

**CONTRIBUTION OF USTAD IQBAL AHMED KHAN IN  
THE GROWTH AND JOURNEY OF DILLI GHARANA**

Thesis Submitted for the Award of the Degree of

**DOCTOR OF PHILOSOPHY**

in

**Performing Arts-Music**

By

**Subodh Pandey**

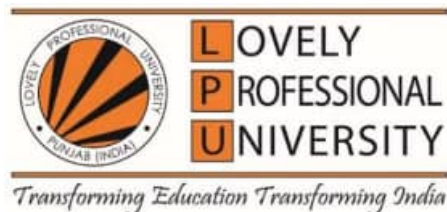
**Registration Number: 42000613**

**Supervised By**

**Dr. Smriti Bhardwaj: 23748**

**Department of Performing Arts (Assistant Professor)**

**Lovely Professional University**



**LOVELY PROFESSIONAL UNIVERSITY, PUNJAB**

**2025**

## DECLARATION

I, hereby declared that the presented work in the thesis entitled “*Contribution of Ustad Iqbal Ahmed Khan in the Growth and Journey of Dilli Gharana*” in fulfilment of degree of **Doctor of Philosophy (Ph. D.)** is outcome of research work carried out by me under the supervision of Dr. Smriti Bhardwaj, working as Assistant Professor & COD, in the Department of Performing Arts of Lovely Professional University, Punjab, India. In keeping with general practice of reporting scientific observations, due acknowledgements have been made whenever work described here has been based on findings of other investigator. This work has not been submitted in part or full to any other University or Institute for the award of any degree.



**(Signature of Scholar)**

Name of the scholar: Subodh Pandey

Registration No.: 42000613

Department/school: Department of Performing Arts

Lovely Professional University, Punjab, India

## CERTIFICATE

This is to certify that the work reported in the Ph. D. thesis entitled “*Contribution of Ustad Iqbal Ahmed Khan in the Growth and Journey of Dilli Gharana*” submitted in fulfillment of the requirement for the award of degree of **Doctor of Philosophy (Ph.D.)** in the Department of Performing Arts of Lovely Professional University, Punjab is a research work carried out by Subodh Pandey (Registration No.) 42000613, is bonafide record of his/her original work carried out under my supervision and that no part of thesis has been submitted for any other degree, diploma or equivalent course.

A handwritten signature in black ink that reads "Smriti Bhardwaj". The signature is written in a cursive style and is underlined with a single horizontal line.

**(Signature of Supervisor)**

Name of supervisor: Dr. Smriti Bhardwaj

Designation: Assistant Professor & COD

Department/school: Department of Performing Arts

University: Lovely Professional University, Punjab

## Abstract

This study, titled "Contribution of Ustad Iqbal Ahmed Khan in the Growth and Journey of Dilli Gharana," is an attempt to unearth the profound impact and enduring legacy of Ustad Iqbal Ahmed Khan in the universe of Hindustani classical music. This becomes even more prominent through the lens of the Dilli Gharana tradition which has been nurtured and patronized by Ustad Iqbal Ahmed Khan for a long time till he breathed his last. Ustad Iqbal Ahmed Khan is admired for his exceptional vocal prowess. But that was not the only thing he will be remembered for. He also had an unparalleled contribution as a guru alongside being a cultural custodian of Hindustani Classical music especially the Dilli Gharana tradition. Alongside this he has been an innovator and a promoter of both classical and Sufi musical traditions.

This research aims to present a comprehensive analysis of his multifaceted personality and explore the various roles played by him and the breadth of his influence on the Dilli Gharana. This research highlights his efforts in revitalizing and sustaining this musical heritage during a period marked by significant socio-cultural upheavals. These socio-cultural disturbances include the events like partition, globalization and the birth and rise of internet driven media.

The research is guided by several key objectives as recommended by the Research Advisory Committee (RAC). Firstly, it aims *to* study the contribution of Ustad Iqbal Ahmed Khan as a guru. This further aims to explore his pedagogical approach and his mentorship style. This is further substantiated by the exploration of the impact he had on his disciples. As a Guru, he not only altered the course of Hindustani Classical Music through his disciples but also as a Guru in totality. This research seeks to understand how his teaching methodologies contributed to the propagation and preservation of the Dilli Gharana tradition. Dilli Gharana has been a very rich musical tradition and has been a mine of culture and tradition. Its preservation not only meant the good of Hindustani Classical music but overall history of the region.

Secondly, the study explores his role in promoting Sufism and Sufi music. The study examines how he blended the Sufi elements with Hindustani classical music. This led to the enrichment of the spiritual and emotional depth of his performances. This study also investigates his involvement in Sufi music festivals and collaborations with other artists. Thirdly, the research focuses on his efforts in promoting Indian classical music on both national and international platforms. The study tries to explore his participation in music festivals and how he promoted the Hindustani Classical Music through it. He further participated in various cultural events and thus led to the influence where he fostered in generating an appreciation for the Dilli

Gharana's unique style. This way he had a profound influence on the complexion of how the Gharana is perceived overall. The study tries to explore it. The other remaining objectives include the identification and documentation of the various Ragas and scales invented by Ustad Iqbal Ahmed Khan. This is examining the new compositions he introduced and their impact on the Hindustani classical musical repertoire. Lastly, the study aims to investigate his contributions to visual media and performing arts. This includes highlighting his work in TV serials, plays and documentaries. This also highlights how he helped in documentation and dissemination of the Dilli Gharana tradition to the future generations via popular media.

The research methodology includes both primary and secondary data collection method to ensure a comprehensive and nuanced understanding of Ustad Iqbal Ahmed Khan's contributions. Primary data collection includes structured personal interviews with family members and direct descendants of the Dilli Gharana. It also includes interviews with artists from other traditions and contemporaries of Ustad Iqbal Ahmed Khan to gain a neutral perspective on his influence. Secondary data collection involves an extensive review of existing literature that includes published interviews, articles, books and other documented sources that highlight not only the contribution of Ustad Iqbal Ahmed Khan but also the legacy of Dilli Gharana tradition. The secondary data sources include archives from the University of Delhi, All India Radio, Indira Gandhi Centre of Performing Arts (IGNCA), Sahitya Kala Parishad (SKP), Doordarshan, ICCR and JASHN-E-REKHTA.

Despite Ustad Iqbal Ahmed Khan's untimely and recent demise, his achievements are big and thus there is a need to bring a renewed attention to his contributions. He has had a tremendous impact and influence and there remains a significant research gap regarding his impact. While extensive research on the Dilli Gharana and its distinctive style is amiss, there is also a lack of comprehensive studies specifically focusing on Khan Sahib's contributions in musical traditions and Dilli Gharana.

Additionally, some of his claims regarding the origin and development of instruments like the Sitar, a singing vocal tradition like Khayal and a unique instrument called Tabla lack validation due to inconsistent chronological data and can be considered as a research gap but also provides a lot of claim-based support to these claims. It offers a scope of critical research gap and shows what all research needs to be done. Ustad Iqbal Ahmed Khan was renowned for his dedication to teaching and mentoring. His pedagogical approach emphasized rigorous training methods and his vocal discipline. He was believed to have a deep emotional connection to the music

and his disciples. His students who are globally scattered, continue to propagate his teachings while ensuring the continuity of his Dilli Gharana tradition across the globe. Ustad Iqbal Ahmed Khan Sahib's teaching methods were rooted in the traditional guru-shishya Parampara. However he also incorporated modern pedagogical techniques to suit the contemporary needs of the modern day students. His emphasis on Swara (Notes), Laya (Tempo) and Bhava (Emotion) helped his students achieve a holistic understanding of music.

Ustad Iqbal Ahmed Khan Sahib was instrumental in blending Sufi music with Hindustani classical music. He enriched the spiritual and emotional depth of his performances and also propagated the Sufi music. He actively participated in Sufi music festivals and collaborated with various artists to bring Sufi music to mainstream audiences. His performances were known for their deep spiritual resonance and often left audiences profoundly moved. He believed in the transformative power of music specially the Sufi music and used it as a means to promote peace, harmony and spiritual awakening.

As a vocal advocate for classical music, Ustad Iqbal Ahmed Khan performed extensively for both national and international audience. He organized music festivals and cultural events and also fostered appreciation for classical music among diverse audiences. His efforts in popularizing the Dilli Gharana's unique style have been widely acknowledged. Ustad Iqbal Ahmed Khan Sahib's international tours helped in bridging cultural gaps and introduced global audiences to the rich heritage of Dilli Gharana. He also worked tirelessly to create platforms for young musicians. He provided them with opportunities to showcase their talent and learn from seasoned artists through various programs initiated by him. Ustad Iqbal Ahmed Khan's creative genius is evident in his invention of several new Ragas and scales. His compositions reflect a deep understanding of musical nuances and an innovative spirit. These new creations have enriched the Hindustani classical music repertoire and are performed by musicians worldwide. Ustad Iqbal Ahmed Khan Sahib's innovative approach to Raga creation involved blending traditional structures with contemporary elements. He thereby created a fresh and unique sound that was heard not by many. His Ragas like "Raga Iqbal" and "Raga Dilshad" have been widely appreciated for their melodic richness and emotional depth. Beyond live performances, Ustad Iqbal Ahmed Khan's contributions to TV serials, plays and documentaries have been significant. His work in these media has helped in documenting and disseminating the Dilli Gharana tradition to a broader audience. This has further led to ensuring its preservation for future generations. His involvement in media projects provided a visual and auditory archive of his work, making it accessible to people who might not have the opportunity

to experience live performances. His contributions to television programs like "Raga Rang" and documentaries on Sufi music have been instrumental in educating the public about the nuances of Hindustani classical music.

The study highlights the pivotal role of Ustad Iqbal Ahmed Khan in the growth and journey of the Dilli Gharana tradition. His multifaceted contribution as a Guru, innovator and cultural ambassador has left an indelible mark on Hindustani classical music. By documenting and analyzing his work, the research attempts to fill a crucial gap in understanding his impact and ensures that his legacy continues to inspire and guide future generations of musicians. Ustad Iqbal Ahmed Khan's life and work exemplify the rich cultural heritage of India and underscore the importance of preserving and promoting traditional arts in a rapidly changing world.

***Keywords: Ustad Iqbal Ahmed Khan, Dilli Gharana, Hindustani Classical Music, Sufi Music, Ragas, Musical Innovation, Cultural Preservation***

## Acknowledgement

The journey of undertaking this study, titled "Contribution of Ustad Iqbal Ahmed Khan in the Growth and Journey of Dilli Gharana," has been both intellectually stimulating and personally enriching. My interest in this topic stems from a deep-seated passion for Hindustani classical music and a profound respect for the Dilli Gharana tradition. The Dilli Gharana which has had a unique style and historical significance, has always fascinated me and the opportunity to explore the contributions of Ustad Iqbal Ahmed Khan. He was a stalwart of this gharana who presented a compelling research opportunity for all aspirants like me. Ustad Iqbal Ahmed Khan's life and work are exemplary of dedication, innovation and cultural preservation. His role in reviving and nurturing the Dilli Gharana during challenging times and his innovative approaches to music and his commitment to teaching have left an indelible mark on the landscape of Indian classical music. This study aims to document and analyze his multifaceted contributions to provide a comprehensive understanding of his impact on the growth and journey of the Dilli Gharana.

I owe a debt of gratitude to many individuals and institutions whose support and guidance have been invaluable in the completion of this thesis. First and foremost, I would like to express my deepest gratitude to my supervisor, Dr. Smriti Bhardwaj, whose insightful guidance, constructive feedback and unwavering support have been instrumental in shaping this research. Her expertise and encouragement have been a source of inspiration throughout this journey. I extend my heartfelt thanks to the family members and direct descendants of the Dilli Gharana, whose willingness to share their personal insights and experiences provided a rich primary data source for this study. My sincere appreciation also goes to the artists from other traditions and contemporaries of Ustad Iqbal Ahmed Khan who provided a balanced and neutral perspective on his contributions. Their candid interviews and reflections enriched the depth and scope of this research. I would like to acknowledge the extensive resources and support provided by the University of Delhi, All India Radio Archives, Library of Indira Gandhi Center of Performing Arts (IGNCA), Sahitya Kala Parishad (SKP), Doordarshan Archives, ICCR Archives and JASHN-E-REKHTA Archives. The access to these archives was crucial in obtaining secondary data and literature that formed the backbone of this study.

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A handwritten signature in blue ink, appearing to read 'Subodh', with a stylized flourish extending from the end.

Subodh Pandey

42000613

# Table of Contents

<b>CHAPTER-1</b>	<b>1</b>
<b>THE HISTORICAL AND CULTURAL EVOLUTION OF DELHI AND DILLI GHARANA.....</b>	<b>1</b>
1.1. HISTORICAL AND CULTURAL LANDSCAPE OF DELHI .....	1
1.2. HINDUSTANI CLASSICAL MUSIC AND GHARANA PARAMPARA.....	23
1.3. CONTRASTING DILLI GHARANA SINGING WITH OTHER GHARANAS .....	43
1.3.1 DILLI AND GWALIOR GHARANA.....	44
1.3.2. DILLI AND AGRA .....	46
1.3.3. DILLI AND KIRANA .....	47
1.3.4. DILLI AND PATIALA.....	49
1.3.5. DILLI AND JAIPUR.....	50
1.4. STALWARTS OF DILLI GHARANA .....	51
<b>CHAPTER-2</b>	<b>71</b>
<b>REVIEW OF LITERATURE .....</b>	<b>71</b>
2.1. SIGNIFICANCE OF REVIEW OF LITERATURE .....	71
2.2. REVIEW ANALYSIS .....	71
2.3. RESEARCH METHODOLOGY.....	96
<b>CHAPTER-3</b>	<b>99</b>
<b>USTAD IQBAL AHMED KHAN: DILLI GHARANA, BIOGRAPHY, PERSONALITY AND ARTISTIC PURSUIT .....</b>	<b>99</b>
3.1. INTRODUCTION.....	99
3.2. UNIQUE FEATURES OF DILLI GHARANA.....	101
3.3 BIOGRAPHY .....	102
3.4 USTAD IQBAL AHMED KHAN: THE GURU AND THE INNOVATOR.....	124
3.5 CONTRIBUTION OF USTAD IQBAL AHMED KHAN: THEORETICAL INSIGHTS, PRACTICAL MASTERY AND ADVANCEMENTS IN INDIAN CLASSICAL MUSIC EDUCATION .....	156
3.6 BREAKING STEREOTYPES AND PROMOTING INCLUSIVITY.....	158
3.7 PRESERVING AND PROPOGATING TRADITIONAL COMPOSITIONS.....	158
3.8 INTERNATIONAL RECOGNITION AND COLLABORATIONS.....	162

3.9 THE ROLE OF TECHNOLOGY IN PRESERVING THE DILLI GHARANA AND ITS FUTURE .....	162
3.10 REJECTION OF LUCRATIVE OFFERS: UPHOLDING TRADITION OVER TEMPTATION.....	164
3.11 USTAD IQBAL AHMED KHAN: PROMOTING SUFISM AND SUFI MUSIC.....	164
3.12 CONCLUSION .....	202

**CHAPTER- 4                    205**

**ANALYTICAL SYNTHESIS OF USTAD IQBAL KHAN & HIS MUSICAL CONTRIBUTIONS.....203**

4.1 USTAD IQBAL AHMED KHAN: A GURU BEYOND CONVENTIONS .....	203
4.2 UPHOLDING TRADITIONS: KHAN SAHIB'S RESPECT FOR HIS GURU AND ELDERS .....	208
4.3 MUSICAL SYNERGY: THE COLLABORATIVE SPIRIT & LEADERSHIP OF USTAD IQBAL AHMED KHAN.....	208
4.4 USTAD IQBAL AHMED KHAN & CHISTIA SILSILA .....	212
4.5 CONTRIBUTION OF USTAD IQBAL AHMED KHAN IN THE GROWTH AND JOURNEY OF DILLI GHARANA AS A PROPONENT OF HINDUSTANI CLASSICAL MUSIC.....	217
4.6 USTAD IQBAL AHMED KHAN IN TV SERIALS, PLAYS AND DOCUMENTARIES .....	220

**CHAPTER- 5                    223**

**CONCLUSION.....223**

**REFERENCES & BIBLIOGRAPHY.....238**

# CHAPTER-1

## THE HISTORICAL AND CULTURAL EVOLUTION OF DELHI AND DILLI GHARANA

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### 1.1. HISTORICAL AND CULTURAL LANDSCAPE OF DELHI

Delhi, a bustling city located in the northern part of India, stands as the nation's capital and one of its most populous urban centres. Renowned for its vibrant culture, scrumptious cuisine and splendid architecture, the city boasts a storied history that dates back to ancient times. Delhi, originally known as Indraprastha, is believed to have been established in the 6th century BC by the Pandavas, the heroic figures of the revered Indian epic, Mahabharata, as depicted in Hindu mythology.

According to Bose & Jalal (2022), over the centuries, Delhi witnessed the rise and fall of numerous empires, each leaving its indelible mark on the city's cultural fabric. One school of thought suggests that Delhi itself was founded by the legendary king Raja Dhillu in the 6th century BCE (Singh, 2019). During the Maurya Empire, spanning from 321 BCE to 185 BCE, Delhi flourished as a prominent hub of trade and commerce (Chander, 2003). The empire, characterized by its architectural marvels, including the iconic Ashoka Pillar in Delhi, contributed to the city's significance during that era. However, it was the Mughal Empire, reigning over Delhi from the 16th to the 19th century that truly shaped the city's cultural landscape (Dadlani, 2017). Under Mughal rule, Delhi witnessed the construction of some of its most illustrious landmarks, such as the awe-inspiring Red Fort, the grand Jama Masjid and the majestic Qutub Minar. Emperor Shah Jahan, in the mid-17th century, established the city of Shahjahanabad, now known as Old Delhi (Sinha, 2021). This historic city, designed by the renowned Mughal architect Ustad Ahmad Lahauri, captivates visitors with its labyrinthine alleys, bustling markets and remarkable Mughal architectural marvels, including the Red Fort and Jama Masjid (Rehman & Akhtar, 2012). Following India's independence from British colonial rule in 1947, Delhi emerged as the capital of the newly formed nation. The city witnessed several momentous events, including Mahatma Gandhi's Dandi March and the proclamation of Indian independence. With newfound freedom, Delhi underwent rapid urban development, witnessing the construction of modern buildings,

expansive highways and essential infrastructure. Presently, Delhi stands as a thriving political, cultural, educational and commercial hub in India, housing a population exceeding 29 million including the adjoining areas (Sharma, 2019).

Delhi retains its status as a vibrant cultural centre, nurturing a rich tradition of music, dance, art and literature. The city showcases an array of museums, galleries and cultural institutions that preserve and celebrate its heritage. Furthermore, Delhi hosts a multitude of festivals and celebrations throughout the year, adding to its dynamic and diverse cultural tapestry. It can be thus claimed that Delhi's historical significance as the capital of India and its diverse cultural heritage make it an enthralling destination. From its ancient origins as Indraprastha to the reign of various empires, including the Mughals and its role in India's struggle for independence, the city has evolved into a bustling metropolis while maintaining its deep-rooted cultural traditions. Today, Delhi continues to thrive as a center of politics, commerce, education and art, attracting visitors from around the globe who seek to explore its fascinating past and experience its vibrant present. Delhi's cultural vibrancy extends beyond its historical landmarks and into the realm of arts, literature and music. The city serves as a haven for artists, writers and performers, with a multitude of venues and institutions dedicated to nurturing and promoting creative expressions. Delhi is home to numerous museums that offer a glimpse into the city's rich heritage and artistic traditions (Prajapati & Kaur, 2020). The National Museum, located in the heart of the city, houses a vast collection of artifacts, artworks and historical relics that span thousands of years. From ancient sculptures and exquisite paintings to archaeological finds and cultural artifacts, the museum provides a comprehensive overview of India's artistic and cultural legacy. Art lovers can explore the thriving contemporary art scene in Delhi through its numerous art galleries. Venues such as the National Gallery of Modern Art and the Kiran Nadar Museum of Art showcase a diverse range of artworks by both established and emerging artists. These spaces not only exhibit paintings, sculptures and installations but also serve as platforms for dialogue, critique and the exploration of new artistic ideas. Literature enthusiasts flock to Delhi during the annual Delhi Literature Festival and the Delhi International Book Fair, where renowned authors, poets and thinkers gather to engage in intellectual discussions and celebrate the written word. The city is also home to prestigious literary organizations / institutions like the Sahitya Akademi

which promote and recognize excellence in literature across various Indian languages (Basu, 2023).

Delhi's cultural calendar is replete with festivals and celebrations that reflect the city's multicultural fabric. The Diwali festival, known as the Festival of Lights, illuminates the city with vibrant displays of fireworks, decorative lamps and artistic rangoli designs. The Holi festival brings a riot of colors as people joyously splash vibrant pigments on one another. The Qutub Festival, held against the backdrop of the iconic Qutub Minar, showcases mesmerizing performances of classical music and dance, attracting both local and international artists. Moreover, Delhi's cuisine is a testament to its cultural diversity. The city boasts a wide array of culinary delights, ranging from street food to sumptuous Mughlai feasts and delectable regional specialties. The bustling markets of Old Delhi, such as Chandni Chowk, offer an immersive culinary experience, with the aroma of spices filling the air and tantalizing flavors waiting to be savored.

Music is also deeply ingrained in Delhi's cultural identity, with a thriving classical music scene and a rich tradition of Sufi music (Neuman, 1990). The city hosts numerous music festivals and concerts, featuring maestros of Indian classical music, ghazals and qawwalis. The famous Shankar's International Dolls Museum also hosts puppet shows and musical performances that captivate audiences, both young and old.

Delhi's cultural heritage, combined with its cosmopolitan character, makes it a melting pot of diverse traditions and influences. Its ability to seamlessly blend the ancient with the contemporary, the traditional with the modern, is a testament to its dynamic spirit. From ancient mins to bustling markets, serene temples to bustling bazaars, Delhi continues to captivate and inspire, offering a tapestry of experiences that celebrate the depth and richness of India's cultural heritage. In addition to its cultural and artistic offerings, Delhi is also a thriving hub for commerce and economic activity. The city is home to numerous industries, including information technology, telecommunications, finance and manufacturing. It serves as a significant center for business and trade, attracting both national and international companies seeking to tap into the vast consumer market of India. Delhi's strategic location and well-developed infrastructure contribute to its economic growth and prominence. The city is connected to major national and international destinations through an extensive network of roadways, railways and an international airport. Its connectivity and accessibility make it ideal

destination for conferences, trade fairs and exhibitions, further enhancing its position as a commercial hub. As the political capital of India, Delhi plays a pivotal role in shaping the country's governance and policymaking. The city houses the Parliament of India, the President's House and numerous government ministries. It serves as a center for political discourse, with frequent debates, discussions and rallies that shape the national narrative. However, like any other urban center, Delhi also faces challenges. Rapid urbanization has led to issues and the city continues to grapple with finding a balance between preserving its historical heritage and embracing modern development. Efforts are underway to address these challenges and make Delhi a more sustainable and livable city. Initiatives to preserve the historical monuments and the art forms is underway and is being advocated via civil society and equally supported by the state and central governments.

Summarizing the dynamic Delhi and its history, it can be said that Delhi stands as a remarkable city with a rich cultural heritage, dynamic economic landscape and intellectual vibrancy. Its historical landmarks, artistic traditions and bustling markets showcase the diverse tapestry of India's past and present. As we delve into India's history, let us explore the fascinating narratives of ancient, medieval and modern India, unveiling the captivating tales that have shaped this extraordinary nation.

### **1.1.1. DELHI IN ANCIENT TIMES**

Delhi is a city with a captivating ancient history which dates back to over 5,000 years. Delhi has served as a prominent center of power, culture and civilization for countless empires and kingdoms that have shaped the history of the region throughout the centuries. The roots of Delhi's historical significance can be traced back to references in ancient Indian epics, such as the Mahabharata, which has the specific mention of the city of Indraprastha. It is believed to have been situated in the present-day area known as Purana Qila, located in the heart of modern Delhi. Delhi's historical journey unfolds through the narration of rise and fall of various empires which includes the Mauryan and Gupta Empires. During the reign of the Tomara Rajputs in the 11th century, Delhi was seen as a place full of prosperity which was marked by the construction of impressive temples and other architectural marvels. The Gupta Empire, which flourished from the 4th to the 6th century CE, left an ineradicable impact on Delhi's

cultural and historical landscape. The city emerged as a renowned center of learning and scholarship during this era that attracted many scholars and philosophers who further contributed to the intellectual milieu of the time. However, it was under the rule of the Chauhan Rajputs in the 11th century that brought Delhi in the list of major cities (Singh, 2019). The Chauhans established their capital in Lal Kot (Mani, 2006) and their dynasty left an everlasting legacy through the construction of magnificent forts and structures in and around Delhi, many of which still stand as testaments to their architectural dexterity. The 12th century witnessed a significant turning point in Delhi's history. It was the time when it fell under the control of Prithviraj Chauhan, only to be defeated by the invading armies of the Delhi Sultanate in 1192. The Delhi Sultanate, a Muslim empire that reigned over much of northern India for over three centuries, marked a transformative phase in Delhi's history. Under the Sultanate's rule, Delhi became a thriving center of Islamic culture, learning and architectural brilliance. The most renowned monuments from this era include the Qutub Minar, an awe-inspiring minaret that stands as a authentication to the claims around the architectural grandeur of the time, the Alai Darwaza, an imposing gateway and the Jama Masjid, one of the largest mosques in India, all of which continue to grace the landscape of Delhi to this day.

Delhi's ancient history reveals a tapestry of diverse influences, with each empire and kingdom leaving its mark on the city's cultural and architectural heritage. It can be said that the composite history of Delhi is nothing but an embroidery consisting of designs from various different empires. From the ancient tales of the Mahabharata to the flourishing Gupta Empire, the rise of the Chauhans and the Islamic splendor of the Delhi Sultanate, Delhi's past is a proof to the scholarly views that claim Delhi to be having dynamic nature of Indian history.

Delhi's historical significance extends beyond its architectural wonders and dynastic reigns. It served as a melting pot of cultures, attracting scholars, philosophers and artists from across the region. The city became an intellectual hub, fostering a vibrant exchange of ideas and contributing to the development of knowledge and scholarship. It would not be an overstatement to say that Delhi's ancient history is a tale woven with threads of grandeur, resilience and cultural vibrancy. From its mythical origins in the Mahabharata to the rise and fall of empires, Delhi has witnessed the ebb



and flow time. Its architectural marvels, artistic achievements and intellectual pursuits bear testimony to the richness of its ancient heritage. As we delve further into the annals of Indian history, exploring the medieval and modern epochs, we will unravel the captivating narratives that have shaped the extraordinary past of India.

### **1.1.2. DELHI AND THE DELHI SULTANATE**

The Delhi Sultanate, a Muslim empire that held sway over a substantial portion of northern India from the 13th to the 16th century, played a transformative role in Indian politics and culture. Its foundation in Delhi by Qutb-ud-din Aibak in 1206 marked the dawn of a new epoch, leaving an indelible mark on the trajectory of Indian history (Syed, Akhtar & Usmani, 2011).

#### **The Slave Dynasty (1206-1290)**

- The Delhi Sultanate was inaugurated by Qutb-ud-din Aibak, a former slave of Muhammad of Ghor, the Ghurid Sultan.
- Establishing the Slave Dynasty, Aibak ascended to power and ruled over Delhi and a substantial part of northern India for almost a century.
- The dynasty's rule witnessed remarkable architectural achievements, including the construction of the iconic Qutub Minar.

#### **The Khilji Dynasty (1290-1320)**

- The Khilji Dynasty, founded by Jalal-ud-din Khilji, emerged as a successor to the Slave Dynasty.
- Jalal-ud-din Khilji overthrew the last ruler of the Slave Dynasty, marking a shift in the Delhi Sultanate's political landscape.
- Renowned for its military conquests and expansionist policies, the Khilji Dynasty extended the Sultanate's dominion into southern India.

### **The Tughlaq Dynasty (1320-1413)**

- The Tughlaq Dynasty, initiated by Ghiyas-ud-din Tughlaq, a former governor of Punjab, brought about significant administrative reforms and sought to centralize power in Delhi.
- The Tughlaq Dynasty introduced innovative administrative policies and undertook ambitious infrastructural projects, including the construction of new cities like Tughlaqabad.

### **The Sayyid Dynasty (1414-1451)**

- The Sayyid Dynasty was established by Khizr Khan, a former governor of Multan.
- This relatively short-lived dynasty was marred by political instability and economic decline.
- Despite its brevity, the Sayyid Dynasty left its imprint on the socio-political fabric of the Delhi Sultanate.

### **The Lodi Dynasty (1451-1526)**

- The Lodi Dynasty, founded by Bahlul Khan Lodi, a former governor of Sirhind, assumed power in the Delhi Sultanate.
- Known for their military prowess, the Lodis sought to expand the Sultanate's territorial boundaries.
- The dynasty's reign witnessed the construction of architectural wonders, such as the grand Jama Masjid. However, the Lodi Dynasty met its demise with the defeat of Ibrahim Lodi at the hands of Babur, the founder of the Mughal Empire, in the Battle of Panipat in 1526.

During the reign of the Delhi Sultanate, Delhi blossomed into a noticeable center of Islamic culture and learning (Nizami, 2020). The sultans nurtured an environment encouraging intellectual growth and patronized scholars and artists, attracting talent from across the region. The architectural landscape of Delhi was forever transformed, with the construction of magnificent structures such as the towering Qutub Minar, the imposing Alai Darwaza and the grand Jama Masjid. Beyond their architectural

contributions, the sultans implemented administrative reforms and economic policies that fortified the Delhi Sultanate and spurred economic growth. The introduction of new agricultural techniques, irrigation systems and trade regulations invigorated the region's economy. The Sultanate's administrative framework also underwent significant enhancements, establishing a more efficient governance structure. Delhi Sultanate, thus stands as a pivotal chapter in the annals of Indian history, shaping the political, cultural and architectural landscape of Delhi. From its humble beginnings under the Slave Dynasty to the grandeur of the Lodi Dynasty, the Sultanate left an unforgettable mark on the history of the region.

The Delhi Sultanate's influence extended beyond military conquests and political dominance. It nurtured a vibrant Islamic culture, fostering an environment of intellectual exchange and artistic patronage. Scholars and philosophers flocked to Delhi, contributing to a flourishing academic and literary scene. The city became a hub of learning, attracting renowned intellectuals who enriched the intellectual tapestry of the Sultanate. The administrative reforms implemented by the sultans contributed to the consolidation of power in Delhi. They introduced innovative policies aimed at streamlining governance, enhancing revenue collection and promoting trade and commerce. The Sultanate's efficient administrative machinery facilitated economic growth, attracting merchants from far-flung regions and establishing Delhi as a vibrant centre of trade.

However, the Delhi Sultanate's hegemony was not without challenges. Political instability and regional conflicts often plagued the empire, leading to periodic disruptions and changing power dynamics. The Sultanate faced invasions from external forces, such as the Mongols, which tested its resilience and ability to maintain control. Nonetheless, the Delhi Sultanate's legacy endures as a transformative period in Indian history. Its impact on Delhi's cultural, architectural and administrative spheres is profound. The Sultanate's contributions laid the groundwork for subsequent dynasties and empires that shaped the course of Indian history, including the mighty Mughal Empire that followed.

From the mighty Mauryas to the magnificence of the Mughals and the advent of British colonial rule, each era contributes to the majesty of India's rich and diverse history (Vanina, 2001). By examining these historical epochs, we can gain a comprehensive

understanding of the forces that have shaped the Indian subcontinent and its cultural heritage.

It can be therefore said that the Delhi Sultanate represents a significant period in Delhi's history, characterized by political upheavals, cultural vibrancy and architectural marvels.

### **1.1.3. RISE AND FALL OF MUGHAL EMPIRE IN DELHI**

The Mughal Empire, spanning from the early 16th century to the mid-19th century, left an ineffaceable mark on the history of Indian subcontinent. Under the leadership of Babur, the empire's founder and subsequent rulers, the Mughals ushered in a new era of politics, culture and art in Delhi and beyond (Wink, 2024).

#### **1. Babur (1526-1530)**

- Babur established the Mughal Empire by defeating Ibrahim Lodi, the last ruler of the Lodi Dynasty, in the Battle of Panipat.
- He expanded his empire by conquering northern India and parts of Afghanistan.
- Babur's reign laid the foundation for Mughal rule and marked the beginning of a new chapter in Indian history.

#### **2. Humayun (1530-1540 and 1555-1556)**

- Humayun, Babur's son, faced several challenges, including the brief loss of power to Sher Shah Suri, an Afghan ruler.
- He regained the throne and continued his father's expansionist policies.
- Humayun's reign was characterized by periods of both prosperity and adversity.

#### **3. Akbar (1556-1605)**

- Akbar, one of the most illustrious Mughal emperors, expanded the empire and implemented significant reforms.

- He abolished the jizya tax on non-Muslims, promoted religious tolerance and introduced a new land revenue system.
- Akbar's reign witnessed a flourishing of art, literature and cultural exchange.

#### **4. Jahangir (1605-1627)**

- Jahangir, Akbar's son, was a patron of the arts and culture.
- He commissioned several notable structures, including the Shalimar Bagh in Srinagar and the Jahangir Mahal in Agra.
- Jahangir's reign showcased a vibrant cultural scene and the emergence of distinct artistic styles.

#### **5. Shah Jahan (1628-1658)**

- Shah Jahan is renowned for his architectural patronage and his enduring contributions to Delhi's skyline.
- He commissioned iconic structures such as the Taj Mahal, the Red Fort and the Jama Masjid.
- Shah Jahan's reign epitomized the splendor and opulence of Mughal architecture.

#### **6. Aurangzeb (1658-1707)**

- Aurangzeb, Shah Jahan's son, adopted a more conservative approach to governance and religion.
- His reign was marked by religious intolerance and a focus on expanding the empire through military conquests.
- However, Aurangzeb's policies contributed to political instability and economic decline in the later years of the Mughal Empire.

- The Mughal Empire experienced a gradual decline after Aurangzeb's death in 1707.
- Political instability, economic challenges and the rise of regional powers weakened the empire's hold.
- The Indian Rebellion of 1857 marked the end of the Mughal Empire, as the British Raj took control of India.

During the Mughal period, Delhi flourished as a centre of art, culture and architecture. The Mughal emperors left a lasting legacy through the construction of magnificent buildings and monuments that showcase their architectural prowess.

- The Red Fort, a UNESCO World Heritage Site, exemplifies Mughal architecture with its imposing walls, intricate designs and opulent palaces.
- The Jama Masjid, one of India's largest mosques, stands as a testament to Mughal religious architecture, with its grand scale and intricate details.
- Humayun's Tomb, a precursor to the Taj Mahal, exhibits a harmonious blend of Persian and Indian architectural elements.
- The Mughals also introduced administrative reforms and economic policies that played a vital role in promoting economic growth and development in India.
- Administrative Reforms: The Mughal emperors implemented various administrative reforms to strengthen governance and ensure effective administration.
- Akbar introduced a centralized administrative system known as the Mansabdari system, which classified officials into ranks (mansabs) based on their military and administrative capabilities.
- The emperor established a network of efficient revenue administration to enhance tax collection and revenue management.
- Akbar's policy of Sulh-i-Kul, or universal tolerance, aimed to foster religious harmony and ensure equal treatment for people of all faiths.
- Economic Policies: The Mughals implemented economic policies that stimulated trade, commerce and agricultural productivity.

- They encouraged agricultural expansion and introduced innovative techniques such as the construction of canals and irrigation systems to improve agricultural output.
- The Mughal rulers established an extensive network of trade routes, including the famous Grand Trunk Road, which facilitated trade and cultural exchange.
- The empire's flourishing trade connections extended to Europe, with European traders establishing commercial links with the Mughal Empire.
- The Mughal Empire's patronage of the arts, culture and literature also contributed to its academic and intellectual legacy.
- Art and Culture: Mughal emperors were renowned for their appreciation of art, resulting in the emergence of a distinct Mughal artistic style.
- The imperial courts attracted artists, poets and scholars who enriched the cultural landscape of the empire.
- The Mughals commissioned exquisite miniature paintings, notable examples of which depict courtly life, historical events and literary works.
- Persian literature, including poetry and historical writings, received considerable patronage during the Mughal era.
- Architecture: The Mughals left an enduring architectural legacy, characterized by grandeur, intricate designs and a fusion of Persian, Islamic and Indian styles.
- The Taj Mahal, commissioned by Shah Jahan as a mausoleum for his beloved wife Mumtaz Mahal, stands as an iconic masterpiece and a symbol of Mughal architecture.
- The Red Fort, with its impressive fortifications and majestic palaces, served as the seat of Mughal power in Delhi.
- Other notable architectural achievements include Humayun's Tomb, the Jama Masjid and various ornate gardens such as the Shalimar Bagh and the Nishat Bagh.

The Mughal Empire's reign in Delhi marked a significant chapter in Indian history, encompassing political, cultural and artistic achievements. Through their dynamic leadership, administrative reforms, economic policies and patronage of the arts, the Mughals left an indelible impact on Delhi's landscape and shaped the course of Indian

civilization. The subsequent decline of the empire and the emergence of the British Raj would shape the future trajectory of India's history.

#### **1.1.4. BRITISH RAJ AND CULTURAL AESTHETICS DURING THE COLONIAL ERA**

The history of the East India Company and the city of Delhi is intricately linked to the colonial era in India. The East India Company was established in 1600 by a consortium of British merchants with the objective of engaging in trade with the East Indies, including India (Chatterjee, 2021). Over time, the company expanded its influence in Indian affairs and gradually acquired political power through military conquests and strategic alliances with local rulers. One pivotal moment in the company's trajectory was the Battle of Plassey in 1757, where the British East India Company emerged victorious against the forces of the Nawab of Bengal, Siraj ud-Daulah (Reid, 2017). This triumph granted the company control over Bengal, a region known for its prosperity and dense population. Subsequently, the company extended its territorial dominion, eventually establishing an extensive empire that encompassed a significant portion of India.

Delhi, on the other hand, has served as a crucial city in the Indian subcontinent for many centuries, serving as the capital city for most of them and helping them in their political pursuits. In the 17th century, the Mughal Empire reigned supreme in India, with Delhi serving as its seat of power. However, the decline of the Mughal Empire during the 18th century created an opening for the ascendancy of the East India Company. The Battle of Delhi in 1803 marked a decisive moment in this context, as the East India Company emerged victorious against the forces of the Maratha Empire (Roy, 2021). This triumph effectively terminated Maratha rule in Delhi, enabling the company to establish control over the city. Consequently, Delhi became the capital of the newly formed Delhi Presidency, which constituted one of the administrative divisions of British India. Under British rule, Delhi underwent substantial transformations, characterized by the construction of new edifices and the introduction of modern infrastructure. However, the British also exerted their cultural and political influence over the city, leading to tensions between the colonizers and the Indian populace (Haynes, 1991).



The impact of the East India Company on Delhi was profound. The company's control over the city and its interference in the politics of the declining Mughal Empire eroded the authority of the Mughal Emperors, who had governed from Delhi since the 16th century. The company's dominion also engendered significant changes in the urban landscape, including the construction of new structures, the introduction of Western-style education and the development of industries. However, this period also witnessed the exploitation and impoverishment of many Indians, as the company prioritized the extraction of wealth from India for the benefit of its shareholders in England.

The British East India Company's rule in Delhi resulted in a complex interplay between colonial influences and indigenous dynamics. While the company brought about certain aspects of modernity and infrastructure development, it also exerted control over local affairs and fostered economic exploitation. The imposition of British culture and institutions, such as English education and legal systems, generated both resistance and adaptation among the Indian population. Moreover, the economic policies pursued by the company had adverse consequences for many Indians, as the wealth of the region was exploited for the benefit of British interests. It can be therefore said that the rise of the East India Company and its influence over Delhi form an integral part of India's colonial history. The company's ascent to power, marked by key military victories and political maneuverings, led to its establishment of control over Delhi and the subsequent transformation of the city. Delhi, once the capital of the mighty Mughal Empire, became a centre of British colonial rule, which brought about significant changes in its governance, architecture and socioeconomic landscape. The company's rule, however, also brought exploitation and impoverishment to many Indians, underscoring the complexities and tensions inherent in the colonial encounter. The British Empire wielded a profound influence on the cultural aesthetics of Delhi during its reign in India. Upon assuming control of Delhi in the early 19th century, the city already boasted a rich and diverse cultural heritage, shaped by the Mughal dynasty and various indigenous Indian dynasties. However, with the advent of British rule, a confluence of cultural traditions and ideas emerged, gradually permeating and reshaping the aesthetic fabric of the city.

One of the most conspicuous manifestations of British influence on Delhi's aesthetics was evident in its architecture. Throughout the 19th century, the British erected numerous edifices in the city, comprising government offices, educational institutions

and churches. These buildings were often conceived in a neoclassical or Victorian style, mirroring the architectural trends prevalent in Britain at the time. Simultaneously, the British introduced modifications to existing structures, incorporating features such as verandas and balconies, which were particularly favored in British architectural sensibilities. Another facet through which British aesthetics infiltrated Delhi was by means of urban planning. The British introduced the notion of the "garden city" to Delhi, epitomized by the creation of novel neighborhoods such as New Delhi, which materialized in the early 20th century. These neighborhoods were meticulously designed to embody spaciousness and verdancy, characterized by broad, tree-lined boulevards and sprawling parks. Such an urban planning approach diverged markedly from the dense, labyrinthine nature inherent in traditional Indian cities, including Delhi.

The British Empire exerted a discernible impact on the arts scene in Delhi as well. They fostered the cultivation of Western-style painting and sculpture, which were taught in art schools established under the auspices of the British government. This burgeoning artistic milieu witnessed a spectrum of responses from Indian artists, with some embracing the novel styles and techniques, while others steadfastly adhered to traditional Indian artistic forms, spurning the allure of Western influences.

Furthermore, the British presence in Delhi left an indelible imprint on its linguistic and literary landscape. English emerged as a language of education and administration, ushering in the proliferation of a new class of English-speaking Indians. This stratum, heavily influenced by British literature and culture, forged its own literary traditions in the English language, often characterized by a critical appraisal of both Indian and British societies. The multifaceted impact of British rule on Delhi's cultural aesthetics exemplifies a complex interplay between colonial influences and indigenous responses. The architectural transformations brought forth by the British, while displaying elements of their own architectural sensibilities, also incorporated localized features and adapted to the prevailing climatic conditions. The introduction of the garden city concept in Delhi's urban planning, while reflecting British notions of order and hygiene, necessitated a negotiation with the existing social and cultural fabric of the city. Similarly, the artistic developments, both in embracing Western styles and in adhering to indigenous traditions, demonstrated a fusion of influences and a dynamic artistic discourse.

The British Empire's tenure in Delhi engendered a profound transformation in the city's cultural aesthetics. Through architecture, urban planning, arts and language, the British imprint on Delhi's cultural landscape cannot be overstated. The introduction of new architectural styles, the introduction of the garden city concept, the development of Western-style painting and sculpture and the propagation of English language and literature all contributed to a confluence of influences and a reimagining of the aesthetic fabric of the city. However, it is imperative to acknowledge that this colonial encounter also entailed negotiations, resistance and the preservation of indigenous artistic traditions, underscoring the complex and multifaceted nature of cultural assimilation and transformation.

#### **1.1.5. EMERGENCE OF DILLI GHARANA DURING THE BRITISH EMPIRE**

During the British Empire in India, the rise of the Gharana parampara, particularly the Delhi Gharana, showcased the interplay between Indian music, cultural traditions and colonial history. The Delhi Gharana emerged in the late 19th century, initially associated with the music of courtesans in Delhi who were skilled performers in music, dance and poetry. However, with the arrival of the British Empire, the courtesans faced a decline in patronage. Despite this setback, they transitioned into music instruction, passing on their knowledge to a new generation of musicians who continued the tradition (Singh, 2007).

The emergence of the Delhi Gharana exemplified the resilience of Indian cultural traditions and the enduring significance of music within Indian society despite the transformative forces of colonialism. It also paved the way for the evolution of new manifestations of Indian classical music, combining traditional and contemporary elements. Esteemed musicians such as Miyan Achpal, Ustad Tanras Khan and Ustad Chand Khan played key roles in preserving and transmitting the rich heritage of Indian classical music amidst a changing cultural landscape (Harmo & Yom, 2011).

The British Raj had a complex influence on the Delhi Gharana. On one hand, the decline of traditional patronage and the British rulers' view of Indian art forms as inferior marginalized indigenous musical traditions. However, the establishment of music schools and institutions by the British government provided opportunities for formal training and cross-pollination of musical traditions. Musicians from the Delhi Gharana

embraced these challenges by redefining their identity, performing in public concerts and incorporating Western influences into their repertoire. Despite the influence of the British Empire, the Delhi Gharana remained rooted in its heritage, preserving melodic intricacies, rhythmic nuances and improvisational techniques. Maestros of the Gharana imparted their knowledge to future generations, ensuring the continuation of its unique style. The legacy of the Delhi Gharana extends beyond the British Empire era, influencing contemporary Indian classical music with its melodic patterns, improvisations and lyrical depth.

The rise of the Gharana parampara, particularly the Delhi Gharana, during the British Empire in India demonstrated the resilience and adaptability of Indian musicians. The Gharana navigated the changing landscapes while preserving its core values, incorporating Western influences and evolving its musical expressions. The Delhi Gharana's legacy endures as a testament to artistic resilience, enriching India's cultural tapestry and inspiring generations of musicians.

#### **POSITIVE EFFECTS:**

- Exposure to Western Music

The presence of the British in India introduced Indian musicians, including those from the Delhi Gharana, to Western music instruments and music forms (Neuman, 1985). This exposure broadened their musical horizons and provided a new dimension to Indian classical music. The Delhi Gharana, influenced by Western music forms, began incorporating elements such as harmonies, chord progressions and counterpoint into their compositions and performances. This infusion of Western influences expanded the melodic and harmonic possibilities within the Gharana's repertoire, enriching the overall musical experience.

- Introduction of new instruments and techniques

With the arrival of the British, a variety of Western musical instruments became accessible to Indian musicians (Lavezzoli, 2006). These instruments, such as the piano, violin and flute, introduced new timbres and tonal possibilities to Indian classical music. The musicians of the Delhi Gharana, known for their adaptability, embraced these instruments and turned them into their performances. Additionally, the British

brought new playing techniques and musical concepts that were adopted and adapted by the musicians of the Gharana, further enhancing the technical and expressive range of their music.

- Recording technology

The British brought advancements in sound recording and broadcasting technology to India (Tipp, 2013). This new technology enabled the recording and preservation of Indian classical music, including the performances of the Delhi Gharana. The ability to capture and reproduce music in a tangible form allowed for its dissemination beyond live performances and the confines of the traditional guru-shishya (teacher-disciple) relationship. The recordings provided a means for the Gharana's music to reach a wider audience, both within India and internationally, contributing to its recognition and popularity.

- Patronage

The British, recognizing the artistic and cultural value of Indian classical music, extended patronage and support to Indian musicians, including those associated with the Delhi Gharana. This patronage came in the form of financial assistance, performance opportunities and recognition. The support from the British government and officials enabled musicians from the Gharana to flourish and gain prominence. Many talented musicians, nurtured by the patronage of the British, rose to become legends in Indian classical music, representing the rich heritage of the Delhi Gharana.

The British Empire's influence on the Delhi Gharana during their rule in India can be observed through various factors. The exposure to Western music introduced new instruments and musical forms, expanding the Gharana's repertoire. The introduction of recording technology facilitated the preservation and dissemination of the Gharana's music. Additionally, the British patronage provided support and recognition, nurturing the growth of talented musicians within the Gharana. These developments reflect the dynamic nature of Indian classical music and its ability to absorb and adapt to diverse influences, while still maintaining its unique identity.

## **NEGATIVE EFFECTS:**

- Changes in musical taste

The introduction of Western music forms and instruments by the British had a profound impact on the musical landscape of India, including the preferences and tastes of the audiences. The emergence of Western music as a prominent cultural influence brought about a shift in musical sensibilities, with audiences increasingly drawn to the novelty and allure of Western musical styles. In order to remain relevant and capture the attention of the changing audience, the Delhi Gharana had to adapt its musical expressions to incorporate elements of Western music. This adaptation, while enabling the Gharana to broaden its appeal, also resulted in a dilution of its traditional style and distinctiveness.

- Suppression of Indian culture

According to Arif & Gull (2015), the British Raj was characterized by a deliberate attempt to suppress Indian culture and promote British cultural norms and values and the authors term it as 'exploitation'. As part of their colonial agenda, the British authorities actively discouraged and marginalized traditional Indian art forms, including Indian classical music. The cultural suppression policies implemented by the British resulted in a decline in the popularity and interest in traditional music, including the music of the Delhi Gharana. The British rulers sought to establish their own cultural dominance, which led to a gradual erosion of traditional Indian music forms and a shift towards the adoption of Western cultural norms.

