

Journey of Indore Gharana: A Critical Analysis

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By

Pragati Pandey

Registration Number: 42000533

Supervised By

Dr. Pratibha Sharma (25754)

Associate Professor

Department of Performing Arts

Lovely Professional University



LOVELY PROFESSIONAL UNIVERSITY, PUNJAB

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DECLARATION

I, hereby declare that the presented work in the thesis entitled “**Journey of Indore Gharana: A Critical Analysis**” in fulfilment of degree of Doctor of Philosophy (Ph. D.) is outcome of research work carried out by me under the supervision of Dr. Pratibha Sharma, working as Associate Professor, 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: Pragati Pandey

Registration No.: 42000533

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 “Journey of Indore Gharana: A Critical Analysis” submitted in fulfilment 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 Pragati Pandey **Registration No. 42000533**, 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.

Pratibha Sharma
UID-25754
10/10/24

(Signature of Supervisor)

Name of supervisor: Dr. Pratibha Sharma

Designation: Associate Professor

Department/school: Department of Performing Arts

University: Lovely Professional University, Punjab

ABSTRACT

The Indore Gharana, widely regarded as one of the most influential traditions within Hindustani classical music, owes much of its identity and evolution to the vision and artistic contributions of Ustad Amir Khan. His profound understanding of music, coupled with his unique interpretive style, laid the foundation for the gharana, marking a significant turning point in the landscape of Indian classical music. This PhD thesis critically examines the evolution, contributions, and distinctive elements of the Indore Gharana, analyzing how this musical tradition has not only shaped the course of Hindustani classical music but has also stood out as a unique entity with its own signature style. The primary aim of this study is to explore the Indore Gharana's journey from its inception through to its current status in the modern era. The research focuses on tracing the gharana's origins, documenting its legacy, and analyzing the roles played by its key figures, including Ustad Amir Khan, Pandit Amarnath, and Pandit Baldev Raj Verma. The thesis provides an in-depth examination of the musical techniques and innovations introduced by these stalwarts, and it sheds light on how their contributions have sustained and expanded the gharana's musical ethos. It further explores the Indore Gharana's role in the broader tradition of Hindustani classical music, considering the cultural, social, and historical contexts that contributed to its emergence and growth.

One of the most distinctive features of the Indore Gharana, as this thesis highlights, is the profound philosophical approach to music introduced by Ustad Amir Khan. His interpretations of Khayal and Tarana forms brought new depth and a meditative quality to Hindustani classical performances. Amir Khan's use of *Ati Vilambit Laya* (extremely slow tempos), particularly in Khayal, allowed for a nuanced and introspective exploration of ragas, which contrasted sharply with the faster tempos and intricate patterns traditionally associated with other gharanas. This slow-paced unfolding of the raga's structure became a defining characteristic of the Indore Gharana, marking a departure from more established styles. A significant part of this study is dedicated to analyzing Ustad Amir Khan's Tarana singing, which has often been regarded as revolutionary. Historically viewed as a lighter form of music designed to showcase technical prowess, Tarana was transformed by Amir Khan into a deeply spiritual and meditative musical expression. His rendition of Tarana incorporated Persian and Arabic syllables, infusing the form with spiritual connotations. The inclusion of Farsi and Arabic couplets, coupled with the meditative rhythm cycles, set his Tarana apart from the more ornamental styles that had preceded him. Amir Khan's mastery of *Merukhand Gayaki*, a mathematically complex singing style, is another critical aspect of his contribution to Tarana, which this thesis explores in detail.

Through the precise application of permutations and combinations of notes, Amir Khan elevated the intellectual and spiritual depth of Tarana, merging technical brilliance with emotional intensity.

The study also extends beyond Amir Khan's individual contributions to examine the broader impact of the Indore Gharana on the evolution of Hindustani classical music. The gharana's relationship with other musical traditions, including the influences of Dhrupad Gayaki, and the comparisons with other prominent gharanas such as Jaipur Atrauli, Bhendibazar, and Kirana, form a critical part of this research. A key finding of this thesis is the way in which the Indore Gharana, while borrowing elements from these older traditions, managed to carve out a distinctive space for itself. The research examines the ongoing debate within musical scholarship about the extent to which Amir Khan's Indore Gharana was influenced by earlier traditions, or whether it represents a wholly original approach to classical music performance. By documenting and analyzing the techniques and styles developed by Amir Khan and his successors, this thesis attempts to clarify the unique position of the Indore Gharana within the broader Hindustani classical tradition. The contributions of other stalwarts, such as Pandit Amarnath and Pandit Baldev Raj Verma, are also critically analyzed in this thesis. Pandit Amarnath, who created new ragas such as Amarkali and Maru Basant, played a significant role in preserving and expanding the Indore tradition. Similarly, Pandit Baldev Raj Verma's work in composing intricate bandishes in ragas like Nayaki Kanhada and Parmeshwari represents a vital continuation of the gharana's legacy. These contributions demonstrate how the Indore Gharana has not only maintained its traditions but also encouraged innovation and experimentation, embodying a balance between classical rigor and creative evolution. Furthermore, this study delves into the gharana's pedagogical practices, particularly the Guru - Shishya Parampara that has enabled the transmission of musical knowledge across generations. By emphasizing the spiritual and intellectual dimensions of music, the Indore Gharana has continued to inspire both performers and scholars, with its teaching methods fostering a deep connection between musical theory and practice. The role of Amir Khan and his successors as Gurus is examined in the context of their influence on contemporary musicians and how their pedagogical approach has contributed to the preservation of the gharana's distinct style.

In addition to the in-depth documentation of the Indore Gharana's legacy, the thesis offers a comparative analysis of its style with other prominent gharanas. This analysis focuses on aspects such as rhythmic structure, raga development, and vocal techniques, highlighting the distinctive features of the Indore Gharana. For example, the thesis explores the use of Jhoomra Taal in many Indore Gharana presentations, which sets it apart from other gharanas that

predominantly use Ektaal. The study also discusses the gharana's emphasis on the purity of swara (notes), contrasting this with the more experimental approach seen in some modern gharanas that incorporate varjit swaras (prohibited notes) in raga presentations. Overall, this PhD thesis provides a critical analysis of the Indore Gharana's journey, from its roots in Ustad Amir Khan's vision to its current role in shaping the future of Hindustani classical music. Through the lens of its key figures, technical innovations, and pedagogical practices, the study not only traces the evolution of the gharana but also offers insights into its continuing influence on the music world. By documenting its unique contributions and innovations, this research affirms the Indore Gharana's pivotal place in the history of Indian classical music and its lasting legacy for future generations of musicians and scholars.

Keywords: Indore Gharana, Ustad Amir Khan, Khayal, Hindustani Classical Music, Ati Vilambit Laya, Tarana. Merukhand

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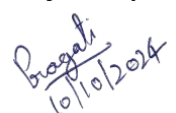

Pragati Pandey
42000533

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CHAPTER 1

INDIAN CLASSICAL MUSIC & GHARANA TRADITION

Indian classical music is seen as a respected expression of the cultural heritage of the Indian subcontinent which traces its roots to the Vedic era. It marks the oldest era in the educational history of India. It is believed that the period when Vedas, including Rigveda, Yajurveda, Atharvaveda and Samaveda, were created is around 2000 to 1000 years before the birth of the Christ. Rigveda is the oldest among them. It dates back to approximately 2500 years before Christ. This extensive timeframe defines the Vedic era. It is the time period during which the foundational principles of Indian classical music began to take shape. Hence, according to a school of thought, this marks the period of birth of Hindustani Classical Music. The Vedic era is recognized not only for its contributions to music but also as the starting point of ancient Indian education. The four Vedas are considered as the reservoirs of knowledge. They have served as the cornerstone of education during this period. It is a common belief that the Vedic period placed music on the highest pedestal. The significance of music in Vedic education is highlighted by the fact that sound and its nuances were perceived as fundamental to understanding the world. This also highlights the grandeur of Vedic understanding that managed to lay emphasis on sound and that too in a pattern that resembled music. Furthermore, the revered text "Sangeet Ratnakar" which is believed to have been an outcome of the efforts of Pandit Sharangdev, along with other commentators and interpreters, extensively elaborates this concept. It talks extensively of sound as an important element. In this ancient worldview, music was not just an art form but a metaphysical experience. The music was encapsulated in the term "ब्रह्मानन्दसहोदरम्" - a sibling of divine bliss.¹ Moving forward, the cultured form of Indian music has navigated along a vast historical landscape. In this journey, it has encountered numerous ups and downs shaped by the rise and fall of various royal houses and empires. It has to be noted that the various royal houses or the royal courts have played pivotal role in pushing the music across the generations along with the various empires. The historical journey of Indian classical music has witnessed the evolution of two principal forms of music. These two are the most popular form of classical music known as Dhrupad and Khayal. Dhrupad is

the older form of music in comparison to the Khayal music. Dhrupad originated in devotional music of the era. It is seen as a majestic form of music and is seen as meditative form of music. Its roots can be traced back to the temples. Temples are the place where Dhrupad served as a devotional expression. It is also seen as a medium for spiritual contemplation. The compositions in Dhrupad are often intricate melodic patterns which have managed to sustained notes and kept elaborating the rhythmic structures. The deliberate and contemplative pace of Dhrupad form of music has set the stage for the more emotive and flexible style of music. The emergence of Khayal form of music or Gaayan in the medieval period represents a transformative phase. It is seen as a period of great churning in the context of landscape of Indian classical music. The term "khayal" is believed to be derived from the Persian language. Khayal means "imagination" or "fantasy" in the Persian language. It signifies a departure from the structured and true nature of Dhrupad. It can be said that Khayal form of music is an add on to the Dhrupad form of music. A known music scholar Dr. Suneera Kasliwal, in her book titled "Indian Music: Traditions and Trends" has delved into the intricate aspects of Khayal form of music. The book lays emphasis on its imaginative and creative interpretation of the reality. Khayal compositions provide a framework within which the artist explores and expresses their artistic imagination. Khayal music allows for a wider range of emotional nuances. In the words of Walter Kaufmann in the works titled "The Ragas of North India", there are valuable insights explored that delve deep into the historical context of Khayal's emergence. Kaufmann claims that Khayal form of music gained prominence in the late 18th century. This era marks a transition from the era of dominance of Dhrupad form of music. The book further claims that this shift was influenced by changing tastes of the audience. It is believed that this form of music was popular with elite audiences favoring. Elite audience here refers to the people who were rich and held considerable high positions within the society. This book explores those aspects and socio-cultural dynamics that have contributed to the growth of Khayal Gayaki. The factors are Mughal courtly patronage which later turned into the regional rulers in North India that offered patronage and protection to the music, especially the classical music.

The description of the historical journey of Khayal Gayaki reveals the unfathomable influence of royal patronage on the growth and development of Indian classical music, particularly the Hindustani Classical Music. The most major contributors have been the Mughal emperors by being the most influential patrons of classical musical art form. They have contributed financially and have helped carving an environment that is suitable for artistic expression. This

patronage has led to the cultural interplay and allowed the exchange of cultures giving birth to more composite cultures. This has led to different musicians coming together and contributing to the growth of the music in totality. This has later led to the rise and birth of distinct regional schools of music (Gharanas) that have contributed to the rise of Khayal form of Gayaki. It is seen that Khayal is to understood beyond its technical intricacies. In this context it can be said that the Indian classical music holds a very special place from the spiritual and aesthetic aspects. It is not merely an art form but a spiritual practice, believed to be a means of reaching higher states of consciousness. Ragas are powerful tools for evoking specific emotions and connecting with the divine. The aesthetic beauty lies in emotive renditions, intricate melodic structures and the delicate interplay of rhythm and melody. The rhythmic cycles or talas, with their mathematical precision, contribute to the rhythmic complexity that is a hallmark of Indian classical music. In contemporary times, Indian classical music remains vibrant and evolving. Renowned musicians contribute to its dynamism through performances blending tradition with innovation. Collaborations with artists from diverse genres further expand the horizons of classical music, making it accessible to a broader audience. Educational initiatives play a crucial role in passing down the tradition to future generations, ensuring the continuity of this cultural legacy. This understanding of classical music with specific reference to Khayal and Dhrupad sets the introduction and the stage for a chronological exploration of the development of Indian classical music. It further sets the things in order for subsequent examination of the renowned Indore Gharana in the following sections. The unique journey of the Indore Gharana has been influenced by the broader historical and cultural contexts. The discussion on the various aspects of this unique Gharana adds another dimension to the already enriched history of this legendary Indian classical music tradition.

1.1. HISTORY & EVOLUTION OF HINDUSTANI CLASSICAL MUSIC

The evolution of music in the present form across the landscape of Indian classical music represents an amazing journey across time. This journey is marked by the dynamic overlapping of tradition, innovation and the cultural regional influences. The development of these two primary musical forms that are popularly known as dhrupad and khayal have been crucial in setting the history of Indian classical music. This journey also reflects the shifting cultural and artistic paradigms that are highlighted by how the tradition began from Dhrupad and went onto Khayaal. This journey has further contributed in shaping the history of classical music in the Indian musical landscape.

1.1.1. DHRUPAD: THE MAJESTIC PRELUDE

According to Siddiqi (n.d.) Dhrupad is a form of music that is often regarded as the oldest form of Indian classical music. Its roots can be seen in the ancient devotional traditions. These devotional traditions have deep roots in the Hindu temples. Alongside this, "dhrupad" is believed to be a term that has most probably been derived from the term "Dhruva". Dhruva also means a pole star. This signifies a firm and thoughtful way of pursuing music. During its early times, dhrupad served as a medium for expressing the devotional sentiments of a large number of people or the masses as we may call it. The themes were seen to be centered around the mystical and divine narratives in the Indian context. The themes have been further characterized by the elaborate and meditative structures. The Dhrupad form of music has compositions that are marked by slow tempo that are extended in the form of melodic phrases and there is a focus on the purity of the swaras (musical notes). The alap which is seen as the unaccompanied exploration of the raga, sets the tone for the unfolding of the narrative. It allows the musician to delve deep into the nuances of the selected melodic mode. The Dhrupad compositions are often featured in the ancient languages of Sanskrit and Brij Bhasha making it linguistically rich.

It is also true that the rhythmic aspect of dhrupad is very important. It uses complex Taals that adds mathematical angle to music. The pakhawaj (double-headed drum) is a key instrument that traditionally accompanies dhrupad form of music. It provides a resonant percussive support to Dhrupad singers. Dhrupad's was very popular in the medieval era. That was the era of royal patronage by rulers, kings and the emperors. However, as the cultural landscape changed, people's musical preferences also changed. The complex and thoughtful nature of Dhrupad was challenged by the various other emerging musical art forms. These musical artforms mostly had more emotional and flexible expression in comparison to Dhrupad that thrived more on mathematical nuances. According to Sanyal & Widdess (2004) there are different stylistic approach or school of rendition in Drupad, which is known as "Bani". In Dhrupad, Banis signify different ways of interpreting and presenting ragas, each focusing on distinct aesthetics and technical aspects of performance, such as voice modulation, use of rhythm, and the articulation of notes. Historically, there were four main Banis of Dhrupad, which were associated with different regions and musical traditions. These Banis are:

- Gauhar Bani
- Khandar Bani

- Nauhar Bani
- Dagur Bani

Each Bani brings a unique aesthetic and method of musical expression to the Dhrupad style. This diversity allows for multiple interpretations of the same raga, thereby enriching the tradition and offering artists various paths for personal expression. The Banis emphasize different aspects of music, such as rhythm, emotion, clarity of enunciation, and power, allowing singers to convey a wide range of moods and artistic temperaments. According to Kusnur (2019) The Banis help preserve the lineage and regional variations of Dhrupad singing. Historically, each Bani was associated with a particular gharana (musical lineage or family), reflecting the unique traditions and innovations of that region. This ensured that various schools of thought within Dhrupad survived and flourished, contributing to the overall richness of the art form. Sarrazin (2005) states that Banis place a strong emphasis on specific technical aspects of performance, such as the articulation of notes (swara), rhythmic complexity (layakari), and the use of embellishments like gamaks (oscillations). Each Bani requires different techniques, demanding a high level of mastery from the performer. For example, the Khandar Bani emphasizes speed and rhythmic intricacy, while the Gauhar Bani focuses on clarity and precision. Dhrupad, with its roots in temple music, has a strong spiritual and meditative component. The Banis offer different ways to engage with the spiritual aspect of music. For instance, the Nauhar Bani emphasizes power and drama, often invoking a sense of grandeur, while the Dagur Bani emphasizes emotion and smooth transitions, invoking serenity. These different approaches reflect the deeper philosophical aspects of Dhrupad, where music serves as a form of devotion and inner exploration. Though the prominence of Banis has diminished in contemporary practice, where individualistic styles of singing have become more common, they still serve as foundational concepts. Some Dhrupad exponents continue to incorporate the stylistic elements of these Banis, ensuring their survival and importance in the pedagogy and performance of Dhrupad.

The Banis remain important for:

- Understanding the historical evolution of Dhrupad.
- Training students by giving them exposure to different technical and aesthetic approaches.
- Maintaining the diversity of the tradition and its links to ancient roots.

1.1.2. KHAYAL: THE EMOTIVE FLOURISH

According to Wade (1984) the popularity of Khayal music was a testimony of departure of music from the structured and serious form like Dhrupad. "Khayal" means "imagination". It shows how important creative expression and improvisation is within the context of music. Khayal experienced massive popularity in the 18th century. It found a lot of support in the royal courts who appreciated a more emotional and lesser mathematical musical expression. In contrast to the slow pace of Dhrupad, Khayal brought with itself a faster tempo and greater scope for expressive ornamentation in music. Compositions now became shorter or lesser duration based and the emphasis shifted from the elaborated Alaaps to the emotional exploration of the chosen raga through the complex melodic and rhythmic structures. The khayal compositions are often depicted themes of love, nature and the human emotions. They further broaden the thematic palette of the classical music. It was also seen that in khayal form of music there was a shift from the Pakhawaj to the Tabla instrument. It is a percussion instrument that has a greater flexibility and dynamism. The interplay between the vocalist / instrumentalist and the Tabla player became a hallmark of the khayal form of music and performance. It added a layer of spontaneity and responsiveness to the musical dialogue. Khayal's popularity enhanced and it became the dominant form of music in the Northern Indian classical musical tradition. Its flexibility and the degree of emotions it was able to bring to the table resonated with the audience. This led to a change in the taste of the people who now sought a more immediate and expressive music. This change in musical preference were more about the culture shift. Again, like any musical form, this was possible due to the royal patronage, rapid urbanization and the societal changes. It further had massive influence over trajectory of the Indian classical music. Karanth (2008) state that the origin of Khayal gayaki in North Indian classical music is traditionally credited to Amir Khusro (1253–1325), a prominent Sufi musician, poet, and scholar. He is often regarded as having laid the groundwork for Khayal by introducing Persian and Central Asian musical influences into Indian music. However, while Khusro is associated with its early foundation, Khayal as a fully developed genre emerged later. The further refinement and establishment of Khayal as a distinct vocal form are largely credited to the Mughal court musician Sadarang (Niyamat Khan) and Adarang (Feroze Khan) during the 18th century. They composed many Khayal bandishes (compositions) and popularized the form by making it the dominant style in Hindustani classical music. Sadarang, in particular, is credited with shaping Khayal into its modern structure, with

emphasis on improvisation, emotional expression, and flexibility in comparison to the more rigid Dhrupad style.

Khayal Gayaki has captivated audiences for centuries due to its unique blend of emotional depth, technical complexity, and improvisational freedom. One of the key characteristics of Khayal is its extensive improvisation, allowing the artist to explore and expand the raga creatively, making each performance unique. Unlike the more rigid Dhrupad, Khayal provides flexibility, which keeps listeners engaged. Another defining feature is its focus on emotional expression. Khayal emphasizes the mood or "rasa" of a raga, enabling the singer to convey deep emotions through vocal ornamentation, tempo variations, and subtle modulations, which make it highly relatable to audiences on an emotional level.

Moreover, Khayal is known for its variety in tempo, typically starting with Vilambit (slow tempo) and moving to Drut (fast tempo), creating dynamic shifts that provide both meditative depth and energetic excitement. These contrasts in tempo keep the audience engaged throughout the performance. The use of intricate vocal techniques such as meend (gliding between notes), taans (fast melodic sequences), gamak (oscillations), and murki (quick turns) adds to the aesthetic beauty of the form and showcases the singer's technical prowess. Khayal also blends elements from Persian music, especially in its lyrical content and ornamentation, offering a fusion of musical cultures that enriches its appeal. Themes of love, devotion, and spirituality are common in Khayal's poetry, making it universally resonant. Furthermore, Khayal singers excel at raga elaboration, where they explore the raga's key phrases and moods in great depth, creating an immersive experience for listeners.

Bor (1987) mentions that one of the reasons for Khayal's enduring popularity is its accessibility. While Dhrupad appeals more to connoisseurs, Khayal's emotional expressiveness and tempo variations make it more relatable to wider audiences, including both seasoned listeners and casual fans. This combination of classical rigor with melodic fluidity has ensured Khayal's dominance and continued appeal in Hindustani classical music. Dhrupad and khayal together showcase the artistic transformations, evolutions and possible co-existences. This progression has however not been linear and has been more symbiotic in nature where all forms have co-excelled and co-existed. Both these have further contributed to the richness of the overall musical tradition.

1.2. GHARANA PARAMPARA

India has been a fertile land of arts for centuries, nurturing a rich diversity of creative expressions. From ancient times to the present, numerous art forms have emerged from this land, each developing over time and spreading its influence far beyond India's borders. These art forms, which were initially considered to be sixty-four in number, later evolved and were classified into two categories: useful art and fine art. Fine arts, which focus on aesthetic beauty, are traditionally recognized in five forms: architecture, sculpture, painting, poetic art, and musical art. While all these fine arts create beauty, music has long been considered the most elevated among them due to its unique qualities. Music is often seen as the most elegant and flavorful of the fine arts because of its ability to evoke deep emotions and create beauty with minimal resources. Unlike architecture or sculpture, which require physical materials, music can be produced simply through the human voice or the clapping of hands. This inherent simplicity, combined with its profound emotional impact, has led scholars and artists alike to unanimously regard music as the finest of the fine arts. In fact, it is often referred to as the "queen of arts," underscoring its supreme position within the artistic hierarchy (*Johnson 2002*).

Throughout history, music has held an exceptionally high status in Indian culture. Since ancient times, it has been revered and respected not only as a form of artistic expression but also as a vehicle for spiritual and emotional connection. Despite the many ups and down that music has faced throughout different periods in Indian history, it has consistently maintained its significance. As the centuries passed, Indian music evolved, responding to changes in society, culture, and even technology. With each era, new musical forms, styles, and traditions emerged, each adding to the rich tapestry of Indian musical heritage. One of the most important aspects of Indian music is the Gharana system, a tradition that has shaped the way music is taught, learned, and performed. The Gharana system, built around lineages of musicians, has played a critical role in preserving the purity of different musical styles while allowing for innovation and growth within the tradition.

1.2.1. MEANING OF GHARANA PARAMPARA

Music also progressed a lot in the Middle Ages. Then the kings and emperors contributed a lot in the progress and propagation of music. This period is from the establishment of the Mughal period in India to its climax. The period of Emperor Akbar is called the 'Golden Age' of music (*Aizaj 2023*). The emperors after him (except Aurangzeb) also had great love for music. Therefore, music practice continued at an uninterrupted pace. Bahadur Shah Zafar was the last

emperor of the Mughal rule. After this the Mughal rule came to an end. From the time of Aurangzeb, musicians started leaving the Mughal court and taking shelter in other small and big princely states. Gradually the Mughals started declining and the British started establishing their foothold in India. Gradually their influence started increasing. This turmoil in the political field also affected music. Musicians who became homeless from the Mughal court took shelter in small princely states, where they got adequate nutrition and respect. It is from here that 'Gharanas' emerged, various guru traditions, the greed to portray one's singing as the best, the compulsion to maintain friendship and enmity with the rulers due to the patronage of different princely states, later on to save music from decline when these princely states broke up. For, financial constraints and the ambition to carry on music as a legacy in one's own family and lineage further strengthened the tradition of gharanas originating in music.

The word Gharana originates from the Sanskrit word 'Griha'. It expresses the meaning of the word 'Ghar' itself, its meaning is: lineage or clan. Generally, we see that every human being belongs to some family or clan. We also call it 'family'. The name and clan of a particular person are indicative of that lineage or family. But this relation is a relation of birth, a relation of blood. But it is not necessary for this to happen in musical families. It is more of a relation of knowledge and art than blood. The designation of a representative within a musical family isn't merely bestowed by virtue of being the offspring of a maestro; it requires a genuine absorption of the familial musical essence. Merely sharing a bloodline doesn't suffice; one must embody the distinctive singing style of their musical progenitor to earn the title of a representative. The essence lies not in kinship but in the transmission of knowledge. A disciple of exceptional talent, irrespective of blood ties, can rightfully claim the mantle of a Gharana representative by demonstrating a profound understanding and faithful rendition of the musical legacy. Human beings have a natural tendency to live within classes. There are many social and natural reasons behind this trend. When a human being stays at one place, its climate, surrounding environment, food habits, way of living, availability of things etc. all have an impact on his artistic expression. Hence there is diversity in their music also. In this way the music of each class becomes different. On this basis, it can be said that gharanas are those which are prevalent in a particular place and can also be started by a particular person. Each has its own distinct and unique identity, due to which they can be distinguished from each other. Every gharana has some characteristic which differentiates it from other gharanas. This specialty becomes the identity of that particular family. But for this, transmission of that trait from generation to generation is essential, that is, that trait continues for at least three to four generations. Anyway,

for a family to be formed it is necessary to have three generations. That is, the founding guru - his talented disciple, then the disciple's talented disciple. When the sequence of three generations continues further, it takes the form of gharana. Gharanas did not arise suddenly in music. They were present in our musical scenes in some form or the other since ancient times. In ancient times, there were Four popular schools of thought in music, Shiv mat, Bhairav Mat Hanumat, Kallinath Mat. These opinions are also a form of these gharanas. All these schools had their own independent beliefs regarding music and drama. Later Dattil, Kohal, Matang etc. followed it. Sama singing took place in the Vedic period. At that time the word Gharana did not exist. But there were a thousand styles of Samgayana, which were called Vedic branches. Obviously Yes, no single person can be adept in singing all these branches. Therefore, there were different singers for each branch. This can also be considered a form of Gharana system. Similarly, at the time of Prabandha singing, there were three parts of Prabandha - Sood, Aali and Viprakirna. They also had many sub- divisions. Even at that time, there were separate singers for each part, in other words one singer would master one part and the other would become adept at singing another part. If we pay attention, all these are also seen in different forms of Gharana. After Prabandha, Dhrupad singing became popular in India. Its four styles were prevalent: Gobarhar, Dagur, Khandar and Nauhar. All four had their own distinct characteristics. Some were brave and some were peaceful. In some, delayed rhythm was used more, while in others, middle and fast rhythm was used. This makes it clear that even if the classical rules are the same, different types of use of vocal rhythm, method of voicing, predominance of aalap or taan in detail etc. can give a new form to any singing style. This is the birth of gharanas. But the Vanis were not followed as fanatically as the Gharanas were later on. There are many different elements in singing: - the way of striking/ touching notes, the restrictions of the composition, the implimentation of Raga-Vistaar i.e. Aalap Taan etc., the way to enhance the beauty of the voice, the use of Kan, Meend, Khatka, Murki etc., Lyakari, use of ragas. Preferably, every tradition has its own distinct specialty in one or two of these areas. This specialty is taught to the disciple by the Gurus, thus when generation after generation this specialty starts appearing in the singing/ playing of the artists of that particular gharana, then it becomes the identity of the gharana. Due to this, when we listen to the singing and playing of any artist, it is easily known as to which gharana the singing and playing belongs to. In essence, the gharanas can be likened to distinct ethnic groups within the intricate tapestry of Indian classical music. Each gharana, akin to a cultural enclave, carved its unique niche, ardently adhering to its traditions and stylistic nuances. The primary objective of each gharana was to attain mastery in its musical idiom. While variations might emerge in the interpretation

of ragas, the fundamental principles of music were universally embraced by all gharanas. Despite nuanced differences, the theoretical underpinnings remained steadfast, upholding a shared classical authenticity that bound them together in the rich and harmonious symphony of Indian classical music. According to Pandit Vishnu Narayan Bhatkhande, a prominent musicologist and one of the key figures in the systematization of Hindustani classical music, delves into the nuances of gharana Parampara. he elucidates how the transformation of a voice and playing styles, under the guidance of a knowledgeable teacher, becomes the cornerstone for the establishment and propagation of a 'Gharana.

The term 'gharana' inherently embodies the essence of a familial discipline, drawing parallels with the structured lives led within a family unit. Much like a family where adherence to certain rules is crucial for unity and prosperity, a musical gharana requires its disciples and artists to adhere to a set decorum. The establishment of rules within a gharana is akin to the family head setting guidelines for the well-being of the family. Just as a lack of unity and discipline can disrupt the harmony of a family, a gharana thrives when its members diligently follow the established norms, fostering its development and prosperity. In the words of an insightful observation, "When an exceptionally talented, highly ambitious person, capable of something special, infuses innovative aesthetic imagination into traditional knowledge, a unique perspective and complete specialty emerge in their artistic creation. This distinct style gradually gets shaped by specific rules and principles, standing apart from others. This distinctiveness becomes so pronounced that the style evolves into a gharana, a lineage followed with reverence and fervor in the tradition of discipleship. The foundation of the gharana's traditional development lies in feelings of love, respect and allegiance towards its founder, adherence to their rules and a sense of pride and honor." In essence, some broad characteristics of gharanas can be summarized as follows: -

- 1. Distinctive Artistic Identity:** Cultivating a unique and identifiable style that sets the Gharana apart, embodying a personalized and innovative approach to musical expression.
- 2. Multigenerational Legacy:** Sustaining the distinct style across at least three generations or beyond, ensuring the enduring continuity of the Gharana's artistic heritage.
- 3. Adherence to Gharana Principles:** Practicing a steadfast commitment to the rules and discipline delineated by the Gharana, fostering a sense of unity and preserving its artistic integrity.

4. Emotional Connection and Devotion: Nurturing a profound attachment and unwavering devotion to the Gharana, akin to the familial bond, fostering a deep sense of connection and loyalty.

5. Artistic Fusion with Personal Talent: After mastering the Gharana's singing, skillfully incorporating personal talents to enhance and enrich the tradition, contributing to the evolution of the Gharana's musical language.

6. Establishing a Discipleship Tradition: Creating a legacy by imparting the art of Gharanadar singing to disciples, thereby ensuring the transmission of knowledge and maintaining the Gharana's lineage.

7. Advocacy and Promotion: Actively promoting the distinctive singing style of the Gharana at every opportunity, contributing to its recognition and appreciation in diverse musical forums and settings.

Gharana is actually a method of teaching music. In this, Guru and disciple are two points, which complement each other. The Guru sits in front of the disciple and gives teachings, that is, he pours his pot of knowledge in front of him and the disciple assimilates it with dedication, hard work and devotion. Due to this, the disciple easily learns all the qualities of the teacher and thus becomes a shadow of the teacher. The specialty of his singing style or playing is clearly visible in the singing and playing of the disciple. This was also the purpose of the gharanas. Until their education was completed, the disciple was not allowed to listen to the singing and playing of any other gharana. When the Guru was completely satisfied that the disciple was ready and his singing would not be harmed by listening to someone else's singing, then only he would get permission from the Guru to listen to the singing of other gharanas. Then he was free to adopt the characteristics of his own family along with the characteristics of other families. If he wanted, he could also do some spontaneous creation in his singing. In this way his creative power was also refined and flourished. Due to this, the Gharana tradition developed, expanded and prospered. In fact, the basic objective of the gharanas was the continuous flow of the characteristics of the founder, that is, the singing specialties of the founder guru should be found in his disciples from generation to generation. Due to this, they also had different identities.

Music is a subject in which group teaching can take place, in fact it is happening nowadays. But in the ancient Guru-Shishya tradition, when individual teaching took place, the knowledge and mastery over rhythm, technicalities and compositions that the disciple acquired at that time

cannot be achieved in today's collective teaching system. The initial source of music is voice. The human voice has to be cultivated for sound. This sadhana becomes fruitful only when the guru and disciple sit face to face and do sadhana. A qualified Guru refines the voice of the disciple and the qualified disciple practices the path shown by the Guru with hard work, dedication and devotion. Only then does that echo, elegance, sweetness and solemnity arise in the voice, which is the special identity of the gharanas. Gharanadar singing has an interesting feature and that is that when the same raga is sung by singers of different gharanas, there are variations in the singing/ playing of each of them. Despite the shared foundation of ragas, each gharana offers unique presentations, emphasizing the importance of discipline instilled through meticulous training within the gharana. Disciples, working diligently in accordance with the Guru's instructions, embody a true commitment to music practice. Under the apprenticeship of a skilled master, life improves and future prospects expand. Gharanedar musicians, driven by a deep passion for music, also harbour a genuine wish for their children to carry forward the tradition, ensuring the perpetual legacy of their musical heritage.

1.2.2. EMERGENCE OF GHARANA PARAMPARA

During the decline of the Mughals and Marathas, the royal patronage for music dwindled, leading to a loss of its charm and respect. The British rulers showed little interest and as a consequence, music found refuge in the hands of professional Mujra women proficient in decorative songs like Thumri and Ghazal. This shift led to a societal perception of musicians as low class, eroding the once-held high regard for them. The post-Mughal era witnessed court musicians seeking refuge in smaller kingdoms, coinciding with the British takeover of India. Neglected by the British, music gradually reached the lower class, prompting high-class musicians to restrict music education to their families to prevent its decline. This act of keeping music confined was an outcome of the mentality amongst the musicians that sharing music would lower their dominance. It led to restricting education of music to people in general and the related knowledge was passed on only to family members and very few selected individuals. The kings and nawabs of also perpetuated it by supporting specific families who wanted to prove their superiority through supporting and showcasing skilled court musicians and singers. Since there were no other jobs for the musicians and the musicians had devoted life and all time plus efforts in honing the craft of music, financial constraints and uncertainties compelled these musicians to accept the patronage creating a very strong sense of dependency. This led to them taking shelter in spaces offered by the kings. This way the musicians had to navigate the complex relationships and competitions organized by the kings. These were

periodic in nature and aimed show how excellent their talents were. One amazing fact was that despite facing financial constraints, these musicians did not compromise the quality of their music. The establishment of western style and culture in India by the British further influenced the emergence of gharanas. The British, aiming to promote foreign culture, disrespected indigenous culture, music and musicians, dealing a significant blow to Indian music. In response, musicians, wanting to preserve their knowledge and art, adopted the strategy of confining it to their families. They fostered it as a family tradition. They ensured that it was properly developed and preserved. One fact is that this approach confined the reach of music to a very narrow circle. But it was an essential response to the challenging circumstances that were emerging at that time. The fall in the royal patronage led to the musicians seeking refuge in the princely states that offered stability and the freedom to the musicians to focus on their craft. They were left with no worrying about the family maintenance and the financial burdens. This enabled the musicians to concentrate on practicing and honing their musical skills. The dedication, hard work and the correct education to the musicians during this period led to that foundation for the music that we experience in the contemporary times. In the face of decreasing royal support and the disregard of the British rulers, Indian classical music and the musicians underwent a transformative phase. The emergence of gharanas became pivotal answer to the challenges that were being posed. The challenges included musicians seeking refuge in princely states. The decision to keep the musical knowledge confined to the families was seen as a survival mechanism to the emerging challenges. The interdependent relationship between musicians and the princely states provided a suitable environment for the amendment to music. This was evident in the various competitions and musical battles organized by the kings. Thus, despite the financial constraints, the musicians maintained the sanctity of their art form while also securing the preservation and the evolution of the music. The deliberate restriction of education reflected a conscious effort to safeguard unique styles. This intricate dance between musicians and princely states, fraught with challenges, ensured the enduring legacy of Indian classical music. The resilience of musicians during this period laid the foundation for the diverse tapestry of gharanas witnessed today, illustrating the enduring spirit and evolution of this cherished cultural heritage. Another pivotal reason for the emergence of gharana parampara in Indian classical music can be attributed to the intrinsic nature of music as a practical and artistic discipline. Unlike subjects that can be solely comprehended through written scriptures, music necessitates experiential knowledge, particularly in understanding the nuances of voice and sound. The essential element of voice and sound knowledge can only be acquired through attentive listening, emphasizing the significance of being in the direct tutelage

of a Guru for a comprehensive grasp of the practical aspects of music. This pedagogical approach has roots in ancient Indian traditions, as music has always been regarded as an experimental subject. The experiential nature of music education is crucial, considering the inherent complexity and richness of the art form. When a Guru imparts knowledge while sitting in front of the disciple, the learning process becomes more effective. The correct understanding of tone, rhythm and other intricate elements is best acquired through direct oral transmission from the Guru.

For instance, the distinct usage of Komal Gandhar in ragas like Kanhada, Malhar and Bahar underscores the importance of pronunciation variations. These differences, arising from the Guru's oral teachings, contribute to the creation of numerous ragas and raginis in Indian music. The unique forms of Gandhar in these ragas exemplify the subtle yet significant impact of the Guru's pronunciation on the musical compositions. Thus, the gharana system becomes a crucial vehicle for preserving and transmitting these oral traditions, ensuring the accurate continuation of the intricate musical heritage in the realm of Indian classical music.

1.3. PROMINENT GHARANAS OF KHAYAL GAYAKI

Gwalior Gharana, Agra Gharana, Kirana and Delhi Gharana are considered as the main gharanas of Khayal tradition in Hindustani Classical Music. Apart from these traditions, Patiala, Jaipur Gharana, Sahaswan Gharana, Indore Gharana, Bhendi Bazar Gharana, Thumri Gharana of Lucknow and many other gharanas hold their important place. The lineage tradition and singing of some of the major gharanas A brief description of its features is as follows: -

- **GWALIOR GHARANA**

The Gwalior Gharana, rooted in the historical city of Gwalior, has manifested a rich lineage of musical prowess through several generations. Its origins can be traced to the esteemed musicians of the Gwalior court, particularly the musical virtuoso, Ghulam Rasool, renowned for his expertise in Dhrupad and profound affection for Khayal. His son, Gulab Nabi, although inclined towards Khayal, embraced the distinct style of 'Tappa' due to his thin voice and tonal preferences. The Gharana's expansion continued through Ghulam Rasool's disciples, Shakkar Khan and Makkhan Khan, fostering the musical talents of their progeny and shaping the trajectory of Gwalior Gharana. Bade Muhammad Khan, working in the Gwalior court and Kadar Baksh, an accomplished singer, further enriched the Gharana's legacy. Hassu Khan, a notable disciple of Kadar Baksh, brought forth disciples like Banne Khan, Bade Balkrishna

Kumar, Vasudev Rai Joshi and Nana Dixit, perpetuating the Gwalior tradition. The narrative unfolds with Rahmat Khan, bestowed with the title 'Bhu-Gandharva' for his mellifluous and extensive vocal range. His disciples, including Pandit Balkrishna Bua Ichalkaranjkar, continued the tradition, spreading the unique characteristics and vocal aesthetics of Gwalior Gharana. The subsequent generation witnessed the propagation of knowledge through Nisar Hussain Khan, shaping the musical aptitude of Pandit Gundubuwa Ingle, Pandit Vishnu Dimbar Palushkar and others.

Distinctive features of Gwalior Gharana include the use of a loud and open voice, the deliberate introduction of Vilambit Khayal and the pronunciation of words for clarity during Aalap, Bolton and Taan. The specialty of this gharana is simplicity, purity and unique combination of notes, which is known as Ashtanga Gayaki. It seamlessly integrates different musical elements, avoiding the categorization of alap-pramukh, taan-pramukh, or layakari-pramukh. As seen in the development of Gwalior Gharana, the subtle presentation of rhythm, complex alap patterns and deep emphasis on lyrical clarity collectively define its musical identity. The journey of the Gharana stands as a testament to the enduring spirit of Gwalior's musical heritage, fostering a legacy that transcends temporal boundaries.

- **AGRA GHARANA**

One of the most significant schools of Hindustani classical music, Agra Gharana traces its roots to the musical heritage of Alakhdas and Malookhdas. Haji Sujan Khan, the son of Alakhdas and Sarasrang and Shyamrang, the sons of Malookhdas, played crucial roles in the early development of the Agra tradition. Shyamrang, having four sons, including Jangu Khan, Sarsu Khan, Gulab Khan and Khuda Baksh, contributed significantly to the lineage. Khuda Baksh, despite having a lower-pitched voice, received formal training of music from Natthan Peer Baksh of Gwalior, shaping the distinct style of Agra Gharana. Khuda Baksh later trained his two sons, Ghulam Abbas Khan and Kallan Khan and his nephew Sheikh Khan. Ghulam Abbas Khan further refined the Agra Gharana's singing style by infusing Laykari in the rhythm and adopting a unique Bol Anga. Notable disciples of Ghulam Abbas Khan include Natthan Khan (Sher Khan's son), Bashir Khan, Anwar Hussain and Khadim Hussain Khan. The gharana's influence extended to Moradabad, where Nazir Khan and Ghafoor Khan received training. Firdausi Bai and Bibbobai of Jaipur also came to be recognised as the notable musicians of that era. The tradition continued with Kallan Khan, who trained his son Tasadduq Hussain Khan and disciples like Khadim Hussain Khan, Anwar Hussain and Vilayat Hussain Khan.

Natthan Khan (Nisar Hussain Khan) brought his own innovations that were marked by slow rhythms and unique and diverse patterns of Taan. Bhaskar Rao Bakhle and Babli Bai of Bombay were known disciples of Natthan Khan also known as Nisar Hussain Khan. His sons, Muhammad Khan, Abdullah Khan, Muhammad Siddiq Khan, Vilayat Hussain Khan and Nanhe Khan further continued the legacy. Muhammad Siddiq Khan's disciples which included Bankabaitarabai Sirolkar and Champabai Kavlekar further contributed in preserving the unique style of Agra Gharana. Vilayat Hussain Khan who was also another prominent figure in the field of music, received training from Karamat Hussain Khan, Mohammad Bakhsh and Alladiyan Khan. His disciples, such as Anjanibai Jambollikar, Mogubai Kurdikar, Girijabai Kelkar and Pandit Jagannath Buwa Purohit, further enriched the Agra Gharana's tradition. Ustad Yunus Hussain Khan who was the son of Ustad Vilayat Hussain Khan showcases the modern nature of the gharana tradition. The renowned Ustad Faiyad Khan elevated the gharana's stature, receiving accolades such as Sangeet Chudamani, Sangeet Saroj and Sangeet Bhaskar. His disciples included Pt. Ratanjankar, Ata Hussain Khan, Bande Ali Khan and Bashir Khan. They continued the legacy of their musical tradition. Bhaskar Bua Bakhle who was a disciple of Ghulam Abbas Khan also blended the styles of Gwalior and Agra Gharanas. It therefore created a unique synthesis of musical forms. Agra Gharana has a unique feature which lies in its Dhrupad Ang which is reflected in its Khayal singing. This is what is further termed as Dhrupadang Khayal. This Gharana's singing style is characterized by its nasal touch or sound, rhythmic vigor and a unique focus on the discipline in the context of Bandish (compositions). V.H. Deshpande cites that this gharana is similar to Kirana Gharana but it is the simplicity, dignity and restraint that makes this gharana different from Kirana Gharana. Agra Gharana's skillset includes extensive Alaap along with a taunting and rhythmic elements. There is further a deliberate emphasis on the disciplined use of notes and artistic nuances of expression of music. Agra gharana is believed to have been born from the overlapping of Alakhdas and Malookhdas. Agra Gharana till date stands as a resilient pillar in the landscape of Hindustani classical music. From Haji Sujjan Khan to brilliance of Ustad Faiyaz Khan, the gharana has seen historical shifts and has kept on enriching its legacy. The unique nasal tonal essence along with the disciplined Bandish exploration approach and the rhythmic vitality have created this Gharana style as a unique musical identity. It fuses Gwalior and Agra into a harmonious whole. The gharana's journey transcends royal patronage, with stalwarts like Bhaskar Bua Bakhle, Anjanibai Jambollikar and Ustad Yunus Hussain Khan navigating through changing times, ensuring the gharana's continuity. As torchbearers of this musical tradition,

their contributions highlight the spirit of its founders. It further embodies and endures the ethos of the Agra Gharana.

Amidst the churning of historical events, Agra Gharana remained a living proof of artistic determination and innovation. Its melodious compositions, intricate alap patterns, disciplined bandish renditions and rhythmic vigor collectively weave a narrative that invites the audience to participate in the timeless beauty of Hindustani classical music. Agra Gharana transcends temporal boundaries and invites listeners to go on an exquisite journey through the rich cultural heritage that it represents. There were many Vaggeyakars in Agra Gharana who earned fame all over the world as artists, writers and gurus. Almost everyone has used pseudonyms in their works. Following is one such list in which the names of the famous Vaggeyakars of Agra Gharana are given along with their surnames.

- Sujan: Sujanadas 'Nauhar' (Haji Sujan Khan)
- Shyamrang: Ustad Dayam Khan
- Sarasrang: Ustad Kayam Khan
- Maganpiya: Ustad Mashiyat Khan
- Azizpiya: Ustad Mehboob Baksh Khan
- Daraspiya: Ustad Mehboob Khan of Atrauli
- Ratanpiya: Ustad Ata Hussain Khan
- Vinod Piya: Ustad Tasadduq Hussain Khan
- Sabrang: Ustad Ghulam Abbas Khan
- Saraspiya: Ustad Kale Khan
- Prempiya: Ustad Faiyaz Khan
- Pranapiya: Ustad Vilayat Hussain Khan
- Mohanpiya: Ustad Akil Ahmed Khan
- Gunidas: Pandit Jagannath Buwa Purohit
- Sujan: Acharya Pandit Shri Krishna Narayan Ratanjankar
- Sujansut: Pandit K.G. ginde

- Sujanadas: Pandit Yashwant Mahale
- Ramdas: Ustad Zahoor Khan
- Shakilpiya: Ustad Nanhe Khan
- Rangeele: Ustad Ramzan Khan
- Dilrang: Ustad Azmat Hussain Khan
- Khushrang: Ustad Aslam Khan / Pandit Husanlal
- Rasrang: Ustad Anwar Hussain Khan
- Dinrang: Pandit Dinkar Kayakini
- Gunijaan: Pandit C.R. Vyas
- Naadpiya: Pandit V.R. Athavale
- Shyamrang: Pandit Jitendra Abhisheki
- Sajanpiya: Ustad Khadim Hussain Khan
- Premdas: Ustad Lataft Hussain Khan
- Chidanand: Pandit Chidanand Nagarkar
- Raspiya: Pandit Shri Krishna (Babanrao) Haldankar
- Rasdas: Pandit Arun Kashalkar
- Sagunpiya: Prof. Yashpal
- Premrang: Ustad Sharafat Hussain Khan, Pandit Dhruvtara Joshi, Pandit Ratnakant Ramnathkar
- Ibrahimpiya: Nawab Ibrahim Khan of Tonk.
- Darpan: Ustad Yunus Hussain Khan
- Rasdasi: Prof. veena world form
- Sandapiya: Ustad Tawakkul Hussain Khan
- Magan: Pandit Chinmoy Lahiri
- Govind: Pandit Govindrao Dantale

- Krishnadas: Pandit Krishnarao Fulmbrikar 'Master Krishnarao'
- Samajhdil: Ustad Inayat Khan
- Nadarang/ Vedi: Pandit Dilipchandra Vedi
- Haripriya: Pandit Harishchandra Bali
- Sanehipiya: Ustad Ghulam Kader Khan
- Shubhrang: Mrs. Shubhda Paradkar
- Anand: Pandit Prahlad Ganu
- Guniye: Pandit Vasantao Kulkarni
- Yashrang: Pandit Yashwantbuwa Joshi
- Rasikapiya: Pandit Dhruvtara Joshi
- Nigun: Pandit Neelkanth Abhyankar
- Manharpiya: Ustad Abdullah Khan

Apart from this, there were also talented orators like Pandit Gajanan Buwa Joshi, who did not use any pseudonym in his compositions, but his musical style and wisdom are directly reflected in his compositions.

• **KIRANA GHARANA**

Ustad Abdul Karim Khan is considered to be the founder of Kirana Gharana. His residence was in a village named Kirana in Uttar Pradesh, hence his Gharana was named as Kirana. The old name of 'Karana' has also been read as "Karnapur" ("कर्णपुर").³ Actually, the famous Binkar "Bande Ali Khan" is said to be related to this Gharana. But Abdul Karim Khan and Abdul Waheed Khan propagated this singing, hence they are the founders of this Gharana.⁴ It is believed that Abdul Karim Khan Saheb gave importance to meend and kann based singing. By listening to singers at various places, he emphasized on making his singing more effective and because of his sharp voice, he gave importance to aalap based singing with the expression and incorporation of kann and meend. He used to present the singing which displayed the subtle

space in a very impressive manner by decorating it with help of meend and kann.⁵ The singing of Kirana Gharana is based on Aalap. The specialty of this tradition is to give importance to some vital notes of the raga and create a web of notes while presentation. Various types of Aalaapchari, melodiousness and excellent use of Meend are one of the many characteristics of this tradition. A special technique of moving from one note to another is visible in this legacy. The progress of a raga is done by gradually increasing one note. The melodiousness and clarity of the voices is the special forte of this gharana. Due to Binakar's connection with this gharana, there is more use of tenacity, elasticity and sweetness in their presentations. Presentation of ragas like Todi, Puriya, Darbari and Malkauns etc have been appreciated widely by the music enthusiasts.

Eminent Artists: Guardians of Kirana Legacy

- Ustad Abdul Wahid Khan
- Ustad Abdul Karim Khan
- Pandit Bhimsen Joshi
- Gangubai Hangal
- Jayateerth Mevundi
- Sawai Gandharva
- Hirabai Barodekar
- Jitendra Abhisheki
- Vidushi Prabha Atre

In the huge ocean of Hindustani classical music, Kirana Gharana is seen as a long-lasting tradition. Its roots can be traced in the town of Kirana in Uttar Pradesh and is said to have a global audience and acceptance in the present scenario. Kirana Gharana has witnessed the genius of maestros like Pt. Bhimsen Joshi who have further shaped the trajectory and identity of this tradition. Each artist of this legacy has been a torch bearer of this legacy that has been marked by his/ her melody and uniqueness which has further ensured that gharana's spirit resonates along the ages and the eras. The Kirana Gharana has an emotional depth and has been

committed to its tradition. This is a testimonial of how this gharana tradition has been a timeless beauty in the context of Hindustani classical music.

- **PATIALA GHARANA**

The Patiala Gharana, a distinguished school of Hindustani classical music, was established by Ustad Ali Baksh and Ustad Fateh Ali Khan, popularly known as "Aliya-Fattu." Drawing inspiration from multiple gharanas, including Jaipur, Delhi, Gwalior, and Kirana, they forged a distinctive style that took root in Patiala, lending the name to the gharana. The Patiala Gharana is renowned for its vocal artistry, characterized by the purity of notes, seamless navigation across three octaves, and a soft, lyrical quality in its renditions.

A defining feature of the Patiala Gharana is its use of “Bol-Baant” (lyrical variations), and taan (rapid melodic passages), which are executed with remarkable strength and control. Ustad Bade Ghulam Ali Khan is considered the foremost exponent of this gharana, and his mastery of the art made him synonymous with the Patiala style. His singing incorporated an effortless flow of notes, lyrical beauty, and a balance of grace and power, setting the benchmark for future generations of artists in the gharana. Other notable figures from the Patiala Gharana include Miya Jaan Kale Khan, the uncle of Bade Ghulam Ali Khan, and Alibakhsh, his father, both of whom helped shape the gharana’s early identity. However, it was Bade Ghulam Ali Khan's innovative interpretations and mastery of classical compositions that truly elevated the Patiala Gharana to national prominence. The distinctive elements of the Patiala Gharana, including its elegant “Bol-Taant”, strong emphasis on lyrical ornamentation, and dynamic use of multiple octaves, continue to influence and inspire classical musicians today. Its fusion of emotion, technical skill, and vocal agility sets it apart from other gharanas, cementing its place as one of the most celebrated traditions in Indian classical music. In this way, the main characteristics of this gharana can be considered as lyricism, abundance of bolang and strength of taan.⁶

- **DILLI GHARANA**

The Dilli Gharana, a distinguished school of Hindustani classical music, boasts a heritage deeply rooted in the historical and cultural embroidery of India. While pinpointing the exact origin is challenging due to the inconsistent chronological data in the oral tradition, the gharana's emergence is often associated with significant historical events and influential

figures. Hazrat Amir Khusrau, a polymath and Sufi mystic, is often credited with laying the foundation of Dilli style of vocalism and Khayal gayaki, a prominent genre in Hindustani classical music. His innovations in musical forms and compositions contributed significantly to the musical landscape. One narrative attribute the establishment of the Delhi Gharana to Tanras Khan, also known as Qutub Baksh. He is regarded as a pivotal figure in the gharana's early development, having received musical training and inspiration from Miyan Achpal. During the reign of Muhammad Shah Rangile (1719-1740 AD), the court musicians Mian Niyamat Khan 'Sadarang' and Firoz Khan 'Adarang' played a crucial role in advancing Khayal singing. Their contributions marked a significant chapter in the evolution of the Dilli Gharana. Some notable stalwarts of this legacy are: -

- Ustad Zahoor Ahmed Khan
- Ustad Hilal Ahmed Khan
- Ustad Chand Khan
- Ustad Zafar Ahmed Khan
- Ustad Bundu Khan
- Ustad Naseer Ahmed Khan
- Ustad Mehmood Dhaulपुरi
- Vidushi Prof. Dr. Krishna Bisht
- Ustad Iqbal Ahmed Khan
- Prof. Dr. Najma Praveen Ahmed
- Prof. Dr. Anjali Mittal
- Ustad Tanveer Ahmed Khan
- Ustad Imran Khan

• **JAIPUR GHARANA**

Alladiya Khan Saheb is considered to be the founder of this gharana. Alladiya Khan was originally a resident of Jaipur (although he mostly lived in Kolhapur). That is why her singing became famous by the name of 'Jaipur Gharana' or 'Alladia Khan's Gharana'. Gwalior Gharana had an influence on Alladia Khan's singing." Alladiya Khan received education from his father, uncle and cousin (Ahmed Khan, Jahangir Khan and Daulat Khan respectively) and due to his characteristics, his singing held a special place. Alladia Khan had two sons, Manji Khan and Bharji Khan, both of whom were well acquainted with the singing of their family. There was

no promotion of Thumri and Ghazal etc. in this gharana, but still Manji Khan sometimes sang Thumri and used classical music in it to the best of his ability. For the characteristics of this gharana, we have to pay attention to the singing of Alladiya Khan Saheb. His singing was natural, free and soft, paying attention to each measure of the taal, his notes and arrangements were at subtle places between two measures. His singing was melodious, melodious and sonorous. Your movements were also not straight but were jerky. Vowels and letters are intertwined in speech. The pronunciation and voice were very full. In this singing, rhythmic tone has been considered as the basis, that is, tone and rhythm have been given equal importance. In their tradition, the rhythm of singing is very slow and fast rhythmic tunes are sung in it. It is said that in this gharana it is not mandatory to sing Dut Khayal after Vilambit. At present, the famous and talented singer of this gharana, Shri Mallikarjun Mansoor had also received education from Bharji Khan and Manji Khan. Apart from you, the names of Kesarbai Kerkar, Modhubai Kurdikar and Lakshmibai Jaghav are notable as other representatives of this gharana. Open voice, dhrupad in singing and sarbatti tones of tappa singing are the main characteristics of this gharana. Firstly, starting from Aalap Anga, suddenly coming to Sam with a force till one or two beats are left, creating an illusion in the listeners of missing the Taal till the end and catching it, hiding the Taal, cooing, etc., taan force screw like, spin, curve. And some miraculous and diverse parts like Tedhi, Tan-Paalte etc., taking the curve method etc. are also included in this singing.

• **SAHASWAN GHARANA**

Three persons are considered to be mainly associated in this gharana. Fida Hussain Khan, Nisaar Hussain Khan (Badaun) and Inayat Hussain Khan. Inayat Hussain Khan is also said to be associated with the Rampur Gharana. He was the son-in-law of Hadu Khan and disciple of Bahadur Hussain Khan. Among his disciples, Ramakrishna Dabhe Buwa, Chhajju Khan Nazir Khan, Khadim Hussain Khan, Mushtaq Hussain Khan etc. are famous. Mushtaq Hussain Khan was the son-in-law of Inayat Hussain Khan. He received music education from your father Kallan Khan, but first of all from your maternal uncle Puttan Khan. You also learned a lot from your father-in-law Inayat Hussain Khan. After that he became the disciple of Ustad Wazir Khan. He also stayed in Rampur Darbar. He received the President's Award in 1952. His son Ishtiaq Hussain Khan became famous as a good singer and younger son Ishaq Hussain Khan became famous as a good harmonium player. The name of another vocalists of this tradition is Imdad Khan. He was a resident of Sahaswan. He received formal music education from Hadu Khan. His two sons Amjad Hussain Khan and Wajid Hussain Khan both are musical stalwarts.

Ustad Haider Khan was a singer of Sahaswan tradition. He gained a lot of fame in Maharashtra. Won many awards in Nepal's Jalsa and finally got appointed to Rampur Nawab Hamid Ali Khan. Maharaj Siyaji Rao Gaekwad was pleased with the singing of Nisar Hussain Khan, son of Fida Hussain Khan and appointed him in his court, but later he left the job and came to Badaun to live. His tone was very melodious and could reach up to three octaves.

- **INDORE GHARANA**

Indore Gharana was established by Ustad Amir Khan. Eventually this Gharana is believed to be branched out from Bhendi Bazaar Gharana because his father, Ustaad Shahmir Khan was an excellent Sarangi player and his initial music training was done under Bhendi Bazaar Gharana. Ustad Shahmir Khan's father passed away when he was fifteen years old, hence he grew up under the care of his maternal uncle who was a Sarangi player in a court. There he started getting training of playing Sitar, but he also got the vocal training upto the age of 15 years (till the time of his father's demise). Hence, he learnt the nuances of Sarangi very easily. He also got vocal training from Nazeer Khan and Chajju Khan. He learnt the Merukhand technique from them and came to Indore. He had a purely musical environment at his home. Hence, Ustad Amir Khan grew up in a musical environment. He initially started getting trained in Sarangi but later he was trained in vocals by father. He started performing on stage from an early age. Ustad Amir Khan's singing style was mainly Merukhandi but his singing style was influenced by various artists. Ustad Rajab Ali Khan was well known for his difficult Drut Taans and Bolbaants, which could easily be seen in Ustaad Amir Khan's singing style. Ustad Abdul Wahid Khaan of Kirana Gharan used to sing Vilambit Khayal in Jhoomra taal. Ustad Amir Khan was influenced by it and he also used to sing his Vilambit Khayal in Jhoomra Taal. He was also influenced by traditional Compositions sung by Abdul Wahid Khan. He inculcated all of these techniques in his singing style and sang it under the name of Indore Gharana. several artists have denied to accept Ustad Amir Khan's singing style under the name of Indore Gharana reasoning that it doesn't qualify three generations of Guru-Shishya Parampara but now they cannot argue at this point because Pandit Baldev Raj Verma, a student of Ustad Amir Khan's student Pandit Amarnath, has been performing on stages and presenting his Gharana's singing style in All India Radio as the top-grade artist. Some of the stalwarts of Indore Legacy:

- Ustad Amir Khan
- Pandit Amarnath
- Shrikant Bakre

- Gajendra Bakshi
- Poorvi Mukherjee
- Pradyumn Mukherjee
- Singh Brothers (Tejpal Singh & Surinder Singh)
- Gokulotsav Maharaj
- A.T. Kanan
- Mukund Goswami (Veena Player)
- Muneer Khan (Sarangi Player)
- Ram Narayan (Sarangi Player)
- Kankana Banerjee
- Ajit Singh Pental
- Narayan Rao Devbaksh Pawar
- Bhimsen Sharma
- Surendra Shankar Awasthi
- Amarjeet Kaur
- Shanti Sharma
- Baldev Raj Verma
- Mahendra Sharma
- Brij Bhushan
- Chandranath Chatterjee
- Rekha Bharadwaj

1.4. ORIGIN & DEVELOPMENT OF INDORE GHARANA AND GURU-SHISHYA PARAMPARA IN INDORE

Indore has always been a city with colourful and rich history. Indore was originally and initially known as Indreshwar. This was after the famous ancient temple known as Indreshwar Temple. At that time this city and temple was known to be dedicated to Lord Shiva (Geddes & Bromley, 2017). It was built in 10th century by King Indra III. Later Subedar Malhar restored the temple in 1741 who wanted this city to be called Malharnagari but it did not happen and the city came to be called as Indore (Sen, 2011; Javlekar, 2002).

