

THE ROLE OF THE GHARANA TRADITION IN PRESERVING AND EVOLVING THE KHAYAL GENRE OF HINDUSTANI CLASSICAL MUSIC

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1. INTRODUCTION

Khayal is an Urdu word of Arabic origin which means “imagination”. This word Khayal is also a popular word in the Hindi language. Khayal is a popular genre of Hindustani classical music which is known for its improvisational nature and range in which it can be expressed which allows the expression of diverse range of emotions. Very true to its meaning, Khayal as a form is comparatively flexible when compared to the earlier traditions such as Dhrupad and Dhamaar. However, this form called *Khayal* has continued because of the system known as the *Gharana* system. The word *Gharana* comes from the Hindi word *ghar*, which means “house.” (Banerjee, Roy, & Dey, 2019). The term has several connotations, one of which refers to a traditional place where learning begins for anyone. In that context, a *ghar* or *gharana* can be seen as a traditional school based on lineage, where music is passed down from one generation to another within what is called the *Guru–Shishya Parampara*, or the master–disciple framework.

Doi: 10.52152/23.9.46-67(2025)

ISSN 1581-5374 Print/1855-363X Online 2025 Lex localis

Available online at <http://kournal.lec-localis.press>

In this system, disciples—also known as *shishyas*—may come from the direct bloodline of the master or may be outsiders who, on the basis of merit, are accepted into the *gharana*. These disciples then carry forward the knowledge and pass it on to others.

There is another way of looking at the *Gharana*. It is not just an organisational structure, but something more than that (Banerjee, Sanyal, Sengupta, & Ghosh, 2019). A *gharana* represents a distinctive identity, marked by unique styles, diverse philosophies, and different pedagogies used to impart the learning of music. These elements make one tradition different from another. In this sense, each *gharana* is distinct in its philosophy, style, aesthetics, and approach to teaching. In the last two centuries, the *Gharana* system has not only been an innovator but also a custodian that has kept the tradition of *Khayal Gaiki* alive. While safeguarding distinct forms and techniques, the *gharanas* have also encouraged adaptation and creativity. They have consistently been centers of innovation, ensuring that this art form, even when preserved, does not become stagnant.

This paper focuses on how the *Gharana* system has preserved *Khayal Gaiki* by examining the distinct styles of different *gharanas* and by addressing some of the challenges currently confronting this long-standing tradition (Bhake, Rao, & Vidwans, 2025).

2. HISTORICAL CONTEXT OF KHAYAL AND THE GHARANA SYSTEM

The starting of Khayal can be said that it happened in the royal courts of North India and from there it developed from the earlier forms like Dhrupad and Dhamar. So like there were so many different influences over a period of time that led to the birth of this type of gaiki or singing that we call as Khayal. There are some sources which say that the origin of Khayal dates back to the 13th century and the credit for the same was the legendary poet and musician called Amir Khusro. It is believed that he mixed the Persian and Indian musical influences to create something new and later that came to be called as Khayal Gaiki. Although this idea has been contended by the musical scholars or the scholars of music and art and they believe the reality is otherwise, but still a set of historians or the musicologists do believe in Khusro as the architect of this kind of gaiki. The contrary view is that despite its early roots, the widespread name that Khayal got was during the 18th century through the compositions of Sadarang and Adarang. Sadarang was called Nyamat Khan and Adarang was called Firoz Khan. Their compositions are still performed and they are considered to be central to Khayal's establishment as a dominant musical genre, especially in the late Mughal period. They made even more distinctions within Khayal by creating *Bada Khayal*, which was the slower form of

Khayal Gaiki, and *Chhota Khayal*, which was the faster form of Khayal Gaiki. This allowed a wide range of expression and improvisation within the framework of the raga.

And as the Khayal Gaiki was getting prominence, it got embedded into the Gharana system strongly in the mid-19th to early 20th century (Banerjee, 2021). This was a period that was witnessing a lot of major socio-political transition at that time. Now the Mughal patronage was declining and it was redefining the traditional support structures under the new British colonial rule, and this led to the musicians feeling the heat of the financial crunch. This made running the families difficult and the musicians had no other option but they were compelled to go to such places where they could get some support, and this led to a migration to various princely states like Gwalior, Lucknow, Rampur, Patiala, and Baroda. So these places were under the direct rule of the monarchs, they were very keen to embrace art, to protect it, and to give patronage to them. This shifting environment made gharanas very distinct because of the kind of competition that was coming in with the difficult times. The maestros within those gharanas, called as the Ustads or the Pandits, started developing regionally specific styles which later on became their identities and their styles, and then each gharana started singing the same raga in different ways, started interpreting the ragas in different ways, started adding different kinds of aesthetics, and started employing different kinds of techniques. So this made the Gharana system very distinct and different from each other and we are going to explore this where we are going to talk about the different gharanas and their distinct signature styles.