The influence of the British Raj on the Delhi Gharana during their rule in India had a complex impact. On one hand, the decline of traditional patronage and the changes in musical taste introduced challenges for the Gharana to sustain its artistic endeavors and maintain its traditional style. On the other hand, the suppression of Indian culture by the British further marginalized traditional Indian music forms, including the Delhi Gharana. These factors contributed to a decline in the Gharana's fortunes and a shift in the musical landscape of Delhi during the colonial era.

### **1.1.6. IMPACT OF THE GEO - POLITICAL AND SOCIO - POLITICAL REALITIES OF DELHI ON THE TRAJECTORY OF DILLI GHARANA**

The Dilli Gharana which has been a prominent school of Indian classical music, was always very deeply influenced by the geo-political and socio-political environment and the realities of Delhi. As the capital city of India, Delhi served as a historical hub for various empires and administrations. Each empire, kingdom and the administrations contributed uniquely to its cultural richness. This complex history has significantly influenced the development of the Dilli Gharana.

Talking about the Mughal Era, it can be said that the Mughal Empire's establishment in India brought about a significant cultural shift in Delhi. This cultural shift included both arts and music. The Mughals along with their Persian and Central Asian heritage, introduced many new things that included new musical instruments, new musical styles and the new musical compositions. This influence was instrumental in shaping the early years of the Dilli Gharana. This early influence or the changes in the early year meant enriching the repertoire and broadening the artistic expressions that were part of the gharana style. Dilli gharana was renowned for its intricate vocal and instrumental music and it further flourished under the patronage of Mughal rulers. It was primarily because the Mughals were music and arts enthusiasts and had a deep connection with them. As a result, they provided the necessary support and platform for musicians to hone their craft and innovate within the traditional frameworks.

This patronage system in Delhi during the Mughal era and subsequent regimes played a crucial role in developing the growth and refinement of the Dilli Gharana. Musicians at that point of time were often associated with royal courts. These royal courts offered them financial stability and opportunities to perform and experiment. This environment was conducive to the gharana's evolution as it allowed them to assimilate various cultural influences and integrate them into their style. The proximity to power and the concentration of cultural wealth in Delhi enabled the Dilli Gharana to maintain a distinctive identity while continuously adapting to changing tastes and preferences. Even though all mentioned above appears to be very smooth and easy, but it should be noted that the Dilli Gharana's journey was not without its challenges. Even though the Mughal era is seen to be conducive, different kings within the Mughal era had different view of music that affected the degree of patronage. Along with this, during the modern times, political instability and social unrests have also impacted the growth trajectory of Dilli Gharana.

One classic example of the geo-political and socio-political conditions altering the growth trajectory of Dilli Gharana was the partition of 1947. It is particularly during the partition of India in 1947 that there was a significant threat to the continuity and preservation of the gharana. The partition led to massive displacement and turmoil. This in a way disrupted the patronage networks that had supported the gharana's musicians since ages. This patronage culture was passed on from the kingdoms to the future generation emperors. Now when the princely states collapsed and the democratic setup was being installed, many artists lost the patronage and they were forced to migrate. Especially the India Pakistan creation led to many exchanging borders due to the religious identities. This change in the subsequent socio-political realities altered the landscape of classical music in the region. The gharana had to navigate these tumultuous times for striving to maintain its identity within the chaos.

Along with the socio-political, the socio-economic realities too have influenced the trajectory of Dilli Gharana. The socio-economic conditions of Delhi have also played a pivotal role in shaping the Dilli Gharana. Traditionally the Dilli Gharana was associated with the urban elite. The gharana's reliance on patronage from the ruling class and affluent families has both supported and limited its growth. On one hand, this association provided the gharana with resources and a captive audience which enabled it to thrive in a competitive cultural setting. On the other hand, it restricted the gharana's reach beyond the confines of the city and its immediate environs which limited its influence and appeal to a broader audience. The cultural diversity of Delhi has also been a double-edged sword for the Dilli Gharana. While it has enriched the gharana's music with a plethora of styles and influences, it also necessitated continuous adaptation and reinvention. The gharana has had to balance tradition with innovation. It was also compelled to preserve its core identity while incorporating new elements to stay relevant in an ever-evolving cultural landscape. This dynamic interplay between tradition and modernity has been a defining characteristic of the Dilli Gharana and this is what has contributed to its resilience and longevity.

Looking ahead, the Dilli Gharana faces the challenge of navigating new dynamics and embracing the opportunities presented by the digital age. With the proliferation of digital platforms and global access to music, the gharana has the potential to reach wider audiences and foster appreciation beyond its traditional boundaries. Embracing technology and collaborating with artists from diverse backgrounds can help the



gharana stay relevant and appealing to younger generations. These cultural, social and political shifts further pushed by the technological advancements will continue to pose challenge to the Gharana its existence.

The sustainability and growth of the Dilli Gharana will require concerted efforts from various stakeholders, including the government, cultural institutions, musicians and the music enthusiasts. Government support in the form of grants, scholarships and infrastructure development can provide the necessary impetus for the gharana's development. Cultural institutions can play a vital role in promoting the gharana's music through festivals, workshops and educational programs. Musicians and enthusiasts can contribute by preserving the gharana's traditions and innovating within its frameworks. Talking about the innovation that Dilli Gharana is known for, striking a balance between tradition and innovation will be crucial for the Dilli Gharana's future. While it is essential to preserve the gharana's rich heritage and unique musical style, it is equally important to experiment and explore new horizons. Collaborations with artists from different genres and cultures can infuse fresh perspectives and ideas into the gharana's music, making it more vibrant and appealing to contemporary audiences.

It can therefore be concluded that the geo-political and socio-political conditions of Delhi have significantly influenced the trajectory of the Dilli Gharana. The city's rich cultural heritage, coupled with the patronage of rulers and the support of the urban elite, has provided a fertile ground for the gharana's growth and refinement. However, political disruptions, socio-economic challenges and the need to adapt to changing cultural dynamics have also shaped the gharana's journey. As the Dilli Gharana navigates the evolving landscape of Indian classical music, it must embrace new opportunities, foster wider appreciation and preserve its unique identity. By recognizing and addressing these dynamics, the gharana can continue to thrive and contribute to the rich tapestry of Indian classical music.

## **1.2. HINDUSTANI CLASSICAL MUSIC AND GHARANA PARAMPARA**

### **1.2.1 ORIGIN AND DEVELOPMENT OF INDIAN CLASSICAL MUSIC**

Indian classical music, a rich reservoir of ancient wisdom and artistic expression, boasts a heritage spanning millennia. Its roots delve deep into the Vedic period, where the sacred texts known as the Vedas provided the groundwork for the musical concepts and structures that define Indian classical music today (Te Nijenhuis, 1977). Over the centuries, Indian classical music evolved through encounters with diverse cultural influences, including Persian, Central Asian, and indigenous folk traditions (Wade, 2013). This evolution led to the emergence of various musical styles and regional variations, shaping the rich tapestry of classical music traditions present today. For any discussion of cultural canvas pertaining to India the following rough chronological sequence or historical periodization is useful.

- 2500 BC - 1500 BC
- 1500 BC - 500 BC
- 500BC-200BC
- 200 BC-300 AD
- 300 AD-600 AD
- 600 AD-1200 AD
- 1200 AD-1700 AD
- 1700 AD onwards

#### **1.2.1.1 2500 BC -1500 BC**

Little is known about the musical culture of the Indus Valley civilization, which flourished during the 3rd and 2nd millennia BC. However, some insights can be gleaned from archaeological findings. Musical instruments such as the arched or bow-shaped harp and several varieties of drums have been identified through small terracotta figures and pictographs on seals, likely used by merchants (McIntosh, 2008). The famous bronze statuette of a dancing girl shows the presence of music and a class of temple dancers (Possehl, 2002). Additionally, evidence of Rudra worship was discovered from this period, indicating early devotional practices. Rudra, who would

later be revered as Shiva—the supreme deity of dance, drama, and music—plays a significant role in understanding the cultural and religious context of the Indus Valley (Marshall, 1931).

#### **1.2.1.2. 1500 BC - 500 BC: PERIOD OF VEDIC LITERATURE**

The Indus Valley civilization died with the arrival of the Aryans, who descended into India from the northwest in the first half of the 2nd millennium BC. An important aspect of Aryan religious life was the bard-priest who composed hymns, in praise of the gods, to be sung or chanted at sacrifices. This tradition was continued in the Aryans' new home in northern India until a sizable body of oral religious poetry had been composed (Kulshreshtha 2010). This body of chanted poetry grew to massive proportions, and the best of the poems were compiled as an anthology called Rigveda, which was then canonized. The hymns of the Rigveda, the oldest Veda, are addressed to the elements of nature personified as deities, and are prayers for protection from calamities and for attainment of prosperity-material as well as spiritual. The Rigveda came into being between 1500 BC and 500 BC. It was not committed to writing, but the text and the chanting formula were carefully handed down by word of mouth from one generation to the next, up to the present period. The poems in the Rigveda are arranged according to the priestly families who chanted and, presumably, had composed the hymns. The Yajurveda and the Samaveda were composed after the Rigveda. The Yajurveda, with portions in prose, is a manual, describing the procedures to be followed in the sacrifice. The Samaveda contains hymns to be sung by those who did the chanting. It is this Veda which is specifically connected with music in India (Roy 2012). The fourth Veda, Atharvaveda, replete with magical chants and incantations, was accepted as a Veda considerably later and is quite unrelated to the other three (Kulshreshtha 2010).

The Vedas are considered revealed literature, believed to have been directly seen and received by sages and seers (rishis) with extraordinary powers. This divine origin grants the Vedas their unique authority and enduring influence. To maintain the purity of these texts, any alterations were strictly forbidden, resulting in virtually no changes over the past 3,000 years. Each Veda comprises two main parts: the mantras, which are hymns, and the Brahmanas, which include rituals and related explanations. Additionally, each Brahmana is accompanied by an Upanishad and an Aranyaka, both of which contain

philosophical content. The rishis, who received the hymns of the Vedas as divine revelations, are credited with their authorship. The Shatapatha Brahmana specifically mentions the seven Rishis (Saptarshis): Goutama, Bharadwaj, Vishwamitra, Jamadagni, Vashistha, Kashyapa, and Atri. These seven Rishis are symbolically represented in the sky by the seven stars of the Great Bear constellation. The richas, or hymns, were often composed spontaneously, reflecting the immediate inspiration and divine insight of the rishis.

### **Vedic Music**

Vedic religion was based on performing sacrifices in order to propitiate the gods. Music formed an important part of the rituals, which structured the sacrifice. In fact, singing, instrumental music and dance were described as divine in Vedic literature; it was believed that they propitiated deities (Pal 2017). Vedic music is the earliest instance of the deep relationship between religion and music in India (Kulshreshtha 2010). Many features of this music later percolated in various ways and in different proportions into different kinds of Indian music, including Hindustani Classical music. The Rigveda relied on recited hymns (richa). The musical chanting of the Samaveda employed more notes (finally settling on seven notes), and is said to be the source of the later secular and classical music (Kulshreshtha 2010). In fact, the word sama itself is a compound expression and includes two entities: the first component 'sa' refers to hymns, i.e. richa, and the second component 'ma' refers to the musical note (Stevenson 1906). Vedic music also included instrumental music of various types. Music was used mainly for two functions: to propitiate deities and to accompany sacrificial offerings. Both solo and choral music were in vogue. Four major forms of music were prevalent in Sama- gayan. Each kind of music effected different changes in Vedic mantras as were perceived to be necessary by the concerned musician. The veena, tanav, dundubhi, Bhoomi - dundubhi and talav were the prominent instruments representing the four major instrumental categories, autophones, membranophones, aerophones and chordophones. The singing of sama was accompanied by the veena in accordance with a procedure including body- movements, gestures and correct intonation. Seated properly, the singer was to touch the middle phalanx of the fingers of the right palm with the right thumb according to the pitch of the note which was thus

intended. A disciple learnt this procedure by imitating his preceptor in pitch, intonation as well as in finger movements.

### **Soma**

Soma played a crucial role in Vedic rituals, as no ceremony was considered complete without the consumption of this sacred intoxicating liquor. Integral to Vedic sacrifices, Soma was first offered as a libation to the gods before the remaining quantity was consumed by the officiating priests (Brahmins). This sacred beverage, known as somaras (soma juice), was elevated to the status of a deity in the Rigveda, embodying hallucinatory effects and extraordinary healing powers. The significance of Soma is not only in its ritualistic use but also in its social and spiritual implications. Soma drinking was deemed legitimate and permissible only after individuals had attained a certain status within social and spiritual hierarchies. This practice underscores the multifaceted role of Soma in Vedic society, functioning as both a ritualistic substance and a symbol of spiritual attainment and societal status.

### **The Shiksha Literature**

In early Indian music, which was deeply intertwined with rituals and mantras, correct pronunciation was of paramount importance. A slight mispronunciation could alter the meaning drastically, sometimes signifying "death" instead of "life." Despite this, practitioners of Sama-gayan (the chanting of the Sama Veda) frequently introduced variations in the words of the mantras they sang. Such freedom in adaptation was exercised so liberally that specific rules were established to regulate these deviations, as they enhanced the musical quality produced (Kulshreshtha 2010). Shiksha, the first branch of Vedic learning, focuses on the science of correct pronunciation of vowels, consonants, and syllables. It encompasses six primary aspects: Varna (syllable), Swara (notes), Matra (duration), Bala (articulation), Sama (a kind of balance in the total utterance), and Santana (the spacing of the words). Notable Shiksha texts include Paniniya, Yagnyvalkya Vashisthi, Katyayani, Manduki, and Naradiya, the last of which is associated with the sage Narada (Gautam 1980). These aspects collectively ensured the preservation of the integrity and efficacy of Vedic chants, thereby maintaining their intended spiritual and ritualistic power. The precision in these chants was not merely for aesthetic purposes but was believed to have significant metaphysical implications,

reflecting the profound respect and importance placed on the spoken word in Vedic culture (Thite 1997).

### **Guru-Shishya Parampara**

Music in India has been passed on in a tradition best described as Guru-Shishya Parampara (preceptor- disciple tradition). This method has occupied an important place in Indian culture.

A guru is regarded as the metaphysical father of his disciple and is ranked higher than biological parents (Sooklal 1990). The Gurukul (guru's dynasty or family) system dates back to the Vedic period. In the gurukul system of education, a pupil or shishya, after his initiation (sacred thread ceremony), lived in the house of his guru, or teacher, and studied the Vedas and other subjects under his guidance, for a period of 12 years. Gurus were expected to teach everything they knew to the disciple. The institution was accessible only to the upper classes. The gurukuls were well supported by kings who considered it their duty to make them financially viable. There were four kinds of gurus: Acharya, Pravakta, Shrotriya and Adhyapak (Kulshreshtha 2010). It is from the samhita period that we have names of Acharyas such as Angiras, Garga, Atri, Brihaspati and Vasishtha. There were two types of shishyas: one, who paid fees to the Guru was known as Acharya - Bhaga\the other, who learnt by performing domestic chores in the guru's house, was described as Dharma - Shishya. The Gurukul was the direct precedent of the concept of gharana in Hindustani music. Of course, in a gharana the learning was confined to the scholastic and the performing arts, and there was no religious teaching (Kulshreshtha 2010).

#### **1.2.1.3. 500BC - 200BC: Ramayana and Music**

The first Indian epic, Ramayana, was composed by a sage Valmiki. It was written in shloka form. The word shloka refers to a particular kind of metrical composition known for its brevity, easy tempo and lilting rhyme. From the lavish use of musical metaphors in the epic, it is evident that the precise concept of music or sangeet had been adequately established and appreciated. For example, when Rama describes Kishkindha, Sugreeva's kingdom, to Laxmana, he refers to the flute-like resonance of the bees, the rhythmic croaking of frogs and the mridang-like sounds of clouds. Rama

was an expert in gandharva, the 'classical' music of the time. The term Marga sangeet is also used in the epic to denote the accepted and prestigious mode of music. There were three important features of Marga Sangeet. It was created and propagated by Brahma and other deities. It was not meant for entertainment. It was presented before the Gods to please them. The epic tells us that musical instruments were collectively mentioned as Atodya. The four major types of instruments were identified. A wide variety of instruments were used such as the Veena, Venu, Vansha, Shankh, Dundubhi, Bheri, Mridang, Panav and Pataha.

The knowledge of music was widespread. Ravana the demon-leader was proficient in music. So was Sugreeva, the monkey-leader. Occasions of festival music were known as samaj. There were professional classes of musicians such as Bandi, Soota, Magadha and others, whose repertoire included songs in praise of heroes, their deeds, their clans or dynasties. Ramayana, as an oral epic, was also propagated according to the musical norms perfected in the oral tradition. This was the pathya mode of music making, ideal for narrations. This was the form employed by Rama's sons Kush and Lava, when they sang a narrative song in Rama's praise at his court accompanied by only a lute. Even today, the story of Rama, when traditionally narrated in India in different languages and regions, follows the norms laid down by the ancient Sage. The use of technical terms in popular literature signifies that knowledge in the concerned field of study is widespread in society. Musical terms such as pramana, laya, tala, samatala, kala, matra and shamyā regularly feature in the epic.

### **Pathya Sangeet**

Pathya in Indian musicology refers to a distinctive mode of musical expression that adheres to specific guidelines. Bharata, the ancient Indian musicologist, identified six fundamental features of Pathya:

1. Seven notes (saptaswara)
2. Three basic locations for tone production (sthanas)
3. Four fundamental ways of empowering tonal arrangements (vamas)
4. Two basic intonation modes (kakus)

5. Six embellishments (alankaras)
6. Six aspects (angas)

Pathya sangeet was not designed to entertain; its primary purpose was to inform and instruct. Even today, wandering musicians continue to create and perform Pathya sangeet, maintaining its instructional and didactic tradition (Sengupta 1991).

### **Mahabharata and Music**

Krishna Dwaipayana Vyasa composed the epic Mahabharata in 24,000 shlokas. There is less about music in the Mahabharata than in the Ramayana. Possibly human life had become more complex and problem-ridden during the time of the Mahabharata, leaving less time for music. Mahabharata used the term gandharva instead of sangeet. The epic therefore referred to a more specific kind of music. Musicology, or the science of music was called gandharvashastra (Vaz 2014). Superhuman beings called Gandharvas were the expert practitioners of this music. Both gandharvas and their consorts, the apsaras, were experts in singing, playing musical instruments and dancing. Arjuna, one of the heroes in the Mahabharata had learnt these musical arts from Chitrassen Gandharva. Kings maintained their own music schools to train princesses and their maids-in-waiting in the performing arts (Kulshreshtha 2010). The names of the seven basic musical notes (shadaja) have been clearly mentioned in the Mahabharata, which was composed around 400 BC. The epic therefore bears a testimony to the long living tradition of Indian Classical Music. The use of music in festivals and other social occasions brings out the importance given to music in human life. There were, in fact, many classes of professional musicians like the gandharvas who catered to various musical and cultural needs.

### **Music in Buddhist Literature**

Valuable insights into the evolution of music can also be gained from Buddhist literature and sculpture in India and in the countries to which the religion spread. In basic religious texts like Thergatha and Therigatha language was used in a way conducive to music making. Jatakas are stories written in Pali around 300 BC about the previous births of Buddha. The jatakas describe Buddhist monks singing and dancing to the accompaniment of instruments like the veena, vepamei, tunak and panak. They contain a wealth of material of musicological interest. Sculptures based on Buddhist



lore are a major source of information on music. Sculptures in Bharhut (200-150 BC) and Sanchi confirm that music flourished during the Buddhist period in spite of theological opposition. The opposition was because music was seen as a distraction (Kulshreshtha 2010).

### **Music in Jain Sources**

Jain literary sources provide a unique perspective on the prevalent music during significant periods in Indian cultural history. Unlike Sanskrit texts, both Buddhist and Jain sources often focus on social strata that are otherwise not described. Hence, examining Jain sources is critical for a comprehensive understanding of the musical landscape. Despite this focus, many terms in Jain texts are clearly derived from the Sanskrit tradition, indicating an overall musical continuity. For instance, the Sthanangsootra lists the merits and demerits of vocalists, which interestingly, nearly align with the Naradiya-shiksha. Jain texts also catalog many musical instruments not mentioned elsewhere. The Rayappasenaijja lists instruments in 18 classes, itemizing a total of 63 instruments, including bhambha mukund, machal, and kadamb, among others. These texts cover a broader spectrum than the Sanskrit texts, often incorporating instruments used in folk music (Deshpande, 1993).

#### **1.2.1.4. 200 BC - 300 AD- Harivamsha, Chhalikya and Hallisaka**

Harivamsha is a volume of 16,374 shlokas appended to the great epic Mahabharata between 200 BC and 500 AD to complete the epic. Harivamsha is important because it describes two forms that may have inspired many composition genres in Indian cultural expression the Chhalikya, a genre of songs in the ancient Gandharva mode of music making, and the Hallisaka dance.

### **Music and Natyashastra**

With its historical and deep-rooted religious tradition, Indian mythology holds music to be of Divine Origin. Narada was the first sage to whom the laws of music were revealed; Tumburu was the first singer; Saraswati was the goddess of music and learning; and Bharata was the first to draw up rules for theatre, of which music was a major and integral part (Rowell 2015). Natyashastra, or Science of Theatre, a treatise on dramaturgy, is said to have been authored by Bharata sometime between 200 BC and

200 AD. *Natyashastra* devotes itself mainly to theatre, dance and music. It also touches on the related areas of cultural life of India. It is the foundation on which Indian philosophical thinking squarely rests. It is composed in prose and verse, though verse predominates. The chapters on music contain descriptions of various classes of instruments. Gandharva music, the techniques of playing musical instruments and the rules for talas are explained (Sundararajan & Mukerji 2003). *Natyashastra* also defines the Rasa theory. The theory states that "Rasa arises from a (proper) combination of the vibhavas (the Stimulants), the anubhavas (the Physical Consequents) and the vyabhicharibhavas (the Transient Emotional States)". *Natyarasa* is the primary emotion generated by the interaction of the various bhavas. It is presented by the appropriate modulation of the voice, the movements of the body and the involuntary reactions that favourably impact the aesthetic sensibility of the spectators. This theory of Rasa enunciated by Bharata and interpreted by his major commentator Abhinavagupt (10th century), has interested the followers of both the scholastic and the performing traditions in India for the last 2000 years. It has provided an invaluable aesthetic framework for the literary arts (chiefly poetry, fiction and drama), the performing arts (mainly dance, theatre and music), the fine arts (basically painting and sculpture), and the combined arts - Architecture (Vatsayayan 1996).

#### **1.2.1.5. 600 -1200 AD: THE MUSLIM POLITICAL BACKDROP IN INDIA**

The evolution of Indian art, including music, underwent significant transformation during the pre-medieval period, particularly from 600 to 1200 AD. This era marked the beginning of a new trajectory for Indian music, influenced by various Indian and non-Indian cultures. By the 9th century, the Sufis had established a strong presence in India, integrating their love for music with indigenous customs. For instance, followers of Nizamuddin Chishti (d. 1325) incorporated the 'Basant' and 'Rang' celebrations into their religious practices, blending local traditions with their spiritual observances (Ernst, 1997). During the reign of Kaikubad (1287-1290), both Persian and Hindi songs featured prominently in performances, indicating a syncretic musical culture (Brown, 2014). The advent of Islam at the end of the 12th century introduced Persian music and culture to India. The attitudes of Muslim rulers towards Hinduism varied significantly. Some, like Aurangzeb (1658-1707), were staunchly anti-Hindu, imposing restrictions

on Hindu practices (Habib, 1999). Others, such as Akbar the Great (1556-1605), were more favorable towards their Hindu subjects, fostering a more inclusive cultural environment (Asher & Talbot, 2006). Muslim rule in India was marked by a complex and eventful cultural history, ultimately becoming an inextricable part of the Indian cultural ethos. The fusion of Persian and Indian musical traditions during this period laid the groundwork for the rich and diverse musical heritage of the Indian subcontinent.

#### **1.2.1.6. 1200 AD - 1700 AD: The Delhi Sultanate and Amir Khusro**

In 1262, at the young age of nine, Amir Khusro began his prolific journey as a poet, eventually composing nearly half a million verses in a multitude of languages, including Persian, Turkish, Arabic, Braj Bhasha, Hindawi, and Khadi Boli. His literary genius extended to the realm of music, where he is credited with enriching or even inventing several musical forms such as qawwali, qasida, qalbana, naqsh, and others. These forms displayed varying degrees of secular influence, showcasing Khusro's versatility and innovation (Habib, 1999). Amir Khusro is also associated with the creation of the Zeelaph and Sarparda ragas, which reflect his deep involvement in and contribution to Indian music. Living a full life of 70 years, Khusro spent 60 of those years, from 1265 to 1325, serving in the courts of up to ten different Muslim rulers. Each court had its own unique cultural milieu, offering Khusro a diverse array of artistic and musical experiences. For instance, his stay in Multan brought him into contact with Persian music, while his time in Bengal introduced him to the Vaishnavite musical traditions (Ernst, 1997). During his tenure at the court of the ruler Kaikubad, the music and musicians from Avadh gained prominence in Delhi. Khusro served under three successive Khilji monarchs, each of whom brought distinct musical and cultural changes. Jalaluddin Khilji, the first of these monarchs, had a profound appreciation for secular music. His successor, Allauddin Khilji, worked closely with Sufi saints through Khusro, incorporating diverse musical elements into the Delhi cultural scene. The exposure to various patrons and regions allowed Khusro to assimilate a wide range of musical influences, enhancing his own creative output (Brown, 2014). Amir Khusro is reputed to have devised a new system of musicology known as 'Indraprastha Mata' or 'Chaturdandi Sampradaya'. He also introduced two musical genres, 'tarana' and

'Qaul', which complemented the existing repertoire of Indian musical forms. Although these genres were not entirely new to the Indian musical landscape, their formalization by Khusro signified the integration of Islamic musical traditions with Hindu musical practices, thereby enriching the cultural tapestry of the era (Asher & Talbot, 2006).

### **Muslim Influence on Music**

India in the sixteenth century witnessed a fragmented political landscape with numerous rulers competing to promote their own court cultures amid diverse cultural influences. This period marked the emergence of a sophisticated court culture that fostered a distinct form of classical music, separate from devotional or folk traditions, heavily influenced by Muslim patronage. The courts became centers where diverse musical traditions interacted, resulting in a synthesis enriched by Islamic musical elements.

The *Kitab-e-nauras* of Ibrahim Adil Shah-II (1580-1626 AD) from Bijapur vividly documents the court music of the era, illustrating the dynamic interplay between existing South Indian musical traditions and those evolving under Muslim influence (Adil Shah-II, 1580-1626). Ibrahim Adil Shah-II was instrumental in promoting cultural expressions such as the Ragamala paintings, which visually depicted musical modes, highlighting the integration of visual and auditory arts during this period. Emperor Jehangir (1605-1627 AD) exhibited genuine interest in music and provided generous patronage to the arts, as documented in his chronicle, *Jehangirnama*. This work details the musical repertoire enjoyed at his court, underscoring the significant role of music in Mughal courtly life (Jehangir, 1605-1627). Contrastingly, Aurangzeb (1618-1707 AD) held a puritanical stance against music, yet his reign saw significant efforts to document and understand the musical traditions of his time. The translation of *Raag Darpana* by Fakirullah Saifkhan in 166 AD, based on Raja Mansingh's earlier work *Mankutuhala*, provided insights into the history and practice of music from the 17th century, despite Aurangzeb's personal disapproval (Saifkhan, 166 AD). This period thus witnessed a complex cultural exchange where Islamic influences shaped the trajectory of Indian classical music, contributing to its richness and diversity in subsequent centuries.

### 1.2.2. THE MODERN PERIOD

Music in India, and especially art music, went through a metamorphosis for four centuries from the sixteen to result in the Hindustani music of today. This modern period saw an increasing number of musicological works in Persian, Urdu, Hindi and other regional languages instead of Sanskrit. All these tell us the story of how Hindustani Art Music, as we know it today, evolved and took shape. From the beginning of the nineteenth century many Indian scholars began to publish material on Hindustani music in English as well as in regional languages. This was a welcome addition to the works of the early British Indologists. The modern period saw the birth of many of the musical forms dominant today, like Khayal and thumri. With central Mughal power in Delhi weakening after Aurangzeb's death, there was a quick succession of emperors. One of them was the legendary Mohomad Shah Rangile (1716-1748 AD). He was a loving and generous patron to many musicians. It was in his court that Niyamat Khan, popularly known as Sadarang, popularised the genre Khayal. The nineteenth century saw the birth of Nawab Wajid Ali Shah's pageants, jogia jashan. In these pageants the king, his palace maids and his subjects paraded as yogis. These presentations of Krishna-lore sowed the seeds of modern Hindustani Theatre. The thumri form of romantic devotional music also became popular in the 19th century. The prototype of the thumri is traced to the ‘Chhalikya’ presentation in the Harivamsha (400 AD). Chhalikya genre combined song and dance with dramatic gestures.

Ramnidhi Gupta, or Nidhubabu (1741-1839 AD), gave the Bengali tappa, a new genre. This assimilated the features of the Tappa gayki of Hindustani music and the lilting rhythm of Bengali music. Nidhubabu's compositions were Bengali and were secular in content. They were different from the usual devotional model of singing about love through mythological pairs, usually Radha and Krishna. Another musical stalwart of the 19th century was Sourendra mohan Tagore, (1840-1915 AD). The mission of his life was to make Hindustani music international in its appeal and reach. In the early 20th century, two people revolutionised Indian music: Pandit Vishnu Digambar Paluskar and Pandit Vishnu Narayana Bhatkhande. V.D. Paluskar (1872-1931 AD) introduced the first formal music Institution known as Gandharva Mahavidyalay. He gave an entirely new perspective to the education and propagation of Indian music. It was his efforts that elevated music and musicians in the social hierarchy.

V.N.Bhatkhande (1860-1937 AD) pioneered the introduction of an organised musical system reflecting current performance practices. The historical tradition of music in India was completely disrupted during the medieval times. Since then, music in India has changed so considerably that no correlation or correspondence was possible between Sanskrit musicological texts and the music practised in modern times. It was Bhatkhande who bridged this enormous gulf. He successfully undertook the arduous task of restating the musicological framework underlying contemporary musical performance. He did extensive musicological fieldwork across length and breadth of the country. He meticulously collected data on music, and documented and analysed performing traditions. His literature on music remains unparalleled even today and is essential for a systematic study of Hindustani Art Music. This elucidates his view on grammatical structures, historical evolution, performing norms and aesthetic criteria relevant to Hindustani music. He classified a total number of 1800 compositions from major gharanas/ traditions accessible to him, dividing them in 10 ‘ Thaats ’ according to his codification.

#### **1.2.2.1. GURU-SHISHYA PARAMPARA IN INDIAN CLASSICAL MUSIC**

The Guru-Shishya Parampara, or the teacher-disciple tradition, lies at the heart of Indian classical music, embodying a profound relationship between the teacher (guru) and the student (shishya). This tradition is not merely a system of pedagogy but a sacred bond that transcends generations, fostering the transmission of knowledge, wisdom and artistic lineage from master to disciple. In the Guru-Shishya Parampara, learning is not confined to formal classroom settings but takes place in an intimate and personalized manner within the guru's household or gurukul (Sorrell & Narayan, 1980). The guru imparts musical knowledge to the shishya through oral instruction, demonstration, and direct observation, emphasizing not only technical proficiency but also aesthetic sensibility, emotional depth, and spiritual insight. The relationship between guru and shishya is characterized by deep respect, devotion, and commitment on both sides (Yaman, 2015). The shishya not only learns music from the guru but also imbibes the guru's values, ethics, and worldview, thus inheriting not just musical skills but an entire artistic and cultural legacy. Central to the Guru- Shishya Parampara is the concept of parampara, or lineage, which traces the unbroken chain of transmission from

one generation to the next. Each guru belongs to a specific musical lineage or gharana, disciple characterized by its distinct style, repertoire, and pedagogical approach. By becoming part of a gharana lineage, the shishya inherits not only the musical heritage of the guru but also the collective wisdom and artistic insights accumulated over generations.

The Guru-Shishya Parampara fosters a holistic approach to musical education, encompassing not only technical mastery but also spiritual growth and personal development. Through years of dedicated practice, guidance, and mentorship, the shishya gradually internalizes the nuances of the guru's style, imbibing the essence of the tradition while also developing their own individual voice and artistic expression. In today's rapidly changing world, the Guru-Shishya Parampara faces numerous challenges, including the decline of traditional gurukul-based learning environments, the influence of digital technology, and shifting cultural values. However, many musicians and scholars continue to uphold and propagate this venerable tradition, recognizing its enduring relevance and timeless significance in preserving and promoting the heritage of Indian classical music. The Guru-Shishya Parampara in Indian classical music holds several merits, but according to some scholarly experts it also presents certain demerits, which may include limited accessibility, rigidity and conservatism, risk of lineage erosion, gender disparities etc.

In the practice of Guru Shishya Parampara, the respect that Gurus have received in Indian music is not only due to their knowledge and intellectual abilities and qualities, but the ideals of Guru Samhita and their adherence also have an important contribution in it. It is the duty of the Guru to impart complete knowledge to his disciples. The one who receives education from a person more capable than himself, who has complete knowledge of the art, is called a disciple.

The meanings of the word disciple are given in Sanskrit literature where everything about students or the disciples in the traditional form of any Guru sect and disciple sequence have been explained. Guru is one who has disciples. Therefore, the importance of the Guru lies only with the disciples. In Natyashastra, disciple performance is considered to be the main characteristic of a Vaggeyakar. Qualified and devoted disciples acquire knowledge from their Guru and spread and propagate the

Guru's knowledge. Impressed by his skill and uniqueness, the next generation honors that disciple with the title of Guru. In this way a special tradition begins. When this activity or tradition continues for at least three generations, it takes the form of a family.

#### **1.2.2.2. HARMONIZING TRADITION WITH MODERNITY: CHALLENGES IN THE GURU-SHISHYA PARAMPARA**

As the tides of time surge forward, propelled by the currents of modernity, the Guru-Shishya Parampara encounters a myriad of challenges, each note of change echoing with both promises and peril. In the wake of globalization, digitalization, and rapid socio-cultural transformation, the Guru-Shishya Parampara finds itself navigating uncharted waters, buffeted by the winds of change blowing from all directions. In an era marked by rapid urbanization, shifting cultural paradigms, and the commodification of art, traditional modes of mentorship face unprecedented challenges. The rise of mass media, social networking platforms, and online learning portals has transformed the landscape of musical education, offering both opportunities for wider dissemination of knowledge and pitfalls of dilution and distortion. In the traditional Guru-Shishya Parampara (teacher-disciple relationship) of Indian classical music, several challenges have emerged in the modern era.

- **Changing Societal Dynamics:** Traditional guru-shishya relationships were deeply rooted in cultural norms and societal structures that have evolved over time. Today, with rapid urbanization, globalization, and changing values, maintaining the purity and depth of these relationships can be challenging.
- **Commercialization and Mass Media:** The commercialization of music and the proliferation of mass media platforms have altered the dynamics of traditional learning. While it provides wider exposure, it can sometimes dilute the depth of learning and the personal connection between guru and shishya.
- **Digitalization and Online Learning:** While digital platforms offer accessibility to learning, they also pose challenges to the traditional face-to-face mode of teaching and learning. It may be difficult to convey the nuances of Indian classical music solely



through online mediums, where physical presence and personal interaction are often crucial.

- **Changing Learning Preferences:** With changing lifestyles and learning preferences, there is a shift towards shorter attention spans and quick results. This can clash with the traditionally patient and immersive nature of Indian classical music learning, which requires years of dedication and practice.
- **Decline of Guru Parampara:** In some cases, the traditional Guru-Shishya Parampara is declining due to various factors such as migration of gurus, lack of suitable disciples, and the allure of more lucrative career options outside of music.
- **Preservation of Authenticity:** With the fusion of different musical styles and genres, there's a challenge in preserving the authenticity and purity of Indian classical music within the guru- shishya tradition. Maintaining the essence of this rich heritage while embracing innovation is a delicate balance.
- **Economic Challenges:** Pursuing a career in Indian classical music can be financially challenging, especially for young disciples. This can discourage many from dedicating themselves fully to the rigorous training required in the guru-shishya tradition.
- **Inter-generational Gap:** There's often a gap between the older generation of gurus and the younger generation of disciples in terms of understanding, communication, and expectations. Bridging this gap while respecting tradition and embracing innovation is essential for the continuity of the guru-shishya tradition.

### **1.2.2.3. DILLI GHARANA**

Delhi Gharana of Khayal singing has been an ancient "Gharana". Khyal singing was promoted in the court of Delhi's emperor "Muhammad Shah Rangeela" (1716 AD). In his court, Niyamat Khan (Sadarang) and Firoz Khan (Adarang) were the producers of Khayal compositions and performances. All the 'Khayal' compositions found in the name of "Muhammad Shah Rangeele" are the creations of this Sadarang (S. Kumar, Personal Communication, April 13, 2023). The last emperor of Delhi, "Bahadur Shah Zafar" (1837 AD) was a patron of Khayal singing and also the creator of Khayal songs. Many "Khayal" written by him are still safe in Dilli Gharana under the name of "Shokharang". His guru was Miyan Achpal Khan of Dilli gharana and Miyan Achpal's

disciple "Tanaras Khan (Dasna wale)" has been the best artist of Dilli Gharana. They consider themselves descendants of the family of "Shri Chand", a contemporary of Emperor Akbar. After staying in Delhi for some time, Tanras Khan Saheb went under the shelter of Maharaja 'Jivaji Rao' of Gwalior. After the death of Ustad Haddu Khan, he was selected as a court singer, but not getting the social prestige like Haddu Khan, he went to "Hyderabad" from Gwalior and remained there till the end i.e. till 1885 AD.

Famous artists (Aliya- Fattu), who were the founders and best artists of the "Patiala" Gharana, were among his main disciples. Pancham Khan's son Massu Khan, who later settled in "Ujjain", comes in his disciple tradition. The artists of Dilli Gharana who have been living in Delhi and have successfully taken Dilli tradition forward include Mian Allahbaksh and his brother Umar Khan (who are called the duo of Ila-Umra), Ustad Nanhe Khan, Ustad Sangi Khan, Ustad Mamman Khan, Ustad Samman Khan, famous Sarangi player Late Bundu Khan etc. Late Ustad Bundu Khan remained in the service of Indore court for many years.

The descendants of Late Mamman Khan are still keeping alive the singing of Dilli Gharana while living in their native place. \* Altaf Hussain (Bareilly), Amir Hussain, Gazza Singh, Mastan Singh (Patiala), Ustad Chand Khan, Ustad Jahan Khan, Ustad Ramzan Khan, Ustad Usman Khan, Taan Samrat "Ustad Naseer Ahmed Khan", Ustad Hilal Ahmed Khan, Ustad Zahoor Ahmed Khan (violin), Ustad Iqbal Ahmed Khan (Khalifa Delhi Gharana), Ustad Zafar Ahmed Khan (Sitar), Ustad Shakeel Ahmed Khan (Tabla) are well-known artists of this gharana.

### **Shades of Dilli Gharana**

This gharana has its own special type of singing. Due to the "Sarangi playing" in this gharana, the work of suut, meend, gamak and lehak is clearly visible in its late rhythm items. The main feature of this gharana is the and of notes in Madhyalay (I. Khan, Personal Communication, April 26, 2023). The taans propagated by the stalwarts of this tradition are difficult, complex and twisty. The taans in this gharana have special and strange names, like: -

**Table 1: List of Taans in Dilli Gharana**

● दं व-पेंच तान	● फुलझड़ी तान	● सुनहरी तान
● उड़ान की तान	● परछं व की तान	● गिराऊ तान
● खंच की तान	● फिरकी की तान	● गौरख-धंधे की तान
● शेर दहाड़ तान	● फलंग की तान	● गमक तान
● अरबीर तान	● तिपल्ली की तान	● खटका तान
● उलझाव की तान	● तिमुन की तान	● चुन चुनी तान
● बंद तान	● तीन सप्तक की तान	● छूट की तान
● बलदार तान	● तलवार काट तान	● खुशनुम की तान
● सवाल-जवाब तान	● ठहराव की तान	● धकेल की तान
● फंदे की तान	● सलामी तान	● दमदारतान
● उछाल की तान	● झुल व की तान	● सूत - मीड़ की तान
● उखाड़ की तान	● झपक की तान	● जमजमा तान
● झूले-हिडोले की तान	● झफट की तान	● गद्दे-धमाके की तान
● कुल्फीद र तान	● झटका तान	● गिरह-गुलझट्टी तान
● उचुक की तान	● झकोला तान	● खटकदार तान
● सपाट की तान	● झलक की तान	● खड़क तान
● अखीर तान	● चक्करदार तान	● खुल व तान
● उतराव की तान	● चमकदार तान	● कड़क तान
● बिजली कड़क तान:	● चकाचौंध तान	● मढ़ऊँ तान

● बनाव तान	● लहक की तान	● श्रृंगार तान
● ऐंच की तान	● चुनाव तान	● लोचदार तान
● अड़गे की तान	● चौपल्ली तान	● लचाव-धुलाव तान
● बादल गरज तान	● हलक की तान	● लचकदार तान
● भंडारे की तान	● धक्का की तान	● लडन्त की तान
● फैलाव की तान	● दुहरी की तान	● मरोड़ की तान
● बोल तान	● दिलकश तान	● मुरक की तान
● पेंचदार तान	● खनक की तान	● गोता तान
● बढाऊ तान	● घुमाऊँ तान	● दिलफरेब तान
● बहाव तान	● धोखा की तान	● रदीक काफिया तान
● पहाड़ तान	● दमकती तान	● दुगुन की तान
● फेंक तान	● रपटती तान	● खला की तान
● हाथी-चिधांड तान		

The intricacy and diversity of the taans set this gharana apart from all other traditions. With a special affinity for string instruments like the Sarangi and Surbahar, this gharana elevates every aspect of singing, meticulously bringing forth the subtleties of each note and the intricacies of Gadda-Ghamaka with precision. In this gharana, rhythms are meticulously chosen to complement the tempo and structure of the composition, known as Khayal. For the vilambit (slow) Khayals, Tilwara, Jhumra, and Ektaal are favored, while Aadachartaal, Jhaptaal, Ektaal, and Teentaal are preferred for Madhyalay (medium tempo) Khayals. Similarly, for the Drut (fast tempo) compositions, Teentaal, Rupak, and Ektaal are commonly selected. Thus, the Khayal compositions of this gharana are crafted with careful consideration of rhythmic nuances and tempo variations. The artists and maestros of the Dilli Gharana, fuelled by their artistic brilliance, infused Khayal with a myriad of hues, giving rise to diverse variations that eventually found their way into the hearts of the masses. Within this gharana, a rich repertoire of Khayals crafted by the esteemed masters of yore continues to resonate,

showcasing a spectrum of musical expressions. These compositions, meticulously preserved and passed down through generations, offering a glimpse into the intricate legacy of Dilli Gharana. Some different types of khayals popularised by the stalwarts of Dilli gharana are as follows: -

**Table 2**

● सवारी के खयाल	● तान बंधान के खयाल
● पटरी के खयाल	● विलम्बित लय के खयाल
● नालकी के खयाल	● मध्यलय के खयाल
● सेहरे-सुहाग के खयाल	● द्रुतलय के खयाल
● कलंगी तुरा के खयाल	● आड़ी लय के खयाल
● खाना पूरी के खयाल	● ड्योढ़ी लय के खयाल
● पालकी के खयाल	● सवाई लय के खयाल
● जनहरी के खयाल	● नायकी के खयाल

When considering the historical authenticity of gharanas, and their purported origins, it's essential to delve into the reality behind such claims. For instance, the genesis of the Gwalior Gharana is often attributed to Mian 'Natthan Peerbaksh Khan Saheb who is said to have passed around 1856 AD. Similarly, the Agra Gharana traces its roots back to Mian ' Ghaghghe Khudabaksh, Khan Saheb, around 1860 AD. The Kirana Gharana's Khayal Gayaki is credited to Khan Saheb Abdul Karim Khan (1872–1937) and Ustad Abdul Wahid Khan (1871–1949), who lived during the late 19th and early 20th centuries. The Patiala Gharana traces its origins to Miyan Ali Baksh (circa 1850–1920s) and Ustad Fateh Ali Khan (1857–1901), who were prominent court musicians in 19th-century Patiala and co-founders of the gharana's distinctive style of Khayal singing.

Considering the emergence of Khayal singing during the era of Hazrat Amir Khusro (1265 AD to 1328 AD), it raises questions about the claimed antiquity of these

gharanas. In contrast, the Dilli Gharana has a lineage that extends back to Hazrat Amir Khusro's time and has persisted in Khayal singing through the ages.

### **1.3. CONTRASTING DILLI GHARANA SINGING WITH OTHER GHARANAS**

The foundation of the Khayal style, as it is practiced and sung today, dates back approximately seven to eight hundred years. When "Khayal" emerged in music following the Dhruvpad tradition, it naturally led to the formation of different gharanas or musical families. The close association between the gharana tradition and Khayal can be attributed to the opportunities Khayal offered singers to infuse their performances with sweetness, vibrancy, and musical beauty. This was achieved through the expressive use of emotions, vocal melody, vocal techniques, and personal charisma, all based on the singer's imaginative capabilities. In their quest to enhance their singing through new experiments, some artists emphasized lyrical expressiveness, while others focused on vocal harmony. These endeavours led to highly commendable innovations, elevating their performances to exemplary standards. Consequently, each gharana developed its unique style, marked by distinctive experiments and contributions to the evolution of Khayal singing.

Despite the ancient basis of ragas and melodies in every gharana, due to some characteristics in singing, there is definitely some difference from other gharanas. For example, the way of using voice, its ups and downs, its artistic tact is of its own kind. According to their respective throat sounds, some emphasize on Aalapchari and some on Taankari. Even among the threads, some give preference to flat threads and some to curved threads. The use of Khatka, Meend, Murki, Gamak etc. also depends on the voice and the qualities of the family. Therefore, in the light of all these centres, it can be inferred that the founders of different gharanas adopted the singing that suited their respective voices and taught it to the disciples of their respective gharanas. No matter which gharana of singing, it is recognized by its own style. Therefore, we recognize this style of singing by the name of "Gayaki" that this "style" or singing belongs to a particular Gharana. Similarly, we call the style of playing as "Baaz". These 'terms' generally apply to Gharana and professional musicians who have professional qualifications or who are experts in traditional music, but generally do not apply to the

music of non-professional musicians unless they are Gharana music. They are not proficient in music or do not receive music education from any family musicians (singers-instrumentalists).

The art of high-quality singing is tested only on the criterion of “singing”. Knowing the singing of a gharana and being a disciple of a famous singer was the biggest proof for a singer because the stamp on his singing was recognized by the entire singer community and he was respected in the singing community. "Singing" in compositions is the highest form of its style which we call "Gayaki" and "Gayaki" is usually related to a Gharana or a particular Gharana style of music. Its development also happens only after some time in that gharana and only talented or exceptionally talented singers develop it. The singing of a particular Gharana has such an attraction that the singing of any other Gharana also gets attracted towards it and is greatly influenced by it. Some special features of such singing attract the attention of singers from other gharanas. Irrespective of the singing of any Gharana, it definitely has some main characteristics of its own, which its followers continuously practice, they also clean, groom and decorate it. To master any singing, vocal training is required the most. Since singing is related to the throat, every intelligent and promising singer has to make his throat according to the singing style of his tradition. In this way, it becomes clear from the subtle analysis of singing that Kirana Gharana is recognized by the greater inclination of the voice, Agra Gharana is recognized by the predominance of layakari and Dilli Gharana is recognized by the preparation of taan, display of miracles and strangeness. Similarly, all the gharanas of Khayal singing have maintained their strong position till date because of their distinctive singing.

