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The musical lineage of sangeet samraat Ustad Alladiya Khan

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Abstract

Alladiya Khan vehemently propagated the ideology of akhand sadhana or practice unto eternity. This was the essence of this philosophy, doctrine and definition as well his belief of what went into the making of a erudite musician. He felt that a true musician was he who had mastered the shadja, the vadi-samvadi, an in-depth understanding of the fine nuances of the raga, intrinsic fractions of the taal and flawless enunciation of the poetic content. Alladiya Khan himself was a combination of all these. He became a 'Gayanmaharshi' not only on the basis of his intellect but more importantly, because of his sustained swara sadhana. Alladiya Khan's pride was in having mastered the basics of music with all the important tenets of the meend, gamak and acharak through his voice sadhana and this reflected his devotion for the rudiments. Though he was indicted for having created anarchy in the world of Hindustani classical music but, undoubtedly, he retained the soul of music leaving it untouched while modifying only the peripheral aspects. It was only because of this that he won applause and respect even from the worst of his critics. The overall purpose of this study was to understand Alladiya Khan's Jaipur-Atrauli gayaki and to know about it's historical aspect also. In this article primary and secondary sources have been considered to prove my objective. This study has revealed that how important it is to be strongly rooted in tradition, and to have a consistent taalim spanning over years. How important it is for one's talents to be honed, chiseled, carved and nurtured through stringent and uncompromising discipline. How important it is to have a daily demanding and exacting regime, and how painstakingly and meticulously, every detail has to be recreated to perfection. It is only when one is rooted in tradition that one can sustain and evolve, setting new creative paradigms.

Key Words : The Genius of Ustad Alladiya Khan, Portrayal, Gayaki, Critics, Legacy

Research Paper

Tradition is a matter of invaluable inference in any art form, and has to be imbibed through immense insistence and allegiance. It must also have its ancient links, which include rich insight of the past. Indian music, in particular, is deeply embedded in tradition, which impels an artiste to absorb the entire technique and literature of the art, perfected through generations by their ancestors. These generations of traditions are known as Gharanas. Occasionally, revolutionaries with creative endowment have been known to break away from the confines of convention, creating styles, which further evolved into new gharanas.

Geniuses are not born by chance. They are preordained designs, destined to make a difference; to transform and add new dimensions to existing ethnicities. One such genius was the all-time great Ustad Alladiya Khan who etched a distinct, ineffaceable mark on the edifice of Hindustani classical music.

The latter half of the nineteenth century and the first half of the twentieth century have been rightly considered to be the Golden Age of Hindustani classical music. This period gave rise to towering personalities of high calibre. It was a revolutionary period for this art. Some of the great maestros responsible for this revolution in Maharashtra were Balgandharva, Rehmat Khan and Balkrishnabua Ichalkaranjikar of Gwalior, Abdul Karim Khan of Kirana and Ustad Alladiya Khan of Jaipur gharana..

Alladiya Khan towered above the musicians of this era. For the miraculous achievements as a performing artiste and services rendered to the cause of music as a perfect master, this king among musicians has been reverently designated 'Sangeet Samrat', the most befitting title by which he shall always be remembered by posterity.

As a performer Alladiya Khan won phenomenal acclaim. His success as a guru is also undeniable as his style of

singing remained a predominant style, which reigned the music world in north India much after him. The style came to be known as the Jaipur-Atrauli style, the mystique of which left both the audience and scholars bewildered. The sophistication in both his nature of music and personality could be attributed to the princely and aristocratic patronage he always enjoyed since he hailed from a family of court musicians.

Alladiya Khan formulated a style, which was an expression for both outstanding men and women. His fame as a guru made considerable impact in Maharashtra, which was greatly related to the success of his two women students mainly Kesarbai Kerkar and Mogubai Kurdikar.

The music world during this period was predominantly male oriented, when the female singers were either court singers or entertainers. Though in these changing times there were talented women who were making new identities as concert singers, the first woman to make this major transition was Alladiya Khan's student Kesarbai Kerkar and the other was Mogubai Kurdikar who marked a shift from the Marathi stage to concerts in classical Hindustani music.