Indore's origin however dates back the late 15th century when the city was limited to being a small village along the river Saraswati. It is currently known as Juni Indore (Choudhari & Patil, 2019). It was a place for the religious voyagers who used to go to religious cities like Ujjain and Omkareswar (Dasgupta, 1997). The travellers used this place for resting and as a stopping point. Later it was a place for resting of the Mughal armies and the Marathas as the political dimensions started altering. The business community at that time including the Zamindars also known as the landlords from a nearby place called Kampel saw this place having a lot of potential for trade and subsequently decided to settle there (Singh, 1987). Therefore, they built a fortress to protect the town from foreign invasions. This created a wall around the city of Indore (Tiwari, 2024; Vijaykumar, 2016). The city thus kept on growing, becoming a point of attraction for other traders. The city kept getting more populous even and prospering even when the war threats were always looming. The city saw trade and commercial activities growing leaps and bounds and flourishing (Joshi, 2013; Chandra, 1977). The landlords kept investing in the city contributing to its growth. Indore thus marked itself as a major and prominent trading centre in the region. Even today Indore stands tall as an important city with deep and strong cultural roots. Indore made tremendous progress as discussed but the foundation for modern Indore is attributed to the work of Holkar dynasty, a famous dynasty that transformed the complexion of the history of Indore. It thus becomes imperative to know more about how the Holkar dynasty architected the future of Indore.

1.4.1. HOLKAR DYNASTY

The Holkar dynasty was prominent kingdom in India. They were the Maratha Kings who later became Maharajas of Indore (Akhtar, 2018). Initially they were part of the Maratha Empire but later they came under the British rule (Singh, 2020). Since Indore had turned into an important trade center, the local area headquarters was moved there in 1720. Later, the Maratha Peshwa

Baji Rao I acquired the right to collect taxes from the region in 1724 (Gordon, 1977; Benninger, 1993). In addition to that, Malhar Rao Holkar, a leader from the Maratha Empire was bestowed with the control of Malwa region (Gupta, 1955). He created Holkar State in 1732 and built a camp called Malharganj in 1734. Ahilyabai Holkar who succeeded him later built many temples and moved the capital to Maheshwar (Cummings, 2017). After Ahilyabai the ruling was done by her adopted son known as Tukoji Rao Holkar. He briefly ruled and later Yashwantrao Holkar took over the reigns (Deshpande, 1987). Yashwantrao was unique and tried to unite other kings but he failed. He signed a peace treaty with the Britishers in 1805. As time went by, Yashwantrao's son, Maharaja Malharrao Holkar II became the ruler at a young age (Choudhari & Patil, 2019). Till Malharrao Holkar became mature enough to rule, His mother, Maharani Tulsabai, managed the administration. She was later betrayed and killed. Malharrao III eventually took control and moved the capital to Indore. Then happened the Third Anglo-Maratha War and there was a fight between the Holkars and the British Army wherein the Holkars lost much of their land (Verghese, 1999). As a princely state they became part of the British Raj. Later when railways were introduced in 1875, Tukojirao Holkar focused on the development and prosperity of Indore (Hossain, 2019).

During the period of Sepoy Mutiny in 1857, Holkars supported the British and it was evident when they appointed T. Madhava Rao as Indore's administrator (Rand & Bates, 2013). Yashwantrao Holkar-II ruled till Indian became independent. Later Indore became part of Madhaya Pradesh. Post India's independence, Yashwantrao Holkar signed the treaty of accession with the Union of India that made Indore a part of India (Akins, 2023). Indore was also given an important role when British created headquarter in Indore for the Central India Agency thus making it a political residency. However, the development initiatives like the electric supply, a fire brigade and urban planning came under the British rule only when the first master-plan was made in 1918 by Patrick Geddes.

1.4.2. KINGS OF INDORE

The royal ancestry of Indore has been aptly chronicled in a government website titled Smart City Indore, a website dedicated to the history of different smart cities of India including Indore. The description of royal ancestry is as shown below:

1. Malhar Rao Holkar I (r. 2 November 1731 – 20 May 1766). Born 16 March 1693, died 20 May 1766
2. Male Rao Holkar (r. 23 August 1766 – 5 April 1767). Born 1745, died 5 April 1767

3. Ahilya Bai Holkar (first as a regent on 26 May 1766) (r. 27 March 1767 – 13 August 1795). Born 1725, died 13 August 1795
4. Tukoji Rao Holkar I (r. 13 August 1795 – 29 January 1797). Born 1723, died 15 August 1797
5. Kashi Rao Holkar (r. 29 January 1797 – January 1799) Born before 1776, died 1808
6. Khande Rao Holkar (r. January 1799 – 22 February 1807) Born in 1798, died 1807
7. Yashwant Rao Holkar I (first as a regent from 1799) (r. 1807 – 27 October 1811). Born 1776, died 27 October 1811
8. Malhar Rao Holkar II (r. 27 October 1811 – 27 October 1833) Born 1806, died 27 October 1833
9. Marthand Rao Holkar (r. 17 January 1833 – 2 February 1834). Born 1830, died 2 June 1849
10. Hari Rao Holkar (r. 17 April 1834 – 24 October 1843). Born 1795, died 24 October 1843
11. Khande Rao Holkar II (r. 13 November 1843 – 17 February 1844). Born 1828, died 17 March 1844
12. Tukoji Rao Holkar II (r. 27 June 1844 – 17 June 1886). Born 3 May 1835, died 17 June 1886
13. Shivaji Rao Holkar (r. 17 June 1886 – 31 January 1903). Born 11 November 1859, died 13 October 1908
14. Tukoji Rao Holkar III (r. 31 January 1903 – 26 February 1926). Born 26 November 1890, died 21 May 1978
15. Yashwant Rao Holkar II (r. 26 February 1926 – 1948). Born 6 September 1908, died 5 December 1961

1.4.3. BRITISH INDORE AND MODERN INDORE

After losing to the British forces in 1817, the Mandsaur Treaty was signed by the Holkars that once again made Indore the capital (Singh, 1987). This incident marked the starting of a transition in history Indore's development. It was a period of blending Mughal and Maratha

styles with British influence. Amidst all the development, education was playing a key role in the prosperity of Indore. It can be said that the educational institutions played a very important and key role in shaping the complexion of Indore. Especially in the south-eastern part of the city, the influence was more easily visible. Planned and strategic industrial development was also a key consideration during the period when Maharaja Tukoji Rao II's was ruling from 1852 to 1886 (Kunte, 1915). At this period efforts were being made for taking Indore or elevating it to a different level altogether in terms of economy through planned industrial development. Krishnapura Bridge, Krishna Bai Chattri and roads construction was done and this marked the significance of this rule further making Indore a more prominent city in the context of culture and development. As mentioned before, once the railways were introduced, Indore witnessed growth leading to enhanced business opportunities. Maharaja Shivaji Rao Holkar handed over the throne to his son, Maharaja Tukoji Rao III, in 1903. Under his able leadership, Indore kept growing. He initiated some prominent development programs that led to the construction of places and landmarks like Manikbag Palace, Maharani Saraya, Gandhi Hall, Old High Court Building, Yashwant Niwas and Tukoji Rao Hospital which is now known as MTH compound. Just like railways, the introduction of electric supply too changed the complexion of Indore. It was followed by the establishment of a fire brigade system in 1909. In 1918, renowned architect and town planner Patrick Geddes was called by Darbar of Indore (Geddes & Bromley, 2017). He was called to promote strategic urban development. Geddes, as instructed, prepared a master plan for the city. In this way, he laid down the foundation for its future growth. In addition, to improve the city's transportation network, an expert known as Stemper was invited to develop a transport network plan for Indore. Between 1948 and 1956, Indore was the summer capital of the former Madhya Bharat state. Today, it is the commercial capital of Madhya Pradesh that reflects its rich history of development and planned and strategic growth.

As the connections along pilgrimage routes were developed, trade activities and commerce grew in pre-independence Indore. It made Indore the commercial capital of the central province. Then the construction of a new broad-gauge line boosted the growth as it connected Indore to Kanhdwa and the western parts of India. Post-independence also there were things being done to ensure that Indore continues to grow. There was the first planning initiative known as the Indore Development Plan (1974-1991). It was made under the Town & Country Planning Organization Act, 1973. This plan aimed to accommodate a population of 12.5 lakhs in an area of 21,410 hectares. The initial focus of development in Indore was on textile mills. Later, the first planned industrial area was proposed and on Sanver road, which was

successfully developed. Today Indore is an emerging commerce hub, industry, education and healthcare in Madhya Pradesh. Indore also boasts the unique distinction of being a place to both an IIM and an IIT. This shows how it has been a center for higher education and excellence in India. The presence of multinational companies like TCS, Infosys and Infobeans in the IT sector have created new opportunities and contributed to the city's modernization and smart development.

1.4.4. INDORE AND ITS CULTURAL DIVERSITY AND IMPACT OF PARTITION ON INDORE

The people of Indore come from diverse religious, social and cultural backgrounds. Many residents have come to Indore or migrated here for seeking employment opportunities or for educational purposes. This makes Indore a vibrant mix of traditions. Indore's culture reflects the existing and prevalent diversity further embodying the spirit of "Unity in Diversity". Modern Indore is home to Hindus, Muslims, Christians, Jains, Sikhs, Parsis, Sindhis, Bohras and Bahais who have been living and coexisting peacefully in harmony since decades (Billlore, 2021). The city is multilingual with residents speaking languages like Hindi, Sindhi, Malwi, Marathi, Gujarati, Bengali, English and many more such languages. People of Indore are known for their sociable and friendly nature always showering warmth and hospitality towards anyone who wishes to embrace Indore and that has made Indore stood the test of times since ages. The city's culinary scenario and texture also mirrors its cultural diversity (Dalmia & Sardana, 2012). It offers a wide range of cuisines. From traditional Malwa dishes to Gujarati, Marathi, South Indian, Bengali, Kashmiri, Rajasthani and UP cuisines all are prominent and easily available in Indore. Indore is renowned for its Indian street food as well.

Apart from this Indore is also a hub for art and craft. Hand Block Printing, Tie & Dye, Batik, Jute, Zari Work and Stuffed Leather Toys are popular crafts visible in all corners of the city. The art of tying and dyeing, known as Bandhani or Bandhej are also very popular in Indore. Batik paintings of Indore are also very popular in Indore and involves applying wax to fabrics before dyeing them, creating unique designs. Indore's jute handicrafts, Zari work and stuffed leather toys are highly sought after in the international market. The city celebrates a plethora of traditional and modern Indian festivals, including Makar Sankranti, Holi, Diwali, Eid, Christmas and New Year's Eve. Ahilya Utsav, commemorating the death anniversary of Queen Ahilya Bai Holkar, is a significant festival in Indore. It can be said that Indore's diverse crafts

and vibrant festival celebrations, such as Makar Sankranti and Ahilya Utsav, contribute to its global appeal.

For the entertainment too Indore holds a significant place. The Yeshwant Club and Sayaji Club/Hotel are prominent supporters of art and music. They are known to be hosting talented performers from around the world. Indore also has several major art centers which includes the Devlalikar Kala Vithika, Ravindra Natya Grah (RNG), Mai Mangeshkar Sabha Grah, Anand Mohan Mathur Sabhagrah, DAVV auditorium and the Brilliant Convention Centre. The city also has a thriving rock and metal music culture, with Nicotine, one of its earliest and most renowned bands, leading the way as pioneers of metal music in Central India. The partition of India in 1947 brought significant changes to Madhya Pradesh which included its main city, Indore. The partition compelled plenty of people to relocate. Especially those living close to the newly demarcated border with Pakistan. Even though the Madhya Pradesh did not share a direct border, it witnessed an influx of refugees from regions like Punjab and Sindh (Dutta, n.d.). It significantly changed its demographic composition. Scholarly works such as "The Partition of India" by Ian Talbot and Gurharpal Singh provide deeper insights into the side-effects of partition on various Indian regions that includes Madhya Pradesh. The literature claims that the side-effects of the partition included the shifts in population dynamics, economic landscapes and the societal structures. In addition to this the "Indore: Development Plan, 2001-2021" issued by the Indore Development Authority also offers valuable insights into the historical impact of partition on the city.

The partition disrupted trade routes and business ties with regions now part of Pakistan. It adversely impacted Madhya Pradesh's economy which included Indore since it lost access to markets and suppliers (Spate, 1948). The incoming refugees further strained the local economy and services. It demanded increased government expenditure to facilitate their settlement, posing challenges for state and local leaders. Scholarly works like "The Economic Consequences of the Partition of India" by Ashok Mitra offers comprehensive insights into the economic fallout of partition specifically the disruption of trade. Similarly, "India After Gandhi: The History of the World's Largest Democracy" by Ramachandra Guha also talks about the broader implications of partition on India's economy, including its effects on various states and cities.

1.4.5. ORIGIN & DEVELOPMENT OF GHARANA AND GURU-SHISHYA PARAMPARA IN INDORE

Ustad Amir Khan Sahab was not only an accomplished artist but also a great scholar. His art was a fusion of the principles instilled by his father and the inspirations drawn from eminent artists. He was not an ardent follower of the Gharana tradition but was a Gharana itself. His mentality was beyond the narrow thinking of the Gharana Parampara, due to which, instead of associating with any Gharana, he adopted some special elements from the singing of selected Gharanedar singers and created a new style through his contemplation, which he named after the city of Indore (Where he spent his childhood). The emergence of the Indore Gharana can be attributed to the multifaceted talent and contemplative approach of Ustad Amir Khan Sahib. His distinctive style of singing, shaped by his deep meditative practices and unique perspective, came to be known as 'Indore Gayaki' during his lifetime. While coining the term 'Amirkhani style', Khan Sahib himself expressed that "A Gharana is not named after an individual but after a place" (Singh & Arora, 2017). Ustad Amir Khan in one of his interviews claimed that these days I am singing in the name of Indore Gharana (Ali, 2000). According to Pandit Ravi Shankar ji, "One's own creativity is a very important aspect of Khayal singing and its best expression is visible in the singing of Ustad Amir Khan Sahib. He created his own individual style and left his mark on Khayal singing which is followed till today by top virtuoso singers (Ali, 2000). According to Acharya Brihaspati, "Amir Khan Sahib himself was a family, who came and went (Bhrashaspati, 1974). Ustad Amir Khan Sahib is considered as the patron of Indore Gharana in Khayal Gayaki. In fact, the devotees of Ustad Amir Khan Sahib's singing adopted Indore Gharana and its impact was clearly seen in their musical repertoires. In this family, there is no basis for the facts like lineage tradition, Ganda Bandhan and being a resident of Indore etc. No one from Ustad Amir Khan Sahab's lineage came into the field of music to take over his musical legacy, whereas his disciples have been trying to keep his singing flowing.

Ustad Amir Khan Sahib of Indore Gharana, elevated this tradition to unparalleled heights through his daily experimentation. Khan Sahib was the first to experiment with extreme delay in his singing (also known as ATI VILAMBIT), which was not seen in the performances of any other tradition before him. As a result of which we got to see a different colour of knowledge of Indore. After that, other families also adopted this new style of singing and made new experiments every then and now. Apart from this, the qualities of Khan Sahib's singing which includes his influence of South Indian music was also seen, which later proved to be a legacy of this siege. Raga Charukeshi, Hansdwani, Bairagi Bhairav is some of the great adaptations

of this rich legacy which was Later on taken forward by many artists of the next generation of this legacy.

The Guru-Shishya Parampara, or the teacher-disciple tradition, holds immense importance in the Indore Gharana, as it does in all classical music traditions of India. This sacred relationship between the teacher (guru) and the student (shishya) serves as the cornerstone of musical learning, transmission, and continuity. In the context of the Indore Gharana, the Guru-Shishya Parampara plays several crucial roles, which are integral to the preservation and evolution of this musical tradition. The Guru-Shishya Parampara facilitates the direct transmission of musical knowledge, skills, and techniques from one generation to the next. In the Indore Gharana, senior musicians pass down their expertise, repertoire, and stylistic nuances to their disciples through rigorous training and personal guidance. This ensures the preservation of the Gharana's unique musical heritage. Through the Guru-Shishya Parampara, the Indore Gharana maintains continuity with its rich musical legacy. Disciples learn not only the technical aspects of music but also the aesthetic principles, emotive expressions, and cultural nuances embedded within the Gharana's repertoire. This continuity ensures that the distinctive style and essence of the Gharana are preserved for future generations. Under the guidance of their gurus, disciples in the Indore Gharana have the opportunity to develop their own individual musical identities while remaining rooted in the Gharana's tradition. Gurus provide personalized instruction, nurturing each disciple's strengths, addressing their weaknesses, and encouraging creative expression within the framework of the Gharana's style. This results in a diverse yet cohesive community of musicians within the Gharana. The Guru-Shishya Parampara fosters a deep spiritual and emotional bond between the teacher and the disciple. In the Indore Gharana, this bond transcends mere instruction, with gurus imparting not only musical knowledge but also wisdom, inspiration, and mentorship. The intimate nature of this relationship fosters mutual respect, trust, and dedication, laying the foundation for lifelong learning and artistic growth. Beyond musical training, the Guru-Shishya Parampara instils important values, ethics, and principles in disciples of the Indore Gharana. Gurus serve as role models, embodying qualities such as discipline, humility, perseverance, and devotion to music. Through their exemplary conduct and teachings, gurus shape not just skilled musicians but also responsible custodians of the Gharana's cultural heritage.

The Guru-Shishya Parampara forms the lifeblood of the Indore Gharana, nurturing talent, fostering tradition, and cultivating a sense of belonging and identity among its practitioners. It is through this sacred bond between guru and shishya that the Gharana continues to thrive,

adapt, and flourish in the ever-changing landscape of Hindustani classical music. Numerous musicians have been influenced by the distinctive characteristics of the Indore Gharana, both directly and indirectly, through encounters with Ustad Amir Khan Sahib. Among those who received direct training from him were notable disciples such as Pandit Amarnath Ji, Shri A.T. Kanan, Pandit Tejjpal Singh and Surinder Singh (Singh Brothers), Mahendra Sharma, Shrikant Bakre, Ajit Singh Paintal, Prof. Ravindra Bisht, Gajendra Bakshi, Shankar Lal Mishra, Purvi Mukherjee, Kankana Banerjee, Mukund Goswami (Veena player), Munir Khan (Sarangi player), Pradyumna Mukherjee, Sultan Khan (Sarangi player), Hridayanath Mangeshkar, Shankar Majumdar, Surendra Shankar Awasthi, Bhimsen Sharma, Prem Prakash Johri, as well as Tom Ross from America, Amarjeet Kaur, D.P. Toke, and Kamal bandhopadhyay, among others. Many artists were deeply inspired by Khan Sahib's performances, absorbing his unique traits. Notable among these include Swami Gokulotsav Ji Maharaj, Shri Rasik Lal Andhariya, renowned sitar player Pandit Nikhil Banerjee, Pandit Bhimsen Joshi, Dr. Prabha Atre, Ustad Rashid Khan, and many more.

Several disciples of Ustad Amir Khan Sahib went on to become prominent artists of All India Radio, such as Pandit Amarnath Ji, Singh Bandhu, Munir Khan, Shrikant Bakre, Purvi Mukherjee, Surendra Shankar Awasthi, and others. Understanding the musical legacy of the Indore Gharana requires insight into the generations of artists who closely associated with Khan Sahib and learned from his profound expertise.

CHAPTER 2

REVIEW OF LITERATURE

The review of literature plays a vital role in any research by providing a strong foundation and context. It allows researchers to position their study within the broader academic field, identifying key trends, gaps, and areas that have already been explored. By doing so, it helps refine research questions or hypotheses, ensuring the study addresses new areas or unresolved issues. Moreover, a thorough literature review prevents duplication of previous work, allowing researchers to contribute fresh perspectives. It also supports the development of the theoretical framework, which is crucial for guiding the research methodology and analysis. Reviewing existing literature helps in selecting appropriate methods and tools, learning from previous successes and challenges, and refining the research design.

In addition, the literature review strengthens the validation of the study's findings by comparing them with established research. This process enhances the reliability and credibility of the conclusions. Finally, by demonstrating familiarity with the body of knowledge, the researcher establishes academic credibility and authority in the field. Thus, the review of literature is essential for shaping, informing, and validating research, ensuring it makes a meaningful contribution to the field. 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:

- Origin and Development of Hindustani Classical Music
- The Gharana Tradition and their Evolution in General
- Indore Gharana
- Ustad Amir Khan & Other Stalwarts

2.1. REVIEW ANALYSIS

Khasnabis (2019) explores the rich cultural synthesis between Hindus and Muslims in the Indian subcontinent, primarily focusing on the evolution of Hindustani classical music. The interaction between these two communities began as early as the 7th century with the arrival of Arab traders and intensified with the establishment of the Delhi Sultanate. This led to the assimilation of various art forms, including literature, architecture, and most notably, music.

Persian and Indian musical traditions blended, especially under Mughal patronage, fostering a syncretic musical tradition. The introduction of instruments like the sitar, which has possible Persian origins, symbolizes this cultural exchange. During the medieval period, Indian musicians began to adopt Persian musical styles to gain prominence in the courts of Islamic rulers. This fusion not only enriched Indian music but also introduced new thematic elements. Before the arrival of Islamic rule, Indian music was primarily devotional, but the new political scenario introduced an entertainment aspect, shifting the thematic content of music to include both devotional songs and praises for Mughal rulers.

Khasnobis further discusses the emergence of Dhrupad, a significant genre of Hindustani music that evolved from the ancient Prabandha form and flourished during the reign of Raja Man Singh Tomar of Gwalior in the 15th century. The court of Akbar the Great also played a pivotal role in the growth of Dhrupad, with musicians like Tansen incorporating Persian influences into their compositions. This synthesis is evident in the fusion of Persian and Indian languages in Dhrupad lyrics and the blend of devotional content with secular themes. Another significant development was the rise of Khayal, which eventually overtook Dhrupad in popularity during the reign of Muhammad Shah in the 18th century. The Khayal genre exemplifies the syncretic nature of Hindustani music, as it integrated elements of Persian music with indigenous Indian traditions. The paper notes that Khayal shared many characteristics with Qawwali, a form of devotional Sufi music, indicating a close connection between the two genres. Musicians like Nemat Khan "Sadarang" played a vital role in shaping the modern form of Khayal by blending Dhrupad elements into it.

In addition to Dhrupad and Khayal, other light classical genres such as Tappa, Thumri, and Ghazal also exhibit the influence of Persian musical traditions. These forms became popular in the 19th century, particularly under the patronage of Nawabs like Wajid Ali Shah of Awadh, who contributed to the development of Thumri. Khasnobis concludes by highlighting the continued syncretism in Hindustani music, as evident in compositions by both Hindu and Muslim musicians. Many musicians from the Muslim community composed devotional pieces for Hindu deities like Krishna, illustrating the deep cultural integration that took place over centuries. Even in modern times, Hindustani music remains a testament to the harmonious blending of Hindu and Muslim artistic traditions. This cultural syncretism is best exemplified by the popularity of Khayal and Qawwali, which continue to thrive as symbols of India's rich and diverse musical heritage. The paper underscores that while there were occasional social and political tensions between the two communities, the realm of art and music remained a

space where mutual respect and collaboration flourished. The evolution of Hindustani classical music serves as a profound example of this cultural unity, enriched through centuries of exchange and shared creativity.

Dogra (2018) states that the Guru-Sishya Parampara is a traditional system in Hindustani classical music where a guru passes down knowledge to a disciple over many years, teaching not only musical techniques but also moral and spiritual values. This close-knit relationship is formalized through the *ganda bandhan* ceremony, marking a lifelong bond. *Gharanas*, or musical lineages, are essential in this tradition, maintaining unique styles through generations. Reformers like V.N. Bhatkhande and V.D. Paluskar modernized music education in the 20th century, introducing notation and institutionalizing teaching, making music more accessible through universities and music schools.

Chawla (2005) offers an in-depth exploration of the pedagogical practices of her father and guru, Pandit Amarnath. Central to the book is the relationship Pandit Amarnath maintained with his disciples, where gender played no role in the teacher-student dynamic. Chawla emphasizes her father's belief that true learning happens when students inspire their teachers. Additionally, Pandit Amarnath regarded the Indore Gharana as rooted in the Dhrupad tradition, emphasizing that one's belonging to a gharana should be determined by karma (actions) rather than janmaa (birthright). This perspective reflects his forward-thinking approach to tradition and pedagogy, making the text a valuable resource for those studying both teaching methodologies and Indian classical music.

Amarnath (1975) addresses the challenges and evolution of music education within the context of the Guru-Shishya tradition. Amarnath emphasizes the importance of maintaining close, personal relationships between teacher and student, a core element of classical music pedagogy. He advocates for practical exposure through listening classes, which help students develop their musical temperament and a deeper appreciation for Hindustani classical music. Amarnath also discusses how modern institutions must adapt while preserving the essence of traditional teaching.

Pandey (2022) provides an in-depth analysis of the Indore Gharana, shedding light on the factors contributing to its decline in the modern era. One major aspect discussed is the shift towards academic formalization, which, although valuable for documentation, has led to a decrease in the number of prominent artists representing the Gharana. This academic focus has distanced the tradition from its core practice-oriented essence, weakening its influence in the

classical music sphere. Another critical factor is the absence of a central figure like Ustad Amir Khan Sahab, whose unmatched artistry and presence had been instrumental in the Gharana's prominence. Without such a leading personality to embody and further the tradition, the Gharana has struggled to maintain its visibility and relevance.

Pandey highlights how this lack of leadership and dwindling public attention have resulted in fewer artists emerging from the Indore Gharana, causing a notable decline in its prominence within the classical music community. The study indicates that these shifts pose a risk not only to the Gharana's traditional values but also to its survival in an era that increasingly values academic recognition over practice-based mastery. In today's scenario, the Gharana faces challenges in adapting to the modern world while preserving its traditional ethos. This includes finding ways to remain culturally relevant, nurturing new talent, and ensuring that the core elements of the Indore style are not lost amid broader changes in the musical landscape.

Singh (2021) delves into the distinctive features and the evolution of the Indore Gharana are meticulously examined, with a particular focus on the legacy of Ustad Amir Khan. This work highlights the technical nuances that define the Gharana, such as its emphasis on voice flexibility, the use of complex Merukhand patterns, and the introduction of Persian compositions. By focusing on the slow-tempo Khayal singing style and the meditative quality of the performances, the article shows how Amir Khan's approach to raga exploration, distinct from other traditions, helped shape the Indore Gharana into a unique style of Hindustani classical music.

This article is particularly valuable as a source of insights into the transmission of musical tradition within the Gharana system. It traces how the Indore Gharana, unlike others that require at least three generations to gain recognition, was shaped by a single innovator, Ustad Amir Khan, whose singular artistic vision has become a model for subsequent generations. By outlining the Gharana's specialized vocal techniques and their implementation in practice, this work provides an essential framework for any research into Gharana traditions, Khayal singing, or the broader influence of Indore Gharana on Hindustani music.

Banerjee (2013) delves into the origins and evolution of Ustad Amir Khan's unique style of Khayal singing. Despite resistance from some Kirana Gharana stalwarts who did not view Indore as an independent Gharana, Khan's disciples, Pandit Amarnath and Pandit Tejpal Singh, attribute his innovation to sharp intellect and deep analytical thinking. Khan's style incorporated influences from various sources, including Dhrupad maestros like Nasiruddin

Khan and Rajab Ali Khan. His approach to tempo was derived from multiple mentors: Abdul Waheed Khan (slow), Aman Ali Khan (medium), and Rajab Ali Khan (fast). Furthermore, Khan was deeply inspired by Sufi mysticism, particularly the teachings of Hazrat Amir Khusrau, which added a spiritual dimension to his singing. His innovative blend of these influences established the Indore Gharana as a distinctive entity in Hindustani classical music. Banerjee also highlights the lasting influence of Ustad Amir Khan's artistry on a number of iconic musicians. This includes Pandit Ravi Shankar (Sitar), Pandit Bhimsen Joshi (Vocal), Ustad Naseer Ahmed Khan (Vocal), Ustad Shahid Parvez (Sitar), Pandit Nikhil Banerjee (Sitar), Ustad Abdul Haleem Jaffer (Sitar), Pandit Jasraj (Vocal), Gaan Saraswati Lata Mangeshkar, and Jagjit Singh (Ghazal), among others. These maestros have drawn inspiration from Amir Khan Sahab's profound musical contributions, showcasing the wide-reaching impact of his unique style and legacy.

Ali (2000) emphasizes the lasting legacy of the Indore Gharana, with special reference to Ustad Amir Khan's prominent disciples, including Pandit Amarnath, Singh Brothers, Kankana Banerjee, Purvi Mukherjee, Dr. Ajeet Singh Paintal, Shrikant Bankre, A. Kanan, Dr. Premprakash Johri, Ustad Muneer Khan and many more. He also discusses Khan Sahab's indirect influence on other Gharanas like Dilli, Gwalior, and Kirana. Moreover, Ali highlights Amir Khan's impact not just on vocalists but also on instrumentalists playing the sitar, tabla, sarangi, and sarod. The influence of Khan's style is evident in his disciples' original compositions and scales.

Mishra (2002) provides a detailed exploration of the Indore Gharana, particularly emphasizing its technical aspects. He highlights that the tradition starts with the use of the Merukhand technique, also known as permutation and combination, which is key to its unique style. Alapchari, or the slow, meditative exploration of a raga, is prioritized over other elements, reflecting the influence of instrumental music on this tradition. The focus on vilambit laya (slow tempo) singing and the concept of "Theheraav" (stability or Calmness) are defining features, offering a more deliberate, nuanced approach to presenting ragas.

Mishra further discusses the external influences on the Indore Gharana, notably from other traditions such as Bhendibazar, Kirana, and Agra Gharanas, which helped shape the distinctive approach to Khayal singing. His research brings attention to how these influences, combined with Amir Khan Sahab's own innovations, have defined the core of Indore Gharana's musical legacy.

Singh & Arora (2012) offers a comprehensive analysis of Ustad Amir Khan's legacy in the realm of Hindustani classical music, with a focus on his contributions to the development of the Indore Gharana. The authors explore Amir Khan's distinctive style, influenced by the Kirana, Bhendibazar, and Agra gharanas, and emphasize his unique approach to Khayal singing, with special attention to *vilambit laya*. The authors further discuss the significant influence of Carnatic music, as well as Dhrupad gayaki, on the vocal style of Ustad Amir Khan. This fusion of musical traditions played a pivotal role in shaping the trajectory of the Indore Gharana and its subsequent torchbearers. The integration of these diverse influences enriched the gharana's vocalism, providing a unique and distinctive approach to Hindustani classical music.

The study also highlights how individuals from outside the Indore tradition have embarked on their musical journeys and achieved notable success by meticulously analyzing Ustad Amir Khan's recordings and performances. These external musicians have been deeply inspired by his innovative vocal techniques and have utilized his approach as a foundational element in their own artistic development. This phenomenon underscores the profound impact of Ustad Amir Khan's musical legacy, which continues to resonate across different musical communities and inspire new generations of musicians.

Kulshreshtha (2010) states that Ustad Amir Khan, a towering figure in Hindustani classical music, was instrumental in the creation and evolution of the Indore Gharana, a unique and influential style within the broader realm of Indian classical music. Born into a musically inclined family in Indore, India, Amir Khan's early exposure to music came through his father, Shahmir Khan, a sarangi player of the Bhendibazaar Gharana. Despite his initial training on the sarangi, Amir Khan's profound interest in vocal music led his father to focus on his vocal training, specifically in the Merukhand technique. This early and diverse exposure to music, including tabla lessons from a maternal uncle and frequent mehfils at his home, shaped his future as a vocalist.

In 1934, Amir Khan moved to Bombay, where he began his career as a classical vocalist, making significant contributions to the genre with several 78-rpm records and performances. His journey continued through Delhi and Calcutta, but he returned to Bombay after the partition of India. During these formative years, Amir Khan synthesized elements from various styles, including those of Abdul Waheed Khan, Rajab Ali Khan, and Aman Ali Khan, to forge a distinctive style that came to be known as the Indore Gharana. The Indore Gharana, founded

by Amir Khan, is marked by a synthesis of the grandeur and spiritual depth of Dhrupad with the elaborate and vibrant characteristics of Khayal. Amir Khan's unique approach is characterized by a meticulous presentation of badhat (progression) in ati-vilambit laya (very slow tempo), which transitions into sargams, taans, bol-taans, and Merukhandi patterns, culminating in a madhyalaya or drut laya (medium or fast tempo) chhota khayal or rubaidaar tarana. His performances were distinguished by their understated elegance, reverence, and an absence of flamboyance, reflecting a deep respect for the poetic and musical traditions of Khayal.

Amir Khan's influence extended beyond traditional concert performances. He played a crucial role in popularizing the tarana and integrating Persian compositions into his repertoire. His use of Jhoomra and Ektaal taals, along with a preference for a simple 'theka' from the tabla, further defined his style. Although his early training in the sarangi contributed to his intricate taans, his performances predominantly featured tanpura and tabla, with occasional harmonium accompaniment. In addition to his contributions to classical music, Amir Khan also ventured into film music, contributing to notable films such as *Baiju Bawra*, *Kshudhita Pashan*, *Shabaab*, and *Jhanak Jhanak Payal Baaje*, as well as a ghazal for a documentary on Ghalib. His disciples include prominent names such as Pandit Amarnath, A. Kanan, and Hridaynath Mangeshkar, among others. His style has significantly influenced many contemporary musicians and instrumentalists, including Rashid Khan and the Imdadkhani Gharana.

Recognized for his exceptional contributions, Amir Khan was honored with the Sangeet Natak Akademi Award in 1967 and the Padma Bhushan in 1971. His commitment to integrating elements from various gharanas and his emphasis on absorbing diverse musical influences cemented his legacy as a pivotal figure in the evolution of Hindustani classical music.

Mukherjee (n.d.) provides an in-depth exploration of Hindustani classical music, drawing insightful comparisons between Hindustani and Carnatic traditions. Mukherjee highlights that Hindustani classical music is deeply rooted in ancient Indian culture, with early texts offering detailed guidelines on music and singing. The arrival of Islam in India introduced new influences that blended with these ancient traditions, enriching the existing musical landscape. One significant change brought about by this cultural exchange was in the use of the tabla, a traditional percussion instrument. Although the concept of beats (taals) already existed in Indian music, the introduction of more intricate and defined sounds, known as bols, through the tabla marked an important development. This fusion of indigenous and external influences

eventually led to the formation of two distinct classical music traditions in India: Hindustani music in the North and Carnatic music in the South. Within Hindustani music, the tradition further evolved into various styles or gharanas, each marked by unique interpretations and techniques.

Connecting this with the research on Ustad Amir Khan and the Indore Gharana, we can see how Amir Khan's musical approach exemplifies this blend of historical influences. His style, which founded the Indore Gharana, drew upon the foundational principles of Hindustani music while incorporating elements of Dhrupad, Khayal, and even Carnatic influences. Much like the evolution of tabla playing, Amir Khan's own innovation through the amalgamation of different musical styles underscores the rich, layered history of Hindustani classical music. His approach to vocalism, including his intricate use of taans and Merukhandi patterns, reflects the gradual sophistication of the gharana system mentioned by Mukherjee, where different musical lineages have continuously absorbed and reinterpreted external influences to create distinct traditions within the broader framework of Hindustani music. The Indore Gharana, under Amir Khan's stewardship, thus becomes a testament to the ongoing fusion of historical and modern elements in Indian classical music, showcasing the dynamic nature of its evolution.

Goswami (2004) outlines the evolution of Hindustani Classical Music in detail, explaining how the music tradition has grown and adapted over centuries. Ancient Indian texts, such as the *Natyashastra*, provided a formal structure for music, with clear instructions on ragas, talas, and performance styles. However, as time progressed, Hindustani music underwent significant transformation, particularly with the arrival of Islamic culture in the medieval period. This period introduced Persian and Central Asian influences, which blended with the existing musical framework to form a new, enriched style. This fusion was instrumental in shaping what is now known as Hindustani classical music.

One of the key developments during this era was the emergence of the gharana system. Goswami (2004) highlights that as musicians moved across different regions of India, they developed their own distinct styles based on regional preferences, teacher-student lineage, and local musical traditions. These gharanas became centers of musical learning and were defined by unique approaches to melody, rhythm, and improvisation. Notable gharanas like the Gwalior, Agra, and Jaipur-Atrauli gharanas emerged during this time, each contributing its own interpretation to the broader Hindustani tradition.

Within this historical context, the Indore Gharana, founded by Ustad Amir Khan, came into existence in the 20th century as a later addition to the Hindustani classical tradition. Ustad Amir Khan synthesized elements from different gharanas and styles, including Dhrupad and Khayal, while drawing influence from masters like Abdul Waheed Khan and Rajab Ali Khan. His intellectual approach to music led to the formation of a distinct gharana that blended the spiritual depth of Dhrupad with the intricate melodic elaborations of Khayal. The Indore Gharana, with its emphasis on slow, deliberate badhat and sophisticated taans, became one of the important contributions to Hindustani classical music's ever-evolving landscape, reflecting the ongoing growth of gharanas as described by Goswami (2004). Thus, the emergence of gharanas, including the Indore Gharana, underscores the diversity within Hindustani classical music and its ability to absorb and transform influences over time.

Deshpande (2020) discusses the rich history of the Gharana system in Hindustani classical music, where each Gharana represents a distinct tradition with its own techniques, styles, and interpretations. The Indore Gharana, founded by Ustad Amir Khan, is one such unique tradition that has made a significant impact on the landscape of Hindustani classical music. Ustad Amir Khan developed this Gharana by synthesizing influences from various musical styles, including Dhrupad, Khayal, and even elements from Carnatic music. His approach blended the spiritual depth and grandeur of Dhrupad with the intricate, expansive improvisations of Khayal, creating a distinctive style that set the Indore Gharana apart. Much like other Gharanas, the Indore Gharana developed its own techniques, particularly in its presentation of the slow, elaborate badhat (progression) in *ati-vilambit laya* (very slow tempo). Amir Khan's performances were known for their intricate taans, sargams, and bol-taans, as well as Merukhandi patterns. His understated yet deeply emotional renditions reflected a restrained elegance, emphasizing the purity of raga and melody over showmanship. This intellectual and introspective style of singing became a hallmark of the Indore Gharana.

The Indore Gharana is not limited to just vocal techniques; it also deeply influences instrumental music. Ustad Amir Khan's early training on the sarangi played a crucial role in shaping his musical outlook, allowing him to incorporate complex instrumental taans into his vocal performances. His approach has inspired not only vocalists but also instrumentalists, reflecting the comprehensive nature of the Gharana. The evolution of the Indore Gharana is a testament to Ustad Amir Khan's innovative approach and his ability to merge various musical traditions into a cohesive and distinct style. It stands as an enduring legacy, contributing to the broader cultural and musical heritage of Hindustani classical music, much like the Dilli

Gharana did for Delhi. The Indore Gharana, with its meditative, sophisticated approach, remains a revered and influential tradition in Indian classical music, shaping generations of musicians and continuing to evolve through its practitioners.

Saxena (1982) states that Hindustani classical music is a system of lineage and pedagogy that traces its roots through a specific style, technique, and interpretation of music passed down through generations. Each gharana represents a unique tradition shaped by geographical, cultural, and historical influences, often founded by a prominent musician whose distinct style became the basis for the school. The importance of gharanas lies in their role in preserving musical heritage, ensuring continuity of techniques, and fostering innovation within a structured framework. This system promotes both individuality and tradition, where students (shishyas) not only learn from their gurus but also contribute their own creativity to the evolving legacy of the gharana.

The Indore Gharana, founded by Ustad Amir Khan, is a prime example of this tradition. Amir Khan synthesized influences from various gharanas, such as Dhrupad and Khayal, blending them with his intellectual and introspective approach to music. The gharana is known for its meditative, slow progression (badhat) in *ati-vilambit laya* and intricate taans, which have left a lasting impact on Hindustani classical music. The Indore Gharana, like other gharanas, stands as a testament to the importance of lineage, preserving tradition while embracing innovation and individual artistry.

Anand (1982) mentions the *gharana* tradition in Indian classical music serves as a vital framework for preserving and transmitting musical knowledge, styles, and techniques from one generation to the next. Each *gharana* represents a distinctive approach to raga and tala, shaped by regional, cultural, and personal influences of its founders and successors. Historically, *gharanas* were developed by specific lineages of musicians, and the knowledge was passed on within families or close-knit groups of disciples. These traditions helped to maintain the purity of musical forms while allowing for innovation within the structure of the *gharana* system. In the modern era, Indian classical music has seen significant transitions in response to evolving cultural, technological, and audience-driven requirements. Today's musicians are navigating the balance between tradition and modernity, where *gharana* traditions still hold importance but are being adapted to meet contemporary demands. Musicians often blend traditional elements with modern sensibilities, perform on global platforms, and use digital media for

wider dissemination. This has allowed for greater cross-cultural exchange, experimentation, and flexibility within the boundaries of established *gharanas*.

The Indore Gharana, founded by Ustad Amir Khan, exemplifies this transition while staying rooted in its distinctive style. Known for its slow and elaborate development of ragas in *ati-vilambit laya* and meditative approach to music, the gharana has adapted to modern requirements without compromising its core values. Ustad Amir Khan's intellectual and introspective interpretation of Khayal, his use of intricate *taans* and *bol-taans*, and a restrained, soulful style set the foundation for the gharana, making it both deeply traditional and modern. In the context of contemporary transitions, the Indore Gharana continues to thrive, with musicians from this lineage incorporating modern technologies, global platforms, and newer interpretations to reach a wider audience. The legacy of Ustad Amir Khan, with its blend of tradition and subtle innovation, has allowed the Indore Gharana to remain relevant while respecting the foundational elements of the *gharana parampara*. This ability to evolve while maintaining the purity of its traditions is what makes the Indore Gharana a significant player in the ongoing transformation of Indian classical music today.

Karnani (2005) mentions the musical contributions of Ustad Amir Khan, the founder of the Indore Gharana, marked a significant evolution in Hindustani classical music. His distinctive style, which merged elements from various traditions such as Kirana and Bhendi Bazaar, created a new dimension of Khayal singing characterized by its depth, meditative quality, and intellectual rigor. Amir Khan's focus on slow, deliberate *badhat* (progression) in *ati-vilambit laya* (very slow tempo), especially in *Jhoomra taal* (14-beat cycle), became a hallmark of the Indore Gharana. His approach emphasized a measured, contemplative style, with subtle melodic phrases punctuated by silence, allowing for reflection and creating a unique emotional intensity.

One of Amir Khan's innovations was the incorporation of intricate *Sargam* patterns, which he rendered with heavy *gamak* (oscillations) and sudden jerks. His sargams, covering the entire octave, borrowed elements from Bhendi Bazaar Gharana while maintaining a distinct character. The use of complex rhythmic patterns in his *Sargam* resembled the intricate *svarprasthas* of Carnatic music, further demonstrating his openness to diverse influences. His disciples, such as Amar Nath, Singh Bandhu, and Rasik Lal Andhariya, followed this approach, adopting the oscillatory and expansive *Sargam* techniques. Amir Khan's interpretation of *Tarana* was another area where he showed innovation. Unlike traditional *Taranas*, which consist largely of

syllables like 'Tan' and 'Dhim,' Amir Khan believed in the use of meaningful syllables, such as 'Allaru,' which have roots in Persian and are praises to Allah. He even incorporated Persian couplets into his *Taranas*, lending them a spiritual and exotic flavor. His renditions of *Taranas* in ragas like Megh, Suha, and Chandrakauns became celebrated for their lyrical brilliance and artistry, with delicate yet nimble *taans* adding to their appeal.

The aesthetic qualities of the Indore Gharana, shaped by Amir Khan's vision, centered around the idea of balancing repose in *Vilambit* (slow) singing with virtuosity in *Drut* (fast) passages. While the slow tempo allowed for deep meditative introspection, the faster sections showcased powerful, soaring phrases that often unfolded in the upper octaves. The Indore Gharana also emphasized ragas with depth and dignity, such as Todi, Puriya, and Darbari, which resonated with Amir Khan's contemplative style. Amir Khan's singular contribution was his ability to meld the spiritual and intellectual aspects of music. He treated rhythm as a subtle backdrop, instructing his *tabla* accompanist to maintain a steady *theke* (rhythmic pattern), so the focus remained on the melodic contours of the raga. His use of silence and measured *alap* (unaccompanied exploration of raga) with the *tabla* accompaniment was a marked innovation that borrowed the spirit of Dhrupad but adapted it for the Khayal form.

Toshniwal (2021) highlights Ustad Amir Khan's contributions to Hindustani classical music are marked by innovation, technical mastery, and a deep spiritual connection to his art. As highlighted by Toshniwal (2021), Amir Khan blended various musical traditions, including Carnatic and Hindustani, reflecting his deep respect for both systems. He rendered several Carnatic ragas like Hamsadhwani, Kalavati, and Charukeshi, and even composed a Persian song by Amir Khusrow in the Carnatic raga Ramapriya, renaming it Ram Kalyan/Priya Kalyan. His ability to focus on the *Jeeva Swara* (soulful note) of each raga and develop it further demonstrated his refined musical sensibilities.

Despite his training in the Kirana and Bhendi Bazaar Gharanas, Amir Khan frequently explored and performed ragas from other gharanas, showcasing his versatility. Rare ragas like Pancham Malkauns and Harikauns became part of his unique repertoire. He was also a master of *Tarana*, which he believed contained meaningful Persian words contrary to popular belief. Through research, he discovered that many of the syllables in *Tarana* had deeper meanings, often linked to Persian spiritual expressions. His famous *Tarana* "Yar-e-man Biya Biya" is a testament to this synthesis of linguistic and musical meaning. As a composer, Ustad Amir Khan believed that understanding a raga required familiarity with many *bandishes* (compositions), and he

created numerous *bandishes* under the pen name "Sur Rang." His compositions reflected his spiritual pursuit, and while he rarely performed semi-classical forms like *Thumri* in concerts, he was an expert in them. His fondness for poetry is evident in his raga-based film songs and ghazal renditions, which earned him wide recognition beyond the classical sphere.

Amir Khan's innovative approach to *sargam* singing, where he combined *gamakas*, *meend*, and intricate *taan* patterns, further exemplified his creativity. His rigorous *Merkhand* practice, which involved the permutation and combination of 5040 *taan* patterns, allowed him to develop remarkable vocal agility, mastering both complex and fast-paced *taans*. He softened the *gamakas* traditionally associated with *taan* singing and emphasized clear pronunciation, bringing out the emotional essence of the lyrics. Khan's influence extended to his *drut* renditions, which were influenced by the *Qawwali* style, and his ability to invoke deeper emotional *rasas* like *gambheera* through ragas such as Marwa and Darbari Kanada. His artistic philosophy of using the voice like a pyramid—strong in the lower octaves and softer in the higher—set the foundation for the Indore Gharana's emphasis on lower and middle octave development. His deep spiritual focus and technical innovations left an enduring legacy, influencing generations of musicians and elevating the Indore Gharana to a unique position in Hindustani classical music.

Vriksha (2022) offers an in-depth exploration of the life and music of Ustad Amir Khan, one of the towering figures in Hindustani classical music. The piece vividly portrays Khan's deep spiritual connection to his art, emphasizing how his music transcended mere technical prowess to reach into realms of deep emotional and philosophical expression. Vriksha highlights Ustad Amir Khan's unique approach to ragas, particularly his slow, meditative vilambit khayal presentations, which brought a sense of serenity and introspection to his performances.

Vriksha explains that Khan's music was marked by its minimalism, subtlety, and restraint, with an emphasis on silence and tonal purity. The article touches on his mastery of the khayal form, particularly his adept use of the lower octave (*mandra saptak*), which became a hallmark of his style. Another key point discussed is Khan's innovation in integrating influences from other musical traditions, such as Carnatic music, and his exploration of Persian roots in the Tarana form. The piece underscores Khan's intellectual approach to music, particularly his deep understanding of the psychological and emotive impact of notes and their progression within a raga. Vriksha captures the essence of Ustad Amir Khan's contribution to Indian classical music, presenting him not just as a technical virtuoso but as a spiritual seeker whose music sought to

elevate the soul. Banerjee's admiration for the maestro is evident throughout the piece, making it a heartfelt tribute to Khan's legacy.

Chaudhuri (2023) highlights the deep connection between Pandit Amarnath and Ustad Amir Khan, a Hindustani classical music legend. It focuses on Pandit Amarnath's significant role in persuading Ustad Amir Khan to sing a ghazal, despite the latter's reluctance due to his classical background. The article also delves into Pandit Amarnath's contribution to preserving Khan's musical legacy and his deep reverence for his guru. The piece illustrates their bond and their impact on Hindustani classical music.

Sakshi (2023) Ustad Amir Khan, a maestro of Hindustani classical music, is credited with founding the Indore Gharana. Born on August 15, 1912, in a musical family in Indore, his early training came from his father, Shahmir Khan, a sarangi player from Bhendi Bazaar Gharana. Amir Khan mastered various aspects of singing, blending influences from diverse gharanas and excelling in classical genres like khayal and tarana. His contributions extended to film music as well, leaving an indelible mark on Indian classical and cinematic music before his tragic death in 1974.

Pandey (2022) sheds light on Ustad Amir Khan's exceptional mastery of the Tarana genre, placing him on par with his expertise in Khayal. Unlike most artists, who traditionally followed Vilambit Khayal with Madhya taal or Drut Khayal, Ustad Amir Khan often chose to present Tarana in Drut laya, demonstrating his innovative approach to performance. His unique perspective on Tarana extended beyond its typical understanding as a showcase of rhythmic prowess and pronunciation skills. He vehemently rejected the common belief that Tarana syllables were meaningless, asserting that the words held mystical significance, often derived from Arabic and Persian languages. This outlook revolutionized the way Tarana was perceived and performed within the Hindustani classical tradition.

Ustad Amir Khan's technical innovations also contributed to his distinctive style. He was known for the subtle differentiation between the Sthayi and Antras through specific taans, which usually involved three or four notes per beat. His taans would begin in the middle octave and extend into the higher octaves, maintaining a constant speed while adhering to the aesthetic and grammatical rules of the raag. This precision and adherence to tradition, combined with his improvisation, set him apart from his contemporaries. The impact of his contributions can be seen in his notable recordings, such as those in Raag Chandrakauns, Raag Megh, and Raag Jog, which showcase his mastery of both Tarana and Khayal. His understanding of the deep

connection between Tarana and Sufi traditions, particularly the influence of the 13th-century poet Amir Khusro, who is credited with the invention of Tarana, provided a new perspective that reshaped the genre. Khan Sahib believed that Khusro's original compositions contained meaningful, mystical words, which were misinterpreted or simplified by later artists unfamiliar with their true significance. This reinterpretation of Tarana by Ustad Amir Khan became a subject of wide discussion among musicians, scholars, and critics, with prominent figures like Professor Chandrakantlal Das and Dr. Prabha Atre supporting his view that Tarana had deeper spiritual roots. Ustad Amir Khan's influence extended beyond his individual contributions to the larger trajectory of the Indore Gharana. His innovations in Tarana and Khayal singing set a standard for technical brilliance, spiritual depth, and a commitment to the aesthetic and intellectual aspects of music. These values became hallmarks of the Indore Gharana, which was deeply influenced by his approach. Modern artists of the Indore Gharana, who followed in his footsteps, adopted his emphasis on clarity of thought, purity of raag, and the use of meaningful expression in their renditions of Tarana. His legacy continues to guide contemporary musicians of the gharana, who strive to maintain the balance between tradition and innovation, ensuring that the spiritual and intellectual essence of Hindustani classical music remains intact.

Singh (2021) states that Ustad Amir Khan's style of rendering *Khayal*, often referred to as the Amirkhani style, is a distinctive and influential approach within Hindustani classical music. His aesthetic approach to *Khayal* singing was deeply rooted in philosophical, spiritual, and aesthetic concepts, with a strong focus on introspection and emotional depth. He placed emphasis on the profound exploration of the *raag* rather than merely showcasing technical brilliance. This thoughtful and meditative approach became the hallmark of the Amirkhani style, which significantly influenced generations of musicians within the Indore Gharana.

Central to Ustad Amir Khan's performances was the slow-tempo *Vilambit Khayal*, which served as the core of his expression. For him, the *Vilambit Khayal* was not merely a musical form but a medium for deep *raag* exploration. His method of using long, sustained notes and carefully developed phrases allowed the *raag* to unfold gradually, creating a meditative and reflective atmosphere. This slow elaboration of the *raag* provided his performances with a unique and timeless quality, enabling the audience to deeply connect with the emotional and spiritual essence of the music. One of the most defining features of Ustad Amir Khan's *Khayal* renditions was his use of innovative *taan* patterns. His *taans* were rhythmic and structured, often incorporating complex permutations of notes while maintaining the integrity of the *raag*.

Rather than rushing through the *taans*, Ustad Amir Khan executed them with meticulous precision, mirroring the deliberative pace found in his *Vilambit* performances. His approach to *taan* emphasized clarity and precision, always adhering to the aesthetic framework of the *raag*. A key influence on Ustad Amir Khan's style was *Dhrupad*, the ancient form of Hindustani classical music. While he primarily performed *Khayal*, his renditions carried the disciplined and austere qualities of *Dhrupad*. This influence was particularly evident in his focus on the purity of notes (*swara*) and *raag*, and his avoidance of overly decorative elements that might detract from the core emotional expression. Thus, his approach to *Khayal* represented a blend of *Dhrupad*'s rigorous discipline and *Khayal*'s improvisational freedom.

The Amirkhani style is also characterized by minimalism and a careful economy of ornamentation. Unlike many of his contemporaries, who relied heavily on embellishments like *murkis* and *gamakas*, Ustad Amir Khan employed these elements sparingly. His focus was always on the pure development of the *raag*, and any ornamentation was used subtly and thoughtfully to enhance the melodic progression without overshadowing it. Furthermore, Ustad Amir Khan's music was often described as spiritual and mystical. His renditions were not intended for entertainment in a superficial sense but were meant to evoke deeper emotional and spiritual responses in the listener. This spiritual depth became a defining feature of the Amirkhani style, significantly influencing the trajectory of the Indore Gharana. His introspective performances fostered a unique connection between the artist, the music, and the audience, transcending the technicalities of the performance. Ustad Amir Khan's approach to *Khayal* singing had a profound impact on the Indore Gharana. His emphasis on meditative, introspective performance shaped the gharana's evolution, and many modern artists within the gharana continue to follow his principles of emotional depth, purity of *raag*, and deliberate improvisation. His focus on minimalism, rhythmic precision, and spiritual expression remains an essential component of the gharana's identity in contemporary times.

Pandey (2023) argues that one of the key influences on the vocal dynamics and aesthetics of the Indore Gharana is Carnatic music, the classical music of South India. This influence is evident in the selection of ragas, the approach to melody and rhythm, and even the overall style of composition. The fusion of Carnatic and Hindustani elements created a unique sound for the Indore Gharana, and several exponents of the gharana—such as Ustad Amir Khan, Pandit Amarnath, and Dr. R.S. Bisht—have incorporated Carnatic nuances into their performances. According to Pandey, Ustad Amir Khan's approach to incorporating Carnatic music into his performances was not about imitation but rather integration. He saw the shared elements

between Hindustani and Carnatic music and believed that blending them could create a new and distinctive style of music. His collaboration with Carnatic vocalist M. Balamuralikrishna in *jugalbandi* performances is a prime example of this fusion. The Carnatic influence on Indore Gharana did not end with Ustad Amir Khan. His disciples and later exponents like Dr. R.S. Bisht, Pandit Amarnath, and Pandit Gokulotsavji Maharaj carried forward this legacy. Dr. R.S. Bisht, for instance, successfully integrated the aesthetics and technicalities of both Hindustani and Carnatic music into his performances, while Pandit Amarnath was known for his use of *gamakas* and intricate rhythmic patterns, both staples of Carnatic music.

Several distinguished exponents of the Indore Gharana, including Ustad Amir Khan, Pandit Amarnath, and Dr. Pandit Gokulotsavji Maharaj, have composed original pieces in Carnatic ragas. These compositions stand as notable contributions to the fusion and development of the gharana's musical legacy.

- *Raga Jansammohini* by Ustad Amir Khan
- *Raga Kirwani* by Dr. Pandit Gokulotsavji Maharaj
- *Raga Vachaspati* by Pandit Baldev Raj Verma

These compositions show a clear blend of both Hindustani and Carnatic styles, highlighting the versatility of the Indore Gharana artists. Pandey concludes by asserting that the influence of Carnatic music on the Indore Gharana contributed significantly to the development of a unique and vibrant musical tradition. The incorporation of Carnatic ragas, rhythmic patterns, and melodic structures into the gharana's repertoire has enriched its musical depth. This blending of styles has set the Indore Gharana apart from other Hindustani classical music traditions and helped sustain its relevance in modern times.

Sharma (2008) claims that in Indian classical music a bandish serves as a crucial framework for a raga performance, consisting of a specific set of lyrics and melodic phrases (swaras) set to a particular rhythm (tala). This framework helps musicians navigate the raga's mood and structure, guiding their improvisations and variations throughout the performance. The lyrics of a bandish often carry rich poetic and devotional content, reflecting themes from mythology, spirituality, or daily life, which allows performers to convey a wide range of emotions and connect with the audience on a deeper level. According to Sharma, Pandit Amarnath, a distinguished figure in the Indore Gharana of Hindustani classical music, made notable contributions through his compositions. His work reflects the unique approach of the Gharana,

blending traditional elements with innovative expressions. He composed a wide array of bandishes across various ragas, known for their intricate melodic and rhythmic patterns that showcase his deep understanding of the ragas. While adhering to traditional frameworks, his compositions often incorporate personal stylistic nuances, introducing innovative structures within classical forms.

Some of the original compositions by Pandit Amarnath include:

- **Raag Jayant Malhar:** "Ja Ja Re Badra Ja Re"
- **Raag Bihag:** "Tu Mora Sab Kuch Lage"
- **Raag Rageshree:** "Chain Dhundhee Jogi"
- **Raag Chandrakauns:** "Ab Nit Nit Sur Soo Bani Rahe Mori Preet"

These compositions showcase his mastery and innovation across a variety of ragas, reflecting his deep engagement with the art form. Sharma further asserts that the legacy of creating new compositions and preserving the rich traditions of the Indore Gharana has been integral to its teaching practices. After the demise of Pandit Amarnath, his disciples, including notable figures like Pandit Baldev Raj Verma and Bindu Chawla, continued to uphold and advance the heritage of their revered guru. They not only preserved the traditional teachings but also contributed original works, ensuring that the legacy of the Indore Gharana was carried forward and passed down to future generations.