### 1.3.1. DIFFERENCE BETWEEN DILLI AND GWALIOR GHARANA

<b>Dilli Gharana</b>	<b>Gwalior Gharana</b>
This gharana boasts a unique style of singing characterized by a gentle and refined use of the voice. Emphasis is placed on maintaining a melodious and soothing vocal quality, avoiding any harshness. This approach highlights the subtleties of emotion and	The Khayal singing of the Gwalior Gharana has its own distinct specialty. In this style, the initial vowel "aa" is pronounced openly and loudly, both in practice (Riyaz) and in performances. Suppressing or concealing the voice is strictly prohibited in this gharana

<p>musicality, ensuring a captivating and graceful performance</p>	
<p>In the Dilli Gharana, the voice is kept open and expressive. They perform vilambit and madhyalaya khayals, and before presenting the drut khayal, they sing intricate and beautiful aalaps, firmly establishing the mukhda. The manner in which they hold the mukhda is uniquely distinctive in every way</p>	<p>In the Gwalior Gharana, the Khyal is sung with an open voice, incorporating elements of the Dhrupad Ang. Initially, a few "Raag Darshak" aalaps are performed, showcasing the raga. Following these introductory aalaps, the vilambit rhythm is then introduced with the primary composition</p>
<p>In Dilli Gharana after singing <i>Sthaayi</i> and <i>Antara</i>, Aalapchari starts again.</p>	<p>In this gharana, after singing the <i>Antra</i>, the khayal mukhda is introduced, followed by a return to alapachari.</p>
<p>In the Dilli Gharana, the series of Sargam begins after Alapchari. Here, it is traditional to recite the sargams in equal rhythm, as well as in double and quadruple time, maintaining consistent frequency. Additionally, the aakar taans of each sargam is performed simultaneously. Following this, various types of taans are taken sequentially</p>	<p>Here, at the end of Alapchari, there is a tradition of incorporating a cascade of taans, including straight, palledaar, danedaar, and plain flat taans. The continuity of rhythm is maintained in bol taans, with the use of gamak and jaw taans.</p>
<p>Although in this Gharana, khayals of all the rhythms vilambit, madhya and drut are sung, but the complete specialty of this gharana is visible in the khayals of Madhya and especially in Drut laya, the work of <i>Ladguthaav</i> and <i>Jod Tod</i> in the notes of raag in Madhya laya is the main characteristic of this gharana. The sargams and compositions here in this tradition are difficult, complex and strong</p>	<p>Here, as soon as the Khayal singing starts, the beginning of the song and the work of Layakari etc. are shown in it, also the pace of singing of this Gharana is slow, serious, graceful and grand like a courtly ride.</p>



<p>This gharana traces its lineage to Mian Achpal and Tanras Khan, both renowned singers of the Qawwal-Bachcha Gharana. Mian Achpal Khan, in particular, was the esteemed court musician of Bahadur Shah Zafar. Their ancestry can be traced back to Shri Chand, a contemporary of Emperor Akbar.</p>	<p>This gharana, renowned as the most famous Khayal gharana, actually has its roots in the Lucknow gharana. It is believed to have been established by <i>Natthan</i> and <i>Peerbaksh</i>.</p>
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### 1.3.2. DILLI AND AGRA GHARANA

<b>Dilli Gharana</b>	<b>Agra Gharana</b>
<p>Tantra instruments like "Sarangi" and "Sursagar" have been prevalent in Dilli Gharana, hence the influence of these tantra instruments is clearly visible on the singing of this Gharana</p>	<p>Since this gharana primarily consists of Dhrupad-Dhamar singers, the nom-tom and laykari of its Khayal performances are clearly influenced by its Dhrupad and Dhamar heritage</p>
<p>The aesthetic approach in both vocal and instrumental presentations is the unique selling point (USP) of the Dilli Gharana. The extensive incorporation of Sut, Meend, Gamak, and Lahak is particularly evident in Vilambit laya performances. In Drut and Madhya laya presentations, artists of this tradition frequently utilize sargams at double and quadruple the speed of the</p>	<p>In the presentations of traditional compositions, not only is an open and resonant voice used, but there is also a noticeable development and incorporation of paltas alongside the lyrics. This includes the production of taans from different matras of the taal, emphasizing both layakarīs and innovation</p>
<p>The originator of this gharana is considered original laya to be <i>Mian Achpal Khan</i> and the propagator of singing is considered to be <i>Tanras Khan Saheb</i></p>	<p>The originator of this gharana is considered to be <i>Haji Sujan</i> (son-in-law of Tansen) and the propagator of singing, <i>Ghagge-Khudabakhsh Khan</i></p>
<p>Patiala Gharana was founded by disciples such as <i>Alibakhsh</i> and <i>Fateh Ali Khan</i>, who</p>	<p>Due to the influence of <i>Natthan-Peeerbaksh Khan</i>, the founder of the Gwalior Gharana, and</p>

were students of <i>Tanras Khan Saheb</i> , a disciple of <i>Mian Achpal Khan</i> , the originator of the Dilli Gharana. As a result, there are many similarities between the musical styles of the Dilli and Patiala Gharanas	his role in the dissemination of the Agra Gharana, there are many similarities between the musical styles of the Gwalior and Agra Gharanas
Since tantra instruments like the "Sarangi" and "Sursagar" have been used in this gharana historically, techniques such as Soot, Meend, Gamak, and Lahak are prominently featured in its vocal performances	Due to the strong tradition of Dhrupad-Dhamar in this gharana, Khayal singing also includes the practice of performing Nom-Tom in various rhythms from the outset. As a result, both Khayal and Dhrupad traditions are well-preserved and thriving
In the presentations, complex sargams are incorporated to showcase the artist's prowess. Greater emphasis is placed on sapat taans during both performance and practice sessions	In the Agra Gharana, there is a strong emphasis on exploring traditional compositions, as the gharana boasts numerous composers and vaggeyakaras. Regarding the taiyari (technical prowess) aspect, the taans (fast-paced melodic permutation & combinations) are more ornamental and typically follow an ascending and descending order

### 1.3.3. DILLI AND KIRANA GHARANA

<b>Dilli</b>	<b>Kirana</b>
Dilli Gharana originated in Delhi, with roots tracing back to the Mughal courts. Dilli tradition was influenced by the rich cultural milieu of Delhi, including its association with Sufi traditions.	Kirana Gharana was founded by Ustad Abdul Karim Khan in the late 19th century. This tradition originated in the town of Kirana in Uttar Pradesh. Famous singers Late Abdul Karim and Late Waheed Khan Saheb increased the fame of this Gharana and made it prestigious.

<p>Dilli gharana incorporates both Khayal and Dhrupad elements in its presentations and emphasis on taiyyari (Artistic Prowess), soft voice and laykari (rhythmic play). The legacy is also known for incorporating Sut, Meed, Gamak, and Lahak, especially visible in Vilambit laya presentations.</p>	<p>Kirana Gharana emphasizes slow, deliberate development of the raga and is known for its meditative and serene approach. The Kirana legacy focuses on intonations, precise and khada swar (note) during practice and performances as well.</p>
<p>Dilli maintains a strong connection with both musical and spiritual teachings. Some notable exponents include <i>Ustad Iqbal Ahmed Khan</i> and <i>Ustad Chand Khan</i>.</p>	<p>Kirana emphasizes the guru-shishya parampara (teacher-student tradition) with a strong focus on voice culture and raga development. Some of the notable exponents include <i>Bhimsen Joshi</i> and <i>Gangubai Hangal</i>.</p>
<p>Some ragas are specially sung and played in Dilli Gharana like – Miyan Ki Todi and Gurjari Todi, Yaman, Puriya and Puriya Dhanashree, Rageshwari, Chandrakauns, Nat Bhairav etc.</p>	<p>Some of the proven ragas sung in Kirana Gharana are Todi, Puriya, Shuddha-Kalyan, Puriya Kalyan, Darbari, Malkauns etc.</p>
<p>In Dilli Gharana, under the scheme of various talas as per the rhythm of Khayal, Tilwada, Ektaal, Sawari taals are used for Vilambit compositions and for Drut compositions - Aada, Chartaal, Firodast, Teentaal, Rupak, Ektaal etc taals are used.</p>	<p>In the Kirana legacy, Ektaal, Jhumra, Aada-Chautaal are used in the vilambit compositions and for compositions in the drut and madhya laya, Teentaal, Ektaal, Jhaptaal, Rupak Adi taal etc are used. Other than khayal presentations, Bhajan, Thumri etc. is also prevalent in this Gharana.</p>
<p>Here, apart from the work of Soot, Meend, Gamak, Lahak in the khayaals of vilambit, madhya and drut laya, the work of <i>ladguthaav</i> and <i>jod-tod</i> in the notes of the raag is the main specialty of this gharana. There are different methods and types of taans which are a part of the Dilli legacy.</p>	<p>Since Kirana Gharana is basically a family of Beenkars, there is more incorporation of meend and Soot in its presentations and practice sessions.</p>

### 1.3.4. DILLI AND PATIALA GHARANA

Dilli	Patiala
<p>Since the singing of the Delhi Gharana is primarily associated with the Sarangi, elements such as Soot, Meed, Gamak, and Lahak are predominantly featured in its vilambit compositions.</p>	<p>In this family, Sarangi playing was inherited from the ancestors, Bade Ghulam Ali Khan himself was a Sarangi player in the beginning and later earned a name and fame for his excellent singing.</p>
<p>The Dilli Gharana originates from the Mughal courts in Delhi, with strong influences from the Dhrupad-Dhamar tradition. It was founded by Mian Achpal Khan and Tanras Khan, who were disciples of the court musicians of Bahadur Shah Zafar. This gharana emphasizes traditional and spiritual elements, often incorporating the legacy of Hazrat Amir Khusro.</p>	<p>The Patiala Gharana was founded by Ali Baksh and Fateh Ali Khan, who were the disciples of Tanras Khan, thereby sharing roots with the Dilli Gharana. It originated in the Patiala state and has been influenced by various regional styles, blending traditional and innovative techniques. This has resulted in a unique and versatile musical approach.</p>
<p>At the time of the rebellion of 1857 AD, most of the singers and instrumentalists of the Dilli court had come to the state of Patiala Gharana and influenced the singing of Patiala Gharana with their art.</p>	<p>The famous artist of this gharana "Aliya-Fattu" had taken training from Tanras Khan of Dilli gharana, Bade Ahmed Khan and Mubarak Ali Khan of Lucknow gharana, Bahram Khan of Jaipur gharana and Hadu Khan Saheb of Gwalior.</p>
<p>The specialty of this gharana is the taans in medium or fast rhythm, the complexity and diversity of the Taans separate this gharana from all other traditions.</p>	<p>The specialty of this gharana lies in its meticulous preparation and the subtlety of its presentations. This gharana distinguishes itself from others through its unique vocal techniques, the rendition of taranas, and the execution of sapat taans delivered at drut laya.</p>
<p>In terms of performance and repertoire, the Dilli Gharana is strongly rooted in traditional compositions, often highlighting the spiritual and devotional aspects of music. It is known</p>	<p>The Patiala Gharana, however, is renowned for its rich repertoire of semi-classical and light classical forms, including Thumri, Dadra, and Ghazal. It focuses on creating an engaging and</p>

for presenting both pure classical and light Indian classical, maintaining a balance between the two. The emphasis is on elaborate aalaaps (improvisations) and intricate rhythmic patterns.	expressive musical experience, often appealing to a wider audience. This gharana is known for its flexibility and adaptability, allowing for a diverse range of musical expressions.
The vocal style of Dilli Gharana was also influenced by the tradition of Sufi saints. Here, Thumri, Dadra, Ghazal, Qawwali etc. are always propagated.	A lot of influence of Punjab's Tappa, Sikh ideology, Sufi speech and Qawwali can be seen in the presentations and production of Punjab Gharana, and the same influence has also been felt on the thumri presentations of this legacy. Thumris composed by "Aliya-Fattu" are still famous in the music world for their softness, meaningful lyrics and complex taans.

### 1.3.5. DILLI AND JAIPUR GHARANA

<b>Dilli</b>	<b>Jaipur</b>
Delhi Gharana itself has been a prestigious ancient tradition. Ustad Tanras Khan Saheb of Dilli tradition has lived in Gwalior and Patiala for some time, hence this gharana resembles Gwalior and Patiala at times.	The singing of Jaipur Gharana initially bore the influence of Lucknow and Gwalior Gharana, but after some time, due to some special characteristics, it gained reputation as an independent Gharana.
In this gharana uncommon ragas are artistically harmonised are performed. To name a few ragas – Raag Chand Bhairav, Raag Lankeshwari, Raag Tirangi Malhar, Raag Gaud Malhar.	There is a tradition of uncommon and obsolete ragas are performed too. To name a few - Raysaa Kanhra, Bihagada, Khokhar, Triveni, Khatt Bihag, Patmanjari, Jaitshree.
Dilli Gharana is known for its use of swar-bhaavyukt (emotional and expressive) singing, this gharana features a mix of artistic, sentimental, and miraculous bandishes. Ragas like Jogkauns, Nat Bhairav,	Open and clear voice is considered to be the speciality of this gharana. Here, the compositions of the vilambit and drut khayals are brief and artistic. Some of the rare scales that are being performed by the artists of this legacy Sampurnn Malkauns, Bhairav Ang ki Gauri,

Miyan Ki Todi, Sarang, Lalit, and Bhatiyar are prominent.	Raag Khem Dhvani, Raag Sawani kedar, Raag Bhairav Bahar, Raag Sarparda Bilawal.
In Dilli Gharana, most common taals used for vilambit khayals are Ektaal, Teentaal etc	In Jaipur Gharana most common taals used for vilambit and drut compositions is tilwada and jhoomra
Dilli gharana has also been influenced by the sufi saints of chistia silsla like: - <ul style="list-style-type: none"> <li>• Hazarat amir khusrau</li> <li>• Moenuddin Chisti</li> <li>• Nizamuddin Aulia</li> </ul>	Jaipur has no influence of the Sufi traditions in its legacy.

#### 1.4. STALWARTS OF DILLI GHARANA

Within the rich tapestry of any musical tradition, stalwarts emerge as beacons of artistic brilliance, guiding and shaping the course of its evolution. In the esteemed lineage of the Dilli Gharana, these stalwarts stand as pillars of inspiration, their contributions resonating through generations and enriching the very essence of Hindustani classical music. Their mastery not only exemplifies the pinnacle of musical excellence but also serves as a testament to the enduring power of tradition and innovation. As we delve into the legacy of the Dilli Gharana, we pay homage to these luminaries whose artistry transcends boundaries, leaving an indelible mark on the cultural landscape and reaffirming the significance of stalwarts in preserving and advancing any musical tradition. The origins of the Dilli tradition can be traced back to the 12th century, underscoring its profound historical significance. In the continuum of its illustrious journey spanning over 850 years, it becomes paramount to illuminate the contributions of contemporary masters who have shouldered the responsibility of safeguarding and perpetuating this rich legacy. These stalwarts of the present century have diligently carried forward the mantle, upholding the purity and essence of Indian music as their foremost priority. Some of the notable artists are as followed: -

Name of the Artist	Specialisation
• Ustad Chand Khan	Hindustani Classical Vocal

• Ustad Usmaan Khan	Hindustani Classical Vocal
• Ustad Jahan Khan	Hindustani Classical Vocal
• Ustad Zafar Ahmed Khan	Sitar
• Ustad Latif Ahmed Khan	Tabla
• Ustad Shafat Ahmed Khan	Tabla
• Ustad Bundu Khan	Sarangi
• Vidushi Krishna Bisht	Hindustani Classical Vocal
• Dr. Mallika Banerjee	Hindustani Classical Vocal
• Dr. Neeta Mathur	Hindustani Classical Vocal

#### 1.4.1. USTAD CHAND KHAN

Ustad Chand Khan belonged to that generation of musicians for whom music was not just a profession, a convenient means of earning livelihood, but a fiery passion to achieve excellence and recognition worthy of the status of the 'Khalifa' i.e. successor (Head) of a Gharana -in his case, the famous Delhi Gharana. Although not affluent, he could manage on the offerings made by his disciples and the honorarium from the occasional radio and public performances. He did not hanker after name, fame or fortune and shunned the company of the rich and influential people to ward off the stigma of sycophancy. True to the tradition and ethics of the art, in his performances he never played to the gallery. Khan Sahib was good-natured, soft spoken, and generous to a fault. He did not indulge in calumny or show disrespect to co-professionals and their gharanas. Fellow musicians and admirers called him a gentleman-musician, worthy of emulation. Ustad Chand Khan's parents were Ustad Ghulam Mohammad Khan and Amirunisa Begum. He was born in 1899 on the first lunar night of Moharrum Sharif. This being a good omen, he was nick-named 'Chand' (moon). Although the Koranic name given to him was Shafiqul Rehman, the nickname 'Chand Khan' stuck on to him throughout his life. The name Shafiqul Rehman was used by him on the title page of his work 'Inkashaf-e-Mousiqi' as initials: S.R.Chand Dehlvi. He belonged to an illustrious family, and traced his lineage to Mir Sawant, the Qawal Bachcha on maternal side, and Mir Bula Kalavant on paternal side, finally connecting both these sides to Amir Fakhur Bin Umar, an Arab Quraish who came to India alongwith Mohd Bin Qasim in A.D. 712. This Arab connection could, however, be apocryphal. In later years, the family has a chain of famous artistes who took to Sarangi

playing with a vow to lend it a respectable place in society. The story goes that after the fall of the Mughal rule at Delhi, his grandfather Abdul Ghani (1825-1909) went to his grandfather Mir Aila Bux and his brother Mir Umra Bux, the court musicians of Ballabgarh, for protection and rehabilitation but contrary to his expectations, received cold reception. The grandfather chided him for playing Sarangi in accompaniment to the main artistes and the tawaifs, which was unworthy of a respectable musician. The young Abdul Ghani argued that if singing is considered good, then why should the Sarangi, which complements and enhances its effect, be considered as inferior and bad. He decided to return to Delhi and vowed to take up Sarangi only, and raise its standard to such heights as to command respect and recognition. As a result of his total dedication to the instrument and the crusading zeal to uplift its status, Abdul Ghani was nick-named as Sarangi Khan, later shortened to Sangi Khan. However young Chand Khan was drawn to vocal music and expressed his desire to learn it despite the ancestral vow. After great persuasion by some elders in the family, his father, Ustad Mamman Khan, agreed to teach him singing. Ustad Mamman Khan (real name Ghulam Mohammad) was a great Sarangi player of his times. He even developed a new instrument by modifying Sarangi and called it 'Sursagar', the name given by the Raja of Datia. Thereafter he became famous as a Sursagar player. As per practice in those days the Sarangi player first received thorough training in vocal music so as to understand its intricacies and finer points. Thus, Ustad Mamman Khan was a vocalist in his own right. Young Chand Khan, thus deviating from the path of his father and grandfather, set to revive the traditions of vocal music of his ancestors, Aila-Umra, by opting for vocal music. He was highly talented and excelled in Khayal singing and allied genres. Later he moved to Patiala along with his father, who was a senior court musician. The Maharaja on listening to his performance, enrolled young Chand Khan also as a court musician. In 1935, Ustad Mamman Khan had a paralytic attack; so, leaving Patiala, father and son returned to Delhi. In Delhi, besides looking after his ailing father, he continued with music, teaching students at his residence in Suiwala and giving performances in music conferences. With the opening of AIR station at Alipore Road, Delhi, in 1936, he started giving programmes on the radio, his first being in the same year, in which he presented Raga Maligaura. In those days, there was no such thing as the Audition Board. The Chief of AIR used to spot out musicians in music conferences or rely on their reputation. Before broadcasting from the Delhi station, he had also performed at the Bombay station in



1932. In 1942, he was one of the top vocalists in the country on whom the AIR conferred the title of 'Ustad'.

June 2, 1940 was a dark day for the Delhi Gharana when the 'Shams-e-Mousiqui' (Sun of Music) Ustad Mamman Khan breathed his last. Of his three sons, Chand Khan (1899-1980), Jahan Khan (1903-1978) and Usman Khan (1905-1987), Chand Khan Sahib, being the eldest and the ablest, was proclaimed 'Khalifa' of the Delhi gharana. For Ustad Chand Khan as Khalifa of the gharana, the going was not easy. There were some jealous and mischievous musicians who raked up controversy over the identity of the Delhi gharana headed by Ustad Chand Khan.

According to Neuman, musicologists beginning with Bhatkhande interpret gharana as style dialect of a single musical form. Traditional musicians who form the core of a gharana consider it a social system within which flourish the three relationships of descent, learning and marriage. From the first two flow the gharana's particular fund of knowledge, which appears as a distinctive music style, the third producing the gharana's future core of representatives who will be the hereditary guardians of a tradition enculturated to the significance of maintaining its purity.

The objections raised on Ustad Chand Khan's claim to Delhi gharana were:

- It is the Delhi gharana of Mamman Khan and not the acknowledged one of Tanras Khan.
- Gharanas are the stylish schools represented only by soloists, not accompanists. Although Mamman Khan was recognised as a great musician, he was after all an accompanist and not a solo-sarangi player. If at all in the term of solo-vocalist category, the gharana begins with Chand Khan.
- Some descendants of Tanras Khan claim that Chand Khan's ancestors were disciples of Tanras Khan's gharana. Chand Khan, though not related to Tanras Khan by blood, represents an extension of Tanras Khan's Delhi Gharana.
- Mamman Khan at one stage became disciple of Kalu Mian of Patiala Gharana, Chhaju Khan of Moradabad (considered as founder of the Bhindibazar gharana) and Imdad Khan grandfather of the sitar maestro, Ustad Vilayat Khan.

#### **1.4.2. USTAD NASEER AHMED KHAN**

Ustad Naseer Ahmed Khan, a luminary of the Dilli Gharana, ascended to eminence as a virtuoso vocalist whose mastery over intricate melodic embellishments earned him the revered title of "Taan Samrat," meaning the emperor of taans. Born into a lineage steeped in musical tradition, Ustad Naseer Ahmed Khan inherited a rich legacy that traced its origins back to the illustrious corridors of the Dilli Gharana, renowned for its distinctive style and profound musical depth. From an early age, Ustad Naseer Ahmed Khan displayed an innate talent and an insatiable thirst for musical knowledge, honing his skills under the tutelage of his illustrious ancestors. With relentless dedication and unwavering commitment, he delved deep into the nuances of raga rendition, refining his artistry with each passing day. Ustad Naseer Ahmed Khan's vocal prowess was characterized by an extraordinary command over taans, the intricate melodic patterns that embellish and adorn Hindustani classical compositions. His renditions were marked by an unparalleled agility, precision, and creativity, captivating audiences and fellow musicians alike. Throughout his illustrious career, Ustad Naseer Ahmed Khan's contributions to the Dilli Gharana and the broader landscape of Hindustani classical music were profound and enduring. His performances resonated with a rare blend of technical virtuosity and emotional depth, transcending mere musicality to evoke profound spiritual and aesthetic experiences. As the recipient of the esteemed title of "Taan Samrat," Ustad Naseer Ahmed Khan's legacy continues to inspire and influence generations of musicians, serving as a beacon of excellence and a testament to the timeless allure of Indian classical music. Through his unparalleled artistry and unwavering commitment to tradition, he left an indelible mark on the annals of the Dilli Gharana, reaffirming its status as a bastion of musical heritage and artistic brilliance. Ustad Naseer Ahmed Khan's contributions extended beyond his exceptional prowess as a performer; he also made significant contributions as a guru, imparting his knowledge and expertise to a new generation of musicians. As a guru, Ustad Naseer Ahmed Khan employed a holistic pedagogical approach that emphasized not only technical proficiency but also emotional expression and artistic interpretation. He instilled in his disciples a deep appreciation for the subtleties of raga rendition and encouraged them to explore their own unique musical identities. Some of Ustad Naseer Ahmed Khan's notable disciples who have carried forward his musical legacy include:

- Ustad Iqbal Ahmed Khan: Another esteemed disciple of Ustad Naseer Ahmed Khan, Ustad Iqbal Ahmed Khan distinguished himself as a vocalist of exceptional calibre, showcasing the depth and breadth of his guru's teachings in his performances.
- Ustad Tanveer Ahmed Khan: Inheriting the mantle of his father, Taan Samrat Naseer Ahmed Khan, showcased exceptional expertise in the intricate art of taans. His close relationship with his father and guru imbued his performances with a profound depth and authenticity, as he seamlessly carried forward the rich legacy of the Dilli Gharana.
- Ustad Imran Ahmed Khan: The second son and disciple of the revered Naseer Ahmed Khan, mesmerizes audiences with his remarkable ability to render Thumri, Dadra, and Indian classical compositions. With finesse and emotion, he breathes life into each performance, carrying forward his father's legacy with grace and authenticity.

### **1.4.3. USTAD ZAFAR AHMED KHAN**

The name of Zafar Ahmed Khan is also respected among the instrumentalists of Delhi Gharana. He is the third son of late Ustad Usman Khan. He received singing lessons from his uncle Ustad Chand Khan. Besides, he also kept taking music lessons from his father Usman Khan and uncle Ustad Jahan Khan. After taking singing lessons, due to his interest in sitar, he started practicing it. After giving his first program on All India Radio in 1961, he continued giving many programs on stage and All India Radio. He successfully demonstrated sitar playing in many stage programs. Since 1970, he has been working as a staff artist in All India Radio. He married Chand Khan Saheb's younger daughter Buland Akhtar in 1960. Among his disciples, apart from his son Saeed Zafar, his second son Shahid Zafar, son-in-law Saeed Khan and nephew Hanif Ahmed Khan are also playing sitar well these days. He had the privilege of going to Mecca-Medina for Hajj.

#### **1.4.4. USTAD SHAFAT AHMED KHAN**

Among the prominent percussionists of today, the name of Shafat Ahmed Khan of Delhi comes among the top artists. Shafat Ahmed, grandson of Ustad Chand Khan Saheb, was born in Delhi in May 1954. He received training in playing tabla from his father Ustad Chamma Khan, a famous tabla player of Delhi Gharana, who was working in the Faculty of Music and Arts, Delhi University. After giving his first program at the age of 17, he got opportunities to play in many programs. Today there would hardly be any music conference where Shafaat Ahmed Khan would not have accompanied famous artists with his tabla. In many programs, he got the opportunity to play the tabla in front of eminent persons like the President and the Prime Minister. Not only in India but from time to time wherever he went in Russia, Europe and America, he has been mesmerizing everyone with his tabla playing. His tabla playing can be heard in India and abroad through EMI and LP-Disc CD. Maitri Jugalbandi with Karnataka Avanddha artistes and the cultural award of 1986 are commendable works for his presentation of tabla playing.

#### **1.4.5. USTAD LATIF AHMED KHAN**

The audience will be familiar with the percussion playing of Delhi's famous percussionist Latif Ahmed Khan. He was born in 1942 in Delhi. His father Sarangi player Mohammad Baksh Khan was a resident of Agra. He had maternal relations with the famous Sarangi players of Delhi Gharana, Ustad Bundu Khan and Ustad Chand Khan Saheb. Born in such a musical family, Latif Ahmed Khan was interested in music. At home he was called 'Allahwala' but in school his name was Latif Ahmed. He was very young when his father died in 1952, so he was brought up in his maternal home. Seeing his interest in Tabla, in 1953 he was made the disciple of Ustad Gami Khan Sahay (Khalifa of Delhi Gharana in Tabla) and he remained engaged in the practice of Tabla, Day and night. The result of Ustad's smooth education and his own continuous practice was that Ustad Gami Khan Saheb allowed him to play on stage at a very young age. Ustad Gami Khan Saheb died in 1958. Thereafter, he started taking tabla lessons from his Ustad's son Khalifa Inam Ali Khan and Ustad's brother Ustad Munnu Khan.

Latif Ahmed Khan's first program took place in Bombay in 1958, in which he played a solo. Apart from him, famous percussionist Ustad Inam Ali Khan, Ustad Allah Rakha Khan, Pandit Samta Prasad, Ustad Amir Khan in singing and Ustad Abdul Haleem Jafar Khan in sitar also presented their programs in this program. Latif Ahmed got so much fame in this program that the famous sitar player Pandit Ravi Shankar gave him the opportunity to play on stage with his program in 1959. During these days, Latif Ahmed Khan also got the opportunity to play tabla with the famous artists of that time – Ustad Altaf Hussain Khan, Ustad Vilayat Hussain Khan (Agra Gharana), Ustad Chand Khan and Ustad Umrao Bundu Khan etc. Latif Ahmed Khan had by now acquired so much fame that he was remembered in many music conferences. In 1967, he went abroad (London) for the first time to play tabla in a program. After this, sitarist Ustad Mahmood Mirza took him with him to many countries like America, Europe, Africa, Iran, Turkey etc. During this one-year journey, he gave beautiful solo tabla performances at many places and also promoted Indian music abroad. By now the name of Latif Ahmed Khan had become so famous that any music conference seemed incomplete without him and the sound of his musical and melodious tabla playing added charm to the program. He associated with most of the famous artists of that time (sitar, sarod, flute, dance, singing). As good an accompanist as he was, he was also a great soloist. In 1974, his solo percussion program took place at the Akashvani Sangeet Sammelan, Madras, and

after this he continued to give solo percussion programs several times at the Akashvani Sangeet Sammelans from different places. He last performed solo tabla recital at Akashvani Sangeet Sammelan, Patna in 1988.

Akashvani Delhi placed him in 'A' category of artists without taking any examination. He was working as a tabla teacher at the Indian Art Centre, but after some time in 1964, he resigned from there. Apart from various Tabla programmes, his time was also spent in developing new ideas and creations in Tabla. Latif Ahmed Khan, famous in Delhi 'Baz', also showed his talent in playing with jazz artist Don Cherry. Latif Ahmed Khan had formed a group named 'The Drum of India' which went to Sri Lanka to perform on the occasion of Republic Day of India. That program of 'Drums of India' took place at many places abroad. Latif Ahmed also played tabla in many films (Bavarchi, Bhai Ho To Aisa, Prem Rog etc.). Many of his LPs Records are available in England, Paris, India. He created a new taal of  $5\frac{1}{4}$  (five and a quarter) beats, which he named 'Latif Taal'. A CD was released in Switzerland in 1996. A record was made which also contains 'Latif Taal'. He died at a young age on 29 August, 1989 in Delhi. He has two sons Akbar Latif and Babar Latif.

#### **1.4.6. USTAD ZAHOOR AHMED KHAN**

Among the instrumentalists of Delhi Gharana, Zahoor Ahmed Khan was famous for playing the violin. He was born in 1992 in Delhi. He received music education from his grandfather Shams-e-Mousiki Ustad Mamman Khan Saheb and uncle Sangeet Martand Ustad Chand Khan and his father Ustad Jahan Khan. He first took singing lessons, but due to a sore throat, he started taking violin lessons and gained fame by practicing this instrument. He received violin lessons from Ustad Bundu Khan from the age of ten. From the age of twelve, he received violin lessons from his uncle Ustad Chand Khan and his father Ustad Jahan Khan. In the year 1948, on the birth anniversary celebrations of Pandit Vishnu Digambar celebrated by NDMC of Delhi and after the first stage program in the auditorium, he successfully demonstrated his art in many programs. Zahoor Ahmed Khan was appointed as a staff artist in Akashvani in August 1953 and worked on this post for many years. His marriage took place in 1953 with Nafisa Begum, daughter of Ustad Chand Khan Saheb. Apart from being a violinist, Zahoor Ahmed Khan was also a good singer and teacher. Among his disciples, apart from his son Afzal Zahoor, Vidya Dhingre of Pune and Asghar Hussain are famous artists in the field of violin playing nowadays. His son Kamal also plays violin and is a staff artist of All India Radio. All the sons of Zahoor Ahmed Khan took up music and his eldest son Iqbal Ahmed Khan was the representative of Delhi Gharana. Zahoor Ahmed Khan got the opportunity to go to America for violin concerts on behalf of Amir Khusro Music Society and he presented his concerts in Washington, Chicago, Philadelphia, Los Angeles and New York. The Amir Khusro Society in America honored him with the title of 'Violin Wizard'. Apart from this, he was also honored with the title of 'Sangeet Shiromani'.

Zahoor Ahmed Khan was a person of simple and straightforward nature. He never consumed any kind of addiction, alcohol etc. On May 17, 1990, his health suddenly deteriorated. The doctor was immediately called, but by then his life had ended.



### **1.4.7. USTAD BUNDU KHAN**

Ustad Bundu Khan, born into a family of musicians in Delhi, stands as one of the most celebrated sarangi players in the history of Indian classical music. He was born in 1880 into a musical family, which provided a fertile ground for his early musical education. At the tender age of eight, Bundu Khan began his training under the guidance of his father, Ali Jan Khan, a respected sarangi player. His musical journey was further enriched by his uncle, Mamman Khan, a veteran sarangi and sursagar player from the Dilli Gharana, who became his primary teacher and mentor. A pioneering artist, Ustad Bundu Khan's career was marked by several notable achievements. He played from All India Radio, Delhi Station, when it first began broadcasting in 1935, bringing the soulful sounds of the sarangi to a wider audience. His role as a court musician in Indore for 27 years is a testament to his exceptional talent and dedication. During this period, he not only performed but also immersed himself in the study of Sanskrit, aiming to understand and access the classical music of ancient India more deeply. Ustad Bundu Khan was a true innovator, introducing the Meend and Soot Ki Sargam technique, which involves shifting from one note to another in the midst of a recurring melody. This technique added a new dimension to the sarangi's expressive capabilities. Known for his mastery over more than 500 ragas, his performances of ragas like Malkauns, Malhar, and Bhairav were particularly renowned for their depth and emotional intensity.

Bundu Khan's sarangi was uniquely modified, featuring a smaller size and some metal strings instead of the traditional gut strings, which gave it a distinct and resonant sound. His scholarly contributions to music are equally noteworthy. His book "Jauhar-i-Mausiqi" (Sangeet Vivek Darpan), published in both Urdu and Hindi in June 1934, is a significant work in the field of musicology. This book is filled with his insights, traditional compositions, and the intricate techniques he developed and mastered. Following the Partition of India in 1947, Ustad Bundu Khan migrated to Pakistan, where he continued to share his music through all the radio stations in the country until his death on January 13, 1955. His legacy in Pakistan was as influential as it was in India, and he is remembered for his profound contributions to both countries' musical heritage. Despite facing personal challenges, including his struggle with opium addiction, Ustad Bundu Khan remained dedicated to his music. His deep connection to the nuances of vocal music, combined with his innovative techniques on the sarangi,

earned him the title of the greatest sarangi player by many music connoisseurs. Ustad Bundu Khan's legacy extends through his family and disciples. His sons, Umrao Bundu Khan and Bulund Iqbal Khan, continued his musical tradition, ensuring that his teachings and techniques lived on. His influence can also be seen in the works of his students, such as Abdul Majeed Khan and Sagiruddin Khan. Bundu Khan's music is a rare relic from a forgotten era—before the harmonium became prevalent in Indian music—when intonation was far from standardized, and the wringing of rasa (emotional essence) out of the shrutis (microtones) was an essential feature of the music. His unique and extraordinary techniques, detailed in his works and through his disciples, continue to inspire and educate sarangi players and classical musicians today.

#### **1.4.8. PROF. (DR.) KRISHNA BISHT**

Krishna Bist, a prominent vocalist of the esteemed Dilli Gharana and disciple of Ustad Chand Khan, occupies a revered position among the foremost artists of her lineage. Born into a musically illustrious Bengali Chakravarti family, Krishna Bist embarked on her musical journey under the tutelage of Ustad Hilal Ahmed Khan, a revered exponent of the Dilli Gharana. Subsequently, in 1962, she became a disciple of the legendary Ustad Chand Khan, immersing herself in his profound musical wisdom for several years. Krishna Bist's artistry is characterized by her enchanting renditions of various genres, including Khayal, Thumri, and Dadra. She has graced numerous prestigious music festivals across the nation, presenting captivating duets and solo performances alongside her sister, Bharati Chakravarti. Regularly featured on All India Radio and Doordarshan, Krishna Bist has been a prominent presence on national television, showcasing her exceptional vocal talent in the esteemed program "Sangeet Ka Rashtriya Karyakram." Her mellifluous voice and rigorous dedication to her craft have earned her the distinction of being hailed as a pinnacle artist on All India Radio. With a doctoral degree from Delhi University, Krishna Bist served as the Head of the Music and Arts Department at the same institution. She mentors numerous students, guiding them on their musical journey and imparting her profound knowledge with dedication and passion. In Krishna Bist's renditions, one can discern the distinctive characteristics of the Dilli Gharana's musical heritage. Her rendition of slow-paced compositions exhibits a graceful fluidity, while her mastery over various taans and her utilization of all three octaves reflects the essence of the Dilli Gharana's vocal tradition. Despite her busy schedule, Krishna Bist remains committed to transmitting the teachings she received from Ustad Chand Khan with utmost sincerity to her disciples. Presently, many of her disciples can be heard on All India Radio and Doordarshan, with notable names including Mallika Banerjee, Sunanda Pathak, Neeta Mathur, Anjana Chatterjee, and Kaveri Mandal.

#### **1.4.9. Dr. Mallika Banerjee**

Dr. Mallika Banerjee is a distinguished figure in the realm of Hindustani classical music, known for her profound expertise and melodious voice. Born into a family with a rich musical heritage, Mallika was initiated into the world of music at an early age by her mother, Smt. Parul Banerjee, a renowned vocalist in her own right. This early exposure laid a strong foundation for her future endeavors in the classical music domain. Mallika's journey in music began with her mother's guidance, where she learned the nuances of Hindustani classical music. Her dedication and passion for the art form led her to pursue higher education, where she excelled with distinction. However, her quest for musical excellence did not stop there. She became a personal disciple of Prof. Krishna Bisht, an eminent exponent of the Dilli Gharana and a recipient of the prestigious Sangeet Natak Akademi Award. Under her tutelage, Mallika honed her skills and developed a keen sense of perfection, which is evident in her performances today. Prof. Bisht's influence was instrumental in shaping her musical identity, imparting a deep understanding of the intricate nuances and the rich tradition of the Delhi Gharana.

While Mallika's forte lies in khayal, she is equally adept in light classical forms, a versatility she attributes to her mother's training. Her ability to effortlessly transition between different styles of music showcases her depth of knowledge and technical prowess. This versatility not only highlights her extensive training but also her ability to connect with a broader audience, making her performances accessible and enjoyable to both connoisseurs and casual listeners alike. Mallika's performances are characterized by the purity of raga, graceful expressions, well-woven phrases, and smoothly rendered taans. Her melodious voice and keen sense of aesthetics further enhance the beauty of her renditions, making her a standout performer in the classical music scene. Each performance is a testament to her deep-rooted understanding of the raga, where she brings out the soul of the composition with her emotive and expressive singing. Over the years, Dr. Mallika Banerjee has evolved into a mature and accomplished classical vocalist. Her journey has been marked by numerous successful performances in India and abroad, where she has captivated audiences with her soulful renditions. These performances have not only established her as a prominent artist but also as an ambassador of Hindustani classical music on the global stage. Her

international tours and concerts have been well-received, showcasing the richness of Indian classical music to diverse audiences.

Mallika's vocalism is a beautiful embodiment of the Delhi Gharana, characterized by poised aalap, gamakas, murkis, bol banawat, and a variety of taans. Her intense sense of aesthetics and meticulous attention to detail make her performances a delightful experience for connoisseurs of classical music. Each element of her singing, from the initial slow alaap to the rapid taans, is executed with precision and grace, reflecting years of rigorous training and practice. In addition to her performance career, Dr. Banerjee has also made significant contributions to the academic field. Her role as a faculty member at the Indira Gandhi National Open University (IGNOU) allows her to share her knowledge and passion for music with the next generation of musicians. Her academic pursuits are complemented by her practical experience, providing students with a well-rounded education in music.

Dr. Banerjee's influence extends beyond the concert stage and the classroom. She has been an integral part of various professional bodies and statutory institutions, contributing her expertise to the development and promotion of music education and cultural preservation. Her involvement in these organizations highlights her commitment to nurturing talent and ensuring the continued growth and evolution of Hindustani classical music. Dr. Mallika Banerjee's journey in music is a testament to her dedication, passion, and exceptional talent. Her ability to blend tradition with innovation, along with her contributions to both performance and education, makes her a truly distinguished figure in the world of Hindustani classical music. Her melodious voice, profound expertise, and unwavering commitment to her craft continue to inspire and captivate audiences around the world.

Mallika's debut performance at Bharat Bhavan in Bhopal was a significant milestone in her career. This performance earned her critical acclaim and marked the beginning of her rise as one of the most noticeable budding artists in the country. Her talent and dedication were soon recognized, and she was awarded the "Surmani" title by the Sur Singaar Samsad in Mumbai in 1990. This accolade was a testament to her growing reputation as a talented and promising classical vocalist. Dr. Mallika Banerjee's journey in music has been marked by numerous accolades that reflect her dedication and excellence in the field of Hindustani classical music. From her early years, her talent

and potential were recognized, leading to a series of prestigious awards that highlight her remarkable career. Her musical excellence was first formally acknowledged in 1988 when she received the “Young Talent Award” from Sahitya Kala Parishad in Delhi. This early recognition was a testament to her burgeoning talent and promise as a classical vocalist. Just three years later, in 1991, she was honored with the “Sur Mani” title by Sur Shringar Samsad in Mumbai, further solidifying her reputation as a rising star in the classical music arena. Mallika’s consistent dedication and mastery over her craft earned her an “A” Grade classification as a Classical Vocalist from All India Radio (AIR), Prasar Bharati, Ministry of Information & Broadcasting, New Delhi. This prestigious grading is reserved for artists of the highest caliber and was a significant milestone in her career, acknowledging her superior skill and artistry. The recognition of her talents continued into the new millennium.

In 2010, she was bestowed with two significant awards: the “Naad Brahma Shiromani” by Lok Kala Manch in New Delhi and the “Sangeet Bhushan” by the Society for Action Through Music, also in New Delhi. These awards recognized her contributions to the classical music scene and her unwavering commitment to maintaining the purity and tradition of her art form. In 2013, Dr. Banerjee received the CEMCA Fellowship from the Commonwealth Educational Media Centre for Asia, highlighting her role in promoting music education and her impact on the academic side of music. This was followed by the “Gunijan Lok Samman” awarded by the Swaranjali Society in New Delhi in 2014, further acknowledging her as a leading figure in the classical music community. Throughout her illustrious career, Dr. Mallika Banerjee’s exceptional talent and contributions to Hindustani classical music have been consistently recognized, cementing her status as an eminent and respected artist in her field.

Prior to her current academic role, Dr. Mallika Banerjee accumulated two decades of valuable experience working as a Programme Executive at All India Radio (AIR). Her tenure at AIR not only enriched her understanding of broadcasting but also provided her a platform to reach a wide audience with her music. Today, Dr. Banerjee is a HoD and a distinguished faculty member at the Indira Gandhi National Open University (IGNOU), where she imparts her extensive knowledge of music to aspiring musicians. An approved A Grade Classical Vocalist of AIR Delhi and an empanelled artiste of the Indian Council for Cultural Relations (ICCR), she continues

to contribute significantly to the world of Hindustani classical music. Dr. Banerjee's expertise spans both Classical and Light Classical music, with a particular proficiency in Bengali Ragpradhan and Nazrulgeeti. Her diverse skill set allows her to engage with a wide audience, making her a versatile and respected figure in the music community.

#### **1.4.10. Dr. Neeta Mathur**

Prof. Dr. Neeta Mathur is a distinguished faculty member in the Department of Performing Arts at Vivekanand College, University of Delhi. An eminent figure in the realm of Hindustani Classical Music, Dr. Mathur has made significant contributions to both academia and performance. Her expertise spans various aspects of Hindustani classical music, and she is renowned for her profound knowledge, impeccable skill, and dedication to the preservation and promotion of this traditional art form. As a seasoned performer, Dr. Mathur's recitals are noted for their authenticity, intricate ragas, and soulful renditions, captivating audiences and connoisseurs alike. In her academic role, Dr. Mathur is committed to nurturing the next generation of musicians, imparting her extensive knowledge and passion to her students. Her contributions to the University of Delhi have been instrumental in advancing the study and appreciation of Hindustani classical music within the academic community. Prof. Dr. Neeta Mathur's distinguished career, marked by her excellence in both performance and education, continues to inspire and shape the future of Hindustani classical music.

Dr. Neeta Mathur was initiated into music at an early age by her mother, Smt. Uma Mathur. Neeta has been groomed under the traditional Guru Shishya parampara. She has learnt the nuances of khayal gayaki under the tutelage of Vidushi (Prof.) Krishna Bisht, a well-known Classical vocalist for more than two decades. Further, Neeta continued her learning under the guidance of Padma Bhushan Acharya (Pt.) Gokulotsavji Maharaj. Dr. Neeta Mathur has always given utmost importance to formal education as well.

Dr. Neeta Mathur's expertise and interests in the realm of Hindustani Classical Music encompass a variety of traditional forms and styles, each with its unique characteristics and historical significance:

- **Dhrupad:** As one of the oldest forms of North Indian classical music, Dhrupad is characterized by its solemn and spiritual nature. This ancient style is known for its deep, meditative quality, and its emphasis on maintaining the purity of ragas. Dhrupad performances often include elaborate alap sections, where the artist explores the nuances of the raga in a slow and deliberate manner, followed by compositions set to specific rhythmic cycles.



- **Khayal Gayaki:** Khayal Gayaki represents a more modern and widely practiced form of Hindustani classical music. It is known for its improvisational and expressive quality, allowing artists to showcase their creativity and technical prowess. Khayal performances typically consist of a slow (vilambit) and fast (drut) composition, providing a platform for extensive improvisation and intricate rhythmic interplay.
- **Hori:** Hori is a genre of semi-classical music that celebrates the festival of Holi. It is marked by its playful and joyous nature, often depicting the playful antics of Lord Krishna and Radha. Hori compositions are lively and rhythmic, capturing the festive spirit and colorful traditions associated with Holi.
- **Raag-Mala:** Raag-Mala involves the sequential presentation of multiple ragas, showcasing the versatility and depth of the artist's knowledge and skill. In this genre, artists seamlessly transition from one raga to another, creating a tapestry of melodies that highlight their mastery of various ragas and their ability to maintain the distinct mood and character of each one.
- **Haveli Sangeet:** Haveli Sangeet is devotional music performed in the temples of North India, often in praise of Lord Krishna. This genre is rooted in the bhakti (devotional) tradition and is characterized by its soulful and devotional content. Haveli Sangeet includes compositions that are sung during temple rituals and ceremonies, aiming to evoke a sense of devotion and spiritual connection among the listeners.

## CHAPTER-2

### REVIEW OF LITERATURE

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#### 2.1. SIGNIFICANCE OF REVIEW OF LITERATURE

Before conducting research on any subject or topic, it is essential to have a clear and accurate overview of the research work that has been carried out in the past on that subject within a specific time frame. Revisiting and evaluating past research related to the selected topics is a crucial aspect of the research process. This allows researchers to understand previous studies, ideas, theories, methodologies, techniques and challenges encountered during research. This also allows one to explore the dominant themes and the research gaps which needs to be addressed in the forthcoming researches. This process can help reduce the likelihood of repetition in future research on the subject and also highlight the latest findings related to the research. The details of previous research related to the selected study are explained below. It is to be understood that the previous studies have focussed on:

- A. Origin and Development of Hindustani Classical Music
- B. The Gharana Tradition and their Evolution in General
- C. Dilli Gharana
- D. The Genres and Sub-genres of Hindustani Classical Art Forms

The researcher has explored the researches in details and the findings are as follows:

#### 2.2. REVIEW ANALYSIS

**Mukherjee (n.d.)** talks about the Hindustani classical music and draws comparison between Caranatic and Hindustani classical claiming that Hindustani classical music has deep roots in ancient Indian culture. Ancient texts had detailed instructions on music and singing. When Islam arrived in India, it blended with old traditions, adding new elements. One change was in the Tabla, a traditional drum. The concept of beats (Taals) was present, but the sounds made by the Tabla (called Bols) became defined with this new influence. This led to the development of two main styles of

music in the North and Carnatic music in the South. Hindustani music further split into different styles known as Gharanas. Ustad Iqbal Ahmed Khan of the Dilli Gharana played an important role in popularizing this music. His work helped spread and grow the unique style of the Dilli Gharana within the rich tradition of Hindustani classical music. Furthermore, Hindustani classical music, from North India, blends Vedic and Islamic influences, emphasizing improvisation and diverse styles like Khayal and Thumri. It uses instruments such as Tabla and sitar and features six principal ragas. Its Taals (rhythms) have wordings like “Dha Ge Na Te Na Ka Dhi Na.” In contrast, Carnatic music, from South India, is rooted in Bhakti traditions with a more indigenous nature, focusing on compositions like Varnam and Kriti. It uses instruments such as mridangam and veena and has 72 modes. Carnatic Taals lack wordings and the music often maintains a faster, more constant tempo.

**Banerjee (2021)** claims that in Hindustani classical music, there are many important Ragas like Vasant, Ramkali and Megh Malhar. These Ragas are traditional and have different ways of being played. Each Raga has its own special patterns and rules. To understand these patterns better, experts and researchers need to study them closely. They should find good examples and learn about how these Ragas are performed. Veteran musicians, who are very experienced, should also look into these Ragas. They can help by sharing their knowledge and making sure that the traditional ways of playing Ragas are kept alive. This effort will help students and music lovers learn more about Ragas. It will make the performances better and more enjoyable. Talking about Iqbal Ahmed Khan Saheb, it can be said that his efforts helped spread the knowledge of these traditional Ragas. By focusing on both teaching and performing, Ustad Iqbal Ahmed Khan helped keep the music of the Dilli Gharana alive and well-known. His work shows the importance of understanding and preserving the traditional Ragas while also helping new learners and musicians. This helps keep the music rich and vibrant for future generations.

**Patel (1998)** states that classical music in North India has a long history. It started with a book called the ‘Natyashastra’ from the early Christian period. But even before this

book, music was used in rituals and to remember texts. People learned music through oral teaching, meaning they learned directly from their teachers without written notes. Written materials were only used to help remember what was taught. Over about 2000 years, it's hard to trace music's exact history because not much was written down. However, from the 13th century onwards, we have some references to early music forms. During this time, North India was under Muslim rule. Sultans and Sufi saints made places where music was performed. Persian music began to mix with Indian music, bringing new ideas and freedom. This mix of Persian and Indian music created new styles that are still used today. Music developed in two ways: one for scholars and one for performers. Scholars wrote books and studied music in an open, written way, similar to medieval Europe. Performers, on the other hand, had to balance between sharing their music and keeping some secrets. They had to manage their music between what was popular now and what might be important in the future.