Among his male disciples who figured prominently were Bhaskarbua Bua Bakhle, Tribhuvandas Jariwala and Gulubhai Jasdanwala apart from his brother Haider Khan, and his own sons Nasiruddin, Badruddin and Shamsuddin Khan.

Alladiya Khan achieved the distinction of becoming the creator of a new gharana because his style was significantly different from that of his contemporaries. He traced his lineage to Nath Vishwambhar, a Brahmin priest, who was the ancestor of Swami Haridas. He was proud of his Brahminic origin and averred that his ancestors were Adya Gaud Brahmins with three Pravaras (principal ancestors) and belonged to the Shandilya Gotra with Anjani Sutra.**[1]**

His great grandfather was Natthu Khan and his great grand uncle, Mantol Khan.**[2]** Their great grandfathers were Moolchand and Abhaychand who were the raj gayaks (court musicians) in the princely state of Anoop, near Delhi and were also the gurus of the ruler.

However, this domain was invaded by the Mughal emperor Jahangir of Delhi and the ruler of Anoop was consigned to imprisonment. The display of loyalty, devotion and affection of both Abhaychand and Moolchand towards their ruler deserves to be noted. They sought ways to have him freed. Thus they moved to Delhi and performed such that their fame reached the Mughal Emperor who was immensely impressed with their music granted them a boon for whatever they wished. The ever faithful ancestors asked for nothing but the release of their ruler along with the restoration of his state. It was a measure of the raj gayaks loyalty that they paid a severe price to have him freed. The Emperor accepted their prayer but on condition that they continue to stay at the Delhi court and convert to Islam. Consequently, they yielded to the emperor's condition and embraced Islam. This is perhaps the reason for the conversion of this great line of artistes from the Hindu fold to Islam. Over the years, the family migrated to Uniyara in Rajasthan where Alladiya Khan was born on August 10, 1855.**[3]**

Alladiya Khan lived up to the age of ninety-one, a man with a calm exterior, reserved but with a strong measure of inner strength and a fiercely independent spirit. It is hardly surprising then, that a personality like his should be bound to any convention or predictable pattern. That he evolved a completely new style was because his independent spirit and creative yearning needed to emanate. He not only assimilated the existing traditions but went many steps forward to revolutionize his music.

He was modest about his achievements. When questioned about his popularity and fame he would give a short answer discouraging praise. He did not indulge in self-publicity, deplored destructive criticism of an artiste or a gharana and came down heavily on such talk. He could narrate experiences to his close acquaintances with a sense of amusement but never with a trace of ego. Seth Vitthal Das and Shahu Maharaj respected him not only for his musical genius but also because he never sought any undue favours. He was a man of considerable self-esteem.

His disposition was elegant and aristocratic and his speech refined. His dress was always neat and dignified, reflecting his inner personality. A spotless white shirt under an open collar Parsi black coat, Rajasthani snow-white dhoti and a soft pink turban with a long tail and slippers was his regular ensemble. With his tallish, somewhat spare frame and white moustache and whiskers, Khansaheb had a striking persona.

While at the Kolhapur Durbar, he used to wear exquisite brocade angarkha on ceremonial occasions and carried a silver mounted cane. Alladiya Khan's personality was imposing which made passers-by turn and inquire about him. It was in order that the stateliness of Alladiya Khan's extraordinary and charismatic personality should be reflected in his music.

When performing on stage, particularly by the time he was entering middle age, he carried himself with great dignity with an expression reflecting his inner strength and his dedication towards music. There were no overdone or unsavoury gestures or an attempt to seek crass, unintelligent applause.

