

## ***Gharana: How Far Rigid or Flexible?***

Dr. Snigdhatanu Banerjee  
Assistant Professor, Department of Music  
Bir Bikram Memorial College, Agartala (Government of Tripura)  
Email: [drstbanerjee@gmail.com](mailto:drstbanerjee@gmail.com)

### **Abstract**

*Gharana being an exclusive feature of Hindustani classical music deeply associated with professional performers or the Court-musicians. Ragas, the integral part of Indian classical music, have been a prevailing Cultural Tradition through the expression of various musical forms. Indian classical music started its journey through the evolution of Deshi and Marga Sangeet and met Hindustani classical music with some specific forms in northern India during medieval period. Hindustani Ragas are rendered basically through the forms of Dhrupad and Khayal for centuries with different social and cultural mind-set. The Gharana representatives, as it seems to be during Raga presentation, go through certain steps by applying some elements underlying the forms. Differences of steps of application make distinction from one Gharana to the other.*

*This article inquiries about a thorough analysis of the Gharana system from its inception as well as exemplary exceptions into it. The rigidity and flexibility of Gharana in the modern perspectives of Institutional training system and the performance by the recognised practitioners has also to be evaluated.*

**Keywords:** *Cultural Tradition; Deshi and Marga Sangeet; Dhrupad and Khayal; Gharana; Raga presentation*

### **Introduction:**

The tradition of *Acharya* (Guru or trainer) and *Shishya* (disciple) is very old in India. These saintly *Acharyas* believed in plain-living and high-thinking. The impact of their noble ideas enriched Indian music and culture. Ancient culture and education of this land were nurtured by these *Rishis* (saints). They spent their life in the *Ashrama* (hermitage). Their abodes were the seats of perfect learning and mental edification. The process of learning was completely residential. *Shruti* and *Smriti* which refer to listening and memory were two basic tools for ancient learning. The disciples, therefore, were to memorise all the lessons by listening from their *Guru*. Though, the *Acharyas* were blessed with six rare qualities which have been referred to Bharat Muni's *Natyashashtra* (Ghosh 94). The qualities as described in the text signify *Jnan* (theoretical knowledge), *Vijnan* (special knowledge for accomplishment), *Karan* (habitual skills), *Vachan* (ability to quote from memory), *Prayog-Siddhi* (skill to practical application about regional music and drama) and *Nishpadan* (ability to generate a number of eligible disciples according to merit). The learning process through *Gurukul* (residential)

system was thus transmitted from the *Acharya (Guru)* to the *Shishya* (disciple) and *Guru-Shishya* or *Acharya-Shishya Parampara* (tradition) continued for centuries till before the abolition of the same.

Royal patronage enabled the *Acharyas* to carry on the *Acharya - Shishya Parampara* independently. The *Acharyas* rendered free services to the society as their moral duty instead of professionalism. Hankering after money and wealth were immaterial to them. They used to put down their innovations and experiences on various subjects along with music through manuscripts. Logical discussions and scientific analysis of those subjects were entertained very cautiously in the *Parampara* and inferences were taken unanimously in the presence of the King. Theories of the ancient music, as expounded by the musicologists (*Acharyas*), had maximum resemblances and minimal controversies in most of the cases (Ghosh 94).

Indian music is vast and intricate too. Detailed information about the evolution of this music is found since from the age of the *Vedas*. The origin of the *Swaras* (musical notes) and their gradual development irrespective of *Vedic (Marga or Classical)* and *Laukik (Deshi or regional) Swaras* occurred during this time. The practice of *Vedic* music became obsolete in the Classical period that begins at about 600—500 B.C. (Prajnanananda 44). An extensive research on the development of Indian music as well as *Ragas* and their classifications was initiated from this time. The *Gandharvas* are considered to have established *Gaandharva* or *Marga Sangeet* (music). In fact, the *Gandharvas* took the leading role to accomplish successful progression of Indian classical music.

*Raga* is the base of Indian music and it plays an indispensable role in the performance of Classical music. Indian classical music refers to organised and high-class musical exposition through proper articulation of sounds with definite embellishments of musical notes and rhythm. *Raga* is the compound of the powerful ingredients of Classical music which expresses specific moods. Classical music, undoubtedly, denotes development towards music that did not occur a day. Perseverance, rigorous practice and strong dedication led the musicologists (those, having logical erudition on music) and the music professionals to accomplishments.

