

THE TRADITION OF JUGALBANDI IN HINDUSTANI CLASSICAL MUSIC

BALWINDER SINGH

Ph.D. Research scholar, Punjabi University, Patiala

Abstract

Even in the changing times, the tradition of Jugalbandi has emerged in a new form by becoming a part of the art of Music. Where solo singers have contributed to the establishment of Gharanas, the role of duet singers has also been very important. The fact that the Gharanedar singers perform through Jugalbandi among themselves is indicative of their broader vision. This trend continued until the first half of the 20th century, but in the later half of this century, this trend began to increase. Jugalbandi is no longer confined to vocal music but has also entered the field of Instrumental music. In addition to the duet singers who are the disciples of the same Guru and have a blood relation among themselves, now many singers belonging to different families are also sometimes seen performing through Jugalbandi. Such trends in Jugalbandi can be said to be new in the field of classical music.

Keywords: Jugalbandi, Hindustani Classical Music

INTRODUCTION

The Jugalbandi in classical music is quite attractive and captivating to the audience, but it is a multi-colored artistic work created on the basis of sadhana, imagination, unity, harmony and balance, which requires hard work and mutual participation of the artists. The foundation of Jugalbandi is the harmony between singers singing in coordination, a sense of competition based on positive thinking, and attitude towards music. In Jugalbandi singing, the rise of the raga and the entire composition of the sur sangatis are the product of the imagination and intellect of the two artists and both are influenced by each other.

Jugalbandi provides a conformable variation to any singing style in terms of musical performance. In the presentation of Dhrupad through Jugalbandi, where the alaaps and layakaries of nom-tom arising from the imagination and intellect of the two singers find diversity, in the khayal singing, the emotional melodies and curved taans of the two singers get's a conceptual base. With the learning and practice of the duet singers together, the method of question-and-answer of sur sangties with mutual coordination of sur lagav of two singers creates melody in their singing, which is the important and attractive element in Jugalbandi.

DEFINITION OF JUGABANDI

The word 'Jugalbandi' is derived from the root 'Jugal'. 'In the mahan kosha of Bhai Kahan Singh Nabha, the meaning of yugal is mentioned as 'pair' or number of two.¹ From the Jugal itself, 'Jugal' is made of 'Jugal' and bandi means 'to bind'. Jugalbandi thus means for a task to be co-operative by two persons together. If we define the word Jugalbandi in the context of music, then the musical composition presented by two singers or musicians together in a certain bond with each other is called 'Jugalbandi'.

Jugalbandi in the form of singing has been going on since time immemorial. "The Jugalbandi of singers trained by a guru is considered to be superior from the music point of view."² The success of Jugalbandi depends on mutual coordination. There has been an old tradition of Jugalbandi in both dhrupad and khayal. Since time of Sadarang and Adarang, there has been a tradition of Jugalbandi in khayal singing.

HISTORY OF JUGALBANDI

A look at the history of Jugalbandi reveals that the first mention is found in The Sangeet Ratnakar (13th century), a treatise composed by Sarangdev. in which Ekal, Yugal and Vrinda are considered to be the three type of singing.³ It is possible that even before the composition of this treatise, the presentation of the song will have the provision of these characteristics. Apart from Sangeet Ratnakar, Parshdev's treatise Sangeet Samayasara also describes 'Ekal', 'Yugal' and 'Vrinda' as the three mysteries of singing. According to him the best 'Ekal' is followed by Yugal and later vrinda singing.⁴ In the medieval period, there is a mythological incident of the duet singing of Tansen's daughter Saraswati and Swami Haridas's disciple Rupavati, according to which the body of Tansen started burning with heat by singing raga Deepak, at that time Saraswati and Roopvati sang the jugal of raag Megh Malhar, which started raining and Tansen got relief.⁵

Although the prevalence of Jugalbandi is mentioned since the time of Sangeet Ratnakar (13th century), in practically the mention of duet singers comes from the arrival of Gharanas in the later half of the 19th century. Among the duet singers of this time were Shaadi Khan and Murad Khan, renowned singers from Delhi. Both of them were adept at singing genres such as Dhrupad, Khayal and Hori.⁶ Apart from these, Yusuf Khan and Wazir Khan of Delhi also used to sing Dhrupad, dhamar and semi-classical singing styles in Jugalbandi⁷ Abdul Karim Khan-Abdul Haq, Abdul Majid-Abdul Haq and Azeem Bakhsh-Maula Bakhsh also sang together in the Kirana Gharana. From the time of Sharangdeva to the early stages of the Gharanas, the names of many classical musicians and singers are also found which are always taken in pairs such as Suraj Khan-Chand Khan (16th century), Sadarang-Adarang (16th-17th century), Haddu Khan-Hassu Khan (19th century), etc.

The name of Ustad Allahbade Rahimuddin Khan Dagur appears in Dhrupad's Dagur Vani. Nasir Moinuddin Dagur-Nasir Aminuddin Dagur and his younger brother Nasir Zahiruddin Dagur-Nasir Fayazuddin, grandson of Ustad Allahbade Khan and son of Ustad Nasiruddin Khan, made a good name in Jugalbandi. Pandit Ramakant Gundecha-Umakant Gundecha, trained from the Dagur family of Dhrupad, also gained popularity. Prashant Malik-Nishant Malik of Darbhanga Gharana are also famous singers of dhrupad singing.

