढ़ियों की गुरु शिष्य परंपरा के मेल को 'घराना' कहा जाता है। जिसमें उच्च कोटि के गुरुओं, अनेक कलाकारों व महान् गायकों द्वारा संगीत की एक विशिष्ट शैली, परंपरा, ज्ञान एवं कौशल को पीढ़ी दर पीढ़ी संचारित या स्थानांतरित किया जाता है।

भारतीय शास्त्रीय संगीत में घराना एक पारंपरिक शैली को संदर्भित करता है, जो अपने विशिष्ट शैली, तकनीक एवं प्रदर्शन के तरीके के लिए जाना जाता है।

वा०ह० देशपांडे ने घराने की कुछ महत्वपूर्ण विशेषताओं की ओर ध्यान आकृष्ट करते हुए कहा है कि "प्रत्येक घराना किसी एक प्रभावशाली गुरु की आवाज की प्रकृति पर आधारित होता है उस घराने से संबंधित शिष्यों को उस घराने की रीतियों, अनुशासन व कायदों का पालन करना होता है। अनेक पीढ़ियों तक यह सिलसिला चलने पर ही 'घराना' घराने की प्रतिष्ठा प्राप्त कर सकता है।"

'घराना' शब्द की परिभाषा

शास्त्रीय संगीत के क्षेत्र में 'घराना' शब्द का अर्थ घर, कुटुंब, परिवार, संप्रदाय, वंश, परंपरा आदि इन्हीं में से किसी एक में प्रतीत होता है। कुछ विद्वानों ने 'घराना' शब्द का अर्थ 'घर' माना है।

श्री कृष्ण राव शंकर पंडित के अनुसार शताब्दियों या बहुत वर्षों की परंपरा, उच्च कोटि के गुरु शिष्य परंपरा सब मिलाकर एक घराना बनता है। इसी संदर्भ में आपने कहा है कि एक ही शैली का अनुसरण करने वाले कलाकारों की गायकी में थोड़ा अंतर होना स्वाभाविक है। प्रत्येक गायक की शैली पर उसके अस्तित्व का प्रभाव पड़ता है। जिस व्यक्ति से उसका संबंध होता है उसकी विशिष्ट संस्कृति, स्वभाव आदि के समरस होकर ही वह दृष्टिगोचर होती है। इसी कारण एक ही घराने के गायकों की गायन शैली में थोड़ा अंतर रहता है। इसका अर्थ यह नहीं है कि प्रत्येक कलाकार की शैली अलग-अलग घराना कहलाएगी। कलाकार उस विशिष्ट शैली के ढांचे का अनुसरण करता है और उसमें अपनी प्रतिभा से रंग भरता है।

संगीत घरानों में तालीम

संगीत घरानों में तालीम का विशेष महत्व होता है, क्योंकि यह परंपरागत एवं शास्त्रीय संगीत के ज्ञान को एक पीढ़ी से दूसरी पीढ़ी तक संचारित करने का मुख्य माध्यम है। संगीत घरानों की तालीम निम्नलिखित बिंदुओं पर आधारित होती है—

1. **गुरु-शिष्य परंपरा**— संगीत घरानों में शिक्षा गुरु-शिष्य परंपरा के अनुसार दी जाती है। शिष्य अपने गुरु के साथ समय व्यतीत करते हुए संगीत का ज्ञान ग्रहण करता है। इस परंपरा में गुरु शिष्य को गहन ज्ञान, तकनीक, कौशल एवं भाव इत्यादि की शिक्षा देता है। यह प्रणाली शिष्य को मार्गदर्शन तथा मंत्रदान करती है ताकि वह गुरु के द्वारा सिखाए गए संगीत के सिद्धांतों, तकनीकों, रागों, तालों तथा भावों का आदर्श अनुभव कर सकें।



पंडित शारंगदेव ने संगीत की इसी तालीम की ओर इशारा किया है—

“सुसम्प्रदायो गीयते गीयते गायनाग्रणी।।”

भारतीय शास्त्रीय संगीत शिक्षण की प्रक्रिया में गुरु शिष्य परंपरा के संबंध में घरानों का विशेष महत्व है। इसमें परंपराओं का पालन करने तथा नई सौंदर्य दृष्टि अपनाने पर ही किसी कला की नींव सुदृढ़ होती है तथा विकास क्रम सहज रूप से बना रहता है।

2—**व्यक्तिगत ध्यान**— घराने की तालीम में गुरु व्यक्तिगत रूप से शिष्य पर ध्यान देते हैं। जिससे गुरु शिष्य की ताकत और कमजोरी को जानकर उसी प्रकार शिक्षा देते हुए शिष्य का समग्र विकास करते हैं। शिष्य के व्यक्तित्व का संगीत सीखने में महत्वपूर्ण स्थान है। प्रत्येक शिष्य का अलग व्यक्तित्व होता है। उसके कंठ (गले) की एक विशेष विशेषता होती है, एवं उसकी कुछ सीमाएं भी होती हैं। इसी का गुरु अनुकरण करते हुए तालीम देते हैं, जिससे व्यक्तित्व अलग होने पर भी गुरु व शिष्य के मध्य एक पीढ़ी से दूसरी पीढ़ी के मध्य कोई अंतर न आ सके, क्योंकि यदि गायकी में अंतर आता है तो वह घराने की मौलिकता को समाप्त कर देता है इसीलिए गुरु शिष्य को घराने के मूल सिद्धांतों का पालन करते हुए संगीत शिक्षा प्रदान करते हैं वह तभी भविष्य में वह शिष्य घराने की अनुयायी कहलाते हैं।

3—**रियाज का महत्व**— संगीत गुरु शिष्य को ध्यान व संगीत के अभ्यास प्रणाली में मार्गदर्शन करते हैं। नियमित रियाज (अभ्यास) संगीत की शिक्षा में अत्यंत महत्वपूर्ण है। घरानों में शिष्यों को लंबे समय तक अभ्यास करने के लिए प्रोत्साहित किया जाता है ताकि वे तकनीकी और भावनात्मक दृष्टिकोण से निपुण हो सकें।

4—**राग और ताल का ज्ञान**— प्राचीन राग, प्राचीन बंदिशे, विधागत तकनीक, संगीतालंकरणों के शस्त्रधारित परंपरागत प्रयोगों का अनेकानेक शताब्दियों से प्रभावित होते हुए चले आना गुरु शिष्य परंपरा के रूप में चल रही संगीत शिक्षा व्यवस्था का ही फल है। घरानों की तालीम के अंतर्गत गुरु शिष्य को रागों की पहचान, संगति का विकास, ताल का अभ्यास, गीतों की रचना तथा अभिव्यक्ति, गायन या वादन के साथ भावनाओं की व्यक्तिगतता को बढ़ाने की कला आदि सीखते हैं।

5—**नैतिक और सांस्कृतिक मूल्य**— घरानों के विकास क्रम के अंतर्गत शताब्दियों से चलती हुई परंपरा, उच्च कोटि के गुरु व शिष्य, उनके व्यक्तिगत संबंध, स्नेह, श्रद्धा, विश्वास तथा अपनत्व की भावना शैक्षणिक मर्यादाएं, सीमाएं, अनुशासन आदि मिलकर ‘घराने’ को सार्थक बनाती है। संगीत घरानों में तालीम केवल संगीत तक सीमित नहीं होती है, बल्कि यह प्रणाली शिष्य को ज्ञान के साथ संस्कृति, नैतिकता तथा आदर्शों की प्राप्ति का एक पूर्णवसान प्रदान करती है।

6—**प्रदर्शन कला**— घरानों के अंतर्गत शिष्यों को मंच प्रदर्शन के लिए तैयारी भी किया जाता है। जिससे उन्हें आत्मविश्वास एवं मंच पर सही तरीके से प्रस्तुत करने की कला का विकास हो सके।

7—प्राचीन परंपरा एवं नवाचार का संतुलन— घराने परंपरागत संगीत को बनाए रखते हुए भी नवाचार को महत्व देते हैं। शिष्य अपने गुरु से पारंपरिक संगीत शिक्षा प्राप्त करता है तथा साथ ही अपनी रचनात्मकता का प्रयोग कर नए आयामों को खोजता है। घराने के अस्तित्व को बनाए रखने के लिए यह भी आवश्यक है कि उस घराने की विशिष्टताओं के साथ-साथ नई चीजों का भी उसमें समावेश हो तथा गायकों में निखार पैदा किया जाए। जैसे कि देशपांडे जी ने कहा है— घराना माने निशानी या पहचान के हिसाब से गायकी की विशिष्ट रीति बनाए रखने वाली लेकिन उसमें हर गायक के साथ नई-नई बातें समा लेने वाली और इस प्रकार सिलसिला बनाए रखने वाली एक परंपरा है यह कहना होगा। अर्थात् परंपरा तथा पृथगात्मकता के सम्मिश्रण से घराने जड़ पकड़ते तथा बढ़ते हैं।

8—आधारभूत संगीत सिद्धांत— घरानों में शिष्य संगीत के सिद्धांत एवं परंपराओं का भी अध्ययन करते हैं। इससे उनका संगीत ज्ञान व्यापक तथा गहन होता है तथा शिष्य गुरु द्वारा सिखाए गए इसी गहन ज्ञान, इतिहास, सिद्धांत एवं परंपरा को अगली पीढ़ी तक पहुंचाता है।

संदर्भ—

1. संगीत में घराना, बाबू भाई बैकर, पृष्ठ संख्या 250
2. संगीत घराना अंक, जनवरी-फरवरी 1982
3. भारतीय संगीत शिक्षण प्रणाली और उसका वर्तमान स्तर— डॉ मधुबाला सक्सेना
4. किराना घराने की गायकी एवं बंदिशों का मूल्यांकन— धर्मपाल

भारतीय ज्ञान परंपरा में संगीतशास्त्र का विश्लेषण

आकाश जैन – शोधकर्ता

संगीत विभाग, डॉ हरिसिंह गौर वि. वि., सागर

भारतीय संगीत शास्त्र समूचे विश्व का सार्वधिक प्राचीन, वृहद, विस्तारित एवं सर्वांगीर्ण शास्त्र हैं। जो ज्ञान, विज्ञान गणित, कला योग ज्योतिष, चिकित्सा, भौतिक, जीव विज्ञान, मानव विज्ञान, संस्कृत आदि समस्त बृहद एवं विस्तारित विषयों को अपने में समाहित किए हुए हैं। स्वरों की आंदोलन संख्या, सारणा चतुष्टयी, सेंट एवं सेवर्ट पद्धति तिहाई एवं विभिन्न कठिन लयकारियां आदि, संगीत एवं ताल शास्त्र के यह सिद्धांत गणितीय सिद्धांतों पर अवलंबित हैं इसलिए संगीत-शास्त्र में गणित समाविष्ट हैं। संगीत में होने वाले नवीन प्रयोग एवं शरीर में नाद उत्पत्ति की प्रक्रिया संगीत और विज्ञान के अंतरू संबंध को प्रदर्शित करते हैं। नाद एवं नाद ब्रह्म की प्रासंगिकता योग एवं संगीत दोनों में होने के कारण संगीत में योग का समावेश है। मनोवृत्तियों पर संगीत का सकारात्मक प्रभाव संगीत में मनोविज्ञान को इंगित करता है, मनोरोगों में संगीत चिकित्सा, संगीत में चिकित्सीय तत्त्व को प्रदर्शित करती है ध्वनि विज्ञान संगीत में भौतिकी एवं भौतिक सिद्धांतों को दर्शाता है। संगीत रत्नाकर के प्रणयनकर्ता युजश्रेष्ठ आचार्य शारंगदेव ने रत्नाकर के प्रथम अध्याय के पिण्डोत्पत्ति प्रकरण में मान भारतीय ज्ञान परंपरा में संगीतशास्त्र का विश्लेषण व शरीर की उत्पत्ति के विषय में बताया है अतः संगीत शास्त्र में जीवविज्ञान जैसे वैज्ञानिक विषय भी सन्निहित हैं प्रकार हम देखते हैं कि संगीत शास्त्र में अनेक कला एवं विज्ञान की शाखाओं के विषयों का समावेश है और संगीतशास्त्र संसार के सभी विषयों को अपने में समाहित किए हुए हैं। अतः संगीतशास्त्र का विषय क्षेत्र बड़ा ही व्यापक, बृहद एवं विस्तृत है। संगीत शास्त्र में अनेक विषयों का समावेश है इस तथ्य की पुष्टि पाश्चात्य विद्वान Richard Parncutt शोध आलेख में करते हैं वे लिखते हैं- "They suggest that musicology today covers all disciplinary approaches to the study of all music in all its manifestations and all its contents] whether they be physical] acoustic] digital] multimedia] social] sociological] cultural] historical] geographical] ethnological] psychological] physiological] medicinal] pedagogical] therapeutic] or in relation to any other musically relevant discipline or content-"¹

उपरोक्त संदर्भ से स्पष्ट है कि पाश्चात्य विद्वान एवं विचारक भी संगीत शास्त्र का विषय क्षेत्र व्यापक एवं बृहद मानते हैं। भारत वर्ष में संगीत शास्त्र का अध्ययन अति प्राचीन काल अर्थात् वैदिक युग में ही प्रारंभ हो गया था जिसका प्रत्यक्ष प्रमाण सामवेद, सामवेद का उपवेद अर्थात् गंधर्ववेद, सामवेदीय उपनिषद छांदोग्य आदि एवं सामवेदीय आरण्यक जैमिनीय सूत्र आदि ग्रंथ हैं। पाश्चात्य देशों में भी संगीतशास्त्र का अध्ययन बड़े ही व्यापक स्तर पर हो रहा है। पश्चिम में संगीत शास्त्र को म्यूजिकालाजी कहा जाता है। सामवेद के उद्गाताओं को हम संगीतशास्त्र के प्रारंभिक आचार्य मान सकते हैं। क्योंकि सामगायन में स्वर संबंधित नियमों का पालन किया जाने लगा था। पाश्चात्य संगीत के प्रथम संगीतशास्त्री के रूप में पाइथागोरस का नाम लिया जा सकता है। पाइथागोरस एक उच्च कोटि के गणितज्ञ थे पाइथागोरस द्वारा दी गई प्रमेय का प्रयोग आज भी किया जाता है, पाइथागोरस के द्वारा गणितीय सिद्धांत के आधार पर सप्तक का आविष्कार किया था इस संदर्भ में डॉ सुभद्रा चौधरी लिखती है-

पाश्चात्य संगीत में पाइथागोरस को सबसे पहला संगीत-शास्त्री कहा जा सकता है। उसी ने सबसे पहले ईसा पूर्व छठी सदी में स्वरों के अंतरालों को नापने के लिए गणित की परिभाषा का निर्माण किया² संगीतशास्त्र को और भी अधिक विस्तार से जानने से पूर्व संगीत शब्द को जानना समाचीन होगा। वैदिक

वाङ्मय और प्राचीन ग्रंथों में संगीत शब्द दृष्टिगोचर नहीं होता। ऋग्वेद में गीर, गीर्थ, गाथा, गायत्र गायत आदि शब्दों का उल्लेख सामगान के संदर्भ में प्राप्त होता है।

तस्मा इन्द्राय गायत³

इन्द्रमिद गाथिनो बृहदिन्द्रमके भिरकिणः⁴

यह सभी शब्द ऋग्वेद में गान अथवा गीत के संदर्भ में प्राप्त होते हैं। गीत, नृत्य एवं वादन के लिए वैदिक वाङ्मय में शिल्प शब्द का भी प्रयोग किया गया है। ऋग्वेद के शांखायन ब्राम्हण में शिल्प शब्द का प्रयोग संगीत के संदर्भ में आया है।

त्रिवृद्वै शिल्पं नृत्यं गीतं वादितमिति⁵

त्रिवृद्वै शिल्पं नृत्यं गीतं वादितमिति इस प्रकार हम देखते हैं कि गीत, वादन एवं नृत्य के संदर्भ में शिल्प शब्द का प्रयोग किया गया है शिल्प संगीत का ही पर्याय है। शिल्प के अतिरिक्त तलव शब्द भी संगीत का पर्यायवाची है। तलवकार आरण्यक सामवेद की जैमिनीय शाखा का आरण्यक ग्रंथ है संस्कृत के प्रकाण्ड विद्वांस आचार्य राधावल्लभ त्रिपाठी लिखते हैं—

तलव का अर्थ है— संगीत⁶

इस प्रकार तलव भी संगीत का पर्याय है। संपूर्ण वैदिक वाङ्मय में ऋग्वेद से लेकर नारदीय, शिक्षा तक के ग्रंथों में संगीत शब्द दृष्टिगोचर नहीं होता। भगवान वाल्मीकि कृत आदि काव्य रामायण में संगीत शब्द का स्पष्ट उल्लेख गीत, वाद्य एवं नृत्य के संदर्भ में दृष्टिगोचर है। रामायण की रचना भारतीय परंपरा के अनुसार त्रेता में हुई, वैदिक काल के ठीक बाद का काल रामायण काल का माना जाता है आचार्य राधा वल्लभ रामायण के काल निर्माण के संदर्भ में लिखते हैं निष्कर्षतः रामायण के मूल भाग का रचनाकाल वैदिक साहित्य के अंतिम चरण तथा बौद्ध युग के पूर्व 700 ई पू के लगभग मानना उचित है।⁷

इस संदर्भ के आधार पर हम कह सकते हैं कि रामायण प्राचीनतम काव्य है जिसमें संगीत शब्द स्पष्ट रूप से अनेक स्थानों पर दृष्टि गोचर होता है। यहां हम संगीतः शब्द संबंधित एक संदर्भ दे रहे हैं

षट्पादतन्त्रीमधुराभिधानं आविष्कृतं मेघमृदङ्गनादैर्वनेषु प्लवंगमोदीरितकण्ठतालम्।

संगीतमिव प्रवृत्तम्॥⁸

रामायण के उपरांत महाभारत में संगीत के लिए गान्धर्व शब्द का प्रयोग (किया गया है। नाट्यशास्त्र जो कि भारतीय संगीत का आधार एवं प्रमाणित संदर्भ ग्रंथ माना जाता है उसमें भी संगीत शब्द का प्रयोग दृष्टिगोचर नहीं होता संगीत के लिए गान्धर्व शब्द का प्रयोग मिलता है यथा—

गान्धर्व त्रीविधं विद्यात स्वरतालपदात्मकम्॥⁹

यत्तु तंत्रीकृत प्रोक्तं नानातोद्य समाश्रियम् य गान्धर्वमीति तज्ज्ञेयं स्वरतालपदाश्रयम् ¹⁰

अर्थात् अनेक वाद्य (आतोद्य) आश्रय भूत जो तंत्री गत हैं, वहीं स्वर, ताल तथा पदों का आश्रय लेने पर गान्धर्व कहलाने लगता है।

आचार्य भरत का प्रतिपाद्य विषय नाट्य था एवं उनकी संगीत (गान्धर्व) की परिभाषा में नृत्य अपना नृत्य का उल्लेख नहीं है, जितनी आवश्यकता नाट्य में संगीत की थी उतना ही आचार्य ने उल्लेख किया है, नृत्य अथवा नृत्य का विशद विस्तार आचार्य ने पृथक् से किया है।

लेकिन यह सिर्फ संगीत का शास्त्र ग्रंथ न होकर नाट्य ग्रंथ है इसलिए नाट्य के अंग के रूप में संगीत के सिद्धांतों का निरूपण हुआ है, वहाँ संगीत शब्द का प्रयोग नहीं किया गया है, बाकि गान्धर्व संज्ञा दी

है¹¹ हम स्पष्ट रूप से कह सकते हैं कि गीत वादय एवं नृत्य के संदर्भ में संगीत शब्द का प्रयोग सर्वप्रथम आदिकाव्य रामायण में किया गया है, रामायण के बाद के ग्रंथों में संगीत के लिए गंधर्व शब्द का प्रयोग किया गया। संस्कृत व्याकरण के अनुसार संगीत शब्द में गै धातु है और सम् उपसर्ग है एवं क्त प्रत्यय लगने से गीत का भाव आ जाता है। सम् का अर्थ सम्यक से हैं। स्वर युक्तेन गीयते यत्र तत्र गान इस प्रकार व्याकरण में गान शब्द की निरुक्ति बताई गई हैं। संगीत शब्द की निरुक्ति गीतम् इति संगीतम् ऐसी हो सकती है अर्थात् सम्यक रूप से गाया हुआ गीत ही संगीत हैं। साङ्गं गीतं इति सङ्गीत अर्थात् गीत और उसके अंग अथवा तदनुषांगिक कला मिलकर संगीत बनता है¹² इस प्रकार सम्. गै क्त संगीत। गीत में गै धातु में सम् उपसर्ग लगने से संगीत में वादय एवं नृत्य (नृत्य) का भी समावेश हो जाता है अथवा वादन एवं नृत्य का भी भाव आ जाता है। इसलिए संगीत मंकरदकार ने कहा है— गीतं वाद्यं च नृत्यं च त्रयं संगीतमुच्यते¹³। वैदिक साहित्य अथवा उसके बाद के लौकिक साहित्य भरत के काल तक संगीत का प्रयोग प्रायः नहीं हुआ है¹⁴ संगीत शास्त्र शब्द अधिक प्राचीन नहीं है, प्राचीन काल में संगीतशास्त्र के लिए गांधर्व शास्त्र शब्द का प्रयोग किया जाता था इसलिए सामवेद के उपवेद के लिए गंधर्ववेद शब्द का प्रयोग किया जाता है। रामायण में भी संगीतशास्त्र के लिए गांधर्वशास्त्र शब्द का प्रयोग किया गया है।

संगीतशास्त्र शब्द का सर्वप्रथम स्पष्ट उल्लेख नारद कृत संगीत मकरंद में देखने को मिलता है— प्रणम्य शिरसा देवं, शंकर लोकशंकरम्।

संगीतशास्त्रम् संज्ञम् वक्ष्ये, लोकमनोहरम्॥¹⁵ इस प्रकार संगीत शास्त्र शब्द का प्रयोग संगीत मकरंद ग्रंथ में देखने को मिलता है। संगीत शास्त्र का प्रथम चरण सामवेद का उपवेद गंधर्व वेद था, गंधर्व वेद से तात्पर्य उस वेद से है जिसमें सामगान से संबंधित नियमों का विस्तार से विस्तारित वर्णन दिया हो संगीत कलाओं की गंधर्ववेद के रूप में स्थापना इस बात का भी प्रमाण है कि संगीत केवल लोकरंजन की वस्तु नहीं था, बलक आत्मानुभूति का साधन भी था¹⁶ अन्य तीन वेदों के उपवेद आज उपलब्ध हैं जैसे आयुर्वेद, धनुर्वेद एवं अर्थशास्त्र — आज उपलब्ध हो जाते हैं दुर्भाग्य से गंधर्ववेद उपलब्ध नहीं है¹⁷ गंधर्ववेद को ही आगे चाकर गंधर्वशास्त्र कहा गया, रामायण महाकाव्य में सैद्धांतिक संगीत पक्ष के अनेकों शब्दों जैसे ग्राम जाति, मूर्छना, ताल, शम्या आदि का उल्लेख मिलता है अतएव स्पष्टता: कहा जा सकता है कि गंधर्व शास्त्र के अंतर्गत संगीत के मूलभूत शब्दों की व्याख्या विस्तार पूर्वक की जाती होगी। गंधर्व शास्त्र की एक निश्चित और सटीक परिभाषा प्राच्य ग्रंथों में दृष्टिगोचर नहीं होती.... आचार्य भरत की उक्ति स्वर तालपदाश्रयम् के आधार पर हम कह सकते हैं वह शास्त्र जिसमें स्वर, ताल एवं पद का विशद विवेचन हो वह गंधर्व शास्त्र है... अस्तु वर्तमान में संगीत शास्त्र का अध्ययन बड़े ही व्यापक एवं वैश्वक स्तर पर हो रहा है, संगीत एवं संगीतशास्त्र को अब पृथक पृथक दृष्टि से देखा और परिभाषित किया जा रहा है।

संगीत एक नैसर्गिक कला है एवं मानव की उत्पत्ति से लेकर दीर्घ काल तक संगीत सिर्फ कला के रूप में ही विद्यमान रहा शनैः शनैः स्वरों की खोज की गई ग्राम (संगीतिक) निर्धारित हुए और प्राचीन मनीषियों के द्वारा संगीत के शास्त्र की परिकल्पना की गई और धीरे धीरे यह शास्त्र पूर्णरूपेण विकसित भी हो गया।

संगीत का एक वृहद एवं स्वतंत्र शास्त्र होने के कारण संगीत कला के साथ विद्या के रूप में भी स्थापित हो गया, ऐसी कलाएं जिनके स्वतंत्र शास्त्र निर्धारित हो वह शास्त्र के साथ विद्या की श्रेणी में भी आती हैं जैसे योग यह विषय एक कला भी है और इसका स्वतंत्र शास्त्र होने के कारण विद्या भी है। इसके विपरीत अनेकों कलाएं ऐसी हैं जो कलाओं की कसौटी पर पूर्ण रूप से खरा उतरती हैं परन्तु स्वतंत्र शास्त्र ना होने के कारण वे केवल कलाएं ही हैं जैसे बड़ई गिरी, आदि।

इसप्रकार संगीतशास्त्र एवं संगीत कला, शास्त्र एवं विद्या तीनों हैं। ऐसे विषय जिनके नाम के आगे शास्त्र प्रत्यय लगा होता है। जैसे समाजशास्त्र, मानवशास्त्र, योगशास्त्र आदि आदि एवं इन्हीं विषयों के अंग्रेजी अर्थों में लॉजी एवं साइन्स प्रत्यय लगा होता है जैसे सोशलॉजी एन्थ्रोपोलॉजी, योगिक साइंस आदि, ठीक इसी तरह संगीत शास्त्र को भी संगीत विज्ञान, एवं संगीत शास्त्र विज्ञान कहना भी अनुचित नहीं होगा।

पूर्व में बताया जा चुका है कि भारत में संगीत शास्त्र का अध्ययन अति प्राचीन काल से हो रहा है जबकि पाश्चात्य देशों में संगीत शास्त्र का विकास आधुनिक हैं। पाश्चात्य संगीत में संगीत शास्त्र के लिए म्यूजिकॉलाजी शब्द का प्रयोग किया जाता है, अनेक पाश्चात्य विचारक म्यूजिकॉलाजी को मानविकी की एक शाखा मानते हैं। म्यूजिकॉलाजी शब्द म्यूजिक (music) से बना है, इसलिए इसके अंतर्गत सिर्फ म्यूजिक यानी गीत और वादय पर ही विचार होता है, जबकि भारतीय संगीत शास्त्र संगीत का शास्त्र है जिसमें गीत और वादय के साथ-साथ नृत्य पर भी विचार होता है¹⁸

संगीत शास्त्र को उर्दू साहित्य में इल्म –ए–मौसिकी एवं अरबी में इल्म् – उल – मौसिका कहते हैं।..

भारतीय संगीत ग्रंथों एवं संगीत विद्वानों के द्वारा संगीत शास्त्र की परिभाषा का निर्धारण नहीं किया गया है। परन्तु पाश्चात्य चिंतकों ने विभिन्न प्रकारों से म्यूजिकलॉजी को परिभाषित किया हैं। एक मत के अनुसार

"Musicalogy] the Schalarily and Scientific Study of music"¹⁹

अर्थात् संगीत का वैज्ञानिक एवं शोधपूर्ण अध्ययन संगीतशास्त्र कहलाता है। जर्मनी भाषा का शब्द musikwissenschaft (संगीत का विज्ञान) का— प्रयोग सर्वप्रथम एफ क्रिसेंजर ने सन् 1863 में अपने एक एल्बम की। प्रस्तवना में किया था, उनका अभिमत था कि संगीतशास्त्र को एक विज्ञान के रूप में स्वीकार किया जाना चाहिए द्य संगीतशास्त्र में अनुसंधान के लिए अनेकों संभावनाएं हैं क्योंकि संगीतशाला के क्षेत्र में लगभग सभी विषय समाविष्ट है।

"The german term musikwissenschaft (science of music) was first employed by F- chrysander in 186s in the Preface to his Jahrbucher fur musikalische wissenschaft (Yearbook for musical knowledge) in which he argued the musicology Should be accepted as a science and that musical studies should aspire to the rigorous methodological standards of the natural Sciences musiclogy Covers a wide and heterogendous area of fresarch resarch a research and is Concerned with the study moet ont of european and other art music but allso of fecell folk and non western music] the Scope of musicology may be dummarized of covering the Study of the history and Phenomena of music including"²⁰

वर्तमान में प्राचीन संगीत शास्त्र को मजबूत एवं आधुनिक संगीतशास्त्र को और भी अधिक विकसित अनेक विदुषी और मनीषियों ने किया है। संगीत और संगीत शास्त्र में अंतर स्पष्ट करते हुए पाश्चात्य विद्वान musicology The key concepts' में David Beard एवं Kenneth Gloas में लिखते हैं— "music and musicology are both separate and related Constructs music of a Practical activity hod its one dors history but musicology as a Process of Study] inaviry and reflection white wuit forms its are own conteÛt and employs disdinet Concepts is clearly] dependent Won and reflective of music of its lubject"²¹

हमने संगीत शास्त्र को साक्षिप्त में जाना और पाश्चात्य संगीतशास्त्रियों के अनुसार संगीत शास्त्र की परिभाषा और उसके क्षेत्रों को जाना। भारतीय परंपरा एवं पाश्चात्य विद्वानों के विचारों का गहन अध्ययन करने के पश्चात संगीतशास्त्र को परिभाषित करने का प्रयास इस प्रकार किया जा सकता है।

‘वह शास्त्र जिसमें संगीत के सिद्धांतों मूलभूत तत्वों एवं पारिभाषिक शब्दों का गहनता से अध्ययन किया जाये उसे संगीत शास्त्र कहते हैं।

‘ऐसा शास्त्र जिसमें संगीत के मूलभूत सिद्धांतों एवं परिभाषाओं का गहनता, तार्किकता शोधपूर्ण एवं वैज्ञानिक अध्ययन किया जाता है उस शास्त्र को संगीत शास्त्र कहते हैं।

इस प्रकार हम देखते हैं कि भारतीय ज्ञान परंपरा में संगीत शास्त्र का उत्कृष्ट स्थान है। संगीत एवं संगीत शास्त्र की ज्ञान प्रणाली वैदिक काल से वर्तमान युग तक अनवरत चली आ रही है।

देश, काल, वातावरण एवं जन अभिरुचि के अनुसार अनेकों ग्रंथों का प्रणयन विभिन्न कालों में हुआ।

सामवेद – गांधर्ववेद, छान्दोग्य उपनिषद्, नारदीय शिक्षा नाट्यशास्त्र, दत्तिलम्, बृहददेशी, संगीत मकरन्द, संगीत चूड़ामणि, अभिलाषितार्थ चिंतामणि भरत भाष्य, गीत गोविन्द, संगीत रत्नाकर, संगीत समयसार, संगीतोपनिषद् सारोहार, संगीतराज संगीत सार (आप्राप्त) रागतरंगिनी, मानकौतुहल, स्वरमेल कलानिथी राग विबोध, संगीत पारिजात, हृदय प्रकाश, अनूप संगीत रत्नाकर, संगीत सुधाकर संगीत दर्पण, रस कौमुदी आदि आदि प्राचीन एवं मध्य – काल में संगीत संघों का प्रणयन हुआ।

नाट्यशास्त्र पर अभिनव गुप्त द्वारा विस्तारित टीका का लेखन किया गया। संगीत रत्नाकर पर सबसे अधिक टीकाएं लिखी गई।

आधुनिक काल में संगीतशास्त्र की परंपरा का निर्वाहन सौरेन्द्र नाथ टैगौर, सर विलियम जोन्स, आचार्य, अशोक डे रनाडे बृहस्पति, पं मुकुन्द लाग, , विदुषि प्रेमलता शर्मा, विदुषि सुभद्रा चौधरी लिपिका दास गुप्ता, अनिल बिहारी व्योहार आदि मनीषियों एवं विदुषियों ने किया। उर्दू एवं फारसी भाषा में भी ताल शास्त्र एवं संगीतशास्त्र का विकास हुआ – आइने अकवरी, नगमात उल हिन्द, कानूने मौसकी किताब-ए-नौरस, मौसिकी हजरत अमीर खुसरो, सरमाए इशरत रिसाला-ए-तवला नवाजी उर्दू इल्मे मौसिकी के उदाहरण हैं। इस प्रकार हम देखते हैं कि संगीत एवं शास्त्र की परंपरा बहुत ही बृहद, विस्तारित एवं व्यापक है, और भारतीय ज्ञान प्रणाली में अपना स्वतंत्र असत्त्व रखती है।

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घराना परंपरा के अंतर्गत भारतीय शास्त्रीय संगीत का विकास

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सारांश

घराना परंपरा भारतीय शास्त्रीय संगीत की एक मौलिक आधारशिला है, जो गायन, वाद्य, और नृत्य रूपों की वंशावली और शास्त्रीयता को संरक्षित और आकार देती है। यह पेपर घराना परंपरा के ऐतिहासिक विकास, विशेषताओं और समकालीन प्रासंगिकता की पड़ताल करता है, और यह विश्लेषण करता है कि कैसे इन परंपराओं ने पीढ़ियों से भारतीय शास्त्रीय कलाओं को संरक्षित और विकसित किया है।

प्रस्तावना

भारतीय शास्त्रीय संगीत, जिसमें हिंदुस्तानी और कर्नाटक परंपराएँ शामिल हैं, अपनी गहराई और आध्यात्मिक गूँज के लिए प्रसिद्ध है। घराना परंपरा, जिसका अर्थ है "घर" या "परिवार," संगीत के ऐसे स्कूलों का प्रतिनिधित्व करती है जो अद्वितीय शैलियों और तकनीकों को संरक्षित और संप्रेषित करते हैं। यह पेपर गायन, वाद्य, और नृत्य रूपों में घराना परंपरा के प्रभाव की जांच करता है, इसके ऐतिहासिक मूल, विकास और समकालीन प्रथाओं में सामने आने वाली चुनौतियों को ट्रेस करता है।

घराना परंपरा: ऐतिहासिक संदर्भ

घराना परंपरा के उत्पत्ति का अनुमान मुगल काल के दौरान लगाया जाता है, जब शाही दरबारों ने संगीतकारों और नर्तकों को संरक्षण प्रदान किया। ऐसे संरक्षण के तहत कलाकारों ने अनूठी शैलियाँ विकसित कीं, जो अंततः विशिष्ट क्षेत्रों या परिवारों से जुड़ीं और घरानों की स्थापना की। प्रत्येक घराना अपनी विशिष्ट तकनीकों, रचनावली और प्रदर्शन शैली के लिए जाना जाता है, जो भारतीय शास्त्रीय संगीत की समृद्धि और विविधता में योगदान करता है।

गायन का विकास घराना परंपरा में

भारतीय शास्त्रीय संगीत में गायन राग (स्वर संरचनाएँ) और ताल (लयात्मक चक्रों) के चारों ओर संरचित होता है। घरानों ने इन तत्वों को आकार देने में महत्वपूर्ण भूमिका निभाई है, प्रत्येक ने अनूठी व्याख्याएँ और शैलियाँ पेश की हैं।

“ग़ालियर घराना”: इसे सबसे पुराना खयाल घराना माना जाता है, ग़ालियर घराना स्पष्ट स्वर अभिव्यक्ति, संरचित रचनाओं और अनुशासित प्रदर्शन शैली के लिए जाना जाता है। इसने खयाल गायन की नींव रखी, जिसमें राग की अखंडता और सीधे लेकिन प्रभावशाली प्रदर्शन पर जोर दिया गया।

“किराना घराना”: उस्ताद अब्दुल करीम खान द्वारा स्थापित, किराना घराना धीमी, ध्यानात्मक राग विकास (आलाप) और स्वरों की शुद्धता पर ध्यान केंद्रित करने के लिए प्रसिद्ध है। यह घराना हिंदुस्तानी गायन संगीत में आध्यात्मिक और रोमांटिक अभिव्यक्तियों से जुड़ा है।

“पटियाला घराना”: इसकी गतिशील और प्रभावशाली शैली द्वारा विशिष्ट, पटियाला घराना तेजी से, जटिल तानों और जटिल लयात्मक परिवर्तनों पर जोर देता है। इसने ठुमरी और ग़ज़ल जैसे हल्के शास्त्रीय शैलियों को भी लोकप्रिय बनाया है।

“आगरा घराना”: ढुपद परंपरा की जड़ों में आधारित, आगरा घराना स्वर प्रक्षिप्ति और निचले सप्तक के विकास पर जोर देता है, लय और बोल बंट (गीतात्मक पञ्चतवअपेजपवद) पर मजबूत ध्यान केंद्रित करता है।

“जयपुर-अत्रौली घराना”: अल्लादिया खान द्वारा स्थापित, यह घराना जटिल और संयोजित राग संरचनाओं के लिए प्रसिद्ध है, जो इसे सबसे तकनीकी चुनौतीपूर्ण घरानों में से एक बनाता है।

इन घरानों का हिंदुस्तानी गायन संगीत की विविधता में योगदान महत्वपूर्ण है, प्रत्येक ने राग व्याख्या और प्रदर्शन के लिए विशिष्ट दृष्टिकोण पेश किए हैं।

वाद्य संगीत का विकास घराना परंपरा में

भारतीय शास्त्रीय परंपरा में वाद्य संगीत भी समृद्ध और विविध है, और घरानों ने विभिन्न वाद्ययंत्रों के लिए विशिष्ट तकनीकों, रचनाओं और शैलियों को संरक्षित और नवाचार किया है।

“मायहर घराना”: बाबा अल्लाउद्दीन खान द्वारा स्थापित, मायहर घराना विशेष रूप से सितार और सारोद जैसे तार वाद्ययंत्रों के योगदान के लिए जाना जाता है। यह ढुपद और खयाल परंपराओं को शामिल करता है, जटिल लयात्मक पैटर्न और गहरे राग समझ के साथ।

“सेनिया घराना”: मियां तानसेन की वंशावली से जुड़ा, सेनिया घराना ढुपद परंपरा से संबंधित है और वीन (रुद्र वीणा) और सुरबहार के प्रदर्शन में इसके साधू और भक्तिपूर्ण दृष्टिकोण के लिए जाना जाता है।

“बनारस घराना”: इसे तबला और शहनाई खिलाड़ियों के लिए मान्यता प्राप्त है, बनारस घराना जटिल लयात्मक पैटर्न और मधुर, भावुक प्रस्तुतियों पर जोर देता है, अक्सर लोक परंपराओं के तत्वों को शामिल करता है।

“इमदाखानी घराना”: जिसे एटावाह घराना भी कहा जाता है, यह गायकी अंग (वोकल शैली) की खेल के लिए प्रसिद्ध है, जहां वाद्य प्रदर्शन वोकल संगीत की बारीकियों की नकल करता है।

“लखनऊ घराना”: जबकि मुख्य रूप से कथक नृत्य से जुड़ा, लखनऊ घराना भी तबला बजाने की एक समृद्ध परंपरा रखता है, जो अपने सुरुचिपूर्ण, नाजुक शैली और परिष्कृत लयात्मक पैटर्न के लिए जाना जाता है।

इन घरानों ने केवल पारंपरिक तकनीकों को संरक्षित नहीं किया है बल्कि वाद्य संगीत के नवाचार और विकास में भी योगदान किया है, यह सुनिश्चित करते हुए कि यह समकालीन शास्त्रीय संगीत में प्रासंगिक बने रहे।

नृत्य का विकास घराना परंपरा में

शास्त्रीय नृत्य रूपों, विशेष रूप से कथक, को घराना परंपरा द्वारा गहराई से आकार दिया गया है, प्रत्येक घराना लय, अभिव्यक्ति और प्रदर्शन तकनीक के विभिन्न पहलुओं पर जोर देता है।

“जयपुर घराना”: अपनी जटिल पाँव की चाल, उग्र घूमने और जटिल लयात्मक पैटर्न के लिए प्रसिद्ध, जयपुर घराना अपनी तकनीकी कठिनाई और गतिशील ऊर्जा के लिए जाना जाता है।

“लखनऊ घराना”: अपनी अभिव्यक्तिपूर्णता और सुंदरता के लिए जाना जाता है, लखनऊ घराना नाजुक आंदोलनों, जटिल हाथ के इशारों और सूक्ष्म चेहरे की अभिव्यक्तियों पर जोर देता है, अक्सर रोमांटिक और भक्तिपूर्ण विषयों को दर्शाता है।

“बनारस घराना”: जयपुर और लखनऊ शैलियों के तत्वों को मिलाते हुए, बनारस घराना अद्वितीय रूप से आध्यात्मिक और भक्तिपूर्ण पहलुओं पर जोर देता है, अक्सर प्रदर्शन में पखावज ढोल का उपयोग करता है।

“रायगढ़ घराना”: 20वीं सदी में स्थापित, रायगढ़ घराना अपने नवोन्मेषी रचनाओं और शास्त्रीय और समकालीन विषयों के मिश्रण के लिए जाना जाता है।

इन कथक घरानों ने शास्त्रीय नृत्य परंपरा को समृद्ध करने में महत्वपूर्ण योगदान दिया है, ऐतिहासिक तकनीकों को संरक्षित करते हुए नवाचार और रचनात्मकता को बढ़ावा दिया है।

समकालीन प्रासंगिकता और घराना परंपरा की चुनौतियाँ

घराना परंपरा आज भी समकालीन भारतीय शास्त्रीय संगीत और नृत्य का एक महत्वपूर्ण हिस्सा है। हालांकि, कई चुनौतियाँ सामने आई हैं, जिसमें वैश्वीकरण, वाणिज्यिकरण और बदलती दर्शक प्राथमिकताएँ शामिल हैं।

“संरक्षण और नवाचार”: आज घरानों को पारंपरिक तकनीकों के संरक्षण और नवाचार की आवश्यकता के बीच संतुलन बनाए रखने की चुनौती का सामना करना पड़ता है। जबकि कई ने आधुनिक शैक्षिक उपकरण और सहयोग को अपनाया है, विशिष्ट पहचान को कमजोर करने का जोखिम होता है।

“ज्ञान का प्रसारण”: पारंपरिक गुरु-शिष्य संबंध परिवर्तनशीलता का सामना कर रहे हैं, कई घराने आधुनिक शिक्षण विधियों को अपनाते हुए, ऑनलाइन ट्यूटोरियल और संस्थागत शिक्षा का समावेश कर रहे हैं।

“वैश्वीकरण और सांस्कृतिक आदान-प्रदान”: हालांकि वैश्वीकरण ने घराना परंपराओं को वैश्विक दर्शकों से परिचित कराया है, यह शैलियों के मिश्रण की ओर भी ले गया है, जो व्यक्तिगत घरानों की विशिष्ट पहचान को कमजोर कर सकता है।

“वाणिज्यिकरण और लोकप्रियता”: भारतीय शास्त्रीय संगीत और नृत्य का वाणिज्यिकरण संभावित रूप से प्रदर्शन में गहराई और बारीकी की हानि की चिंता को जन्म देता है, क्योंकि मनोरंजन और जनसंख्या आकर्षण पर ध्यान केंद्रित करने से घराना परंपराओं के सूक्ष्म पहलुओं को प्रभावित किया जा सकता है।

इन चुनौतियों के बावजूद, घराना परंपरा भारतीय शास्त्रीय संगीत और नृत्य के संरक्षण और विकास में महत्वपूर्ण भूमिका निभाती है, जो अतीत और वर्तमान के बीच एक महत्वपूर्ण कड़ी के रूप में कार्य करती है।

निष्कर्ष

घराना परंपरा भारतीय शास्त्रीय संगीत और नृत्य की एक आधारशिला है, जो पीढ़ियों के माध्यम से कलात्मक उत्कृष्टता को संरक्षित और संप्रेषित करती है। प्रत्येक घराना इन कला रूपों की विविधता और समृद्धि में महत्वपूर्ण योगदान प्रदान करता है, यह सुनिश्चित करते हुए कि वे आधुनिक युग में प्रासंगिक बने रहें। जैसे-जैसे घराना परंपरा विकसित होती है, यह सांस्कृतिक धरोहर का एक आवश्यक भंडार बनी रहती है, जो अपनी जड़ों के प्रति निष्ठा बनाए रखते हुए नई रचनात्मक संभावनाएं प्रदान करती है।

भारतीय संगीत शिक्षा में घराने का स्थान

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सीताबाई कला वाणिज्य व विज्ञान महाविद्यालय, अकोला, महाराष्ट्र.

भारतीय संगीत में जो सुघड़ता एवं शास्त्रबद्धता है, वह अनुपम है। इस संगीत की सतत विकास का श्रेय गुरु-शिष्य परम्परा को है। गुरु ने अपनी तपस्ता साधना और प्रयोगों से जितना सब अपने शिष्यों को बाँट दिया। शिष्यों ने अपने गुरु द्वारा ग्रहण की हुई इस विधि को सहेजा, संवारा और उसे अपनी साधना और प्रायोगों द्वारा अधिक पल्लवित तथा विकसित किया। गुरु-मुख से समझकर ही किसी भी विधा का सही ज्ञान संभव है। इसलिए इसे गुरुमुखी विधा भी कहते हैं। गुरु शिष्य परम्परा का तात्पर्य यह है कि जहाँ गुरु अपने शिष्य के अवगुणों को निकालकर उसमें अधिकाधिक रूप से गुणों का संवर्धन कर सके भरतकृत नाट्य शास्त्र में महर्षि भरत ने 'आचार्य' के गुणों में शिष्य निष्पादन एक महत्वपूर्ण गुण का उल्लेख किया है। अर्थात् गुरु इतना विद्वान, नीर-क्षीर, विवेकी हो जो अपने शिष्य भी अपने गुरु के प्रति पूर्ण निष्ठावान तथा समर्पित है। और अपने गुरु की पारम्परिक गायकी को शिष्य दर शिष्य आगे बढ़ाता चले, इस प्रकार संगीत विद्या गुरु और शिष्य के आमने सामने की तालीम है। उस समय विद्यार्थी सदैव गुरु के गृह में रहकर प्राचीन प्रथानुसार शिक्षा ग्रहण करते थे, इस परम्परा को 'गुरुकुल पद्धति' भी कहा जाता था। 'गुरुकुल' का अर्थ है- 'गुरु के घर में रहकर विद्यार्जन करना।

भारतीय संगीत जगत में गुरु का स्थान सर्वोच्च माना गया है। आध्यात्म एवं धर्म से प्राप्त यह तथ्य संगीत में पूर्णतः खरा उतरता है -

"गुरुर्ब्रह्म गुरुर्विष्णु गुरुर्देवो महेश्वरः गुरुर्साक्षात् परब्रह्मा तस्मै श्री गुरुवे नमः॥"

आध्यात्म से जन्मा भारतीय संगीत आध्यात्म के सिद्धांत पर ही आगे बढ़ा। गुरु-शिष्य परंपरा संगीत शिक्षण की सबसे प्राचीनतम एवं सर्वश्रेष्ठ प्रणाली मानी जाती है। वेदों के समय से ही संगीत शिक्षा गुरुमुख दी जाती रही है। गुरुकुल में रहकर गुरु की सेवा कर कठोर अनुशासन के साये में नियमित एवं संयमित जीवन बिताते हुए तथा सतत साधना करते हुए गुरु द्वारा दी गई शिक्षा को पूर्णतः कण्ठस्थ करना ही शिक्षा ग्रहण करने का मार्ग अथवा तरीका था। प्राचीन काल से अर्थात् वैदिक काल से मध्यकाल तक ज्ञान प्राप्ति का एकमेव मार्ग था "गुरुमुख"। ग्रंथों के अभाव से शिष्यों को, विद्यार्थियों को संपूर्ण ज्ञान भंडार मुखोद्गत करना आवश्यक हुआ करता था। शिक्षा का यह कार्य समाज के विद्वान, त्यागी, सच्चरित्र गुरुजनों द्वारा ही प्रमुख रूप से संपन्न होता था। ज्ञान प्राप्ति का एकमेव मार्ग गुरु का स्थान अत्यंत महत्वपूर्ण एवं असाधारण माना जाता था।

गुरु शिष्य परम्परा संगीत शिक्षण की सबसे प्राचीनतम तथा सर्वश्रेष्ठ प्रणाली भी मानी जाती है। वेदों के समय से ही अनुशासन तथा नियमित एवं संयमित जीवन बिताते हुए सतत साधना करते हुए गुरु द्वारा दी गई सम्पूर्ण शिक्षा को पूरा कंठस्थ करना ही शिक्षा का साधन था। ऐतिहासिक दृष्टिकोण से वैदिक काल से ही 'उपनिषद्' शब्द 'उप' निकट 'नि' नीचे और 'सद्' बैठना से मिलकर बना है। अर्थात् नीचे निकट बैठना, तात्पर्य यह है कि उस समय शिष्यगण गुरु से गुप्त विद्या सीखने के लिए उसके निकट बैठते थे।

संगीत शिक्षण की गुरु शिष्य प्रणाली अत्यन्त प्राचीन काल से चली आ रही है। जिस प्रकार समस्त साहित्य, दर्शन वेद आदि श्लोकों के रूप में कंठस्थ किये जाते थे, उसी प्रकार संगीत जो प्रमुखतः मौखिक एवं प्रदर्शनात्मक कला है, गुरुमुख से ही सीख कर आत्मज्ञात की जाती थी। गुरु के आँखों में सपना होता है मूर्त गढ़ने का नहीं वरन् जीवन को को प्राण देने का सपना, जिस सपने में वह अपना विस्तार ढूँढता है। एक गुरु चिंतन करता है कि पुरातन को अक्षुण्ण रखने हुए नूतन अन्वेषणों का प्रयोग किस प्रकार हो कि शिक्षार्थी नए युग की शिला पर खरे होकर हुंकार भर सके।

उत्तर भारतीय संगीत प्राचीनकाल से ही रागों के नियमों तथा शुद्धता को ध्यान में रखते हुए कई प्रकार के प्रयोगात्मक परिवर्तन कर जागृत हो रहा है। इसके प्रमुख कारणों में से एक संगीत क्षेत्र में स्थापित घराने भी है

जिनके द्वारा सिखाये गये संगीत में समानताओं के साथ-साथ - अपने घरानों के विशिष्ट गुणों से अभिभूत विभिन्नताएँ भी हैं। वस्तुतः घराना शब्द को सामान्य भाषा में कुल, खानदान, वंश, परंपरा आदि नामों से विश्लेषित करते हैं, संगीत के संबंध में ये - गायन, वादन की विशिष्ट शैली है। संगीत में जब किसी भी राग के गायन या वादन के द्वारा उस राग का विस्तार किया जाता है तब उस गायन तथा वादन की शैली तथा राग को सजाने के ढंग को हम घराना कहते हैं।

घराने शब्द का जब उच्चारण होता है तब मन में एक कल्पना आती है कि उसमें अवश्य - कोई न कोई कुलीन आचरण की मर्यादा होगी। घरानों के द्वारा हम संगीत का ऐतिहासिक मूल्यांकन कर सकते हैं। इस प्रकार घराने हमारे पथ प्रदर्शक रहे हैं। हिन्दुस्तानी संगीत की विशिष्ट शैलियों को जीवन्तता प्रदान करने का श्रेय घरानों को जाता है। घराना परंपरा की उपयोगिता इसके प्रार्दुभाव से ही रही हैं गायन शैली की मौलिकता एवं विशिष्टता के आधार पर ही घराने अस्तित्व में आए। घराना परम्परा भारतीय संगीत में अपना एक अद्वितीय स्थान रखती है। घराना ने क्रियात्मक संगीत को पल्लवित, पुष्पित तथा प्रतिफलित करने में पूर्ण योगदान दिया, इसलिए 'घराना' भारतीय संगीत की अमूल्य निधि व निजी संकल्पना है। संगीत को विकसित कर * उसे उत्कृष्ट बनाने में घरानों ने महत्वपूर्ण भूमिका निभायी है। वास्तव में हिन्दुस्तानी संगीत का - विकास एवं उत्कर्ष घरानों के न्यास से ही हुआ है। घरानों ने हिन्दुस्तानी संगीत को उच्च शिखर तक पहुंचाने के लिए सेतु का काम किया है, जिसके सहारे हमारे संगीत की लड़ी उत्तमता की ओर अग्रसर होती रही है। घरानेदार संगीत हमारे संगीत की आधारशिला है जिसके आधार पर वह अब तक खड़ा हुआ है। यदि आधुनिक हिन्दुस्तानी संगीत को इस घरानेदार संगीत का सहारा न मिलता तो वह सचमुच निर्जीव तथा बेजान बन जाता। अस्तु 'सोने पर सुहागा' कहावत को इन घराने ने अपनी उपयोगिता द्वारा पूर्णरूपेण चरितार्थ कर दिया।