He was a stickler for detail as much with his music as with everything else, and extremely particular about his concert arrangements. On the stage, he was often accompanied by his brother Haider Khan and sometimes by Bhaskarbua Bua Bakhle.**[4]** The arrangement was often thus, Haider on the left and Bhaskarbua Bua on the right, both with the tanpuras. A little in front on the right would sit the tabla player. He seldom had a sarangi or a harmonium player to follow him. Haider Baksh, who sometimes accompanied Alladiya Khan on the sarangi, could rarely play any interlude pieces as Alladiya Khan's music was continuous and self-contained. There was no wastage of space.

Alladiya Khan spent the last twenty five years of his life mainly in Bombay. He maintained an impressive personality even in his old age. He followed a very disciplined daily routine beginning with an early morning walk along Chowpatty beach, took measured quantities of food, offered namaz five times a day and spent most of his time in training a few dedicated disciples - his brother Haider Khan, sons Nasiruddin Khan and Manji Khan, Bhaskarbua Bua Bakhle, Kesarbai Kerkar,**[5]** Mogubai Kurdikar, Govind Bua Shaligram, Tanibai Ghorpade, Sardarbai Karadgekar, Tribhuvandas Jariwala, Leelavati Shirgaonkar, Sushila Rani Patel, Nivruttibua Sarnaik and Gulubhai Jasdanwala.

It would be farfetched to presume that a genius like Alladiya Khan would be spared from any criticism. His devotees and critics both agreed that Alladiya Khan was very honest, devoted, and humble; he possessed a quiet and satvik or puritanical temperament in his personal life. However, in some social circles he was considered to be a `political gavai' meaning a political singer – a title (!) given by Shahu Maharaj for his tact and diplomacy in handling situations in his artistic and social life.

Amongst the reputed musicians and musicologists who have critiqued Alladiya Khan are Prof. B. R. Deodhar, Keshavrao Bhole and Pandit Bhatkhande, Govindrao Tembe, Swami Dharmavrat.

Prof. B.R. Deodhar writes about Alladiya Khan: "One hears a few versions of Alladiya Khan's way of teaching music. There is criticism that Alladiya Khan would not divulge names of all raags. He had made khayals from many of traditional dhrupad-dhamar bandishes….. 'are bare saiyya tohe sakal ban dhundu' this piece was said to be from raag Jog and it was taught as a dhrupad. To some extent, Bhaskarbua's notebook was a proof of this. Similarly, his disciples sang three compositions from Kafi-Kanada and when I mentioned this to Kesarbai she said that Khansaheb had never called any of these three variations as Kafi Kanada." She further explained: 'If ever one of us said to Khansaheb that some musicians claim that this cheez is from Kafi Kanada, he would say, "hoga baba wahi naam hoga" (meaning 'Maybe, maybe, that might be the right name!') But he himself never acknowledged the raga as Kafi Kanada. Kesarbai also reiterated that Khansaheb would invariably tell her the names of the raags only if he could confidently do so. As regards the compositions of the raags the names of which he did not quite know, he would instruct her to sing them exactly as he taught them. Prof. B. R. Deodhar says "When I went to Kolhapur once, I went to see Bai Laxmibai. We started discussing a particular cheez. I told her that I have heard this cheez in Nat. On hearing this Laxmi immediately pulled out her note book and pointed out how Alladiya Khan had mentioned five different names of raags for the same cheez on five different occasions."**[6]**

Another criticism of his gayaki was that it was a 'taanbaaz' gayaki and that he himself was the composer of this gayaki. I discussed with the late Pt. Bhatkhande at Chowpatty about this: "Pt. Bhatkhande said: "Alladiya Khan is a very brilliant, focused, ambitious and a `business' oriented man. If he were to be in politics he would have certainly made a name for himself. I have no doubts about his intellectual capacities but the gayaki he sings these days is his own creation. Khansaheb however denies this." Pt. Bhatkhande further said: "One day on this very bench I met Alladiya Khan. Khansaheb said 'the gayaki I sing today has been taught in my family for generations. I haven't composed it.' So I asked him, 'the musicians from your family who still continue to live in Rajasthan, do they sing the same gayaki?' He said, 'the gayaki of all older musicians from my family is the same. If you like you can go listen to them.' "Khansaheb gave me names of one or two aged musicians (his relations) from Uniyara. I pursued this and went to Rajasthan and heard them. On my return, I met Alladiya Khan on Chowpatty again and told him bluntly that the gayaki of the people I had heard from his relations in Uniyara resembled not his but the Gwalior gayaki, and hence, he should accept that what he sang was his own creation. Khansaheb was virtually upset about this and thereafter our relations got distanced."**[7]**