**Patel (1987)** in a study has focussed on the creativity in a type of North Indian classical music called khayal singing. This study talks about how singers use their creativity in khayal music. Patel mentions the Dilli Gharana, which is a famous music school or style in North India. According to Patel, the Dilli Gharana is known for its special and fast-paced music notations. These notations are like musical notes that tell singers how to perform. In the Dilli Gharana, these fast-paced notations are a unique feature that makes the khayal singing more creative. This means that the singers can use these notations to add their own style and flair to their performance. One important point Patel makes is about unpredictability. This means that the way music is performed can be surprising and different each time. This quality of unpredictability adds to the creativity and excitement of khayal singing in the Dilli Gharana. In the study of Ustad Iqbal Ahmed Khan's role in popularizing Hindustani classical music, Patel's work helps us understand how creativity is an important part of Dilli Gharana. Ustad Iqbal Ahmed Khan was a key figure in this music style. His work in the Dilli Gharana helped spread its unique and creative ways of performing khayal music. This study will look at how his contributions made the Dilli Gharana and its special features more popular in Hindustani classical music.

**Lath (n.d.)** has talked about the critique of Bonnie C. Wade's book is that while the book provides a detailed and well-presented exploration of khayal music and its gharanas, it has some shortcomings. Lath criticizes the book for not offering new or substantial insights beyond what is already known in other literature. He notes that the book focuses heavily on traditional gharanas and misses some prominent musicians who don't fit neatly into these styles. Additionally, Lath expresses concern that the emphasis on gharanas might overlook the role of individual creativity and the potential impact of the growing "star system" on the balance between tradition and innovation in khayal music.

**Banerjee, Sanyal, Sengupta & Ghosh (2019)** have mentioned above have talked about the Gharana culture per se. According to them, the Gharanas in Hindustani classical music are essential for preserving unique styles and techniques passed down through generations. Each Gharana, or musical lineage, has its own distinct way of performing ragas. This study explores whether and how these styles remain consistent across generations or change over time which is possibly due to outside influences like globalization. This study also claims that the Guru-Shishya Parampara, or teacher-student tradition, has been vital in maintaining the unique qualities of each Gharana. However, as music evolves and cultures mix, there are questions about how much these traditional styles are preserved or altered. By using advanced methods like multifractal analysis (MFDFA) and cross-correlation techniques (MFDXA), this study takes a scientific approach to understand the complexities of these musical styles. This is what makes this study unique as the historical researches in this domain are generally devoid of the scientific component. Furthermore, the focus of this study is on the "Alap" section of a raga, which is the introductory part that sets the mood. The study looks at performances from four Gharanas, spanning at least four generations. It finds that each Gharana has its own unique complexity patterns, showing that traditional styles are preserved. However, the study also suggests changes within the same Gharana across generations, possibly due to globalization.

This research is indicative of how Gharanas maintain their distinctiveness while adapting to the changing times. It shows the balance between preserving traditional music and embracing new influences while offering insights into the evolution of Hindustani classical music today.

**Pandey (2022)** has talked about the Gharana tradition from the perspective of Indore Gharana which reveals several factors contributing to its downfall. The study claims that there has been a notable shift towards the academic leaning and the Gharana has witnessed fall in the number of notable which has played a significant role in its decline. The absence of a central figure like Ustad Amir Khan Sahab has further exacerbated the situation which has led to the Gharana's reduced influence and popularity. These findings show the potential risks facing other Gharanas, including the Dilli Gharana, if similar factors are not addressed. The study on Ustad Iqbal Ahmed Khan's role in popularizing Hindustani classical music within the Dilli Gharana context can benefit from this understanding. It highlights the need for sustained efforts to preserve these traditions and prevent them from becoming lost legacies.

**Johri (2014)** in the study of Gharanas in Hindustani music reveals that Signature patterns are essential to their identity. These patterns represent the unique qualities of each Gharana and are crucial for understanding their contributions to Hindustani music. The Gharana-System, with its distinct traditions and techniques, has greatly influenced the development of this music genre. Each Gharana has specific features that define its style. For example, the Dilli Gharana is known for its Peshkar and Quida patterns, while the Ajrada Gharana is recognized for its Aad Laya Quidas. The Farrukhabad Gharana is famous for its 'Gats,' which, despite being used in other Gharanas like Lucknow, are particularly associated with Farrukhabad. The Punjab Gharana is noted for its complex Chakradar and tihais starting from various Matras. These signature patterns are fundamental to the Gharanas, reflecting their unique compositions, playing techniques and presentation styles. Even as some Gharanas evolve and adapt, these Signature patterns remain a key part of their heritage. They help preserve the distinctiveness of each Gharana and are deeply ingrained in the music of the region. This study is based purely on Tabla as an instrument. But this is equally true for the vocal art form. It is important for studying Ustad Iqbal Ahmed Khan's role in the Dilli Gharana from this perspective. It is important to know if Ustad Iqbal Ji came up with some signature or some style that made him unique. Understanding the significance of his signature patterns can provide insight into how Ustad Iqbal Ahmed Khan contributed to the popularity and development of Hindustani classical music through his unique interpretations and adoption.

**Deshpande (2020)** has talked about the Gharana system, which refers to different styles or schools of classical music, has a rich history in Hindustani classical music. Each Gharana represents a unique tradition with its own specific singing techniques and interpretations. The Dilli Gharana, often referred to as the Dilli Gharana, is considered one of the oldest and most significant traditions in this musical domain. The roots of the Dilli Gharana can be traced back to the legendary Sufi poet and musician, Hazrat Ameer Khusrau, who is credited with laying the foundation for this style of music. His pioneering contributions shaped the early forms of the Gharana, influencing its techniques and musical approach. Although Ameer Khusrau laid the groundwork, the tradition of the Dilli Gharana was further developed and popularized by later musicians, especially during the times of Sadarang and Adarang. These musicians played a crucial role in refining the techniques and compositions that became characteristic of the Dilli Gharana. Their efforts helped establish the Gharana as a distinct and influential tradition within Hindustani classical music, known for its unique style and depth. In essence, the Dilli Gharana is not just a musical tradition but also a reflection of the rich cultural heritage of Delhi. It stands as a testament to the enduring legacy of early masters like Ameer Khusrau and the later contributions of musicians who carried the tradition forward. This Gharana is more of an all round Gharana which includes not just vocal or instrumental art forms but also various sub-genres within the vocal tradition as well as the instrumental tradition.

**Khan (2016)** research delves deeply into the historical connection between the Dilli Gharana and Hazrat Amir Khusrau, a legendary figure in Indian music and Sufism. According to Ahmed, Hazrat Amir Khusrau is often regarded as the spiritual and cultural cornerstone of the Dilli Gharana, with his influence evident in the Gharana's musical style and Sufi traditions. Khusrau's inventions, including the development of new musical forms and the introduction of Persian elements into Indian classical music, laid the foundation for the Dilli Gharana's distinctive identity. Anis Ahmed highlights that Hazrat Amir Khusrau was not only a musician but also a poet and a Sufi saint whose work transcended the boundaries of art and spirituality. His creations, such as Qawwali and the fusion of Persian and Indian musical traditions, became central to

Dilli Gharana's repertoire. This linkage between the Gharana and Khusrau is not just historical but also spiritual, as his teachings and innovations continue to resonate within the Gharana's practices. The work further explores the contributions of key figures in the Sufi domain who have carried forward Khusrau's legacy within the Dilli Gharana. Personalities like Mir Hasan Sawant and Mir Bula Kalawant are mentioned as significant bearers of the Sufi tradition. These individuals played a crucial role in preserving and propagating the Sufi Parampara (tradition) associated with the Gharana. They ensured that the spiritual essence of Khusrau's teachings remained alive through their music and Sufi practices. Moreover, Ahmed's research sheds light on the contributions of the last Khalifa (spiritual successor) of the Dilli Gharana. As a young representative, this Khalifa embodied the rich Sufi legacy and continued to uphold the traditions of the Gharana. His role was pivotal in maintaining the cultural and spiritual heritage that Hazrat Amir Khusrau had established, ensuring that the Dilli Gharana remained a vital link between music and Sufism.

**Bharti (2000)** focuses on the contemporary contributions of the Dilli Gharana, with a particular emphasis on the role of Ustad Iqbal Ahmed Khan as a key figure in preserving and promoting the Gharana's rich musical traditions after the partition of India. Bharti describes Ustad Iqbal Ahmed Khan as the torchbearer of the Dilli tradition, highlighting his efforts in revitalizing and sustaining the Gharana's legacy during a challenging period. The research presents an organogram that traces the lineage of the Dilli Gharana, starting from its early roots with Miyan Achpal, a significant figure in the Gharana's history. This visual representation underscores the continuity and transmission of musical knowledge through generations, leading up to Ustad Iqbal Ahmed Khan. Bharti also discusses the pivotal influence of Ustad Chand Khan on the development of Ustad Iqbal Ahmed Khan's career. Ustad Chand Khan's mentorship played a crucial role in shaping Ustad Iqbal Ahmed Khan's musical journey, guiding him to become a prominent exponent of the Dilli Gharana. Through his dedication and skill, Ustad Iqbal Ahmed Khan has ensured that the Gharana's rich heritage remains relevant and vibrant in the modern era, carrying forward the traditions that have been passed down through centuries.



**Tiwari (2020)** has talked extensively on Amir Khusrau. His seminal work on Amir Khusrau is a something that goes deeply into the life and contributions of Hazrat Amir Khusrau. One should note that Amir Khusrau has been an iconic figure in the cultural and literary heritage of South Asia. This book by Bholanath Tiwari is essential reading for scholars of Indian Sufi poetry, classical music and cultural studies, providing a comprehensive exploration of Khusrau's multifaceted legacy.

Bholanath Tiwari situates Amir Khusrau within the broader historical context of medieval India and emphasises on his role in the court of the Delhi Sultanate and his close association with the Sufi saint Hazrat Nizamuddin Auliya. The book meticulously traces Khusrau's journey from his early life to his later years and provides a detailed account of the socio-political environment that influenced his work. This historical perspective is crucial for understanding the cultural dynamics of the time, particularly the interactions between Persian and Indian traditions which Khusrau embodied and enriched. This work calls Khusrau's literary output as 'endearing' particularly calling his poetry the standout feature of his personality and the literary output. Tiwari claims that Khusrau's had a knack for the use of language and said that the use of metaphor and symbolism by Khusrau was what made him stand out amongst his contemporaries and the ones who came later. He blended Persian literary traditions with Indian vernaculars to create a unique poetic style. Khusrau's contributions in the form of Ghazal and Qawwali are seen as pioneering efforts in the Indian literary tradition. This analysis is valuable for understanding the evolution of Indo-Persian literature and its influence on subsequent generations of poets. Another key aspects of Khusrau's legacy is his contribution to Indian classical music. Tiwari's book provides a thorough examination of Khusrau's musical innovations that includes the creation of new Ragas and the introduction of musical instruments such as the Sitar and Tabla. The book discusses how Khusrau's work in music laid the foundation for the development of several classical music traditions in India, particularly in the context of Sufi devotional music. Tiwari's analysis of Khusrau's role in the cultural synthesis of Persian and Indian elements is one of the most significant contributions of the book. The author highlights how Khusrau's work represents a fusion of different cultural traditions and thus created a new hybrid cultural identity that has had a lasting impact on South Asian culture.

**Khan (2022)** in “Gharanas of Indian Music” offers a wide-ranging exploration of the various gharanas (musical lineages) that form the substratum of Indian classical music. This book is a comprehensive study, tracing the history, evolution and distinctive characteristics of different Gharanas, including vocal, instrumental and dance traditions. Dilli Gharana however never had a dancing tradition but the book explores other Gharanas as well and draws parallels between all those. Sadakat Aman Khan meticulously provides a chronological account of their origins and evolution. The book explores the socio-political contexts that influenced the formation and propagation of these Gharanas particularly in the context of courts of various Indian kingdoms also called as Darbari Parampara. This historical analysis is crucial for understanding how regional and cultural factors contributed to the distinct identities of each Gharana. The book goes deep into the unique stylistic elements that define each Gharana including their approach to Ragas, Talas and musical ornamentation. Khan’s analysis affirms that there are various types of Gharanas with some focusing on vocals, some on only instrumentals while some may be Gharanas focusing on both. Dilli Gharana is an example of such Gharana that has focussed on both the instruments as well as on the vocals. This work has also drawn the differences in their interpretation and presentation of classical music. The researcher has provided a comparative analysis of how these styles have evolved over time and how they have been influenced by various maestros and their pedagogical methods. Sadakat Aman Khan provides detailed biographies of the key figures associated with each Gharana and talks about their contributions to the development and dissemination of their respective traditions. These profiles include legendary musicians who have shaped the gharanas and also their disciples who have carried the tradition forward.

The book also explores the cultural significance of Gharanas within the broader context of Indian society. The author examines how Gharanas have been both a reflection of and a contributor to the cultural milieu of their times. Towards the end, this book also touches upon the contemporary relevance of Gharanas in today’s musical world. The author talks about the challenges faced by traditional Gharanas in the modern era which includes the pressures of commercialization and the dilution of classical forms.

**Halgaonkar (2022)** explores the significance of Gharanas in Hindustani classical music with a particular focus on the Dilli Gharana. It highlights how the Dilli Gharana which has been renowned for its distinctive style and contributions evolved from the Mughal court traditions or the Mughal Darbari Parampara. This Gharana is noted for its emphasis on intricate rhythmic patterns and rich melodic improvisations which means Taals and different styles of hitting the notes.

The Dilli Gharana's historical prominence is linked to its role in the cultural and musical life of Dilli during the Mughal era. The Gharana since then has maintained its unique identity and has also simultaneously adapted to the contemporary trends. This effort from the Gharana has ensured that it remains relevant in the modern performances i.e. the modern challenging times of today. This scholarly work has also acknowledged that there are huge challenges that this Gharana is facing regarding its identity and its preservation and as a result, the Gharana is taking extreme measures to maintain its traditional style. This work emphasises the delicate balance that this Gharana has been maintaining between tradition and embracing innovation. Some of the young members of the Dilli tradition have now gone beyond the realms of classical music and have performed in films, reality shows and have come up with private albums. They are however still rooted and are merely doing it to balance the economics with the arts.

**Kumar (2013)** in an article titled "The March of Gharanas" in general explores the historical development and contemporary challenges of various Gharanas in Hindustani classical music. It traces the origins of those musical traditions which flourished under Mughal patronage. It further focusses on how their significance was cemented after the decline of the Mughal Empire. It should be noted that the Gharanas emerged as vital institutions for preserving and developing unique styles and techniques of classical music in the Indian subcontinent. It is believed that each Gharana had its distinct style and techniques in its repertoire. These distinct characteristics played a crucial role in shaping the history and growth trajectory of the Hindustani classical music. The article highlights and acknowledges that the various Gharanas have heavily contributed to the world of Hindustani classical music through their adaptation to historical and social changes. It validates the resilience of these traditions in maintaining their identity despite shifting cultural contexts.

In the contemporary times, Gharanas are facing the challenge of balancing tradition with modernization. The article discusses that how these Gharana members are navigating these challenges by modernizing their presentation and engaging with a new audiences within the scope of a new demography and a new psychography. It is doing all that while also striving to preserve the core identity of their musical heritage. This ongoing adaptation is essential for keeping classical music relevant in a rapidly changing world but keeping the indigenous identity intact and alive.

**Pandey & Bhardwaj (2024)** in a study on the role and contribution of Hazrat Amir Khusrau claims that the “Tarana” is a distinctive and captivating form of Indian classical music. It has been a focus of scholarly interest for centuries. Despite its popularity and historical importance, the origins and evolution of ‘Tarana’ are complex and debated. However, the popular and dominant belief states that Khusrau's contributions to Indian classical music, especially to ‘Tarana’, are significant. Before Khusrau also the elements of ‘Tarana’ existed in Indian culture. But it was his genius that gave the style its definitive structure. His compositions gained widespread acceptance in the music community. Khusrau's influence went beyond popularizing ‘Tarana’. He also laid the foundation for various sub-styles within ‘Tarana’. This enriched and diversified Indian classical music. Scholars have however identified a gap in the literature. This gap is particularly noticeable in understanding the early development and influences that shaped this unique style. Hazrat Amir Khusrau of the Dilli Gharana is central to this discussion. He is often credited with formalizing and popularizing ‘Tarana’. The literature further suggests that the contribution of Khusrau has been impeccable and such that it cannot be ignored for even a second and since he has never been associated with any other gharana other than the unique Dilli Gharana, his influences on Iqbal Ahmed Saheb is something to be explored. Furthermore, it can be easily claimed that Khusrau's legacy is not just historical. It remains relevant even today. His contributions have ensured that ‘Tarana’ continues to be a vital part of India's musical tradition. The tradition Khusrau established still inspires both music lovers and scholars. He is a pivotal figure in the history of Indian classical music. While this study focusses on the individual contribution of the Hazrat Ameer Khusrau on Dilli Gharana, some other studies have focussed purely on the Gharana Tradition.

**Chadha (2017)** has written an article "Evoking Waris Shah: Why we must reclaim the idea of an undivided Punjab, but not nostalgia for it" that teaches important lessons about culture and history. It talks about how we should remember the shared culture of Punjab without just longing for the past. This idea can help us understand the study of Ustad Iqbal Ahmed Khan's role in spreading Hindustani classical music through the Dilli Gharana. The article explains that it's important to focus on what unites us, like music and art, instead of thinking too much about the past or old borders. In the same way, when we look at the Dilli Gharana, we should celebrate the music and its traditions while also thinking about how it can grow and change today. It has to be understood that this study is about linking the art with the history. It also talks about how to revisit the past in relations with the art. Just like the article says we shouldn't overly romanticize the past, we should also be careful not to just look back at the old days of the Dilli Gharana. Instead, we need to see how it can stay strong and important now and in the future. Ustad Iqbal Ahmed Khan's work is a great example of using music to bring people together and keep cultural traditions alive.

**Karantth (2008)** has talked about Amir Khusrau's contributions and shows that Hindustani music reveals how legends and myths can shape our understanding of musical history. Many South Asian musicians believe that Amir Khusrau, a 13th-century poet, invented several important musical forms, ragas and instruments. He is often seen as a saint-like figure in the world of music. However, some 20th-century scholars, like Waheed Mirza, have questioned these beliefs. They point out that there is no historical evidence in Khusrau's writings or from his time to prove that he created these musical forms or instruments. Instead, it seems that these ideas about Khusrau developed much later. This means that there are also questions over the legacy of Dilli Gharana as Khusrau is believed to have shaped the history of Dilli Gharana with its innovations. In the context of this ongoing research, this discussion is important for understanding the role of Ustad Iqbal Ahmed Khan in popularizing Hindustani classical music within the Dilli Gharana. Just as Amir Khusrau's legacy is a mix of fact and myth, it's essential to carefully look at the real contributions of musicians like

Ustad Iqbal Ahmed Khan. While legends can inspire and connect people to their cultural roots, it's also important to base our understanding on solid evidence.

Thus, the focus should be on Ustad Iqbal Ahmed Khan's actual contributions to the Dilli Gharana and Hindustani classical music, rather than relying on myths or exaggerated stories. By doing so, there can be better appreciation of his true impact and ensure that his legacy is understood accurately by future generations.

**Banerjee (n.d.)** claims that in Indian culture, people used to remember and share important knowledge using songs and poems called 'shlokas.' Even if they couldn't read or write, they could still learn a lot from these memorized pieces. This way, they kept their traditions alive. Music in India follows a similar tradition. Each music school, or Gharana, has its own special style and rules. These are known as Signature patterns. For example, the Dilli Gharana is famous for its calm and spiritual music style. This style tries to connect deeply with the spirit and bring peace. The Dilli Gharana uses specific techniques to move smoothly from one note to another. This careful and thoughtful way of singing is shown in their special songs, called Bandishes. These Bandishes are an important part of their music. Ustad Iqbal Ahmed Khan helped in making the Dilli Gharana's music well-known. His work shows how important the Gharana's unique style and techniques are to Hindustani classical music

. Studying his contributions helps us understand how he supported and shared the Dilli Gharana's music with more people.

**Bisht (2017)** claims that Ustad Iqbal Ahmed Khan always showed his deep admiration of Dr. Krishna Bisht, describing her as a "samundar" (ocean) of music and recalling how he was impressed by her three-octave taans during his youth. His reverence for her work shows his appreciation for musical excellence and his commitment to preserving traditional styles. The mention of his involvement in nurturing future talent, including his family members, highlights his dedication to the gharana's continuity. These points reflect Khan Sahab's deep respect for tradition, his nurturing and supportive nature towards fellow musicians and his role as a custodian of the gharana's legacy making sure that its future and esteem remains intact.

**Sharma (2022)** claims that Dilli Gharana is famous for its tabla playing. It started with Ustad Sidhar Khan Dhadi, who is considered the founder. He is praised by experts like Prof. Sudhir Kumar Saxena for creating this special style. Ustad Sidhar Khan Dhadi had three sons who continued his work. Two of his sons, Modu Khan and Bakshu Khan, later started the Lucknow Gharana. The playing style of the Dilli Gharana is unique. It does not use the Pakhawaj, a traditional drum. Instead, it creates a softer sound. Players use their index and middle fingers to produce many of the beats. Common patterns include Dhina Gina and Dhati Dhati. They play different types of beats like peshkar, kayada, rela, tukada, mukhara and mohra.’

**Wan Der Meer (1980)** has worked on Dilli Gharana. According to it, the Dilli Gharana is a special music style in North India. In this style, the relationship between a teacher and a student is very close. It is like the relationship between a father and his son. The teacher has many students and those students can also become teachers for others. This creates a big family of musicians. In India, where music is mostly taught by speaking rather than writing, these musician families are very important. They help pass down musical knowledge from one person to another. This idea is called sampradāya, which means a tradition or style passed down through generations. A long time ago, when a different type of music called dhrupada was popular, people used the term vānī. As music styles changed and khayāl became popular, the idea of gharānā, or music style family, became important. The Dilli Gharana is an example of this idea. In the study of Ustad Iqbal Ahmed Khan, we look at how he helped make Hindustani classical music popular. His work in the Dilli Gharana is important because he was part of this close-knit musical family. Understanding how the Dilli Gharana works helps us see how Ustad Iqbal Ahmed Khan's role in this family helped spread and popularize Hindustani classical music.

**Neuman (1974)** in a study has explored Delhi's unique history and busy life which are shown to influence the music. Neuman says that Delhi's special history is reflected in its classical music style, especially in Dilli Gharana, a famous school of music. Neuman explains that lively and bustling atmosphere of Delhi affects the way Dilli Gharana

singers perform. This means that the energy and activity of the city are seen in their music. The way singers from Dilli Gharana use fast-paced rhythms and lively expressions in their performances is connected to the city's vibrant environment. According to Neuman, the surroundings where music is performed play a big role in shaping how it sounds. The environment of Delhi, with its busy streets and diverse culture, has helped create the distinctive style of Dilli Gharana music. In studying Ustad Iqbal Ahmed Khan's role in popularizing Hindustani classical music, Neuman's ideas help us understand how the Dilli Gharana style is influenced by Delhi itself. Ustad Iqbal Ahmed Khan's work in this style shows how the city's unique environment has shaped and spread this form of music.

**Brihaspati (1974)** highlights the significant influence of Muslims on the artistic development of the Indian subcontinent, particularly in the realm of music. They introduced and nurtured several important genres like Khayal, Qawwali, Qaul, Qalbana and Naksh, which have become integral to the musical traditions of the region. The impact of Muslims on Indian music can be traced back to the era of the Slave Dynasty. During this time, cultural exchanges flourished, leading to the introduction and refinement of various musical forms. One of the key figures mentioned in this context is Hazrat Ameer Khusrau, a revered Sufi poet, musician and scholar. Hazrat Ameer Khusrau is credited with the creation and popularization of many musical genres and sub-genres. His contributions to Indian music are legendary and he is associated with several iconic compositions such as "Chaap Tilak," "Duma Dum Mast Kalandar," and "Sakal Ban." These works continue to be celebrated and performed across generations.

Moreover, Hazrat Ameer Khusrau is believed to have had a direct connection to the Dilli Gharana, one of the oldest and most esteemed traditions in Hindustani classical music. His influence on the Gharana is profound and his pioneering efforts helped shape the musical identity of the Dilli Gharana, making it a cornerstone of Indian classical music.



**Nagraj (1991)** on Sufi Inayat Khan delves into the deep connection between the Dilli Gharana and the revered Sufi saint, highlighting the ways in which this musical tradition continues to honour and celebrate his legacy in modern times. The Dilli Gharana, known for its rich history and profound influence on Hindustani classical music, has maintained a strong spiritual and cultural bond with Sufism, particularly through its ongoing tributes to Sufi Inayat Khan. One of the most significant ways in which the Dilli Gharana pays homage to Sufi Inayat Khan is through their performances at the annual 'Urs', a religious festival that marks the anniversary of the saint's death. The 'Urs' is a time of deep spiritual reflection and celebration and the performances by the Dilli Gharana are a vital part of the festivities. These musical offerings are not just performances but acts of devotion, reflecting the Gharana's respect and reverence for Sufi Inayat Khan's spiritual teachings. The music performed during these events is infused with the mystical essence of Sufism, creating a powerful and transcendent experience for both the performers and the audience. In addition to these performances, the Dilli Gharana has also honored Sufi Inayat Khan by dedicating its institutions to his name. This act of naming is more than symbolic; it represents a deep-rooted commitment to preserving and propagating the spiritual and cultural values that Sufi Inayat Khan stood for. The institution serves as a living legacy, where students and musicians are not only trained in the art of Hindustani classical music but are also introduced to the rich spiritual traditions of Sufism that have influenced the Gharana over the centuries. Ustad Iqbal Ahmed Khan, a prominent figure in the Dilli Gharana, has played a pivotal role in this ongoing tribute to Sufi Inayat Khan. Through his tireless efforts, he has propagated the teachings and works of the Sufi saint, ensuring that his legacy remains vibrant and relevant in contemporary times. Ustad Iqbal Ahmed Khan's dedication to this cause has not only kept the memory of Sufi Inayat Khan alive but has also contributed to the increasing popularity of Sufism itself. By intertwining the musical traditions of the Dilli Gharana with the spiritual teachings of Sufism, he has helped to create a renewed interest in Sufi music and philosophy among new generations of musicians and listeners alike. This connection between the Dilli Gharana and Sufi Inayat Khan reflects a broader trend in which the Gharana has become a vessel for the transmission of spiritual values through music. The Gharana's tributes to Sufi Inayat Khan, whether through performances, institutional dedications, or the teachings of Ustad Iqbal Ahmed Khan, demonstrate the enduring power of music as a means of spiritual expression and cultural preservation. In this way, the Dilli Gharana continues

to play a crucial role in keeping the flame of Sufism alive, fostering a deeper understanding and appreciation of this mystical tradition within the context of Hindustani classical music.

**Garg & Garg (1986)** offers an in-depth exploration of the significant contributions made by female artists in the realm of Hindustani classical music, with a particular focus on the exceptional work of Prof. (Dr.) Krishna Bisht in popularizing the Dilli Gharana. The study highlights the vital role that women have played in the evolution and preservation of this musical tradition and it emphasizes how Prof. Bist stands out as a remarkable figure in this domain. Prof. (Dr.) Krishna Bist is celebrated for her extraordinary ability to blend academic rigor with captivating stage performances. She is often described as a perfect embodiment of the intellectual and artistic prowess that defines the finest practitioners of Hindustani classical music. Her contributions to the Dilli Gharana are manifold, ranging from her scholarly work to her dynamic presence as a performer. Prof. Bist's deep understanding of the intricacies of the Dilli Gharana, combined with her exceptional performance skills, has made her a respected and influential figure in the field. One of Prof. Bist's most notable achievements is her extensive authorship in the area of Hindustani classical music, particularly focusing on the Dilli Gharana. She has written numerous books that delve into the history, techniques and nuances of this Gharana, making her a key voice in the academic study of this tradition. Her writings are highly regarded for their depth, clarity and insightful analysis, offering valuable perspectives to both scholars and practitioners of Hindustani classical music. In addition to her contributions as an author, Prof. Bist has played a significant role in mentoring and guiding the next generation of musicians and scholars. She has supervised numerous PhD and MPhil students, helping to shape the future of Hindustani classical music through her guidance and expertise. Her students have gone on to make their own contributions to the field, furthering the reach and impact of the Dilli Gharana. Prof. Bist's dedication to teaching and mentoring reflects her commitment to ensuring that the rich traditions of the Dilli Gharana are passed on to future generations. Prof. Bist's own academic journey is equally impressive, as she earned her PhD under the esteemed guidance of Prof. Sumati Mutatkar, a highly respected figure in Hindustani classical music. This academic lineage connects Prof.

Bisht to a tradition of scholarly excellence and she has continued to build on this foundation through her own work. Her research and scholarship have not only enriched the academic study of the Dilli Gharana but have also contributed to its wider appreciation and recognition. Through her dual roles as a scholar and performer, Prof. (Dr.) Krishna Bist has made a lasting impact on the world of Hindustani classical music. Her work has brought greater visibility to the Dilli Gharana, ensuring that its unique contributions to Indian classical music are recognized and celebrated. Prof. Bist's legacy is one of profound influence, as she continues to inspire both her contemporaries and the younger generation of musicians and scholars who follow in her footsteps. Her achievements stand as a testament to the vital role that female artists play in the preservation and advancement of cultural traditions, particularly within the rich tapestry of Hindustani classical music.

**Bisht (1999)**, a dedicated scholar and practitioner of Hindustani classical music, has extensively documented the life and legacy of Ustad Chand Khan, who was not only her mentor but also a towering figure in the Dilli Gharana. In her meticulously researched book, Krishna Bist explores the profound influence of Ustad Chand Khan on the Dilli Gharana, tracing his artistic journey within the vast and intricate world of Hindustani classical music. Ustad Chand Khan was a pivotal figure in the Gharana, serving as the last Khalifa under Ustad Iqbal Ahmed Khan, a renowned custodian of the Dilli Gharana's rich traditions. Bist's work delves deeply into the artistic contributions of Ustad Chand Khan, shedding light on his role in preserving and enriching the Dilli Gharana's musical heritage. Her book not only highlights his compositions but also examines the broader impact of his work on the Gharana's evolution. Through detailed analysis, Bist illustrates how Ustad Chand Khan's efforts were integral to maintaining the integrity of the Gharana's unique style, even as the landscape of classical music in India was changing. In addition to focusing on Ustad Chand Khan, Bist's literature pays homage to Ustad Iqbal Ahmed Khan, the last recognized Khalifa of the Dilli Gharana. Ustad Iqbal Ahmed Khan's leadership and vision were crucial in ensuring that the Gharana's traditions were passed on to future generations. Bist highlights his tireless efforts in promoting the Dilli Gharana, making its music more accessible and relatable to younger audiences. The book underscores

Ustad Iqbal Ahmed Khan's contributions as a teacher, composer and performer, all of which played a significant role in uplifting the Gharana tradition. Furthermore, Bist's work provides a broader overview of the Dilli Gharana's legacy, discussing the contributions of other eminent artists associated with the Gharana. She reflects on the collective efforts of these musicians in sustaining the Gharana's distinct identity within the larger framework of Hindustani classical music. Through her detailed exploration, Bist's book serves as an important resource for understanding the rich history and enduring legacy of the Dilli Gharana, ensuring that its contributions to Indian classical music continue to be celebrated and preserved.

**Mishra (2001)** has worked on a book titled, "Dilli Gharane ka Sangeet Ka Yogdaan" highlights the significant contribution of the Dilli Gharana to Indian classical music. The Dilli Gharana is renowned for its rich musical heritage, encompassing a wide array of genres that have been preserved and passed down through generations. Dr. Mishra emphasizes that the Gharana is not only famous for its vocal compositions like Qaul, Qalbana, Tirvat and Khayal but also for its traditional songs like Suhaag Geet, Banhra Geet and Sawan Geet, which reflect the cultural essence of the region. These genres represent the deep connection between music and various aspects of life, from celebrations to seasonal changes. Furthermore, the Dilli Gharana has a legacy of using a diverse range of musical instruments, including the Sitar, Tabla, Violin, Sarangi and Surbahar. These instruments have played a crucial role in shaping the distinct sound of the Gharana, adding to its unique identity in the broader landscape of Indian classical music. Dr. Mishra's research sheds light on how the Dilli Gharana has preserved and enriched these musical traditions, ensuring their relevance in contemporary times while maintaining a strong link to the past.

**Kalidas (2020)** in an article in The Wire, titled "With the Passing of Ustad Iqbal Ahmed, the Voice of a City That Once Was Has Been Extinguished", has offered an emotional reflection on the life and legacy of Ustad Iqbal Ahmed Khan who has been a towering figure in the Dilli Gharana tradition of Hindustani classical music.

The article contextualizes Ustad Iqbal Ahmed Khan within the broader framework of Delhi's cultural heritage. It reflects on how his life and music were intrinsically linked to the city's historical and cultural identity particularly in the context of the post-partition era when the Dilli Gharana faced significant challenges. The article emphasizes Ustad Iqbal Ahmed Khan's role as a custodian of the Dilli Gharana's musical tradition. It further focusses on his contributions to the preservation and propagation of traditional compositions, many of which were at risk of being forgotten. It further highlights his efforts in mentoring the next generation of musicians to ensure the continuity of the Dilli Gharana's distinctive style.

A significant portion of the article is dedicated to personal reflections and anecdotes. That is like a more intimate portrait of Ustad Iqbal Ahmed Khan. These personal insights offer a deeper understanding of his character, his humility and his dedication to music. The article also touches upon Ustad Iqbal Ahmed Khan's contributions to Sufi music. This has been the most remarkable feature of his career and showcases a significant aspect of his musical journey. His deep connection to Sufism and its musical traditions is believed to have bridged classical music with spiritual devotion. Towards the end of the article, there is a reflection on the future of the Dilli Gharana and Indian classical music in the absence of stalwarts like Ustad Iqbal Ahmed Khan. The article raises important questions about the challenges facing traditional music in the face of commercialization and changing cultural dynamics.

**Jafa (2020)** in an article "A Tribute to Ustad Iqbal Ahmed Khan of the Dilli Gharana", published by **The Hindu**, provides an in-depth tribute to the late Ustad Iqbal Ahmed Khan who has been a significant figure in the Dilli Gharana of Hindustani classical music. This piece of writeup not only honours his contributions to music but also reflects on his life, legacy and the broader cultural implications of his work within the context of the Dilli Gharana. From a research perspective, this seminal work on Ustad Iqbal Ahmed Khan serves as an essential resource that captures both the personal and professional dimensions of his life.

The article begins by situating Ustad Iqbal Ahmed Khan within the historical and cultural framework of the Dilli Gharana. One of the key aspects of this article is that it has termed Ustad Iqbal Ahmed Khan's role in the realm of Hindustani classical music as that of a custodian and innovator of Dilli Gharana's musical traditions. The article

shows how he not only preserved the traditional compositions and techniques but also introduced new Ragas and Bandish to keep the relevance of Gharana alive even today. This means as the general perception claims that the gharana tradition has stagnated, this kind of creation of new Raga and Bandish actually not only keep the Gharana tradition alive but also breaks the myth about Gharana tradition being stagnant. This dual role of preservation and innovation is a central theme in the article and aligns with the objectives of a thesis that seeks to explore his contributions as both a traditionalist and a forward-thinking musician. The article also sheds light on Ustad Iqbal Ahmed Khan's dedication to teaching and mentoring the next generation of musicians. His role as a guru is portrayed as one of the most significant aspects of his career, with numerous students and disciples carrying forward his legacy.

In addition to his musical contributions, the article discusses Ustad Iqbal Ahmed Khan's broader cultural impact, particularly his efforts in promoting Sufi music and its spiritual significance. His deep connection to Sufism and his ability to merge it with classical music is portrayed as one of the defining features of his career. The article also reflects on the significance of Ustad Iqbal Ahmed Khan's passing highlighting the void it has left in the world of Indian classical music. His death is seen as a significant loss not just for the Dilli Gharana, but for the entire musical community. This reflection on his passing provides a somber but important perspective on the end of an era which is crucial for understanding the lasting impact of his life and work.

**Raza (2018)** in an article claims Dilli Gharana to be amongst one of the most prominent Gharanas in Hindustani classical music. The researcher has also talked about how its members are adapting their practices to align with contemporary trends. It discusses the challenges faced in terms of maintaining traditional practices and juggling between emerging modern changes. This scholarly work claims that Dilli Gharana has always been known for its rich history and contribution to Hindustani classical music. This particular research work has discussed the role and contribution of Dilli Gharana in terms of its origins and evolution.

This research claims that this Gharana has traditionally been associated with a specific style of singing and playing instruments which has shaped its identity in a special way within the classical music community. The article claims that Dilli Gharana is facing

challenges due to the rising modern influences and altering audience expectations. These challenges are being rebuked by the existing members of the Gharana through adaptation of the new practices to remain relevant. This includes integrating new teaching methods, performing in varied formats and engaging with the contemporary audiences through the use of media and technology. Despite these adaptations, the Gharana members are adamant on preserving the core elements of their traditional style. This scholarly work claims that balancing authenticity and adopting innovation is the key. It claims that the supporters of the Gharana emphasize on the importance of staying true to their while evolving with the times. This does not mean replacing of the old culture, but expanding the old culture to make it more acceptable in the modern times. This means that these adaptations impact musical education and mentorship within the Gharana Parampara. This research work provides further insights into how the traditional musical practices are adapting to contemporary trends which includes using OTT platforms and exploring how the modern media is influencing the musical traditions. Thus, it becomes critical to understand the dynamics within the Dilli Gharana and how it is adapting to the change. Some of the recently visible changes have been appearing of the Gharana Shishya and Shishyaa on OTT platforms with special mention of Bandish Bandits and coming of Fareed Hasan and Farhaan Sabir on ‘Sa Re Ga Ma Pa’ and ‘The Voice’.

**Firstpost (2020)** in an article reports the passing of Ustad Iqbal Ahmed Khan as a distinguished Indian classical vocalist and the Khalifa (head) of the Dilli Gharana. Ustad Iqbal Ahmed Khan was renowned for his deep contribution to Hindustani classical music and his particularly mastery in the Dilli Gharana’s style. According to this article, Iqbal Ahmed Khan’s death marked the end of an era for this traditional gharana which has been instrumental in preserving and advancing classical music in India from generations to generations.

The piece highlights Ustad Iqbal Ahmed Khan's illustrious career while noting his significant role in maintaining the traditions of the Dilli Gharana and mentoring a new generation of musicians. His exceptional skills and dedication to his craft earned him widespread respect and admiration in the classical music community. The article also reflects on his legacy by emphasizing his influence on not only the Gharana but the

broader landscape of Hindustani classical music. It further speaks about the impact of his loss on both his followers and the musical tradition he represented. Ustad Iqbal Ahmed Khan's contributions are remembered as monumental in the continuation and evolution of the Dilli Gharana's rich musical heritage. This article written after the untimely demise of Ustad Iqbal Ahmed Khan on 17 December 2020, is a testimony to the tall figure he had been.

**Mishra (2023)** states that Ustad Iqbal Ahmed Khan, a towering figure in the Dilli Gharana, was deeply rooted in a family that has contributed to Hindustani music for over 1,200 years. His lineage is believed to trace back to Hazrat Amir Khusrau, a revered Sufi saint and the chief poet in Sultan Allauddin Khilji's court. This connection underscores the profound historical significance of the Dilli Gharana, with each generation nurturing and preserving its rich musical heritage. Ustad Iqbal Ahmed Khan, the last head or Khalifa of this legacy, played a pivotal role in sustaining and advancing its traditions in the modern era. Ustad Iqbal Ahmed Khan's musical journey began at the tender age of four and continued rigorously until he was around thirty. His training was intense, involving a disciplined routine that included waking up at 4 a.m. and dedicating a minimum of 15 hours daily to Riyaz (practice). This relentless commitment to his craft is a testament to his deep devotion to the Dilli Gharana.

According to Mishra, Ustad Iqbal Ahmed Khan's untimely demise marked a significant loss for the Dilli Gharana, leading to a decline in its professional efficiency. He was a central figure in both national and international collaborations and his absence created a noticeable void. As the elder and most respected member of the Gharana, he kept the younger artists aligned, ensuring they prioritized the preservation of their rich artistic heritage over financial gains. His leadership was instrumental in preventing the dilution of the Dilli Gharana's legacy, which is often seen as a dying art form.

The review of Ustad Iqbal Ahmed Khan's contributions highlights the intangible aspects of his work, particularly the lack of research on his impact. His role in the Dilli Gharana was not just as a performer but as a guardian of a cultural treasure, ensuring its survival and relevance in contemporary times.



**Sargam (2022)** states that Ustad Iqbal Ahmed Khan made significant contributions to the preservation and upliftment of the Dilli Gharana, a tradition he nurtured with both innovation and reverence for its deep-rooted history. His work encompassed various aspects of Hindustani classical music, beginning with the creation of new ragas and compositions within existing ones, which showcased his creative genius and dedication to the art form. These innovations not only enriched the musical repertoire of the Dilli Gharana but also ensured its relevance in contemporary times.

In addition to his contributions to the musical canon of Dilli Gharana, Ustad Iqbal Ahmed Khan played a pivotal role in establishing international and national collaborations, which brought global recognition to the Dilli Gharana. His efforts in these areas helped bridge cultural gaps and created platforms for the Gharana's music to be appreciated and studied worldwide. His leadership was instrumental in uniting the Dilli Gharana's practitioners, fostering a sense of community and shared responsibility for the cultural legacy they inherited.

Moreover, Ustad Iqbal Ahmed Khan's lineage and dedication to the Sufi tradition added a spiritual dimension to the Dilli Gharana, which was essential in preserving the genres that originated during the time of Hazrat Amir Khusrau. Through his performances and lecture-demonstrations, Ustad Iqbal Ahmed Khan kept the legacy of Hazrat Amir Khusrau alive, ensuring that the spiritual and cultural essence of the Gharana continued to thrive. His work not only maintained the historical significance of the Dilli Gharana but also paved the way for its future development, making him a pillar of the tradition and a guardian of its rich heritage.

**Godbhole (2007)** in a study has mentioned that assert that the Tabla, one of the most iconic percussion instruments in Indian classical music, has its origins in the Dilli Gharana. Siddhar Khan, a renowned musician of his time, is often hailed as the father of the Tabla. He is credited not only with the invention of the instrument's syllables, known as "Bol," but also with laying the foundational techniques that define the art of playing the Tabla.

Siddhar Khan's contributions were pivotal in shaping the early development of the Tabla. He meticulously crafted the language of Tabla through these syllables, which

are essential to the instrument's rhythmic patterns. These Bols are not just sounds but represent specific strokes and patterns that are integral to the structure of Tabla compositions. His work in this regard set the stage for the formalization of the Tabla as a distinct musical instrument within the Hindustani classical tradition. Beyond his technical innovations, Siddhar Khan played a crucial role in popularizing the Tabla. He trained many students, passing on his knowledge and skills to the next generation of musicians. His teachings and influence extended far beyond Delhi, as he eventually migrated to other regions, where he established new schools of Tabla playing. These regions, including Banaras, Farrukhabad and Punjab, became centres of their own distinctive styles of Tabla, each with unique characteristics and techniques. Despite the evolution of these regional styles, the Delhi style of Tabla is recognized as the starting point and the original source of this rich musical tradition. Historically, it was widely believed that anyone who wished to learn the art of Tabla playing needed to first master the Delhi style. The Dilli Gharana's approach to Tabla was considered the foundation upon which all other styles were built. This emphasis on the Delhi style as a prerequisite for learning speaks to its significance and the high regard in which it was held by musicians and scholars alike. Even as the art of Tabla spread and diversified across India, the influence of Siddhar Khan and the Dilli Gharana remained a central pillar in the development and propagation of this instrument.

**Rohit & Ashfaq (2021)** in article explores the origin and evolution of the Tabla. This article highlights the introduction to the world and its integral role in Hindustani classical music. Initially, the Tabla was renowned for its sweet tone which made it particularly suited to accompany the Khayal vocalists. This period coincided with the time of Ustad Siddhar Khan, Sadarang and Adarang, who were instrumental in popularizing the instrument Tabla as well as Khayal Gayaki . The Tabla's tonal quality and its specific syllables were emphasized as essential for enhancing the performance of Khayal vocalists. The article further discusses how disciples from this tradition, after mastering the Tabla instrument travelled to the various regions. They further contributed to the development of new musical styles and traditions. This dissemination of knowledge helped to further enrich the classical music

knowledge and also demonstrated the Tabla's enduring significance and versatility within the domain of Hindustani classical music.

**Zuberi (n.d.)** in an article details the origins and development of the Dilli Gharana in Hindustani classical music while linking its roots to the Delhi Sultanate. Historically, it is believed that the credits gharana's inception go to the two brothers, Mir Hasan Sawant and Mir Bula Kalawant. These two brothers were believed to have been miraculously healed and gifted with music by Hazrat Moinuddin Chishti Ajmeri. Thus on one hand Hasan Sawant's qawwali tradition became the Qawwal Bache gharana and Bula Kalawant's court singing or *Darbari Gayan* evolved into the Dilli Gharana or Dehli Gharana as it is popularly known as. The same Dilli Gharana is known for its significant contributions to khayal and vocal styles with Hazrat Amir Khusrau having played a key role in its development. The gharana's influence spread through its various disciples which led to the upcoming of other traditions like the Qawwal Bache and Kasur-Patiala gharanas.

The Tabla tradition in the Dilli Gharana was founded in the 18th century by Siddhar Khan. Dilli Gharana in the context of Tabla is noted for its clarity of sound and distinctive playing style. Other key figures within the Tabla tradition of the Dilli Gharana include Gami Khan, Inam Ali Khan and Ustad Shafaat Ahmed Khan. Despite historical setbacks like the 1857 revolt and 1947 partition, Dilli Gharana's legacy continues through prominent exponents in both India and Pakistan with Ustad Iqbal Ahmad Khan as the last Khalifa of the Dilli Gharana.

## **2.3. RESEARCH METHODOLOGY**

### **2.3.1. STATEMENT OF THE PROBLEM**

The music has been the benefactor of many great and illustrious personalities, however not many contributions have been recorded. This leaves the world of music devoid of any framework that can be replicated to study how these contributions are made. This study is an attempt to document the contributions of Ustad Iqbal Ahmed Khan for the future generations to cherish his personality and contributions.

### **2.3.2. OBJECTIVES OF THE STUDY**

Objectives of this study are as shown below:

1. To study the contribution of Ustad Iqbal Ahmed Khan as a Guru
2. To explore the contribution of Ustad Iqbal Ahmed Khan in promoting Sufism and Sufi music
3. To explore the contribution of Ustad Iqbal Ahmed Khan as the proponent of Indian Classical Music
4. To identify and document the inventions of various ragas/ scales by Ustad Iqbal Ahmed Khan
5. To identify Ustad Iqbal Ahmed Khan's work in TV Serials, Plays and documentaries

In this research work, methods such as life history, case study and observation techniques have been used. For case study work, primarily the questionnaire, telephonic interview, videography and observation methods have been utilized. During this research work, the following primary and secondary sources have been used:

### **2.3.3. TYPE OF DATA**

#### **1. Primary Sources:**

These are sources that directly collect facts or data, such as questionnaires, telephonic interviews, videography and observation.

#### **2. Secondary Sources:**

These sources utilize data collected and published by others, such as books, journals and previous case studies. This process has been used to obtain comprehensive and diverse information for the study of the case. The analysis of collected data has been conducted using both qualitative and quantitative methods.

#### **2.3.4. LIMITATIONS OF THE STUDY**

1. Limited period for the data collection and diverse and dispersed members of direct and in-direct lineage made seeking appointments and meetings very cumbersome and sometimes difficult.
2. The details of performances are difficult to access as the archiving agencies have made the process difficult and bureaucratic.
3. Ustad Iqbal Ahmed Khan Sahab was a multi-faceted and diverse person and summarizing and getting to all the peripheries of his contributions was difficult in a limited time frame.