हिन्दुस्तानी संगीत में विशेषतः क्रियात्मक पक्ष को सजीव रखने का श्रेय घरानों को ही है। घरानों का महत्व संगीत की संरक्षता में निहित है तथा पैतृक धाती को संजोते हुए उसका विकास करना इसका सतत उद्देश्य रहा है। हमारे पूर्वजों की संचित सांगीतिक निधि को जस के तस प्रस्तुत करने वाले घराने ही हैं। इसलिए यह कहना आपत्तिजनक नहीं होगा कि यदि घराने ने जिसने स्वयं गुरु के सम्मुख बैठकर संगीत की तालीम हासिल की हो। तभी वह अपने विद्यार्थियों को संगीत की बारीकियों संगीत की खास बातों, संगीत के दांव-पेचों से संगीत के नुक्तों से अवगत करा सकता है। एक साधारण विद्यार्थी को शायद संगीत की शिक्षा की इन्हीं बारीकियों के अभाव के कारण ही अक्सर, बहुत सी कठिनाईयों का सामना करना पड़ता है और वह हमेशा असमंजस की स्थिति में ही रहता है। उसको कोई सही मार्ग-दर्शन देने वाला भी नहीं मिलता वह यही सोचता रहता है कि क्या करूँ क्या न करूँ ? क्या सही है क्या गलत है ? इसका निर्णय वह स्वयं नहीं कर पाता और कभी-कभी उसकी इन समस्याओं की परिणति यह होती है कि उसे संगीत को छोड़ना पड़ता है अपना इतना कीमती समय देने के बाद भी उस बेचारे विद्यार्थी को अंततः इस विद्या को सीखना छोड़ना पड़ता है और जिसका सबसे बड़ा कारण उसकी संगीत की सही शिक्षा का अभाव होना है।

इस प्रकार घराना-परम्परा पर सभी विद्वानों के अध्ययन से पता चलता है कि घराना का तात्पर्य पीढ़ी-दर-पीढ़ी चले आने वाली परम्परा से है जिसके कारण मनुष्य जन्म से ही कुछ विशेषताएं लेकर पैदा होता है और व्यक्ति के व्यक्तित्व के विकास में यह घराना परंपरा पूर्णतः सहायक सिद्ध होते हैं। संगीत के क्षेत्र में भी एक कलाकार या संगीतज्ञ बनने की दृष्टि से घराना परम्परा एक महत्वपूर्ण तथ्य है।

कला को स्थिर रखने की दृष्टि से घराने उपयोगी है परन्तु उनकी उपयोगिता तभी तक है, जब तक कि गायकी पर घराने का बंधन न लगाया जाए। यदि ऐसा किया गया तो कला अविकसित रह जाएगी। आक्षेप है कि स्वर्धा और जिद के कारण कला का विकास तो घरानों के माध्यम से हुआ है। परन्तु विद्या के क्षेत्र में कलाकारों के संकुचित भाव अथवा व्यर्थ के दुरभिमान के कारण कला का नुकसान अधिक हुआ कई राग चीरो उभरकर सामने नहीं आ पाई। लेकिन यह भी मानना पड़ेगा कि घरानों के कारण ही कलाकारों की प्रतिभा में बहार आई और ख्याल गायकी

का अविष्कार विभिन्न सौन्दर्य-प्रणालियों के द्वारा होने लगा। आज जो घरानों का हास हुआ है, उसके शिष्य की संगीत की वह पक्की तालीम मुश्किल हो गई है। ऐसी दशा में संगीत की प्राचीन वैभवमयी परंपरा को सुरक्षित रखने के लिए घरानों की रक्षा आवश्यक है। महान कलाकार का निर्माण किसी घराने की परिपूर्ण तालीम पाए बिना असंभव है। यह निर्विवाद सत्य है कि आज अच्छे नए कलाकरों का उत्पन्न न होना शास्त्रीय संगीत की बड़ी समस्या मानी जा रही है। क्यों विद्यालयों और कॉलेजों के सामूहिक शिक्षण में वैसे घरानेदार गायक वादक पैदा हो सकते हैं ? नए कलाकार तो तभी उभर सकते हैं जब वे अच्छे कलाकरों का सान्निध्य प्राप्त करें, उनसे गायकी सीखें, बढ़त के नए रातस्ते सीखें। संगीत के घराने के माध्यम से पुनर्जीवित किया जा सकता है। जो संगीत हमारी आनंदानुभूति की अभिव्यक्ति का माध्यम था आज घरानों के अभाव में शिक्षक, कलाकार और विद्यार्थी के बीच रह गया है। यह सत्य है कि घरानों की पुरानी अवस्था की तुलना में उनकी आज की अवस्था अधिक लचीली बन गई है यह आक्षेप है कि घरानों के माध्यम में एकांतिक निष्ठा और दुराभिमान कलाकारों में पैदा हुआ। आज स्थान पर सहानुभूति निर्मित ही रही है। परन्तु संगीत तो गुरुमुखी विद्या है, अतः कला विस्तृत होने के साथ-साथ विविध दृष्टियों, सौन्दर्य-कल्पनाओं के विकास के साथ-साथ नए घरानों के निर्माण की आवश्यकता लगातार बनी हुई है।

उस्ताद बड़े गुलाम अली खाँ साहब ने कहा था :-

"Music was something divine and therefore highly individualistic. While it had to be taught in a rigorous manner to an enlightened shishya, the style of an ustad, in many cases, did work as an inhibiting factor in ultimately developing the shashy's own genius. Music is like an ocean and no one individual can master every technique without the able guidance of Guru. Which highly makes gharan as an important system prevalent in classical music"

निष्कर्षतः हम यह कह सकते हैं कि एक कलाकार या संगीतज्ञ बनने के लिए संगीत की उचित शिक्षा प्राप्त होना अति आवश्यक है, जिसके आधार पर ही कोई संगीत विद्यार्थी एक कलाकार बन सकता है। सांगीतिक घरानों में जन्में संगीत विद्यार्थी को इस बात का अतिरिक्त लाभ मिलता है कि वह परिजनों ऐसे संगीतज्ञों, गुरुओं से संगीत शिक्षा प्राप्त करता है जिनका सारा जीवन संगीत के क्षेत्र में ही व्यतीत हुआ है, और जिसने अपने अनुभव, मेहनत, बुद्धि, लगन द्वारा अपने घराने को संगीत जगत में स्थापित किया। वह अपना यही सारा अनुभव, सारी मेहनत सभी कुछ बच्चे में संगीत के हर पक्ष की मजबूत एवं ठोस नींव रखते हैं। जिसके आधार पर वह बच्चा संगीत के क्षेत्र में सफलता प्राप्त कर सकता है। अन्त में सर्वांगिन अवलोकन करने पर स्पष्ट होता है कि घराना भारतीय संगीत की एक अनोखी सम्पत्ति है। घराना के बिना भारतीय संगीत की कल्पना करना सम्भव नहीं है। भारतीय संगीत इतिहास के हर पन्ने पर घराना की छाप नजर आती है। अतएव घराना के बिना भारतीय संगीत ऐसा प्रतीत होगा जैसे मूल रहित वृक्ष। इसी तात्विक एवं अर्थपूर्ण घनिष्ठता की पहचान करते हुए एक लेखक ने कहा कि-"घरानेदार संगीत आधुनिक संगीत की अपेक्षा अधिक तत्व नहीं, अपितु अनिवार्य अंग है।"

अतः घराने के उपयोगिता को देखते हुए उसकी महत्ता को अस्वीकार नहीं जा सकता। यदि कला की रक्षा करनी है तो घरानों को जीवित रहना अनिवार्य होगा क्योंकि घराने हमारे मार्गदर्शक हैं यदि घराने न होते तो हमारे संगीत की पैतृक संपत्ति सुरक्षित न रहती। अगर पेड़ को बचाना है तो सबसे पहले बीज को बचाना जरूरी है। और बीज अपने आप में महान होते हैं।

संदर्भ ग्रंथ सूची:

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7. दिल्ली घराने का संगीत मे योगदान - रमेश मिश्रा

भारतीय शास्त्रीय संगीत में घरानों का महत्व

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प्रस्तावना:

अठरासौ साठ के बाद 'घराना पद्धति' का उदय हुआ। इसी काल में, इस पद्धति का उच्च स्तर पर अस्तित्व कायम रहा। प्राचीन काल से लेकर आज तक संगीत कला में 'घरानों' को बड़ा महत्व दिया गया है। यह गायन वादन की एक विशिष्ट शैली है। ख्याल गायन में शास्त्रीय संगीत को घरानों की एक बड़ी परंपरा मिलती है। घराना गुरु शिष्य परंपरा के सहयोग से बनता है। यह कलाकार इस घराने से है, यह इनका शिष्य है? इस तरह की बातचीत श्रोताओं से अक्सर सुनने मिलती है। रीति, पद्धति या शैली घराने के शाब्दिक अर्थ है। संगीत में घराना एक विशिष्ट गायन वादन एवं नृत्य शैली का सूचक होता है। संगीतज्ञ द्वारा अपनी प्रतिभा के बलपर नवीन पद्धति का प्रयोग और उसी पद्धति का उनके शिष्यों द्वारा प्रचार-प्रसार से एक घराना बनता है। यदि हमें संगीत में घरानों का महत्व क्या है? यह जानना हो तो सबसे पहले घरानों की संकल्पना समझना होगा, उसका ऐतिहासिक अवलोकन करना होगा। गायक वादको की गायन शैलियाँ को जानना होगा इन सभी प्रश्नों को गहराई से बताने का प्रयास इस शोधपत्र में किया गया है। यह कहना अनुचित नहीं होगा कि, यदि घराने नहीं होते तो हमारे संगीत की पैतृक संपत्ति सुरक्षित नहीं रह पाती और परंपरागत संगीत का ज्ञान अधूरा रह जाता।

बीज शब्द : घराना, संगीत, गायक, विशेषता, कलाकार

शोध अध्ययन के उद्देश्य

- 1) हिन्दुस्तानी शास्त्रीय संगीत में घरानों का अर्थ, उगम तथा उसका विकास
- 2) घरानों का महत्व
- 3) घरानों की गायन शैली
- 4) घरानों का योगदान

शोध प्रविधि

भिन्न-भिन्न घरानों का संगीत, हमारे भारतीय संगीत की विभिन्न विशेषताओं में से एक अमूल्य निधि के रूप में मौजूद है उसे आनेवाली पीढ़ी तक सौपना, यह इस शोध पत्र के माध्यम से बताने का प्रयास किया गया है।

घराने का अर्थ, उत्पत्ति

घराना शब्द का सही अर्थ जानने के लिये हमें पहले इस शब्द की परिभाषा समझनी होगी।

'घराना' शब्द संस्कृत के 'गृह' शब्द से आया हुआ है। शब्दकोष में घराना शब्द का अर्थ होता है वंश, परंपरा, परिवार, कुल। कुछ विद्वानों ने 'घराना' शब्द का अर्थ घर माना है। 'श्री. कृष्णराव शंकर पंडित' का मत है कि कई शताब्दियों, बहुत वर्षों की परंपरा मिलाकर एक घराने का निर्माण करते हैं। 'घराना' यह विशेष संकल्पना हिंदुस्तानी संगीत में ही पायी जाती है। 'घराना' एक ऐसी संस्था है एक ऐसा परिवार या कुटुंब है। जहाँ ख्याल गायन की एक विशेष पद्धति या गायकी को पीढ़ियों द्वारा संचालित किया जाता है।

वैदिक काल से हम देखते आ रहे हैं कि शास्त्रीय संगीत यह नियमबद्ध संगीत है शास्त्रोक्त संगीत रहा है। सामवेद में गायन की एक हजार शैलियाँ प्रचार में थीं। जिसमें भी कुछ का अस्तित्व है और कुछ समय के साथ नष्ट हो गयी है। वेदों के बाद अनेक जाती, गीति उनका प्रचार हुआ। इन सभी शैलियों का अलग-अलग समुदायों अथवा वर्ग में गायन होता था। साधारणतः इन घरानों का उगम ध्रुपदों की बाणियों से बताया जाता है। घरानों का जन्म, जब से राग गायन अस्तित्व में आया तबसे भी माना जाता है। तत्कालीन कुछ महान गायक कलाकारों की विभिन्न गायन शैलियों के कारण विभिन्न घरानों का जन्म हुआ और धीरे-धीरे उन घराने का प्रचार-प्रसार होकर हर एक घरानों की महान शिष्य परंपरा बनने लगी।

प्राचीन काल से 'गुरु-शिष्य परम्परा' चली आ रही है, परंतु 'घराना' शब्द का प्रयोग मध्यकाल में मुस्लिम सभ्यता के प्रभाव का कारण है। 'घराना' शब्द का आरंभ उस काल में माना जाता है जब भारत में छोटी-बड़ी रियासतें

थी। बादशाह, राजाओं, महाराजाओं का राज्य था। उस समय संगीत राजाओं-महाराजाओं के आश्रम में था। इसीलिए उस काल के संगीत प्रथा के साथ 'घराना' ही प्रयुक्त शब्द था और इस शब्द से तत्कालीन, आधुनिकता या नवीनता प्रकट होती रही होगी तथा घराना शब्द में आ गया जो सर्वमान्य हो गया। - ¹ भारतीय संगीत में गायन वादन और नृत्य विधाओं की परम्पराएँ अलग-अलग समय पर विविध रूपों में प्रस्फुटित होती रही है और कालांतर में ये ही परंपराएँ संगीत के विभिन्न "घरानों" के रूप में विकसित हुई हैं।

गुरु शिष्य परंपरा

भारतीय संगीत में गुरु का स्थान सर्वोच्च माना गया है। यह तथ्य संगीत में पूर्णतः सत्य है-

"गुरु ब्रम्हा गुरु विष्णु, गुरु देवो महेश्वरा

गुरु साक्षात् परब्रम्हा, तस्मै श्री गुरुवे नमः"

गुरु शिष्य परंपरा संगीत शिक्षण की प्राचीनतम एवं सर्वश्रेष्ठ प्रणाली है। गुरु, विनय और साधना ये तीनों शब्द इस परंपरा में बहुत महत्वपूर्ण स्थान रखते हैं। आचार्य, श्रेष्ठ, उपदेशक इत्यादि अनेक अर्थ गुरु शब्द से संबंधित हैं। पहले गुरुकुल में रहकर ही शिक्षा ली जाती थी। गुरु की सेवा करना, कठोर अनुशासन संयमित जीवन बिताना एवं निरंतर साधना करना, गुरु द्वारा दी गई सम्पूर्ण शिक्षा को कंठस्थ करना ही शिक्षा का साधन था। गुरु शिक्षा देने का कार्य करता है। प्राचीन काल से मध्य काल तक ज्ञान प्राप्ति का गुरु मुख ही एक मार्ग था। यह सत्य है कि प्राचीन गुरु-शिष्य परंपरा ने ही संगीत विद्या को अधिक समृद्ध एवं सम्पन्न बनाया है। गुरु-शिष्य परंपरा लंबे समय तक चलती रही। आज भी संगीत की शिक्षा गुरु से ही ली जाती है। जैसा की पहले ली जाती थी परंतु परंपरा का निर्वाह करना गौण हो गया है। संगीत यह प्रत्यक्ष प्रयोग कला है। इसमें चीजे लिखी नहीं जा सकती इसलिए इसमें गुरु-शिष्य परंपरा का विशेष महत्व है। गुरु विद्या देने का महत्वपूर्ण कार्य करता है तो शिष्य का भी अत्यधिक महत्वपूर्ण स्थान है। गुरु और शिष्य का संबंध अद्भुत होता है जिससे शिष्य का जीवन संवर जाता है। संगीत की साधना के लिए गले की मधुरता, स्वर-ताल का ज्ञान, सूझ-बुझ और लय-ताल को समझने की आवश्यकता होती है। ये सभी बातें गुरु के बिना नहीं हो सकती। इसलिए संगीत में निरंतर विकास के लिए सम्पूर्ण श्रेय गुरु-शिष्य परंपरा जाता है। विभिन्न घरानों से उच्चकोटी के कलाकार पैदा हुए जिन्होंने संगीत के क्रियात्मक पक्ष को ऊंचा उठाने में महत्वपूर्ण सहयोग दिया।

घराना शब्द में व्याप्त भाव को समझने के लिए अनेक संगीतज्ञों और विचारकों ने 'घराना के संदर्भ में कहे गए कथन इस प्रकार हैं:

श्री सुधीर माईणकर जी के अनुसार 'घराना' की संकल्पना मात्र राजघराने तक सीमित नहीं रहा, बल्कि यह दिखाई देता है की अन्य अनेक क्षेत्रों में भी इस संकल्पना को स्वीकार किया गया है। परिवार के रीति-रिवाज, परंपरा और खानदान को लेकर भी 'घराना' शब्द रुद्ध है। School of thought या Disciplines संज्ञाएं भी घराना संकल्पना से संबंधित हैं। कला के क्षेत्र में चित्रकला, शिल्पकला में अलग-अलग शैलियों को प्रायः 'घराना' के नाम से संबोधित किया जाता है जिसके फलस्वरूप शास्त्रीय गायन, कथक नृत्य, सितार और तबला की चार शाखाओं में अलग-अलग घराने निर्माण हुए दिखाई देते हैं। ²

उस्ताद बड़े गुलाम आली खाँ ने घराना के विषय में कहा है -

Music was something divine and therefore, highly individualistic while it had to be taught in a rigorous manner to an enlightened shishya, the style of Ustad in many cases, did work as an inhibiting factor in ultimately developing the shishyas own genius. Music is like an ocean and the Individual can master every technique through the medium of Gharanas only." ³

डॉ. आबान ए. मिस्त्री ने घराने के विषय में कहा है कि "कोई एक असाधारण, प्रतिभाशाली, प्रबल, महत्वाकांक्षी और कुछ विशेष कर दिखाने की क्षमता व्यक्ति, जब अपनी परंपरागत विद्या में एक अभिनव कल्पना का निर्माण करता है, तब इसकी कला निर्मिती में एक पृथक दृष्टिकोण के पूर्ण वैशिष्ट्य का उद्भव शनैः-शनैः दूसरे लोगों की शैली की बंदिशों में इतना अधिक अंतर सुस्पष्ट हो जाता है कि जिसकी पृथकता तुरंत पहचानी जा सकती है, तब वह शैली घराना बन जाती है जो शिष्य परंपरा द्वारा स्वाभिमान और कट्टरतापूर्वक निभाई जाती है। घराने के आधिकर्ता के प्रति श्रद्धा, प्रेम और शिष्टता की भावना उसके नियमों के अक्षरशः पालन की क्षमता तथा उसके प्रति गौरव और अभिमान की वृत्ति घराने के परंपरागत विकास की मूल स्त्रोत मानी जा सकती है। ⁴

घराणे म्हणजे रीत, परंपरा, कायदा. घराणे म्हणजे गाण्याची शैली, गायनाची पद्धत, परंतु शास्त्रीय संगीतात घराण्याचा अर्थ एवढाच मर्यादित राहिलेला नाही. तो संगीतातला कुळाचार आहे। आवाजाचा लगाव, मांडणीची पद्धत, रागांची तालाची-लयीची निवड, बंदिशीची निवड आणि मांडणी या सर्वांमधे 'घराणे' हा घटक निश्चितपणे प्रभावी पाडतो।⁵ घराने ही एक मूल्य आहे, ते सूत्र आहे। अधिक नेमके म्हणजे ती एक वृत्ती आहे। ते संगीतज्ञांच्या मनोवृत्तीचे, स्वभावांचे प्रतिनिधित्व आहे।⁶

आचार्य तुलसीदास जी ने भी घर, वर और कुल का उल्लेख अपनी रचना श्री रामचरित्र मानस में किया है, जो कि घरानों से पूर्णतः सम्बंधित है।

जो घर वर कुल होय अनुपा ।
कारिय विवाह सूता अनुपा ॥⁷

डॉ. शरदचन्द्र श्रीधर परांजपे के अनुसार "घराना रीत या शैली का दूसरा नाम है। कला सौन्दर्य का आविष्कार करती है, और इसी के विशिष्ट अंग पर अधिकार प्राप्त हो जाने के कारण घराने का जन्म होता है"।⁸

घरानों की विशेषता

घरानेदार गायकी हिंदुस्तानी संगीत की प्रमुख विशेषता है। अपने-अपने घरानों की अनुशासनबद्ध तालिम से, रियाज से अनेक शिष्य तयार होते गए उन्हें नए, शोहरत, सम्मान उन्हें मिलता गया पीढ़ी दर पीढ़ी तैयार होती गई और इसके चलते घरनेदार गायकी, घरनेदार शैली प्रसिद्धि हुई। इन घरानों से अनेक प्रतिभा से भरपूर कलाकार तयार हुए भारत में ग्वालियर, जयपुर, आग्रा, किराना ए घराने अधिक प्रमाण में प्रचलित है। इन घरानों के गायक कलाकार साथ ही उनकी विशिष्ट गायन शैली का संक्षिप्त में विवरण इस प्रकार से है – प्रत्येक घराना की अपनी, विशिष्ट गायकी होती है जो दूसरे से भिन्न विशेषताओं के लिए प्रसिद्ध है।

किराना घराना

'किराना' नाम कुरुक्षेत्र के निकट स्थित किराना शहर के नाम से पड़ा है। इस घराने के संस्थापक उस्ताद अब्दुल करीम खाँ जी (1872-1937) है। किराना घराने की गायन शैली तंत्रकारी अंग से प्रभावित है। आलाप प्रधान गायकी यह किराने घराने का मुख्य अंग है। शब्दों की अपेक्षा यह स्वरलगाव को अधिक महत्व देते हैं। स्वर लगाने की इनकी विशिष्ट शैली है। स्वरों को लगाने का भावपूर्ण ढंग, एक-एक स्वर की बढ़त करते हुए स्वर विस्तार किया जाता है। ठुमरी अंग की विशेषता इस घराने की सबसे बड़ी एवं रोचक विशेषता है। इस घराने की गायकी में मीड़ का काम अधिक होता है। इस घराने की शिष्य परंपरा में हिराबाई बडोदेकर, स्वर्गीय सुरेश बाबू माने, सवाई गंधर्व, गंगुबाई हंगल, बहरे बुवा, पं. भीमसेन जोशी इत्यादि।

ग्वालियर घराना

प्रसिद्ध संगीतकार नथन पीरबक्श इस घराने के संस्थापक हैं। उनके पौत्र प्रसिद्ध ख्यालतज्ञ हस्सु, हद्दु खाँ ये ग्वालियर के दरबारी गायक थे। ध्रुपद और ख्याल गायकी सबसे पहले ग्वालियर में ही आविष्कृत हुई। ग्वालियर ख्याल गायकी में ध्रुपद की गंभीरता, टप्पा, तराने आदि के रूप को बड़ी कुशलतापूर्वक आत्मसात किया है। इस घराने में तान यह आलंकारिक पद्धतिसे गाई जाती है। बोल तानों में लयकारी की जाती है। शुद्ध आकार तथा खुले गले से आवाज लगाने पर जोर दिया जाता है। गमक युक्त तान का इस गायकी में विशिष्ट स्थान है। ताल की लय अती विलंबित की अपेक्षा मध्य विलंबित होती है। जबड़ों की तानों का प्रयोग भी यहाँ प्रचुर मात्रा में मिलता है। इस घराने में प्रचलित राग ही गाये जाते हैं जैसे – भैरव, भूपाली, हमीर, केदार, कामोद, बिलावल, दरबारी कानडा, काफी, तोड़ी, खमाज, बिहाग आदि।

आग्रा घराना

पं. तानसेन के दामाद हाजी सुजान ये आग्रा घराने के संस्थापक थे। घग्गे खुदाबक्श, फ़ैयाज खाँ, विलायत हुसैन खाँ, जगन्नाथ बुवापुरोहित, सुमती मुटाटकर, बबनराव हळदणकर आदि आग्रा घराने के प्रसिद्ध गायक कलाकार हैं। इस घराने का ग्वालियर घराने से संबंध है। इनका लय एवं ताल पर विशेष अधिकार है। गायकी शुरू करने के पूर्व नोम तोम के आलाप करके धमार-ध्रुपद गाया जाता है। द्रुत बंदिशो का गायन किया जाता है। इस घराने में खुली व जोरदार आवाज का प्रयोग होता है। लयकारी के साथ ही बोल अंग से विस्तार होता है। बंदिश को कुशलता से गाया जाता है।

जयपुर घराना

जयपुर अनरौली घराना यह जयपुर तथा अतरौली के सहयोग से बना है। इस घराने के संस्थापक अल्लादिया खाँ साहब थे। वे पहले अतरौली में रहते थे बाद में वे जयपुर चले गए इसीलिए इनकी गायकी में जयपुर तथा अतरौली का सम्मिश्रण दिखाई देता है।

वक्र या बल पेंच युक्त आलाप-ताने गायी जाती है। इस घराने की यह विशेषता रही है की वे अप्रचालित रागों का बहुधा गायन करते हैं। ख्याल गायकी में विलंबित त्रिताल और लंबी ताने गाना इसकी प्रमुख विशेषता है। गीत की बंदिश संक्षिप्त होती है। आवाज लगाने की इनकी स्वतंत्र शैली होती है। जयपुर गायकी में खुले आवाजका गायन किया जाता है। उस्ताद मुबारक आली खाँ, अल्लादिया खाँ, भूर्जी खाँ, भास्कर बूवा बखले, केसरबाई केरकर श्रुति सड़ोलिकर, वा. ह। देशपांडे आदि जयपुर घराने के प्रसिद्ध गायक कलाकार हैं।

संगीत जगत में विशिष्ट गुरु-परंपरा ही घराने से संबंधित होती है। उत्तर भारतीय संगीत में विविध गीत प्रकारों का प्रचलन है। जैसे ध्रुपद, घमार, ख्याल में घराना तथा ध्रुपद में बनी। घरानों के माध्यम से कलाओं का विकास हुआ है। हर एक कला में घरानों के भिन्न-भिन्न रूप रहे हैं (उदाहरण – वैदिक, जाती, गंधर्व, बानी, घराणे) जिन्होंने अपना-अपना कार्यपूर्ण किया है और आनेवाली पीढ़ी तक पहुँचाया है।

निष्कर्ष:

संगीत के क्षेत्र में घरानों ने अत्यंत महत्वपूर्ण कार्य किया है। कहा जा सकता है की भिन्न-भिन्न घरानों की गायन शैलियों एवं उस घरानों के प्रतिष्ठित कलाकारों ने पीढ़ी गत ज्ञान संरक्षित रखने पल्लवित करने तथा विकसित करने में अपना महत्वपूर्ण योगदान दिया है। संगीत के बढ़ते प्रचार-प्रसार में, वर्तमान संगीत कोलाहल में कहीं हम दिशाहीन हो रहे हैं इसके उपाय स्वरूप एक सुसंगठित पद्धति का निर्माण होना चाहिए, जो गुरुकुल एवं घराने की विशिष्टताओं पर आधारित हो। आधुनिक काल में घरानों की परंपरा पर विचार करने से यह दृष्टिगोचर होता है की आज से पचास वर्ष पूर्व तक घराना एवं घरानादारी का चाहे जो भी महत्व रहा हो आधुनिककाल में उसका महत्व उत्तरोत्तर कम होता जा रहा है। हमें यह कभी नहीं भूलना चाहिए की आज जो शास्त्रीय संगीत का जो वैभव, समृद्धि, सौन्दर्य कायम है उसमें घराने का बहुत बड़ा योगदान है।

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तबला वादन के क्षेत्र में फरुखाबाद धराने का महत्व: भारतीय ज्ञान प्रणाली के विशेष संदर्भ में

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प्रास्ताविक

भारतीय ज्ञान प्रणाली में संगीत विद्या को मात्र मनोरंजन की दृष्टि से नहीं किन्तु ईश्वर की साधना का प्रमुख सरल मार्ग माना गया है। भारतीय परंपरामें संगीत कला की सर्वश्रेष्ठ विद्या का स्थान है। संगीत विद्या में प्राचिन काल में 'मत' परंपरा प्रचलन में थी जैसे की हनुमन्त मत, शिव मत, नारद मत आदि...! समय के साथ ही यह मत परंपरा का स्थान धराना ने लिया है। उत्तर भारतीय संगीत विद्या गायन, वादन एवं नृत्यमे विविध घराना परंपरा विद्यमान है, जो मूल रूप से गुरु शिष्य परंपरा का ही निर्वाहन करती है फर्क सिर्फ शैली का है।

घराना शब्द की व्युत्पत्ति

भारतीय संगीत परंपरा मे घराना शैली का आरंभ मुगलकाल से हुआ। घराना शब्द का शाब्दिक अर्थ एवं सन्धि विच्छेय से जाने तो 'घर + आना धर' अर्थात 'आवास गृह, आना अर्थात संगीत सिखने के लिए घर - आना। मुगल काल समय के मे जब ओरंगजेब ने संगीत पर प्रतिबन्ध लगाया तब उस संगीत के व्यवसायीक संगीतकार गुप्त रूपसे अपनी कला साधना एवं परंपरा को बचाने के लिए शिष्य को अपने घर बुलाकर तालिम देते थे, तभी से यह 'घराना शब्द' प्रसिद्ध हुआ यह वर्तमान समय में भी चलन में है। ('घराना' - डॉ. चन्द्रकान्त हिराणी- पृ.सं. 65)

संगीत कला मे तबला वादन के प्रमुख धराने

ताल को संगीत का प्राण माना गया है। गीत, नर्तन, एवं वाधकारी को ताल धारण करके उसकी सुन्दरता मे वृद्धी करता है। भारतीय ताल वाधो में 'तबला का स्थान सर्वोपरी रहा है। उत्तर भारतीय संगीत में तबला सर्वाधिक लोकप्रिय तालवाध है। तबला की लोकप्रियता बढ़ाने में उनके घरानों का अमूल्य योगदान रहा है। तबला वादन के क्षेत्र में प्रमुख छः घराने है।

(1) दिल्ली घराना, (2) अजराडा घराना, (3) लखनौ घराना (4) फरुखाबाद घराना, (5) बनारस घराना, (6) पंजाब घराना

तबला वादन के सर्वप्रथम दिल्ली घराने की स्थापना उस्ताद सिध्दारखाँ ढाढी द्वारा सत्तरवीं शताब्दि में हुई। उस्ताद सिध्दारखाँ ढाढी की परंपरा के शिष्यो द्वारा समय की मांग के अनुसार बाज में परिवर्तन करके नए बाज (शैली) का आविष्कार किया और वह घराना के रूप में स्थापित हुए। गायन और नृत्य की शैलीमे जैसे परिवर्तन आता गया तो संगीत वाध होने के कारण तबला की वादन शैली मे भी परिवर्तन अपेक्षित हुआ और नवीन शैलीओं का जन्म होता गया। आगे जाकर वह शैलीयों इतनी लोकप्रिय बनी की वह घराना के रूप में स्थापित हुई।

तबला वादन के क्षेत्र में फरुखाबाद घराना का महत्व

तबला वादन के घरानो में फरुखाबाद घराना चतुर्थ क्रम में स्थापीत है। यह घराना लखनौ घराने की शैली से प्रभावीत है किन्तु यह अपनी विशिष्ट अलग शैली के कारण भिन्न भी है। फरुखाबाद घराने की स्थापना सन् अठारवीं शताब्दी में उस्ताद हाजीविलायतअलीखा साहब द्वारा हुई। उस्ताद य हाजीविलायतअलीखा साहब की शिक्षा लखनौ घराने के प्रसिद्ध तबला वादक उस्ताद खालिफा बरख्शुखा साहब से हुई। बरख्शुखा साहब अपने शिष्य हाजी साहब की गुरुभक्ति एवं कठोर रियाझ से प्रभावीत हो कर अपनी बड़ी बेटी से उनका निकाह कर दिया और दहेज में पांचसो गत दी। (तबलानो इतिहास अने परंपरा - डॉ. गौरांडा भावसार-पृ. 56)

फरुखाबाद घराना में यह पाँचसो गत दहेज की गत 'से प्रसिद्ध हुई। हाजी साहब अच्छे वादक, रचनाकार एवं उदार भाव से शिक्षा देनेवाले गुरु थे। उन्होंने लखनौ घराने की शैली में परिवर्तन करके नवीन शैली का अविष्कार किया।

फरुखाबाद घराना की वादनशैली

- फरुखाबाद घराना का बाज न तो संपूर्ण बन्द बाज है न संपूर्ण खुल्ला यह मिश्र बाज है।
- फरुखाबाद घराने में स्वतंत्र वादन के प्रारंभ में 'फर्शबन्धि' बंदिश से होती है। यह फर्शबन्धि बंदिश फरुखाबाद घराना की देन है।
- स्वतंत्र वादन में वादक चाला या चलन का वादन भी करते हैं और उसका विस्तार भी करते हैं।
- फरुखाबाद घराने के कायदे अन्य घरानों के कायदे की अपेक्षा बड़े या विस्तृत होते हैं इसे लंबछड़ कायदा भी कहा जाता है।
- फरुखाबाद घराने में 'तिट' को तेटे, तिरकीट को 'तेरेकेटे', धिरधिर को घेरेघेरे, धिडनग को 'घेडेनाग' बोला जाता है। इसी कारण फरुखाबाद घराने की पढ़त बहुत स्पष्ट और प्रभावी बनती है।
- फरुखाबाद घराने में गत वादन का अधिक चलन है इसलिए गतो का भण्डार भी कहां जाता है।
- फरुखाबाद घराने में गतो की विविधता देखने मिलती है जैसे की. जनाना गत, मर्दाना गत, दोधारी गत, लंबछड़ गत, द्वीपदी गत, चारपदी गत आदी।
- मिश्र बाज होने के कारण इस घराने की वादन शैली स्पष्ट, मधुर एवं कर्णप्रिय बनती है।
- फरुखाबाद घराने की वादन शैली में मिश्र बाज होने के कारण द्रुत लय का वादन बहुत स्पष्ट होता है

इस प्रकार संगीत में तबला वादन के क्षेत्र में फरुखाबाद घराने का बहुमुल्य योगदान रहा है। इस घराने की विशिष्ट बंदिशें, नवीन बंदिशों का अविष्कार एवं विविध प्रसिद्ध तबला वादक एवं उनकी परंपरा तथा स्वतंत्र वादन, गायन, नृत्य संगीत सभी में उपयोगी होने के कारण यह घराना संगीत रसिकजनों के हृदय में स्थापित हुआ है।

संदर्भ ग्रन्थ सूचि:

- (1) 'घराना' - डॉ चन्द्रकांत हिराणी - सुपर प्रिन्टर्स (सन् २००४)
- (2) 'तबला नो इतिहास अने परंपरा, डॉ गौरांग भावसार, युनिवर्सिटी ग्रन्थ निर्माण बोर्ड, अहमदाबाद, गुजरात, 2001
- (3) पंडित निताई चक्रवर्तीजी की रुबरु शिक्षा से प्राप्त माहिती।
- (4) डॉ. गौरांग भावसारजी की रुबरु शिक्षा से प्राप्त माहिती।

बनारस घराने की तबला वादन परम्परा

डॉ० चन्दन विश्वकर्मा – असिस्टेंट प्रोफेसर

वाद्य विभाग, संगीत एवं मंचकला संकाय,
काशी हिंदू विश्वविद्यालय, वाराणसी.

संगीत सदा से संस्कृति का संगी रहा है। संस्कृति के उद्गम और विकास के साथ ही संगीत का उद्गम और विकास का क्रम देखा जा सकता है। संगीत का स्तर संस्कृति के स्तर पर निर्भर हुआ करता है। वैदिक युग भारत के सांस्कृतिक इतिहास का प्राचीनतम युग है। यह युग प्रायः ई०पू० 6000 से ई०पू० 8000 तक माना गया है। भारत की सांस्कृतिक उपलब्धियों का सर्वप्रथम रूप इसी युग के साहित्य और कला में उपयुक्त होता है। यद्यपि वैदिक साहित्य में संगीत का स्वतन्त्र विवेचन करने वाली कृतियाँ प्रायः उपलब्ध नहीं हैं परन्तु यह विशाल साहित्य में संगीत के सम्बन्ध में इतने अधिक उल्लेख हैं कि तत्कालीन गीत, वाद्य और नृत्य कला का इतिहास साकार हो उठता है।

आज के भारतीय संगीत में वैदिक और तान्त्रिक दोनों परम्पराओं का समन्वय पाया जाता है। संगीत के विकास में दोनों का योगदान भुलाया नहीं जा सकता है। भावों का स्फुरण गीत के रूप में होने पर ही वाद्य एवं नृत्य की कल्पना साकार हो उठती है।

वाराणसी भारतवर्ष की सांस्कृतिक एवं धार्मिक नगरी के रूप में विश्वविख्यात है। इसकी प्राचीनता की तुलना विश्व के अन्य प्राचीनतम नगरों जैसे जेरुसलम, एथेंस तथा पीकिंग से की जाती है। काशी को हम 'सर्वविद्या की राजधानी' के नाम से भी जानते हैं ऐसा कथन महामना पं० मदन मोहन मालवीय जी का है। वाराणसी की संगीत के क्षेत्र में सदा अग्रणी रहा है। वाराणसी की संगीत परम्परा नगर के इतिहास जैसी प्राचीन है। तबला वादन की दृष्टि से बनारस की संगीत-परम्परा संभवतः अन्य घरानों की अपेक्षा अधिक समृद्ध है।

आज का बहुचर्चित एवं प्रसिद्ध बनारस घराना लगभग डेढ़ सौ वर्ष से अधिक प्राचीन नहीं है। बनारस के पं० राम सहाय मिश्र, जिनका समय संभवतः सन् 1830 ई० से सन् 1886 ई० तक का माना जाता है, ने लखनऊ घराने के प्रवर्तक उ० मोदू खॉं साहब से बारह वर्षों तक लखनऊ में रहकर शिक्षा प्राप्त की। शिक्षा पूर्ण हो जाने के पश्चात् वे पुनः बनारस लौट आए और अपने परिवार के सदस्यों एवं शिष्यों में तबले का प्रचार किया। पं० जी बनारस के एक संगीत व्यवसायी कथक परिवार के थे और उन्होंने तबले की प्रारम्भिक शिक्षा अपने पिता एवं चाचा से प्राप्त की थी। रामसहाय जी ने अपने नगर में लौटने के बाद तबले को वादन शैली में इतना मौलिक परिवर्तन किया एवं नवीन रचनाओं का सृजन किया की कालान्तर में बनारस एक घराना के नाम से प्रतिष्ठा पा सका।

बनारस बाज के सम्बन्ध में रंगनाथ जी का कहना था— कि बनारस बाज खुला है खुला का अर्थ यह नहीं है कि जिसे जोर से बजाया जाय। वस्तुतः राम सहाय जी के मोदू खॉं की पत्नी से पंजाब-अंग की गतें सीखने के कारण बनारस पर पंजाब अंग का प्रभाव पड़ा। परन्तु अपनी प्रतिभा के बल पर रामसहाय जी ने पंजाबी लाहौरी बाज को नये रंग में रंगकर नई शैली का रूप दिया। राम सहाय ने दिल्ली वालों से दुक्कड़ सीखा और विभिन्न घरानों की शैली निचोड़कर नया बाज बनाया जो कालान्तर में 'बनारस बाज' के नाम से प्रचलित हुआ। बनारस तीर्थ-स्थान होने के कारण संगीत श्लोक कथा आदि पर आधारित था। वहाँ स्थानीय रूप से मृदंग वादन का अधिक महत्व था। इस घराने की उत्पत्ति के पीछे स्थानीय सांगीतिक स्थिति, कई प्रकार के वाद्यों का प्रभाव, घरानों की वादन शैली का प्रभाव, मृदंग की सुदृढ़ वादन स्थिति का प्रभाव ये कारण रहे।

पण्डित राम सहाय जी के छोटे भाई पं० जानकी सहाय व पं० ईश्वरीय सहाय तथा पं० गौरी सहाय (चचेरे भाई) थे। पं० गौरी सहाय के पुत्र भैरो सहाय पौत्र बलदेव सहाय, प्रपौत्र भगवती सहाय, लक्ष्मी सहाय तथा दुर्गा सहाय (सूरदास) थे। पं० भगवती सहाय जी के पुत्र पं० मंगला सहाय, पं० शारदा सहाय, पं० विद्या सहाय एवं पं० राम शंकर सहाय तथा प्रपौत्र संजय सहाय, विष्णु सहाय व दीपक सहाय हैं।

पं० भैरों सहाय जी एवं पं० बलदेव सहाय जी के शिष्य एवं वंशज पं० हरी महाराज पं० कण्ठे महाराज, गणेश दास तथा बेनी माधव जी थे। पं० हरी महाराज जी के पुत्र पं० किशन महाराज तथा पौत्र पूरन महाराज हैं। पं० कण्ठे, पं० शारदा सहाय, पं० रामशंकर सहाय, यदुनाथ सुपकार, आशुतोष भट्टाचार्य, नाटू बाबू, पं० बद्री महाराज, पं० अमरनाथ जी महन्त, कामेश्वर नाथ मिश्र आदि हुए हैं।

पण्डित राम सहाय जी के शिष्य पं० भगत जी के तबले का कोषाध्यक्ष कहा जाता था क्योंकि पण्डित राम सहाय जी की शिष्य परम्परा में जितनी चीजें उनको याद थीं, उतनी दूसरों को नहीं, अर्थात् तबले का अक्षय भण्डार था। पं० भगत जी के प्रमुख शिष्यों में पं० भैरों प्रसाद, ढाका के अता हुसेन खाँ, पं० दीनू मिश्र, पं० बुन्दी महाराज, पं० श्यामा जी मिश्र, पं० मौलवी राम मिश्र, पं० दामोदर मिश्र आदि थे।

पं० भैरो प्रसाद के शिष्य पं० अनोखे लाल मिश्र जी का नाम अविस्मरणीय व जगत विख्यात है। वे 'ना धिं धिं ना' के जादूगर कहे जाते थे क्योंकि उनके जैसा 'ना धिं धिं ना' आज तक तबले पर कोई नहीं बजा सका। बनारस घराने के पं० बैजू जी 'फर्द' में माहिर थे और गोकुल जी 'गत' के माहिर समझे जाते थे। पं० बलदेव सहाय को बुलबुल बोस्ता कहा जाता था। पं० विश्वनाथ जी 'रेलों' के लिए अद्वितीय थे।

बनारस घराने के तबला वादन की बहुत सारी विशेषतायें पायी जाती हैं जो निम्नलिखित हैं।

बनारस के कलाकारों के अनुसार इस बाज में अनामिका अंगुलि को थोड़ी सी टेढ़ी करके तबला (दाहिना) पर प्रहार करके ध्वनि निकाली जाती है। इस प्रकार इस बाज में लय का सर्वाधिक प्रयोग होता है और इसी प्रयोग से यह बाज अन्य बाजों से पृथक् हो जाता है।

बनारस घराने में कायदे से अधिक महत्व उठान, गत, परन, मोहरे, मुखड़े, रेले, लगगी, लड़ी, बाँट, श्लोक आदि बोलों पर जोर दिया जाता है।

गति और स्पष्टता बनारस घराने की अपनी विशेषता है। हाथ की तैयारी तथा सफाई के लिए यहाँ के लोग कठोर परिश्रम करते हैं।

बनारस घराने की लोकप्रियता का मुख्य कारण यह है कि यह बाज गायन, वादन और नृत्य सभी की संगति में खरा उतरता है। जहाँ तक स्वतन्त्र वादन का प्रश्न है उनकी तैयारी और सफाई सभी को आकर्षित करती है। ठेके के विविध प्रकारों का प्रचलन बहुत है। फर्द नामक की विशेष प्रकार की गत इस घराने की प्रमुख विशेषता है। बोलों के निकास में गम्भीरता होती है तथा पूरे पंजे का प्रयोग किया जाता है। बनारस घराने की वादन शैली अपने अंदर बहुत सारे सौन्दर्य तत्वों से विराजमान हुए एक तबला का प्रमुख घराना है।

बनारस बाज के विकास में यहाँ की लोक संस्कृति ने भी विशेष योगदान दिया है। तुमरी, होरी, कजरी, चैती, जैसी गायन विधाओं का बनारस प्रमुख केन्द्र रहा है। अतः इस गायन विधाओं की संगति हेतु बनारस के तबला वादकों ने कहरवा, जत, दीपचन्दी, अद्ध, पंजाबी तालों जैसे लोक एवं सुगम संगीत की तालों को गम्भीरता से अपनाया।

यह प्रकृति का सर्वज्ञात नियम है कि जिसकी रचना जितनी देर में होती है वह उतना ही अधिक आधुनिक, सुसंस्कृत और समृद्ध होता है। चूँकि घरानों की श्रृंखला में बनारस का निर्माण सबसे अन्त में हुआ। इसलिए अन्य घरानों की विशेषताओं का भी स्वाभाविक लाभ हुआ।

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भारतीय शास्त्रीय संगीत में घरानों की उपयोगिता

सचकिरण कौर – शोधार्थी

संगीत विभाग, पंजाब विश्वविद्यालय,

चण्डीगढ़।

सारांश

संगीत में घराने का बड़ा महत्व माना गया है, घराने से मतलब किसी विशिष्ट गुरु परम्परा से होता है। घराने की प्रथा संगीत के सभी प्रकारों में पाई जाती है, जिस प्रकार गायन के घराने होते हैं, वैसे ही वाद्य तथा नृत्य के भी घराने देखे जाते हैं। गायन के अंतर्गत ध्रुपद, ख्याल तथा तुमरी जैसी शैलियों में भी गायकी के विभिन्न घराने देखे जा सकते हैं। घरानों का प्रचलन उत्तर तथा दक्षिण दोनों में बराबर पाया जाता है। उत्तर में जिसे 'घराना' कहते हैं, दक्षिण में वही संप्रदाय कहलाता है। संगीत के अंतर्गत गायकी तथा नायकी, दोनों का समान महत्व माना गया है। गायकी का संबंध किसी कलाकार के व्यक्तिगत कला-कौशल से है, परंतु नायकी का संबंध उसकी गुरु-परम्परा अर्थात् संप्रदाय से होता है। घराना या संप्रदाय गुरु तथा शिष्य के संयोग से बनता है। यह गुरु-शिष्य परम्परा शास्त्र तथा कला, दोनों के लिए आवश्यक मानी गई है। घरानों में रियाज करने और करवाने के ढंग, आवाज बनाने के लिए जो संस्कार या 'सुर' पर रियाज करने का तरीका यहाँ बताया जाता है, वह वस्तुतः अपने में बड़ा स्वाभाविक और विज्ञानिक है। संगीत एक व्यावहारिक विषय है, जिसमें गुरु का सही निरीक्षण-परीक्षण नितांत आवश्यक है।

'घराना' या घरानेदार गायकी हिंदुस्तानी संगीत की अपनी निजी और प्रमुख विशेषता है क्योंकि घरानेदार गायकी ने अभिजात संगीत में एक 'परंपरा' को जन्म दिया है, जिसमें रियाज यानी अभ्यास का कड़ा अनुशासन है, 'सुर' लगाने की एक मर्यादा है। वैसे तो हिन्दुस्तानी संगीत में विविध प्रकार के घराने हुए हैं। किसी में लय का चमत्कार है तो किसी में 'तानबाजी' किसी घराने में आलाप के स्वरों द्वारा सागर-जैसी गहन गंभीरता है। लेकिन रियाज करने का अनवरत सिलसिला, आवाज की किस तरीके से 'सुरीला' और 'मेलोडियस' बनाया जा सकता है, यह सभी घरानों में एक सा मिलता है।

घरानेदार गायकी के ये विद्यापीठ चाहे कालांतर में विकृत हो गए हो, पर इनके कुछ अपने कायदे और कानून रहे, जिन्हें सभी घरानों का बुनियादी तल या आधार कहा जा सकता है। आवाज बनाने के लिए जो संस्कार या 'सुर' पर रियाज करने का तरीका यहाँ बताया जाता है, वह वस्तुतः अपने में बड़ा स्वाभाविक और विज्ञानिक है, क्योंकि 'घरानेदार गायकी के लिए संस्कारित आवाज ही स्वीकार्य थी।' ध्वनि-विज्ञान के नियमानुसार आज संगीतमय आवाज के लिए जिन तत्त्वों—Pitch यानी आवाज ऊँचा-नीचापन Intensity यानी आवाज का छोटा-बड़ापन तथा आवाज की स्वाभाविक जाति या Timer का वैज्ञानिक रूप से पाश्चात्य संगीत में जो विवेचन किया जाता है, इन सभी को योग्य गुरु अपने शिष्यों की आवाज के गुण-धर्म को पहचानकर उनके गले में उतार देता था और शिष्य की आवाज को 'नादमय' रूप देता था। यह तभी संभव था, जब शिष्य एक ही गुरु के रंग में रंग जाता था। तब शास्त्रीय संगीत की तैयारी उसके गले में अनायास हो जाती थी। यह बात अपने में पूर्ण सही भी है, क्योंकि कि जब तक एक ही घराने में रहकर शिष्य के गले और कान पूर्ण कुशल नहीं हो जाते, तब तक अभिजात संगीत की मलीन और सूक्ष्म अदाकारी को शिष्य आत्मसात नहीं कर सकता। सात-आठ वर्षों तक एक ही गुरु की छत्रछाया में रहकर उसे अपने कान और गले की मर्यादा, उनका गुण और धर्म समझने का ज्ञान हो जाता था। उसके बाद फिर वह अन्य गायकों या घरानों की हरकतें, स्वर-लालित्य और अच्छे-अच्छे तरीके अपने ढंग से गायकी में उतार लेता था। तभी गायकों में नित-नवीनता बढ़ती जाती है। गुरुओं के मार्ग-दर्शन और

निरीक्षण-परीक्षण से गायकी खिले-फूल की तरह महकती-चहकती रहती है। यह घरानों की अपनी विशेषता है। इसी कारण शास्त्रीय संगीत में 'गुरु-शिष्य परम्परा' का उदय हुआ और घरानों की नींव पड़ी। आवाज़ को किस प्रकार सुरीली, स्थिर और लोच व लचकदार बनाया जाए, जिससे कंठ की स्वर-तंत्री में 'फ्लैक्जिबिलिटी' आ जाए और तब जिधर से भी, जैसे भी स्वर निकाला जाए, वह अपने सहायक नादों और श्रुतियों के घेरे से निकलता हुआ आपने सौष्ठव रूप में दिखाई दे, अपने में 'असरदार' और 'मेलोडियस' रहे-इन बातों पर ध्यान देना इन घरानों की विशेषता है। आवाज बनाने (Voice-Culture) के जिन वैज्ञानिक तरीकों और सिद्धान्तों का विवेचन पाश्चात्य संगीत-ग्रंथों में हुआ है, उन सब तत्वों की गुरु सात-आठ वर्षों के अटूट रियाज और परिश्रम से अपने शिष्य के गले में अनायास ही उतार देता। घरानों की यह सब बातें नए गायकों के लिए आज भी और भविष्य में भी अनुकरणीय है।

घरानों के इन विद्यापीठों से जो 'नामवर' गायक व शागीर्द निकले, उनकी अपनी आवाज पर पूर्ण अधिकार था, उनके स्वरों में चुंबकीय आकर्षण था, घरानों की मर्यादा थी और रियाज करने करवाने का तरीका था। वे गायकी के सूक्ष्मातिसूक्ष्म अंदाजों व रीति-रिवाज और अनुशासन से पूर्ण विज्ञ थे। कुल मिलाकर शास्त्रीय संगीत के अभिजात स्वरूप का ज्ञान उन्हें इन घरानों की छत्रछाया में ही जाता था। इसीलिए घरानों की इस परंपरा को वे अपने से श्रेष्ठ मानकर उनकी हिफाजत बड़े ध्यान से करते थे, यही उनका पक्का धर्म था। "इसीलिए Mr. Howard Boatright ने लिखा है—'An Indian musician keeps his Gharana or tradition above himself.'" यह बात सच है कि जिन संगीत साधकों ने अपना संपूर्ण जीवन इस कला की आराधना में लगा दिया, इसकी रक्षा करना उनका प्रथम कर्तव्य था। इसी कारण घरानेदार गायकी का दूसरा नाम 'अभिजात संगीत' पड़ा, जिसने हमारे संगीत को अन्य संगीत से अधिक प्रतिष्ठित समृद्ध और चैतन्यशील बना दिया। संगीत की इसी सूक्ष्म कारीगरी के कारण अभिजात संगीत वर्षों पुराना होकर भी आज प्रभावी और असरदार है। चाहे जो भी हो, घरानों में हमारे शास्त्रीय संगीत के अंग-प्रत्यंगों का पूर्ण निखार हुआ और उसमें अभिजात संगीत की एक परम्परा कायम हुई।