Yadav (2022) further emphasizes the significant contributions of artists from the Indore Gharana in modern times, highlighting their role in creating new compositions and ragas while ensuring the preservation and transmission of their rich legacy. According to Yadav, the tradition and original compositions not only reflect the artistic vision of these musicians but also serve as a repository of the Indore Gharana's heritage, which has been meticulously preserved since the era of Ustad Amir Khan Sahab.

Specifically, Yadav identifies key figures in the modern times who have played a crucial role in this ongoing legacy:

- **Pandit Amarnath:** Known for his composition in **Raag Shyam Kalyan**, with the bandish "Jab So Jogi Aaye Sapan Mein," which reflects his mastery in blending traditional elements with innovative expressions.

- **Pandit Bhimsen Sharma:** Renowned for his rendition of **Raag Ahir Bhairav** with the composition "Jago Re Bhai Jago Re, Rain Gayi Ab Bhor Bhai Hai," demonstrating his ability to evoke deep emotions through classical forms.
- **Acharya Pandit Govufalotsav Maharaj:** Noted for his composition "Aaye Shyam Radhika Sang Ban Than Ke" in **Raag Bahar**, which showcases his creative approach to traditional themes and his contribution to the repertoire of the Gharana.
- **Pandit Baldev Raj Verma:** Recognized for his work in **Raag Parmeshwari** with the bandish "Janani Janani, Jagat Janani Parmeshwari," reflecting his dedication to preserving and innovating within the classical tradition.

These artists have not only preserved the traditional repertoire of the Indore Gharana but have also enriched it with their own compositions, ensuring that the legacy of their guru and the Gharana continues to thrive and inspire future generations.

2.2. RESEARCH METHODOLOGY

2.2.1. STATEMENT OF THE PROBLEM

The Indore Gharana, renowned for its distinctive approach to Hindustani classical music, has undergone significant evolution since its inception. Despite its rich legacy and contributions to the musical tradition, there is a notable gap in comprehensive, critical analysis of its journey, particularly in understanding how its core principles have adapted and influenced contemporary practices. This research aims to address this gap by critically examining the historical development, key compositions, and the impact of prominent artists associated with the Indore Gharana. Specifically, the study seeks to explore the ways in which the Gharana's traditional practices have been preserved, transformed, and transmitted across generations. It will also assess how modern artists have contributed to the Gharana's legacy while navigating the evolving landscape of Indian classical music. By providing an in-depth analysis, this research will contribute to a deeper understanding of the Indore Gharana's role in shaping and sustaining classical music traditions and its ongoing relevance in the present context.

2.2.2. OBJECTIVES OF THE STUDY

Objectives of this study are as shown below:

1. To analyse the journey of Indore Gharana critically
2. To identify the complete legacy of Indore Gharana
3. To study the contribution of stalwarts of Indore Gharana
4. To document the innovations done by the stalwarts of Indore Gharana
5. To critically analyse the difference between singing style of Indore Gharana & other Gharanas

2.2.3. TYPE OF DATA

1. Primary Sources:

Primary sources involve the direct collection of data and facts through various methods, such as:

- **Questionnaires:** Surveys designed to gather detailed responses from participants.
- **Telephonic Interviews:** Conversations conducted over the phone to obtain direct insights.
- **Videography:** Visual recordings of performances or events related to the study.
- **Observation:** Directly observing and documenting the phenomena or practices being investigated.

2. Secondary Sources:

Secondary sources use data that has already been collected and published by others. These include:

- **Books:** Scholarly texts providing background information and historical context.
- **Journals:** Academic articles that offer analysis, findings, and discussions on relevant topics.
- **Previous Case Studies:** Earlier research that provides comparative data and context for the current study.

The analysis of the collected data has been conducted using both qualitative and quantitative methods to ensure a thorough and comprehensive understanding of the subject.

2.2.4. LIMITATIONS OF THE STUDY

The limitations of this study on the "Journey of the Indore Gharana: A Critical Analysis" may include:

- **Scope of Historical Data:** Historical records and documentation related to the Indore Gharana might be incomplete or fragmented, potentially affecting the comprehensiveness of the analysis.
- **Subjectivity in Interpretations:** The study relies on both primary and secondary sources, which may include subjective interpretations and biases of the original authors or participants.
- **Availability of Primary Data:** Access to key individuals, such as prominent artists or their direct disciples, may be limited, impacting the richness of firsthand accounts and interviews.
- **Variability in Performance Practices:** Variations in performance practices and interpretations among different artists and generations within the Indore Gharana may complicate the analysis and comparison.
- **Language and Translation Issues:** If primary sources or interviews are conducted in regional languages, translation may affect the accuracy and nuance of the data.
- **Generalizability:** Findings specific to the Indore Gharana may not be easily generalized to other gharanas or musical traditions, limiting the broader applicability of the conclusions.
- **Evolving Nature of the Tradition:** The dynamic and evolving nature of the Indore Gharana's practices and compositions might pose challenges in capturing a definitive analysis of its journey.

CHAPTER 3

STALWARTS OF INDORE GHARANA

In the rich and evolving tradition of Hindustani classical music, stalwarts hold an irreplaceable position. These great artists are not merely performers of a specific style or Gharana but act as cultural custodians, preserving and elevating the legacy of their musical lineage. Their contributions go beyond their individual talents, as they shape and influence the generations that follow, ensuring that the essence of classical music is passed down with both integrity and innovation. Through their dedicated practice, unforgettable performances, and sincere mentorship, stalwarts continue to inspire musicians and listeners alike, leaving a lasting impact on the world of Indian classical music. One of the key roles of these stalwarts is to act as guardians of tradition. They maintain the purity of their respective Gharanas, which often spans centuries, and ensure that its essential features are preserved for future generations. At the same time, many of these great artists have also contributed to their tradition by innovating within the boundaries of their musical style. The ability to introduce subtle yet meaningful changes, whether through new techniques or fresh interpretations of ragas, ensures that the music remains relevant to contemporary times while still rooted in its historical ethos.

In addition to their role as performers, stalwarts are deeply involved in the transmission of knowledge through the guru-shishya parampara (teacher-student tradition). This ancient system of mentorship is one of the cornerstones of Hindustani classical music, and the great artists of each generation serve as vital links in this chain of knowledge. Through years of rigorous training and guidance, they not only impart technical proficiency but also pass on the emotional depth and philosophical understanding that are essential to mastering classical music. Their influence as teachers often extends far beyond their immediate students, as their disciples go on to become notable performers and teachers in their own right. The performances of these stalwarts are often considered the pinnacle of Hindustani classical music.

With their deep understanding of ragas and mastery over improvisation, they set new benchmarks for excellence. Their concerts are not merely displays of technical prowess but also emotional and spiritual experiences for the audience, conveying the profound depth that classical music can achieve. Through these performances, they inspire countless listeners, encouraging both appreciation and participation in the art form.

Recognition as a stalwart is not conferred lightly. The influence an artist has on their peers, disciples, and the larger musical community plays a significant role in establishing their stature. Many of the greatest names in classical music have also been revered for their contributions as composers, interpreters, and teachers. Their innovations and interpretations often shape the way ragas are understood and performed by future generations, making their impact long-lasting. Furthermore, many of these artists serve as global ambassadors for Indian classical music, introducing it to international audiences through concerts, collaborations, and recordings. This has helped bridge cultural gaps, fostering a greater appreciation for the richness of Indian music around the world.

When considering what defines a stalwart in Hindustani classical music, certain key factors come into play. First and foremost is the artist's mastery over their tradition, particularly their command of ragas, talas, and compositions. A stalwart must demonstrate a deep technical understanding of their music while also evoking the emotional and spiritual depth that the art demands. However, mastery alone is not enough. The artist must also contribute to the tradition, whether through innovation, composition, or new interpretations. Stalwarts are often those who have shaped the future of their tradition while remaining firmly connected to its roots.

Another critical element in defining a stalwart is their influence as a teacher. The ability to pass on knowledge and nurture the next generation of musicians is one of the most vital responsibilities of any great artist. Their role as mentors ensures that their musical legacy continues, as their disciples carry forward their teachings, further enriching the tradition. Recognition and respect within the musical community are also significant. Awards and titles may affirm their standing, but it is the deep respect they command from peers, critics, and audiences that truly cements their position. Additionally, stalwarts are often recognized for their longevity and consistency. A long and sustained career, marked by numerous performances, recordings, and mentoring, adds to their legacy. It is through decades of dedication and excellence that they are able to leave a lasting imprint on the world of Hindustani classical music. Stalwarts in Hindustani classical music are not just exceptional performers; they are the pillars of their musical tradition. By preserving and enhancing the legacy of their Gharana, mentoring the next generation of musicians, and sharing their music with audiences around the world, they ensure that the rich tradition of classical music continues to thrive. Their contributions to the art form are immeasurable, and their influence can be felt across generations.

3.1. STALWARTS OF INDORE LEGACY

Among the many Gharanas in Hindustani classical music, the Indore Gharana stands out due to its unique blend of subtlety and depth. This Gharana, established by Ustad Amir Khan, carries the ethos of combining technical precision with emotive depth. The Indore Gharana is primarily known for its distinctive interpretation of khayal singing, which focuses on slow, methodical development of ragas and nuanced improvisation. While the tradition itself plays a crucial role in defining the musical landscape of the Gharana, the stalwarts who have emerged from it are equally vital in sustaining its legacy.

According to *Deshpande (1989)* the journey of the Indore Gharana's stalwarts begins with Ustad Amir Khan, whose musical genius laid the foundation for this unique tradition. Amir Khan's approach to music was characterized by its deep introspection, precision in execution, and a meditative quality that sought to elevate the emotional experience of both the artist and the listener. His influence extends far beyond his own performances, as he shaped the musicality of generations of artists who followed him. Under his guidance, many disciples imbibed not only the technical intricacies of the music but also the philosophical depth that has come to define the Indore Gharana. While Ustad Amir Khan is often recognized as the central figure of the Indore Gharana, the contributions of other stalwarts such as Pandit Amarnath Ji further cement the Gharana's place in Hindustani classical music. Pandit Amarnath, a devoted disciple of Amir Khan, absorbed the finer elements of his guru's teachings and became a torchbearer for the tradition. He not only excelled as a performer but also dedicated himself to teaching, ensuring that the core principles of the Indore Gharana were passed on to the next generation. His students, many of whom have become accomplished artists in their own right, continue to uphold the values of this Gharana, ensuring its continuity.

The presence of such stalwarts is crucial in any musical tradition, as they serve as living links to the past while also forging new paths for the future. *Manuel (1989)* states that in the case of the Indore Gharana, these artists have been instrumental in keeping the tradition alive, even as Hindustani classical music has evolved in response to modern influences and global exposure. By maintaining the balance between tradition and innovation, they have kept the Indore Gharana relevant and respected in the contemporary music scene. An essential aspect of being a stalwart in any Gharana, including Indore, is the ability to mentor and guide others. The success of any musical tradition depends on its ability to thrive through subsequent generations, and the stalwarts of the Indore Gharana have excelled in this regard. Artists such as Pandit

Amarnath and others from this tradition have not only focused on their personal growth but have also dedicated themselves to nurturing young talent. The strength of their pedagogy is reflected in the wide array of disciples who continue to uphold the legacy of the Indore Gharana today.

3.2. ORIGINATOR OF THE GHARANA

Ustad Amir Khan, born on August 15, 1912, in Akole, Maharashtra, was a monumental figure in Hindustani classical music and is revered as the originator of the Indore Gharana. His influence on the world of classical music is both profound and transformative. His early years, marked by the loss of his mother when he was just nine, saw the beginning of his musical journey under the tutelage of his father, Ustad Shahmir Khan, an accomplished sarangi and veena player. Ustad Amir Khan was destined to become one of the most monumental figures in Hindustani classical music, revered as the originator of the Indore Gharana. His influence on the world of classical music is both profound and transformative, but his journey began in rather humble circumstances, shaped by the nurturing environment provided by his father, Ustad Shahmir Khan. A renowned sarangi and veena player, Ustad Shahmir Khan was not only a musician of great repute but also a figure of immense cultural and musical importance in his time. The early years of Amir Khan's life were marked by significant personal loss, particularly the passing of his mother when he was just nine years old. Despite this tragedy, music remained a constant in his life, thanks to his father's dedication to preserving and promoting the rich tradition of Hindustani classical music. Shahmir Khan took it upon himself to guide Amir Khan in both vocal music and instrumental proficiency, ensuring that his son was exposed to the highest levels of musical knowledge from a very young age. One of the most significant aspects of Amir Khan's early musical education was the frequent musical *baithaks* (gatherings) organized by his father at their residence. These baithaks were not just casual gatherings but vibrant, immersive sessions where some of the greatest maestros of Hindustani classical music would perform, exchange ideas, and engage in profound musical discussions. Legendary musicians like Ustad Rajab Ali Khan, Ustad Nasiruddin Dagar, Ustad Wahid Khan, Ustad Allah Bande, and Sarangi Nawaz Ustad Bundu Khan were regular participants in these sessions

For young Amir Khan, these baithaks were invaluable. They provided him with the opportunity to be exposed to the finest music at a formative age. He didn't merely witness the mastery of these musicians; he absorbed their styles, their methods, and the ethos that defined their music. Each session was a treasure trove of learning, where Amir Khan could observe firsthand the

intricacies of performance, the subtle emotional nuances, and the deep spiritual connection that true classical music embodied. According to *Badal (2021)* in addition to the musical exposure, the *baithaks* also gave Amir Khan something equally important: the opportunity to perform in front of these legends. After each of his musical presentations, he would not only receive their feedback but also their blessings. This ritual of performing for and learning from the stalwarts of Hindustani classical music left a lasting impression on the young Amir Khan, helping him develop a deep love and reverence for the classical arts. It is likely that these early interactions, combined with the encouragement and blessings from the maestros, ignited in him the passion that would later define his career. This exposure, coupled with his father's disciplined and methodical teaching, laid the foundation for what would later become Ustad Amir Khan's distinctive style—the slow and deliberate unfolding of a raga, imbued with spiritual depth and precision. It was these early years, surrounded by the sounds of sarangi, veena and khayal, and mentored by some of the greatest musicians of his time, that shaped the future of Amir Khan and contributed to his rise as a transformative figure in Indian classical music.

PERSONAL LIFE OF USTAD AMIR KHAN

Ustad Amir Khan's personal life was intricately tied to his family and his deep dedication to classical music. His early experiences, especially the loss of his mother and the guidance of his father, significantly shaped his emotional and artistic outlook. His exposure to musical greats from a young age, combined with his father's tutelage, laid the foundation for his lifelong devotion to Hindustani classical music, which became both his personal and professional identity. His mother passed away when he was just nine years old, leaving his father to take on both the roles of nurturer and teacher in Amir's life. The loss of his mother marked a significant emotional turning point in his early years, which likely deepened his attachment to his father and the musical traditions passed down through their family. The family moved to Indore when Amir was very young, and it was here that he spent much of his formative years. His father, known for organizing frequent **baithaks** (musical gatherings), made sure that Amir was exposed to the finest musicians of the time. These gatherings were not only pivotal for Amir's musical growth but also for his personal development. The close proximity to great musicians, who often blessed him after his performances, nurtured Amir's deep emotional connection to the art of classical music. While much of Amir Khan's life was centered around his music, his personal life involved his family, particularly his close relationship with his father and his younger brother Bashir Khan. His father took a personal interest in both his sons' musical education, and the family's rich musical environment further shaped his career. After his father passed

away in 1937, Amir Khan assumed greater responsibilities, including the continuation of his family's musical legacy. He is known to have lived modestly despite his towering achievements in the world of classical music, and his personal life largely revolved around his deep philosophical and spiritual engagement with music. Music for Amir Khan was not only a profession but a spiritual pursuit, and this often reflected in his lifestyle, which was quiet, contemplative, and focused on the arts.

THE SPECIALTIES OF USTAD AMIR KHAN'S GAYAKI

Ustad Amir Khan's gayaki (vocal style) was an amalgamation of different elements that gave his music its distinctive character. Often described as "meditative" and "spiritual," his performances were noted for their emotional depth and structural precision. Some of the notable features of his gayaki include the use of **Ati vilambit Laya** (extremely slow tempo), which allowed for a detailed and methodical exploration of ragas. This slow development created a meditative atmosphere, enabling him to weave intricate patterns with each note. He often employed **Shantiprad Swarlagav** (serene application of notes), which added a calming, introspective quality to his renditions. Another hallmark of his style was the inclusion of **Gamakyukta Taans**—fast, oscillating, and ornamented vocal patterns that he executed with remarkable ease across all three octaves. These fast, intricate taans often contrasted with the slow, deliberate build-up of the raga, creating a unique balance between calm and energetic expressions. His taranas, incorporating Farsi Sher (**Persian couplets**), were also distinctive. They conveyed spiritual messages and were emblematic of his deep philosophical engagement with music. One of the most defining aspects of his gayaki was his use of meaningful pauses during a performance. These pauses were not just rests but played an integral role in building anticipation, allowing the audience to reflect on the previous phrases before being carried forward into the next part of the composition. His bandishes (compositions) were carefully chosen for their spiritual lyrics, as seen in his iconic bandish in Raga Lalit, *Jogiya More Ghar Aaye*, which reflects the life of a sage. Through these techniques, Amir Khan brought a new depth and introspection to the khayal form, making his music transcend the ordinary concert experience.

Ustad Amir Khan's initial training involved rigorous study under his father's guidance, focusing on Merukhand Gayaki, a challenging and highly structured method that involves the application of permutations and combinations of musical notes. This early education emphasized the importance of technical precision and intellectual understanding of ragas.

While Merukhand Gayaki was considered too academic for general audiences, it laid a strong foundation for Amir Khan's later developments in his gayaki. After the death of his father in 1937, Amir Khan returned to Indore, where he sought to balance tradition with a more audience-friendly approach. His journey as a musician was not easy, as royal patronage for musicians was dwindling, and he often struggled to establish himself. However, he meticulously reshaped his gayaki by seeking guidance from various masters for specific elements of his music. From Ustad Rajab Ali Khan, he learned the rapid execution of Drut Taans (fast vocal runs), and from Ustad Aman Ali Khan of the Bhendi Bazar Gharana, he mastered Madhyalaya (medium tempo) Merukhand Gayaki. Although his direct interactions with Ustad Abdul Wahid Khan of the Kirana Gharana were limited, Amir Khan was profoundly influenced by his **Ati-vilambit Laya** (extremely slow tempo) performances, which he often heard on the radio.

USTAD AMIR KHAN AND MERUKHAND GAYAKI

A defining feature of Ustad Amir Khan's music was his foundation in **Merukhand Gayaki**, an ancient and highly mathematical method of singing that focuses on permutations and combinations of swaras (notes). This style, also referred to as Khandmeru or Sumerkhand, involves constructing musical phrases by combining a fixed set of notes in different orders. For example, if a raga has seven notes, there are 5,040 possible combinations of these notes that can be explored (*Amarnath & Chawla 2004*). This method was passed down to Amir Khan by his father, Ustad Shahmir Khan, who decided to train him rigorously in this difficult form after they were disrespected by other musicians who believed that such knowledge should not be accessible to sarangi players. The young Amir Khan spent several years perfecting his understanding of **Swar Pehchan** (note recognition), **Alankars** (musical patterns), and **Paltas** (permutations of notes) through Merukhand Gayaki before transitioning to khayal singing. His mastery of this method allowed him to present ragas in a highly structured, intellectual manner, although this sometimes made his early performances challenging for audiences to appreciate. However, Amir Khan adapted his Merukhand foundation to make it more accessible by integrating it into the broader framework of khayal singing. This allowed him to retain the intellectual rigor of Merukhand while adding the emotional depth and improvisational freedom that khayal provided. As a result, his performances became a rich tapestry of meticulous note combinations, emotive expression, and spiritual depth.

USTAD AMIR KHAN AND TARANA

Before delving into Amir Khan's interpretation and contribution to the Tarana, it is essential to understand its origins and place within the broader framework of Hindustani classical music. Traditionally, the Tarana was believed to have been developed by Amir Khusro, a 13th-century Sufi mystic, poet, and musician. It is characterized by the use of specific syllables like "tanana," "dir," "tom," and "nom," which, while lacking explicit meaning, are believed to be derived from Persian and Arabic roots. These syllables, when combined with complex rhythmic cycles, create a mesmerizing effect that allows the singer to showcase both their technical prowess and emotional expression. Over time, the Tarana evolved to become an essential part of Hindustani classical music performances. However, before Ustad Amir Khan's interventions, it was often viewed more as a light musical form, used to demonstrate speed, control, and rhythmic improvisation rather than a deeply expressive mode of singing. Amir Khan recognized the latent potential within the form and sought to elevate it to the same level of respect and gravitas as khayal and dhrupad, the dominant styles of classical vocal music. He also explained the meaning of the syllables used in Tarana when everyone used to take those syllables as meaningless words.

Ustad Amir Khan's rendition of the Tarana was deeply influenced by his understanding of Hindustani classical music as a spiritual journey. For him, every note, every rhythm, and every syllable carried immense significance. He approached the Tarana not merely as an opportunity to display virtuosity but as a profound expression of devotion and emotion. His **philosophical approach to music** permeated every Tarana he performed, transforming it from a technical piece into an introspective and spiritual experience. By incorporating his signature style of **ati-vilambit (extremely slow) laya** and **meditative unfolding of ragas**, Amir Khan infused the Tarana with an emotional depth that was previously unexplored. A unique feature of Amir Khan's Tarana singing was his inclusion of **Farsi (Persian) and Arabic couplets**, often spiritual in nature, which he seamlessly integrated into the performance. This reflected his deep understanding of the spiritual origins of the Tarana form and his desire to restore its connection to Sufi mysticism. For example, in some of his most iconic performances, he included phrases like "Yaar-e-man biya," which translates to "My beloved, come to me," and other phrases imbued with devotional meaning. These additions were not arbitrary; they were chosen to complement the mood and structure of the raga, enhancing the spiritual experience for the listener. Amir Khan was also deeply invested in the rhythmic structure of the Tarana. While traditional Taranas adhered to fast, upbeat tempos, Amir Khan brought his trademark **ati-**

vilambit sensibilities to the form. By performing Taranas in slower tempos, he allowed for a more intricate and detailed exploration of the rhythmic cycle. The slower tempo also provided space for the listener to absorb the subtleties of each note, and for Amir Khan to weave his rhythmic improvisations into the very fabric of the raga. This approach was revolutionary and set his Tarana performances apart from those of his contemporaries.

In addition to his unique approach to tempo, Amir Khan's Tarana singing was marked by his use of **long, sustained phrases and intricate taans**. These taans, though highly complex, were executed with such fluidity that they appeared effortless. His mastery of the technique allowed him to create a seamless interplay between melody and rhythm, drawing the audience into the heart of the raga while simultaneously showcasing his unparalleled control over both his voice and the musical structure. This balance between technical brilliance and emotional resonance is what made Amir Khan's Tarana performances truly exceptional.

THE INFLUENCE OF MERUKHAND GAYAKI ON AMIR KHAN'S TARANA

A significant aspect of Amir Khan's Tarana singing was his incorporation of Merukhand Gayaki, a style of singing based on the mathematical permutations and combinations of musical notes. This was a direct result of his early training under his father, Ustad Shahmir Khan, who instilled in him a deep understanding of Merukhand. Though the Merukhand style was traditionally considered too academic for mainstream audiences, Amir Khan found a way to incorporate its principles into his Tarana performances without sacrificing their accessibility.

In Merukhand Gayaki, the singer arranges the notes of a raga in different permutations and combinations, creating a complex web of melodic possibilities. Amir Khan applied this technique to the Tarana, crafting phrases that were mathematically precise but also emotionally evocative. The result was a form of Tarana that was not only intellectually stimulating but also deeply moving. The precision of his Merukhand-based approach gave his Taranas a sense of structure and logic, while his emotional depth infused them with warmth and soul. One of the key features of Amir Khan's use of Merukhand in the Tarana was his ability to combine slow, deliberate phrases with rapid, intricate taans, all while maintaining the integrity of the raga. His mastery of swar-pehchan (note recognition) and the ability to manipulate swaras (notes) with mathematical precision allowed him to navigate the Tarana with both intellectual and emotional clarity. This balance between intellect and emotion is a hallmark of his entire body of work but is particularly evident in his Tarana performances.

THE SPIRITUAL DIMENSION OF AMIR KHAN'S TARANA

For Ustad Amir Khan, music was a spiritual experience, and the Tarana was no exception. His incorporation of Persian and Arabic phrases was not merely a nod to the historical roots of the form but also a reflection of his own spiritual beliefs. Amir Khan was deeply influenced by Sufism, and he viewed music as a means of connecting with the divine. In his Taranas, this spiritual quest was evident in both the form and the content of the performance.

By slowing down the tempo and allowing for the deep exploration of the raga, Amir Khan created a meditative space within the performance. This was not music designed to dazzle or entertain but to transport the listener to a higher plane of consciousness. His Taranas were journeys of discovery, both for himself and his audience. Each note, each phrase was a step closer to the divine, and the audience was invited to join him on this journey. The use of Pauses and Silence in his Tarana performances also added to this spiritual depth. Amir Khan was a master of the art of silence, using pauses not merely as breaks in the music but as moments of reflection and anticipation. These pauses allowed both the singer and the listener to absorb the emotional weight of the performance, creating a deep sense of intimacy and connection.

DISCIPLES AND LEGACY OF KHAN SAHAB

Though there is a common misconception that Ustad Amir Khan had no disciples, this has been corrected in one of the chapters of Pandit Tejpal Singh's Hindi book, where he provides details about Amir Khan's *Ganda-bandha* disciples, along with their photographs. These disciples came from various cities and were pivotal in preserving and continuing his unique style, known for its depth, spiritual expression, and slow, methodical approach to ragas.

In **Delhi**, some of his most notable disciples included *Late Pandit Amar Nath*, *Tejpal Singh*, and *Surinder Singh*, who are famously known as the *Singh Brothers*. The Singh Brothers became well-known figures in Indian classical music, contributing significantly to the Indore Gharana and carrying forward Amir Khan's unique gayaki. Other disciples from Delhi included *Muneer Khan*, a renowned sarangi player, *Ajit Singh Pental*, *R.S. Bisht*, and *Shankar Majumdar*, all of whom benefitted from their time learning directly from Ustad Amir Khan.

In **Calcutta**, Ustad Amir Khan's influence extended to a number of talented musicians, such as *A.T. Kanan*, *Late Shreekant Bakre*, and *Smt. Purvi Mukherjee*. *Late Pradyumna Mukherjee*, *Kankana Banerjee*, and *Sunil Banerjee* were also among his students in Calcutta. These

musicians not only embraced Amir Khan's distinctive style but also contributed to popularizing his approach in Bengal, a region known for its rich tradition of classical music.

In **Jalandhar**, *Shankarlal Mishra* and *Surendra Shankar Awasthi* became his disciples, while in **Simla**, *Bhimsen Sharma* was influenced by his teachings. In **Indore**, where Amir Khan spent much of his early life, his legacy was continued by disciples like *Narayan Rao* and *Devbaksha Pawar*. In **Rajkot**, *Gajendra Bakshi* learned from Amir Khan, while in **Bombay**, *Mukund Goswami* became one of his notable disciples.

Mukund Goswami was a unique disciple in that he was the *Mathadhis* (chief priest) of the temple of Vallabhacharya Sampradaya in Kalbadevi, Bombay. A devotee of Amir Khan's music, Mukund Goswami learned from him and often invited Amir Khan to sing in the temple. On several occasions, Amir Khan's performances in the temple were recorded, and these recordings are preserved in the temple's collection. Mukund Goswami, though primarily a veena player, deeply respected Amir Khan's music and maintained a close relationship with the maestro.

Another important figure indirectly connected to Ustad Amir Khan was *Pandit Gokulotsav Maharaj* of Indore. Though he never formally met or learned from Ustad Amir Khan, Pandit Gokulotsav Maharaj was greatly influenced by Amir Khan's radio broadcasts and recordings. He is known to imitate Amir Khan's gayaki with remarkable accuracy, making him an indirect disciple of the legendary musician. Additionally, several other notable musicians, though not direct disciples, were deeply influenced by Ustad Amir Khan's style. *Pandit Rasiklal Andhariya* from Bhavnagar, *Sultan Khan*, a sarangi player from Mumbai, and *Pandit Nikhil Banerjee*, a celebrated sitar player from Calcutta, all displayed elements of Amir Khan's gayaki in their own performances. These musicians, though not formally trained by Amir Khan, internalized his style through his recordings and performances, demonstrating the far-reaching impact of his music. Through his disciples, Ustad Amir Khan's musical legacy has continued to influence and shape Hindustani classical music, particularly the khayal form and the Indore Gharana. His teachings, characterized by their depth and spiritual quality, live on through these musicians, who continue to carry forward the torch of his gayaki.

UNFORTUNATE DEMISE

The unfortunate demise of Ustad Amir Khan, a towering figure in Hindustani classical music, came as a sudden and tragic event. On February 13, 1974, Amir Khan passed away in a car accident in Calcutta (now Kolkata). He had been returning home from a musical event in the

city when his car met with a fatal collision at the Lansdowne crossing. The accident was so severe that Khan Sahib was thrown out of the vehicle, and he sustained fatal injuries.

Amir Khan was accompanied by two people, including a student of his, when the accident occurred. Despite immediate efforts to save him, he succumbed to his injuries shortly after being taken to the hospital. This tragic loss at the age of 61 stunned the world of Hindustani classical music, as Ustad Amir Khan was still at the peak of his creative powers, known for his profound contributions to the khayal and Tarana forms. His passing marked the end of an era, as Amir Khan had redefined the boundaries of classical music with his deep, meditative style. Though his life was cut short, his legacy continues to resonate in the music world through his numerous recordings and the teachings passed down to his disciples. Amir Khan was laid to rest in Gobra, Kolkata. His death left an irreplaceable void in the realm of Hindustani classical music, and his contributions remain a source of inspiration for generations of musicians.

3.3. SECOND GENERATION ARTISTS OF INDORE GHARANA

- **PANDIT AMARNATH**

Pandit Amarnath, a towering figure in Hindustani classical music, was born on March 22, 1924, in the Jhang district of Punjab, now part of Pakistan. From a very young age, music became an integral part of his life, deeply influenced by his mother's passion for the art. His mother, Jaidevi, was known for her love for music, a trait that would be passed down to her son, leaving an indelible mark on his life. However, tragedy struck early in his life when his mother passed away when he was only four years old, a loss that deeply affected him (B. Verma, personal communication, January 09, 2022). Despite this heart-wrenching loss, Amarnath's father, Shivdayal Chawla, recognized his son's inclination toward music. Understanding the depth of young Amarnath's budding passion, Shivdayal purchased a harmonium for him. This small but significant gesture marked the beginning of Pandit Amarnath's long and illustrious journey into the world of music. At the tender age of five or six, Amarnath began his formal engagement with music by singing Ramayana hymns at local temples. These early performances provided him with both a spiritual and musical foundation that would shape his later artistry. His early experiences, particularly in religious settings, not only honed his vocal skills but also imbued his music with a deep sense of devotion, a quality that would resonate throughout his career.

By the age of 18, Amarnath's passion for music had reached its zenith. His insatiable curiosity about music led him to seek formal training, which came about in an unexpected manner. During this period, he crossed paths with B.N. Dutta, a disciple of the legendary Ustad Waheed Khan Sahib of the Kirana Gharana (B. Verma, personal communication, January 09, 2022). The Kirana Gharana is widely recognized for its emphasis on intricate raga development and its deep, meditative style of singing. For Amarnath, this encounter was a turning point that set the stage for his future growth as a musician. Under B.N. Dutta's guidance, Amarnath's training was both rigorous and intensive. His practice regimen included a daily dedication of 8-9 hours to music, a discipline that shaped his musical abilities and technical mastery. His commitment to practice and devotion to the art of classical music earned him recognition early in his career. At a youthful age, Amarnath was selected as one of the sixteen artists by Lahore Radio, a prestigious and rare achievement at that time.

Amarnath's association with Lahore Radio was instrumental in bringing him into the limelight, providing him with a platform to showcase his talents to a wider audience. However, it wasn't until 1944 that he had a personal encounter with his musical idol, Ustad Amir Khan Sahib, during a music conference in Lahore. Amir Khan Sahib, a pioneer of the Indore Gharana and one of the most revered figures in Hindustani classical music, became a significant influence in Amarnath's life and career. This meeting further ignited Amarnath's aspiration to become Khan Sahib's disciple. Although political turmoil ensued following the partition of India in 1947, Amarnath's dedication to his craft led him to relocate to Delhi, where he formally became Ustad Amir Khan's disciple (B. Verma, personal communication, January 09, 2022).

Amarnath's discipleship under Ustad Amir Khan marked the beginning of a profound musical relationship that would last throughout his life. Under Khan Sahib's guidance, Amarnath mastered the intricate techniques and nuances that characterized the Indore Gharana. This gharana is known for its emphasis on *ati-vilambit* (extremely slow tempo), allowing the singer to explore each note deeply and unfold the raga in a meditative and deliberate manner. The result was a musical style imbued with spiritual depth and intellectual rigor. Through this discipleship, Amarnath developed his unique voice, blending the teachings of his mentor with his own emotional and spiritual expression.

One of the most striking aspects of Pandit Amarnath's musicianship was his remarkable ability to emulate Ustad Amir Khan's style so faithfully that it often led to confusion between the two maestros. There are anecdotes recounting instances where audiences would wait for Ustad

Amir Khan to perform, only to realize later that they had been listening to Pandit Amarnath. Such anecdotes underscored not only the similarity between their musical approaches but also Pandit Amarnath's incredible mastery of his mentor's style. He had absorbed every nuance, every microtone, and every rhythmic detail, making him one of the finest exponents of the Indore Gharana (B. Verma, personal communication, January 09, 2022).

In addition to his achievements as a performer, Pandit Amarnath made significant contributions as a teacher and mentor. His commitment to music extended beyond performance, as he was actively involved in nurturing the next generation of musicians. His role as a teacher was formally recognized when he was appointed as the Supervisor of All India Radio in 1949. Despite his successful career in broadcasting, which offered him a platform to influence music across the nation, Amarnath's dedication to his craft ultimately led him to resign. He chose instead to devote his life entirely to music, teaching and performing with undivided focus (B. Verma, personal communication, January 09, 2022). Pandit Amarnath's artistic prowess also extended to composition. Over the course of his career, he composed more than 200 **bandishes** (compositions), many of which became standards in Hindustani classical music. His compositions were celebrated for their complexity, emotional depth, and spiritual resonance. In addition to his contributions to classical music, Amarnath also worked in film and documentary production, composing music for a variety of projects. His work in these mediums demonstrated his versatility as an artist and his ability to transcend the traditional boundaries of classical music.

His literary contribution was equally significant. Pandit Amarnath authored the book *Living Idioms in Hindustani Music: A Dictionary of Term and Terminology*, which became a valuable resource for students and scholars of Indian classical music. Through this work, he sought to demystify the technical vocabulary of Hindustani classical music, making it accessible to a broader audience. His contributions in the realm of literature enriched the cultural landscape and ensured that future generations would benefit from his deep understanding of the art form.

Throughout his life, Pandit Amarnath received numerous accolades and awards, acknowledging his significant contributions to Indian classical music. Some of his most prestigious honors were awarded in 1976-1977, 1987-1988, 1992, and 1995, cementing his legacy as one of the great maestros of his time (B. Verma, personal communication, January 09, 2022). His awards were not just a reflection of his talent but also of his dedication to music as a lifelong pursuit. Among his disciples, several notable musicians have continued his legacy,

ensuring that his teachings and style remain an integral part of Hindustani classical music. These include *Rudra Om Prakash Gupta*, *Shanti Mathur*, *Pandit Baldev Raj Verma*, *Mahendra Sharma*, *Meenashree Muralidharan*, and *Madhur*. Each of these disciples has contributed to the continuity of Pandit Amarnath's musical lineage, ensuring that his legacy endures through their performances and teachings.

In conclusion, Pandit Amarnath's life was a testament to his unwavering dedication to Hindustani classical music. From his early years, shaped by the influence of his mother and father, to his discipleship under Ustad Amir Khan Sahib, Amarnath's journey was marked by a deep love for music and a commitment to preserving its highest ideals. His contributions as a performer, teacher, composer, and author have left an indelible mark on the world of Indian classical music, and his legacy continues to inspire musicians and audiences alike.

- **A T KANAN**

Pandit A. Kanan, born on June 18, 1922, in Madras (now Chennai), originally named Arkut Kannabhiran, was a prominent figure in Hindustani classical music, celebrated for his exceptional contributions to the **Kirana Gharana**. While he grew up in a family surrounded by Carnatic music, his heart was drawn to Hindustani music, which became the focus of his musical journey. Kanan initially pursued a conventional education in Hyderabad, where he began his formal training under Shri Lahanu Babu Rao. Alongside his passion for music, Kanan also nurtured a deep love for cricket, a sport he excelled at during his youth. At the age of 18, he joined the Railways, a position that later led him to Kolkata (Calcutta) in the early 1940s, where his musical career took flight (*Veethi, n.d.*). Kanan's relocation to Kolkata marked a pivotal moment in his life. He became a disciple of **Pandit Girijashankar Chakraborty**, who significantly shaped his approach to Hindustani classical music. The city, rich in its cultural and musical heritage, provided the ideal environment for Kanan to immerse himself in music. It was also during his time in Kolkata that Kanan encountered Ustad Amir Khan, a legendary figure in the world of Hindustani music, whose visits left an indelible impression on the young artist. Kanan was deeply inspired by Khan Sahib's meditative and sequential approach to music, which became a defining influence in his own musical ethos (*Telegraph India, 2020*).

Kanan's devotion to music was evident when he resigned from his railway job to pursue his passion full-time. In 1943, he made his debut at the Bengal Music Conference, where his performance garnered critical acclaim. His rise to fame was swift, and he soon became a top-

graded artist at **All India Radio (AIR)**. His style, which bore the distinct influence of both Ustad Amir Khan and Ustad Bade Ghulam Ali Khan, was characterized by its sequential progression of notes, its meditative poise, and its avoidance of discord. Kanan's performances reflected a perfect balance of precision and emotion, and he developed his unique voice within the **Khayal** tradition, focusing on ragas like Jog, Rageshri, and Bihag, among others (*Wikipedia, 2020*). In addition to his classical performances, Kanan also ventured into playback singing, further establishing himself as a versatile artist. He collaborated with his wife, **Malavika Kanan**, herself a Hindustani classical vocalist, and together they became stalwarts of the Kolkata music scene. Their contributions to the city's classical music culture were immense, and they founded the **Calcutta Music Circle**, an institution that played a pivotal role in nurturing the next generation of classical musicians (*Telegraph India, 2020*).

Kanan's commitment to music extended to his work as a **Guru at the ITC Sangeet Research Academy**. Many students learned under his tutelage, including notable names like Namami Karmakar and Aniruddha Bhattacharya, who have continued to carry forward his legacy. Despite his passing on September 12, 2004, Kanan's contributions to Hindustani classical music continue to resonate, and his recordings, though limited, remain treasured by connoisseurs of the art (*Veethi, n.d.*). His style, deeply influenced by his mentors and his own artistic explorations, left an indelible mark on the classical music tradition, particularly within the Indore Gharana. In recognition of his contributions, Kanan was honored with several awards, including the **Verma Award** in 1994 and 1995. His life and legacy were celebrated by the music community, ensuring that his influence would endure for generations to come.

- **PANDIT SHANKAR LAL MISHRA**

Pandit Shankar Lal Mishra was born on August 1, 1924, in Allahabad, Uttar Pradesh, into a family of landowners. While his father was not a musician himself, but rather an avid listener of classical music, Mishra deviated from the path envisioned for him by his family and pursued a career in vocal performance. His early musical education was shaped under the guidance of Pandit Narayan Rao Joshi and Bholanath Bhatt Kothiwal, both of whom laid a strong foundation for his future endeavors. However, it was his association with Ustad Amir Khan Sahab of the Indore Gharana that became a pivotal turning point in his career, deeply influencing his musical journey. Mishra's decision to become a disciple of Ustad Amir Khan

was driven by a profound admiration for Khan Sahib's unique approach to Hindustani classical music. Ustad Amir Khan's technique, characterized by the slow, meditative development of ragas and his mastery of khayal singing, left an indelible mark on Mishra. His discipleship under Ustad Amir Khan not only enriched his technical skills but also cultivated a deep philosophical and emotional approach to music. This close relationship with Khan Sahib allowed Mishra to absorb the subtle nuances of the Indore Gharana, which he later imparted to his own students and audiences. In 1949, Pandit Shankar Lal Mishra joined All India Radio (AIR), marking the beginning of a long and distinguished career in broadcasting. By 1958, he had assumed the role of producer at AIR Jalandhar, having relocated from Allahabad. His presence in Jalandhar coincided with frequent visits by Ustad Amir Khan to perform at the prestigious Shri Harivallabh Sangeet Sammelan, one of the oldest classical music festivals in India. These interactions created an enriching musical environment in Mishra's household, where his son, Arun Mishra, had the rare opportunity to witness Khan Sahib's late-night rehearsals and intimate conversations about music. These experiences, coupled with Mishra's own reflections, fostered a rich reservoir of musical knowledge that was passed down through the family.

Mishra's contributions to the dissemination of the Indore Gharana's musical tradition were not limited to his performances. His work with Doordarshan and his participation in national and international music conferences helped spread the prominence of the Indore tradition to wider audiences. As a prolific composer, Mishra crafted over 500 compositions, covering a wide range of genres such as Dhrupad, Dhamar, Khayal, Thumri, and Dadra. His versatility as a lyricist allowed him to blend traditional structures with innovative ideas, creating compositions that resonated with both classical purists and contemporary audiences. In addition to his vocal and compositional achievements, Mishra was an esteemed educator. He served as the Principal of Apeejay College of Fine Arts in Jalandhar, where he dedicated himself to nurturing the next generation of musicians. Mishra emphasized the scientific and functional aspects of music theory in his teaching, encouraging his students to explore the underlying structures that govern musical expression. His written works further reflected this intellectual approach to music, providing valuable insights into the theoretical dimensions of classical music. Pandit Shankar Lal Mishra's contributions to Indian classical music did not go unrecognized. In 2007, he was honored with the Lifetime Achievement Award by the Shri Baba Harivallabh Mahasabha, one of the most prestigious honors in the realm of Indian classical music. Further recognition came in 2013, when he was awarded a special accolade in tribute to Rabindranath Tagore, a testament

to his lasting impact on the musical world. Mishra's legacy extended beyond his own lifetime, upheld by his family and particularly his son, Arun Mishra, who continues to perpetuate the values and teachings of the Indore Gharana. Through their efforts, Pandit Shankar Lal Mishra's name remains immortal in the annals of Hindustani classical music, ensuring that the richness of his musical journey continues to inspire future generations. His life, a testament to his dedication to music, encapsulates the seamless blend of tradition and innovation, making him a pivotal figure in the preservation and promotion of Indian classical music.

- **PANDIT SHRIKANT BAKRE**

Shrikant Bakre, born on August 26, 1930, in Nagpur, displayed an early affinity for music, a talent that would later define his life and legacy. His initial musical training was shaped under the guidance of Pandit Manohar Barve, a renowned figure in Hindustani classical music. This foundational education set the stage for Bakre's eventual rise as a notable vocalist in the classical tradition. However, it was his relocation to Calcutta at the age of 16 that would profoundly alter his musical trajectory. It was here that Bakre's exposure to Ustad Amir Khan Sahib's unique style of singing would deeply influence his artistic development. During his time in Calcutta, Bakre became enamored with the subtle and introspective style of Ustad Amir Khan, whose meditative approach to raga development and mastery of khayal singing left a lasting impression on him. Aspiring to study under Khan Sahib, Bakre eventually fulfilled this ambition, joining a lineage of distinguished disciples that included musicians like Pandit Amarnath. This discipleship under Ustad Amir Khan significantly shaped Bakre's musical philosophy and his approach to performance, even as he developed a style distinctly his own.

Bakre's personal attributes—his simplicity, quiet demeanor, and introverted nature—reflected themselves in his music, which often carried a sense of emotional depth and contemplative calm. These traits not only influenced his interpretations of traditional ragas but also allowed his music to resonate with audiences beyond the typical circles of classical music connoisseurs. His performances had a universal appeal, drawing in listeners from diverse backgrounds. Although Ustad Amir Khan's teachings formed the bedrock of his musical training, Bakre also absorbed influences from other gharanas, most notably the **Patiala Gharana**. He was particularly inspired by the powerful and emotive singing of Ustad Bade Ghulam Ali Khan, whose style he skillfully integrated into his own performances. One of Bakre's notable contributions was his innovative use of **Bolbant** in Vilambit Khayal, which set him apart from

other practitioners of the Indore Gharana, including his mentor. This incorporation of diverse influences allowed Bakre to expand his musical repertoire and explore new dimensions within the traditional framework of khayal singing.

A hallmark of Bakre's style was his distinct approach to rhythm, particularly in the way he handled **Jhumra Taal** compositions. Unlike the delayed thoughts commonly found in Amir Khan Sahib's renditions, Bakre's treatment of rhythm was more direct, offering a fresh interpretation of classical compositions. His fast-paced renditions and taranas, heavily inspired by Khan Sahib's teachings, were a central feature of his performances, adding vibrancy and energy to his presentations. In addition to his classical repertoire, Bakre also ventured into the realm of **devotional poetry**, drawing inspiration from sacred texts such as the *Ramcharitmanas* and the *Guru Granth Sahib*. He often composed under the pen name '**Anahat**', creating pieces that reflected his spiritual inclinations. These devotional compositions further enriched his musical legacy, offering listeners a blend of spirituality and musical expertise.

Bakre's career spanned over four decades, during which he made significant contributions to Indian classical music through performances on platforms like **All India Radio (AIR)** and **Doordarshan**. His recordings, distributed by prominent labels like **Saregama** and **Swarashree**, ensured that his voice reached a wide audience, both within India and abroad. His performances at prestigious events, such as the **Ustad Amir Khan Memorial Ceremony** in 1988 and 1989, cemented his reputation as one of the leading vocalists of his generation.

One of the highlights of Bakre's later career was his participation in the **World Peace Music Festival** in 2017, where he represented India and delivered approximately 18 performances. This international recognition was a testament to his enduring influence and the universal appeal of his music. Despite his untimely demise on July 7, 1997, at the age of 67, Bakre's contributions to Hindustani classical music continued to resonate. His disciples, including **Shimay Akhil Kumar Das**, carry forward his musical tradition, ensuring that his legacy remains alive in the world of Indian classical music. Though his life was cut short, Shrikant Bakre's impact on Indian classical music remains profound, a blend of tradition and innovation that continues to inspire musicians and audiences alike.

- **PANDIT TEJPAL SINGH & PANDIT SURINDER SINGH (SINGH BROTHERS)**

Jugalbandi, a hallmark of Indian classical music, showcases the perfect blend of imagination, harmony, and balance. This unique form of duet has been popularized by several renowned pairs such as Ali Baksh-Fateh Ali, Sudhakar-Drivakar, Nazakat Ali-Salamat Ali, and Salamat Ali-Sharafat Ali, who have left lasting impressions on the world of music with their masterful performances. Among the modern exponents of this tradition, Pandit Tejpal Singh and Pandit Surinder Singh emerged as one of the most successful Jugalbandi duos, establishing a distinct identity in the world of Hindustani classical music. Pandit Tejpal Singh, born on July 24, 1937, and Pandit Surinder Singh, born on August 16, 1940, hailed from a middle-class family in Lahore, under the care of their father, Shri Gobind Singh. Despite their father's hopes for them to pursue more conventional careers, the brothers chose to follow their passion for music. Their musical journey began under the tutelage of Shri G.S. Sardar, a student of B.N. Dutta, who was also the mentor of the renowned Pandit Amarnath Ji. This initial training provided them with a strong foundation in classical music, but their talents were further refined when Surinder Singh trained under Ustad Aminuddin Dagar, mastering the intricate nuances of Dhrupad singing, a rigorous and ancient form of Hindustani music.

The Singh brothers, however, were deeply inspired by Ustad Amir Khan Sahib, the legendary vocalist of the Indore Gharana. Driven by this admiration, they sought out Khan Sahib as their guru. Under his mentorship, they imbibed key elements of his musical philosophy, including raga progression, Aalapcharya (raga elaboration), bandish (composition) presentation, practice techniques, and the subtleties of stage performance. The teachings of Ustad Amir Khan Sahib played a pivotal role in shaping their artistic identity and helped them establish a firm foothold in the Indian classical music landscape. Their dedication, discipline, and relentless practice soon earned Pandit Tejpal and Pandit Surinder Singh considerable acclaim in the world of music. They became highly respected Prasar Bharati grade artists, adapting their performances to suit the tastes of audiences while retaining the essence of the Indore Gharana. Their popularity and influence extended beyond traditional classical music circles. The duo made significant contributions to Shabad Gayan (Sikh devotional singing) and Gurbani music, bringing these sacred traditions to the masses through televised renditions and cassette recordings.

Despite facing numerous challenges throughout their musical careers, the Singh brothers remained steadfast in their dedication to music. According to N. Malhotra (personal

communication, October 14, 2023), the brothers had to overcome various obstacles, but their resilience and passion for the art form enabled them to persevere. Malhotra (2023) further notes that Surinder Singh later served as a music teacher at a government college in Gurgaon (now Gurugram), before dedicating himself entirely to music development initiatives. The Singh brothers' efforts to promote Hindustani classical music and their contributions to various musical traditions earned them numerous accolades, including prestigious awards like the Sahitya Kala Parishad Award and the Maharaja Ranjit Singh Award. Their contributions to music were not limited to performance alone; they also chronicled the legacy of their guru, Ustad Amir Khan Sahib, in a book authored by Pandit Tejjpal Singh and his disciple Dr. Perna Arora. This work not only highlighted the life and teachings of Ustad Amir Khan but also served to preserve and promote the Indore Gharana's unique musical heritage.

In their later years, Pandit Tejjpal Singh and Pandit Surinder Singh were based in Delhi, where they continued to actively promote the Indore Gharana's style of music. Their performances, mentorship, and written contributions ensured that the legacy of Ustad Amir Khan and the Indore Gharana would endure for generations to come. The Singh brothers, through their Jugalbandi and individual musical achievements, left an indelible mark on the Indian classical music scene, embodying the essence of tradition while embracing innovation.

- **DR. AJIT SINGH PAINTAL**

Dr. Ajit Singh Paintal, born in Kalaw (modern-day Myanmar), migrated to India in 1942 with his family, eventually settling in Lucknow. His early academic pursuits in music led him to earn a Master's degree from Bhatkhande Sangeet Vishwavidyalaya in Lucknow, followed by an M.Phil. from Lucknow University, and ultimately a Ph.D. in Music from Delhi University in 1972. His formal education was complemented by traditional Guru-Shishya training, which greatly shaped his musical journey. Dr. Paintal's initial instruction came from Ratanjankar Ji, but his training reached new heights under the mentorship of Ustad Amir Khan Sahib. Over the course of 15 years, Paintal internalized the subtleties and nuances of Khan Sahib's distinctive vocal style, which profoundly influenced his own performances (N. Mathur, personal communication, 5 November 2023).

Following the completion of his education, Dr. Paintal embarked on an extensive career as a performer, touring across India and internationally. He made appearances at numerous

conferences, gatherings, and classical music programs, in addition to regularly performing on television and radio. A dedicated teacher, Paintal mentored several students and also pursued research throughout his career. His contributions to academia culminated in his role as a professor at Delhi University, where he remained until his retirement (N. Mathur, personal communication, 5 November 2023). Beyond his work as an educator and performer, Dr. Paintal was instrumental in the development of the Indian Kerala Group, a musical ensemble he helped establish during the Tenth World Youth Festival in Berlin in August 1973. His involvement extended internationally, particularly to London and the United States, further solidifying his status as a key figure in the promotion of Indian classical music abroad. Throughout his career, he received various invitations to perform at prestigious events across India, including in Delhi and other prominent cities (N. Mathur, personal communication, 5 November 2023). His contributions to the field were recognized through numerous awards, most notably between 1984 - 1988, honouring his exceptional skills as a performer and his influence in the world of classical music. Dr. Paintal's passing on January 27, 2012, left a significant void in the classical music community, marking the loss of a profoundly talented artist and dedicated teacher (N. Mathur, personal communication, 5 November 2023). His legacy continues to inspire both students and admirers of Indian classical music.

- **SHRI HRIDAYANATH MANGESHKAR**

Shri Hridaynath Mangeshkar, born on October 26, 1937, was the only son of the renowned musician Dinanath Mangeshkar and brother to four legendary sisters: Lata Mangeshkar, Asha Bhosle, Meena Khadikar, and Uma Mangeshkar. His father passed away when Hridaynath was just four years old, leaving him without paternal guidance during his formative years. However, his elder sister, Lata Mangeshkar, stepped in to fill that void, nurturing his musical talents and passing on the knowledge that their father had instilled in her. In his own words, Hridaynath recalled, "When my father passed away, I was too young to fully grasp his teachings. However, my sister diligently practiced ragas and classical compositions, which I absorbed through keen observation and attentive listening." Though he attended formal schooling, Hridaynath's passion for music never waned, and it only grew stronger as he matured. To solidify his understanding of classical music, Lata Mangeshkar ensured that Hridaynath received formal training under Ustad Amir Khan Sahab, one of the greatest classical vocalists of his time. Under Khan Sahib's guidance, Hridaynath diligently worked to master the intricacies of ragas and

overcome the challenges of rigorous classical training. His apprenticeship under Ustad Amir Khan helped shape his musical foundation, blending his father's legacy with the precision and depth of Khan Sahib's musical style. Hridaynath Mangeshkar later carved out a unique identity for himself, not just as a performer but as a celebrated composer. He composed many memorable Marathi and Hindi songs, some of which were deeply rooted in classical music. His compositions like "Barse Bindiya Sawan Ki", based on the poetry of Surdas, and "Nisdin Barasat", inspired by Meera's verses, are considered exemplary works that showcase his mastery over both genres.

He also gained significant recognition in the film industry for his work in Ghazals and devotional music. His collaborations with Asha Bhosle brought him widespread acclaim. He also worked closely with his sister Lata Mangeshkar, which helped establish his reputation as a brilliant composer with a strong command over melody and emotion. Over the years, Hridaynath Mangeshkar was honored with several prestigious awards, including those presented by Pandit Jasraj and Pandit Bhimsen Joshi. In 1990, he received critical recognition for his contributions to cinema and music, and he continued to receive accolades throughout his career, including further honors in 2009. His versatility, which spanned classical music, film compositions, and devotional pieces, cemented his legacy as one of the most respected figures in Indian music.

- **TOM ROSS**

Tom Ross, born on May 11, 1945, stands out as one of the few foreign disciples trained directly under the legendary Ustad Amir Khan Sahib. A talented musician from an early age, Ross first made his mark as a jazz guitarist, debuting on stage at just 14 years old. His early musical education combined an interest in both Western and Indian traditions, shaping his diverse approach to music. Ross later pursued formal studies, attending William J. Palmer High School in 1963, before obtaining a Master of Music degree from Wesleyan University in 1985 and eventually completing a PhD in Ethnomusicology. Between 1967 and 1969, Ross traveled to Calcutta to study under Ustad Amir Khan Sahib, becoming deeply immersed in the Indore Gharana style. During his time in Calcutta, Ross not only learned the intricacies of Khan Sahib's unique style but also hosted the maestro and his family at his residence, gaining firsthand insight into the rigor and discipline that defined the legendary musician's practice routines. Ross was a keen observer, absorbing the subtleties of Khan Sahib's music while

striving to internalize the depth of his mentor's artistry (R. Prakash, personal communication, 11 December, 2023). Ross recalls several anecdotes from his time with Khan Sahib, one of which highlighted the Ustad's profound understanding of various genres, despite his personal exclusion of Thumri from his repertoire. Khan Sahib's vast musical knowledge extended beyond Hindustani classical traditions, encompassing even the nuances of Carnatic music, which Ross admired greatly. These interactions solidified Ross's connection to Indian classical music, as he mastered both the technical and emotional aspects of the Indore Gharana under Khan Sahib's guidance. Ustad Amir Khan was impressed with Ross's progress, remarking on how his vocal rendition surpassed typical expectations for a foreign student. Ross's compositions also reflected his mentor's influence, incorporating the melodic and structural aesthetics of the Indore Gharana. His first cassette release, sponsored by renowned musician David Crosby, signified his growing reputation within the music community and his commitment to preserving and promoting Indian classical music traditions. Ross's musical career spans performances both domestically and internationally, further establishing his position as a dedicated and skilled practitioner of Hindustani classical music. His ability to bridge Western and Indian musical traditions has allowed him to bring these rich forms to diverse audiences, demonstrating his unwavering dedication to the dissemination of Indian classical music across cultural boundaries. His journey, marked by a deep engagement with the Indore Gharana and his mentor, Ustad Amir Khan Sahib, remains a testament to his exceptional musical acumen.

- **PANDIT GAJENDRA BAKSHI**

Gajendra Bakshi was a resident of Rajkot city in Gujarat. He was greatly influenced by the renowned classical musician like Shri Surendra Bakshi who was also his elder brother. Shri Surendra Bakshi introduced him to the nuances of classical music in the early years of his life. From a young age, Gajendra showed a diligent and inquisitive nature towards classical music. Upon hearing the singing of Ustad Amir Khan Sahib, he experienced a profound transformation in his musical journey. He got the chance to meet Khan Sahib personally and became deeply enamoured with his thoughts and singing style. Although Gajendra absorbed much of Khan Sahib's musical essence, fate intervened and that led to an illness. This illness tragically halted his singing career.

According to Prof. Ravindra Bimat, Gajendra's singing actually resembled 90% to that of Ustad Amir Khan Sahib, but his illness abruptly ended his ability to perform. His brother, Surendra Bakshi, stated that due to Gajendra Bakshi, he got the opportunity to meet Ustad Amir Khan Sahib and that was the moment when they were mesmerized with the musical philosophy of Khan Sahib. Surendra Bakshi claims various instances that are a testimony to how close Gajendra Bakshi was to Khan Sahib that it almost appeared to be mimicking Khan Sahib's style at some point of time. His ailment cut short his musical journey however despite this setback, Gajendra's participation in prominent music conferences, including the Ustad Amir Khan Memorial Ceremony in 1989 showed his unwavering talent and dedication towards the classical music. Dr. Yashpal Sharma once praised Gajendra's ability to embody Khan Sahib's unique style while infusing his own creativity, particularly evident in his performance at the 'Amarnath Memorial Music Festival'. Gajendra's contributions were recognized with awards from various bodies like Sursingar Mumbai Sansad in 1972 and honours from the Gujarat State Sangeet Natak Academy in 1995-1996 and the Triveni Sanstha Baroda, in 1996. Sadly, Gajendra bid farewell to the music world on August 23, 2018, after battling a prolonged illness.

- **VIDUSHI PURVI MUKHERJEE**

Purvi Mukherjee was a talented poet and a significant figure in Indian classical music, deeply connected to the legacy of Ustad Amir Khan Sahib, the founder of the Indore Gharana. Her involvement in music began through her marriage to Prabhuman Mukherjee, a dedicated disciple of Khan Sahib. Additionally, she shared familial ties with Pandit Nikhil Banerjee, a renowned sitar virtuoso, highlighting her strong musical lineage. Living in Calcutta, where Khan Sahib spent considerable time, Purvi Mukherjee's musical talent and humble nature caught the maestro's attention. Eventually, he accepted her as a disciple, marking the beginning of her musical tutelage under one of the greatest vocalists in Hindustani classical music. As a devoted disciple, she faithfully followed the unique style of her Guru, adopting many of his techniques, especially in the rendition of Khayal, with particular emphasis on the use of the Jhumra taal in delayed rhythm. Beyond her training, Purvi Mukherjee became a well-regarded artist in her own right. She was recognized as an accredited artist by All India Radio and Doordarshan. Her contributions to the preservation and promotion of the Indore Gharana were not confined to her performances; she participated in various music conferences across India, keeping the spirit of the Indore Gharana alive. One of her notable appearances was at the Amir Khan Memorial Ceremony in 1987, a testament to her dedication to the legacy of her Guru.

