

CONTRIBUTION OF USTAD SHARAFAT HUSSAIN KHAN SAHEB: IN THE FIELD OF DEVELOPMENT OF SANGEET KALA IN THE BACK DROP OF GHARANA

-Alok Acharjee

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Abstract

From the very beginning of civilization art and music started walking on the course of gradual development. With the gradual advancement of civilization this art also kept and advancing keeping its own trend. In ancient India monotype of music was exercised. But this art experienced an amalgamation with foreign culture as a consequence of foreign attack (specially South Asian foreign force). As a result this mono music art got by individual form between North and South India .In spite of that , some contemporary music practitioners endeavoured to keep up the spirit of monotype music. Thus to protect the music art trend ‘music school ‘ or ‘Gharanas‘ originated .Through these ‘Gharana s ‘ subtle creativity of music art is protected till date. In this regard Ustad Sharafat Hussain Khan of Agra Gharana is specially noteworthy. The strengthened and popularised Agra Gharana across the Country found a place In the posterity. According to Pt. Ajoy Chakrabarty “those who made Agra Gharana the best are Ustad Fiyaz Khan , Ustad Vilayet Hussain khan ,Ustad Sharafat Hussain Khan. In one word Saharafat Hussain Khan was the Torchbearer of this Gharana.”¹ Thus Agra Gharana has become an eternal source of Music inspiration for music learners and lovers .

Keyword : - *Gharana, Gayaki , Rangile Style, Alapchari ,Bol Bant*

Introduction:

From the very beginning of Sangeet Kala two different aspects in this regard into two different flow and transformed in different times and flowed in to the present day form. One of them traditionally developed through stringent rules and regulation and expanded. Another flowed in to the present day form not confining itself under stringent rules and regulations and travelled long keeping in touch with the changing situation of the society. The first one is Gandharva and second one is song. There are different notions about gradual development of both of flow of

Sangeet. According to one opinion, in the very beginning Sangeet was in very development form which gradually declined with transformation of time. Another opinion dictates that Sangeet was in very ill-developed in the beginning which eventually transformed in to a developed form of the present day keeping in touch of gradual development of human civilization. According to opinion of connoisseur Gandharva Sangeet under stringent rules and regulations flowed and transformed into the present day Shrashtriya Sangeet and is surrounded by stringent rules and regulations.²

The society stands witness of many ups and down from the ancient times to the modern time. The impacts naturally fell on Indian Sangeet. During the ancient time there was a single music tradition in the whole India but due to Mohamedan invasion and establishment of its rule in India, Indian music separated into two parts of North and South. Not only that future of Indian music reached to that extent that it had to take shelter into math, temple and devalayas. Thus evolved different cult and sect to protect Indian music. Practice of Indian music went on under strict secrecy though continuous. Conservation of different art related matter was going on through different tradition and disciple and it blossomed and developed. It is obvious that the creative artistry of Indian music throughout the time immemorial flowed freely and continuously through the Guru-Sishya tradition. This was possible because of adherence to stringent rules and regulations, sheer talent, unparalleled tactics, sheer memory, power and of course unbreakable adherence to practice which eventually was reckoned by the name or the birth place of the very artist and developed and expanded with the help unprecedented hardworking of the disciples which is called Gharana.

This particular form of music gets familiar with that particular artist or his birthplace when his disciples or his generation perseveres to preserve it for at least three generation. Thus evolves Gharana or tradition in Indian music. This is found in Geet, instrument, dance.

Such as Dhrupad in vocal music, Khayal etc. In northern Indian music it is Gharana and in southern Indian music it is Sampradaya. "Gharana relates to a particular singing style, instrument playing or dancing style. Such as in vocal music Gwalior, Agra, Jaypur, Kirana, Patiyala, Delhi etc. Besides Rampur,

