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## A GREAT CONTRIBUTION OF USTAD ALLAUDDIN KHAN IN THE WORLD OF INDIAN CLASSICAL MUSIC

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RESEARCH ARTICLE



### ABSTRACT

Several Musicians have made Indian classical music very rich by their creative power and genius but the name of Ustad Allaiddin Khan is unique. He has shown his impact in music world that he has got a great name and fame all over the music world especially in connection with string instruments. He had got the knowledge of music by a great struggle in his life. He learnt the knowledge of music in different areas under the guidance of different gurus. He played many string instruments and did experimentation in most of them. He had learnt tabla and vocal music also. He has got a long chain of disciples and they have promoted music in different ways. His Maihar band is matchless really his contribution to the world of music is unforgettable.

Key words: String Instruments, Jawari, da, ra, Tumba, Sitar-Banjo, Chandra Sarang, Nal-tarang, Saranga, Maihar Vadyavrinda

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Many musicians have made Indian Classical Music very rich by their creative power and genius. In this connection different high standard musicians of twentieth century are very famous and their names are: Ustad Abdul Karim Khan, Ustad Faiyaz Khan, Ustad Allaiddin Khan, Ustad Bade Ghulamali Khan, Ustad Alladiya Khan, Pandit Vishnu Digamber Paluskar and Pandit Omkarnath Thakur etc. But amongst these the names of Ustad Allaiddin Khan is particularly admirable and unforgettable. By his stern music practice he has influenced music-world so much that he is called 'The master of Instrumental music'.

He had got the knowledge of music by struggling the circumstances and with the aim of getting music education he had left home at a very tender age and suffered much in this way. He got the knowledge of vocal music under the kind tutelage of Nulo Gopal Bhattacharya, education of Mridang and Tabla under Nandlal Babu knowledge of violin clarinet and Shahnai under Habudatt and Master Lobo. He got the knowledge of sarod under the guidance of Ahmad Ali and Ustad Wazir Khan gave him the knowledge of Sarod, Surbahar, Sur Singar, Rabab etc. Besides, he got the knowledge of music under supervision of Mohd. Hussain Khan, Haider Khan, Kallu Khan, Mushtaq Hussain Khan and Hafeez Khan etc. of Rampur gharana. He remained worshipper of music throughout his life and used to say "Sangeet hi meri jati hai aur Swar hi mera gotra."<sup>1</sup>

His contribution in development of string instruments is of paramount importance. Violin and Sarod were his favourite instruments because he had got mastery over them. He had created a distinct playing style by adopting the qualities of different instruments. He had made certain changes in shape of his main instruments Sarod according to playing style. He provided the circular shape to tumba of Sarod in place of length and in order to increase the range by changing main wires gave importance to five wires so that playing style could be influential. He increased the nine number of tarab wires to fifteen and added four new wires with *jawari*. He used new bols da, ra, da, ra for the very first time on Sarod. He focused on Alap and it is clear "He attached the greatest importance to alap while imparting training in this he introduced his students to the Nine sentiments (Nava Rasas)... But he differed from

other artists.... he considered only Karuna (Pathos), Shrinagara (love and irotica) and Veera (Valour) as the main sentiments. The alap therefore was the embodiment of Karuna (Pathos and Compassion)....."<sup>2</sup>

Yaman, Bhairavi, Puriya, Marwa, Multani, Puriya Dhanashri, Ahilya Bilawal, Desh, Miya ki Malhar, Darbari Todi, Bhimpalasi, Bilwal, Lalit and Nat Bihagi etc. were his favourite ragas and by making coordination he had composed many new ragas also as Hem Bihag, Hemant, Manjh-Khamaj, Madan-Manjari, Prabhakali, Bhuvneshwari, Dhavleshwari, Muhammad, Shobhawati, Kaunsi-Bhairav and Chandrika etc. among these Hem-bihag, Manjh-Khamaj and Hemant rasas have more popularity. He wrote many songs and composed them as Jotin Bhattacharya wrote "Allauddin Khan wrote several original songs and set them to music. But he was not egoistic and would set to music verses of others also if they appealed to his taste."<sup>3</sup>

By his imagination and creative power he had invented many instruments like Nal-tarang, Chandra Sarang, Saranga and Sitar-Banjo etc. especially for the purpose of Maihar Vadyavrinde. They are even today being used in Maihar band and this very band is a unique contribution to the world of Indian music. Baba had created about 150 compositions based on different ragas but their notation was not earlier. Now the artistes of Maihar band has prepared that. Baba himself used to say about it "Aisa Shastriya Orchestra Puri Prathvi par nahi hai."<sup>4</sup> The compositions of Maihar Band are matchless and they are based on different Indian talas. Ustad Allauddin Khan was deeply influenced by western musician 'Beethoven'.

The different disciples of Ustad Allauddin Khan got education of different instruments under his guidance as his late son Ali Akbar Khan- Sarod, daughter Annapurna Devi- Surbahar, son in law legendary figure Ravi Shankar- Sitar, Nikhil Banerjee- Sitar, Pannalal Ghosh- Flute, Bahadur Khan- Sarod, Sharan Rahi- Sarod, Timirbaran Bhattacharya- Sarod, Robin Ghosh-Violin, Indraneel Bhattacharya-Sitar, Jotin Bhattacharya- Sarod and Maihar Maharaja Brijnath Singh Judev- Vocal music. Really he has maintained a great tradition of disciples and they have contributed a lot to the world of music.

Undoubtedly Ustad Allauddin Khan's personality was very high and he was more than 'Sangeetik Vibhuti'. Really his thinking was spiritual. He believed in gods and goddesses of Hindu religion. He was such a Sangeet Rishi who was very generous in imparting the knowledge of music to his disciples selflessly. His contribution to the world of instrumental music is remarkably well and it has got its historical importance on the level of music world. In this connection Late Pt. Ravi Shankar has written "He belongs to a school that seems so far removed from our modern industrial era, and yet, in every way, he has been ahead of his time injecting a new significance and life into Indian instrumental music. With him will pass an era that upheld the dedicated spiritual outlook hauled down by the great munis and rishis who considered the sound of music nad to be nada Bramha - away to reach God."<sup>5</sup>

His guru Ustad Wajir Khan had made a prophecy about him "Allauddin's name will shine as long as sun and moon shine over the earth."<sup>6</sup>

Shri Aurobindo Ghosh said about him "Allauddin Khan was truly achieved God through medium of music."<sup>7</sup>

Finally we can say that his contribution in the domain of music will benefit the future generation.

#### References

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4. Ustad Allauddin Khan Smriti Samaroh Maihar (27-28 Feb. 2001), p.2.
5. Pt. Ravi Shankar, "My Music My Life"- p. 58.
6. Susheela Mishra, Great Masters of Hindustani Music, p.69.
7. Susheela Mishra, Great Masters of Hindustani Music, p.61.