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## CONTRIBUTION OF PANDIT HARIPRASAD CHAURASIA IN NORTH INDIAN FLUTE

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### Abstract

In this study the researcher attempts to explore and analyse the contributions of Pandit Hariprasad Chaurasia in North Indian Flute. The flute is known across India as a musical instrument that combines both vocal and instrumental styles. As a musician Pandit Chaurasia is a rare combination of an innovator and a traditionalist. He has significantly expanded the expressive possibilities of classical North Indian flute- playing through his masterful blowing technique and his unique adaptation of alaap and jod to the flute. He's an immensely popular artiste in India and abroad. Pandit Chaurasia's horizons also extend beyond North Indian Classical music to Indian folk and popular music and to western music as well. Hariprasad Chaurasia as an idol in the field of flute. In the beginning of his carrier, he used to play flute from right hand and after an agreed of his new guru, he accepted her condition and started playing flute from left hand. From this, researcher can see the depth of devotion he is having in learning towards music. His contribution in North Indian Classical music is endless. His Contribution is such that an entire generation of flute players is trying to copy his style, with absolutely no success. In order to mimic his sound, they play even wider flutes than he does, and lose the higher notes in the second octave in process. He started institution in different states to teach the music to his shishya on free of cost with all facility. Pt. Hariprasad Chaurasia worked as a music director in Bollywood with Shivkumar Sharma he formed the music team Shiv-Hari. They Composed music for numerous albums and Bollywood films such as Chandni, Darr, Lamhe, Silsila, Faasle, Vijay and Sahibaan. Pandit Chaurasia also collaborated with Bhubaneswar Mishra, forming the pair "Bhuban-Hari" (in line with Shiv-Hari), and the pair composed music for many Odia movies, creating numerous songs that were hugely popular in the state. These include Muje janena kaha baata (sung by Suman Kalyanpur; movie: Gapa helebi Sata); and all songs from Maa o Mamata, and many more.

**Keywords:** Flute, North Indian Classical Music, Maihar Gharana, Gukukul, Pandit Hariprasad Chaurasia, Contribution.

### Introduction

Music as a subject imbibes a vast range of diversified inherent values and qualities. Though music can be a mere entity of entertainment, it can equally be a very spiritual experience for the avid practitioner. From the earliest days of Indian, the society was deeply impressed by the spiritual power of music, and it is out of this that Indian classical music took its birth. For an ardent practitioner of classical music, involvement of single-minded devotion and lifelong commitment is the prime requirement. But the unique factor about music remains that it can always be practiced either seriously or casually as one feels like. It is always a rewarding experience, no matter how deep or shallow the involvement is.

India is said to be the birthplace of many world-famous music, dance and art forms. The Indian classical music is one of the ancient-most musical traditions in the world and is the base for many other music genres. As per the Vedas, most of the Indian arts, music and culture remain related to Hindu gods and goddesses. The most important thing about Indian classical music is that it is very detailed and revealing in nature. Before going to the enumerate study the researcher on a trivial outline about Indian Classical Music and Hindustani Classical Music (North Indian Classical Music).

The origin of Indian classical music is believed to be from the oldest Hindu scripture, the Samaveda. It has the most complex and complete musical system with eight basic notes of Sa, Re, Ga, Ma, Pa, Dha, Ni and Sa. Its nature is monophonic (sung in one rhythm). Instruments used in Indian classical music include Veena, Mridangam, Tabla, Kaanjir, Tambura, Flute, sitar, violin, Gautavidam, Sarangi and many more. Indian classical music gets divided into two main systems – the North Indian Classical or Hindusthani music system and the South Indian Classical or Carnatic music system. Some notable advocates of Hindustani music are Ustad Alauddin Khan, Ustad Vilayat Khan, Ustad Bismillah Khan, Pandit Bhimsen Joshi, Pandit Ravi Shankar, Ustad Ali Akbar Khan, Pandit Hariprasad Chaurasia, Ustad Zakir Hussain to name a few. While some prominent composers and musical personalities from the Carnatic music are Mysore Sadashiva Rao, Tiyaraja, Muthuswamy Dikshitar and others. To name a few different forms of Indian classical music from the above mentioned two systems are Dhrupad, Dhamar, Khayal, Thumri, Ghazal, Bhajan, Tune, Trivet, Teal, Kajri, Tappa, Leaky, Ashtapani, etc

Hindustani music is related to the Northern part of India and is highly influenced by Islamic and Persian culture. The way of singing, musical instruments and ragas used in Hindustani music are very much similar to that of foreign styles. The concept of raga is



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shared in both Hindustani music and Carnatic music. Hindustani music starts with the alap, which is a slow detailing of raga and it may last for some time depending upon the performer. Instrumental music plays a very important role in Hindustani music. Khayal, Dhrupad, Tarana, Tappa, Thumri and Ghazal are some of the important forms of Hindustani music.

