

International Multidisciplinary  
Research Journal

*Indian Streams  
Research Journal*

Executive Editor  
Ashok Yakkaldevi

Editor-in-Chief  
H.N.Jagtap

---

Indian Streams Research Journal is a multidisciplinary research journal, published monthly in English, Hindi & Marathi Language. All research papers submitted to the journal will be double - blind peer reviewed referred by members of the editorial board. Readers will include investigator in universities, research institutes government and industry with research interest in the general subjects.

**Regional Editor**

Manichander Thammishetty

Ph.d Research Scholar, Faculty of Education IASE, Osmania University, Hyderabad.

Mr. Dikonda Govardhan Krushanahari

Professor and Researcher ,

Rayat shikshan sanstha's, Rajarshi Chhatrapati Shahu College, Kolhapur.

**International Advisory Board**

Kamani Perera

Regional Center For Strategic Studies, Sri Lanka

Mohammad Hailat

Dept. of Mathematical Sciences, University of South Carolina Aiken

Hasan Baktir

English Language and Literature Department, Kayseri

Janaki Sinnasamy

Librarian, University of Malaya

Abdullah Sabbagh

Engineering Studies, Sydney

Ghayoor Abbas Chotana

Dept of Chemistry, Lahore University of Management Sciences[PK]

Romona Mihaila

Spiru Haret University, Romania

Ecaterina Patrascu

Spiru Haret University, Bucharest

Anna Maria Constantinovici

AL. I. Cuza University, Romania

Delia Serbescu

Spiru Haret University, Bucharest, Romania

Loredana Bosca

Spiru Haret University, Romania

Ilie Pinteau,

Spiru Haret University, Romania

Anurag Misra

DBS College, Kanpur

Fabricio Moraes de Almeida

Federal University of Rondonia, Brazil

Xiaohua Yang

PhD, USA

Titus PopPhD, Partium Christian University, Oradea, Romania

George - Calin SERITAN

Faculty of Philosophy and Socio-Political Sciences Al. I. Cuza University, Iasi

.....More

**Editorial Board**

Pratap Vyamktrao Naikwade

ASP College Devrukh, Ratnagiri, MS India

Iresh Swami

Ex - VC. Solapur University, Solapur

Rajendra Shendge

Director, B.C.U.D. Solapur University, Solapur

R. R. Patil

Head Geology Department Solapur University, Solapur

N.S. Dhaygude

Ex. Prin. Dayanand College, Solapur

R. R. Yalikal

Director Management Institute, Solapur

Rama Bhosale

Prin. and Jt. Director Higher Education, Panvel

Narendra Kadu

Jt. Director Higher Education, Pune

Umesh Rajderkar

Head Humanities & Social Science YCMOU, Nashik

Salve R. N.

Department of Sociology, Shivaji University, Kolhapur

K. M. Bhandarkar

Praful Patel College of Education, Gondia

S. R. Pandya

Head Education Dept. Mumbai University, Mumbai

Govind P. Shinde

Bharati Vidyapeeth School of Distance Education Center, Navi Mumbai

G. P. Patankar

S. D. M. Degree College, Honavar, Karnataka

Alka Darshan Shrivastava

Shaskiya Snatkottar Mahavidyalaya, Dhar

Chakane Sanjay Dnyaneshwar

Arts, Science & Commerce College, Indapur, Pune

Maj. S. Bakhtiar Choudhary

Director, Hyderabad AP India.

Rahul Shriram Sudke

Devi Ahilya Vishwavidyalaya, Indore

Awadhesh Kumar Shirotiya

Secretary, Play India Play, Meerut (U.P.)