If we have to talk about Gharana, then it cannot be complete without talking about the actual knot or the string that was tying this entire structure together. It was the Guru Shishya tradition, also called as Guru Shishya Parampara. This relationship of Guru and Shishya was beyond formal training and it created a tradition where disciples not only accepted or learned the skills or the knowledge, but also absorbed the philosophies and ethos of their Gurus. So it was a kind of 360-degree development for these Shishyas who learned things beyond just musical skills. In its earlier times, this Gharana system was mainly confined within families or to very trusted disciples. Those trusted disciples could be people from very close family circles, and it was primarily to ensure secrecy and preservation because it was seen as a very rare kind of art form that was not to be spread to everyone coming their way. However, by the late 19th century, things changed and outsiders, those talented outsiders, started getting access to this kind of knowledge and they also expanded the reach of Khayal beyond the regional boundaries. So this meant that now anything which was sung in Delhi was also heard in Lucknow, and what was sung in Jaipur or Gwalior Gharana was also heard in Agra, Pune, and in other parts of the country.

So, by the 20th century, Khayal had kind of become a very multifaceted tradition represented by different gharanas, and these different gharanas known by different names had their own distinctive styles and identities, and they were seen as non-overlapping (Critical Improvisation Studies, 2015). So, while the primary responsibility of these gharana systems, and I am terming them as lineages here, was to preserve the musical heritage, they also allowed innovation, adaptation, and creative expansion, and that is what has kept this particular tradition alive even today in its newer form. Which means that it is not what it was, and it is something very different today in a very contemporary setup, and it was only possible because of the flexible mindset of the people who were practising Khayal Gaiki. There are various scholars also who have talked at length about this aspect of Khayal Gaiki, where they said that gharanas have made it a point that Khayal does not remain a static or museum-like tradition, but they have made it a very dynamic and evolving art form, evolving in such a way that even when it is sung twice by the same person, it evolves within that domain also. So collectively, they have safeguarded the past while also providing a kind of framework for future artists to follow, and it has also allowed Khayal Gaiki to maintain its vitality through all this time.

3. MAJOR KHAYAL GHARANAS AND THEIR CONTRIBUTIONS

Different gharanas have played a clear role in shaping the Khayal genre differently, and each has contributed uniquely to its overall existence in terms of technique, aesthetics, and also at times in the creation of new ragas. Amongst all the popular gharana systems, some prominent ones are Gwalior, Delhi, Agra, Jaipur-Atrauli, Kirana, Patiala, Indore, Rampur-Sahaswan, and Nawabganj. All these traditions have acted as custodians of musical heritage and have also been the drivers of innovation, the gharanas thus in a way contributing to the future of music. So, we are going to explore the contributions of different gharanas now.

Gwalior Gharana: Foundation of Khayal Gayaki

Gwalior Gharana is generally known to be one of the oldest and foundational gharanas in terms of Khayal Gaiki, and it has established many conventions on performance and pedagogy. It is seen as one that has really redefined how the music has to be transferred from one person to the other, which means from a guru to a shishya, that transfer of music is seen to be in a very systematic way and really seems to have that unique pattern of teaching. Its origin is seen to be in Gwalior in the 16th century when Raja Man Singh Tomar was the one who was ruling, and

he is seen as an early patron. The gharana reached its peak in the 19th century when Nathan Peer and his grandson Haddu Khan, Hassu Khan, and Naththan Khan started performing brilliantly and they became the well-known musicians of that particular court.

When we talk about the distinctive style of the Gwalior Gharana, it is primarily the clarity of notes, the systematic raga development which is known as the *badhat*, which means that for them the grammar of the raga is very important and the way ragas should be sung is primary to them. Also, a balance between melody and rhythm is something that they really believe in. Performances are seen to be very structured, which gives equal attention to the *bandish* as it is and also to its improvisation, so it is not like they deviate a lot. The vast repertoire of the traditional *bandishes* in this specific gharana includes those by the composers Sadarang and Adarang, and these have been preserved brilliantly in this school.