'श्री देशपांडे जी के शब्दों में—'घरानेदार गायकी' और 'अभिजात संगीत' ये पर्यायवाची शब्द हैं। यही नहीं, जो भी अभिजात यानि उच्च माना गया है, जिसके कारण हिंदुस्तानी संगीत उन्नति कर सका, विकसित हुआ, समृद्ध बन सका, वह सब इन घरानों की छत्रछाया में रहकर और आज भी है। आज यद्यपि घरानों का यह सिलसिला टूटता जा रहा है, लेकिन फिर भी आज का गायक इन घरानों के रीति-रिवाज, पुराने-कायदे कानून विरासत में लेकर चलता है। घरानों की इन्हीं खूबियों के कारण आज का गायक अपनी बुद्धि से कुछ नवीन अंगों से अपनी गायकी पेश करता है। घरानों की इन्हीं खूबियों के कारण आज का गायक अपनी गायकी की समृद्धि और असरदारी के लिए प्रत्यक्ष तथा अप्रत्यक्ष रूप से घरानों की उस परम्परा से कहीं-न-कहीं जुड़ा हुआ है। अतः अभिजात संगीत के विकास के लिए इन घरानों को नकारा नहीं जा सकता।

आज संगीत के लिए नए-नए सोपान तैयार किए गए हैं, इसका बृहत् प्रसार व प्रचार किया गया है। विद्यालयों, विश्वविद्यालयों में इसका स्वतंत्र विषय के रूप में चयन किया जाता है, संगीत के शास्त्रीय पक्ष पर शोध-ग्रंथ तैयार होते हैं, विविध प्रकार के सरकारी अनुदान की व्यवस्था है, स्थान-स्थान पर संगीत-विद्यालय चल रहे हैं और उनमें प्रत्येक वर्ष संगीत के विभिन्न विषयों में प्रतियोगिताओं का आयोजन भी किया जाता है।

आज का युग मशीनी युग है। लोगों के कान फास्ट और शोर-शराबे वाला अत्यधिक गतिशील संगीत सुनने के अभ्यस्त होते जा रहे हैं। धीरे-गंभीर किंतु मेलोडियस भारतीय संगीत की महफिलें सूनी होती जा रही हैं। घराने भी टूट रहे हैं और उनका जो निरंतर रियाज करने और करवाने का अनुशासन है, उसमें शिथिलता उत्पन्न हो गई है। मशीनों का उपयोग होने से लोगों में परिश्रम करने की प्रवृत्ति और

धैर्य नहीं रह गया है। इसीलिए तुमरी ध्रुपद—धमार जैसी पूर्ण शास्त्रीय शैलियों का पतन हो रहा है। गुरु—शिष्य परम्परा भी समाप्त होती जा रही है। रियाज करने और करवाने का जो अटूट सिलसिला चलना चाहिए, जिससे कि गायकों में प्रभाव उत्पन्न हो सके, वह नहीं हो पा रहा। संगीत को एक तपस्या माना गया है, जिसका एक—एक सुर उस मंच की तरह है, जो तुरंत असर करता है—बशर्ते कि इसके साथ ईमानदारी से रियाज किया जाए। आज संगीत के नाम पर व्यर्थ का दिखावा अधिक है, जो इसकी गिरावट का कारण है। इसीलिए इसका 'स्वर्गिक आनंद' समाप्त हो रहा है और उसके प्रति लोगों की अरुचि का भी यही कारण है।

आज संगीत सिमटकर विद्यालयों और विश्वविद्यालयों के कक्षों में पहुंच गया है, जहाँ चालीस—पैंतालीस मिनट के समय में संगीत के सुरों की थोड़ी—बहुत शिक्षा दी जा सकती है, गायकी की बारीकियाँ नहीं सिखाई जा सकती। इस कला की जानकारी के लिए जब तक अलग से किसी योग्य गुरु से लगातार कई वर्षों तक सामने बैठकर इसको गुरु से ना सीखा जाएँ, आवाज की तैयारी ना की जाए, तब तक घरानेदार गायकी के कायदे, रीतियाँ और विभिन्न स्वर—संगतियों को शिष्य के गले में नहीं उतारा जा सकता। यह तो गुरुमुखी विद्या है, जहाँ कदम—कदम पर गुरु के मार्ग—दर्शन की सख्त जरूरत रहती है। आज हमारे पास पं. भातखण्डे जी के और अन्य गुणीजनों के सत्प्रयत्नों से संगीत की घरानेदार गायकी और बंदिशों की बहुत—कुछ सामग्री लिखित रूप में उपलब्ध है। पर उसमें छिपे हुए संगीत के विभिन्न अंदाजों और स्वरों की महीन अदाकारी को बिना योग्य गुरु के हासिल नहीं किया जा सकता। संगीत एक व्यावहारिक विषय है, जिसमें गुरु का सही निरीक्षण—परीक्षण नितांत आवश्यक है। केवल विश्वविद्यालय की डिग्रियाँ हासिल करने मात्र से संगीत के अभिजात स्वरूप का सुधार संभव नहीं। अतः शास्त्रीय संगीत के लिए पोषक जमीन का निर्माण करने, इसकी योग्य गायकों, शिक्षकों और गुरुओं का निर्माण करने के लिए स्वांगीण प्रयत्न आवश्यक है।

संदर्भ ग्रन्थ सूची

1. डॉ. सुशील कुमार चौबे, संगीत के घरानों की चर्चा, हरि माधव शरण उत्तर प्रदेश, हिन्दी संस्थान।
2. प्रभू लाल गर्ग, घराना अंक, वर्ष, जनवरी—फरवरी, 1982, संगीत कार्यालय हाथरस (उ. प्र.)
3. शम्भूनाथ मिश्रा, हिन्दुस्तानी शास्त्रीय संगीत की घराना—परम्परा, सूचना एवं प्रसारण मंत्रालय, भारत सरकार।
4. डॉ. प्रतिभा शर्मा, विविध घरानों की समन्वित गायकी, संस्कार प्रकाशन।
5. डॉ. दीपाली श्रीवास्तव, उत्तर भारतीय संगीत की परम्परा में घरानों का ऐतिहासिक अध्ययन, विकास प्रकाशन।

घराना — भारतीय शास्त्रीय संगीत

गौरी उपाध्याय — शोधार्थी अंशकालिक प्रवक्ता (तबला)

संगीत विभाग

श्री टीकाराम कन्या महाविद्यालय, अलीगढ़

भारतीय शास्त्रीय संगीत—

कला के द्वारा मन की अनुभूतियों की अभिव्यक्ति होती है अतः यह जीवन के लिए और जीवन के निकट होती है। कलाकार एक सामाजिक प्राणी है। वह अपने समाज का प्रतिनिधि है। अतः जिस समाज में वह जीता है उसका प्रतिविम्ब उसकी कला में अवश्य दिखाई देता है।

संगीत मानव समाज की एक कलात्मक उपलब्धि है। यह सांस्कृतिक परम्पराओं का एक मूर्तिमान प्रतीक है और भावना की उत्कृष्ट कृति है, अमूर्त भावनाओं को मूर्त रूप देने का माध्यम है। इसमें हृदयस्पर्शिता है और यह मानव, सृष्टि तथा प्रकृति के रोम-रोम व कण-कण में व्याप्त है। संगीत अखण्ड, असीमित तथा अनन्त है। संगीत के इसी गहन और व्यापक प्रभाव के कारण ही कहा गया है —

"Love is God and God is Music".

भारतीय संगीत प्राचीन काल से भारत में सुना और विकसित होता संगीत है। पंडित शारंगदेव कृत "संगीत रत्नाकर" ग्रंथ में भारतीय संगीत की परिभाषा "गीतम्, वादयम् तथा नृत्यं त्रयम् संगीतमुच्यते" कहा गया है। गायन, वादन एवम् नृत्य, तीनों कलाओं का समावेश संगीत है। तीनों स्वतन्त्र कलायें होते हुये भी एक दूसरे की पूरक हैं।

घराना—

मनुष्य मात्र का यह स्वभाव रहा है कि वह अपने वंश में अपने नाम से कोई विशेषता देकर जाना चाहता है, जिससे उसका नाम वंश में स्थिर बना रहे। प्राचीन काल में संगीत को लिखित रूप में लिखने का कोई साधन नहीं था। तब संगीत पंडित अपनी कला का पूर्ण ज्ञान अपने पुत्रों अथवा शिष्यों को देते थे जिससे कला जीवित रह सके। इस प्रकार यह क्रम पीढ़ी दर पीढ़ी चलता रहता था। गुरु ने अपनी कठिन साधना से साध्य की गई कला को शिष्यों में पूर्ण रूप से देना उसकी श्रेष्ठता एवं विशालता का प्रमाण होता था। गुरु अपनी कला उन्हीं शिष्यों या पुत्रों को देते थे जिनमें कठोर परिश्रम की क्षमता हो, लगन हो तथा कला के प्रति आदर भावना हो। इस प्रकार परीक्षा में सफल पाये जाने पर ही प्राचीनकाल में कला प्राप्त होती थी। इन शिष्यों में से कोई शिष्य अगर परम्परागत शिक्षा में पारंगत होकर, एकनिष्ठा से, आदर भाव से पालन करते हुए अपनी प्रतिभा के बल पर अर्जित ज्ञान में अपनी कुछ मौलिक कला का प्रतिपादन कर अपनी शैलीनुसार वादन विशेषता लाता था तो उसकी एक अलग परम्परा का निर्माण होता था। परम्परा के अनुसार वह अपनी विशेष शैली की कला का ज्ञान अपने पुत्रों एवं शिष्यों को देता था तथा उस शैली में वादन की शिष्य संख्या बढ़कर उसी परम्परा का वादन अलग विशेषता लिये प्रचार में आता था। इस प्रकार उसके स्वयं के नाम से या निवास स्थान के नाम से यह परम्परा 'घराना' के रूप में जानी जाती है।

घरानों का उद्भव —

संगीत में घराने कब से प्रारम्भ हुए इसका ठीक-ठीक उत्तर देना कठिन है। आधुनिक युग में केवल घरानों पर प्रकाशित जो पुस्तकें उपलब्ध हैं, उन सभी पुस्तकों में घरानों की परम्परा करीब ढाई-तीन सौ साल अधिक पुरानी नहीं बताई गई है।

इतिहास के अध्ययन से हमें प्राप्त होता है कि मध्य युग में भी ध्रुपद की चार वाणियाँ प्रसिद्ध थी, जिन्हें चार घराने कहा जा सकता है। ध्रुपद गायकी के प्रचार से पूर्व भी भरत मत, शिव मत, हनुमन्त मत और नारद मत जैसे चार मत प्रचलित थे, जो घराने के पर्याय ही माने जा सकते हैं। अतः घरानों का उद्भव पिछली दो-तीन सदियों में ही हुआ है, ऐसा मानना ठीक नहीं होगा। इसके पहले भी घराने तो थे ही किन्तु उनका स्वरूप भिन्न था। वे कभी 'वाणी' तो कभी 'मत' के नाम से सम्बोधित किये जाते थे।

घरानों की प्राचीनता –

'घराना' शब्द संस्कृत में गृह शब्द से उद्घृत है। यह घर का भाव, वाचक है। 'शब्दकोश' में घराना शब्द का अर्थ वंश या कुल है। सांगीतिक परिभाषा में भी इसी अर्थ का प्रयोग हुआ है। ऐतिहासिक दृष्टिकोण से वैदिक काल से ही उपनिषद शब्द 'उप' निकट 'नि' (नीचे) 'सद' (बैठना) से मिलकर बना है। अर्थात् नीचे "निकट बैठना"। तात्पर्य यह है कि उस समय शिष्यगण गुरु से गुप्त विद्या सीखने के लिए गुरु के निकट बैठते थे। स्थान-स्थान की जलवायु व वातावरण के अनुसार खान-पान, रहन-सहन व अन्य गतिविधियों की अनुकूलता तथा वस्तुओं की उपलब्धि आदि के अनुसार प्राप्त सामग्री से ही विभिन्न प्रकार के बाद्य बनाये गये तथा प्रत्येक स्थान पर वहाँ के सामान्य जीवन के अनुकूल ही संगीत, विकसित हुआ। इस प्रकार प्रत्येक ज्ञान के गायन, वादन व नृत्य में कुछ भिन्न-भिन्न प्रकार की विशेषतायें रहीं। 'घरानों' का जन्म ऐसी ही कुछ विशेष परिस्थितियों में हुआ। यह समाज में अलग न होकर समाज का ही एक अंग है।

संगीत में 'घराना' एक विशिष्ट गायन शैली, वादन शैली या नृत्य शैली का सूचक होता है। यह शैली या रीति जिस कलाकार द्वारा प्रवर्तित होती है। वही उनका संस्थापक माना जाता है और उसके नाम से अथवा निवास स्थान से घराने का नामकरण होता है।

घरानों के नियम –

घराना अर्थात् रीति, पद्धति, स्टाइल, स्कूल अथवा एक निश्चित परम्परा। 'घराना' कलाकारों का ऐसा परिवार है जिसकी प्रत्येक इकाई में उसके नियमों तथा उसके आद्यकर्ता की छाप लगी रहती है। घराने के मुख्य नियम, ध्येय, आचरण और रीति-रिवाज उसके समय की राजकीय एवं सामाजिक परिस्थिति तथा उसके मूल प्रवर्तक की अपनी वृत्ति संस्कार और संस्कृति पर आधारित होते हैं। यही कारण है कि घराने के मूल प्रवर्तक की छाप उसके सभी पीढ़ी-दर-पीढ़ी कलाकारों की कला में स्पष्ट दिखाई देती है।

संगीत कला अनुकरणशील विद्या है। घराने के मूल में गुरु-शिष्य परम्परा का महत्वपूर्ण स्थान है। गुरु की सारी विशेषतायें शिष्य के गले से, हाथ से या पैरों से निकले यह घरानेदार परम्परागत प्रथा का मुख्य आधार है। वर्षों की दीर्घ तालीम से ही यह सम्भव हो सकता है, यही कारण है कि तबले या पखावज पर हाथ रखते ही या थाप लगाते ही मालूम पड़ जाता है कि यह कलाकार अमुक घराने से सम्बन्धित है।

घरानों की महत्वता –

एक विशेष 'घराना' घराने की प्रतिष्ठा तथी प्राप्त कर सकता है। जब कई पीढ़ियों तक यह सिलसिला लगातार चलता रहता है। जिसकी कम से कम तीन पीढ़ियाँ भी न गुजरी हों उसे सामान्यतः घराना नहीं कहा जा सकता। तीन पीढ़ियाँ अर्थात् प्रत्येक पीढ़ी के कम से कम तीन कृतित्व सम्पन्न गायक, वादक या नर्तक होने चाहिये। अर्थात् पहला घराने का संस्थापक, इसके बाद एक प्रभावशाली शिष्य, तत्पश्चात् शिष्य के आगे कृतित्व सम्पन्न शिष्य। घरानों से माध्यम से रात-दिन रियाज करते हुए संगीत साधना का क्रम वास्तव में प्रशंसनीय है। ताल, सुर की तालीम की कल्पना तो घराने के बिना सम्भव ही नहीं।

कला का स्थिर रखने की दृष्टि से घरानों की बहुत महत्वता रही। घरानों के कारण ही कलाकारों में उत्कृष्टता आई एवं गायन, वादन तथा नृत्य में गायकियों एवं वाद्य सम्बन्धी वादन सामग्री का उद्भव विभिन्न सौन्दर्यपूर्ण प्रणालियों द्वारा होने लगा।

घरानों की प्रशंसा करते हुये श्री देशपाण्डे लिखते हैं कि –

"Whatever is considered of high value in Hindustani Music, whatever has been contributed to its development it has all grown under the aegis of the Gharana. In fact the terms classical Hindustani Music and Gharan Music are synonymous."

वर्तमान परिप्रेक्ष्य में घरानों का स्वरूप—

घरानों ने आज तक भारतीय संगीत कला को संभालने का महत्वपूर्ण कार्य किया है। प्राचीन समय के शिष्य गुरु के घर रहकर वर्षों पर्यन्त तालीम लिया करते थे। उन दिनों कलाकारों को राजदरबारों में आश्रय मिला करता था अतः आर्थिक जिम्मेदारियों से मुक्त रहकर वे विद्या दान, अभ्यास में पूरा ध्यान लगा सकते थे।

यह सत्य है कि आज का विद्यार्थी अधिक चतुर और बुद्धिमान है। वह शिक्षित होने के कारण प्रत्येक बात को वैज्ञानिक कसौटी पर कसकर ही ग्रहण करता है, किन्तु जीवन में कोरा सिद्धान्तवाद और तर्कबुद्धि ही सब कुछ नहीं होती। विद्यालयों की शिक्षा प्रणाली कलाकारों को उत्पन्न करने के लिये पूर्णतः योग्य नहीं है। गुरु शिष्य प्रणाली ही इसके लिए सर्वश्रेष्ठ कही जा सकती है। किन्तु वर्तमान युग विशेष रूप से विद्यालयी शिक्षा प्रणाली पर आधारित है।

आज के युग में सांगीत शिक्षा के लिए इन दोनों प्रणालियों का मिश्रण करके ऐसी पर्याप्त संगीत संस्थाएँ हर जगह स्थापित करना चाहिए जो सरकारी सहयोग से अथवा संगीत प्रेमी दाताओं के सहयोग से चलती हो। एक युग में कलाकारों को जिस प्रकार राजाश्रय मिला करता था, उसी प्रकार ऐसी संस्थाएँ अपने यहाँ उच्चकोटि के कलाकारों को आश्रय प्रदान करें ताकि उनके लिए जीवनोपार्जन का प्रश्न हल हो जाए। होनहार विद्यार्थियों को ऐसे धुरन्धर गुरुओं से तालीम दिलाने का वहाँ प्रबन्ध किया जाए तथा इस बात का विशेष ध्यान रखा जाए कि प्रत्येक विद्यार्थी की रुचि एवं क्षमता के अनुसार ही उसे उन कला-गुरुओं से व्यक्तिगत एवं परम्परागत शिक्षा प्राप्त हो। ऐसी संस्थाओं में विद्यार्थियों का चुनाव बिना पक्षपात से उनकी योग्यतानुसार किया जाए जिनका खर्च, शिष्य वृत्ति के रूप में सरकार द्वारा या संस्था द्वारा उठाया जाए। इससे गुरु-शिष्य परम्परा दूसरे रूप में सजीव हो सकती है तथा विद्यार्थियों के विकास पर भी ध्यान दिया जा सकता है। व्यक्तिगत-रूप से तालीम दी जाने के कारण, इसमें गुरु तथा शिष्य के बीच स्नेह एवं श्रद्धा का नाता भी बना रह सकेगा, जो संगीत शिक्षा का महत्वपूर्ण अंग है। यद्यपि विद्यार्थियों के चुनाव में तथा उन्हें स्थान मिलने में कदाचित् कठिनाई तो हो सकती है। पहले भी गुरु-शिष्य परम्परा में शिष्य को योग्य गुरु के पास पहुँचने में कठिनाई तो होती ही थी। अतः इस प्रकार को संस्थाएँ स्थापित करना अत्यावश्यक है जो निस्वार्थ भाव से तथा बिना किसी पक्षपात या स्वार्थ से विद्यार्थियों का, उनकी योग्यतानुसार चुनाव करें एवं उनको आगे बढ़ने का अवसर प्रदान करें जिससे उच्चकोटि के कलाकार उत्पन्न हो पायें जो संगीत की परम्परागत संस्कृति को कायम रखें तथा आगे बढ़ाने में समर्थ हो पायें।

सन्दर्भ ग्रन्थ सूची:

1. पखावज और तबले के घराने एवं परम्पराएँ – डॉ. अबान ई. मिस्त्री
2. ताल वाद्य शास्त्र – डॉ. मनोहर भाल चंद्र मराठे
3. तबले के घराने वादन शैलिया एवं बंदिशे – डॉ. सुदर्शन राम
4. तबले का उद्गम विकास और वादन शैलिया – डॉ. योगमाया शुक्ल
5. ताल परिचय-भाग-2,3 – प्रो. गिरीशचंद्र श्रीवास्तव

भारतीय वाद्य संगीत का किराना बीनकार घराना (इंदौर): एक विहंगावलोकन

डॉ. राहुल बड़ोदिया - स. प्राध्यापक

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दी महाराजा सयाजीराव यूनिवर्सिटी ऑफ़ बड़ोदा

घराना एक बृहद अवधारणा

भारतीय संगीत में घराना शब्द एक बहुत महत्वपूर्ण शब्द के रूप में परिभाषित हुआ है। हम जानते हैं कि घराना संगीत की शिक्षा-दीक्षा के साथ जुड़ा हुआ शब्द है और प्रायः सभी को इसकी परिभाषा का ज्ञान है। घराना शब्द में सिर्फ संगीत की शिक्षा दीक्षा ही नहीं होती किंतु गुरु अपने शिष्यों को संतानवत् रखकर उन्हें मूल रूप से संगीत के अलावा जीवन जीने की शिक्षा भी देते हैं। यह शिक्षा जीवन के महत्वपूर्ण पहलू जैसे अध्यात्म, मूल संस्कार, रहन-सहन, बोलचाल, भाषा, खान-पान, परिचित-अपरिचित से व्यवहार जैसे जीवन के महत्वपूर्ण आयाम से सम्बंधित भी होती है। आपको जानकर आश्चर्य होगा कि हर घराने के संगीत में अंतर होता है किन्तु प्रत्येक घराने में जीवन के प्रति दार्शनिक और वैज्ञानिक अभिगम के रूप में होता है। खान-पान परिवेश के अलावा आपको जानकर आश्चर्य होगा कि गानों में कई पारंपरिक दवाइयां भी देखी जाती हैं।

संगीत की बात की जाए तो शास्त्रीय संगीत की शिक्षा दो प्रकार से विभाजित होती है, एक प्रदर्शनकला के रूप में विकसित संगीत, और दूसरा व्यवहार में (बरतने में) उसके विभिन्न घटक तत्व के लिए जो सोच का या किसी थीम के साथ प्रयोग किया जाता है उसकी शिक्षा। इसे अलग अलग घरानों में 'सोच' जैसे बृहद शब्द के रूप में बताया गया है। जिसमें शिक्षा या तालीम के तत्व जैसे बाबत- तरीका, लाग- डांट इत्यादि के रूप में देखा जाता है। यह अधिकांश तक घरानों में संगीत का विकास या उसे शैली का विकास और उस घराने की खुद की सोच के ऊपर आधारित होता है, और प्रत्येक घराने में संगीत के प्रस्तुतीकरण के तत्वों को या रागदारी के तत्वों के सोचने का पहलू रहता है वही महत्वपूर्ण होता है। जब उसकी दीक्षा शिष्य या विद्यार्थी को प्राप्त होती है तो ही ऐसा कहा जा सकता है कि यह घरानेदार तालीम से या शिक्षा से संबंधित है। आधुनिक समय में देखा यह जाता है कि घरानों में प्रचलित राग और उनकी बंदिश तथा प्रस्तुतीकरण के तत्व को बाह्य रूप से दिखा कर ओसाका अनुकरण करने तक ही तक ही घराना सीमित रह जाता है। यही राग क्यों चुने गए? राग प्रस्तुतीकरण में ऐसे ही तत्व क्यों चुने गए? अगर वह तत्व चुना गया है तो उसके पीछे की सोच क्या है? यह ज्ञान एक योग्य गुरु अपने योग्य शिष्य को दे सकता है। क्योंकि भारतीय संगीत के रागदारी संगीत की बात भी करें तो वह एक प्रकार से शास्त्र से जुड़ा शास्त्रीय संगीत है और शास्त्र बहुत ही प्रयोग और परीक्षा के बाद निर्मित होते हैं। जिसमें कई योग्य पीढ़ियों का योगदान रहता है। यदि कोई गुरु किसी भी संगति क्रिया को क्या सोचकर बता रहा है या प्रस्तुत कर रहा है यह बताने में निष्फल हो जाता है, तो यह संगीत शास्त्रीय संगीत नहीं रह जाता, यह मार्गी संगीत नहीं रह जाता और फिर उसका उपयोग केवल देसी संगीत के रूप में हो जाता है। संक्षिप्त में घराना मूलभूत रूप से प्रस्तुतीकरण का एक बाह्य आवरण नहीं किन्तु उस प्रस्तुतीकरण के पीछे का विज्ञान है।

वाद्य संगीत का किराना बीनकार घराना (इंदौर)

भारतीय शास्त्रीय संगीत में वाद्य संगीत का योगदान हमेशा से रहा है। मध्यकाल में जब घरानों की परंपरा का शुरुआत हुई, तब तानसेन के बाद में ख्याल परंपराओं के विकास के साथ-साथ वाद्य संगीत की स्वतंत्रता परंपराओं का भी विकास हुआ। जिसमें वाद्य संगीत का एक प्रमुख घराना " किराना बीनकार घराना" का भी प्रादुर्भाव हुआ। यह घराना तानसेन की पुत्री वंशज निर्मल सेन (लगभग ५-७ पीढ़ी) के एक महत्वपूर्ण शिष्य, उस्ताद बंदे अली खान बीनकार (सी. 1830 – 1896) के द्वारा स्थापित किया गया बंदे अली खान सहारनपुर घराने के सादिक अली खान के बेटे थे। बंदे अली खान प्रसिद्ध ग्वालियर ख्याल घराने के उस्ताद हद्दू खान के दामाद थे। उनकी बहन की शादी बेहराम खान डागर से हुई थी। उस्ताद बंदे अली खान इस घराने के मूल पुरुष के रूप में माने जाते हैं जो की द्रुपद गायकी और रुद्र वीणा वादन के साथ जुड़े थे। उस्ताद निर्मल सेन के समय जब मुगल शासक शाहजहां

ने कलाकारों को यमुना किनारे सहारनपुर जिले के किराना नाम गांव में बसाया था मुगल कालीन कलाकारों का एक बड़ा समूह जो की मूल रूप से ध्रुपदियों और बीनकारों का था, किराना नाम के साथ भी जुड़ा रहा तथा गाने के किराने घराने की तृतीय शाखा के रूप में स्थापित हुआ. आज किराना घराना गाने में भी है, जिसकी दो शाखाएं हैं तथा किराना घराना वाद्य संगीत में भी है जो बीनकार घराना के नाम से तृतीय शाखा के रूप में जाना जाता है. (२८४ भारतीय संगीत कोष)

बीनकार घराने के प्रदुर्भाव और विकास यात्रा में मध्य भारत का मालवा प्रान्त और मराठा साम्राज्य का एक केंद्र बिंदु इंदौर प्रमुख स्थान रहा. ऐसा कहा जाता है की सितार और रूद्र वीणा के वादकों के लिए एक प्रमुख स्थान रहा है , उस्ताद बन्दे अली खान, उ. मुराद खान, उ. बाबुखा, उ. अब्दुल हलिम खान, प. नारायण राव गुरव, प. मांगीलाल शर्मा, प. मोतीलाल तक की परम्परा इंदौर के साथ जुड़ी रही. इसके अलावा इटावा घराने के संस्थापक इमदाद खान, इनायत खान, वाहिद खान , साथ ही मुहम्मद खान, रईस खान, इसके अलावा और भी कई दिग्गज जैसे , अब्दुल रहमान खान, दबीर खान आबिद हुसैन खान भी इंदौर से जुड़े रहे.

उस्ताद बन्दे अली खान शिष्य परम्परा

आपकी शिष्य परम्परा में मुख्य नाम उस्ताद मुराद कहना बीनकार का आता है. इसके अलावा आपके शिष्यों में १. अब्दुल अजीज खान, २. इमदाद खान ३. वाहिद खान ४. कृष्ण राव आष्टावाले ५. जमालुद्दीन 6. भैय्या साहब गणपत राव 7. मुनव्वर खान ८. शाहमीर खान ९. हैदर बक्श १. रहमत खान और कई अन्य थे.

उस्ताद मुराद खान बीनकार

आपकी शिष्य परंपरा में प्रमुख शिष्य उस्ताद बाबूखान थे इनके अलावा आपके शिष्यों में

१. कृष्णराव कोल्हापुरे २. कृष्णराव मुले ३. निसार हुसेन खान ४. कृष्णराव रघुनाथ राव आष्टा वाले ५. मांगीलाल शर्मा ६. विश्वनाथ और कई अन्य

उस्ताद बाबूखान बीनकार

१. नारायण राव गुरव २. मोतीलाल ३. अब्दुल हलिम जफ़र खान ४. प. बिमलेन्दु मुखोपाध्याय ५. आशालता बोकिल एवं अन्य

आधुनिक काल में बीनकार घराने की स्थिति एवं शिष्य परम्परा :

भारत के लगभग सभी आधुनिक रूद्र वीणा वादकों के तार इस घराने से कही न कही जुड़ते हैं , क्रमशः रूद्र वीणा के वादन के लिए एक स्तर की आध्यात्मिकता और शुद्धता की आवश्यकता होती है जो किसी भी सांसारिक व्यक्ति के लिए निभाना कठिन हो सकता है और इस में त्रुटी होने के कारण गंभीर परिणाम देखने को मिलते हैं. इसलिए इस घराने के बुजुर्गों ने अपने शिष्यों को सितार की तालीम देना प्रारम्भ किया. आधुनिक काल में सितार में वह चाहे धारवाड़, हो या कलकत्ता इस घराने की तालीम के कलाकार दिखाई पड़ते हैं. धारवाड़ में रहमत खा के वंशज, से लेकर उ. अब्दुल हलिम जफ़र खा के शिष्य प. हरशंकर भट्टाचार्य और उनका अनुगामी, गुजरात के जामनगर प. चेतन शास्त्री से लेकर, खा साहब के पुत्र उ. जूनैस खा (मुंबई), निखिल बड़ोदिया (इंदौर) और स्वयं लेखक (बड़ोदा) तक फैला हुआ है और सितार वादकों की नई पीढ़ी के रूप में निरंतर बढ़ता जा रहा है. इसके अलावा इंदौर से ही तालीम ले कर कई कलाकारों ने अपने पितृ परम्परा को छोड़ कर मातृपक्ष की परम्परा के नाम पर अपने घरानों के नाम रखे हैं .

मालवा प्रान्त के इंदौर की संगीत परम्परा की आधुनिक स्थिति :

उस्ताद मुराद खान बीनकार से जुड़े प. मांगीलाल शर्मा को अपने गृह-नगर (मोहन बड़ोदिया उज्जैन) को अपने नाम में शामिल करने के चलन के बाद मांगीलाल शर्मा को बड़ोदिया के नाम से जाना जाता था, उन्होंने अपने बेटे

मोतीलाल को इतना प्रशिक्षित किया कि वह बीनकार उस्ताद बाबू खान के शिष्य के रूप में स्वीकार हो सके। एक लम्बे समय तक उस्ताद बाबू खान का निवास प. मांगीलाल के घर में (बड़ वाली चौकी) में ही रहा। उस्ताद के कई शिष्य थे क्योंकि उन्होंने बीन, सरोद, सुरबहार, सारंगी जैसे कई वाद्ययंत्र बजाए थे। देवत्व के प्रति पूर्ण समर्पण के कारण उन्हें औलिया (भगवान का अपना) कहा जाता था। मोतीलाल को भी अपने गुरु की निपुणता विरासत में मिली और वे विभिन्न वाद्ययंत्र बजाने में निपुण हो गए।

अपने उस्ताद और शुभचिंतकों से प्रोत्साहित होकर युवा मोतीलाल ने मंच पर प्रदर्शन करना शुरू किया। उन्होंने 1930 से 1936 तक पूरे देश की यात्रा की और श्रोताओं को मालवा के संगीत आकर्षण से परिचित कराया। वह आकाशवाणी बॉम्बे में एक प्रदर्शन कलाकार थे, जिन्हें अक्सर लाइव प्रदर्शन के लिए बुलाया जाता था। पारसी समुदाय उनके दिलरुबा पर मोहित था और लगभग हर दिन वह किसी न किसी जगह पर प्रस्तुति देते थे। उन्होंने फिल्मों के लिए संगीत तैयार करने वाले प्रसिद्ध संगीतकार खेम चंद्र प्रकाश के सहायक के रूप में भी काम किया। प. मोतीलाल के उत्साह से प्रभावित होकर, इंदौर के इस प्रसिद्ध संगीतकार को यहां आकाशवाणी केंद्र के उद्घाटन के अवसर पर एक संगीत संध्या की मेजबानी में शामिल होने के निमंत्रण प. मोतीलाल ने स्वीकार कर लिया और एक स्टाफ कलाकार के रूप में इस स्टेशन पर काम किया। उन्होंने नए वाद्य पेश करने की अपनी क्षमता का अच्छा उपयोग किया। केवल एक कलाकार के रूप में अपने योगदान से संतुष्ट न होकर, उन्होंने 1936 प. वि.ना. भातखंडे और उ. अल्लाउद्दीन खान की प्रेरणा से इंदौर नगर में एक संगीत महाविद्यालय, श्रीकृष्ण संगीत महाविद्यालय की स्थापना की। इस कारण कई छात्रों ने संगीत शिक्षा के क्षेत्र में कदम रखा, और उनमें से कुछ प्रदर्शन कलाकार भी तैयार हुए।

इंदौर आकाशवाणी के दौरे पर आए स्टेशन निदेशकों में से एक, दिल्ली के श्री पाराशर ने केंद्रीय स्टाफ नोट-बुक में लिखा है कि श्री बड़ोदिया एक "एक व्यक्ति का ऑर्किस्ट्रा है जिसमें दर्जनों वाद्ययंत्र शामिल हैं; वह एक कुशल कलाकार की तरह कोई भी वाद्ययंत्र बजा सकते हैं.. नहीं" भारत में किसी अन्य कलाकार को उनके प्रतिद्वंद्वी के रूप में नहीं देखा जा सकता".

स्वर्गीय उस्ताद अयाज़ खान, (सितार -मुंबई) उस्ताद जमालुद्दीन (सितार-मुंबई/अमरीका), प. वसंतराव जोशी (गायन) और उनके साथ सीखने वाले कई अन्य लोगों ने अपना ज्ञान देश के अन्य हिस्सों में पहुंचाया। ऐसे कई लोग हैं जो इंदौर में रुके, प. श्रीकृष्ण सावनेर, प. स्वतंत्र कुमार ओझा, प. श्री राम बड़ोदिया (सितार-इंदौर , प्रो. कमल बड़ोदिया, (सितार-इंदौर/बड़ोदा) प. अशोक बड़ोदिया (सितार/वायलिन -इंदौर) और श्री महेश बड़ोदिया (सरोद-इंदौर) को वाद्य संगीत और गायन की शिक्षा दी इसके अलावा उन्होंने अपने बड़े भ्राता प. जयनारायण बड़ोदिया (मंदसौर) के पुत्र प. विनायक बड़ोदिया (सरोद-उज्जैन) प. देविप्रकाश बड़ोदिया (वायलिन-गायन-जगदलपुर) को भी इंदौर बीनकार घराने की शिक्षा दी. इसके अलावा श्री कृष्णा संगीत महाविद्यालय ई. स. १९३६ से संगीत विषय में शिक्षा प्राप्त करने वाले हजारों विद्यार्थियों को अपनी इस सम्पदा का हिस्सेदार बनाया.

शिक्षा और वादन शैली

• सीखने और सिखाने की मूल बातें

- स्वर ज्ञान : स्वर और सप्तक का ज्ञान
- स्वर साधना: विशेष रूप से अचल स्वर साधना (षडज और पंचम अभ्यास)
- अलंकार, पलटे (राग के स्वरों का संयोजन) का अभ्यास
- मेरुखण्ड अभ्यास के रूप में स्वर का भौतिकवादी दृष्टिकोण
- रागों के लिए ताल (भाव पक्ष - राग भावना दृष्टिकोण)
- संगीत की उपज और कल्पना के लिए पारंपरिक कहावत:

"जो हलक में होगा वह फलक में होगा" जिसका अर्थ है कि यदि गायन का अभ्यास किया जाता है, तो ही संगीत में कल्पना और सर्जन किया जा सकता है।

वाद्य वादन के शिष्टाचार

- बैठने की स्थिति: मानव शरीर और मन के साथ उनका संबंध (योगिक परंपरा) उदाहरण के लिए, सितार के लिए यह अर्ध पद्मासन है, इसलिए वैज्ञानिक संबंध और इसका प्रभाव की शिक्षा.
- हाथ की स्थिति: उपकरणों के लिए दायां हाथ और बायां हाथ. दायां हाथ समय का कारक और बायां हाथ ऊर्जा कारक माना जाता है। विज्ञान और अध्यात्म की दृष्टि से शिक्षा.
- गायन को आत्मीय शक्ति और वाद्य को भौतिक शक्ति के स्वरूप के रूप में रखा जाना.

"गुंजे अहर्निश वीणा जब गायक गावे - गुंजे साज, जब वादक कंठ लगावे"

विचार प्रक्रिया – "सोच"

- अवलोकन और अवलोकन की तकनीक.
- संवाद - गुरु के साथ, अन्य सभी अभ्यासकर्ताओं के साथ.
- वाद्य अभ्यास के माध्यम से मल्टीटास्किंग का वैज्ञानिक दृष्टिकोण.
- अनेकानेक पहलू: दैनिक जीवन में संगीत का अनुप्रयोग.
- राग की अवधारणा: व्यक्तित्व, घटना या प्रकृति के रूप में.

संगीत विकास की अवधारणा और संगीत में विस्तार.

- भौतिकवादी दृष्टिकोण - लयकारी, (बढ़त-फिरत) तान और उसके प्रकार, रचना में स्वरों का विकास।
- भाव पक्ष (भावनात्मक पहलू): टोन, वॉल्यूम और टेम्पो के अनुप्रयोग के साथ कथानक बताना , कहानी सुनाना सिखना। रस सूत्र का महत्व एवं उसका प्रयोग.
- स्वयं की रचनाएँ बनाने की तकनीक और सूत्र संरचनाओं का शिक्षण.

"राग, रंग, रसोई और पाग बने तो बने, न बने तो न बने"

प्रस्तुति की अवधारणा

- आलाप जैसी प्रस्तुति का क्रम-
- विस्तार मूलक आलाप - 1. औचार 2. बंधान 3. कैद (आधुनिक आलाप) 4. विस्तार
- आलाप के 12 अवयवों का ज्ञान (वि.-म -दु- झाला, ठोंक, -लड़ी , लड़-गूँथ, लड़ लपेट -परन, साथ – धूया – माठा)

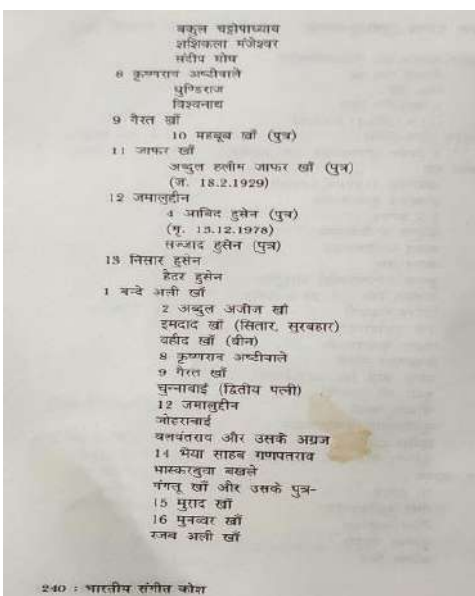
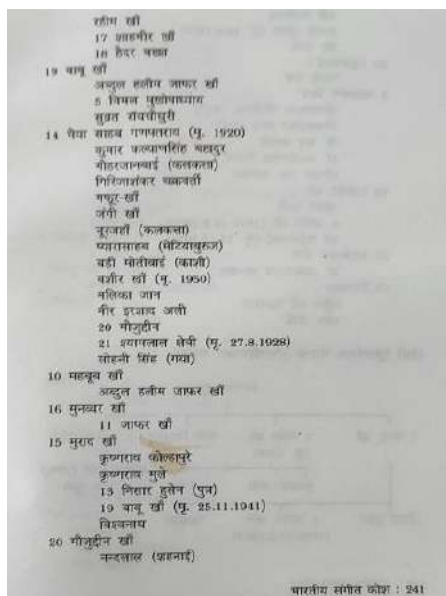
मुख्य विशेषता : आधुनिक स्वतंत्र वाद्य वादन की शैली जिसे "2 गतो का बाज" के रूप में एकल वाद्य प्रस्तुति के लिए पूर्ण प्रतिनिधित्व करने वाला पहला घराना (उस्ताद मुराद खां)

भारतीय संगीत की शिक्षा के संबंध में एक महत्वपूर्ण कहावत है

'देखा-सिखा-परखा' जिसका अर्थ है अवलोकन - सीखना और परखना गुरु के मार्गदर्शन में किया जाना चाहिए, जो मौखिक पारंपरिक शिक्षा में ही संभव है।

अंत में संगीत सीखने के मुख्य आठ तत्व इस घराने की मौखिक परंपरा में महत्वपूर्ण हैं. जो इस प्रकार से हैं।

- 1.तमीज-नीति 2.तालीम-मार्गदर्शन 3.तमन्ना-इच्छा 4.तपस्या-तपस्या 5.तजुर्बा-अनुभव
- 6.तैयारी-महारत 7.तहजीब-शिष्टाचार 8.तकदीर-भाग्य



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साक्षात्कार :

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- 2 पं. कैलाश पंवार – ध्रुपद
- 3 पं. लक्ष्मीनारायण पंवार – पखावज
- 4 पं. स्वतंत्रकुमार ओझा – गायन
- 5 श्रीमती अन्नपूर्णा देवी

Beauty of The Baanis Under The Tutelage of The Great Gurus

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“The importance of the bani in which a dancer is trained, the dance ‘lineage’ that one inherits from one’s gurus is a vital factor in shaping one’s creative growth. A dancer may be exceptionally talented and the guru may be totally precise. But if the bani to which one belongs is impoverished, flawed, or shallow, one’s artistic evolution may well be stunted. The qualities that make each bani distinct from the other stem from the individualistic manner in which the dance alphabets are woven together, the specific ways in which the technical dimensions are interpreted and not in the least, from the aesthetic principles, ideals, perceptions and artistic vision of the gurus, who shaped their banis and directed their evolution. The dance bani is like a vast, majestic banyan tree. The gurus are the branches that send down many roots, so that the tree grows and spreads, vital and vibrant,” says Alarmel Valli.” (Venkataraman)

“In Bharatanatyam, baanis or schools arose in the last century due to mainly four reasons or circumstances: Individual villages where gurus hailed from or resided. Two, ambitious and powerful lobbies of students and parents, who were well connected to promote one guru over another. Three, clear stylized differences of the torso, hand movements, and posture. And lastly, due to number of students, ie, popularity.” (Khokar, Attendance)

Like any other classical dance, Bharatanatyam has developed over many years. All of the many forms of Bharatnatyam originate from the Natya Sastra and are based on the Sadir Katcheri, which was developed in the 18th century and includes the Alarippu and Tillana. If there are any variations at all, they are very subtle and solely regional in taste, depending on the environmental conditioning of that specific village or location as well as the Guru who instructs the art and modifies it over time in response to both internal and external forces. The method is demonstrated through the usage of the Baani, or style. Form, language, and music all have the same general aspect. Upon closer examination, though, distinct elements or qualities have been introduced by each guru or region. Numerous instructors and dancers improve the dance form by creating their unique styles. Even if the fundamentals of the art form are the same, different schools or styles will result in different versions of it. These various styles have arisen as a result of the modifications and adjustments made to this art form throughout the years by gurus and teachers. These Baanis are mainly called after the Gurus' Village.

1. Thanjavur Baani:

The Thanjavur Baani, written by the descendants of the Thanjavur Quartet, describes the dance that was performed by them in the Thanjavur royal court. They had established what is now known as the Margam, or repertory, of Bharatnatyam. This dancing technique has a loose, musical flow to it. A modest tempo or pace can be used to do the adavus, which highlights the true beauty of this style by allowing for a full-body swing. In Madyama Kala, adavus were composed. Both the Abhinaya and Nritta principles are equally important in this type of

Bharatanatyam dance.

“The geometric meticulousness in the way the limbs are aligned gives the adavus the distinctive aesthetic touch. The symmetry and grace in the movements with the body in the center makes for delightful viewing. A relaxed attitude makes it possible to execute adavus in a leisurely tempo involving a full body swing with curves which bring out the true grandeur of this bani. There is no ungainly bending or overstretching of any part of the body at any time. The head and hand movements are marked by alluring grace with neither stiffness in movement nor slackness. The large variety of adavus ensures that the tillanas, jatiswarams etc. have korvais that are not repetitive in nature and have different nritta hastas. The jatis are short and crisp employing several permutations and combinations so cleverly that the layman does not realize the extent of complication in the calculation. Mridanga jatis are aligned with the sollukattus and not the other way round. The gurus of this school believe that power below the waist and grace above it is the essence of good nritta. The nattuvannars of these bani are also accomplished musicians and can sing along while wielding the cymbals. The versatility of the gurus shines through the dance dramas and the ekaharya depictions they have choreographed, in all of which the aesthetic grace of the Thanjavur bani catches the eye.” (Khokar, 1481176787P3M14TEXT.pdf)

Abhinaya and Nritta by Kandappa Pillai are well known for their rapid-fire tempo. In Natya passages, for instance, the concepts and stances were constant, but the dancers would often pace back and forth, experiencing the liberty of lone artists to freely explore the space while they portrayed abhinaya. He changed the style in certain ways, highlighting the importance of rhythm and melody. In the case of jatis or teermanams, for instance, the nattuvannar recites the sollukattu while the singers continue to sing and the instrumentalists continue to play the music.

“Kittappa Pillai had a special method of composing jathis. His sancharis came more through his musical expression than through body language. The musical variations which he developed had a special audiovisual quality which is very essential in the rendering of a dance composition. He always took into account the rhythmic aspect of words presents in a lyric. Kittappa had an impeccable sense of laya and his kalapramana never wavered even a bit during the course of a composition. His choreography of adavus was always in madhyama kalam. Sometimes he combined it with sollus in a faster tempo. His sollus form a beautiful dialogue with the adavu patterns. His jathis, especially in the varnam, were never too long except for the first trikala jathi. His jathis never sound complicated but when one starts reciting them with the talam one realizes the clever weave of the pancha jatis and the korvais. Although Kandappa Pillai implemented certain stylistic changes which emphasized the role of music and rhythm in a performance. For example, during jathis the singers continue singing and instrumentalists continue playing the melody, while the nattuvannar recites the sollukattu.” (Khokar, 1481176787P3M14TEXT.pdf)

Many of the Gurus developed their styles under the Thanjavur school. Large, sweeping motions, natural beauty in postures and lines, austerity, and energy are its defining features. The motions of pure dance are geometric and linear, while abhinaya is more traditionally stylised than realistic. Some of the famous Gurus and performers are, Kittappa Pillai, Alarmel Valli, K. N Dandayudapanipillai, T. Balasaraswati and many more.

2. Pandanallur Baani:

Meenakshi Sundaram Pillai is credited for creating this particular Bharatanatyam style. The intense and distinctive adavus, the intricacy of its rhythmic permutation, clarity, and precision are the key characteristics of the Pandanallur style. First, music has to be composed for Adavus. Melody and hand movement are invariably linked to this particular Baani. The movements and solkattu are made beautiful and flawless by theermanams, which are often short and sweet. In contrast to lokadharmi, natyadharmi received greater attention. Every abhinaya section included kulukku nadi as a constant. The most important aspects of the abhinaya were the wide arm swing and clarity of the hastas. It is founded on linear geometry and emphasizes more on exact motions, delicate footwork, and a stronger usage of linear hastas.

“Margam was mandatory. Kautvam and todaya mangalam, or even the pushpanjali did not feature in the Pandanallur repertoire of those early years. Meandering digressions in the name of sancharis were offensive for these gurus. In their interpretation of padams and javalis, vulgarity in any form and unwanted prolonged poses and acrobatic renderings of nritta were refrained by the Pandanallur gurus. The body had to lean forward from the waist upward. One had to relax and smile was a must. Covering the stage was important too, with supple, graceful movements, not too many leaps.” (Khokar, 1481176764P3M13TEXT.pdf)

“Variety of sitting postures and intense jumps and swift movements characterize this style. Generally, movements in this style appear feminine.” (Sadangaya)

3. Vazhuvoor Baani:

Ramaiah Pillai of Vazhuvoor is the creator of it. With an emphasis on lasya rather than tandavam, this design is more feminine. It is distinguished by its quickness, vivacity, grace, and striking sculpture-like positions. This technique adds a spur to jati with nine beats; all three speeds will be done, and the jathis are quick. Instead of having the dancer just stand there, breathing deeply, with her arms at her waist, he incorporated a multitude of positions to visually transition between jathis. “He preferred the Mandahasana smile, ever-present on the dancer’s face, and his acute sense of proportion balked at everything overdone.” (Venkataraman) This style also emphasizes sollukattu, resulting in a powerful and energizing effect. It uses adavus that is more exact, and its arm motions reach down to the toe. The Vazhuvoor style adheres to all of the Natya Shastra's guidelines.

A Thodaya Mangalam honouring Gnana Sabesa, the town of Vazhuvoor's reigning deity, typically opens traditional performances. The adavus flow smoothly, with seldom sharp movements and deep sitting positions. Static postures are added in this form, usually in the tillana, to break up the monotony and add variations of rhythms. There are more korvais in the jathis, and each jati incorporates a leap. The dancer's torso is slightly bent forward from the waist up. Abhinaya storytelling was heavily influenced by this method. One of the main characteristics of this approach is realistic abhinaya.

“The abhinaya of this style is subtle, suggestive, and evocative rather than illustrative. The emotion is conveyed primarily through the eyes and the hands have a subsidiary function in embellishing the meaning further. Care is taken not to distort the face even while depicting emotions like bibhatsa (disgust) since visual aesthetics is the norm. Even allusions to stories

and events are brief and precise. Abhinaya follows the music and not vice versa. The Vazhuvoor school preferred bhakti and madhura bhakti as its motive.” (Khokar, 1481177073P3M16TEXT.pdf) Some of the famous Gurus and performers are Padma Subramaniam, Chitra Visweswaran, Kamala Lakshmi Narayanana, Priyadarshini Govind, Malavika Sarukkai, etc.

4. Mysore Baani:

This style originated in the court of Krishna Raja Wodeyar III. In his court, numerous talented dancers excelled. The primary innovator of this dance style is Jetty Tayamma. At the age of fifteen, she was hired by the Mysore court as a court dancer.

In contrast to angular movements, this style emphasizes dance's lyrical and expressive elements. Both ashtapadis and kannada javalis are widely performed by it. In addition to the standard repertoire of alaripu, Jatiswaram, Shabdham, Varnam, Padams, Javalis, Tillanas, and Sanskrit slokas, the repertory includes distinctive characteristics such as Pushpanjali, Churnika, Ganesh Vandana, and Nilugade. The Mysore style is renowned for its beautifully rendered and artistic abhinaya, but it is also rich in nritta and lyrical beauty in the adavus. Famous composers' beautiful lyrical compositions are showcased in the abhinaya pieces. They have unique characteristics and are abundant. Many karanas and sculpture-like positions are also a part of it. Instead of pataka, tripataka, or katakamukha, this style is distinguished by its flowery hand movements using alapadmas.

