

music

Upholding The Spirit of Guru-Shishya Parampara

Sadhana's classical music evening at Muktijuddha Jadugar



Aneira performs at Muktijuddha Museum on Nov 12.

by Ziaul Karim

UNLIKE western classical music, Indian classical music nourishes itself from the spiritual union of the mentor and his/her disciple. This unique feature of 'Guru-Shishya Parampara' or Hindustani music has laid structures for gharanas or schools in music.

The development and growth of a gharana is only possible when there is a musical communication at the spiritual level between guru and shishya.

The shishyas carry forward the tradition of his/her mentor to pass it on to next generation of shishyas. The shishyas are not actually blind imitators of their gurus rather the beauty of Indian classical music lies in its relatively loose structure and in its emphasis on extempore improvisation.

Sadhana, the organization devoted to promote the traditional mould of classical music

and strives to uphold the classical music in its purest form in this age of decadence, organized a music evening on November 12 at the Muktijuddha Museum auditorium on the theme 'Guru-Shishya Parampara' featuring the disciple Aneira 'Ehmar Khan' and her mentor Begum Shripa Khan, an exponent of Delhi gharana and wife of late music maestro Ustad Sagiruddin Khan.

The programme was dedicated to the memory of Ustad Sagiruddin Khan under whom Aneira received her training from 1987 till his death in 1994. Since then she is under the guidance of Begum Shripa Khan, a leading disciple of Ustad Bandhu Khan Shahib.

Aneira began her performance in raga Multan. The opening bol of the khayal vilambit was Go Kula Ke Gao in ektaal. In Multan Ga, Ma, Re, Dha Komal while Ni is Shudha.

Sweetness was the keynote of Aneira's singing. Her voice moves freely between Kadi and Komal. And she showed her ability to capture the beauty of complex taan and to some extent laykari.

The second Khayal in teental was Sandhara Surja Neha Sa Re. Her vocalism indicated her dedication and practice to capture the purity of khayal singing.

The Khayal to follow next and wrap up her performance was Navarana Mai Aana Bana in drut ektaal. Though she seemed to fumble a bit at this number, but she regained her rhythm in a flash.

The negligible fumble apart, she has stunning ability to capture the regal of Indian classical music at a tender age of 15.

Aneira's guru Shripa Khan

then came on stage with a Khayal Pihara Ba Ku Bira Mai in Vilambit teental in raga Jog.

This raga takes Komal and Shudha Ga and Komal Ni. Hers

was a formidable voice with a hefty three-octave range with

no hint of diminution in its breadth. Luminosity and sonority is the feature of her vocalism.

The next presentation in raga Jog was Sajna More Ghar Aaye in Drut teental followed by Priya to Manat Nahi a thumri in Misra Kafi. She was absolutely phenomenal in thumri presentation. The musical experience the audience received in the form of thumri singing.

The Khayal to follow next and wrap up her performance was Navarana Mai Aana Bana in drut ektaal. Though she seemed to fumble a bit at this number, but she regained her rhythm in a flash.

The negligible fumble apart, she has stunning ability to capture the regal of Indian classical music at a tender age of 15.

Aneira's guru Shripa Khan

then came on stage with a

Khayal Pihara Ba Ku Bira Mai in Vilambit teental in raga Jog.

This raga takes Komal and Shudha Ga and Komal Ni. Hers

was a formidable voice with a

hefty three-octave range with

no hint of diminution in its

breadth. Luminosity and sonority is the feature of her vocalism.

The next presentation in raga Jog was Sajna More Ghar Aaye in Drut teental followed by Priya to Manat Nahi a thumri in Misra Kafi. She was absolutely phenomenal in thumri presentation. The musical experience the audience received in the form of thumri singing.

The Khayal to follow next and wrap up her performance was Navarana Mai Aana Bana in drut ektaal. Though she seemed to fumble a bit at this number, but she regained her rhythm in a flash.