Before the beginning of the Christian era, music was divided into *Marga* and *Deshi* (Prajnanananda 44). *Marga* or *Gaandharva Sangeet* was bounded with certain rules of *Raga* (melody), *Taal* (beats), *Chhanda* (rhythm), *Dhatu* (tune), *Matu* (lyric), *Geeti* (articulation) and remained unchanged irrespective of regions. On the contrary, *Deshi Sangeet* expressed its regional trait and was devoid of excessiveness of musical elements like *Gaandharva Sangeet*. *Deshi Sangeet*, having modified with some musical elements of *Gaandharva Sangeet*, appeared as *Abhijaat Deshi Sangeet* and was named as *Prakirna* in Sanskrit or *Pakinnak* in native language. The *Prakirna* songs were further modified and the new form was called *Biprakirna*. Both *Prakirna* and *Biprakirna*, the two forms of *Abhijaat Deshi Sangeet*, were in vogue till the Christian era (Goswami Preface: 10).

*Gaandharva Sangeet* became obsolete just after the Christian era. *Biprakirna* songs were modified again and in course of time *Prabandha Sangeet* evolved. *Prabandha Sangeet*

was basically of three types; namely *Suda*, *Alikrama* and *Biprakirna*. With the advancement and demand of time, many a classical musical style were developed in different forms and shapes out of different *Prabandhas* irrespective of North India and South India.

*Dhrupad* and *Khayal*, the two derivatives of *Prabandha*, began to be developed and modified in many ways since from the medieval period and are prevalent till the present. These are the two ideal *Hindustani* classical musical forms of North India through which *Ragas* may properly be expressed.

There was another stream of *Gayak-Vadak-Nartak* (performers of vocal music, instrumental music & dance), simultaneously prevalent with the *Acharya-Shishya Parampara*. They were entertainers and professional performers. They adopted the music, being performed and taught in the temple under *Acharya-Shishya Parampara*, through imitation. They had access to the Royal courts and the public domain throughout (Ghosh 94).

Till the 15<sup>th</sup> century the nature of music, prevalent in India may be categorised as Temple-music, Court music and Folk-music. The information is supported with the musicological text *Sangeetopanishadsar* written by Vachanacharya Sudhakalash in 1450 A. D. From 15<sup>th</sup> Century A.D. onwards, Indian music began to be divided into *Hindustani* and *Carnatic Sangeet* with respect to Northern and Southern India.

The trend of Temple-music was waning during the age of the *Sultanate* (1192 A.D. – 1526 A.D.) and the *Acharya-Shishya Parampara* was about to dying in North India. With the abolition of the Temple-oriented music and the *Acharya-Shishya Parampara*, the contemporary Court-music came into prominence. The *Gayak-Vadak-Nartak Parampara* or the professional performers began to be popular and inevitable in the society. Those professional performers used to stay in different places of North India. Not only in Classical music, but had their efficiency in Folk music also. They were vocalists, instrumentalists and dancers. They were responsible to recognize themselves as the followers of certain *Gharanas* from the last phase of 18<sup>th</sup> Century A.D. (Ghosh 99).

One notable thing is that the term *Gharana* was not a conventional word till the *Mughal* period. Because, that time *Parampara* was in use among the professional performers. The performers of *Khayal* were recognised as *Quawaal* and that of *Dhrupad* as *Kalavant* during the periods of Sultan Alauddin Khilji (1296 A.D. – 1316 A.D.) and Akbar, the *Mughal* emperor (1556 A.D. – 1606 A.D.) respectively. The performers got much importance and honour during those times (Ghosh 99).

There were four types of *Dhrupad* comprising four different music articulations among the *Kalavant-Parampara* or the performers of *Dhrupad* during the *Mughal* period. They were known as *Vaan* or *Vaani*. The four types were *Gaurhaar Vaan*, *Daagar Vaan*, *Khaandaar Vaan* and *Nauhaar Vaan*. The *Vaans* were related to the regions of Gwalior, Delhi, Rajasthan and Punjab respectively. The performers of *Dhrupad*, during that time, used particular suffix with their names such as Shahab Khan Daaguri, Imaam Baksh Khaandaari and likewise. It means those performers were related to *Daagar* and *Khaandaar Vaans* of *Dhrupad*

respectively. The performers of *Khayal* also used *Quawaal* as suffix with their names such as Bade Muhammad Khan *Quawaal*, Makkhan Khan *Quawaal* etc (Ghosh 99).