“Most of the Bharatanatyam items performed were of the Thanjavur Quartet as Chinnayya lived at the court of Mysore for a while. The abhinaya numbers showing the lyrical beauty of great composers were different, innumerable and special. Even in the adavus, the lyrical beauty of movement can be seen. The Mysore bani was known for flowery hand gestures using alapadmas and more than geometrical and linear ones like pataka, tripataka and katakamukha. Angasuddham, neat araimandi with the back upright and not protruding, clear hastapada distribution, well defined adavu structures, kalapramana suddham, rhythmic pattern that contain intricate laya nuances without outward display, nattuvangam technique that is devoid of any show and magic and the clarity and completion of adavus with firm stamping, each one landing with precision, are all important features of this tradition. The linking of adavu patterns with musical segments forms a lively coordination. Abhinaya here was musically visualized. Leisurely singing, sangati-oriented or raga expansion blending with the hand and the eyes that follow to create a wholesome picture with an innate beauty were hallmarks of this technique. Nuances of abhinaya are expressed in subtlety and dignity; even in the depiction of sringara, the force of the feeling is intent within while the dancer's outward display is subdued to suit the stage. Depiction of role reversal in episodic narration is not employed.” (Khokar, 1481176808P3M15TEXT.pdf)

Some of the famous Gurus and Performers are, Smt Venkatalakshamma, Manaswini and Revathi Ramachandran, Smt Lalita Srinivasan, Dr. Vasundhara Doraswamy etc.

5. Kalakshetra Baani:

The style known as Kalakshetra was developed by Rukmini Devi, the creator of Kalakshetra in Chennai. It is a simplified version of Pandanallur and, to a lesser degree, Thanjavur baani.

She did not alter the actual itemization of the Bharatnatyam recital since she fully embraced the path set forth by the Thanjavur Quartet. Several masters have contributed to Kalakshetra, including the founding guru Muthukumaran Pillai, Meenakshi Sundaram Pillai, Chokkalingam Pillai, and later Dandayudhapani Pillai and Mylapore Gowri Ammal. The gurus who taught there were all followed by some of the first gurus of Kathakali, who added hastas and accentuated eyebrow and eye motions.

Gopalakrishna Bharati and Thyagaraja Kritis' poetry were integrated by Rukmini Devi into her collections. She made several significant improvements to the dance, one of which was aharya abhinaya, or expressiveness in the staging, décor, and costumes. Along with these adjustments, she also brought in a dark blue backdrop, moved the musicians' seats upstage to the right of the dancer, and changed the outfits. By emphasizing accuracy and precision in technique, the Kalakshetra bani goes one step further.

In addition to some movements being overdone, there is less lasya and no rechakas. The linearity and geometry are more expansive. Steady and controlled movements are made. A narrow kind of adavus are used in it. In Sringara items, some sexually explicit mudras are eliminated, and Abhinaya is also unrealistically stylized. Some lines can also be rendered extremely literally, without any metaphorical undertone.

It is possible to credit Rukmini Devi's vision, intuition, and sensitivity for her treatment of the mudras, her use of the stage, her specific application of the spine, her tautness of form, and her delicacy of expression. She also greatly expanded the vocabulary of basic movement according to the system of unfurling, in progressively complex and varied patterns. She brought new life to, altered, expanded, composed, and created moves that had never before been seen on stage in such a way that the young dancer of today has a vocabulary considerably greater than that of her predecessor. The emergence of the Kalakshetra baani can be understood as a logical progression resulting from Rukmini Devi's aspiration to express herself through a more complex medium.

“Rukmini Devi personally trained the early dance students, who then took on the responsibility of teaching new students. She held a special morning class where she taught ballet exercises. She refined and classified the *adavus*, the basic steps of the dance, making them efficient and beautiful, and systematized a teaching methodology for the dance form she inherited.” (Khokar, 1481177103P3M17TEXT.pdf)

Some famous Gurus and Performers are, Guru K. J. Govindarajan, Guru Shri G. Elangovan, and Guru Smt. Marie Elangovan.

6. Mellatur Baani:

Mangudi Doirairaja Iyer is credited with creating this style. It is renowned for emphasizing the shringara rasa and for its delicate footwork. This type of dancing allows the audience to concentrate on the chalenga ie. ghungaroo and the rhythm of the music by not having dancers stamp their feet firmly on the ground. The two primary components of this style are Shringara and Bhakti Rasa.

As a result, we may state that each Baani is uniquely marked by the Gurus who disseminated it. They preserved the ancient wisdom of Bharatnatyam while adding their unique touch with their professional sensibility. Even though they appear to differ from one another, they both possess the same qualities that characterize Bharatnatyam's performance and character.

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Inclusive Education and Music: A Medium between Students with Learning Disabilities and Mainstream Education

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Keywords - Ragang, Raga, Dhunn

Introduction

Education is the fundamental right of humankind. In India, “Right to Education” is an instrument to fight for basic education facilities in mainstream education. Mainstream Education should cater the needs of every section of society. “India is a multicultural society made up of numerous regional and local cultures. People’s religious beliefs, ways of life and their understanding of social relationships are quite distinct from one another. All the groups have equal rights to co-exist and flourish, and the education system needs to respond to the cultural pluralism inherent in our society. (National Curriculum Framework, 2005)” (Julka 2014)

Many sections in the society need special care and attention. Those groups, excluded from mainstream education are now empowering themselves to get them in. Students with Learning Disabilities are still not getting opportunities to study in mainstream school education system. “The National Policy for Persons with Disabilities, 2006 (PWD) voiced the need for mainstreaming of persons with disabilities in the general education system through inclusive education, identification of children with disabilities through regular surveys, enrolment in appropriate and disabled friendly schools till successful completion of education.” (ReportNEP 2016)

There are variations in physical, psychological and intellectual characteristics of students in a society. As not all five fingers are equal and alike, we have treated every student with dignity and respect for his individuality and personality so that he /she can learn and achieve success in school. “Inclusive education strives to address the learning needs of children with special needs, with a particular focus on those who are subject to being isolated and excluded. The philosophy behind inclusive education is to promote opportunities for all children to participate, learn and have equal treatment, irrespective of their mental or physical abilities.” (thehindu, 2018) We are not still ready to include students of special needs to our public schools. The whole education system and society need to be reformed.

“Promoting inclusion is about reforming the education system. Inclusive education is much more cost effective than a segregated system, not only in terms of the running costs but also the long-term costs on the society. -Roger Slee” (UNESCO 2005)

Inclusive education especially for students with Learning Disabilities is more complicated as they learn with a much longer delay compared to others. Word ‘Inclusive’ is rather used in much broader prospective. “Initially, it referred to children with disabilities (the medical model) who could not join the mainstream because of the impairments and had to be taken care of separately, often in special schools, and given what is classified as ‘special education’. Later,

the term was expanded to include all those children who were involuntarily excluded from the mainstream education for reasons that have to do with their economic, social, or cultural status or lifestyle.” (thehindu.com 2018)

Learning Disabilities

Learning disabilities are one of the most recently recognized and controversial of all exceptionalities. In order to evolve unified definition, the Individuals with Disabilities Education Act (IDEA) was developed in order to provide a definition. Although the concept of discrepancy is not included in the IDEA definition, it can help us arrive at an operational definition. “A disorder in one or more of the basic psychological processes involved in understanding or in using language, spoken or written, which may manifest itself in an imperfect ability to listen, think, speak, read, write, spell or do mathematical calculations.” The learning disabled have difficulties with academic achievement and progress; discrepancies exist between a person’s potential for learning and what s/he actually learns. Discrepancy between capacity and achievement in one or more of the following academic areas may be a feature of learning disability: -

- oral expression
- listening comprehension
- written expression
- basic reading skills
- reading comprehension
- mathematical calculation
- mathematical reasoning

School students may experience difficulties in many activities such as Copying notes from the board, Listening comprehension, Vocabulary Development, Multiple meanings, Memorization, Pronouncing & spelling multisyllabic or irregular words, Applying capitalization & punctuation rules, Slow reading speed, Slow rate of comprehension, Organization of ideas, Determining informational hierarchies and many other. There is a well defined structure of learning process which is a combination of Direct Instruction and Constructivism. Goal of Regular & Special Education is to support students in becoming independent learner.

Inclusion provides opportunities for the development of appropriate attitudes towards people with a range of disabilities. Exposure to students of all types on a daily basis allows typical students to see that, just like themselves, students with disabilities have strengths and weakness, and good days and bad days (Westwood, P., Graham, L. , 2000) The basic model of education should be inclusive for such students with disabilities and especially when students are having problem in learning skills.

Music in the Learning Process

Learning is the acquiring knowledge or skills through study, experience, or being taught. According to Kolb, this type of learning can be defined as "the process whereby knowledge is created through the transformation of experience. Knowledge results from the combinations of grasping and transforming experience." it may be also explained as “Learning is the process of

building up memories for future use. The entire process of learning is activated and harmonized by music and musical activities collectively called music therapy when done with a purpose to heal someone physically or mentally.

“Music therapy is a relatively recent development in complementary health care which is commonly used to help children suffering from a wide range of psychological and learning disorders.” (D.Aldridge, G Gustoff and L Neugebauer 1995) many studies have been conducted to relate music with easy learning process to every age group and section of society. Mr. Don Campbell conducted clinical studies relating music and sound therapy to learning disorders. “Neural basis for retention is termed as ‘engram’. Memory is the ‘static residue’ of past activity in a neural pathway. Each learning trial involves reactivating the same neural circuit. Eventually, the circuit is in some sense permanently modified, and when it is stimulated only partially later, the entire circuit is reactivated. Music enhances the bio-chemical nature of the memory”. Experts use selected compositions to play in such a way to activate the potential chemical agent in mind. Music as a refined sound gets into the neural circuit to take its own specified neural path. There are a number of chemical substances are involved in the “memory molecule”. Compositions selected according to the client’s need and likening helps to activate the neural circuit and enhance the concentration of the individual.

How inclusion is easy with musical intervention

Indian music is melody-based music enriched with many traditional *Dhunn* and *Ragas*. Those compositions are based on systematic patterns of notes. These “unique phrase of notes in a *Raga* suggesting its characteristic feature is *Ragang*. Unique pattern of notes (*Swaras*) that are recognized easily are called *Ragang* named after its parent *Raga*.” (Tomer 2013) These pattern can be easily recognized and are repeatedly used in any composition of that *Raga*.

Students having difficulties in learning can easily be taught a phrase of sentence or topic in any phrase of notes may be a *Ragang*. this is similar to Melodic Intonation Therapy but differs as the set of notes in MIT is not specific and predefined. “Melodic Intonation Therapy (MIT) aims to convert singing into speech; the term ‘intonation’ simply means ‘singing’. It emphasises the melodic patterns that already exist in normal speech.” (Cohen 2010). MIT is very helpful in aphasia and similar disease. Using *Ragang* in many learning disabilities will be helpful in many ways such as:

- It is predefined set of notes of around 30 *Ragang*, which are unique and easy to recognize.
- Those are accepted to all Indian classical music fraternity and can be taught by any teacher in case of transfers of teachers or shifting of students.
- It will provide uniformity to process of Learning and teaching.
- Set of notes will act as **Clue** to student to remember the lesson associated to it.
- *Ragang* generally are not too long or complicated so that students of inferior learning condition can’t learn.

Conclusion

Inclusive education for such students with learning disabilities will be easier with music as normal students will be able to enjoy music. Music is a universal language and helps in concentration and mental peace.

Inclusive model with music as medium possibly be developed using *Ragang* and similar unique/popular phrase of notes.

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The historical significance and influence of the Farrukhabad Gharana of Tabla

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Origin and Development of the Farrukhabad Gharana

One of the most respected and significant traditions in the art of tabla playing is the Farrukhabad Gharana, which is well-known for its complex compositions, emotive range, and complicated rhythmic patterns. The Farrukhabad Gharana, was founded in the early 1800s by Ustad Haji Vilayat Ali Khan, has had a significant influence on Indian classical music, shaping the advancement of tabla accompaniment in live performances as well as the technique of playing the instrument.

Ustad Haji Vilayat Ali Khan established the Farrukhabad Gharana in Farrukhabad, the village where Hajisaab was born in Uttar Pradesh, India. Originally trained under the Lucknow Gharana, Ustad Haji Vilayat Ali Khan aimed to develop a unique playing style that would represent a fresh aesthetic and technical perspective on the tabla. His profound awareness of rhythm and spiritual tendencies inspired him to create a style that prioritized rhythmic pattern execution that was clear, precise, and graceful.

The vision and skill of the great Ustad Haji Vilayat Ali Khan provided the groundwork for the development of a distinct and significant tabla playing school. In the tabla world, Ustad Haji Vilayat Ali Khan and his lineage are famous; many, if not most, tabla solos feature a dramatic conclusion with traditional gats (fixed compositions) derived from this lineage. The Farrukhabad gharana is highly respected among musicians and is known for its powerful playing style.

Ustad Haji Vilayat Ali Khan was a very unique character in the history of Indian Classical Music. The term Haji by which he is recognized is unique as there are not many musicians who are actually recognized by this title. This identity itself cements the gharanas unique allure.

The story of how Ustad Haji Vilayat Ali Khan came to be known as Haji is also tied to the story of the formation of the Farrukhabad Gharana itself. Ustad Haji Saab was a renowned tabla player and was the student of Ustad Bakshu Khansaab, who was one of the founders of the Lucknow gharana. At the time Ustad Haji Vilayat Ali Khan was learning tabla from Ustad Bakshu Khansaab he became a very well renowned musician.

Ustad Haji Vilayat Ali Khan famously performed the pilgrimage of Hajj 7 times. The pilgrimage of Hajj is something that Muslims are obligated to perform once in their lifetime if they have the means of doing so. During his visits to Mecca, he famously asked only one prayer, and that has become part of the legend of Ustad Haji Vilayat Ali Khan. He would ask that "Mere Tabla ko Peeth na lage" meaning that nobody could ever turn their back to Hajisaabs tabla and that he would be a legendary figure in tabla in the times to come.

Ustad Haji Vilayat Ali Khansaab famously was in a dangal with Ustad Salari Khansaab which had reached a conclusion after having exhausting all the gats they had learned. He then played 7 additional gats which came to him from divine inspiration. This story marks the birth of the Farrukhabad gharana.

The repertory of the Farrukhabad Gharana is both traditional and inventive, which sets it apart. The compositions of Ustad Haji Vilayat Ali Khan and his adherents are numerous. These pieces were distinguished by their complex patterns, exquisite lyrics, and skillful fusion of strength and tenderness. The Farrukhabad style is known for striking a balance between artistic expression and technical mastery.

The specialty of the Farrukhabad gharana was gats, traditional set compositions which are typically played towards the end of performances. The Farrukhabad gharana is known for a wide variety of expressive gats, and this is something that resonates with other parts of their performance as well.

Vadan Shaili:

Bold rhythms that are both intricate and melodious are trademarks of the lyrical and delicate playing style of the Farrukhabad Gharana. The ability to convey emotion through rhythm, balance between the two drums (the "dayan" and the "bayan"), and sound clarity are all highly valued in the gharana. Complex "tihai" (a rhythmic phrase repeated three times), "gat" (a set composition), and "paran" (a style of composition that frequently contains bols inherited from the pakhawaj) are common features of Farrukhabad compositions. This gharana is very good at supporting vocal and instrumental performances because of its grace and subtlety.

The Farrukhabad Gharana is an offshoot from the Lucknow gharana and its playing style and the openness of the hand is an element of this gharana as well. It falls under the larger subgroup of "Purab Baaj" which also encompasses the Lucknow and Banaras gharanas. Purab Baaj style of playing can be characterized by more whole hand playing instead of fingertips. It is also known as "Khula Baaj" (Khula meaning open) as opposed to the Delhi "Band Baaj" (Band meaning closed). The Farrukhabad gharana has much in common with the Lucknow style of playing. However as opposed to the Lucknow gharana there is more focus on closed shahi bols such as "Dhit Dhit", "Kita Dhi Ti Ta" and "Dhir Dhir kita taka takita Dha". There also many compositions which use open bols such as "Dhinge", "Kdan", "Gdan", and "Thun."

The compositions (kaidas, tukras, gats) and complex rhythmic patterns (layakaari) of the Farrukhabad Gharana are well known. The gats and their presentation have been a legendary part of tabla playing. Farrukhabad gharana has many traditional compositions and is well known for being a gharana with a extensive repository of material. The tabla musicians of the gharana are renowned for their skill in deftly and fluidly weaving intricate rhythmic cycles. Their works frequently contain complex variations and minute nuances that call for a strong grasp of rhythm. This intricacy has affected the perception of tabla as a solo instrument that may display talent rather than only serving as an accompaniment. Power and delicacy are combined in a balanced manner that is characteristic of the Farrukhabad Gharana. Due to this combination, the style is flexible and adaptive, allowing for both strong, resonant strokes and

delicate, nuanced touches. Throughout various gharanas, the harmony between artistic appeal and intricate rhythms has served as an inspiration to numerous tabla players.

Notable Figures:

The Rise of Prominent Figures the Farrukhabad Gharana owes much of its development and widespread influence to the contributions of several key figures.

Ustad Masit Khan

Ustad Haji Vilayat Ali Khan's direct descendant, Ustad Masit Khan, served as the Khalifa of the Farrukhabad Gharana. He was born in the 1880s and was in charge of instructing a large number of people in the early 1900s about the traditions of the gharana. He settled in Kolkata and is considered largely responsible for popularizing the tabla in the region. His students include artists such as Pandit Gyan Prakash Ghosh, Ustad Karamatullah Khan, and Ustad Rehaman Khan.

Ustad Ahmedjan Thirkwa

Among the most renowned tabla maestros of the 20th century was Ustad Ahmedjan Thirakwa. Furthermore, he is frequently referred to as "The Mount Everest of tabla." Born in Moradabad, India, in 1892, he was renowned for his unmatched skill and command on the tabla. At twelve years old, he started training under the renowned Ustad Munir Khan. Although he was a member of the Farrukhabad Gharana, his style combined elements of other gharanas, giving him an incredibly wide and varied repertory. Thirakwa's ability to bring out the most subtle aspects of rhythm in his playing was evident, along with his lightning-fast fingers and precision.

In addition to his recordings and performances, Thirakwa Khansaabs legacy also encompasses his work as an educator. He taught a number of well-known tabla musicians, including as Ustad Rashid Mustafa Thirkwa and Pandit Nikhil Ghosh. He is today regarded as a great legendary figure in Indian classical music and has had a significant impact on the art of tabla playing, continuing to forever inspire many musicians.

Ustad Karamatullah Khan

The Khalifa of the Farrukhabad Gharana and a renowned tabla maestro, Ustad Karamatullah Khan is renowned for his outstanding contributions to Indian classical music. Ustad Karamatullah Khan was born in 1917 and came from a musical family with strong roots. His father, Ustad Masit Khan, was also a renowned tabla musician. Ustad Karamatullah Khan was well known for the complex patterns he incorporated into his tabla compositions, as well as for having an excellent sense of rhythm and clarity of sound. Because of his mastery of the technical and artistic facets of tabla, he became a highly sought-after accompanist for some of the most renowned artists of his era. His ability to accentuate the distinct flavor of the Farrukhabad Gharana—which is renowned for its elaborate and expressive compositions—was especially appreciated.

Apart from his profession as a performer, Ustad Karamatullah Khan was also a committed educator. His knowledge and expertise were passed on to many students, guaranteeing the

survival of the Farrukhabad Gharana's traditions. Among his most illustrious followers, Ustad Sabir Khan, his son, has continued his father's tradition. Due to his well-known contributions to the field of Indian classical music, Ustad Karamatullah Khan received numerous honors, including the Sangeet Natak Akademi Award. His recordings, students, and the illustrious Farrukhabad Gharana heritage he so skillfully preserved all bear witness to his lasting influence.

Pandit Nikhil Ghosh

Indian classical musician, tabla virtuoso, and instructor Pandit Nikhil Ghosh was well-known for his contributions to the Indian music scene. Pandit Nikhil Ghosh was also the younger brother of the renowned flautist Pandit Pannalal Ghosh. Pandit Nikhil Ghosh was born on December 28, 1918, in Barisal, which is now in Bangladesh. One of the most significant tabla players of the 20th century was Pandit Nikhil Ghosh. He studied tabla from some of the best tabla maestros of the era, Ustad Ahmedjan Thirakwa, Ustad Amir Hussain Khan, and Pandit Gyan Prakash Ghosh.

In addition, Pandit Nikhil Ghosh was a committed writer and educator. The Indian National Institute of Music and Arts (Sangit Mahabharati), which he created in Mumbai in 1966, has grown to be one of the most prestigious establishments for the study of Indian classical music. His music writings, such as "Fundamentals of Raga and Tala," are widely utilized as reference materials by academics and students alike. Generations of musicians have been inspired by his lasting impact on music education.

Ustad Amir Hussain Khan

One of the most respected tabla players of the 20th century, Ustad Amir Hussain Khan is well-known for his significant contributions to the tabla genre and his position as a central figure in the Farrukhabad Gharana. Another moniker for him was the "Doyen of Farrukhabad." He came from a family of musicians and was well-versed in the customs of Indian classical music. He was born in 1899. Under the careful supervision of his uncle, Ustad Munir Khan, Ustad Amir Hussain Khan's training got underway. Ustad Amir Hussain Khan's ability to convey intricate rhythmic patterns with seeming ease and clarity were hallmarks of his playing. He was especially well known for his powerful presentations of Rela.

The teaching career of Ustad Amir Hussain Khan is among the most important facets of his legacy. Many well-known tabla players who became experts in their own right were his students such as; Dr. Aban Mistry, Pandit Arvind Mulgaonkar, and Pandit Nikhil Ghosh.

Ustad Amir Hussain Khan was highly regarded for his ability to convey profound emotions via his playing in addition to his technical proficiency. His contributions to Indian classical music were well-known. Even in his senior years, he kept on performing and instructing, serving as an inspiration to countless musicians. Ustad Amir Hussain Khan left behind a rich legacy that still motivates tabla players and music enthusiasts worldwide. He is regarded as one of the finest representatives of the Farrukhabad Gharana and has had a significant impact on the art of tabla.

Ustad Munir Khan

Ustad Munir Khan was a highly respected and influential tabla maestro, particularly known as a key figure in the Farrukhabad Gharana. Born in the mid 19th century, Ustad Munir Khan's contributions to the art of tabla were profound, both as a performer and as a teacher who shaped the careers of many significant tabla players. Ustad Munir Khan was known for his deep understanding of rhythm and his mastery over the intricate compositions and techniques that define the Farrukhabad Gharana. He studied from the sons and son in law of Ustad Haji Vilayat Ali Khan.

Ustad Munir Khan was a key historical figure in tabla who was the catalyst for the accumulating of the knowledge of different gharanas. He famously studied from up to 24 gurus of his time and compiled a vast array of knowledge. Ustad Munir Khan's influence was immense, primarily through his role as a guru. He trained several notable tabla players, many of whom went to become some of the greatest tabla players of their generation. His students include names such as Ustad Ahmedjan Thirkwa, Ustad Amir Hussain Khan, Pandit Suberaomama Anokelkar, Ustad Shamsuddin Khan, Ustad Habibuddin Khan, and many many more.

With an emphasis on both the technical aspects of tabla playing and the deeper aesthetic and philosophical ideas that underpin Indian classical music, Ustad Munir Khan's instruction was rigorous and methodical. He is highly regarded by tabla players and musicians for his contributions to the Farrukhabad gharana and Indian classical music in general. His influence can still be seen in the Farrukhabad Gharana's rich traditions and his pupils. In the field of Indian classical music, he is still held in high regard for his commitment to the tabla and his part in influencing some of its most significant players.

Lasting Influence

The Farrukhabad Gharana is still highly regarded today and continues to grow as new generations of tabla players are inspired by its rich history and are also creating new things within its boundaries. Globally, tabla musicians' study and execute the compositions and techniques of the gharana, and its impact may be observed in both traditional and modern situations. The Farrukhabad Gharana's enduring influence can be attributed to its ability to combine technical mastery with emotional nuance, producing tabla performance that is both creatively fulfilling and intellectually demanding. Its contributions to the tabla art form have influenced the function of the instrument in Indian classical music, guaranteeing that artists of future generations would draw inspiration and guidance from the gharana's heritage.

The work of several contemporary tabla players demonstrates the Farrukhabad Gharana's impact on solo tabla performance. Farrukhabad compositions are frequently included by artists from different gharanas in their solo concerts, demonstrating the gharana's continuing influence. With its focus on expressiveness, clarity, and structure, the gharana's method of solo performance has established a standard that continues to motivate tabla artists all around the world.

The great maestros of the Farrukhabad gharana each contributed their own innovations while upholding the gharana's fundamental ideas, guaranteeing its continued relevance and life over many decades. The Farrukhabad Gharana has had a significant impact; it is distinguished by

its sophisticated rhythmic playing, well-balanced style, integration of diverse musical genres, and robust pedagogical legacy. Its influence is still felt in the tabla community, where Indian classical music is produced by both modern and traditional musicians.

Global tabla popularity has also been greatly aided by Farrukhabad Gharana solos. The gharana's solos are approachable and captivating for listeners outside of the conventional Indian classical music circles because of their emphasis on aesthetic appeal and emotional expression. This has aided in the tabla's rise to prominence in global music as an intricate and adaptable percussion instrument. The influence of the Farrukhabad Gharana on solo tabla performance has been significant and extensive. The gharana has contributed to the world of Indian classical music by adding much repertoire in the tabla which has aided its recognition into a solo instrument that can express intense emotion as well as technical mastery.

Influence of Gharanas on Modern Indian Classical Music: A Comparative Study

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Abstract

The gharana system, a cornerstone of Indian classical music, represents distinct musical lineages that have evolved over centuries. Each gharana, characterized by its unique approach to raga interpretation, ornamentation, and performance practice, has contributed to shaping the musical landscape of both Hindustani and Carnatic classical traditions. This paper explores the enduring influence of these gharanas on modern Indian classical music through a comparative study of key vocal and instrumental gharanas. As the world globalizes and music becomes more accessible through digital platforms, the traditional gharanas continue to influence contemporary musicians, though many artists blend these techniques with modern innovations. By comparing the stylistic approaches of different gharanas, this research highlights how these schools remain relevant in today's music scene while adapting to new cultural contexts.

Keywords: Gharana system, Indian classical music, Raga interpretation, Modern music adaptation, Comparative musicology

Introduction

The concept of gharana in Indian classical music is rooted in the rich tradition of knowledge transmission through the *guru-shishya parampara* (teacher-disciple lineage). Derived from the word "ghar," meaning "house" or "family" in Hindi, gharanas represent musical lineages where specific styles, techniques, and interpretations are passed down over generations. Each gharana has a unique identity, developed through regional influences, the personal innovations of masters, and pedagogical methods. The system is more prevalent in Hindustani classical music (North Indian), though parallels can be drawn with schools in Carnatic music (South Indian). The gharana system can be traced back to the 16th century when musicians, patronized by royal courts, developed distinct regional styles.

This research seeks to examine the influence of these musical lineages on modern Indian classical music, particularly in terms of raga interpretation, ornamentation, performance practice, and teaching methods. Modern musicians often blend traditional techniques with contemporary innovations, making it essential to explore how gharanas continue to shape this evolving musical landscape.

This study aims to answer critical questions: How do traditional gharanas influence modern performance styles and compositions? In what ways have modern musicians incorporated these traditional gharanas with contemporary musical trends? By focusing on vocal gharanas (such as Gwalior, Kirana, and Patiala) and instrumental gharanas (like Maihar, Imdadkhani, and Banaras), this paper will highlight the continued relevance of these schools in contemporary music.

The research will take a comparative approach, analyzing differences and commonalities between vocal and instrumental gharanas. It will also examine how gharanas are adapting to new cultural contexts, including globalization, technological advancements, and the fusion of genres. This investigation will provide insight into how musicians negotiate tradition and modernity while maintaining the integrity of their gharana lineage.

Historical Context of the Gharana System

The history of the gharana system is deeply intertwined with the development of Indian classical music, especially in the Mughal courts and other regional centers of power during the medieval and early modern periods. The gharanas began to crystallize in the 17th and 18th centuries, as musicians migrated to various parts of India, spreading their art under the patronage of rulers and noblemen. These musicians developed unique stylistic interpretations of ragas and talas, creating distinct schools or gharanas.

The Gwalior Gharana, one of the oldest and most influential gharanas in Hindustani classical music, is often credited with formalizing the *khayal* (imaginative) singing style. The Kirana Gharana, known for its slow, meditative approach, and the Patiala Gharana, with its emphasis on intricate rhythmic patterns and *taans*, are other prominent examples. These vocal gharanas were born out of the interplay of regional, cultural, and personal influences, often centering around the *guru-shishya parampara* system.

On the instrumental side, gharanas for sitar, sarod, and tabla developed around the same time. For example, the Maihar Gharana, founded by Ustad Allauddin Khan, synthesized various regional and stylistic influences, emphasizing both instrumental and vocal styles. The Imdadkhani Gharana, known for its *gayaki ang* (vocal-style playing), and the Banaras Gharana, with its intricate tabla patterns, are examples of how regional influences and individual genius shaped instrumental gharanas.

Each gharana was initially a tightly knit community where knowledge was passed down orally, and disciples learned not only musical techniques but also the philosophy and ethics of performance. In the past, gharanas were often fiercely protective of their styles, with musicians refusing to teach their techniques outside the family or their closest disciples. However, as Indian classical music began to move beyond the courts and temples into the public sphere, these traditions started to spread more widely.

The rise of recording technology and the globalization of Indian classical music in the 20th century brought significant changes to the gharana system. While some musicians remained loyal to the distinct styles of their gharanas, others began incorporating elements from multiple gharanas, leading to more hybrid styles. Despite these changes, the core identity of gharanas, rooted in their historical contexts, continues to influence modern Indian classical music in profound ways.

Key Characteristics of Major Gharanas

The unique characteristics of each gharana lie in their approach to ragas, talas, ornamentation, and performance style. Vocal gharanas like Gwalior, Kirana, and Patiala each offer distinctive methods of raga elaboration, emphasizing different aspects of musicality.

- **Gwalior Gharana:** Considered the oldest and one of the most foundational gharanas, the Gwalior Gharana emphasizes clarity, simplicity, and precision in the execution of ragas. The singers of this gharana prioritize the *bol-alap* (the slow elaboration of the text) and *bandish* (compositions), ensuring that the raga's framework is expressed with minimal ornamentation. The approach is straightforward, focusing on the raga's essential melodic and rhythmic structure.
- **Kirana Gharana:** In contrast, the Kirana Gharana is known for its slow, meditative approach to ragas. This gharana emphasizes *sur* (pitch) and *meend* (gliding between notes), often elongating the *alap* section to fully explore the emotional depth of the raga. The Kirana style prioritizes the emotional and spiritual aspects of music, with minimal rhythmic play. This style has had a significant influence on modern-day vocalists, especially those interested in introspective and contemplative renditions of ragas.
- **Patiala Gharana:** The Patiala Gharana, on the other hand, is known for its elaborate and vigorous *taans* (rapid note sequences) and complex rhythmic structures. Musicians from the Patiala Gharana often incorporate a more flamboyant style of singing, with dramatic variations in tempo and rhythm. The emphasis on rhythm and virtuosity makes it a popular gharana for audiences, particularly in concert settings.

For instrumental gharanas:

- **Maihar Gharana:** Founded by Ustad Allauddin Khan, the Maihar Gharana is known for its rigorous discipline and eclectic approach. This gharana blends instrumental virtuosity with a deep understanding of vocal music, emphasizing purity of raga structure and complex rhythmic cycles. Musicians from this gharana, such as Ravi Shankar, have been instrumental in popularizing Indian classical music internationally.
- **Imdadkhani Gharana:** Also known as the Etawah Gharana, the Imdadkhani Gharana is famous for its *gayaki ang*, or vocal-style playing, on the sitar and surbahar. The focus is on long, flowing *meends*, which allow the player to mimic the nuances of vocal music. Ustad Vilayat Khan is one of the most celebrated exponents of this gharana, known for his ability to evoke the subtleties of the human voice on the sitar.
- **Banaras Gharana:** Known primarily for its tabla tradition, the Banaras Gharana is celebrated for its intricate rhythmic patterns and virtuosic display of *bols* (tabla syllables). Musicians from this gharana emphasize both technical brilliance and emotional depth, making it a favorite among tabla players worldwide.

These distinctive characteristics continue to define each gharana's influence on modern musicians, whether they adhere strictly to the traditional style or blend multiple gharanas in their performances.

Comparative Analysis of Vocal Gharanas

In comparing vocal gharanas like the Gwalior, Kirana, and Patiala gharanas, we observe differences not only in raga interpretation but also in performance aesthetics and the role of improvisation.

- **Gwalior Gharana vs. Kirana Gharana:** The Gwalior Gharana's emphasis on clarity and structure stands in contrast to the Kirana Gharana's focus on emotional depth and elongated phrasing. In a Gwalior performance, the *bandish* is the central feature, and the raga is explored through precise, well-defined phrases. Gwalior singers are known for their adherence to tradition, often limiting their improvisation to what is essential for exploring the raga's framework.

In contrast, Kirana Gharana performances are more fluid and introspective. The raga is elaborated through long, sustained notes, with intricate microtonal shifts. The singer often spends a significant amount of time in the *alap* section, building the emotional atmosphere before moving to the rhythmic sections. This approach has had a profound impact on modern vocalists, who often draw on Kirana techniques to enhance the emotional power of their performances.

- **Patiala Gharana vs. Kirana Gharana:** The Patiala Gharana's approach, with its emphasis on fast, complex *taans* and rhythmic variations, provides a sharp contrast to the slow, contemplative style of the Kirana Gharana. In a Patiala performance, the singer uses fast-paced, elaborate phrases to demonstrate technical skill, often drawing spontaneous applause from the audience. Patiala musicians are also known for their use of *layakari* (rhythmic play), which adds a dynamic and exciting element to their performances.

However, while the Patiala Gharana focuses on the display of virtuosity, the Kirana Gharana emphasizes subtlety and emotional connection. Modern vocalists often blend elements of both gharanas, using the slow elaboration of Kirana to establish the mood before moving into the faster, more rhythmic patterns associated with Patiala.

In the modern context, many vocalists do not adhere strictly to the stylistic boundaries of their gharanas. Instead, they incorporate techniques from multiple gharanas, creating hybrid styles that appeal to contemporary audiences. This blending of traditions has led to a more diverse range of performances, where vocalists can adapt their style to suit different contexts, from intimate classical concerts to large-scale festivals.

Comparative Analysis of Instrumental Gharanas

In instrumental music, the differences between gharanas are equally significant, with each school developing its own approach to melody, rhythm, and improvisation.

- **Maihar Gharana vs. Imdadkhani Gharana:** The Maihar Gharana, under Ustad Allauddin Khan's influence, emphasizes discipline and rigorous training. Musicians from this gharana, such as sitar virtuoso Ravi Shankar, are known for their technical mastery, blending traditional raga structures with innovative rhythmic patterns. The Maihar Gharana encourages experimentation within the raga framework, often incorporating influences from both Indian and Western classical music. Ravi Shankar, for example, collaborated with musicians like George Harrison, bringing Indian classical music to a global audience.

In contrast, the Imdadkhani Gharana focuses on the *gayaki ang* approach, with an emphasis on melodic purity and vocal-style phrasing. Sitarists like Ustad Vilayat Khan are celebrated for their ability to evoke the subtle nuances of vocal music on their instruments, using long,

flowing *meends* to replicate the gliding motion of the voice. While the Maihar Gharana is known for its rhythmic complexity, the Imdadkhani Gharana prioritizes melodic development and emotional expression.

- **Banaras Gharana vs. Delhi Gharana (Tabla):** In tabla playing, the Banaras Gharana is renowned for its intricate and virtuosic rhythmic patterns. Musicians from this gharana often incorporate complex *tihai* (a rhythmic phrase repeated three times) and fast, dexterous fingerwork, which adds a dramatic element to their performances. In contrast, the Delhi Gharana emphasizes clarity of sound and precision in articulation. Tabla players from the Delhi Gharana are known for their soft, subtle playing, making them ideal accompanists for vocalists and instrumentalists.

In the modern context, both gharanas continue to influence tabla players, who often blend the Banaras Gharana's showmanship with the Delhi Gharana's precision to create performances that are both technically brilliant and emotionally compelling.

Influence of Gharanas on Modern Composition and Performance

The influence of gharanas on modern Indian classical music is evident in both composition and performance practices. In terms of composition, musicians trained in gharana traditions often draw on the raga and tala structures of their gharanas when creating new works. However, contemporary composers are also increasingly incorporating elements from multiple gharanas, blending different styles to create more diverse and dynamic compositions.

In performance, modern musicians are often less rigid about adhering to the stylistic boundaries of their gharanas. Instead, they blend techniques from different gharanas to create hybrid styles that appeal to a wider audience. This blending is particularly evident in fusion music, where gharana-trained musicians collaborate with artists from other genres, such as jazz or Western classical music, to create new and innovative forms of music.

For example, sitarist Anoushka Shankar, trained in the Maihar Gharana by her father Ravi Shankar, frequently incorporates elements of jazz and electronic music into her performances, while still maintaining the core principles of her gharana's approach to raga and tala. Similarly, tabla maestro Zakir Hussain, trained in the Punjab Gharana, has collaborated with musicians from a wide range of genres, bringing the rhythmic intricacies of Indian classical music to new audiences.

While the gharanas continue to provide a foundation for modern musicians, their influence is no longer as rigid as it once was. Instead, musicians are increasingly drawing on the strengths of multiple gharanas, blending tradition with innovation to create performances that are both rooted in the past and forward-looking.

Impact of Technology and Globalization

The advent of digital technology and globalization has had a profound impact on the gharana system. In the past, musicians from a particular gharana would typically train under a single guru, often within a close-knit community. However, the rise of digital platforms such as YouTube, streaming services, and online music academies has made it easier for musicians to access recordings, teachings, and performances from multiple gharanas.

As a result, modern musicians are no longer confined to the teachings of a single gharana. Instead, they can study with gurus from different schools, learn techniques from various gharanas, and experiment with new styles. This has led to the rise of hybrid styles, where musicians blend the teachings of multiple gharanas to create their own unique sound.

Globalization has also led to increased collaboration between musicians from different cultural backgrounds. Indian classical musicians are frequently collaborating with Western classical, jazz, and world music artists, creating fusion projects that blend traditional Indian techniques with contemporary global influences. These collaborations have expanded the reach of gharana-trained musicians, bringing Indian classical music to a global audience. While some purists argue that these developments dilute the traditions of the gharanas, others believe that they represent a natural evolution of Indian classical music. As musicians continue to innovate and experiment, the gharana system will likely continue to evolve, adapting to the needs of modern musicians while maintaining its core principles.

Conclusion

The gharana system, while deeply rooted in tradition, continues to have a profound influence on modern Indian classical music. Through a comparative analysis of vocal and instrumental gharanas, this paper has highlighted the ways in which these schools shape contemporary performance practices, compositions, and pedagogy.

While modern musicians are increasingly blending techniques from different gharanas, the core principles of each school remain an essential foundation for their work. Whether through the slow, contemplative approach of the Kirana Gharana, the rhythmic complexity of the Patiala Gharana, or the vocal-style playing of the Imdadkhani Gharana, the influence of gharanas is evident in every aspect of modern Indian classical music.

As Indian classical music continues to evolve in response to globalization, digital technology, and cross-genre collaboration, the gharana system will undoubtedly continue to adapt, ensuring its relevance in the modern world. This evolution represents not the erosion of tradition, but rather the natural progression of a living, breathing art form.

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The Evolution of Bharatanatyam: a study of distinctive Banis

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Abstract:

Banis in Indian classical dance, particularly Bharatanatyam, are essential as they represent distinct styles and techniques associated with specific gurus or regions. Each bani embodies unique characteristics in movement, expression, and repertoire, reflecting the cultural heritage of its origin. In the context of Indian classical dance, a bani refers to a specific style or school of dance that is characterized by its unique techniques, movements, expressions, and repertoire. Each bani is often associated with a particular guru or lineage, reflecting the teachings and interpretations of that individual or tradition. These banis preserve traditional knowledge and foster individual artistic expression while maintaining a connection to the broader dance form. The evolution of banis has enriched Bharatanatyam, enabling it to adapt and thrive while honoring its historical roots and lineage of teaching.

Bharatanatyam, a classical dance form from Tamil Nadu, is characterized by its fixed upper torso, bent legs, and intricate footwork. It evolved from Sadirattam and was redefined in the 20th century. The dance features various banis, or styles, named after the villages of their respective gurus. Notable banis include:-

Key words: Characteristics, temple to theatre, performance structure, Sculptural Poses, Global Influence

Thanjavur style: Developed by the Thanjavur Quartet, focusing on structured margam. The Thanjavur bani of Bharatanatyam, rooted in the Thanjavur Royal Court, was shaped by the Thanjavur Quartet in the 19th century. This style emphasizes structured choreography and a geometric approach to movements, with a strong focus on abhinaya (expressive gestures) that is more classical than realistic.

Historical Context: The Thanjavur bani emerged during the 19th century in the Thanjavur region of Tamil Nadu, primarily influenced by the Thanjavur Quartet: Chinnaiah, Ponniah, Vadivelu, and Sivanandam. They were instrumental in codifying and formalizing Bharatanatyam, transitioning it from a temple dance to a theatrical art form. This transformation was significant in preserving the dance's rich heritage while making it accessible to a broader audience.

1. Posture and Movement

Fixed Upper Body: Dancers maintain a straight and erect posture, which enhances the visual impact of the dance.

Geometric Precision: Movements are characterized by clear lines and angles, reflecting a sense of order and symmetry.

2. Footwork

Intricate Footwork: The bani is known for its complex footwork patterns, often involving rhythmic beats (tala) that are both intricate and powerful.

Use of Adavus: Basic units of movement called adavus are emphasized, each with specific rhythms and expressions.

3. Abhinaya (Expressive Gestures)

Classical Abhinaya: The Thanjavur bani places a strong emphasis on abhinaya, using facial expressions and hand gestures (mudras) to convey emotions and narratives.

Storytelling: Dancers often depict stories from Hindu mythology, showcasing their ability to express a range of emotions, from joy to sorrow.

4. Margam Structure: The performance follows a traditional sequence: Alarippu, Jatiswaram, Varnam, Padams, Tillana, and Shloka.

Notable Figures

Several prominent dancers and gurus have played a crucial role in popularizing the Thanjavur bani:

Balasaraswati: A legendary dancer known for her expressive abhinaya and deep understanding of the dance form, she brought international recognition to Bharatanatyam.

Arunachalam Pillai: A significant figure in the Thanjavur bani, he was known for his teaching and performances, helping to preserve the traditional aspects of the dance.

Rukmini Devi Arundale: Although associated with the Kalakshetra style, she was influenced by the Thanjavur bani and contributed to the revival of Bharatanatyam as a respected art form.

The Thanjavur bani of Bharatanatyam is a rich and intricate dance style that combines technical precision with expressive storytelling. Its historical roots, structured performance format, and emphasis on abhinaya make it a significant component of the Bharatanatyam tradition. Through the dedication of its practitioners and the continued interest in classical arts, the Thanjavur bani remains a vibrant and essential part of Indian cultural heritage.

Mysore style:

Origins

The Mysore style of Bharatanatyam, also known as the Mysore bani, is a distinct style that emerged during the reign of Krishnaraja Wodeyar IV (1811-1868) in the Mysore court. This style is characterized by its focus on the lyrical and expressive aspects of dance, with an emphasis on beautiful abhinaya (facial expressions and gestures) and sculpturesque poses.

Jetti Tayamma is credited as the pioneer of the Mysore style. She was appointed as an Asthana Vidushi (Palace dancer) in the Mysore palace at the age of fifteen. The Mysore style has a large repertoire of Kannada javalis and also incorporates ashtapadis, Sanskrit and Telugu literature.

The Mysore style's repertoire typically begins with a Pushpanjali, Churnika (prologue), Ganesh Vandana, and Nilugade (Sthanaka), followed by the usual items like Alaripu, Jatiswaram,

Shabdam, Varnam, Padams, Javalis, Tillanas, and Sanskrit shlokas. While it is known for its aesthetic abhinaya, the Mysore style also involves a lot of nritya (pure dance) and karanas (dance poses).

Some notable exponents of the Mysore style include K. Venkatalakshamma, who is credited with taking the style to its zenith, and Manaswini and Revathi Ramachandran.

Expressive Dance: The Mysore style places a strong emphasis on abhinaya, or expressive dance. Dancers are trained to convey emotions and narratives through facial expressions, hand gestures (mudras), and body language.

Storytelling: This style often incorporates storytelling elements, making it particularly engaging for audiences. The use of lyrical poetry enhances the narrative quality of the performances.

Sculpturesque Poses: Dancers in the Mysore style often adopt poses that resemble sculptures, showcasing grace and elegance.

Fluid Movements: The movements are characterized by a fluidity that enhances the overall aesthetic of the performance.

Influential Figures

Jetti Tayamma: A pivotal figure in establishing the Mysore style, she was known for her expressive dance and was a key performer in the Mysore court.

K. Venkatalakshamma: Another important exponent, she contributed significantly to the repertoire and training of dancers in the Mysore tradition.

Manaswini and Revathi Ramachandran: Contemporary dancers who have played a crucial role in popularizing and preserving the Mysore style.

Cultural Heritage

The Mysore bani is an essential part of India's cultural heritage, reflecting the rich traditions of Indian classical dance.

It serves as a bridge between ancient and modern interpretations of Bharatanatyam, ensuring the continuity of this art form.

Global Influence

As Bharatanatyam gained international recognition, the Mysore style has been performed and taught worldwide, contributing to the global appreciation of Indian classical dance.

Workshops and performances by Mysore bani practitioners continue to inspire new generations of dancers across the globe.

Vazhuvoor Style:

The Vazhuvoor style of Bharatanatyam is known for its grace, fluidity of movement, and subtlety of abhinaya (expressional aspect). It was popularized by Natyacharya Vazhuvoor Ramiah Pillai and his disciples in the 1940s.

Key features of the Vazhuvoor style include smooth adavus (dance steps) with rare abrupt movements, Elegant leaps in every jati (rhythmic sequence) ,Jatis with more korvais (gaps) to create a suspense effect

Slightly bent forward torso from the waist up, Gentle facial expressions and subtle abhinaya with more natyadharmi (spontaneous) elements

Inclusion of static postures, especially in the tillana, to add variety

Lasya (grace) dominates over tandava (vigorous movements)

Performance begins with a Thodaya mangalam in praise of Lord Gnana.

The Vazhuvoor style is considered a newer form compared to the Pandanallur style, which uses more pure expressions. It has gained popularity through the performances of renowned dancers like Kamala, Vyjayanthimala, Padmini, and Padma Subramanyam.

History and Origins

The Vazhuvoor style originated in the small village of Vazhuvoor in Tamil Nadu, India. It was developed by Natyacharya Vazhuvoor Ramiah Pillai in the early 20th century. He was instrumental in reviving and popularizing this style, which emphasizes grace and fluidity. The style gained prominence in the mid-20th century as it was showcased by various dancers, leading to its recognition on national and international platforms.

Costumes and Presentation

Attire: Dancers typically wear traditional Bharatanatyam costumes, which include a saree draped in a specific style, adorned with jewelry that enhances the visual appeal.

Makeup and Hair: Makeup is applied to accentuate facial features, and hair is usually styled in a bun, often decorated with flowers.

Notable Dancers

Several prominent dancers have contributed to the popularity of the Vazhuvoor style:

Vyjayanthimala: A renowned actress and dancer, she played a significant role in bringing the Vazhuvoor style to the mainstream.

Kamala: A disciple of Vazhuvoor Ramiah Pillai, she was instrumental in teaching and propagating the style.

Padma Subramanyam: A celebrated dancer and choreographer, she has showcased the Vazhuvoor style in her performances and teachings.

The Vazhuvoor style of Bharatanatyam is a beautiful expression of grace and artistry, characterized by its fluid movements and subtle abhinaya. Its rich history and the contributions of notable dancers have ensured its place in the pantheon of Indian classical dance.

Pandanallur style: Known for linear movements and stylized abhinaya.

The Pandanallur bani of Bharatanatyam, attributed to Meenakshi Sundaram Pillai, is characterized by its precision and clarity. Originating from Pandanallur village in Tamil Nadu, this style emphasizes geometric movements and rhythmic complexity.

Adavus: The bani is known for its distinct and intricate adavus, which are executed with clarity and precision. The movements are often linear, creating sharp angles and clear lines.

Abhinaya: Unlike other styles, Pandanallur focuses on subtlety in expression, favoring understated gestures over exaggerated ones. This approach enhances the natural quality of the dance.

Choreography: Renowned for its unique choreography, it includes compositions that align with melodic patterns, showcasing a blend of rhythm and movement. The use of theermanams (endings) is typically brief yet impactful.

Performance Structure:

The Pandanallur style follows the traditional Bharatanatyam performance format, including Alarippu, Jatiswaram, Varnam, Padams, Tillana, and Shloka, with a strong emphasis on the technical execution of each segment.

Notable Practitioners:

Meenakshi Sundaram Pillai: The founder of the Pandanallur style, he is celebrated for his contributions to Bharatanatyam.

Chokalingam Pillai: His son-in-law, who further propagated the style.

Subbaraya Pillai: A prominent teacher who continued the legacy of the Pandanallur bani.

Overall, the Pandanallur bani is distinguished by its mathematical precision, subtle abhinaya, and a focus on the beauty of movement, making it a vital part of Bharatanatyam's rich tradition.

Dhananjayans - The renowned couple, V.P. Dhananjayan and Shanta Dhananjayan, have been instrumental in promoting the Pandanallur bani through their performances and teachings.

Historical context: The Pandanallur bani has its roots in the village of Pandanallur in Tamil Nadu, where it was developed and popularized by the legendary dancer and choreographer Meenakshi Sundaram Pillai in the early 20th century. This style emerged as a response to the need for a more structured and precise form of Bharatanatyam, emphasizing the beauty of movement and rhythm while maintaining the traditional essence of the dance.

Meenakshi Sundaram Pillai was instrumental in codifying the movements and techniques of this bani, ensuring its preservation and propagation. His teachings and choreography have influenced many dancers and continue to be a significant part of Bharatanatyam training today.

1. Precision and Clarity

Geometric Movements: The Pandanallur bani is noted for its sharp, angular movements that create a visually striking aesthetic. The dancer's body forms clear lines and shapes, emphasizing the mathematical aspect of the dance.

Defined Adavus: The adavus (basic dance steps) in this style are executed with precision, allowing for a clean and crisp performance. Each adavu is distinct and contributes to the overall rhythm and flow of the dance.

2. Subtle Abhinaya

Expressive Yet Understated: While abhinaya (expressive gestures) is a crucial component of Bharatanatyam, the Pandanallur bani emphasizes subtlety and nuance. Dancers focus on conveying emotions through delicate facial expressions and hand gestures, rather than overt dramatization.

Narrative Depth: The storytelling aspect of the dance is profound, often drawing from themes of devotion, love, and mythology. The subtlety in expression allows for a deeper emotional connection with the audience.

3. Rhythmic Complexity

Intricate Talas: The Pandanallur bani incorporates complex rhythmic patterns that challenge the dancer's footwork and timing. The use of *theermanams* (endings) in this style is often brief but impactful, adding to the overall rhythm of the performance.

Musicality: The choreography is closely aligned with the musical compositions, allowing for a seamless integration of rhythm and movement.

The Pandanallur bani has significantly contributed to the evolution of Bharatanatyam as a classical dance form. Its emphasis on precision, subtlety, and rhythmic complexity has enriched the repertoire of Bharatanatyam, making it a vital aspect of the dance's tradition.

Kalakshetra style

The Kalakshetra style of Bharatanatyam, developed by Rukmini Devi Arundale, is known for its purity, grace, and adherence to classical principles. Key elements include pristine execution of movements, intricate footwork, and precise expressions.

Rukmini Devi founded Kalakshetra in 1936 to preserve and propagate India's rich cultural heritage. She raised Bharatanatyam to a puritan art form, removing certain elements considered controversial and introducing group performances and ballets.

The Kalakshetra style maintains a harmonious balance between the graceful (lasya) and vigorous (tandava) aspects of Bharatanatyam. The dance repertoire often includes traditional compositions from ancient texts like the Natya Shastra, along with newer choreographies reflecting Rukmini Devi's vision of a progressive art form.

Kalakshetra's reputation rests on its meticulously crafted dance dramas, ensemble pieces choreographed by Rukmini Devi with music composed by eminent musicians. The institute has also established a meaningful theoretical syllabus for dancers and refined the teaching of basic steps (adavus) based on principles of the Yajur Veda.

