



# Swaranjali Music School

## स्वरांजली संगीत शाला

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## Vishaarad Pratham Theory

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### Theory: Written Exam Paper # 2: Chapter 5: Biographies

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## 1. Pandit Baalkrushnabua Ichalkaranjkar

Maharashtra has produced many individuals who derived inspiration from role models in Indian mythology and lived their lives like respected sages. Gaayanaachaarya Pandit Baalkrushnabuaa Ichalkaranjkar is one of them. He learnt singing style of Gwalior gharaanaa (family or hierarchy) from Pandit Vaasudevuaa Joshi with great service to his Guru and hard work. Pandit Baalkrushnabuaa Ichalkaranjkar was the first one to introduce and popularize Gwalior gharaanaa gaayakee (singing style) in the state of Mahaaraashtra. He taught his hard earned vocal music to his students and created a musical community. He also brought music to respected peoples' houses in society and established a dignified place for music.

This extraordinary man was born in 1849 near a town of 'Ichalkaranji' in a small village called 'Bedag'. His was a family of priests for generations. However, Baalkrushna ji's father Raamchandra had learnt a little music and he was a performing vocalist. Hence Raamchandra often travelled to different places. He was very pleased when he noticed that his son's voice was remarkably capable of fast development. He taught Baalkrushna ji some dhrupads and other arrangements (prabandh). Raamchandra ji wished for his son to be a singer. But Baalkrushna ji's mother passed away after a short illness and Raamchandra ji took Baalkrushna to his uncle's place.

Baalkrushna was not happy doing priest's duties at his uncle's place. When one day he refused to go to receive alms as a priest, his uncle got upset and insulted him. Baalkrushna ji replied 'I will return only after I become a great scholar' and left his uncle's place.

He left home to look for a teacher (guru). He stayed with a versatile (choumukhee) singer Devajeebuaa Paranjape for four years and learnt dhrupad, dhamaar, tappa style of singing. But because of Guru's wife's strange behavior he had to leave and be on his own again.

He became disappointed and went to Kaashee on pilgrimage. One monk from Kaashee took him to Pandit Vaasuvuaa's place. Vaasudevuaa was a student of Hassu – Haddu khan and was a famous singer from Gwalior gharaanaa. However, Vaasuvuaa refused to teach Baalkrushna. Baalkrushna ji made a vow that 'I will learn from you' and went back to Kaashee. In a temple near Kaashee he started a fasting ritual. After fifteen days a goddess appeared in his consciousness and told him 'Joshihuaa is waiting for you on the banks of Gangaa river'.

Seeing how hard Baalkrushna ji was working to learn vocal music, Vaasudevuaa was impressed and brought Baalkrushna with him to Gwalior. There Baalkrushna received special Gwalior gharaanaa taaleem (schooling) for nine years. Thus Baalkrushna ji acquired an excellent combination (confluence) of Dhrupad and prabandh singing from his father, Tappaa style from Dev ji for four years and special khyaal style singing from Vaasuvuaa.

'Be victorious' was the blessing Baalkrushna ji received from his Guru and then he set off for world conquest towards north India. He performed in Jayapur with 'Bhoogandharva (celestial singer on earth) Rahimat khaan' and received accolades from many respected singers.

His performance in a Vasantotsav (Spring Festival) celebrations in Gwalior was so good that people felt that Vaasudevbuua himself was singing. Vaasudevbuua was also very pleased with his student's extraordinary singing. He gave blessings to his worthy student and said 'collect good music related material from any source, you will flourish'. He also asked him to enter gruhasthaashram (get married). Baalkrushna set off for Mahaaraashtra. That time he had opportunity to listen to Haddu khan's son Mahammad khaan and by his own Guru's instruction Baalkrushna ji performed with Mahammad Khaan in many places and learnt his singing style and powerful taan (Jabde ki taan).

