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LIFE SKETCH AND CONTRIBUTION OF GREAT ENTITIES IN THE FIELD OF MUSIC

- **Raja Mansingh Tomar**
- **Tansen**
- **Sadarang–Adarang**

Among all fine arts, music, particularly singing, has been considered as the foremost because it is capable of conveying the feeling of the artist to the society without the use of any external medium. From time to time great entities in the field of music have taken birth on this land and shown the way to students of music. Contributions of Raja Mansingh Tomar, Miyan Tansen, Sadarang and Adarang are of such outstanding nature, that their impact will remain for several generations.

Raja Mansingh Tomar of Gwalior was not only a royal patron of music, but himself a musician. Credited to have popularized the Dhrupad form of singing, he was himself adept at singing Dhrupad. He is said to have composed several Dhrupad compositions as well as created Ragas such as Gurjari Todi, Mal Gurjari and Mangal Gurjari. He compiled a book named 'Mankutuhāl' with the help of musicians in his court. Though the original work is no longer available, it was translated into Persian by Faquirullah by the name 'Raga Darpan', which throws light on several aspects of music as prevalent during that time.

One of the nine gems in the court of Emperor Akbar, such is the legend of Tansen that he is said to have brought rain upon singing Raga Malhar and lighted lamps upon singing Raga Deepak. Some Ragas credited to his name are Miyan Ki Todi, Miyan ki Malhar, Darbari and Miyan ki Sarang.



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OBJECTIVE

After studying this lesson, learners will be able to:

- identify the renowned musicians and artists;
- explain the contributions in the field of music of great musicians Tansen;
- describe the contribution of Raja Mansingh Tomar in the field of music;
- develop the command on notes

9.1 RAJA MANSINGH TOMAR

The Tomar dynasty ruled over the musically famous city of Gwalior for about a decade. Raja Mansingh Tomar was the most famous king of this dynasty. He ruled over Gwalior from 1486 to 1516. During this period he had to face many enemies, but this brave king protected Gwalior with his valour and armed forces.

9.2 CONTRIBUTION OF RAJA MANSINGH TOMAR IN THE FIELD OF MUSIC

Raja Mansingh's knowledge of music was of a high standard. With the help of proficient singers-musicians of his time (prominent among them being Bakshu, Charjoo, Bhinnu, Dhondee and Pandavi), he compiled a book named 'Mankutuhāl'. This was translated into Persian in 1673 by Faquirullah by the name 'Raga Darpan'. Since the original work is no longer available, Raga Darpan is the only source of information regarding its contents.

According to Faquirullah, six main Ragas have been given in Mankutuhāl, viz- Bhairav, Malkauns, Shri, Megh and Hindol. Five or six Raginis of each Raga have also been given. Ragas have been classified as Audav, Shadav and Sampurna. Apart from that, good and bad characteristics of singers and four types of instruments have also been mentioned.

The qualities of an excellent vocalist have also been given in Mankutuhāl. Thus, an excellent singer and composer should have good knowledge of grammar, Pingal, Alankara, Rasa, Bhava, behaviour in public, vocabulary etc. His attitude should be adjustable according to the art and the particular period. His compositions should

be extraordinary and unique. Apart from having mastery in singing, instrumental music and dance, he should have good knowledge of Prabandha.

According to Faquirullah and many other modern musicologists, Mansingh is credited with popularizing Dhrupad. He was adept in singing Dhrupad. He himself composed many Dhrupads and patronized this form. His compositions consist of praises of deities and great men as well as eroticism. Since the language used is folk (Braj), they were quite popular among the masses. Today also, many of his Dhrupads are prevalent.

Raja Mansingh also created some new Ragas. Famous among them are Gurjari Todi, Mal Gujari and Mangal Gurjari. He also had an interest in architecture. Prominent buildings created by him include Man Mandir and Gurjari Mahal. After Sikandar, when Ibrahim Lodi took to the throne, he attacked Gwalior in a bid to take over. During this period in 1516, Raja Mansingh lost his life.

**INTEXT QUESTIONS 9.1**

1. Over which place did Raja Mansingh Tomar rule?
2. Give the duration of Raja Mansingh Tomars' rule.
3. Which book did Raja Mansingh compile?
4. Which form of singing did Raja Mansingh popularize?
5. Name buildings created by Raja Mansingh.

9.3 TANSEN

Which music lover does not know the name of Sangeet Samrat Tansen? There is some controversy regarding the date of birth of Tansen. According to some musicologists, Tansen was born in 1506 in a small village called Behat situated twenty eight miles away from Gwalior. According to Abul Fazal, the writer of 'Akbarname' and 'Ain-e-Akbari', Tansen died on April 26, 1589 in Agra. Hence, Tansen died at the age of about 83 years.