Purvi Mukherjee's bond with Khan Sahib was not only professional but deeply emotional. She remained by his side up until his sudden passing on January 13, 1974. Her respect and reverence for Khan Sahib were evident in her expressions of gratitude, often remarking that she would have preferred to take his place on that fateful day. This sentiment showcases the depth of her attachment to both her Guru and his musical tradition. Through her performances, participation in conferences, and her overall dedication, Purvi Mukherjee played an instrumental role in ensuring the continuity of Ustad Amir Khan's musical legacy.

- **SHRIMATI KANKANA BANERJEE**

Vidushi Kankana Banerjee, born on April 19, 1950, in Calcutta, hailed from a business-class family with a deep-rooted passion for music. Her mother, Mandira Devi, was particularly enthusiastic about music and played a significant role in nurturing Banerjee's early talent. Banerjee began her musical journey at the tender age of four, supported and encouraged by her mother, who guided her through rigorous practice sessions after school. Banerjee's maternal grandfather, Dr. Radhakamal Mukherjee, the former Vice Chancellor of Lucknow University, was also instrumental in supporting her musical aspirations.

Kankana Banerjee's initial formal training in music was under Pandit Tarapada Chakraborty in Calcutta. This early foundation was further strengthened when she began training under Pandit Ratanjankar in Lucknow. Her college years saw her continuing her studies with Pandit Ratanjankar, a respected figure in Hindustani classical music, who greatly contributed to her understanding of the technicalities of the art form.

It was during her time in Calcutta that her maternal uncle, Pradyumna Mukherjee, noticed her exceptional talent. Pradyumna Mukherjee and his wife, Purvi Mukherjee, were both disciples of the legendary Ustad Amir Khan Sahib of the Indore Gharana. Recognizing Banerjee's potential, they introduced her to Ustad Amir Khan Sahib. Her performance deeply impressed Khan Sahib, and at the young age of 10 or 11, she became one of his disciples. This marked a pivotal moment in her life, as she was initiated into the world of classical ragas under the strict but nurturing guidance of Ustad Amir Khan Sahib. Banerjee's training with Khan Sahib began with the raga Yaman, a fundamental raga in Hindustani classical music. Her training regimen was rigorous, involving early morning and evening practice sessions. This discipline laid the foundation for her deep understanding of classical music and her mastery over the form. By the age of 14, Banerjee had achieved a remarkable milestone in her musical journey, performing

alongside Ustad Amir Khan Sahib in a rendition of Raag Puriya Dhanashree. This performance marked the beginning of her public recognition as a skilled classical vocalist, and it remains one of the key highlights of her early career.

At the age of 17, Banerjee married Sunil Banerjee, who was also a disciple of Ustad Amir Khan Sahib. Following their marriage, the couple moved to Lucknow, where Banerjee continued to explore her musical talents. However, her personal life took a tragic turn with the untimely death of her husband. Despite this immense loss, Banerjee remained committed to her music, using it as both an emotional outlet and a professional pursuit.

After her husband's passing, Banerjee sought to further refine her skills and sought guidance from Pandit Pratap Narayan with the blessings of her guru, Ustad Amir Khan Sahib. This marked a new phase in her musical journey, as she deepened her understanding of classical music while continuing to perform in prestigious venues. In addition to her live performances, Banerjee pursued opportunities in radio broadcasting, showcasing her talent to a broader audience. Her work with All India Radio and Doordarshan significantly raised her profile within the Indian music industry. Over time, she established herself as a prominent classical vocalist, known for her adherence to the style of the Indore Gharana.

Seeking new avenues to share her music, Banerjee relocated to Bombay with her children. It was here that she ventured into playback singing for films, an opportunity that expanded her musical repertoire and brought her acclaim in the film industry. Despite the challenges she faced in her personal life, Banerjee's dedication to her craft remained unwavering, and she continued to perform and contribute to the world of Indian music. Her contributions to the field of music were recognized through various awards and titles over the years. Today, Kankana Banerjee continues to share her expertise as a music educator. She teaches both in India and internationally, helping to shape the next generation of classical musicians.

Currently based in Indore, she remains an active figure in the world of music, passing on the knowledge she gained from her revered gurus and her years of experience. Banerjee's journey, marked by early passion, rigorous training, personal hardships, and professional success, is a testament to her resilience and dedication to the art of Hindustani classical music. Through her performances and teaching, she continues to uphold and promote the rich traditions of the Indore Gharana.

- **PT. BHIMSEN SHARMA**

Pandit Bhimsen Sharma is widely regarded as a stalwart of the Indore Gharana, carrying forward its rich musical legacy with dedication and distinction. As one of the pivotal figures who received direct tutelage from Ustad Amir Khan Sahib, Pandit Sharma has played a crucial role in preserving and transmitting the Indore tradition to contemporary generations. His contributions to Indian classical music reflect not only his mastery over the art form but also his deep commitment to maintaining the purity and essence of the Gharana's teachings.

Pandit Sharma's musical journey began under the guidance of Shri Pyare Lal and Shri Kundan Lal, both exponents of the Patiala Gharana. This early training laid the foundation for his future endeavors, providing him with a solid understanding of classical vocal techniques. However, it was his later tutelage under some of India's most distinguished musicians, including Pandit Dilip Chandra Bedi, Acharya Kailash Chandra Dev Brihaspati, and Ustad Firoz Khan, that shaped his approach to classical music. Each of these gurus imparted different aspects of their knowledge, enriching Pandit Sharma's understanding of both music and its intricate nuances.

It was under the guidance of **Ustad Amir Khan Sahib** of the Indore Gharana that Pandit Sharma underwent a transformative phase in his musical career. The tutelage, while challenging, was instrumental in defining the distinct style and approach that would come to characterize Pandit Sharma's performances. The depth and intellectual rigor that Khan Sahib brought to his music had a lasting impact on Pandit Sharma, inspiring him to strive for the same level of excellence in his own practice and performance. This connection to Ustad Amir Khan Sahib allowed him to become one of the torchbearers of the Indore tradition, ensuring its continuity and relevance in the modern era. Pandit Bhimsen Sharma's repertoire reflects a remarkable inclusivity, particularly with the inclusion of diverse female voices from the Indore Gharana. According to R. Singh (personal communication, 8 February 2024), this inclusive approach demonstrates Pandit Sharma's commitment to expanding the boundaries of classical music, allowing for greater representation and expression within the tradition. In addition to his vocal mastery, Pandit Sharma has also shown a keen interest in various musical instruments. He received instruction in the sitar from both **Sant Swarnagiri Ji** and **Ustad Vilayat Khan Sahib**, further enriching his understanding of music and expanding his artistic capabilities.

Pandit Sharma's contributions to the academic world are equally noteworthy. He has nurtured a generation of musicians and scholars through his teaching positions at prestigious institutions such as **Punjab University**, **Himachal University**, and **Guru Nanak Dev University**. Many

of his students have gone on to achieve recognition as certified radio artists, while others have pursued doctoral research under his mentorship, significantly contributing to the field of musicology. His influence extends beyond performance, as he has played a vital role in shaping the scholarly discourse surrounding Indian classical music.

Pandit Sharma's profound understanding of **ragas** is evident in his performances, where he emphasizes the purity and authenticity of each rendition. His approach to ragas has not only earned him critical acclaim but has also been instrumental in popularizing the musical traditions of **Punjab** and **Himachal Pradesh**. His ability to seamlessly blend technical precision with emotional depth has made him a beloved figure among both audiences and students, ensuring the continued relevance of classical music in these regions. Beyond his musical achievements, Pandit Sharma is highly regarded for his intellectual contributions. He is an accomplished author, having written approximately 200 **bandishes** (compositions) under a pseudonym. His creative output reflects his deep engagement with the art form, as well as his desire to innovate within the classical tradition while maintaining its core principles. In addition to his compositions, he has compiled a noteworthy book, further cementing his status as a thought leader in the field of music. Pandit Bhimsen Sharma's multifaceted contributions extend beyond his role as a performer and educator. He has made significant strides in enriching the cultural landscape of Indore, where his efforts continue to promote and preserve the classical music traditions of the Indore Gharana. His work, both as a musician and an intellectual, has had a profound impact on the cultural and musical heritage of India.

- **DR. SURENDRA SHANKER AWASTHI**

Dr. Surendra Shanker Awasthi was a renowned figure in Indian classical music, celebrated for his lifelong dedication to the art. A disciple of Ustad Amir Khan Sahib, he mastered and advanced the style of classical Khayal singing, contributing immensely to the field. With over 65 years of devoted practice, Dr. Awasthi performed widely, earning accolades in Sri Lanka and the U.S., where he introduced Indian classical music to new audiences. He taught at institutions like Bhatkhande College of Hindustani Music, Lucknow, and authored over 30 research papers, including his doctorate thesis *A Critique of Hindustani Music and Music Education* in 1967, which remains a valuable reference for students today. His research on vocal music has influenced generations, and his contributions earned him prestigious awards like the U.P. Sangeet Natak Akademi Award (1987) and the Akarshan Award (1988).

Dr. Awasthi served as a music educator at various prestigious institutions, including Punjab University, Kurukshetra University, and the University of Allahabad, where he worked as a professor and head of the Department of Music.

He trained over 500 students in the U.S. during his tenure as a visiting professor in the early 1990s, influencing a new generation of musicians. His contributions to Indian classical music, both as a performer and educator, continue to resonate, having significantly shaped the musical traditions of Punjab and Himachal Pradesh.

- **USTAD MUNIR KHAN**

Ustad Munir Khan, a highly distinguished exponent of Indian instrumental and vocal music, hailed from a family rich in musical ancestry. He dedicated his life to the preservation and promotion of Indian classical music, especially the art of sarangi. Recognized as "The Doyen of Sarangi Players," his supreme command over the instrument earned him widespread recognition.

A devoted disciple of Ustad Amir Khan Sahib, Munir Khan sought to explore new dimensions of musical expression, blending tradition with innovation. His mastery of Gayaki Ang in sarangi, especially Khayal style, was widely revered. He pioneered techniques to introduce Khyal Style Sarangi playing and brought a revolutionary approach to the Gamak and Taan patterns, blending rhythm and melody seamlessly. His unique interpretations drew admiration not only for his technical skill but also for his ability to communicate the emotions embedded in each raga.

Munir Khan performed alongside many luminaries of his time, including Ustad Allaaddin Khan, Ustad Vilayat Khan, Ustad Ali Akbar Khan, and Pandit Ravi Shankar, showcasing his exceptional artistry. His contributions earned him prestigious accolades, including recognition from global platforms, where he gained universal acclaim for his evocative and technically advanced performances.

Beyond his performing career, Ustad Munir Khan played a crucial role in fostering and mentoring future generations of sarangi players, ensuring the longevity and evolution of this intricate instrument in Indian classical music. Since 1954, his performances and innovations have left a lasting legacy, and his work continues to inspire musicians today.

- **PANDIT MUKUND GOSWAMI**

NL Shri Mukundrayji, the 15th-generation descendant of Shri Vallabhacharya, was born into an illustrious family where both spirituality and music flourished. His grandfather, Shri Jivanji Maharaj, was a renowned sitar player of the Senia Gharana, and one of his disciples was none other than Sangeet Martand Pandit Vishnu Narayan Bhatkhande, who revolutionized Indian classical music by systematizing ragas in curriculum form. Raised in this deeply musical environment, Mukundrayji was imbued with the rich traditions of Indian classical music, learning from the finest and blending this knowledge with his own spiritual devotion. Realizing the need to preserve the devotional Pushti Sangeet, particularly focused on the Dhrupad style of singing, Mukundrayji took the initiative to formalize and document it. His monumental work, Nada Rasa, is a compilation of Dhrupad and Khayal-based compositions dedicated to the devotion of Lord Krishna, reflecting the essence of Pushti Margiya Krishna Bhakti Padas. These "Bhava" (emotion) laden compositions became a cornerstone for those who sought to engage with devotional music on a deeper level, inspiring both vocal and instrumental explorations.

A devoted veena player, Shri Mukundrayji's music was considered a form of service to Lord Krishna. He believed that his musical knowledge was directly inspired by Lord Krishna, elevating his performances into a deeply spiritual act. His mastery extended beyond religious devotion, as he was proficient in all classical arts and known in the Hindi film industry as well. His friendships with stalwarts like Ustad Amir Khan and Naushad highlight his influential presence in the wider music community. Mukundrayji's contributions to music and spirituality made a lasting impact, and his work continues to inspire musicians and devotees alike. His combination of musical excellence, devotion to Lord Krishna, and preservation of traditional forms established him as a revered figure in both the spiritual and artistic realms.

3.4. THIRD GENERATION OF INDORE GHARANA

- **PANDIT BALDEV RAJ VERMA**

Pandit Baldev Raj Verma, born on January 16, 1945, is a celebrated Hindustani classical vocalist from Delhi and a prominent figure of the Indore Gharana. His musical journey began under the guidance of his father, Shri Kashi Ram, followed by rigorous training from Shri Pratap Chand Arora of Amritsar. His style was later refined under Pandit Amarnath Ji, a key

disciple of Ustad Amir Khan Saheb. Known for his serene and meditative exploration of ragas, Pt. Verma's music embodies the true essence of the Indore Gharana, especially in the Vilambit style. His approach to combining different musical elements gives his renditions a mystical touch, balancing complex sargams and fast taans with precision across all octaves. His ability to fuse intricate musical phrases and patterns with ease has captivated audiences for decades, transcending listeners to a world of spiritual depth. Pandit Verma's singing remains a testament to the purity and grandeur of the Indore Gharana, blending traditional techniques with his personal aesthetic flair to create deeply contemplative and spiritually resonant performances. His mastery lies in his careful attention to detail, adjusting his vocal delivery to suit the diverse nature of ragas while maintaining the core principles of the gharana. Through his decades-long career, he has consistently mesmerized listeners with his innovative approach to both slow, meditative ragas and fast-paced, rhythmic compositions.

Some of the awards received by Pandit Baldev Raj Verma for his contributions are as follows:

1. Punjab sangeet Ratna Award by Punjabi University, Patiala
2. Lifetime Achievement Award by Swar Sangam Music Society, Amritsar
3. Sangeet Shri Award by The Art & Culture Trust of India and World School of Music

- **SHANTI SHARMA**

Shanti Sharma, a distinguished exponent of the Kirana Gharana, mesmerized audiences with her captivating voice and heartfelt renditions, particularly in Bhajans. Born in a family originally from Tanjore, she did not hail from a musical background; her father served in the army, and her siblings pursued academic careers. Despite winning the National Science Talent competition and earning a Master's degree in Chemistry from B.I.T.S. Pilani, Shanti's passion for music led her to train under Guru Sangameshwar in Hyderabad. Later, she received guidance from Pandit Amarnath, who became a pivotal figure in her musical journey. In 1978, after completing her education, she devoted herself fully to music, overcoming family opposition to follow her passion. Her deep connection to her art was evident when she stated, "Music, for me, is a vocation. God's gift, which I humbly accept and nurture." She also expressed no regrets about choosing music over a more financially secure career as a science teacher.

Shanti Sharma's legacy in Indian classical music remains influential, though her life was tragically cut short. Married to Dinesh Sharma, she was a mother of two but faced the devastating loss of her daughter at a young age. Shanti herself passed away under mysterious circumstances on April 23, 2008, at the age of 52, leaving behind an indelible mark on the world of Hindustani classical music. Her soulful voice and dedication to the traditions of the Indore Gharana continue to inspire musicians and music lovers alike.

- **PROFESSOR RAJPAL SINGH**

Professor Rajpal Singh is a distinguished academic and highly respected Hindustani classical vocalist, specializing in Khayal singing from the Indore Gharana. With a solid educational foundation, Prof. Singh earned his Ph.D. in Music from Panjab University in August 2012, following a Master's degree in Music from the same institution in 2003. His academic pursuits are complemented by his deep commitment to the preservation and dissemination of classical music. Currently, he holds the position of Associate Professor at the Faculty of Music and Fine Arts, where he has made significant contributions as both an educator and a researcher.

Prof. Singh's expertise lies in Hindustani classical vocal music, particularly in Khayal singing, which he teaches at both undergraduate and postgraduate levels. Additionally, he supervises Ph.D. candidates, guiding the next generation of musicians and scholars. His academic achievements are underscored by his qualification of the UGC-NET in June 2006, a testament to his profound knowledge in the field.

An accomplished artist, Prof. Singh is a graded vocalist with All India Radio, where his performances in Khayal Gayaki have been broadcasted to audiences across India. His commitment to promoting classical music goes beyond the classroom and broadcasting, as he has performed numerous public concerts, leaving a lasting impression with his mastery of intricate ragas and classical compositions.

Prof. Singh's academic work is equally commendable. He has published multiple research papers in UGC care-listed peer-reviewed journals on various topics within Hindustani classical music. His areas of focus include the technical aspects of the Indore Gharana, ragas with multiple versions, and the relevance of traditional instruments like the tanpura in contemporary music education. His research contributes to the body of knowledge in musicology, helping to bridge traditional and modern perspectives in music education.

His book, *Hindustani Shastriya Sangeet mein Lakshan-Geet ki Avdharana*, published in November 2022, is a significant contribution to Indian classical music literature, offering an

in-depth exploration of Lakshan-Geet—an important aspect of Hindustani music. This work not only reflects his commitment to the scholarly study of music but also makes traditional music more accessible to future generations of musicians and scholars.

In addition to his research and publications, Prof. Singh is actively involved in various administrative and academic roles. He is a member of the Departmental Research Council, Board of Research Studies, and Editorial Board of the journal *Vageeshwari*, where his insights help shape the future of music education. Furthermore, he has presented papers at numerous national and international seminars, sharing his expertise with fellow academics and music practitioners.

Prof. Singh's influence extends beyond classical music. He has composed and directed music for several light music albums and serves as a music director for upcoming music projects. His ability to merge classical traditions with modern music has broadened his appeal and allowed him to mentor and inspire a wide range of students, both in academia and in the wider musical community.

- **MAHENDRA TOKE**

Mahendra Toke is a highly accomplished Indian classical vocalist with a strong academic background and deep traditional training in the Indore Gharana. His father, Shri D.P. Toke, a close associate of Ustad Amir Khan Sahib, was instrumental in shaping Mahendra's musical journey, imparting the gharana's meditative values and distinctive style.

Though initially pursuing a promising career in electronics engineering, Mahendra chose to devote himself fully to music. His dedication and passion have earned him critical recognition, prestigious awards, and numerous performances across India and abroad. Notable appearances include the Sur Rang Smruti Samaroh, Saptak Festival, and international tours under the auspices of the Indian Council for Cultural Relations in Europe.

Mahendra's music is marked by a deep, resonant voice and a thoughtful, expansive approach to alaaps, distinguishing his renderings in the classical world. His commitment to Indian classical music has been recognized with several honors, including the International Youth Year Gold Medal and the Gaan-Heera Award. In addition, Mahendra has won 14 national-level competitions and received a three-year scholarship from the Ministry of Human Resources, Government of India. Apart from his performing career, Mahendra Toke also contributes to music education. He works with All India Radio in Ahmedabad and serves as a visiting faculty

member at the renowned School of Architecture in the city. His continued performances and educational roles ensure the preservation and dissemination of the Indore Gharana tradition in Indian classical music.

- **PANDIT NARESH KUMAR MALHOTRA**

Naresh Kumar Malhotra is a highly skilled vocalist steeped in the traditions of the Indore Gharana, a style known for its soul-stirring and meditative approach to classical music. He has spent over two decades mastering the subtleties of this Gharana under the Guru-Shishya Parampara, learning from Pandit Tejpal Singh, a senior disciple of the Ustad Amir Khan, the legendary maestro of the Indore Gharana. Naresh's musical journey is distinguished by his ability to maintain the purity of the Indore Gharana while giving his renditions a modern aesthetic. His performances are rooted in the systematic elaboration of ragas using Merukhand techniques, emphasizing the full expression of the Sthai and Antara. His music, especially in Vilambit Khayal compositions, is typically set to Jhoomra Taal and marked by a judicious use of intricate Sargams, Gamaks, and Meends. Naresh's ability to artistically pattern his Tanas and render them with natural voice modulation in accordance with the mood and Rasa of the Raga has made him stand out among his contemporaries. In addition to his prowess in Khayal and Tarana, Naresh Malhotra excels in devotional music, particularly Bhajans. His ability to evoke deep emotion through devotional compositions showcases his versatility and depth as a performer. Over the years, he has performed at numerous prestigious music conferences and on radio broadcasts, receiving praise from critics, connoisseurs, and listeners alike.

Naresh has been honored with various awards in recognition of his contribution to classical music. These include the Swami Meagsham Sharma Smriti Samman, Rasmanjari Kala Samman, and the Abhinav Kala Samman, among others. His performances have graced major national music platforms such as the Akashwani Sangeet Sammelan and Doordarshan, where he has been graded as a "Top Grade" artist. Furthermore, the Indian Council of Cultural Relations (ICCR) has included him in their reference panel of artists, facilitating his participation in international performances. Naresh's dedication to the art of classical music is reflected not only in his performances but also in his teaching, as he aims to pass on the legacy of the Indore Gharana to the next generation of musicians. He continues to inspire audiences with his thoughtful, soulful renditions, ensuring that the profound musical tradition of the Indore Gharana remains alive and vibrant in contemporary times.

3.5. EXISTING LEARNERS OF THE GHARANA

- **SONIA ROY**

Sonia Roy is an accomplished Hindustani classical vocalist of the Indore Gharana, representing the fourth generation of the legendary Ustad Amir Khan Sahib's musical lineage. A disciple of the late Vidushi Shanti Sharma, Sonia is recognized as an A-grade performer by All India Radio and Delhi Doordarshan. She is also an empaneled artist with the Indian Council for Cultural Relations (ICCR) and formerly served as a music faculty member at Sriram Bharatiya Kala Kendra, New Delhi from 2005 to 2013. Sonia's artistry continues to captivate classical music audiences.

- **BHUPENDER MALHOTRA**

Dr. Bhupender Malhotra is an eminent Hindustani classical vocalist, representing the Indore Gharana. Born in Jind, Haryana, he comes from a family deeply passionate about music, with his grandfather, Shri Balu Ramji, being an avid lover of religious music. Dr. Malhotra's formal training in music began at a young age under Master Khushi Ramji and continued with Pandit Suresh Gopal Shrikhande of the Jaipur Atrauli Gharana. Since 1996, he has been under the intensive tutelage of Pandit Baldev Raj Verma, shaping his journey as a classical vocalist.

Known for his emotive renditions, Dr. Malhotra has performed extensively across India, leaving a lasting impression with his performances in cities like Delhi, Kolkata, and Chennai. His performances span from classical to Sufi music, and he has graced prestigious platforms such as the Hari Vallabh Sangeet Sammelan and the Surajkund Festival. Dr. Malhotra is not only celebrated for his live performances but also serves as an Associate Professor of Music in Haryana, where he nurtures the next generation of classical musicians.

In addition to his solo performances at numerous youth festivals, he has participated in national and international events, furthering his passion for both classical and sufi music. His ability to blend intricate classical elements with the spiritual essence of Sufi music makes him a versatile artist whose work transcends genres.

- **RAMNEEK SINGH**

Ramneek Singh is a distinguished vocalist in Hindustani Classical Music, specializing in the Indore Gharana tradition. Born in New Delhi, India, Ramneek began her musical journey at the tender age of six, receiving her foundational training from the Bhatkhande Sangeet

Vidyapeeth in New Delhi, where she earned her Bachelor's degree (Visharad) in Vocal Music in 1988. Her passion for music led her to further advanced training under Ms. Amarjeet Kaur, a senior disciple of Ustad Amir Khan and Pandit Amarnath, both stalwarts of the Indore Gharana. Ramneek's musical lineage is further enriched through her learning under Pandit Vinayak Torvi, a disciple of Pandit Bhimsen Joshi, and more recently under Pandit Baldev Raj Verma, the third-generation maestro of the Indore Gharana. This extensive training helped her develop an intimate understanding of the Amir Khani style, which she expresses through her mastery in the Vilambit Khayal, known for its slow progression and imaginative swar elaboration.

Ramneek made her professional debut in 1995 at Triveni Kala Sangam in New Delhi, a concert that was met with critical acclaim. Her international presence soon grew, with performances and lecture demonstrations at MIT, Boston in 1997 and 1998. Ramneek's captivating voice and mastery over classical form led her to perform in various parts of the United States, as well as Toronto, Canada, including prestigious venues like the Consulate General of India. Apart from classical khayal, Ramneek has made a significant mark in the Shabad-Kirtan tradition, where her classical training is blended seamlessly with devotional music.

Additionally, her versatility extends to semi-classical genres, including Thumris and Horis, showcasing her adaptability and range in performance styles. Her distinctive classical compositions have been featured on Canadian television, where she also contributed title music for various television shows.

Beyond her performance career, Ramneek is dedicated to propagating the rich heritage of Indian classical music both in India and abroad. She has taught at notable institutions such as the LearnQuest Academy of Arts & Music in Boston, the Toronto Tabla Ensemble, and her own Sur-Rang School of Music in Toronto. Through these institutions, Ramneek imparts advanced training in the intricacies of the Indore Gharana, nurturing future generations of classical vocalists. Ramneek's dedication to her art and her ability to connect with audiences across different cultures have earned her recognition not only as a performer but also as an educator and ambassador of Indian classical music.

Her musical journey, marked by discipline, deep-rooted tradition, and creative expression, continues to inspire students and audiences worldwide.

- **SUDHANSHU SHARMA**

Sudhanshu Sharma is a highly respected Hindustani classical vocalist specializing in the Indore Gharana. A gold medalist in his postgraduate studies from the University of Delhi, he began his musical journey under Guru Shri Lakheshwar Choudhary from Assam and later continued his training in New Delhi under Pandit Baldev Raj Verma, the disciple of Pandit Amarnath and a torchbearer of the Indore Gharana. Known for his serene and introspective elaboration of Ragas, Sudhanshu's music is rooted in the traditional aesthetics of the Indore Gharana, yet his performances display a contemporary appeal. Sudhanshu's singing emphasizes the pure exploration of Ragas, avoiding the showmanship often seen in modern performances. Instead, his singing invites listeners to embark on an introspective journey, focusing on the subtle, soulful aspects of the Raga. His deep reverence for the Gharana tradition and commitment to the sanctity of classical music have made him an artist of repute both in India and internationally. An approved artist of All India Radio, Sudhanshu has performed extensively in India, including in cities like Delhi, Mumbai, Chennai, Indore, and Guwahati, as well as in the Middle East, Southeast Asia, the US, Europe, and Canada. His wide-ranging musical repertoire and heartfelt renditions have garnered him numerous accolades, including the prestigious Tushar Pandit Memorial Gold Medal and the V. Bani Bai Ram Memorial Medal for music. In addition to being a successful performer, Sudhanshu is also an internationally respected Guru. He has mentored students around the globe, conducting numerous music retreats, lecture-demonstrations, and workshops. His dedication to the deeper purpose of music—to foster peace, love, and understanding - defines his teaching philosophy, where he encourages students to connect with the spiritual essence of music. Sudhanshu's belief in the divine nature of music is a core element of his artistry. He views music as a way to align the soul with the supreme, and this belief permeates his performances and teaching alike. Born into a family of music lovers, Sudhanshu showed an early aptitude for music, beginning his formal training at the age of eleven. His natural talent for rendering complex musical phrases has since blossomed into a professional career that continues to inspire audiences and students across the world. Through his unique approach to music, Sudhanshu Sharma stands as a modern representative of the Indore Gharana, honoring the rich traditions of the style while also making it relevant to contemporary audiences. His performances are not just a display of technical skill but a deep exploration of the emotional and spiritual dimensions of classical music.

- **DR. RAHUL PRAKASH**

Dr. Rahul is a distinguished Hindustani classical vocalist and scholar specializing in the Khayal and Tarana forms of the Indore Gharana. His academic and performance career reflects an unwavering dedication to preserving and advancing the classical musical tradition. Currently serving as an Assistant Professor at the Maya Somaiya School of Music & Performing Arts, Somaiya Vidyavihar University, Mumbai, Dr. Rahul brings a wealth of knowledge and expertise to both his students and audiences. His journey in music is marked by numerous accolades, scholarly achievements, and a commitment to the craft that has established him as one of the leading vocalists in his field. Dr. Rahul's formal education is deeply rooted in his passion for Hindustani classical music. He earned his Ph.D. in Music from the University of Delhi in 2021, preceded by an M.Phil. from the same institution in 2015. His academic excellence was evident early on when he topped the university in his M.A. in Music in 2013, securing an impressive 77.25% and being recognized as the university topper. Even as an undergraduate at Ramjas College, University of Delhi, Dr. Rahul consistently performed at the top of his class, securing accolades for his academic achievements in both the first and third years of his B.A. (Hons) in Hindustani Music.

His academic accomplishments are matched by his rigorous professional training in music. Since 2008, Dr. Rahul has been training under the Guru-Shishya Parampara with Pandit Baldev Raj Verma, a renowned Top-Grade artist of All India Radio and a doyen of the Indore Gharana. Through this traditional, immersive method of learning, Dr. Rahul has mastered the intricate details of Khayal and Tarana singing, blending technical proficiency with deep emotional expression. His style is characterized by the rich, meditative quality typical of the Indore Gharana, where the emphasis on Vilambit Khayal allows for slow, thoughtful elaboration of ragas. Additionally, he has received training in light classical music and Ghazals under Shri Anil Soni, further broadening his musical repertoire. Beyond his personal musical journey, Dr. Rahul has dedicated much of his career to teaching. He began his academic career as an Assistant Professor (Ad-hoc) at Vivekananda College and S.G.T.B. Khalsa College, University of Delhi, before moving on to his current role at Somaiya Vidyavihar University. With over seven years of teaching experience, he has shaped and mentored many young musicians, imparting the nuances of classical vocal music. His pedagogical approach combines his academic background with his practical experience, offering students a comprehensive understanding of Hindustani music.

As a graded artist of All India Radio and Doordarshan, Dr. Rahul has gained national recognition for his performances. He has presented numerous concerts both in India and internationally, showcasing the richness of the Indore Gharana. Some of his notable performances include appearances at the Indo-Hungarian Musical Evening at Nalanda Auditorium, Mumbai (2024), the Pandit Firoz Dastoor Smriti Sangeet Samaroh (2024), and the Somaiya Music Festival in 2023. His concerts, marked by a deep, resonant voice and a reflective approach to ragas, have earned him praise from audiences and critics alike. In addition to his performance career, Dr. Rahul is a prolific researcher, contributing extensively to the academic study of Hindustani music. His M.Phil. dissertation, titled "Din Ke Charon Prahar Mein Gaaye Jane Wale Kuch Pramukh Raagon Ka Vishleshnatmak Addhyan," supervised by Prof. Vidushi Uma Garg, reflects his keen interest in the theoretical aspects of music. His research papers, published in peer-reviewed journals, cover a wide range of topics, including seasonal compositions, the historical analysis of ragas, and the contributions of legendary figures to the evolution of Hindustani classical music. His book, *Hindustani Shastriya Sangeet Mein Ritukaleen Bandishen Evam Raga* (2021), is a significant contribution to the literature on classical music, offering a detailed analysis of seasonal ragas and their compositions. Dr. Rahul's dedication to his craft has earned him numerous awards and honors throughout his career. He has been recognized with prestigious accolades such as the Sangeet Ratna Samman (2022) and the Kala Bhushan Puraskar (2024) for his contributions to Indian classical music. His excellence in both academic and performance spheres is further demonstrated by his impressive track record in national music competitions, where he has secured first and second prizes in Hindustani classical and light vocal categories.

Throughout his career, Dr. Rahul has remained committed to advancing the rich traditions of Hindustani classical music, particularly the Indore Gharana, both as a performer and an educator. His performances continue to captivate audiences, while his research and teaching contribute to the preservation and dissemination of this classical art form. Whether on stage or in the classroom, Dr. Rahul exemplifies the values of discipline, dedication, and artistic integrity that define the legacy of Hindustani classical music.

- **DR. SIMARPREET KAUR**

Simarpreet Kaur is an esteemed Assistant Professor of Hindustani classical music, specializing in vocal music with a rich academic background and extensive teaching experience. She earned her Ph.D. in Music from Delhi University in 2016, following an M.Phil., M.A., and B.A. in

Music from the same university. She has also completed Alankar from the Akhil Bhartiya Gandharva Mahavidyalaya and Visharad from Bhatkhande Sangit Vidhyapeeth in Lucknow, further solidifying her foundation in classical music. Simarpreet's teaching career spans more than a decade, during which she has imparted both practical and theoretical knowledge of Hindustani classical vocal music. She teaches various courses, including B.A. (Hons) and Shiromani Sangeet Diploma, focusing on Khayal and Tarana compositions as well as the seasonal ragas of renowned composers. Her research contributions have been recognized in numerous peer-reviewed journals. Simarpreet has published extensively on topics such as Punjabi folk music in Bollywood, Gurmat Sangeet, and the globalization of Indian classical music. Some of her notable publications include Gurmat Sangeet Me Raag Gaudi and Hindi Chitrapat Me Punjabi Lok Sangeet, both published in 2017. Her academic work has significantly contributed to the understanding of how traditional music forms have evolved and influenced popular culture, particularly in Bollywood.

Simarpreet has a keen interest in exploring the interdisciplinary nature of Indian classical music. Her research on the globalization of Indian classical music delves into how classical traditions are being integrated with modern elements, fostering new developments while preserving their authenticity. Her paper titled Globalization of Indian Classical Music with its Interdisciplinary Development (2021) is one such example, published in the Scholarly Research Journal for Interdisciplinary Studies. Throughout her academic career, Simarpreet has garnered numerous distinctions, including qualifying the UGC NET-JRF in December 2011. Her scholarly approach to music is complemented by her hands-on teaching style, which encourages students to embrace both traditional methods and contemporary developments in musicology. Her expertise in classical music theory, especially with respect to Punjabi folk styles and its fascinating role in Bollywood music, has been widely acknowledged in the academic community.

Simarpreet's teaching methodology integrates her scholarly research, helping students understand the practical applications of her findings in modern-day music. She has a particular focus on the seasonal compositions of Hindustani classical music, where she explores how different ragas correspond to particular times of the day and seasons, creating a unique cultural and emotional resonance in music. With an expansive body of work, Simarpreet continues to shape the academic and practical understanding of Hindustani classical music. Her work not only bridges the gap between tradition and modernity but also inspires students to explore the cultural richness and historical depth of classical Indian music. As a scholar, educator, and

artist, Simarpreet Kaur has made a lasting impact on the field of music, contributing to its preservation, progression, and global appreciation.

- **JYOTIKA DAYAL**

Jyotika Dayal Paust, born in Benares, India, is a distinguished Hindustani classical vocalist and Kathak dancer. She received her post-diploma in vocal music under the guidance of Pandit Amarnath and Shanti Sharma at the Shri Ram Bharatiya Kala Kendra in New Delhi. She also trained under Ustad Mashkoor Ali Khan and Ustad Akhtar Nawaz from the Kirana Gharana. Her Kathak training began at age 18 under Reba Vidyarthi of the Lucknow Gharana and continued with Vaswati Mishra. She was awarded the Senior Scholarship by the Ministry of Human Resource Development from 1995 to 1998. Jyotika's journey in music and dance spans over 25 years, during which she has performed widely in India and internationally. She excels in classical vocal music, especially in her rendition of Ghazals and Bhajans, which are enriched with intricate alap and taan techniques. Her performances have been praised for their emotive depth and technical brilliance.

Since 1998, Jyotika has been a member of the Music Ensemble of Benares, where she contributes as a singer, dancer, composer, and choreographer. One of her most notable projects is the Kathak Flamenco Project, a fusion of Indian and Spanish music and dance, demonstrating her versatility and ability to innovate within the classical tradition. She has also conducted workshops on Indian classical music and Kathak across Europe, sharing her knowledge with students and artists internationally. In addition to her artistic achievements, Jyotika is a certified yoga teacher, having trained under Swami Vidhyanand at the Sri Ma International School of Transformational Yoga in Auroville. She incorporates yoga into her teaching, offering a holistic approach to music and dance education. She has been a Classical Vocal Guru at the prestigious Shri Ram Bharatiya Kala Kendra from 2010 to 2016 and continues to teach both music and yoga online and in various institutions across Germany.

Her performances at international festivals include the Indische Kultur Tage in Göttingen, the Percussion Festival in Altenkirchen, and concerts across Germany, Austria, Spain, and Switzerland. In India, she has graced stages at festivals such as Chhandayan in Delhi, the Swaranjali Festival in Mathura, and others at renowned institutions like Kamani Auditorium and Shri Aurobindo Society. Jyotika's contributions to Indian classical music and dance, both as a performer and educator, reflect her deep dedication to the arts. Her ability to blend tradition with innovation, as seen in projects like the Kathak Flamenco Project, has made her an

influential figure in the global promotion of Indian classical arts. With over two decades of experience, Jyotika continues to inspire and engage audiences worldwide, ensuring that the rich traditions of Hindustani music and Kathak are preserved and celebrated.

- **RUCHI TELANG**

Ruchi Anurag Telang began her music education at the young age of four under her maternal grandfather, the renowned Haveli Sangeet musician Pandit A. B. Tailong, and her mother, Dr. Vandana Tailong, in Mathura. She later trained at the Shri Ram Bhartiya Kala Kendra in New Delhi under the guidance of Pandit Amarnath Ji and Smt. Shanti Sharma of the Indore Gharana. Ruchi specializes in Hindustani classical music, light classical forms, folk, Ghazal, Bhajan, Thumri, Dhrupad, and Dhamar, and holds a master's degree in Hindustani classical music.

3.6. OTHER ARTISTS INSPIRED BY USTAD AMIR KHAN'S SINGING STYLE

Many artists from various musical traditions, while not directly trained under Ustad Amir Khan Sahib, have nonetheless been deeply influenced by his artistry. This influence is evident in their performances, as aspects of Khan Sahib's unique Gayaki have permeated their musical presentations. These artists have successfully incorporated elements of his style into their own work, reflecting the widespread and enduring impact of his approach to classical music. The following is a list of stalwarts who have been shaped by the influence of Ustad Amir Khan Sahib.

- **GOSWAMI GOKULOTSAV JI MAHARAJ**

Pandit Gokulotsav Ji Maharaj, also known as "Madhurpiya," is a distinguished vocalist renowned for his mastery of Khayal and Dhrupad. With an extensive repertoire, he has composed approximately 5,000 pieces in Dhrupad, Dhamar, and Khayal, utilizing languages such as Sanskrit, Urdu, and Brij Bhasha. According to N. Mathur (personal communication, 5 November, 2023) his creativity extends to the invention of new ragas like 'Adbhuti Ranjan' and 'Divyagandhar.' The global classical music community widely acknowledges the significant influence of Ustad Amir Khan Sahib on Pandit Ji's artistic development. Initially captivated by Khan Sahib's profound vocal style, melodic depth, and innovative ornamentation, Pandit Ji sought to incorporate these elements into his own music. Although he began by emulating Khan

Sahib's soulful Gayaki, he gradually evolved his distinctive style while preserving the spiritual essence of his mentor's music.

Pandit Gokulotsav Ji's originality is most evident in his extended alaap, rich lyrical content, and emotionally charged delivery. His frequent use of Merukhand patterns and vivid imagery further distinguishes his unique musical expression. His compositions are characterized by expansive melodic explorations and intricate ornamentation, reflecting the depth and complexity associated with the Indore Gharana. As a top-grade artist of All India Radio, Pandit Ji regularly performs nationwide, where his renditions are celebrated for their elegance and spiritual depth. His music continues to reflect the foundational influence of Ustad Amir Khan Sahib, while his personal contributions to the art form have solidified his standing as a significant proponent of the Indore Gharana. The spiritual resonance and emotive power of his singing create an indelible impact, making him a revered figure in the world of classical music.

- **PANDIT BHIMSEN JOSHI**

Pandit Bhimsen Joshi is one of the most celebrated icons of Hindustani classical music, widely known for his extraordinary vocal prowess and his deep association with the Kirana Gharana. His mastery over classical forms, profound aesthetic sense, and diverse tonal range enabled him to captivate audiences globally. Joshi was committed to maintaining the purity of ragas, avoiding unnecessary deviations while bringing an unparalleled intensity to his performances. While he remained deeply affiliated with the Kirana tradition, Bhimsen Joshi also acknowledged the significant influence of Ustad Amir Khan Sahib of the Indore Gharana on his musical style. This influence is most apparent in his rendition of the raga Ramkali, where the serene and contemplative mood, a hallmark of Khan Sahib's Gayaki, is subtly integrated into his performance. Joshi himself recognized the impact of Khan Sahib's philosophy on his approach to music and often expressed his gratitude for the inspiration drawn from Khan Sahib's legacy.

Joshi's ability to internalize these influences, while continuing to innovate within the framework of the Kirana Gharana, is a testament to his openness to learning and growth. His humility was evident when he once responded to a listener's remark about the differences between his and Khan Sahib's singing by acknowledging that he was constantly learning and evolving. According to Professor Shankar Abhyankar, Joshi's music was imbued with Khan Sahib's calm, melodious approach to ragas, a subtle yet profound influence that enriched Joshi's vocal expression. Thus, while Bhimsen Joshi's performances remained rooted in the

Kirana tradition, they were also shaped by the spiritual and emotive depth of Ustad Amir Khan Sahib's artistry, making Joshi's music a confluence of two great musical legacies.

- **PANDIT NIKHIL BANERJEE**

Pandit Nikhil Banerjee, a legendary sitar maestro, earned a distinguished place in the realm of Indian classical music through sheer dedication, talent, and relentless effort. Known for his distinctive instrumental style, Banerjee's music is a blend of influences from his various sarod and sitar gurus. However, what set him apart was the significant influence of Ustad Amir Khan's vocal style on his sitar playing. Banerjee was deeply inspired by Ustad Amir Khan's aesthetic sensibilities, which could be heard in the way he played the sitar, embodying a deep sense of musical emotion and intellectual rigor. Banerjee's approach to raga presentation was much like that of great vocalists, offering audiences an immersive, raga-based experience. His thoughtful exploration of ragas, similar to Khan Sahib's meditative and expansive style, resonated deeply with listeners. This unique approach also earned him praise from legendary musicians like Pandit Ravi Shankar, who acknowledged Banerjee's sitar style as imbued with the fervor and subtlety typically found in vocal music.

Though Banerjee was also influenced by Ustad Vilayat Hussain Khan, the influence of Ustad Amir Khan came later in his development as an artist. His incorporation of the Merukhand technique, a specialty of Ustad Amir Khan, into the taan patterns of his sitar performances brought vocal nuances into instrumental music in ways that were revolutionary. Shri Madanlal Vyas also supported the claim that Banerjee introduced these vocal elements into the Senia Gharana's powerful and intricate sitar-playing tradition, marking a significant contribution to its evolution. The result was a unique style that not only upheld the traditions of the Senia Gharana but also brought the deep, contemplative, and emotional depth of the Indore Gharana into his sitar renditions. Pandit Nikhil Banerjee remains a celebrated figure whose art continues to inspire generations of musicians and music lovers alike.

- **PANDIT RASIKLAL ANDHARIYA**

Pandit Rasik Lal Andharia's lineage traces back to his grandfather, Pandit Manganlal ji, who served as a court singer in the Bhav Nagar kingdom. Manganlal ji earned the nickname "Manganlal Malhariya" due to his rendition of the Malhar raga. Rasik Lal ji inherited a rich musical tradition from his family and made his debut public performance at the tender age of 13. Influenced by the melodic prowess of Ustad Amir Khan Sahib from the 'Indore' *Gharana*,

Rasik Lal ji incorporated elements of this style into his own singing, blending it seamlessly with sequential progressions and Merukhand techniques. Drawing from the musical legacies of his predecessors, Rasik Lal ji composed and performed a diverse array of ragas including Lalit, Gorakh Kalyan, Marwa, Darbari, Jayant Malhar, Kalavati, Yaman, Chandraprabha, Chandrakauns, Audav Bageshree, Bhinn Raageshree, Malkauns, Bairagi, Jogiya, Mangal Bhairav, Bhatiyar, Bhatiyar, Maru Bihag, Durga, Hansdhwani, Kirwani, Shivrangani, Dhani, Adana, Madhuswarali, and Pratap Varali. Accredited as a certified artist by All India Radio, his performances were frequently broadcasted from prominent centers such as Rajkot, Ahmedabad, Vadodara, Mumbai, Lucknow, Delhi, and Calcutta. Rasik Lal ji's musical influence extended beyond his performances, as he inspired numerous poets including Sarla Trivedi, Manhar Sandhvi, Rekha Trivedi, Pradipta Ganguly, and Himangi Nanavati through his interpretations of Khan Sahib's compositions. His name resonated prominently among artists who interpreted the works of Ustad Amir Khan Sahib, cementing his legacy in the realm of classical Indian music. Throughout his career, Rasik Lal ji presented his musical prowess at renowned conferences across various cities including Calcutta, Chennai, Bangalore, Hyderabad, Bhopal, Jaipur, Patna, Delhi, Lucknow, Ahmedabad, Rajkot, and Bhavnagar, contributing significantly to the dissemination and appreciation of classical music.

- **VIDUSHI PRABHA ATRE**

Prabha Atre was a popular musician of her time. She began her musical journey at the age of only 13 when she began training under the able guidance of musician Sh. Vijay Karandikar which continued for five years. Subsequently, she pursued musical education under Suresh Babu Mane. Since 1961, Atre has been showcasing her musical prowess on All India Radio. She was profoundly influenced by Ustad Amir Khan Sahab, leading her to assimilate various facets of his style into her own singing.

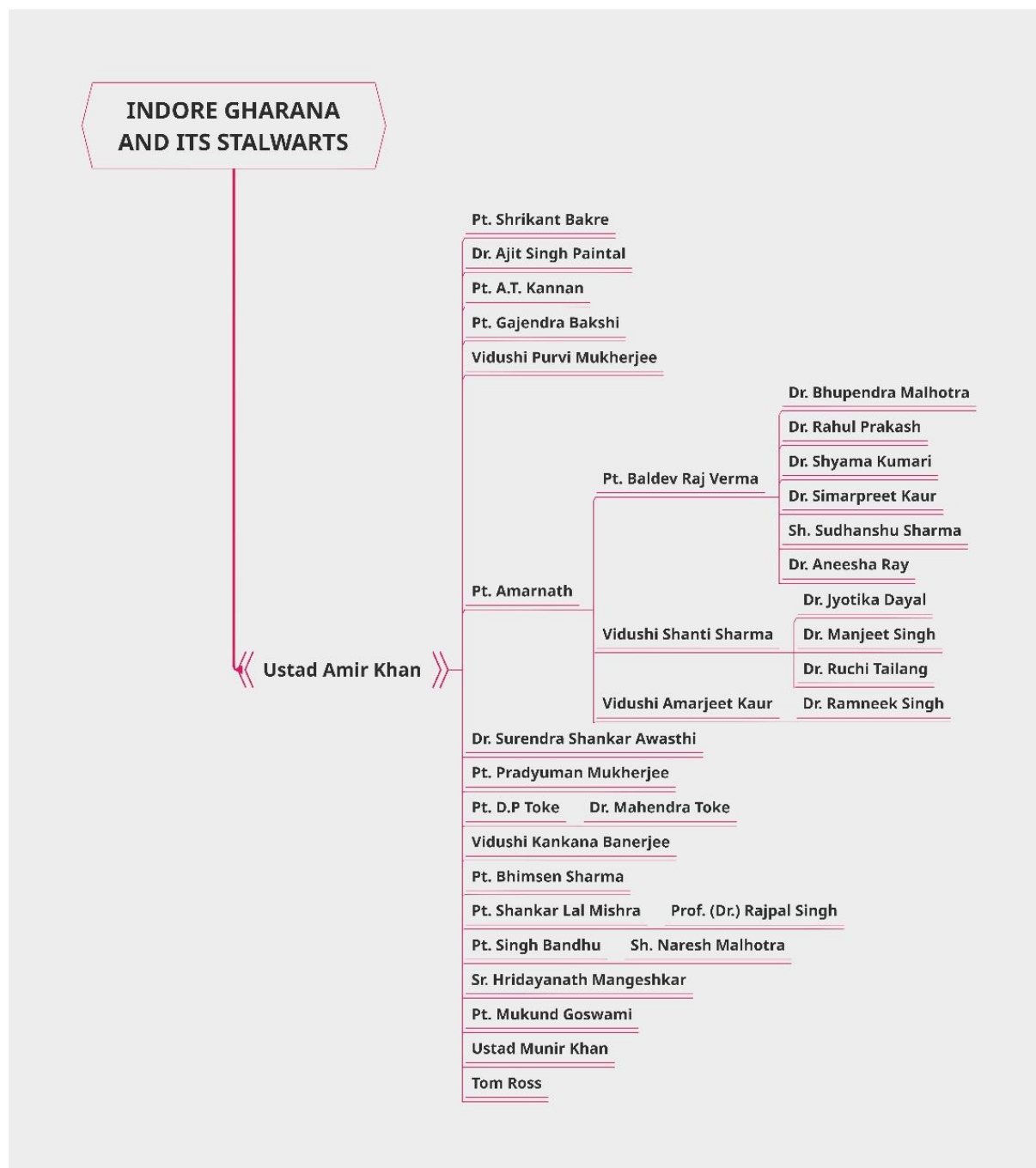
Dr. Prabha Atre recalls that she first encountered Khan Sahib's music through recordings in 1960. It was during this period that she was introduced to Shri Shrikant Bakre who was a disciple of Khan Sahib. Even Shri Shrikant Bakre shared the same musical vision, possessed intellectual acumen like that of Khan Sahib. Prabha Atre recalls that she often engaged in singing and discussions together and that led to abundant learning. Through these interactions, she gained invaluable insights into Khan Sahib's musical repertoire. It remains ambiguous whether she consciously or inadvertently emulated Khan Sahib's singing style. She frequently received remarks such as 'Prabha ji has altered her rendition. She also recalls that it was the

Sargam element of classical singing that she inculcated from the influence of Khan Sahib. She recalls singing Sargam post 1960 for the first time and further claimed that it changed her perspective of notes or Swaras in Hindustani Classical Music.

- **USTAD RASHID KHAN**

Ustad Rashid Khan, a celebrated figure in Indian classical music, has significantly impacted both the classical and film music scenes. He is a torchbearer of the Rampur-Sahaswan Gharana, a lineage tracing back to his maternal grandfather, Ustad Nisar Hussain Khan, from whom he inherited his early musical values. His public debut came at the age of 11, marking the start of a distinguished career in the realm of classical music. Rashid Khan's vocal style is known for its rich resonance, wide melodic range, and intricate ornamentation. His ability to embellish his performances with such refinement has earned him a revered place among classical musicians. He embodies the ideal of maintaining classical rigor while also contributing to the Hindi film industry, where he inspired many vocalists to successfully straddle both worlds. His ability to do so without compromising the essence of classical music has won him praise from both traditionalists and modern music lovers alike. A key influence on Rashid Khan's artistry is Ustad Amir Khan of the Indore Gharana. The impact of Khan Sahib's style is evident in Rashid Khan's renditions, particularly in his thoughtful approach to raga elaboration. An anecdote shared by Dr. Yashpal Sharma illustrates this influence. At the age of 19, Rashid Khan performed Raag Marwa at the ITC Sangeet Research Academy in Delhi. His performance carried distinct traces of Ustad Amir Khan's style, showcasing a deep, introspective exploration of the raga, a hallmark of Khan Sahib's gayaki.

This connection to Ustad Amir Khan's approach reflects Rashid Khan's ability to absorb and integrate the best elements of various musical traditions, making his renditions not just performances but profound musical experiences. His mastery of classical forms has been widely recognized, and his contributions to Indian classical music have earned him a lasting legacy as one of the most versatile and influential vocalists of his time. Rashid Khan's unique blend of classical purity and contemporary adaptability continues to inspire future generations of musicians, ensuring his influence will endure for many years to come.



***The chart has been prepared by the information provided by Pandit
Baldev Raj Verma**



**The above chart has been prepared by the information provided by Prof.
Dr. Neeta Mathur - University of Delhi**

3.7. CONCLUSION

Ustad Amir Khan is often celebrated as the originator of the Indore Gharana, a unique style of Hindustani classical music that blends emotional depth with technical precision. However, his contributions were only part of the story. The artists who came after him—whether directly trained by him or influenced by his legacy—played an equally important role in shaping, evolving, and sustaining this style of singing. While Khan Sahib laid the foundation, the subsequent generations were instrumental in adding their own layers of innovation and refinement, transforming what was initially an individual style into a full-fledged musical tradition. During the era dominated by the Utrang style and high-pitched vocal texture, which emphasized the mystical and spiritual aspects of music, Ustad Amir Khan introduced a quieter, more introspective approach to raga presentation. His *gayaki* (style of singing) focused on the emotional resonance of each note, the delicate unfolding of each raga, and a deep connection between the singer and the music. This was a marked departure from the prevailing styles of the time, which often emphasized power and vocal acrobatics over emotional depth.

Khan Sahib's approach resonated deeply with both his contemporaries and future generations of musicians. His emphasis on introspection, subtlety, and emotional engagement allowed for a new form of expression that wasn't just about technical skill but also about creating a profound connection with the listener. This approach became a hallmark of the Indore Gharana, but it was the subsequent generations of musicians who truly cemented this style as a major school of thought in Hindustani classical music. Artists like Pandit Amarnath, Pandit Tejpal Singh, and many others who were directly or indirectly influenced by Ustad Amir Khan brought their own voices to the Indore Gharana while remaining faithful to the core principles established by their mentor. Each artist added new dimensions to the tradition, contributing their own unique take on raga interpretation, taan patterns, and emotional delivery. This created a rich tapestry of musical thought within the Indore Gharana that continues to evolve today.

A key aspect of Ustad Amir Khan's legacy is the way in which his style served as a bridge between the past and the present. While rooted in classical traditions, his singing incorporated elements of modernity, making it accessible to contemporary audiences while retaining its depth and complexity. This duality allowed the Indore Gharana to remain relevant even as other gharanas struggled to maintain their distinct identities in an increasingly globalized world. The evolution of the Indore Gharana also highlights the importance of flexibility and adaptability in musical traditions. Unlike more rigid gharanas, which tend to follow strict stylistic

guidelines, the Indore Gharana has always been open to external influences. This openness has allowed it to absorb new ideas while remaining true to its core principles. Artists from other gharanas, too, have acknowledged the influence of Ustad Amir Khan on their own music, further demonstrating the far-reaching impact of his contributions.

Furthermore, the dissemination of the Indore Gharana's principles and styles through modern platforms such as radio, television, and live performances has allowed the tradition to reach a much broader audience than it might have otherwise. As more musicians from the Indore Gharana performed on national and international stages, they brought the subtle nuances of this style to the forefront of classical music, making it a staple in concert halls around the world. In this sense, the contribution of Ustad Amir Khan extends far beyond the technical aspects of his singing. His ability to touch the souls of his listeners, to create a moment of pure emotional resonance, is what has inspired generations of artists to follow in his footsteps. And while these artists have added their own voices to the mix, the spirit of Khan Sahib's music—the meditative, reflective, and deeply emotional approach—remains at the heart of the Indore Gharana. In conclusion, while Ustad Amir Khan may be the originator of the Indore Gharana, it is the artists of the subsequent generations who have truly elevated this style into a major school of Hindustani classical music. Their contributions have not only kept the tradition alive but have also ensured that it continues to evolve, adapting to the changing musical landscape while remaining rooted in the timeless principles laid down by Khan Sahib. This continued evolution speaks to the enduring power of Ustad Amir Khan's musical vision, which remains as relevant and inspiring today as it was during his lifetime.

CHAPTER 4

VOCAL INTRICACIES AND TECHNICALITIES OF INDORE GHARANA

4.1. KHAYAL GAYAKI OF INDORE LEGACY

The evolution of Khayal Gayaki within the Indore Gharana is a result of significant innovations, deeply influenced by Ustad Amir Khan's unique contributions. The Indore Gharana's style of Khayal singing is rooted in a reflective, introspective approach, characterized by a slow, deliberate development of ragas. Amir Khan's unique methodology emphasized emotional depth, focusing on the spiritual essence of music rather than merely technical brilliance. Amir Khan Sahib's approach differed from the prevailing styles of his time, particularly in his preference for Vilambit Khayal, which allowed for an expansive and leisurely development of the raga. His style was deeply meditative, providing ample space for intricate melodic explorations. He avoided excessive ornamentation and instead highlighted the purity of the notes and the raga's inherent mood. His Gayaki emphasized the importance of a slow unfolding of the raga, often beginning with a deliberate alaap, where each note was explored with depth and clarity (Sharma, 2019).

The foundation of the Indore Gharana's Khayal Gayaki lay in Amir Khan's intellectual and philosophical approach to music. There are various schools of thought regarding Ustad Amir Khan's use of the Merukhand technique in the Khayal gayaki of the Indore Gharana. Some scholars and musicians believe that he borrowed this intricate and complex technique from Dhrupad gayaki, where Merukhand is traditionally employed. This view suggests that Amir Khan was deeply influenced by the meditative and methodical approach of Dhrupad and integrated the Merukhand patterns into his Khayal renditions as a means to add intellectual depth and structural complexity. Another perspective attributes his inspiration to Ustad Aman Ali Khan of the Bhendibazaar Gharana, who was known for using mathematical precision and unusual rhythmic patterns in his singing. It is believed that Amir Khan's exposure to Ustad Aman Ali Khan's style may have led him to incorporate these complex structures into his own music. On the other hand, some musicians and scholars argue that the use of Merukhand in Amir Khan's Khayal was a product of his own creativity and innovation. They believe that his intricate taans and sargams, based on the Merukhand system, were his original contribution to Khayal gayaki, setting him apart from other vocalists. This approach has been carried forward by his disciples, who continue to explore and expand upon this unique aspect of the Indore

Gharana's musical legacy. This technique allowed him to explore various rhythmic and melodic permutations, giving his music a distinctive complexity while retaining a serene and devotional quality. Amir Khan's Gayaki was also marked by his use of complex taans, which were sung in a smooth, flowing manner, rather than the faster, more virtuosic style employed by other contemporary musicians. His taans were noted for their continuity, as they flowed seamlessly from one note to the next, creating a mesmerizing effect. In addition, he often used bol-baant and bol-alap, a technique that emphasized the lyrical content of the composition, weaving the text of the bandish (composition) intricately with the music.

His contemporaries and disciples continued to build on his legacy. Artists like Pandit Amarnath and Pandit Gokulotsavji Maharaj, who were deeply influenced by Ustad Amir Khan, carried forward his tradition, each contributing their unique interpretations while staying true to the core principles of the Indore Gharana. Through their efforts, the Gharana maintained its reputation for producing deeply spiritual and reflective music that was both intellectually rigorous and emotionally profound. The influence of the Indore Gharana extended beyond Amir Khan's direct disciples. Numerous contemporary artists, including Rashid Khan, Bhimsen Joshi, and Nikhil Banerjee, acknowledged the profound impact of Amir Khan's music on their own artistic development. Rashid Khan's rendition of raga Marwa – *Guru Bin Gyaan Nahi Paye*, for example, displayed the influence of Amir Khan's slow, methodical style, combined with his own Kirana Gharana training.