Often a censure was that Alladiya Khan taught the same raag and same bandishes to different disciples differently. Prof. B.R. Deodhar chose a Kafi Kanada bandish 'layi re madh piya' and posed a query to Kesarbai as to why the same raag was sung by two musicians from the same gharana differently. Kesarbai said: "Alladiya Khan gave special taalim to only a select few musicians. It is another thing that there are quite a few who claim to have learnt from him. Hence, how and why the others from our gharana sing the way they do is not mine or Khansaheb's fault. Each one sings in the manner in which he has learnt, thus it is not their fault either. Also, our era was different; getting 'vidya' (knowledge) in those days was difficult."**[8]**

Prof. Deodar has got Bhatkhande to rightly comment on the gist of all the above mentioned points. Bhatkhande says: "Alladiya Khan was undoubtedly a very intelligent musician. The only question that arose was why he did so much 'banavabanavi' while imparting knowledge to his disciples? Also,why had he left his own gharana's traditional gayaki to present a self-created `taanbaaz' gayaki? Why was Khansaheb playing politics?"**[9]**

Agra gharana's musician Natthan Khan was a friend of Alladiya Khan. He would teasingly call Alladiya Khan 'avaghaddas' meaning a difficult person. But there was some merit in this teasing, as his music was as difficult as he himself in person. Govindrao Tembe says "that Khansaheb was a riddle was a conclusion drawn by many, and this includes not only his critics but also his devotees. The fact remains that, be it his critics or devotees – they all admitted in a single tone the novelty of his music and believed that there was only one musician of the kind of Alladiya Khan! That both his critics and devotees could not really unfold his gayaki is proof enough of Alladiya Khan's capabilities."**[10]**

The environment that existed then consisted of people who indulged in endless and meaningless discussions and dialogues, prejudiced judgments, unhealthy competition and negative criticism. But Alladiya Khan steadfastly believed that music was either for riyaaz or for listening and not for wasteful discussion – something he felt that people did not understand. He disliked people with half-baked knowledge and had no respect for them.**[11]**

All his life Khansaheb kept taking a lot of criticism but never once responded to it. He strongly felt that there was no guarantee that his response would be understood or interpreted appropriately - there was always a possibility of it getting bigoted. He would always say 'Jaise jiski samajh!' which meant 'each one to his own understanding!'

This only means that he was playing 'avaghaddas' purposefully. He was bringing certain anarchy according to the individual's intellect. Swami Dharmavrat says "there was no doubt that although every one criticized him yet his intellectual capabilities were accepted by one and all. Natthan Khan, Bhaskarbua Bakhle, Govindrao Tembe and Balgandharva all these great musicians would turn like a `snail' before him – and this certainly was not without reason. When he lost his voice, he regained it with a lot of labour and confidence only to establish his independent gayaki. He would not pass off secrets of his music to anybody easily and even if he did, he was not sure the person would understand it. Because 'jaise jiski samajh"**[12]**

Swami Dharmavrat says that Alladiya Khan is a 'kutaprashna' – A big riddle! "But in the course of my search, I got exposed to the multi-dimensional facets of Alladiya Khan's personality and gained insight into his philosophy towards life, particularly music, which has helped me to unravel this riddle."**[13]**

Alladiya Khan's very existence was deeply rooted in music and his principled ideology was 'amaran riyaaz' meaning riyaaz unto eternity. It was unlikely that an artiste of such deep rooted commitment to his art should indulge in any politics or manipulations and react to any criticism. Hence, he probably chose to isolate himself from the existing environment of destructive criticism which was often misunderstood and misinterpreted by his contemporaries and by other musicians.