Lacknow, Mebati, Bhendibazar, Manrang Gharana, Gokhle Gharana, Shyam Chowrashi Gharana etc. Out of them Delhi Gharana is the oldest. It is believed that Khayal singing originated at the court (Darbar) of Badshah Mahammad Shah. In his court Niyamat Khan or Firoz Khan so as to say Sadarang and Adarang gave birth of Khayal singing or the particular art of singing. But they taught their generation Dhrupad singing. In this context Mahammad Shah Rangeele or Bandish, all are product of Sadarang. Not only that the last Mughal emperor of Delhi Bahadur Shah Jafar patronized and composed Khayal. A Khayal composed by him called “ Shekhrang” is still now familiar in Delhi gharana. His mentor (guru) Mian Achpal (Gulam Hussain) is called founder of Delhi gharana. He was compatriot of Mahammad Khan of Lacknow. Tanrang Khan, his disciple established himself as the best singer of this gharana. He used to introduce himself as heir of Shrichand, a compatriot of Akbar. He was with king of Gowalior Jiaji Rao for quite a time. In this context it is to be stated that Raza Khan was the founder of Ghokhle gharana of Maharashtra. Because of maximum relation of Sarangi with Delhi gharana, use of Soot, Meer, Gamak, Lahak in delayed style is maximum in this gharana. Gothar or Jor, Tor is specially used in Madhyalaya of voice. Such as Sawal Jabab ki Tan, Phandhe ki Tan, Uran ki Tan, Kulfidar Tan, Uchal ki Tan etc. is different from other gharana. This gharana is sung in different tal following laya of Khayal. Delayed Khayal Tilowara, Jhumra, Sabari, Ara Chowtal of Madhyalaya Khayal. Ferdost or teen tali of Druta Laya is sung in ek tal, Rupak tal. Formation of Khayal is done following the tal in this gharana.”³

Lacknow Gharana- This gharana started from famous Kabbal singer Gulam Rasol . His grandson Sakkar Khan and Makhhan Khan were best singer of this gharana. Bade Mahammad or Makhhan Khan and his son Peer Bax was the renowned artist of this gharana. They went to the court of King of Gowalior finding no suitable atmosphere in Lacknow. Mahammad Khan tried his level best to preserve his traditional artistry. Not only that he spread this in different parts of the country through his four sons and effect of it can be felt in Jaypur or Agra Gharana. Kutub Ali, Munbbar Ali, Mubarak Ali and Moorad Ali, Bade Mahammad Khan, out of these four sons Mubarak Ali started this gharana from Jaypur. He was the best singer in the court of Maharaj Ram Singh of Jaypur. Famous artist Alladia Khan of Jaypur gharana or Akhan Khan of Agra gharana

were influenced by this gharana. Though there is no independent entity of the gharana, it is famous still today for its Pachi, Guthedar tan.

Guwalior Gharana- It is believed this started from Peer Bax. In fact this famous gharana of Khayal started from Lacknow gharana. It got stability in Guwalior by Gulam Rasol as Lacknow had not the right atmosphere. This is why Gulam Rasol is called the eminent artist of this gharana. This was called Kabbal Bachho ka gharana as the composition of this gharana was Kabbal.

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Peer Bax was the grandson of Gulam Rasol. Two famous singer Haddu Khan and Hasso Khan were grandson of Peer Bax. Due to the contribution of these two singers Gowalior gharana expanded and got exposure. (it is relevant here to say that delayed Khayal got exposure through Haddu Hassu Khan) From Haddu Hassu Khan to still today this gharana was enriched by Nisar Hussain Khan and his disciples. Out of them Mahedi Hussain, Nazir Khan, Ramkrishna Bua , Sankar Pandit,, Raja Bhaia Puchwale, Shri Krishna Rao Pandit, Basundar Rao Joshi, Baba Dixit , Debji Paranjoy, Balkrishna Bua Ichal Kanjilkar, Bishnu Digambar Palukar, Faiyaz Mahammad Khan are prominent.

The particular characteristic of singing style of this gharana is special recital in three saptak in open voice. Application of Dhrup dang khayal, sapat tan, bol tan, laykari, bahelab, gamak. Not only that singing style of this Gharana was slow and prosperous.

Patiala Gharana- In fact this gharana belonged to Delhi gharana. But due to influence of local style of Punjab province it was called Punjab gharana. It was also called Patiala gharana because of Patiala riasat enriched it.