Its training also established fundamental principles of voice production, the development of voice culture, and the unfolding of the raga, which had tremendous influence on the other gharanas as well. Innovation is actually very important in this particular gharana, and one of the hallmarks of this gharana is the *bol-bant* technique, in which the syllables of the text are separated and recombined to create rhythmic variations while retaining the essence of music. Gwalior Gharana exponents are known to use *taan* patterns that develop a wide vocabulary of rhythmic designs, and their *taan* patterns are unique and very different from the kind of *taans* that are sung in other gharanas. So this combination of uniqueness and simplicity at the same time is what makes this gharana very different.

The gharana also became very popular because of Vishnu Digambar Paluskar and Krishnarao Shankar Pandit, both of whom were part of this gharana and made distinctive marks through their own contributions. For example, Vishnu Digambar Paluskar actually created the notation system which was accepted across the entire musical circle and made Gwalior Gharana a very renowned one. On the other hand, Krishnarao Shankar Pandit was believed to be the one who created *Gandharbani*, and because of all that, it can be said that Gwalior Gharana has maintained the essence of a particular gharana by being the custodian and also contributing in such a way that it not only affected their gharana but also influenced the entire circle of classical music as such.

Agra Gharana: Bridging Dhrupad and Khayal

Agra Khayal Gaiki links with the older traditions like Dhrupad, so it tries to maintain its strength and latent vitality. The roots of this specific gharana are with Nayak Gopal and more directly with the great Khuda Baksh in the 19th century, who is regarded as a key architect of

this Agra style. The preservation of traditional art forms like Dhrupad and Dhamar are evident, as there is emphasis on the *nom-tom alap*, which is a Dhrupad-based vocal improvisation, and they introduced it into the Khayal Gaiki along with the retention of some rare ragas and older compositions. This makes Agra very unique. If you talk about their singing style, the performances are marked by full-throated voice production with a lot of emphasis on the lower octave, also called the *mandra sapta* in Hindustani classical parlance, and a very sonorous quality that goes with its aesthetics. One big name from this gharana is Ustad Faiyaz Khan. He is the most celebrated person of this particular gharana, and his singing style was about the integration of extended *alaps* and *bol-bants* that were infused with the flavour of Dhrupad. This is why we say that the Agra Gharana's innovation has contributed significantly to the world of Hindustani classical music. Agra's specialisation is also in the *layakari* and energetic improvisation. Some of the popular names of this gharana developed distinctive *bol-tans* and medium tempo *madhyalaya* elaborations that strike a beautiful balance between lyrical clarity and technical brilliance. According to various scholars, the gharana introduced Dhrupad-derived rhythmic complexities into Khayal vocals and created a unique rhythmic dimension within the domain of Hindustani classical music.

People like Ustad Faiyaz Khan and later Ustad Khadim Hussain Khan, Pandit Laxman Krishna Rao Pandit, and Pandit Dinakar Kankini ensured that Agra's meditative style remained integral to Khayal. This meditative style was an outcome of the Dhrupad start that Agra heavily borrowed from.

Jaipur-Atrauli Gharana: Complexity and Rare Ragas

Talking about Jaipur-Atrauli Gharana, which was founded by Ustad Alladiya Khan, this gharana is known for its intellectual rigour and very distinctive repertoire of complex and mixed ragas. Ustad Alladiya Khan inherited elements of the Dhrupad banis—Gauhar, Khandar, and Dagarbani—which he adapted into real performances. Preservation is very much evident in this gharana's history, as very rare and compound jod ragas have been a distinctive feature of this tradition. Those ragas were at risk of extinction in the 19th century, so Alladiya codified these ragas, composed some new bandishes, and transmitted them very traditionally and in a very systematic and proper way to his disciples.

The gharana's approach to raga development is very unique and highly methodical. Singers unfold ragas gradually, beginning from the lower octaves and then moving on to the higher ones. They employ zigzag phrases, which are also called *vakra* phrases, and they integrate rhythmic play as well. Innovations in this gharana include the novel treatment of compound

ragas, ragamalas, and the merukhand permutations and combinations. Jaipur vocalists frequently shift between multiple rhythmic subdivisions and employ very unusual taan designs that cut across different beats.