## CHAPTER-3

# USTAD IQBAL AHMED KHAN: DILLI GHARANA, BIOGRAPHY, PERSONALITY AND ARTISTIC PURSUIT

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### 3.1. Introduction

This chapter is an exhaustive academic attempt to explore the life of Ustad Iqbal Ahmed Khan and what kind of enduring influence he has had on Dilli Gharana and also how he was the one to lead the paradigm shift in the trajectory of Hindustani Classical Music during his times. He ever since a very young age has had momentous reflections on the legacy of Dilli Gharana. He stands tall amongst the most celebrated vocalists of the Gharana till date. Infact his legacy is not just limited to Dilli Gharana. His contribution is much more beyond that. Due to his tall stature in the dominion of Dilli Gharana, his early demise left a vacuum that is difficult to be filled and has halted the progression and development of the Gharana. However, before delving deeper into his contributions, it is important to understand Dilli Gharana and its history. The Dilli Gharana has been known for its unique Khayal singing style. The historical lineage of this illustrious Gharana traces its origins to the rich canvas of the medieval history. Its roots extend back to the 13th and 14th centuries. It was during this seminal period that the Gharana began to take shape. It was galvanized by the innovative pursuits of the revered Hazrat Amir Khusrau. His groundbreaking contributions resounded through the courts of Sultan Alauddin Khalji and made him immortal amongst the mortals that we are. It was within the vibrant cultural milieu of Sultan Alauddin Khalji's reign that the foundational pillars of this Gharana were laid. During this period, Hazrat Amir Khusrau's artistic innovations and musical genius flourished and expanded. It shaped the burgeoning silhouettes of Dilli Gharana giving it the lustre that shone bright throughout centuries. It is due to this reason, the Gharana is usually attributed to the fables of Hazrat Amir Khusrau. It was initially known as Indraprastha Math and later this musical tradition evolved into the distinguished Dilli Gharana as we know it today. It is documented in historical records and contemporary reports. This Gharana has an illustrious 800-year-old legacy and it stands as one of India's oldest musical and cultural traditions that has shaped the intricate nuances of Indian classical music.

Throughout its nearly 800 years long history, the Dilli Gharana has witnessed many storms that it has endured and this has led to Dilli Gharana being meticulously preserved through generations. Each succeeding artist passed down its rich heritage to the next. Amir Khusrau as told before was the one whose innovations in music and poetry laid the foundation of this Gharana. Later luminaries like Sadarang, Adarang and Ustad Siddhar Khan Daddhi contributed immensely to the Gharana's development. Ustad Siddhar Khan Daddhi, in particular has made significant contributions to the evolution of Tabla playing shaping the instrumental trail of this known Dilli Gharana. His ground-breaking innovations in Pakhawaj playing style revolutionized the percussion techniques. His innovations also led to the emergence of new Tabla syllables (Bol) and the formation of four prominent Gharanas/ traditions known for Tabla. The enduring legacy of the Dilli Gharana has had profound impact on the entire Indian classical music. Its distinctive style of Khayal singing is characterized by its intricate and complex ornamentations/ beautifications. It is further characterized by emotive expressions and complex rhythmic patterns. These features of Dilli Gharana continues to captivate audiences worldwide even today. The Gharana's rich knowledge and skill base has passed down through centuries. This generation long tradition and its survival across centuries is a testament to its resilience, innovation and its ability to endure changing times. It therefore holds high cultural significance in the realm of Indian classical music. Ustad Iqbal Ahmed Khan has been the latest legend who served as the contemporary custodian and Khalifa of the renowned Dilli Gharana. He has been a crucial figure in safeguarding the traditions of the Gharana and he has also elevated its illustrious heritage through his countless innovations in terms of new Ragas and Bandish. His contributions were not only limited to vocal art form but his impact was also on the instrumental art form of the Gharana. All these contributions have played a critical role in the preservation and dissemination of the Gharana's traditional values over generations. His contributions have also led to the continued relevance and widespread appreciation of this art form. It can be said that Ustad Iqbal Ahmed Khan has not only upheld the essence of the Gharana but has also facilitated its adaptation to contemporary audiences and his connect with the modern-day young audience was what made him different from his previous contemporaries of the Dilli Gharana. It therefore places him as a cornerstone of Indian classical music.

### **3.2. Unique Features of Dilli Gharana**

The Dilli Gharana's uniqueness lies in its intricate synthesis of Arabic, Persian, and Hindustani musical nuances, a contribution primarily attributed to the pioneering efforts of Amir Khusrau. This fusion of diverse musical traditions has been meticulously preserved and propagated through successive generations, forming the foundation of the Gharana's identity. Esteemed artists such as Hasan Sawant, Bula Kalawant, Miya Achapal, and Ustad Iqbal Ahmed Khan have significantly enriched this tradition through their individual expertise, artistic sensibilities, and aesthetics. Central to the Dilli Gharana's legacy is Khayal singing, with its distinctive style and instrumental techniques earning the Gharana a revered status in Indian classical music. These stylistic elements have been refined and modified over centuries, demonstrating the Dilli Gharana's inherent flexibility and openness to change. The legacy of Ustad Siddhar Khan is particularly noteworthy. As one of the legends of the Dilli Gharana, he invented the syllables (BOLS) of the tabla. This innovation laid the foundation for the development of other percussive instruments, leading to the emergence of new tabla legacies as musicians adapted and evolved the Dilli tradition. Another hallmark of the Dilli Gharana is the unique incorporation and implementation of Taans in stage presentations. These rapid melodic sequences showcase the technical prowess and improvisational skills of its musicians. This ability to weave intricate Taans into performances has become a defining feature of the Gharana. The Dilli Gharana boasts a vast treasure of compositions in Arabic, Persian, Hindavi, Urdu, and Hindi, originating from Hazrat Amir Khusrau. Many compositions are a blend of multiple languages and include tabla and percussion syllables, reflecting the Gharana's diverse and inclusive nature. This rich compositional heritage has been a cornerstone of the Gharana's identity, passed down and cherished through generations. A comprehensive musical tradition characterizes the Dilli Gharana, encompassing a wide range of musical forms and instruments. This includes vocalists, sarangi players, tabla players, qawwals, Sufi musicians, ghazal singers, thumri singers, violin players, surbahar players, poets, and harmonium players. This diversity underscores the Gharana's holistic approach to music, integrating various musical elements and forms into a cohesive tradition. Moreover, the Dilli Gharana features shared compositions used by both Khayal musicians and qawwals.



Examples like "Sakal Ban Phool Rahi Sarson" and "Mohe Apne Hi Rang Mein Rang Le Rangeele" highlight the Gharana's versatility and interconnectedness within its musical forms. Ustad Iqbal Ahmed Khan, the latest legend and custodian of the Dilli Gharana, played a pivotal role in safeguarding these traditions. His countless innovations, including new ragas and bandishes, have elevated the Gharana's heritage. He has always demonstrated his wide-reaching impact globally. Ustad Iqbal Ahmed Khan has not only upheld the essence of the Gharana but has also facilitated its adaptation to contemporary audiences, connecting with modern-day young audiences and distinguishing himself from his contemporaries. This has solidified his position as a cornerstone of Indian classical music, ensuring that the Dilli Gharana remains a living, evolving tradition. Ustad Iqbal Ahmed Khan as a custodian of this esteemed tradition always emphasized on the Gharana's inclusive approach to selecting disciples as a key factor in its continued vitality. The Gharana never restricted itself in terms of selection of disciples and welcomed all with open arms. This allowed people with diverse backgrounds and cultural roots becoming part of the Gharana tradition that further added to the already rich traditions and styles of the Gharana. The Gharana uniquely welcomed diverse musical influences and also steadfastly adhered to its core principles. This means that the Gharana was committed to maintain its identity with changes that further beautified its existing features within the domain of vocal art form and the instrumental art form. It can be thus said that Dilli Gharana has demonstrated a remarkable ability of growth and adaptation. The era of beginning of Dilli Gharana till date has seen many cultural shifts, probably more than any other musical Gharana. From the Slave dynasty to Mughals and then the British rule led to cultural transformation and intermingling of older traditions with the new ones. Dilli Gharana saw all that and yet is standing tall today, boasting of being deep rooted in the history of the subcontinent.

### **3.3 Biography**

The tendency to write biographies of people working in the field of music and their musical contributions is visible only in modern times. It is an essential and powerful medium to explain, know, evaluate and analyse the various factual aspects of the whole life and personality of any person. Biography writing is a mirror through which a person

relates to life. According to Acharya Brahaspati "Listening to any artist and simply stating whether their work is good or bad is insufficient. To make a meaningful critique, one must argue in a refined and well-supported style; otherwise, the criticism holds no real value. A thorough documentation of the life and achievements of any artist from a musical perspective should not merely serve as a book of praise, but rather as a systematic compilation of facts and evidence. It should include a factual analysis that goes beyond admiration to provide a comprehensive understanding."

Kaur (2004) States that "The life story of any musician should not merely serve to praise or characterize them. The purpose of reflection in the context of study is to establish the true value and importance of a musician's work through a thorough analysis of the evidence, focusing on their musicality." In the current landscape of traditional music, certain musicians have made a distinctive and noteworthy impact, particularly in the realm of Hindustani Classical Music. Among these luminaries, the name of Sangeet Natak Academy Awardee Ustad Iqbal Ahmed Khan shines brilliantly. With his patient and spontaneous delivery, impeccable sense of rhythm, balanced emotional expression, and unparalleled musical talent, Ustad Iqbal Ahmed Khan has played a pivotal role as an established performer, academician and propagator of Dilli Gharana.

### **3.3.1 Birth, Education and Family Background**

Ustad Iqbal Ahmed Khan was born on November 25, 1954 in a family that was known for its rich musical heritage. He was always destined for an extraordinary journey into the world of Indian classical music because of the place where he was born. His early years were strongly shaped by his adoption and grooming by his maternal grandfather Sangeet Martand Ustad Chand Khan Sahib who was a renowned name of Dilli Gharana. Many people mistakenly believe that he was his father. Ustad Chand Khan had no son of his own and adopted Iqbal from his daughter when he was just three months old. Even though adopted, he nurtured him with unparalleled devotion like his own son. Even Ustad Iqbal Ahmed Khan addressed him as 'Babu Miyan' with emotion that of a son for his father. Iqbal Ji's biological father was Ustad Zahoor Ahmed Khan who was a legendary vocalist of the Dilli Gharana in the 20th century. Despite having a father as great as Ustad Zahoor Ahmed Khan, it was his grandfather, Ustad Chand Khan who

became his mentor and guide and shaped his musical journey right from the time of his birth. The bond between young Iqbal and his grandfather was exceptionally strong. Iqbal was so captivated with his guru that he emulated every aspect of his life. He used to dress like him, sharing meals and even sleeping beside him. Ustad Chand Khan's affection for his grandson was highly evident in their inseparable companionship. Chand Khan Sahab never ate a meal without Iqbal by his side. Prof. Dr. Krishna Bist was a close associate and admirer of Ustad Iqbal Khan since an early age. She has many things to talk about his childhood. She often said that even in his childhood Iqbal Ji showed the traits of a maestro in making.

Since he was born into a musical family, Iqbal Ahmed Khan had an innate sense of music and a natural inclination towards various art forms. An extraordinary anecdote about his early musical craft is vividly remembered by Dr. Bisht. Once during a visit to Ustad Bade Ghulam Ali Khan's house, young Iqbal who was just five years old was asked to create a Tihai (a rhythmic phrase repeated three times) using the phrase "*pankha chalta hai*" in 16 beats which is popularly known as teen taal in Indian classical music. He surprised everyone as he effortlessly crafted a flawless Tihai within seconds. It earned him a lot of praise and a Nazrana (token of appreciation) of Rs. 5 from Ustad Bade Ghulam Ali Khan. Such a feat at such a young age showed his caliber and his remarkable musical acumen. His musical aptitude was evident from a young age and he was often tested by various maestros. In fact, he always did well and proved himself in those tests. Another such incident involves Ustad Sadik Ali Khan who was a renowned beenkar. He doubted young Iqbal's seriousness towards music since young Iqbal had immense love for flying kites. To test him, Sadik Ali Khan played incorrect notes during a practice session deliberately and little Iqbal immediately laughed. It showed his acute musical sensitivity even when he was engaged in other activities. This incident reinforced the belief in his natural musical talent.

A pivotal moment in young Iqbal's childhood came when he received a cricket bat. It was a gift that momentarily distracted him from his rigorous practice. After neglecting his Riyaz (practice) for eight days, his guru Ustad Chand Khan reprimanded him in front of other disciples. The disciples also had included Prof. Dr. Krishna Bist and Prof. Dr. Bharti Chakravarti.

This public scolding was a turning point in his life. It pushed young Iqbal to dedicate himself wholly to his musical training. From that day forward, he practiced for up to 16 hours daily. That incident made him realize the gravity of his responsibilities. His guru's words, "**हमारा वो है जो हमारा काम करे**" (He is ours who does our work), resonated deeply with him. This marked the beginning of his unwavering commitment to music. During his transition from childhood to adolescence his voice matured.

At this time his guru advised him to switch from singing khayal to ghazals to avoid straining his vocal cords. This guidance ensured that Iqbal Ji's voice developed without damage. It also allowed him to refine his skills further. His dedication and disciplined training during these formative years laid the foundation for his illustrious career. Ustad Iqbal Ahmed Khan's early years were marked by rigorous training. Furthermore, it was all about strict discipline and a deep-seated respect for his elders and traditions. These formative experiences were filled with both challenges and nurturing guidance. It further laid the foundation for his illustrious career that made him a revered figure in the Dilli Gharana and Indian classical music.

### 3.3.2 Musical Journey and its Struggles

Ustad Iqbal Ahmed Khan spent approximately 28 years under the tutelage of his grandfather, absorbing every detail of his guru's teachings and lifestyle. His devotion to his guru was unwavering and he never gave any chance to Ustad Chand Khan where Ustad could say that he is unsatisfied with the performance of Ustad Iqbal Ahmed Khan. There was never any scope of complaint. This rigorous training often included harsh discipline which was there to develop an understanding of the significance of upholding an 850-year-old tradition. Public reprimands for indiscipline were common at that time and that is the reason why high standards were expected of him. One notable incident reflecting this strict upbringing involved Ustad Habib Khan who was a distinguished Beenkar (Veena player) from the Dilli Gharana who had relocated to Pakistan after the 1947 partition. During a musical gathering in Delhi, young Iqbal was invited to perform before Ustad Habib Khan's session. Since Habib Khan was a big name already, Iqbal began playing his Been (a type of veena) during dinner. He was harshly reprimanded for disrupting the atmosphere. Despite the fact that public rebuked his act, young Iqbal's respect and humility shone through. He showcased disciplined demeanor. His guru scolded him publicly, saying, “सारा महौल खराब कर दिया, सीधे बैठो” (You have spoiled the entire atmosphere, sit straight) and out of courtesy and respect, young Iqbal did not utter a single word in his defense.

His journey from a disciplined and dedicated child to a legendary maestro is a proof that he followed the principles of perseverance and had utmost respect for tradition along with unwavering commitment to the art of music. From his earliest years, Ustad Iqbal Ahmed Khan was immersed in the world of classical music. He rubbed shoulders with legendary vocalists like Ustad Amir Khan Sahab, Pandit Bhimsen Joshi, Ustad Bade Ghulam Ali Khan Sahab, Chote Ghulam Ali Khan Sahab and Pandit Ravi Shankar. This privileged exposure was not incidental and was a result of the monthly Baithaks hosted by his family. At these gatherings, young Iqbal Khan was not merely a passive observer but an active participant. He used to often sing before these illustrious artists. This practice served a twofold purpose. First it served as his introduction to the artistic settings and secondly it provided an opportunity to seek blessings from the stalwarts of Indian classical music. Sharing the stage or being near

the stalwarts even not singing but just being there has been seen very differently in the world of Hindustani Classical Music. In the setting of these Baithaks Ustad Iqbal Khan not only showcased his overflowing talent but also imbibed invaluable lessons in humility, dedication and the essence of musical tradition. It was basically about the transfer of not just art or skills but also about sharing and transfer of values, virtues, traditions and practices. Each encounter with these musical giants left a permanent mark on his artistic journey. It shaped his understanding and reverence for the timeless heritage of Indian classical music. Since he had very frequent exposure with these stalwarts, it was reflected in his skills and Sanskaar.

The Unfortunate demise of Ustad Chand Khan marked the opening of the position of "Khalifa of the Dilli Gharana," a role that many believed Ustad Iqbal Ahmed Khan was destined to fill. Several factors contributed to the widespread belief that he was the most suitable candidate to succeed the legendary Chand Khan Sahab and carry forward the esteemed legacy of the Dilli Gharana.

- He was accepted by majorly all the respected musicians of the family, however, there was some contentions about him being crowned the Khalifa of Dilli Gharana. Some favoured Ustad Naseer Ahmed Khan to be the Khalifa because of his musical and artistic stature.
- He had developed tremendous skillset.
- He reflected the ideal Sanskaars that were expected from an artist of this stature.
- He was a humble person and leadership of Gharana in his hands meant the guaranteed growth of the Dilli Legacy.
- He was young and this was considered as perfect as he could serve the Dilli Gharana for longer time period.
- Since he was adopted by Ustad Chand Khan Saheb, he became a natural heir to the crown of Khalifa.

***Thus, it led to his Dastarbani Ceremony where He was crowned the “Khalifa of Dilli Gharana”.***

The Dastarbani Ceremony is a revered tradition within the Dilli Gharana, symbolizing the appointment of a new leader or Khalifa. This significant event marks the continuity and preservation of a musical legacy that has flourished for centuries. Moreover, The passing of Ustad Chand Khan, the Khalifa at the time and the beloved

mentor of Ustad Iqbal Ahmed Khan, was a deeply tragic event that reverberated throughout the Gharana. Ustad Chand Khan was not only Ustad Iqbal Ahmed Khan's Guru but also his maternal grandfather, who had nurtured and guided him from the tender age of three months. Their bond was exceptionally strong, and Ustad Chand Khan's demise in 1981 left Ustad Iqbal Ahmed Khan utterly devastated. In the wake of this overwhelming grief, Ustad Iqbal Ahmed Khan contemplated abandoning the art and tradition he had been immersed in for years. The depth of his sorrow almost led him to forsake the rich musical heritage that had been meticulously passed down 80 through generations. However, destiny had other plans for him. Recognizing the profound loss that the Dilli Gharana would suffer if Ustad Iqbal Ahmed Khan stepped away, the elders of the Gharana intervened. Among them was his spiritual Guru, Khwaja Hasan Sani Nizami—Sajjada Nasheen of the Dargah Nizamuddin Aulia and Hazrat Ameer Khusro. These revered figures understood that Ustad Iqbal Ahmed Khan was destined to continue the legacy of the Dilli Gharana. They saw in him the potential to uphold and further the rich traditions that defined the Gharana. With their guidance and encouragement, they convinced him to accept the mantle of leadership. On February 1, 1981, in a traditional Dastarbandi ceremony, Ustad Iqbal Ahmed Khan was anointed as the Khalifa of the Dilli Gharana. This ceremonial event was not just a formality but a profound moment of recognition and responsibility. The elders' intervention during this critical time highlights the importance of mentorship and support in the continuity of artistic traditions. Their decision to appoint Ustad Iqbal Ahmed Khan as Khalifa ensured that the Dilli Gharana's rich musical heritage would continue to thrive under his leadership. This ceremony underscored the Gharana's commitment to its traditions and the pivotal role of its leaders in preserving and promoting its unique musical style. Ustad Iqbal Ahmed Khan's journey from a grief-stricken disciple to the revered Khalifa of the Dilli Gharana is a testament to his resilience and dedication to the art. It illustrates the powerful role that mentors and spiritual guides play in shaping the destiny of their protégés. His anointment was the beginning of a new chapter in the Gharana's history, one that continued to build on the legacy of his predecessors while also embracing new innovations and ideas. The significance of the Dastarbandi Ceremony and the appointment of Ustad Iqbal Ahmed Khan as Khalifa cannot be overstated. It ensured the preservation of the Dilli Gharana highlighted the unbroken chain of musical excellence that has defined this Gharana for centuries. For Ustad Iqbal Ahmed Khan, this ceremony was a momentous

occasion that marked his transition from a disciple to the custodian of the Gharana. The ceremony was attended by esteemed figures like Ustad Usman Khan Sahab, who performed the Dastaar Bandi, along with Ustad Naseer Ahmed Khan, Ustad Hilal Ahmed Khan, and other prominent members of the Gharana. The presence of Khwaja Hasan Sani Nizami added a spiritual sanctity to the event, providing Ustad Iqbal Ahmed Khan with the blessings and support he needed to accept his new role. This gathering of luminaries from the Dilli Gharana was a testament to the collective faith in Ustad Iqbal Ahmed Khan's abilities to lead and preserve the Gharana's legacy. Amidst the solemnity of the Dastarbandi Ceremony, Ustad Iqbal Ahmed Khan's inner turmoil was palpable. The loss of his mentor and grandfather, Ustad Chand Khan, had left a void that seemed insurmountable. Ustad Chand Khan was not only a guiding light in his musical journey but also a paternal figure who had shaped his entire life. Their relationship transcended the conventional Guru-Shishya (teacher-student) bond; it was a deeply personal and spiritual connection that had nurtured Ustad Iqbal Ahmed Khan from a very young age. Ustad Iqbal Ahmed Khan's early musical training was under the strict yet loving guidance of Ustad Chand Khan. He was introduced to the rich repertoire of the Dilli Gharana, which included intricate ragas, complex taans, and soulful bandishes. Ustad Chand Khan's teachings were not confined to the technical aspects of music alone; he instilled in his grandson the values of discipline, dedication, and the importance of preserving the Gharana's unique heritage. This comprehensive training laid a strong foundation for Ustad Iqbal Ahmed Khan's musical journey.

Since Childhood, Ustad Iqbal Ahmed Khan was exposed to the rich musical environment of the Dilli Gharana. The Gharana was known for its monthly baithaks (musical gatherings), where legendary musicians from across India and even from Pakistan would gather. These baithaks were a melting pot of musical exchange, where Ustad Iqbal Ahmed Khan had the privilege of listening to maestros like Ustad Bade Ghulam Ali Khan, Pandit Bhimsen Joshi, and Ustad Ravi Shankar. His family hosted dinners and lunches for these artists, providing a unique opportunity for young Iqbal to interact with and learn from these stalwarts. These interactions played a crucial role in shaping Ustad Iqbal Ahmed Khan's musical inclinations. The exposure to such high-caliber musicians honed his listening skills, an essential aspect of any musician's development. The practice of learning through listening, or shravana, became an critical part of his training. The diverse influences from these interactions enriched his



musical repertoire and deepened his understanding of different styles and techniques. During his formative years, the cross-border activities between India and Pakistan were relatively fluid, allowing for a rich exchange of musical traditions. This facilitated the travel of musicians from the Dilli Gharana who had migrated to Pakistan back to Delhi. Ustad Iqbal Ahmed Khan had the unique opportunity to learn the sarangi techniques of Ustad Bundu Khan from Pakistan and incorporate them into his vocal performances. Similarly, he was influenced by the beenkar (veena player) Ustad Habib Khan Sahab. These cross-border exchanges enriched his musical vocabulary and added a unique dimension to his style. The period up to the 1990s was a golden era for Indian classical music, with many legendary artists still active and performing. For Ustad Iqbal Ahmed Khan, this was an invaluable time to absorb knowledge from these masters. He meticulously learned the detailed techniques of various instruments like sitar, surbahar, sarangi, and harmonium, incorporating these elements into his vocal performances. His ability to adapt instrumental techniques to his singing style set him apart and showcased his versatility as a musician. Under his leadership, the Dilli Gharana not only survived but thrived and reached new heights. Ustad Iqbal Ahmed Khan's ability to blend tradition with innovation garnered widespread acclaim. He introduced new ragas and compositions, and his teaching methods resonated with contemporary audiences while staying true to the Gharana's core principles. His efforts to engage with younger generations and his openness to incorporating diverse influences into his music served as a model for others, demonstrating a dynamic approach to his role as Khalifa.

### **3.3.3 Continuing Tradition: Performances Post-Guru's Demise**

Ustad Iqbal Ahmed Khan shared a deep and profound bond with his guru, Ustad Chand Khan. The passing of his beloved mentor was a devastating blow that left him in a state of profound shock. The emotional impact of this loss was so overwhelming that Ustad Iqbal Ahmed Khan withdrew from public life, ceasing both his performances and interactions with others. The grief he felt was immense, and for a time, it seemed as though the light of his artistry had dimmed. However, with the support and guidance of senior musicians from the Dilli Gharana, Ustad Iqbal Ahmed Khan gradually began to heal. These seasoned artists, who were also keepers of the 850-year-old legacy of the

Dilli Gharana, helped him realize the importance of his role in preserving and carrying forward this rich tradition. Through their counsel and encouragement, he rediscovered his sense of duty and responsibility toward the legacy that his guru had entrusted to him. Drawing upon his inner strength and the wisdom imparted by his peers, Ustad Iqbal Ahmed Khan eventually returned to the stage with renewed vigor and determination. His performances following the passing of Ustad Chand Khan were marked by a deepened emotional intensity and a reaffirmation of his commitment to the Dilli Gharana. Here is a list of some of his notable performances after the demise of his guru:

<b>Venue of the Performance</b>	<b>Date</b>	<b>Raag Name</b>	<b>Link</b>
Harivallabh Sangeet Sammelan	2003	Raag – Bageshree	<a href="https://www.youtube.com/watch?v=D4jZge6GNWY">https://www.youtube.com/watch?v=D4jZge6GNWY</a>
Harivallabh Sangeet Sammelan – 133 <sup>rd</sup>	2008	Raag Bhatiyar and Many More	<a href="https://www.youtube.com/watch?v=_mOeOdJDjT0&amp;t=2222s">https://www.youtube.com/watch?v=_mOeOdJDjT0&amp;t=2222s</a>

house- concert in Kolkata organise d by Navarat na	200 8		<a href="https://www.youtube.com/watch?v=m9N1MQjcurI">https://www.youtube.com/watch?v=m9N1MQjcurI</a>
India Habitat Centre	201 0	Raag – Not defined	<a href="https://www.youtube.com/watch?v=O3YzkdI_SiI&amp;list=PLeJJFQL-1-ivc3Q7fHztCohDgdGdAoWTq">https://www.youtube.com/watch?v=O3YzkdI_SiI&amp;list=PLeJJFQL-1-ivc3Q7fHztCohDgdGdAoWTq</a>
Ameer Khan Samaroh – ustad allauddi n khan sangeet avam kala academy	201 0	Raag Jogkau ns	<a href="https://www.youtube.com/watch?v=mvZJiETYIUM">https://www.youtube.com/watch?v=mvZJiETYIUM</a>
Tassawu f ke Rang – Kamani Audi	201 0	Raag Purvi	<a href="https://www.youtube.com/watch?v=gmAZCD11Xf8">https://www.youtube.com/watch?v=gmAZCD11Xf8</a>

Live @ India Habitat Center	201 1	Raag Nayaki Bahaar	<a href="https://www.youtube.com/watch?v=ST3IFgw_vxc">https://www.youtube.com/watch?v=ST3IFgw_vxc</a>
Harivall abh Sangeet Sammelan	201 2	Bihag Ke Parkar	<a href="https://www.youtube.com/@HarivallabhSangeet">https://www.youtube.com/@HarivallabhSangeet</a>
Doordar shan Sangeet Sammelan	201 3	Mori araj suno Dastgir – Raag Puriya	
~ NAZRA NA (A Tribute To Hazrat Amir Khusro w) Live @ India Habitat Centre ~	201 4	Ganj Shakar Ke Laal (Kalam -E- Khusra u)	<a href="https://www.youtube.com/watch?v=hqxVqzLYzkw">https://www.youtube.com/watch?v=hqxVqzLYzkw</a>

~ 21st Sangeet Martand Ustad Chand Khan Music Festival	201 4	Raag Lankes hwari	<a href="https://www.youtube.com/watch?v=mwPJhoCqOF4">https://www.youtube.com/watch?v=mwPJhoCqOF4</a>
VIRAS AT FOUND ATION CANAD A	201 5	Raag Sindhu ra	<a href="https://www.youtube.com/watch?v=XKIWn2YDW4Y">https://www.youtube.com/watch?v=XKIWn2YDW4Y</a>
Bhakti Sangeet Festival	201 5	Raag Sohini  Avagu n Chit Na Dharo	<a href="https://www.youtube.com/watch?v=KapOfwbhljg&amp;list=PLIHEvtBzrmhJyHmTZLBKiTApZhk4F9lcN">https://www.youtube.com/watch?v=KapOfwbhljg&amp;list=PLIHEvtBzrmhJyHmTZLBKiTApZhk4F9lcN</a>
Swar Samman	201 5	Main To Torey Daama n Laagi Ree Mahara j (Raag	<a href="https://www.youtube.com/watch?v=jeUgZuFhYbA">https://www.youtube.com/watch?v=jeUgZuFhYbA</a>

		Bhaira vi Thumri )	
KHIRA AJ-E- AQEED AT : A TRIBU TE TO 'TAAN SAMRA AT' USTAD NASEE R AHME D KHAN SIR OF DELHI GHARA NA. ~	201 5	Garib Nawaa z (Raag Jogkau ns Drut	<a href="https://www.youtube.com/watch?v=jeUgZuFhYbA">https://www.youtube.com/watch?v=jeUgZuFhYbA</a>
~ SaMaPa Music Festival	201 5	Raag Maru Bihag (Vilam bit & Drut)	<a href="https://www.youtube.com/watch?v=eiFLPyPPPME&amp;t=622s">https://www.youtube.com/watch?v=eiFLPyPPPME&amp;t=622s</a>

~ 22nd Sangeet Martand Ustad Chand Khan Music Festival	201 5	Raag Anands hree	<a href="https://www.youtube.com/watch?v=0SIe_UhfOAA">https://www.youtube.com/watch?v=0SIe_UhfOAA</a>
	201 5	Raag Patdeep	<a href="https://www.youtube.com/watch?v=A8G5gU_yvaU">https://www.youtube.com/watch?v=A8G5gU_yvaU</a>
VIRAS AT FOUND ATION CANAD A	201 5	Raag Hanski nkini	<a href="https://www.youtube.com/watch?v=pXkCouQBQQA">https://www.youtube.com/watch?v=pXkCouQBQQA</a>
"SHAA M -E- DILLI GHARA NA" - Connau ght Place. Delhi.	201 6	MAN KUN TO MAUL A	

Naad-Nartan Music Festival	2016	Gori Tore Naina waa (Thumri in Raag Pilo)	<a href="https://www.youtube.com/watch?v=IXK1VeLb320">https://www.youtube.com/watch?v=IXK1VeLb320</a>
Ustad Amir Khan Sangeet Samaroh – KALAS HRI FOUNDATION	2016	Raaga Jogkauns	<a href="https://www.youtube.com/watch?v=g2PztDcStHo">https://www.youtube.com/watch?v=g2PztDcStHo</a>
~ A Tribute To Vidushi Dr. Prabha Atre Concert - LIVE @ India Habitat Centre (New Delhi). ~	2016	Raag Yaman Kalyan	<a href="https://www.youtube.com/watch?v=srVrxVOdrkg&amp;t=153s">https://www.youtube.com/watch?v=srVrxVOdrkg&amp;t=153s</a>



~ Gunijan Sabha	201 6	Phool Khiley Bagiya n Mein (Raag Bahar Drut Ektaal Bandis h)	<a href="https://www.youtube.com/watch?v=ot_4fJy2G14">https://www.youtube.com/watch?v=ot_4fJy2G14</a>
Urs of Hazrat Sufi Inayat Khan Saab	201 6	Raag Shuddh a Sarang	<a href="https://www.youtube.com/watch?v=o9RAojHBoZ4">https://www.youtube.com/watch?v=o9RAojHBoZ4</a>
Baadat Kar Foundati on	201 7	Raag Gaud Malhaa r	<a href="https://www.youtube.com/watch?v=MtjJI0_jnSo">https://www.youtube.com/watch?v=MtjJI0_jnSo</a>
Overnig ht Concert Series - Indira Gandhi National Centre for the Arts	201 8	Raag Ahir Bhaira v	<a href="https://www.youtube.com/watch?v=WNrBTqAIi9c&amp;t=533s">https://www.youtube.com/watch?v=WNrBTqAIi9c&amp;t=533s</a>

Kunwar Shyam Mahotsav	2018		<a href="https://www.youtube.com/watch?v=60sPMHe3oFU">https://www.youtube.com/watch?v=60sPMHe3oFU</a>
Musical Tribute to Prof C.L.Das - Patna – Bihar Museum	2018		<a href="https://www.youtube.com/watch?v=luh6B_Xmp4Y">https://www.youtube.com/watch?v=luh6B_Xmp4Y</a>
Dilli Darbar	2019	Raag Maru Bihag	<a href="https://www.youtube.com/watch?v=Rq0Q1hrTi3I&amp;t=2277s">https://www.youtube.com/watch?v=Rq0Q1hrTi3I&amp;t=2277s</a>
Studio	2019	Raag Anand Bihag	<a href="https://www.youtube.com/watch?v=jzrpcK_HLYw">https://www.youtube.com/watch?v=jzrpcK_HLYw</a>
Suprabhat – Doordarshan	2019		<a href="https://www.youtube.com/watch?v=cAWiWAIS1Sc">https://www.youtube.com/watch?v=cAWiWAIS1Sc</a>

Akashvani Sangeet sammelan Hyderabad	2019		<a href="https://www.youtube.com/watch?v=l9uCYewHUIs">https://www.youtube.com/watch?v=l9uCYewHUIs</a>
BMC – Executive Summit	2019	Raag Bhimpalasi	<a href="https://www.youtube.com/watch?v=Qx4ItGjKfV0">https://www.youtube.com/watch?v=Qx4ItGjKfV0</a>
Sadangan Archives	No Date	Raag Kamod	<a href="https://www.youtube.com/watch?v=yzhEY_IMNo">https://www.youtube.com/watch?v=yzhEY_IMNo</a>
CP - Delhi	No Date	Kanhd a Angg	<a href="https://www.youtube.com/watch?v=DpWU6hUqJ20">https://www.youtube.com/watch?v=DpWU6hUqJ20</a>
Door Darshan – Subah Savere	No Date	Raag Bhairav	<a href="https://www.youtube.com/watch?v=fzIdiuONnwc">https://www.youtube.com/watch?v=fzIdiuONnwc</a>
Doordarshan Archives - Relax with Evening Ragas	No Date	Raag Sur Malhar	<a href="https://www.youtube.com/watch?v=wbA_ugY4fRY">https://www.youtube.com/watch?v=wbA_ugY4fRY</a>

Door Darshan – Subah Savere	No Dat e	Bhajan - Mann laago Mero yaar	<a href="https://www.youtube.com/watch?v=hJBXgBV9AMc">https://www.youtube.com/watch?v=hJBXgBV9AMc</a>
Doordar shan Archives	No Dat e	Raga - Jaunpu ri	<a href="https://www.youtube.com/watch?v=wxoQDFtThsQ">https://www.youtube.com/watch?v=wxoQDFtThsQ</a>
Doordar shan	No Dat e	Ahir Bhaira v	<a href="https://www.youtube.com/watch?v=Q3Xq_Q-bzuI">https://www.youtube.com/watch?v=Q3Xq_Q-bzuI</a>
Rare Ragas	No Dat e		<a href="https://www.youtube.com/watch?v=Q5Bf4Qtqf1Y">https://www.youtube.com/watch?v=Q5Bf4Qtqf1Y</a>
Paris	No Dat e	Raga Komal Rishab h Asavar i	<a href="https://www.youtube.com/watch?v=0-JmBn2a5Ho">https://www.youtube.com/watch?v=0-JmBn2a5Ho</a>
T - Series	No Dat e	Chandr akauns	<a href="https://www.youtube.com/watch?v=3NDeT2HX7PI">https://www.youtube.com/watch?v=3NDeT2HX7PI</a>

### **3.3.4 Awards & Honors**

In recognition of his exceptional contributions to music composition across various media, Ustad Iqbal Ahmed Khan received numerous awards and honors. His ability to blend traditional classical music with contemporary themes and narratives earned him widespread acclaim and solidified his legacy as a pioneering composer and music director. Through his extensive body of work, Ustad Iqbal Ahmed Khan not only preserved the rich traditions of the Dilli Gharana but also expanded its horizons, making classical music accessible and appealing to newer generations. His innovative compositions and contributions to television, film, and theater continue to inspire and influence musicians and composers around the world. He was celebrated for his unparalleled contributions to Indian classical music. His career is decorated with numerous awards and honors that highlight his exceptional talent and dedication. His awards and honors are as follows:

#### **3.3.4.1 National Titles and Recognitions**

1. Gaayan Acharya (1993): Conferred by Sangeet Saiwalaya Bodh Gaya in Bihar, this prestigious title recognized Ustad Iqbal Ahmed Khan's mastery in vocal music.
2. Sangeet Ratan: Awarded by Sur Sangeet Samity in Narela, Delhi, this title honored his significant contributions to Indian classical music.
3. Sangeet Saurabh (1998): Bestowed by Sangeetayan in Delhi, this title acknowledged his profound impact on the music community and his dedication to preserving the heritage of the Dilli Gharana.

#### **3.3.4.2 Major Awards**

1. International Amir Khusro Gold Medal (1966): Acknowledging his exceptional talent, Ustad Iqbal Ahmed Khan received this medal, emphasizing his early promise in the realm of classical music.

2. Youngest Vocalist of the Country (1970): Honored by the Andhra Pradesh government, this accolade recognized him as a prodigious talent in Indian classical music.
3. Best Classical Singer of the Stage (1974): Presented by Shobana Arts of Delhi, this title highlighted his prowess and captivating performances on stage.
4. Outstanding Vocalist of Delhi University (1976-77): During his Bachelor of Arts at Delhi University, Ustad Iqbal Ahmed Khan was awarded numerous trophies, gold medals, shields, and certificates, including the "Amir Khan Trophy" and the "Mirza Ghalib Trophy" at the University Youth Festival, marking him as the university's outstanding vocalist.
5. Best Music Director Composer: Recognized for his work in the play "Roop Bengal" staged at Jamia Millia Islamia University, Delhi, and the popular TV serial "Amir Khusro", this award celebrated his versatility as a music director and composer.
6. Sangeet Natak Akademi Award (2014): One of the highest honors in Indian arts, this award by the Sangeet Natak Akademi recognized Ustad Iqbal Ahmed Khan's lifelong dedication and outstanding contribution to Indian classical music.

#### **3.3.4.3 Special Recognitions**

1. Priyadarshini Award (2001): This award acknowledged his significant contributions to the cultural landscape and his efforts in promoting classical music.
2. Senior Fellowship from the Ministry of HRD, Tourism and Culture (2002): This fellowship from the Government of India supported his ongoing research and contributions to the field of music.
3. Rajiv Rattan Sadbhavna Samman (2003): This honor celebrated his role in fostering cultural harmony and his contributions to the arts.

#### **3.3.4.4 International Honors**

1. Participation in the International Symposium on "The Life and Works of Amir Khusro" (1982): Ustad Iqbal Ahmed Khan was invited to give a lecture-cum-

demonstration, showcasing his deep knowledge and understanding of Amir Khusro 's contributions to music and literature.

2. International Persian Conference (Delhi & Bombay): At this conference, he rendered Persian Ghazals by poets Hafiz, Sadi, Jami, and Amir Khusro, highlighting his versatility and command over different musical traditions.

### **3.3.4.5 Anecdotal Honors**

1. Nazrana from Ustad Bade Ghulam Ali Khan: At a young age, Ustad Iqbal Ahmed Khan received a nazrana of Rs. 5 at the tender age of 5 years and Begam Akhtar acknowledging his exceptional talent and potential in Indian classical music. These accolades and honors reflect Ustad Iqbal Ahmed Khan' s extraordinary skill, dedication and impact on Indian classical music. His legacy is enshrined in these recognitions, celebrating his life's work and unwavering commitment to the art form .

### **3.4 Ustad Iqbal Ahmed Khan: The Guru and The Innovator**

Ustad Iqbal Ahmed Khan's influence on Indian classical music is also reflected in his compositions and innovations in different Ragas and Scales. He created many Ragas and all those innovations reflected his profound understanding of the art and innovative approach to classical music. His musical sensibilities were truly reflected in all of his new creations. His compositions are well documented by his disciples who are not only preserving them, but are also passing it on to keep his legacy alive. They are doing well to ensure that his musical innovations continue to enrich the tradition of the Dilli Gharana and Indian Classical Musical landscape. Iqbal Ahmed Khan has composed some notable classical and semi- classical pieces. This is in addition to the music he composed for television serials and plays. What sets Iqbal Ahmed Khan apart is his ability to blend traditional elements with contemporary styles. One example of this is the Tirangi Malhar in which he sang Vande Mataram which is a mix of multiple variations of Raag Malhar. This makes his music accessible and appealing to a broader audience.

As a result, these kinds of fusions have enhanced the reach and influence of the Dilli Gharana, which means attracting new listeners and keeping the tradition alive in modern challenging times. His innovative approach has actually been inspirational for the future generations of musicians which also validates the contribution of Dilli Gharana in overall classical music development. Ustad Iqbal Ahmed Khan's comprehensive command over a diverse range of musical genres, from khayal - both drut khayal and vilambit khayal - to ghazal, thumri, kajri, and tarana, underscores his stature as a consummate musician. His extensive repertoire not only attests to his rigorous training under his guru but also to his profound understanding and mastery of these forms. Ustad Iqbal Ahmed Khan's commitment to the Dilli Gharana is evident in his meticulous exploration and innovative composition within these genres. This dedication highlights his adeptness in composition and his relentless curiosity for musical experimentation. His efforts have been pivotal in ensuring the continued relevance and dynamism of the Dilli Gharana, thus securing its legacy for future generations. Ustad Iqbal Ahmed Khan has composed hundreds of pieces across various genres, all of which are actively performed by artists of the Dilli Gharana. Here are a few of his notable compositions along with their notations:







**राग कल्पना (ठुमरी)**  
**रचना - उस्ताद इकबाल अहमद खान**

धा	धिन	त्रक	धिन
1	2	3	4
	गम लाऽ	मधु खोऽ	ध के
निधु बोऽ	- ऽ	धानिसं लऽऽ	नि स
सां हैं	सां ऽ	निधु ऽऽ )	मगु ऽऽ
रेस ऽऽ	ध हो	नि सि	सां त
रें म	सां ग	नि रे	- -
- ऽ	नि ते	- ऽ	नि रे
सं लि	निधु एऽ	निसां ऽऽ )	निधु ऽऽ
मगरेस ऽऽऽऽ	गम लाऽ	मधु खोऽ	ध के

राग रामदासी मल्हार  
(एकताल)

रचना - उस्ताद इकबाल अहमद खान

स्थायी

सावन की बदरा छायी  
उमड़ घुमड़ घिर घिर कर आए

अंतरा

चहुं ओर से बिजुरी चमकत  
मनवा लरजत  
चाँद रंग के इकबाल की सुनलो साजनवा

स्थायी

गै	ग	ग	ग	गमप-	ग	म	रे	रे	सानि	सारे	रे
सा	ऽ	व	न	केऽऽऽ	ब	द	रा	छा	ऽऽ	यी	ऽ
नि	ध	प	नि	ध	नि	प	निध	धनि	प	प	प
उ	म	इ	घु	म	ऽ	ड	घिर	घिर	ऽ	क	र
गमपनि	सां	नि	प	प	ग	म	गमप-	ग	म	रे	सांनि
आऽऽऽ	ऽ	ए	बा	ऽ	द	र	बाऽऽऽ	ऽ	ऽ	ऽ	ऽऽ
X		0		2		0		3		4	

## अंतरा

	ग	म	पनि ओऽ	-प ऽर	-	नि	सां	नि	सां	सां	सां
	च	हुँ			ऽ	बि	जु	री	च	म	क
सां	-	-	नि	सां	निसरै-	रें	सां	नि	नि	प	प
त	ऽ	ऽ	म	न	वाऽऽऽ	ल	रे	जा	ऽ	त	ऽ
रे	रे	रे	रे	रे	सा	रे	प	ग	म	रे	सा
चां	द	रं	ग	के	ऽ	इ	क	बा	ऽ	ल	की
नि	प	प	प	-	गमपनि	सां	सांनिपम	ग	गमप-	गमरेस	रेसानिसा
सु	न	लो	ऽ	ऽ	साऽऽऽ	ऽ	जाऽऽऽ	न	वाऽऽऽ	ऽऽऽऽ	ऽऽऽऽ
X		0		2		0		3		4	

ख्याल राग धूरिया मल्हार  
(सूलफाकता)

स्थायी

मुफ्त खरीजवे बा गुलामी मनम

अंतरा

ख्वाजा निजाम अस्त निजामी मनम

स्थायी

म	प	धनि	ध	धनि	सां	ध	नि	प	प
मु	फ	त	ऽ	ख	रि	ज़	वे	ऽ	ऽ
म	प	धनि	सां	निप	मप	ग	म	रे	सा
ब	गु	ला	ऽ	मी	ऽ	म	ऽ	न	म
X		0		2		3		0	

## अंतरा

म	प	धनि	सां	गं	मं	रें	सां	नि	सां
ख्वा	ऽ	जा	ऽ	नि	ज़ा	म	अ	स्	त
X				2		3			
रें	सां	ध	नि	पम	प	ग	म	रें	सा
नि	ऽ	ज़ा	ऽ	मी	ऽ	म	ऽ	न	म
X		0		2		3		0	

राग बहार  
(एकताल)

स्थायी  
फूल खिले बगीचन में  
आमदा फसले बहार

अंतरा  
चम्पा चमेली गुलाब  
झूल रहे डार डार  
सारित विदे जामे मय  
खुसरो व दर कुस्यार

स्थायी

सां	सां	नि	प	म	प	ग	म	रे	रे	सा	सा
फू	ऽ	ल	खि	ले	ऽ	ब	गी	य	न	में	ऽ
म	म	म	प	ग	म	नि	ध	नी	नी	सां	सां
आ	ऽ	म	दा	फ	स	ले	ऽ	ब	हा	ऽ	र
X		0		2		0		3		4	



## अंतरा

म	म	म	नि	ध	ध	नी	नी	नी	सां	सां	सां
च	म	पा	च	मे	ऽ	ली	ऽ	गु	ला	ऽ	ब
प	नी	नी	सां	सां	रें	रें	रें	निसां	नि	नि	प
झू	ऽ	ऽ	ल	र	हे	डा	ऽ	र	डा	ऽ	र
गं	गं	गं	गं	मं	मं	मं	रें	रें	रें	सां	सां
सा	ऽ	खि	बि	दे	ऽ	ऽ	जी	ऽ	म	म	प
नी	नी	नी	नी	नी	सां	नी	सां	नि	नि	प	प
खु	स	रो	ऽ	व	द	र	कु	ए	ऽ	या	र
X		0		2		0		3		4	

खयाल राग हिंडोल बहार  
धीमा – (तीन ताल)

स्थायी

कोयलिया बोलन लागी अंबूवा की डारी  
पर मोरी सुध लीनी ना ही

अंतरा

गेंदा गुलाब सरसों फूली मुरला बोल  
बगिया में अब आए खत बसंत बहार

स्थायी

नी	सा	ग	मंध	मंध	नी	सां	नीध	मं	ग	गम	धम	गमं	ग	सा	सा	
को	य	ली	याऽ	बोऽ	ले	न	ला	ऽ	ऽ	ऽ	ऽ	गी	ऽ	अ	म	
सा	ध	नि	सा	ग	मं	ग	ग	म	मं	गमं	धमं	गमं	ग	सा	नि	नि
बु	वा	ऽ	की	डा	ऽ	ऽ	ऽ	री	ऽ	पे	ऽ	ऽ	ऽ	र	मा	ऽ
सा	सा	गा	ग	मं	ध	मंध	निसां	नि	ध	मं	ग	गमं	ग	सा	सा	सा
री	ऽ	सु	ऽ	ध	ली	ऽ	नी	ऽ	ना	ही	ऽ	क	ऽ	य	ऽ	ऽ
3				X				2				0				

## अंतरा

मप	निप	ग	मं	नि	नि	ध	ध	नि	ध	नि	नि	सांनि	सां	रे	सां
ग	ऽ	दा	गु	ला	ऽ	ब	ऽ	स	र	सो	ऽ	फू	ऽ	ली	ऽ
धनि	सां	रें	सां	गं	मं	रें	सां	नि	सां	निसां	रेंसां	नि	ध	नि	प
मु	र	ला	ऽ	बो	ऽ	ले	ऽ	ब	गि	या	ऽ	में	ऽ	अ	ब
धनि	सां	गं	मं	रें	सां	नि	सां	नि	नि	ध	मं	गमं	ग	सां	नि
आ	ऽ	ए	ऽ	रू	त	ब	ऽ	सं	ऽ	त	ब	हा	ऽ	र	को
3				X				2				0			

तराना राग – नहामद मोशर (गौड़ मल्हार)  
(तीन ताल)

स्थायी

ता ना ना दिर दिर दानी तोम ता ना ता दानी  
दोस्त दीन त ना ना ना ना ना दीम ता ना ना ना ना

अंतरा

बरक चश्मे रिंद तरसे कोह सहरा  
मी रसद, साकिया बरखेज सागर कुन के बरा मी रसद

स्थायी

म	ग	रे	ग	रे	प	म	ध	नि	प	म	प	ध	सां	सां	सां
ता	ना	ना	दिर	दिर	दा	नी	तो	म	म	ना	ता	दा	नी	ऽ	दो
प	म	ग	ग	म	प	म	ग	म	रे	रे	प	प	प	प	सा
स्त	दि	म	ता	ना	ना	ना	ना	ना	दी	म	त	ना	ना	ना	ना
रे	ग	म	सा	सा	प	म	प	म	म	रे	रे	म	म	रे	सा
दा	रा	दा	रा	तोम	दिर	दिर	ता	ना	ना	यो	लो	या	ला	ला	ला
X				2				0				3			