### Objectives of the study

The main objectives of this research work are as follows:

- To find methods so as to attract more people towards the Contribution of Pandit Hariprasad Chaurasia in North Indian Flute.
- To motivate people to attach with Hindustani Classical Music by providing them proper guidance regarding significance and importance of Flute.
- To find various methods so as to involve young children and youth in learning and playing flute.
- To work on various aspects so as to arouse interest in playing flute and making it more popular among the masses.
- To provide guidelines and recommendations to Artists, Music teachers, Organizers, Government and Non-Govt. Agencies working for classical music, Media persons regarding promotion of Flute.

### History of Flute (Bansuri)

The name Bansuri has its roots within the word banse which means bamboo. Originally used as a folk instrument and to accompany dance (sometimes semi-religious) the Bansuri has only recently during this century been employed in classical Indian music where it is in the midst of Tablas (Indian hand drums) and therefore the Tambor which provides a tonal drone.

The Hindu deity Krishna is usually pictured as a shepherd who plays the flute and it's often related to magical or seductive powers. Additionally, the bansuri enjoys a distinguished place within the history of Indian music and mythology.

In India the flute has been known by many names additionally to bansuri: algoza, bansi, kolalu, kolavi, kukhl, murali, nar, pava, pillankuzhal, pillangrovi, pulangoil, vanu, and vamsi. Under this sort of names, the flute was utilized in both sacred and secular contexts up until a minimum of the sixteenth century. within the fifteenth century after the invasion of the Moghuls the event of gharanas or schools of music took place within the courts of North India resulting in the appearance of what has become referred to as Hindustani music. The flute was unseen of the repertoire for the foremost part because it was seen as too basic of an instrument. The flutes pitch was considered unsuitable for the total range of expression. additionally, there was no established style of construction or pitch center for the flute.

In the beginning of this century there have been a minimum of three different varieties of flutes in use: transverse (side-blown), end blown and fipple flutes (similar to a recorder), which were manufactured from a spread of materials: metal, wood, and bamboo. They were employed in a range of pitches and ranged in size from fifteen to sixty centimeters (6 to 23.6 inches).

### Bansuri

The bansuri (bans [bamboo] + swar [a musical note]) is a flute made of a single hollow shaft of bamboo. It will be transverse or fipple, although the transverse variety is employed in Indian musical style. The word bansuri originated from Baans (bamboo) and Sur (musical note). The bansuri has six to seven holes, and, counting on the pitch varies in its size. Longer flutes enable lower pitches. Because they're fabricated from bamboo, each bansuri is exclusive and is created by taking into consideration the individual features of the bamboo. The Indian flute exists as a solo instrument in both Hindustani and Carnatic music. It has been extensively employed in popular music. The flutes are often an element of the musical orchestration for dance forms like Bharatanatyam and Kuchipudi.

The flute is a family of musical instruments within the woodwind group. Unlike woodwind instruments with reeds, a flute is an aerophone or reedless instrument that produces its sound from the flow of air across a gap. In step with the instrument classification of Hornbostel-Sachs, flutes are categorized as edge-blown aero phones. A musician who plays the flute is cited as a flutist, flautist, flutist or, less commonly, fluter or flutenist. A bansuri could also be a side blown flute originating from the Indian subcontinent. It's an aerophone produced from bamboo, utilized in Hindustani musical style. It's mentioned as nadi and tunava within the Rigveda and other Vedic texts of Hinduism. Its importance and operation are discussed within the Sanskrit text Natya Shastra. A bansuri is traditionally made up of one hollow shaft of bamboo with six or seven finger holes. Some modern designs are available ivory, fiberglass and various metals. The six-hole instrument covers two and a half octaves of music. The bansuri is usually between 30 centimeters (12 in) and 75 centimeters (30 in) long, and also the thickness of a person's thumb. One end is closed, and few centimeters from the closed end are its blow hole. Longer bansuris feature deeper tones and lower pitches. The conventional design features no mechanical keys, and thus the musician creates the notes they have by tapping the various finger holes. The bansuri-like flute is depicted in ancient Buddhist, Hindu and Jain temple paintings and reliefs, and is common within the iconography of the Hindu



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god Krishna. it's intimately linked to the romance of Krishna and Radha. The bansuri is revered as Lord Krishna's divine instrument and is typically associated with Krishna's Rasa lila dance. These legends sometimes use alternate names for this wind, a bit like the murali. However, the instrument is additionally common among other traditions like Shaivism. The early medieval Indian texts also ask it as vamsi, while in medieval Indonesian Hindu and Buddhist arts, also as temple carvings in Java and Bali dated to be from pre-10th century period, this flute has been called wangsi or bangsi.<sup>1</sup>

### North Indian Flute

Bansuri and venu are common Indian flutes. They're typically manufactured from bamboo or reed. There are two varieties; transverse and fipple. The transverse variety is nothing quite a length of bamboo with holes digs it. This can be the preferred flute for classical music because the embouchure gives added flexibility and control. The fipple variety is found within the folk and filmy styles, but seldom used for serious music. This can be usually considered to be just a toy because the absence of any embouchure limits the flexibility of the instrument. The flute is also called many things in India: bansi, bansuri, murali, venu and plenty of more. There are two main types; bansuri and venu. The bansuri is employed within the North Indian system. It typically has six holes, however there has been a bent in recent years to use seven holes for added flexibility and correctness of eat the upper registers. It had been previously associated only with folk, but today it's found in Hindustani classical, filmy, and numerous other genres. Venu is that the south Indian flute and is employed within the Carnatic system. It typically has eight holes. The venu is extremely popular altogether south Indian styles.