The negligible fumble apart, she has stunning ability to capture the regal of Indian classical music at a tender age of 15.

Aneira's guru Shripa Khan

then came on stage with a

Khayal Pihara Ba Ku Bira Mai in Vilambit teental in raga Jog.

This raga takes Komal and Shudha Ga and Komal Ni. Hers

was a formidable voice with a

hefty three-octave range with

no hint of diminution in its

breadth. Luminosity and sonority is the feature of her vocalism.

The next presentation in raga Jog was Sajna More Ghar Aaye in Drut teental followed by Priya to Manat Nahi a thumri in Misra Kafi. She was absolutely phenomenal in thumri presentation. The musical experience the audience received in the form of thumri singing.

The Khayal to follow next and wrap up her performance was Navarana Mai Aana Bana in drut ektaal. Though she seemed to fumble a bit at this number, but she regained her rhythm in a flash.

The negligible fumble apart, she has stunning ability to capture the regal of Indian classical music at a tender age of 15.

Aneira's guru Shripa Khan

then came on stage with a

Khayal Pihara Ba Ku Bira Mai in Vilambit teental in raga Jog.

This raga takes Komal and Shudha Ga and Komal Ni. Hers

was a formidable voice with a

hefty three-octave range with

no hint of diminution in its

breadth. Luminosity and sonority is the feature of her vocalism.

The next presentation in raga Jog was Sajna More Ghar Aaye in Drut teental followed by Priya to Manat Nahi a thumri in Misra Kafi. She was absolutely phenomenal in thumri presentation. The musical experience the audience received in the form of thumri singing.

The Khayal to follow next and wrap up her performance was Navarana Mai Aana Bana in drut ektaal. Though she seemed to fumble a bit at this number, but she regained her rhythm in a flash.

The negligible fumble apart, she has stunning ability to capture the regal of Indian classical music at a tender age of 15.

Aneira's guru Shripa Khan

then came on stage with a

Khayal Pihara Ba Ku Bira Mai in Vilambit teental in raga Jog.

This raga takes Komal and Shudha Ga and Komal Ni. Hers

was a formidable voice with a

hefty three-octave range with

no hint of diminution in its

breadth. Luminosity and sonority is the feature of her vocalism.

The next presentation in raga Jog was Sajna More Ghar Aaye in Drut teental followed by Priya to Manat Nahi a thumri in Misra Kafi. She was absolutely phenomenal in thumri presentation. The musical experience the audience received in the form of thumri singing.

The Khayal to follow next and wrap up her performance was Navarana Mai Aana Bana in drut ektaal. Though she seemed to fumble a bit at this number, but she regained her rhythm in a flash.

The negligible fumble apart, she has stunning ability to capture the regal of Indian classical music at a tender age of 15.

Aneira's guru Shripa Khan

then came on stage with a

Khayal Pihara Ba Ku Bira Mai in Vilambit teental in raga Jog.

This raga takes Komal and Shudha Ga and Komal Ni. Hers

was a formidable voice with a

hefty three-octave range with

no hint of diminution in its

breadth. Luminosity and sonority is the feature of her vocalism.

The next presentation in raga Jog was Sajna More Ghar Aaye in Drut teental followed by Priya to Manat Nahi a thumri in Misra Kafi. She was absolutely phenomenal in thumri presentation. The musical experience the audience received in the form of thumri singing.

The Khayal to follow next and wrap up her performance was Navarana Mai Aana Bana in drut ektaal. Though she seemed to fumble a bit at this number, but she regained her rhythm in a flash.

The negligible fumble apart, she has stunning ability to capture the regal of Indian classical music at a tender age of 15.

Aneira's guru Shripa Khan

then came on stage with a

Khayal Pihara Ba Ku Bira Mai in Vilambit teental in raga Jog.