*Dhrupad* was modified, practised and initiated by *Raja* (King) Maan Sing Tomar of Gwalior (1486 A.D. – 1516 A.D.) and some of his Court-musicians. There from it flourished throughout Northern India. *Khayal* was elevated to Court-music and gained its popularity from the reign of Shahjahan, the Mughal emperor (Mitra Preface: 12). The modern style of *Khayal* or the *Kalavanti Khayal* also spread from Gwalior and the credit is bestowed with Shakkhar Khan, Makkhan Khan, the disciples of Ustad Ghulam Rasool, and their descends. Their style was known as *Quawaal BaccheKi Gayaki* (Mukhopadhyay 78). In course of time, the term *Gharana* was introduced both in *Dhrupad* and *Khayal* styles among the Court-musicians. *Gharana* deals with professional performers and the forms of *Hindustani* classical music.

### **General conception about *Gharana*:**

*Hindustani* classical music is exclusive for its inclusion of *Gharana* system, which is missing in *Carnatic* and other branches of North-Indian classical music. *Gharana* evolves from the Persian word ‘*Ghar*’ which means family and it stands for music professionals under one family or certain school of music who follow definite style of singing, instrument playing or dance. *Gharana* talks about innovative styles in presentation, powerful improvisation and consistent variety of features, maintaining certain steps called *Silsila* (Ghosh, 99-100). Differences of steps make the distinction from one *Gharana* to the other, despite being the basics of each *Gharana*. The *Gharana* system gradually crossed the barrier of lineage and extended to the trained disciples from generation to generation (Roy 3).

*Gharana* is usually named after a person or a place or a family. There are a number of renowned *Gharanas* such as *Gwalior Gharana*, *Agra Gharana*, *Kirana Gharana*, *Patiyala Gharana* etc. which were named according to different places. *Alladiya Gharana* is an instance of a *Gharana*, named after Ustad Alladiya Khan. Again, *Seni* or *Senia Gharana*, *Quawaal Bacche Gharana* etc. are ideal *Gharanas*, for example, named after the families of Miyan Tansen and the *Quawaals* respectively.

*Gharana* is classified into vocal music, instrumental music and dance. *Katthak* is the only *Hindustani* classical dance form. *Dhrupad* and *Khayal* are the *Hindustani* classical vocal musical forms under which the recognised *Gharanas* are categorised. *Baaj* is meant for different styles of the musical instruments, played in different *Gharanas*. Either *Dhrupad* or *Khayal* style is used for the *Baaj* of stringed and wind instruments. Different rhythmic patterns are used as *Baaj* in case of drummed or percussion instruments. *Tappa*, *Thumri* etc., though primarily sung by the folk singers, were adopted by the *Gharana* exponents as Semi-classical musical forms after implementing certain classical embellishments and improvisations.

*Gharana* does not entertain a mere imitation; it survives through the acquisition of *Taleem* (expertise) and proper improvisation of *Ragas*. The representative of a particular *Gharana* needs to go through rigorous training process under a trainer of the same *Gharana*

for certain years. *Riyaaz* (practice) and Discipline (steps) being the two essential components of *Taleem* which will enable a disciple to grow as a future *Gharana* exponent. Particular *Gharana*-learners, during their apprenticeship, are not allowed to listen to other *Gharana* representatives. Oral tradition of learning in this system has been preferred rather than scriptural usage even till the first few decades of twentieth century. *Gurukul* system as well as the use of *Shruti* and *Smriti* in the *Gharana* training is as same as *Acharya-Shishya Parampara*. The flow of a particular *Gharana* thus continues.