This gharana today is famous throughout India because of late Bade Gulam Ali Khan. All the artists of Delhi rushed to Punjab and took shelter in the court of Patiala Rajdarbar because of political turmoil due to Sepoy Mutiny in 1857. During this period Tanras Khan of Delhi was in the court of King Narendra Singh of Patiala. Then began Patiala gharana. Out of the disciples Ali Bax alia Fate Ali was famous throughout India. Bade Gulam Ali, son of Ali Bax made Patiala gharana famous in whole India. Initially he was a famous Sarengi player. But later he established himself as a prominent kheyal singer. It is relevant here that Amanat

Ali and Nazakat Ali were singer at the court of Patiala kingdom. They used to think themselves as follower of Shyam Chowrasia gharana but in reality Shyam Chowrasia gharana was a sub section of Patiala gharana. Patiala gharana was famous due to Tairi or Rangini . Because this gharana blossomed due to Delhi, Guwalior, Lacknow and Joypur gharana. In this gharana Gamak Anga, tarana , very speedy loy with sapat tal, artistic Bandish, short kheyal or tappa thumri are specially reckoned . Late Bade Gulam Ali Khan is famous for thumri singing in this gharana.

Agra Gharana- This gharana is reputed as Dhrupad and Dhamar gharana. Sujat Khan, court singer of emperor Akbar is reckoned as the founder of this gharana who was contemporary of Tan Sen. He was Dhrupad singer of Gowalior and his next generation singer Khoda Bax started khayal in this gharana. Not only that he took lesson from Natthan Peer Bax , founder of Gowalior Gharana. Relation of this gharana was with Alok Das, Mulak Das, Lahanga Das, khalak Das. Out of them Alak Das or Khalak Das was singer of high reputation. Tradition of this gharana started in 13th century during the time of Alauddin Khilji. Alak Das, Khalak Das, Muluk Das , Lahanga Das were disciple of Gopal Nayak.

Specialty of this gharana is Laykari with Bol Anga and its expansion. Besides bol of bandish with different part of tal is the salient feature of this gharana. Much application of bool and tal is there in this gharana. Not only that Dhrupad Dhamar singing with khayal is another salient feature of this gharana.

Late Faiyaz Khan or Natthan Peer's son Ustad Vilayat Hussain Khan established himself to the eminent artist of this gharana. It is pertinent to say here that Gulam Abbas was master singer of Rangilee gharana. Because of his proximity with him Ustad Faiyaz Khan was influenced with Rangilee gharana.

Jaipur Gharana- This gharana started from the time of Keramat Ali of Jaypur and Mubarak Ali of Lucknow. But it is said Jaipur kheyal gharana started from Ahmed Ali Khan, descendent of Manrang family. They were court singer of king Ram Singh. Mubarak Ali was the youngest son of master artist of Lucknow gharana Bade Mahammad Khan. Alladia Khan of Kolahpur was another eminent singer of this gharana. Though he was influenced by his father Jahangir Khan, his art of singing was also influenced by Mubarak Ali Khan. It is pertinent to say here

that Haider Khan, brother of Alladia Khan was influenced by eminent singer of Gowalior gharana, Rahamat Khan. As a result Manjir Khan, son of Alldiya Khan adopted Gowalior gharana instead of Jaypur gharana that is why relation between Alladiya Khan and Manjir Khan was not good for a long time.

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Besides, Kesar Bai Ketkar, Laxmi Bai Jafar, Mallikarjun Mansor, Nibriti Bua Rasnaik, Baman Rao Madlikar, Meghu Bai Kodilkar and her daughter Kishori Amonkar were eminent singer of this gharana. Specialty of this gharana was Alap with gamak, Bax , Mukhbandi tan, Bandish or short open voice, singing of untraditional rag, delayed teen tal , dheer lay with alap such as short tan as tappa and murki is applied. This gharana is on the waning gradually due to complexity or bax of singing art.

It is evident that an established gharana becomes acceptable by a high quality artist and his generation and disciples. Ustad Sarafat Hussain Khan is a glaring example.