S. Parvathi Devi

Ph.D.-University of Allahabad

S. KANNAN

Annamalai University, TN

Sonal Singh,

Vikram University, Ujjain

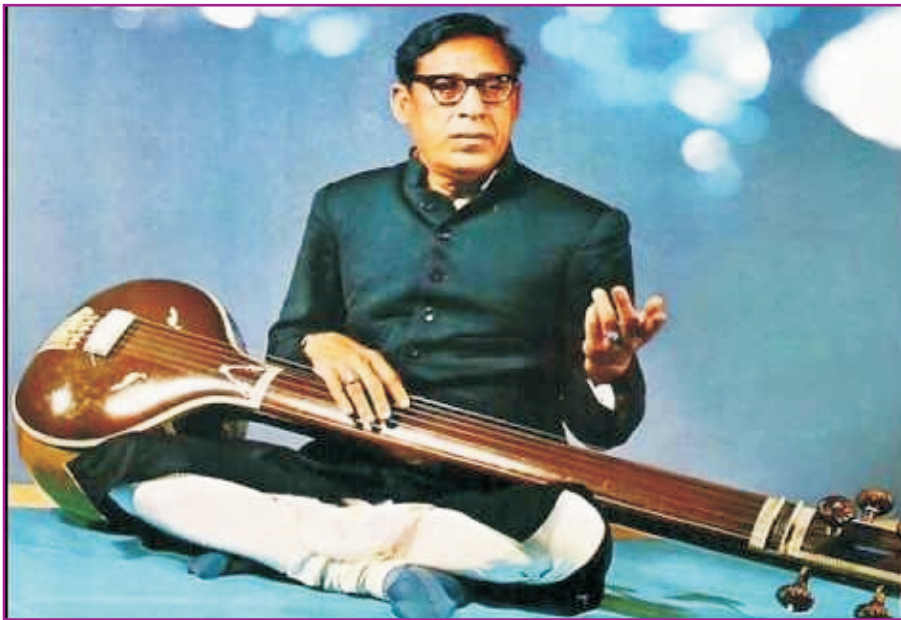
Satish Kumar Kalhotra

Maulana Azad National Urdu University



## ALAP IN USTAD AMIRKHAN'S GAYAKI

Bhavyarani. T



### ABSTRACT

**U**stad Amir Khan was highly respected and appreciated classical vocalist of 19th century. His gayaki has made a landmark in the history of Indian classical music. He was one of the outstanding artists whose music is alive till today. This is because of his attractive and influential gayaki. Thus he has remained as one of the legends of Indian classical music. His ati vilambit khyal gayaki has been highlighted and won the hearts of numerous music lovers.

**KEYWORDS:** Ustad Amir Khan, appreciated classical vocalist, Indian classical music.

### INTRODUCTION:

**The objective of this article is to study the outstanding feature of ustadji's gayaki with special reference to his unique style of alap.**

Ustad Amir Khan was born in Akola, Maharashtra on April 1912 in a musician's family. His father, Shahmir Khan, an exponent of rudra veena & sarangi of bhendi bazaar gharana in the Indore Darbar. Thus he imparted this gharana culture to his son particularly the practice of Merukhand. He practiced merukhand for the first 25 years of his singing. Merukhand is the technique of producing variety of combinations & patterns with in given set of notes in an extra slow tempo. His gayaki had a influence of

three maestro's namely Abdul Wahid Khan for vilambit tempo, Rajab Ali Khan for tans & Aman Ali Khan for merukhand. Though his style referred to Indore gharana, he was a firm believer of absorbing elements from various gharanas. Although he had an influence of above mentioned maestro's, he developed his gayaki in a unique style which represented his originality and distinctiveness. Thus he introduced his own style of gayaki and till today it is named as 'Amirkhani Style'. Some of the unforgettable ragas of ustadji are Marwa, Darbari, Megh, Abhogi, Shuddh Kalyan, Ramkali etc. With his pen name 'Sur Rang', he has left several compositions. He has sung few filmy songs in his own classical style, such as Baiju Bawra, Jhanak Jhanak Payal Baje, Shabaab etc. His disciples are numerous such as Pt. Amarnath, Ajit Singh Pental, Mukund Goswami, Kankana Banerjee, Shanti Sharma etc. Among them in late Pt. Amarnath's gayaki we can see the traces of Ustad Amir Khan's gayaki. Ustadji took his last breathe in the

year 1971 february 13th in a car accident which was very unfortunate & great loss to the Indian classical music. But through his gayaki he has become the living legend of Indian classical music. The following are some of the Prestigious Awards of Ustadji-

Padma Bhushan(1971)  
Kendra Sangeeta Nataka Academy Puraskar(1967)  
Swar Vilas from Sur Singar Sansad(1971)  
Presidential Award(1971)

Ustadji's Gayaki has a combination of intensive style of dhrupad with the distinct decorations of khayal. By listening to some of his audio's we can undoubtedly say that he always preferred a swara oriented and alap dominated style. His layakari was generally more comprehensible.

Ustad Amir khan's Alap manifested the listener's to identify the raga because of his perfectiveness and effective opening of his ati vilambit khayal gayaki. He is known for his unique style of alap. In his alap we can see the determined experience of exhibiting the notes in extra slow motion technique in mandra and madhya saptaka. In his alap we can observe the patience of ustadji's style of approaching the notes in mandra & madhya sapataka is highly commandable. Thus his alap creates a perfect outline for the raga and through his various improvisations he is remained in the heart and mind of the listener's. In the book 'Indian Musical Traditions' by Vamanrao.H.Desphande mentioned that "the entire attention of ustadji's gayaki has been centered on the tonal patterns of alap"<sup>1</sup>. The alap of ustadji has extreme influence of vahid khan in its exposition, where he totally seems to immerse to its maximum depth. In khyal gayaki, he has created a distinct place through his special features of Raga Bhadat, enhancing the essence of rasa of the particular raga and delighting the listener's. He used to do distinct alankar patterns in his own style which are unusual and exotic.

The exposition of alap of ustad Amir khanji usually starts in the lower octave giving importance to each and every note with full of concentration over it and slowly comes around the middle keynote and begins improvisation of alap with merukhand passages and slow rendition of notes(behlavas) & swara alap as a part of vistar. In one of the works 'Alap and Badhat' by Dr. Ibrahim Ali stated that "Amir khan's style of performing Alap compared to the telling of a story with structuring of commas & full stops, sentences & chapters"<sup>2</sup>.