### Exceptions and Controversies:

In ancient Indian musicology (music study and research), five *Gaandharva Geetis* (style of music in terms of utterance and modulation) were discussed. The *Geetis* were *Suddhaa*, *Vinnaa*, *Gaudi*, *Besaraa* and *Saadhaarani*. Afterwards, *Vaans* or *Vaanis* of *Dhrupad* were developed out of those *Geetis*. The *Vaans*, somehow related to regions, were named as *Gaurhaar Vaan*, *Daagar Vaan*, *Khaandaar Vaan* and *Nauhaar Vaan*. *Gaurhaar Vaan* had resemblance with the sound production of Gwalior. The nature of this *Vaan* in the music was placid and full of *Meend* (special gliding approach from one note to the other by skipping one or more notes). *Daagar Vaan* was applied in the music with inclusive characteristics of *Lug* and *Dutt* (exclusive utterance of adjacent notes and ornamentation by skipping notes) except *Meend*. *Gaurhaar Vaan* and *Daagar Vaan* were created from *Suddhaa Geeti*. *Khaandaar Vaan*, a bit restless in nature, had excessiveness of *Gamak* (shaking character of notes) and *Khatkaa* (repeated advancement with the same note). The nature of *Nauhaar Vaan* was also restless and on the basis of *Chhutt* (frequent use of skipping notes). *Khaandaar Vaan* and *Nauhaar Vaan* were produced out of *Vinnaa* and *Besaraa Geetis* respectively. *Saadhaarani Geeti* turned into *Mishra Vaani* in course of time. *Dhrupads*, generally being heard in the modern times, are of *Mishra Vaani*. Some people also relate *Vaans* or *Vaanis* with different streams of *Khayal* presentation (Roy 56).

There are some essential applications in classical music such as *Meend*, *Shruti*, *Gamak* etc. through which *Ragas* may properly be expressed. Classical music is nothing but the sublime combination of *Deshi* and *Marga Sangeet* (specific rules to constitute high class music), though *Marga Sangeet* has become obsolete since from the beginning of the Christian era.

Miyan Tansen of Gwalior created *Ragas* like *Miyan Ki Malhar*, *Miyan Ki Todi*, *Darbari Kanada* etc. which require huge scope of *Meend*. Tansen composed many *Dhrupads* where *Gaurhaar* or Gwalior *Vaan* was used. This *Vaan* or transformed *Geeti* was related to Gwalior. Actually, the specific utterance and articulation of music acknowledges the *Deshitva* or the nature of *Deshi* music. Haji Sujaan Khan, a pioneer of Agra *Gharana*, composed the famous *Dhrupad* 'Pratham Man Allah....' in *Raga Jog*. The first *Khayal Bandish* (composition) in this *Raga* was composed by Ustad Mehboob Khan, popularly known as *Daras Piya* (pen name). In this *Khayal Bandish* both *Suddha* and *Komal Nishad* were used instead of *Komal Nishad*, being frequently heard in the modern age (Mukhopadhyay 128). It is because of the adoption as well as the performance of this *Raga* by other *Gharana* representatives and afterwards being generalization of the *Raga* itself

through the passage of time. The same may be explained as the abolition of specific *Vaans* such as *Gaurhaar Vaan*, *Khaandaar Vaan* etc. and the transformation of those *Vaans* into *Mishra Vaan*. All these indicate different mindsets and demand of time.

This will not be irrelevant to mention that many *Bandishes* (compositions) of a particular *Gharana* have also been performed by other *Gharana* representatives and which ones have been very much popular. Agra *Gharana* Maestro Ustad Muhammad Abdullah Khan's *Bandish 'Eri Ali Piya Bin...'* in *Raga Yaman* may be treated as one of the best examples in this regard ((Nadkarni 105).

Miyan Shyam Rang or Kayaam Khan, the great Ustad of Agra *Gharana*, was contemporary with Muhammad Shah Rangeele (1719 A.D. -- 1748 A.D.). Kayaam Khan's son Ghagge Khuda Baksh learnt *Khayal* from Natthan Peer Baksh of Gwalior for fourteen years, who introduced *Khayal* to Agra *Gharana*. Before that, only *Dhrupad* was exercised in that *Gharana*. By dint of *Khayal* expertise Khuda Baksh was appointed as a Court-musician of Sawaai Ram Singh of Jaipur ((Mukhopadhyay 129). From another source, it is said that Natthan Peer Baksh learnt *Dhrupad* from Miyan Shyam Rang ((Mukhopadhyay 64).