Birth of Ustad Sarafat Hussain Khan and his family background:- He was born on 1st July, 1930 at Atruali village of Uttarpradesh in a family of musical tradition. There was existence of Guru-Sishya (teacher-disciple) tradition of music learning for a long time. His father Ustad Liaquat Hussain Khan was the then court singer of Jaypur kingdom. His mother was Alla Rakhi Begum. Faiyaz Khan, famous singer of Agra gharana was his maternal uncle. Not only that Padma Bhushan Khadim Hussain and Ustad Latafat Hussain were his cousin brothers. Due to his bringing up in such a convenient music atmosphere, naturally Ustad Sharafat Hussain Khan was gifted with musical talent by birth. He was with his maternal uncle Faiyaz Khan. Ustad Meheboob Khan who was grand father of Sharafat Hussain Khan was from his mother's generation. Ustad Enayet Hussain Khan from his paternal descent was founder of Atruali gharana.

Music training of Ustad Sharafat Hussain Khan:- His music training started with his father Liaquat Hussain Khan from his very childhood in music atmosphere. He was fortunate enough to learn from Faiyaz Khan Saheb at the age of eight after initial training with his father.

Though he started learning Atruali Gayaki style from his father and mother he was attracted by Faiyaz Khan for his Agra Gayaki. Learning started at full swing from

the very early age of 8. Besides Agra gharana his singing style was influenced by Rangile Gayaki style. In his very childhood he had the fortune of seeing from close Faiz Khan and performed with Taanpura in various concerts. As per tradition of Agra gharana and applicable Riaz, technique, khas cheez-sa and standing practice on it for long time he consumed the real taste of music. In his Gayaki, style and technique of Faiyaz Khan could be found. But got very little time with his company. Faiyaz Khan Saheb died when Sharafat Hussain Khan was only 20. He started his learning with another eminent singer of Agra gharana Ustad Ata Hussain Khan after his death.

Artistry of singing of Ustad Sharafat Hussain Khan:- When he was under supervision of Faiyaz Khan he started trying the technique very clearly of the purity of Rag in a very short time. He was gifted with a very powerful voice from early childhood due to excessive Riaz. “His singing style was full of touch with a forceful voice. “Following Agra gharana’s tradition nom tom , use of Alapchari of Dhrupad etc. with expertise could be found his Gayaki. He was perfectionist of different characteristics of Gamak, sapat tan, jabre ki tan sinee ki tan to rules of Rag. Usages of Sargam and different kind of Aakar could be found in his singing style. Technique of Rag was clear and purity of Rag Ragini and intensive knowledge of it, bool, bant, bool banao, playing lay with bool, sequence of tal and expertise with it was evident in the Gayaki style of Sharafat Hussain Khan. He got accolade in a very young age. Sharafat Hussain Khan was next who got maximum familiarity after Faiyaz Khan of Agra gharana. He was always serious to Rag Ragini. He was also devoted to Rag Ragini. Numerous eminent artist performed with him. Pandit Krishna Maharaj, Ustad Keramatullah Khan, Pandit Krishan Maharaj were some of them who performed with him. He showed his artistry of his usages of chanda with vocal music with table. Later on out of his disciples, his son Shaukat Hussain Khan, Purnima Sen were some eminent artist. They were influenced by his Gayaki style”⁴. He could prepare with expertise different types of thumri besides khayal such as Bazuband khul khul jay, banao batiya chalo kh he ko jhuti etc. composed in Bhairavi Rag and spell bound the audiences with music and divinity of thumri.

Contribution of Ustad Sharafat Hussain Khan for blossoming of Agra

gharana:- Ustad Faiyaz Khan and Ustad Vilayet Hussain Khan were prominent among the exponents who uplifted and placed Agra gharana in zenith in musical society. Ustad Sharafat Khan was an example who relentlessly tried for expansion and upliftment of Agra gharana following the steps of these two eminent artists and dedicated his life for this and for its preservation. Sharafat Khan relentlessly tried to build devotion and attraction for Agra Gharana and its Khas singing mastery among the present generation music connoisseur performing at numerous concerts throughout India. As a result his followers and disciples who got his learning are still now relentlessly trying to preserve and establishment of Agra Gharana in different parts of the country generation after generation.

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Alok Acharjee, Ph.D Scholar, Music Department, Tripura University