There are many successful examples of the tradition of jugalbandi in the context of classical music singing of Punjab. Talwandi Gharana is the ancient Gharana of Dhrupad in Punjab. Suraj Khan (Diwakar Pandit) and Chand Khan (Sudhakar Pandit) were Dhrupad singers. Ustad Afzal Khan and Ustad Hafeez Khan of the same Gharana also always sang in

Jugalbandi. His sons Labrez Afzal Khan and Ali Hafeez Khan also continued to sing Dhrupad through Jugalbandi. In the field of khayal and Light music, Lahore residents Ustad Badr-o-Zama and Ustad Qamar-o-Zama also sing through Jugalbandi. The stalwarts of Patiala Gharana-Karnail Ali Bakhsh and Jarnail Fateh Ali Khan, Mian Jan-Ahmad Jan, Amanat Ali-Fateh Ali, Mazhar Ali and Jawwad Ali gained fame all over India. It is difficult, if not impossible, to achieve the position achieved by Ustad Nazakat Ali-Salamat Ali of the Shamchaurasi Gharana through singing. Khuda Bakhsh-Ahmad Bakhsh of The Haryana Gharana of Punjab gained special fame in dhrupad singing.

Pandit Rajan-Sajan Mishra made a significant contribution in creating new dimensions of duet singing in khayal Gayan in the contemporary period and this tradition is being carried forward by his sons Ritesh-Rajnish Mishra and Prabhakar Kashyap-Diwakar Kashyap (disciples of Pandit Rajan-Sajan Mishra). In this context, the successful pair of Jugalbandi is of Singh Bandhu S. Tejpal Singh and S. Surinder Singh, who celebrated the iron of their art all over the world. Singh Bandhu has further enhanced the process of Jugalbandi in classical singing.

In classical music singing, Jugalbandi has not only come from the part of duet singers, but from time to time, big singers have presented their singing through Jugalbandi among themselves. Pandit Bhimsen Joshi For example, has sung in Jugalbandi with Ustad Rashid Khan. Pandit Ajoy Chakraborty performed the song in Jugalbandi with Ustad Rashid Khan and Kaushiki Chakraborty. Begum Parveen Sultana has performed in Jugalbandi several times with her husband Ustad Dilshad Khan. Pandit Bal Murali Krishn a renowned singer of the Southern music system, sang in Jugalbandi several times with Pandit Bhimsen Joshi, Pandit Jasraj, Kishori Amonkar, Pandit Ajoy Chakravarti.

THE TRADITION OF JUGALBANDI IN THE FIELD OF INSTRUMENTAL MUSIC

In 1950-60's, the trend of Jugalbandi is seen in the field of Singing as well as in the field of Instrumental Music. Its origin is believed to be from Ustad Alauddin Khan. He performed with his son Ali Akbar Khan (sarod player) and with Son-in-law and disciples Pandit Ravi Shankar through Jugalbandi. At this time Ustad Ali Akbar Khan and Pandit Ravi Shankar's sarod-sitar Jugalbandi became very popular.⁸ The Jugalbandi performed by Pandit Ravi Shankar and western violinist Yehudi Menuhin was very popular which was named 'East Meets West'. For example Pandit Bhimsen Joshi (singing) and Pandit Hari Prasad Chaurasia (flute), Ustad Rashid Khan (singing) and Ustad Shahid Parvez (sitar), Vidushi Kishori Amonkar (singing) and Pandit Hari Prasad Chaurasia (flute) performed as many artists.

NEW EXPERIMENT IN JUGALBANDI

'Jasrangi' Jugalbandi can be said to be a new experiment in Hindustani classical music singing. Pandit Jasraj was the inventor of this Jugalbandi based on the Murchana method.

Pandit ji realised that when female artists and male artists sing ragas together they face problems with the base note. Many of the ragas in classical music are related to each other on the basis of the Murchhana method, just as the pancham of Madhukons becoming the 'Sa' base note makes the raga Chandrakons. On this basis, in Jasrangi, one artist presents one raga from 'Sa' and the second raag from madhyam or pancham of the same raga at the same time in Jugalbandi. Jasarangi Jugalbandi has come into vogue a few years ago. Pandit Sanjeev Abhyankar and Shweta Jhaveri performed for the first time in Jasarangi Jugalbandi at a musical event at Pune in 1991. Classical male and female singers like Pandit Sanjeev Abhyankar-Dr Ashwini Bhide Deshpande, Gargi Siddhant Datta-Pandit Ratan Mohan Sharma, Ankita Joshi-Krishna Bongane etc. are often seen singing in Jasarangi Jugalbandi.

CONCLUSION

It is clear from the above description that there has been a long tradition of Jugalbandi in Hindustani classical Music singing. Jugalbandi has been an integral part of singing for almost two centuries, providing its presentation with the elements present in its existence, providing it with charm and beauty. In classical music, the trend of Jugalbandi has not decreased in the present time but remains in its position. Many young classical singers are emerging in the field of classical music as duet singers. The rendering of their singing by many duet singers and solo singers through Jugalbandi is a testimony to the fact that Jugalbandi has something different from solo singing. Any tradition in music can exist only if it gets the approval of the audience. The creation of a distinct place of Jugalbandi in the field of classical music is the result of approval from the audience. At present Jugalbandi has acquired its similar place with solo singing in the presentation of classical music.

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