## अंतरा

	प	प	म	प	नि	ध	नि	प	प	प	म	प	ध	नी	सां	ध
बर	ऽ	क	च	श्	म	ऽ	ऽ	रिन्	ऽ	द	त	र	से	ऽ	ऽ	को
	नि	प	म	म	ग	ग	ग	म	म	प	म	ग	ग	रे	रे	प
	ह	स	ह	रा	मी	ऽ	ऽ	ऽ	ऽ	ऽ	र	स	द	ऽ	ऽ	ऽ
	प	प	नी	ध	नी	नी	सा	नी	सां	सां	सां	नी	रे	ग	मं	र
	सा	ऽ	कि	या	बर	खे	ऽ	ज	सा	ऽ	ग	र	कु	न	ऽ	के
	सां	नी	सां	नी	सां	ध	नि	प	म	म	म	रे	म	ग	रे	ग
	बा	ऽ	रा	ऽ	ऽ	मी	ऽ	र	स	ऽ	ऽ	द	तो	ना	ना	दिर
	X				2				0				3			

राग - चाँद कल्याण  
एकताल

स्थाई

बलमा तुम ना मानत  
मोसे ना करो लड़काई॥

अंतरा

‘चाँद राग’ के इकबाल की  
ये वि ये विनती है अब ना करो चतुराई॥

स्थायी

				सा	ग	प	प	पसां	धनि	
				ब	ल	मा	ऽ	तुऽ	मऽ	
ध	नि	प	नि	ध	प	ग	प	ध	नि	
ना	ऽ	मा	ऽ	न	त	मो	से	ना	ऽ	क
ग	रे	निसा	ग	रे	गग					
ल	ड़	ऽऽ	का	ऽ	ईऽ					
X		0		2		0		3		4

## अंतरा

						प	प	सां	नि	घ	प
						चाँ	द	रं	ग	के	ऽ
नि	सां	सां	सां	सां	सां	सां	सां	पनि	सारें	गैं	निसां
इ	क	ऽ	बा	ऽ	ल	की	ऽ	येऽ	ऽऽ	ऽऽ	ऽऽ
नि	सां	ध	नि	ध	प	ग	प	ध	नि	ध	प
वि	न	ती	ऽ	है	ऽ	अ	ब	ना	ऽ	क	रो
ग	रे	निंसा	ग	रे	गग						
च	तु	ऽऽ	रा	ऽ	ईऽ						
X		0		2		0		3		4	

ध्रुपद राग हंसकंकणी  
चौताल

स्थाई

॥ब्रजपति प्रभु दीनबंधु कृष्ण कन्हाई॥

अंतरा

॥मधुर मुरली अधर धर टेर सुनाई॥

स्थायी

ग	ग	म	म	पध	मप	ग	ग	रे	नि	सा	रे
ब्र	ज	प	ति	प्रऽ	भुऽ	दी	ऽ	न	बं	ऽ	धु
गम	पनि	सां	नीऽ	ध	प	पध	मप	गम	रे	नि	सारे
कृऽ	ऽऽ	ऽ	ष्ण	ऽ	ऽ	क	न्हा	ऽऽ	ई	ऽ	ऽऽ
X		0		2		0		3		4	

अंतरा

म	प	प	नी	नी	नी	नी	सां	सां	सां	सां	सां
म	धु	र	मु	र	ली	अ	ध	र	ऽ	ध	र
निसां	रे	ऽ	नी	ध	प	पध	मप	गम	रे	नि	सारे
टेऽ	ऽ	ऽ	र	ऽ	ऽऽ	बना	ऽऽ	ऽऽ	ई	ऽ	ऽऽ
X		0		2		0		3		4	



दिल्ली घराने में प्रचलित कछ भजन स्वरलिपि सहित इस प्रकार है- मीरा भजन  
(राग मांड) (भजन ठेका)

स्थाई

हमरो प्रणाम बांके बिहारी को।  
हमरो प्रणाम।

अंतरा

1. मोर मकट माथे तिलक बिराजे  
कुंडल अलकाकारी को हमरो प्रणाम ॥ 2.  
अधर मधर धर बूसी बजावत  
रीझ रिझाए राधा प्यारी को हमरो प्रणाम।
3. या छवि देख मगन भई मीरा  
मेहन गिरवरधारी को हमरो प्रणाम।

स्थायी

-	पप	-ध	रें	सां	-	-	सां
-	हम	ऽरो	ऽप्र	णा	ऽ	ऽ	म
सां	-	-सां	-सां	निध	सांनि	सांनिध	प
बां	ऽ	ऽके	ऽबि	हा	ऽ	ऽरी	को
म	पध	-प	धमप	ग	सा	रेग	रेसा
ऽ	हम	ऽरो	ऽप्र	णा	ऽ	ऽऽ	ऽम
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अंतरा - 1

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प	पप	(-ध)	रेंसां	सां	-	(-निध)	पम
ऽ	तिल	(ऽक)	(ऽबि)	रा	ऽ	(ऽजे)	(ऽऽ)
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ऽ	मोऽ	(ऽर)	(ऽमु)	कुट	ऽ	माऽ	थेऽ
प	पप	(-ध)	रेंसां	सां	-	(-सां)	-
ऽ	तिल	(ऽक)	(ऽबि)	रा	ऽ	(ऽजे)	ऽ
-	सां	(-सां)	(-सां)	-	निसां	(-निध)	-
ऽ	कुं	(ऽड)	(ऽल)	ऽ	अल	(ऽका)	ऽ
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अन्य अंतरे इसी स्वरलिपि के अनुसार हैं। (यह रचना उस्ताद इकबाल अहमद खां द्वारा निर्मित है।)

राग मलकौंस  
तीन ताल

स्थाई

कासे कहूँ मन की बतियाँ  
आज पिया नहीं आए ।।

अंतरा

रात अंधेरी बिजुरी डरावे ।  
उनबिन मैका नींद ना आवे ॥  
कौन सौतन बिरमाए ॥

स्थायी

<u>धनी</u>	<u>संगं</u>	<u>संनि</u>	<u>धनि</u>	<u>संनि</u>	<u>धनि</u>	<u>धम</u>	<u>गस</u>	ग	म	<u>ध</u>	<u>नी</u>	<u>ध</u>	म	म	म
<u>काऽ</u>	<u>ऽऽ</u>	<u>ऽऽ</u>	<u>सेऽ</u>	<u>ऽऽ</u>	<u>कऽ</u>	<u>हूँऽ</u>	<u>ऽऽ</u>	म	न	की	ऽ	ब	ति	याँ	ऽ
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	ऽ	कौ	न	सौ		त	न	बि	र		माऽ	ऽऽ	ऽऽ	ऽऽ		ऽऽ	ऽऽ	ऐऽ	ऽऽ
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राग अहीर भैरव  
तीन ताल (मध्यालय)

स्थाई

गरीब नवाज़, जग निस्तार ।

अंतरा

इतनी अरज चाँद करत  
करो बेडा पार ॥

स्थायी

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रो	बे	ऽ	डा	<u>पाऽ</u>	<u>ऽऽ</u>	ऽ	ऽ	<u>ऽऽ</u>	<u>ऽऽऽ</u>	<u>ऽऽ</u>	<u>ऽऽ</u>	<u>रऽ</u>	ऽ	ऽ	ग
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खयाल राग पूर्वी  
तीनताल

स्थायी

मेरा दुख दूर किया सुख दिया तुम ऐसे  
गरीब नवाज़ हज़रत सुल्तान जी औलिया ।

अंतरा

तुम्हारे दरवाजे गुलाम थारो अरज करत या हज़रत  
महबूब अपने गरीब पर फजल किया और दान दिया ।

स्थायी

						गम	पध	पम	प	मं	ग	गम	मं	ग	रे
						मेऽ	ऽ	रा	ऽ	दु	ख	दू	ऽ	र	कि
ग	ग	रे	रे	स	स	रे	ग	रे	गम	पध	मं	ग	रे	स	स
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स	नि	सा	रे	स	नि	नि	नि	रे	रे	ग	ग	मं	ध	मध	निरे
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Ustad Iqbal Ahmed Khan's legacy as a guru is magnificently reflected in the remarkable achievements of his illustrious disciples. He has had a long list of disciples who have risen to prominence under his guidance. Throughout his singing years, Ustad Iqbal Ahmed Khan has meticulously trained a multitude of gifted musicians. He has shared and imparted the profound knowledge and expertise that he has earned from the legends and through experience to shape the artistic journeys of the disciples.

Among the most notable disciples of Ustad Iqbal Ahmed Khan have been revered classical vocalists such as Ustad Tanveer Khan and Ustad Imran Khan who themselves are part of the direct lineage of the Gharana. Their mastery on classical singing reflects Ustad Iqbal Ahmed Khan's influence and their training methods show pedagogical similarities those adopted by Iqbal Ahmed Khan Saheb. His disciples were not only vocalists but even instrumentalists like Ustad Zakir Dholpuri, Ustad Asgar Husain and Ustad Babar Latif & Akbar Latif Khan have been his disciples. This shows that Ustad Iqbal Ahmed Khan had the ability to nurture instrumental talents with equal aplomb. Ustad Iqbal Ahmed Khan taught many talented people, like Fareed Hasan Niyazi, Shri Sanjay Vidarthi and Dr. Vivek Prajapati. He helped musicians in different music styles, from classical to modern. This is visible from the fact that one of his disciple Anju Sharma is a very gifted and talented semi-classical musician while Shaheen Salmani is known for 'Hunarbaaz 2022'. Some others include Mehboob Hasan, Sheetal Rawat, and Leena Sargam who have been under the tutelage of Ustad Iqbal Ahmed Khan for many many years. His students didn't just perform well, instead they have now become the torchbearers of his legacy. Today many of them are teaching others what they learned from Ustad Iqbal Ahmed Khan. His way of teaching included a perfect mix of both practical and the theory in order to give his students a solid musical foundation. What was special about Ustad Iqbal Ahmed Khan was that he welcomed female musicians and never showed any gender based leaning and treated all equally. Many of his contemporaries and even within the Gharana there have been more male disciples than female disciples but in case of Iqbal Ahmed Khan, the numbers were similar. He was dedicated to develop talents regardless of gender. All this shows that Ustad Iqbal Ahmed Khan had some unique qualities. Some of the qualities of Ustad Iqbal Ahmed Khan as a Guru were as follows:

**1. Eye for Versatility:** Ustad Iqbal Ahmed Khan mentored people of diverse background and in fact his disciples made mark in different sub-genres of the classical music. Some of them held the highest positions in their respective organizations while others lit the stage in different musical genres. Some have become academicians. This means that Ustad Iqbal Ahmed Khan had versatility to mentor different type of mentees.

**2. Academic Excellence alongside Skills:** Ustad Iqbal Ahmed Khan in many of his recorded interviews has been addressed as a giant of Indian Classical Music and a music scholar. His talks about the various aspects of music have been very in-depth and full of facts. He was a well-read musician and always laid emphasis on skills and knowledge. This aspect of his teaching is reflected in the fact that he not only produced artists but also many music teachers and professors.

**3. Gender and Religious Inclusivity:** Ustad Iqbal Ahmed Khan's commitment to inclusivity and breaking traditional gender barriers by welcoming female musicians demonstrates his dedication to providing equal opportunities for all aspiring artists regardless of gender.

**4. Focus on Comprehensive Education:** His instructional approach always emphasizes on practical performance and theoretical understanding. He always wanted to ensure that his students received a well-rounded and comprehensive musical education. These qualities collectively portray Ustad Iqbal Ahmed Khan as a highly skilled, inclusive and dedicated Guru who has greatly influenced the lives and careers of his students.

**List of Some his Notable Disciples**

<b>Name of the Disciple</b>	<b>Institution/ Organisation</b>
<b>Ustad Tanveer Ahmed Khan</b>	<b>Hindustani Classical Vocalist - Freelance Musician</b>

<b>Ustad Imran Ahmed Khan</b>	<b>Hindustani Classical Vocalist - Freelance Musician</b>
<b>Shri. Fareed Hasan Niyazi</b> <b>(Fame - Sa Re Ga Ma Pa &amp; Bandish Bandits)</b>	<b>Hindustani Classical Vocalist - Freelance Musician</b>
<b>Shri. Mehboob Hasan Niyazi</b>	<b>Hindustani Classical Vocalist - Freelance Musician</b>
<b>Dr. Vivek Prajapati</b>	<b>Assistant Professor - Faculty of Music &amp; Fine Arts, University of Delhi</b>
<b>Dr. Sapna Raina Kachroo</b>	<b>Professor - Daulat Ram College, University of Delhi</b>
<b>Dr. Leena Sargam</b>	<b>Hindustani Classical Vocalist - Freelance Musician</b>
<b>Dr. Neeta Pandey Negi</b>	<b>Hindustani Classical Vocalist - Freelance Musician</b>
<b>Dr. Anju Sharma</b>	<b>Hindustani Classical Vocalist - Freelance Musician</b>
<b>Mrs. Sheetal Rawat</b>	<b>Hindustani Classical Vocalist - Freelance Musician</b>
<b>Shri Sanjay Vidyarthi</b>	<b>Faculty - T Series Stageworks</b>
<b>Mr. Ashutosh Sharma</b>	<b>Hindustani Classical Vocalist - Freelance Musician</b>
<b>Mrs. Shaheen Salmani</b>	<b>Hindustani Classical Vocalist - Freelance Musician</b>

<b>Ustad Azgar Hussain (Violin)</b>	<b>Top Grade Artist &amp; Employee All India Radio</b>
<b>Ustad Azhar Shakeel Ahmed Khan (Violin)</b>	<b>Top Grade Artist All India Radio</b>
<b>Ustad Zakir Dholpuri (Harmonium)</b>	<b>Top Grade Artist All India Radio</b>
<b>Ustad Saeed Zafar Ahmed Khan (Sitar)</b>	<b>Top Grade Artist &amp; Employee All India Radio</b>
<b>Mr. Shahbaaz Ahmed Khan (Tabla)</b>	<b>Hindustani Classical Artist</b>
<b>Dr. Sohail Saeed Khan (Sitar)</b>	<b>A Grade Artist - All India Radio</b>
<b>Master Abaad Ahmed Khan</b>	<b>Hindustani Classical Vocalist</b>
<b>Master Manaal Ahmed Khan</b>	<b>Hindustani Classical Vocalist</b>

Apart from being an exceptional Guru, Ustad Iqbal Ahmed Khan was also a maestro whose legacy in music composition and innovation still echoes in the silent hearts of Ustad Iqbal Ahmed Khan's legacy in Indian classical music is more than his performances and teachings. His creative genius and versatility have left an unforgettable mark on the music industry. He was significantly contributed to television, theatre and original compositions. His craft is highlighted in the music he rendered for popular serials and documentaries. Ustad Iqbal Ahmed Khan composed music for numerous popular television serials and documentaries. It earned him name and fame. He had the ability to blend classical music with contemporary narratives. Some notable works include: Some notable Television Serials which were testimony to Ustad Iqbal Ahmed Khan's musical genius are:

1. Indra Sabha
2. Chandra ka Tukra
3. Basant Bahar
4. Kala Vasana
5. Police File Se

## 6. Safar ek Ishq ka

Some documentaries in which he composed music and decorated them with his musical aesthetics include a documentary on Qutab Minar & its Monuments & Sculptures. In fact, he earned the title of Best Music Director in 1988 for this exceptional work in these productions. His ability to convey deep emotions and narratives through his compositions is evident in the following telefilms:

1. Aik Pal Aur
2. Yaad-e-Ghalib
3. The Little Toy
4. Jung Abhi Jaari Hai
5. Talash
6. Rudra-avatar

These works further solidified his reputation as a versatile and talented music director. But Ustad Iqbal Ahmed did not stop there. He further curated music for theatrical plays which demonstrated his ability to create evocative and immersive musical experiences. Some of the notable plays in which he curated music include:

1. Tamasha Aur Tamashai
2. Darashikoh
3. Jahan-e-Khusro

His compositions for these plays were instrumental in bringing the narratives to life and enhancing the overall theatrical experience.

Ustad Iqbal Ahmed Khan's music transcended national boundaries. His two CDs were released in Paris and that shows how truly global he was. These international releases showcased his ability to appeal to global audiences and highlighted the universal appeal of his music. What made him so global was basically his skills and his ability to mix and match different musical styles. He may have been seen as only a classical musician but he had tremendous aesthetical abilities and thus could fuse together multiple types of music including instrumental. He had exceptional scale creations. As a result, Ustad Iqbal Ahmed Khan's creativity and innovation in Indian classical music are perhaps best exemplified by his unique ragas. As a tribute

to his guru, Sangeet Martand Ustad Chand Khan, he created several ragas that had the prefix "Chand" in their names. These creations include:

1. Raag Chand Malhar
2. Raag Chandkauns
3. Raag Chand Kedar
4. Raag Chand Bhairav
5. Raag Chand Kalyan

Each of these ragas reflects his deep respect and admiration for his guru, as well as his own exceptional talent and creativity. By integrating the prefix "Chand," he honored his mentor while contributing new and unique compositions to the world of Indian classical music.

### **3.5 Contribution of Ustad Iqbal Ahmed Khan: Theoretical Insights, Practical Mastery, and Advancements in Indian Classical Music Education**

Ustad Iqbal Ahmed Khan has made important contributions to the theory behind Indian classical music also. This is accepted across the classical musical forum. It is believed that Iqbal Ahmed Khan had a deep understanding of musical theory that allowed him to come up with new ideas and improve the existing structures of Ragas and Talas. He shared his knowledge through lectures at various institutions and universities, his writings and in the structured way he adopted for teaching his students. His personal diary too comprises of many such writings that are not even known to his close disciples or family members. Those were only discovered post his demise. Ustad Iqbal Ahmed Khan's leaning towards theory benefitted his disciples. He believed in giving his students a complete musical education. He combined detailed theoretical lessons with practical training. This helped his students to understand Indian classical music in totality. This turned them into well-rounded musicians and teachers. This focus on the theoretical side of music ensured that his students didn't just become good performers but they also made valuable contributions to the academic discussions about Indian classical music which is critical for preservation of art and legacy.

Ustad Iqbal Ahmed Khan's influence on Indian classical music education is far-reaching and very deep. His innovative teaching methods and curriculum have left a lasting impact on music education in Dilli Gharana tradition. He blended traditional Gurukul Parampara style with modern educational techniques. This created a teaching model that was dynamic, effective and relevant to contemporary times. This passing down of knowledge ensures that Khan's innovative pedagogy remains alive and continues to shape the next generation of musicians. The kind of contribution he made to musical education is different and more than many of his contemporaries made. They may have had more contribution in terms of creating musical artists but theoretically astute academic understanding bearing disciples were mainly created by Ustad Iqbal Ahmed Khan. In addition to imparting theory and the skills, he also emphasized on imparting cultural and historical awareness through music. He was also in favour of developing character in his disciples in addition to the musical abilities. He always said that bad character cannot make good artist. If a person wants to become a good artist, they also need to have a clean and pure heart along with character. He believed in long term association with the disciples and never favoured the hopping of the disciple from one Guru to the other. He believed that every Guru or Ustad has a philosophy of teaching and learning and for bearing its fruits, the disciples need to be patient. Moving from one to the other Guru means fresh beginning every time that means slow or no development. This shows how he thought about music beyond just the ability to recite a Raga or Bandish. Also, he set an example by showcasing inclusivity in his training and educational approach. He always aimed to make music education available and accessible to a broader audience. He could only do it by breaking down barriers and reaching out to aspiring musicians from diverse backgrounds. This inclusive approach democratized access to Indian classical music education that allowed creating a more diverse and vibrant musical community. In an era when communal feelings have been flaring, it is refreshing to know that Ustad Iqbal Ahmed Khan never discriminated on the basis of gender or religion. He had disciples from all religions and both girls and boys were his disciples. His disciples always said that they felt a spiritual connection with him and always saw him as more than a trainer. He always had a teaching philosophy that prioritizes application. He incorporated hands-on learning experiences and performance opportunities having the disciples sitting around on the floor for hours reciting what he used to tell them. Even if we



cannot claim that his contribution was revolutionary, it can still be said about him that his teaching methods provides a blueprint for all mentors and Gurus to follow to make musical education more effective. With his methods and view on musical education, he solidified his legacy as a pioneering figure in the field of musical education.

### **3.6 Breaking Stereotypes and Promoting Inclusivity**

Ustad Iqbal Ahmed Khan always challenged stereotypes and promoted inclusivity within the Dilli Gharana. Historically in the past, women were often left out of formal musical training in the Gharana parampara. This was not only the case of Dilli Gharana but overall Gharana tradition saw this kind of marginalization of women. Ustad Iqbal Ahmed Khan changed this by teaching female musicians both from his family and from those not belonging to the direct lineage that went beyond the traditional Dilli parampara. This is a reflection of his dedication to gender equality in music education. His inclusive approach led to the empowerment of many female musicians. Those women are now independent and doing wonderfully well in all aspects of their career. This forward-thinking attitude has set an example for other Gharanas and musical traditions. Ustad Iqbal Ahmed Khan's actions have not only opened the doors for female musicians but they have also enriched the Dilli Gharana loading it with diverse perspectives and amazing talents. His belief in equality has strengthened the Gharana and the wider music community, fostering a more inclusive and supportive environment for everyone involved. This also allowed women to see music as a space that could accommodate them. More women saw music as a career and it worked like a chain of events attracting more women into the musical domain. It can be said that it was breaking of the glass ceiling.

### **3.7 Preserving and Propagating Traditional Compositions**

Ustad Iqbal Ahmed Khan was instrumental in preserving and passing on the traditional compositions of the Dilli Gharana to the future generations. His repertoire contains treasure of rare and classical compositions that have been passed down through generations. His meticulous efforts in documenting and teaching these compositions have been instrumental in ensuring their preservation and continued significance. His dedication to preserving traditional compositions along with his innovative approach to music allowed not only the preservation of classical pieces but also created new variants of classical pieces through experimenting with classical compositions and styles. This added to the richness to the musical legacy of the Dilli Gharana and led to its expansion. This dual focus on preservation and innovation shows that while Ustad Iqbal Ahmed Khan was a traditionalist who believed in preservation of the legacy and history, he also had a poise for expansion of the same. Since he embraced innovation while also maintaining the reverence for tradition. This way he managed to be able to breathe new life into the Dilli Gharana's musical repertoire. This also shows his entrepreneurial and risk taking abilities as he never feared any backlash from the purists. Furthermore, Ustad Iqbal Ahmed Khan's exploration of new compositions and styles reflects his forward-thinking approach to music. All this has helped the Gharana remain relevant and appealing to contemporary audiences. Ustad Iqbal Ahmed Khan could preserve the tradition since he was versatile and had a vision that was unmatched. Despite being born in a traditional family and being caretaker of a tradition that had taken so much from religion and societal realities, he was open to versatility. As a result, Ustad Iqbal Ahmed Khan mentored people of diverse background and in fact his disciples made mark in different sub-genres of the classical music. Some of them held the highest positions in their respective organizations while others lit the stage in different musical genres. Some have become academicians. This means that Ustad Iqbal Ahmed Khan had versatility to mentor different type of mentees. This also meant that he managed to carve his name in the epochs of history of Hindustani Classical Music as well as its various sub categories. This idea and openness to versatility is also an indication of how academically sound he has been. A person open to reading and learning and striving to be wise is the one who is forward looking. A person can be born excellent but the idea of being indiscriminate and being open to change does show the academic excellence.

This was known about him and it was always visible when Ustad Iqbal Ahmed Khan in many of his recorded interviews has been addressed as a giant of Indian Classical Music and a music scholar. He was not a PhD scholar or had many formal degrees in musical education but his understanding went far beyond. His talks about the various aspects of music have been very in-depth and full of facts. He was a well-read musician and always laid emphasis on skills and knowledge. This aspect of his teaching is reflected in the fact that he not only produced artists but also many music teachers and professors. This academic leaning or excellence can also be used interchangeably with wisdom. This made him wise and thus logical and subsequently inclusive. Ustad Iqbal Ahmed Khan's commitment to inclusivity and breaking traditional gender barriers by welcoming female musicians demonstrates his dedication to providing equal opportunities for all aspiring artists regardless of gender. Subsequently he was focused on comprehensive and inclusive education. His instructional approach always emphasizes on practical performance and theoretical understanding. He always wanted to ensure that his students received a well-rounded and comprehensive musical education. These qualities collectively portray Ustad Iqbal Ahmed Khan as a highly skilled, inclusive and dedicated Guru who has greatly influenced the lives and careers of his students.

### **3.8 International Recognition and Collaborations**

Ustad Iqbal Ahmed Khan's contributions have gained him recognition worldwide that was reflected in his collaborations with musicians from various countries. His performances at international festivals and events have introduced the rich heritage of the Dilli Gharana to global audiences. These performances not only led to a boost in his reputation as a musician but also raised awareness and admiration for Indian classical music globally. Ustad Iqbal Ahmed Khan's partnerships with international musicians have sparked cultural exchanges that benefitted both Indian and global music traditions. He embraced diverse musical forms and styles, Ustad Iqbal Ahmed Khan expanded the scope of the Dilli Gharana turning it into a vibrant and evolving tradition. Moreover, these collaborations opened up new avenues for artistic exploration and innovation beyond. It paved a unique way for

others as well. It opened up the opportunities for fusion of different musical traditions. These collaborations, however, was possible only due to Iqbal Ahmed Khans willingness to embrace diverse influences. He was open to this exchange always and this benefitted the evolution trajectory of the Dilli Gharana. This global interconnectedness has not only elevated the status of the Dilli Gharana but has also contributed to the broader discourse on world music. He managed to transcend cultural boundaries through music and it earned him more respect and admiration on the global stage. He truly became a cultural ambassador for Indian classical music.

Ustad Iqbal Ahmed Khan's role in cultural diplomacy holds great significance. As mentioned above, through his performances and collaborations, he served as a cultural ambassador that promoted Indian classical music and resulted in international acclaims. His involvement in international festivals and events facilitated cultural exchanges and developed mutual appreciation between India and other nations. As part of his cultural diplomacy, he also conducted workshops and lectures abroad. Through these ways, he shared the rich traditions of the Dilli Gharana with audiences across the globe. These initiatives not only promoted Indian classical music but also strengthen cultural bonds between India and the international community. He was a global personality due to these factors.

### **3.8.1 Challenges and Triumphs**

Ustad Iqbal Ahmed Khan's journey was full of challenges as he continued to strive to preserve an ancient tradition in a rapidly changing world. Keeping the flame of tradition alive demanded resilience and dedication. These two were the qualities Ustad Iqbal Ahmed Khan had in abundance. He encountered numerous obstacles that included waning interest in classical music and the pressures of modernity. Yet his steadfast commitment to the values of the Dilli Gharana and his innovative approach enabled him to navigate through these challenges. He was passionate for music and that allowed him to face those challenges head-on. Not only he managed to overcome these challenges, in fact he triumphed and it is evident in the relevance and popularity of the Dilli Gharana that it witnesses today. Despite all the hurdles, he managed to uphold the essence of the Gharana continuing its legacy. He had a tremendous ability to adapt to the evolving times while staying rooted in the core

traditions. It has been crucial in sustaining the Gharana's heritage till date. Moreover, his success is mirrored in the accomplishments of his disciples who are carrying forward his teachings and contributions. The challenges faced by Ustad Iqbal Ahmed Khan have been the challenges that require resilience and adaptability in preserving cultural traditions. These two qualities were rare even in his contemporaries. In the face of declining interest in classical music and the onslaught of modern influences, he adopted the technology to safeguard the traditions of Dilli Gharana. His ability to find innovative solutions and adapt to changing circumstances has been instrumental in safeguarding the Dilli Gharana's legacy for future generations.

### **3.9 The Role of Technology in Preserving the Dilli Gharana and its Future**

Ustad Iqbal Ahmed Khan effectively harnessed technology to safeguard and promote the musical legacy of the Dilli Gharana. Through the recording of performances and compositions, he built a valuable archive that future generations can tap into. These recordings serve as a rich educational resource and those offering insights into the Gharana's distinctive style and techniques. Moreover Ustad Iqbal Ahmed Khan embraced digital platforms to broaden his audience reach. His online performances and educational videos have made Indian classical music accessible to people worldwide. This utilization of technology has played a crucial role in bridging the gap between traditional music and contemporary audiences. He thus managed to keep Dilli Gharana relevant in the digital era. It can be thus said that by leveraging technology, he created avenues for global engagement with the Dilli Gharana's musical heritage. Ustad Iqbal Ahmed Khan utilized the platforms to enhance the online presence and also used streaming services. This magically multiplied his presence and helped cultivate a new generation of listeners and learners interested in Indian classical music. The use of technology has not only preserved the essence of the Dilli Gharana but has also facilitated its adaptation to modern times. Through online tutorials and instructional videos, Ustad Iqbal Ahmed Khan passed on his knowledge and expertise to aspiring musicians across

the globe which ensured the continuity of the Gharana's tradition in an ever-evolving digital landscape.

Ustad Iqbal Ahmed Khan's vision for the future of the Dilli Gharana revolved around education, innovation and inclusivity. He believed in adapting to modern times while safeguarding the Gharana's fundamental principles. To him, the core identity of the Gharana was of utmost significance. His endeavors to mentor a new generation of musicians and educators was to ensure that he continued to propel the idea of the Dilli Gharana. Furthermore, his focus on inclusivity and gender equality left an ever-lasting imprint inspiring other Gharanas to embrace similar values. His inventive approach to music that mixed traditional and contemporary elements have been the cornerstone of Dilli Gharana. It will keep the Dilli Gharana dynamic and relevant in the years to come.

### **3.10 Rejection of Lucrative Offers: Upholding Tradition over Temptation**

Ustad Iqbal Ahmed Khan's journey was not without its share of challenges. Despite facing significant financial crises, especially in the early days following his marriage to Zohra, who was initially his sister-in-law before becoming his wife, Khan displayed remarkable resilience. With the added responsibility of raising four children, Khan's commitment to preserving and propagating the legacy of the Dilli Gharana remained unwavering. Even amidst these challenging circumstances, Khan refused to compromise on the principles that defined his musical lineage. He continued to dedicate himself to his craft, finding solace and strength in the rich tradition of classical music. Rather than succumbing to the pressures of financial instability, Khan drew inspiration from the teachings of his mentors and the profound spiritual connection he felt through his music. The challenges of financial hardship only served to deepen Khan's commitment to uphold the traditions of the Dilli Gharana. His unwavering dedication to his artistry and his determination to provide for his family underscored the depth of his commitment to both his musical heritage and his loved ones. Through perseverance and sheer determination, Khan navigated through adversity, emerging stronger in his conviction to safeguard the legacy of the Dilli Gharana for future generations.

### **3.11 Ustad Iqbal Ahmed Khan: Promoting Sufism and Sufi Music**

It is believed that Ustad Iqbal Ahmed Khan has had a significant contribution to the promotion of Sufism and Sufi musical traditions. He was an ardent follower of the Chistia Silsila of Sufism. The Chishti Order, also known as the Chishtiya Silsila, is one of the oldest and most revered Sufi orders in Islam. Founded in the 10th century by Khwaja Abu Ishaq Shami in Chisht, a small town near Herat in present-day Afghanistan, the order is renowned for its emphasis on love, tolerance, and openness. This spiritual lineage gained substantial prominence in the Indian subcontinent during the 12th century, primarily through the efforts of Khwaja

Moinuddin Chishti, also known as Gharib Nawaz. Born in 1141 CE, Khwaja Moinuddin Chishti migrated to India and settled in Ajmer, where he established the Chishti Order and significantly influenced the region's spiritual landscape. The Chishti Order is celebrated for its unique synthesis of Persian, Arabic, and Indian cultural elements, promoting a message of universal love and devotion to God. The order's practices include the recitation of poetry, music (Sama), and communal service, which foster spiritual enlightenment and community cohesion. Hazrat Amir Khusrau, a distinguished poet, musician, and scholar, was a prominent disciple of Nizamuddin Auliya, one of the greatest saints of the Chishti Order. The Chishti Silsila's enduring legacy lies in its inclusive approach and its profound impact on the cultural and spiritual fabric of South Asia. The Chishti Order holds a unique position among Sufi orders, distinguished by its practices and philosophical approaches compared to other prominent Sufi orders. While all Sufi traditions aim to achieve spiritual closeness to God, the Chishti Order differentiates itself in several key ways:

1. The Qadiri Order, founded by Abdul Qadir Gilani, emphasizes strict adherence to Islamic law and traditional rituals. While both orders value love and devotion, the Chishti Order uniquely incorporates local cultural practices and music into its rituals, enhancing its appeal and accessibility to a broader audience.
2. The Suhrawardi Order, founded by Abu Najib as-Suhrawardi, is more scholarly and institutionalized, focusing on education and the establishment of Sufi schools (khanqahs). In contrast, the Chishti Order prioritizes personal spiritual experiences and maintains a less formal organizational structure, fostering a more intimate and experiential form of spirituality.
3. The Naqshbandi Order, established by Baha-ud-Din Naqshband, is known for its emphasis on silent dhikr (remembrance of God), whereas the Chishti Order practices vocal and musical forms of dhikr. Additionally, the Naqshbandi Order is more orthodox, placing a greater emphasis on strict adherence to Sharia.
4. The Shadhili Order, founded by Abul Hasan ash-Shadhili, emphasizes scholarly pursuits and the importance of knowledge and education. While the Chishti Order also values knowledge, it focuses more on mystical experiences achieved through love and music, differentiating its approach from the Shadhili Order's more scholarly orientation.



These distinctions highlight the Chishti Order's unique integration of cultural practices and its emphasis on music and personal spirituality, setting it apart from other Sufi traditions (Ernst, 1997; Trimingham, 1971).

### **3.11.1 Prominent Figures of the Chistia Silsila**

Chishti Silsila has had many prominent saints who have contributed significantly to its spiritual and cultural legacy. Here are some notable saints of the Chishti Order:

1. Khawaja Moinuddin Chishti (1141-1236): Also known as Gharib Nawaz (Benefactor of the Poor), he is the founder of the Chishti Order in India. His shrine in Ajmer, Rajasthan, is one of the most important pilgrimage sites in India.
2. Khawaja Qutbuddin Bakhtiar Kaki (1173-1235): A direct disciple of Moinuddin Chishti, he is renowned for his deep spiritual insights and piety. His dargah is in Mehrauli, Delhi.
3. Khawaja Fariduddin Ganjshakar (1179-1266): Also known as Baba Farid, he is celebrated for his spiritual poetry and teachings. His shrine is in Pakpattan, Pakistan.
4. Hazrat Nizamuddin Auliya (1238-1325): One of the most famous saints of the Chishti Order, Nizamuddin Auliya's dargah in Delhi is a major center of Sufi activity. He was the spiritual mentor of Amir Khusrau.
5. Khawaja Nasiruddin Chiragh Dehlavi (1274-1356): Also known as Roshan Chiragh-e Dehli, he was a disciple of Nizamuddin Auliya. His shrine is in Delhi.
6. Shaikh Salim Chishti (1478-1572): A renowned saint whose shrine is in Fatehpur Sikri, near Agra. He is known for his association with the Mughal Emperor Akbar, who revered him greatly.
7. Khawaja Banda Nawaz Gaisu Daraz (1321-1422): A prominent Chishti saint who propagated the teachings of the order in the Deccan region. His dargah is in Gulbarga, Karnataka.
8. Hazrat Alauddin Ali Ahmed Sabir Kalyari (1196-1291): Known as Sabir Pak, he was a notable saint of the Chishti Order whose shrine is in Kalyar Sharif, near Haridwar.

9. Hazrat Ashraf Jahangir Semnani (1308-1386): A distinguished saint who established a strong Chishti presence in Kichhauchha Sharif, Uttar Pradesh.

10. Shaikh Hamiduddin Nagori (1192-1276): An early disciple of Moinuddin Chishti, known for his devotion and spiritual practices. His dargah is in Nagaur, Rajasthan.

These saints have greatly contributed to the spiritual richness and spread of the Chishti Order across the Indian subcontinent, and their shrines continue to be important centers of pilgrimage and devotion.

The characteristics of the Chishti Silsila and the profound influence of Hazrat Amir Khusrau are vividly reflected in the personality and musical repertoire of Ustad Iqbal Ahmed Khan. His alignment with the core values and practices of the Chishti tradition and the innovations introduced by Khusrau significantly shaped his approach to music and spirituality. Ustad Iqbal Ahmed Khan had a unique spiritual connection with his students, reminiscent of the Chishti emphasis on personal spiritual bonds. His students often remarked on his intuitive understanding of their needs and desires. Dr. Leena Sargam, one of his disciples, mentioned in an interview, "खान साहब को सब पता होता था कब किस शगिर्द को क्या चाहिए, क्या गाने का मन है। उनके मन में क्या है, उन्हें सब पता होता था।" This profound spiritual connection fostered a deep and meaningful teacher student relationship, much like the bonds between Chishti saints and their disciples. A key characteristic of Chishti saints is their humility and dedication to serving humanity. Ustad Iqbal Ahmed Khan embodied this principle by never performing or teaching for monetary gain. He often appeared on stage without charging any fees and provided vocal lessons at his home, Mausiqi Manzil, without charging students, especially those who were unable to pay. His selfless approach to music and education reflects the Chishti ethos of humility and service. The Chishti Silsila places a strong emphasis on personal spiritual experiences. Ustad Iqbal Ahmed Khan's musical journey is characterized by his personal quest for spiritual and artistic growth. His practice sessions, performances, and teachings reflect a deeply personal engagement with music as a path to spiritual fulfillment, mirroring the Chishti focus on direct personal experience of the divine. Inclusivity and cultural synthesis, a principle that Ustad Iqbal Ahmed Khan has embodied throughout his career. Much like Khusrau,

who integrated Persian and Indian musical traditions, Ustad Iqbal Ahmed Khan has embraced diverse musical influences and engaged with a wide audience. His compositions often blend multiple languages and regional musical styles, making his music accessible and appealing to a broad spectrum of listeners. This inclusivity reflects the Chishti philosophy of cultural synthesis and the fusion of different traditions. He has been frequently invited by prestigious institutions and renowned maestros to share his profound insights into the legacy of Hazrat Amir Khusrau. One notable occasion was when he was invited to Mumbai by the legendary sitar maestro of our country, Pandit Arvind Parikh, for a lecture demonstration on how the legacy of Hazrat Amir Khusrau has influenced the artistic trajectory of the Dilli Gharana. The entire lecture demonstration is available on YouTube under the title of "16th Baithak – Ustad Iqbal Ahmed Khan: Legend of Hazrat Amir Khusro".

Ustad Iqbal Ahmed Khan has curated numerous Sufi festivals dedicated to sharing the poetry and compositions of Hazrat Amir Khusrau and other revered Sufi saints. These festivals have evolved into significant platforms for disseminating the essence of Sufi philosophy and music on a global scale. Collaborations with the Ministry of Culture (Government of India) have further bolstered Ustad Iqbal Ahmed Khan's endeavors to revive and popularize Sufi music in contemporary contexts. These partnerships have facilitated performances and initiatives aimed at safeguarding and promoting the profound heritage of Sufi music. Interviews conducted with esteemed Pakistani musicians, such as Ustad Farid Ayaz and Abu Muhammad Qawwal, underscore Ustad Iqbal Ahmed Khan's pivotal role as the torchbearer of the Sufi musical tradition of the Dilli Gharana. These discussions illuminate his profound influence and enduring impact in the realm of Sufi music, highlighting his steadfast dedication to preserving and revitalizing this rich cultural tradition for present and future generations. All these remarkable contributions of Ustad Iqbal Ahmed Khan have been duly recognized and honored by the present custodians of the Chishti Silsila. As a mark of respect and acknowledgment, a special occasion akin to the traditional URS ceremony has been established. URS, an age-old practice in Sufi traditions, commemorates the spiritual legacy of revered saints through spiritual celebrations that include profound discourse and musical presentations. Ustad Iqbal Ahmed Khan, esteemed for his profound contributions to the world of Sufi music, has been accorded the status of a Sufi personality within this tradition. Since 2022, his URS has been celebrated annually, marking a

significant tribute to his enduring influence and dedication to the preservation and promotion of Sufi musical heritage. These ceremonies serve as poignant reflections of his impact, bringing together admirers and practitioners of Sufi music to honor his invaluable contributions.

Some of the favourite compositions of Ustad Iqbal Ahmed Khan but written by Hazrat Amir Khusro that he extensively performed in all parts of India and world are as follows:

**नक्श गुल, राग सूहा बहार  
ताल आड़ा चारताल**

**स्थायी**  
अश्क रेज़ आमद बरे बहार

**अंतरा**  
साकीय गुल बरेजोह बियार

**स्थायी**

								सं	रें	सांनि	पम	पग	म
								अश	क	रे	ज	आ	ऽ
म	म	ग	ग	म	प	ग	ग	म	प	ग	म	रे	सा
म	दा	त	द	ऽ	ऽ	अ	ऽ	ब	ऽ	रे	ऽ	ब	ऽ
रें	रें	सां	रें	नि	नि	सं	सं						
हा	ऽ	ऽ	ऽ	ऽ	ऽ	र							
x		2		0		3		0		4		0	

## अंतरा

प	प	ग	ग	ग	म	रे	रे	सा	रे	रे	सा	रे	प
या	ऽ	ऽ	ऽ	गु	ल	ब	ऽ	रे	ऽ	सा	रे	सा	कि
म	प	<u>नि</u>	सं	गं	मं	रें	सां	<u>नि</u>	सां	<u>नि</u>	<u>नि</u>	नी	सा
बा	ऽ	ऽ	ऽ	दह	ऽ	ऽ	ऽ	ऽ	ऽ	बि	ऽ	ऽ	ऽ
<u>ग</u>	<u>ग</u>	म	प	<u>ग</u>	म	रे	सा						
या	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ				
<b>x</b>		<b>2</b>		<b>0</b>		<b>3</b>		<b>0</b>		<b>4</b>		<b>0</b>	

'त्रिरवट'- राग अड़ाना (तीनताल)

स्थायी

कड़ान धा धा धा धा तिट तक गदि गन धा धा४किट तक,  
धुम किट तक धुम किट तक तक धुम किट तक धुम किट  
तक गदि ग न धा गदिदन तलान कड़ान धा धा धा ।

अंतरा

गदि गन तक धेत गदि गन कड़ान किट तक तकिट धा, धुमकिट  
तक धुम किट तक धुम किट धुम किट धुम किट तक ता,  
तक तक तक तक धुम किट धुम किट तक तक किट तक  
गदि गन धा किट तक गदि गन, धा किट तक गदि गन धा ॥

स्थायी

								सं३				सं	नि	पम	प
								क				न	धा	धा	धा
								डा						५	
ग	ग	ग	ग	ग	म	रे	सां	रें	रें	सां	सां	सां	नि	पम	प
धा	५	५	५	कि	त	ग	गन	ध	५	५	क	न	धा	धा	धा
नि	नि	प	म	ट	क	दि		डा							
धा	कि	तक	धु	म	म	म	म	प	प	प	प	नि	नि	प	प
प	रें	रें	रें	कि	त	धुम	कि	त	त	धु	कि	धु	कि	धुम	कि
त	धुम	कि	त	ट	क	ट	क	क	म	ट	म	ट	ट	ट	ट
क	रें	रें	रें	सं	सं	नि	प	गुम	रे	सं	सां	सां	नि	पम	प
				गदि	गन	धा	५	त५	ता	न	क	न	धा	धा	धा
											डा				
x				2				0				3			

अंतरा

ग	म	प	नि	नि	प	नि	नि	सां	सां	सां	सां	रें	नि	सां	सां
ग	गन	त	धे	ऽ	त	गदि	गन	क	न	कि	तक	तक	त	का	ऽ
दि	क							डा		ट					
नि	नि	प	नि	सां	नि	सां	सां	रें	रें	सां	सां	सां	नि	सां	प
धु	कि	त	धु	कि	तक	धुम	कि	धुम	कि	धुम	कि	तक	त	का	ऽ
म	ट	क	म	ट			ट		ट		ट				
रें	रें	रें	रें	सां	नी	सां	सां	नि	सां	नि	रेंसां	रें	रें	सां	सां
त	तक	त	त	धुम	कि	धुम	कि	तक	त	ऽ	ऽ	कि	त	ग	ग
क	क	क	क	प	प	ग	म	रे	रे	सा		ट	क	दि	न
सां	सां	नि	नि	प	प	ग	म	रे	रे	सा					
धा	कि	त	ग	गन	धा	कि	तक	गदि	गन	धा					
	ट	क	दि			ट									
x				2				0				3			

**कलबाना**  
**राग नैहरेकुभ (चाँदनी केदार)- ताल फरोदस्त**  
**सूलफाक्ता, एकताल, चौताल, झपताल एवं त्रिताल**

**स्थायी**

दीम दारा दीम दारा ओदे निते तानोम,  
ओदे निते तेले तन नन, तुम दिर तन तुम दिर तोम ।

**अंतरा**

कौले रसूले अला, अनामदीना तुल्लुल्मे वा अली बाबहा हा,  
तुम दिर तनन तुम दिर तनन दरेआ जानेमन दरेआ  
जानेमन नितनाले नितनाले तन तुम दिर तदरे दानी ॥

**स्थायी**

**ताल-फरोदस्त**

म	म	म	म	प	प	प	प	ध	ध	मं	प	ध	मम
दी	म	दा	रा	दी	म	दा	रा	ओ	दे	नि	त	त	नोम
<b>X</b>	<b>2</b>	<b>0</b>	<b>3</b>	<b>0</b>	<b>4</b>	<b>0</b>	<b>4</b>	<b>0</b>					



## सूलफाक्ता ताल

म	म	प	प	सां	सां	ध	ध	मं	प
ओ	दे	नि	ते	ते	ले	त	न	न	न
मम ( )	पप ( )	प	प	धप ( )	धप ( )	प	म	रे	स
तुम ( )	दीर ( )	त	न	तुम ( )	ऽऽ ( )	दि	र	तो	म
<b>x</b>		<b>0</b>		<b>2</b>		<b>3</b>		<b>0</b>	

**अंतरा  
एकताल**

प	-	ध	नी	सां	सां	रेँसंनी	रेँसंनी	सां	-	सां	-
कौ	ऽ	ले	ऽ	र	सू	लेऽऽऽ	ऽऽऽऽ	अ	ऽ	ला	ऽ
x		0		2		0		3		4	

**चौताल**

सां	ध	-	सां	सां	सां	सां	सां	सां	सां	सां	-
अ	ना	ऽ	म	दि	न	तु	ल	ई	ल	में	ऽ
सां	-	सां	सां	ध	सां	सां	-	सां	-	ध	नीप
वा	ऽ	अ	ऽ	ली	ऽ	बा	ऽ	ब	ऽ	हा	ऽऽ
x		0		2		0		3		4	

## झपताल

सां	सांसां	ध	प	प	पम	पप	म	रे	सा
तुम	दिर	त	न	न	तुम	दिर	त	न	न
<b>x</b>		<b>2</b>			<b>0</b>		<b>3</b>		

## त्रिताल

सां	रें	सां	सां	ध	प	प	प	प	ध	प	प	म	रे	सा	सा
दे	रे	आ	ऽ	जा	ने	म	न	दे	रे	आ	ऽ	जा	ने	म	न
सं	रे	सं	नी	सां	-	प	ध	प	मं	प	-	प	ध	प	म
नि	त	ना	ऽ	ले	ऽ	नि	त	ना	ऽ	ले	ऽ	त	ऽ	न	ऽ
ध	नी	सां	रें	सां	नी	ध	प	प	ध	प	प	म	रे	सा	सा
तु	म	दि	र	त	द	रे	ऽ	दा	ऽ	ऽ	ऽ	नी	ऽ	ऽ	ऽ
<b>x</b>				<b>2</b>				<b>0</b>				<b>3</b>			



## अंतरा

<p>पप ध- प सां हम तोऽ ऽम त</p>	<p>ध सां सां सां ना न न ना</p>	<p>ध सां रें गं त न न न</p>	<p>सांध रेंसां धग प रेऽ ऽऽ ऽऽ ऽ</p>
<p>प प ध - य ला ली ऽ</p>	<p>प प पम - य ला लीऽ ऽ</p>	<p>प ध - - य ला ऽ ऽ</p>	<p>प प प ग य ला ले ऽ</p>
<p>ग ग ग ग य ला ला ला</p>	<p>ग रे ग रे य ला ला ला</p>	<p>सा सा सा रे य ला ला ला</p>	<p>ग सा - - रे ऽ ऽ ऽ</p>
<p>0</p>	<p>3</p>	<p>x</p>	<p>2</p>

राग शहाना-बहार-धमाल  
ताल-धमार

स्थायी

हज़रत ख्वाजा संग खेलिए धमाल

अंतरा- (1)