Gwalior gharaanaa's mature singing style used to manifest in Baalkrushna ji's concerts. He used to sing every composition's Sthaayee (first stanza) twice and then sing antaraa. He had a special discipline in his singing. He used to sing aalaap (free style improvisation) from Madhyam in mandra saptak (lower octave) to Pancham in taar saptak (higher octave). In this his bol aalaap (free style improvisation of singing with lyrics) included significant special features. Baalkrushna ji used to sing badaa khyaal, then sing cchotaa khyaal and taraanaa from same raga to finish singing one raag. His gaayakee (singing style) was straight and pure but very beautiful at the same time. His singing style was serene and solemn like a formal court. He knew many compositions like ashtapadi and tappa by heart. He had masterful command over many bandishes (compositions).

He had a genuine wish to share his hard earned knowledge of music. He worked tirelessly to spread music and establish music as a respected art form in society. Names of his students who continued his singing tradition are: Ganpatbua Bhilavadikar, Pandit Vishnu Digambar Paluskar, Anantbua Joshi, Gundobua Ingale, Neelkanthbua Jangam, Vaamanbua Chaphekar, Yashvantbua Miraashee, Bhaatebua, Kaalebua, Goa ki Dattibai, Chandrabai etc. He founded 'Gaayan Samaaj' (singing community) in Mumbai and started a magazine called 'Sangeet Darpan'.

In his old age Baalkrushna ji's wife and young accomplished son passed away. He became sad and his health went downhill he became ill due to recurrence of asthma. In 1926 this musical stalwart genius passed away at the age of 77.

## 2. Sangeet Choodaamaneer Pandit Vinaayakbuva Patwardhan

(July 22, 1898 – August 23, 1975)

Pandit Vinaayakbuva Patwardhan was an ideal favorite student of the great music emancipator Pandit Vishnu Digambar Paluskar ji. Vinaayakbuva's contribution to the field of music is a great gift to the world. Pandit Balkrushnabuvaa Ichalkaranjekar, his best student Pandit Vishnu Digambar Paluskar and his student Pandit Vinaayakbuva Patwardhan are the three mighty generations that carry forward the strong and robust traditions of Gwalior gharaanaa.

### Training received in Lahor and Mumbai:

Vinaayakbuva was born in Miraj on July 22, 1898. His parents passed away when he was a child and his uncle Keshavrao ji cared for him like a son and arranged for his music lessons. Ruler of Miraj kingdom, 'Shreemant Baalaasaheb Patwardhan' granted Vinaayakbuva some scholarship funds from kingdom and he started his music training from Pandit Vishnu Digambar Paluskar in a Gandharva Mahavidyalaya in Lahor and later shifted to a Gandharva Mahavidyalaya in Mumbai. Vinaayakbuva had a tuneful and strong voice and he was a quick study. Soon he became a good singer and started teaching the students.

Vinaayakbuva was a hard worker and an all rounder. He could sing, teach and play many instruments (Tabla, Sitaar, Jaltarang, Dilrubaa). He was also a skilled Kathak dancer, excellent actor, could repair musical instruments and manage the music institute. He soon became Pandit Paluskar ji's trusted, promising student. Paluskar ji entrusted Vinaayakbuva with management and running of several Gandharva Mahavidyalaya branches (Mumbai, Naagpur).

### Leading actor/singer on stage (in Balgandharva Naatak Mandalee – Balgandharva musicals/play Group):

Pandit Vinaayakrao became a famous classical music singer and he was invited to perform in many prestigious concerts. He got married in 1922. In wedding celebrations, Vinaayakrao's special concert was arranged and Natasamraat Balgandharva was present (Balgandharva is a famous actor/singer on stage – well known for depicting female characters). He was very impressed and asked Vinaayakrao to join him on stage to perform main characters like Arjun in a play "Soubhadra", Shri Krishna in "Swayamvar", Dhairyadhar in "Maanaapmaan". With Guru's blessing Vinaayakrao joined the stage and for ten years he played many characters with great charm and skill. A new facet of his capacity as an artist was revered by his admirers. This time he played a main part in a movie called "Maadhuri", made by Imperial Film

Company. In order to manage music institutes and growing family, Vinaayakrao decided to settle at one place instead of touring, performing in musical plays and he quit acting on stage.

