

# Naming of Gharana

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## ABSTRACT

Indian Classical music cannot be learned direct from text without shravana from a master or guru and followed by *manana* & *nidhidhasana*. For *shravana* the aspirants look upon a guru having intuitive vision. The descendants of masters were getting scope to learn from their elders in their own *ghara*, *griha* or home. The other disciples were coming to the place of the guru of their choice for learning. Due to their respect, reverence & devotion towards the guru as well as love and affection from the guru they were treated as family member. This traditional mode of musical training, style & practice imparted in the home, *griha* or *ghar* gave rise to different oral traditions, traits, characteristic features such as composition, choice, improvisation and development of ragas, treatment of rhythm, usage of *taans*, *boltaans*, *baants*, *bistara* etc. The disciples and descendants also acquired different mannerisms, gestures, presentation style, musical melodies, poetic beauties and usage of techniques, uniqueness, novelty and above all aesthetic embellishment. Out of four important components of a song i.e *raga*, *tala*, *lyric* and *marga* or style each one was being used in a discernible and distinguished approach in each *gharana*. That system and practice gradually caused emergence of different *gharanas* according to *guru-shishya parampara*.

**KEYWORDS:** Music, Boltaans, Bants, Bistara, Prastara, Tala, Lyric, Guru Sishya Parampara

Any deviation of the characteristic features introduced by the originator is not acceptable however new *gharanas* some exponents may establish. This has happened in case of *Patiala gharana* originated by *Ali Khan and Fateh Ali* and *Allahdia Khan gharana* which have been separated from *Jaipur gharana*. A *gharana* can be innovated, expanded, enriched and refined pervading its horizon subject to maintaining the basic characteristics, purity and sanctity standardized by the originator.

Some musicologists opine that such oral tradition should continue at least for three generations to be recognized as *gharanas*. Therefore the descendants and disciples of third generation and onwards over a period of time maintaining the characteristic features originated by the progenitor, do not proclaim by the progenitor but a *gharana*.

The renowned musicians were staying in the courts or capitals of the Kings or Emperors of princely States or Empires due to royal patronage under the administrative control of the rulers. Therefore the *gharanas* created by them were named after the name of the capital, kingdom or place like Gwalior, Agra, Jaipur etc.

Now *Pracheen Kala Kendra, Chandigarh* that the names of the originators of the *gharanas* should co-exist with the name of the place has adduced a suggestion. Their opinion should be unanimously accepted on the following grounds ..

1. As *gharana* is nothing but *guru-shisya parampara* where the creator or originator is the progenitor and his style or school is being followed over the years, generation after generation, due importance should be accorded to him.
2. The most fundamental *gharana*, *seni-gharana*, has been named after the name of the great musician *Tansen*, neither in the name of Gwalior nor Agra. There are also some *gharanas* after the name of the founders such as *Allahudin Khan*, *Gulam Ali*, *Imdad Khan*, *Karamatullah Khan*.
3. Some musicians were being shifted from one court to another or one place to other for better scope or patronage as happened in case of *Tansen* who had shifted from Gwalior to Agra. His *gharana* has been named as *Seni-gharana*, not as Gwalior or Agra. Here the name of the *gharana* awarded after the name of *Tansen* holds better.
4. When we learn or listen to ragas like *Krushnadasi malhar*, *Ramdasi malhar*, *Miyani-Todi*, *Bilash-Khani-Todi*, we can easily know the name of the creator. But in case of ragas like *Gandhari*, *Saindhabi*, *Sourastri* etc, we know the name of the place of origin but remain in dark about the creator.
5. The famous musicologist, *Pradip Kumar Sengupta* has mentioned in his text, "Foundation of Indian Musicology-> "It may be noted here that of all the customarily accepted *gharanas* of music, the *Seni-gharana (Tansen as the Progenitor)* seems to be the most fundamental. While others are relatively off- shoots of the same." He has again said -

"But according to some musicologist we have the first evidence of Hindustani music in an articulated and systematic form with definite melodic pattern in the lyrics of the Bengal poet *Jayadev* who depicted the sorting play of Lord Krishna through a verity of musical themes."

Referring to *Raga Tarangini* of *Lochana Pandit*, the scholar, *Tulasi Ram Debangana* has discussed in his treatise *Bharatiya Sangeet Sastra* that from the ragas like *Jayadevi Ramakeri*, *Jayadevi Desakhya*, it seems during the period of *Lochana Pandit (14th century)* *Gita-Govinda* of *Sri Jayadev* was being recited as per the tradition of *Sri Jayadev*. In recent past the *Jayadev Foundation Trust*, *Bhubaneswar* that *Jayadev* belongs to *Utkal or Orissa*, has clarified it. As all of you know, *Gita-Givinda* recital is included in the *Sevas* of *Lord Jagannath*. The traditional music of *Sri Jayadev* is never known as *Puri gharana* or *Khurda gharana*. It is famous as *Jayadev* tradition. The ragas, talas, lyric and style of *Gita-Govinda* is sufficient to establish *Odissi music* as classical. Although the term, *gharana* is not so popular in *Odissi* music, different oral tradition, lineages, *guru- shisya parampara* do exist there. In recent past *Singhari gharana* named after name of the founder, *Singhari Syama Sunder Kar* has gathered momentum for its classic style and aesthetic embellishment.

6. There are instances where the writer of a book declares the name of his patron king as the writer of his book, as in case of *Sri Purostamma Mishra* who has written *Sangeet Narayan* but has declared *Gajapati Narayan Dev* as author. This creates confusion. If the name of the founder of a *gharana* co-exists with the name of the place or, patrons there will be no confusion. When a master belonging to *Agra gharana* imparts training staying at *Patiala* a doubt may arise according to which tradition he is teaching. It will not be dubious rather more clear if the name of the originator is added with the name of the *gharana* which is not confined to a particular place. It can be used any where in the country and abroad.

In age-old days the communication facility was limited and time consuming. There were no radio, tape recorders, television or any electronic media. The disciples were staying in the family of the gurus or town of the gurus for regular learning. Now a days the number of musical schools, colleges, institutions have been established where a student could learn under a *gharana* of his choice in his own place or near

by centers. So he need not have to go to the place of origin to learn a *gharana*. But he requires knowing the originator or other exponents from whom he likes to be trained.

If the name of the originator do not co-exist with the place in long run the characteristic features of a *gharana* may be blended undergoing assimilation. Some other exponents may claim themselves as the progenitor. Therefore the opinion of *Pracheen Kala Kendra, Chandigarh* is a specific, proactive, proper proposition to protect the protagonist behind the scenes as well as the popularity and purity of a *gharana*.

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