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CONTRIBUTION OF JAIPUR-ATRAULI GHARANA TO DHARWAD MUSIC CULTURE

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DHARWAD- A FERTILE CRUCIBLE FOR MUSIC

Dharwad is the region bridges that portion of Karnataka which is home to the wet, green hills of the Western Ghats and the start of the Deccan plateau with its imposing flatness. To one side, in the rainy season, the lush vegetation is typically associated with frugal water intake, grown on the other side. The Hubli-Dharwad region, once part of the Vijayanagar Empire, was subsequently in the possession of rulers from both Karnataka and Maharashtra. Until 1955, it was part of Bombay Presidency. Hubli, the commercial hub of North Karnataka.



The Vijayanagar Empire had a strong role in the evolution of South India's Carnatic music. The famous composer PurandaraDasa was born in modern Shivamoga district and spent his final years at Hampi, next door to the Hubli-Dharwad region. His compositions are sung by Hindustani classical vocalists. One version has it that Swami Haridas, teacher of Tansen, was a disciple of PurandaraDasa. Thus music was always around in these parts. Hubli-Dharwad's ascent in Hindustani classical music happened with the decline of the Mughal Empire up north. As the empire weakened, the singing tradition of its court moved first to princely states in North India. Then as British influence gained in those princely states, the drift to the south started. Many musicians from North India, their way to the court of the Mysore kings, who were patrons of classical music, had regularly halted in Hubli-Dharwad.

The Mysore king Wodeyar(*mid-19th century*) was a great lover of music (*Hindustani, Carnatic as well as Western*) and he used to hold a 10-day music festival each year in Dussehra inviting musicians from North India. The journey was rather long and the musicians inevitably broke their journey at either Miraj or Hubli on the way to and on the way back from Mysore. There were a number of people in these towns who were connoisseurs of music and urged the Ustads to stay on for a few days to give concerts. This created a sort of an ambience for classical music which had an important part to play later on. Slowly, the general public began taking interest in the various art forms. The other reason is that our part of Karnataka, that of Belgaum, Dharwad and Bijapur, belonged to the Bombay Presidency before the states reorganization following the independence of India. For this reason, there was quite a lot of give and take from Maharashtra. A number of great musicians such as Pt. BhaskarbuaBakhale came to teach music at the Training College in Dharwad where there was a teacher's training program. In fact, Pt. BhaskarbuaBakhale went on to stay in Dharwad for a period of one and a half years taking up the cause of music. The third reason is the tradition of musical dramas in this region, again a contribution of Maharashtra. All the prominent musicians of this region took part in these dramas and this formed a major part of their own learning experience in the realm of Indian

classical music. These are some of the factors which contributed to the Dharwad region becoming a fertile crucible for music to develop in. The kings of Mysore state were great patrons of music and legends such as Ustad Abdul Karim Khan of Kirana Gharana were regular visitors to the royal court. The Ustad would often stay in Dharwad and teach students. Sawai Gandharva, his most famous disciple, was the guru for Gangubai Hangal, Bhimsen Joshi and Basavaraj Rajaguru. Along with Mallikarjun Mansoor and Kumar Gandharv, these stalwarts made the region thrive musically.

JAIPUR-ATRAULI GHARANA IN DHARWAD

The Jaipur-Atrauli gharana is introduced to Dharwad by the most revered vocalists of Indian Classical Music Pt. Mallikarjun Mansur. He was born at Mansur, a small village located at a distance of five miles from Dharwad on 1st January 1911. His father, Bheemaraayappa was a farmer, a music lover and a patron of music. One of Mansur Ji's elder brothers, Baswaraj, owned a theatre troupe. Mansur Ji, at age of 9, did a small role in a play and his father spotted the musical talent in Mansur Ji. His father tied him up with a theatre group for whom Mansur Ji used to perform and sing. The owner of the theatre group was in love with the melodious voice of the young Mallikarjun and made him sing different types of the songs for the troupe. Pandit Appaya Swamy, a well known Carnatic vocalist of those days happened to attend one of the performances by young Mallikarjun and picked him up as his disciple. Mallikarjun started his initial training under the guidance of Appaya Swamy. After some initial training, he started his training in Hindustani Classical Music from Nilkanth Bua Alurmah, a Gwalior Gharana Guru based in Miraj. He learnt from Pt. Neelkanth Bua for a period of 10 long years. He then made a recording for HMV in 1932-33 singing raags Adana and Gaud Malhar and it was when this recording was played to Manji Khan *saheb* that he agreed to accept Pt. Mallikarjun as his disciple.