He seems to have created an invisible defensive aura around him in order to protect his musical energies. His 'sangeet tapasya' was the soul of his very existence.

Reflecting on Alladiya Khan"s earlier life: His family moved from Bundi and joined him in Kolhapur in the year 1900. His three sons, Nasiruddin alias Badeji, fourteen being the eldest, Badruddin alias Manji, aged twelve, Shamsuddin alias Bhurji, the youngest, fair skinned and light eyed aged ten and Haider Khan's son Kamruddin, who was an intelligent young boy (but died young) had been studying earlier in Bundi. Alladiya Khan's brother-in-law used to give them music lessons, occasionally. But whenever Haider Khan went to Bundi, he would teach them sargam. Ironically, the children not only lacked a deep desire to learn music but also failed to understand that they were to be the torch bearers of Alladiya Khan's musical heritage.

Their actual training began only when they moved to Kolhapur. Initially, both Nasiruddin and Badruddin were trained in the basics of singing and Alladiya Khan

taught them to read and write Urdu as well. Gradually, he started teaching all his children dhrupad and dhamar and took up teaching khayal only after their voices had stabilised and attained tonal precision. In the morning he would make them practice singing all the notes on their own. After breakfast he would personally teach them and later in the afternoon he taught them Urdu.

Alladiya Khan was well aware of the fact that the process of learning music was not to be just confined to the four walls of the practise room but also in developing through observation and listening. Therefore his children accompanied him occasionally to listen to Alladiya Khan teach Tanibai, where they would listen to Tanibai attentively and later practise the sthais and taans at home in Alladiya Khan's absence though he had not yet started teaching them sthais. The children would immediately sit for riyaaz when not accompanying Alladiya Khan to Tanibai's house.

There was an incident at the residence of Bapusaheb Kagalkar who was the brother of Shahu Maharaj in a private mehfil where both Haider Khan and Alladiya Khan sang Mero piya rasiya in raag Nayaki Kanada (which the children had heard when Alladiya Khan was teaching Tanibai) and both the boys were on the tanpuras. Somewhere during the raag delineation, when both Haider Khan and Alladiya Khan were rendering taans, the children felt motivated and sang out some intricate pieces of taan. Alladiya Khan was surprised but he also realised that this was the result of exposure to the singing and training of Tanibai and Haider Khan. Thereafter, Alladiya Khan started teaching them khayal gayaki regularly.**[14]**

The Maharaj who had tremendous regard for Alladiya Khan and cared for his family, took kindly to Shamsuddin alias Bhurji and kept him with him and later sent him to a boarding school to learn English and Sanskrit along with the other children of the palace staff. Whenever Bhurji returned from a break from school every eight or ten days he would sing along with his brothers where they all learnt dhrupad and dhamar gayaki.

When the plague epidemic spread to Kolhapur Alladiya Khan's family moved to the outskirts of the city, the Maharaj moved to Sontali and Alladiya Khan with his family to Kerli. The Maharaj who took personal interest in Bhurji called him from the boarding school and asked the Sanskrit teacher, Vadinge (of Shivaji Maharaj, Raja Ram Maharaj and Radhabai) to teach Bhurji the subject. However, the teacher's narrow mindedness of not wanting to teach Sanskrit to a Muslim took the better of him.**[15]** Though under orders of the Maharaj, he agreed but really did not teach Bhurji anything. Though Bhurji would go to the master's house he learnt neither Sanskrit nor English. Rather, he would spend the whole day playing games with Narayanrao, Tanibai's brother.