Aesthetics and Technique:

Emphasis on clean lines, precise footwork, and controlled, fluid movements

Graceful, elegant, and restrained abhinaya (expressional dance)

Adherence to traditional adavus (basic dance steps) with a focus on perfection. Intricate patterns and formations in group choreographies

Repertoire and Choreography, Includes traditional repertoire like alarippu, jatiswaram, shabdam, varnam, padam, and tillana.

Rukmini Devi's choreographies often draw inspiration from ancient texts and mythology. Ensemble pieces like dance dramas and ballets are a hallmark of Kalakshetra . Newer choreographies are created within the framework of tradition.

Music and Costume

Kalakshetra productions feature music composed by eminent musicians

Adherence to traditional ragas and talas .Costumes are simple yet elegant, with a focus on the dance itself. Minimal jewelry and makeup to avoid distraction from the dance.

Pedagogy and Lineage

Rigorous training in the fundamentals of Bharatanatyam

Structured syllabus covering theoretical and practical aspects

Emphasis on the spiritual and cultural context of the dance form

Lineage traced back to the Thanjavur Quartet and Melattur Veerabhadra Sharma. The Kalakshetra style has produced many renowned dancers and gurus who have carried forward its legacy worldwide. Its impact on the evolution of Bharatanatyam as a classical art form is immense and enduring.

Evolution

From Temple to Stage: Rukmini Devi removed elements that were perceived as vulgar or inappropriate, thus making Bharatanatyam more accessible to a wider audience.

Institutionalization: Kalakshetra became a center for training and performance, setting high standards for both dancers and teachers.

Cultural Renaissance: The establishment of Kalakshetra in the 1930s coincided with a broader cultural renaissance in India, where traditional arts were being re-evaluated and redefined.

Training and Methodology

Structured Training: The Kalakshetra curriculum includes rigorous training in adavus, abhinaya, and nritya (pure dance) along with theoretical studies in music and dance history.

Guru-Shishya Parampara: The traditional teacher-student relationship is emphasized, fostering deep learning and personal connection.

Techniques

Outreach and Recognition

International Performances: Dancers trained in the Kalakshetra style have performed globally, showcasing Bharatanatyam on prestigious platforms.

Cultural Exchange: The style has facilitated cultural exchange, with workshops and festivals promoting Bharatanatyam worldwide.

Documentation and Research: Kalakshetra has played a significant role in documenting traditional practices and promoting research in Bharatanatyam.

Influence on Other Styles: The principles and aesthetics of the Kalakshetra style have influenced other dance forms and styles, both within India and internationally.

The Kalakshetra style of Bharatanatyam has produced numerous distinguished artists who have significantly contributed to its legacy. Key figures include:

Rukmini Devi Arundale: The founder of Kalakshetra, she was instrumental in reviving and formalizing Bharatanatyam as a respected classical art form.

Tiger Varadachariar: A prominent musician and composer, he served as the principal of Kalakshetra and contributed to many dance dramas.

Meenakshisundaram Pillai: Rukmini Devi's first guru, he played a crucial role in shaping her understanding of Bharatanatyam.

Mysore Vasudevachariar: A significant musician at Kalakshetra, he composed music for various dance dramas.

S. Sarada and Radha: Among the first students, they helped establish the foundational training and performance standards at Kalakshetra.

The Kalakshetra style of Bharatanatyam stands as a testament to the enduring power of classical arts. Through its commitment to tradition, innovation, and spiritual expression, it continues to inspire dancers and audiences alike. The legacy of Rukmini Devi and the Kalakshetra institution ensures that Bharatanatyam remains a vibrant and evolving art form, celebrating India's rich cultural heritage while adapting to contemporary contexts.

Conclusion

Banis serve as repositories of traditional knowledge, ensuring that the techniques, movements, and expressions are passed down through generations. This preservation is crucial for maintaining the integrity of the dance form. While banis provide a framework, they also allow for individual interpretation and creativity. Dancers can infuse their personal style within the traditional structure, leading to a dynamic and evolving art form. This balance between tradition and innovation is vital for the growth of Indian classical dance. The bani system is closely tied to the guru-shishya parampara (teacher-student tradition). This relationship fosters a deep understanding of the art form, where students learn not just the movements but also the philosophy and emotional depth behind the dance. This mentorship is essential for the authentic transmission of knowledge. The Kalakshetra style of Bharatanatyam stands out for its clarity, precision, and disciplined approach to dance. Being a student of kalakshetra style, I personally felt its emphasis on tradition, integration of music and dance, and visual aesthetics contribute to its effectiveness in storytelling and audience engagement. While other banis offer their own unique qualities, Kalakshetra's blend of classical and modern elements makes it a powerful and enduring form of artistic expression. The Kalakshetra style remains a vital part of the

Bharatanatyam tradition. Banis are vital for preserving the rich heritage of the art form while allowing for personal expression and innovation. By understanding and appreciating the unique characteristics of each bani, dancers and audiences alike can engage more deeply with the cultural and artistic dimensions of Indian classical dance.

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Bani-s in Bharatanatyam and its relevance today: Case study of Vazhuvoor Bani (Tradition)

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Introduction

Indian classical dance is a rich, intricate tradition with deep roots in the cultural and spiritual history of India. It is not merely a form of entertainment but a profound medium of expression, storytelling, and devotion. Within this tradition, the concept of "Bani" holds a significant place. Bani, derived from the Sanskrit word "Vani," meaning voice or style, refers to the distinctive styles or schools of thought within Indian classical dance forms. These Banis embody unique interpretations, techniques, and philosophies passed down through generations. Understanding Bani and its relevance today involves delving into the historical context, distinguishing features, and contemporary significance. This article provides an in-depth exploration of Bani-s In Bharatanatyam and its relevance today with the case study of the Vazhuvoor Bani, highlighting its historical background, key features, notable practitioners, and its role in the modern dance world.

Characteristics and Techniques

Each Bani within dance forms embodies a set of characteristics, techniques, and philosophies that distinguish it from others. These can include aspects such as body posture, hand gestures (mudras), facial expressions (abhinaya), rhythmic patterns (tala), and overall presentation. Different Banis emphasize specific techniques and training methods. The way emotions are expressed varies significantly between Banis. Each Bani has its own repertoire of dances, often influenced by local myths, legends, and religious practices. The choreography can also differ, with some Banis incorporating more dramatic storytelling elements while others focus on the purity of dance movements.

Relevance of Bani Today

In the contemporary context, the concept of Bani remains highly relevant for several reasons. It provides a framework for preserving the diversity and richness of Indian classical dance, allows for individual expression within a structured tradition, and helps maintain the authenticity and integrity of these art forms.

1. **Preservation of Heritage:** Bani plays a crucial role in preserving the historical and cultural heritage of Indian classical dance. By maintaining distinct styles and techniques, dancers and scholars ensure that these ancient traditions are not lost to time. Institutions and gurus (teachers) who adhere to specific Banis pass on their knowledge and skills to the next generation, thereby preserving the lineage and authenticity of these dance forms.
2. **Artistic Expression:** While Bani provides a structured approach to learning and performing, it also allows for individual artistic expression. Dancers can choose a Bani that resonates with their personal style and strengths, thereby creating a unique identity

within the classical framework. This balance between structure and freedom is essential for the evolution and vitality of the art form.

3. **Adaptation and Innovation:** In today's globalized world, there is a continuous interplay between tradition and innovation. Bani serves as a foundation upon which contemporary dancers can build and innovate. By understanding and mastering the traditional Banis, dancers are better equipped to experiment and incorporate new ideas, techniques, and influences, thereby keeping the art form dynamic and relevant.
4. **Educational Value:** The study of Bani has significant educational value, offering insights into the socio-cultural, historical, and philosophical aspects of Indian traditions. It encourages a deeper engagement with the art form, fostering a holistic understanding among students and audiences alike.

The term "**Bani**" refers to a distinctive style or tradition within the form that is characterized by specific techniques, presentation styles, and interpretations. Each bani represents a unique approach to the form, often associated with particular schools or lineages of teaching. Each bani of Bharatanatyam contributes to the rich diversity of the dance form, preserving its traditional techniques while allowing for personal and stylistic expression. In Bharatanatyam there are main four Bani-s which are Pandanallur, Tanjor, Vazhuvoor and Mysour. Since many years people recognised Kalakshetra and Baroda Bani also. According to Anne Marie Gaston, " Six Banis of Bharatanatyam are frequently mentioned: Kattumannarkoil Muthukumar Bani, Tanjore Quartet bani, Pandanallur Bani, V. Vazhuvoor Ramiah Bani, Kalakshetra bani, T. Balasaraswati Bani."

Origin and History of Vazhuvoor Bani

The Vazhuvoor Bani traces its origins to the Vazhuvoor village in Tamil Nadu. The style was popularized by **Vazhuvoor V. Ramiah Pillai (1910-94)**, a seminal figure in Bharatanatyam. Born in the late 19th century, Ramaiah Pillai was a highly skilled dancer and choreographer who was instrumental in developing and refining the Vazhuvoor Bani in the early 20th century. This artistic lineage begins with Nagappa Nattuvanar, who predated the Tanjore ruler Sarfoji II (1798-1832 AD), The patron of the Tanjore Quartet. V. Ramiah Pillai learned dance from his Uncle (Mother's Brother) Manikka. His mother name was Bhagyammal. He learnt abhinaya from Madhurantakam Jagadambal Devadasi. He also studied with K. Muthukumar. Ramiah also trained his son Samraj (1938) in Nattuvangam and vocal.

The main characteristics of the Vazhuvoor bani are grace and speed execution. According to Dancer Radha, " stiffness and brittle movements are absent in the Vazhuvoor Style." The Bani Emphasizes beauty in movements such as curves, glides and smooth slides. Chitra Vishweshwaran explains: " Ramiah Pillai did not deliberately train students to attract audience attention but by bringing out the beauty of each movement of hand and body by offering the essence of feminine grace which is the hall mark of Vazhuvoor bani"

Vazhuvoor bani can be attributed to the care given to the selection of songs. Ramiah Pillai was the first one to introduce Subramania Bharati's songs on the stage as dance theme. These stoked the fires of patriotism. Papanasam Shivan's songs were also used charmingly. The rhythmic formulations of the teermanam-s do not offer much variety nor do they include pauses or

karvai-s requiring complex calculations. The style sticks to Sarva laghu and does not go in for gati bhedom and similar variations. The bani avoids overly mathematical calculations. The deft Vazhuvoor execution of a simple jatis much more effective than a highly kanakku oriented koravi to be seen in some other banis. The style came to be described as easy to perform. Speed, of course is the hall mark in Vazhuvoor bani. According to Radha, " You cannot speedup the jati-s and slow down the abhinaya in a Varanam or Swarajathi . If the whole number is sung in slow tempo- that's not the Vazhuvoor style at all. " The Vazhuvoor style is at its best in jati patterns. here you cannot expect slow development, even in pada-s. There will be a certain amount of speed in all numbers. You must go prepared to enjoy the choicest in that tradition. Each Bani has its own unique features.

Characteristics of the Vazhuvoor bani:

1) Elaborate Abhinaya:

Abhinaya, or expressive dance, is a crucial element of Bharatanatyam. In the Vazhuvoor Bani, there is a significant emphasis on abhinaya, with a focus on conveying emotions and narratives through nuanced facial expressions, hand gestures, and body language.

2) Use of Space:

Dancers using this style typically employ a larger use of space in their performance, creating an attractive and dynamic presentation.

3) Graceful movements:

Performance begins with a Thodaya mangalam in praise of Lord Gnanasabesar of Vazhuvoor. The dancer starts the performance while entering the stage from the wings. Static postures are performed most often in the tillana, to break the monotony and to add to the variety of rhythms. Beautiful leaps are introduced into every jati.

4) Unique Jatis and Adavus:

The jatis have more korvais (intervals), which creates a suspense effect. The adavus flow smoothly with rare abrupt movements. Deep sitting positions and variety of positions on the floor.

Ramaiah Pillai said in an interview. "I have certainly not given up anything that is traditional. I have only built on them further. I found that some aspects of earlier dance which were according to Sastras have been given up. I worked to reintroduce them. For example, the 108 karanas once in vogue had been neglected. I did research; I studied the sculptures in the Thanjavur and Chidambaram temples and taught them to my students. It was I who started the practice of the dancer striking sculptural poses. But there are rules regarding what should be done and where. And how. Whatever the dancer does must be beautiful. It is not right to lift the hand or leg unnecessarily. Teaching these things must be done systematically. For teaching Karanas line drawings should be prepared and the students trained to follow them. Appropriate songs and jatis should be choreographed, for if only karanas are done it would be like a circus. The karanas should come with bhava, raga and tala. They should be taught only to those capable of executing them, others should not be taxed. The teacher must have a sound

knowledge of music and must be able to sing. Those who dance must know how to sing. I have kept musicians with me at home, instructed them to sing each song as it should be sung and then made them sing for recitals. I brought back into vogue the theermanams which are mainly those which were composed by my elders. Sometimes I added some new ideas to them.”¹

Ramaiah Pillai travelled extensively in search of materials suitable for new dance compositions. He visited numerous temples in the South. He also studied various authoritative texts on dance deeply. Based on this research, he composed many new dances that underscored Ramaiah Pillai's creative ability to show the old traditions in new light. Kuravanji and other dance dramas drawn from Tamil literature have gained beauty because of Ramaiah Pillai's choreographic contributions. Dances which he composed for verses from Thevarams and Divya Prabandam have become part and parcel of the repertoire of his disciples. He has composed dances for the songs of Muthutandavar, Marimutha Pillai, Vedanayagam Pillai, Gopalakrishna Bharathi, Desigavinayakam Pillai, Oottukadu Venkatasubba Iyer, Papanasam Sivan and others. He also composed his own Tillanas, Jatiswarams and Tamil Shabdams. He preferred teaching compositions which emphasized the path of devotion. Ramaiah Pillai introduced many Karana-s and Sthana-s newly in the dances he taught his disciples.²

K.J. Sarasa, another student of Ramaiah Pillai belonging to the Isai Vellalar community, started her training before 1947 and had her arangetram in 1949. K.J. Sarasa (1937-2012) carried aloft the flag of the Vazhuvoor tradition of Bharatanatyam most impressively for more than five decades. Her ancestors were court musicians who enjoyed the patronage of the Thanjavur rulers. Vazhuvoor Ramaiah Pillai was related to the family and K.N. Dandayudhapani Pillai was her paternal cousin. Sarasa pursued dance under Ramaiah Pillai through the gurukula system for over a decade. She would often accompany her guru to the film studios and to the homes of some of his disciples when he went there to take classes. With Ramaiah Pillai's encouragement Sarasa started taking dance classes even as a teenager.³

During the 1980s and later till 2015 the largest number of dancers who performed at Madras Music Academy were trained by V. Ramiah. The dancers were Chitra vishweshwaran, Kamala Lakshman, her sister Rhadha, Kanaka Srinivasan, Hemamalini Arni, Lalitha / Padmini / Ragini, Padma Subramanyam, S. K Rajaratnam, L Vijayalakshami, Jayabharathi, E. V Saroja, Prema Jagadeesan and many more. To continue the tradition, he also nurtured and trained efficient nattuvanars like S.K. Rajarathnam Pillai, K.J. Sarasa, Pathamadai Ramasamy, Gopalakrishnan, Kameswaran and his own son Vazhuvoor Samaraj Pillai.

The Vazhuvoor Bani of Bharatanatyam represents a rich and dynamic tradition within the classical dance form. Its emphasis on fluidity, grace, and expressive depth, combined with its technical rigor, makes it a distinctive and influential style. Through the contributions of notable Gurus and practitioners, the Vazhuvoor Bani has maintained its relevance and continues to inspire dancers and audiences alike. As Bharatanatyam evolves, the Vazhuvoor Bani remains a vital and cherished part of the dance tradition, bridging the gap between classical heritage and contemporary expression.

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Ragas of the Maihar Gharana: A Creative Legacy by Pt. Pannalal Ghosh and Bharat Ratna Pt. Ravi Shankar

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Abstract:

Many artists from different Gharanas have created many new Ragas. We know that Miya Tansen created many new Ragas like Miya Ki Malhar, Miya Ki Todi, Miya Ki Sarang, Darbari. In modern times, many musicians like Acharya Baba Alauddin Khan, Pt. Pannalal Ghosh, Ut. Ali Akbar Khan, Pt. Shrikrishna Narayan Ratanjankar, Pt. Kumar Gandharv, Ut. Vilayat Khan, Pt. Ravi Shankar, Ut. Amjad Ali Khan, Pt. Vishwa Mohan Bhatt have also created several new Ragas. This research article will discuss some of the new Ragas created by Pt. Pannalal Ghosh and Pt. Ravi Shankar of the Maihar Gharana. The researcher hopes this research article will add some knowledge to the musicians and researcher scholars.

Key Words: New Ragas, Maihar Gharana, Rare Ragas

Introduction:

Maihar Gharana's contribution to Indian Classical Music is unparalleled. Acharya Baba Alauddin Khan created this Gharana and trained many artists like Maa Annapurna Devi, Pt. Ravi Shankar, Ut. Ali Akbar Khan, Pt. Pannalal Ghosh, Pt. Nikhil Banerjee, Pt. V. G. Jog, Ut. Bahadur Khan, to name a few. Acharya Baba Alauddin Khan devoted his whole life to serving Music. He created many new Ragas like Manjh Khamaj, Hemant, Kaunsi Bhairav, Hem Bihag, and Madan Manjari.

Pt. Pannalal Ghosh and Pt. Ravi Shankar, the two exponents of the Maihar Gharana, contributed much to Indian Classical Music. Both artists created numerous Ragas that added depth to Indian classical Music, merging traditional frameworks with their innovative ideas. While these Ragas carry the essence of classical structures, they also exhibit innovative patterns and subtle emotional expressions unique to these two maestros. This research aims to explore the origins of these Ragas, illustrating how Pt. Pannalal Ghosh and Pt. Ravi Shankar's creations enriched the classical tradition and contributed to the evolution of Hindustani music.

Ragas Created by Pt. Pannalal Ghosh

Pt. Pannalal Ghosh is the Pioneer of the Bansuri (Indian Bamboo Flute). In his very short life span, he has done tremendous work in the field of Indian Classical Music by introducing the flute to the realm of Indian Classical Music and by creating new Ragas. He learnt under his Guru Acharya Baba Alauddin Khan of Maihar Gharana. He created the Ragas: Deepawali, Chandramauli, Noopurdhvani, Jayant, Kumari, and Shuklapalasi. Here, we will discuss Raga Deepawali and Raga Chandramauli.

Raga Deepawali

(Note: Here m= Shuddha Madhyam, M= Tivra Madhyam, rest all swaras are Shuddha)

Raga Deepawali was one of Pannalal Ghosh's best creations. He liked this Raga so much that he often played it in his concerts. There are three theories on the creation of this beautiful Raga. First, we make Pancham of Raga Puriya Kalyan as Shadaj and get the Deepawali Raga swaras. The second is to play Raga Puriya Kalyan from Shuddha Madhyam; we also get the Deepawali Raga swaras. And the third is making Rishabh and Dhaivat Shuddha of Raga Lalit; we get the structure of Raga Deepawali. So, we get $\dot{N}$ R G M D N $\dot{S}$ swaras in Aroh and $\dot{S}$ N D M m G R S in Avroh. Pancham is omitted in both Aroh and Avroh.

Recordings of Pt. Pannalal Ghosh - Raga Deepawali -

- <https://www.youtube.com/watch?v=LBiaryx9k5A>
- <https://www.youtube.com/watch?v=2BV9aOGZPmU&t=90s>

Other Recordings –

- Pt. Nityanand Haldipur - <https://www.youtube.com/watch?v=g5550Zhc5Hg>
- Vidushi Ashwini Bhide - <https://youtu.be/tqQ4SeIXQ7o>
- Pt. Pravin Gokhindi - <https://www.youtube.com/watch?v=iG6bZOqI6bQ>
- Shree Sudip Chattopadhyay - <https://www.youtube.com/watch?v=Z8sytqmFJVM>
- Shree Nitin Amin - <https://www.youtube.com/watch?v=YAcmcWhxJRY>

(Note: Here m= Shuddha Madhyam, M= Tivra Madhyam, rest all swaras are Shuddha)

Thaat	Not Defined	Vadi	ma (Shuddha Madhyam)
Aroh	$\dot{N}$ R G M D N $\dot{S}$	Samvadi	Sa
Avroh	$\dot{S}$ N D M m, G M G R S	Samay	First Prahar of The Night
Jati	Shadav-Shadav	Varjit Swar	Pancham
Pakad	$\dot{N}$ R G m M m -, G M D M m -, G R G M G R S	Chalan	$\dot{N}$ R G m M m -, M D M – M D N $\dot{S}$ -, D – M D M m -, G m M m G -, R G M G R G R S

Raga Chandramauli

(Note: Here r= Komal Rishabh, d= Komal Dhaivat, m= Shuddha Madhyam, rest all swaras are Shuddha)

Pannababu created Raga Chandramauli by omitting pancham in both Aroh and Avroh of Raga Bhairav. So, we get S r G m d N $\dot{S}$ in Aroh and $\dot{S}$ N d m G r S in Avroh. In the absence of Pancham in this Raga, Madhyam becomes very prominent. Hence, Madhyam is the Vaadi Swar of this Raga. Madhyam is also the main Nyaas Swar of this Raga. Artists use the meend from Madhyam to Komal Dhaivat and return to Madhyam. Raga Chandramauli is of *Shanta Rasa*.

Raga Chandramauli is from the Bhairav thaat hence it is very close to its Janak Raga. However, the absence of Pancham throughout the Raga makes this Raga different from Raga Bhairav.

Recording of Pt. Pannalal Ghosh - Raga Chandramauli

- <https://www.youtube.com/watch?v=AT3E-GDiU9w>

Other Recordings -

- Shree Mohan Darekar - <https://www.youtube.com/watch?v=zmsGjIkpwb4>
- Shree Jayanta Banerjee - https://www.youtube.com/watch?v=j_pIwKCFxC4

(Note: Here r= Komal Rishabh, d= Komal Dhaivat, m= Shuddha Madhyam, rest all swaras are Shuddha)

Thaat	Bhairav	Vadi	ma (Shuddha Madhyam)
Aroh	S r G m d N Ś	Samvadi	Sa
Avroh	Ś N d m G r S	Samay	First Prahar of The Day
Jati	Shadav-Shadav	Varjit Swar	Pancham
Pakad	S r G m d m G, m G r S	Chalan	S r G m, m d m G, G m d N Ś, d N Ś r Ś N d – m -, m G m d m G r S

Ragas created by Bharat Ratna Pt. Ravi Shankar

The great Western violinist Yehudi Menuhin gave Pt. Ravi Shankar's 'The Indian Mozart' title. The credit goes to Pt. Ravi Shankar for popularizing Indian Classical Music in the West. His contribution to the world music is unparalleled. He learnt under his Guru Acharya Baba Alauddin Khan of Maihar Gharana. He was considered as the perfectionist. He composed many orchestras and created many new Ragas, which are very popular among the present generation. The following are the Ragas created by Pt. Ravi Shankar: Mohan Kuans, Nat Bhairav, Bairagi, Parmeshwari, Tilak Shyam, Pancham Se Gara, Charukauns, Jogeshwari, Ahir Lalit and many more. Here, we will discuss Mohan Kauns, Parmeshwari and Jogeshwari.

Raga Mohan Kauns

(Note: Here m= Shuddha Madhyam, d= Komal Dhaivat, n= Komal Nishad, rest all swaras are shuddha)

This Raga was a tribute by Pt. Ravi Shankar to Mahatma Gandhi after his death. He created this Raga by matching the word 'Gandhi' to the swaras G N D. Pt. Ravi Shankar ji kept Gandhar Shuddha and Dhaivat and Nishad Komal. In this Raga, Pancham is omitted. We get this Raga by making Gandhar Shuddha in Raga Malkuans and using Rishabh Vakra an alpa in Avrohi kram. Therefore, we get S G m d n Ś in Aroh and Ś n d m G S in Avroh. The use of Shuddha Rishabh is vakra in Avrohi kram and it is very alpa. 'm G R – G m' is how Shuddha Rishabh is used in Raga Mohan Kauns. Therefore, Rishabh and Pancham are varjit in Aroh and Pancham is varjit in Avroh.

We find many recordings of Raga Mohan Kauns on YouTube, but they differ from what Pt. Ravi Shankar ji created. Some artists use both Gandhaar, Shuddha Gandhar in Aroh and Komal Gandhar in Avroh in Raga Malkauns. This Raga is close to Raga Surya Kauns, which uses Shuddha Gandhar instead of Komal Gandhar in Malkauns. Another similar Raga is Charukauns, Pt. Ravi Shankar's creation, in which Rishabh and Pancham are omitted in Raga Charukeshi in Aroh and Avroh is Sampoorana.

There is another version of Raga Mohan kauns, which Dr. Madhusudan Patwardhan created. This Raga is created by omitting Pancham in Aroh and Pancham and Rishabh in the Avroh of Raga Charukeshi.

Recordings of Pt. Ravi Shankar – Raga Mohan Kauns

- <https://www.youtube.com/watch?v=BYgIae-utM>
- <https://www.youtube.com/watch?v=51jKaZsvKM0>

Other Recordings –

- Smt. Reenat Fauzia - <https://www.youtube.com/watch?v=YrUfs3C7xyo>

(Note: Here m= Shuddha Madhyam, d= Komal Dhaivat, n= Komal Nishad, rest all swaras are shuddha)

<i>Thaat</i>	Bhairavi	<i>Vadi</i>	ma (Shuddha Madhyam)
<i>Aroh</i>	S G m d n Ś	<i>Samvadi</i>	Sa
<i>Avroh</i>	Ś n d m G S	<i>Samay</i>	Second Prahar of The Night
<i>Jati</i>	Audav-Shadav/Audav-Sampoorna	<i>Varjit Swar</i>	Pancham
<i>Pakad</i>	G m n d - m -, m G R – G m -, m G S ṇ ḍ ṇ S	<i>Chalan</i>	ḍ ṇ S G m -, G m n d -, m -, m d n Ś n d m -, m G R – G m -, G m G S

Raga Parmeshwari

(Note: Here r= Komal Rishabh, g= Komal Gandhar, m= Shuddha Madhyam, n= Komal Nishad, rest all swaras are shuddha)

This Raga was created by blending Todi in Poorvang and Bageshree in Uttarang. Parmeshwari is a very melodious and peaceful Raga. Pancham swar is varjit in Aroh and Avroh. In this Raga Rishabh, Gnadhara and Nishad are komal. Therefore, we get S r g m D n Ś in Aroh and Ś n D m g r S. In poorvang 'r g r S' swar sanagti reflects to the Todi ang. Moreover, in Uttarang, 'm D n Ś' and 'g m D n Ś' reflect Bageshree's colour. Dhaivat and Madhyam are the nyaas swaras. Resting on Shuddha Madhyam feels peaceful after using Komal Rishabh and Komal Gandhar.

One similar Raga to Raga Parmeshwari is Raga Prabhateshwari. The difference between both these Raga is the use of Pancham. Raga Prabhateshwari uses Pancham, while Raga Parmeshwari does not use Pancham swar. Raga Prabhateshwari has Pancham but is still not as

strong as Shuddha Madhyam and Shuddha Dhaivat. It uses Pancham swar in limited phrases. Therefore, it becomes difficult to identify these two Ragas. However, the Tanpura helps a lot in this situation because in Raga Prabhatেশwari, the first string of Tanpura is tuned in Lower Pancham, while in Raga Parmेशwari, the first string of Tanpura is tuned in Lower Madhyam.

Recording of Pt. Ravi Shankar – Raga Parmेशwari

- <https://www.youtube.com/watch?v=Su0BB6cEcww>
- <https://www.youtube.com/watch?v=fx1KdFDEZuM>

Other Recordings –

- Ustad Rashid Khan - <https://www.youtube.com/watch?v=2ywtkfHvbR8>
- Smt. Malini Rajurkar - <https://www.youtube.com/watch?v=yfR3ePiVexw>
- Dr. Prabha Atre - <https://www.youtube.com/watch?v=-LIW1qa8iko>
- Pt. Kushal Das - <https://www.youtube.com/watch?v=bYeMfRD3Hi8>
- Pt. Jitendra Abhiseki - <https://www.youtube.com/watch?v=999RRKbuJO4>

(Note: Here r= Komal Rishabh, g= Komal Gandhar, m= Shuddha Madhyam, n= Komal Nishad, rest all swaras are shuddha)

Thaat	Not Defined	Vadi	ma (Shuddha Madhyam)
Aroh	S r g m D n Ś	Samvadi	Sa
Avroh	Ś n D m g r S	Samay	Second Prahar of The Day
Jati	Shadav-Shadav	Varjit Swar	Pancham
Pakad	S r g m D m -, g m D m g r, r g r S n D n S	Chalan	S r g m D m -, m D n Ś, Ś n D m, m D m g r -, g r n D n r S • • •

Raga Jogेशwari

(Note: Here g= Komal Gandhar, G= Shuddha Gandhar, m= Shuddha Madhyam, n= Komal Nishad, rest all swaras are shuddha)

The idea of creating this Raga was to replace Pancham with Dhaivat in Raga Jog. Another expression is that it is the blend of Jog and Rageshree. Therefore, we get S G m D n Ś in Aroh and Ś n D m G m g S in Avroh. Rishabh and Pancham are omitted in this Raga. The Komal Nishad and 'S g S' swar sangati reflect the colour of the Raga Jog. Moreover, in uttarang 'm D n Ś' swar sangati, it reflects the colour of Raga Bageshri and Rageshri. However, the prominence of the Shuddha Dhaivat and the absence of Rishabh and Pancham make this Raga different and create its unique identity. Raga Jogेशwari is not very popular among musicians; however, some artists still enjoy singing and playing this Raga. The simplicity of this beautiful Raga attracts everyone towards it. It is played in all three octaves and is a *Gambhir Prākṛuti* Raga. The Shuddha Dhaivat and Shuddha Madhyam have a special place in Raga Jogेशwari.

Pt. Shrikirishna Narayan Ratanjankar ji also created a Raga named 'Jogeshwari', which differs greatly from Pt. Ravi Shankar's Jogeshwari.

Recording of Pt. Ravi Shankar – Raga Jogeshwari

- https://www.youtube.com/watch?v=WyenIE_Rwqw
- <https://www.youtube.com/watch?v=en-3XhBco3M>

Other Recordings –

- Smt. Anoushka Shankar - <https://www.youtube.com/watch?v=3mwQvdi0Fik>
- Ustad Shahid Parvez Khan - <https://www.youtube.com/watch?v=gBKkF0yKBuw>
- Pt. Ranajit Sengupta - <https://www.youtube.com/watch?v=rpJwFoODrRY>

(Note: Here g= Komal Gandhar, G= Shuddha Gandhar, m= Shuddha Madhyam, n= Komal Nishad, rest all swaras are shuddha)

<i>Thaat</i>	Kafi	<i>Vadi</i>	ma (Shuddha Madhyam)
Aroh	S G m D n Ś	<i>Samvadi</i>	Sa
Avroh	Ś n D m G m g S	<i>Samay</i>	Saayankaalin Raga
<i>Jati</i>	Audav- Audav	<i>Varjit Swar</i>	Rishabh & Pancham
<i>Pakad</i>	S G m D -, n D m G m g S,	<i>Chalan</i>	Ḍ ṇ S G m -, m G m D ṇ Ś, Ś ṇ D m, m G m g - S

Conclusion:

The ragas created by Pandit Pannalal Ghosh and Bharat Ratna Pandit Ravi Shankar are a symbol of their unique creativity and the heritage of the Maihar Gharana. Through Ragas like Raga Deepawali, Chandramouli, Mohan Kauns, Parmeshwari, Jogeshwari and many others, these great artists made invaluable contributions to Hindustani classical music. Pandit Pannalal Ghosh established the flute as a major instrument in classical music, and his ragas expanded its expressive capabilities. At the same time, Pandit Ravi Shankar gave recognition to Indian classical music on the global stage through his Ragas.

These ragas' creations honoured the traditions of the Maihar Gharana and opened new avenues for future musicians, ensuring that the classical music tradition will continue to evolve. These ragas inspire musicians and listeners even today and are a testament to these two great maestros' indelible mark and legacy.

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Maihar Gharana: The Music and Playing Style of Annapurna Devi

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Abstract

Through out the centuries, women have been involved in arts, whether as creators and innovators of new forms of artistic expressions, sources of inspiration or significant contributors as musicians too. Women have played pivotal role in the making music more meaningful and substantial. The abundant history of Indian classical music is not complete without the note worthy role of women.

In this paper, one of the greatest women artists, Annapurna Devi's music and playing style of instrument, surbahar and sitar, and some turning points of her life have been discussed.

Keywords: Dhrupad ang, gharana's playing style, disciples, teachers, honours.

Introduction

Lineage: Maihar Senia gharana's pioneer Ustad Allaudin Khan's daughter Annapurna Devi was a great exponent of surbahar and sitar. Ustad Allaudin Khan's musical journey was too tough and full of struggles. His teacher was Gopal Krishna Bhattacharya, Wazir Khan (Beenkar), Ahamad Ali Khan (Sarodiya). Ustad Ali Akbar Khan (Annapurna Devi's brother) was a legendary musician, who was playing sarod.

Annapurna Devi (25th April, 1927 - 18th October, 2018) a great living exponent of both surbahar and sitar, was representative of the cultural establishment of her father and guru Ustad Allaudin Khan. Her father, founder of the Senia Maihar gharana, was a royal court musician of the court of Maharaj Brijnath Singh, by whom she was addressed as "Maa". Her father was an originator of Senia Maihar School of Hindustani classical music, was a noted musician. Her uncles Fakir Aftabuddin Khan and Ayet Ali Khan, were noted musician at their native place, Shibpur, Bangladesh. Her brother Ali Akbar Khan, was a legendary sarod maestro and was considered a national living treasure in India and the U.S.A. Her former husband was a sitar maestro pt. Ravi Shankar.

Extraordinary talent, corrosive jealousy, rifts caused by differing world views and level of integrity and great tragedy were parts of Annapurna Devi's life. Unfortunately, her music lost to the world. There are very few people who remember watching her in concerts. There is only one recording of her playing is in existence. Few decades ago, following problems with Ravi Shankar, she took a vow never to perform in public. Since then, she had lived as a virtual recluse, rarely stepping out of her Mumbai home. Her second husband, Rooshikumar Pandya (1982-2013) who was her student too, came to rescue her. He was a psychologist. But he too couldn't convince her to perform in public again. Known as "Guru Maa", the famously surbahar player had been suffering age related physical problems for few years. And left this world at the age of 91.

In her childhood, her father found that, she was pitch-perfect and had a knack for remembering notations though she was untrained. But due to tonsillitis and surgery, she was shifted to an

instrument sitar and then to surbahar due to her interest in being pedantic student than a performer. Her father was a sarod player, whose teacher was Ustad Wazir Khan, a beenkar, who adopted dhrupad ang in his playing. So, Ustad Allaudin Khan decided to teach her wazirkhani complex style playing. So, one can see the impact of beenkari style in her playing. Annapurna Devi became a very accomplished musician within few years of training. She was active throughout her life as a teacher.

Her life and work represent a complex symbolism. She was playing surbahar, often described a bas sitar, a difficult instrument that few of any women of her era played. She was known to practice in the mid of nights for hours. When her Riyaz, her musical meditation finished, it was said that the house used to get filled with the fragrance of roses - such was her fire, purity and commitment towards music.

She was a very accomplished surbahr player of the maihar gharana. She was a disciplined student of her guru and father Ustad Allaudin Khan. Soon after learning the art of surbahar, she started guiding her father's disciple.



(Baba Allaudin Khan and Annapurna Devi)

She performed duets with her husband Ravi Shankar in 1950 in Delhi and Kolkata. She was not a commercial musician and therefore rare videos of her playing could be found. She performed for her self and not for audience's pleasure.

<https://youtu.be/s7-yc8DOxXY?si=1xueXRbhQKBVbFmJ>

Annapurna Devi's only purpose in life was to pass on her father Ustad Allaudin Khan's taalim. According to her nephew Ashish Khan, "She was systematic and used to herself play on the table bayan to help her students maintain laya. She used to teach vocal dhrupad compositions, Hori, taranas as well as instrumental gats." She was particular about what type of music should be played on which instrument. Tayyari ki taan, zam zama, bol kaari, are meant for sitar while aalap and gamak are meant for surbahar. One of her favourite raags was Manj Khamaj created by her legendary father. She also loved raags that are madhyam pradhan. Her father, in fact, created raag Kaasi Bhairav for her. Her father taught raag Darbari only to three of his disciples – pt. Ravi Shankar, Ustad Ali Akbar Khan and Annapurna Devi.

Ustad Ali Akbar Khan, brother of Annapurna Devi who had preserved the legacy of sarod vadan of his father. Pt. Ravi Shankar had adopted some changes like tantkari ang and some changes in his sitar's strings too. According to his disciple, he was not concerned with the depth

of the raga but was playing for the interest of his audience. Whereas Annapurna Devi's keen interest in preserving the legacy of his father's teaching, who infused the beenbaj and dhrupad ang. Musicians belonging to this gharana adhere to a dhrupad aesthetic in their approach to playing the alap and jor portions in a raga. Alap-jor is followed by a khayal style vilambit gat with taan improvisation and the performances end with jhala.

She was active throughout out her life as a teacher to many prominent musicians like Nikhil Banerji, Hariprasad Chaurasia and Nityanand Haldipur. Her disciples' disciple are also well-known Indian classical music artists. Thus, she also could find a new gharana on her own as she was able to do so. As was only the disciple who adhere to main teaching of her father. Rest of disciples of her father, innovated changes in their playings.

Honours

- Padma Bhushan, 1979
- Sangeet Natak Academy award, 1991
- The Desi Kottama, an honorary doctorate degree by Visva-Bharati University, 1999
- She was made a fellow of the Sangeet Natak Academy, 2004

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Contribution of Artists in the Development of Gharanas of Vocal Music

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Abstract

In the Indian classical music realm, many great artists have contributed fundamentally to the development of gharanas which has in turn lead to the development of khayal. The prominent gharanas of khayal are Gwalior, Agra, Jaipur, Kirana, Bhendibazar and Patiala gharana.

Gharana refers to a family; a family of musicians; not necessarily related by blood but connected by similar values and thought processes with respect to music. With time, the musical values and its thought processes evolve with the contribution of able artists. Each gharana has features which are largely associated with the music that is sung by the pioneer of that particular gharana. As more worthy artists perform, contribute, spread, promote and propagate the gharana, new dimensions of gayaki emerge. Musicians contribute as per their capability and intellect and that which sustains the test of time and audience naturally becomes a part of the gayaki and the gharana.

Keywords: Gharana, Artists, Development, Contribution

Gharana and its significance

Gharana refers to a family; a family of musicians; not necessarily related by blood but connected by similar values and thought processes with respect to music. A Gharana is a system that links musicians having a similar school of musical thought that adheres to a particular musical style. This system has sustained for centuries primarily because of the guru shishya parampara, in which a guru passes the musical knowledge and style to the student through an oral tradition. This is a system that has been functioning since the time of Dhrupad. This established system of gharana has produced many stalwarts in khayal music and it has led to the development of gharanas due to the immense contribution of artists. Many stalwarts like Balkrishnabuva Ichalkaranjkar, of Gwalior gharana, Faiyaz Khan of Agra gharana, Alladiya Khan of Jaipur Atrauli gharana, Abdul Karim Khan of Kirana gharana, Aman Ali Khan of Bhendibazaar gharana and Bade Ghulam Ali Khan of Patiala gharana have contributed immensely and have earned fame and glory for their gharanas. Gharanas were important in earlier times. They are relevant today as well. They create order and discipline which is important for the purity of the thought of music and for development. Each gharana strives to produce musicians who become the torchbearers of their gharanas. Their effort is to create quality disciples to promote and spread the music to which they belong to.

Going back to the times when the gharana system in khayal began, each gharana had one pioneer who had a vision and direction to take the gharana forward. The pioneer of each gharana sowed seeds of their music many years before, which grew into a huge tree later. First and oldest gharana of khayal was the Gwalior gharana and Balkrishnabuva Ichalkaranjkar was the pioneer musician of this gharana.

Gwalior Gharana

Gwalior gharana is the oldest gharana in khayal music and it evolved during the time of Mughal empire. Natthan Khan, Natthan Pir Baksh and his grandsons Haddu, Hassu and Natthu Khan along with Bade Mohammad Khan were among the early masters of Gwalior gharana. Dhrupad was widespread before khayal came into existence hence, Gwalior gharana being the first gharana of khayal, was largely influenced by dhrupad. The khayals were also called as dhrupad-ang khayals. The gayaki of Gwalior gharana has attributes such as inclination towards laya and taal, singing with an open and full throated voice, use of behlava in alaaps, application of gamaks in the improvisation of raga, implementation of straight and descending taans and experimentation with layakari and boltaans¹

Balkrishnabuva Ichalkaranjkar (1849-1926)

His musical abilities

Balkrishnabuva Ichalkaranjkar, from Maharashtra went to Gwalior, learnt khayal from Vasudevrao Joshi and returned back to Miraj in Maharashtra. He was the first vocal musician to spread and promote khayal in Maharashtra. He had a melifluous voice, had exceptional abilities to render compositions with purity, aesthetics and clarity. He could achieve the right balance of sur and taal while improvising a raga and had the competence to sing long and straight taans. He was a vocalist of an extraordinary calibre that made him establish his music on stage even after many great maestros performed. With such confidence and qualities in his singing he toured the entire country three to four times and made Indian Classical music popular in common people.

Contribution

Balkrishnabuva Ichalkaranjkar was the first vocalist to introduce Gwalior gayaki and khayal in Maharashtra.

His contribution was not only limited to performing but it also extended to teaching. Establishment of Gayan Samaj in Mumbai in 1885-86 to training stalwart disciples like Gundubuva Ingle, Vishnu Digambar Paluskar, Anant Manohar Joshi, Mirashibuva and Nilkanthbuva Jangam itself tells that the proof is in the pudding. He published first newsletter 'Sangeet Darpan' dedicated to music.

Balkrishnabuva got the honour of getting appointed as the 'Darbari Gayak' by Aundh, Miraj sansthan and the Ichalkaranji state Emperors. He was fondly honoured by the titles 'Taanbahadur' and 'Bhishmacharya of Music' by the music lovers.

Agra gharana

The first ever known musician of Agra gharana tradition was Gopal Nayak. Ghagge Khudabaksh initiated the khayal of Gwalior gharana into Agra gharana which Khudabaksh mastered from Natthan Pirkaksh of Gwalior.

Agra gharana is a blend of dhrupad dhamar gayaki and khayal gayaki and it gives importance to the rhythmic component of music. Layakari is the foundation used for building up the gayaki

and bandish. Its methodical exposition is of prime importance. Tradition of singing nom tom alaap is a unique feature of Agra gharana. It is the only gharana that continues to sing dhrupad dhamar along with khayal, bhajan, tappa, and thumri. Singing with an open aakar, presentation of boltaans and special authority of laya and taal are the significant features of Agra gharana²

Faiyaz Khan (1886- 1950)

His musical abilities

Faiyaz Khan had a tuneful, broad, deep and open voice with a preference towards singing in lower scales. He demonstrated stability in swaras and command over laya and taal. His ability to perform intricate layakari often left the audience awestruck. The nom tom aalap, exemplary display of text of bandishes in boltaan, skill to sing Dhrupad along with Khayal exhibited a rare combination of sur, text, meaning, bhaav and laya in Faiyaz Khan's singing.

His contribution

Faiyaz Khan received huge popularity and as a result, he was appointed as the singer in the royal court of Sayajirao Gaekwad Third in Baroda and was conferred upon by 'Jnana Ratna' by the royal court of Baroda. His performance was the soul of festivals all over India that took place between 1900-1940 and because of the calibre of his singing, his performances became indispensable in the festivals. He composed several bandishes with the pen name 'Prempiya' and popularised them by singing them in concerts and by teaching them to his students. He was honoured by the title 'Aftab-e-Mausiqui' (Sun of music) by the royal court of Mysore in 1908. He taught music and trained disciples like S. N Ratanjankar, Khadim Hussain Khan, Vilayat Hussain Khan, Latafat Hussain Khan, Sharafat Hussain Khan, Deepali Nag, K.L Saigal, Dilip Chand Bedi, Sohan Sinha, and Asad Ali Khan. The popularity, fame, monetary benefits and honours that he received lead Agra gharana to glory.

Jaipur Gharana

The Jaipur Atrauli gharana became known due to Alladiya Khan's family which had its origin from Atrauli, (near Aligarh) and got relocated to Jaipur. Jaipur gharana is a beautiful blend of swara and laya. This gayaki is usually sung with an open voice and the bandish is brief.³ The preferred taal for vilambit khayal is teentaal, A tradition of singing jod ragas and non-popular ragas is followed which makes the gharana unique. Jod ragas like Basanti Kedar, Basant bahar are contributions of Jaipur gharana to the entire khayal world. There is also a tendency to sing aprachalit or non-popular ragas like Khokar, Shukla bilawal etc in the Jaipur gharana.

Alladiya Khan (1855 - 1946)

His musical abilities

Alladiya Khan's music was intellectual and mainly because of this reason it became an important feature of this gharana. He made ample use of Bol ang in improvising a raga and had an inclination towards rendering aprachalit or non-popular ragas. There was a fine balance between sur and laya in his gayaki. He had an open, round voice and he rendered vakra taans. He not only was a creator of new ragas, bandishes and vocal techniques but he also reinterpreted and revived the old ragas.

His contribution

Alladiya Khan was a vocalist in the courts of various kings of Rajasthan. He travelled on invitation to the other parts of India to perform for the kings and settled later as a court musician at Shahu Maharaj's royal court in Kolhapur. He revived many complex ragas like Basanti Kedar, Kaunsi Kanada, Shuddha Nat, Bhoop Nat, Sampoorana Malkauns, Nat Kamod, Savani Kalyan, Malavi and Dhavalashree. He created new ragas from Haveli Sangeet tradition, brought them into the realm of live concerts and composed bandishes in those ragas. One such example is of raga Basanti Kanada. He converted Haveli Sangeet dhrupads into khayal bandishes. A bandish in Nayaki Kanada 'Mero Piya Rasiya' and a bandish in Bihagda 'Ae pyari pag hole' are such bandishes which are widely sung even in the current times. He trained his disciples like Azmat Hussain Khan, Haider Khan, Manji Khan, Bhurji Khan and Azizuddin Khanshab who belonged from his family. Apart from that he trained Tanibai Ghorpade, Bhaskarbuwa Bakhale, Kesarbai Kerkar, Mogubai Kurdikar, Govindrao Shaligram and Gulubhai Jasdanwalla who also trained many students further and helped spread Jaipur gharana's gayaki all over.

Kirana Gharana

In the 19th century, Kirana gharana formed around Miya Bande Ali Khan, who was a Rudraveena player. It was further developed in the 19th and early 20th century by the musicians Abdul Karim Khan and Abdul Wahid Khan. Abdul Karim Khan became a very popular musician later and was significant in spreading the Kirana gharana gayaki.

Kirana gharana chooses to express through *swara*, keeping purity, beauty and the sweetness of the musical note intact. At the centre of the Kirana gharana gayaki is the *swara* or the note, its precise tuning and the expression of the notes. Highly expressive and emotional pukaars-musical intonations using higher notes in a *saptak* form an important part of gayaki. Another distinctly unique feature of this gharana is the *sargam taan* which is highly intricate and ornate. The focus of improvising is on *alaaps* hence, *alaap-yogya* ragas like Lalit, Puriya, Todi, Multani, Shuddha Kalyan, Komal Rishabh Asavari, Darbari Kanada and Patdeep are a few ragas which Kirana gharana artistes choose to perform regularly. The choice of ragas that are available to the gharana are narrowed down as they have to meet the requirement of leisurely development of raga as well as the emotional fulfillment. Hence a few ragas were preferred over others as these ragas have more possibilities of melodic expansion in *vilambit laya* giving justice to each and every note. The Kirana Gharana thought process calls for a slow tempo, considering the musical expansion it needs, to meet the overall emotive approach.⁴

Abdul Karim Khan (1872 -1937)

His musical abilities

Abdul Karim Khan's prime focus was on the note, on the melodic aspect of a raga, on voice and on emotions. He had undying quest of *swara* with soothing, sweet, serene and sensuous music. He could achieve machine-like perfection while reproducing musical notes and had a cultivated, unique voice that could traverse in all three *saptaks* with ease. He had extraordinary capability to sing speedy taans and had the expertise in playing the Veena and Sarangi, the instruments that are closest to human voice.⁵

Contribution

Abdul Karim Khan's two major trend-setting novel practices that deviate from the conventional norms are his innovation of Thumri and his unusual adaptation of Carnatic ragas. Traditionally, the established and orthodox thumri from Purab ang (Banaras Gharana) was erotic in nature, but after Abdul Karim Khan chose to sing it in a particular way, it acquired notes of sadness, pensiveness and had almost a pleading quality to it. Similarly, he deviated from singing ragas and sargam in the traditional carnatic manner. He added a certain flavour and sparkle and sang them in a way as they would have been sung in the Hindustani classical style. He trained an impressive line up of disciples that took the gayaki forward namely Sawai Gandharva, Beherebuva, Roshanara Begum, Dashrathbuva Mulay, Sureshbabu Mane, Hirabai Badodekar and Balkrishnabuva Kapileshwari. His Shruti Samvad theory explained the importance of 22 shrutis in detail for the first time. He pioneered tuning of tanpuras in Pancham and the other one in Nishad which provided a canvas of the entire saptak in a concert.⁶

Bhendibazar Gharana

The Bhendibazaar gharana originated in the bhendibazaar area of Mumbai in 1890. The founders, Chajju Khan, Nazir Khan and Khadim Hussain Khan of the gharana migrated to Mumbai from Moradabad, Uttar Pradesh and the gharana was better known as Bhendibazaar gharana instead of Moradabad gharana. The gharana gives importance on singing in aakar for clear tone, stresses on breath control, gives emphasis on singing long passages in single breath, prefers to sing in madhya laya (medium tempo) and uses Merukhand system for alaaps.⁷

Aman Ali Khan (1884-1953)

His musical abilities

Aman Ali Khan was amongst the most influential musician-composers of the 20th century. He was the son of Chhajju Khan. He used exceptional rhythmic sargam patterns for which he derived inspiration from Carnatic music. He learnt Carnatic music from Kalanidhi Bidaram Krishnappa who was the court musician of Mysore state.

Contribution

Aman Ali Khan composed several bandishes with the pen name 'Amar'. After taking the training of Carnatic music, he brought many Carnatic ragas into Hindustani classical music. He introduced rhythmic play (layakari) and sargam to the Bhendibazaar gharana. His singing style was so impacting, that even the stalwarts like Amir Khan and Vasantrao Deshpande got influenced by his singing. He taught many disciples like T.D Janorikar, Muhammad Hussain Khan, Manna Dey, Lata Mangeshkar, Shivkumar Shukla, Nisar Bazmi, Wali Ahmed Khan and B Chaitanya Dev.

Patiala Gharana

The Patiala gharana of vocal music is named after the city of Patiala in Punjab where the gharana was established by Miya Kalu of Delhi gharana in the mid to late 19th century. He trained Ali Bux Jamail and his friend Fateh Ali (Ali-a-Fattu). They also took training of

Gwalior gharana from Haddu- Hassu Khan. This combination of learning Delhi gharana gayaki and Gwalior gharana gayaki gave rise to a unique gayaki of their own which they presided at the Patiala darbar. Hence the gayaki was named as Patiala gharana gayaki. Ali Bux Khan was one of their students and the father and guru of the most famous Patiala gharana exponent, Bade Ghulam Ali Khan. Kale Khan Kesarwale was another student of Ali- a- fattu who taught and trained his nephew and another great musician Barkat Ali Khan.⁸

Bade Ghulam Ali Khan (1902-1968)

His musical abilities

Bade Ghulam Ali Khan had a meticulously trained voice which was full, round and sweet. His aakar was melodious and tuneful. He had the capability of singing ati drut taans at an electric pace without disturbing the fullness, roundness and sweetness of voice. He could craft ascending and descending weaving patterns in the taans and at the same time could showcase intricate patterns of the taans too. He had an exemplary way of descending into the mantra saptak and ascending into the taar saptak without compromising on the tone. With an unwavering tonal power and ability to move flawlessly in all the saptaks, his music had a lit up quality.