### **Vinaayakrao's singing style, contribution and students**

Vinaayakrao's voice was very strong, with good reach, tuneful, open and had a high pitch. He memorized many compositions. He was very skilled in singing khyaal, Taraanaa, Chatarang, Trivat, Raagmaalaa, Bhajan. He used to adorn Gwalior gharaanaa's versatile singing style with aalaap, taan, Bol aalaap, layakaaree, taraanaa styles, fetching straight taan, diverse bandishes, gamak, meend etc. Bhajan like 'Giridhara aage naachoongi' and 'Jogi mata jaa' and strong fast taaraanaa with special improvisations were his specialty. He published many recordings. He used to perform 'Jugal gaayan' or Duet singing with his 'gurubandhu (another student of Pandit Vishnu Digambar Paluskar)' Naaraayanrao Vyaas. Together, they did many concert, among them, their khyaal presentation 'Baname charavat gaiyaa' from raag 'Malgunji' (1961, Kolhaapur) is famous.

He trained many students, often free of charge. He established a branch of 'Gandharva Mahavidyalaya' in Pune in 1932. Together with other students of his Guru, Pandit Vishnu Digambar Paluskar, he established 'Akhil Bharatiya Gandharva Mahavidyalay Mandal' in 1931. This institute is still encouraging and helping over 100,000 students every year to achieve new skills in music field around the world. On 1<sup>st</sup> May, 1952 he established a music school in Pune in his Guru's name. It is called "Vishnu Digambar Sangeet Mahavidyalay". It is still helping students reach new heights in the field of classical music.

Vinaayakrao arranged hundreds of compositions in Paluskar Lipi (Paluskar script) and **published them in seven volumes called "Raag Vidnyaan (Volumes 1 – 7)"**. It includes many different types of compositions, many known and unknown raag, information of these raag, with aalaap taan. This is a massive collection that is very useful for students to this day. He also wrote and published several books in Marathi language about his teacher's life, Baal Sangeet, Natya Sangeet. he performed on all India Radio.

Vinaayakrao was a leading singer, great teacher, music scholar, composer, writer, thinker, singer/actor, skilled dancer, instrument player, orator, examiner. Shri Shankaraachaarya gave him a title "Sangeet Choodaamane". He also received Padmabhooshan from Indian government.

Vinaayakrao was always ready to teach students free of cost. He called his Guru by nick name "Mahaaraaj (King of kings)". He spent his whole life according to principles established by his Guru (teacher), Pandit Vishnu Digambar Paluskar. Vinaayakrao had large number of students: Most notable are Pandit D. V.

Paluskar (his teacher's son), His sons Naaraayanrao and Madhusoodan, daughter in law Dr. Sudha Patwardhan, D. K. Jangam, Pandit Sharad Gokhale, Pandit V. R. Aathavale and many others. It is impossible to list all of them. He devoted lot of time and effort and trained his Guru's son, Pandit D. V. Paluskar to become an accomplished singer.

Pandit Vinaayakrao Patwardhan passed away on 23rd August 1975.

### 3. Gaanasamraat Ustaad Allaadiyaa Khaansaaheb

Pandit Allaadiyaa Khaansaaheb was born on 10<sup>th</sup> August 1855 in a small village called uniyaraa in Jaipur kingdom. His real name was Gulaam Mahammad. However, his parents' other children were all short lived. His parents prayed fervently to god (Allaa) and when one child survived, they called him 'Allaadiyaa (given by Allaa)'. The name stuck. It is said that his ancestors were Gaud Brahmin with Shaandilya gotra (lineage).