Bhurji's voice was excellent and had a good range. Amongst the three brothers his voice was the best. He was intelligent enough to learn all the compositions and sing them just by listening to his brothers training. But unfortunately, on one of the occasions, when he went to Uniyara he contracted severe infection and high fever which adversely affected his brain and left it very weak. The local medications further aggravated the situation after which he became sensitive to severe cold thus losing the quality of his voice. But Jahangir Khan who was also staying in Uniyara at that time continued teaching Bhurji. When Bhurji came back from Uniyara Alladiya Khan was in Bombay and had decided not to send him back to the boarding school. The Maharaj who considered Bhurji as his own son was genuinely concerned about Bhurji's future and brought him to Bombay along with him. He prevailed upon Alladiya Khan to teach him and promised to pay Alladiya Khan Rs.20 as guru-dakshina for Bhurji's taalim.

Thus in 1910, Bhurji's taalim began. Later, in 1912 the Maharaj gave Bhurji an appointment in a temple in Kolhapur to sing for an hour every day which according to the Maharaj would help Bhurji keep up his practise as well. This would also put a stop to the insinuations levied by undesirable people that Alladiya Khan, his brother and children, though being employees of the Kolhapur prince were not really serving the state. Bhurji accepted this assignment with the permission of Alladiya Khan. In 1912, the Maharaj awarded Bhurji a land in Wakra saying: "I think of you as my son and am giving you this land for your sons and grandsons."**[16]**

Alladiya Khan continued teaching Bhurji and Ghulam Ahmad (Alladiya Khan's sister's adopted son) but since Bhurji had suffered weakness in the brain he was unable to grasp his lessons hence forgetting the compositions taught to him. This would often enrage Alladiya Khan and on one such occasion he snatched the tanpura away from his hands. As a result of such incidents, Haider Khan could not continue the taalim. During the temple services, Bhurji would tend to forget the compositions and would only sing scales of raags. This saddened Bhurji who decided to take up farming instead, but having no expertise in this field he suffered heavy losses.

Later, Shankarrao Indulkar and Narayanrao Ghorpade, close friends of Bhurji compelled him to sing again.

They would often take him to their house and make him sing there. Shankarrao and Narayanrao asked Bhurji to teach a young girl, a tawayaf from Vantmuri. Bhurji agreed and began teaching the girl at her house. This taalim worked as a miracle to his singing. It seemed that since he had taken upon him the task of teaching he began paying more attention to his own music.

Surprisingly, he began to recall a number of compositions which had been taught to his brothers, Badeji and Manji but forgot all those taught to him by Alladiya Khan. Singing in the temple and teaching this young girl made an amazing difference to Bhurji's music. Alladiya Khan happened to hear him at the temple one day and was pleased with his singing. He thanked Allah for his mercies and put the tanpura back in his hands thus resuming his training.

Nasiruddin had an obsession for cricket and a fixation for bicycle-polo which seemed far more profound than pursuing a career in music. Yet, the children were instructed to return home before the evening namaz and would be made to practise compositions until dinner and thereafter, either Alladiya Khan would teach them or they would sleep off listening to Alladiya Khan and Haider Khan practice. Alladiya Khan taught Badeji and Manji up to the year 1910. Manji was gifted with a very supple voice and Badeji's voice in comparison was heavy. Badeji due to his weak constitution was unable to put in tedious and long hours of practise. He was sent to Calcutta for treatment but since nothing could help his ailment, on the advice of the doctors he had to stop singing. Thus in 1910-11, he was sent back to Uniyara to look after the family lands.

During this period Manji also went to Bundi where he came under the strong influence of the courtiers of that region who made him stop singing and diverted his interest to hunting. It was then that Shahu Maharaj appointed him as the forest officer which Manji accepted and returned to Kolhapur. Manji, during his various excursions in the forests had this urge to resume his music. Alladiya Khan's tensions were relieved when Manji sang a very inspired concert for Bapusaheb Maharaj.

After the death of Shahu Maharaj, Bapusaheb Maharaj called Manji and said: "we've pampered you a great deal and even made you an officer as you wished. But we will not listen to you anymore and you'll have to carry on the work of your ancestors."**[17]** Manji agreed and Bapusaheb appointed him as the musical superintendent and soon Manji's training was resumed.