Ustad Amir Khan viewed music as a means of spiritual expression and personal introspection. His performances were not intended merely for entertainment but as a form of meditation, both for himself and his audience. His approach to ragas was highly philosophical, aiming to evoke a sense of timelessness and transcendence. His signature rendition of the raga Yaman, for instance, was renowned for its ethereal quality, where the listener could sense the infinite within the finite structure of the raga. Ustad Amir Khan's deep spirituality is reflected not only in his musical renditions but also in his careful selection of compositions and lyrics. While many of his contemporaries favored compositions with suggestive or playful phrases, such as "*saas nanadiya*" and other lyrics associated with lighter, more romantic themes, Amir Khan's choices were markedly different. His spiritual inclination, influenced by the teachings of Hazrat Amir Khusrau, guided him toward compositions with a profound sense of decorum and depth. Amir Khan predominantly performed compositions that extolled the majesty and greatness of the Almighty, aligning with his introspective and devotional approach to music. His repertoire frequently included compositions that emphasized the spiritual over the mundane, reflecting

his personal connection to divinity through his music. However, it is worth noting that there were a few exceptions in his performances. For instance, compositions like "*Piya par bin param sukh chatur*," which he popularized, contained lyrics that deviated from his usual preference for more devotional themes. Despite this, his overarching focus remained on elevating the spiritual aspects of Hindustani music, ensuring that the majority of his performances resonated with a sense of purity and reverence (S. Kaur, personal communication, April 19, 2024). The artists of the Indore Gharana have played a pivotal role in popularizing its unique style of singing. In addition to their performances, several prominent figures from this tradition have made significant contributions in the realm of composition, crafting thousands of compositions and even introducing new scales within the framework of Hindustani classical music. For instance, Ustad Amir Khan is credited with creating new ragas such as Harikauns and Ram Kalyan, while Pandit Amarnath introduced innovative scales like Amarkali and Maru Basant. Similarly, Pandit Baldev Raj Verma has enriched the tradition by composing numerous compositions in ragas such as Nayki Kanada and Parmeshwari, among others. These contributions not only expanded the repertoire of the Indore Gharana but also helped solidify its influence in the broader world of Hindustani classical music.

The technical nuances showcased in vocal performances of the Indore Gharana include the exquisite execution of *tihai's* in both vilambit and drut compositions. A hallmark of this tradition is the use of extremely delayed rhythmic patterns, known as *ati vilambit*, which create a deeply meditative experience. The frequent use of Jhoomra taal in performances, a rhythmic cycle not commonly seen in other gharanas, further distinguishes Indore's style. Another defining feature of the Indore Gharana is the purity maintained in *alaaps* during raga elaboration. Unlike modern trends, where artists may incorporate *varjit swaras* (forbidden notes), Indore artists have consistently avoided such deviations. This dedication to tradition, established by Ustad Amir Khan and followed by subsequent generations, has kept the gharana's presentations deeply rooted in classical purity. According to Kandpal (2024) the compositions from the Indore Gharana are also noted for their spiritual essence, with deeply meaningful and reflective lyrics. Excessive *taankari* (rapid note patterns) is not characteristic of this tradition; instead, there is a strong emphasis on "*theheraav*," or a deliberate and steady unfolding of the raga. This meditative and introspective approach remains the unique selling point (USP) of Indore Gharana's presentations. Considering the rich Khayal legacy of the Indore Gharana, several compositions stand as invaluable treasures, crafted by the stalwarts themselves. These compositions have not only been popularized by the artists belonging to the

Indore tradition but have also been embraced by admirers who, while not directly part of the lineage, have deep appreciation for its profound musical ethos. These compositions reflect the depth, technical mastery, and spiritual essence of the gharana and continue to resonate with musicians and listeners beyond the boundaries of the Indore legacy. Few of the compositions are as follows: -

राग – मारवा
तीनताल (मध्य लय)

स्थायी
गुरु बिन ज्ञान ना पावे
मन मूरख सोच सोच काहे पछतावे

अंतरा
सद्गुरु की संगत कर ले, रे ज्ञानी,
तव गुनियन में गुनी कहावे ।

स्थायी

			सा	सा	नि	रे	निध	नि	-	ध	-	धनि	रेण	मध	मंग
			गु	रु	बि	ऽ	नऽ	ज्ञा	ऽ	ऽ	ऽ	नऽ	ऽऽ	ऽऽ	नाऽ
रे	-	सा,	सा	सा	नि	सरे	निध	नि	ध	-	-	ध	-	म	ग
पा	ऽ	वे,	गु	रु	बि	ऽऽ	नऽ	ज्ञा	ऽ	ऽ	ऽ	ऽ	ऽ	न	ना
रे	-	सा	धम	धम	ध	-	नि	ध	-	ध	म	म	धनि	रे	रे
पा	ऽ	वे,	म	न	मू	ऽ	र	ख	ऽ	सौ	ऽ	च	सौऽ	ऽ	च
नि	ध	-	रे	ग	म	म	ध	-	धम	गरे	गम	ध	-	मंग	रेनि
का	ऽ	ऽ	हे	ऽ	प	छ	ऽ	ऽ	ताऽ	ऽऽ	ऽऽ	ऽ	ऽ	वेऽ	ऽऽ
धनि	रे	सा,	सा												
ऽऽ	ऽ	ऽ,	गु												
0				3				X				2			

अंतरा

			ध	म	ध	सां	-	सां	-	सां	सां	ध	नि		
			सा	द्	गु	रू	ऽ	की	ऽ	सं	ऽ	ग	त	क	र
रें	-	सां,	ध	म	ध	सां	-	सां	-	सं	-	सां	सां	ध	नि
ऽ	ऽ	ले,	सा	द्	गु	रू	ऽ	की	ऽ	सां	ऽ	ग	त	क	र
रें	(नि	-ध	ध	म	ध	-	-	मध	मग	रें	-	धनि	-ध	-	-
ऽ	ऽले	ऽऽ	रे	ज्ञा	ऽ	ऽ	ऽ	ऽऽ	ऽऽ	ऽ	ऽ	ऽऽ	ऽनी	ऽ	ऽ
ध	नि	रें	ग	म	ध	नि	रें	-	निध	मग	रें	-	ध	ध	(-नि
त	व	गु	नि	य	न	में	ऽ	ऽ	गुऽ	ऽऽ	नी	ऽ	क	हा	ऽऽ
रें	-	सा,													
ऽ	ऽ	वे,													
0				3				X				2			

राग – नन्द
एकताल (मध्य लय)

स्थायी
मन बेर बेर चाहत
मन बेर बेर चाहत है
तुमने दरस देखन को, हो बलमा।

अंतरा
मन की बिथा कासे कहूँ,
कही न जाए,
डर लागत लोगन सौं
सुरेण बलमा ।।

स्थायी

				ग	म	म	ध	म	गै	-	रे
				म	न	बे	ऽ	र	बे	ऽ	र
स	-	म	ग	प	-	सा	सा	म	ग	प	प
चा	ऽ	ह	त,	है	ऽ	तु	म	रे	द	र	स
प	-	निध	नि	पध	प	ग	म	प	ध	अंनि	रें
दे	ऽ	ख	न	को	ऽ	हो	ऽ	ब	ल	ऽ	ऽ
निनि	धध	पप	-	ग	म	गम	ध	प	गै	-	रे
माऽ	ऽऽ	ऽऽ	ऽ,	म	न	बेऽ	ऽ	र	बे	ऽ	र
X		0		2		0		3		4	

अंतरा

प म	प नं	सां की	सां बि	सां था	- ऽ	सां का	- ऽ	संनि से ऽ	रें क	सं हूँ	- ऽ
सां क	गं ही	संरे न ऽ	सां जा	- ऽ	सां ये	नि ड	नि र	संनि ला ऽ	रेंसां ऽ ऽ	नि ग	निध त ऽ
प लो	- ऽ	निध ग	नि न	पध सों	प ऽ	ग सु	म र	प रं	ध ग	संनि ब	रें ल
निनि मा ऽ	धध ऽ ऽ	पप ऽ ऽ	- ऽ,								
X		0		2		0		3		4	

राग – जंममोहिनी तीनताल (मध्य लय)

स्थायी

कौन जतन सों पिया को मनाऊँ
मेरो पिया मोंसो रूस रह्यो रे।

अंतरा

ना आवे ना पतियां पठावे
कब लग ये दुख पाऊँ।

स्थायी

गप कौऽ	धनि ऽऽ	ध न	प ज	ऐ रे नि प त न सों ऽ	रे रे ग गप पि या को मऽ	रे - नि सा ना ऽ ऊँ ऽ
प मे	परे रोऽ	- ऽ	रे पि	ग - प प या ऽ मों सों	गप धनि सां,धप गरे रूऽ ऽऽ ऽ,सऽ रऽ	ग - रे निसा ह्यो ऽ रे ऽऽ
0				3	X	2

अंतरा

सां - प धप ना ऽ आ ऽऽ	सां - सां - वे ऽ ना ऽ	नि नि सां गं प ति यां प	सां निसंनि ध प ठा ऽऽऽ वे ऽ
सा सा ग ग क ब ल ग	प - ध प ये ऽ दु ख	गप धनि सां,धप गरे पाऽ ऽऽ ऽ,सऽ ऽऽ	ग - ऐ निसा ऽ ऽ ऊँ ऽऽ
0	3	X	2

राग - रामदासी मल्हार
तीनताल (मध्य लय)

स्थाई

(रे) छाये बदरा कारे कारे
उमड घुमड घन गरजत बरसत
तैसो ही जियरा उमगो ही आयो।

अंतरा

निश अंधियारी कारी बिजुरी चमके
पवन चलत स न न न न स न न न
पिया बिन जियरा निकसो ही जाये॥

स्थाई

रेग	मप	गुम	रे	(स)	निप	धनि	प	प	-	नि	ध	नि	सा	सा	-
रेऽ	ऽऽ	छाऽ	ये	ब	दऽ	राऽ	ऽ	का	ऽ	रे	ऽ	का	ऽ	रे	ऽ
निस-रे	ग-मप	गुम	रे	(सा)	सा	धनि	प	प	-	नि	ध	नि	सा	सा	-
रेऽऽऽ	ऽऽऽऽ	छाऽ	ये	ब	द	राऽ	ऽ	का	ऽ	ऽ	रे	का	ऽ	रे	ऽ
निनि	पम	प	निध	नि	सा	सा	सा	गैरे	गैरे	ग	ग	पनि	मप	गुम	(रे)
उऽ	मऽ	ड	घुऽ	म	ड	घ	न	ग	र	ज	त	बऽ	रऽ	सऽ	ऽत
गैरे	गैरे	प	प	नि	ध	नि	सां	नि	प	ग	गुम	निप	ग-	मरे	-
तै	ऽ	सो	ही	जि	य	रा	ऽ	उ	म	गो	ऽ,ऽऽ	ऽऽ	हीऽ	ऽआ	ऽ
स	रेगमप,	गुम	रे	(सा)	सा	धनि	प	प	-	नि	ध	नि	सा	सा	-
ये	ऽऽऽऽ	छाऽ	ये	ब	द	राऽ	ऽ	का	ऽ	रे	ऽ	का	ऽ	रे	ऽ
0				3				X				2			

अंतरा

म	रे	प	प	प	<u>निध</u>	नि	नि	सं	सं	सं	<u>निध</u>	नि	सां	सां	सां
नि	श	अं	धि	या	रीऽ	का	री	बि	जु	री	ऽऽ	च	म	के	ऽ
<u>निध</u>	<u>निध</u>	<u>निध</u>	नि	सां	सां	सां	संनि	सां	रें	(सां)	(सां)	थ(नि)	नि	प	प
पऽ	वऽ	न	च	ल	त	स	नऽ	न	न	न	न	स	न	न	न
मेरे	मेरे	प	प	प	प	पध	निसां	निप	प	न	-,गम	निप	गम	रे	सा
पि	या	बि	न	जि	य	यऽ	ऽऽ	नि	क	ओ	ऽ,ऽऽ	ऽऽ	हीऽ	जा	ये
<u>निसरेग</u>	<u>मप</u>	<u>गम</u>	रे	(स)	<u>निस</u>	<u>धनि</u>	प	प	-	<u>नि</u>	ध	नि	स	स	-
रेऽऽऽऽ	ऽऽ	छाऽ	ये	ब	दऽ	यऽ	ऽ	का	ऽ	रे	ऽ	का	ऽ	रे	ऽ
0				3				X				2			

राग यमन कल्याण

त्रिताल- मध्यताल

स्थायी

एरी सजनी सांझ सलोनी आई
कर कर सिंगार चलो पिया द्वार
और मन की आस सब लेहों पुजाई ।

अंतरा

मीत मिलन के अकुलाने जुग
बीतन लागे, जागे भाग, सुहाग पूजाओ,
गावो नित रंग राग
तोरी मन की बात बन आए री ।

स्थायी

नि रे गप रे	- सा - सा	नि - ध सा	नि ध
स ज नीऽ सां	ऽ झ ऽ स	लो ऽ नी आ	ए री
नि रे रे ग	- ग नि रे	गम -ग मध पम	नि ध
क र सिं गा	ऽ र च लो	पीऽ ऽऽ याऽ द्वाऽ	ऽ ई क र
नि नि निध प	- प रे रे	निसा धनि रेग पम	रे सा नि ध
म न कीऽ आ	ऽ स स ब	लेऽ होऽ ऽऽ ऽऽ	ऽ र औ र
नि रे गप रे	- सा - सा	नि - ध सा	गरे गरे सा- निध
स ज नीऽ सां	ऽ झ ऽ स	लो ऽ नी ऽ	ऽपु जाई एऽ रीऽ
0	3	x	2

अंतरा

												मं	ग	मं	ध
												मी	ऽ	त	मि
सां	सां	सां	-	नि	ध	नि	गरेँ	सां	-	निधप	प	रे	-	ग	म
त	न	के	ऽ	अ	कु	ता	ऽऽ	ने	ऽ	जु	ग	बी	ऽ	त	न
ग	-	सा	-	नि	-	रे	-	ग	-	ग	रे	गम	धप	प	पम
ला	ऽ	गे	ऽ	जा	ऽ	गे	ऽ	भा	ऽ	ग	सु	हाऽ	ऽ	ग	पुऽ
रे	गम	धप	प-	रे	-	ग	म	ग	-	रे	सा	-	सा	नि	ध
जा	ओऽ	ऽऽ	गाऽ	तो	ऽ	नि	त	रं	ऽ	ग	रा	ऽ	ग	तो	री
नि	नि	निध	प	-	प	रे	रे	निसा	धनि	रेन	पम	गरे	गरे	सा-	निध
म	म	कीऽ	बा	ऽ	त	ब	न	आऽ	ऽऽ	ऽऽ	ऽऽ	ऽए	रीऽ	एऽ	रीऽ
0				3				x				2			

राग जयंत मल्हार
तीनताल (मध्यलय)

स्थायी

जा जा रे बदरा जा रे
बरस बरस काहे तरसायो
हमारी पीर को जान न पायो
हम घर ना सजना रे ।

अंतरा

तू का जाने गगन के बदरा
कैसे बिखरे अंखियन कजरा
हमारे भाग यही लिख्यो विधाता
मीत मीत रटना रे ।

स्थायी

-	ग	म	रे	सा	सा	ध	नि	गरे	-	-	-	ग	-	म	निप
ऽ	जा	ऽ	रे	ब	द	रा	ऽ	जा	ऽ	ऽ	ऽ	रे	ऽ	जा	ऽऽ
-	ग	म	रे	सा	सा	ध	नि	गरे	-	-	-	रे	ग	रे	सा
ऽ	जा	ऽ	रे	ब	द	रा	ऽ	जा	ऽ	ऽ	ऽ	जा	ऽ	रे	ऽ
म	म	रे	प	प	प	म	मप	धनि	सां	ध	प	म	प	म	ग
ब	र	स	ब	र	स	का	ऽऽ	हेऽ	ऽ	त	र	सा	ऽ	यो	ऽ
नि	सां	निप	निप	ग	प	म	गम	गरे	ग	म	थप	ग	म	रे	सा
ह	म	री	पी	ऽ	र	को	ऽऽ	जा	ऽ	न	ना	पा	ऽ	यो	ऽ
नि	प	रे	रे	ग	-	म	प	म	-	-	गम	गरे	-	म	-
ह	म	घ	र	ना	ऽ	स	ज	ना	ऽ	ऽ	ऽऽ	रे	ऽ	जा	ऽ
0				3				x				2			

अंतरा

म रे प -	नि ध नि नि	सां सां सां सां	नि निरे सां -
तू ऽ का ऽ	जा ऽ ने ऽ	ग ग न के	ब द ऽ रा ऽ
नि ध नि नि	सां सां सां -	नि रे सां सां	ध नि- प -
कै ऽ से ऽ	बि ख रे ऽ	अँ खि य न	क ज ऽ रा ऽ
म म रे प -	प प पनि	सांगं सांनि-ध गम धप	ग म रे सा
ह म रे भा	ग य हीऽ	ऽऽ ऽऽऽलि ऽऽऽयो ऽवि	धा ऽ ता ऽ
प - रे रे	- ग म प	म - - गम	रे - म -
मी ऽ त मी	त र ट	ना ऽ ऽ ऽऽ	रे ऽ जा ऽ
0	3	x	2

राग बिहाग त्रिताल (मध्यलय)

स्थायी

तु मोरा सब कुछ लागे
और नहीं कुछ आगे ।

अंतरा

बंधु मितवा देव ध्यान सब
एक रूप में जागे ।

स्थायी

सा	गम	धप	म-	ग	रेसा	ग	म	पध	ग	-	-	गम	पग	मग	रेसा
तू	मोऽ	ऽऽ	राऽ	स	बऽ	क	छु	लाऽ	ऽऽ	ऽ	ऽ	ऽऽ	ऽऽ	ऽगे	ऽ
सा	-	म	ग	प	-	प	प	प-	मम	प	प	ग	म	ग	-
औ	ऽ	र	न	हीं	ऽ	क	छु	आऽ	ऽऽ	ऽ	ऽ	ऽ	ऽ	गे	ऽ
0				3				x				2			

अंतरा

ग	म	पनि	सां	सां	सां	सां	-	पग	-	ग	गं	-	रें	सांनि	धप
बं	ऽ	धुऽ	ऽ	मि	त	वा	ऽ	दे	ऽ	व	ध्या	ऽ	न	सऽ	बऽ
निसां	गंरें	सां-	प-	गम	गरे	सा	-	प-	मम	प	प	ग	म	ग	-
एऽ	ऽऽ	कऽ	रूऽ	ऽऽ	पऽ	में	ऽ	जाऽ	ऽऽ	ऽ	ऽ	ऽ	ऽ	गे	ऽ
0				3				x				2			

राग रागेश्री
द्रुत (एकताल)

स्थायी
चैन हूँ जोगी
चैन नाही पावें, मन में जो राम बसे
आत्म रिझावे ।

अंतरा
आलम में चैन कहाँ
चैन वहाँ राम जहाँ
मन के मीत अंग लागे, परम सुख पावे ।

स्थायी

ग	-	म	ऐ	-	सा	सा	-	-	निःसा	निःध	-
चै	ऽ	न	हूँ	ऽ	ढे	जो	ऽ	ऽ	गीऽ	ऽऽ	ऽ
ध	-	निः	सा	ग	म	ऐ	-	-	साःनिः	-	सा
चै	ऽ	न	ना	ऽ	हीं	पा	ऽ	ऽ	ऽ	ऽ	वे
ग	म	ध	-	ध	म	धनिः	सां	ध	नि	ध	-
म	न	मे	ऽ	जो	ऽ	राऽ	ऽ	म	ब	से	ऽ
सां	-	निः	ध	ग	म	ऐ	-	-	साःनिः	-	सा
आ	ऽ	त	म	ऽ	रि	झा	ऽ	ऽ	ऽ	ऽ	वे
X		0		2		0		3		4	

अंतरा

ग	म	ध	ध	<u>नि</u>	ध	ध	<u>नि</u>	सां	सां	सां	-
आ	ऽ	ल	म	में	ऽ	वै	ऽ	न	क	हाँ	ऽ
ध	-	<u>नि</u>	गं	रें	-	सां	-	ध	<u>नि</u>	ध	-
वै	ऽ	न	व	हाँ	ऽ	रा	ऽ	म	ज	हाँ	ऽ
ग	म	ध	<u>नि</u>	-	ध	<u>नि</u>	<u>नि</u>	सां	सां	-	सां
म	न	के	मी	ऽ	त	अं	ऽ	ग	ला	ऽ	गे
सां	<u>नि</u>	ध	ग	-	म	गैरे	-	-	सां <u>नि</u>	-	सा
प	र	म	सु	ऽ	ख	पा	ऽ	ऽ	ऽ	ऽ	वे
X		0		2		0		3		4	

राग गौड़ सारंग द्रुत (एकताल)

स्थायी

जग तजे, सुर भजे, राग जागे मन माहीं
गुरु मन करुना उपजे, राखे चरन छाहीं ।

अंतरा

देव ध्यान पूजा अरु तीरथ कछु नाहीं
सतगुरु जब पकर लेत भवसागर में बाहीं ।

स्थायी

-	-	प	म	ध	(प)	-	म	ग	रे	(सा)	-
ऽ	ऽ	ज	ग	त	जेऽ	ऽ	सु	र	भ	जेऽ	ऽ
ग	-	रे	म	ग	-	म	धप	गे	-	सा	-
रा	ऽ	ग	ज	गे	ऽ	म	न	मा	ऽ	ही	ऽ
नि	सा	ग	म	ध	प	म	ग	रे	गम	ग	-
गु	रु	म	न	क	रु	ना	ऽ	उ	पऽ	जे	ऽ
सां	-	ग	प	नि	सां	गेरे	सांनि	धप	मग	रेसा	निसा
रा	ऽ	खे	च	र	न	छाऽ	हींऽ	ऽऽ	ऽऽ	ऽऽ	ऽऽ
X		0		2		0		3		4	

अंतरा

प	-	प	सां	-	सां	(प)	-	म	न	न	न
दे	ऽ	व	ध्या	ऽ	न	पू	ऽ	जा	ऽ	अ	रू
न	-	न	न	न	म	रे	न	म	न	-	-
ती	ऽ	र	थ	क	छु	ना	ऽ	ऽ	ही	ऽ	ऽ
सा	सा	न	म	ध	प	म	न	रे	सा	-	सा
स	त	गु	रु	ज	ब	प	क	र	ले	ऽ	त
(सारे)	(सासा)	(मंध)	(पप)	(सारे)	(सासा)	(निरे)	(सांसां)	(नंरे)	(सांनि)	(धप)	(मन)
(भऽ)	(वऽ)	(साऽ)	(ऽऽ)	(नऽ)	(ऽऽ)	(रऽ)	(ऽऽ)	(मेंऽ)	(ऽऽ)	(बाऽ)	(ऽऽ)
(रेसा)	(निसा)										
(हीऽ)	(ऽऽ)										
X		0		2		0		3		4	

राग चंद्रकौश तीनताल (मध्यलय)

स्थायी

अब नित नित सुर सों बनी रहे मोरी प्रीत
सुर ही चतुर दिस सुर ही परम सुख
सुर ही मोरा मीत ।

अंतरा

ममता के सब झूठ नाते
एको सुर अविनासी साधे
यही गायक की रीत ।

स्थायी

												सा	निसा		
												अ	बऽ		
सा	ग	मध	गम	ग	सा	(सा)	सा	गनि	ध	ध	नि	सा	सा	-	सा
नि	त	निऽ	तऽ	सु	र	सों	ब	नी	र	हे	मो	री	प्री	ऽ	त
सा-	सा-	ध	नि	सा	सा	ग	सा	सा	ग	मध	गम	ग	सा	सा	सा
सुऽ	रऽ	ही	च	तु	र	दि	स	सु	र	हीऽ	पऽ	र	म	सु	ख
सा	ग	म	ध	म	ध	नि	सांगं	सां	-	नि	ध	म	ग	सा	सा
सु	र	ही	ऽ	मो	ऽ	रा	ऽऽ	मी	ऽ	ऽ	ऽ	त	ऽ	अ	ब
0				3				x				2			

अंतरा

ग	ग	म	म	ध	-	नि	नि	सां	-	सां	-	धनि	सांनं	सां	-
म	म	ता	ऽ	के	ऽ	स	ब	झू	ऽ	ठे	ऽ	नाऽ	ऽऽ	ते	ऽ
ध	नि	सां	मं	गं	सां	सां	सां	निध	-	धम	-	ग	म	ग	सा
ए	ऽ	को	ऽ	सु	र	अ	वि	ना	ऽ	सी	ऽ	सा	ऽ	धे	ऽ
सा	सा	मं	-	गं	गं	सां	-	गम	धनि	सांनं	सानि	धम	गसा	सा	निसा
य	ही	गा	ऽ	य	क	की	ऽ	रीऽ	ऽऽ	ऽऽ	ऽऽ	ऽऽ	तऽ	अ	बऽ
0				3				x				2			

राग अहीरी तोड़ी तीनताल (मध्यलय)

स्थायी

सोई घड़ि सोई बेला अपना
जिस पल देखूँ तोरा सपना ।

अंतरा

जिस राती प्रीतम मुख देख्यो,
दाता वा की भोर न करना ।

स्थायी

- सासा म म	ध ध पम प	म - - -	रे ग रे सा
५ सोइ घ डि	सो इ बे५	ला ५ ५ ५	अ प ना ५
ध नि सा रे	गसा रे सा -	सां निध पम पध	निध -प गम ग-
जि स प ल	दे५ ५ खूँ ५	तो रा५ ५५ ५५	५५ ५५ सप ना५
रे सा			
५ ५			
0	3	x	2

अंतरा

म ध नि सां	सां - सां -	नि सां नि ध	म - म -
जि स रा ५	ती ५ प्री ५	त म मु ख	दे ५ ख्यो ५
सा - सां -	- निधपम पध निध	- मप म म	- रेग रे सा-
दा ५ ता ५	५ वा५५५ ५५ की५	५ भो५ र न	५ कर ना ५५
0	3	x	2

राग - पूरिया त्रिताल

स्थायी

सांझ भई मोरा मनवा अधीर धरत नाहीं धीर पीर बिरहा की।

अंतरा

बिरहा की पीर जाने नाहीं मितवत गुरु रंग मोसे कही ना जाये॥

स्थायी

								मं	ग	रेसा	नीध	नीसा
								सां	ऽ	झऽ	ऽऽ	भऽ
ध				नी		नी	ध	सा				
नी	नी	मं	ग	मं	ध	सान्नी	सा	सा	रे	सा		
ई	ऽ	मो	रा	म	न	वा	अ	थी	ऽ	र		
								सा	नी	सा	नी	ध
								ध	र	त	ना	हीं

अंतरा

<p>सां - सां सां</p> <p>पी ऽ र जा</p>	<p>नी रे नीध नी</p> <p>ने ऽ ना हीं</p>	<p>नीगं रे सां</p> <p>मी त वा</p>	<p>म</p> <p>ग</p> <p>बि</p>	<p>म नी ध नी</p> <p>र हा ऽ की</p>
<p>नी धनी नी थम</p> <p>मो ऽऽ से क</p>	<p>ग नी म गम</p> <p>ही ऽ ऽ ना</p>	<p>ग रेनी रेसा</p> <p>जा ऽ ये</p>	<p>नी</p> <p>गु</p>	<p>रे गं रे रेसा</p> <p>रु रं ऽ ग</p>
X	2	0		3

राग - भूपेश्वरी

स्थाई

आई श्याम सुहानी सुहानी
मन मोरा अति ही हरषायो॥

अंतरा

सब सखियन मिल मंगल गाएं
'देवरंग' अति आनंद पाए॥

स्थायी

								-	धु	धु	प	ग	सा	रे	सा
								ऽ	आ	ऽ	ई	श्या	म	ऽ	सु
सा	सा	सा	सा	गेरे	सारे	ग	-	-	ग	ग	प	प	-	प	धु
हा	ऽ	नी	सु	हाऽ	ऽऽ	नी	ऽ	ऽ	म	न	मो	रा	ऽ	अ	त
सां	सां	धु	प	ग	-	प	धु								
ही	ऽऽ	ह	र	षा	ऽ	ये	ऽ								
X				2				0				3			

अंतरा

								-	प <u>ध</u>	प	<u>ध</u>	सां	सां	सां	सां
								ऽ	स <u>ब</u>	स	खि	य	न	मि	ल
<u>सारे</u>	गं	रे	सां	<u>ध</u>	<u>ध</u>	सां	-	<u>सारे</u>	गं	रे	<u>ध</u>	-	<u>ध</u>	प	प
<u>मंऽ</u>	ऽ	ग	ल	गा	ऽ	ऐं	ऽ	<u>देऽ</u>	ऽ	व	रं	ऽ	ग	अ	ति
<u>ध</u>	प	ग	प	ग	<u>रे</u>	सा	<u>गप</u>	<u>ध</u>	<u>ध</u>	<u>ध</u>	प	ग	<u>-सा</u>	रे	सा
आ	नं	ऽ	द	पा	<u>ऽऽ</u>	ऐ	<u>ऽऽ</u>	ऽ	आ	ऽ	ई	श्या	<u>ऽम</u>	ऽ	सु
3				X				2				0			

राग - श्याम भूप

स्थायी

साँझे गीत गावो मनवा मोरा
नवल गावो ना गावो।

अंतरा

तुमरी प्रीत करूँ
प्रीत पाऊँ ना पाऊँ॥

स्थायी

[illegible]

अंतरा

								मं				प	निसां	सां	-
								तु				म	रीऽ	प्री	ऽ
नि	रें	सां	-	-	-	सांध	पग	सा	रे	ग	सा	रे	मं	प	-
त	क	रूं	ऽ	ऽ	ऽ	ऽऽ	ऽऽ	ऽ	ऽ	ऽ	प्री	ऽ	त	पा	ऽ
ध	-	ध	प	रेमं	पध	मंप	-	सारे	ग	रेसा	ध	प	गरे	रे	सा
ऊँ	ऽ	ना	ऽ	ऽऽ	ऽऽ	ऽऽ	ऽ	पाऽ	ऽ	ऊँऽ	साँ	वे	गीऽ	ऽ	त
X				2				0				3			

રાગ – લલિત
ત્રીનતાલ (દ્રુત સ્થાલ)

સ્થાયી
જોગિયા મોરે ઘર આપ,
ઘર ઘર અલસ જગાપ ।

અંતરા
કાનન કુંડલ ગરે બીચ સેલી,
અંગ ભભૂત રમાયે ।

સ્થાયી

ઐ	રે	ગ	મં	ગ	રે	સ	સા	સાં	નિ	-ધ	-	મં	ધ	મં	મ	-
જો	ગિ	યા	ઽ	મો	રે	ઘ	ર	આ	ઽઽ	ઽ	ઽ	ઽ	ઽ	ઽ	યે	ઽ
મં	મં	ધ	ધ	મંધ	નિસાં	સાં	સાં	નિ	સાં	રે	નિ	-ધ	મં	ધ	મં	મ
ઘ	ર	ઘ	ર	અઽ	લઽ	સ્વ	જ	ગા	ઽ	ઽ	ઽઽ	ઽ	ઽ	ઽ	યે	ઽ
ગ	ગ	મં	ધ	સાં	સાં	સાં	સાં	સાં	નિ	ધમ	ધનિ	રે	નિધ	મંધ	મં	મ
ઘ	ર	ઘ	ર	અ	લ	સ્વ	જ	ગા	ઽ	ઽઽ	ઽઽ	ઽ	ઽઽ	ઽઽ	યે	ઽ
0				3				X					2			

अंतरा

मं		धु		धु				नि				सां			
ध	-	म	ध	सां	-	सां	सां	सां	सां	सां	सां	सां	रें	सां	-
का	५	न	न	कुं	५	ड	ल	ग	रे	बि	च	(संनि)	से ५	ली	५
सां	-	सां	सां	नि	रें	नि	धु	मं	-	धु	-	मं	धु	मं	म
अं	५	ग	भ	भू	५	त	र	मा	५	५	५	५	५	ये	५
०				३				X				२			

राग वाचस्पति

स्थाई

प्रीत लगी सजन मोरी तुमसे
कछु ना सुहावे तुम बिन

अंतरा

घड़ी पलछिन तोरी याद सतावे
कल नाहीं आए तुम बिना

स्थायी

								<div>मंग</div> <div>प्रीऽ</div>				ग	<div>सारे</div>	रे	<div>नि</div>
												ऽ	<div>तऽ</div>	ऽ	ल
सा	-	-	<div>नि</div>	सा	ग	<div>मंघ</div>	प	^{मं} ग	<div>गरे</div>	<div>सारे</div>	ग	मं	<div>पनि</div>	ध	<div>सारे</div>
गी	ऽ	ऽ	स	ज	न	<div>मोऽ</div>	री	तु	<div>मऽ</div>	<div>सोऽ</div>	क	छु	<div>नाऽ</div>	ऽ	<div>सुऽ</div>
<div>सांऽ</div>	सां	ध	प	मं	-	ध	प	^{मं} ग	<div>गरे</div>	सा	<div>मंग</div>	ग	<div>सारे</div>	रे	<div>नि</div>
<div>हाऽ</div>	ऽ	ऽ	ऽ	ऐ	ऽ	तु	म	बि	<div>नऽ</div>	ऽ	<div>प्रीऽ</div>	ऽ	<div>तऽ</div>	ऽ	ल
X				2				0				3			

अंतरा

												ग	म	प <u>नि</u>	-	<u>नि</u>
												घ	ङी	पऽ	ऽ	ल
सां	सां	सां	सां	-	<u>नि</u>	सां	गं	<u>नि</u>	सां <u>नि</u>	धप	ग	म	प <u>नि</u>	ध	सारे	
छि	न	तो	री	ऽ	या	द	स	ता	ऽऽ	बेऽ	क	ल	नाऽ	ऽ	हीऽ	
<u>सांऽ</u>	सां	ध	प	मं	-	ध	प	गं	<u>गरे</u>	सा	<u>मंग</u>	ग	<u>सारे</u>	रे	<u>नि</u>	
<u>आऽ</u>	ऽ	ऽ	ऽ	ऐ	ऽ	तु	म	बि	<u>नऽ</u>	ऽ	<u>प्रीऽ</u>	ऽ	<u>तऽ</u>	ऽ	ल	
3				X				2				0				

राग - अहीर भैरव
तीनताल (मध्य लय)

स्थायी
पिया परवीन परम सुख चतुर
मोहनी मूरत नाट नागर

अंतरा
रोम रोम चाहे बरनी न जाए मोसों
ऐसो श्याम सुंदर गुन सागर ।

स्थायी

				सा पि	सा धप या ऽऽ	ध नि प र	ध -प वी ऽऽ	म णम न प	ग र	ग म	मग सुऽ	पम खऽ
रे च	रे तु	सा र,	सा पि	सा धप या ऽऽ	ध णनि प र	ध -प वी ऽऽ	म म न प	गमपध रऽऽऽ	नि-धध ऽऽमऽ	ग सु	म ख	
रे च	रे तु	सा र	- ऽ	नि सा मो ऽ	ध नि ह नी	सांसां मूऽ	- ऽ	नि धप र तऽ	म न	ग ट	मग नाऽ	पम ऽऽ
गे ग	रे ऽ	सा र,										
0				3		X			2			

अंतरा

				ग	म	ध	धनि	सां	संनि	रें	सां	सां	रें	गं	रेंसां
				रो	ऽ	म	रोऽ	ऽ	मऽ	चा	हे	ब	र	नी	नाऽ
नि	सां	नि	धप	म	-	ध	ध	निसां	सां	रें	सां	नि	नि	सां	सां
जा	ये	मो	सौऽ	रो	ऽ	म	रो	ऽऽ	म	चा	हे	ब	र	नी	ना
निसां	सां	नि	धप	म	पम	ध	धनि	सां	निध	पम	पम	ग	रें	मग	पम
जाऽ	ये	मो	सौऽ	ऐ	ऽ	सो	श्याऽ	ऽ	मऽ	ऽऽ	सुँ	द	र	गुऽ	नऽ
रें	रें	स,													
सा	ग	र,	पि	या	परवीन										
0				3				X				2			

राग - गुर्जरी तोड़ी
तीनताल (मध्य लय)

स्थायी

मन के पंछी भये बावरे,
कैसी बिन बजाई साँवरे।

अंतरा

तार तार की तान निराली,
झूम रही सब बन की डाली
पीर निजामी बीन बजाई,
खुसरो सब मिल गावो रे।

स्थायी

स रे गम ध	-म गरे रे सा	सा सा - सा	सानि रेसा ध नि
म न केऽ	ऽऽ पंऽ छी ऽ	भ ये ऽ बा	ऽऽ तऽ रे ऽ
सा रे गम ध	-म गरे रे सा	सा सा - सा	सानि रेसा ध नि
म न केऽ	ऽऽ पंऽ छी ऽ	भ ये ऽ बा	ऽऽ तऽ रे ऽ
सा रे ग म	ध - ध ध	मधु निसां निधु ऽ	धनिधु मंग रेसा सा
कै ऽ सी ऽ	बी ऽ न ब	जाऽ ऽऽ ईऽ ऽ	साँऽ तऽ रेऽ ऽ
0	3	X	2

अंतरा

म ता	- ऽ	ध र	मंग ता	म ऽ	म र	ध की	मध ऽऽ	मध ताऽ	निसां ऽऽ	सां न	सां नि	सां य	-नि ऽऽ	रें ली	सां ऽ
म ता	- ऽ	ध र	मंग ता	म ऽ	म र	ध की	मध ऽऽ	सां ता	- ऽ	सां न	संनि निऽ	रें- य	- ऽ	सां ली	- ऽ
- ऽ	ध झू	ध म	ध र	सां ही	- ऽ	सां स	सां ब	सां ब	सारेंगं नऽऽ	रें ऽकी	सां ऽ	संनि डाऽ	रेंसां ऽऽ	नि ली	ध ऽ
ध झू	- ऽ	ध म	ध र	नि ही	सां ऽ	सां स	सां ब	सां ब	सारेंगं नऽऽ	रें ऽकी	सां ऽ	संनि डाऽ	रेंसां ऽऽ	नि ली	ध ऽ
म पी	- ऽ	ध र	मंग निऽ	म जा	- ऽ	ध मी	- ऽ	निधु बीऽ	मधनिसां ऽऽऽऽ	सां न	सां ब	सां जा	-नि ऽऽ	रें ई	सां ऽ
ध खु	ध स	नि रो	- ऽ	सं ऽ	- ऽ	रेंगं ऽऽ	- ऽ	रेंसां सऽ	सां ब	निधु मिऽ	ध ल	धनिधु गाऽ	मंग वोऽ	रेंसा रेऽ	सा ऽ
स म	रें न	रेधु के	- ऽ	म ऽऽ	गरे पंऽ	रें छी	सा ऽ	सा भ	सा ए	- ऽ	सा बा	संनि ऽऽ	रेंसा वऽ	ध रे	नि ऽ
0				3				X				2			

राग जय-जयवंती तीन ताल (मध्य लय)

स्थाई
बिथना ऐसी कबहूँ ना रविये
जा में मिलन की बात ना रखिये।

अंतरा
लड़न रात सों सों रविए
पर बिछुड़न रात ना एक रविए।

स्थायी

प	-	गै	-	गै	ग	म	प	म	ग	म	गै	गु	रे	सा	-
बि	थ	ना	ऽ	ऐ	ऽ	सी	ऽ	क	ब	हूँ	ना	र	चि	ये	ऽ
नि	-	सा	रे	सानि	सा	ध	नि	गै	-	ग	म	रे	गु	रे	सा
जा	ऽ	में	मि	लऽ	न	की	ऽ	बा	ऽ	त	न	ऽ	र	खि	ये
0				3				X				2			

अंतरा

-	ग	म	प	पनि	सां	सां	सां	सारें	गु	सां	रें	सां	रे	सा	-
ऽ	ल	ड़	न	यऽ	ऽ	त	सों	सोंऽ	ऽ	ऽ	ऽ	र	चि	ये	ऽ
पप	प	रें	नि	सां	निध	पम	गम	गम	पध	निध	पम	गरे	गु	रे	सा
पर	बि	छ	ड़	न	यऽ	ऽत	ऽना	एऽ	ऽऽ	ऽऽ	ऽऽ	कऽ	र	चि	ये
0				3				X				2			

4.2. INCORPORATION OF DHRUPAD GAYAKI

According to Prakash (2024), the Indore Gharana has only incorporated a few technical elements from the Dhrupad style of singing. The common belief that the Indore tradition has extensively adopted numerous technicalities from Dhrupad Gayaki is baseless and entirely false. The gharana, while influenced by certain classical traditions, maintains its distinct identity, and any suggestion of heavy borrowing from Dhrupad is largely speculative without any solid foundation. The bol alaps in the vocal presentations of the Indore Gharana, along with the emphasis on purity in the rendition, are often linked to the Dhrupad style of singing. Dhrupad, being the oldest form of vocal music in Hindustani classical tradition, has retained its unaltered presentation over time, even in the modern era, maintaining the integrity of the genre. Similarly, the Indore Gharana's adherence to preserving the purity of raga presentations without introducing contemporary variations is often associated with the ideals of the Dhrupad tradition (S. Kaur, personal communication, April 19, 2024).

According to Kumari (2024) the use of *ati vilambit laya* (extremely slow tempo) in the vocal presentations of the Indore Gharana is often associated with the slow rhythmic patterns traditionally found in Dhrupad gayaki. This connection holds some truth, as the delayed rhythms are a key characteristic of Dhrupad singing. However, before Ustad Amir Khan Sahab, no vocalist had ever attempted such delayed rhythmic patterns in their performances. Ustad Amir Khan pioneered the use of *ati vilambit laya* in khayal singing, creating a distinctive style that became a hallmark of the Indore Gharana. Following his innovations, many artists began adopting this approach, further solidifying the Indore Gharana's influence and the trend of incorporating delayed rhythms into classical vocal performances.

There exists a distinct school of thought that strongly denies any claims of external influence on the Indore tradition, firmly asserting that the current form of the Indore Gharana is solely the vision of Ustad Amir Khan. According to this perspective, the Indore style is a unique and original creation of Ustad Amir Khan, with no significant borrowing from other traditions, whether it be Dhrupad or any other genre. Proponents of this view argue that any assertion suggesting that the Indore Gharana has incorporated key elements from other traditions is baseless and false. They believe that the essence of the Indore Gharana is rooted in the individuality and musical innovations of Ustad Amir Khan, making it distinct from all other styles in Hindustani classical music (N. Malhotra, personal communication, May 13, 2023).

अंतरा

									मं धु मं धु सां ऽ चो ऽ
									नि - रे - जां ऽ ऽ ऽ
नि - धु मं मु ऽ ऽ ऽ	सां - - - पी ऽ ऽ ऽ	धु मं म - दी ऽ न ऽ	ग -म मं ञ्म औ ऽऽ ऽ लि	ग - नि रे या ऽ जो ऽ					
	म - म - माँ ऽ गूं ऽ	म - धु - सो ऽ ऽ ऽ	नि ञ्नि धु मं पा ऽ ऽ ऽ						
धु - मं - ऽ ऽ ऽ ऽ	म - रे ग ऊँ ऽ ऽ ऽ	मं - रे सा सा ऽऽ ऽ ऽ, च	नि रे ग म र न त क						
0	3	X	2						

राग दरबारी कान्हड़ा सूल ताल (ध्रुपद)

स्थायी

मृदंग घनघोर नाद करत मानो मेघ गर्जन करे ।

अंतरा 1

सरिता उठत घरात मेघ झुक झुक परत

ऐसे सुरत श्रम में सुरत झर् यो करे ।।

अंतरा 2

गान साजन उपरोक्त उद्गरण दोउ मिले जब

रस उभरत 'मधुरपिया' संगीत मधुर रस भरदेत

शब्द रस आनंद को मेह बरसो करे ।।

स्थायी

नि॒	रे	-	रे	रे	सा	-	ध॒	-	नी॒
मृ	दं	ऽ	ग	घ	न	ऽ	घो	ऽ	र
रे	-	रे	-	रे	रे	रे	रे	सा	रे
ना	ऽ	द	ऽ	क	र	त	मा	ऽ	नो
नी॒	-	प	ग॒	ग॒	ग॒	ग॒	म	रेस॒	निस॒
मे	ऽ	घ	ग	र	ज	न	क	रेऽ	ऽऽ
X		0		2		3		0	

अंतरा-1

म	प	<u>ध</u>	-	<u>नी</u>	<u>नी</u>	<u>नी</u>	सां	सां	सां
स	रि	ता	ऽ	उ	ठ	त	ध	र	त
रै	-	रै	सं	सं	<u>ध</u>	<u>ध</u>	<u>नी</u>	प	प
मे	ऽ	घ	झु	क	झु	क	प	र	त
म	-	म	-	प	प	प	प	म	प
ऐ	ऽ	से	ऽ	सु	र	त	श्र	म	में
सां	सां	सां	<u>ग</u>	<u>ग</u>	-	म	रे	<u>नि</u>	-
सु	र	त	झ	<u>र्यो</u>	ऽ	ऽ	क	रे	ऽ
X		0		2		3		0	

अंतरा-2

म	-	म	प	-	प	प	-	म	प
गा	ऽ	न	सा	ऽ	ज	न	ऽ	उ	प
ध	-	ध	ध	ध	-	नी	प	-	प
रो	ऽ	क्त	उ	धा	ऽ	ऽ	र	ऽ	न
नी	-	प	प	ग	-	-	म	रे	रे
दो	ऽ	उ	मि	ले	ऽ	ऽ	ऽ	ज	ब
नि	नि	नि	रे	रे	-	-	स	-	म
र	स	उ	भ	र	ऽ	ऽ	त	ऽ	म
म	प	ध	ध	नी	-	-	सां	-	सां
धु	र	पि	या	सं	ऽ	ऽ	गी	ऽ	त
प	रें	रें	रें	सं	ध	ध	नी	-	प
म	धु	र	र	स	भ	र	दे	ऽ	त
गं	-	मं	रें	सं	ध	-	नी	म	प
श	ऽ	ब्द	र	स	आ	ऽ	नं	द	को
सां	-	सां	ग	ग	ग	-	म	रे	सानि
में	ऽ	ह	ब	र	सो	ऽ	क	रे	ss
X		0		2		3		0	

4.3. INDORE AND CARNATIC MUSIC

There is a school of thought that claims the Indore tradition is influenced by the music of South India, known as Carnatic music. Some proponents of this belief suggest that Ustad Amir Khan himself was inspired by the musicality of Carnatic musicians, leading to the incorporation of certain Carnatic techniques into the aesthetics of the Indore Gharana. This perspective highlights the subtle infusion of rhythmic complexity and melodic structures from the Carnatic tradition into Ustad Amir Khan's khayal presentations, which further enriched the Indore style. However, these claims remain a subject of debate among scholars and practitioners, with some arguing that any such influence was minimal and secondary to Ustad Amir Khan's own innovations and creative genius in shaping the unique identity of the Indore tradition.

According to Kumari (2023), the Indore legacy bears no significant connection with Carnatic music. She argues that Ustad Amir Khan, as the pioneer of the Indore Gharana, merely chose a few scales from Carnatic music and composed in them, which eventually gained popularity and appreciation within the broader music fraternity. This limited use of Carnatic scales is the only link between the two traditions. Ustad Amir Khan's compositions, like the well-known piece in Raag Charukeshi—Laj Rakho Tum Mori—became widely celebrated and were gracefully carried forward by subsequent generations of artists. However, Kumari asserts that these influences were specific to the scales and compositions, and not indicative of a broader integration of Carnatic music into the Indore tradition. Few of the compositions of Indore legacy in the Carnatic scales are as follows:

राग - सूहा
एकताल - मध्य लय

स्थाई
पियरवा मोरे आये
सब मिल गावो बजावो रिझावो।

अंतरा
ममद शाह पिया मोरे घर आई ला
सदारंग के मन भाये॥

स्थाई

				निपि	ग	मम	रे	सा	नि	सा
				पिऽ	य	ऽर	वा	मो	ऽ	रे
ग	म	ग	म	निपि,	निपि	ग	म	रे	नि	स
आ	ऽ	ऽ	ये	ऽ,	पिऽ	य	वा	मो	ऽ	रे
ग	गम	रे	स	-	प	नि	नि	रे	सा	-
स	बऽ	मि	ल	ऽ	गा	वो	ब	जा	वो	ऽ
ग	ग	म	रे	सा						
रि	झा	ऽ	वो	ऽ,						
X		0		2		0	3		4	

राग – चारुकेशी
तीनताल (मध्य लय)

स्थायी

लाज रखो तुम मोरी गुसैयाँ
ध्यान धरूँ और लागूँ पड़याँ

अंतरा

तुमरी माया के ढंग न्यारे
दुखियन के एक तुम ही सहारे
सुरंग तुम पर जाइयाँ

स्थायी

<p>रे प</p> <p>ग - ग म</p> <p>ला ऽ ज र</p>	<p>सा</p> <p>रे निऱा निऱा रे</p> <p>खो ऽऽ ऽतु म</p>	<p>नि</p> <p>ध प प पधु</p> <p>मो ऽ री गुऽ</p>	<p>नि ध निऽ सा</p> <p>ऽ ऽ साई ऽ</p>
<p>रे प</p> <p>सा, ग -ग म</p> <p>याँ, ला ऽज र</p>	<p>रे निऱा निऱा रे</p> <p>खो ऽऽ ऽतु म</p>	<p>नि</p> <p>ध प प पधु</p> <p>मो ऽ ऽ ऽऽ</p>	<p>नि धनि सा सा</p> <p>ऽ ऽऽ ऽ री</p>
<p>ग म ध धनि</p> <p>ध्या ऽ न धऽ</p>	<p>सां - सां सां</p> <p>रूँ ऽ औ र</p>	<p>संनि धनि सारें सां</p> <p>लाऽ ऽऽ ऽऽ गूं</p>	<p>निध प मग रे</p> <p>पई ऽ याँऽ ऽ</p>
0	3	X	2

अंतरा

[illegible]

राग शिवरंजनी
एकताल (मध्यलय)

स्थायी
तोरी सुधि आवे
दिवस जब रैन लगे, रैना बहकावे ।

अंतरा
सांझे की सांस मोरे अंगना महकावे ।

स्थायी

ध	-	सा	रे	रे	साध	ग	-	-	रे	ग	रे
तो	ऽ	री	ऽ	सु	धिऽ	आ	ऽ	ऽ	ऽ	वे	ऽ
ध	-	सा	-	रे	साध	ग	-	-	रे	रे	सा
तो	ऽ	री	ऽ	सु	धिऽ	आ	ऽ	ऽ	ऽ	वे	ऽ
सा	रे	ग	-	प	प	ध	-	सां	प	ध	-
दि	व	स	ऽ	ज	ब	रै	ऽ	न	ल	गे	ऽ
पध	आरें	गं-	रैसां	-ध	प	ग	रे	-	ग	रैसा	-
रैऽ	ऽऽ	ऽऽ	नाऽ	ऽब	ह	का	ऽ	ऽ	ऽ	वे	ऽ
X		0		2		0		3		4	

अंतरा

प	-	ध	सां	ध	-	सां	-	सां	सां	-	सां
सां	ऽ	झे	ऽ	की	ऽ	साँ	ऽ	स	मो	ऽ	रे
ध	ध	गं	रैसां	-ध	प	ग	-	रे	ग	रैसा	-
अं	ग	ऽ	नाऽ	ऽम	ह	का	ऽ	ऽ	ऽ	वे	ऽ
X		0				0		3		4	

रग गुणकली द्रुत (एकताल)

स्थायी

तब पार ब्रह्म पाए, जब ही नाद साधे ।

अंतरा

नाद ही तो आदि रूप, अविनासी गाए
देव ध्यान, वेद ज्ञान 'मितुरंग' सब पाछे ।

स्थायी

										प	प
										त	ब
ध	-	पम	रे	-	सा	सा	-	रे	म	प	प
पा	ऽ	रऽ	ब्र	ऽ	म्ह	पा	ऽ	ए	ऽ	त	ब
ध	-	पम	रे	-	सा	सा	-	सा	-	-	-
पा	ऽ	रऽ	ब्र	ऽ	म्ह	पा	ऽ	ए	ऽ	ऽ	ऽ
ध	ध	ध	सा	-	रे	म	-	सा	प	प	प
ज	ब	ही	ना	ऽ	द	सा	ऽ	धे	ऽ	त	ब
0		3		4		X		0		2	

अंतरा

म	-	प	ध	-	ध	सां	-	सां	रें	-	सां
ना	ऽ	द	ही	ऽ	तो	आ	ऽ	दि	रू	ऽ	प
ध	ध	धसां	रें	सां	-	ध	-	-	प	-	-
अ	वि	नाऽ	ऽ	सी	ऽ	गा	ऽ	ऽ	ए	ऽ	ऽ
प	-	पम	मपध	-	म	म	-	म	रें	-	सा
दे	ऽ	वऽ	ध्याऽ	ऽ	न	वे	ऽ	द	ज्ञा	ऽ	न
सा	रें	म	प	धध	पम	सांसां	-ध	--	पम	पध	प
मि	तु	रं	ग	सऽ	बऽ	पाऽ	ऽछे	ऽऽ	ऽऽ	ऽऽ	ऽ
म-	रें	--	सा-	प	प	ध	-	पम	रें	-	सा
ऽऽ	ऽऽ	ऽऽ	ऽऽ	त	ब	पा	ऽ	रऽ	ब्र	ऽ	म्ह
सा	-	सा	-								
पा	ऽ	ए	ऽ								
X		0		2		0		3		4	

4.4. TARANA IN THE INDORE GHARANA: LEGACY OF HAZRAT AMIR KHUSRAU

The Indore Gharana, founded and shaped by Ustad Amir Khan, is renowned for its spiritual depth, melodic purity, and a distinctive approach to Hindustani classical music. Among its many contributions to classical music, the evolution and presentation of the Tarana stand out as significant achievements of this gharana. Ustad Amir Khan's innovations in the Tarana form transformed it from a light classical piece into a profound and meditative musical expression, imbued with both technical brilliance and spiritual depth. His work elevated the status of Tarana within the Indore Gharana, making it one of the most respected forms of classical music in its repertoire. Tarana, traditionally credited to Amir Khusro, was initially viewed as a musical form designed to showcase the technical prowess of a singer, with its use of non-verbal syllables such as "tanana," "tom," and "nom." The syllables had no explicit meaning, and the form was often fast-paced, meant to highlight the artist's control over rhythm and melody. In its original form, the Tarana was a demonstration of virtuosity rather than a vehicle for deep emotional or spiritual communication. Ustad Amir Khan, however, recognized the untapped potential of the Tarana and sought to transform it into something much more profound. Ustad Amir Khan Sahab is credited with giving meaningful interpretations to the syllables of tarana. He is regarded as the first person to make this significant contribution. Many legendary artists of the present times, including Dr. Prabha Atre, Ustad Rashid Khan, Ustad Naseer Ahmed Khan, and others, have acknowledged his pioneering work in this area.

In the Indore Gharana, under Ustad Amir Khan's influence, the Tarana evolved into a contemplative and spiritual form of music. He introduced the concept of performing Tarana in *ati-vilambit laya* (extremely slow tempo), which allowed for a more expansive exploration of the raga and provided space for deeper emotional expression. This slower tempo also gave room for intricate rhythmic variations, or *taans*, which were executed with precision and grace, creating a balance between technical mastery and emotional depth. Unlike the traditional Tarana performances that were brisk and primarily rhythmic, Ustad Amir Khan's Taranas were meditative, inviting the listener to experience the raga at a deeper, more introspective level.

One of the most remarkable aspects of Ustad Amir Khan's Tarana was his incorporation of Persian and Arabic couplets into the non-verbal syllables. This not only paid homage to the Sufi origins of the Tarana but also enhanced its spiritual dimension. By introducing phrases like "Yaar-e-man biya," which translates to "My beloved, come to me," Amir Khan connected

the Tarana to its mystical roots, transforming it from a technical display to a soulful expression of devotion. These additions were carefully chosen to complement the mood of the raga, making each performance a unique spiritual journey for both the artist and the audience.

Amir Khan's use of Merukhand techniques also played a significant role in shaping the Tarana style of the Indore Gharana. Merukhand involves the mathematical permutation and combination of notes, allowing for complex melodic structures. While this technique is intellectually demanding and often considered too academic for mainstream audiences, Amir Khan seamlessly incorporated it into his Taranas. This gave his performances a sense of structural complexity while maintaining the emotional warmth and soulfulness that defined his music. The use of Merukhand enabled him to explore the raga in ways that were both mathematically precise and emotionally evocative, further distinguishing his Tarana performances from those of other gharanas. In addition to the slower tempo and complex note combinations, Ustad Amir Khan's Tarana performances were marked by long, sustained phrases and intricate taans. These elements, while technically challenging, were executed with such fluidity and ease that they seemed almost effortless. His mastery over his voice allowed him to create a seamless interplay between melody and rhythm, drawing the audience into the heart of the raga while showcasing his control over both the musical structure and his vocal technique. This balance between technical excellence and emotional resonance became a hallmark of the Indore Gharana's approach to Tarana.