He used to immerse in depth while exhibiting the ragalap and present the raga with extra-care. Ustadji used to follow the rules of khayal presentation very systematically and sincerely. In one of his interviews ustadji said that 'the effective development of raga remains in the bhava and its melody'. His presentation was always methodical and thoughtful. He used to present a detailed badhat in ati vilambit laya, using bol-alap followed by various tans and bol-tans with complex and random movements & jumps and finally a madhyalaya or drut laya i.e chotakhayal or tarana to end his concert.

At his initial stage of his music carrier ustadji used to play sarangi which helped him to exhibit the characteristic features of string instruments such as meend, gamak, kan swara etc in his gayaki which are specially suited for alap. These features made his alap very attractive and impressive to the listeners and constructed the perfect shape to the particular raga.

The term alap is the opening section of Indian classical music & it is the slow rhythmless elaboration and a melodic improvisation that introduces and develops the raga. Thus alap is the heart of raga, it should be presented so perfectly which helps and supports for further improvisations very easily. In ustadji's gayaki we can see all the above mentioned points of exhibiting 'alap' where he was said to be the master of handling it with its depths. We can observe both nibaddha and anibaddha alap which are equally managed very beautifully in his gayaki.

He was a versatile vocalist of Indian classical music and capable of improvisations which are extraordinary and unimaginable."He was an introverted dignified darbar style singer"<sup>3</sup>. He preferably used tanpura and table accompaniment and rarely harmonium.

### Special Aspects of Ustadji's Gayaki

- + Alankara oriented swara patterns
- + Free flowing taan patterns
- + Bol-alap and sargam using merukhand patterns
- + Production of rasa while presenting the ragas
- + Singing very clearly in mandra saptaka
- + More conscious about the lyrics and its meaning of the bandish
- + Pleasant and melodious voice

His gayaki was slow , sustainable and to its maximum depth. By listening to his gayaki we can notice one of the incredible quality of ustadji was, he did not believed in tricks and techniques which impresses the listeners rather he believed in pure, systematic and truthful singing which not only impress the listeners but the Almighty. He did not bother about name and fame, it has made him supreme.

He was known for his creativity, intelligence and presence of mind, unimaginable swara patterns, extremely singing in slow tempo and merukhand alap patterns ,total involvement and the way of reproducing the notes in an artistic way made him a role model."Ustadji has not become the follower rather he has made others to him through his unique style of gayaki"<sup>4</sup>.

**Last word:** Hats of to ustadji who has become the landmark of Hindustani classical music through in unique gayaki and took the Indian music to the heights and made the way for its development. Ustad AmirKhan's Alap and elaboration of raga can be a good reference for the study of Alap in Hindustani Classical Music.

Thus we can proudly say his gayaki is a milestone i.e a significant event in the history of Hindustani khayal gayaki.

### REFERENCES

1. The OXFORD Encyclopaedia of the Music of India(a-g)Vol-I(Sangeet Mahabharati) Chief editor-Late Nikhil Ghosh
2. Hamare Sangeet Ratna-Laxmi Narayan Garg
3. Indian Musical Traditions(An Aesthetic Study Of Gharanas in Hindustani Music)- Vamanrao.H.Desphande
4. NaadaBhimba Published by Ragamala.

- 
- 1.Pg No 66 Indian Musical Traditions By Vamanrao.H.Desphande
  - 2.Pg No 153 Alap&Badhat Dr.IbrahimAli(sites.google.com/site/amirkhanikhayal/5-alapandbadhat
  - 3.Kumar Prasad Mukhopady's 'The Lost World of Indian Music(Wikipedia,the free encyclopedia(Ustad AmirKhan)
  - 4.Pg No -103 Hamare Sangeet Ratna Laxminaryan Garg



**Bhavyarani. T**

# Publish Research Article

## International Level Multidisciplinary Research Journal

### For All Subjects

Dear Sir/Mam,

We invite unpublished Research Paper, Summary of Research Project, Theses, Books and Book Review for publication, you will be pleased to know that our journals are

## Associated and Indexed, India

- \* International Scientific Journal Consortium
- \* OPEN J-GATE

## Associated and Indexed, USA

- Google Scholar
- EBSCO
- DOAJ
- Index Copernicus
- Publication Index
- Academic Journal Database
- Contemporary Research Index
- Academic Paper Database
- Digital Journals Database
- Current Index to Scholarly Journals
- Elite Scientific Journal Archive
- Directory Of Academic Resources
- Scholar Journal Index
- Recent Science Index
- Scientific Resources Database
- Directory Of Research Journal Indexing

Indian Streams Research Journal  
258/34 Raviwar Peth Solapur-413005, Maharashtra  
Contact-9595359435  
E-Mail-[ayisrj@yahoo.in](mailto:ayisrj@yahoo.in)/[ayisrj2011@gmail.com](mailto:ayisrj2011@gmail.com)  
Website : [www.isrj.org](http://www.isrj.org)