बाइस ख्वाजा मिल बन बन आए ।  
तामें हज़रत रसूल साहिबे जमाल ॥

अंतरा- (2)

कुतुबदीन और गंज शकर के  
साबिर निजाम लाल हजार ॥

स्थायी

ध	ध	नी	सां	नि	सां	सां	ध	ध	नि	प	म	प	प
ह	ऽ	ज़	र	ऽ	त	ऽ	ख्या	ऽ	जआ	सं	ऽ	ऽ	ग
म	म	प	ग	ग	ग	म	नी	ध	नी	सां	नि	सां	सां
खे	ऽ	लि	ए	ऽ	ध	ऽ	मा	ऽ	ऽ	ऽ	ऽ	ल	ऽ
रें	रें	सां	रें	रें	नि	सां	ध	धऽ	धऽ	ध	नि	प	प
ह	ऽ	ज़	र	त	ऽ	ऽ	ख्या	ऽऽ	जाऽ	सं	ऽ	ग	ऽ
नी	नी	प	म	प	ग	म	नी	ध	नी	सां	नि	सां	सां
खे	ऽ	लि	ए	ऽ	ध	ऽ	मा	ऽ	ऽ	ऽ	ऽ	ल	ऽ
x					2		0			3			

## अंतरा

म	म	म	<u>नी</u>	ध	नी	नी	सां	सां	रें	नी	सां	सां	सां
बा	इ	स	ख्वा	जा	मि	ल	ब	न	ब	न	ऽ	आ	ए
सां	<u>गं</u>	<u>गं</u>	<u>गं</u>	<u>गं</u>	<u>गं</u>	मं	रें	रें	सां	रें	नि	सां	सां
ता	ऽ	ऽ	मे	ऽ	ह	ऽ	ज	र	त	र	सू	ल	ऽ
ध	नी	सां	रें	सां	नी	सां	नी	सां	सां	ध	-	प	प
सा	ऽ	ऽ	हि	ऽ	बे	ऽ	ज	ऽ	ऽ	मा	ऽ	ल	ऽ
x					2		0			3			

राग 'मवाफ़िक'  
तीन ताल

स्थायी

बन के पंछी भये बावरे, ऐसी बीन बजाई साँवरे ।

अंतरा

तार तार की तान निराली, झूम रहे सब बन की डारी ।  
पनघट की पनिहारी ठाढी भूल गई खुसरो पनिथा भरन को ॥

स्थायी

								सानि	सा	ग	ग	मं	गमं	प	प
								ब	न	के	ऽ	पं	छी	ऽ	ऽ
ध	प	पध	<u>नि</u>	ध	<u>नी</u>	ध	प	प	ध	पध	नि	सां	नि	ध	प
भ	ऽ	ऐ	ऽ	बा	व	रे	ऽ	ऐ	ऽ	सीऽ	ऽ	बी	ऽ	न	ब
पध	<u>नि</u>	ध	प	मं	<u>ग</u>	<u>रे</u>	सा								
जा	ऽ	ई	सां	ऽ	व	रे	ऽ								
x				2				0				3			





राग 'साजगिरी'  
ताल- फरोदस्त

स्थायी

जिनके काम हुए आसान, नित चैन  
पर बैठे ही दरबार हुए ए आराम ।

अंतरा

औलिया के चरनन पर हुए शाम  
नित चैन मिटत दरिदृदर धाम ॥

स्थायी

पमं	प	ध	प	म	ग	म	रे	स	रे	गम	ग	मं	प
जिन	ऽ	के	ऽ	का	ऽ	म	हु	ए	ऽ	आ	ऽ	सा	न
मं	प	<u>धनि</u>	ध	<u>नि</u>	-	ध	प	ध	ध	नि	नि	सांनि	सां
नि	ऽ	त	ऽ	चै	ऽ	न	ऽ	प	र	बै	ठे	हीऽ	ऽ
रें	सं	नि	सां	ध	<u>नि</u>	ध	प	मं	प	ग	म	रे	सा
द	ऽ	र	बा	ऽ	र	हु	ए	ए	ऽ	आ	रा	ऽ	म
x		2		0		3		0		4		0	

## अंतरा

ग	म	गम	ग	मं	मं	प	प	पमं	प	ध	<u>नि</u>	सा <u>नि</u>	सां
औ	ऽ	लिऽ	ऽ	या	के	ऽ	च	रऽ	ऽ	न	प	रऽ	त
<u>नि</u>	सां	रेंगं	मं	गं	मं	रें	सां	<u>नि</u>	<u>नि</u>	सां	ध	<u>नि</u>	प
हु	ऽ	ए	ऽ	शा	ऽ	ऽ	म	नि	त	चै	ऽ	ऽ	न
प	ध	धध	निसां	ध	<u>नि</u>	ध	<u>नि</u>	ध	प	ग	म	रे	सा
मि	ट	तऽ	ऽऽ	द	लीद	द	र	धा	ऽ	ऽ	ऽ	ऽ	म
x		2		0		3		0		4		0	

नक्श गुल राग सारस मल्हार  
सूलफाक्ता ताल

स्थायी

म	म	रे	रे	पम	प	ध	धनि	प	प
तू	ऽ	चे	ऽ	नी	स	के	स	ऽ	र
प	म	धनी	सा	नी	सां	ध	नि	प	प
ग	ऽ	रा	ऽ	नी	के	ब	ऽ	ब	र
नी	सां	धनि	प	म	प	ग	म	रे	सा
बो	ऽ	ऽ	ऽ	दा	ऽ	ऽ	ऽ	श	ब
X		0		2		3		0	

अंतरा

म	म	प	प	नि	ध	नी	नी	सां	सां
के	ऽ	ह	नू	ऽ	ज़	च	श	म	ऽ
रें	रें	सांनी	सा	गं	मं	रें	सां	नी	सां
म	ऽ	स	ऽ	त	त	अ	ऽ	स	र
ध	नी	धनी	सां	धनि	प	ग	म	रे	सा
स्तु	ऽ	मा	ऽ	र	ऽ	दा	ऽ	र	द
X		0		2		3		0	

राग अवाती बहार (अल्हैया बिलावल)  
नक्श-ए-गुल (फिरोदस्त ताल)

स्थायी

ध	धनि	ध	प	म	ग	म	रे	ग	ग	प	प	म	ग
ब	स	ऽ	ऽ	अ	स्	त	ऽ	अए	ऽ	कि	स	म	त
म	ग	प	प	धनी	सा	धनि		ध	प	म	ग	रे	सा
खु	ऽ	स	ऽ	रो	ऽ	ऽ	ऽ	क	ऽ	गो	ऽ	ई	ऽ
X		0		2		0		3		4		5	

अंतरा

गम	ग	प	प	धनि	ध	नि	सां	रें	रें	गं	गं	रें	सां
गु	ऽ-	ऽ	ऽ	ला	ऽ	ऽ	में	र	ऽ	ए	ऽ	ग	ऽ
धनि	सां	रें	सां	ध	नि	ध	प	पध	प	म	ग	रे	सा
ऽ	ऽ	ई	ऽ	म	ऽ	न	ऽ	आए	ऽ	नस्	ऽ	त	ऽ
X		0		2		0		3		4		5	

सवेला- शाहाना- मल्हार  
झपताल

स्थाई

गु	ग	रे	रे	सा	रे	नी	नी	सा	सा
ची	ऽ	शत	ऽ	न	ग	र	मे	ऽ	नि
रे	रे	रे	सा	रे	सप	निप	गु	गु	म
जा	ऽ	म	ऽ	पि	या	ऽ	रा	ऽ	ऽ
ध	ध	ध	ध	ध	ध	नि	प	म	प
ख्वा	ऽ	ज	ऽ	गा	ऽ	न	मे	ऽ	ऽ
धनी	सां	धनि	प	प	सप	निप	गु	गु	म
रा	ऽ	ज	ऽ	दु	ला	ऽ	रा	ऽ	ऽ
X		2			0		3		

## अंतरा-1

म	प	<u>नि</u>	प	नी	सां	सां	रें	नी	सां
ऐ	ऽ	री	ऽ	स	खी	ऽ	ध	ऽ	न
<u>धनी</u>	<u>सारें</u>	रें	रें	सां	<u>नीसां</u>	<u>रेंसां</u>	<u>नि</u>	<u>नि</u>	ध
मा	ऽ	ग	ऽ	हे	बा	ऽ	के	ऽ	ऽ
ध	<u>नी</u>	ध	<u>नी</u>	प	<u>निध</u>	<u>पम</u>	प	प	सां
जिन	हून	हे	ऽ	ने	पा	ऽ	या	ऽ	मह
<u>धनी</u>	सां	<u>धानी</u>	प	म	<u>मप</u>	<u>धप</u>	<u>ग</u>	<u>ग</u>	म
बू	ऽ	ब	ऽ	पि	या	ऽ	रा	ऽ	ऽ
X		2			0		3		

सवेला राग “सुघरई बहार”  
तीनताल

स्थायी

बहुत कठिन है डगर पनघट की कैसे मे भर लाउ मदवा से मटकी

ग	म	रे	सा	रे	सा	नि	सा	रे	रे	प	प	मप	निध	ग	ग
ब	हु	त	क	ठि	न	है	ड	ग	र	प	न	घ	ट	की	ऽ
धनी	सां	सां	नीसा	ध	नि	प	प	म	म	प	प	मप	निप	ग	म
कै	ऽ	से	मै	भ	र	ला	ऊ	म	धु	वा	से	म	ट	की	ऽ
X				2				0				3			

अंतरा

मै जो गई थी पनिया भरन को  
दौड़ झपट मोरी मटकी रे पटकी

म	प	निप	नी	सां	नी	सां	सां	निसां	रें	रें	सां	नीसां	रेंसां	नि	प
मै	जो	ग	ई	थी	प	नी	या	भ	र	न	ऽ	को	ऽ	ऽ	ऽ
धनी	सां	नी	सां	ध	नि	प	प	म	म	प	प	मप	निप	म	ग
दो	ऽ	ड	झ	प	ट	मो	री	ऽ	मट	की	ऽ	प	ट	की	ऽ
X				2				0				3			



अंतरा-1

खुसरो निजाम के तग बत हुई लाज रखी में धुंधक पटकी

गं	मं	रें	सां	रें	नी	सां	सां	नीसां	रें	सां	रें	नी	सां	धनि	प
खु	स	रो	नि	जा	ऽ	म	के	ब	ल	ब	ल	ज	ई	ऽ	ये
<u>ध</u>	<u>नी</u>	<u>धनी</u>	सा	<u>ध</u>	<u>नि</u>	<u>पम</u>	प	<u>धनि</u>	<u>धनि</u>	<u>पम</u>	प	<u>ग</u>	म	रे	सा
ला	ज	र	खी	मोरे	<u>धुं</u>	ऽ	धट	ऽ	ऽ	ऽ	पट	<u>की</u>	ऽ	ऽ	ऽ
X				2				0				3			

नक्शोगुल राग इलाक  
सुलफाकता

स्थायी  
दिल बसे वरदी को वशनास

अंतरा  
आके मजरोह जास्त जामिन अस्त

स्थायी

रेग	ग	गम	ग	म	प	ध	नि	ध	प
दि	ल	ब	ऽ	से	ऽ	वर	ऽ	दी	ऽ
प	ध	पध	नीसां	निधा	प	म	ग	रे	सा
व	ऽ	को	ऽ	ब	श	ना	ऽ	ऽ	स
X		0		2		3		0	

अंतरा

पम	प	धनि	ध	नी	सां	रें	गं	रें	सा
आ	ऽ	क	ऽ	मज	रो	ज	जा	अस्	त
नी	सा	नि	ध	पम	प	म	ग	रे	सा
जा	ऽ	ऽ	ऽ	मि	न	अस्	ऽ	ऽ	त
X		0		2		3		0	

नक्शो-निगार राग शहाना  
सूलफाक्ता

स्थायी

ध	ध	ध	ध	ध	प	प	म	प	प
मो	होम्	ऽ	म	द	गुल	अस्	ऽ	लो	ऽ
ध	नि	प	प	म	प	मप	साप	ग	म
अ	ली	ऽ	बू	ऽ	ए	गुल	ऽ	ऽ	ऽ
ग	ग	ग	म	रे	रे	सा	रे	नी	सा
बू	अ	ऽ	द	फा	ऽ	ती	मा	ऽ	ऽ
म	म	म	म	मप	निप	ग	ग	म	म
अन	ऽ	द	रा	ब	र	गे	ऽ	गुल	ऽ
X		0		2		3		0	

## अंतरा

म	प	नि	प	धनी	ध	नी	नी	सां	सां
चू	ऽ	इ	त	र	श	बर	आ	म	द
पनी	सां	रें	रें	गं	मं	रें	रें	सां	सा
हु	ऽ	सै	न	ह	ऽ	जो	ऽ	स	न
X		0		2		3		0	

## कव्वाली

### स्थाई

ख्वाजा जी बेड़ा पार करो  
राजन के महाराजा हो  
अब मोरी आका लाज रखो  
राजन के महाराजा हो॥

### अंतरा

लकब तिहारो हिन्द वली  
तुमसे हमरी आस लगी है।  
अब हमरी मंशा पूरी करो  
राजन के महाराजा हो॥

### राग – खमाज

ताल- कहरवा (कव्वाली ठेका)

### स्थाई

			गग		म	नी	ध	प
			ख्वा		जा	जी	बे	डा
प	राम	धप	म		ग	रे	सा	नी
ऽ	पाऽ	रऽ	क		रो	ऽ	ऽ	रा
सासा	ग	ग	गम		प	ध	(सां)	ऽ

जन	के	ऽ	महा	रा	ऽ	(जा)	ऽ
नी	ध	प	गम	म	नी	धऽ	प
हो	ऽ	ऽ	अब	मो	री	ख्वा	जा
प	गम	धप	म	ग	रे	सा	नी
ऽ	लाऽ	जऽ	र	खो	ऽ	ऽ	रा
सासा	ग	ग	गम	प	ध	(सां)	ऽ
जन	के	ऽ	महा	रा	ऽ	जा	ऽ
नी	ध	प	गग	म	नी	ध	प
हो	ऽ	ऽ	ख्वा	जा	जी	बे	डा
X				0			.

## अंतरा

	पप	धनी	नी	सां	सां	सां	सां
	लक	ब	ति	हा	ऽ	रो	ऽ
सां	नीध	नी	सां	नीध	नी	नी	धप
ऽ	हिन्	द	व	लीऽ	ऽ	है	ऽऽ
ऽ	प	धनी	सां	सां	सां	सां	सां
ऽ	तु	म	से	ह	म	री	ऽ
सां	नीध	नी	सां	नीध	नी	नी	धप
ऽ	आऽ	स	ल	गीऽ	ऽ	है	ऽऽ
प	ऽ	ऽ	गग	मऽ	नीऽ	ध	प
ऽ	ऽ	ऽ	अब	हम	रीऽ	मं	शा
प	गम	धप	म	ग	रे	सा	नी
ऽ	पूऽ	रीऽ	क	रो	ऽ	ऽ	रा
सासा	ग	ग	गम	प	ध	(सां)	ऽ
जन	के	ऽ	महा	रा	ऽ	जा	ऽ
नी	ध	प	गग	म	नी	ध	प
हो	ऽ	ऽ	ख्या	जा	जी	बे	डा
X				0			

अन्य अंतरे इसी स्वरलिपि के अनुसार हैं। यह रचना दिल्ली घराने के खलीफ़ा उस्ताद इकबाल अहमद जी द्वारा निर्मित है।

रंग-राग ज़िला काफी  
ताल-दीपचंदी

स्थाई

मोहे अपने ही रंग में रंग दे  
रंगीले, त तो साहिब मेरा महबूब-ए-इलाही॥

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अंतरा

1. हमरी चूंदरीया पिया की पगड़िया  
दोनों बंसती रंगदे तू तो साहिब  
मेरा महबूब-ए-इलाही॥
2. जो कुछ माँगे रंग की रंगाई  
मोरा यौबन गिरवी रख लो तू तो  
साहिब मेरा महबूब-ए- इलाही॥
3. आन पड़ी दरबार तिहारे  
मोहे प्रेम प्रीत का संग दे तू तो  
साहिब मेरा महबूब-ए-इलाही॥
4. खुसरो निज़ामुद्दीन है पीर मेरा  
मोरी लाज शर्म सब रख लो तू तो  
साहिब मेरा महबूब-ए- इलाही॥





## अंतरा

म	प	ऽ	नी	ऽ	नी	ऽ	सां	नी	नी	सां	सां	सां	सां
ह	म	ऽ	री	ऽ	ऽ	चुं	द	री	ऽ	या	ऽ	ऽ	पि
<u>निसां</u>	रें	रें	रें	सां	सां	सां	नी	सां	सां	<u>नी</u>	ध	प	ऽ
<u>याऽ</u>	ऽ	ऽ	की	ऽ	ऽ	प	ग	री	ऽ	या	ऽ	ऽ	ऽ
ध	ध	ध	ध	ध	ध	ध	प	प	प	प	ध	म	म
दो	ऽ	ऽ	नो	ऽ	ऽ	ब	सा	ऽ	ऽ	ती	ऽ	ऽ	ऽ
म	म	म	पा	सां	नी	सां	नी	ध	प	प	ऽ	ध	ऽ
रं	ग	ऽ	दे	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	तू	ऽ	तो	ऽ
नी	नी	नी	सां	नी	रें	सां	नी	ध	प	प	प	प	धप
सा	ऽ	ऽ	हि	ऽ	ब	ऽ	मो	ऽ	ऽ	रा	ऽ	म	ह
<u>ग</u>	रे	ऽ	रे	ग	म्	प	ग	रे	स				
बू	ऽ	ऽ	बे	ऽ	ऽ	ई	ला	ही	ऽ	मो	ऽ	हे	ऽ
X			2				0			3			

अन्य अंतरे इसी स्वरलिपि के अनुसार हैं ।

खमाज (4 मात्रा)

स्थाई  
सांची कहो मोसे बतियाँ  
कहाँ गंवाई सगरी रतियाँ ॥

अंतरा  
माधो पिया तोसे ना बोलूँगी  
अब ना बनावो झूठी बतियाँ ॥

स्थाई

ग	मग	ग	ग
क	होऽ	सां	ची
प	प	रेसारे	गम
ब	ति	ऽऽऽ	मोसे
म	ग	प	ध
या	ऽ	ई	ऽ
नि	सां	नि	नि
गं	बा	क	हाँ
नी	धप	सां	सां
ऽ	ऽऽ	ई	ऽ
पध	मग	पप	प
रति	यांऽ	सग	री

## अंतरा

नि	सां	नि	नि
पि	या	मा	धो
निनि	नि	सां	सां
तोसे	न	-	-
धप	धप	सांनि	सांनि
ऽऽ	लूंगी	बोऽ	ऽऽ
धनि	धप	धध	धध
नावो	ऽऽ	अब	नाब
पध	मग	प	प
बति	यारे	झू	ठी

### **3.12 Conclusion**

Ustad Iqbal Ahmed Khan's contributions to the Dilli Gharana and Indian classical music are profound and no single layered. It has to be seen from multiple angles. As the last Khalifa of the Dilli Gharana, he played a crucial role in preserving and promoting its rich heritage. His vocal mastery and innovative compositions along with his dedication to teaching have left an indelible mark on the world of Indian classical music. He has inspired many generations on musicians not only by his craft but also as a person who was known to have a kind heart that had place for all. His work in promoting the Sufi music has also been significant. This has kept the tradition of spiritual music alive in Dilli Gharana. Despite his demise, his legacy lives on through his disciples and the continued popularity of the Dilli Gharana. His life and work remain a proof of enduring power of music that transcends boundaries and connect people across cultures and generations.

## CHAPTER- 4

# ANALYTICAL SYNTHESIS OF USTAD IQBAL KHAN & HIS MUSICAL CONTRIBUTIONS

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### 4.1 Ustad Iqbal Ahmed Khan: A Guru Beyond Conventions

Ustad Iqbal Ahmed Khan stands as a luminary in the realm of Hindustani Classical Music, revered not only for his musical prowess but also for his transformative approach as a guru. His legacy transcends the traditional boundaries of caste, religion and gender, embodying a rare blend of inclusivity, innovation and unwavering dedication to his art and disciples. It can be said that Ustad Iqbal Ahmed Khan has been an exceptional Guru. The question arises is that *what makes him exceptional?* Anything that is exceptional is what is different from the usual trajectory. Ustad Iqbal Ahmed Khan followed a special trajectory as a Guru that was different from the rest. He was accommodative and open to not only the methods but also to the people who he trained. The world of Hindustani Classical Music is seen as a very narrow pathway with space for very limited people. But if we talk about Ustad Iqbal Ahmed Khan Sahab as a Guru it can be very clearly stated that he was a kind of Guru that all the disciples in the world have always wanted to have. He was somebody who was very different from his contemporaries. When the world of classical music especially the Hindustani classical music was always said to have been very rigid in terms of selecting who would be the disciple and who would not be the disciple, Ustad Iqbal Ahmed Khan left a different and everlasting legacy. There are anecdotes across all Gharana's wherein some very good disciples, who later went on to become legends in their own capacities, were not initially chosen to be a disciple of a prominent Guru because of various factors that have been acting as obstacles not only in music but in society as a whole. These obstacles have been religion-based discriminations, caste-based differentiations, language specific preferences, gender-based leanings and much more. But Ustad Iqbal Ahmed Khan was in a different league all together. Iqbal Ahmed Khan Sahab did not pay any attention to the caste, religion, creed and gender of the ones who wanted to be his disciple. He had more Hindu disciples in comparison to the Muslim disciples. In terms of gender, again he somehow always has had a perfect

balance in terms of numbers of having male and female disciples. Caste again was not a concern and he never paid any attention to all these kind of things that were dividing the society. This itself is an indicator of the fact that Ustad Iqbal Ahmed Khan was different and was far ahead of his times, and when we say that he was far ahead of his times is not what he was during the final years of his life but he had been like that ever since he got into the Parampara and became the head and patron of Dilli Gharana and ever since he started having his own disciples. Which means in a period as early as 90's, when the entire country was divided, fragmented and delusional, Ustad Iqbal Ahmed Khan was somebody who in his own world was trying to solidify and consolidate the society by acting in a way is rare to witness even today.

It was the time in the era of Hindustani Classical music where people were being characterized either by the virtue of birth including gender or the legacy, they are part of. This means that Hindustani Classical Music for many decades was only for the people who were part of the legacy and the ones who were born within the legacy. People from outside of the legacy were chosen only in cases where the in-built talent was not seen as adequate enough to take the Gharana tradition forward. This means that a baby born in a musical family or Gharana as we call it, is expected to take the tradition forward. In case the child does not exhibit the qualities of being the torchbearer of the Gharana, the efforts are put and such children are put under tremendously harsh training regimes. And when even that failed, the expectations faded, the new heir was searched and the legacy replaced. Meanwhile, Ustad Iqbal Ahmed Khan was different. He never looked for these reasons to train or not train the students. He never saw somebody as the only heir of the Gharana. In-fact he was open to accommodate anyone who he saw as capable. He did not bother if the person was born in or out of Gharana Parampara. This shows compassion and a desire for contribution over anything else.

As told above, even the gender specific barriers were no problem when it came to Ustad Iqbal Ahmed Khan. Hindustani Classical Music has been seen as highly male dominated domain in the field of arts. It is visible from the number of prominent female artists in the legacy of not only Dilli Gharana but any Gharana for that matter. The family charts are usually full of male legends with females featuring in the list sporadically. With Ustad Iqbal Ahmed Khan, it was different. He always maintained a perfect balance in terms of Gender. It would be an exaggeration to say but he always

had an equal number of male and female disciples. It is not to be taken numerically but it is an estimation. It was visible in his Baithaks. It was visible in his training sessions where one used to witness a sea of both male and female disciples. Nobody counted it but it never appeared like there were more males or more females. This shows how Ustad Iqbal Ahmed Khan was over and above this debate of gender. He never saw the Hindustani Classical Art as a male dominated area. He never wanted it and never advocated it. Those close to him have expressed this on various occasions that he always said, "Art belongs to the one who would practice it for years with resilience and would even leave the person who is born in a family having such traditions if there is no commitment towards Riyaz". It can be safely assumed that Hindustani Classical Music has long been perceived as a male-dominated domain. Ustad Iqbal Ahmed Khan, however, embraced gender equality wholeheartedly. His training characterized by an equal representation of male and female disciples was what made him different from others. This inclusive ethos not only empowered women within the classical music sphere but also underscored his commitment to meritocracy over gender stereotypes. This was a testament to how he was an advocate of meritocracy over genetic determinism. For him the genes did not matter but the merit mattered the most. And it is true that merit is not dependent on gender or class one is born in.

Other things that made him an exceptional Guru was his defiance of caste, creed and religion-based differences. In the world of Hindustani Classical Music, there are countless stories that show how religion has always been a divisive force. There have been instances where Gurus or Ustads have denied training opportunities to best of the disciples owing to the disciples religious backgrounds. This has been one criticizing factor of the Hindustani Classical Music. To their astonishment, Ustad Iqbal Ahmed Khan was an exception who always had more Hindu disciples than he had Muslim disciples. It can thus be said that in a milieu where caste and religion historically dictated access and opportunities, Ustad Iqbal Ahmed Khan's approach was refreshingly democratic. He shunned biases and welcomed disciples based solely on merit and dedication. Unlike many of his contemporaries, he did not discriminate based on religious backgrounds which is evident from his diverse array of disciples, including a notable presence of Hindu students. This stance not only challenged societal norms but also enriched the cultural fabric of his teachings, fostering a harmonious learning environment. Apart from this, Ustad Iqbal Ahmed Khan was a person with unique



abilities. Ustad Iqbal Ahmed Khan's influence was not only limited to the vocal artists, rather it extended beyond vocalists and encompassed instrumentalists as well. He was so skillful as a Guru that he not only trained the vocal artists, rather he also trained the instrumentalists. It has not been the case with all but Ustad Iqbal Ahmed Khan was an exception. He taught the Vocal aspect within the realm of instrument to the various artists and thus they call him their Ustad. This truly is a proof that how he was multi-dimensional and was never limited.

Another aspect of his teaching was his tailor-made approach to the training. It means that he gave more focus and time to his training than what is known. It shows he was not only an artist but a legitimate Guru who was dedicated to his teaching styles. It can be said that central to Ustad Iqbal Ahmed Khan's methodology was his tailored approach to training. He discarded rigid training frameworks and instead he opted for a flexible teaching methods that adapted to each student's pace and potential. He made sure that he had different exercises, training methods and pedagogies for disciples with different range of abilities. This bespoke method not only honed technical skills but also nurtured artistic expression. It also allowed the students to explore and excel in their unique musical journeys. This is the reason why he has disciples who are doing very well in different disciplines including the ones doing well in varying genres like Classical, Semi Classical, Light, Ghazal, Thumri, Instrumental, Music Production and much more. It can thus be said and claimed with great degree of confidence that his pedagogical approach was tailored to individual strengths and voice textures, ensuring each disciple received personalized training suited to their genre and musical inclination. This holistic approach nurtured well-rounded musicians capable of embodying the depth and intricacy of Hindustani Classical Music across diverse mediums.

Ustad Iqbal Ahmed Khan Sahab's spiritual leaning is somewhat mystique and very interesting to understand. Beyond technical proficiency, Ustad Iqbal Ahmed Khan imbued his teachings with spiritual depth. His admiration for the art form transcended the routine. He fostered a profound connection between mentor and disciple. This is usually visible in all the interactions with his disciples across all gender and age group. Somehow, it is difficult to believe what majority of his disciples claim. His disciples usually expressed that there was a relationship that was beyond just a simple mentor

mentee relationship. Some even went on to the extent of claiming that there were occasions where Ustad Iqbal Ahmed Khan always guessed the emotions of the disciples rightly. Even things as small as desire for eating a delicacy was easily predicted by Ustad Iqbal Ahmed Khan. This spiritual dimension not only enriched the musical interpretations but also instilled a sense of acceptance and dedication among his students. It shaped them into not just performers, but custodians of a rich cultural heritage.

Ustad Iqbal Ahmed Khan's disciples have always been in awe of him as a guru. They found it difficult to believe that Ustad Iqbal Ahmed Khan transcended the role of a traditional teacher. He was not the one who would make a group of 30 disciples sitting in front cite the same note or Raga for hours. In fact he would have different modules and training sessions designed for different students with different abilities. He nurtured holistic artists, equipping his disciples not just with technical prowess but also with a nuanced understanding of musical aesthetics and emotional depth. This comprehensive approach enabled his students to navigate diverse musical genres and contexts, embodying versatility and mastery in their craft.

Apart from this, Ustad Iqbal Ahmed Khan's teachings were rooted in integrity and compassion. He supported his disciples through challenges and successes alike, fostering a nurturing environment where artistic growth flourished. His selfless dedication to his students, devoid of personal ambition or greed, underscored his commitment to preserving and perpetuating the purity of Hindustani Classical Music. The impact of Ustad Iqbal Ahmed Khan extends far beyond his immediate disciples. His philosophy of inclusivity, meritocracy and spiritual devotion continues to resonate in the hearts and practices of contemporary musicians. Through his teachings, he not only preserved the legacy of his gharana but also enriched it with a progressive ethos that embraces diversity and excellence. Ustad Iqbal Ahmed Khan's journey as a guru epitomizes the transformative power of music and mentorship. His legacy is a testament to the enduring values of inclusivity, innovation and spiritual depth in Hindustani Classical Music. By transcending conventional boundaries and nurturing a generation of diverse, dedicated musicians, he has left an indelible mark on the cultural tapestry of India. His life and teachings serve as an inspiration for future generations, embodying

the timeless adage that true greatness lies not only in talent but in the ability to inspire and uplift others through the universal language of music.

#### **4.2 Upholding Tradition: Khan Sahib's Respect for His Guru and Elders**

Another aspect of Ustad Iqbal Ahmed Khan that many may not be much aware of is that despite being a legend in himself, he never lost the sight of his Ustad Chand Khan Sahab. Despite the fact that Ustad Chand Khan left for his heavenly abode years back, Ustad Iqbal Ahmed Khan never managed to keep him out of his purview and memory. This is evident from the fact that Ustad Iqbal Ahmed Khan never had a pen name. Even though he created numerous compositions and Bandish, he always said in his compositions "Chand Rang Ki Laaj Rakhiyo Iqbal". It shows that how important for him it was to project and keep his Ustad alive than projecting his own self. It can be therefore said that Ustad Iqbal Ahmed Khan's compositions and innovations were a testament to his deep respect for tradition. His creations paid homage to the lineage of masters before him, notably honoring Chand Khan Sahab with compositions that reflected his reverence and artistic integrity. This blend of innovation and tradition ensured continuity while fostering creative exploration among his disciples.

All these things about Ustad Iqbal Ahmed Khan say a lot about him. Summarizing Ustad Iqbal Ahmed Khan's persona, it can be said that he was an embodiment of a combination of deep musical expertise and a warm, welcoming heart. Ustad Iqbal Ahmed Khan had profound knowledge and mastery of classical music and specializing in a Hindustani classical music or another sub-genre. As an inclusive individual, he respected the traditional roots of classical music but at the same time he was also open to innovation and evolution within the art form. He actively welcomed students, musicians and audiences from diverse backgrounds. He believed in creating an environment where everyone felt valued and respected. His inclusive nature not only was reflected in his empathy towards others rather his understanding and perspective along with his experiences within the realm of music and beyond was a testimony of his inclusive persona.

### **4.3 Musical Synergy: The Collaborative Spirit & leadership of Ustad Iqbal Ahmed Khan**

He was further known for his willingness to collaborate with musicians from different genres and cultural backgrounds. By doing this, he enriched his own musical expressions through these interactions and further gave it back to his disciples as a Guru. As a veteran, he took on roles as a teacher and mentor and passed on his knowledge and passion for music to younger generations with patience and encouragement. He always advocated for diversity within the classical music community and was an ardent promotor of the inclusion of underrepresented voices and styles. As a leader amongst his fraternity, In his interactions, he was supportive and nurturing while guiding his disciples with a blend of authority and kindness. Also, he actively participated in cultural exchange programs and showcasing the beauty and richness of classical music across different regions and communities. Despite his achievements, he remained humble and gracious and this was always keen to recognize the contributions of others and was always willing to learn from different perspectives.

Ustad Iqbal Ahmed Khan was an inclusive classical music veteran who not only excelled in his musical craft but also enriched the musical community through his inclusive mindset inculcating a welcoming environment where diversity thrives and cultural exchange flourishes. This way wherein he welcomed students regardless of their background, he challenged the traditional biases in music education and set the examples for not only the domain of music but for other domains as well.

- **Meritocratic**

He valued talent and dedication over inherited status, fostering a fair and open learning environment. Ustad Iqbal Ahmed Khan believed in meritocracy as a principle in his teaching and training approach. He always provided equal opportunities for learning and growth to all his students regardless of their background or prior experience. It is due to this reason, all his disciples and those who knew him said that he always had his different students in his Baithaks or performances. He would be there along with a stalwart but sighting a fairly young and lesser experiences Shahgird was not uncommon. He provided all with opportunities. This is primarily because his teaching and training prioritized the development of skills and mastery of classical music techniques and always encouraged his students to strive for excellence.

Furthermore, he always assessed and evaluated his students based on their demonstrated skills, progress and dedication to their craft. Any personal biases or external factors never had any space in his relationship with his disciples. Only criteria was merit. Also, he would often offer constructive feedback to help students improve their performance. His criticism was never personal and disrespectful. The focus was always on specific areas for development while also acknowledging their strengths. He always upheld the traditions of classical music and would encourage his students to explore and express their unique musical identities. He created a web of creativity within a framework of discipline to allow the students to become more skillful and develop the craft. It was irrespective of any other factor of differentiation. He set high standards for his students and challenged them consistently to reach their full potential and achieve excellence in their musical pursuits. His drive for merit is what made him follow a very individualized approach in training. He recognized that each student is unique and thus adopted an individualized approach to teaching that was tailored to suit the learning style and goals of each student. He also went beyond imparting technical skills. He was a great mentor and guided his students in their overall artistic and personal growth in the domain of Hindustani Classical music.

Ustad Iqbal Ahmed Khan believed strongly in fairness and hard work in teaching. He wanted his students to always try their best and support each other. He thought it was important to create a friendly environment where everyone could improve together. He encouraged healthy competition among his students. This means he wanted them to challenge each other in a good way, to push themselves to get better. But at the same time, he taught them to respect and help each other. As a teacher, Ustad Khan was a great example. He showed his students how to work hard and be excellent in music. He believed that success should come from talent and effort, not from anything else. His teaching style was both tough and caring. He knew that learning music wasn't just about playing well—it was also about growing as a person. He made sure every student felt included and valued, no matter who they were. Ustad Iqbal Ahmed Khan also taught his students about the history and culture of classical music. He wanted them to understand where the music came from and why it mattered. This made their learning experience richer and more meaningful. Above all, Ustad Iqbal Ahmed Khan's legacy is about how he changed his students' lives. He taught them to love music deeply and to strive for the best. His lessons went beyond music—they were about fairness,

kindness and personal growth. His influence continues to inspire all who learn from his example.

- **Adaptive**

Ustad Iqbal Ahmed Khan showcased a highly adaptive personality as a Guru through his highly personalized approach to teaching. He tailored his instruction to each student's unique abilities and adeptly adjusted his teaching methods to accommodate diverse learning styles and musical aptitudes among his disciples. He was renowned for his flexibility in adapting vocal exercises, pacing of lessons and emphasis on different aspects of music theory and performance according to the individual needs of his students. Beyond technical adjustments, Ustad Iqbal Ahmed Khan's adaptive nature was characterized by a profound empathy and understanding of his students. He took the time to discern their strengths, weaknesses and personal motivations, providing tailored guidance and support that fostered a nurturing learning environment. This approach not only facilitated effective musical development but also encouraged students to explore their creativity and musical expression with confidence.

By prioritizing personalized growth and development over standardized methods, Ustad Iqbal Ahmed Khan cultivated a deep connection with each disciple, empowering them to flourish according to their distinct potentials and aspirations. His adaptive teaching style left a lasting legacy, influencing his students' musical journeys in profound and meaningful ways, where each individual could evolve under his guidance in a manner that honored their unique talents and ambitions.

- **Spiritual**

Ustad Iqbal Ahmed Khan's life and musical journey were profoundly shaped by his deep-rooted belief in Sufism, which permeated every aspect of his existence. His devotion to Sufi principles not only informed his artistic expression but also guided his interactions with students, colleagues and audiences alike. For Khan, music was more than a profession; it was a pathway to spiritual elevation and communion with the divine, echoing the spiritual journeys of Sufi saints throughout history. Central to Sufi ethos is the virtue of humility and the act of selfless service to others, qualities that Khan exemplified in his daily life. Despite his stature as a renowned musician of the Dilli Gharana and a custodian of Sufi music, he never sought material gain or fame.

Instead, he often performed without charging fees and provided vocal lessons free of cost, especially to those who lacked financial means. This selfless approach mirrored the teachings of Sufi masters who emphasized the importance of serving humanity with sincerity and compassion. In his role as a teacher, Ustad Khan fostered deep and meaningful connections with his students, reminiscent of the spiritual bonds between Sufi masters and their disciples. His teaching style went beyond technical instruction; it was imbued with a profound understanding of each student's individual journey and spiritual needs. Dr. Leena Sargam, one of his disciples, highlighted Khan's intuitive grasp of his students' aspirations and emotional states, noting, "खान साहब को सब पता होता था कब किस शगिर्द को क्या चाहिए, क्या गाने का मन है। उनके मन में क्या है, उन्हें सब पता होता था।"

This intuitive connection facilitated a nurturing learning environment where spiritual growth was as essential as musical proficiency.

Ustad Iqbal Ahmed Khan's musical repertoire and compositions reflected a unique blend of diverse cultural influences, echoing the inclusive spirit of Sufism. His performances seamlessly integrated elements from Persian, Arabic and Indian musical traditions, resonating with the universal message of love and devotion propagated by Sufi saints through the ages. Like Hazrat Amir Khusrau, the renowned Sufi poet and musician whom Khan deeply admired, he embraced cultural synthesis in his music. Khusrau's compositions famously bridged Persian and Indian musical traditions, creating a harmonious fusion that transcended linguistic and regional boundaries. Similarly, Ustad Khan's compositions drew inspiration from a rich tapestry of musical styles and languages, making his music accessible and appealing globally.

#### **4.4 Ustad Iqbal Ahmed Khan & Chistia Silsila**

Through his performances and educational initiatives, Ustad Iqbal Ahmed Khan actively promoted Sufi values such as tolerance, compassion and spiritual enlightenment. He curated numerous Sufi festivals dedicated to the poetry and compositions of Hazrat Amir Khusrau and other revered Sufi saints, transforming these events into platforms for disseminating the essence of Sufi philosophy through music. His collaborations with governmental and cultural institutions further underscored his commitment to preserving and revitalizing the profound heritage of Sufi music in

contemporary contexts. Ustad Iqbal Ahmed Khan's contributions to Sufi music and spiritual enrichment have been widely recognized and celebrated, marking him as a pivotal figure within the Chishti Silsila tradition. Since 2022, annual URS ceremonies have commemorated his enduring influence, akin to traditional Sufi practices honoring the spiritual legacies of revered saints. Beyond his musical virtuosity, Ustad Khan's impact resonated deeply within the Sufi community and beyond. His ability to evoke spiritual transcendence through music mirrored the profound experiences sought by Sufi mystics in their quest for divine union. Interviews with esteemed musicians such as Ustad Farid Ayaz and Abu Muhammad Qawwal underscored Ustad Khan's pivotal role as a torchbearer of the Sufi musical tradition, highlighting his steadfast dedication to preserving and revitalizing this rich cultural heritage for present and future generations.

Ustad Iqbal Ahmed Khan's life and work embodied the core principles of Sufism—devotion to God, humility, inclusivity and spiritual enlightenment. His journey as a musician and spiritual guide within the Chishti Silsila exemplified the transformative power of music as a means of connecting with the divine and fostering unity among diverse cultural traditions. His legacy continues to inspire and uplift, reminding us of the enduring relevance of Sufi teachings in promoting harmony, compassion and spiritual growth in today's world.

- **Respectful of Tradition**

While innovative, he honored classical music traditions, balancing creativity with respect for heritage. Ustad Iqbal Ahmed Khan's demeanor and musical innovations reflected a huge respect for diverse traditions and cultures. This was a reflection of embodying values of humility, empathy and openness. As a person, Ustad Iqbal Ahmed Khan would approach interactions with genuine curiosity and a deep appreciation for the richness that different cultural practices and beliefs contribute to humanity. His respectful attitude created an atmosphere of harmony and mutual understanding, transcending barriers and fostering connections with people from all walks of life. In his music, Ustad Iqbal Ahmed Khan's respect for other traditions manifested through a thoughtful integration of various cultural elements. Drawing from Persian, Arabic and Indian musical traditions, His compositions showcased a harmonious synthesis that honors each tradition's unique contributions, blending them into a cohesive whole.



This approach would not only demonstrate his technical prowess but also reflect a broader philosophical stance of embracing diversity and celebrating cultural pluralism.

Ustad Iqbal Ahmed Khan's musical innovations would serve as bridges between cultures, offering listeners a universal language that speaks to shared human experiences. His compositions would resonate with themes of love, spirituality and human connection, inviting audiences to appreciate the beauty and complexity of different musical traditions. Through performances and educational initiatives, Ustad Iqbal Ahmed Khan would actively promote unity and understanding among diverse audiences. His music would become a powerful tool for dialogue, encouraging listeners to explore and celebrate cultural diversity while recognizing the common humanity that binds us all together.

Ustad Iqbal Ahmed Khan's legacy was defined by his unwavering commitment to respecting and honoring other traditions, both in his personal interactions and musical contributions. He would be remembered as a visionary artist who not only enriched the Sufi musical tradition but also contributed to global cultural dialogue and understanding through his innovative approach to music. His life and work would inspire future generations to embrace diversity, foster harmonious coexistence and use the universal language of music to build bridges across cultures and promote peace.

Ustad Iqbal Ahmed Khan's respect for other traditions and cultures would be central to his identity as a person and artist. His music would stand as a testament to the power of cultural synthesis and mutual respect, demonstrating how art can transcend boundaries and unite people in a shared appreciation of our diverse world.

- **Comprehensive**

Beyond technical skills, he nurtured well-rounded artists, emphasizing musical aesthetics and emotional expression. He was an individual with a comprehensive approach towards music. He focused not only on technical skills but also on cultivating a deeper understanding of musical aesthetics and emotional expressions. He believed that true musical excellence involves more than just playing notes or singing. For him it was about conveying feelings and connecting with listeners. Ustad Iqbal Ahmed Khan further encouraged a well-rounded development of his students' artistry. He emphasizes the importance of mastering technical aspects such as playing instruments or vocal

techniques. Beyond that he stressed on the nuances of music like tone, dynamics and interpretation. He used these to evoke emotions and create a meaningful musical experience. Understanding the cultural and historical contexts of music was crucial for Ustad Iqbal Ahmed Khan. He explored how different societies and artistic movements shaped musical styles over time. This knowledge enriched his performances and further helped the students as well. It also helped him in presenting the music authentically and with depth.

For Ustad Iqbal Ahmed Khan mentorship was a key aspect of his approach. He took a personal interest in his students' growth and offered them guidance and support. He built strong relationships based on trust and mutual respect, nurturing aspiring musicians to become not only skilled performers but also thoughtful artists. Creativity played a vital role in his work. He innovated by experimenting with new techniques and blending diverse influences into their compositions. This allows him to push boundaries and contribute fresh perspectives to the musical world. His commitment to lifelong learning ensured they he stayed dynamic and relevant. He always called himself a devotee of Hindustani Classical music. He continually sought to add to his repertoire, refine his skills and explored different musical genres. This dedication to growth helped him evolve as musician and maintain his passion for music throughout his career.

Ustad Iqbal Ahmed Khan exemplified a comprehensive approach in music by prioritizing emotional expression, cultural understanding, mentorship, innovation and lifelong learning. His legacy inspires musicians to embrace a holistic approach to music, striving for both technical mastery and artistic sensitivity in their musical journeys.

- **Ethical**

Khan's mentorship was marked by integrity and compassion, supporting his students through their musical journeys. Ustad Iqbal Ahmed Khan's ethical conduct was evident in his behavior and personality through his consistent display of integrity, compassion and fairness in all aspects of his musical mentorship and interactions. He upheld high ethical standards by prioritizing honesty and transparency in his relationships with students, colleagues and audiences alike. In his mentorship role, Khan demonstrated

integrity by always being truthful and dependable. He provided constructive feedback with kindness, guiding his students through their musical journeys with patience and understanding. His ethical approach extended beyond technical instruction; he emphasized the importance of respect for the art form, encouraging students to uphold musical traditions while exploring their individual creativity.

Compassion was another hallmark of Khan's ethical demeanor. He genuinely cared about his students' well-being, not just their musical progress. This caring attitude fostered a supportive learning environment where students felt valued and encouraged to grow both as musicians and individuals. Khan's compassion was also reflected in his commitment to teaching without financial gain, often offering lessons without charging fees to ensure accessibility for all who desired to learn. Fairness characterized Khan's interactions, treating everyone with equality and respect regardless of background or skill level. He believed in nurturing talent and potential, providing opportunities for all students to develop their musical abilities to the fullest. His ethical stance ensured that his teaching was inclusive and supportive, welcoming diversity and encouraging each student's unique musical expression.

Ustad Iqbal Ahmed Khan's ethical behavior and personality shone through in his integrity, compassion and fairness. His dedication to upholding these principles not only enriched his students' musical education but also set a profound example of ethical leadership within the realm of Sufi music and beyond.

- **Influential**

His legacy continues to inspire, shaping the values and practices of future musicians with inclusivity and excellence. Ustad Iqbal Ahmed Khan's influence as a musician and teacher extended far beyond technical expertise, profoundly impacting both the art of Sufi music and the lives of his students. His musical legacy was characterized by a unique blend of traditional Sufi compositions infused with innovative elements that appealed to contemporary sensibilities. Khan's compositions not only preserved the essence of classical Sufi music but also breathed new life into it, attracting a diverse audience and revitalizing interest in this rich cultural tradition.

As an educational leader, Khan's influence was deeply felt among his students. He was renowned for his comprehensive approach to teaching. His mentorship fostered a

nurturing environment where students were encouraged to explore their musical potential while grounding themselves in the spiritual and philosophical underpinnings of Sufi music. Disciples such as Dr. Leena Sargam attest to Khan's transformative impact on their musical journeys, citing his guidance as instrumental in shaping their artistic development and personal growth. Beyond the classroom and stage, Khan actively promoted Sufi values of inclusivity, tolerance and spiritual enlightenment. He curated Sufi festivals, collaborated with cultural institutions and engaged with communities to broaden the appreciation and understanding of Sufi music. His advocacy for cultural diversity and unity through music served as a catalyst for social cohesion and mutual respect among diverse cultural groups. Recognized for his influential contributions, Khan received numerous awards and honors throughout his career. His lectures, demonstrations and collaborations with renowned musicians further solidified his reputation as a respected authority in the realm of Sufi music, ensuring that his legacy continues to inspire and shape the values and practices of future musicians worldwide.

#### **4.5 Contribution of Ustad Iqbal Ahmed Khan in the growth and journey of Dilli Gharana as a Proponent of Hindustani Classical Music**

The journey of Dilli Gharana has been full of ups and downs. It has been told plenty of times that this is one of the oldest and most revered musical traditions in India. Its presence has been a culmination of the outcome of the efforts of numerous maestros over centuries. Among all those stalwarts, Ustad Iqbal Ahmed Khan holds a significant place for his contributions. He not only preserved the musical tradition of Dilli but also revitalized the essence of its rich musical heritage. It is very critical to explore Ustad Iqbal Ahmed Khan's growth and journey which also corresponds with the growth and journey of Dilli Gharana. It is to be noted that Ustad Iqbal Ahmed's contribution to the development and growth of Dilli Gharana cannot be understood in the right context without having a glance into how the Gharana stood during testing times like that of partition.

Dilli Gharana during its existence has faced significant challenges. These challenges were not only experienced in the modern era but they have existed ever since the medieval period. Latest in this series has been the phase marked by 'during and after

the partition' of India in 1947. At that time, many musicians associated with the Gharana migrated to Pakistan. This led to the fragmentation of its core talent base. The concentrated talent was now divided between borders. However, Ustad Iqbal Ahmed Khan's family chose to stay in India. At that time, even when the talent was scattered across the two sides of the border, there was a lot of visit of artists from one side to the other and vice versa. The ones who chose to stay in Pakistan used to very frequently visit India for performance. It therefore allowed Ustad Iqbal Ahmed Khan to witness firsthand greatness of many stalwarts who frequented his family home. This exposure proved to be decisive pivotal in shaping his understanding and passion for the Dilli Gharana's musical traditions. Ustad Iqbal Ahmed Khan as a young kid used to sit around these stalwarts. He used to listen to the best of the renditions and learn the intricate nuances. He not only accompanied the vocalists but also the instrumentalists. This is where he mastered the musical aesthetics and nuances and this knowledge earned at his young tender age is what he later used to preserve the traditions of this Gharana. Moving ahead, in the aftermath of partition, there were certain musical sub-genres within Dilli Gharana were at the risk of extinction. Since Ustad Iqbal Ahmed Khan had been directly exposed to many such sub-genres from an early age, he knew these challenges. He recognized this and undertook efforts to learn and embody these endangered art forms within his vocal repertoire to at least breathe some life into it. His dedication not only preserved these forms but also ensured their continuation through his own performances and teachings.