This very intellectual and highly structured style demands a rigorous pedagogy, which is systematic and scientific in its approach. Some prominent people of this gharana include Kesarbai Kerkar, Mogubai Kurdikar, Mallikarjun Mansur, and Kishori Amonkar. They brought a lot of national and international prominence to this gharana. If we look at Jaipur-Atrauli, it has cultivated an elaborate, rare-raga-based gharana that has simultaneously expanded the creative horizons of Khayal.

Kirana Gharana: Melody, Microtones and Spirituality

Kirana Gharana's name is associated with Ustad Abdul Karim Khan and Abdul Wahid Khan, who introduced a very different kind of emphasis that was on melodic purity, microtonal nuances, and introspective exploration in the context of music. If you see this gharana, there is an emphasis on *swara*, making it *swara-pradhan* rather than *laya*-centric, and it gives priority to tonal accuracy and the emotional resonance of each note. Abdul Karim Khan was heavily influenced by the Carnatic traditions of music and thus refined techniques like delicate oscillations and sustained vowel elongations, ensuring the continuity of microtonal subtleties. The extended *vilambit alap* became a hallmark of this gharana, and this led to the meditative aspect of Khayal within the modern concert format. Innovation was equally striking when Kirana made the slow-tempo Khayal very popular in the domain of Hindustani classical music, and this actually reshaped the aesthetics of performance at that point of time.

The vocalists of this gharana demonstrated that the depth of expression could outweigh speed, expanding the emotional and spiritual scope of Khayal. The technical contributions of this gharana hinged on the *swara-sadhana* and distinctive *meends*, and even Carnatic listeners were highly influenced by this kind of music. This gharana is known to have produced people like Pandit Bhimsen Joshi, Gangubai Hangal, Roshanara Begum, and Prabha Atre, who made this gharana very popular. Particularly Pandit Bhimsen Joshi preserved the Kirana Gharana's tradition while giving energising performances day in and day out.

Patiala Gharana: Exuberance and Synthesis

Patiala Gharana was established in the 19th century by Ustad Ali Baksh and Ustad Fateh Ali Khan, and it is known for its ornamentation and very eclectic borrowings. The gharana's way

of preservation is seen in its cultivation of robust, wide-ranging voices, especially in taan traditions like sapaat taan patterns. This gharana also maintained links with semi-classical genres like thumri, tappa, and ghazal, and these were included in their Khayal Gaiki, thereby conserving Khayal Gaiki's connection with the semi-classical genres.

Patiala Gharana adapted the bol-tan with great creative freedom, popularised improvisations across passages, and also introduced elements of Punjabi folk of that time into the Khayal. Bade Ghulam Ali Khan was the master of these qualities—he blended thumri with Khayal and also included aspects of Punjabi folk, while demonstrating rhythmic elasticity along with the gharana's vocal brilliance. Later exponents like Ustad Barkat Ali Khan, Ustad Fateh Ali Khan, and Pandit Ajoy Chakraborty took this legacy forward.

Despite criticism from purists for not following some of the norms associated with traditional Hindustani music, Patiala's synthesis of tradition with Khayal style is considered out of the box and extraordinary (B, 1999).

Delhi (Dilli) Gharana: The Earliest Khayal Lineage

Delhi Narayana is one of the most revered Khadana And its also sometimes called as Kawal Buchu Karana and its considered to be one of the oldest in the Khayal Lineation especially if 1 believes in the assertion that Azhar Tamil Khushro was the one who was the one to bring Karl Lagi into the picture (Banerjee, n.d.). The Gharan's roots are into Amir Khusu who's Gawali tradition shaped the Kharanas Stalin Foundations and the preservation of art in this karana is seen in the retention of Qawwali derived features such as Bolbat and complex than variations (Zuberi, n.d.). Tehran also helped in preserving sambar dishes that affect the fusion of Persian and Indian musical idioms and you can actually see the Kusros vision in that. In terms of innovation Delhi musicians in the integrated Qawwali Aesthetics into the Khayal performance so like others who introduce it through Padmar into their You know Cal renditions delhi Kharana specifically included the Qawwali Aesthetics into Khayal and it gave their version of Khayal Gaiki a very distinctive and lyrical vitality. They developed their own style of Boltons and those were very improvisational And very unique and very pleasing to hear. With the decline of the Mughal patronage many Delhi Kharana musicians migrated to other courts so they joined or influenced other gharanas.