Khwaja Ahmed Khan and his brother Jahangir Khan both were great vocalists of *Dagurvani* (Nadkarni 115). They belonged to Atrauli *Gharana*. Khwaja Ahmed Khan was a Court-musician of Tonk and Jaipur. Jahangir Khan was a Court-musician of Unaire and the former Courts in different times. Ustad Alladiya Khan of *Jaipur-Atrauli Gharana*, an outstanding vocalist, was born in Jodhpur around 1855. He was trained by his uncle Jahangir Khan and great uncle Daulat Khan, who were proficient in music and musicology as well (Nadkarni 116). Alladiya Khan started *Khayal* singing after being heard the music of Gwalior Maestro Ustad Bade Mubarak Ali Khan (Mukhopadhyay 53).

A *Gharanedar* (related to *Gharana*) Performer, after having profound music lessons from his *Guru*, generally had scope to explore music of other *Gharanedar* stalwarts. This exercise definitely caused him to analyse his own music and made him more experienced in the field of *Hindustani* classical music. A few *Gharanedar* Performers seem to have been motivated by the music of other *Gharana* Maestros and the impact of whom may possibly influence over the former ones. The name of Ustad Alladiya Khan of *Jaipur-Atrauli Gharana*, for instance, may be considered who was highly inspired by Bade Mubarak Ali Khan's music, especially the patterns of *Taan* and ultimately established Alladiya *Khayal Gayaki*, a branch of Jaipur *Gharana*.

*Gharana* implies excellence of certain elements associated with the particular Form (*Dhrupad* or *Khayal*) of *Hindustani* classical music. At least three generations' performances continuity is the true recognition of a *Gharana* and each exponent of which has to be renowned in this case. Exponent/s of a particular *Gharana* may emerge with some innovative ideas which are adopted and practised by other representatives of the *Gharana* itself. Innovative ideas standardize the quality of *Gharana* music to a higher degree and give birth to a *Gaayaki* (exclusive style) in course of time. A recognised *Gharana*, thus, flourishes with its exclusive characteristics.

The use of *Aaochar* (brief idea of a *Raga* through primary musical notes), *Behlawa* (expression of *Ragas* through phrases) , *Saapaat Taan* (fast movement of successive musical notes), *Meend* and the idea of *Bol-Baat* (sublime distribution of lyrical expression) without lyrical distortion of *Sthayee* and *Antara* in Gwalior *Khayal Gharana*; the application of *Bol-Banana* (variation of lyrical expression) in *Drut Bandish* (fast composition) and *Nom-Tom Alaap* before starting *Vilambit Bandishes* (slow composition) in Agra *Khayal Gharana* and so many usages applied in other *Gharanas* may be described in favour of the above statement.

Ustad Abdul Karim Khan, the exponent of Kirana *Gharana*, much influenced with *Dhrupad* style of music, implemented *Swara-Vistaar* (expansion of musical notes) with full contemplation of *Sur* (tune) accordingly in the *Gharana* as *Khayal Gayaki*. He brought about changes in the *Laya* (tempo) of *Vilambit Khayal* presentation. The Ustad also adopted some ideas of *Swara* articulation as used in *Carnatic* classical music. Ustad Abdul Wahid Khan, another exponent of Kirana *Gharana*, added *Khandameru* or *Meerkhandee Vistaar* (expansion through exclusive combination of *Swaras*) to *Khayal Gayaki*. Maestro like Ustad Faiyaz Khan of Agra *Gharana* deeply felt the absence of *Vistaar* in Agra *Khayal Gayaki* and added *Nom-Tom Alaap* before starting *Vilambit Bandishes* to that *Gharana*. Ustad Bade Muhammad Khan of Gwalior *Gharana* introduced *Aakaar Taan* in *Khayal Gayaki*. All these express the genius and power of imagination of the maestros in the field of *Hindustani* classical music.

Some relevant facts in this context may be raised. Ustad Bande Ali Khan, the renowned *Veenkaar* (Veena player) and the pioneer of Kirana *Gharana* and Ustad Enayaat Hussain Khan of Rampur Sahaswan *Gharana* were both elder and younger sons-in-law respectively of Ustad Haddu Khan of Gwalior *Gharana*. The impact of Gwalior *Gayaki* on these two Ustads may easily be assumed after having heard of their performances.