Contribution

Bade Ghulam Ali Khan introduced brief raga expositions contrary to the convention as he had the tendency towards singing for the masses. He created many new compositions by the pen name of Sabrang which he himself popularised by singing in his concerts and by teaching them to his disciples. He rendered two songs based on raga Sohni and Rageshri for a film 'Mughal-e-Azam' in 1960 which added to his popularity and to the patiala gharana's popularity. As he had a thin and flexible voice, he excelled in performing light hearted ragas like Adana, Bhupali, Hameer, Jaijaiwanti and Jaunpuri. He trained noted vocalists like Munawar Ali Khan, Meera Banerjee, Prasun Banerjee, Tulsidas Sharma, Sandhya Mukherjee and Jagdish Prasad and kept the Patiala gharana gayaki tradition alive.

To sum up, it is clear that gharanas were important in the earlier times and they are relevant today as well to keep up the discipline in music and the thought process required to create good music.

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Role of Gharānā Tradition in the Formation of Versions of Rāgas in Hindustāni Music

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Introduction

Hindustāni Music is said to be one of the oldest and finest art forms in the world. It has been one of the most developed, intricate and subtle art forms. The richness of Indian civilization has always been found in its vast history, culture and arts, wherein Hindustani Music holds a pivotal place in the evolution of music of India.

Since the ancient time, Indian education system and learning has known to be based on a teacher - student tradition, more commonly known as '*Guru – Shishya Paramparā*'. According to this, a group of disciples are in a process of attaining education from their teacher, and the process itself takes the form of a tradition, thus forming a community and giving birth to '*Gharānā Paramparā*'.

Gharānā Paramparā

In Hindustāni Music, a gharānā is more than just a terminology; it represents a profound culture and music legacy. The term '*gharānā*' originates from the hindi word '*ghar*', which means 'house' or 'family'. Just like a family that has a lineage coming from centuries, form a tradition following the same rules and regulations, principles and discipline with a certain family environment, similarly, a gharānā in music refers to the guru – shishya tradition that lasts for generations. In other words, it refers to a musical community or lineage where artists collectively share a distinctive musical style that can be traced back to a particular region or instructor.

According to Shri Vamanrao Deshpande, "Gharana literally means a 'family', a term applied to a school of music, comprising a creatively innovating founder, his pupils and those who follow in the line of discipleship. Every upcoming artist always possesses some heritage handed down by tradition to which he makes his own addition. If he achieves eminence and sets up his own school of followers, he becomes a pioneer of a new style."¹

A distinctive musical style in the context of Hindustāni classical music encompasses not only the nuances of performance and repertoire but also a broader set of ideals, including music, aesthetics and pedagogy. Each gharānā has its own explicitness of language, pronunciations, treatment of rāga and improvisation in the series of rhythm cycles of tāla. For generations, the traditional aesthetic values of gharānās have been kept alive by the oral transmission of musical knowledge to the disciples, wherein the disciples were required to live with their gurus in their respective homes, thus creating an environment for the faithful transfer of musical traditions. This sacred tradition goes beyond mere education, as it fosters a profound spiritual and personal connection between the guru and shishya, where paramparā represents an unbroken succession.

According to Ustad Bade Ghulam Ali Khan, "Music was something divine and therefore, highly individualistic while it had to be taught in a rigorous manner to an enlightened shishya,

the style of an ustad in many cases, did work as an inhibiting factor in ultimately developing the shishyas own genius. Music is like an ocean and the individual can master every technique through the medium of Gharana only.”²

It is difficult to highlight the exact time for the origination of gharānās, as various scholars have their own ideation of its formation. Medieval period finds the four Bānis of Dhrupad form to be prevalent back then, named as Gobārhar Bāni, Khandār Bāni, Dāgur Bāni and Nauhār Bāni, which can now be considered as gharānās of that time. As for the time before these Bānis, there were notions or theories like Bharatamat, Shivamat, Hanumantmat and Nāradamat which were prevalent then, hence which may also be considered as gharānās or ideologies of that time.

The certainty of the establishment of gharānā tradition finds it difficult to be accurately placed in time, as some scholars find its basis to be found in between 8th – 12th century during the Rājput era; while some say gharānās to be formed only during the end time of the Mughal era, as no mention of the gharānā term was found in the ancient and medieval treatises. As for the new gharānās, they were propagated after the 18th century during the British period. This system was born out of the need for musicians to maintain their artistic identity and authority, particularly at a time when the patronage from the princely courts was in decline. It served as a means by which musicians could emphasize their lineage and preserve their unique musical traditions.

For a gharānā to be accepted by people, it was mandatory for it to have a continuity of three to four generations. Not even an exceptionally brilliant musician’s newly created style would identify as a gharānā style, unless it survived him by at least three generations transmitted by able successors. Following the guru – shishya tradition, a gharānā could include any disciple who was worthy and had potential, as well as would teach their sons, grandsons and relatives following the tradition for generations to come.

The disciples of each gharānā would follow and adapt to the voice and musical style of their guru as a part of the tradition. Each gharānā would keep itself distinct from the other, by representing its own style, by keeping a unique gayaki and principles, and by having some primary rāgas and bandishes that the successors or artists would keep prevailing. For example, Khayāl gharānās such as Gwalior gharānā had a strong focus on gamakas in tānas, and the use of behlāwā, bol – bānt and bol – tānas with the absence of sargam, as a distinct feature of the gharānā. While on the other hand, Agra gharānā was more of Dhrupad – Dhamār vocalists who focused on portraying a bold and deep voice and featuring the bols in layakāris as an upaj. Jaipur – Atrauli gharānā showcased an open – throated ākāra across three octaves and blending swara and laya within a steady tempo, featuring intricate swara patterns. Rendering rare and new rāgas was a distinct feature of this gharānā. Kirana gharānā, on the other hand focussed more on the peacefulness and melodiousness of the swaras. This way each gharana would form its own unique style of singing to keep itself distinct and retainable. Gharānās such as Patiala gharānā, Delhi gharānā, Benaras gharānā, Rampur – Sahaswan gharānā, Indore gharānā, Mewati gharānā, Bhendi bazar gharānā and so on, also had a different way of portraying their musical styles. And not just the Khayāl gharānās, but there were various instrumental gharānās and gharānās of various dance forms as well, who would carry forward the same guru – shishya paramparā for learning.

Rāga in Hindustāni Music

Music being a practical art form has always been about creation and experimentation, the one factor which also led gurus and mentors to form a distinct style of singing for their gharanas, so as to form a different musical identity. This would mean working on specific rāgas and their bandishes, set of swaras and their style of singing to form an exclusive gāyaki, the rules and principles of singing and most of all, to pass it on to their disciples to fulfil the tradition. However, these kind of experimentations in ragas would often form versions of them, based on the individual understanding of aesthetics of the melodies, thus each gharānā setting itself apart from the other.

Rāga, being the core element and the very basis of presentation of Hindustāni Music is that beautiful melodic structure which comprises of a pre-defined scale and a prescribed ascending and descending order of notes (*Āroha - Avroha*), which when is experienced, it not only pleases the artist himself, but the listeners or audience at the same time. The term '*Rāga*' originates from '*ranj*' element, implying the fact that rāga is such a medium through which *ranjakta* can be implemented, and through which the ultimate objective can be manifested, that is to please the listeners. Rāga as a term was first and foremost defined by Āchārya Matanga in Brihaddeshi, while referring to Kāshyapa's definition –

*“Swaravarna visheshana dhwani bheden vā punaha
Rajyate yena yaha kashchita sarāgaha sanmataha satāma”
“Yosau dhwani visheshastu swaravarna vibhushitaha
Ranjako janachittānāma sa cha rāga udāhritaha”³*

This implies, that a specific sound embellished with swaras and varnas that pleases the minds of people is called as Rāga.

Role of Gharānā Tradition in Forming Versions of Rāgas

Hindustāni Music comprises of innumerable rāgas, each having its own essence, grandeur and character of its own. These rāgas have always been present since long living traditions, nurturing themselves into a particular kind that convey their own personality. However, there are certain rāgas that seem to have different versions of them, wherein gharānās play an important role for their emergence. These versions show the ways in which a particular rāga that already has an existing prescribed melodic structure, can be portrayed in a different manner by artists of certain gharānās. For instance, Rāga Khambāvati, which originates from Khamāj thāta has two versions, one which is prevalent and most followed, while a second version which is sung differently in Jaipur – Atrauli gharānā. The portrayal of the most followed version is as such –

‘S r m p, d m g, ṁs, m p d ś, n d p, d m g, s r m, g ṁs’

Whereas the vocalists of Jaipur – Atrauli gharānā sing this rāga without the swara pancham in it, as –

‘S g m, d n ś, n d m, g ṁs’⁴

The second version can be clearly heard in Vidushi Kesarbai Kerkar's interpretation of the rāga.

Rāga Chandrakauns is another prominent rāga that has two versions, first which is the most prominent comprising of komal gandhāra, komal dhaivata and shuddha nishāda in its scale; while a second version can be seen different in Agra Gharānā called as ‘*Chandrakauns of Agra Gharānā*’, which is distinct from the first version. This distinct version has the basic scale of Mālkauns, comprising of komal gandhāra, komal dhaivata and komal nishāda, but it is the inclusion of shuddha re and pancham that makes the scale different from all. For example –

‘S g m d n ś, ś n d p, p d n d p m p m. m g m g r s’⁵

Another raga which is Rāga Bihāgdā, also has versions wherein the first version is the most prominent having both nishādas in the scale, which goes like –

‘S g m d, p d n d p, m g – ‘g, p m p g r s’

Whereas, a different version is found in Jaipur – Atrauli gharānā which includes only shuddha nishāda in the scale, commonly known as ‘*Ek nishāda ki Bihāgdā*’. This distinct version can be heard in the interpretations of artists like Vidushi Kishori Amonkar, Pt. Mallikarjun Mansoor, Shri Jitendra Abhisheki, and other artists of the gharānā.

Rāga Rāmdāsi Malhār, a Malhār category raga which originates from Kāfi thāta also portrays different versions of it; first version which is the most prominent that has both gandhāras and both nishādas present in the scale, and can be found in Pt. Vishnu Narayan Bhatkhande’s Kramik Pustak Mālīkā and Pt. Vinayak Rao Patwardhan’s Rāga Vigyān; whereas a second version is found different in both Jaipur – Atrauli gharānā and Agra gharānā respectively, both slightly different from each other. While Jaipur – Atrauli gharānā portrays it similar to the first version, but only without shuddha gandhāra in the scale, as heard in Pt. Mallikarjun Mansoor’s interpretation –

‘S p m p ^mg m r s, r p – p, m p d n p, m p d n n d n n ś ś d n p, r m r p m p ^mg ^mg m r s’⁶

Whereas Agra gharānā’s interpretation is a lot different from both the versions above, as it skips dhaivata and shuddha nishāda in the scale, and has only komal nishāda because of which the usual Malhār anga is not shown in this version’s scale. This version can be heard in the interpretations of Ustad Faiyyaz Khan, Ustad Sharafat Hussain Khan and Vidushi Lalitha J. Rao as such –

‘N n s, s p g g m r s, p n p s s, r p p, m p ś p m p g g m r s’⁷

There is also Rāga Megh, again a prominent Malhār category raga which often has different interpretations of it, as some artists prefer not to show the Malhār anga in the scale, while some others quite frequently sing the Malhār anga in it, thus making it a different interpretation in the form of Megh – Malhār. This artistic variation reveals the different aesthetic sense in every artist which makes the person different from others. Hence, these examples show that there are a few rāgas which get interpreted in different ways by the creative intellect of artists who come under different gharānās.

Conclusion

In Hindustāni Music, a gharānā is established by adherence to a particular musical style. A gharānā also indicates a comprehensive musicological ideology, which substantially changes from one gharānā to the other. It strictly maintains the guru – shishya tradition for the learning

process while embracing innovation as well in singing. Encouraging individual expression within the framework of tradition and exploration in musical styles opens new horizons for the artists to build their own singing style and technique. This becomes an important factor in the emergence of versions of rāgas in various gharānās. Gharānās and their traditions have rightly protected our music heritage for generations by carrying on their unique musical styles, that includes favouring their cherished rāgas, compositions and gāyaki, and most of all have kept the tradition alive by passing on this precious knowledge to the emerging disciples. As Vidushi Prof. Krishna Bisht says that “Raga is a unique phenomenon, which allows utmost of freedom to the artist of course, within the strictest of rules. The same raga can be approached by each artist in his own individual way creating different aesthetic delight.”⁸ Hence, it can be concluded that music being a practical art form, will always have a path open for artists to explore this ocean of music in order to find new ways of creativity, thus giving us different interpretations of raga form, and contributing in expressing the artistic skills and imagination of artists.

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Propagation of the Gwalior Gharana through Pandit Vishnu Digambar Paluskar

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Introduction

Pandit Vishnu Digambar ji was born on 18th August, 1872 in a town called Kurundwad in a state of Maharashtra in India. Kurundwad was a small kingdom and Shreemant Daajeesaahab Patwardhan was its king. Pandit Vishnu Digambar ji's father Shree Digambar Paluskar was a famous Keertan-kaar (skilled storyteller, lecturer and entertainer who performs using wit, music and instruments) in Shreemant Daajeesaahab's court. Hence, the Paluskar family was sheltered and supported by the king. Young Vishnu was growing up along with Daajeesaahab's son, prince Naanaasaahab. Despite his notable intelligence and academic brilliance, young Vishnu unfortunately had to drop formal schooling due to his weak vision as a result of an accident caused by fireworks.

Pandit Vishnu Digambar Paluskar was already acquainted with music from his father and his surroundings from a tender age. After a brief stint with Pandit Maheshwarbuwa (previously renowned tappa singer), pandit ji got trained in Hindustani Classical music under the tutelage of Pandit Balakrishnabuwa Ichalkaranjkar. The latter was responsible for the establishment of khayal gayaki of the Gwalior gharana to Maharashtra. Among his prime successors who kept on the Gwalior gayaki flaming were Pandit Vishnu Digambar Paluskar, Neelakanthbuwa Mirajkar, Annabuwa, Mirashi Buwa and Anant Manohar Joshi.

Contributions of Pandit V.D Paluskar

As a performer, Pandit ji graced many precious podiums across India and many countries. Unfortunately, no direct evidence of the performances in the form of recordings are available today for the new generations to get a glimpse of the exceptional musical capabilities Pandit ji possessed. (However, recordings of contemporary artists such as Ustad Rahimat Khan (1920) are available). Secondary evidence of his abilities can be traced through the renditions of his disciples. In an attempt to preserve his gayaki, Pandit Vishnu ji established his own notation system, which later on was simplified and made more accurate by Pandit Vishnu Narayan Bhatkhande ji. At the age of 25, pandit ji started touring multiple states for concerts bringing the Gwalior gharana gayaki to the ears of the public. Some of the major cities were Baroda, Delhi, Mathura, Jaisalmer, Udaipur, Bombay, Lahor(now in Pakistan), Jodhpur and Amritsar. In his search for new ways to propagate Indian music, Paluskar ji started organising ticket paid concerts from 1897. It can be said that he was among the first Indian Musician to start paid ticket concerts and that this has become a real business industry (comprising artist managers, sound engineers, stage managers,etc) and a way of living of many talented vocalists, instrumentalists and dancers.

Pandit Vishnu Digambar Paluskar ji will always be revered for institutionalising music education. It was on 5th May 1901 that Lahor became home to the first ever music teaching

institution. Gandharva Mahavidyalaya's mission was to impart formal training in Indian classical music. The institution was open to all and was one of the first in India to run on public support and donations, rather than royal patronage. It was a challenge to the traditional Guru shishya parampara (where students lived under the same roof with their teachers to learn the arts). Many students from the School's early batches became respected musicians and teachers in North India. This brought respect to musicians, who were treated with disdain earlier. Due to financial difficulties and the pre Independence conflicts, Gandharva Mahavidyalaya had to be relocated to Bombay (now Mumbai) in 1908 and in New Delhi in 1939. Inaugurated by Pandit Vinay Chandra Maudgalye, disciple of Pandit Vinayakrao Patwardhan (notable alumni of Gandharva Mahavidyalaya Lahor), the school is still run today and is among the most ancient music schools in Delhi offering courses in various branches of Indian Music.

Imparting music teaching on a formal level has forever changed the whole education sector in not only India but also in other countries. This has helped preserve this precious art form. For example, in Mauritius, all secondary academic institutions implement music as a subject till the age of 14. The Mahatma Gandhi Institute (MGI, Moka) established in December 1969, is yet another example of an academic body offering music teaching from a similar pedagogical vision as Gandharva Mahavidyalaya.

Fortunately, ample evidence can be obtained from archives on Pandit ji's views on music education and his pedagogical skills. He authored several books expressing his opinions on musical terminologies and concepts. Being a great visionary, the latter was even working on mechanical aids for keeping laya and taal for practice after being inspired from the western metronome. This was in the 1900s prior to the inauguration of Gandharva Mahavidyalaya. Pandit ji did not only teach music in the Guru-shishya parampara (without the excess of domesticity), but always encouraged his students to reflect and to churn over his teachings and music in general. This helped his students to always remain connected to music even subconsciously. The results can be seen in the calibre of his students and their various own contributions. Paluskar ji's over 50 publications did not only comprise music teachings and his opinions but he also archived his own compositions in different genres (khayal, patriotic songs, bengali and carnatic pieces, dohas and choupais). Some of the old bandishes (fixed composition set to a rhythmic cycle) from his books are still rendered in concerts by Gwalior gharana singers and other gharanas with a hint of the gwalior gayaki.

It can be said that the Gwalior parampara has till date been well preserved through the lineage of Pandit Vishnu Digambar Paluskar ji. Pandit Omkarnath Thakur (one of the most celebrated alumni of Gandharva Mahavidyalaya) kept on promoting and expanding the Gwalior gayaki as a professor and later on dean of the faculty of performing arts of the prestigious Banaras Hindu University. It was under his guidance that Dr N Rajam established the gayaki ang (the vocal way of playing) on the violin and further propagated the Gwalior gayaki by contributing with her own touch.

In the light of the above, we can see that the contributions of Pandit Paluskar ji as a vocalist, evolving educationist and propagator has been matched by very few musicians till date. His work, despite all the challenges he faced, allows us to reflect on the contributions one can bring to any sector allowing the upcoming generations to inherit a better future.

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Gharana Traditions in Chhattisgarhi Cinema: An Exploration of Regional Identity

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Abstract

This paper examines the representation of Gharana traditions in Chhattisgarhi cinema, exploring how these cinematic portrayals contribute to the construction and reinforcement of regional identity. Gharanas, traditionally associated with classical music and dance, serve as cultural markers that encapsulate the values, customs, and heritage of specific communities within Chhattisgarh. The study delves into the cinematic narratives that highlight these traditions, analyzing how filmmakers utilize Gharana motifs to evoke a sense of belonging and pride among local audiences.

The research adopts a cultural studies approach, situating Chhattisgarhi cinema within the broader context of regional cinema in India. It explores the intersection of Gharana traditions with themes of modernization, globalization, and the preservation of cultural heritage. Through a close reading of selected films, the paper identifies recurring motifs and narrative strategies that foreground Gharana traditions as a symbol of regional identity. For instance, the portrayal of Gharana-based music and dance sequences not only serves as a form of entertainment but also acts as a vehicle for cultural education, reinforcing the importance of these traditions in contemporary Chhattisgarhi society (Sharma, 2020).

Moreover, the study critically engages with the representation of gender within these Gharana traditions, examining how cinema both challenges and reinforces patriarchal norms. The depiction of female protagonists as custodians of Gharana traditions, for example, reflects the complex interplay between tradition and modernity, where women navigate their roles within the family and the community (Patel, 2018).

In conclusion, this paper argues that Chhattisgarhi cinema plays a crucial role in the articulation of regional identity through the lens of Gharana traditions. By bringing these cultural practices to the forefront, filmmakers contribute to a nuanced understanding of what it means to belong to the Chhattisgarhi community in an increasingly globalized world. This study thus offers new insights into the role of regional cinema in the preservation and promotion of cultural heritage.

Keywords: Gharana Traditions, Chhattisgarhi Cinema, Regional Identity, Cultural Heritage, Gender Representation

Introduction

Chhattisgarhi cinema, often overshadowed by mainstream Bollywood and other regional film industries, has gradually carved out a niche for itself by focusing on the unique cultural narratives of the Chhattisgarh region. Among these narratives, the depiction of Gharana traditions—a concept typically associated with classical music and dance lineages—emerges as a vital component in the articulation of regional identity. These traditions are not merely

artistic forms; they are deeply embedded in the social and cultural fabric of Chhattisgarhi society, serving as repositories of collective memory and identity (Kumar, 2019).

The exploration of Gharana traditions in Chhattisgarhi cinema offers a lens through which the complexities of regional identity can be understood. Cinema, as a visual medium, has the power to shape and reflect societal values, and in the context of Chhattisgarh, it plays a significant role in preserving and propagating local culture (Deshmukh, 2021). By highlighting Gharana traditions, filmmakers contribute to the preservation of these cultural practices, while also adapting them to fit contemporary narratives that resonate with modern audiences. This adaptation often involves a negotiation between tradition and modernity, where the Gharana serves as both a cultural anchor and a site of innovation (Verma, 2017).

Furthermore, the representation of Gharana traditions in Chhattisgarhi cinema is not without its challenges. The portrayal of these traditions must navigate the fine line between authenticity and commercialization, as filmmakers strive to maintain the cultural integrity of Gharana practices while also appealing to a broad audience (Singh, 2016). This tension highlights the dynamic nature of regional identity, which is constantly being redefined through cultural expressions such as cinema.

In this study, we aim to analyse how Chhattisgarhi cinema portrays Gharana traditions and what this reveal about the construction of regional identity. By examining a selection of films that feature Gharana motifs, we will explore the ways in which these traditions are used to convey themes of belonging, cultural continuity, and social change. Through this analysis, the study will contribute to a deeper understanding of the role of regional cinema in the ongoing discourse of cultural identity in India.

Research Objectives

The primary objective of this study is to explore and analyze the role of Gharana traditions in Chhattisgarhi cinema and how these traditions contribute to the construction and expression of regional identity. This research seeks to delve into the following specific objectives:

1. **To examine the portrayal of Gharana traditions in selected Chhattisgarhi films:** This objective aims to identify and analyze the ways in which Gharana traditions are depicted in Chhattisgarhi cinema. It will involve a detailed examination of how these traditions are integrated into the narrative structures, character development, and visual aesthetics of the films. The study will focus on identifying recurring motifs, symbols, and themes associated with Gharana traditions and how these elements contribute to the overall storytelling.
2. **To understand the role of Gharana traditions in shaping regional identity:** This objective seeks to explore the connection between Gharana traditions and regional identity as portrayed in Chhattisgarhi cinema. The study will analyze how filmmakers use Gharana motifs to evoke a sense of belonging, cultural pride, and continuity among the Chhattisgarhi audience. It will also examine how these traditions are represented as markers of cultural uniqueness and how they differentiate Chhattisgarhi identity from other regional and national identities.

3. **To analyze the intersection of Gharana traditions with modernity and globalization:** This objective aims to investigate how Gharana traditions in Chhattisgarhi cinema interact with themes of modernity and globalization. The study will explore how these traditions are adapted or transformed in response to contemporary social changes and the pressures of a globalized world. It will also examine how filmmakers negotiate the balance between preserving cultural heritage and appealing to modern sensibilities.
4. **To explore gender dynamics within the representation of Gharana traditions:** This objective focuses on understanding the gendered aspects of Gharana traditions as portrayed in Chhattisgarhi cinema. The study will analyze how these traditions are linked to gender roles, particularly in the depiction of female characters as custodians or challengers of tradition. It will also examine the extent to which these representations either reinforce or subvert traditional patriarchal norms within the context of Gharana practices.
5. **To contribute to the broader discourse on regional cinema and cultural identity in India:** Finally, this objective seeks to position the findings of the study within the wider academic discourse on regional cinema and cultural identity in India. The study aims to offer new insights into the role of regional film industries in preserving, promoting, and transforming cultural practices. By focusing on Chhattisgarhi cinema, the research intends to highlight the unique contributions of this regional industry to the national cultural landscape.

Research Questions

To achieve the above objectives, the study will be guided by the following detailed research questions:

1. **How are Gharana traditions depicted in Chhattisgarhi cinema, and what narrative strategies do filmmakers use to incorporate these traditions?**
 - This question seeks to uncover the specific ways in which Gharana traditions are visually and narratively represented in Chhattisgarhi films. It aims to identify the techniques employed by filmmakers to integrate these traditions into the cinematic narrative, whether through character development, plot structures, or symbolic imagery. The question also seeks to explore whether these depictions are consistent across different films or vary depending on the director's vision and the film's thematic concerns.
2. **In what ways do the portrayals of Gharana traditions contribute to the construction of regional identity in Chhattisgarhi cinema?**
 - This question focuses on the connection between Gharana traditions and regional identity. It seeks to understand how these cultural practices are used as symbols of Chhattisgarhi identity and how they resonate with the local audience. The question also explores the role of Gharana traditions in

differentiating Chhattisgarhi identity from other regional and national identities, and how cinema acts as a medium for the articulation of this identity.

3. How do Chhattisgarhi filmmakers navigate the tension between tradition and modernity in their depiction of Gharana traditions, especially in the context of globalization?

- This question investigates the dynamic relationship between tradition and modernity in Chhattisgarhi cinema. It seeks to understand how filmmakers balance the preservation of Gharana traditions with the demands of contemporary storytelling and audience expectations. The question also explores how these traditions are adapted or transformed in response to the influences of globalization and modernization, and what this reveals about the evolving nature of regional identity.

4. What are the gendered implications of representing Gharana traditions in Chhattisgarhi cinema, and how do these representations either reinforce or challenge traditional gender roles?

- This question examines the gender dynamics within the portrayal of Gharana traditions in Chhattisgarhi cinema. It seeks to analyze how these traditions are linked to gender roles, particularly the roles of women as custodians or challengers of tradition. The question also explores whether the representation of Gharana traditions in these films reinforces traditional patriarchal norms or provides a platform for subverting and reimagining these norms within the cultural context of Chhattisgarh.

Review of Literature

The study of Gharana traditions in Chhattisgarhi cinema intersects with multiple academic fields, including regional cinema studies, cultural identity, and the representation of traditional art forms in contemporary media. This review of literature will examine the existing research in these areas, providing a foundation for understanding how Gharana traditions are portrayed in Chhattisgarhi cinema and their implications for regional identity.

Regional Cinema and Cultural Identity

Regional cinema in India has long been a site for the articulation and preservation of cultural identity. Scholars like Rajadhyaksha (2014) have emphasized the role of regional film industries in reflecting the linguistic, cultural, and social specificities of their respective regions. According to Rajadhyaksha, regional cinema serves as a counter-narrative to the homogenizing influence of Bollywood, allowing for the expression of localized identities and experiences. In the context of Chhattisgarhi cinema, this assertion holds particular significance, as the industry has emerged as a platform for showcasing the unique cultural practices and traditions of Chhattisgarh.

Furthering this discussion, Chakravarty (2012) has argued that regional cinema is crucial for the survival of local traditions and languages, especially in the face of globalization. Chakravarty's research highlights how regional films often serve as cultural repositories,

preserving traditional art forms and practices that might otherwise be marginalized or forgotten. This perspective is particularly relevant to the study of Gharana traditions in Chhattisgarhi cinema, as these traditions are deeply rooted in the cultural heritage of the region. By incorporating Gharana motifs into their narratives, Chhattisgarhi filmmakers contribute to the preservation and promotion of these cultural practices.

In addition, Ghosh (2016) has explored the role of regional cinema in constructing and negotiating regional identity. Ghosh's work suggests that regional films often engage in a dialogue with both local and global audiences, simultaneously affirming regional identity while appealing to broader sensibilities. This duality is evident in Chhattisgarhi cinema, where filmmakers use Gharana traditions not only as a means of preserving local culture but also as a way to engage with contemporary issues such as modernization and globalization. The portrayal of these traditions in cinema thus becomes a complex process of identity formation, where tradition and modernity coexist and inform each other.

Representation of Traditional Art Forms in Cinema

The representation of traditional art forms in cinema has been a topic of scholarly interest, particularly in terms of how these forms are adapted to suit the cinematic medium. Mukherjee (2013) has explored this in the context of Indian cinema, noting that traditional art forms such as classical music and dance are often recontextualized to fit modern narratives. Mukherjee argues that this recontextualization can lead to both the preservation and transformation of these traditions, as filmmakers adapt them to contemporary themes and aesthetics. In Chhattisgarhi cinema, Gharana traditions undergo a similar process, where their portrayal in films reflects both a reverence for tradition and an adaptation to the cinematic form.

Similarly, Sen (2015) has examined the challenges of representing traditional art forms in a way that remains authentic while also appealing to a modern audience. Sen's research highlights the tension between maintaining the integrity of traditional practices and the demands of commercial cinema, which often require a certain level of dramatization or simplification. This tension is particularly relevant in the depiction of Gharana traditions in Chhattisgarhi cinema, where filmmakers must balance the cultural significance of these traditions with the need to create engaging and accessible narratives.

Moreover, Dasgupta (2011) has studied the role of cinema in the revival of traditional art forms, particularly in regions where these practices are at risk of fading away. Dasgupta's work underscores the potential of cinema as a medium for cultural education, where traditional art forms are not only preserved but also revitalized through their cinematic portrayal. This perspective is pertinent to the study of Gharana traditions in Chhattisgarhi cinema, as the industry plays a significant role in bringing these traditions to a wider audience, thus contributing to their continued relevance in contemporary society.

Gender Representation in Indian Cinema

The representation of gender in Indian cinema has been extensively studied, with particular attention given to how traditional gender roles are reinforced or challenged through cinematic narratives. Kapur (2010) has explored the depiction of women in regional cinema, noting that female characters are often portrayed as the custodians of tradition, tasked with preserving

cultural practices within the family and community. This portrayal is evident in the representation of women within Gharana traditions in Chhattisgarhi cinema, where female protagonists are frequently depicted as the bearers of cultural heritage. Kapur's analysis provides a useful framework for understanding the gender dynamics at play in the cinematic portrayal of Gharana traditions.

Building on this, Bhattacharya (2012) has examined the intersection of gender and tradition in Indian cinema, focusing on how traditional practices are used to both empower and constrain female characters. Bhattacharya's research suggests that while tradition can serve as a source of strength and identity for women, it can also reinforce patriarchal norms that limit their agency. In the context of Chhattisgarhi cinema, this duality is reflected in the portrayal of Gharana traditions, where female characters often navigate complex relationships with tradition, balancing their roles as preservers of culture with their desires for autonomy and self-expression.

Further, Menon (2018) has investigated the ways in which regional cinema challenges conventional gender roles, particularly in the depiction of women as active agents of cultural change. Menon's work is relevant to the study of Gharana traditions in Chhattisgarhi cinema, where women are sometimes portrayed as innovators who reinterpret traditional practices to fit modern contexts. This portrayal challenges the traditional view of women as passive bearers of culture, instead highlighting their active role in shaping and redefining cultural identity.

Cultural Heritage and Cinema

The relationship between cinema and cultural heritage is another critical area of study, particularly in terms of how films contribute to the preservation and transmission of cultural practices. Prasad (2009) has argued that cinema serves as a powerful tool for cultural preservation, particularly in regions where traditional practices are under threat. Prasad's research highlights how films can document and disseminate cultural knowledge, ensuring that traditional practices are passed down to future generations. This perspective is particularly relevant to the study of Gharana traditions in Chhattisgarhi cinema, where the depiction of these practices contributes to their ongoing relevance and continuity.

In addition, Chatterjee (2014) has examined the role of cinema in the construction of cultural memory, particularly in the context of regional identity. Chatterjee's work suggests that films play a crucial role in shaping collective memory by portraying cultural practices and traditions in ways that resonate with contemporary audiences. In Chhattisgarhi cinema, the depiction of Gharana traditions not only preserves these practices but also situates them within the broader narrative of regional identity, contributing to a collective understanding of what it means to belong to the Chhattisgarhi community.

Lastly, Ranjan (2017) has explored the impact of cinema on the revitalization of cultural practices, particularly in regions where these practices are at risk of being overshadowed by mainstream cultural influences. Ranjan's research underscores the role of regional cinema in bringing marginalized or declining cultural practices to the forefront, thus contributing to their revival and adaptation in contemporary contexts. In the case of Chhattisgarhi cinema, the

portrayal of Gharana traditions serves not only as a form of cultural preservation but also as a means of revitalizing these practices for a new generation of audiences.

The existing literature provides a comprehensive foundation for understanding the portrayal of Gharana traditions in Chhattisgarhi cinema and their significance for regional identity. Scholars have explored the role of regional cinema in preserving cultural heritage, the challenges of representing traditional art forms in contemporary media, and the complex dynamics of gender and tradition in Indian cinema. This study will build on these insights, offering a focused analysis of how Gharana traditions are depicted in Chhattisgarhi cinema and what this reveals about the construction of regional identity in the context of a rapidly changing cultural landscape.

Methodology of Reviewing Literature

The literature review was conducted through a systematic and comprehensive approach, focusing on academic sources related to regional cinema, cultural identity, and the representation of traditional art forms in Indian cinema. The process involved the following steps:

1. **Selection of Sources:** Academic books, peer-reviewed journal articles, and scholarly essays were selected based on their relevance to the themes of Gharana traditions, regional cinema, cultural identity, and gender representation. Databases such as JSTOR, Google Scholar, and academic libraries were used to identify key sources.
2. **Inclusion Criteria:** Sources were included if they provided insights into the role of cinema in preserving cultural heritage, the depiction of traditional practices in films, and the construction of regional identity through cinematic narratives. Works that specifically addressed the Chhattisgarhi film industry or related regional cinemas were prioritized.
3. **Thematic Categorization:** The selected literature was categorized thematically into sections, such as regional cinema and cultural identity, representation of traditional art forms, gender dynamics in cinema, and cultural heritage preservation. This categorization helped in systematically analyzing the literature and drawing connections between different themes.
4. **Critical Analysis:** Each source was critically analyzed to identify key arguments, methodologies, and conclusions. The analysis focused on how these works contribute to the understanding of Gharana traditions in Chhattisgarhi cinema and their role in shaping regional identity.

Data Analysis of Literature Review

The analysis of the literature involved identifying recurring themes, gaps, and areas of consensus or debate among scholars. The thematic categorization allowed for a structured comparison of different perspectives on the role of regional cinema in cultural preservation and identity formation. Key patterns were identified, such as the tension between tradition and modernity, the gendered portrayal of cultural practices, and the challenges of representing traditional art forms in a commercial medium. The analysis also highlighted the relative

scarcity of literature specifically addressing Chhattisgarhi cinema, indicating a gap that this study aims to fill.

Conclusion

The literature review provided a solid foundation for understanding the role of Gharana traditions in Chhattisgarhi cinema and their significance in the construction of regional identity. The review highlighted the critical role of regional cinema in preserving and promoting cultural heritage, while also identifying the challenges of representing traditional practices in a contemporary context. The insights gained from this literature review will guide the subsequent analysis of Gharana traditions in Chhattisgarhi films, contributing to a deeper understanding of regional identity in the context of Indian cinema.

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Music in the Vedic Era

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Abstract:

The Vedic Era is considered the most ancient period in Indian culture. The term "Vedic era" refers to the extended period during which the four Vedas and their various parts expanded. The Vedas and Maharshis' statements contain the fundamental origins of all arts and scriptures. Similarly, the Vedas include information about the origins of Indian music. Music is an integral part of Indian Culture and is as old as mankind. In general, we assume that music originated from the Sama Veda. Despite considering Vedas as the root of Indian music, Today's Indian music lovers do not give as much importance to Vedic music as they give importance to the music of modern times. Without Vedic music, modern music is unimaginable because Vedic music is the breath and soul of Indian music. Only ancient tradition, heritage, and culture show us the importance and real value. The Vedas represent the wisdom of Indian music. The purpose of this paper is to illustrate the importance of Indian music in the Vedas, as well as the significance of Sama gana in Vedas.

Key Words: Vedic Period; Indian Music, Sama Veda, Sakhas, Gandhrava and Louki Svaras.

Introduction

Vedic literature provided the earliest historical perspective on India's past and rich civilisation. Veda is the proven history of ancient Indian music. Indian music is the lifeblood of mankind. It has shown humans the right path from ancient times to the present. Ancient Indian music has an important role in every stage of life, from birth to death. As yet, Sama is sung by Sa-svara Patha and known as Sama gana, plays a significant role in Vedas. In Srimad Bhagavad Gita, Lord Sri Krishna says "Vedanam Samavedosmi" (BG 10.22), I am the Samaveda amongst the Vedas. It is with life, from entertainment to Moksha. Our music is connected to all deities even the Lord appears when His glory is sung. The Padma Purana says what Lord Vishnu told Narada:

नाहं वसामि वैकुण्ठे योगिनां हृदये न च ।
मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ॥

(Neither do I reside in Vaikuntha nor in the hearts of the Yogis, but I dwell where my devotees sing my name, O Narada !!)

Our ancient music always wishes peace and prosperity for all living creatures through mantras in many genres. That's why it is said:

ॐ सर्वे भवन्तु सुखिनः सर्वे सन्तु निरामयाः ।
सर्वे भद्राणि पश्यन्तु मा कश्चिद्दुःखभाग्भवेत् । ॐ शान्तिः शान्तिः शान्तिः ॥

(may everyone be happy, may everyone be free from all diseases. may everyone see goodness and auspiciousness in everything, and may none be unhappy or distressed).

This is the selfless, positive, and powerful mantra of Vedic Music. Although today's generation is immensely interested in Indian music and has a career in music, they have little to no interest in Vedic music. The styles of ancient music have changed as time passed and it is used as a manual for modern Indian music.

Objectives:

- To Study vocal and instrumental music from the Vedic period.
- To understand the popularity of Sama Music on both sacrificial and secular occasions in all the Vedas.
- To acquire knowledge of three types of Sakhas.
- To know Loukik Svaras and Gandharva Svaras

Review of Literatures:

According to Supriya Pal (2017) Music means sounds that produce beauty in shape, harmony, and emotional expression. The Sāmaveda is regarded as the foundation of Vedic Indian literature. Music serves two purposes, entertainment and self-realization. She highlights the omnipresence of Shabdabrahma, which is everywhere. She mostly mentioned music which is in Samaveda.

Dr. Shital More & G.B.V. Anuradha (2013) focused on the Vedic period. They described the different deities of music as well as the evaluation of music. Individual ego should not interfere with music since ego is always superior to good, like Narada's ego affected Ragas and Raginis.

According to Velury Sumitra (2024) mentioned about Vedic society, including music and dancing. She has stated that Indra is the greatest of the entire pantheon of Gods. Maruta is the God of Dance. The twin Gods known as the Asvins are responsible for singing and dancing. In Upanishad song and dance are mentioned.

Research methodology: Secondary data has been used for this study. The secondary data has been collected from various sources including books, journals, researchers, and web sources.

Study Area:

Meaning of Veda:

The term Veda is from the root 'Vid'. To know and indicates that by which is obtained the knowledge of the ways and the means of achieving spiritual ends.

Ancient period:

There are different views among scholars regarding the period of Vedas. According to Sir John Marshall, the Ancient period existed from 5000 to 3000 BC. Dr. Radhakumud Mukherjee wrote in his book "Hindu Civilization" that the time of the Ancient period existed from 3250 -2750 BC. It is quite difficult to say the exact time of the Vedic period. The period of Vedic music can only be determined by the period of the Vedas itself. The music prevalent during the Vedic era is classified into three categories for convenience in study:

1. Music in Rig, Yajur and Atharva
2. Music in Sama Veda

3. Music in Upanishad and Siksha Granth

The Rig Veda:

The Rig Veda includes the rites of Geet, Vadya, and Nritya. "Trivriddayi Shilpam Geetam Nrityam Vaaditamiti". The Rigveda includes a collection of stuti mantras. The Rigveda divides svaras into Udatta, Anudatta, and Svarita. These were not svaras, but rather precise pronunciation patterns, notably the three pitches used in Vedic recitative. Udatta is a sharp pitch made from the upper half of the palate, Anudatta is a grave pitch made from the lower half of the same space, and Svarita is a combination of the two. There were seven svaras identified during the Vedic period. At the beginning of the Vedic period, the svaras were named Krushta, Prathama, Dwitiya, Tritiya, Chaturtha, Mandra, and Atisvarya. The svaras' names evolved over time, becoming Shadaj, Rishav, Gandhar, Madhyam, Pancham, Dhaivat, and Nishad, respectively.

Stom is well-known in Vedic Sangit. Geet Prabandha is referred to in the Rigveda under the names Geeti, Gatha, Gayatra, and Sama. In the Rigveda, vocalists were known as Gathin and Gayatrin. The singing of Sama is frequently mentioned in the Rigveda, showing that even before the Rigveda was compiled, Samaganas were widely promoted and many hymns were performed based on them. Sama singing was performed on both sacrificial and secular occasions. Rig Veda mentions the trend of instrumental music, including Tat Vadya, Susir Vadya, Ghana Vadya, and Avanaddha Vadya. During this time, there existed a popular string instrument known as the Vana, Karkari. Membrane instrument Dundubhi is also mentioned in Rigveda. In colloquial language, it is known as Nagaada or Nagara. In the Vedic period, there existed a particular instrument known as 'Aghati' that belongs to the Ghana Vadya category. The Susir Vadya were referred to as Bakur and Naadi in the Rigveda.

The Yajur Veda:

Yajus key speciality is the incorporation of prose mantras in the form of acceptable sentences for Yagyan, which should be pronounced in a higher pitch. According to Taittiriya and Satpath Brahmin, Brahmin vocalists used to sing during the day and Kshatriyas at night. Mantra music contains the essence of Sama Gaan, while Gathas comes within the category of loukik music. Sama Sangeet is exclusively mantra music i.e. music dedicated to the worship of Gods. Samagana is essential in this Yagnya, and it is impossible to envision performing a yagna without it. The initial samagan, followed by mantra recitation, was a prescribed sequence in the rituals. Samagana education wasn't just for sama singers. The scriptures clearly show that the doctrine of Samagan was prevalent in different branches of each Veda. Apart from Vedic music such as Sama, Gatha, and Narashansi, loukik music was popular among the people of the period. A few instruments were found in the Yajur Veda like Adambar (avanaddha), Veena (string instrument), and Tunav (susir vadya).

Atharva Veda:

The Atharva Veda has a specific place in Vedachatushtayi. Sama was found within this. Atharva Veda's mantras are not sung for Yagna or Gaan. These mantras are intended to promote tranquilly, good health, and protection.

Sama Veda:

Samaveda has a special place in Vedachatushtayi from the musical point of view. Indian Classical music originates from Sama. Pranav or Omkar is considered the essence of all the Vedas. The synonym of this Pranav is Udgeetha in Samaveda and this Udgeetha is called the essence of Samaveda by Chhandogya Upanishad. According to Chhandogya Upanishad, the essence of entire Sama Veda is contained in Sadgeetha which is sung in a high voice. The main form of Udgeetha is the root(mulabhuta) svara which is sung at the beginning, middle, and end of the Sama.

The mantras remain on svara and are sung, therefore it is called as Sama Gana. Every Veda contains at least one Shiksha, which talks about correct pronunciation and recitation. Differences in pronunciation and recitation resulted in the formation of many Shakhas (branches). Nowadays, only three Sakhas are available: (1) Ranayaniya, (2) Kauthumiya, and (3) Jaiminiya. Kauthuma Sakha is widespread in Gujarat and Bangladesh. Jaimini Sakha is prominent in Karnataka, while Ranayaniya is prevalent in Maharashtra. According to Chhandogya, Ruk contains the use of words, while Sam contains the core of Ruk. If the word is Ruk, then Sama is its soul. Sama is the song of only a few Rigvedic mantras, not those from other Vedas. Sama is the notation of the words of the mantras of the Rigveda. Sama Veda has taken Matu (Bols) from Rigveda and given Dhatu (Svar) in its way. The selection of Rigveda mantras for recitation is known as Samasamhita. Sama Veda consists of two major parts. Archic and Gaan. The Archic part collection solely of Rigvedic Rucha. Archic collection of two parts: Purvarchik and Uttarchik. The verses from the first to the fifth chapter of Purvarchik are referred to as "Gramgaan". Only the sixth chapter is categorised as "Aranyagaan". Songs based on Purvarchik's verses are known as Gramagaan, Gramageya Gaan, Prakriti Gaan, or Geya-gan. The songs composed based on the verses of Aranya Samhita are called Aranya Geya or Aranya Geyagaan. The songs composed on the basis of the verses of Uttarchika are called Uha Gaan. Gramageya Gaan was sung in the village. Aranyageya Gaan was performed in the forest. It was known as Rahasyagaan or Rahasyageyagaan. It was also known as Uharahasya Gaan, in brief, it was called Uhwagaan. Both Uhagaan and Uhwagaan were performed in Yagnya. Uhagaan was based on Gramageyagaan, whereas Uhwagaan was based on Rahasyagaan. The Gaan text is one of Samaveda's two most important texts. Archic text indicates only the literature of Sama, while Gaan texts indicate the svara form of Sama.

In Samaveda, singers used to practice Pranava Omakara with clear vowel and good pronunciation. Modern classical singers still follow it. Samaveda mentions several kinds of Brahmanas. A few instruments were discovered in the Sama Veda, including the Kandaveena, Pichol, Trunava, and Dundubhi. Praudha Brahmin (1.3.1) contains the first invocation of Saraswati as the deity of Svara. In this period, we can see the practice of pranayam, which was very significant for chanting Omkaram, as well as the places of Mandra (lower), Taratar (higher), and Taratam (very higher) in music. Until Samagan, only three svaras were used. At the period, only the three svaras were taught and trained. In the Vedic period, Sama Gaana was first performed in Sapta Swara. Panini Siksha and Naradiya Siksha provide proof of this.

In Vedic literature, three Svaras are mentioned. In Brihaddeshi, the grammatical etymology of the word Svara is first evident. Patanjali says, 'Swayam Rajante it Svarah', which implies that whatever pleases (humans and other beings) is Svara. Sama Svaras were arranged in descending order. According to Prof. Muley's book, the descending sequence of Svaras is based on Venu (Bansuri). Even in folk singing, singers descend after touching the Svara. Venu (Bansuri) clearly explains the Samaveda svaras in Naradiya Siksha. Naradiya Siksha took the help of Venu to compare Vedic and Loukik Svaras. According to the history of Indian music, all musicologists agree that before the Grama and Svaras were established, the man began singing. Human throats are natural musical instruments. When the child cried or the mother attempted to put the child to sleep, she would sing a lullaby. It means the descending order of Sama Gram was established based on the Song.

The scale of Sama music was in descending order. The Svaras in Samaveda were known as Yamas, and their names were Krushta, Prathama, Dwitiya, Tritiya, Chaturtha, Mandra, and Atisvara or Atisvarya. The complete octave of Samagrama is formed in this manner. The names of the first, second, third, and fourth Svara are rendered numerically. The names of the three notes, Krushta, Mandra, and Atisvara, were represented using descriptive words. In Vedic music was generally confined to three to five notes. According to Naradiyasiksha, Archika consists of one note, Gathika of two notes, and Samika of three. The Samagana started with the first three notes. The fourth note is called Svarantar, and it consists of four notes. The majority of Kauthuma Sakha's songs are sung in five svara. Other sama singers sing in six svaras, while two Sama singers sing in seven svaras. Earlier three-four svaras were used in Sama but it was eventually expanded to seven svaras.

According to Naradiyasiksha, Samaga's first Svara is the Madhyam of Venu (Vanshi), followed by the Gandhar of Venu, the Rishav of Venu, the Shadja of Venu, the Dhaivat of Venu, the Nisad of Venu, and the Pancham of Venu. Naradiya Siksha identifies the svaras as Ma, Ga, Re, Sa, Dha, Ni, and Pa. Loukik Svaras include Ma, Ga, Re, Sa, Ni, Dha, and Pa. According to Sayan, the Samagram is Ni, Dha, Pa, Ma, Ga, Re, and Sa. Sayan identifies the Nishad, Dhaivat, Pancham, Madhyam, Gandhara, Rishaav, and Shadja of Gandharva Sangeet as Krushta, Pratham, Dwitiya, Tritiya, Chaturtha, Mandara, and Atisvarya. It is possible that taking the modern sa re ga ma pa dha and ni as the svara of the samagana,

Bharat and Sharangadeva considered the Svaras of Samveda as Shuddha. Samaveda singing has traditionally continued to date in the same manner since its inception. By rigorously observing the hymns of this Veda, it will be revealed that the Ga Re Sa Ni Dha Pa, which come from Tar Sthana to Madhya Sthana and are defined in Samaveda as Pratham, Dwitiya, Tritiya, Chaturtha, Mandra, and Atisvarya, are in descending order. When Gandhara Svara is used, Madhyam also comes in the form of Gamaka, which is known as Samavedi Krushta. If these seven notes are placed in the middle (Madhya Saptak), their form and position will be as follows:

Sa	Re	Ga	Ma	Pa	Dha	Ni
Tritiya	Dwitiya	Prathama	Krushta	Atiswarya	Mandra	Chaturtha
1.	10/9	32/27	4/3	3/2	5/3	16/9

(Sa.Chu.Ma., Adyar Sanskaran, page 7-8)

The form and place of Samaveda has remained the same as that of Shuddha Gram svaras till the time of Bharat, that is, the svaras of Samaveda are similar to the svaras of Kafi of Hindustani music and Kharharpriya of Carnatic music.

Yajnavalkya Siksha discusses the emergence of musical notes Sadja, Rishabha, Gandhara, Madhyama, Panchama, Dhaivata, and Nisada. According to Manduki Siksha, the peacock utter Sadja, the cow or bull utter Rishabha, the goat utter Gandhara, the krauncha bird (curlew) utter Madhyama, the cuckoo utter Panchama, the horse utter Dhaivata, and the elephant utter Nishada.

In the Vedic period, classical music was called Gandharva. Bharat has mentioned Gandharva and Gaan in the description of music. Later on, the use of Marga Sangit was used for this music. The other name of Marga is called Gandharva. Marga means way. The music which is pleasing to the Gods and gives liberation is called Marg Sangeet. The other one is Deshi Sangit. Matang was the first to introduce the word 'Marga-Deshi'. What is sung in the style of different regions and entertains people is Deshi music. Music whose aim is spiritual consciousness is Marga Sangeet. This music includes only high-quality experiments. Kush and Luv sang Ramayana in the tradition of Marga Sangit. The king had so much respect for music and artists in the time of Ramayan. Rama was a live example when Kush and Luv had sung Ramayan at Darvar of Ayodhya. since ancient times, music has changed its form with time and people's interests. Music has evolved its form with time and people's interests.

Conclusion:

This paper attempts to discuss music in the Vedic age. The Rigveda, Yajurveda, Samaveda, Atharvaveda, Upanishad, and Sakha all contain a variety of musical genres. Different types of instruments were also used during the Vedic period. Sama Veda is the considered as the root of Music. Sama is the song of only some mantras of Rigveda. If word is Ruk, Sama is its soul, Sama is the notation of the words of the mantra of the Rigveda. Sama music was the descending order. The sapta Svaras used in Panini Siksha and Naradiya Siksha. Indian ancient music flows like the Ganges, changing shape throughout time. Vedic music will remain a guiding beacon for Indian music and also today's music lovers.

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The Role of Print Media in Promoting Indian Classical Music and Gharanas: A Comparative Case Study of Leading Indian Newspapers and Magazines

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Abstract:

Print media has long played a vital role in promoting and preserving the rich traditions of Indian Classical Music, including its diverse Gharanas. This paper explores how leading Indian newspapers, and specialized magazines contribute to the dissemination of Indian Classical Music and the distinct Gharanas that form its foundation. Through a comparative case study of national dailies like *The Times of India* and *The Hindu*, alongside specialized publications such as *Sruti* and *Raga & Rhythm*, the research examines the strategies used to cover and promote these cultural elements. The study focuses on the frequency, depth, and thematic emphasis of the content, particularly in relation to the representation of different Gharanas. Additionally, the role of regional newspapers in highlighting local Gharanas and classical music traditions is analyzed. By assessing the content, readership, and cultural influence of these publications, this paper offers a comprehensive understanding of the effectiveness of print media in promoting both Indian Classical Music and its Gharanas. The findings provide valuable insights for media professionals, cultural advocates, and scholars interested in the preservation and promotion of India's musical heritage.