Allaadiyaa Khaansaaheb started his music training at the age of fifteen from his uncle Jahaangir Khan. Until then he had only studied Arabee – Faarsee languages since he wanted to be an expert linguist. But destiny had something else in mind. He trained and practiced music diligently for 33 years until the year 1903. Incredibly, later, at the age of 88, he exclaimed in an interview: "If I knew in 1903 what I know now, I would not have stopped practicing." Possible this practice enhanced his talent. When he started studying music, household income was rather limited. Some small revenue from the farm, occasional concerts in the king's court and yarning from ladies was barely enough to run the household. Allaadiyaa Khaan and his younger brother Haidar Khaan learnt Dhrupad, Dhamaar and Khyaal singing from their uncle Jahaangeer Khaan. Their singing style was shaped by Mubaarakali from Jaipur gharaanaa. Allaadiyaa Khaan received Khandameru Dhrupad style training from Lalloo Goswaamee in Kolkataa for ten years.

After serving the Guru for ten years and becoming a good singer, Allaadiyaa Khaan travelled all over India and performed in concerts. However, his voice became weak because of excessive practice. To cope with the defective voice, he altered his singing style. Instead of straight, Daanedaar, long taan, he developed a new style that was complex. he became expert at singing difficult, vakra style of aalaap and taan with repeated swar, like (Sa Re Sa Re , Re Ga Re Ga GaMa GaMa) etc. This new style proved to be suitable for his damaged voice. This new style became his specialty: 1. Once he fixed the lay for aalaap in khyaal, he never changed the lay. 2. Taan with steady lay and no jolts, 3. Bolbaant and then taan. He may start aalaap at any maatraam but he always landed on 'Sam' with the same style every time and did not change the mukhadaa during the performance. He always sang aalaap only in aakaar. This peculiar style became known as Allaadiyaa Khaan style. Because of complexity of his singing style, people affectionately named him "Avaghaddaas" (Avaghad in Marathi language means difficult).

The reason he became well known in Maharashtra, is, after travelling all over India and neighboring Nepaal, Allaadiyaa Khaan went to Maharashtra state in 1893 and settled there. He was a court singer in Kolhapur kingdom for twenty five years. Allaadiyaa Khaan used to say "The north creates, south appreciates". His complex,

robust singing style attracted many famous students like Surashree Kesarbai Kerkar, Gaana Tapaswini Mogubai Kurdikar, Taanaabaai Ghorpade, Bhaaskarbua Bakhle, Mallikaarjun Mansoor, and his three sons – Naseeruddeen (Badeji), Badruddeen (Manjee Khaan) and Shamshuddeen (Bhurjee Khan).

Allaadiyaa Khaan's singing style is considered to be 'Daagurbaanee'. He used to primarily sing difficult and unknown raag: Exaples- Khat, Khokar, Bahaaduri Todi, Saavane, Nat, Bihaagadaa, Raayasaa Kaanadaa, Kaafee Kaanadaa, Devsaarav, Basantee Kedaar. He wrote and composed many Bandish under the name 'Emad Miyaa' or 'Emad Guni'. Allaadiyaa Khaan used to wear sacred thread (Yadnyopaveet), used to chant Gaayatree mantra and also do Namaaz. He was praised with a name 'Gaurishankar'.

Although he lived with modest means in his childhood, he received considerable fame and material comfort in his older age. King 'Shaahoo mahaaraaj' from Kolhapur knew how to show appreciation for good artists. He lavishly supported Allaadiyaa Khaan saahab for 25 years. His students also revered him.

Singing complex taan in even simple raag was his specialty. Scholars used to say that it is difficult to say if his lightning taan is faster or his talent's soaring flight is faster. His mastery of languages helped him write verse as an answer to a riddle in contests. This very successful singer and teacher, Ustaad Allaadiyaa Khaan Saaheb passed away at a ripe old age of 91 on 16<sup>th</sup> March 1946.