The marital relation between Agra and Atrauli *Gharana* musician families accelerated many professionals of that concern for successful training under both the *Gharana* maestros. Munshi Ghulam Hussain, the disciple of Ghagge Khuda Baksh of Agra *Gharana*, taught many performers of Atrauli *Gharana*. Pandit Bhaskar Buwa Bakhle and Ustad Vilayat Hussain Khan of Agra *Gharana* taught Kesarbai Kerkar and Moghubai Kurdikar of Atrauli *Gharana* respectively. Ustad Alladiya Khan of Atrauli *Gharana* taught Ustad Khadim Hussain of Agra *Gharana*. Kishori Amonkar, the renowned maestro of *Jaipur-Atrauli Gharana*, learnt many lessons from Ustad Anwar Hussain, the brother of Ustad Khadim Hussain (Mukhopadhyay 130).

Pandit Bhaskar Rao Bakhle or Bhaskar Buwa, (born in 1869) was trained by Ustad Faiz Muhammad of Gwalior *Gharana*, Ustad Alladiya Khan of Atrauli *Gharana*, Ustad Bande Ali Khan of Kirana *Gharana* and Ustad Natthan Khan of Agra *Gharana*. The latter Ustad, however, was Bhaskar Rao's principal *Guru* (Nadkarni 107). Examples may be increased in support of a number of *Gharanedar* Performers who have acquired music lessons from other *Gharana* Maestros.

***Hindustani* classical music and *Gharana* in the modern perspective:**

In the old *Acharya-Shishya Parampara*, theory and practice in music were equally important and complementary to each other. *Gharana* talks about the evolution of social and cultural attitudes among the professional music practitioners. In fact, professionalism was gradually prioritized rather than old traditional values in the *Acharya-Shishya Parampara*. Theoretical as well as analytical thoughts began to lose its glory day by day and the place of practice rapidly started rising up with the advent of the Court-music culture and *Gharana* as well. Starting from the last phase of nineteenth century a great consciousness had been observed by the initiation of a few educationists cum scholars from different fields. Actually, they tried for the overall social and cultural development through some changes. Institutional training in music began to be assumed during the first phase of twentieth century. The Protagonists of this Renaissance dreamt the development of Music and Culture through the co-relationship between Theory and Practice. Pandit Vishnu Narayan Bhatkhande and Pandit Vishnu Digambar Paluskar are remembered with great regard in the field of *Hindustani* classical music. These two personalities had utmost contribution for the propagation of the basics of *Hindustani* classical music among the common people. They took initiative for the foundation of Music Institutions along with arranging seminars as well as Classical music concerts with the renowned Music Maestros in order to disseminate music education among the mass people.

Music, at present, has inserted its deep root in the field of Education and the social as well as economic value of this subject is well accepted today. Many research and scholarly ideas are being exercised in the institutions across India and abroad. The basics of *Hindustani* classical music are taught as a curriculum in many institutions especially in North India. The point of *Gharana* naturally comes as a matter of discussion in this case. *Gharana* should not be treated as mere social and cultural phenomena. It signifies a long-term evolutionary process and an exclusive style regarding *Raga* presentation has already developed in the chain of the *Guru* and the *Shishya* through generation after generation. Now, the point arises how many learners (students) at present follow a particular school of music (*Gharana*) in *Raga* presentation? Do they at all pay attention to *Ragdari* (expertise to proper expression of a *Raga*)?

There is a difference between standardization and generalization. Standardization refers to elevation or upliftment in the existing system and generalization provides general idea. Institutional training can give a mere outline of a *Raga* to the students; but *Gharana* training encourages and enables learners to go with thorough presentation of a *Raga*. Pandit Vishnu Narayan Bhatkhande believed this truth in heart and soul. So, he went on learning from Ustad Nazir Khan and Ustad Ashik Ali Khan. Besides, he learnt almost three hundred *Dhrupad* and innumerable compositions of *Khayal* from Pandit Raoji Buwa Belbaukar and Ustad Ali Hussain respectively (Mukhopadhyay 228). He searched for the scientific base of systematic *Alaap* and essential movements of *Hindustani* classical music. *Alaap* (expansion of notes or syllables that unfolds a *Raga*) and the *Bandish* (composition) both should have a consistency

of presentation in between. Discrepancy between the two portions means wrong representation of a *Raga* and the artiste is criticized as a result (Mukhopadhyay 225).