Moreover, the spiritual dimension of Amir Khan's Tarana performances cannot be overstated. His deep connection to Sufi mysticism influenced his approach to music as a whole, and this was especially evident in his rendition of Tarana. By slowing down the tempo and focusing on the subtle nuances of the raga, Amir Khan transformed the Tarana into a meditative experience. His use of pauses and silence further added to the spiritual depth of his performances, allowing both the artist and the audience to reflect on the emotional weight of each note. These moments of silence were not mere breaks in the music but were integral to the overall experience, enhancing the introspective quality of the performance. Some of the popular tarana compositions of Indore legacy are as follows: -

રાગ – હસંધવનિ
તરાના (ત્રીન તાલ)

સ્થાઈ

ના નોમ તનન તદીમ તદેરે દાની
તા નોમ તનન તદીમ તદેરે દાની
તદે દાની તનનન યલી યલ લલલા

અંતરા

ઇતિહાદેસ્ત મિયાં ને મનો તો
મનો તો નેસ્તમિયાં ને મનો તો

સ્થાયી

ગ - ગપ રે	રે રે સ સા	પ રે રે રે	ગ ગ સ રે
તા ડ ડ નો	ડમ ત ન ન	ત દી ડમ ત	દે રે દા ની
ગપ ગપ નિસં ગરે	સંનિ પપ ગરે સસ	પ રે રે રે	ગ ગ સ રે
તાડ ડડ ડડ નોડ	ડમ તડ નડ નડ	ત દી ડમ ત	દે રે દા ની
ગ ગ ગં ગરે	સંનિ પપ ગરે સસ	પ રે રે રે	ગ ગ રે સા
તા - ડ નોડ	ડમ તડ નડ નડ	ત દી ડમ ત	દે રે દા ની
ગં - ગં ગંગ	ગંગ રેસં નિપ ગરે	પ રે રે રે	ગ ગ સ રે
તા ડ ડ નોડ	ડમ તડ નડ નડ	ત દી ડમ ત	દે રે દા ની
ગ ગપ ગરે સાસા	સારે સાસા પપ ગપ	પપ પપ ગં રે	-- નિપ ગરે સરે
ત દેડ દાડ નીડ	તડ નડ નડ નડ	યડ લીડ યડ ડલ	ડડ લડ લડ લડ
0	3	X	2

अंतरा

			ग	-	प	सां	-	सां	-	-	सांसां	-	सां	सां	प
			इ	ऽ	ति	हा	ऽ	दे	ऽ	ऽ	स्त	ऽ	मि	याँ	ऽ
-	पनि	रेंगं	रें	स्ररें	संसं	पनि	पप	गप	गरे	स	रे	स	स	ग	-
ऽ	नेऽ	ऽऽ	म	नोऽ	ऽऽ	तोऽ	ऽऽ	ऽऽ	ऽऽ	ऽ	ऽ	म	नो	तो	ऽ
प	-प	नि	नि	रें	-	गंरें	संनि	पगं	गरे	पनि	निप	गप	गरे	सरे	-
ने	ऽस्	त	मि	यां	ऽ	नेऽ	ऽऽ	मऽ	नोऽ	तोऽ	ऽऽ	ऽऽ	ऽऽ	ऽऽ	ऽ
0				3				X				2			

રાગ – જોગ તરાના
ત્રીનતાલ (મધ્ય લય)

સ્થાઈ

ન દિર દિર દીમ તોમ ત દેરે ન ત દા ની
ન દિર દિર દીમ તોમ ત દેરે ત ન દેરે ન
ત ન દેરે ન તદીમ તદીમ ઓ દાની તા નોં ત તા નોં
ત ન ન ન ન ના દિર દિર

અંતરા

બસસ્ત ઈન વફીમતે સુસરો વેફ ગઈ
ગુલામે રાણગાની રા ઇન વિનીન અસ્તા॥

સ્થાયી

- ગુસ પ નિ	ગ નિ સ ગ	-ગ ગ (મ) પ	મ - ગુસ સ
- નડ દિર દિર	દી ડ ડમ તો	ડમ ત દે રે	ન ડ તડ દા
સ ગુસ પ નિ	ગ નિ સ ગ	-ગ ગ મગ પ	મ - ગ મ
ની, નડ દિર દિર	દી ડ ડમ તો	ડમ ત દેડ રે	ન ડ ત ન
પનિ પ નિ સં	- (સાં) (સાં) ગ	પ મ સ ગ	સ ગં નિ સાંસાં
દેડ રે ન ડ	ડ ત ન દે	રે ન ત દી	મ ત દી ડમ
સ ગ સ સાંસાં	નિપ મગ ગુસ નિસ	સંસં નિપ મગ સસ	નિનિ પમ પપ મગ
ઓ દા ની તાડ	નોંડ તડ ડ ડ	તાડ નોંડ ડ ડ	તડ નડ નડ નડ
મમ ગુસ પ નિ			
નડ નડ દિર દિર	દીમ તોમ ત	દે રે ન	
3	X	2	0

अंतरा

ग	म	प	प	नि	सां	सां-	सां	सं-गंनि	सां	नि	ग	प	मग	स
बस	इस्	तई	की	ऽ	म	ते	खु	सऽ	रो	के	गू	ऽ	ईऽ	ऽ
गस	प	निसा	ग-म	प	नि	सां	नि	सां		सां	सां	ग	म	
गुऽ	ला	मे	रा ए	गा	ऽ	नी	रा	ऽ		इ	न	वि	ऽ	
सांसां	निप	गप	पम	निनि	पम	गम	संसं	निप	गम	निनि	पम	निनि	पम	पप
ऽऽ	ऽऽ	नीऽ	ऽऽ	ऽऽ	ऽऽ	अऽ	ऽऽ	ऽऽ	ऽऽ	ऽऽ	ऽऽ	ऽऽ	ऽऽ	स्त
मग	गस	प	नि	तों										
ऽऽ,	नऽ	दिर	दिर											
3			X				2				0			

राग – दरबारी कान्हड़ा तराना
एकताल

स्थायी

यारे मन बीआ बीआ
द र त न त दीम त न न त न दीम तोम त न न ना

अंतरा

बे लबम रसीदा जानम तो बीआ वेफ जिंदा मानम
पस अज़्जा के मन न मानम
बे चे कार खाही आमदा

स्थायी

रे	-	रे	सा	स॒नि	नि	स	-	रेस	ध	-	नि
या	ऽ	रे	म	नऽ	बी	आ	ऽ	बीऽ	आ	ऽ	ऽ
रे	स	रे	स	रे	म॒न	-	न	म॒न	न	म	प॒नि
द	र	त	न	त	दी	ऽ	म	त	न	न	तऽ
प	न	म॒न	न	न	-	-	म	रे	स	ध	नि
	दी	ऽ	म	तो	ऽ	ऽ	म	त	न	न	न
X		0		2		0		3		4	

अंतरा

प	प	प	ध	नि	प	सां	-	सां	सां	म	पु
बम	ऽ	र	सी	ऽ	द	जा	ऽ	न	म	बे	ल
निसं	रें	रें	रें	सां	सां	सां	ध	नि	प	सां	सांनि
आऽ	ऽ	के	जिं	ऽ	दा	मा	ऽ	न	म	तो	बीऽ
गं	गं	मं	रें	सां	सां	सां	निध	नि	प	प	प
जां	ऽ	के	म	न	ना	मा	ऽ	न	म	पस	अ
प	सां	सां	निप	म	निप	ग	-	म	रे	पम	प
का	ऽ	र	खाऽ	ऽ	ही	आ	ऽ	ऽ	म	बेऽ	चे
X		0		2		0		3		4	

રાગ - સૂહા-તરાના ત્રીનતાલ

સ્થાયી

દે રે ન દીમતા નોમત દિયા ન રે તે દા ની
તા દિયા ન રે તે દા ની તા નોમ ત રે દાની||

અંતરા

સાકિયા બરચેજન દર દેહ જામરા
સ્વાક બર સર કુન ગમે અચ્યામરા||

સ્થાયી

રે	ઞનિ	સ	ગ	ઞગ	મ	પ	-પ	ગમ	ઞનિ	પ	ગ	મ	રે	નિ	સ
દે	રે	ન	દી	ઽમ	ત	નો	ઽમ	તઽ	દિ	યા	ન	રે	તે	દા	ની
રે	સનિ	સ	ગ	ગ	મ	પ	-પ	ગમ	નિ	પ	ગ	મ	રે	નિ	સ
દેઽ	રેઽ	ન	દી	ઽમ	ત	નો	ઽમ	તઽ	દિ	યા	ન	રે	તે	દા	ની
નિ	સ	રે	સ	નિ	સ	ઞનિ	પ	પપ	ગ	ગ	મ	રે	રે	નિ	સ
ત	દિ	યા	ન	રે	તે	દા	ની	તાઽ	નો	-મ	ત	ઽ	દે	દા	ની
X				2				0				3			

अंतरा

म	प	पनि	सं	सं	सं	सं	सं	-	सं	सं	सं	निसरें	रें	-	स
सा	कि	याऽ	ऽ	ब	र	खे	ऽ	ऽ	ज	द	र	देह	जा	ऽ	म
प	नि	प	मपनिसं	गं	-	म	रें	रें	सं	सं	निसरें	रें	रें	प	
रा	ऽ	ऽ	खाऽऽऽ	ऽ	ऽ	क	ब	र	स	रे	कुऽन	ग	मे	ऽ	
प	मपनिप	पनिसंनि	निसरेसं	निसरेसं											
अ	ययाऽऽऽ	ऽऽऽऽ	ऽऽऽऽ	ऽऽऽऽ											
रें	रें	सं	नि	प	म	रे	स	नि	स						
म	ऽ	ऽ	ऽ	रा	ऽ	ऽ	ऽ	ऽ	ऽ	दे	रे	न			
X				2				0				3			

राग - मेघ तराना

एकताल

स्थाई

त दीम त दीम ता दे ना
त न न न दे रे न त दे रे ना
य ल अ ल य ल ल य ल ल लल

अंतरा

अब्रे तर सैहने चमन
बुलबुलो गुल पफसले बहार
साविफयो मुतरिबो मय
यार बसैहने गुलजारा

स्थायी

										रेस	निस
										तऽ	ऽऽ
रे	-	रे	मेरे	(रे)	स	मेरे	प	रे	-	मनि	स
दी	ऽ	मता	दी	(ऽम)	त	दे	ऽ	न	ऽ	ऽ	त
रे	-	रे	रे	(रे)	स	मरे	बिप	रे	मेरे	नि	स
दी	ऽ	मता	दी	(ऽम)	त	(देऽ)	ऽ	न	ऽ	ऽ	ऽ
नि	स	रे	स	नि	प	प	पनि	नि	निप	म	प
त	न	न	न	दे	रे	न	(तऽ)	दे	(रेऽ)	न	ऽ
म	प	नि	स	रें	सनि	निप	नि	पनि	पम	रेस	निसा
य	ल	अ	ल	य	(लऽ)	(लऽ)	य	(लऽ)	(लऽ)	(लऽ)	(लऽ)
X		0		2		0		3		4	

अंतरा

		म	प	नि	प	नि	नि	सां	सां	सां	सां
		अ	ब्रे	त	र	सै	ह	ने	च	म	न
म	म	प	प	सां	सां	नि	सां	नि	रै	सां	नि
बु	ल	बु	लो	गु	ल	फ़	स	ले	ब	हा	५५
प	म	रे	स	नि	स	नि	स	रे	म	प	नि
५	५५	५	५५	५	र	सा	कि	यो	मु	त	रि
सं	नि	प	प	-	प	रै	रै	सां	सां	सां	सां
बो	मय	५	या	५	र	ब	सैह	५	ने	गु	ल
निनि	पम	पनि	सांसां	मंमं	रैसं	रैरै	सांनि	पनि	पम	रेस	निस
जा५	५५	५५	५५	५५	५५	५५	५५	५५	५५	५५	५५
X		0		2		0		3		4	

4.5. INDORE AND ITS EXTENDED INFLUENCE

The influence of the Indore Gharana, especially Ustad Amir Khan's artistry, extended far beyond its own legacy. Numerous stalwarts from outside the Gharana were deeply impacted by the nuances of the Indore style, incorporating elements of this tradition into their own musical expressions. One of the most notable figures in this regard is Pandit Gokulotsav Maharaj, a distinguished musician who was directly influenced by Ustad Amir Khan Sahib. Pandit Gokulotsav Maharaj not only adopted many of the vocal nuances pioneered by Ustad Amir Khan but also molded them into his distinct style of singing. His contributions to Hindustani classical music are vast. Maharaj ji has composed several new ragas, such as Bhaat Kalyan, Adhbhut Ranjini, Hem Gaud, Madhur Malahar, Divya Gandhar, Khat Shringar, and Prasanna Padaa, among others. These ragas reflect the creativity and depth of his musical thought, blending traditional ragas with innovative scales. In addition to creating new ragas, Pandit Gokulotsav Maharaj ji is known for his performances in ancient talas like Brahma Taal (28 beats per cycle), Matta Taal (18 beats per cycle), Shikhar Taal, and Lakshmi Taal, showcasing his mastery over rhythm.

What sets Pandit Gokulotsav Maharaj apart is his creation of the "Sarvang Sampurn Gayaki," a distinct music style that incorporates a combination of various elements of classical vocal music as mentioned in ancient Sangeet Shastras. This style bears striking similarities to the Indore Gharana's approach, particularly its emphasis on purity, intricacy, and emotional depth in vocal presentations. Gokulotsavji's "Sarvang Sampurn Gayaki" is a testament to the profound impact Ustad Amir Khan had on him, as it retains the essence of the Indore Gharana while also reflecting Maharaj Ji's personal musical innovations (N. Mathur, personal communication, June 19, 2024). His dedication to classical music and his unique adaptations have earned him several prestigious accolades, including the Padma Bhushan and Padma Shri, along with the National Tansen Samman Award. His recognition as a top-grade artist of All India Radio and Doordarshan further solidifies his stature as a prominent figure in the world of Hindustani classical music. He has composed numerous compositions, and some of his notable works include the following: -

**राग रामप्रिया
बंदिश (मध्यलय- तीनताल)**

स्थायी
सुध भीनी-भीनी आवे
मोरी आली बीते दिनन की॥

अंतरा
सुर सुगंध सुर रंजन सो
'मधुरपिया' मन मोद बढ़ावे ॥

स्थायी

प	म	प	-	धनी	ध	-	प	ध	-	प	-	रे	न	रे	सा
सु	ध	भी	ऽ	नीऽ	भी	ऽ	नी	आ	ऽ	ऽ	ऽ	वे	ऽ	ऽ	ऽ
गानि	ध	नी	रे	सा	ग	-	म	प	-ध	ध	नी	सां	धप	म	-
मो	ऽ	री	ऽ	ऽ	आ	ऽ	ली	बी	ऽते	ऽ	दि	न	नऽ	की	ऽ
0				3				X				2			

अंतरा

प	प	ध	नी	ध	सां	सां	सां	सां	सां	सांगं	रेसां	नी	-	ध	-
सु	र	सु	गं	ऽ	ध	सु	र	रं	ऽ	जऽ	नऽ	सो	ऽ	ऽ	ऽ
म	म	म	म	प	-	ध	ध	नी	ध	नी	सां	नी	ध	-	पम
म	धु	र	पि	या	ऽ	म	न	मो	ऽ	द	ब	ऽ	ढा	ऽ	वेऽ
0				3				X				2			

राग प्रसंपदा तीन ताल

स्थायी

मनवा काहे गुमान करे
सोच समझ हरि सुमिरन कर ले ॥

अंतरा

‘मधुरपिया’ छिन जात उमरिया
को अभिमान करे ॥

स्थायी

-	गु	रे	सा	नी	सा	ध	नी	सागु	सा	-	-	सा	गुप	धनी	धप
ऽ	का	ही	गु	मा	ऽ	न	क	रेऽ	ऽ	ऽ	ऽ	मन	वाऽ	ऽऽ	ऽ
सा	-	गु	गु	प	प	ध	ध	नी	नी	ध	प	(प)	प	गु	सा
सो	ऽ	च	स	म	झ	ह	रि	सु	मि	र	न	क	र	ले	ऽ
सा	गु	सा	सा	नी	सा	ध	नी								
ऽ	का	हे	गु	मा	ऽ	न	क								
0				3				X				2			

अंतरा

प	प	ध	ध	नी	ध	सां	सां	नी	नी	सां	रें	नी	नी	ध	प
म	धु	र	पि	या	ऽ	छि	न	जा	ऽ	त	उ	म	रि	या	ऽ
गु	सा	गु	गु	प	-	ध	ध	सां	नी	ध	प	गुसा	सा	गुप	धनी
ऽ	को	अ	भि	मा	ऽ	न	भ	रे	ऽ	ऽ	ऽ	ऽम	न	वाऽ	ऽऽ
प	गु	गु	सा	सा	-	ध	नी	सा	-						
ऽ	का	हे	गु	मा	ऽ	न	क	रे	ऽ						
0				3				X				2			

रग प्रसंपदा तीन ताल

स्थायी

उन बिन जात रैन नहीं दिनवा
जब सो लागे मोरे गरवा ॥

अंतरा

बहत नीर नैनन सो 'मधुरपिया'
तरप तरप मोरा होत विकल जिया
कब दारें गर हरवा ॥

स्थायी

सा	ग	प	ध	नी	-	धप	ग	ग	सा	ध	नी	सा	ग	सा	-
उ	न	बि	न	जा	ऽ	तऽ	रै	ऽ	न	न	ही	दि	न	वा	ऽ
नि	नि	सा	-	ग	-	प	-	ध	-	धनी	सांनी	ध	प	ग	सा
ज	ब	सो	ऽ	ला	ऽ	गे	ऽ	मो	ऽ	रेऽ	ऽऽ	ग	र	वा	ऽ
0				3				X				2			

अंतरा

प	प	ध	नी	-	ध	सां	-	नी	नी	सां	रै	नी	नी	ध	प
ब	ह	त	नी	ऽ	र	नै	ऽ	न	न	सो	म	धु	र	पि	या
ग	ग	ग	प	प	प	ध	ध	सांनी	-	ध	प	ग	ग	सा	सा
त	र	प	त	र	प	मो	रा	हो	ऽ	त	वि	क	ल	जी	या
सा	सा	ग	प	ध	-	नी	सां	नी	नी	धप	-	गसा	ग	प	च
क	ब	डा	ऽ	रो	ऽ	ग	र	ह	र	वा	ऽ	उ	न	बि	न
0				3				X				2			

રાગ ઝીલફ ત્રીન તાલ

स्थायी
तोहे मनावन आए
श्याम सुंदर गिरधारी
राधे हिलमिल चलो मद माते ।

अंतरा
‘मधुरपिया’ छवि निरखत हरखत
इन लटकन मुसकत मन भाए ।।

स्थायी

	-	<u>मग</u>	म	-	म	ग	प	म	सा	<u>रे</u>	सा	सा	ऽ	म	ऽ
ना	ऽ	<u>ऽऽ</u>	व	ऽ	न	आ	ऽ	ऽ	ऽ	ये	ऽ	श्या	ऽ	म	ऽ
<u>मग</u>	प	प	<u>गम</u>	<u>ध</u>	-	सां	-	-	सां	<u>रें</u>	सां	-	-	<u>ध</u>	<u>ध</u>
<u>सुंऽ</u>	द	र	<u>गिर</u>	धा	ऽ	री	ऽ	ऽ	रा	ऽ	धे	ऽ	ऽ	हि	ल
सां	सां	<u>ध</u>	प	-	म	<u>गम</u>	प	म	ग	-	<u>सांरे</u>	सा	<u>ध</u>	<u>पध</u>	<u>पम</u>
मि	ल	ऽ	च	ऽ	लो	<u>ऽऽ</u>	म	द	मा	ऽ	ऽ	ते,	तो	<u>ऽऽ</u>	<u>हे,म</u>
X				2				0				3			

अंतरा

[illegible]

राग भूपाल तोड़ी

स्थायी

अब मोहे जाने दे छैल ।
रोकत हो हमरी काहे गैल ॥

अंतरा

आवत जावत करत ढिठाई
'मधुरपिया' न जाने कैसो है खेल ॥

स्थायी

			आ	रे	ग	प	-	ध	-	-	-	प	-	रे	ग
			अ	ब	मो	हे	ऽ	जा	ऽ	ऽ	ऽ	ने	ऽ	दे	ऽ
रे	ऽ	सा,	सा	ध	सा	-	रे	ग	-	प	प	ध	-प	गरे	ग
छै	ऽ	ल,	रो	ऽ	क	ऽ	त	हो	ऽ	ह	म	री	ऽका	ऽ	हेऽ
रे	-	सा	सा	रे	ग	प	-	ध	-	-	-				
गै	ऽ	ल	अ	ब	मो	हे	ऽ	जा	ऽ	ऽ	ऽ				
0				3				X				2			

अंतरा

<u>ग</u>	-	<u>ग</u>	<u>ग</u>	प	-	<u>ध</u>	<u>ध</u>	सां	सां	सां	सां	<u>रे</u>	-	सां	-
आ	ऽ	व	त	जा	ऽ	व	त	क	र	त	दि	ठा	ऽ	ई	ऽ
प	प	प	प	<u>ध</u>	-	<u>ध</u>	-	सां	-	<u>ध</u>	प	-	<u>रे</u>	-	<u>ग</u>
म	धु	र	पि	या	ऽ	ना	ऽ	जा	ऽ	ने	कै	ऽ	सो	ऽ	है
<u>रे</u>	-	सा	सा	<u>रे</u>	<u>ग</u>	प	-	<u>ध</u>	-	-	-				
खे	ऽ	ल,	अ	ब	मो	हे	ऽ	जा	ऽ	ऽ	ऽ				
0				3				X				2			

राग नट भैरव तीन ताल

स्थायी

भई भोर जावें दरशन पावें
हरि तुम रे गुण गावें ।।

अंतरा

‘मधुर पिया’ नाम की नाव
में बैठ भाव सागर तर जावें ।।

स्थायी

	ग	सा	ग	-	म	ध	-	प	-	ग	रे	ग	म		
	भ	ई	भो	ऽ	र	जा	ऽ	वे	ऽ	द	र	श	न		
रे	-	सा,	सा	सा	ध	-	ध	सा	-	ग	म	मग	मध	संरें	संनि
पा	ऽ	वे,	ह	रि	तु	ऽ	म	रे	ऽ	गु	न	गाऽ	ऽऽ	ऽऽ	ऽऽ
धुनी	धप	मम	रे	सा	ग	-	म								
वेऽ	ऽऽ	ऽऽ	भ	ई	भो	ऽ	र								
0				3				X				2			

अंतरा

			ग	म	<u>ध</u>	-	नी	<u>सां</u>	-	-	नी	-	नी	<u>संनि</u>	सां
			म	धु	र	ऽ	पि	या	ऽ	ऽ	ना	ऽ	म	<u>कीऽ</u>	ऽ
ध	-	प	<u>ध</u>	प	म	-	मग	प	प	ग	म	ध	नी	(सां)	सां
ना	ऽ	व	मे	ऽ	बै	ऽ	<u>ठऽ</u>	भ	व	सा	ऽ	ग	र	त	र
<u>ध</u>	-	प	<u>गम</u>	रेसा	ग	-	म	<u>ध</u>	-	प	-				
जा	ऽ	वे,	<u>भऽ</u>	<u>ईऽ</u>	भो	ऽ	र	जा	ऽ	वे	ऽ				
0				3				X				2			

राग अद्भुत रंजनी
द्रुत ख्याल (त्रिताल)

स्थायी

मिटवा बड़ी बेर भई
पल बीतात जग बीतात ज्यों ही
सुख दिन रैन गई ।।

अंतरा

तब सो 'मधुरपिया' भयो विकल जिया
जब हग सेन दई ।।

स्थायी

												<div> <div>नि</div> <div>ध</div> </div>					
												<div> <div>मि</div> <div>त</div> </div>					
नी	ध	-	मं	ग	-	गरे	निध	सा	मं	ग	-	रे	-	रे	सा	-	-
वा	ऽ	ब	डी	ऽ	बेऽ	रऽ	भ		ई	ऽ	ऽ	ऽ		ऽ	ऽ	ऽ	ऽ
नि	ध	नि	-	सा	रे	ग	मं	ध	मं	मं	ग	रे	ग	सा	-		
प	ल	बी	ऽ	त	त	जु	ग	बी	ऽ	त	त	ज्यों	ऽ	ही	ऽ		
सा	रे	ग	मं	नी	ध	मं	ग	नी	ध	मं	ग	रे	-	नि	ध		
सु	ख	दि	न	रै	ऽ	न	ग	ई	ऽ	ऽ	ऽ	ऽ	ऽ	मि	त		
ध	-	मं	ग	-	गरे	निध	स	ग	-	रे	-						
वा	ऽ	ब	डी	ऽ	बेऽ	रऽ	भ	ई	ऽ	ऽ	ऽ						
0				3				X				2					

अंतरा

मं	मं	ध	ध	सां	सां	सां	सां	रेंगं	रें	-	सां	निध	निरें	नी	ध
त	ब	सो	म	धु	र	पि	या	भऽ	यो	ऽ	वि	कऽ	लऽ	जी	या
स	रे	ग	मं	निध	ध	नी	रें	नी	ध	मं	ग	रे	स	नि	ध
ज	ब	ह	ग	से	ऽ	न	द	ई	ऽ	ऽ	ऽ	ऽ	ऽ	मि	त
3				X				2				0			

4.6. IMPORTANCE OF MERUKHAND IN THE EVOLUTION OF INDORE GHARANA

Merukhand, an intricate system of improvisation built on mathematical permutations and combinations of musical notes, holds a foundational position within the Indore Gharana. Its integration into this gharana represents a harmonious blend of technical brilliance and artistic creativity, showcasing the visionary leadership of its stalwarts. With roots in the 13th century, Merukhand was first introduced by the legendary musicologist Pandit Sharangdev in his seminal treatise *Sangeet Ratnakar*. Over centuries, this concept evolved into a sophisticated musical tool that influenced the stylistic elements of Hindustani classical music, particularly within the Indore Gharana. The journey of Merukhand within the Indore Gharana began with Ustad Shahmir Khan, father of Ustad Amir Khan. Recognizing the value of Merukhand, Ustad Shahmir Khan sought training under Ustad Amaan Ali Khan of the Bhendi Bazaar Gharana to master its nuances. This knowledge was meticulously passed on to his son, Ustad Amir Khan, who further refined and adapted Merukhand to align with the ethos of the Indore Gharana. Ustad Amir Khan's interpretation of Merukhand transformed it from a theoretical framework into a dynamic and expressive element of vocal improvisation. His innovative use of Merukhand allowed him to construct elaborate melodic patterns, elevating his performances to unparalleled heights of technical and emotional depth. The mathematical foundation of Merukhand is both complex and fascinating. By using a fixed set of notes, Merukhand enables the creation of 5,040 unique melodic patterns without repetition. However, recognizing the practical challenges of mastering such an extensive repertoire, Ustad Shahmir Khan simplified the system, reducing it to 168 patterns that were musically viable and accessible. The system is based on arranging notes in varied sequences, allowing for the exploration of a raga's full potential. For instance, given three notes—*Sa, Re, Ga*—the possible permutations include *Sa Re Ga, Re Sa Ga, Sa Ga Re, Ga Sa Re, Re Ga Sa, and Ga Re Sa*. Each sequence offers a distinct melodic expression, contributing to the gharana's unique approach to improvisation.

Merukhand encompasses various subtypes, including the notable *Bedaarang* style, which translates to “without thread” or *Be Dor*. This form emphasizes a seamless and organic progression of notes, perfectly aligning with the contemplative and introspective nature of the Indore Gharana. The adaptability of Merukhand to different ragas and tempos makes it a versatile tool, allowing vocalists to navigate intricate patterns with precision while preserving the emotional essence of their performance. Ustad Amir Khan's application of Merukhand exemplifies his unparalleled artistry. Known for his slow and meditative approach to ragas, he

often employed *ati-vilambit* (extremely slow) laya to gradually unfold the raga's nuances. Merukhand enabled him to construct intricate phrases with mathematical precision, seamlessly integrating these patterns into his vocal improvisations. His *taans*, characterized by long, sustained notes and rapid, intricate passages, reflected his mastery of Merukhand. These improvisations were not just technically brilliant but also emotionally resonant, creating a deep and lasting impact on his audience.

The legacy of Merukhand within the Indore Gharana did not end with Ustad Amir Khan. His disciples, including Pandit Amarnath and Pandit Baldev Raj Verma, carried forward this tradition, further exploring its potential in their performances and teachings. These artists emphasized precision, clarity, and emotional depth, ensuring that Merukhand remained a vital element of the gharana's repertoire. Beyond the Indore Gharana, the influence of Merukhand extended to other musicians inspired by Ustad Amir Khan's artistry, who adopted its principles to enrich their own traditions. Merukhand stands as a testament to the intellectual and artistic depth of the Indore Gharana. Its integration reflects the ingenuity and foresight of Ustad Shahmir Khan and Ustad Amir Khan, who recognized its potential to enhance both the technical and emotional dimensions of Hindustani classical music. By adapting Merukhand to their unique style, the artists of the Indore Gharana not only preserved its historical significance but also ensured its relevance in contemporary music. Through their efforts, Merukhand continues to inspire and challenge musicians, embodying the timeless spirit of innovation and excellence that defines the Indore Gharana.

CHAPTER 5

ANALYSIS AND CONCLUSION

The Indore Gharana was established by Ustad Amir Khan in the mid-20th century. It is known for its unique and introspective style within the universe of Hindustani classical music. Unlike some of the older gharanas, such as the Kirana Gharana or the Jaipur-Atrauli Gharana, the Indore Gharana developed much later in the classical music tradition. Despite this, it has managed to carve out a significant place for itself in the history of Indian classical music. The distinctive character of the Indore Gharana lies in its meditative and deeply reflective style. Ustad Amir Khan, its founder, played a pivotal role in shaping this unique approach. His vision introduced an intellectual and spiritual depth that was different from the styles of many earlier gharanas. Instead of focusing solely on technical prowess or speed, Amir Khan emphasized a more contemplative and soulful expression of music. This meditative quality makes the Indore Gharana stand out. Unlike the rhythmic complexities of Jaipur-Atrauli or the melodic beauty of the Kirana Gharana, Indore Gharana's focus is more on emotional depth and the inner experience of the artist and the listener. This approach, guided by Ustad Amir Khan's deep philosophical understanding of music, helped the Gharana leave a lasting impact on the Indian classical music landscape.

Ustad Amir Khan was born in Akole, a city in the Indian state of Maharashtra. Although There are differing opinions regarding Ustad Amir Khan Sahab's birthplace. Some believe that he was born in Indore, Madhya Pradesh. He became the driving force behind the development of the Indore Gharana. Like other gharanas, which were often named after family lineages or geographical habitats, the Indore Gharana also took its name from the city where it was founded, rather than from the Khan's family. This choice reflects the deep connection between Ustad Amir Khan and his hometown, emphasizing the regional roots of the gharana. Amir Khan's approach to music was deeply philosophical and unique. He was not just interested in technical mastery. Instead, he sought to blend Sufi elements with the rich traditions of Indian classical music. This fusion of Sufism and classical music gave his style a spiritual dimension that went beyond pure technique. His music was more than just a display of technical skill. It was meant to evoke deeper emotions and foster a spiritual experience for both the performer and the audience. This approach marked a significant departure from the usual focus on technical virtuosity seen in other gharanas. Amir Khan believed in creating a spiritual

connection through his music, allowing listeners to experience the emotional core of each performance. Because of this deeply emotional and spiritual style, the Indore Gharana gained recognition for more than just its complex musical structures. It became known for its ability to create a transcendental experience. This approach to music, centered on emotional depth and spiritual exploration, set the Indore Gharana apart from others and made it a distinctive tradition in Indian classical music. The Indore Gharana stands out for its unique and distinctive style. One of the key elements that defines this gharana is its use of Merukhand Gayaki. This is a highly mathematical and intricate approach to music, involving complex permutations of swaras (musical notes). It allows the singer to explore numerous variations within a raga, adding layers of complexity and depth to the performance. Another hallmark of the Indore Gharana is its focus on Ati Vilambit presentations. Ati Vilambit refers to an extremely slow tempo in musical compositions. In this style, performances are slow, measured and deeply introspective. The singer takes their time to explore every note and phrase, drawing out the emotional and spiritual essence of the music. This slow pace allows the audience to fully immerse themselves in the performance, feeling every nuance of the raga. Ustad Amir Khan, the founder of the Indore Gharana, was known for his performances that had an almost ethereal quality. His singing was not just about technical skill but about creating an otherworldly, transcendent experience. One of the ways he achieved this was through his masterful use of microtones, or shruti. These are the subtle variations in pitch between the standard notes of a scale and they add a rich, expressive layer to the music. Amir Khan's control over these microtones allowed him to evoke deep emotions through his singing.

In addition to shruti, Ustad Amir Khan also employed slow, cyclical rhythmic patterns, known as vilambit. This use of slow rhythmic cycles helped create a meditative and reflective atmosphere in his performances. Another signature element of his style was the rich exploration of the *mandra*, *madhya* and *taar* Saptak. The lower octave added depth and a sense of gravity to his music, further enhancing its introspective quality. Over time, this distinct style of the Indore Gharana continued to evolve. It was carried forward by other stalwarts of the Gharana, such as Pandit Amarnath, Bhimsen Sharma and Pandit Baldev Raj Verma. These prominent figures played a crucial role in preserving and propagating the unique features of the Indore Gharana. Each of them made their own contributions, helping to expand the Gharana's influence within Indian classical music.

The journey of the Indore Gharana, along with its legacy, innovations and the contributions of its leading exponents, forms the foundation of this critical analysis. By examining the works

of these key figures, we can better understand the evolution and lasting impact of the Indore Gharana on the rich tradition of Hindustani classical music. The Indore Gharana has made significant contributions to the world of Hindustani classical music. Its unique style, deeply rooted in tradition yet innovative in its approach, has enriched the classical music scene. However, the influence of the Indore Gharana did not remain confined to the world of classical music alone. It also found its way into other art forms, most notably Indian cinema.

This crossover into cinema was largely due to the work of practitioners like Pandit Amarnath. He was not only a key figure in preserving the classical traditions of the Indore Gharana but also played a pivotal role in bringing its musical style to a wider audience. Through his compositions for Indian films, Pandit Amarnath helped bridge the gap between classical music and popular cinema, showing that the two could coexist and even complement each other. The Gharana's entry into cinema marked a significant expansion of its influence. It allowed the music of Indore to reach beyond the concert halls and classical music enthusiasts to a much broader audience. Through film compositions, the emotional depth and philosophical richness of the Gharana's music became accessible to the general public, many of whom might not have been familiar with classical forms. In this analysis, we will explore these diverse contributions in greater detail. The focus will not only be on the classical innovations brought by the Indore Gharana but also on its evolution into other art forms like cinema. The analysis will delve into how these contributions influenced both classical music and the world of popular music, especially through Indian films. Furthermore, we will trace the critical evolution of the Gharana from its inception under Ustad Amir Khan to its continued impact on contemporary music. This journey of the Indore Gharana highlights its adaptability and enduring relevance. From classical concerts to film soundtracks, the Gharana's influence has transcended boundaries, making its mark on multiple genres of music.

5.1. HISTORICAL OVERVIEW AND EVOLUTION OF THE INDORE GHARANA

5.1.1. Origins and Founding of the Gharana

The Indore Gharana traces its roots back to Ustad Amir Khan, who is widely recognized as the central figure and founder of this musical tradition. Born in the year 1912, Ustad Amir Khan was introduced to music at a very young age. His father, Ustad Shahmir Khan, was a well-known sarangi and veena player and it was under his tutelage that Amir Khan began his journey into the world of music. Ustad Shahmir Khan's influence on Amir Khan was profound, as he

provided his son with a solid foundation in classical music from the beginning. Amir Khan's early training was particularly rigorous. He was deeply rooted in the Merukhand system, a complex and highly mathematical approach to music. This system involves creating musical permutations from a fixed set of swaras (musical notes). The Merukhand system requires immense discipline and a thorough understanding of musical structures, allowing for an almost infinite number of ways to arrange and explore the same notes. This kind of training instilled in Amir Khan a deep respect for the intricacies of Hindustani classical music and helped shape his innovative style later in life. This early exposure to the Merukhand Gayaki system set the foundation for what would later become Amir Khan's distinctive musical approach. Unlike other singers of his time who focused more on fast-paced, technical vocal displays, Amir Khan began to gravitate toward a different style. His approach was more thoughtful and introspective. He did not seek to impress audiences with his technical skills alone. Instead, he wanted to create a deep emotional and spiritual connection through his music.

One of the defining moments in Ustad Amir Khan's career was his conscious decision to reject the conventional styles that dominated Indian classical music at the time. Many musicians of his era emphasized vocal gymnastics—complex, rapid-fire taans (musical runs) that demonstrated technical prowess. These performances were often designed to awe the audience with the singer's speed and dexterity. However, Amir Khan chose to follow a different path. Rather than focusing on technique for its own sake, he leaned toward a more contemplative interpretation of ragas. He placed great importance on *Ati Vilambit*, or extremely slow compositions. In these slow rhythmic cycles, every note could be savored and the emotional depth of the raga could be fully explored. For Amir Khan, the goal was not to dazzle the audience with rapid passages but to draw them into the spiritual essence of the music. He believed that the true power of music lay in its ability to touch the heart and evoke profound emotions. This approach was a significant departure from the popular styles of his time. While many of his contemporaries focused on technicality and fast, intricate vocal patterns, Amir Khan chose to slow things down. He prioritized soulfulness and emotional resonance over speed. This shift marked the true beginning of what would become known as the Indore Gharana. His approach set him apart from other musicians and laid the groundwork for the meditative and spiritual style that has since defined this gharana. Ustad Amir Khan made significant contributions to the development of *Vilambit Khayal*, a slow-tempo form of *khayal* singing. In this style, the tempo is deliberately kept slow to allow the artist to fully explore the raga. The singer begins with a single note, carefully and thoughtfully and then gradually weaves

it into intricate patterns with other notes. This slow progression gives the music a deeper emotional impact, allowing each note to resonate fully with both the singer and the audience. In Vilambit Khayal, the focus is not on speed or technical virtuosity but on the emotional depth and spiritual quality of each note. Ustad Amir Khan was a master of this form. He believed that each note in a raga had its own emotional significance and his method of singing aimed to bring out this hidden essence. By stretching out the tempo, he allowed the notes to breathe and take on greater meaning. This slow, reflective approach to khayal singing is deeply rooted in spiritual traditions, especially Sufism. In Sufi philosophy, music is seen as a medium to connect with the divine. For Sufis, the act of making music is not just entertainment but an expression of devotion and longing for God. Amir Khan, being influenced by these Sufi ideals, brought this same spiritual intensity into his music. He viewed singing as a way to experience a higher spiritual state and this belief shaped his entire musical philosophy.

One clear reflection of Amir Khan's Sufi influence can be seen in his Tarana compositions. Traditionally, the tarana features a series of syllables that are considered nonsensical or meaningless. However, under Amir Khan's influence, these syllables were revealed to carry deep spiritual meaning. He believed that these syllables were Sufi invocations. For instance, sounds like "yalalala" or "tandar tana", often dismissed as meaningless, were interpreted as expressions of devotion to God. This spiritual reinterpretation of tarana was one of Amir Khan's key innovations and added a new layer of depth to the form. The spiritual foundation of Ustad Amir Khan's music is crucial for understanding the philosophy of the Indore Gharana. He did not see music as merely a performative art. For him, it was a form of meditation and devotion. Every performance was an opportunity to connect with the divine and his music reflected this introspective and spiritual mindset. Amir Khan's style was characterized by its clarity, simplicity and devotion. Unlike many musicians who would emphasize elaborate ornamentations, Amir Khan often reduced complex bandishes (musical compositions) to their most essential form. His belief was that simplicity allowed for a purer expression of the music's emotional and spiritual core. This approach differed significantly from other prominent gharanas of the time.

For example, the Kirana Gharana placed a heavier emphasis on melodic elaboration. Singers from the Kirana Gharana were known for their long, sustained notes and melodic expansions, where the beauty of the note itself was the central focus. In contrast, Amir Khan's Indore Gharana sought to explore the spiritual and emotional depth of the notes, rather than just their melodic beauty. On the other hand, the Jaipur-Atrauli Gharana was known for its rhythmic

complexity and intricate patterns of taans (fast runs). While these elements impressed listeners with their technical difficulty, Amir Khan took a more philosophical approach. His focus was not on impressing the audience with technique but on creating a meditative atmosphere where the music could evoke profound spiritual and emotional experiences. This philosophical difference in approach is what set the Indore Gharana apart from other gharanas in the classical music world.

Development Across Generations

The evolution of the Indore Gharana, though initially centered around Ustad Amir Khan, did not end with him. His musical journey was only the beginning. The legacy of the Indore Gharana continued to flourish even after his passing, thanks to the efforts of his dedicated disciples. Among these disciples, one of the most prominent was Pandit Amarnath. He played a crucial role in ensuring that the Gharana's unique style and musical philosophy were passed down to future generations. Pandit Amarnath, along with other key figures, helped to keep the essence of the Indore Gharana alive. Pandit Amarnath not only followed in the footsteps of his guru, Ustad Amir Khan, but also worked tirelessly to disseminate the Gharana's musical style. He was instrumental in spreading the Indore Gharana's influence far beyond traditional concert performances. While Ustad Amir Khan's legacy was largely shaped on the stage through live performances, Pandit Amarnath explored other avenues to keep the Gharana relevant and growing. His work went beyond live performances, expanding into new domains, including Indian cinema. Pandit Amarnath's contribution to the world of Indian film music is significant. He composed music for several films, collaborating with some of the most legendary figures in Indian music, such as Lata Mangeshkar. Through his compositions in iconic films like *Baiju Bawra* and *Garam Coat*, he introduced the emotional depth of the Indore Gharana to a broader audience. These films showcased the Gharana's adaptability, as its classical roots merged seamlessly with the demands of cinematic music. The compositions carried the soulfulness and spiritual intensity of the Indore Gharana while appealing to mainstream listeners. One of Pandit Amarnath's most celebrated compositions, *Preet Kiye Dukh Hove*, performed by Lata Mangeshkar, is an excellent example of this fusion. The song incorporates the classical elements of the Indore Gharana, with its deep emotional resonance, while also fitting perfectly into the cinematic world. It demonstrates how the Gharana's core musical philosophy remained intact even when adapted to different genres, such as film music. As the Gharana transitioned into its second and third generations, its focus began to shift. Initially, under Ustad Amir Khan, the emphasis was on performance. However, over time, the Gharana moved toward academia

and pedagogy. This shift marked an important phase in the evolution of the Indore Gharana. While the earlier focus was on live performances, the next generations concentrated more on teaching, preserving and documenting the Gharana's unique musical style. This shift ensured that the techniques and innovations developed by Ustad Amir Khan would not be lost. Instead, they were carefully recorded, studied and passed on to future generations. Artists like Bhimsen Sharma and Pandit Baldev Raj Verma played a key role in this academic transition. They devoted their time and energy to understanding and documenting the intricacies of Merukhand Gayaki, the mathematical system that was so central to Ustad Amir Khan's approach to music. Their efforts ensured that the innovations of the Indore Gharana, especially those related to the complex structures of raga elaboration and the use of *Ati Vilambit* (extremely slow tempos), were not only preserved but thoroughly studied. These artists contributed significantly to the academic legacy of the Gharana by ensuring that future students and scholars could learn about its unique techniques.

However, this academic focus came with certain trade-offs. As the Gharana's emphasis shifted toward pedagogy and scholarship, its presence in live performances began to diminish. Unlike the earlier days when Ustad Amir Khan was a regular fixture on the concert stage, the subsequent generations became more involved in academic pursuits. The Gharana's visibility in mainstream Indian classical music performances started to decline. By the time the third generation took over, the Gharana's presence was more limited to niche audiences and academic circles. While the academic efforts ensured the preservation of its musical legacy, the public visibility of the Indore Gharana on the classical music stage was no longer as prominent as it had been during Ustad Amir Khan's time. The balance had shifted and while the Gharana continued to thrive in educational and scholarly spaces, its performance-based representation in the world of Indian classical music became more selective, catering primarily to those with a deep interest in its specific style and philosophy.

Global Influence and the Gharana's Reach Beyond Classical Music

Although the Indore Gharana is firmly rooted in Indian classical music, its influence reached far beyond the traditional concert stage. Ustad Amir Khan played a crucial role in expanding the Gharana's reach to international audiences. His musical genius was not limited to India. He introduced his unique and meditative style of *khayal* singing to audiences across the world. During his international tours, Ustad Amir Khan performed in several countries, including Afghanistan, the United Kingdom, the United States and various European nations. These

performances exposed people from different cultures to the rich traditions of Indian classical music. Ustad Amir Khan's music resonated with a wide variety of listeners. His concerts were attended by both connoisseurs of music and casual listeners. Even in regions where Indian classical music was relatively unknown, his music found a special place in the hearts of the audience. His performances had a universal appeal, capturing the attention of music lovers regardless of their familiarity with the intricacies of Indian classical traditions. The spiritual depth of his performances touched people across cultures, making his music more than just a technical showcase of classical expertise. One of the most important contributions of the Indore Gharana to world music is its ability to convey the spiritual essence of Indian classical music to a global audience. This was particularly true in the mid-20th century, when the world, especially the Western countries, was increasingly interested in spiritual music. During this period, spiritual and meditative music was gaining popularity, particularly in the West. Ustad Amir Khan's music, with its focus on emotional depth and spiritual expression, resonated deeply with these audiences. His performances were not just about the mastery of technique or the demonstration of musical skill. They were about creating an emotional and spiritual connection with the listeners. This approach helped bridge the cultural gap, allowing Western audiences to appreciate the inner spirituality of Indian classical music.

Ustad Amir Khan's innovative interpretations of traditional ragas also played a significant role in this global appeal. He brought a fresh perspective to classical music, introducing new elements while staying true to the traditional roots of the Gharana. His ability to evoke deep emotions through his raga interpretations made his performances powerful and memorable. As a result, his music resonated with listeners across different cultural backgrounds and his international tours left a lasting impression on global audiences.

In addition to his contributions to world music, the influence of the Indore Gharana on Indian cinema cannot be overstated. The Gharana's practitioners, particularly Pandit Amarnath, played a vital role in bringing classical music to the Indian film industry. Pandit Amarnath's compositions for films showcased his exceptional dedication to Indian classical music and his deep spiritual connection with his guru, Ustad Amir Khan Sahab, following the wish of his guru, Ustad Amir Khan, refrained from singing or composing for commercial cinema, staying true to the purity of classical music. His work in the film industry helped popularize classical music and introduced it to a much larger audience. One of the most striking examples of the Gharana's influence on cinema is the ghazals and classical pieces performed by Ustad Amir Khan. His performances in Indian films left an indelible mark on the industry. One of the finest

examples of this influence is the ghazal "Rahiye ab aisi jagah", performed by Ustad Amir Khan. This ghazal is an excellent demonstration of how classical music could seamlessly integrate into mainstream cinema. The emotional weight and musical sophistication of the ghazal helped bridge the gap between classical music and popular music forms. It allowed classical music to find its place within the commercial world of Indian cinema, showing that the two forms could complement each other without losing their integrity. Through these contributions, the Indore Gharana not only preserved its classical roots but also expanded its influence into new realms. Whether through international tours or Indian cinema, the Gharana's spiritual philosophy and emotional depth left a lasting impact on both the global music scene and popular culture in India.

5.2. KEY ELEMENTS OF INDORE GHARANA'S MUSICAL STYLE:

MERUKHAND GAYAKI & ATI VILAMBIT KHAYAL

Merukhand Gayaki

At the very core of the Indore Gharana's distinctiveness lies the Merukhand Gayaki, a unique system that sets it apart from other gharanas in Indian classical music. This system is based on the mathematical permutations of notes, known as swaras. Merukhand Gayaki focuses on the intricate arrangement of these swaras in various combinations. Through this system, a performer can create an infinite number of musical phrases, known as taans, using a fixed set of notes. These endless permutations provide the artist with tremendous flexibility and creative freedom in exploring the raga. One of the key figures who mastered this complex system was Ustad Amir Khan. His deep understanding of Merukhand Gayaki allowed him to craft highly intricate and complex taans during his performances. What made Ustad Amir Khan's use of Merukhand so extraordinary was his ability to develop taans that were completely unique, with no repetition. Each taan was carefully crafted and its structure varied from one performance to the next. This gave his music a freshness and intellectual rigor that was rarely seen in other gharanas. The mathematical foundation of Merukhand can be traced back to ancient Indian musical texts, particularly Sharangdev's Sangeet Ratnakar. This text, which is a foundational work in Indian classical music theory, laid out the various possible combinations of swaras that could be derived from the basic set of seven notes, also known as the saptak. Ustad Amir Khan studied these principles and applied them in his performances in a practical and highly creative way. By doing so, he developed a style that allowed him to explore a wide range of musical possibilities.

To give an example of the complexity and depth of this system, Ustad Amir Khan was able to create as many as 5040 different taans using just the seven basic notes of Hindustani classical music. This astonishing variety of taans gave him unparalleled freedom when it came to improvisation. His mastery of this technique ensured that no two performances were ever the same. Every concert was a new experience for both the audience and the performer, with the raga being explored in fresh, unpredictable ways. However, the use of Merukhand in the Indore Gharana was not just about showing off technical skill. It was much more than a demonstration of intellectual complexity. Ustad Amir Khan and other artists from the Gharana used Merukhand to enhance the emotional and spiritual depth of their performances. By systematically exploring all the possible combinations of notes within a raga, the artist could delve deeply into the emotional core of the music. Each permutation allowed for a new emotional nuance to emerge, creating a meditative and introspective experience for the audience. This approach to music set the Indore Gharana apart from other gharanas, such as the Bhendi Bazaar Gharana. While the Bhendi Bazaar Gharana is known for its focus on melodic beauty and the purity of swaras, it places less emphasis on the mathematical precision that defines the Indore Gharana's use of Merukhand. In Bhendi Bazaar, the aim is often to create flowing, beautiful melodies, while in the Indore Gharana, the goal is to explore the raga in all its complexity, allowing the artist to discover new emotional depths through the mathematical exploration of notes. By employing the Merukhand system, the Indore Gharana created a distinctive style that combines intellectual rigor with emotional expression. This fusion of mathematical complexity and spiritual depth continues to be one of the defining characteristics of the Gharana. It allows the performer not only to demonstrate technical mastery but also to take the audience on a profound emotional journey, making the experience of listening to Indore Gharana performances both intellectually stimulating and spiritually fulfilling.

Ati Vilambit laya and the Use of Jhoomra Taal

Another defining feature of the Indore Gharana is its use of Ati Vilambit laya, which refers to extremely slow compositions. This slow tempo is a distinctive hallmark of the Gharana. In particular, these compositions are often set in Jhoomra Taal, a rhythmic cycle known for its slower pace. The use of Ati Vilambit allows the artist to fully explore the intricate nuances of the raga. The slow tempo gives the musician ample time to unfold the raga in a gradual and deliberate manner. Rather than focusing on fast, flashy taans or displays of technical virtuosity, the artist can shift the focus to the emotional and spiritual aspects of the raga. This style was

particularly emphasized by Ustad Amir Khan. His performances in *Ati Vilambit* were highly revered for their ability to create a deeply meditative and trance-like atmosphere. The slow unfolding of the raga allowed listeners to be drawn into a state of introspection. The experience of listening to these performances was often described as transformative. Through his mastery of slow tempos, Ustad Amir Khan was able to evoke a sense of stillness and calm in his audiences.

In *Ati Vilambit*, the artist has much more time to explore each note of the raga in detail. This slow pace allows the musician to introduce subtle variations in intonation, which are known as *shruti*. *Shruti* refers to the microtones that exist between the standard notes of a scale. These tiny fluctuations in pitch add emotional depth to the music, giving the raga a more nuanced and expressive quality. By lingering on each note and allowing the *shruti* to shine through, the artist can create a profound sense of tranquility. The approach of the Indore Gharana is quite different from the styles of other gharanas, particularly the Jaipur-Atrauli Gharana. The Jaipur-Atrauli Gharana is known for its use of faster tempos and its focus on rhythmic complexity. Performers from this gharana often employ intricate rhythmic patterns and fast, energetic *taans*. Their performances are characterized by their technical difficulty and emphasis on speed. In contrast, the Indore Gharana's emphasis on slow tempos and long, sustained notes reflects a different musical philosophy. Rather than showcasing technical prowess, the Indore Gharana focuses on creating an atmosphere of spiritual reflection. The slow, measured pace of *Ati Vilambit* provides the perfect canvas for the artist to explore the spiritual foundations of the music. By taking the time to fully immerse themselves in the raga, the performer can connect with the deeper philosophical and emotional undercurrents that run through the music. This emphasis on spirituality and philosophy is a core element of the Indore Gharana's identity. In contrast to the more energetic and fast-paced styles of other gharanas, the Indore Gharana's approach allows both the performer and the audience to experience a deeper, more introspective connection to the music. The slow tempo of *Ati Vilambit* encourages a more meditative experience, inviting the listener to reflect on the emotional subtleties of the raga rather than being swept up in the speed and complexity of the performance. This focus on the spiritual essence along with the mathematical progression of music is what sets the Indore Gharana apart from many other classical traditions, making it a distinctive and deeply philosophical gharana.

5.3. CONTRIBUTIONS OF THE STALWARTS OF INDORE GHARANA

Ustad Amir Khan: The Architect of Indore Gharana

Ustad Amir Khan, as the founder and the most significant figure of the Indore Gharana, laid a foundation that was not only rooted in musical excellence but also in deep philosophical and spiritual principles. His role in shaping the Gharana was monumental, as he brought to it a distinct character that was both innovative and reflective. He was not just concerned with the technical aspects of music. Rather, his approach sought to elevate music to a higher plane, where it could engage the mind and soul simultaneously. This deeper understanding of music, which transcended mere technique, became the hallmark of his contribution to Hindustani classical music. In particular, his contribution to the development of khayal singing is unparalleled in the modern era. Ustad Amir Khan's style was revolutionary in the sense that he focused not just on musical skills but on creating a connection that went beyond performance. His approach to khayal singing was more than just an exercise in musical expression. It was a means of spiritual and emotional exploration. Through his music, he sought to convey the essence of human emotions, drawing listeners into a meditative state where the music itself became a journey of the soul. One of Ustad Amir Khan's most remarkable contributions was his ability to integrate Sufi spiritual traditions into Hindustani classical music. The Sufi philosophy of devotion, submission to the divine and the constant yearning for union with the Almighty had a profound influence on his music. This is evident in the way he infused his performances with a deep sense of longing and surrender. His music often conveyed an emotional intensity that was rooted in the Sufi tradition. The feelings of longing for the divine, of seeking the ultimate truth and of surrendering oneself entirely to a higher power were ever-present in his renditions. A key example of this integration of Sufi spirituality can be found in Ustad Amir Khan's interpretation of the tarana. Traditionally, the tarana is composed of syllables that are often considered meaningless. However, Amir Khan redefined the tarana by giving these syllables a spiritual significance. He treated them not as mere vocal exercises but as Sufi chants. For instance, syllables like Yalalala and Tandar Dani—which had long been considered nonsensical—were imbued with spiritual meaning under his guidance. Yalalala was interpreted as an invocation to Allah, meaning "Oh God" or "Ya Allah". In this way, what had previously been thought of as meaningless became a profound expression of devotion. His interpretation of tarana as a spiritual chant was one of his most important innovations and it added a transcendental quality to his performances. This spiritual approach was not limited to

the tarana. It became a defining characteristic of Ustad Amir Khan's entire style of music. His emphasis on spirituality and emotional intensity influenced not only his music but also his students and followers. Many of his disciples were deeply affected by this spiritual dimension and it became a core element of the Indore Gharana's identity.

In addition to his spiritual innovations, Ustad Amir Khan also played a major role in redefining the practice of vilambit khayal singing. Vilambit refers to slow-tempo compositions, which are a central feature of khayal singing. Traditionally, many gharanas focused on faster-paced, virtuosic styles of khayal singing that highlighted technical skill and speed. However, Ustad Amir Khan took a very different approach. His style of vilambit khayal was deeply meditative and expansive. In his performances, Ustad Amir Khan allowed the listener to fully absorb the emotional content of each note. He used the slow tempo of vilambit to carefully place each note in a way that created a sense of introspection and calm. His compositions in ragas like Marwa, Megh and Darbari were masterpieces of this slow, deliberate style. These performances were not designed to impress with speed or complexity. Instead, they were designed to evoke a sense of stillness and allow the listener to become immersed in the depth of the raga. Each note was given time to breathe, creating an atmosphere of tranquility. This approach to vilambit khayal became one of the most important features of the Indore Gharana and distinguished it from the more brisk styles of other gharanas.

Furthermore, Ustad Amir Khan's contributions to the development of Merukhand Gayaki deserve special attention. The Merukhand system is a highly mathematical approach to music that allows for a nearly infinite number of permutations of notes, or swaras. This system gave Ustad Amir Khan tremendous freedom to improvise within a raga. It allowed him to explore the raga in great depth, weaving intricate patterns of taans (musical phrases) that were both mathematically precise and emotionally powerful. One of the most extraordinary aspects of Ustad Amir Khan's mastery of the Merukhand system was his ability to create 5040 different taans from just seven basic notes. This was a remarkable achievement, as it demonstrated his deep understanding of the mathematical principles of music. Each taan was unique, with no repetition, showcasing his ability to explore new dimensions within the same set of notes. This innovation was not just a technical feat. It added a new intellectual dimension to khayal singing. His mastery of Merukhand showed that music could be both intellectually stimulating and emotionally fulfilling. In conclusion, Ustad Amir Khan's contributions to the Indore Gharana and to Hindustani classical music as a whole were profound. His integration of Sufi spirituality,

his redefinition of vilambit khayal and his innovations in Merukhand Gayaki all reflect his deep understanding of music as an art form that goes beyond technical mastery. He elevated music to a higher level, where it could engage the listener on both an intellectual and spiritual level. His legacy continues to influence and inspire musicians and listeners alike, making him one of the most important figures in the history of Indian classical music.

Pandit Amarnath: The Bridge Between Tradition and Modernity

Pandit Amarnath, one of Ustad Amir Khan's most prominent disciples, played a vital role in preserving and continuing the legacy of the Indore Gharana. His contributions were significant, as he not only stayed deeply connected to the musical traditions laid down by his guru but also expanded the Gharana's reach in innovative ways. While being thoroughly grounded in the classical roots established by Ustad Amir Khan, Pandit Amarnath sought to introduce the Gharana's unique style to a broader audience. His efforts ensured that the Gharana's influence extended far beyond the realm of traditional Hindustani classical music. One of the most notable ways in which Pandit Amarnath expanded the Gharana's reach was by incorporating elements from cinema and popular music into his work. This was a bold and innovative move at the time. By venturing into Indian cinema, Pandit Amarnath was able to bring the classical depth of the Indore Gharana into a more accessible format for the general public. He understood that in order to keep the Gharana's music alive and relevant, it needed to evolve and adapt to contemporary tastes, without losing its core principles. Through this approach, Pandit Amarnath successfully ensured that the Indore Gharana's influence extended beyond the confines of traditional classical music concerts and found a place in the broader landscape of Indian music. Pandit Amarnath's work in Indian cinema stands as one of his most significant contributions. He composed music that brilliantly blended classical elements with forms that were more suitable and accessible to the masses. His compositions maintained the emotional depth and spiritual resonance that were characteristic of the Indore Gharana, while also appealing to the sensibilities of a wider audience. One of his most iconic works was his composition for the film *Baju Bawra*. This film became widely recognized for its musical richness and Pandit Amarnath's compositions contributed to its success. Another iconic film where Pandit Amarnath left his mark was *Garam Coat*. In this film, too, he managed to seamlessly blend the classical traditions of the Indore Gharana with the demands of popular cinema, creating music that was both artistically sophisticated and accessible. His ability to strike this balance between classical depth and cinematic appeal made his contributions to Indian cinema stand out. One of Pandit Amarnath's most famous compositions is the song *Preet*

Kiye Dukh Hove, performed by the legendary singer Lata Mangeshkar. This song is a perfect example of the fusion that Pandit Amarnath aimed to create. It combines the emotional intensity and spiritual depth of classical music with the more structured and melodic demands of popular cinema. The result is a composition that resonates deeply with listeners, showcasing the richness of classical traditions while also being accessible to a much wider audience. In this song, the meditative quality that Ustad Amir Khan was known for in his khayal performances is clearly evident. Pandit Amarnath, despite working in a different genre, managed to carry forward the same philosophy and emotional resonance that defined the Indore Gharana. Even though Pandit Amarnath worked extensively in cinema, he never compromised on the spiritual and emotional depth that was the hallmark of the Indore Gharana. His music, whether composed for the classical stage or for films, always carried the same meditative quality. He remained committed to the core values of the Gharana, ensuring that the spiritual dimension of music was always at the forefront. This dedication to maintaining the philosophical foundations of the Indore Gharana set Pandit Amarnath apart from many other composers of his time. He understood that, even while experimenting with new forms and styles, the emotional and spiritual heart of the music could not be sacrificed.

In addition to his work in cinema, Pandit Amarnath was also an influential teacher. He was instrumental in ensuring the continuity of the Indore Gharana's legacy by training a new generation of musicians. His teaching style was deeply rooted in the traditions of the Gharana, particularly focusing on the techniques developed by Ustad Amir Khan. Merukhand Gayaki and Ati Vilambit Khayal, two of the most distinctive features of the Gharana, were passed down faithfully to his students. However, Pandit Amarnath's approach to teaching was not limited to preserving the past. He encouraged his students to innovate and explore new territories, much like he had done in his own career. He understood that for a musical tradition to survive, it must evolve and adapt to new circumstances. Just as he had ventured into cinema and explored the intersection of classical and popular music, Pandit Amarnath pushed his students to find their own creative voice within the framework of the Gharana. By striking a balance between tradition and modernity, Pandit Amarnath ensured that the Indore Gharana remained relevant in an ever-changing musical landscape. He upheld the values of Ustad Amir Khan, ensuring that the emotional and spiritual depth of the Gharana remained intact, while also fostering a spirit of innovation and experimentation. His contributions, both as a composer and as a teacher, ensured that the Indore Gharana continued to thrive, not only as a classical tradition but as a living, evolving art form that could reach new audiences and adapt to changing times.