4. CONTEMPORARY CHALLENGES TO THE GHARANA TRADITION

Despite the gharanas having so much historical importance, they are facing a lot of challenges today in this rapidly changing cultural landscape. One of the major challenges is the decline of

the traditional patronage system. The gharana system, if we locate it the way it is today, has its roots in the way patronage was given. It was a patronage from a very high level where there was no pressure of trying to maintain sustenance, and a lot of help was rendered from the top, which allowed the art form to flourish. Now, today things have changed completely. The princely courts no longer exist, aristocrats are few, and with the new media having taken over, there is so much influence and exposure that people are aware of almost everything happening in the world. In such a situation, a patron being so dedicated to a specific art form is very rare.

Now, when all this is happening, the musicians are expected to respond to proud audiences and market demands, which can sometimes discourage them and take them away from the gharana style. This has led to homogenised presentations, and in that case, the art form is at risk of getting diluted, polluted, and at the same time, becoming extinct. Modern musicians perform in large festivals where there is a time constraint, and thus they often overdo things and want to just improvise the renditions. In this process, there is no full exposition of the gharana's unique approach. As a result, gharanas may become less prominent because whatever the people witness on stage mesmerises them at the moment, but they do not realise what more the gharana has to offer.

The other significant challenge is how the boundaries between gharanas are getting diluted in the era of mass media and globalisation (Chakraborty, Dutta, & Sengupta, 2023). In the 21st century, the artists, the listeners, and the students all have access to recordings and videos of the masters from different gharanas. People are getting training from different gharanas, with multiple gurus across styles, and while this happens there is a lot of dilution. While this cross-training can produce versatile musicians, it also means that the clear distinctions between say Kirana, Jaipur, or Allahabad will get mixed, and neither one of them will actually stay as it was. Something new may emerge that could be pleasing to hear and generational in its appeal, but it would definitely result in the decline or even the death of one distinct tradition.

So the musicians who draw inspiration when performing a specific, distinctive style of music and feel very proud of it now find less scope for that pride. In a globalised world, the musical experience comes from so many corners, with so many traditions being followed, and so many lineages and histories being adhered to. This can lead to creative innovation, but it can also result in the loss of something that has been very distinct and unique. This is what has blurred the unique identity of many gharanas in modern times.

Musicians often draw inspiration eclectically, which risks eroding the purity or distinctiveness of each lineage. As Mercantile (2025) notes, today's globalised world sees musicians "draw inspiration from multiple traditions rather than adhering strictly to one lineage," and although

this can lead to creative innovation, it may also blur the unique identity of each gharana. There is a delicate balance between healthy synthesis and loss of identity, and gharana purists often worry that the latter is occurring as the guru–shishya exclusivity wanes (Darbar, n.d.).

The traditional guru–shishya parampara itself has weakened in modern times. In the classical model, a student would live with a guru for years (the *gharana* effectively functioning as a family). Contemporary lifestyles and economic realities make such long-term, immersive training rare. Instead, music education is increasingly institutionalized (university courses, workshops, online classes) which, while valuable, cannot always replicate the intensity of one-on-one transmission or the subtle osmosis of style that happens in a traditional apprenticeship. The result is that certain nuances and the deeper cultural context of gharana gayaki might not fully transfer to the new generation. Some young musicians may choose a cosmopolitan blend of styles to enhance employability, rather than committing to a single gharana’s demanding regimen.

Additionally, the audience profile and expectations have changed. Urban audiences, radio/TV listeners and international listeners may not be as aware of or invested in the distinctions between gharanas; they often seek a more generic “Hindustani classical” experience. This can put pressure on artists to simplify or standardize their presentation. Gharana-specific nuances—like the use of rare ragas (Jaipur’s forte) or the slow unfolding without flashy climaxes (Kirana’s hallmark)—can be lost on unschooled audiences, tempting artists to adopt more mainstream styles. The mercantile article observes that despite challenges, gharanas still help audiences appreciate diversity in Hindustani music if listeners make an effort to understand the unique characteristics of each style. But creating that understanding in a world dominated by digital entertainment and popular music is a challenge for classical musicians.