Ustad Iqbal Ahmed Khan made a significant impact with his singing by skillfully incorporating instrumental techniques. His innovative style not only enhanced his vocal performances but also expanded the artistic possibilities of Dilli Gharana. By seamlessly blending instrumental nuances into his singing, he set a new benchmark for musical expression within the Gharana. His ability to integrate instrumental technicalities into vocal renditions showcased his deep understanding of both forms of music. This unique approach highlighted his mastery and creativity, distinguishing him as a trailblazer in the realm of classical music. Ustad Iqbal Ahmed Khan's contribution was not just about personal achievement but also about pushing the boundaries of tradition to explore new dimensions of musicality. His work exemplifies a dedication to innovation while respecting the rich heritage of Dilli Gharana. By fusing instrumental intricacies with vocal artistry, he demonstrated a profound respect for both disciplines

and a desire to evolve musical traditions. This integration reflects his open-mindedness and willingness to experiment within the framework of classical music, showing a forward-thinking approach that resonates with contemporary audiences. Overall, Ustad Iqbal Ahmed Khan's legacy lies in his ability to merge instrumental and vocal elements seamlessly, leaving an indelible mark on Dilli Gharana and inspiring future generations of musicians to explore new avenues in classical music expression. His innovative spirit and technical prowess continue to influence the landscape of Indian classical music, underscoring his enduring impact on the art form.

The Sufi tradition, particularly associated with Amir Khusrau, holds a special place within Dilli Gharana. Ustad Iqbal Ahmed Khan dedicated himself to preserving and propagating this rich legacy through his music. His renditions of Khusrau's compositions were marked by deep reverence and authenticity, ensuring that the spiritual and poetic dimensions of Sufi music remained vibrant and accessible to future generations. Traditionally, Dilli Gharana did not emphasize formal academic education for its artists. However, under the influence of figures like Chand Khan Sahab, there was a gradual shift towards recognizing the value of education in nurturing well-rounded musicians. Ustad Iqbal Ahmed Khan continued this trend by advocating for a balanced approach where artistic prowess was complemented by academic knowledge, thereby enriching the cultural capital of the Gharana. Ustad Iqbal Ahmed Khan's tenure marked a period of vibrant collaborations and cultural exchanges within the Indian classical music landscape. His willingness to collaborate across genres and with artists from diverse backgrounds fostered a spirit of inclusivity and innovation. These interactions not only enriched his own musical journey but also contributed to the broader evolution of Dilli Gharana in a rapidly changing cultural milieu.

Acknowledging his stature and influence, Ustad Iqbal Ahmed Khan assumed leadership roles within Dilli Gharana and broader cultural institutions. His efforts as a founder of the Dilli Durbar and his engagements with the Ministry of Culture underscored his commitment to institutionalizing support for classical arts. These initiatives provided platforms for young artists to thrive and ensured the continuity of Dilli Gharana's legacy in a structured and sustainable manner. During the unprecedented challenges posed by the COVID-19 pandemic, Ustad Iqbal Ahmed Khan demonstrated exemplary leadership by supporting artists financially. His campaign "Save the Artist" and initiatives to provide financial aid for two years underscored his deep empathy and

commitment to the welfare of fellow musicians. These efforts not only provided immediate relief but also highlighted the importance of solidarity and community support within the artistic fraternity. Central to Ustad Iqbal Ahmed Khan's legacy is his role as a mentor and guru to numerous disciples. His teaching encompassed not only technical mastery but also imparted a holistic understanding of musical traditions and cultural heritage. The balanced approach instilled by him ensured that his disciples emerged as torchbearers of Dilli Gharana's ethos, thereby perpetuating its legacy across generations.

Ustad Iqbal Ahmed Khan's active participation in traditional Baithaks and Urs ceremonies exemplified his commitment to promoting traditional platforms for musical expression. These gatherings not only served as stages for artistic performances but also nurtured an environment conducive to learning and spiritual enrichment. His advocacy for these platforms helped preserve their cultural relevance amidst evolving societal norms. Ustad Iqbal Ahmed Khan's contributions to Dilli Gharana are multifaceted and far-reaching. From his personal journey shaped by historical events to his leadership in preserving musical traditions and fostering community support, he exemplifies the ideals of a cultural steward and visionary artist. Through his innovative musical expressions, educational reforms and social initiatives, he has left an indelible mark on the journey and growth of Dilli Gharana, ensuring its continuity and relevance in contemporary times. His legacy serves as an inspiration for future generations of musicians and cultural enthusiasts, emphasizing the enduring power of music to unite, enrich and transcend boundaries. This essay encapsulates the profound impact of Ustad Iqbal Ahmed Khan's contributions within the broader narrative of Dilli Gharana, celebrating his role as a custodian of cultural heritage and a pioneer in the evolution of Indian classical music.

#### **4.7 Ustad Iqbal Ahmed Khan in TV Serials, Plays and Documentaries**

Ustad Iqbal Ahmed Khan's involvement in TV serials, plays and documentaries exemplified several facets of his personality and approach to music, showcasing his versatility, openness to experimentation, commitment to preserving classical music and recognition of his diverse talents. Firstly, Khan's willingness to participate in TV serials, plays and documentaries highlighted his openness to experiment with different

mediums of artistic expression. Rooted in classical music traditions, he recognized the importance of reaching wider audiences through popular media. His involvement in these productions allowed him to connect with viewers who may not have been familiar with classical music, expanding the reach and appreciation of Sufi and classical musical forms. Khan's role as a torchbearer of classical music demonstrated his ability to uphold the rich traditions of Sufi music while remaining adaptable and innovative. He maintained a deep respect for classical techniques and compositions, yet he was not rigid in his approach. By collaborating with contemporary media platforms, Khan adapted his musical expertise to suit modern contexts without compromising the integrity of his art. This adaptability ensured that classical music remained relevant and accessible to audiences across generations. Thirdly, Khan's participation in TV serials, plays and documentaries underscored his ultimate goal of keeping classical music alive. His dedication to preserving and promoting Sufi and classical music was evident in his diverse engagements. Whether through educational programs, cultural documentaries, or theatrical performances, Khan consistently sought to impart his knowledge and passion for classical music to broader audiences. His efforts contributed significantly to raising awareness about the depth and beauty of classical traditions.

Lastly, Khan's involvement in diverse media productions highlighted the recognition of his multifaceted abilities and contributions to the arts. Beyond his role as a musician and educator, he was valued for his insights, storytelling abilities and cultural contributions in television dramas, theatrical productions and documentary films. These platforms provided him with opportunities to showcase his versatility and artistic depth, further solidifying his reputation as a prominent figure in the world of music and performing arts.

In conclusion, Ustad Iqbal Ahmed Khan's participation in TV serials, plays and documentaries reflected his openness to experimentation, adaptability within classical traditions, dedication to preserving classical music and recognition of his diverse talents. His contributions not only enriched the cultural landscape but also served as a bridge between classical music and contemporary audiences, ensuring its enduring legacy in a rapidly evolving world of arts and entertainment.





## CHAPTER- 5

### CONCLUSION

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In the vast and vibrant tradition of Indian classical music, certain figures emerge not merely as performers or teachers but as complete custodians of a musical heritage—individuals who embody a living bridge between tradition and innovation, between sacred lineage and evolving contemporary expression. Ustad Iqbal Ahmed Khan stands as one such towering figure within the realm of Hindustani classical music, especially as a central force behind the growth, preservation, and transformation of the Dilli Gharana. The present research, titled *“Contribution of Ustad Iqbal Ahmed Khan in the Growth and Journey of Dilli Gharana,”* has attempted to chronicle and critically examine the various dimensions of his contributions across pedagogical, spiritual, artistic, compositional, and public spheres. Spanning decades of dedicated work, his legacy is not only marked by excellence in performance and scholarship but by an unrelenting commitment to inclusivity, innovation, and cultural continuity.

The conclusion chapter of this thesis serves the dual function of summarizing the key findings derived from the five main objectives and articulating the overall contribution and significance of Ustad Iqbal Ahmed Khan’s life work. Each objective addressed a core area of his multidimensional influence—his role as a guru, as a Sufi and promoter of spiritual music, as a champion of Indian classical music, as an innovator of ragas and compositions, and as a contributor to visual and audio media forms. Together, these domains offer a panoramic yet intimately detailed view of a life lived entirely in service of music and spiritual-artistic pedagogy. Throughout the research process, extensive documentation, interviews, archival explorations, and content analysis have revealed the profound depth of Ustad Ji’s artistic ideology and practical interventions. This conclusion does not merely restate those findings but aims to interweave them into a holistic narrative, thereby reaffirming that the story of the Dilli Gharana’s evolution in the late 20th and early 21st centuries cannot be told without acknowledging Ustad Iqbal Ahmed Khan’s central role. His life reflects the rare confluence of spiritual depth, academic rigor, performative brilliance, and visionary leadership—traits that make him a complete artist and a revered guru.

This concluding section has been carefully structured around the five objectives, and each is explored as a distinct yet interrelated pillar of his broader contribution. It reflects not only what Ustad Ji did but how and why his contributions mattered—and continue to matter—in the dynamic journey of Indian classical music. The chapter concludes by assessing the implications of his legacy for the future of the Dilli Gharana, for music pedagogy in India, and for the broader cultural landscape that yearns for rootedness amidst global transitions.

### **USTAD IQBAL AHMED KHAN AS A GURU: REDEFINING MUSICAL PEDAGOGY IN DILLI GHARANA**

At the heart of the Dilli Gharana's endurance and contemporary relevance lies the exceptional role played by Ustad Iqbal Ahmed Khan as a guru. His approach to pedagogy was grounded not merely in technical transmission of musical knowledge but in the creation of an immersive, holistic learning environment that shaped the mind, soul, and character of the student. Far beyond the scope of technical instruction, his role as a guru redefined the teacher-disciple relationship, anchoring it in mutual respect, spiritual bonding, and ethical responsibility. In an era where rapid shifts in musical trends threatened the sanctity of traditional learning models, Ustad Ji restored gravitas to the **age-old Gurukul Parampara while simultaneously adapting its methods to contemporary realities**. One of the most striking dimensions of his approach was his unshakable commitment to inclusivity and meritocracy. In a field historically influenced by lineage, gender, and religious constraints, Ustad Iqbal Ahmed Khan stood firm in his belief that talent, sincerity, and dedication were the only valid qualifications for a disciple. **He rejected all forms of discrimination—be it caste, creed, gender, or socio-economic background—and opened the doors of Dilli Gharana to all deserving aspirants**. His teaching style was democratic yet disciplined, allowing each student to retain their individuality while being moulded into torchbearers of a musical legacy.

Equally noteworthy was his deep emphasis on the integration of **music theory and practical training**. In a classical tradition often dominated by performance-driven pedagogy, Ustad Ji's insistence on a solid theoretical foundation gave his students the ability to not only perform but to articulate, interpret, and preserve the tradition

intellectually. This dual emphasis on practice (riyaz) and scholarship ensured that his disciples were not just musicians but also educators, archivists, and researchers contributing to the broader academic discourse of Indian classical music. His students thus became complete musicians—well-rounded in raga development, tal structure, composition analysis, and performance nuances. A hallmark of his teaching philosophy was **personalization**. Ustad Ji had an innate ability to recognize each disciple’s potential and tailor their learning journey accordingly. Those inclined towards classical forms were guided deeply into traditional practices like baithaks, while those whose voices and temperament suited semi-classical or other genres received training aligned with their artistic DNA. This flexibility never diluted the core values of the Dilli Gharana; rather, it enriched the Gharana by expanding its repertoire and expression through diverse voices.

In blending the ancient with the modern, Ustad Iqbal Ahmed Khan created a **pedagogical model that was dynamic, accessible, and sustainable**. He incorporated new teaching tools, engaged with institutional platforms, and welcomed technological mediums without compromising on the sacredness of guru-shishya parampara. The resulting model was not only relevant to contemporary students but also ensured that the legacy of the Gharana was resilient against the tides of cultural dilution. Equally important was his stance on disciple loyalty and the philosophy of **long-term mentorship**. He strongly discouraged the trend of shifting from one guru to another, emphasizing instead the necessity of rooted, sustained guidance. In his view, every guru’s philosophy requires time to internalize, and constant hopping only leads to shallow learning. His belief in depth over breadth cultivated a generation of serious, committed students who matured artistically and spiritually under his constant guidance.

Ustad Ji was also a firm believer that musical education must not be the privilege of a few. He made consistent efforts to **reach students across socio-economic divides**, offering free guidance to those who couldn’t afford formal education and even inviting them into his home, Mausiqi Manzil, as equal recipients of knowledge. His students often described a **spiritual bond** with him—he was not just a teacher but a guiding light who influenced their overall worldview, fostering humility, empathy, and devotion.

Crucially, Ustad Iqbal Ahmed Khan challenged patriarchal barriers entrenched in the Gharana system. Traditionally, **women were often denied access to serious classical training, especially in male-dominated Gharanas.** But Ustad Ji not only trained female disciples from within the family lineage but also extended his mentorship to women from outside the traditional circle. This act was not symbolic—it represented a cultural shift towards **gender equity** within a conservative framework, thus paving the way for more inclusive musical pedagogy.

His musical inventiveness was not limited to performance. As a guru, he passed on numerous **original compositions and newly invented ragas** to his disciples, broadening their knowledge while adding new branches to the Dilli Gharana tree. These contributions did not remain in the abstract; they became living traditions through the voices and instruments of his students. And this was not confined to vocal music alone. His disciples included instrumentalists across harmonium, tabla, esraj, sarangi, violin, and more—testifying to the **breadth of his impact as a teacher across the spectrum of Indian classical music.** The conclusion drawn from these findings is unambiguous—Ustad Iqbal Ahmed Khan was not merely a capable teacher; he was a **visionary guru who redefined the role of pedagogy within the Dilli Gharana tradition.** His emphasis on character building, spiritual depth, personalized guidance, inclusivity, and theoretical rigor collectively forged a new standard of musical mentorship. In nurturing a diverse and devoted generation of musicians and thinkers, he ensured not only the survival but the intellectual and ethical flourishing of the Dilli Gharana in modern India and beyond.

## **USTAD IQBAL AHMED KHAN: TORCHBEARER OF THE CHISHTI SUFI MUSICAL TRADITION**

The contribution of Ustad Iqbal Ahmed Khan to the realm of Sufism and Sufi music is both profound and deeply personal, grounded in his unwavering devotion to the **Chishtia Silsila**, one of the most spiritually rich traditions within Indian Sufism. His relationship with this order was not limited to intellectual admiration or aesthetic appreciation—it was a living, breathing embodiment of the Chishti philosophy in his everyday musical and personal conduct. As a practitioner, performer, and teacher, Ustad Ji translated the core Sufi tenets of humility, selflessness, love, and devotion into

musical expression, creating a spiritually charged artistic experience that was rooted in Bhakti, surrender, and transcendence. Central to Ustad Ji's spiritual and musical universe was the towering legacy of **Hazrat Amir Khusrau**, the 13th-century mystic, poet, and musician who is often credited with shaping the musical and literary foundation of the Dilli Gharana. Ustad Iqbal Ahmed Khan saw Khusrau not merely as a historical icon but as a living inspiration whose poetry, compositions, and worldview echoed through the corridors of time. His own repertoire frequently incorporated Khusrau's verses, and his interpretations of them were marked by emotional depth, spiritual nuance, and stylistic originality. In this way, Ustad Ji served as a **contemporary interpreter of Khusrau's vision**, making it accessible to modern audiences without compromising its spiritual core. His deep connection with the **values of the Chishti order** manifested in his pedagogical and performative choices. Like the Chishti saints, he believed in the purity of intention and the virtue of service. This was reflected in his lifelong practice of **teaching without financial expectation**, especially for students from disadvantaged backgrounds. His home, **Mausiqi Manzil**, became a sanctuary for many such seekers, where music was taught not for fame or fees but for the joy of inner transformation. Singing without compensation and guiding students without any material demands were not acts of charity but expressions of his **spiritual commitment to selfless service (khidmat)**—a principle that lies at the heart of Sufism.

One of Ustad Ji's unique contributions to the spiritual-musical landscape was his ability to **fuse multiple languages and regional styles** into cohesive musical experiences. His compositions often moved fluidly between Persian, Urdu, Braj Bhasha, and Hindi, blending diverse linguistic and melodic traditions into expressions of universal spirituality. This inclusive, cross-cultural approach resonated with Sufi ideals of unity, brotherhood, and transcendence of narrow identities. It also made his performances accessible to wider audiences, creating a **spiritual democratization of musical heritage**.

Ustad Iqbal Ahmed Khan's stature as a **Sufi musical scholar** was widely acknowledged by contemporary institutions and maestros. A particularly significant moment in this context was his invitation by the legendary sitarist Pandit Arvind Parikh for a lecture-demonstration in Mumbai on the influence of Hazrat Amir Khusrau on the Dilli Gharana. This presentation, documented as "16th Baithak – Ustad Iqbal Ahmed Khan: Legend of Hazrat Amir Khusrau," serves as a testament to his **scholarly depth and**

**performative integrity.** Through such platforms, Ustad Ji contributed not only to the dissemination of Khusrau’s works but also to the academic and cultural validation of Sufi music as an essential stream within Hindustani classical tradition. Beyond the scholarly realm, Ustad Ji **organized and curated numerous Sufi music festivals** dedicated to Khusrau and other Sufi saints. These festivals were more than concerts; they were spiritual congregations that revived the **original intent of Sufi music—as a pathway to divine connection and community healing.** The blend of poetry, qawwali, classical forms, and devotional ambiance transformed these events into living expressions of the Sufi path, attracting audiences across religious and cultural boundaries.

Ustad Ji’s dedication was not only recognized in India. Interviews with **renowned Pakistani musicians such as Ustad Farid Ayaz and Abu Muhammad Qawwal** acknowledge him as the **sole torchbearer of the Sufi tradition within the Dilli Gharana**, thus positioning him as a transnational figure who bridged not only gharanas but also national divides. His influence extended across the subcontinent, reaffirming music’s potential to transcend borders, conflicts, and politics in pursuit of shared spiritual experience. Perhaps the most poignant recognition of his contribution to Sufi music is the **institution of his annual URS**—a spiritual ceremony traditionally held to commemorate the life and teachings of a Sufi saint. Since 2022, Ustad Iqbal Ahmed Khan’s Urs has been celebrated, not just as a tribute to a musician, but as a recognition of his **Sufi stature and enduring legacy.** This ritual gathering is not merely symbolic—it affirms the recognition of his life’s work as spiritually transformative and culturally sacred. Taken together, these findings confirm that Ustad Iqbal Ahmed Khan’s role in promoting Sufism and Sufi music goes beyond representation. He **lived the values, practiced the principles, preserved the repertoire, and passed on the philosophy** to new generations. Through his performances, teachings, compositions, and spiritual service, he ensured that the Dilli Gharana retained its deep-rooted connection to its Sufi foundations. In doing so, he reaffirmed music’s eternal role—not only as an art form but as a **medium of divine communion, social inclusion, and inner awakening.**

## A LEGACY OF LEADERSHIP: USTAD JI'S COMMITMENT TO INDIAN CLASSICAL TRADITION

Ustad Iqbal Ahmed Khan's stature as a proponent of Indian classical music is distinguished by his unwavering commitment to **safeguarding its legacy, reviving its forgotten forms, and championing its cultural relevance in the modern age.** His role was not limited to preserving the legacy of the Dilli Gharana, **but extended far beyond into the broader canvas of Hindustani classical music, where he emerged as a tireless advocate, innovator, and custodian of the tradition.**

The historical context in which Ustad Ji's musical journey began is crucial to understanding the gravity of his contribution. Following the **Partition of India in 1947**, the Dilli Gharana suffered a major setback, as many of its key exponents migrated to Pakistan, leaving behind a fragmented lineage and a legacy at risk. Amidst this turmoil, Ustad Iqbal Ahmed Khan's family chose to remain in India. This decision became pivotal. His formative years were shaped by interactions with visiting Pakistani artists—veterans of the Gharana—who frequented his home and brought with them a wealth of stylistic knowledge. These encounters provided him not just with technical training but also with a sense of historical continuity that would later become the foundation of his preservation efforts. Recognizing the **erosion of rare musical forms**, Ustad Ji consciously devoted himself to reviving endangered sub-genres and compositions associated with the Dilli Gharana. Many of these—such as **Qaul, Qalbana, Tirwat, Tillana, and Dhamaal**—had become obscure due to neglect and generational shifts. By incorporating them into his performance repertoire and transmitting them to his disciples, he ensured their survival as living traditions. In doing so, he didn't merely safeguard old styles—he reintegrated them into mainstream classical practice, restoring their aesthetic value and pedagogical relevance. Beyond his individual contributions, Ustad Ji also functioned as an institutional leader and cultural strategist. As the founder of **Dilli Durbar**, a platform devoted to the promotion of Indian classical music, he initiated cultural collaborations with national institutions, including the Ministry of Culture, to support artists and promote awareness. **These efforts provided performance opportunities, income avenues, and platforms for emerging musicians, reinforcing the sustainability of classical music in an increasingly commercialized world.**



His leadership was particularly visible during times of crisis. During the **COVID-19** pandemic, Ustad Iqbal Ahmed Khan led a humanitarian and cultural initiative titled **"Save the Artist."** This campaign provided not just financial aid but emotional solidarity to struggling musicians, emphasizing the need for community support during moments of cultural and economic vulnerability. **His involvement in this mission over a two-year period not only demonstrated his empathy and compassion, but also highlighted his commitment to the socio-economic well-being of the artistic community—an often-neglected aspect of classical music leadership.** Equally significant was his commitment to preserving the spiritual and community-based platforms of Indian classical music. **Ustad Ji's active engagement with Baithaks and Urs ceremonies—intimate, traditional settings for musical performances—offered artists a sacred space to perform, reflect, and learn.** In a fast-modernizing world where stage shows and digital platforms dominate, these gatherings retained the soul of classical music, rooted in devotion, learning, and cultural intimacy. Ustad Ji's regular involvement in such gatherings reflected his deep understanding of music not just as performance, but as an act of cultural meditation and spiritual offering.

Furthermore, Ustad Ji was instrumental in reinforcing the dignity and **economic stability of classical artists. His belief that artists should not be reduced to cultural labourers but should be respected as knowledge-holders** and tradition-bearers underpinned his advocacy for formal support systems. Through policy engagements, workshops, and mentoring initiatives, he strengthened the classical ecosystem and inspired others to view music not just as art, but as heritage and identity. In addition to these efforts, Ustad Ji emphasized the importance of connecting the old with the new. **He appreciated the role of new media and digital platforms in promoting classical music but cautioned against dilution.** His measured approach combined reverence for traditional forms with an open-mindedness towards evolution, allowing Indian classical music to breathe and thrive in changing times.

Thus, Ustad Iqbal Ahmed Khan's contribution as a proponent of Indian classical music cannot be confined to mere performance or preservation. He was a strategist, educator, cultural leader, and humanitarian, whose vision encompassed the artistic, spiritual, institutional, and social dimensions of music. He revived fading genres, reconstructed pedagogical frameworks, and responded empathetically to crises, ensuring that Hindustani classical music, particularly the Dilli Gharana, did not merely survive—but

flourished. Through his ceaseless efforts, the Dilli Gharana regained its stature and was repositioned at the heart of India's classical heritage, affirming that tradition, when nurtured with wisdom and love, can endure across generations and transcend every challenge.

### **MELODIC INVENTION AS TRIBUTE AND TRADITION: USTAD IQBAL AHMED KHAN'S CREATIVE CONTRIBUTIONS**

In the vast expanse of Indian classical music, the creation of new ragas and original compositions is considered one of the most difficult and revered artistic achievements. It requires not only technical mastery over melody and rhythm but also a deep intuitive understanding of musical aesthetics, history, and emotion. In this light, the contributions of Ustad Iqbal Ahmed Khan as a **composer and raga innovator** reflect his rare musical genius and profound commitment to enriching the legacy of the Dilli Gharana. His creative output in this domain is not only an artistic feat but also a deeply personal act of devotion, mentorship, and homage to his musical lineage. Ustad Iqbal Ahmed Khan's journey of innovation was rooted in deep reverence for his **mentor and guru, Sangeet Martand Ustad Chand Khan Sahab**. Unlike many composers who adopt "Upnaam" (pen names) to stamp their individuality onto compositions, Ustad Ji never used one. Instead, he consistently included the line "**Chand Rang Ki Laaj Rakhiyo Iqbal**" in his bandishes—an explicit and recurring tribute to his guru. This decision reflects a rare humility in the face of creative excellence and a deep belief in preserving the sanctity of his teacher's name above his own fame. It also serves as a lasting bridge between generations, weaving the mentor's identity into every new musical thread spun by the disciple.

As an homage to Ustad Chand Khan, Ustad Ji composed **a series of original ragas** with the prefix "**Chand**", marking each as a direct extension of his guru's musical essence. These creations include **Raag Chand Malhar, Raag Chandkauns, Raag Chand Kedar, Raag Chand Bhairav, and Raag Chand Kalyan**. Each of these ragas is a carefully constructed blend of traditional tonal frameworks with unique note patterns and emotional contours, resulting in aesthetically rich and technically sound innovations. These ragas have been shared with disciples and performed in various settings, thus becoming a **living part of the Dilli Gharana's evolving repertoire**.

Among his most ambitious creations is the **Raag Tirangi Malhar**, a rare and masterful combination of three variants of Malhar. What makes this composition particularly significant is its **dedicatory intent**—it was composed as a tribute to **Pingali Venkayya**, the architect of the Indian national flag. This act of merging patriotic reverence with melodic creativity reflects Ustad Ji’s ability to **connect music with larger national and emotional narratives**, extending the role of classical music beyond performance into realms of memory, identity, and collective pride. It is through compositions like Tirangi Malhar that he reinforced music as a tool of remembrance and celebration. In addition to inventing new ragas, Ustad Iqbal Ahmed Khan composed **numerous bandishes across various musical forms**, including Khayal, Qalbana, Bhajan, Thumri, Darda, and Ghazal. These compositions showcase not only his melodic versatility but also his fluency in **multiple emotional expressions and poetic structures**. His ability to write across genres demonstrates his command over both music and language, blending them seamlessly into meaningful and memorable performances. A distinctive feature of Ustad Ji’s creative process was that **his compositions always served a pedagogical purpose**. They were tools to explain rare ragas, to illustrate mood (*rasa*), and to introduce innovative taals or layakari. By transmitting these works to his disciples, he added **new pedagogical resources to the Gharana’s treasury**, helping students understand not just how to sing, but why a particular raga behaves in a certain way. His approach turned composition into a learning experience, not merely an aesthetic product. What elevates Ustad Iqbal Ahmed Khan’s innovations to a higher plane is the **contextual sensitivity and emotional weight** they carried. He did not create ragas or compositions for vanity or fame. Each musical creation was linked to a purpose—a tribute to a guru, a celebration of a national hero, a response to a personal emotion, or an offering at a spiritual event. In doing so, he reminded us that **music is not just sound, but sentiment**—an invisible current that connects generations, memories, and ideals.

His raga inventions and compositional legacy represent a **critical phase in the evolution of the Dilli Gharana**. By pushing the creative boundaries while remaining loyal to foundational aesthetics, he prevented the tradition from becoming static or obsolete. His work ensured that the Dilli Gharana was not seen merely as a conservatory of old styles, but as a **living, creative entity**—capable of renewal and capable of dialogue with the times.

In sum, Ustad Iqbal Ahmed Khan's role as a composer and raga innovator cannot be overstated. He stood at the intersection of tradition and creativity, giving the Dilli Gharana not just preservation, but **continuity with innovation**. His legacy as a creator is inscribed not only in the notes and lyrics he left behind but in the evolving voices of his students and the expanding repertoire of the Gharana. Through these inventions, he **immortalized both his guru and himself**, and in doing so, he fortified the artistic soul of the Dilli Gharana for generations to come.

### **FROM RAGA TO REEL: USTAD JI'S IMPACT ON TV, THEATRE, AND DOCUMENTARY COMPOSITION**

The contribution of Ustad Iqbal Ahmed Khan to Indian classical music extended well beyond the confines of traditional performance spaces and scholarly pedagogy. In addition to being a respected guru, performer, and composer, he was a **creative force in mainstream media**, lending his musical acumen to the realms of television, theatre, and documentary filmmaking. This aspect of his work reflects his vision to **make classical music accessible to wider audiences**, to use modern formats for cultural preservation, and to leave behind an audiovisual legacy that resonates with viewers across generations. Ustad Ji's engagement with TV serials and theatrical productions represented a **conscious expansion of the classical music domain into popular media**. His musical compositions for a range of serials and plays displayed his unique ability to **balance classical depth with narrative appeal**, crafting soundscapes that were not only musically rich but also emotionally evocative and contextually relevant. Noteworthy among his works are serials such as *Indra Sabha*, *Chander Ka Tukra*, *Basant Bahar*, *Kala Vasana*, *Police File Se*, *Safar Ek Ishq Ka*, and *Talaash*. These productions often featured intricate storylines woven around historical, cultural, or emotional themes, and Ustad Ji's compositions added **an aura of authenticity and gravitas** to the storytelling.

What distinguished his work in this arena was the **deliberate infusion of classical idioms**—ragas, traditional instruments, and compositional techniques—into scripts that were accessible to everyday audiences. Rather than diluting classical music to fit popular tastes, Ustad Ji **elevated popular formats by embedding them with classical sensibilities**. In doing so, he not only preserved the aesthetics of Hindustani music but

also educated viewers about its depth, language, and texture without overt pedagogy. This subtle dissemination of classical values through mass media platforms marks one of the most innovative aspects of his legacy. In the domain of **national documentaries**, Ustad Ji's work is equally remarkable. His compositions enhanced films such as *Qutub Minar and Its Monuments & Sculptures*, *Aik Pal Aur*, *Yaad-e-Ghalib*, *The Little Toy*, *Jung Abhi Jaari Hai*, *Talash and Rudra-Avatar*, *Tamasha Aur Tamashai*, *Dara Shikoh*, and *Jahan-e-Khusro*. These documentaries, many of which were produced under the banner of national cultural institutions, dealt with **India's civilizational heritage, philosophical thought, historical milestones, and spiritual traditions**. Ustad Ji's music added depth and emotional power to these films, transforming them from visual records into **multi-sensory cultural experiences**.

One of the highlights of his work in this field was the **documentary "Aik Pal Aur"**, for which he was honoured with the **Best Music Director award in 1988**. This recognition was not only a testament to his talent but also a symbolic moment where classical music was celebrated on national platforms typically reserved for mainstream composers. His ability to match visuals with intricate musical motifs—be it a slow unfolding of a monument, the subtle expression of a character, or the spiritual tone of a poetic line—revealed a **rare sensitivity to the relationship between image, sound, and meaning**.

Among his most culturally impactful contributions was the **official anthem for the Government of India's e-Governance initiative**, with lyrics penned by none other than **Gulzar**, the celebrated poet and lyricist. In this project, Ustad Ji brought together **classical composition techniques, patriotic motifs, and poetic elegance**, making governance not just a bureaucratic ideal but a culturally rooted message. This collaboration highlighted his **versatility and relevance in the contemporary cultural landscape**, proving that classical music could not only coexist with modernity but could meaningfully contribute to it. Through his work in theatre and television, Ustad Iqbal Ahmed Khan also became a **mentor to younger media composers**, influencing a generation of musicians who sought to blend traditional sound with modern storytelling. His involvement in these formats served as an invitation to the younger public—especially those outside the sphere of formal music education—to encounter classical music organically, through stories, visuals, and relatable themes.

In many ways, this phase of Ustad Ji's career reflects his **strategic outreach philosophy**—to ensure that the classical arts were not confined to a niche or elite audience but were accessible, intelligible, and beloved by the common public. By expanding the Dilli Gharana's voice into mass media, he ensured that the gharana's legacy was not only archived through books and recordings but was also experienced through visuals and narratives across platforms. He proved that classical music, while rooted in tradition, has the power to engage with contemporary storytelling in ways that are both **relevant and revolutionary**. In conclusion, Ustad Iqbal Ahmed Khan's contributions to media—whether through serials, plays, or documentaries—represent a **strategic extension of his artistic mission**. He harnessed the power of mass communication to spread classical ideals, ensuring that the sonic traditions of the Dilli Gharana reached far beyond the concert stage. This work solidifies his legacy as not only a musical scholar and performer but also as a **media-savvy cultural ambassador** who used every available medium to honour and elevate the traditions he so deeply cherished.

## **CROSS-CUTTING IMPACT ON THE GROWTH AND JOURNEY OF DILLI GHARANA**

When the full spectrum of Ustad Iqbal Ahmed Khan's contributions is viewed collectively—across pedagogy, Sufi engagement, classical revivalism, musical innovation, and mass media—a singular, overarching narrative emerges: the **transformation and revitalization of the Dilli Gharana** in the post-Independence and post-Partition era. The Dilli Gharana, with its ancient roots and historical stature, had long been considered one of the most refined and spiritually profound gharanas in Hindustani classical music. However, the cultural displacement triggered by Partition, generational discontinuities, and the evolving preferences of new audiences posed significant challenges to its continuity and relevance. It is within this complex historical and socio-cultural context that Ustad Iqbal Ahmed Khan emerged—not merely as a bearer of tradition, but as its architect, revivalist, and reformer.

His role as a **guru** was not confined to training individual students; rather, it was a **systemic intervention** into how music education should be envisioned in the 21st century. His insistence on blending traditional pedagogy with academic rigor and

inclusivity created a **sustainable, ethical, and holistic teaching model** that not only preserved the knowledge but ensured its organic transmission across socio-cultural boundaries. The emphasis on character formation, the creation of spiritual bonds with students, and gender-inclusive mentorship redefined the guru-shishya parampara within the Gharana. In his promotion of **Sufi philosophy and music**, Ustad Ji reaffirmed the foundational spiritual ethos of the Dilli Gharana. His celebration of Hazrat Amir Khusrau’s poetry and philosophy through performances, lecture-demonstrations, and festivals not only revived the spiritual dimension of the Gharana but also made it accessible to contemporary and global audiences. By anchoring his work in the Chishtia Silsila and actively participating in its spiritual activities, Ustad Ji helped maintain the **mystical heritage of the Gharana**, making it a site of spiritual resonance in modern times.

His efforts to **revive forgotten genres**, support struggling artists, and engage with government bodies for classical music promotion exemplify his role as an **institution-builder and cultural policy advocate**. Through Dilli Durbar and public-facing platforms, he institutionalized the otherwise oral and ephemeral aspects of Gharana knowledge, giving it new shape, structure, and scale. The “Save the Artist” campaign showed that he understood music not just as performance or education, but as **community infrastructure**, requiring protection, funding, and public recognition. Through the **invention of ragas and original compositions**, he placed the Dilli Gharana on the map of **living musical innovation**. He prevented the tradition from becoming a museum of past forms by contributing new musical thought that was rooted in aesthetic intelligence and spiritual depth. The naming of ragas in memory of his guru or national heroes like Pingali Venkayya reflected a musical consciousness that was reverent yet forward-looking, spiritual yet civic. Finally, his work in **TV serials, documentaries, and national projects** helped transcend the elitism often associated with classical music. He brought the Dilli Gharana into living rooms, classrooms, and public ceremonies, transforming it into a **multi-platform cultural phenomenon**. His music was heard not only in concert halls but also in plays, newsreels, educational films, and national broadcasts—an achievement few classical musicians can claim.

Taken together, Ustad Iqbal Ahmed Khan did not simply continue the Dilli Gharana’s journey—he **redefined its trajectory**, navigating it through modern complexities without letting it lose its spiritual and musical soul. He infused the Gharana with **new**

**vitality, new audiences, new compositions, and new disciples**, making it one of the few classical traditions in India that remains both historically rich and dynamically evolving. His contributions stitched together the past and the present, tradition and innovation, devotion and scholarship, community and individuality—all under the banner of Dilli Gharana. In doing so, he has left behind not only a strong lineage of students and compositions, but a **blueprint for how a classical tradition can survive, evolve, and flourish in changing times**. His journey, then, is not just a personal achievement—it is a case study in cultural leadership, one that will continue to inspire musicologists, spiritual seekers, pedagogues, and cultural historians for generations to come.



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## APPENDIX


### DETAILS OF PERSONAL STRUCTURED INTERVIEWS CONDUCTED

S No.	Picture	Name & Designation	Date of Communication
1.		<p><b>Prof. Dr. Neeta Mathur</b> Top Grade Artist All India Radio Professor, Vivekanand College, University of Delhi</p>	01/02/2024
2.		<p><b>Prof. Ravi Sharma</b> Ex Dean - MDU Rohtak, Department of Performing Arts</p>	03/06/2024
3.		<p><b>Dr. Shubham Kumar</b> Assistant Professor - School of Performing Arts, Amity University, Noida</p>	13/04/2023

4.		<p><b>Dr. Vivek Prajapati</b> Assistant Professor - Faculty of Music &amp; Fine Arts, University of Delhi</p>	02/02/2023
5.		<p><b>Pradeep Sharma Khusro</b> Research Associate - Aga Khan Foundation</p>	23/2/2022
6.		<p><b>Dr. Ujwal Nagar</b> Vocal Faculty - Global Music Institute, Greater Noida</p>	30/06/2023
7.		<p><b>Pandit Naresh Malhotra</b> Top Grade Artist &amp; Staff Member All India Radio</p>	15/10/2023

8.		<p><b>Dr. Mallika Banerjee</b>  Top Grade Artist  All India Radio  Associate Professor -  IGNOU</p>	22/05/2024
9.		<p><b>Dr. Rohit</b>  HOD - School of Performing Arts, Amity University, Noida</p>	02/01/2024
10.		<p><b>Dr. Leena Sargam</b>  Independent Artist</p>	14/01/2023
11.		<p><b>Ustad Zakir Dholpuri</b>  A - Grade Artist  All India Radio</p>	04/02.2023

12.		<b>Ustad Imran Ahmed Khan</b> Empanelled Artist AIR & ICCR	01/04/2022
13.		<b>Ustad Tanveer Ahmed Khan</b> Prince of Taan & son of Ustad Naseer Ahmed Khan (Dilli Gharana)	01/01/2021
14.		<b>Dr. Anju Sharma</b> Independent Artist	02/01/2023
15.		<b>Dr. Richa Sharma</b> Associate - NCERT	01/05/2024

16.		<b>Mr. Shahbaaz Khan</b> Independent Artist	02/04/2023
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### QUESTIONNAIRE FOR INSTRUMENTALIST

1. How and when did your journey with Abbi Ji begin, especially as an established instrumentalist in the country? Given your stature, your initial training must have been under the supervision of someone else.
2. It's evident that you have carried forward your father's legacy by learning the nuances of Gayaki Ang from a renowned vocalist of the Dilli Gharana. Why did you choose Abbi Ji, specifically, considering the gharana includes other esteemed vocal and instrumental maestros like Saeed Ji, Imran Ji, and Tanveer Ji?
3. In the modern era, it's common to see instrumentalists undergo special training to master the Gayaki Ang. Why is this aspect of music so essential for an instrumentalist? Is it because there are fewer opportunities for solo performances in the Indian classical music circle, or are there other reasons? After all, there are exceptions, such as Pandit Ravi Shankar, who did not emphasize Gayaki Ang on stage.
4. Which aspects of Sangat and Gayaki Ang did you work on closely with Abbi Ji? Were there any elements that were previously absent from your performances?

5. As an established instrumentalist, do you plan to seek guidance from other vocalists or instrumentalists, either within or outside the Gharana tradition, for further training in the near future?
6. Apart from yourself, were there other instrumentalists who began learning the nuances of Indian classical music under Abbi Ji's supervision? If so, could you please name them?
7. Did Abbi Ji teach vocalists and instrumentalists in the same manner, or were there differences in the training methods?
8. Can you elaborate on Khan Sahab's Sufi aspect and his role as a proponent of that tradition?
9. What were the adverse effects of Khan Sahab's demise on his students and the Dilli Gharana tradition?
10. Could you discuss the ragas and compositions created by him? How about his contributions to light music?
11. During his stage performances, what technicalities did you observe that were particularly challenging for a singer to execute?
12. How was performing with him different from collaborating with other artists? What made his singing stand out from others?
13. What was his contribution to the upliftment of female artists?

## **QUESTIONNAIRE FOR ACADEMICIANS**

1. Origin, development and Meaning of the word Sufi? In your Opinion?
2. Main Sufi traditions in the Indian Sub-continent?
3. Sufi parampara to which Hazrat Amir Khusrau belonged?
4. How did Sufism reach the Indian sub-continent?
5. In your opinion what exactly is the connection of Hazrat Amir Khusrau and the family of Ustad Iqbal Ahmed Khan?
6. What is the importance URS in any sufi parampara and why is URS celebrated?



7. What are the parameters considered before initiating/ organizing URS in respect of any artist/ Personality? Who all are the key members/ board to decide upon this matter?
8. Do you really agree upon the fact that Ustad Iqbal Ahmed propagated Sufism to the best he could along with the musical/ poetic treasure of Hazrat Amir Khusrau which he strongly claims to be the traditional heritage of Dilli Gharana itself?
9. Do you agree to the statement that he himself was a Sufi personality?
10. After the unfortunate partition of 1947, do you give credit to ustad ji and his rest of the ancestrals for propagating and taking forward the rich legacy of the great sufi saint Hazrat Amir Khurau in India?
11. Please throw some light on the chronological development/ Growth of Dilli gharana from the times of hazrat amir khurau?
12. Hazrat amir Khurau has been considered as the progenitor of dilli gharana, but there are different thought of schools claiming the fact that the dilli gharana was established way before hazrat amir khusrau by mir hasan sawant and mir bula kalawant? Sometimes even miya samati is also considered as the progenitor of Dilli gharana.
13. Ustad ji was very vocal on some of the claims, for example he has given a lot of credit to Hazrat amir khusrau for the invention of khayal, sitar, tabla and many more. What is your opinion on the above-mentioned fact?
14. Do you agree upon the fact the stalwarts of Dilli Gharana are real decedents of Hazrat Amir Khusrau? As some scholars even deny the fact that Hazrat Amir Khusrau is the founder of Dilli Gharana.
15. Do you see anyone else in the Dilli parampara taking forward the sufi legacy of Hazrat Amir Khusrau after the demise of Ustad ji?
16. Do you find ustad Iqbal Ahmed Khan as the proponent of Indian classical music/ artists? If yes then why?
17. Describe the culture of Delhi in the ancient, medieval and modern history with legit references?
18. The name of a classical gharana, which is a particular style or tradition of Indian classical music, is typically given after the city or region where it originated or where it became popular. This is because the musical style of a gharana is often shaped by the cultural, social, and historical factors of the region in which it developed. Considering the above-mentioned fact can you please elaborate,

what exactly is the impact of Delhi's historical, geo-political and socio-political conditions on the Dilli Parampara? And how it evolved

19. since the times of Hazrat Amir Khusrau to the modern times. Do you believe that Ustad Iqbal Ahmed Khan has taken forward a leap in carrying the legacy of promoting and providing equal opportunities to the female artists in the Dilli Paramapara after the demise of his Guru Sangeet Martand Ustad Chand Khan Saheb?
20. What challenges do you believe that the Dilli Parampara is facing or going to face after the untimely demise of Ustad Iqbal Ahmed Khan? with reference to the learning atmosphere in the gharana, Govt. Collaborations and traditional workshops or gatherings?
21. Any Bandish that you ever got to learn from Ustad ji or any musical nuance that he ever shared with you?

## **QUESTIONS FOR THE FEMALE DISCIPLES**

1. Please share your journey with Khan Sahab?
2. What were the characteristics of Khan Sahab as a guru, particularly in identifying the appropriate vocal tone or genre for his disciples?
3. What parameters did Khan Sahab consider before accepting a disciple?
4. What challenges did you face as a female artist during your journey with Khan Sahab?
5. How did Khan Sahab handle students with varying abilities and capabilities simultaneously?
6. As a guru, was Khan Sahab strict about the Dilli Gharana tradition or his training methods?
7. What is your opinion on his contribution to promoting female artists?

8. Can you name some of his prominent female disciples, especially those residing outside the country?
9. Were there any of his disciples who, though under his supervision, were professionally associated with other art forms?
10. Was Abbi Ji open to fusion music?
11. What were the characteristics of Abbi Ji as a guru and performer, both positive and negative?
12. What is your view on the statement that he performed based on the excellence of his disciples and fellow musicians, allowing everyone to contribute to their fullest capabilities?
13. Can you name some of his male and female disciples in abroad?
14. Are there any interesting stories or anecdotes about Khan Sahab that you could share?
15. What were his views on gurus from the Dilli and other Gharana traditions? Was he liberal with his students?
16. Could you explain the concept of URSS and Khan Sahab's involvement in it?
17. Was Khan Sahab a Sufi?
18. What parameters led you to agree that he was a Sufi?
19. To which Gharana tradition did he belong?
20. What were some of his favourite inventions or compositions by Hazrat Amir Khusrau, if Khan Sahab composed any?
21. How would you describe Abbi Ji as a proponent of Indian classical music and its artists?
22. What were some of his notable inventions?
23. What impact did his demise have on the Dilli Gharana tradition?
24. Are there any TV serials or documentaries about his work? Where can they be found?

25. Can you discuss the origin and evolution of the Dilli Gharana tradition?

26. What losses are his disciples experiencing due to Khan Sahab's demise?

## **QUESTIONS FOR THE YOUNGEST/ FUTURE GENERATION OF DILLI GHARANA PERSONAL QUESTIONS**

1. What was Ustad Iqbal Ahmed Khan's daily routine, from morning to night? Did his routine differ on days when he had concerts or performances as opposed to normal days when he didn't have any performances?
2. Apart from music, what were Ustad Iqbal Ahmed Khan's other interests, and was there a particular cuisine or dish that he particularly enjoyed in terms of food? Was he a foody?
3. Did he provide any recommendations or advice regarding the dietary habits that a student of Indian classical music should follow, especially considering that some vocalists are quite conscious about the health of their throat and voice?
4. As a guru, what were his expectations from his disciples, both those who were from his family and those who were not related to the family/ blood lineage of Dilli Gharana?
5. Was he a fun loving and easy to go person?
6. What were his personal preferences or interests when it came to clothing?
7. What were his relationships like with his own family? Who was the closest Khan sahab? Among his children, who did he have the most concern for?
8. Who, in your opinion, qualifies as a Sufi? Do you believe that Ustad Iqbal Ahmed Khan had Sufi qualities in his nature?
9. Did he ever impose his Sufi ideologies on his disciples or on his family members?
10. Who was his Sufi guru, and what kind of relationship did he have with his Sufi guru? How often did he visit his guru?
11. Does a Sufi believe in God or Allah? Which Sufi tradition did Ustad Iqbal Ahmed Khan follow?

12. In the present times, who is leading the Sufi tradition that was followed by Ustad Iqbal Ahmed Khan?

## **PROFESSIONAL QUESTIONS**

1. What was his approach to training, both in a group and with individuals? Did he have a preference for group training or individual training?
2. How did he balance and manage the skill levels of his students while teaching in groups, given that every student possesses a different level of expertise, with some being beginners while others may be intermediate or advanced in their skill set?
3. How did he address and manage the vocal range differences between male and female students while training both genders?
4. Was he supportive of the female members of his family who wished to pursue Indian Classical Music? Did he offer equal opportunities to his female disciples as he did to his male students?
5. Some of his prominent female disciples?
6. Could you please elaborate on stage ability to improvise any raag in any taala during his performances, which used to captivate his audience? Do you have any anecdotes to share?
7. Any of his memorable performance that was a hallmark to his artistry?
8. What was his opinion on uncommon ragas or scales in Indian Classical Music? Did he perform them on stage, or did he keep them only as treasures of the Dilli Gharana, sharing them only with his handful of dedicated disciples? Can you provide a list of some of his favourite uncommon ragas that he used to frequently perform in front of his disciples or audience?
9. Could you please provide an explanation of Tirangi Malhar which is believed as one of the best inventions of ustad ji's, delving into its details?
10. Could you please share some of the Ghazals and Thumris composed by Ustad Iqbal Ahmed Khan?

11. What were his views on Indian classical fusion, and did he embrace other genres, especially those related to commercial music, pop, jazz, and rap, alongside Indian classical music?
12. Can you provide a list of the ragas, talas, and compositions that Ustad Iqbal Ahmed Khan is known to have invented? Additionally, do you have any anecdotes that highlight his use of complex tala patterns in his performances?

**PICTURES RELATED TO THE CHILDHOOD AND MUSICAL  
JOURNEY OF USTAD IQBAL AHMED KHAN**