Bhimsen Sharma and Pandit Baldev Raj Verma: The Academic Guardians

By the time the third generation of artists emerged within the Indore Gharana, such as Bhimsen Sharma and Pandit Baldev Raj Verma, the focus of the Gharana began to shift. The emphasis moved away from live performances on stage and turned more towards academia and pedagogy. This represented a significant change in the direction of the Gharana. While earlier generations were deeply focused on public performance, the newer generations concentrated on the intellectual preservation of the Gharana's musical techniques. These artists, particularly Bhimsen Sharma and Pandit Baldev Raj Verma, played a crucial role in documenting and teaching the unique style that had been developed by Ustad Amir Khan. They understood the importance of preserving the techniques and philosophies that Ustad Amir Khan had introduced and their work ensured that these musical methods would not be lost to time. Instead, they would be carefully recorded and passed down to future generations of musicians and scholars. Pandit Baldev Raj Verma, in particular, became a key figure in the academic study of the Indore Gharana. His efforts were instrumental in preserving the complex musical systems that had been developed by his predecessors. One of his most important contributions was his work in documenting the intricate Merukhand Gayaki. As previously discussed, Merukhand is a highly mathematical approach to music, involving permutations of notes. Pandit Baldev Raj Verma took on the task of recording these complex systems, ensuring that the detailed methods used in this style would be available for future generations to study and learn. In addition to his work in documentation, Pandit Baldev Raj Verma was also heavily involved in teaching. His extensive work in this area ensured that the techniques and innovations developed by Ustad Amir Khan would be passed on to his students. Through his teaching, he ensured that the musical traditions of the Indore Gharana would continue, even as fewer artists from his generation were performing regularly on the concert stage. His role as a teacher became crucial to the continuity of the Gharana's musical style. This shift towards academia was essential in many ways. It helped preserve the intellectual depth of the Indore Gharana. The Gharana's unique contributions to Indian classical music, such as its mathematical approach to ragas, required careful study and documentation. The focus on academic preservation meant that the theoretical aspects of the Gharana would be carefully safeguarded for the future. In this sense, the shift to academia was a positive development, as it ensured that the knowledge and techniques of the Gharana were not lost with the passing of time. However, this shift also had certain consequences. As the Gharana's emphasis moved more towards teaching and documentation, there was a decline in public performances. Unlike the earlier generations, who

had been actively involved in concert performances and public music festivals, the third generation of artists focused more on their work in academia. As a result, the Indore Gharana became less visible on the performance stage. Fewer artists from this generation were performing regularly in concerts, which led to a decline in the Gharana's public visibility. This transition from a focus on performance to a focus on pedagogy reflects a broader trend within the Indore Gharana. Over time, the Gharana began to shift its priorities. The earlier generations, especially during Ustad Amir Khan's time, were focused on bringing the music to audiences through live performances. However, the newer generations saw the importance of preserving the intellectual contributions of the Gharana, ensuring that the theoretical and philosophical elements were properly documented and passed down. While this academic preservation was crucial for the continuation of the Gharana's musical traditions, it did come with a trade-off. As the focus turned towards teaching and scholarship, the Gharana's presence in the public Indian classical music scene began to decline. The Indore Gharana became less prominent in mainstream performances and its representation in Indian classical music concerts diminished. This shift, while beneficial for preserving the Gharana's rich intellectual heritage, meant that it was no longer as publicly visible as it had been in previous generations.

5.4. MUSICAL INNOVATIONS: MERUKHAND AND BEYOND

One of the most important innovations introduced by the Indore Gharana is the application of the Merukhand system. This system is a distinctive musical approach that allows the artist to explore countless permutations of taans within a given raga. A taan is a fast, intricate pattern of notes used in improvisation and the Merukhand system makes it possible for the performer to create an almost infinite number of variations from the same set of swaras (notes). This gives the artist a vast range of creative possibilities when performing a raga. Ustad Amir Khan, as the founder of the Indore Gharana, was a true master of the Merukhand system. His deep understanding of this complex system allowed him to develop taans of extraordinary complexity and beauty. In his hands, the taans were not just random combinations of notes. They formed a rich tapestry of sound, weaving together patterns that were both mathematically precise and emotionally resonant. Each performance demonstrated his skill in blending the intellectual precision of Merukhand with the deep emotional content of the raga. This approach to music was particularly well-suited to Ustad Amir Khan's Ati Vilambit Khayal style. Ati Vilambit refers to an extremely slow tempo and this slower pace provided Ustad Amir Khan

with ample time to explore the full range of taans within a raga. The slow tempo gave him the freedom to delve deeply into the nuances of each note, allowing the audience to fully absorb the richness and subtlety of the raga. In this style, the Merukhand system was not just a tool for creating fast patterns; it became a way to uncover the emotional core of the raga. For Ustad Amir Khan, Merukhand was more than just a technical exercise. It was a way to explore the depths of emotion within a raga. By systematically working through all the possible combinations of swaras, the artist could express the full range of emotions that a raga could convey. Whether the raga evoked joy, sorrow, devotion, or longing, the Merukhand system allowed the artist to bring out these emotions in a structured yet expressive manner. This approach made the Indore Gharana distinct from other gharanas, which often focused on a more melodic and structured style. For example, the Kirana Gharana is known for its emphasis on the beauty of long, sustained notes. Singers in the Kirana tradition often use slow, flowing melodies to highlight the melodic purity of the raga. In contrast, the Indore Gharana's Merukhand Gayaki is more intellectually challenging. It requires not only technical proficiency but also a deep understanding of the raga's emotional depth. The artist must have the ability to combine mathematical precision with emotional expression, making the music both thought-provoking and emotionally engaging.

In addition to his use of the Merukhand system, Ustad Amir Khan also brought innovation to the presentation of vilambit khayal. His performances were often characterized by a sense of minimalism. Instead of trying to impress the audience with fast taans or displays of technical virtuosity, Ustad Amir Khan focused on creating a deeply contemplative atmosphere. His goal was not to dazzle the listener but to draw them into a meditative state, where the true essence of the raga could be experienced. This minimalist approach is particularly evident in Ustad Amir Khan's use of the Mandra and Madhya Saptak. By spending extended periods in the lower octave, he was able to evoke a sense of calm and introspection in his performances. The lower register gave his music a sense of depth and serenity, allowing the listener to fully engage with the emotional content of the raga. Mandra Saptak added a spiritual dimension to his performances, making them not just emotionally rich but also spiritually profound. Through his extended use of the lower octave, Ustad Amir Khan created performances that were emotionally captivating. Each note was carefully placed to evoke a specific feeling, whether it was melancholy, reverence, or tranquility. His focus on emotional expression over technical brilliance set him apart from many other performers of his time. His music became a reflection of his spiritual philosophy, where simplicity and depth were valued over speed and complexity.

In summary, Ustad Amir Khan's innovations in both the Merukhand system and vilambit khayal transformed the Indore Gharana into a tradition that combined intellectual rigor with emotional depth. His ability to use mathematical precision to enhance the spiritual essence of the music made his performances unique and deeply moving. The use of the Mandra Saptak added further layers of emotion and introspection to his music, making his contributions to Hindustani classical music both revolutionary and timeless.

Spiritual Innovations: With Special Reference to Tarana Genre

One of the most profound innovations of the Indore Gharana is its seamless integration of Sufi spirituality into Hindustani classical music. This deep connection to Sufi philosophy is perhaps one of the defining features of the Gharana's musical tradition. Ustad Amir Khan, the founder of the Indore Gharana, was deeply influenced by Sufi ideals of devotion, surrender and the eternal search for union with the divine. His connection to Sufi thought is clearly evident in his entire approach to music, where performance was not merely an artistic display but a form of devotion. For him, music became a way to connect with the divine and his performances reflected this spiritual depth. One of the most striking examples of Ustad Amir Khan's spiritual innovation is seen in his interpretation of the tarana. Traditionally, the tarana is a musical form made up of seemingly meaningless syllables. For many musicians, the tarana was primarily a technical form, used to showcase vocal agility and speed. However, Ustad Amir Khan transformed the tarana into something much more than just a technical exercise. He interpreted it as a Sufi chant, giving it a spiritual significance that was previously not associated with the form. In Ustad Amir Khan's hands, words like Yalalala and Tandar Dani, which were often seen as nonsensical syllables, took on a whole new meaning. These syllables were no longer just vocal sounds used to demonstrate skill. Instead, Ustad Amir Khan interpreted them as invocations to God. For instance, Yalalala became an invocation of Allah, meaning "Ya Allah", or "Oh God." This reinterpretation added a spiritual dimension to what was previously viewed as a technical form. His version of the tarana became a spiritual exercise as much as a musical one, deeply rooted in the Sufi tradition of using music as a means of expressing devotion and surrender to the divine. This spiritual innovation was not limited to his interpretation of the tarana alone. In fact, Ustad Amir Khan's entire approach to music, particularly in khayal singing, was infused with the Sufi philosophy of surrender and devotion. His performances were not just about technical mastery; they carried a deeper meaning. His music often conveyed a profound sense of longing, known as *ishq* in Sufi philosophy. In the Sufi tradition, *ishq* refers to the deep, intense longing that a devotee feels to unite with the divine. This concept of longing

and yearning for God was a central theme in Ustad Amir Khan's performances and it gave his music an emotional intensity that set it apart from the more technically focused performances of other gharanas. Ustad Amir Khan's ability to express this spiritual depth through music added layers of emotional resonance to his performances. His style was not merely about precision or virtuosity. It was about creating a spiritual experience for both himself and his audience. This Sufi influence gave his music a timeless quality, where each performance became a journey of spiritual exploration and devotional surrender. This approach made his music more than just entertainment; it became a medium for spiritual expression, allowing both the performer and the listener to feel a deeper connection to the divine. The tradition of integrating Sufi spirituality into music did not end with Ustad Amir Khan. His disciple, Pandit Amarnath, also played a significant role in continuing this spiritual innovation. Even as Pandit Amarnath ventured into the world of Indian cinema, he retained the spiritual essence of the Indore Gharana in his compositions. Despite working in the popular music industry, where the demands were often commercial, Pandit Amarnath remained committed to the core values of the Gharana, particularly its focus on emotional depth and spirituality. Pandit Amarnath's compositions for Indian films often carried the same meditative quality that defined the Indore Gharana's style. He never compromised on the spiritual and emotional depth that had been instilled in him by Ustad Amir Khan. His music, even in the context of cinema, remained reflective of the Gharana's focus on devotion and spirituality. One of the most famous examples of this is the song *Rahiye Ab Aisi Jagah*, performed by the legendary singer Ustad Amir Khan. This song is a prime example of how Pandit Amarnath blended the classical depth of the Indore Gharana with the more structured demands of film music. In *Rahiye Ab Aisi Jagah*, Ustad Amir Khan was able to maintain the spiritual essence of the music, while also making it accessible to a broader audience. The song is deeply reflective and conveys a sense of spiritual longing that is characteristic of the Indore Gharana's style. Even in the world of cinema, where music often had to meet the expectations of a wider, more commercial audience, Pandit Amarnath never lost sight of the emotional and spiritual foundations of his Gharana. His ability to balance the demands of popular music with the spiritual depth of classical music is what made Pandit Amarnath's contributions so significant. Like his guru, Ustad Amir Khan, he believed that music was not just about entertainment. It was a way to connect with deeper emotions, a way to experience the spiritual aspects of life and a way to feel a sense of devotion through sound. In this way, both Ustad Amir Khan and Pandit Amarnath ensured that the Indore Gharana continued to evolve while remaining true to its spiritual roots. Their music, whether in the form of classical khayal or film compositions, always reflected the Sufi ideals of surrender, devotion

and longing for the divine. This spiritual innovation became one of the defining characteristics of the Indore Gharana, setting it apart from other classical music traditions.

Innovations in Pedagogy: Bridging Tradition and Modernity

As the Indore Gharana transitioned into its third generation, there was a noticeable shift in focus. While earlier generations emphasized live performances and the development of musical style, this new generation began to prioritize innovations in pedagogy. The teaching and academic documentation of the Gharana's complex techniques became increasingly important during this period. Two key figures in this transition were Pandit Baldev Raj Verma and Bhimsen Sharma. Their contributions were instrumental in ensuring that the unique techniques developed by Ustad Amir Khan were preserved and passed down to future generations in a structured manner. Pandit Baldev Raj Verma, in particular, took on the significant task of documenting the theoretical aspects of the Indore Gharana's style. His efforts were crucial in transforming the Gharana's oral traditions into a form that could be studied in an academic environment. This was a major departure from the traditional guru-shishya tradition (master-disciple) where knowledge was passed down orally and through direct interaction. Instead, Pandit Amarnath focused on creating written records and academic frameworks that would ensure the Gharana's teachings could be understood by a wider audience, including students who might not have access to a traditional master. One of the primary areas of Pandit Amarnath's academic work was the documentation of Merukhand Gayaki, the intricate mathematical system that is central to the Indore Gharana. Merukhand Gayaki involves the creation of complex permutations and combinations of musical notes (swaras), allowing for an almost infinite number of possible taans (musical phrases) within a raga. Ustad Amir Khan had developed and refined this system, making it one of the defining features of the Gharana. However, its complexity made it difficult to teach and understand outside of the direct, experiential learning provided in the guru-shishya tradition. Pandit Amarnath's work ensured that the mathematical foundations of Merukhand were thoroughly documented. He delved into the theoretical underpinnings of this system, breaking down its structure in a way that made it accessible to students and scholars. By focusing on the mathematical principles behind Merukhand, he made it possible for future generations to not only learn the system but also to appreciate its intellectual depth. His work provided a roadmap for students who wished to master this highly complex form of musical expression. The shift towards formal academic study marked a new phase in the evolution of the Indore Gharana. For much of its history, the Gharana had been focused on live performances and the development of its musical style

through performance practice. However, as the Gharana moved into its third generation, the emphasis began to change. There was now a greater focus on intellectual rigor and scholarly study. Pandit Amarnath's efforts reflected this shift. His documentation of the Gharana's techniques was not just about preserving musical traditions but also about fostering a deeper intellectual understanding of the music. He ensured that the Gharana's techniques were not merely passed down as practical skills but were also studied and appreciated for their theoretical complexity. This added a new layer of scholarly depth to the Gharana's legacy. This transition to a more academic approach had far-reaching implications. While the Indore Gharana had always been known for its musical innovation, particularly under the leadership of Ustad Amir Khan, the move towards formal documentation and academic study meant that its contributions could now be studied and understood in a broader intellectual context. The Gharana was no longer just a performative tradition. It became an area of scholarly inquiry, where its unique techniques and innovations could be analyzed, taught and preserved for future generations of musicians and scholars alike.

5.5. COMPARATIVE ANALYSIS: INDORE GHARANA AND OTHER GHARANAS

The unique style of the Indore Gharana, primarily shaped by Ustad Amir Khan, bears similarities and contrasts with several other major gharanas in Hindustani classical music. This comparative analysis will examine the Indore Gharana alongside the Kirana Gharana, Bhendi Bazaar Gharana and Jaipur-Atrauli Gharana, exploring how the spiritual, technical and musical elements of Indore stand apart while being influenced by these traditions.

Indore Gharana & Kirana Gharana

The Kirana Gharana, which was established much earlier than the Indore Gharana, places a strong emphasis on the aesthetic beauty of swaras (musical notes). It is widely known for its approach to ragas that focuses on long, sustained notes. This style of singing often creates an almost hypnotic effect, as the artist draws out each note, allowing the audience to fully absorb the melodic progression. The singers of the Kirana Gharana use their voices as the primary tool for a detailed and thorough exploration of each raga. The voice becomes the instrument through which the emotional and melodic beauty of the raga is revealed to the listener. Some of the most prominent exponents of the Kirana Gharana are Abdul Karim Khan and Bhimsen Joshi. These two legendary figures helped to shape and popularize the Kirana style, making it one of

the most respected gharanas in the world of Hindustani classical music. Their performances were characterized by an intense focus on melody. The Kirana Gharana places a high value on the purity of notes, where the accuracy and beauty of each swara are prioritized above other musical elements. In this tradition, the singer's goal is to present the raga in a way that highlights the natural beauty of each note. There is little emphasis on rhythmic complexity or fast-paced taans. Instead, the music flows in a smooth and unhurried manner, allowing the audience to experience the raga in its purest form. In contrast, the Indore Gharana takes a different approach. While the Indore Gharana also gives importance to melody and emotional depth, it incorporates a much more mathematical and intellectual framework. The Merukhand Gayaki, a highly structured system based on the mathematical permutations of notes, plays a central role in the Indore Gharana's style. This system allows the artist to create complex patterns and intricate improvisations, exploring the raga in a way that is both analytical and emotional. One of the key differences between the two gharanas lies in their approach to tempo. The Indore Gharana places great emphasis on Ati Vilambit, which refers to ultra-slow tempos. This slow pace allows the performer to explore the full range of permutations and combinations of the swaras. The artist has more time to delve into the complexity of the notes, introducing multiple layers of improvisation. This contrasts with the Kirana Gharana, where the focus is on creating a smoother and more melodious progression of notes, rather than on the mathematical possibilities of note combinations. The Indore Gharana is known for its intellectual rigor. It delves deeply into the potential combinations of notes, introducing a level of complexity that is absent in the more linear approach of the Kirana Gharana. While the Kirana Gharana presents a beautifully flowing melody, the Indore Gharana engages the listener on a more cerebral level, challenging both the performer and the audience to understand the intricate structures that underlie the raga. Despite these differences, there is a significant point of convergence between the two gharanas and that is the spirituality embedded in their music. Both gharanas place a great deal of emphasis on the spiritual aspect of music, although they approach it from different angles. The Kirana Gharana is known for its devotional expression. This is particularly evident in the singing of Bhimsen Joshi, who often focused on creating an introspective atmosphere during his performances. His music had a bhakti-oriented spirituality, where the act of singing was an expression of devotion and a way to connect with the divine. In comparison, the Indore Gharana's spirituality is more heavily influenced by Sufi traditions. The spiritual innovations introduced by Ustad Amir Khan are one of the defining features of the Indore Gharana. Ustad Amir Khan's reinterpretation of the tarana syllables is a prime example of this influence. Traditionally, the tarana was seen as a form composed of meaningless syllables, used for

technical displays. However, under Ustad Amir Khan's guidance, these syllables were transformed into Sufi invocations. Words like Yalalala and Tandar Dani, which had been viewed as nonsensical, were now understood as spiritual chants, calling upon the divine. This added a philosophical depth to the Indore Gharana's music that was distinctly different from the bhakti-oriented spirituality of the Kirana Gharana. While both gharanas emphasize the spiritual nature of music, the Indore Gharana leans more towards a Sufi-inspired philosophy, focusing on themes of longing, surrender and the desire for union with the divine. This contrast highlights the different spiritual paths taken by the two gharanas, even as they both seek to transcend the material world through their music.

Indore Gharana & Bhendi Bazaar Gharana

The Bhendi Bazaar Gharana, named after a well-known locality in Mumbai, is recognized for several distinctive characteristics in its approach to Hindustani classical music. One of the defining features of this gharana is its emphasis on the clarity of articulation. Singers from the Bhendi Bazaar Gharana are known for their ability to articulate notes clearly and crisply, ensuring that every note is sharply enunciated. Another key element of this gharana is its focus on intricate sargam patterns. Sargam, which refers to the solfège system in Indian classical music, involves singing the names of the notes (sa, re, ga, etc.) in rapid succession. In the Bhendi Bazaar tradition, these sargam patterns are often complex and executed with great precision. The singing style of the Bhendi Bazaar Gharana is also noted for its bright and clear tone. The singers maintain a clarity of sound that allows the listener to appreciate the beauty of each note. The tempo in this gharana is generally faster compared to the Indore Gharana, particularly when compared to the *Ati Vilambit* (ultra-slow tempo) style that is a hallmark of Indore. The exponents of the Bhendi Bazaar Gharana, such as Ustad Aman Ali Khan and Ustad Nazir Khan, often employed a faster *Madhya Laya* (medium tempo). In this *Madhya Laya*, the focus is on rhythmic precision. The *taans* (musical runs) and *bol* (words) are executed with clarity and speed, making the performances of this gharana distinct from the slower, more meditative styles. In contrast, the Indore Gharana takes a very different approach to rhythm and tempo. The emphasis in the Indore Gharana is on a much slower and more meditative pace. Ustad Amir Khan, the founder of the Indore Gharana, made extensive use of the *Vilambit* (slow tempo) style. This slow tempo allowed him to spend more time on each individual note, giving him the opportunity to explore the nuances of every *swara* (note) in great detail. By lingering on each note, Ustad Amir Khan was able to introduce a deeper emotional and philosophical element to his performances. This was in sharp contrast to the more rapid compositions of the

Bhendi Bazaar Gharana, where the focus was more on technical precision and rhythmic clarity. While the Bhendi Bazaar Gharana is celebrated for its precision and the clarity with which it executes sargam patterns, the Indore Gharana is admired for its emotional depth. The slow tempos used in the Indore Gharana, combined with the complex improvisations that are characteristic of its style, create a performance that is rich in emotional intensity. There is a deep sense of philosophical introspection in the music of the Indore Gharana, as the artist takes the time to dwell on each note and explore its emotional resonance. Despite their differences, both the Bhendi Bazaar Gharana and the Indore Gharana share a common commitment to clarity of articulation. This commitment is expressed in different ways in each gharana. In the Bhendi Bazaar Gharana, the emphasis is on enunciating the sargam patterns quickly and with precision. The notes are articulated clearly, even at faster tempos, allowing the listener to appreciate the technical skill of the singer. In contrast, the Indore Gharana ensures that each note is distinctly heard, even in slow, drawn-out passages. The clarity of articulation in the Indore Gharana is about giving each note its full emotional weight. One of the techniques that Ustad Amir Khan used to achieve this level of clarity and emotional depth was his extensive use of the Mandra Saptak (lower octave). By using the lower octave, he was able to give his performances a rich, deep tonal quality that created a sense of stillness and calm. The Mandra Saptak added a depth to his music that contrasted with the more brilliant, higher-octave focus of the Bhendi Bazaar Gharana singers. While Bhendi Bazaar singers often emphasized the brightness of the higher octaves, Ustad Amir Khan found emotional power in the lower registers, creating performances that were both profound and meditative. In conclusion, while the Bhendi Bazaar Gharana is characterized by its technical precision and faster tempos, the Indore Gharana stands out for its slower, more reflective approach. Each gharana offers a unique perspective on Hindustani classical music, with Bhendi Bazaar emphasizing clarity and rhythm and Indore focusing on emotional expression and philosophical introspection. Despite their different styles, both gharanas share a deep commitment to the art of articulation, ensuring that every note is given its proper place in the musical journey.

Indore Gharana & Jaipur-Atrauli Gharana

The Jaipur-Atrauli Gharana is widely recognized for its focus on *layakari*, which refers to the intricate interplay of rhythms. This gharana places a strong emphasis on rhythmic complexity and is known for its grammatical rigor in the presentation of ragas. The Jaipur-Atrauli Gharana was established by the legendary Alladiya Khan and it developed a distinctive style that stands in sharp contrast to the more emotionally centered and meditative approach of the Indore

Gharana. One of the most notable features of the Jaipur-Atrauli Gharana is its emphasis on fast, intricate taans (musical runs) and bol patterns (word patterns). These elements focus on technical virtuosity, where the performer showcases their skill in executing precise and complex musical phrases. The compositions within this gharana often involve a high level of technical difficulty and many of them are set in Drut Laya, or fast tempo. In this fast-paced style, both precision and speed are essential. The performers of the Jaipur-Atrauli Gharana are known for their ability to deliver complex rhythmic patterns with remarkable accuracy and this has become one of the defining traits of the gharana. In contrast, the Indore Gharana takes a very different approach to tempo and the unfolding of ragas. Rather than focusing on speed and rhythmic intricacies, the Indore Gharana is more concerned with the slow and deliberate development of a raga. Ustad Amir Khan, the founder of the Indore Gharana, developed a style that is deeply philosophical and spiritually inclined. His performances emphasize the emotional content of each raga, allowing the listener to connect with the spiritual depth and emotional essence of the music. Unlike the Jaipur-Atrauli Gharana, which often aims to impress the audience with its technical complexity, the Indore Gharana seeks to evoke a sense of calm and introspection. The two gharanas also differ significantly in their approach to taans. In the Jaipur-Atrauli Gharana, singers frequently employ fast, intricate taans, often performed in Drut Laya. These taans are delivered with speed and precision, showcasing the artist's technical skill. The focus is on the rhythmic flow and complexity of the taans, which are designed to captivate the audience with their virtuosity. The Jaipur-Atrauli Gharana's taans tend to be free-flowing and are closely tied to the rhythmic patterns of the raga. On the other hand, Ustad Amir Khan's approach to taans in the Indore Gharana was much slower and more deliberate. Rather than aiming for speed or technical brilliance, his taans focused on the geometry of swaras (musical notes). In the Indore Gharana, the Merukhand system plays a crucial role in the development of taans. This system allows the artist to create complex permutations of notes, exploring different combinations and patterns. Ustad Amir Khan's taans were marked by their mathematical precision, where each note was carefully placed to create a harmonious structure. This method contrasts sharply with the rhythmically intricate, free-flowing taans of the Jaipur-Atrauli Gharana. Despite these differences in style and approach, there is one significant area of similarity between the two gharanas: their shared commitment to intellectual rigor. Both the Jaipur-Atrauli Gharana and the Indore Gharana require a deep and thorough understanding of the theoretical aspects of music. Whether it is the rhythmic complexity of the Jaipur-Atrauli Gharana or the mathematical precision of note combinations in the Indore Gharana, both traditions demand a high level of intellectual engagement from the performer. However, the

way this intellectual rigor is applied in each gharana is very different. In the Jaipur-Atrauli Gharana, the focus is primarily on rhythm and speed. The performer must master the intricate rhythmic patterns and be able to execute them with great precision and speed. The intellectual challenge lies in navigating the rhythmic structures while maintaining the accuracy and fluidity of the performance. In contrast, the Indore Gharana applies its intellectual rigor to the notes and the emotional depth of the music. The performer must have a deep understanding of the swaras and be able to manipulate them using the Merukhand system. This system, which involves creating numerous combinations of notes, requires a highly analytical mind and the ability to maintain the emotional flow of the music. The challenge for the performer lies in balancing the mathematical precision of the taans with the emotional content of the raga. In summary, while both the Jaipur-Atrauli Gharana and the Indore Gharana share a commitment to intellectual rigor, the way they express this rigor is very different. The Jaipur-Atrauli Gharana focuses on rhythmic complexity, technical virtuosity and speed, while the Indore Gharana is centered on the emotional depth of the music, expressed through slow, deliberate improvisations and the precise exploration of swaras. Each gharana offers a unique and distinct approach to Hindustani classical music, contributing to the rich diversity of the tradition.

Indore Gharana & Dilli Gharana

The Dilli Gharana is known for its focus on rhythmic precision and clarity. The use of taal forms the backbone of its style, with ornamentation in phrasing enhancing its overall appeal. Performers of the Dilli Gharana are recognized for their mastery of rapid taans, which are delivered with remarkable speed and technical brilliance. Gamak, an oscillation technique adding depth and complexity to the notes, is a defining feature of this gharana. The tonal approach often ventures into the higher octave, giving the music a vibrant and dynamic quality. This emphasis on power and precision reflects the gharana's inclination towards showcasing technical prowess and rhythmic agility. In contrast, the Indore Gharana emphasizes a more lyrical and introspective approach. Its hallmark is the meditative and gradual unfolding of ragas, allowing the emotional essence of the music to take precedence. The use of meend, which involves smooth glides between notes, and murki, a delicate ornamentation, lends a melodic and refined character to this style. Unlike the brisk taans of the Dilli Gharana, the Indore Gharana's taans are slower, focusing on their melodic and emotional resonance. The gharana's tonal quality is smooth and clear, often exploring the lower and middle octaves, which infuse the music with a grounded and introspective quality.

The delivery style of the two gharanas further underscores their differences. The Dilli Gharana is marked by an aggressive and fast-paced delivery, showcasing the performer's control over intricate rhythmic patterns and rapid taans. Its performances are often characterized by energy and vibrancy, appealing to an audience seeking technical mastery. In contrast, the Indore Gharana takes a more deliberate approach, favoring emotional depth and lyrical expression. The slow and thoughtful progression of ragas invites listeners into a deeply meditative and introspective experience. A significant distinction also lies in the exploration of the vocal range. While the Dilli Gharana often ventures into the higher octaves to highlight brilliance and sharpness, the Indore Gharana's preference for the lower and middle octaves creates a more intimate and serene atmosphere. This tonal variation reflects the broader artistic philosophy of each gharana: one prioritizing technical complexity and rhythmic brilliance, and the other focusing on melodic beauty and emotional connection.

Indore Gharana & Gwalior Gharana

The Gwalior Gharana is renowned for its focus on precision and clarity, with a structured and disciplined approach to rendering ragas. Each note is articulated meticulously, adhering strictly to the raga's framework. Its presentations are characterized by a systematic aalap, offering a detailed exploration of the raga with balanced progression. Ornamentation is a defining feature of the Gwalior style, employing techniques such as meend, kan, and gamak to enrich the melodic narrative. This gharana maintains a classical approach, emphasizing technical accuracy and the purity of notes within traditional frameworks. The Dilli Gharana, in contrast, places greater emphasis on rhythm and dynamic delivery. It is celebrated for its mastery of intricate rhythmic patterns and the precise use of taal. Ornamentation in the Dilli Gharana leans heavily on gamak and rapid, intricate taans, showcasing the technical virtuosity of the performer. The presentations often explore the full vocal range, with a preference for higher octaves, lending a vibrant and energetic quality to its performances. Unlike the systematic and methodical progression of the Gwalior Gharana, the Dilli Gharana is more dynamic, with its taans demonstrating exceptional speed and power.

Both gharanas share an emphasis on ornamentation, yet their styles reflect differing priorities. Gwalior focuses on meend, kan, and gamak, creating a smooth and melodic flow that aligns with its structured approach. The Dilli Gharana, however, uses gamak and rapid taans to add complexity and energy, reflecting its rhythmic orientation. These contrasting techniques highlight the broader philosophical distinctions between the two traditions.

The approach to aalap further differentiates the two gharanas. The Gwalior Gharana employs aalap as a means of meticulously unfolding the raga, ensuring clarity and precision in its thematic exploration. In the Dilli Gharana, while aalap is important, there is a greater focus on rhythmic complexity and ornamentation, often leading to a more immediate and engaging progression. The tonal quality in Gwalior emphasizes balance and methodical development, whereas in Dilli, the focus on higher octaves brings a dramatic and powerful effect to the performance. Philosophically, the Gwalior Gharana adheres to a more classical and structured framework, prioritizing the purity of raga forms and technical clarity. Its approach serves as a model of traditional Hindustani music pedagogy. In contrast, the Dilli Gharana is characterized by its vibrant and powerful presentations, emphasizing rhythmic precision and dynamic execution. These differences encapsulate the unique identities of both gharanas within the wider context of Hindustani classical music.

5.6. LEGACY AND IMPACT OF INDORE GHARANA

Influence on Contemporary Indian Classical Music

Despite its relatively recent origins, the Indore Gharana has made a profound impact on the landscape of Hindustani classical music. Although it emerged later than many of the older, more established gharanas, its influence has been significant. Much of this can be attributed to the innovations introduced by Ustad Amir Khan, the founder of the Gharana. His contributions to the art of khayal singing are widely regarded as groundbreaking. One of Ustad Amir Khan's most notable innovations was his emphasis on *Ati Vilambit*, or ultra-slow tempos. This approach gave his performances a distinctive character, allowing for a slow, deliberate unfolding of the raga. In this *Ati Vilambit* style, the artist has more time to explore each note in depth, lingering on its nuances and giving it a deeper emotional resonance. This slow tempo allows for a meditative experience, where both the performer and the audience can fully immerse themselves in the raga. Another critical aspect of Ustad Amir Khan's contributions was his mastery of *Merukhand Gayaki*. The *Merukhand* system, which is based on the mathematical permutations of notes (*swaras*), allowed him to create intricate *taans* and explore the raga in a highly structured yet creative way. His ability to combine intellectual rigor with emotional depth was one of the defining features of his performances. He brought a level of mathematical precision to his music that was rare among classical musicians, yet he balanced it with a profound sense of emotion and spirituality. Ustad Amir Khan's spiritual approach to

music was another key innovation that set the Indore Gharana apart from others. Drawing heavily from Sufi traditions, he saw music as more than just a technical or artistic endeavor. For him, music was a way to connect with the divine and express spiritual devotion. This deep connection to Sufi philosophy brought a new dimension to khayal singing. His performances often conveyed a sense of longing, surrender and emotional intensity. In this way, Ustad Amir Khan introduced a unique balance between the intellectual aspects of music and its emotional and spiritual dimensions. Although the Indore Gharana may not have as many prominent performers today as some of the older gharanas, its philosophical and spiritual approach continues to resonate with musicians across generations. Many contemporary artists, especially those seeking a deeper connection to their music, find inspiration in the Indore Gharana's style. This Gharana is especially appealing to those who view music not merely as a performative art but as a form of spiritual practice. For these musicians, the meditative and introspective nature of the Indore Gharana offers a path to self-exploration and spiritual growth through music. The emphasis on the philosophical and emotional content of music has been one of the Indore Gharana's most significant contributions to the world of Indian classical music. Unlike some gharanas that focus primarily on technical mastery or rhythmic complexity, the Indore Gharana invites both the performer and the listener to engage with the deeper meaning behind the notes. This approach has inspired a new generation of musicians who seek to explore the spiritual essence of music and it has left a lasting legacy on the Hindustani classical music tradition.

Impact on Popular and Cinematic Music

The influence of the Indore Gharana was not limited to the realm of Hindustani classical music. Through the work of musicians like Pandit Amarnath, the Gharana's impact extended well beyond the classical tradition and into the world of Indian cinema. This marked an important moment in the history of the Gharana, as its practitioners began to explore and work in more popular genres. Although they were deeply rooted in classical traditions, they showed a remarkable ability to adapt and evolve, making their influence felt even in the popular music domain. Pandit Amarnath was one of the key figures who helped bridge the gap between classical music and Indian cinema. His contributions to films like *Baiju Bawra* and *Garam Coat* left a lasting impact on how classical music could be integrated into film music. In these films, Pandit Amarnath skillfully blended classical ragas with more accessible forms, ensuring that the music retained its classical depth while also appealing to a wider, more mainstream audience. This ability to combine classical elements with popular forms helped make the Indore Gharana's influence felt even in cinematic music, which often had a broader reach than

traditional classical performances. One of the most iconic examples of the Indore Gharana's influence on Indian cinema is Ustad Amir Khan's performance of the ghazal "Rahiye ab aisi jagah" from the film *Baiju Bawra*. This performance is widely regarded as one of the finest examples of how classical music techniques can be adapted to fit a cinematic setting. In this ghazal, Ustad Amir Khan's emotional depth and mastery of khayal singing were on full display. He used his classical training to bring a profound emotional intensity to the ghazal, showcasing the Indore Gharana's ability to seamlessly blend classical elements with the requirements of film music. Similarly, Pandit Amarnath's composition of the song "Preet Kiye Dukh Hove", sung by Lata Mangeshkar, is another significant example of the Indore Gharana's influence on mainstream music. In this song, Pandit Amarnath was able to introduce the meditative quality that is characteristic of the Indore Gharana into popular music. The composition retained the spiritual essence and reflective nature of the Gharana's style, while also being accessible to a much broader audience. This blending of classical depth with mainstream appeal made the song a standout piece and brought the Indore Gharana's style into the public consciousness in a new way. While the Indore Gharana's influence on popular music may not be as extensive as its contributions to the classical music tradition, it nonetheless demonstrates the versatility of its artists. The ability of musicians like Pandit Amarnath to navigate different genres without compromising the spiritual essence of their music is a testament to the adaptability of the Gharana. Even when working in popular forms, the artists of the Indore Gharana maintained the philosophical and emotional depth that is central to their style. This allowed them to make a lasting impact on Indian cinema and popular music, showcasing the enduring relevance and flexibility of the Gharana's musical tradition.

Preservation and Continuation of the Gharana

One of the primary challenges facing the Indore Gharana today is the issue of its preservation and continuation. While the Gharana has made significant contributions to the world of Hindustani classical music, ensuring its survival and relevance in the modern era presents certain difficulties. Unlike some of the older and more widely known gharanas, which have a large number of practitioners, the Indore Gharana has a much smaller following. This smaller, more niche audience has been one of the factors contributing to the challenge of preserving the Gharana's unique traditions. Part of the reason for the limited following is the highly intellectual and philosophical nature of the Indore Gharana. The music of this Gharana is not just about technical proficiency or performance, but rather it delves deeply into philosophical concepts and emotional depth. The *Merukhand Gayaki* and the focus on *Ati Vilambit*, or ultra-

slow tempos, require a deep understanding of the mathematical and spiritual aspects of the music. As a result, the Indore Gharana's style tends to attract a specialized audience—one that appreciates the intellectual rigor and philosophical depth embedded in the music. While this has contributed to the Gharana's appeal among certain connoisseurs, it has also made it less accessible to a wider public. Despite these challenges, the efforts of dedicated artists like Pandit Baldev Raj Verma and Bhimsen Sharma have been instrumental in ensuring that the techniques and philosophies of the Indore Gharana are well-documented and preserved for future generations. These artists have played a crucial role in teaching and spreading the Gharana's unique style, particularly through academic settings. Their commitment to pedagogy has been essential in keeping the Gharana's traditions alive. By focusing on educational initiatives and formal documentation, they have ensured that the intellectual framework of the Indore Gharana remains intact. One of the most important aspects of this effort has been the academic work on the Merukhand Gayaki system. This mathematical approach to music, which involves creating complex permutations of notes (swaras), was one of the key innovations introduced by Ustad Amir Khan. Thanks to the efforts of artists like Pandit Baldev Raj Verma, the intricacies of the Merukhand system have been carefully recorded and analyzed in academic studies. This has been crucial in keeping Ustad Amir Khan's innovations alive in the 21st century. By documenting and teaching the Merukhand system, they have ensured that the Indore Gharana's intellectual contributions to classical music are not lost over time. However, even with these efforts, the future of the Indore Gharana remains uncertain. Much of its survival will depend on its ability to adapt to contemporary musical tastes while still retaining its core principles. As the landscape of Hindustani classical music continues to evolve, the Gharana must find ways to remain relevant in a world where musical trends are constantly changing. This is a difficult balance to achieve, as the Indore Gharana's style is deeply rooted in spiritual and intellectual depth. Maintaining the essence of the Gharana without compromising its traditions will be a significant challenge. The Gharana will need to find ways to appeal to new generations of listeners while still holding onto the philosophical and spiritual foundations that define its music. As more artists explore ways to modernize or reinterpret classical music, the Indore Gharana will need to participate in this musical evolution while staying true to its original principles. The future of the Gharana, therefore, lies in its ability to balance tradition with innovation and continue its legacy of emotional depth, intellectual rigor and spiritual exploration.

5.7. CONCLUSION

The Indore Gharana, despite being one of the more recent additions to the pantheon of Hindustani classical music traditions, has left an enduring legacy. Ustad Amir Khan's spiritual approach to music, his innovations in Merukhand Gayaki and his profound contributions to *Ati Vilambit Khayal* have made the Gharana a unique force in Indian classical music. His disciples, particularly Pandit Amarnath, carried forward this legacy, blending classical traditions with popular and cinematic music, ensuring the Gharana's influence extended beyond the concert stage. The comparison of the Indore Gharana with other gharanas such as Kirana, Bhendi Bazaar and Jaipur-Atrauli highlights the Gharana's distinctiveness, particularly in its philosophical approach to music, its use of slow tempos and its emphasis on emotional and spiritual depth. While the Gharana may not have the same mainstream visibility as some of the older gharanas, its influence remains significant in both the academic and spiritual dimensions of Indian classical music. As the Gharana moves forward into the future, the focus will likely remain on preserving its intellectual rigor and spiritual essence while finding new ways to engage with contemporary audiences. The Indore Gharana may be small in numbers, but its impact on the spiritual and emotional evolution of Hindustani classical music is profound and enduring.

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APPENDIX

QUESTIONNAIRE

1. It is believed that Indore Gharana of Indian Classical Music is the final result inspired by the works of three prominent legacies of Indian Classical Music; Kirana, Jaipur & Bhendi Bazar Gharana. So the question comes from this point itself that how Indore has adapted the nuances & technicalities of the rich legacy mentioned above in the Gayaki style of its own? What are the similarities in technicalities of these Gharana that can be seen in the Gayaki of the stalwarts of the Indore Gharana?

ऐसा माना जाता है कि भारतीय शास्त्रीय संगीत का इंदौर घराना भारतीय शास्त्रीय संगीत की तीन प्रमुख विरासतों के कार्यों से प्रेरित अंतिम परिणाम है; किराना, जयपुर और भिंडी बाजार घराना। तो सवाल इसी बात से आता है कि इंदौर ने ऊपर बताई गई समृद्ध विरासत की बारीकियों और तकनीकी पहलुओं को अपनी गायकी शैली में कैसे ढाला है? इन घरानों की तकनीकी में क्या समानता है जो इंदौर घराने के दिग्गजों की गायकी में देखी जा सकती है?

2. What, according to you, makes this Parampara look different from other khayal singing traditions of Indian Classical Music which are said to be its origin?

आपके अनुसार, यह परंपरा भारतीय शास्त्रीय संगीत की अन्य मूल खयाल गायन परंपराओं से अलग क्यों दिखती है?

3. Witnessing the journey of Indore Gharana starting right from Ustad Amir Khan to Pandit Baldev Raj Verma and other contemporary artists, what are the benchmark stages that can be seen as the evolution of this Gharana? What were the benchmark changes over the period time through which we can differentiate the Gayaki of today's generation from the Gayaki of Ustad Amir Khan?

उस्ताद अमीर खान से लेकर पंडित बलदेव राज वर्मा और अन्य समकालीन कलाकारों तक इंदौर घराने की यात्रा को ध्यान में रखते हुए, इस घराने के रूपांतरण में देखे जा सकने वाले प्रमुख चरण क्या हैं? समय के

साथ गौर किए जाने वाले परिवर्तन क्या थे जिसके माध्यम से हम आज की पीढ़ी की गायकी को उस्ताद अमीर खान की गायकी से अलग कर सकते हैं?

4. We all know that Pandit Gokulostav Maharaj is a great propagator of Indore Gharana. In present days, his singing style is very close to indore Gharana. But he never mentioned that he has undergone the training under Indore Gharana, though he has mentioned Ustad Amir Khan sahab in his interviews! Considering the singing style of Pandit Gokulostav Maharaj, few includes him in the legacy of Indore Gharana but few refrain to do so. According to you, would it be right to say that he is the part of Indore Gharana and contributed his best to propagate and flourish the Gayaki of Indore Gharana and pass on to the next Generation!

हम सभी जानते हैं कि पंडित गोकुलोस्तव महाराज इंदौर घराने के महान प्रचारक हैं। वर्तमान समय में उनकी गायन शैली इंदौर घराने के काफी करीब है। लेकिन उन्होंने कभी यह उल्लेख नहीं किया कि उन्होंने इंदौर घराने के तहत प्रशिक्षण प्राप्त किया है, हालांकि उन्होंने अपने साक्षात्कारों में उस्ताद अमीर खान साहब का उल्लेख किया है! पंडित गोकुलोस्तव महाराज की गायन शैली को देखते हुए, कुछ लोग उन्हें इंदौर घराने की विरासत में शामिल करते हैं, लेकिन कुछ ऐसा करने से बचते हैं। आपके अनुसार क्या यह कहना सही होगा कि वे इंदौर घराने के अंग हैं और उन्होंने इंदौर घराने की गायकी को प्रचारित और फलने-फूलने और अगली पीढ़ी तक पहुँचाने में अपना सर्वश्रेष्ठ योगदान दिया!

5. As it is believed that Indore Gharana focuses a lot on its own traditional compositions while performing and teaching, as they have a huge ocean of self-made scales and compositions, can you please mention few compositions of this parampara of your own choice?

जैसा कि माना जाता है कि इंदौर घराना प्रदर्शन और शिक्षण के दौरान अपनी पारंपरिक रचनाओं पर बहुत अधिक ध्यान केंद्रित करता है, क्योंकि उनके पास स्व-निर्मित रचनाओं का एक विशाल महासागर है, क्या आप कृपया अपनी पसंद की इस परंपरा की कुछ रचनाओं का उल्लेख कर सकते हैं?

6. As we all know that Ustad Amir Khan's Gaayaki had various elements of different singing styles, be it Carnatic Music or Dhrupad Music. Do you think that this amalgamation is evidently visible in this singing style? Can it also be seen in the Shagirds of this Gharana!? Any anecdotes or incidents to be mentioned in this regards?

जैसा कि हम सभी जानते हैं कि उस्ताद अमीर खान की गायकी में विभिन्न गायन शैलियों के विभिन्न तत्व थे, चाहे वह कर्नाटक संगीत हो या ध्रुपद संगीत। क्या आपको लगता है कि इस गायन शैली में यह समामेलन स्पष्ट दिखाई देता है? क्या यह समामेलन इस घराने के शागिर्दों में भी देखा जा सकता है!? इस संबंध में कोई उपाख्यान या घटना का उल्लेख कर सकते हैं?

7. Considering a very handful number of performing artists, do you think this legacy is fading away? The followers/learners of this Gharana are more inclined towards the academics, do you think that in next few years the name of Indore Gharana will only be mentioned in the books itself rather than being performed/heard on the stage? Or in words, may I say that this Gharana would be the Gharana of acamedicians in near future?

प्रदर्शन करने वाले कलाकारों की बहुत कम संख्या को देखते हुए, क्या आपको लगता है कि यह विरासत लुप्त होती जा रही है? इस घराने के अनुयायियों/शिक्षार्थियों का झुकाव शिक्षा क्षेत्र की ओर अधिक है? क्या आपको लगता है कि अगले कुछ वर्षों में इंदौर घराने का नाम मंच पर प्रदर्शन/सुनने के बजाय केवल किताबों में ही दर्ज होगा? या अन्य शब्दों में कहूँ कि निकट भविष्य में यह घराना शिक्षाविदों का घराना होगा?

8. Indore Gharana has a whole different tradition of instrumentalist, which includes Abdul Halim Jafar Sahab, Mukund Goswami, Muneer Khan, Ram Narayan, etc. Who all can be considered as the instrumental artists of Indore Gharana?

इंदौर घराने में वादकों की एक पूरी अलग परंपरा है, जिसमें अब्दुल हलीम जाफर साहब, मुकुंद गोस्वामी, मुनीर खान, राम नारायण आदि शामिल हैं। इंदौर घराने के वाद्य कलाकार में किन किन कलाकारों को सम्मिलित जा सकता है?

9. In your opinion, at present, who all can be credited for carrying forward the lineage and the Gayaki of Indore Gharana?

आपके विचार से वर्तमान में इन्दौर घराने के वंश और गायकी को आगे बढ़ाने का श्रेय किसे दिया जा सकता है?

10. Views on few artists of Indore Gharana:

- a) Ustaad Amir Khan
- b) Vidushi Kankana Banerjee
- c) Pandit Amarnath
- d) Singh Bandhu
- e) Pandit Baldev Raj Verma
- f) Dr. R S Bisht
- g) Rasiklal Andharia
- h) Suresh Gandharva
- i) Any other unexplored artists whom you would like to recommend!

इंदौर घराने के कुछ कलाकारों पर विचार:

- उस्ताद अमीर खां
- विदुषी कंकना बैनर्जी
- पण्डित अमरनाथ
- सिंह बंधु
- पंडित बलदेव राज वर्मा

- डॉ. आर एस बिष्ट
- रसिकलाल अंधारिया
- सुरेश गंधर्व
- कोई अन्य कलाकार जिसकी आप अनुशंसा/वर्णन करना चाहेंगे!
- कोई अन्य कलाकार जिसकी आप अनुशंसा/वर्णन करना चाहेंगे!

11. How would you like to differentiate the Gayaki of this Gharana from other 7 main vocal Gharanas of the Hindustani Classical Music.

आप इस घराने की गायकी को हिंदुस्तानी शास्त्रीय संगीत के अन्य 7 मुख्य घरानों से कैसे अलग करना चाहेंगे?

QUESTIONNAIRE FOR THE YOUNG ARTISTS BELONGING TO OTHER TRADITIONS

1. It is believed that Indore Gharana of Indian Classical Music is the final result inspired by the works of three prominent legacies of Indian Classical Music; Kirana, Jaipur & Bhendi Bazar Gharana. So, the question comes from this point itself that how do you think this Gharana has adapted the nuances & technicalities of the rich legacy mentioned above in the Gayaki style of its own? What are the similarities in technicalities of these Gharana that can be seen in the Gayaki of the stalwarts of the Indore Gharana?

ऐसा माना जाता है कि भारतीय शास्त्रीय संगीत का इंदौर घराना भारतीय शास्त्रीय संगीत की तीन प्रमुख विरासतों के कार्यों से प्रेरित अंतिम परिणाम है; किराना, जयपुर और भिंडी बाजार घराना। तो सवाल इसी बात से आता है कि इंदौर ने ऊपर बताई गई समृद्ध विरासत की बारीकियों और तकनीकी पहलुओं को अपनी गायकी शैली में कैसे ढाला है? इन घरानों की तकनीकी में क्या समानता है जो इंदौर घराने के दिग्गजों की गायकी में देखी जा सकती है?

2. What, according to you, makes this Parampara look different from other khayal singing traditions of Indian Classical Music which are said to be its origin?

आपके अनुसार, यह परंपरा भारतीय शास्त्रीय संगीत की अन्य मूल ख्याल गायन परंपराओं से अलग क्यों दिखती है?

3. As we all know, Indore Gharana primarily focuses on three aspects, which are; Merukhand, Tarana Genre and self-made compositions. These aspects are also considered as the three pillars of Indore legacy, so in your opinion what characteristic of this Gharana stands out for you? Can you please share your views on this?

जैसा कि माना जाता है, इंदौर घराना मुख्यतः तीन चीजों पर विशेष ध्यान देता है: मेरुखंड, तराना, स्वरचित बंदिश, जिसे इस घराने का स्तंभ भी कहा जा सकता है। आपके लिए इस घराने की क्या विशेषता है? कृपया, अपने विचार व्यक्त करें।

4. Witnessing the journey of Indore Gharana starting right from Ustad Amir Khan to Pandit Baldev Raj Verma and other contemporary artists, what are the benchmark stages that can be seen as the evolution of this Gharana? What were the benchmark changes over the period time through which we can differentiate the Gayaki of today's generation from the Gayaki of Ustad Amir Khan?

उस्ताद अमीर खान से लेकर पंडित बलदेव राज वर्मा और अन्य समकालीन कलाकारों तक इंदौर घराने की यात्रा को ध्यान में रखते हुए, इस घराने के रूपांतरण में देखे जा सकने वाले प्रमुख चरण क्या हैं? समय के साथ गौर किए जाने वाले परिवर्तन क्या थे जिसके माध्यम से हम आज की पीढ़ी की गायकी को उस्ताद अमीर खान की गायकी से अलग कर सकते हैं?

5. We all know that Pandit Gokulostav Maharaj is a great propagator of Indore Gharana. In present days, his singing style is very close to indore Gharana. But he never mentioned that he has undergone the training under Indore Gharana, though he has mentioned Ustad Amir Khan sahab in his interviews! Considering the singing style of Pandit Gokulostav Maharaj, few includes him in the legacy of Indore Gharana but few refrain to do so. According to you, would it be right to say that he is the part of Indore Gharana and contributed his best to propagate and flourish the Gayaki of Indore Gharana and pass on to the next Generation!

हम सभी जानते हैं कि पंडित गोकुलोस्तव महाराज इंदौर घराने के महान प्रचारक हैं। वर्तमान समय में उनकी गायन शैली इंदौर घराने के काफी करीब है। लेकिन उन्होंने कभी यह उल्लेख नहीं किया कि उन्होंने इंदौर घराने के तहत प्रशिक्षण प्राप्त किया है, हालांकि उन्होंने अपने साक्षात्कारों में उस्ताद अमीर खान साहब का उल्लेख किया है! पंडित गोकुलोस्तव महाराज की गायन शैली को देखते हुए, कुछ लोग उन्हें इंदौर घराने की विरासत में शामिल करते हैं, लेकिन कुछ ऐसा करने से बचते हैं। आपके अनुसार क्या यह कहना सही होगा कि वे इंदौर घराने के अंग हैं और उन्होंने इंदौर घराने की गायकी को प्रचारित और फलने-फूलने और अगली पीढ़ी तक पहुँचाने में अपना सर्वश्रेष्ठ योगदान दिया!

6. Considering a very handful number of performing artists, do you think this legacy is fading away? The followers/learners of this Gharana are more inclined towards the academics, do you think that in next few years the name of Indore Gharana will only be mentioned in the books itself rather than being performed/heard on the

stage? Or in words, may I say that this Gharana would be the Gharana of acamedicians in near future?

प्रदर्शन करने वाले कलाकारों की बहुत कम संख्या को देखते हुए, क्या आपको लगता है कि यह विरासत लुप्त होती जा रही है? इस घराने के अनुयायियों/शिक्षार्थियों का झुकाव शिक्षा क्षेत्र की ओर अधिक है? क्या आपको लगता है कि अगले कुछ वर्षों में इंदौर घराने का नाम मंच पर प्रदर्शन/सुनने के बजाय केवल किताबों में ही दर्ज होगा? या अन्य शब्दों में कहूँ कि निकट भविष्य में यह घराना शिक्षाविदों का घराना होगा?

7. In your opinion, at present, who all can be credited for carrying forward the lineage and the Gayaki of Indore Gharana and how?

आपके विचार से वर्तमान में इन्दौर घराने के वंश और गायकी को आगे बढ़ाने का श्रेय किसे दिया जा सकता है और कैसे?

8. Can you please share your opinion on the contribution of these artists in Indore Gharana:

- Ustaad Amir Khan
- Vidushi Kankana Banerjee
- Pandit Amarnath
- Singh Bandhu
- Pandit Baldev Raj Verma
- Dr. R S Bisht
- Rasiklal Andharia
- Suresh Gandharva
- Any other unexplored artists whom you would like to recommend!

कृपया इंदौर घराने के इन कलाकारों के विषय में अपने मत साझा करें -

- उस्ताद अमीर खां
- विदुषी कंकना बैनर्जी
- पण्डित अमरनाथ
- सिंह बंधु

- पंडित बलदेव राज वर्मा
- डॉ. आर एस बिष्ट
- रसिकलाल अंधारिया
- सुरेश गंधर्व
- कोई अन्य कलाकार जिसकी आप अनुशंसा/वर्णन करना चाहेंगे!

**PICTURES RELATED TO THE MUSICAL
JOURNEY OF INDORE TRADITION**



Pandit Amarnath & Ustad Amir Khan



Pandit Amarnath



Pandit Baldev Raj Verma

Pandit Amarnath & Ustad Amir Khan



Pandit Tejpal & Pandit Surinder Singh (Singh Brothers)



Pandit Gokul Utsav Ji Maharaj



Pandit Shankar Lal Mishra



Pandit Shrikant Bakre



Pandit A Kanan



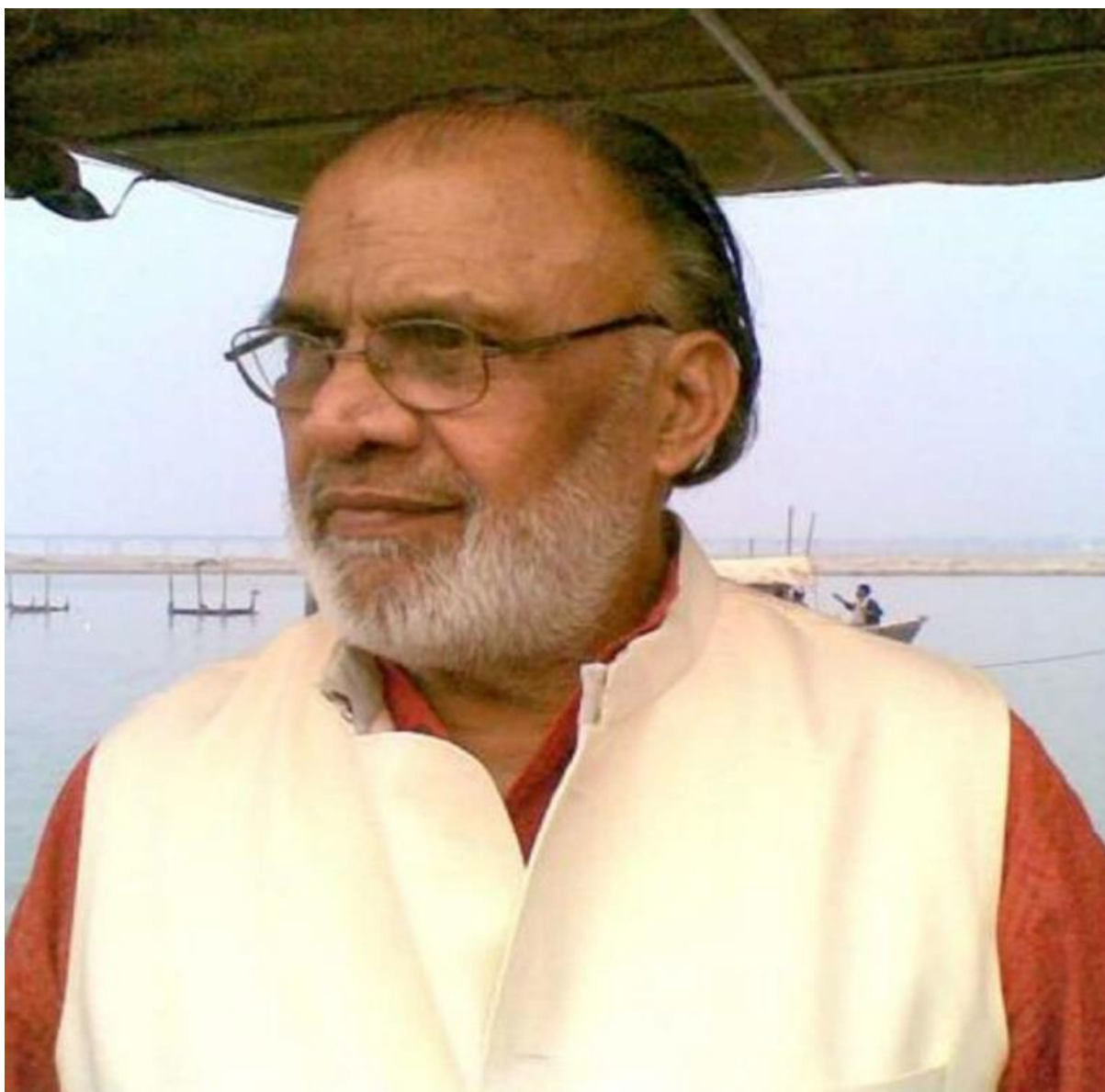
Pandit Ajit Singh Paintal



Vidushi Kankana Banerjee



Shri Hridaynath Mangeshkar



Pandit Bhimsen Sharma



Prof. (Dr.) Rajpal Singh

PICTURES DURING INTERVIEWS



Pandit Baldev Raj Verma & Scholar Pragati Pandey



Pandit Baldev Raj Verma & Scholar Pragati Pandey



Pandit Naresh Malhotra & Scholar Pragati Pandey



Prof. (Dr.) Neeta Mathur & Scholar Pragati Pandey



Shri Shahbaz Khan & Scholar Pragati Pandey



Dr. Bhupinder Malhotra & Scholar Pragati Pandey



Dr. Ujjawal Nagar & Scholar Pragati Pandey



Ustad Zakir Dholpuri & Scholar Pragati Pandey



Shri. Uday Shankar Mishra, Dr. Rakesh Mahajan & Scholar Pragati Pandey



Dr. Rahul Prakash & Scholar Pragati Pandey



Vidushi Prof. (Dr.) Krishna Bist & Scholar Pragati Pandey

The Musical Odyssey Of Ustad Amir Khan: A Scholarly Exploration

Pragati Pandey^{1*}, Dr. Pratibha Sharma², Dr. Shubham Kumar³, Dr. Pramod Kumar Pandey⁴

^{1*}Research Scholar, Lovely Professional University, Phagwara

²Associate Professor, Department of Theatre & Music, Lovely Professional University, Phagwara

³Assistant Professor, Amity University, Noida, U.P.