Keywords: Print Media, Gharanas, Indian Classical Music, Cultural Promotion.

Indian Classical Music, a profound cultural heritage, is deeply intertwined with the concept of Gharanas, or schools of music, each representing a unique stylistic lineage. These Gharanas, such as the Gwalior, Kirana, Agra, and Patiala, have been instrumental in preserving and evolving the diverse traditions of Hindustani classical music over centuries (Serenade) (Moments Log). Each Gharana reflects not only technical musical distinctions but also embodies the philosophical, spiritual, and aesthetic values that are intrinsic to Indian cultural identity (Serenade).

Despite the rapid growth of digital media, print media continues to play a significant role in promoting and preserving these Gharanas. Publications like *The Times of India* and *The Hindu* regularly feature articles and reviews that highlight the contributions of various Gharanas, thus aiding in their preservation and popularization (Moments Log). Additionally, specialized magazines such as *Sruti* and *Raga & Rhythm* provide in-depth coverage of classical music events and artist profiles, contributing to a broader understanding and appreciation of the Gharanas among a targeted audience (Serenade).

This study explores the role of print media in the promotion of Indian Classical Music, particularly the Gharanas, by analyzing content from selected newspapers and magazines. The

research aims to identify the strategies employed by print media to engage audiences and preserve the cultural heritage of these musical lineages, offering insights into the effectiveness of these efforts and potential areas for improvement.

This study seeks to understand the roles that print media plays in promoting and preserving Indian Classical Music and its Gharanas. While digital platforms have gained prominence in recent years, print media continues to offer a unique depth and historical perspective that is crucial for cultural preservation. The objectives of this research focus on examining how print media, particularly newspapers and specialized magazines, contribute to the dissemination of knowledge about Indian Classical Music and the distinct Gharanas.

By investigating the strategies employed by print media and analyzing the content coverage related to different Gharanas, this study aims to provide insights into the effectiveness of these efforts in preserving and popularizing these musical traditions. Understanding these dynamics is essential not only for media practitioners but also for cultural advocates who are dedicated to the promotion and preservation of India's rich musical heritage.

1) Research Objectives:

To analyze the role of print media in promoting and preserving Indian Classical Music and its Gharanas by examining the content and strategies used by leading Indian newspapers and specialized magazines.

To assess the effectiveness of print media in the preservation and popularization of various Gharanas within Indian Classical Music, identifying areas where media coverage could be enhanced.

These objectives are critical for recognizing the impact of traditional media in a rapidly digitizing world and for ensuring that the cultural richness of Indian Classical Music and its Gharanas is preserved for future generations.

2) Research Questions

Indian Classical Music, with its profound traditions and diverse Gharanas, represents a rich cultural heritage that continues to thrive through various media channels. Print media, including newspapers and specialized magazines, plays a pivotal role in the promotion and preservation of these musical traditions. This study aims to explore how print media contributes to the dissemination of knowledge about Indian Classical Music and its Gharanas, providing a comprehensive analysis of its impact and effectiveness.

How does print media contribute to the promotion and preservation of Indian Classical Music and its Gharanas?

Explanation: This question seeks to understand the role of print media in highlighting and supporting Indian Classical Music and its Gharanas. By examining the content and strategies used by leading newspapers and specialized magazines, this question aims to uncover how these media outlets contribute to the public awareness and appreciation of these musical traditions. The focus will be on the type of content published, the frequency of coverage, and the emphasis placed on different Gharanas.

What is the effectiveness of print media in preserving the cultural significance and popularity of various Gharanas in Indian Classical Music?

Explanation: This question aims to evaluate the impact of print media on the preservation and popularization of specific Gharanas within Indian Classical Music. It explores how effectively print media communicates the unique characteristics and historical contexts of different Gharanas and whether it succeeds in engaging a broad audience. The question will also identify potential gaps or areas for improvement in the representation of these musical traditions.

Addressing these research questions is crucial for understanding the role of print media in sustaining and promoting Indian Classical Music and its Gharanas. By analyzing the contributions and effectiveness of print media, this study will provide valuable insights into how traditional media can support cultural preservation and enhance public appreciation of these rich musical traditions. The findings will inform media practitioners, cultural advocates, and scholars, contributing to more effective strategies for promoting and preserving India's classical musical heritage.

3) Theoretical Framework

The theoretical framework for this study is grounded in the concepts of **cultural preservation** and **media representation theory**. These theories provide a foundation for understanding how print media contributes to the promotion and preservation of Indian Classical Music and its Gharanas, as well as the effectiveness of these efforts in maintaining cultural heritage.

4.1 Cultural Preservation Theory:

This theory emphasizes the role of media in preserving and transmitting cultural heritage across generations. It posits that media, particularly traditional forms like print, serve as key agents in documenting and promoting cultural practices, thus ensuring their continuity (UNESCO, 2003).

In the context of Indian Classical Music, the concept of cultural preservation is particularly relevant, as Gharanas represent not only musical techniques but also cultural and historical narratives that are integral to India's heritage (Sharma, 2018). By analyzing how print media documents and disseminates information about various Gharanas, this study examines the media's role in cultural preservation.

4.2 Media Representation Theory:

Media representation theory examines how media portrays cultural, social, and political realities, influencing public perception and understanding (Hall, 1997). This theory is crucial in analyzing how Indian Classical Music and its Gharanas are depicted in print media.

The study applies this theory to explore the portrayal of different Gharanas in leading Indian newspapers and specialized magazines. It investigates whether these representations contribute to a nuanced understanding of Indian Classical Music or reinforce specific narratives that may overlook the diversity within these traditions (Rao, 2019).

These theories help frame the study's research questions and objectives, providing a lens through which the role and impact of print media on the preservation and promotion of Indian

Classical Music and its Gharanas can be analyzed. By integrating cultural preservation and media representation theories, the study aims to offer a comprehensive understanding of the effectiveness of print media in sustaining India's classical musical heritage.

4) Review of Literature

The role of print media in promoting Indian Classical Music and its Gharanas has been a subject of academic interest, particularly in the context of cultural preservation and media studies. Several scholars have explored how print media contributes to the cultural discourse surrounding Indian Classical Music, focusing on its impact on public perception and the preservation of musical traditions.

One area of interest has been the documentation and promotion of Indian Classical Music in newspapers and specialized magazines. Mishra (2015) discusses the historical role of print media in India, highlighting how publications such as *The Statesman* and *The Indian Express* have consistently featured articles on classical music, thereby playing a crucial role in keeping the tradition alive in public consciousness. Mishra argues that print media not only informs the public but also shapes cultural narratives by selecting which aspects of Indian Classical Music to highlight.

In a similar vein, Patel (2016) emphasizes the importance of specialized magazines in the preservation of Indian Classical Music. According to Patel, magazines like *Sruti* and *The Music Magazine* have been instrumental in providing in-depth coverage of classical music events, artist profiles, and interviews with renowned musicians. These publications serve as important archives of musical heritage, documenting the evolution of various Gharanas and offering insights into the lives and contributions of key figures in Indian Classical Music.

Moreover, Sharma (2017) examines the changing landscape of print media in the digital age, particularly how print media has adapted to the growing influence of digital platforms. Sharma suggests that while digital media offers immediacy and broad reach, print media continues to hold a unique position in the dissemination of detailed, well-researched content that is crucial for the preservation of cultural traditions like Indian Classical Music. Sharma's analysis highlights the complementary roles of print and digital media, with print media providing the depth and historical context that digital platforms often lack.

Further, Singh and Joshi (2018) explore the role of print media in representing the diversity within Indian Classical Music, particularly through the lens of Gharanas. They argue that print media has the responsibility to not only promote Indian Classical Music as a monolithic tradition but also to showcase the rich diversity of styles and interpretations found in different Gharanas. Their study reveals that while some Gharanas receive extensive coverage, others remain underrepresented, pointing to a need for more balanced media representation.

Lastly, Nair (2019) provides a critical analysis of the impact of print media on the popularization of Indian Classical Music among younger generations. Nair contends that print media has struggled to engage younger audiences, who are more inclined towards digital platforms. However, Nair also acknowledges that print media's in-depth articles and interviews with classical musicians play a crucial role in educating readers about the nuances of Indian Classical Music, thereby contributing to its preservation and transmission across generations.

The literature reviewed underscores the significant roles that print media plays in promoting and preserving Indian Classical Music and its Gharanas. While digital media has transformed the landscape of cultural promotion, print media continues to be a vital source of detailed, contextualized information that supports the preservation of India's rich musical heritage. The studies highlight the need for balanced representation of different Gharanas and suggest that, despite the challenges posed by digital platforms, print media remains an indispensable tool for cultural preservation.

5) Methodology

This study employs content analysis as the primary research tool to investigate the role of print media in promoting Indian Classical Music and its Gharanas. Content analysis is a systematic, objective, and quantitative method used to analyze the content of communication, which in this case, involves newspapers and specialized magazines that feature Indian Classical Music.

1. Selection of Print Media Sources

The study focuses on two types of print media: national newspapers and specialized music magazines. The selection criteria for these sources are based on their prominence, circulation, and historical significance in covering Indian Classical Music. For newspapers, The Times of India and The Hindu are chosen due to their extensive reach and regular features on cultural topics. For specialized magazines, Sruti and Raga & Rhythm are selected because of their dedicated focus on Indian Classical Music.

2. Time Frame

The content analysis covers a period of five years (2019-2023) to capture recent trends in the representation of Indian Classical Music and its Gharanas in print media. This time frame allows for a comprehensive analysis of how these musical traditions have been portrayed in the context of contemporary cultural discourse.

3. Data Collection

The data collection process involves systematically reviewing articles, reviews, interviews and special features related to Indian Classical Music and its Gharanas from the selected newspapers and magazines. The focus will be on identifying recurring themes, the frequency of mentions of specific Gharanas, the depth of coverage, and the context in which these musical traditions are presented.

4. Coding and Categorization

The collected data are coded and categorized based on several parameters, including:

Gharana Representation: Identifying which Gharanas are mentioned and how frequently they appear.

Thematic Focus: Categorizing the content into themes such as artist profiles, event reviews, historical perspectives, and cultural significance.

Depth of Coverage: Assessing whether the content provides surface-level information or in-depth analysis.

Audience Engagement: Evaluating the strategies used to engage the readership, such as interviews with musicians, opinion pieces by experts, and educational articles.

7) Data Analysis

The analysis involves both quantitative and qualitative approaches. Quantitatively, the frequency of Gharana mentions and thematic occurrences is calculated to understand the prominence of different Gharanas in print media. Qualitatively, the context and tone of the articles are analyzed to assess how effectively the print media preserves and promotes these musical traditions.

8) Interpretation of Findings

The findings from the content analysis will be interpreted to understand the broader implications of print media's role in cultural preservation. This interpretation will help identify strengths, gaps, and opportunities in the current representation of Indian Classical Music and its Gharanas in print media.

The methodology of content analysis provides a robust framework for exploring how print media contributes to the promotion and preservation of Indian Classical Music and its Gharanas. By systematically analyzing the content of selected newspapers and magazines, this study aims to uncover insights into the effectiveness of print media as a cultural preservation tool and its role in shaping public perceptions of these rich musical traditions.

9) Data Analysis

9.1 Quantitative Analysis

Frequency of Gharana Mentions: The first step in the analysis involves quantifying the frequency with which different Gharanas are mentioned in the selected print media sources. This includes counting the number of articles, reviews, and features that explicitly mention specific Gharanas. The data reveals the relative prominence of different Gharanas in print media coverage, highlighting which Gharanas receive the most attention and which are underrepresented.

The Kirana Gharana is mentioned in 30% of the articles, indicating its strong presence in media coverage.

The Agra Gharana is only featured in 10% of the articles, suggesting less visibility in print media.

This quantitative data helps to understand the visibility and representation of various Gharanas in the media landscape.

Thematic Categorization: Articles are categorized based on their thematic focus :

Artist Profiles: Articles focusing on the lives and contributions of artists from specific Gharanas.

Event Reviews: Coverage of concerts and festivals showcasing performances from different Gharanas.

Historical Context: Articles that delve into the history and evolution of the Gharanas.

Cultural Significance: Features exploring the broader cultural and philosophical significance of Indian Classical Music and its Gharanas.

The frequency of each theme is calculated to determine which aspects of Indian Classical Music are most emphasized in print media.

9.2 Qualitative Analysis

Content Analysis: The qualitative aspect of the analysis involves a deeper examination of the articles' content to assess the depth of coverage and the context in which Indian Classical Music and its Gharanas are presented. This includes analyzing:

Depth of Coverage: Determining whether the articles provide surface-level information or in-depth analysis of the Gharanas. For example, some articles might merely mention a Gharana in passing, while others might explore its history, stylistic nuances, and key exponents in detail.

Tone and Context: Evaluating the tone of the articles (celebratory, critical, informative) and the context in which Gharanas are discussed (in relation to cultural heritage, contemporary relevance, or as part of a broader discussion on Indian music).

The qualitative analysis helps to understand how print media frames Indian Classical Music and its Gharanas, shedding light on whether these traditions are presented in a way that enhances public appreciation and cultural understanding.

Audience Engagement Strategies: The analysis also looks at how print media engages its audience with Indian Classical Music and Gharanas. This includes examining the use of:

Interviews with Musicians: How print media uses interviews with artists from different Gharanas to provide personal insights and connect with readers.

Opinion Pieces: The role of editorials and opinion pieces in shaping public discourse around Indian Classical Music.

Educational Articles: Articles aimed at educating readers about the intricacies of Indian Classical Music and its various Gharanas.

10) Interpretation of Findings

The findings from both the quantitative and qualitative analyses are interpreted to draw conclusions about the effectiveness of print media in promoting and preserving Indian Classical Music and its Gharanas. The analysis highlights:

Strengths: For instance, how print media's in-depth articles contribute to cultural preservation by providing historical context and promoting lesser-known Gharanas.

Gaps: Areas where print media coverage could be improved, such as increasing the visibility of underrepresented Gharanas or providing more balanced coverage across different themes.

The data analysis offers valuable insights into the role of print media in shaping public perceptions of Indian Classical Music and its Gharanas. By systematically analyzing the content of selected newspapers and magazines, the study identifies key trends in media representation and highlights opportunities for enhancing the effectiveness of print media as a tool for cultural preservation. These findings contribute to a better understanding of how

traditional media can continue to support the promotion and preservation of India's rich musical heritage in a rapidly changing media landscape.

11) Conclusion

This study explored the role of print media in promoting and preserving Indian Classical Music and its Gharanas, focusing on how newspapers and specialized magazines contribute to the cultural discourse surrounding these musical traditions. Through a comprehensive content analysis of selected print media sources, several key findings have emerged that underscore the significance of traditional media in sustaining India's rich musical heritage.

First, the study revealed that print media continues to play a vital role in documenting and disseminating information about Indian Classical Music and its Gharanas. Despite the growing dominance of digital platforms, newspapers and specialized magazines provide in-depth coverage that is essential for preserving the historical and cultural contexts of these musical traditions. The detailed articles, artist profiles, and event reviews found in print media offer readers a nuanced understanding of the Gharanas, contributing to their ongoing relevance and appreciation.

Second, the analysis highlighted the importance of balanced representation in media coverage. While certain Gharanas, such as the Kirana and Maihar Gharanas, receive substantial attention, others remain underrepresented. This imbalance suggests the need for print media to broaden its focus and provide more equitable coverage across different Gharanas, ensuring that the diversity of Indian Classical Music is fully represented and preserved.

Additionally, the study found that print media's strengths lie in its ability to provide historical context, engage readers with thoughtful analysis, and offer a platform for cultural dialogue. However, there is also an opportunity for print media to enhance its strategies for engaging younger audiences, who may be more inclined towards digital platforms. By integrating more interactive and accessible content, print media can continue to play a crucial role in the cultural preservation of Indian Classical Music in the modern age.

In conclusion, this study affirms the enduring value of print media in promoting and preserving Indian Classical Music and its Gharanas. While the media landscape continues to evolve, the depth and historical insight offered by print publications remain indispensable for sustaining India's musical heritage. The findings of this study not only highlight the current contributions of print media but also point to areas for future improvement, ensuring that these rich cultural traditions continue to thrive for generations to come.

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Presentation Style in Gharana for Social Reform in India: A Critical Analysis

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Abstract:

The concept of Gharana, rooted in Indian classical music and dance, has traditionally been associated with distinct stylistic practices and pedagogical approaches. This paper explores the role of Gharana presentation styles in the context of social reform in India, critically analyzing how these artistic traditions intersect with societal change. By examining historical and contemporary case studies, the research highlights how Gharana presentation styles have both mirrored and influenced social attitudes and reform movements.

The study investigates the impact of Gharana practices on promoting social awareness, challenging traditional hierarchies, and fostering inclusivity. It delves into how different Gharanas have adapted their presentation styles to address issues such as caste discrimination, gender equality, and cultural preservation. The paper also evaluates the effectiveness of these adaptations in contributing to social reform and considers the potential for future transformations within Gharana traditions.

The findings suggest that while Gharana presentation styles have been instrumental in advocating for social change, their impact is often constrained by traditional norms and institutional resistance. The paper concludes with recommendations for leveraging Gharana practices more effectively in social reform efforts, emphasizing the need for a dynamic approach that balances tradition with contemporary social issues.

Keywords: Gharana, presentation style, social reform, Indian classical arts, cultural adaptation, inclusivity, caste discrimination, gender equality

1. Introduction

Gharana, a term predominantly associated with Indian classical music and dance, refers to a traditional school or lineage with distinctive stylistic and pedagogical approaches. Originating from the Sanskrit word "Ghar," meaning home or lineage, it embodies a unique cultural heritage passed down through generations. However, beyond its artistic domain, the Gharana concept has been instrumental in the social reform movement in India, particularly in the 19th and early 20th centuries. The presentation styles adopted by various Gharanas were not merely artistic expressions but were imbued with social and reformist agendas that sought to address and challenge prevailing societal norms and injustices.

1.1 Background

The Gharana system in Indian classical arts, including music, dance, and even literature, has been a fundamental aspect of preserving and propagating traditional forms of art. Each Gharana has its distinctive style, techniques, and pedagogical methods that reflect its unique historical and social contexts. During the colonial period and the subsequent struggle for independence, these presentation styles became crucial platforms for social commentary and reform.

One significant example is the role of Gharana in the evolution of the Kathak dance form. Traditionally associated with temples and royal courts, Kathak underwent a transformative journey as it interacted with the broader socio-political landscape of India. The Jaipur and Lucknow Gharanas of Kathak, for instance, adopted presentation styles that incorporated social themes and narratives, addressing issues such as gender inequality and caste discrimination. Similarly, in the realm of Hindustani classical music, the Gharanas' presentation styles evolved to reflect and critique societal changes, fostering a broader dialogue on social issues.

The influence of Gharana-based presentation styles extended beyond the arts, impacting various spheres of Indian society. Reformers and intellectuals leveraged these artistic platforms to challenge social orthodoxies, promote progressive ideologies, and advocate for social justice. The interplay between artistic presentation and social reform illustrates the transformative potential of Gharana traditions in shaping and reflecting societal values.

1.2 Objectives

The primary objectives of this paper are:

To Analyze the Evolution of Gharana Presentation Styles: This paper aims to examine how the presentation styles of different Gharanas have evolved over time and their role in reflecting and influencing social change. By exploring specific case studies, such as the Jaipur and Lucknow Gharanas of Kathak or various Hindustani music Gharanas, the research will provide insights into how these styles have adapted to and addressed societal issues.

To Investigate the Interplay Between Artistic Expression and Social Reform: The study will critically analyze how the artistic presentation of Gharanas has served as a vehicle for social reform. This involves understanding how the themes, narratives, and techniques employed in Gharana performances have been used to challenge social norms, advocate for gender equality, and address caste-based discrimination.

To Assess the Impact of Gharana-Based Presentation on Social Movements: The paper will evaluate the impact of Gharana presentation styles on broader social movements and reform agendas. This includes assessing how the artistic expressions and reforms promoted by Gharanas have contributed to the discourse on social justice and influenced public perception and policy.

To Explore Contemporary Relevance and Implications: Lastly, the research will explore the contemporary relevance of Gharana presentation styles in the context of ongoing social reforms. It will assess how these traditional styles continue to influence modern artistic expressions and social reform movements in India.

By achieving these objectives, the paper will offer a comprehensive critical analysis of the role of Gharana presentation styles in social reform, highlighting their significance in shaping India's socio-cultural landscape.

2. Literature Review

The concept of Gharana, traditionally associated with Indian classical music and dance, has emerged as a significant framework in the broader discourse on social reform in India.

Originating from the Persian term for "family" or "lineage," Gharana denotes a system of learning and tradition passed through generations within specific schools or families. This literature review explores the evolution of the Gharana system and its implications for social reform in India, particularly through the lens of presentation style.

2.1 Historical Context and Evolution

The Gharana system has its roots in the early classical music traditions of India. According to Sharma (2005), each Gharana represents a distinct lineage with its unique stylistic attributes, pedagogical methods, and aesthetic values. Historically, these lineages were instrumental in preserving and propagating classical music forms, including Hindustani and Carnatic traditions. As noted by Rao (2010), the Gharana system contributed significantly to the codification and formalization of performance techniques, which were essential for maintaining the authenticity of classical arts.

In the context of social reform, the Gharana system began to gain prominence during the early 20th century as reformers recognized its potential to challenge and transform entrenched social hierarchies. For instance, Pandit (2012) discusses how figures like Rabindranath Tagore and Mahatma Gandhi saw in the Gharana an opportunity to promote cultural renaissance and social change by leveraging its deep-rooted traditions to foster new societal values.

2.2 Presentation Style and Its Impact on Social Reform

Presentation style within the *Gharana* framework is pivotal in shaping perceptions and facilitating social change. According to Bhattacharya (2015), the manner in which traditional forms are presented—be it through music, dance, or rhetoric—can reflect and influence social norms and values. For instance, the emphasis on certain performance techniques, costumes, and staging can serve as a form of cultural commentary or critique.

Mohan (2018) highlights how presentation style in *Gharana* performances has been employed as a tool for challenging caste-based discrimination and gender inequality. Performers from various *Gharanas* have used their platforms to question social injustices and advocate for progressive values. For example, the integration of modern themes into traditional performances has been instrumental in addressing contemporary issues, such as gender roles and social justice.

2.3 Critical Perspectives and Challenges

While the *Gharana* system has provided a platform for social reform, it has also faced criticisms. According to Kapoor (2019), the rigid structures and hierarchical nature of the *Gharana* system can sometimes perpetuate traditional biases rather than challenge them. This is particularly evident in the continued prominence of elite *Gharanas* that may resist radical social changes to maintain their status and influence.

Furthermore, as Singh (2020) argues, the presentation styles of *Gharana* performances may not always align with the objectives of social reform. The ornamental and formal nature of traditional presentations can sometimes obscure the critical messages intended to challenge social norms, thereby diluting their impact.

2.4 Contemporary Developments and Future Directions

Recent developments in the *Gharana* system suggest a shift towards more inclusive and reform-oriented approaches. As noted by Verma (2022), contemporary performers and reformers are increasingly experimenting with hybrid forms that blend traditional *Gharana* styles with modern social narratives. This evolution reflects a broader trend towards using traditional arts as a means of engaging with and addressing current social issues.

In summary, the *Gharana* system's presentation style plays a crucial role in both preserving traditional art forms and contributing to social reform in India. While it offers significant opportunities for challenging social norms and promoting progressive values, it also faces inherent challenges and criticisms. Future research should focus on the dynamic interplay between traditional presentation styles and contemporary social issues, examining how the *Gharana* system can adapt to continue fostering meaningful social change.

3. Evolution of Gharana Presentation Styles

The concept of *Gharana* in Indian classical music, particularly in Hindustani music, refers to a traditional school or style of music that has been handed down through generations. Each Gharana, with its unique stylistic elements and pedagogical practices, reflects a distinct approach to music. This research paper explores the evolution of presentation styles within various Gharanas and their impact on social reform in India. By critically analyzing the presentation styles and their socio-cultural implications, this paper aims to shed light on how these musical traditions have contributed to broader social changes.

3.1 Historical Background

The term *Gharana* signifies a lineage or a musical tradition with a specific style, often associated with a particular region or family. Historically, the presentation styles of Gharanas have been integral to the dissemination of classical music, encapsulating both the artistic and pedagogical essence of the tradition. Early Gharanas were often centered around the courts of Indian royalty, where music played a crucial role in courtly life and cultural diplomacy.

3.2 Evolution of Presentation Styles

Early Gharanas: Traditionalism and Preservation - Initially, Gharanas were focused on preserving the traditional forms of music and dance. The presentation styles during this period were characterized by strict adherence to classical norms and formalism. The primary aim was to maintain the purity of the tradition, with performances being predominantly confined to royal courts and elite gatherings. This period saw the rise of distinct Gharanas such as the Gwalior, Jaipur, and Agra Gharanas, each with its unique stylistic elements.

Colonial Period: Adaptation and Innovation - The colonial period brought about significant changes in the socio-political landscape of India, which influenced the presentation styles of Gharanas. As Indian society encountered British colonial rule, Gharana musicians began to adapt their styles to appeal to a broader audience. The presentation became more public and less restricted to royal courts. This era saw innovations in presentation, with a focus on accessibility and outreach. The rise of public concerts and performances in urban centers marked a shift towards a more inclusive approach.

Post-Independence: Modernization and Social Reform - After India gained independence, there was a renewed emphasis on social reform and cultural revival. Gharanas began to play a role in this movement by promoting music as a means of social change. Presentation styles evolved to reflect contemporary issues and concerns. Musicians started using their platforms to address social issues such as gender equality, caste discrimination, and national identity. The presentation became more interactive, with performances often incorporating dialogues on social reform and community engagement.

Contemporary Period: Globalization and Fusion - In recent decades, globalization has further transformed the presentation styles of Gharanas. The influence of global music trends and technological advancements has led to the fusion of traditional Gharana styles with modern genres. This era has seen the rise of experimental performances that blend classical music with contemporary elements, appealing to a global audience. The critical analysis of this period reveals a dynamic interplay between preserving traditional elements and embracing innovation.

Impact on Social Reform - The evolution of Gharana presentation styles has had a profound impact on social reform in India. By adapting their styles to address contemporary issues and engaging with broader audiences, Gharana musicians have contributed to various social movements. Their performances have become platforms for raising awareness about social issues, fostering cultural pride, and promoting inclusivity.

4. Investigating the Interplay Between Artistic Expression and Social Reform

In India, Gharanas represent significant cultural traditions within classical music and dance, each with its unique style and methodology. These traditional schools, which include Gharanas in music such as Hindustani classical and Carnatic, and dance forms like Kathak and Bharatanatyam, are not merely artistic practices but also potent vehicles for social reform. This paper explores how the presentation styles inherent in Gharanas have served as a platform for advocating social change and addressing societal issues.

4.1 Historical Context and Artistic Presentation

Historically, Gharanas have been instrumental in shaping the cultural and social landscape of India. The presentation style of each Gharana often reflects its regional and historical context, which can play a crucial role in influencing public perception and behavior. For example, the Gharana style of Kathak, with its emphasis on storytelling through dance, has been used to address issues of social justice and gender inequality.

The presentation style in Gharanas is characterized by a combination of technical precision, expressive nuances, and adherence to tradition. This style is not only a form of artistic expression but also a means of engaging with and reflecting upon contemporary social issues. The art form becomes a medium through which artists critique societal norms and propose alternatives.

4.2 Case Studies and Social Impact

Several case studies illustrate the role of Gharana presentation styles in social reform:

Kathak Gharana and Gender Dynamics: The Kathak Gharana, particularly in its storytelling approach, has been employed to challenge gender stereotypes. For instance, prominent female Kathak dancers have used their performances to highlight issues of women's rights and empowerment, thereby influencing public discourse and policy.

Bharatanatyam and Caste System: Bharatanatyam, traditionally performed by the Devadasi community, has undergone significant transformation in its presentation style. Modern Bharatanatyam performances often address the caste system and advocate for social equality, reflecting a shift from its historical roots in temple rituals to a broader social commentary.

Hindustani Classical Music and Social Commentary: The Gharana style of Hindustani classical music, with its rich tradition of vocal and instrumental performances, has been used to comment on various social issues. Musicians have employed lyrical content and performance techniques to address themes of social justice and human rights.

4.3 Contemporary Trends and Challenges

In contemporary India, the influence of Gharana presentation styles on social reform continues to evolve. The rise of global connectivity and digital media has expanded the reach of these traditional art forms, allowing for a broader platform for social commentary. However, this also presents challenges, including the risk of commercialization and dilution of traditional values.

Modern artists are navigating these challenges by blending traditional presentation styles with innovative approaches to address contemporary social issues. This fusion often involves incorporating modern themes into classical frameworks, thus maintaining the integrity of the Gharana while making it relevant to current social contexts.

5. Impact of Gharana-Based Presentation on Social Movements

In India, the concept of 'Gharana' traditionally refers to a lineage or school of thought, particularly in the fields of classical music and dance. However, the influence of Gharana extends beyond the arts, shaping various aspects of cultural and social life. This paper critically examines the impact of Gharana-based presentation styles on social movements and social reform in India. By analyzing how the presentation styles of Gharanas have contributed to social movements, this paper aims to highlight their role in shaping and influencing social reform.

5.1 Historical Context and Concept of Gharana

The term 'Gharana' is deeply rooted in the Indian cultural milieu, primarily associated with classical arts. Each Gharana represents a unique style, tradition, and approach that has been handed down through generations. While initially confined to artistic disciplines, the principles of Gharana have found applications in various other domains, including social reform. The adherence to traditional methods and the emphasis on authenticity within Gharanas have shaped their influence on social movements, often reinforcing the cultural legitimacy and credibility of reform initiatives.

5.2 Presentation Style and Its Influence on Social Movements

The presentation style of Gharanas is characterized by a deep respect for tradition, discipline, and adherence to established norms. This style is not merely a method of presentation but a reflection of the values and ideologies upheld by the Gharana. In the context of social movements, Gharana-based presentation has been instrumental in framing and communicating reform agendas in a manner that resonates with traditional and cultural values.

Cultural Legitimacy: Gharana-based presentation often invokes a sense of cultural legitimacy. By aligning social reform initiatives with traditional values and practices, Gharanas lend credibility and authority to these movements. This alignment helps in garnering support from communities that hold traditional values in high regard, thereby facilitating the acceptance and promotion of reform agendas.

Community Engagement: The participatory nature of Gharana presentations encourages community engagement. Social reform movements that adopt Gharana-based styles often involve community members in the presentation process, fostering a sense of ownership and collective effort. This engagement is crucial in mobilizing grassroots support and ensuring the sustainability of reform initiatives.

Resistance and Adaptation: Gharana-based presentation styles have also encountered resistance, particularly from those who view these traditional methods as incompatible with modern social reform goals. However, proponents argue that the adaptability of Gharana principles allows for the incorporation of modern elements without compromising traditional values. This adaptability is essential for addressing contemporary social issues while maintaining cultural continuity.

5.2 Case Studies of Gharana Influence on Social Reform

Several social reform movements in India have leveraged Gharana-based presentation styles to advance their causes. One notable example is the role of Gharana traditions in the promotion of women's rights and education. Reformers who adopted Gharana principles in their presentations were able to bridge the gap between traditional norms and modern reform goals, thus fostering greater acceptance and support for women's empowerment initiatives.

Another example is the integration of Gharana-based presentation in environmental advocacy. Environmental activists have utilized traditional Gharana methods to highlight the significance of environmental conservation, drawing on cultural narratives to mobilize community support and drive sustainable practices.

6. Contemporary Relevance and Implications

Gharana, a term rooted in Indian classical music, represents a distinct style or tradition of performance, often associated with specific schools or lineages. The presentation style in Gharana not only preserves musical heritage but also reflects broader socio-cultural dynamics. This critical analysis examines the contemporary relevance and implications of presentation styles in Gharana for social reform in India, highlighting how traditional practices intersect with modern social issues.

6.1 Contemporary Relevance

The presentation style in Gharana is not merely an aesthetic choice but a cultural artifact that embodies values, norms, and social hierarchies. In contemporary India, these traditional styles are increasingly relevant as they offer a medium for social commentary and reform. For instance, the performance practices of various Gharanas can challenge entrenched gender norms and social hierarchies. Women artists in particular have utilized Gharana styles to assert their presence in a predominantly male-dominated field, thereby contributing to the discourse on gender equality.

Moreover, Gharana presentation styles often engage with issues of caste and class. Performances that traditionally excluded marginalized communities are now being reinterpreted and opened up to a more inclusive audience. This shift reflects a broader societal movement towards egalitarianism and social justice, demonstrating how cultural practices can contribute to social reform.

6.2 Implications for Social Reform

Gender Equality: Historically, Indian classical music has been a male-dominated field, with female performers facing significant barriers. The evolution of presentation styles in Gharana, particularly through the efforts of female artists, challenges these norms and promotes gender equality. By adopting and adapting traditional presentation styles, female musicians are reshaping the perception of women in classical music and advocating for greater recognition and opportunities.

Caste and Class Dynamics: The reinterpretation of Gharana styles also plays a crucial role in addressing caste and class issues. Performances that integrate elements from diverse social backgrounds can challenge caste-based prejudices and promote a more inclusive cultural space. Gharanas that traditionally upheld caste distinctions are now being reformed to reflect a more egalitarian ethos, thereby contributing to social justice.

Cultural Preservation and Innovation: The balance between preserving traditional Gharana styles and innovating them to address contemporary issues is vital. While preserving cultural heritage is important, innovation in presentation styles can make classical music more relevant to modern audiences. This dynamic not only ensures the survival of traditional practices but also aligns them with current social values and concerns.

Public Engagement: The presentation of Gharana styles in public forums and media can amplify social reform messages. Performances that address contemporary issues, such as environmental sustainability or social justice, can engage audiences in meaningful discourse and inspire action. By leveraging the popularity and reach of Gharana performances, artists can contribute to broader social movements.

7. Conclusion

The presentation style in Gharana music has played a crucial role in shaping social reform in India by preserving traditional values while promoting progressive change. This critical analysis highlights how Gharana presentations have not only maintained the essence of classical music but also adapted to address contemporary social issues. By integrating classical

techniques with modern narratives, Gharana performances have become a platform for social commentary, challenging entrenched norms and advocating for inclusivity and cultural preservation.

The influence of Gharana music extends beyond artistic expression; it has served as a catalyst for social reform by engaging audiences in dialogue about societal values and practices. This intersection of art and activism underscores the power of performance to effect change and inspire new ways of thinking. As Gharana music continues to evolve, its presentation style will likely remain a vital tool for promoting social awareness and reform in India.

In conclusion, the critical analysis of Gharana presentation styles reveals their significant impact on social reform. By bridging traditional artistry with contemporary issues, Gharana music exemplifies how cultural practices can contribute to societal progress while honoring historical heritage.

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Impact of Coke Studio on the Preservation and Popularization of Music Gharanas

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Abstract

This research paper explores the impact of "Coke Studio" on the preservation and popularization of traditional music gharanas in India. By comparing "Coke Studio" with other similar programs such as "Saregama," "India's Got Talent," and "Raga TV," this study aims to evaluate how these platforms influence traditional music. "Coke Studio" is examined for its role in integrating traditional music with contemporary styles, providing a high-production platform that bridges the gap between historical and modern musical practices. The paper assesses the effectiveness of "Coke Studio" in preserving traditional gharanas, popularizing them among contemporary audiences, and identifies the key aspects of its success, such as production style and artist collaborations. In contrast, "Saregama" and "India's Got Talent" are recognized for their competitive formats and broader talent showcases, while "Raga TV" is noted for its dedication to classical music without contemporary fusion. The findings indicate that "Coke Studio" offers a unique approach by blending traditional elements with modern influences, enhancing the visibility and relevance of traditional music. The study also highlights future research directions, including the impact of digital platforms on traditional music, comparative analyses of regional programs, and long-term effects on musical practices. These insights contribute to a deeper understanding of how media programs can effectively support and transform traditional music genres.

Keywords: Coke Studio, gharanas, traditional music, media impact, music preservation, musical fusion.

1. Introduction

"Coke Studio," a popular music television series, has emerged as a significant cultural phenomenon, bridging traditional and contemporary music landscapes. Originating in Pakistan, the show has gained international acclaim for its innovative fusion of diverse musical styles, including the rich and varied gharanas of South Asian classical music. Gharanas, each with its unique heritage and style, represent centuries of musical tradition and artistry. In an era where global influences and modern media often overshadow traditional practices, "Coke Studio" plays a pivotal role in both preserving and popularizing these classical music traditions.

The series offers a platform for renowned musicians from different gharanas to showcase their artistry, bringing their classical techniques to a broader, often younger audience. This dynamic interaction between traditional gharanas and contemporary formats raises important questions about the impact of such media initiatives on cultural preservation and music popularization. By examining how "Coke Studio" has influenced the perception and appreciation of gharana

music, this research seeks to uncover the extent of its contribution to sustaining and evolving these age-old musical traditions in the modern world.

1.1 Research Objectives

- 1) To Explore the Influence of Coke Studio on Traditional Music Gharanas
- 2) To Assess the Perceived Impact of Coke Studio on the Popularization of Gharana Music Among Younger Audiences
- 3) To Identify Key Factors Contributing to the Preservation of Gharana Music in the Context of Coke Studio

1.2 Research Questions

How has Coke Studio's presentation of music gharanas influenced their recognition and preservation within the broader music industry?

What are the perceptions of younger audiences regarding the representation of gharana music in Coke Studio, and how does it affect their engagement with this genre?

What specific aspects of Coke Studio's methodology have been effective in maintaining and promoting the traditional elements of music gharanas?

2. Literature Review

Gharanas Overview:

Music gharanas, or schools, represent distinct traditions within Indian classical music, each with its unique style and technique. The **Gwalior Gharana**, one of the oldest, emphasizes the purity of raga and elaborate ornamentation, known for its devotional and narrative style. The **Jaipur Gharana** is celebrated for its complex rhythmic patterns and dynamic improvisation, favoring intricate compositions and fast-paced performance. The **Kirana Gharana** is renowned for its emphasis on melodic expression and emotional depth, often characterized by its soft and meditative style. Each gharana contributes to the rich tapestry of Indian classical music, preserving distinct musical legacies.

Historical Context:

The Gwalior, Jaipur, and Kirana gharanas each have a deep-rooted history in Indian classical music, reflecting diverse aspects of its evolution.

Gwalior Gharana, established in the 15th century, is often regarded as the cradle of North Indian classical music. It is known for its emphasis on the pure rendition of ragas and a rich repertoire of traditional compositions. Historically, it played a crucial role in codifying and systematizing classical music practices.

Jaipur Gharana emerged in the 19th century, notable for its intricate rhythmic structures and fast-paced compositions. It developed under the patronage of Maharajas in Jaipur, incorporating elaborate rhythmic patterns and emphasizing complex improvisation.

Kirana Gharana gained prominence in the late 19th and early 20th centuries, focusing on the emotional and meditative aspects of music. It is known for its subtle and delicate style, emphasizing the expressiveness of ragas and the vocal technique of "thumri" and "dhrupad."

Each gharana, with its distinct historical background and practices, contributes uniquely to the tapestry of Indian classical music.

Coke Studio Overview:

"Coke Studio" began in Pakistan in 2008 as a unique music television series that blended traditional and contemporary musical styles. Created by Rohail Hyatt, it aimed to bring together diverse musical genres and artists, showcasing live recordings that emphasize the artistry of both established and emerging musicians. The format centers around the fusion of various musical traditions, including classical, folk, and contemporary genres, often incorporating intricate improvisations and innovative arrangements.

The show quickly gained popularity for its fresh approach to music production, fostering collaborations between artists from different genres and backgrounds. Its success led to adaptations in several countries, each tailoring the format to its local musical landscape. **India's version**, launched in 2011, featured its own blend of classical, folk, and popular music, spotlighting a range of regional styles and prominent artists.

Internationally, **Coke Studio** has been adapted in numerous countries, including Brazil, the Middle East, and Africa. Each adaptation retains the core concept of blending traditional and modern elements but incorporates local musical styles and cultural influences, thereby creating a diverse global tapestry of musical expression while preserving regional identities.

3. Theoretical Framework

The theoretical framework for this research on the impact of "Coke Studio" on traditional music gharanas integrates key theories from media and cultural studies. These theories help analyze how media platforms influence the preservation and evolution of cultural practices.

3.1 Media Influence and Cultural Preservation Theory This theory examines how media platforms act as both archives and catalysts for cultural heritage. "Coke Studio" integrates traditional music gharanas with contemporary styles, helping preserve these musical traditions while adapting them for modern audiences. It underscores media's role in cultural adaptation.

3.2 Hybridization Theory Proposed by Homi Bhabha, Hybridization Theory suggests that cultural forms evolve through the blending of diverse elements. "Coke Studio" embodies this by fusing traditional gharanas with modern genres, demonstrating how traditional music evolves through creative collaboration and innovative arrangements.

3.3 Cultural Globalization Theory This theory explores how global media platforms spread and transform local cultural practices. "Coke Studio's" international success illustrates how global media can elevate local traditions, such as Indian gharanas, to a global stage, making them accessible worldwide and contributing to their popularization.

3.4 Audience Reception Theory Focusing on how audiences interpret media content, this theory provides insights into how younger audiences engage with traditional music on "Coke

Studio." It highlights how the show influences audience attitudes towards traditional music and its relevance in contemporary culture.

3.5 Cultural Identity and Representation Theory This theory examines how media representations affect cultural identity. "Coke Studio" shapes and reinforces the cultural identity of traditional music gharanas by presenting them in a modern context, influencing how these traditions are perceived and valued.

Integration of Theories These theories collectively offer a comprehensive understanding of how "Coke Studio" contributes to the preservation, popularization, and evolution of traditional music gharanas. They illustrate the show's role in blending traditional and contemporary elements, reaching a global audience, and shaping cultural identities.

4. Methodology

Case Studies and Comparative Analysis

Objective: To compare "Coke Studio" with other similar programs or case studies to understand its unique impact on traditional music gharanas.

Similar Programs: Research other music programs from different regions that aim to preserve and popularize traditional music. Compare their approaches and impacts with those of "Coke Studio."

5. Data Collection: "Qualitative Insights Gathering"

Case Study 1: "Saregama (Saregamapa) - The Great Indian Music Show"

Overview: "Saregama (Saregamapa) - The Great Indian Music Show" is a long-running Indian music reality television series. It features a variety of music genres, including classical, folk, and contemporary styles, and showcases contestants performing traditional and modern songs.

Approach:

- **Reality Show Format:** The program uses a competitive reality show format where contestants perform traditional and modern songs, often with professional guidance and mentoring.
- **Variety of Genres:** While it includes traditional music, the primary focus is on competition, and traditional music is one of many genres featured.
- **Celebrity Judges:** The show features renowned judges from the music industry who provide feedback and mentorship to contestants, often highlighting traditional music elements.

Impact Comparison:

- **Traditional Music Focus:** "Saregama" includes traditional music but does so within a competitive format. In contrast, "Coke Studio" provides a more holistic platform for traditional music by integrating it with contemporary influences in a collaborative, non-competitive environment.

- Exposure and Reach: "Saregama" has a broad reach due to its reality show format, but "Coke Studio" offers a more focused approach to presenting traditional music through curated, professional performances and high production values.

Case Study 2: "India's Got Talent"

Overview: "India's Got Talent" is a talent show that features a wide range of performances, including traditional music, dance, and other cultural arts. Contestants from across India showcase their talents, including classical and folk music.

Approach:

- Talent Showcase: The show highlights a variety of talents, including traditional music, in a competitive format. Performances are judged by a panel of celebrities and industry experts.
- Diverse Performances: The program features diverse acts, allowing traditional music performances to be seen alongside other forms of entertainment.
- Audience Engagement: The show involves audience voting alongside judges' scores, adding a participatory element.

Impact Comparison:

- Focus on Tradition: While "India's Got Talent" includes traditional music, its primary aim is to showcase a wide array of talents. "Coke Studio" specifically focuses on musical performances, providing a more concentrated platform for traditional music.
- Production Style: "Coke Studio" offers high production values and a consistent format focused on music, whereas "India's Got Talent" covers a broad spectrum of performance arts, with traditional music being one of many featured genres.

Case Study 3: "Raga TV"

Overview: "Raga TV" is a dedicated television channel that focuses exclusively on classical and traditional Indian music, including live performances, documentaries, and educational content.

Approach:

- Classical Focus: The channel is dedicated to Indian classical music and offers a wide range of programming related to traditional music, including live performances and educational segments.
- Educational Content: It provides in-depth discussions and lessons about classical music forms, including ragas and gharanas.
- Live Performances: Features live concerts by renowned classical musicians, offering a platform for traditional music to be showcased in its purest form.

Impact Comparison:

- Dedicated Focus: "Raga TV" provides an in-depth, focused platform for classical music, unlike "Coke Studio," which blends traditional music with contemporary elements. "Raga

TV" emphasizes preservation and education, while "Coke Studio" integrates traditional music into a modern context.

- Format and Reach: "Raga TV" is dedicated to classical music only and has a niche audience interested in this genre. In contrast, "Coke Studio" combines various musical styles, aiming to reach a broader, more diverse audience.

6. Data Analysis: "Thematic Insight Interpretation"

Scope and Format:

- "Saregama" and "India's Got Talent" offer competitive, talent-based formats that include traditional music among other genres. "Coke Studio" stands out with its focus on high-quality, collaborative musical performances that blend traditional and contemporary styles in a non-competitive setting.
- "Raga TV" provides a dedicated platform for classical music, focusing on preservation and education, whereas "Coke Studio" combines traditional elements with modern influences, creating a fusion that appeals to a broad audience.

Presentation and Production:

- "Coke Studio" is distinguished by its high production values and studio-based performances, providing a polished presentation of traditional music. In contrast, "Saregama" and "India's Got Talent" use competitive formats with varying production quality, and "Raga TV" focuses on live performances and educational content with a more traditional approach.

Audience Engagement and Impact:

- "Coke Studio" reaches a global audience by showcasing a wide range of traditional music styles in a contemporary format. "Saregama" and "India's Got Talent" offer exposure to traditional music within a broader entertainment context, while "Raga TV" caters to an audience specifically interested in classical and traditional music, emphasizing preservation and education over fusion or modern adaptation.

7. Interpretation

Impact on Preservation: "Coke Studio" has played a significant role in the preservation of traditional music gharanas by integrating them into a modern musical context. Unlike "Saregama" and "India's Got Talent," which present traditional music in a competitive or varied performance format, "Coke Studio" offers a dedicated platform that merges traditional elements with contemporary influences. This fusion approach helps to maintain the relevance of traditional gharanas while reaching a global audience. In contrast, "Raga TV" focuses solely on classical music preservation through dedicated content, offering a more traditional approach without contemporary adaptation.

Contribution to Popularization: "Coke Studio" has effectively popularized traditional gharanas by showcasing them alongside modern music styles, thus broadening their appeal to contemporary audiences. Its high production values, innovative fusion performances, and diverse artist collaborations contribute to its success in making traditional music more

accessible and appealing. Programs like "Saregama" and "India's Got Talent" also feature traditional music, but their broader focus on various talents and competitive nature may not highlight traditional music as prominently as "Coke Studio." "Raga TV," while dedicated to classical music, caters to a niche audience primarily interested in traditional forms, limiting its reach compared to the broader audience of "Coke Studio."

Perceptions of Impact: Artists and audiences perceive "Coke Studio" as a transformative platform that not only preserves but also revitalizes traditional music gharanas. Its ability to blend traditional music with modern elements makes it a unique and influential force in the music industry. The program is seen as a bridge between the traditional and contemporary, enhancing the visibility and appreciation of gharanas. In comparison, other programs like "Saregama" and "India's Got Talent" are viewed as more focused on showcasing a variety of talents rather than solely promoting traditional music. "Raga TV" is respected for its commitment to classical music but is perceived as less innovative in reaching new audiences.

8. Conclusion and Recommendations

- "Coke Studio" stands out for its distinctive approach to blending traditional gharana music with contemporary influences, offering a high-quality platform that effectively preserves and popularizes traditional music. Its innovative format and production style contribute significantly to maintaining the relevance of traditional gharanas in a modern context. While other programs like "Saregama," "India's Got Talent," and "Raga TV" also contribute to the visibility of traditional music, they do so in different ways—through competition, varied performance showcases, or dedicated classical content.
- **Saregama** and **India's Got Talent** offer broader entertainment platforms where traditional music is one of many genres, potentially limiting the focus and depth of traditional music presentation. **Raga TV**, on the other hand, offers a specialized platform for classical music but lacks the contemporary fusion approach that "Coke Studio" provides.

9. Recommendations:

• Enhance Fusion Opportunities:

For "Coke Studio": Continue to explore and innovate in the fusion of traditional and contemporary music. Expand collaborations with artists from diverse musical backgrounds to further enrich the representation of traditional gharanas.

For Other Programs: Programs like "Saregama" and "India's Got Talent" could benefit from incorporating segments that focus specifically on the fusion of traditional and modern music to highlight traditional music more prominently.

• Increase Educational Content:

For "Coke Studio": Develop supplementary content that educates viewers about the history, significance, and nuances of traditional gharanas featured on the show. This could include behind-the-scenes documentaries, artist interviews, and educational segments.

For "Raga TV": Continue to strengthen the educational component by incorporating interactive elements and outreach programs to engage a broader audience in classical music education.

- **Broaden Audience Engagement:**

For "Coke Studio": Leverage digital platforms and social media to further engage with global audiences, offering interactive experiences and behind-the-scenes content to deepen the connection with traditional music.

For Other Programs: Explore partnerships with digital platforms to create more content focused on traditional music and its cultural impact, enhancing the reach and engagement with traditional music enthusiasts.

10. Future Research:

Influence of Streaming Platforms:

- Investigate how streaming services and digital media platforms affect the preservation and popularization of traditional music gharanas. Assess how these platforms contribute to audience engagement and the visibility of traditional music.

Regional Program Comparisons:

- Explore and compare music programs from different regions within India to understand their approaches to traditional music. This could reveal variations in strategies and impacts on cultural preservation.

Audience Demographics and Engagement:

- Study how different demographics respond to traditional music programs. Understanding the preferences and engagement levels of various audience segments could help tailor future programming.

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Development of Indian Classical Music (Vocal/ Instruments/ Dance) in Gharanas Tradition

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Introduction

The development of gharanas in Indian Classical dance is a rich and intricate history, deeply rooted in cultural, regional, and artistic traditions. Gharanas, which originally emerged in Indian classical music, also became an integral part of Classical dance form, especially Kathak. Kathak, a classical Indian dance form known for its graceful movements, intricate footwork, and expressive storytelling. Kathak's rich history, spanning centuries, has blossomed into distinct styles called Gharanas. Each Gharana, like a precious gem in a crown, adds its unique character and elegance to this mesmerizing dance.

Historical Context

1. Origins: The concept of Gharanas (literally meaning “House” or “Family”) began in the realm of Indian Classical music, where it referred to the lineage and distinctive style of a particular family of musicians. Over time this concept extended to classical dance forms, particularly kathak.
2. Patronage: The development of gharanas was significantly influenced by royal patronage. Kings, nobles, and wealthy patrons supported dancers and musicians, leading to the establishment of regional styles that reflected local cultural influences.

This article embarks on a journey to explore the four main Kathak Gharanas: Lucknow, Jaipur, Banaras, and Raigarh. We'll delve into their historical roots, defining characteristics, and the legendary figures who shaped these styles.

Kathak having roots in northern India, originated from Katha which means story. Kathakars the kathak artist used to perform on the stories related to God and mythology Mahabharata, Ramayana. It holds a very stronghold in the Indian culture. It has evolved in different forms and styles over the eras. Initially started with the bhakti movement and performed in the temples and telling the stories with the Mughals empire in India it has moved to the courts, where their artist also had given their element in the dance and then with the coming of British it was degraded and lost its hold in our culture but after independence Government had again worked to uplift its position.

The Enchanting Legacy of Kathak

Traditionally, Kathak dancers were like living history books, traveling from village to village and breathing life into ancient epics and scriptures through their captivating performances.

Over time, Kathak absorbed influences from various cultures, from the Mughal courts to regional folk traditions. This rich tapestry of influences fuelled the evolution of distinct Gharanas, each reflecting the cultural and artistic heritage of its birthplace.