It must have been disheartening for Alladiya Khan to see all three sons not focussed onto music, having digressed into other areas, and bove all to see his rich musical heritage crumble before him.

It may be of considerable value to note the observations made by Prof. B.R. Deodhar when after the death of Alladiya Khan in 1946, Badeji who was visiting Bombay and was invited for a recital said with tears in his eyes: "I was exceedingly keen on making a name for myself as a musician but Khansaheb did not let me fulfil the ambition. I had a good voice and was quick in learning new cheejs. But as a teenager I was inordinately fond of playing cricket. On one occasion when I was playing cricket I caught a forcefully driven ball full in the chest. I vomited blood. But in due course, I recovered. Even so Khansaheb was determined to terminate my music career. He said: `You have a weak chest and would not be able to undertake rigorous music practice. You had better go back to Uniyara and look after our house and land there.' He disregarded all my protests and packed me off to Uniyara when I was quite young and I have been living there ever since." "Thereafter, Nasiruddin Khan sang for us. It was quite clear to us that although the music bore some superficial resemblance to Khansaheb's music, its real germ was closer to the Gwalior style."**[18]**

An observation which Prof. B.R. Deodhar makes of Manji Khan is worth mentioning. He says: "During his stay in Bombay, Manji Khan and I used to meet quite frequently. Once he told me that he happened to hear Rahimat Khan sing on one occasion. From that time Manji Khan deliberately tried to model his music on Rahimat Khan's lines to the great displeasure of Alladiya Khan. 'But what could I do? I loved Rahimat Khan's music from the core of my heart - it was bound to be reflected in some form in my own music" said Manji Khan."**[19]**

Prof. Deodhar also says: "All the three boys had received identical instruction, but Khansaheb was disappointed that the boys did not diligently do the riyaaz. The eldest son Badeji had some chest ailment. So Khansaheb sent him back to Uniyara in Rajasthan to look after his house and landed property. The second son, Manji Khan, because of his sweet and pliable voice, made a name for him but died prematurely in 1937. He was then in his forty-eighth year.

"The youngest son, Bhurji Khan, was not blessed with a beautiful voice but after Khansaheb's death, it was he who passed on what he had been taught to a great many

people. Until the death of Shahu Maharaj, Khansaheb rarely went out of Kolhapur but after the ruler's death he moved to Bombay where he settled down and trained a few disciples."**[20]**

Since Alladiya Khan settled in Maharashtra and spent a considerable number of years there, it was obvious that a large number of his disciples came from there and the neighbouring states. Among the well-known exponents of the Jaipur gharana were Kesarbai Kerkar (1892-1977) Mallikarjun Mansoor (1910-1992) and Mogubai Kurdikar (1907 2001).

It is evident that Alladiya Khan formulated an individual style on the basis of his prevailing voice conditions; assimilating that which suited his voice and eliminating other unsuitable factors. It was probably the period of silence during the years of the loss of his voice which took him deeply into deliberation and retrospection in music. There have been a number of instances when artistes have moved from the confines of tradition and emerged as individual institutions; and Alladiya Khan did precisely that.

It was the genius of Alladiya Khan that he, with his strong resolve and irrepressible conviction had the power to turn his misfortune into an opportunity. It should also not be overlooked that he had a very well-grounded Talim from his father Khawaja Ahmed and uncle Jahangir Khan centred on a repertoire of thousands of bandishes which he would have learnt in the oral tradition. Probably some of the names of the ragas may not have been disclosed to him at that time, placing prominence on form and content, which he would have learnt and mastered. He in turn would have taught those to his disciples This may have also been the time when khayal gayaki was paving its way in and if he chose the poetic content of any Dhrupad composition and translated it musically into a khayal bandish,,then it, should be seen as an adroit application of his superior creative acumen. Teaching the same composition differently to different students must be based on assessing the capability of the student to replicate it.

Alladiya Khans Gayaki was complex and undoubtedly unique, it was difficult to comprehend and even more challenging to sing. As a performer Alladiya Khan won remarkable triumph. His success as a guru is also undisputable as his style of singing remained a leading style, having remained prominent in the music world in north India much after his time.