It is said that the name of Tansen's father was Makrand Pande. He was a Hindu. He named his son as Tanna Mishra, Trilochan, Tannu or Ram Tanu.

Tansen received his elementary education from his father, Makrand Pande. Since childhood itself, Tansen had an interest in music. It is believed that Tansen learnt music from the famous saint singer of that time, Swami Haridas of Vrindavan. According to one source, Mohammad Shah adil Alias Abdali had also been Tansen's teacher. According to some musicologists, Tansen received his training in music in Gwalior, which was an important center of music of that time. Even through there

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might be different views regarding these details, there are no two views about his being a great artist.

Three names are worth mentioning among the royal courts from where he received patronage. They are :

1. Mohammad Shah Adil of Suri dynasty.
2. Ramchandra Vaghela of Reevan
3. Mughal emperor Akbar

Tansen was one of the nine gems of the court of Akbar where he stayed till the end and died in 1589.

9.4 CONTRIBUTION OF TANSEN IN THE FIELD OF MUSIC

Tansen composed several Dhrupads, the subject matter of which ranged from praise of deities to technical terms of music. Tansen wrote several Dhrupads in praise of Ramchandra Vaghela and emperor Akbar. Among the four Banis of Dhrupad prevalent during that time – Khandar, Nauhar, Dagar and Govarhar, Tansen is believed to have initiated the Govarhar Bani. Some Ragas that have the prefix ‘Miyani’ before their names are associated with Tansen, e.g, Miyan ki Sarang, Miyan Malhar, Miyan ki Todi etc. Apart from these, it is believed that he popularized Darbari Kanhada.

Tansen had four sons, Hamirsan, Suratsen, Tantarang Khan and Bilas Khan, Tansen’s daughter Saraswati was married to Mishri Singh. The generations from his son were Dhrupad singers and Rababiye, while generations from his daughter were Binkars. One of the greater singers of his time, his name will remain immortal like a pole star in the musical sky.



INTEXT QUESTIONS 9.2

6. Near which city was Tansen’s place of birth?
7. In which form of singing was Tansen proficient?
8. In which year did Tansen’s death take place?
9. Tansen was one of nine gems in whose court?

9.5 SADARANG-ADARANG

Music lovers must have heard the name ‘sadarangeele mohmmad shah’ or ‘mohmmadsa rangeele’ in several compositions of the Khayal form of singing in Hindustani music. The real name of Muhammad Shah was Roshan Akhtar, but he was known as Muhammad Shah Rangeele. He ascended the throne of Delhi on 28 September 1719. In 1748, Nadir Shah attacked Delhi and defeated him. He died that same year.

Politically, Muhammad Shah was inexperienced, therefore he could not bring stability during his rule. However, his rule was important in the context of music. His court Vina player, Niyamat Khan or Nemat Khan, also known as 'Sadarang' immortalized his name in the world of music.

Murakka-I-Delhi of Dargah Kuli Khan was written between 1737 and 1741. It refers to the state of Delhi during that time, its musical gatherings, artists and musicians. According to Dargah Kuli Khan, the name of Niyamat Khan or Nemat Khan's father was Parmol Khan. Nemat Khan was born during the reign of Aurangzeb (1659 to 1707)

The reign of Mughal emperor Muhammad Shah was from 1719 to 1748. Though he was not very successful politically, his special interest in music has made him immortal. Sadarang was his court musician. His real name was Niyamat Khan or Nemat Khan. According to Murakka-I-Delhi of Dargah Kuli Khan, Adarang was his nephew. His real name was Feroz Khan. He got married to Sadarang's daughter. In this way, he was Sadarang's nephew, student and son-in-law.

Sadarang was a great composer and Vina player. Though the Khayal form of singing had come into being, they were responsible for popularizing it. To please the emperor, Sadarang composed thousands of compositions of Khayal and included the name of the emperor along with his pen name 'Sadarangeele'. Thus, the words 'Mohmmadsa rangeele' or 'Sadarangeele mohmmad shah' are found in his compositions. Their compositions are available in Braj, Rajasthani, Purabi Hindi and also Punjabi language, with a subject matter of a wide range and a beautiful use of different Talas like Tilwada, Jhumra, Ada ChauTala, EkTala, ChaarTala, TeenTala etc. Some examples of Sadarang's compositions are given below-

1. Composition in Raga Megh set to JhapTala

Sthayi – Garaj ghata ghan
kare ri kare
pavas ritu aayi
dulhan man bhave

Antara – Ren andheri
bijari daraave
sadarangeele mohmmad sa
piya ghar nahee

2. Composition in Raga Bihag set to TeenTala

Sthayi – Balam re more man key
chite hovan de re hovan de re meet piyarva



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Antara – Sadarang ji na jaavo bidesva
sukh neendariya sovan de re

He had great command over expressing feelings through notes. He was so involved in music that every month he used to hold a musical gathering which was attended by landlords, prominent citizens and artists alike. Adarang was also a singer and Vina player of great calibre. He created compositions of the forms Dhrupad, Khayal and Tarana. His compositions were endowed with spiritual and philosophical sentiments. For example, the composition in Raga Miyan Malhar in Ektal given below-

Sthayi – karim naam tero tu saheb sattar

Antara – dukh dalidra dur kije, sukhd deho saban ko, adarang binati karat
sun leho kartar.