Another modern reality is the recording and archiving technology. On one hand, recording has helped preserve gharana music—today we can hear vintage recordings of Faiyaz Khan or Bade Ghulam Ali Khan and analyze their style. On the other hand, recorded music can be easily imitated or superficially reproduced, sometimes leading to a piecemeal adoption of stylistic elements out of context (for example, a singer copying a few Kirana-style alaps and a few Patiala-style taans). The integrative wisdom that comes from full training in a gharana can be lacking in such cases. Moreover, recordings place all musicians in direct comparison, which can encourage a trend towards a virtuosic, “competition” approach rather than a traditional approach of deep introspection unique to a gharana.

Lastly, global dissemination of Hindustani music has opened new opportunities and challenges. Indian classical musicians now often have students in Europe, America, etc. They must adapt teaching methods and sometimes musical content to people outside the culture. Some gharana-specific references (like certain metaphorical interpretations of ragas, or the use of vernacular compositions) may not translate easily, so gurus may water them down or switch to universally appealing pieces. The positive side is that this forces gharanas to articulate their style more consciously (often teaching in English or writing books, etc.), which can help clarify and thus preserve the core principles in a documented way.

Despite these challenges, it is noteworthy that the gharana tradition has shown resilience. Many contemporary maestros still proudly announce their gharana affiliation and see it as a badge of honor denoting lineage quality. Efforts are underway to document and archive gharana styles through recordings, scholarly research and digitization projects, which help in preservation. Moreover, some institutions and festivals hold “gharana festivals” or theme concerts to highlight distinct styles, educating audiences about them. Importantly, the fundamental appeal of the gharana system – its combination of structure and creativity – remains relevant. As Mondal (2025) argues, the gharana system persists largely because of its “equal focus on tradition, structure and discipline on one hand and creative balance on the other,” which ensures the music’s continued legacy while allowing it to flourish in a post-globalized world.

CONCLUSION

The gharana tradition in Hindustani Khayal music has been central to both preservation and evolution. Each gharana acted as a cultural stronghold, protecting a distinct musical ideology. The Gwalior gharana emphasized structured purity. The Agra gharana carried forward a robust Dhrupad influence. Jaipur-Atrauli developed complex raga architecture. Kirana refined note-by-note meditation. Patiala brought ornate virtuosity. Others added their own colours. Through the *guru–shishya parampara*, these gharanas ensured that ragas, compositions and techniques were not lost. In this way, they preserved extraordinary diversity within Khayal. At the same time, gharanas were also sites of innovation. Their interaction created a climate of both competition and collaboration. This encouraged new ornamentations, new compositions and new performance practices. These developments grew under the shelter of tradition. Because of this dual role, Khayal has not stagnated. Instead, it has continually regenerated itself and stayed dynamic through centuries. The work of artists across gharanas demonstrates this balance. They have shown that a gharana is not a rigid mold. It is a living tradition that allows every generation to reinterpret its style. This makes Khayal multi-dimensional. The same raga

can be sung differently by artists of Gwalior, Agra, or Jaipur. Each version is authentic. Each version is classical. This diversity is the result of balancing *parampara* (tradition) with *prayog* (experiment). As one observation notes, the gharanas “ensure heritage is passed down while allowing space for innovation.” They are thus custodians and explorers at once.

In the present day, the gharana tradition is being redefined but it remains relevant. Strict lineage exclusivity is softening. Yet, the idea of stylistic schools still provides a framework for learning and creativity. Gharanas serve as reservoirs of accumulated wisdom. They connect today’s musicians to ancestral legacy, even as the music adapts to modern contexts. Documentation of their contributions is increasing. This helps preserve gharana styles in the age of globalization. It also inspires younger musicians to study their chosen *gayaki*. Modern challenges such as changing patronage and global exposure are real. Yet, history shows that gharanas have always adapted to new contexts, especially after the decline of Mughal courts. Even today, whether through pedagogy or cross-genre work, they continue to evolve. Their essence as unique musical philosophies endures.

The gharana system can therefore be compared to a tree. The roots represent the traditional core, firmly grounded in heritage. The branches represent innovation, stretching outward in new directions. Together, they make the tree strong and expansive. The Khayal genre survives because both tradition and creativity remain healthy. As long as musicians respect their heritage while embracing imagination, Khayal will thrive. The gharana tradition is a model of preservation that welcomes evolution. It proves that tradition and innovation are not opposites. They are complementary forces that together give Khayal its longevity and vitality.

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