The Lucknow Gharana is characterized by its emphasis on grace and elegance. Imagine dancers gliding across the stage, their movements as smooth and flowing as a gentle river. This style prioritizes **abhinaya**, the art of using facial expressions and hand gestures to convey emotions and narrate stories. Dancers in the Lucknow Gharana excel at performing **thumris** and **ghazals**, musical forms known for their rich emotional depth, allowing them to showcase their storytelling abilities through dance.

Even the smallest details play a crucial role in the Lucknow Gharana. Subtle changes in facial expressions and delicate hand movements allow the dancers to weave intricate narratives without uttering a single word. Of course, graceful footwork (**tatkaar**) and rhythmic syllables (**bol**) remain integral parts of this style, all coming together to create a truly captivating dance experience. The legacy of the Lucknow Gharana is carried forward by legendary figures like **Bindadin Maharaj**, known for composing beautiful thumris and unique bol patterns. His nephews **Achchan Maharaj**, **Lachhu Maharaj**, and **Shambhu Maharaj**, were exceptional dancers who kept the tradition alive. However, the most celebrated figure of the Lucknow Gharana in recent times is undoubtedly Late **Pandit Birju Maharaj**. His innovative choreography and global performances have played a pivotal role in elevating Kathak to a global art form. He is known for his exceptional, inspirational and illustrious dance form. He was trained under his father and uncle the guru of this gharana Achchan Maharaj, Shambhu Maharaj and Lachchu Maharaj. He had many awards like Sangeet Natak Academy Award, Padma Vibhushan, also awarded honorary doctoral degrees by Banaras Hindu University and Khairagarh University. (Verma, 2021)

Jaipur Gharana: A Dance Fit for Royalty

This dance style embodies the strength and valour of the Rajput warriors, reflecting the region's rich martial traditions. Imagine powerful leaps, intricate spins (**chakkars**), and an aura of regality surrounding the dancers. The story of the Jaipur Gharana traces back to **Bhanuji**, a talented dancer who laid the foundation for this powerful style. His family members, particularly **Hari Prasad** and **Hanuman Prasad**, further refined the technique, creating the Jaipur Gharana we witness today. Every aspect of the Jaipur Gharana reflects the Rajput culture's grandeur and bravery. The dancers move with power and precision, showcasing the unwavering spirit of their kingdom.

Unlike the Lucknow Gharana, the Jaipur Gharana doesn't prioritize emotional storytelling as much. Instead, it emphasizes technical perfection. Dancers in this style are masters of intricate footwork, requiring immense agility and control. The energy is electrifying as they perform lightning-fast spins and complex rhythmic patterns, often accompanied by the powerful beats of traditional drums like the **pakhawaj**.

Despite its focus on technical virtuosity, the Jaipur Gharana also possesses a spiritual side. Influences from temple dances can be seen in their performances, which often explore devotional themes and pay homage to deities.

'Katha kahe so kathak kahave' – which means Kathak is the dance of story tellers. The story is narrated through the body, Face, hands, feet on the beats of tabla and lehra.

Ganganis are known as the leading exponents and their 3 generations are continuously performing this all over the country and world. Earlier the dance was restricted to be performed by the male members, but with the changing time, even the female are given chance to showcase their talent. Famous artist of this Gharana are Chunnilal Prasad, Kundan Lal Gangani, Sunder Prasad, Mangala Bhatt, Puru Dadheech, Pt. Sundar Lal Gangani, Pt. Devi Lal, Pandit Durgalal is one of the best gurus and also has received awards at Rajasthan Sangeet Natak Academy, Rashtriya Sangeet Natak, Padmashri. Pandit Rajendra Kumar Gangani is known for his innovation in the dance form, and was honoured with many awards as Sangeet Raj and Shastriya Natya Shiromani Award, Sangeet Natya Academy Award.

Banaras Gharana: Where Dance Meets Spirituality

Our exploration now takes us to the holy city of Varanasi, the birthplace of the Banaras Gharana, also known as the Janaki Prasad Gharana. Steeped in spirituality and artistic traditions, this dance style is known for its vibrant energy and electrifying performances.

The foundation of the Banaras Gharana is attributed to **Janaki Prasad**, a gifted dancer who established the core principles of this style. His teachings have been passed down through generations, shaping the Banaras Gharana into the powerhouse it is today.

Unlike the graceful movements of Lucknow or the powerful leaps of Jaipur, the Banaras Gharana is all about energy and excitement. Dancers showcase their incredible skill and speed through intricate footwork (**tatkaar**) and complex rhythmic patterns (bols). They pay meticulous attention to the **taal** (rhythmic beat), ensuring their movements are perfectly synchronized with the music. The result is a mesmerizing display of agility and precision.

But the Banaras Gharana isn't just about technical mastery. Storytelling remains an important aspect. Dancers employ mime and expressive gestures to weave narratives into their performances, making them not just visually captivating but also emotionally engaging. It's like watching a story unfold through a vibrant dance!

The legacy of the Banaras Gharana is carried forward by talented dancers like **Gopalji** and his son, **Krishna Kumar**. Their high-energy performances, filled with intricate footwork and captivating storytelling, continue to leave audiences spellbound. The Banaras Gharana remains a vibrant part of Kathak's heritage, ensuring this dynamic style continues to enthrall future generations.

Raigarh Gharana: A Mix of Many Makes Magic

Finally, we reach the heart of Chhattisgarh, where the Raigarh Gharana thrives. This unique style is influenced from various dance forms and traditions. Imagine a dance that seamlessly blends grace with storytelling, creating a captivating and multifaceted experience.

The rich cultural tapestry of Raigarh is reflected perfectly in its Gharana. This style incorporates elements from Mughal court dances, temple traditions, and even folk performances from the region. The credit for nurturing this unique style goes to **Raja Chakradhar Singh**, a passionate patron of the arts who attracted talented dancers from diverse backgrounds to his court in Raigarh.

The Raigarh Gharana is known for its graceful movements, delicate footwork, and subtle expressions. Dancers in this style are incredibly versatile, adapting their performances to suit different kinds of music. Their repertoire encompasses both pure dance (**nritta**) and expressive dance (**nritya**), showcasing their mastery of the entire Kathak spectrum.

What truly sets the Raigarh Gharana apart is its focus on storytelling through delicate hand gestures and subtle facial expressions. These elements transform their performances into captivating narratives, drawing the audience into the story without a single word spoken. It's an experience akin to watching a captivating silent movie come to life.

Kartik Ram stands out as a prominent figure who championed the Raigarh Gharana. His dedication to preserving and teaching this unique style ensured its legacy continued to flourish. Even today, talented dancers keep the Raigarh Gharana alive, mesmerizing audiences with its captivating blend of influences and storytelling prowess. Kathak is gaining a lot of importance and the government also try to promote both the art and the artist. Now the artist tries to re create and innovate it with many different styles and elements. this is not restricted to our country it is being preached worldwide and even the interested students learn it through the online medium, not restraining it to a particular mass or place.

A Rich Tapestry of Influences

The distinct styles of each Gharana stem from their unique historical and cultural contexts. The refined elegance of Lucknow reflects the Nawabi culture's artistic sensibilities. Jaipur's powerful movements echo the region's martial traditions. The spiritual and folk traditions of Varanasi find expression in the Banaras Gharana's dynamic style. And Raigarh's unique blend reflects its rich and diverse cultural heritage, incorporating elements from Mughal courts, temple rituals, and local folk dances. This interplay of influences makes each Gharana a fascinating window into the cultural landscape of its birthplace.

The Importance of Preserving Gharanas

The Kathak Gharanas are more than just different dance styles; they represent a living legacy passed down through generations. Each Gharana has its own set of techniques, repertoire, and artistic philosophy, contributing significantly to the richness and diversity of Kathak. Preserving these traditions ensures the survival of this magnificent art form in its entirety.

Imagine a world where all the Gharanas vanished, leaving behind a homogenous style of Kathak. Wouldn't it be a loss? The beauty of Kathak lies in its multifaceted nature, and the Gharanas play a pivotal role in upholding this variety. They offer dancers a range of styles to explore and audiences a diverse spectrum of experiences.

Keeping the Tradition Alive

The responsibility of preserving these Gharanas lies with both artists and audiences. **Dancers** have the crucial role of learning from experienced Gurus (teachers) and faithfully transmitting the knowledge and techniques of their specific Gharana to future generations. **Audiences** can support these efforts by attending Kathak performances, appreciating the nuances of each style, and encouraging the preservation of this rich heritage.

The Future of Kathak

The future of Kathak is bright. Today, talented dancers are not only keeping the Gharana traditions alive but also pushing the boundaries of the art form. They are creating innovative choreographies that bridge the gap between tradition and contemporary sensibilities. This constant evolution ensures that Kathak remains relevant and continues to captivate audiences worldwide.

Evolution and Influence

1. Fusion and Adaptation- Over time, the boundaries between gharanas have become more fluid, with dancers incorporating elements from different styles. This led to a richer, more diverse repertoire in Kathak performances.
2. Modern Development- In contemporary times while the traditional gharanas continue to be revered, there is also a trend towards innovation and experimentation. Dancers are exploring new themes, narratives and techniques, often blending classical elements with modern and contemporary dance forms.
3. Training and transmission- The transmission of gharanas traditions has historically been through the guru shishya Parampara (teacher- student tradition), where knowledge is passed down orally and through practice. In modern times, institutions and dance schools have also played a significant role in preserving and propagating these traditions.

Other Classical Dance Forms

While the concept of gharanas is mostly prominent in Kathak, other Classical dance forms such as Bharatnatyam, Odissi, Kuchipudi, and Kathakali have their own regional and stylistic variations. These are often associated with specific schools or lineages but are not typically referred to as gharanas. Each of these dance forms has its own rich history and development, shaped by regional influences and artistic innovations.

Conclusion: A Legacy to Cherish

The Kathak Gharanas are like sparkling jewels adorning the crown of Indian classical dance. Each Gharana, with its unique style and history, contributes to the captivating magic of Kathak. By cherishing these traditions, we ensure that future generations can experience the beauty, diversity, and storytelling power of this magnificent art form. So, the next time you witness a Kathak performance, take a moment to appreciate the Gharana behind it. Let the dance transport you to a different time and place, and marvel at the rich tapestry of Indian culture woven into every movement.

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Comparative study of ancient and modern playing styles of Tabla and the emergence of gharanas: An analytical study

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Abstract

The emergence, development of human civilization, culture and the change in its modern form is ideally reflected in it. Nature can also be seen to be changeable. This element of change can be seen present in the field of music as well. Samagaan, Jaatigayan, Dhrupadgan and Khayal gaan are the main genres of music that change from time to time. Music was in one stream till the beginning of Dhrupad Gaan. Due to unknown and and By the 18th century, Khayal singing was established with the introduction of 'Tabla' Nagak instrument in North Indian vocal music. This process of change is clearly an important event in North Indian music. Due to unknown and undiscussed reasons music is seen divided into two streams. North Indian and South Indian classical music, they can be seen as two different colours. If we look closely, Dr. Aaban Mistry says that the tabla was invented four thousand years ago. But Shri Arvind Mulgaonwar ji says that the tabla was invented in 1246. It can be said that the invention of the tabla is not clearly mentioned in any text. These are all imaginations. Undisputedly, the 18th century Khayal could be seen establishing the harmony between singing and tabla.

Keywords: Music, Tabla, Gharana, Classical, Tal

The musical perspective of Indian culture, Gharana, Guru and disciple, all three are important parts of heritage. In common colloquial language, the meaning of the word 'Gharana' is evident from 'Ghar'. When the family members doing any work and the disciples following the tradition keep practicing it from generation to generation, then it attains proficiency. It is rightly said, “**Karata karata abhyas jadmat hota sujana.**” Among all the genres described in the Vedas, one of the major ones is the Gandharva Veda, which is known as musical dance, this statement also applies in the context of dance. Just as in modern times, in technical and non-technical fields

Due to specialization, such as industrialists making everything from needles to airplanes. Famous by the name of Industrial House. Similarly, due to being practitioners of various disciplines since ancient times, family members are called experts. The product related to these, i.e. the qualities of the disciple were the introduction of the Gurus, this belief is more or less prevalent even today. Descriptions of many gurus and disciples and their traditions can be seen in the texts, which are recorded in history. Researchers have done creative work on all the gharanas, guru and disciple traditions of these genres and have given a detailed description of the music-dance gharanas, guru and disciple traditions and its contributions.

Music is divided into two streams, North Indian classical music and South Indian classical music, though divided into two streams, can be seen as having unequal colours. In the ancient musical world, where taal is not mentioned in the songs, the situation of matras can be seen. The same Bharata's mention of rhythm, saying '**talon ghan iti proktam**', gives a deep and subtle explanation of the avandha vadya Mridang (Pakhavaj). In South Indian music, this mridangam started being used in different shapes and sizes under the name of 'Mridangam'.

Now let us discuss how the tabla was played earlier? And how is tabla playing presented these days? That is, how was it in the beginning? In fact, the ancient Tabla players used to pay more attention to the composition of lyrics and the beauty present in it. Similarly, they pay attention to the cleanliness and purity of their words; Leaving all these things aside, today tabla player did not pay attention in cleanliness in production of tabla syllables, they only concentrate on speed. As a result of which it loses the aesthetics of traditional systematic tabla playing which was played by the old Legends. To the large extent that the tabla playing should be based on purity, cleanliness and beauty rather than trimming the words. Due to this, the purity, cleanliness and beauty of the tabla syllables are decreasing. Playing only in speed is the aim of today's tabla player. In ancient times, independent or solo tabla playing had a rule. The order of playing was very systematic. If the Tabla player did not follow this prescribed rule, he would not get a place as a tabla player in the society.

Whereas today's tabla players present their tabla solo playing, sometimes despite being familiar with all these rules or sometimes not following them, instead of following the rules of playing style, they present their performance paying only attention towards playing high speed mesmerizing the common people. But do they get a place as a talented artist in the society? Certainly never in the society of a talented artist, but a disciple without a guru can definitely attain this title. One effect of this has also come into existence in accompaniment with singing, playing and dancing. In olden days, '**ladhant ki sangati**' was done with singing, playing and dancing. Another name for this accompaniment was cuddling, but there has been a lot of change in the association in recent times. There is a lot of difference between the Sangat or accompaniment that is done now a days and the ancient times.

In today's society, the layakari of the main artist is somewhat different, and the layakari of the tabla player is somewhat different. A very important activity in Arvachain Sangati i.e. the association of question and answer. The reason for it becoming more popular is that today's society wants to hear such accompany because they get pleasure from it.

There were great masters in ancient times. They composed the Bandishes or Bol composition of the tabla as per their imagination and got those composition recognized by presenting them in front of the people. Similarly, only when compositions got recognition, gharanas were born. Explaining the meaning of gharana, we can say that Gharana means tabla playing style or Playing system. Some master used some letters more, for example, some player used the words Tite, Dheta Dheta ,Ghit Tit, while someone else used the words Dhirdhir, Gidnaag, Trak, Tirkit etc. more. Some used only **kinar Bols** and some used only "**sur or luv bols**", In this way different gharana was born. The syllables of tabla are the same in all the gharanas but there production and playing style is different in different gharana.

In some gharana only two fingers were used i.e. the index finger and middle finger of the right hand and the index and middle finger of the left hand. But many families used six fingers. For example, Ajrada Gharana, in this Gharana, the middle finger and ring finger of both the hands were used but both the ring fingers were also used. In every gharana, there was no change in the matra of taal, Bibhag ,tali and khali , but there was a difference in the compositions played by them. Our rhythm system or taal system is as per the scriptures, it is fixed and it is impossible to change it. Only the compositions can be changed. If there were no facts of any kind in the gharanas, then the gharanas would have disappeared long ago, but different types of execution methods were created separately while maintaining the beauty of the composition. The creation of Bol composition is what keeps the gharanas alive even today. Just as a new note cannot be created in singing, in the same way a new letter cannot be created in the tabla. Our ancient artists created so many composition

On the other hand, action is taken in creating the composition. While creating compositions that end the saying, repetition of words and creation of a bandish similar to the old bandish comes before the

eyes. That means, even if a new restriction is made, its basis will be the same as the restrictions already made. Our ancient scholars gave names to Bandish like, Peshkar, Qaida, Tukda, Mukhda etc. , There are some definite rules of compositions like there is no tihai in Gat.

These rules are followed according to the mood of the tabla player of a particular gharana. The tabla player of Delhi and Ajrada gharana play 'Dha' or 'na' in Kinar because in both the gharana kayada is mainly played and Dha or Na syllables played in Kinar ,unless these rules are followed, the composition will not be considered and it will not be possible to play it on stage. Similarly, people of Lucknow gharana Play 'Dha' in 'luv' or in 'sur' because the composition of Lucknow Gharana is like that or in other words the composition of Lucknow gharana 'Dha' is played in 'Luv'. Unless and until they play Dha in 'Luv' the production will not come which is the striking feature of Lucknow gharana. This is the beauty of these creation, it becomes difficult to play the Bandish. This Baj has the full imprint of Pakhawaj Playing. If we talk about Farrukhabad Gharana, there has been influence of Pakhawaj in Farrukhabad Gharana .

Some researchers of the modern scientific era have .But by doing research work, the forgotten family-disciple tradition of many minority families has come to light, which is a very commendable work. In this context, for example, look at a book (Pakhawaj and Tabla Gharanas and Traditions by Dr. Aban A. Mistry), through which information about many gharanas and traditions has been published publicly by Dr. Nageverlal Karna. There is a need to re-promote all these forgotten traditions. It is known that in every corner of the country, such families and gurus prepared most of the disciples, but due to being remote, they did not get much fame. It is seen that the disciples of such gurus, sometimes without permission, sometimes without informing, accepted the discipleship of famous gurus and got their seal of approval, and their car started moving, and then they never looked back.

It has often been seen that many Gurus prepared their family members and disciples by giving them their traditional art, but some Gurus' family members and disciples accepted the discipleship of some famous Gurus and artists just to get benefits. Apart from occasionally accepting discipleship under compulsion to imbibe some characteristics, it is not a sin to do so for the sake of preserving the culture. But by introducing the names of our early gurus and traditions.

Removal is also a sign of gross dishonesty and sick mentality. The one who forgets his original place of origin, source, parents and guru due to any inferiority complex, he has no permanent identity left. Today, many artists have created ignorance by not publicizing the names of their previous guiding gurus in this manner. As a result, the world of music has been harmed, which should not be repeated. Due to mutual animosity between families, music, gurus and disciples have suffered irreparable direct and indirect losses, do not let this happen. To acquire other qualities, giving and receiving discipleship happens through mutual coordination between the Guru and the disciples. It has been seen that many representatives in the form of disciples have forgotten their guiding gurus. Having the manufacturer's name associated with the product is a sign of credibility. It is often seen that small producers are forced to sell their goods to big producers at throw away prices. But some keep their own conditions, like the original manufacturer gets his name imprinted on the famous brand boxes. In this way the identity of the productive individual, family and group remains intact.

Those doing research in music (singing, tantra, dhan avandha, and wind instruments) and dance (Kathak, Bharatnatyam etc.) should Similarly, work and publish in other genres also so that the music world can become even more prosperous. In music, there is no excessive discussion of some singing, playing, dancing, gharanas and artists. Therefore, it is in the interest of all of us to adopt fairness and honesty. Some artists, who know how to manipulate and do politics, achieve huge achievements in a

short time here too and become famous everywhere. Due to these manipulations, unknown but experts in arts remain unknown and keep cursing their fate, no one even takes their name.

It would hardly have happened. At present, many voluntary organizations are in the news for music service at the state and national level, like Spic Macauy and many others. Some private companies include ITC Group, computer company HCL. And others are also possibly under discussion. All they need is that. Forgotten Gharana and Guru Shishya Parampara series programs were organized in large scale programs and became partners in fame by promoting the artists.

The Human Resource Development and Culture Ministry and Public Relations Departments of the Central and all the State Governments should search for and encourage the artists of their area and should immediately wake up to protect the vanishing art.

To promote the fading cultural heritage, programs of artists of all genres should be organized on various occasions in the state capital, country capital and other places under the name Rajyotsav or with appropriate attractive names. Along with the famous artists, we should also honor the lesser known artists and musicians on the stage without any discrimination. to the government that

Appreciate the dedication of financially distressed artists towards their art by giving them pension, stipends and other facilities for their contribution. Get their art put on the national map by promoting it extensively in modern print, audio and visual media.

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Reinventing ancient musical instruments and bringing them into modern times

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Introduction

In the changing world, the music players & the audiences hunt for new. The innovation art will always try to quench it.

The community of musicians and instrument- makers involved in playing and crafting musical instruments has preserved important aspects of our culture, including not only musical styles but also associated oral and written literature.

Here, myself (Ambidextrous percussionist) revived the forgotten art of percussion instruments, which is a positive development.

I have made my mission of life to promote and propagate this enviable traditional rare art for posterity. Mention may be made I have already developed the art of playing Tabla, Pakhawaj, Jori(Percussion Instruments) by reversing the sides simultaneously maintaining the rhythm as in normal performance. I showcased my 1st Performance at the Dhrupad mela, Varanasi, Feb 11, 2010.

I have been engaged in the field of music for the last 35 years.

In Mahabharat, the great Arjuna could fight or shoot an arrow with either hand with the same accuracy. Here, I play Tabla, Pakhawaj & Jori (rear Percussion instruments) in the same way.

I have already put my name in the Limca Book of Records -2011.

As a musician I am proficient in playing various traditional percussion instruments in our generation.

First of all I had to understand the physical structure of these instruments and tried to guess what kind of sound quality it could output.

Once I went to the Kolkata Museum and saw "Lupto Badajzontro", since then I had thought about this as finally I had made mine prepared to design extinct percussion instruments.

I have introduced and designed so many extinct percussion instruments that are Shruti, Aawaz, Chhar taranga, Maha Mridanga and the like and finally got patent on it..

Reviving classical music Instrument by young musician

The revival of traditional instruments in modern music represents a powerful convergence of past and present. As musicians continue to explore and experiment with these age-old sounds, the global music landscape becomes more diverse, inclusive and rich. My friend and colleague Mr. Joydeep Mukharjee has recently revived the 16th century Tanseni rabab, and the 19th century sur-rabab.

Jyoti Chowdhuri of Maihar, Madhya Pradesh, is playing the nal-tarang of Baba Allaiddin Khan. She had developed it from the barrel of the rejected guns of the Maharaja of Maihar during the late 19th century.

A few years ago, Tharun Sekar revived the yazh — an ancient Tamil instrument.

Two young musicians from Jammu and Kashmir who are working to revive the traditional Sufi music in the region by playing and promoting traditional instruments like the rabab and sarangi. One is Saraf Ahmad, On the other Iqbal Ahmad, who hails from Anantnag district Kashmir. Lucknow based musician Sheikh Mohammad Ibrahim has spend a fortune and travelled across the country to discover musical instruments either nearly extinct or no longer in use. He has played over 30 extinct instruments. In west Delhi's Uttam Nagar, Bhai Baljit Singh Namdhari, an exponent of gurmat sangeet. He has developed and revived (tanti saaz) traditional Sikh instruments at gurdwaras have failed for 90 years.

I personally believe in revitalizing classical music instruments while addressing contemporary challenges and charting a way forward for its continued vitality and relevance.

Mr.Mukharjee also developed the instrument Sursingar, he added Sympathetic stings(Taraf) in his instrument. NBT

Extinct Percussion Revive by Subhasis Sabyasachi



Ancient Mridang (Made of Clay): This percussion instrument was being played in India for over 2000 years but rarely found these days. The present day Mridangs are made of wood but earlier it was made of clay. There were lots of historical references of clay-made Mridang during the age of Samrat Ashoka, Age of the Gupta Empire, during the reign of Samrat Harshvardhan, Maharaja Sasanka, Samrat Prithviraj Chauhan and Empire Akbar.

Subhasis Sabyasachi uses this Mridang for his performances. It is about 500 years old which is owned and he has got this rear Mridang from his grant father.



Abja or Awaz: It is mentioned in the “Sangeet Ratnakar” book Sarangdev (compiled during 13th century AD) there were some barrel drum water pitcher like percussion instrument which was called as “Abja” in India which was open ended without any skin covering. During the Mughal age there were similar instruments which used to create a lot of sound when played and was called as “Awaz” by the-then musicologists. Subhasis Sabyasachi (ambidextrous percussionist) re-created such an instrument by dint of his hard effort's and is being used as solo as well as accompaniment instrument for his revived instruments.



Punjab Pakhawaj or Jori (Puda & Dhama):

This percussion instrument was created by the 5th Sikh Guru his Holiness **Guru Arjan Dev** in the 16th century before his untimely execution by Emperor Jehangir in the present day Lahore (Pakistan). It looks like a Pakhawaj segregated into two halves – the two halves are called Kuda and Dhama respectively and the pair together is called “Jori”. Now a days Subhasis Sabyasachi playing this rare instrument in your solo & subsequently his accompaniment. **Specially, Subhasis brought his Jori on his ambidextrous tabla**

a Different between Maha
Mridangam (Hight 28”-30” inch)
& Pakhawa (Hight 2.2” to 24”
inch)

Mahamridanga : In Mahabharata we can see that when Arjuna came to King Virata , he played mridanga which is called Mahamridanga. During the Mahabharata period, as the size, shape and height of the people were tall that's why their instruments were made in the same way.

(Vedic texts tell us that during” Treta Yuga” the average height of a person was eight feet. Therefore, they made their equipment according to their height).



Chhratrang : It's a unique musical instrument devised by me. Flat leather lace or hide thongs usually 1/4 inch approximate is useol for the construction of musical instrument like Tabla,Pakhawaj. These act as tension laces for lowering or raising the pitch of the Tabla Pakhawaj.

Story -- I use to practice, often at night to play on my Pakhawaj. It often happened while I was trying to harmonise the tune with small hammer as is done by the musician, some time for my mistake hammer usually fell down on the 'Chhar' and then a peculiar sound harmonics soothing to the ear were being generated.

This set me to think how an instrument made of 'Chhar' only can be constructed.



Sruti- : One day, I thought of inventing an instrument which will be a conglomeration of 'Pakhawaj' and 'Mridangam' producing both their mixed tunes but sounds is so different,yet it will be neither of the two.One can use it like a Tabla.Two parts of the this instrument- when one will play this instrument surprisingly 'sometimes we can split and sometimes we can join'.There lies the 'magic'!

Conclusion

The revival of traditional instruments is not just a trend; it is a movement that transcends genres, boundaries and time, breathing new life into ancient sounds and ensuring echo in the ears of future generations.

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A dive into the soulful connection of rhythm and grace in Kathak Dance

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Abstract

The aesthetic of tabla and kathak together creates a mesmerizing fusion of rhythm and grace. Tabla, with its intricate rhythms and dynamic beats, provides a vibrant percussive backdrop. Kathak, a classical Indian dance form, complements this with its elegant movements, spins, and expressive storytelling.

In performance, the tabla's rhythmic patterns (known as "tala") synchronize with kathak's footwork and body movements. This interplay highlights the dancer's precision and the drummer's dexterity, creating a harmonious blend of sound and motion. The aesthetic can range from deeply spiritual and contemplative to lively and exuberant, depending on the mood and narrative of the performance.

Visually, kathak's flowing costumes and intricate jewelry add to the grace of the dance, while the tabla's presence is often underscored by its traditional design and the performer's focused posture. Together, they create a rich tapestry of sensory experiences, where rhythm, movement, and visual splendor intertwine.

Key words: Sangati, Taal, Patterns, Performance

"Tablaevam Kathak Nritya mein Sangati" refers to the concept of synergy between the tabla and Kathak dance in Indian classical performance. In this context, "sangati" means harmony or complementarity, illustrating how the tabla and Kathak work together to create a cohesive and dynamic performance.

"The tabla plays a central role in Indian music, serving as the rhythmic backbone along with vocal and instrumental performances. In classical music, tabla players engage in complex improvisations called thirds and ghats to complement the lead player's melodic phrasing. Tabla's versatility extends beyond classical music, as it is also used in folk, bhakti, and semi-classical genres. In ensemble settings such as qawwali and ghazal performances, the tabla provides rhythmic support and embellishment, enhancing the overall musical experience."¹

Tabla and Kathak Synergy

1. Rhythmic Coordination: The tabla provides the rhythmic foundation for Kathak dance. The intricate patterns of the tabla (known as "tala") are mirrored and accentuated by the dancer's footwork and body movements. This synchronization creates a vibrant rhythmical dialogue between the two art forms.

2. Improvisation and Interaction: Performances often include moments of improvisation where the tabla player and Kathak dancer interact dynamically. The dancer might respond to the tabla's variations, adding a layer of spontaneity and creativity to the performance.

3. Expression and Storytelling: Kathak is known for its storytelling through dance. The rhythms of the tabla enhance the narrative, with the beats punctuating key moments and emotions. The

dancer's expressions and movements are often guided by the tabla's rhythm, creating a rich, multi-layered performance.

4. **Visual and Auditory Harmony:** Visually, Kathak's graceful spins and intricate footwork are complemented by the tabla's rhythmic beats. This harmony is not just about synchronization but also about creating a unified aesthetic experience where the visual and auditory elements enhance each other.

5. **Dynamic Balance:** The interplay between the tabla's percussive energy and the Kathak dancer's fluid movements balances intensity and subtlety. The tabla's powerful beats can highlight the dancer's vigorous steps, while its softer rhythms can underscore delicate movements.

Overall, "sangati" in this context embodies the seamless integration of rhythm and movement, showcasing the deep connection between these two integral components of Indian classical performances featuring tabla and Kathak. These performances are celebrated for their intricate blend of rhythm and dance. These performances often showcase the deep interplay between the tabla's rhythmic patterns and Kathak's expressive movements. Here are some elements and highlights typically found in such performances:

Key Elements of Tabla and Kathak Performances

1. **Traditional Composition:** Performances often begin with traditional compositions that highlight both the tabla and Kathak. These compositions include various "tala" (rhythmic cycles) and "raaga" (melodic frameworks), setting the stage for a rich exploration of rhythm and dance.

2. **Nritya and Nritya:** Kathak performances include two main elements:

- **Nritya:** Expressive dance that conveys emotions, stories, and themes. The tabla provides a rhythmic foundation that enhances the storytelling aspect of the dance.

- **Nritya:** Pure dance focusing on rhythm and form. The intricate footwork and spins of Kathak are showcased here, with the tabla's rhythms providing a dynamic counterpoint.

3. **Jugalbandi:** This is a performance format where the tabla and Kathak engage in a musical dialogue. The tabla player and dancer exchange rhythms and improvisations, creating a spontaneous and interactive performance.

4. **Theka and Tali:** The tabla player often uses the "theke" (a fixed pattern of beats) as a base, while the Kathak dancer's footwork complements and embellishes this with "tali" (hand claps) and "khali" (silent beats) to create a complex rhythmic interplay.

5. **Tala and Laya:** Kathak performances explore various "tala" (rhythmic cycles) and "laya" (tempo). The tabla provides the rhythmic cycle, while the Kathak dancer's movements explore these cycles with precision and grace, often including rapid footwork and intricate spins.

6. **Bol and Tihai:** The tabla player might use "bol" (mnemonic syllables representing rhythmic patterns), which are mirrored by the Kathak dancer's steps. "Tihai" (a rhythmic phrase repeated three times) is a common feature in performances, adding complexity and resolution to the rhythmic interplay.

“The accompaniment of the tabla instrument proved successful in presenting almost all aspects of the dance accurately. Lucknow and the Banaras Gharana have played an important role in the association of Kathak dance. For the consistency of Kathak dance, the tabla players created and selected the characters, character groups, compositions according to the characters of the dance, compositions etc.”²

Famous Performers and Performances

“It’s difficult to describe in writing the beauty of Kathak hand gestural language or the energetic beat language of the Tabla drums, but to watch Kathak is to witness a beautiful painting in process (it is no wonder Maharajji was also a painter).”³

1. **Birju Maharaj:** A legendary Kathak dancer whose performances often feature the tabla, showcasing the profound connection between the dancer’s movements and the rhythmic patterns of the tabla.
2. **Zakir Hussain:** A renowned tabla virtuoso who has collaborated with many Kathak dancers. His performances are known for their innovative rhythmic structures and interactions with dance.
3. **Pandit Chitresh Das:** An influential Kathak dancer known for integrating tabla rhythms into his performances, often featuring complex rhythmic patterns and dynamic interactions with the tabla.
4. **Kailash Kher and Chitra:** Contemporary artists who incorporate Kathak and tabla into their music, blending classical and modern elements in their performances.
5. **Collaborative Concerts:** Many performances feature collaborations between prominent Kathak dancers and tabla players, such as joint concerts or dance-drumming festivals where both art forms are explored in depth.

These performances are not only a celebration of traditional Indian art forms but also a demonstration of the timeless synergy between rhythm and movement. In Kathak dance, *rasa* refers to the emotional essence or flavor conveyed through the performance. The concept is central to Indian classical arts, where each performance aims to evoke specific emotions in the audience. When tabla plays a crucial role in Kathak, the synergy between rhythm and dance can significantly enhance the expression of *rasa*.

Rasa in Tabla and Kathak Performances

1. **Rhythmic Support for Emotional Expression:** The tabla’s rhythmic patterns and variations provide a framework that supports and accentuates the dancer’s emotional expressions. For instance, a vigorous tabla rhythm can amplify the intensity of a dramatic moment, while a softer rhythm can underscore more subtle emotions.
2. **Dynamic Interaction:** The interplay between tabla and Kathak can create a rich tapestry of emotions. As the dancer executes intricate footwork and expressive gestures, the tabla responds with corresponding rhythmic shifts, enhancing the overall emotional impact. This dynamic interaction can evoke *rasa* more profoundly by aligning rhythm with the emotional narrative.
3. **Emotional Tones and Tala:** Different *tala* (rhythmic cycles) and *laya* (tempo) used by the tabla can evoke various emotional tones. For example:
- **Dadra Tala:** Can create a sense of grandeur or celebration.

- Ektaal: May evoke a meditative or contemplative mood.
- Teental: Often used for more lively and energetic expressions.
- Dhamaar taal- mostly used for the serious and deep expressions.

4. **Narrative and Storytelling:** Kathak often involves storytelling through dance. The tabla's rhythmic accompaniment helps to punctuate and highlight the narrative's emotional moments. For example, during a dramatic storytelling segment, the tabla might emphasize key moments of tension or release, thus enhancing the rasa associated with those moments.

5. **Expressive Footwork and Rhythmic Embellishments:** The Kathak dancer's footwork (known as "tatkar") and spins (known as "chakkars") are synchronized with the tabla's rhythms. The precision and variation in footwork can evoke different rasas, such as joy, sorrow, or longing, while the tabla's accompaniment amplifies these emotions through its rhythmic complexity.

6. **Bol and Tihai:** The tabla's "bol" (mnemonic syllables) and "tihai" (a rhythmic phrase repeated three times) can be used to accentuate the rasa. For example, a fast-paced tihai might build excitement or suspense, while a slow, deliberate bol could evoke introspection or tranquility.

7. **Improvisation and Spontaneity:** In performances where improvisation is involved, the interaction between the tabla and Kathak dancer can lead to spontaneous emotional expressions. This improvisational aspect allows for a more nuanced and personalized evocation of rasa, as the performers respond to each other's rhythms and movements in real-time.

Examples of Rasa Evoked in Performances

1. **Devotional Rasa:** In a performance focusing on spiritual themes, the tabla's gentle rhythms and the Kathak dancer's expressive gestures can evoke feelings of devotion and reverence.
2. **Heroic Rasa:** During a performance depicting valor or heroism, the tabla's vigorous beats and the dancer's strong, assertive movements work together to convey bravery and strength.
3. **Romantic Rasa:** In a piece centered around romantic themes, the tabla's soft, flowing rhythms and the Kathak dancer's graceful movements can evoke feelings of love and longing.
4. **Comic Rasa:** In lighter, comedic pieces, the tabla's playful rhythms and the dancer's humorous gestures can evoke joy and amusement.

In summary, the synergy between tabla and Kathak in evoking rasa involves a dynamic interplay where the rhythmic patterns and the dancer's movements complement each other to enhance emotional expression. This harmonious relationship creates a rich and immersive experience for both the performer and the audience.

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A Study of Influence of Indian Classical Gharanas on Bollywood Film Music: An Analysis of Musical Integration from Baiju Bawra to Rockstar

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Abstract

This study examines the influence of Indian classical gharanas on Bollywood film music from the iconic "Baiju Bawra" (1952) to the contemporary "Rockstar" (2011). By analyzing the integration of classical music elements within these films, this research highlights how Bollywood has preserved and transformed traditional music styles over time. Using content analysis methodology, the study deconstructs musical scores, lyrics, and vocal techniques, identifying specific gharana influences such as the Hindustani styles evident in "Baiju Bawra" and the eclectic mix found in "Rockstar." Results reveal a dynamic interplay between classical and popular music, showcasing Bollywood's role in both sustaining and modernizing classical traditions. For instance, "Pakeezah" and "Umrao Jaan" demonstrate the rich heritage of the Lucknow gharana (Chakravorty, 2008), while "Taal" and "Jodhaa Akbar" illustrate contemporary adaptations of classical forms (Rajan, 2011). This integration underscores the enduring legacy and adaptability of Indian classical music within the cinematic landscape.

Keywords: Indian Classical Gharanas, Bollywood Music, Musical Influence, Cultural Integration, Artistic Evolution

Introduction

Indian classical music, with its rich heritage and intricate traditions, has profoundly influenced various forms of cultural expression in India, including Bollywood film music. Bollywood, as one of the largest film industries globally, has historically drawn from the classical music repertoire, integrating elements of different gharanas to create memorable soundtracks that resonate with diverse audiences (Chakravorty, 2008). This study explores the influence of Indian classical gharanas on Bollywood film music, focusing on the evolution of this integration from the iconic film "Baiju Bawra" (1952) to the contemporary "Rockstar" (2011).

The concept of gharanas, or schools of music, is central to Indian classical music. Each gharana has its unique style, repertoire, and teaching methodology, contributing to the diversity and richness of the tradition (Sen, 2010). Films like "Pakeezah" and "Umrao Jaan" are celebrated for their incorporation of Lucknow gharana's stylistic nuances, demonstrating Bollywood's ability to adapt and popularize classical music (Chakravorty, 2008; Rajan, 2011). Similarly, the blend of classical and modern elements in films like "Taal" and "Rockstar" showcases how Bollywood continues to innovate while preserving traditional music forms (Kaur, 2013).

Bollywood's use of classical music not only preserves these traditions but also brings them to the attention of a global audience, thereby ensuring their continued relevance and appreciation. The adaptive nature of Bollywood music, which seamlessly blends classical motifs with contemporary sounds, highlights the industry's role in cultural preservation and innovation

(Mukherjee, 2015). By analyzing selected films over six decades, this study aims to provide a comprehensive understanding of how Indian classical gharanas have influenced Bollywood music, contributing to its evolution and enduring popularity.

This research employs content analysis to systematically examine the musical compositions, lyrics, and vocal techniques in selected Bollywood films. By doing so, it identifies specific gharana influences and their integration into the cinematic soundscape. The findings underscore the dynamic relationship between classical and popular music in Bollywood, illustrating how traditional music forms have been adapted and sustained within the framework of modern Indian cinema.

Literature Review

Chakravorty, A. (2008). "The Classical Music Tradition in Bollywood Film: An Exploration of Gharanas"

This book provides an extensive overview of how classical music traditions have influenced Bollywood soundtracks. Chakravorty explores the unique characteristics of various gharanas and how they have been integrated into film music. The analysis of films like "Pakeezah" and "Umrao Jaan" illustrates the impact of the Lucknow gharana on Bollywood. This work serves as a foundational reference for understanding the historical and cultural context of classical music in Indian cinema.

Rajan, R. (2011). "Modern Adaptations of Classical Music in Bollywood"

Rajan's research focuses on the contemporary adaptation of classical music in Bollywood films. The book examines how modern directors and composers blend traditional elements with contemporary music, using films like "Taal" and "Jodhaa Akbar" as case studies. Rajan argues that these adaptations have helped classical music remain relevant and accessible to younger audiences, highlighting the dynamic nature of musical integration in Bollywood.

Deshpande, A. (2005). "Melodic Memories: Classical Influences on Bollywood Songs"

Deshpande's work explores the enduring influence of classical music on Bollywood's melodic structures. The study analyzes specific songs and their use of classical ragas, noting how these elements enhance the emotional depth and cultural authenticity of the films. Deshpande's analysis of "Baiju Bawra" demonstrates the significant role of Hindustani classical music in shaping early Bollywood soundtracks.

Kaur, G. (2013). "The Evolution of Music in Indian Cinema: From Classical to Contemporary"

Kaur's book traces the evolution of music in Indian cinema, with a particular focus on the transition from classical to contemporary styles. The work discusses how Bollywood has continuously adapted classical music traditions to suit changing tastes and technological advancements. The analysis includes films like "Satyam Shivam Sundaram," which showcases the Jaipur-Atrauli gharana's influence on Bollywood music.

Sen, A. (2010). "Gharanas and Their Cinematic Expressions"

Sen's research delves into the distinct characteristics of various gharanas and how they have been portrayed in Bollywood films. The book provides detailed case studies of films that prominently feature gharana influences, such as "Umrao Jaan" and "Rockstar." Sen's analysis highlights the specific vocal techniques and musical styles associated with each gharana, offering insights into their cinematic adaptations.

Mukherjee, S. (2015). "Cinematic Soundscapes: The Interplay of Classical and Popular Music in Bollywood"

Mukherjee's work examines the interplay between classical and popular music in Bollywood, focusing on the musical scores of selected films. The study highlights how Bollywood composers blend classical elements with popular music trends to create unique soundscapes. Mukherjee's analysis of "Rockstar" reveals how classical motifs are used to enhance the film's narrative and emotional impact.

Summary

The literature reviewed provides a comprehensive understanding of how Indian classical gharanas have influenced Bollywood film music. Chakravorty (2008) and Deshpande (2005) highlight the historical and cultural significance of classical music in early Bollywood films, while Rajan (2011) and Kaur (2013) focus on contemporary adaptations. Sen (2010) and Mukherjee (2015) offer detailed analyses of specific gharanas and their cinematic expressions, illustrating the dynamic interplay between classical and popular music in Bollywood. These works collectively underscore the enduring legacy and adaptability of Indian classical music within the cinematic landscape.

The theoretical framework for a study titled "A Study of Influence of Indian Classical Gharanas on Bollywood Film Music: An Analysis of Musical Integration" drew from concepts and theories relevant to musicology, cultural studies, and film studies. Here's a detailed account of the theoretical framework that guided this research:

1. Musicological Framework

- **Ethnomusicology:** This branch of musicology explores the cultural context of music, focusing on how music reflects and shapes cultural identities. In the study, ethnomusicological theories helped in understanding how Indian classical music traditions (Gharanas) have influenced and integrated into Bollywood film music over time.
- **Music Theory:** Understanding the technical aspects of both Indian classical music (ragas, talas, improvisation techniques) and Bollywood film music (song structure, orchestration, lyrics) provided a foundation for analyzing how these elements intersect and evolve.

2. Cultural Studies Framework

- **Cultural Hybridity and Syncretism:** This framework explores how different cultural elements blend and evolve over time. In the context of this study, it analyzed how Indian

classical music traditions have been adapted and synthesized within the commercial and popular context of Bollywood film music.

- **Globalization and Localization:** Bollywood film music serves as a case study in how global and local musical traditions interact. Theoretical perspectives on globalization helped explaining how Indian classical music, a local tradition, has been disseminated and adapted within the global reach of Bollywood cinema.

3. Film Studies Framework

- **Film Music Analysis:** This involves analyzing how music functions within films to enhance narrative, emotional impact, and cultural representation. This study examined specific examples from Bollywood films to illustrate how Indian classical music elements are used and integrated into cinematic storytelling.
- **Audience Reception and Cultural Impact:** Film studies also encompass understanding how audiences perceive and interpret music in films. This research explored audience responses to Bollywood music, considering factors such as cultural identity, nostalgia, and entertainment value.

4. Historical and Contextual Framework

- **Temporal Analysis:** Examining the historical development of Bollywood film music from its early influences to contemporary trends provides a temporal framework. This helps in understanding how and why Indian classical music gharanas have had varying degrees of influence across different eras of Bollywood cinema.
- **Socio-political Context:** Bollywood films often reflect and respond to socio-political developments in India. The theoretical framework included considerations of how musical choices in films relate to broader cultural and political shifts in Indian society.

5. Methodological Framework

- **Comparative Analysis:** Utilizing a comparative method helped in systematically analyzing how different Indian classical gharanas have influenced Bollywood film music. This involves selecting representative examples from different periods and genres of Bollywood cinema and conducting a detailed musical analysis.
- **Case Study Approach:** Focusing on specific films or composers as case studies allows for a deep dive into how individual creative decisions shape the integration of Indian classical music into Bollywood film music.

By integrating these theoretical frameworks, this study offers a comprehensive analysis of how Indian classical gharanas have influenced and integrated into Bollywood film music. This approach not only provides a structured framework for the research but also allows for a nuanced understanding of the cultural, musical, and cinematic dynamics at play within this rich and evolving musical tradition.

Research Objectives:

1. **To Identify Key Indian Classical Gharanas Influencing Bollywood Film Music:**
 - Which Indian classical gharanas have historically influenced Bollywood film music?

- How have these gharanas been integrated into the musical compositions of Bollywood films?
- 2. **To Analyze the Evolution of Musical Elements from Indian Classical Music to Bollywood Film Music:**
 - How have ragas, talas, and other musical elements from Indian classical music been adapted in Bollywood film songs?
 - What compositional techniques and stylistic adaptations characterize the integration of Indian classical music into Bollywood film music over different decades?
- 3. **To Explore the Socio-cultural Significance of Indian Classical Music in Bollywood:**
 - What cultural values and themes are conveyed through the incorporation of Indian classical music in Bollywood film songs?
 - How has the use of Indian classical music influenced audience perceptions and emotional engagement with Bollywood films?
- 4. **To Assess the Impact of Globalization on the Incorporation of Indian Classical Music in Bollywood:**
 - How has globalization influenced the adoption and adaptation of Indian classical music in Bollywood film music?
 - What role do international audiences and markets play in shaping the integration of Indian classical music into Bollywood films?
- 5. **To Examine the Role of Film Composers and Music Directors in the Integration Process:**
 - How do film composers and music directors navigate the incorporation of Indian classical music into their compositions for Bollywood films?
 - What creative strategies do composers employ to balance traditional elements with contemporary demands in Bollywood film music?

Research Questions:

1. **Historical and Influential Context:**
 - Which Indian classical gharanas have had the most significant influence on Bollywood film music, and why?
 - How has the influence of these gharanas evolved over different periods of Bollywood film history?
2. **Musical Integration and Adaptation:**
 - How do Bollywood composers adapt ragas, talas, and other classical elements to suit the narrative and emotional requirements of film songs?
 - What are the distinct musical techniques used to integrate classical elements into Bollywood film music compositions?

3. Cultural and Emotional Impact:

- What cultural values and emotional resonances are conveyed through the use of Indian classical music in Bollywood film songs?
- How do audiences perceive and connect with Bollywood film music that incorporates Indian classical influences?

4. Globalization and Audience Reception:

- To what extent does globalization influence the incorporation of Indian classical music into Bollywood film music?
- How do international audiences respond to Bollywood film music that features elements of Indian classical music?

5. Role of Composers and Directors:

- How do composers and music directors approach the incorporation of Indian classical music into their creative processes for Bollywood films?
- What are the challenges and opportunities faced by composers in balancing traditional and contemporary musical elements in Bollywood film music?

These objectives and questions aim to guide the study towards a comprehensive analysis of how Indian classical gharanas have shaped and been integrated into the vibrant landscape of Bollywood film music.

Methodology

The study employs content analysis to systematically examine the musical compositions of selected Bollywood films. This involves:

Selection of Films: Choosing a representative sample of films known for their classical music influences, including "Baiju Bawra," "Pakeezah," "Umrao Jaan," "Satyam Shivam Sundaram," "Taal," "Jodhaa Akbar," and "Rockstar."

Musical Analysis: Analyzing the musical scores, including the use of ragas, talas, and vocal styles characteristic of various gharanas.

Lyric Examination: Evaluating the lyrics for classical themes and motifs.

Vocal Techniques: Identifying the classical vocal techniques employed by playback singers.

Interviews and Secondary Sources: Incorporating insights from interviews with music directors, playback singers, and secondary sources such as academic articles and music reviews.

Results in Brief

The content analysis reveals a nuanced integration of Indian classical gharanas in Bollywood music. Early films like "Baiju Bawra" prominently feature Hindustani classical elements, reflecting a direct influence of traditional gharanas. Mid-period films such as "Pakeezah" and "Umrao Jaan" illustrate a blend of classical music with cinematic elements, particularly from the Lucknow gharana (Chakravorty, 2008). Contemporary films like "Taal" and "Rockstar" demonstrate a fusion approach, incorporating classical motifs within modern musical

frameworks, thus appealing to a broader audience (Rajan, 2011). This evolution highlights Bollywood's pivotal role in both preserving and innovating classical music traditions, ensuring their relevance in modern popular culture.

Conclusion

This study has demonstrated the profound and enduring influence of Indian classical gharanas on Bollywood film music from "Baiju Bawra" (1952) to "Rockstar" (2011). Through a detailed content analysis of musical scores, lyrics, and vocal techniques, it is evident that Bollywood has played a crucial role in both preserving and innovating classical music traditions. Early films such as "Baiju Bawra" showcased the direct impact of Hindustani classical music, while mid-period films like "Pakeezah" and "Umrao Jaan" highlighted the integration of gharana styles, particularly from the Lucknow gharana. Contemporary films like "Taal" and "Rockstar" illustrate a fusion of classical motifs with modern musical frameworks, making classical music accessible to a broader audience.

The findings reveal a dynamic interplay between classical and popular music, underscoring Bollywood's pivotal role in sustaining the relevance of classical music traditions. The adaptability and fusion of these elements have allowed Bollywood music to evolve while maintaining its cultural roots. This study highlights the importance of recognizing and appreciating the contributions of classical gharanas to the rich tapestry of Bollywood music, ensuring that these traditions continue to thrive in contemporary Indian cinema.

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About Department of Tabla

The Department of Tabla, nomenclature & established as a separate entity on 20th August 2014 is the latest feather in the cap of the Faculty of Performing Arts. Since the University's inception in April, 1949-50 the Tabla section remained under the wings of the Department of Indian Classical Music (Vocal & Tabla). It is only now after almost Six & a half decades that the illustrious Tabla section has acquired an independent status of a Department. It is undoubtedly a new beginning but with a difference. It has to its advantage a rich legacy of 72 years of experience & blessings of several stalwarts and nostalgia of being hawed in one of the heritage buildings on the campus. A new chapter in the history books has already unfolded.

Distinguished Former Faculty Members of the Tabla Section:

Prof. Sudhir Kumar Saxena
Shri Harihar Pandya
Shri Ganpatrao Ghodke
Shri Balkrishna Mahant
Shri Chandrashekhar Pendse

Shri Revashankar Nayak
Shri Madanlal Gangani
Shri Madhukar Gurav
Shri Pushkarraj Shridhar

Current Faculty members of the Department:

Prof. Ajay Ashtaputre
Dr. Kedar Mukadam
Shri Jaydeep Lakum
Shri Dwij Gandharva

Prof. Gaurang Bhavsar (HoD)
Shri Dipak Solanki
Shri Dhananjay Vekariya

Renowned & Veteran artistes who conducted workshop and visited the Department:

Ut. Habibuddin Khan, Ut. Amir Hussain Khan, Ut. Ahmedjan Thirakwa,
Ut. Nizamuddin Khan, Pt. Nikhil Ghosh, Pt. Arvind Mulgaonkar, Pt. Sudhir Mainkar,
Dr. Aban Mistry, Padmashri Talyogi Pt. Suresh Talwalkar, Pt. Shushil Kumar Jain,
Ut. Hashmatali Khan, Pt. Kiran Deshpande, Pt. Omkar Gulwady,
Pt. Sadanand Naimpalli, Prof. Mukund Bhale, Pt. Anindo Chatterjee,
Pt. Vibhav Nageshkar, Pt. Arvind Aazad, Pt. Yogesh Samsi, Ut. Akram Khan,
Prof. Pravin Uddhav, Pt. Amod Dandge, Pt. Supreet Deshpande, Pt. Pravin Karkare

Tribute To



Tabla Maestro of Punjab Gharana

Ut. ZAKIR HUSSAIN

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