Similarly, the following composition in Raga Desi in Teental :-

Sthayi – sanchi kahat hai adarang yeh, nadi naav sanjog

Antara – kaun kisi ke aave jaave, dana paani kismat laave
yahi kahat sab log

Their compositions had a certain complexity, maturity and an effortless flow gained through experience. Sadarang and Adarang both popularized and taught the form of khayal to students. As a result, more singers of that period adopted this form of singing. Though they created several compositions of Khayal, they themselves sang Dhrupad. Even today, their compositions are sung by all Gharanas with great respect. Thus, Sadarang and Adarang were responsible for the rise of Khayal form of singing.



INTEXT QUESTIONS 9.3

10. What was the real name of Sadarang?
11. What was the real name of Adarang?
12. Niyamat Khan was proficient in playing which instrument?
13. Niyamat Khan is famous for creating compositions in which form of Hindustani music?

9.6 CONTRIBUTION OF SADARANG – ADARANG IN THE FIELD OF MUSIC

The fame of Niyamat Khan in the court of Muhammad Shah Rangeele was at its peak. Muhammad Shah himself was a good musician. According to Murakka-I-Delhi, Niyamat Khan has been called an unparalleled Vina player. Niyamat Khan composed many Khayals. He also contributed to the training of female singers in the court in his compositions. In the music world, Niyamat Khan is known by the name of Sadarang. Dargah Kuli khan himself got the opportunity to attend his musical session.

Nemat or Niyamat Khan used to add the name of emperor Muhammad Shah in his compositions as a form of praise. He used to add the emperor's name either before or after his pen name 'Sadarang'. In this way, 'Sadarangeele Mohmmad Shah' or 'Mohmmadsa rangeele' is found written in his compositions.

It is said that later, other artistes also created new compositions of Khayal and added the name 'Sadarangeele' to them. In this way, several Khayals were created in the name of 'Sadarang'.

Along with Sadarang, some compositions also contain the name of Adarang. According to Murakka-I-Delhi, he was Sadarang's nephew. The real name of Adarang was Feroz khan. That is, the pen name of Feroz khan was 'Adarang'. Adarang was also a singer of great calibre and an established Vina player. Adarang was married to Sadarang's daughter, therefore he was Sadarang's nephew, student and son-in-law. Sadarang and Adarang composed beautiful khayals that are as popular today as they were during their time. Some of their khayal compositions are available in Punjabi also. In this way, 'Sadarang', 'Adarang', immortalized the name of their emperor along with their own.



INTEXT QUESTIONS 9.4

14. In what way is the name of the emperor given in the compositions of Sadarang-Adarang?
15. In which languages are their compositions available?
16. How was Adarang related to Sadarang?
17. Sadarang – Adarang themselves were proficient in which form?



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**WHAT YOU HAVE LEARNT**

The contribution of great musicians like Raja Mansingh Tomar, Tansen and 'Sadarang-Adarang' cannot be forgotten. The music world will forever be indebted to such great entities. It is the duty of the new generation of students and teacher to work towards preserving this venerable heritage and giving Hindustani music a respectful place in society through inspiration from the lives of these musicians.

**TERMINAL EXERCISE**

1. What is the contribution of Raja Mansingh Tomar in the field of music? Write in detail.
2. Which were the royal courts that gave patronage to Tansen. State.
3. Mention some of the compositions created by 'Sadarang'.
4. In which royal court did Sadarang get fame?

**ANSWERS TO INTEXT QUESTIONS****9.1**

1. Gwalior
2. 1484 to 1516
3. Mankutahal
4. Dhrupad
5. Man Mandir, Gurjari Mahal

9.2

6. Gwalior
7. Dhrupad
8. 1589
9. Akbar

9.3

10. Nemat khan or Niyamat khan
11. Feroz khan
12. Vina
13. Khayal

9.4

14. ‘Sadarangeele mohmmadshah’ or ‘Mohmmadsa rangeele’
15. Braj, Rajasthani, Purabi, Hindi and Punjabi
16. Adarang was Sadarang’s nephew, student and son-in-law
17. Veena Playing

SUGGESTED ACTIVITY

1. Students should go to a good Guru to receive regular training in classical music. This will benefit them.
2. Wherever there is a music concert, they should not miss the opportunity to listen. Apart from that listen to good cassettes or C.Ds of classical, semiclassical and light music. This will also improve their knowledge in the field of music.



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