⁴Assistant Professor, School of Media and Communication Studies, Galgotias University

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ABSTRACT

This review-based article explores the life, musical style, and contributions of Ustad Amir Khan, a legendary figure in Hindustani classical music. Delving into his biography, we uncover a narrative shaped by familial musical heritage and a transformative journey from heritage-laden beginnings to becoming a luminary of the Indore Gharana. Khan's relocation to Bombay marked a pivotal phase where he refined his aesthetic sensibilities and crafted a distinctive style blending the spiritual essence of Dhrupad with Khayal's allure. His influence extended beyond the concert stage, leaving an indelible mark on Indian cinema's musical landscape. Through a blend of tradition and innovation, Khan's vocal prowess, characterized by emotional depth and storytelling, captivated audiences worldwide. Influenced by a diverse array of mentors and musical traditions, Khan's style reflects not just technical mastery but a deeply personal journey of artistic evolution. This article examines his unique approach to singing, characterized by strategic use of pauses, exploration of ragas, and sparing application of ornamentation. Khan's legacy serves as a timeless reminder of music's power to uplift, inspire, and unite us, transcending generations and leaving an enduring imprint on the soul of Hindustani classical music.

Keywords: Ustad Amir Khan, Hindustani classical music, Indore Gharana, Legacy, Influence

1. Introduction

Ustad Amir Khan is one of the most recited names when it comes to the discussions of the stalwarts who shaped the trajectory of the classical music in India. His name is in fact amongst the top-most influencers (Van Der Meer, 1980). To explore the musical odyssey of Ustad Amir Khan, it is important to understand the different dimensions of his life including the personal life or the biography of Ustad Amir Khan followed by his musical style and then his contribution to Indore Gharana and Hindustani Classical Music (Ekbal, 2009).

2. Ustad Amir Khan: Biography of a Fabled Mastero

Ustad Amir Khan was a luminary of the Indore Gharana who inherited a rich musical lineage tracing back into the generations. His journey through the corridors of Indian classical music is marked by triumph and tragedy at the same time (Chandvankar, 2007). He left an indelible mark on the annals of musical history. This exploration is an attempt to delve into his life, legacy and artistic contributions that would further shed light on his transformative power within the world of Hindustani Classical Music.

Talking about his early life is important to trace his musical trajectory. Amir Khan's musical voyage commenced within the boundaries of a heritage-laden environment (Mukherjee & Manuel, 2010). This musical environment was built primarily by his family's musical legacy that resonated through the ages. He was born into a family that was deeply rooted in musical tradition in Indore. His tender beginning saw him getting musically nurtured by the melodic offerings of his father Ustad Shahmir Khan and grandfather Ustad Change Khan (Chandvankar, 2007). They were the illustrious artists who graced the courts of many kings of various mighty Kingdoms. Ustad Change Khan in particular graced the royal courts of Bahadur Shah Zafar. Once a tragedy struck this family and it led to the early loss of his mother. This compelled Amir Khan to immerse himself in the pursuits of sarangi under his father's guidance. This was before he transitioned in the world of classical vocal artform. It thus laid the foundation for his extraordinary journey into the realm of Indian classical music from where he etched his legacy on every milestone that came in his path.

One key phase in his life was his decision to move or rather relocate to Bombay (modern day Mumbai) in 1934. This period also led to tremendous artistic evolution in his life. In the hustle and bustle of Bombay, he worked on his aesthetic

and skill side, transforming into a more mature artist while also developing his own signature style. His distinctive style was a blend of the spiritual side of the Dhrupad style of singing and the mesmerising beautification of Khayal. This transformation of Ustad Amir Khan was also shaping the musical history and future of Indore Gharana (Ekbal, 2009).

While a lot has been written on Ustad Amir Khan's journey. There are certain lenses that need to be used more to review the life of Ustad Amir Khan to see his profound impact not only on the Indore Gharana but also on the entire world of Hindustani Classical Music (Mukherjee & Manuel, 2010). This lens is his life from the perspective of a mentor and a Guru. Amir Khan's artistic journey needs to be seen in the context of the profound bond with his disciple Pandit Amarnath (Ekbal, 2009). Their sacred alliance went beyond just the musical learning exchange of pedagogy. Their relationship was infused with emotion and reverence. "Indore Ke Masiha" chronicles the genesis of this extraordinary bond while also portraying some interesting anecdotes of his mentorship and camaraderie with his disciples mainly Pandit Amarnath. Through their partnership Ustad Amir Khan not only honed their craft but also imparted a timeless legacy to future generations of musicians (Van Der Meer, 1980).

Talking about his style it can be said that Ustad Amir Khan's vocal prowess was characterized by a rich baritone and a remarkable three-octave (three-Saptak) range (Mukherjee & Manuel, 2010). This made him different and unique as a maestro of Khayal and Tarana style of singing. He was Influenced by some stalwarts like Abdul Wahed Khan and Rajab Ali Khan. He developed a very distinctive vocal technique that was in a way instrumental to provide the identity to Indore Gharana. This included seamless melding of tradition with innovation. He was different from his contemporaries in many ways. He remained steadfast in his commitment to preserving the sanctity of classical music even while advocating the room for innovation. He was a strong advocate for the elevation of classical renderings while upholding the essence and grammar of Ragas.

He was a very different person on stage and beyond stage. While it is believed that he had a very intimidating personality, the reality was not the same (Thakur, 2010). Beyond the concert stage, Ustad Amir Khan's influence extended to the world of Indian cinema, where his classical expertise was utilized plenty of times for acclaimed movie compositions. His versatility was witnessed in renditions like "Rahiye Ab Aisi Jagah" that left an indelible imprint on the cinematic landscape. His legacy echoed through generations and shaping the artistic trajectories of eminent vocalists and instrumentalists alike. He was recognized with prestigious accolades including the Sangeet Natak Akademi Award and the Padma Bhushan for his timeless and priceless contributions. Ustad Amir Khan's contributions continues to inspire and resonate with audiences worldwide even today. He has in fact served as a timeless reminder of the boundless potential of human creativity and expression. Genius would be the right word to explain what he meant to the world of Hindustani Classical Music. Despite his mastery of the art form, Amir Khan remained humble and grounded. He believed in the power of music to uplift and inspire, and he dedicated himself wholeheartedly to his craft.

3. Musical Style of Ustad Amir Khan

Ustad Amir Khan as a renowned Indian classical vocalist had musical sensibilities that resonated deeply with his audiences (Van Der Meer, 1980a). He believed that music wasn't just about sounds rather it was about emotions that touched the heart and soul. Amir Khan's music was a beautiful mix of tradition and innovation. While he respected the rules of classical music, he did not budge away from adding his unique style and always added his own special flair in the traditions of Ragas while making his performances unique and captivating.

His singing style was deeply influenced by his personality that he inherited from his legendary forefathers and from the environment he lived in. He was also highly touched by the teachings of other great musicians and contemporaries (Khan, 2017). With his rich voice texture he could convey a broad range of feelings. While many of his contemporaries were usually reliant on the flashy techniques, Ustad Amir Khan was different as he emphasized on the emotional depth of each note that he hit with his vocal cords (Ross, 1993). He was also not someone whole who aimed for speed and complexity in the performance. This was neither his attribute nor this ever became the style of Indore. Instead Ustad Amir Khan took his time to tell stories through his music which meant that he took his own time during performance. He used pauses and softer tones to draw listeners into the emotions behind the melodies and their contexts.

Although he hadn't received formal training in all the traditional techniques that are associated with the Hindustani Classical Music, Ustad Amir Khan developed his own distinctive approach to singing. He believed in the importance of exploring every nuance of a melody, rather than rushing through it. One important thing about his personality that speaks volumes about his love and respect for the contemporaries lies in the fact that for him, music wasn't about outshining others. For him it was about connecting with the audience on a profound level. He maintained the dignity of the music by avoiding excessive showmanship and instead focussed on sincerity and authenticity of singing and the musical aesthetics. It can therefore be said that Ustad Amir Khan's performances were like journeys that guided the listeners through a range of emotions and moods. He started with slow, melodic passages and gradually used to build up to more energetic and lively sections.

One of the most remarkable aspects of his style was his ability to evoke deep emotions through his singing (Ross, 1993). He didn't just sing notes rather as told before, he communicated stories through his music by painting vivid pictures with his voice.

Lets explore some features that characterized his singing style in more details.

1. Emotional Depth: Amir Khan's music wasn't just about hitting the right notes or hitting the notes in a flashy manner. It was about conveying emotions that touched the heart and soul of the listener. It showed how he had a spiritual understanding of music and he took music not as a tool for showboating or showmanship, rather his focus was to offer

divine experience to the listeners. He believed that true music originates from the heart and has the power to evoke profound feelings.

2. Blend of Tradition and Innovation: While he respected the traditional rules of classical music, he never shied away from adding his own unique touch or signature to his performances. It made his performances both faithful to tradition and creatively innovative. He didn't shy away from experimenting within the framework of classical music. Generally the artists find it difficult to maintain the delicate balance between tradition and innovation but Ustad Amir Khan was blessed to have this unique ability to keep the two so finely balanced. This made his performances more mesmerising. Imagine the state of mind of the listeners who are bound within the musical grammar and aesthetics are also experiencing something that they did not expect. This was the profound impact of Ustad Amir Khan on his listeners or the audience.

3. Rich, Resonant Voice: Ustad Amir Khan possessed a rich baritone voice that was open-throated and deeply resonant. Voices are like different kinds of instruments. A baritone voice is like a big, deep-sounding instrument in a singing group. It's not super low like a big drum, but it's also not high like a small flute. It's right in the middle, and it sounds rich and strong. When we talk about Ustad Amir Khan having a "rich baritone voice," it means that his voice sounded really deep and powerful when he sang (Khan, 2017). It was like listening to a big, strong instrument playing beautiful music. This quality of his voice had a unique quality that allowed him to express a wide range of emotions with clarity and depth.

4. Slow, Melodic Development: While some musicians who focus on speed and complexity, Ustad Amir Khan was an anti-thesis who preferred a leisurely approach to raga development. He took his time to explore each melody fully while allowing his listeners to savor the beauty of each note. This can be understood from an analogy of storytelling. When someone tells a story slowly and carefully, it makes one pay attention more. In the same way, when Ustad Amir Khan sang slowly and took his time with each melody, it made people really listen closely to every note he sang. It created a kind of magic in the air, where one could feel the emotions in the music more deeply (Thakur, 2010). It gave the audience a chance to really feel the music in their hearts and let it take them on a journey of emotions. So, the slow melodic development made the audience feel more connected to the music and made the experience even more special (Khan, 2017).

5. Strategic Use of Pauses and Soft Tones: Ustad Amir Khan employed strategic pauses and softer tones in his singing to draw listeners into the emotional depth of the music. He understood the power of silence in creating moments of reflection and introspection (Ross, 1993). "Strategic Use of Pauses and Soft Tones" creates moments of suspense and emotion in the music that engages listeners' attention and allows them to connect more deeply with the expressive nuances of the performance.

6. Connection with the Audience: Rather than aiming to impress with technical prowess, Ustad Amir Khan always focused on forging a deep connection with his audience (Thakur, 2010). He believed in the importance of sincerity and authenticity in his performances, aiming to touch the hearts of listeners.

7. Exploration of Ragas: Ustad Amir Khan was known for his thorough exploration of ragas. He delved into the nuances of each melody slowly and steadily. He believed in fully understanding and performing the intricacies of the raga before interpreting it in his own unique style.

8. Incorporation of Carnatic Influence: Inspired by South Indian music, Khan incorporated elements of Carnatic ragas and solfège singing into his Hindustani classical style. This fusion added richness and depth to his performances.

9. Sparing Application of Ornamentation: While Ustad Amir Khan appreciated the beauty of ornamentation in music, he used it sparingly and tastefully and never overused it. He believed in preserving the dignity of the music and avoiding excessive embellishment for mere appreciation.

10. Storytelling Through Music: Above all, Ustad Amir Khan saw music as a form of storytelling. He believed in painting vivid pictures with his voice while taking listeners on journeys through different emotions and moods.

4. Major Influences

Ustad Amir Khan, one of the most influential figures in Indian classical music was influenced by several other musicians and gharanas (schools of music). Some of his influences and what he drew from them are as follows:

1. Ustad Rajab Ali Khan

Ustad Rajab Ali Khan's influence on Ustad Amir Khan's style was profound. He influenced his singing style particularly the aspect of Taans, which are fast melodic passages in Indian classical music. Ustad Amir Khan's admiration for Ustad Rajab Ali Khan's mastery of Taans is evident in his emphasis on intricate and complex Taans, especially in ragas like Shuddh Kalyan, Nand Kalyan and Bhatiyar. Ustad Amir Khan adopted Rajab Ali Khan's technique of employing straight and Chhoot ki tan (skipping some notes of the scale) in a mixed and complex manner. This technique added variety and depth to Amir Khan's renditions while showcasing his technical prowess and innovative approach (Ekbal, 2009). Despite initially focusing on fast tans influenced by Rajab Ali Khan, Khan later transitioned to a more contemplative style, prioritizing vilambit khayal (slow-tempo compositions). This transition could reflect Khan's evolving artistic sensibilities and his desire to explore different dimensions of classical music beyond the fast-paced tans.

2. Ustad Aman Ali Khan of Bhendi Bazar Gharana

Ustad Aman Ali Khan's influence on Ustad Amir Khan's gayaki is notable, particularly in the presentation of sargam within khayal gayaki. Khan absorbed elements of Aman Ali Khan's style, emphasizing layakaris (rhythmic patterns) while

maintaining the lyrical beauty of the composition (Van Der Meer, 1980). Despite belonging to different gharanas, Khan integrated aspects of Aman Ali Khan's style into his own, showcasing his versatility and openness to diverse musical influences.

3. Ustad Abdul Wahid Khan of Kirana Gharana

Ustad Abdul Wahid Khan's influence on Ustad Amir Khan's style is evident in the presentation of vilambit khayal and raga improvisation techniques. Ustad Amir Khan adopted Wahid Khan's approach of gradual raga improvisation through badhat (progression), which involves adding each swara gradually to build the raga's structure. Ustad Amir Khan likely drew inspiration from Wahid Khan's emotive renditions, enriching his own interpretations with deeper emotional resonance.

4. Influence of Hazrat Amir Khusro and his Literature

Ustad Amir Khan drew inspiration from Hazrat Amir Khusro's innovative contributions to music, such as Quol, Tarana, and Quawwali, as well as his invention of certain Raagas and Taals (Van Der Meer, 1980). This influence may have encouraged Khan to explore unconventional approaches to classical music, contributing to the richness and diversity of his repertoire.

5. Disentangling the Personality and Impact of Influence on Ustad Amir Khan

These influences collectively contributed to the evolution of Ustad Amir Khan's unique singing style, characterized by technical virtuosity, emotional depth, and innovative exploration of ragas and musical forms. Ustad Amir Khan's ability to integrate diverse influences while maintaining his individuality showcases his mastery and artistic vision in Indian classical music. The influences on Ustad Amir Khan's singing style not only stem from musical training but also involve psychological factors that shape artistic development and expression (Thakur, 2010).

Ustad Khan's exposure to various gurus and musicians reflects Albert Bandura's Social Learning Theory, which posits that individuals learn through observing others' behaviors and the consequences of those behaviors. Khan's admiration for Ustad Rajab Ali Khan's mastery of tans, for instance, could stem from observing the positive reception and esteem accorded to Khan's performances, motivating Khan to emulate his style.

Ustad Amir Khan's assimilation of different stylistic elements involves cognitive processes such as attention, encoding, and retrieval. His ability to adopt and integrate techniques from diverse traditions suggests cognitive flexibility and openness to new ideas. This aligns with cognitive theories of creativity, which emphasize the importance of cognitive flexibility and associative thinking in generating novel ideas and approaches.

The emotional resonance of Ustad Abdul Wahid Khan's renditions likely played a role in shaping Khan's expressive style (Thakur, 2010). Emotions play a crucial role in music perception and production, influencing performers' interpretations and listeners' responses. Khan's incorporation of Wahid Khan's emotive expression may reflect an understanding of how emotional content enhances musical communication and connection with the audience (Thakur, 2010).

Amir Khan's motivation to excel in his craft and achieve recognition may have been influenced by external reinforcement, such as praise from audiences and mentors. Though it was believed that he hardly did it for accolades but the appreciation and its motivation does inspire to change and embrace. According to operant conditioning principles, behaviors that are positively reinforced are more likely to be repeated. Positive feedback from mentors and audiences may have reinforced Khan's commitment to mastering technical skills and refining his artistic expression.

Ustad Amir Khan's integration of diverse influences into his own style reflects processes of identity formation and self-concept development (Thakur, 2010). As individuals engage with different cultural and artistic traditions, they negotiate their identity by selectively incorporating elements that resonate with their personal values and aesthetic preferences. Amir Khan's eclectic style may reflect his identity as a musician who embraces diversity and innovation while honoring tradition.

6. Conclusion

Ustad Amir Khan's legacy in Hindustani classical music is a testament to the transformative power of dedication, innovation, and emotional depth. His journey from a heritage-laden environment to becoming a luminary of the Indore Gharana exemplifies a profound commitment to the art form. Through a blend of tradition and innovation, Khan crafted a signature style that resonated with audiences worldwide. His ability to evoke deep emotions, tell stories through music, and forge a connection with listeners transcended mere technical virtuosity. Influenced by diverse mentors and musical traditions, Khan's unique approach reflected a personal journey of artistic evolution and self-discovery. His contributions continue to inspire generations, serving as a timeless reminder of music's ability to uplift, inspire, and unite us across cultures and generations. Ustad Amir Khan's legacy remains an enduring beacon of creativity and expression in the world of classical music.

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Media and Conservation of Art: With Special Reference to the Dying Legacy of Indore Gharana

Pragati Pandey

School of Journalism, Films and Creative Arts, LPU Punjab, India

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*Correspondence:

pragatipandey1@gmail.com

*School of Journalism,
 Films and Creative Arts,
 LPU Punjab, India*

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Abstract

Indian classical music has its roots deeply embedded in the Gharana Culture. One such prominent gharana that stamped its authority through the stalwarts like Ustad Amir Khan Sahab was Indore Gharana. The gharana once reached the zenith of popularity with the singing style and the beautiful compositions amongst the listeners of all age. The unique aspect of this singing style was that it was aesthetically beautiful and easily adaptable and that made it a popular style amongst everyone. The gharana is however currently going through a dark phase and is at the brink of getting extinct. The gharana is today nothing more than a dying legacy. It is unfortunate to note that a tradition worth centuries is at the brink of death. The study therefore revolves around the factors that led to the downfall of this rich legacy. This study is relevant for mapping the causes that can probably lead to the downfall of other prominent gharana as well. The primary data is collected through interviews of the current Indore Gharana artists. The findings suggest that the lack of interest of academia and popular musicians and industry has been one of the cause of the downfall of this tradition. Lack of a popular figure within the gharana of the stature of Ustad Amir Khan Sahab also contributed to the fall of the gharana.

INTRODUCTION

India's musical history is a mix of plenty of factors which include economic, social and cultural facets. These factors led to a lot of changes, but there were still certain things which still needed to change with the time. The tradition of classical music maintained its essence to a great extent. The credit for this goes to the extraordinary artists such as Sharangdev and Matang. Bharat Muni, Sadarang-Adarang, and hundreds of artists of all the times who kept the centuries-long tradition alive through their hard work. These great musicians kept the age-old tradition alive through Guru-Shishya Parampara. In Sangeet Ratnakar, there is a use of the term Sampradayawhich means musicians.

Hindustani Classical music is mostly based on the Gharana system. The word Gharana originated from the word 'Ghar', which literally means home. Gharana can be said to be a group of people who follow a certain belief system or a certain singing style in the context of classical music. The Gharana system has still been kept alive through the guidance provided by various Gurus and Ustaad. The Gharana system played a significant part in the establishment

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of different musical traditions. The history of Hindustani classical music is actually the history of various musical Gharanas that existed at different times throughout the history. Gharanas have been named differently in different regions/musical forms. In the south, it was known as Sampradaya, such as Shivmat, Bharatmat, etc. In Dhrupad, it is known as Vaani, such as DagurVaani, Nauhar Vaani, etc. Furthermore, with the birth of Khayal, the word Gharana started being used. Neumann, in his work, states that "some musicians give the impression that 'Gharanas' are very ancient. However, in reality, the concept of Gharana dates back to the end of the 19th century. Though its lineage with 'Sampradaya' and 'Vaani' cannot be neglected".

The Gharana system has a lot of positive effects as well as adverse effects on Indian Classical Music. According to Dr. Krishan Rao Pandit, "A tradition of centuries, the intellect of Gurus, and generations of Guru-Shishya Parampara, all of these together make a Gharana". As mentioned above, Gharana stands for a community of performers who share a distinctive musical style that traces to a particular Guru or region. This musical style has not only the uniqueness of performance but also a broader ideology of music, aesthetics, and pedagogy. This style must be passed down through three generations before it, and its practitioner may be considered a Gharana. A Gharana generally is started by a talented and creative individual who has created and developed a novel presentation for the Raga and has further propagated the teaching to his disciples, and when this process keeps going on for at least three generations, gharana is formed"

What makes Gharana unique is the style of singing. Gharanas are primarily about the demonstration of a unique style of presenting the music. It can be in the form of vocals or instrumental music. Mukherjee claims that for a Gharana to exist, it needs to fulfil four conditions.

- There should be continuity in terms of several consistent generations carrying the legacy forward.
- There should be a geographical reference to it.
- The style of music should be unique and distinct, separating it from the other styles or Gharanas.

- The artists of the Gharana should contribute to the legacy of the tradition by adding something valuable to it.

It is believed that the foundation of the Gharana system stemmed out of the Tansen's family, which included the family of his son and his daughter. Ever since, there have been a lot of Gharanas which emerged throughout the time, but there are only a few Gharana which are followed often in different music styles of Indian Classical Music. In Khayal, these are-

- Gwalior Gharana
- Dilli Gharana
- Jaipur Gharana
- Agra Gharana
- Kirana Gharana
- Indore Gharana
- Rampur Sahaswan Gharana
- Patiala Gharana

Indore Gharana

The tradition of Indore Gharana is believed to be originated by Ustaad Amir Khan. It can be said that this Gharana has branched out from Bhendi Bazaar Gharana. Ustad Shahmir Khan, the father of Ustaad Amir Khan, was a Sarangi and Veena player of Bhendi Bazaar Gharana. He served at the court of the Holkars of Indore. Ustaad Shahmir Khan was an excellent Sarangi player, and his initial music training was done under Bhendi Bazaar Gharana. Ustad Shahmir Khan's father passed away when he was fifteen years old. Hence he grew up under the care of his maternal uncle, who was a Sarangi player in a court. There he started getting training to play the Sitar, but he also got the vocal training up to the age of 15 years (till the time of his father's demise). Hence, he learnt the nuances of Sarangi very quickly. He also got vocal training from Nazeer Khan and Chajju Khan. He learnt the Merukhand technique from them and came to Indore. He had a purely musical environment at his home. Hence, Ustad Amir Khan grew up in a musical environment. He received his initial training in Sarangi playing through his father. Nevertheless, he had a great interest in Khayal Gayaki. Keeping his deep interest in mind, Ustaad Shahmir Khan started Ustad Amir Khan's vocal training around the age of 13-14 years.

He mainly used to focus on Merukhand techniques during his training. Ustaad Shahmir Khan, being a Sarangi player, was a very well-reputed among the artists of different Gharanas. He used to conduct Baithaks/Mehfils weekly where all the renowned and esteemed artists such as Babu Khan, Bundu Khan, Maglu Khan [Bin player], Wahid Khan, Rajab Ali Khan, Aman Ali Khan, Jahangir Khan [Tabla player], Munnu Khan, Latif Khan, etc used to visit and perform. The motive behind conducting these Baithak was to train Ustaad Amir Khan. Moreover, this opened a vast scope of possibilities in music for Ustad Amir Khan.

During these Baithaks, he heard a lot of artists and got influenced by the singing style of Ustad

Abdul Waheed Khan, Ustad Rajab Ali Khan, and Ustad Aman Ali Khan out of everyone.

Ustaad Amir Khan started performing at a very early age. His singing style was mainly Merukhandi. But it was also purely influenced by these three artists. Ustad Rajab Ali Khan was well known for his difficult Drut Taans and Bolbaants, which could be easily seen in Ustaad Amir Khan's singing style. Ustad Abdul Wahid Khan of Kirana Gharana used to sing Vilambit Khayal in Jhoomra Taal. Ustaad Amir Khan was influenced by it and incorporated his own singing as well. He was also influenced by the traditional compositions sung by Ustad Abdul Wahid Khan. He incorporated all these techniques in his singing style and sang it under the name of Indore Gharana. Hence, this unique style of Indore Gharana blends the spiritual flavour and nuances of Dhrupad with the vividness of Khayal. He used to present detailed Badhat (progression) in Ati-Vilambit Laya (very slow tempo) followed by sargams, taans and bol-taans, including Merukhandi patterns, and finally a Madhya Laya or Drut Laya (medium or fast tempo) Chhota Khayal or a Rubaidaar Tarana.

Although this Gharana did not fulfil the criteria of three generations, but the singing style of this Gharana was so different from other Gharanas that it could not be put in any of the existing Gharanas. Hence, this singing style was considered as a whole new and different Gharana altogether by all the acclaimed and knowledgeable artists. Some people also like to call it 'The Amir Khan Gharana', but Ustaad Amir Khan did not approve of it, stating that 'A Gharana can never be named after a person. It is

always named after a place. Indore has long been home to distinguished musicians who have left their mark in the field. I listened to them and picked up whatever I found particularly well. So, I think this Gayaki is of the 'Indore Gharana'.

Journey from First to Third Generation

As mentioned above, this Gharana was founded by Ustaad Amir Khan, which makes him the first generation of this Gharana. He can be credited for his contributions in popularizing the singing style of this Gharana. He used to perform in concerts in India as well as in other countries. He also gave his voice for various film songs such as Baiju Bawra, Jhanak Jhanak Payal Baaje, etc. He was also the esteemed artist of All India Radio. He not just popularized this singing style through his performances at various stages and media like All India Radio and Doordarshan, but he also passed on his knowledge and tradition to many of his students. A few of them were Shreekanth Bakre, Gajendra Bakshi, Poorvi Mukherjee, Pradyumn Mukherjee, Tejpal Singh & Surinder Singh, Ajit Singh Paintal, Kankana Banerjee, Bhimsen Sharma, Mahendra Toke, Pandit Amarnath, Rasiklal Andheriya, Muneer Khan, etc. All these artists can be considered as the second generation of this Gharana. They contributed in popularizing the singing style of this Gharana by performing in various fields of music. On the one hand, artists like Singh Bandhu, Kankana Banerjee, and Poorvi Mukherjee contributed by performing this style on various stages and media such as All India Radio, whereas on the other hand, artists like Pandit Amarnath did not limit themselves to just Khayal Gayaki. They experimented with classical music in Indian Cinema as well, where they created and composed a lot of compositions keeping the singing style of this Gharana in their mind. These artists also passed on this tradition to successive generations, which is the third generation of this Gharana,

through their students. Few among these students were Shanti Sharma, Bindu Chawla, Baldev Raj Verma, Aditi Som, Vaidehi Dwivedi, etc. These artists contributed their best in popularizing their singing tradition through various stages and platforms. However, unfortunately, this generation did not get much success in expanding and

popularizing this tradition further. Very few people know about these artists in the present times. Undoubtedly, they have created a lot of academic scholars, but there are very few artists left who are performing this singing style in present times.

Role of Media in Conservation of Indore Gharana

Media has always played the role of a carrier that has been transporting history, knowledge and art across centuries. Indore Gharana is no exception to it. While many artists of the Gharana themselves credit media for keeping their tradition alive, it would be important to get into the details of the 'how' related to it. The rise of the media kept the Gharana tradition into limelight even when very few people were making it big from within the Gharana. While a specific group of thought has been hell-bent on disregarding Indore Gharana as a Gharana for the reason that it doesn't fulfill all the criterions required to call something a Gharana, media kept on addressing it as a Gharana on all possible platforms. Not just that, the media kept the names of the legends of the Gharana alive on popular platforms like *Idea Jalsa* and popular reality singing shows like *Sa Re Ga Ma Pa* and *Indian Idol*. Before this, AIR and Doordarshan had provided voice to the classical artists via a broadcasting platform to make these arts reach millions of people in the blink of an eye. This kept people aware of the fact that Indore Gharana exists and has been blessed with various artists of highest stature. Media is known to be working in a specific sequence which begins with aware, inform, impart knowledge, create desire and incite action. Here the role of awareness, information and imparting knowledge was more than sufficient to keep the tradition of Gharana alive.

CONCLUSION

Keeping the journey of this Gharana in mind from the very first generation, we can say that this singing style was loved and appreciated by a lot of connoisseurs of music. Not only did people with musical backgrounds enjoy the Gayaki of this Gharana, but the people with low knowledge of music also enjoyed this singing style. The very first generation of this tradition, Ustad Amir Khan

himself, set a record by providing the popularity to a very new singing style in the musical world. There was uniqueness in his singing style, but apart from that, the communication & print media helped a lot in spreading the voice and words in favour of this Gharana. He regularly used to perform through various platforms, and it would also be covered in various news and magazines as articles. However, as the generations passed, we can notice the deterioration in the popularity of this Gharana. The broadcasting of this singing style got limited, and it slowly vanished from the print media as well. Not to mention, the books mentioning this Gharana are very limited in numbers as well. Hence the awareness in regards to this tradition faded away slowly. If we talk to anyone about Indore Gharana in present times, they would just know about Ustad Amir Khan or a very limited number of other artists of this tradition. The speed from which this Gharana got its popularity, with way same speed it is dying right now due to the lack of proper publicity/propaganda.

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CONTRIBUTION OF USTAD AMIR KHAN IN POPULARIZING TARANA GAYAKI IN HINDUSTANI CLASSICAL MUSIC: A CRITICAL ANALYSIS

Pragati Pandey, Research Scholar, School of Journalism, Films and Creative Arts, LPU Punjab

Abstract

Hindustani Classical Music is a North Indian classical music tradition that has been evolving since the twelfth century. Around the twelfth century, Hindustani classical music began to diverge from what eventually came to be identified as Carnatic classical music of the South. The central concept in both these systems is that of a melodic mode or *raga*, sung to a rhythmic cycle or *tala*. The tradition dates back to the ancient *Samaveda*, (*sāma*= ritual chant), which deals with the norms for the chanting of *srutis* or hymns such as the *Rig Veda*. Historically, in the early years, Indian music traditions would be carried on through a lineage known as a *Gharana*, literally meaning ‘family’. In the early 19th century, *Gharanas* came to be formed by adhering to stylistic peculiarities and innovations of certain musicians by other musicians within their families or regions. The name chosen for each *Gharana* usually reflected the kingdoms or regions to which the musicians came from to indicate their roots. In this rich history of Hindustani Classical Music, Indore *Gharana* is considered as one of the most acclaimed traditional music school, which has contributed heavily in the huge ocean of Indian Music. The founder of this rich legacy was Ustad Amir Khan Sahab. Ustad Amir Khan Sahab was just not the torch bearer/ Stalwart of this tradition, but was also an established researcher. His research and performances in the field of *TARANA* Gayaki is considered as a benchmark by the musical fraternity. His vision gave a new dimensions to the young enthusiasts, as he claimed that every word or phrase used in a *TARANA* has certain meaning. He has well explained multiple literature related to *TARANA* gayaki, with a special focus and inclination of Hazrat Amir Khusrau. The findings suggests that with all the changes that the Indian Classical fraternity has witnessed very less research can be seen on *TARANA* gayaki, wherein Ustad Amir Khan has contributed heavily by not just performing it but also through training his disciples which lead to passing on the great legacy and knowledge to the next generation.

Keywords: Indore *Gharana*, Hindustani Music, Tarana, Ustad Amir Khan

Introduction of *Gharana* Tradition

In Hindustani music, a *Gharana* or school can be said to have its roots in the word ‘Ghar’. Since there were no formal schools of education at the time when these *Gharana Parampara* became prominent and it was only the traditions limited to a handful people who popularized it along with their peer members as *Gharana*, this term became popular. In its simplest form, it can be called as a group of musicians who are devoted to a unique style of music that is characterized by discreet ragas or patterns of using musical notes. India has been home to many traditional art and craft forms that have been carried since ages through the family traditions. Puppetry, dance, instruments and much more have been testimonials to it. This has allowed these art forms to sustain and not get lost in the barrage of inventions and the advent of modern technologies. In the parlance of philosophy, a *Gharana* can be termed as a comprehensive musicological ideology that is mutually exclusive as well as overlapping at times. The ideology can appear to be completely different across the different *Gharana*. This ideology has the power to influence and alter the way artists think, teach and train, and perform. It is interesting to note that *gharanas* are named after places. Some visible examples are Agra, Patiala, Kirana, Gwalior, Indore etc. Adding to this, Mandavgade (2020)¹ claims that “naming of these *gharanas* mostly indicates towards the

¹ Mandavgade, S. S. (2020). *Gharana in Hindustani music; Historical perspective*. *Mukt Shabd Journal*, 9(4), 2359-2362. <http://shabdbooks.com/gallery/235-april2020.pdf>

origination of these particular musical styles or ideologies". Mandavgade (2020)² further claims that these "*Gharanas* have their basis in the traditional mode of musical training and education". He further states that each Gharana has its distinct signature with the most visible signature being the way notes are sung.

Hindustani classical music has a rich history and tradition of Gharana Parampara. In the western context, these can be called as the different styles. One unique feature of the Gharana Parampara is the concept of Guru-Shishya Parampara. Since at the time of the emergence of these Gharanas, there were no formal schools of musical education, the music was passed on from one generation to the other through the Guru-Shishya. These Guru-Shishya put together was nothing but Gharana and their unique styles were the Gharana traditions. Emphasizing this, Mandavgade (2020)³ explains how Gharana acquires the genius of the artists and that "Gharanas appear from the creative style [viewpoint] of a genius, who gives existing structures a new approach, form and interpretation". These genius are the ones who give recognition to Gharana and as time goes by, new genius keep on adding to the already existing rich legacy of the Gharana. Historically the "seeds of Gharana system were planted in the 16th century with the arrival of Banis or styles associated with the dhrupad" Mandavgade (2020). Later it is believed that the Gharana system evolved as the Mughal Empire was on a downslide. Historically it was always understood that ancestry to a prominent Gharana was of paramount importance to be inducted into the royal courts. The Gharanas were entrusted with the duty of maintaining a certain standard of music.

Indore Gharana Tradition

In this Gharana tradition, a specific tradition of Khayal genre is named as Indore Gharana. It is believed that Ustad Amir Khan is the founder of this khayal tradition. Ustad Amir Khan's childhood was spent in Indore itself, where he received his initial music education from his father Shahmir Khan. That is why Ustad Amir Khan's name was always associated with Indore. Ustad Amir Khan did not like the narrow ideology of Gharana parampara. He always wanted to make the entire Hindustani music flow in a single stream. He believed that many languages can be made from one language, in the same way different Gharana's were formed by our own musical culture/ treasure and prevalent traditions. According to Ustad Amir Khan he used to believe that he is singing today in the name of Indore Gharana. Some scholars also believe that if Ustad Amir Khan, had been hungry for name and fame, he could have easily made his way through any existing Gharana tradition such as Kirana or Bhindibazar or Agra rather than creating a new style which is now popularly known as Indore Gharana. In the lineage of Ustad Amir Khan, no one came into the field of music to keep his singing tradition alive. Some of his disciples and admirers continued his style. In fact, this gharana is considered to be the descended/ offshoot of the Bhindibazaar gharana, because Ustad Amir Khan's father Ustad Shahmir Khan Sahab was a good sarangi player whose early music education was supervised by the prominent artists of the Bhindibazar gharana like Ustad Chhajju Khan and Ustad Nazir Khan.

Indore Gharana: The Majestic Ustad Amir Khan

Ustad Amir Khan was born on 15 August 1912 in Azhola (Maharashtra), but he was brought up in Indore⁴. Ustad Amir Khan Sahab was trained under very strict discipline. During the practice sessions his father used to forget that Amir was his son and just like his other disciples, he was also treated strictly by him. But other than that, he was a loving father. This foundation was the sole reason behind

² ibid.

³ ibid.

⁴ *Shodhganga@INFLIBNET: Usthad Amir Khan sahib Ki gayiki Ka vishleshanathmak adhyayan*. (n.d.). Shodhganga : a reservoir of Indian theses @ INFLIBNET. <https://shodhganga.inflibnet.ac.in/handle/10603/129017>

Ustad Amir Khan's exceptional command over his craft. Ustad Shahmir Khan Sahab's house was always full of musical atmosphere and its resonance. Every Friday after offering 'Jumma ki Namaz' in the evening there use to be a musical gathering at his house in which the veterans of Indian Classical Music of that time use to perform. Among these artists, Murad Khan Beankar, Waheed Khan Beankar, Rajab Ali Khan, Allah Bande Jafaruddin Khan, Pt. Krishna Rao Apte, Sarangi player Ustad Bundu Khan, Ustad Nasiruddin Dagar etc use to give their haziri in those musical gatherings. Ustad Amir Khan and other budding artists use to receive these presentations as an amazing opportunity of learning and it was nowhere less than a blessing for them. It is very natural that such an environment surely creates a positive and artistic environment for every child and Ustad Amir Khan was one of the main beneficiary of this environment.

Ustad Amir Khan has extensively focused on Merukhands (A complex technique of improvisation) during his performances. But the impression of other artists is also visible on his singing. Although he did not accept anyone's discipleship throughout his musical journey. Khan Saheb named his singing as Indore Gharana. The disciple tradition/ Guru – Shishye parampara of Khan Saheb was very wide, in which different people from every field of music, artists and teachers were seen.

Gandabandhan tradition was must for the disciples to begin their musical journey, the list of some of the main disciples is given below:-

- Late Pandit Amarnath - Delhi
- A.T. Kanan - Calcutta
- Singh brothers, Tejpal Singh and Surinder Singh - Delhi
- Munir Khan (Sarangi) - Delhi
- Poorvi Mukherjee - Calcutta
- Late Pradumna Mukherjee - Calcutta
- Kankana Banerjee - Calcutta
- Ajit Singh Palil - Delhi
- Gajendra Bakshi - Rajkot
- Narayan Rao Pawar - Indore
- Shankar Mazumdar - Patna, (Presently New Delhi)
- Shankarlal Mishra - Jalandhar
- Bhimsen Sharma - Shimla
- RS Bisht - Delhi
- Quwar Amarjeet - Delhi
- Surendra Shankar Awasthi - Jalandhar (Presently Lucknow)
- Sunil Banerjee - Calcutta, (Presently Lucknow)
- Acharya Gokulotsav Ji Maharaj (Eklavya Disciple) - Indore

Ustad Amir Khan had the same level of expertise in Tarana genre, as it was in Khayal genre. Usually, after the presentation of the vilambit Khayal, the artists are seen presenting the Madhya taal or drut Khayal, but in the case of Ustad Amir Khan, it has been seen many times that after the presentation of the vilambit Khayal, he often use to perform tarana in drut laya. Acharya Bharahaspati said on 24 June 1974 in a program of all India Radio (Akashvani), that Khan sahib used to sing the tarana of Khayal ang. Khan Saheb never considered singing as a means of entertainment because of which he never used obscene and luxury literature in his compositions and performances.

Traditionally, Tarana has been considered a medium of expression of preparation and pronunciation skills in Drut laya. In this, the singing of the bandish is done in a very fast rhythm with very fast taans (Also known as permutation and combination within the scale), And finally in the same fast rhythm with the variety of sections, the production of words like dir - dir, tana - nana etc. is presented in the form of improvisation. This singing style is considered to be the primacy of rhythm section, as a result of which

the taranas are considered to be meaningless. Most of the scholars agreed with this point, but Ustad Amir Khan Saheb rejected this point outright and said that every word used in Tarana may have its own meaning and it should not be considered meaningless in any way. The credit of bringing this fact in front of the entire Indian Classical Music fraternity goes to Ustad Amir Khan Saheb.

Ustad Amir Khan & Tarana Presentation

Another feature of Khan Saheb's intimidating singing was that, he used to differentiate beautifully between the sthayi and the antras with a specific type of taan, usually comprising 3 or 4 swara/ notes in the one beat (also known as matra in Indian classical music) that use to begin from the mid octave touching the higher octaves remaining at the same speed and finally blending the improvisation with the composition maintaining the aesthetics and grammar of the raga/ scale. A similar examples of his expertise mentioned above can be seen in 78 (R.P.M) gramophone record in Raag Chandrakans, LP (long-playing record) in Raag Megh, All India Radio (Akashwani) Raag Jog and in some other taranas of Raag Shudh Kalyan.

In some of the Tarana presentations of Khan Saheb, Antras were also devoid of Rubai (a stanza of four lines, a genre of poetry having four lines, a quatrain). Like the Tarana of Raga Bageshree and Raga Aabhogi H.M.V (S.T.C) 850478 do not have antras. It was mostly seen that Ustad Amir Khan enthralled the audience by singing Tarana in place of Drut Khayal after the presentation of the belated composition (also known as Vilambit Khayal). The conclusions made by Ustad Amir Khan Sahib after researching different aspects of Tarana are logical and reliable. It is well known that the Persian poet Amir Khusro was talented and virtuous. Khusro's philosophy and literature had the greatest impact on Ustad Amir Khan's performances with special reference to his Tarana gayaki/ presentation. Khan Saheb believed that Tarana was invented by Khusro. Khan Saheb became the first modern singer who discovered/ explored the new world Tarana genre with a different perspective. Here is a memoir of Khan Saheb himself in this regard:-

"I often hear from people that there is no meaning of the literature used in Tarana Genre, but I wanted to know everything about Tarana. I had a poet friend in Delhi, Vismil Saeedi. One day he narrated a Sawai written by Khusro. It is such in us that when the effigy of Adam was made, then the Spirit was commanded to cast the Spirit. But the soul did not agree to go to the dungeon

(हमारे यहां ऐसा है कि आदम का जब पुतला बनाया गया, तब रूह डालने के लिए रूह को हुक्म हुआ। मगर रूह काल कोठरी में जाने को राजी नहीं हुई). Hazrat Dawood again narrated a lehan to the soul, then the soul sank and went into the effigy. The statements made by Hazrat Dawood were as follows:-

"आरोज़ के रूहे पाक के आदम बबदन

हर चंद दरानमी सुदस्तर्सबदन

खानंद पलाएका बलहने-दाऊद

दस-दस दरतन दराद दरतन-दरतन" /

Hearing this, I felt as if the Tarana had come out of this itself. Na-Dir-Dani-To-Dani is a form of Sufi chanting used by Sufis in recent times⁵. The conclusions presented by Ustad Amir Khan Saheb in the context of Tarana singing became the subject of wide discussion among musicians, critics and music scholars. In this regard, the opinion of music critic Professor Chandrakantlal Das is such that the conclusions of the research presented by Ustad Amir Khan Saheb in Tarana genre are logical and reliable⁶. Ustad Amir Khan Saheb used to think that the literature of Tarana's have a mystical form in Arabic and Persian language⁷.

⁵ Mishra, S. (1971). Sangeet Sadhakon se Bhent. *Isangeet*, 25.

⁶ ibid.

⁷ Hanfi, A. (1974, March 3). Ustad Amir Khan Tumre Saran Ab Kiyon Vishram. *Dinmaan*, p. 36.

In order to prove that the popular words of Tarana are a degeneracy of Arabic and Persian words, he (Khan Saheb) presented his research for words similar to Tarana literature from Arabic and Persian.

दर तन आ - तन के अन्दर आ

नादिर दानी - तू सबसे ज्यादा जानता है।

तनदरदानी - तन के अन्दर का जानने वाला।

दरा - अन्दर आ।

तनन्दरा - तन के अन्दर आ

तोम - मैं तेरा

ओ दानी - वह (ईश्वर) जानता है।

ए-ल-लयी - ए अली।

येल्ला - या अल्ला।

यलली - या आली।

Noted singer and researcher in music, Dr. Prabha Atre's perception related to the tune is quite similar to the above belief of Amir Khan Saheb, which is known from his article:-

There was a very fine musician and music lover and researcher named Amir Khusro of the thirteenth century who presented five types of singing of Bhaktiras like Kaul, Kalbana, Naksh, Gul & Tarana to the music fraternity. In the course of time, except the tarana, everything else disappeared and the form of the tarana also changed. Tarana⁸ initially was born out of meaningful words, later artists who were unable to understand the true meaning of these words made this style of singing meaningless by mispronouncing the words⁹.

Conclusion

One of the most loved and widely performed genre of Indian classical music; TARANA is a beautiful blend of aesthetics and rhythmic patterns with a lot of unexplored history related to its origin and timely development. Ustad Amir Khan of Indore Gharana being one of the most influential personality of classical fraternity has contributed heavily in propagating and exploring the real facts/ aspects of Tarana genre. Starting right from the literature of Tarana's to the application of new techniques in its performances, Ustad Amir Khan has given a lot to the new upcoming enthusiasts of Indian classical music along with all his detailed research in the respective field.

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⁸Akbarabadi, M. (1956, August). Kawaali. *Aajkal*.

⁹Atre, P. (1967, November/December). Bharatiya Sangeet Kee Do Shaeliyan. *Sangeet*, 29 Vol. : XXIII, No:27, 2022

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INFLUENCE OF CARNATIC MUSIC ON THE VOCAL DYNAMICS AND AESTHETICS OF INDORE GHARANA

Pragati Pandey, Research Scholar - School of Performing Arts, Lovely Professional University,
Punjab

Abstract

The Indore Gharana is a Hindustani classical music tradition that emerged in the city of Indore in the 19th century. It is known for its unique style and approach to music, which combines elements of various musical traditions from the region. One of the notable influences on the vocal dynamics and aesthetics of Indore Gharana is the Carnatic music tradition. This influence is reflected in the use of certain ragas, as well as in the approach towards the melody and rhythm. The impact of Carnatic music on the Indore Gharana can be seen in the repertoire of compositions used by its musicians. The gharana has a rich collection of compositions that draw on both Hindustani and Carnatic music traditions. This blending of musical styles has led to the development of a unique sound that is distinctive to the Indore Gharana.

There have been notable exponents in the rich legacy of Indore who have not just incorporated the beauty and technicalities of Carnatic music in their performances but have also contributed a lot in carrying forward the treasure of this legacy to the upcoming generations successfully. Some of the stalwarts of Indore are Ustad Amir Khan, Pandit Amarnath, Prof. (Dr.) R.S. Bisht, Pandit Baldev Raj Verma, Dr. Pandit Gokulotsav ji Maharaj etc.

Keywords: Gharana Parampara, Indore Gharana, Influences, North Indian Classical Music, Carnatic Music, Ragas

Introduction

The Indore Gharana is one of the prominent schools of Hindustani classical music. It is known for its unique style of singing khayal, one of the prominent forms of Hindustani classical music that emphasizes improvisation within a set melodic framework. Indore Gharana originated in the city of Indore in Madhya Pradesh, India in the 19th century. Its founder, Ustad Amir Khan, was a renowned vocalist who blended the styles of various gharanas to create a distinctive approach to khayal gayaki.¹ His style was characterized by a focus on melody, intricate taans and a strong emphasis on the lower register of the voice.

The Indore Gharana has produced several notable musicians, including Ustad Amir Khan, Dr. R.S. Bisht, Pt. Amarnath and Pt. Baldev Raj Verma etc.² These stalwarts are known for their emotive renditions of khayal, which often feature intricate improvisations and creative use of rhythm. The Indore Gharana has made a significant contribution to the development of Hindustani classical music, and its style continues to influence musicians today as well.

Unparalleled Legacy of Ustad Amir Khan

Ustad Amir Khan was a renowned Hindustani classical vocalist who was known for his unique style and contribution to the development of Hindustani music. Although he was primarily associated with the Hindustani music tradition, he also had an interest in other vocal traditions of Hindustani Classical Music and an appreciation for Carnatic music.³ Carnatic music is a classical music tradition from South India, with its own unique system of scales, rhythms, and compositions. Despite the differences between the two traditions, Ustad Amir Khan had a deep respect for Carnatic music and recognized its beauty and complexity.⁴ Ustad Amir Khan's musical style incorporated elements from both Hindustani and Carnatic music. For example, he was known for his mastery of microtonal nuances and used these subtleties in his music, which is a technique commonly used in Carnatic music. He was also known to

¹ https://shodhganga.inflibnet.ac.in/bitstream/10603/284596/9/09_chapter4.pdf. (p95)

² Ibid. (p125)

³ https://shodhganga.inflibnet.ac.in/bitstream/10603/129017/8/06_chapter%202.pdf. (p21)

⁴ Ibid. (p49).; <https://www.youtube.com/watch?v=4yixJCizIBY>. (21:40)

incorporate Carnatic ragas (melodic frameworks) into his Hindustani performances, creating a unique fusion of the two styles.⁵ He would often perform raga Shankarabharanam, which is a popular Carnatic raga, in his concerts.⁶ He would also use some of the melodic and rhythmic patterns that are common to Carnatic music in his renditions of Hindustani classical music.

Ustad Amir Khan's exposure to Carnatic music began in the 1940s when he visited Chennai (then Madras) for the first time. He was introduced to several prominent Carnatic musicians, including the legendary Veena maestro S. Balachander, and had the opportunity to attend concerts and interact with them. This exposure to Carnatic music left a lasting impression on Ustad Amir Khan and he was particularly drawn to the melodic structures and intricate rhythms of Carnatic music.⁷

Amir Khan also collaborated with Carnatic musicians and incorporated elements of Carnatic music in his own performances. One of his most notable collaborations was with the Carnatic vocalist M. Balamuralikrishna, with whom he performed a jugalbandi (duet) that blended the two styles of music.⁸ Amir Khan's approach to Carnatic music was not one of imitation, but rather of integration. He believed that the two styles of music shared many common elements, and that by understanding and incorporating these elements, one could create a new and unique style of music. Ustad Amir Khan's relationship with Carnatic music was one of respect, appreciation, and experimentation.

Some of the popular scales/ ragas of Carnatic Music performed by Ustad Amir Khan are:-

- Raag Charukeshi
- Raag Hansadhwani
- Raag Jansammohini
- Raag Vachaspati
- Raag Kirwani
- Raag Sim Hendra Madhyam

Ustad Amir Khan's untimely demise came on February 13, 1974, at the age of 61. A fatal car accident in Calcutta stopped Ustad Amir Khan's melody-laden life's journey at its peak.⁹ However, the medical fraternity tried their best keep the maestro alive but nothing fell in the favor of Khan Sahab that day. Amir Khan's contributions to the world of Hindustani classical music continue to be celebrated even today. He was a recipient of several awards and honors, including the Padma Bhushan and Sangeet Natak Akademi Award. His legacy lives on through his recordings and direct disciples, which are cherished by classical music lovers worldwide.

Carrying Forward the Rich Legacy of Indore Gharana

- **Prof. (Dr.) R.S. Bisht** - Dr. R.S Bisht was a renowned musicologist and scholar of Indian classical music. He was born in the early 1920s in Uttar Pradesh, India. He received his early education in Allahabad, and later went on to defend his PhD in musicology from the University of Delhi. Dr. Bisht was associated with the Indore Gharana and Ustad Amir Khan. He was one of the senior most disciple of Ustad Amir Khan who is credited with the contribution of taking forward the rich legacy of Khan Sahab to the next generation successfully. Dr. Bisht's contributions to the study of Indian Classical music are widely recognized. He was a prolific writer, and authored several books on musicology, including "Aesthetics of Agra and Jaipur Traditions," "Music in Ancient India," and "The Music of India." He also served as a professor of music at the University of Delhi. As an exceptional artist of Indore's legacy, he has incorporated all the teachings and aesthetics of his guru in his performances as well. His style of presenting any raga showcases the nuances and technicalities of other traditional schools of Indian Classical Music. Not just the beauty of Hindustani Classical Music, he is also credited for maintaining the fragrance of Carnatic Music in his performances, which surely he must have learnt from his guru Ustad Amir Khan Sahab.

⁵ Ibid. (p51).; Conversation with Pandit Baldev Raj Verma. Interview by P. Pandey.

⁶ Conversation with Dr. Shyama Kumari. Interview by P. Pandey

⁷ Conversation with Dr. Rahul Prakash. Interview by P. Pandey

⁸ Conversation with Pandit Baldev Raj Verma. Interview by P. Pandey.

⁹ <https://web.archive.org/web/20140704154737/http://www.thehindu.com/arts/article145736.ece>

Dr. R.S Bisht was a prominent musicologist and scholar of Indian classical music, associated with both the University of Delhi and the Indore Gharana. His contributions to the study of musicology are widely recognized, and his writings on the subject continue to be studied and appreciated today.

- **Pandit Amarnath** - Pandit Amarnath, also known as Amarnath Mishra, was a prominent Indian classical vocalist belonging to the Indore Gharana. He was known for his brilliant unique style of singing that blends nuances and technicalities of the Jaipur and Kirana Gharana. Although Pandit Amarnath was primarily known for his mastery of Hindustani classical music, he also had a deep appreciation for Carnatic music, which is the classical music of South India. In fact, he was known to have incorporated some Carnatic elements into his performances, such as the use of gamakas (ornamentations) and intricate rhythmic patterns. Pandit Amarnath's interest in Carnatic music was not uncommon among Hindustani classical musicians, as the two traditions share many similarities, including a focus on improvisation and a deep reverence for melody. Many musicians have explored the intersection between these two styles, resulting in a unique blend of Hindustani and Carnatic music.
- **Dr. Pandit Gokulotsavji Maharaj** - Dr. Pandit Gokulotsavji from Indore is the son of the late Gridharlalji Maharaj, himself a knowledgeable musician. Indeed, by the time Gokulotsavji was old enough to embark upon his own journey into Hindustani classical music, he was well aware that he was following a path well-trodden by his ancestors.¹⁰ Currently he is a renowned musician and a stalwart of the Indore legacy. In terms of the influence of Carnatic music on Pandit Gokulotsavji Maharaj, it is important to note that Indian classical music is a vast and diverse field with many regional styles and traditions. While the Indore Gharana is primarily associated with the Hindustani music of North India, it is not uncommon for musicians from one tradition to be exposed to and influenced by the music of other traditions, including Carnatic music from South India. Dr. Pandit Gokulotsavji Maharaj was known for his ability to blend elements from different musical traditions into his performances. He was known for his expertise in the gamakas (ornamentations) and laya (rhythm) of both Hindustani and Carnatic music. His musical repertoire included not only Hindustani classical music but also devotional and folk music from various parts of India. Pandit ji is credited for composing more than 500 compositions in rare ragas, which surely is considered as the treasure of the Indore legacy.¹¹
- **Pandit Baldev Raj Verma** - Pandit Baldev Raj Verma was a renowned musician and vocalist belonging to the Indore Gharana, a school of classical music that originated in the city of Indore in central India. He was born on December 8, 1935, in the town of Dhar in the state of Madhya Pradesh, India. Pandit Baldev Raj Verma was known for his mastery over the various genres of Hindustani classical music, including Khayal, Ghazal, and Tarana. He was known for his mellifluous voice, his command over the intricacies of ragas, and his ability to infuse emotion into his renditions. In addition to his illustrious career as a performer, Pandit Baldev Raj Verma was also a respected music teacher and mentor. He trained several students in the Indore Gharana style of music and was known for his ability to impart knowledge and inspiration to his disciples.¹²

Some Original Compositions of Indore Gharana in Carnatic Scales

Raag - Jansammohini

Composer - Ustad Amir Khan

Sthayi - Kaun Jatan So Piya ko Manau

Mora Piya Mose Rutha Rahyo Re

Antra - Na Aave Na Pathiyaan Pathave

Kab Lag Yaha Dukh Paau¹³

Raag – Charukeshi

Composer - Ustad Amir Khan

¹⁰ Conversation with Prof (Dr.) Neeta Mathur. Interview by P. Pandey.

¹¹ Conversation with Prof (Dr.) Neeta Mathur. Interview by P. Pandey.

¹² Conversation with Dr. Shubham Modi. Interview by P. Pandey.

¹³ <https://www.youtube.com/watch?v=LNNPb7ZHfY>.

Sthayi - Laaj Rakho Tum Mori Gosaiyaan
Dhyaan Dharu Aur Lagu Paiyaan

Antra - Ab To Mai Tumhare Dhing Laagi
Surrang Tumare Bal Bal Jiyaan¹⁴

Raag - Kalingada

Composer - Pandit Amarnath

Sthayi - O Re Sanware,
Mai To Chori Kari Tumso Bin Puche,
Tora Dhyaan Churaya Sanware

Antra - Tumso Nithur Tori Chaaya
Sang Sang Rahe Par Sang Na De
Chuupi Chupi Lagan Phire¹⁵

Raag - Kirwani

Composer - Dr. Pandit Gokulotsavji Maharaj

Sthayi - Karunaa nidhaan Jag Ke Praan
Ab Sun Li Jo Mori Taan

Antra - Jab Jab Kini Yaad Tihari
Tab Sun Lini Vinti Hamari
'Madhurpiya' Charan Sharan Mai
Ab Rakh Lijo Mori Shaan¹⁶

Raag - Vachaspati

Composer - Pandit Baldev Raj Verma

Sthayi - Preet Lagi Sajan Mori Tumso
Kachu Na Suhave Tum Bin
Antra - Ghadi Pal Chin Mohe Yaad Satawe
Kal Nahi Aave Tum Bin¹⁷

Conclusion

The influence of Carnatic music on the singing style of the Indore Gharana has been significant, contributing to the development of a unique and distinct musical tradition. Starting right from the use of intricate rhythmic patterns, emphasis on microtonal nuances, improvisation, and exploration of ragas/ scales, Carnatic music has directly been a part of the Indore treasure. Another significant influence of Carnatic music on Indore Gharana is the incorporation of South Indian ragas. Although the Gharana primarily focuses on Hindustani ragas, it has adopted several South Indian ragas such as Jansammohini, Hansadhwani, Charukeshi, Kalingada, Hansadhwani etc. The use of these ragas adds a distinct flavour to the singing style of Indore Gharana and sets it apart from other Hindustani classical music traditions. This fusion of different music traditions has led to the creation of a unique and vibrant style of Hindustani classical music.

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¹⁴ <https://www.youtube.com/watch?v=iWflfcvaSIk>.

¹⁵ <https://www.youtube.com/watch?v=PHqpiqay-Y8>. (46:40)

¹⁶ शास्त्री संगीत के बहुयामी स्तंभ संगीत विश्वमार्तंड आचार्य पंडित गोकुलोत्सव जी महाराज (1st ed.). (p195).

¹⁷ <https://www.youtube.com/watch?v=9UIBa6e3OPM>

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