According to Govind Rao Tembe, "when Alladiya Khan died, his music disappeared with him. Not even his family members and descendants were able to get the entire range of his music."**[21]** The important point here is that a musician who can never be a replica of his master, assimilates and amalgamates musical ideas derived from all his conscious and subconscious learning's according to his capabilities and synthesizes them with the training received from his mentor thus forming an independent creation while abiding by the fundamental principles of the tradition.

It is in this manner that a gharana perpetuates itself. It grows and flourishes by combining tradition with innovation. Where this dynamic process does not take place the gharana is bound to wane. Yet there is an ongoing controversy between the purists and the creative's; for those who augment newer dimensions to their traditional styles come under severe criticism. But it is only those with a fierce conviction, belief and passion for their pursuit who change the tide to their advantage.

Needless to say, trying to understand Alladiya Khan's Jaipur-Atrauli gayaki has been a fascinating experience, not only in terms of wanting to recognize its infinitesimal details but also in terms of developing an entire perception, ideology and philosophy of music and above all believing in it. This study was a revelation on the importance of being strongly rooted in tradition, of having a consistent taalim spanning over years, of the significance of one's talents being honed, chiselled, carved and nurtured through stringent and uncompromising discipline, as well as the importance of having a daily demanding and exacting regime of painstakingly and meticulously recreating every detail to perfection. For it is only when rooted in tradition that one is able to sustain and evolve, setting new ingenious paradigms.

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2. Natthu Khan and Mantol Khan were contemporaries of the famous Sadarang (Niyamat Khan) and Adarang (Feroz Khan) at Mohammad Shah Rangeele's imperial court. Alladiya Khan's ancestors were court musicians for over fifteen generations. Khan Alladiya, Khud ki Zubani, Opcit, P. 2
3. Khan Alladiya, Opcit., P.1
4. Although Bhaskarbua Bua Bakhle had already made his mark as the star artist of all India fame he had no hesitation in providing tanpura accompaniment to Alladiya Khan. Indeed, he is believed to have said that he was unworthy to sing along with Alladiya Khan for

providing support. All this coming from an established artiste like Bhaskarbua Bua Bakhle enhanced the stature of Alladiya Khan. Deshpande V.H. Indian Musical Traditions, Popular Prakashan Pvt. Ltd. 35-C, Pt..Madan Mohan Malviya Marg, Bombay, 1973

5. Another reason that contributed towards Alladiya Khan's popularity as a guru and performer was the concert success of his disciples namely Kesarbai Kerkar and Mogubai Kurdikar.
6. Deodhar, B.R, Pillars of Hindustani Music, Sangam Books Ltd, Popular Prakashan Pvt. Ltd, 35-C, Pt. Madan Mohan Malaviya Marg, Popular Press Bldg, Tardeo, Bombay, 1993, P. 34-35,
7. Loc.cit
8. Deodhar B.R, Opcit, P. 205
9. Dharmavrat Swami, Mala Umajlele Alladiya Khan, P. Bhagwat,Mauj Prakashan Gruh, Khatavwadi, Girgaon, Bombay, 1998, P. 10
10. Dharmavrat Swami, Opcit, P. 13
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12. Dharmavrat Swami, Opcit, P.14
13. Loc.cit
14. Khan Azizuddin, My Life, Thema Publishers, 46 Satish Mukherjee Road, Calcutta, 2000. P. 89
15. Khan Azizuddin, Loc.cit, P 89-90
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18. Deodhar B.R, Pillars of Hindustani Music, Sangam Books Ltd, Popular Prakashan Pvt. Ltd, 35-C, Pt. Madan Mohan Malaviya Marg, Popular Press Bldg, Tardeo, Bombay, 1993, P. 35
19. Loc.cit
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21. Tembe Govindrao , Maza Sangeet Vyasang, Maharashtra Rajya Sahitya, 1984, P. 51