This raga takes Komal and Shudha Ga and Komal Ni. Hers

was a formidable voice with a

hefty three-octave range with

no hint of diminution in its

breadth. Luminosity and sonority is the feature of her vocalism.

The next presentation in raga Jog was Sajna More Ghar Aaye in Drut teental followed by Priya to Manat Nahi a thumri in Misra Kafi. She was absolutely phenomenal in thumri presentation. The musical experience the audience received in the form of thumri singing.

The Khayal to follow next and wrap up her performance was Navarana Mai Aana Bana in drut ektaal. Though she seemed to fumble a bit at this number, but she regained her rhythm in a flash.

The negligible fumble apart, she has stunning ability to capture the regal of Indian classical music at a tender age of 15.

Aneira's guru Shripa Khan

then came on stage with a

Khayal Pihara Ba Ku Bira Mai in Vilambit teental in raga Jog.

This raga takes Komal and Shudha Ga and Komal Ni. Hers

was a formidable voice with a

hefty three-octave range with

no hint of diminution in its

breadth. Luminosity and sonority is the feature of her vocalism.

The next presentation in raga Jog was Sajna More Ghar Aaye in Drut teental followed by Priya to Manat Nahi a thumri in Misra Kafi. She was absolutely phenomenal in thumri presentation. The musical experience the audience received in the form of thumri singing.

The Khayal to follow next and wrap up her performance was Navarana Mai Aana Bana in drut ektaal. Though she seemed to fumble a bit at this number, but she regained her rhythm in a flash.

The negligible fumble apart, she has stunning ability to capture the regal of Indian classical music at a tender age of 15.

Aneira's guru Shripa Khan

then came on stage with a

Khayal Pihara Ba Ku Bira Mai in Vilambit teental in raga Jog.

This raga takes Komal and Shudha Ga and Komal Ni. Hers

was a formidable voice with a

hefty three-octave range with

no hint of diminution in its

breadth. Luminosity and sonority is the feature of her vocalism.

The next presentation in raga Jog was Sajna More Ghar Aaye in Drut teental followed by Priya to Manat Nahi a thumri in Misra Kafi. She was absolutely phenomenal in thumri presentation. The musical experience the audience received in the form of thumri singing.

The Khayal to follow next and wrap up her performance was Navarana Mai Aana Bana in drut ektaal. Though she seemed to fumble a bit at this number, but she regained her rhythm in a flash.

The negligible fumble apart, she has stunning ability to capture the regal of Indian classical music at a tender age of 15.

Aneira's guru Shripa Khan

then came on stage with a

Khayal Pihara Ba Ku Bira Mai in Vilambit teental in raga Jog.

This raga takes Komal and Shudha Ga and Komal Ni. Hers

was a formidable voice with a

hefty three-octave range with

no hint of diminution in its

breadth. Luminosity and sonority is the feature of her vocalism.

The next presentation in raga Jog was Sajna More Ghar Aaye in Drut teental followed by Priya to Manat Nahi a thumri in Misra Kafi. She was absolutely phenomenal in thumri presentation. The musical experience the audience received in the form of thumri singing.

The Khayal to follow next and wrap up her performance was Navarana Mai Aana Bana in drut ektaal. Though she seemed to fumble a bit at this number, but she regained her rhythm in a flash.

The negligible fumble apart, she has stunning ability to capture the regal of Indian classical music at a tender age of 15.

Aneira's guru Shripa Khan

then came on stage with a

Khayal Pihara Ba Ku Bira Mai in Vilambit teental in raga Jog.

This raga takes Komal and Shudha Ga and Komal Ni. Hers

was a formidable voice with a

hefty three-octave range with

no hint of diminution in its

breadth. Luminosity and sonority is the feature of her vocalism.

The next presentation in raga Jog was Sajna More Ghar Aaye in Drut teental followed by Priya to Manat Nahi a thumri in Misra Kafi. She was absolutely phenomenal in thumri presentation. The musical experience the audience received in the form of thumri singing.