The approach of the Jaipur-Atrauli tradition is much more complex in terms of phrases, musicality, presentation (blending the various elements of *khayalgayaki*) as well as the rare aprachalitraags. Ust. Alladiya Khan *saheb* used to be a *dhrupadiya* and it is said that he lost his voice and did not know what to do. Legend has it that he saw Goddess Saraswati in a dream and regained his voice the next day and then turned his attention to *khayalgayaki*. He was a genius insofar as what appeared to be a disadvantage in his voice to many was used as an advantage by him so much so that he was able to establish a new *gharana* on the basis of his individualistic style. The complexity and intricacy of the style was part of the appeal and a challenge. An added attraction was the repertoire of aprachalitraags which did not feature in the education of many other gharanas of the time.

The Jaipur-Atrauli *gharana* is not a fixed system insofar as two people of the *gharana* do not sing alike. "why do you call it a gharana then?" The *gharana* is the foundation on top of which the musician has the freedom to develop a style based on his/her own capabilities. The basics always adhered to are the equal importance to *swar* and *laya*, starting off with the bandish itself and the elaboration of the raag depending upon the bandish. They ornament their unfurling and expansion of the raag based on the bandish. Their conception is that one *bandish* is one particular way of looking at a raag; another bandish may reveal a slightly different aspect of the raag. A slight misunderstanding is there in the minds of many regarding the centrality of *aakaar* in the *gayaki* of the Jaipur-Atrauli tradition. Ustad Bhurji Khan used *ookaar* and *eekaar* regularly since these were the various elements of the *dhrupad* style which Ustad Alladiya Khan *saheb* picked up and incorporated into *khayalgayaki*.

In Jaipur-atrauli style of singing, there is not much pause and leisurely development of the notes. They conceive of music as a continuum where one phrase leads to the other and so on until you are able to see it blossoming in different directions. We do not consider the various aspects of *khayalgayaki* as watertight compartments; the eight angles of *khayalgayaki* are very well knit and do not make any attempt to disentangle this beautiful whole into the various parts. This has led many people to say that the singing of the Jaipur-Atrauli tradition is very cerebral in nature but not at the cost of the *rasa* and the stirring appeal to the heart. What they have acquired from their gurus is not just musical knowledge but a vision to create, improvise and present in ways which are fresh and new. They place emphasis on the *moolsiddhant* of the *gharana* but also urge the individual practitioners to mold creative identities of their own.

An aprachalitraag is a very fine synthesis of two or more raags out of which a new raag emerges. These raags have an independence, autonomy and individuality of their own from the raags from which they take elements. For example, RaagBasantiKedar is a transmutation of the two constituent raags in such a way that a third distinctive one emerges. Jaipur-Atrauli *gharana* has a higher conception of these raags and they do not consider them to be mixed or jod at all. In fact, here lies the greatness of the contribution of Ust. Alladiya Khan saheb who conceptualized these raags and presented them in a way that had never been thought of before!

Most gharanas apply notes in simple succession in aalap and taan, whereas in the Jaipur gayaki, notes are applied in an oblique manner with filigree involving immediately neighbouring notes. Instead of the flat taan, gamak (taan sung with double notes with a delicate force behind each of the component double-notes of the taan) makes the taan spiral into seemingly never-ending cycles. Meend in aalap and gamak in taan are the hallmark of this gayaki. Sharp edged harkats and murkies (crisp, quick phrases to ornament the aalap) are relatively uncommon. Not only are the notes sung in rhythm with the taal but progress between the matras (beats) is in fractions of quarters and one-eighths. While being mindful of so many factors, musicians of this gharana still have a graceful way of arriving at the Sam without having matras to spare. This is particularly evident in the way bol-alaap or bol-taan is sung, where meticulous attention is given to the short and long vowels in the words of the bandish that are being pronounced, and the strict discipline of avoiding unnatural breaks in the words and in the meaning of the lyrics. No other gharana has paid so much attention to the aesthetics and laykari in singing bol-alaaps and bol-taans. Thus Jaipur-Atrauligharana had made the Dharwad's music culture rich.

CONCLUSION: TORCH BEARERS OF JAIPUR-ATRAULI GHARANA IN DHARWAD

Pt. Mallikarjun Mansur had many disciples, the major disciples were his son Rajshekhar Mansur and Pt. PanchakshariMattigatti.

Pt. Dr.MrithunjayaAgadi, the disciple of Pt. PanchakshariSwamyMattigatti and Pt. Rajashekar Mansur is one of the prominent vocalist of Jaipur-Atrauligharana in current generation. He is currently working as the Dean and Head of the Arts and Music department of Karnatak University which is started under the able guidance of Pt.Mallikarjun Mansur. He is spreading the rich repertoire and aesthetic of Jaipur-Athrauligharana through his teaching and performances across the nation.

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