### Conclusion:

*Nayaki* and *Gayaki* are two musicological terms and very much inclined to *Hindustani* classical music. *Nayaki* refers to the lessons that a disciple learns from his *Guru* during the apprenticeship. After having learnt a great deal of lessons the disciple acquires that much of potentiality to adopt ideas beyond his *Gharana*. He then, has got some power to blend ideas with self-experience and which is called *Gayaki*. Rigorous practice and contemplation of mind work together to shape a *Gayaki* in course of time. *Gharana* training helps a learner to understand different *Gayakis* apart from one's own. Various representations of the same *Raga*, according to *Gharana*, may be possible due to change the number of musical notes or change of *Thaats* or otherwise. So, one should not ignore *Gharana* training; but at the same time, it is to be kept in mind that perfect blending of ideas, obtained from different *Gharana* Maestros will definitely boost up the dynamic character of *Raga* presentation.

### Work Cited:

Ghosh, Dr. Pradip Kumar. "Bharatiya Sangeete Gharanar Udbhav O Kramabikash." *Paschimbanga Rajya Sangeet Akademi Patrika*. 3.7 (1998): 91-101. Print.

Goswami, Dr. Utpala. *Kolkatay Sangeet Charcha*. Kolkata: Paschimbanga Rajya Sangeet Akademi, W.B., 1991. Print.

Mitra, Rajyeshwar. *Mughal Bharater Sangeet Chinta*. Kolkata: Lekhak Sway Samiti, 1964. Print.

Mukhopadhyay, Kumar Prasad. *Kudrat Rangi Birangi*. Kolkata: Ananda Publishers Pvt. Ltd., 2000. (78, 128, 129, 130, 225, 228). Print.

Mukhopadhyay, Kumar Prasad. *Kheyal O Hindusthani Sangeeter Abakkhoy*. Kolkata: Dey's publishing, 2003. (53, 64). Print.

Nadkarni, Mohan. 1999. "Gharanas: Hallmark of Hindustani Music." *The Great Masters*. New Delhi: Harpercollins Publishers, 1999. Print.

Prajnanananda, Swami. 1973. *Music of the Nations*. New Delhi: Munshiram Manoharilal Publishers Pvt. Ltd., 1973. Print.

Roy, Bimal. "Bharatiya Sangeete Gharana." *Bharatiya Sangeeter Gharana Prasange*. Ed. Dr. Pradipkumar Ghosh. Kolkata: Research Institute of Indian Musicology, 1991. 3-4. Print.

Roy, Bimal. 'Parishishto'(annexure). *Sangeeti Shabdakosh* (2<sup>nd</sup> volume). Ed. Pradip kumar Ghosh. Kolkata: State Music Academy, W.B., 1996. 56. Print.

**Reference Books:**

Mukhopadhyay, Dilip Kumar. *Bangaleer Ragsangeet Charcha*. Kolkata: Kanailal Mukhopadhyay, 1976. Print.

Mukhopadhyay, Dilip Kumar. *Bharatiya Sangeete Gharanar Itihas*. Kolkata: A Mukherjee & Co. Pvt. Ltd., 1977. Print.

Mustafa, M. N. *Our Music: A Historical Study*. New York: Exposition Press, 1977. Print.

Neuman, Daniel M. *The life of Music in North India*. New Delhi: Manohar, 1980. Print.

Roy Chowdhury, Bimalakanta. *Bharatiya Sangeetkosh*. Kolkata: Saampratam Prakashan, 2009. Print.

Roy Chowdhury, Birendra Kishore. *Hindusthani Sangeete Tansener Sthan*. Kolkata: Sourendranath Mitra, 1966. Print.

Roy, Dr. Bimal. *Sangeeti Shabdakosh* (1<sup>st</sup> volume). Ed. Dr. Pradipkumar Ghosh. Kolkata: State Music Academy, W.B., 1992. Print.