The North Indian flute normally has six finger holes and one blowing hole, but some artists make one extra hole, thus bringing the whole number to eight. Within the ancient technique and temple sculptures, flutes are depicted as having only six holes. Six fingers and 6 holes, because it remains by and enormous a rule out the music of the North. The fingers must be in direct contact with the finger holes to supply all the delicacies and intricacies of the varied ragas. Therefore, in Indian flutes, the keys shouldn't be utilized in the style the Western flautists do. While playing, the flute is placed horizontally, a touch tilted towards the bottom. The artist mostly sits cross-legged on the ground, keeps his trunk straight and head high. This helps him to fill in his lungs with more air that spurs him to breathe better, blow better and supply a continuity and consistency to his blowing for hours together. The player should determine his own angle from where the instrument is best suited to him to grant him the most effective tone. By controlling the breath, different sound modulations are achieved. With the assistance of the tongue and throat the air is stroked and special mnemonics like 'ta' and 'ka' are produced.

Along with the most flute of D sharp, artists normally use a lower octave flute called the bass flute to delineate the ragas in mandra saptak during the alap. Artist also keep a tiny low flute to play lighter number, like bhatyali or chaiti or other folk tunes generally to finish the programme. The most D sharp North Indian flutes could produce three octaves accurately, two and a half with ease and half octave in upper octave. With an open blowing (without closing the holes) the player gets teevra madhyam, and after closing all the holes again the swar emitted is teevra madhyam. The remainder of the swaras are played by closing the holes one by one. For komal and teevra swaras (semi-tones) and for various octaves, either the player needs to partially close the holes or control his breath.

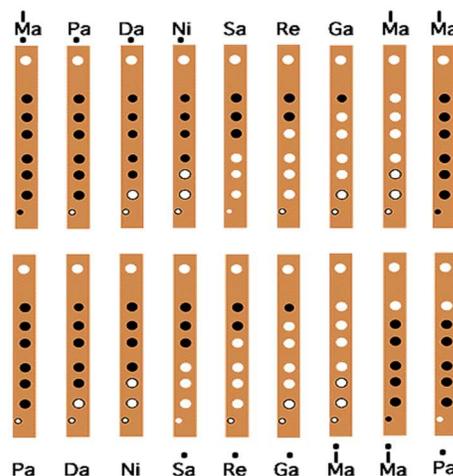
### Bansuri Fingering Chart

This chart shows the diatonic fingerings for the bansuri. This is often for the Kalyan 'That' (parent scale), which corresponds to the Lydian mode in European music. (A musical mode with the fourth degree raises by a half step).

Sa (Do) is played with the primary three finger holes closed.

Shuddh (lit.= pure) Ma (the unraised fourth degree) and every one other flattened note (Komal Re, Komal Ga, Komal Dha and Komal Ni) are played by uncovering the required portion of the adjacent lower finger hole.

On a bansuri with seven finger holes Tivra Ma (TivraMa-26) within the middle and upper octave may be fingered with all the finger holes closed or with all the finger holes open. When using the all-holes-closed Tivra Ma within the middle and



<sup>1</sup> "Bansuri - Hari Prasad Chaurasia (vol 9)". Mumpress.com. Retrieved 15 January 2016. "Bansuri - Hari Prasad Chaurasia (vol 16)". Mumpress.com. Retrieved 15 January 2016



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better octaves, the primary finger hole is uncovered, or partially uncovered to supply the proper intonation, counting on the behavior of the actual instrument.

### Sargam = Solfege

In Indian music, the Sargam system corresponds to the European Solfege system's names of the notes. Here could be a chart which shows the names of the degrees of the Bilawal 'That' [parent scale] in Sargam and therefore the corresponding names of the degrees of the key scale in Solfege:

A line below the note lowers the note by a half - step. This is known as a Komal swar: **Re, Ga, Dha, etc.**

A vertical line above the note raises the note by a half - step: **Ma**. This is known as Tivra Ma.

A dot below the note means the note is in the register below middle Sa: **Ma**

A dot above the note means the note is in the register above middle Sa: **Sa, Re, Ga, etc.**

The above chart shows the basic fingerings for the bansuri. This is for the Kalyan 'That', which corresponds to the Lydian mode in European music. [A major scale with the fourth degree raised by a half - step.] Sa [Do] is played with the first three finger holes closed.

On a bansuri with seven holes [as shown above] Tivra Ma [ **Ma** ] in the middle and upper octave can be fingered with all the finger holes closed or with all the finger holes open [ in the higher octave the first finger hole is uncovered].

Shuddh [lit. = pure] Ma [ the unraised fourth degree] and all other flattened notes [komal Re, komal Ga, komal Dha and komal Ni] are played by uncovering the necessary portion of the finger hole.<sup>2</sup>

1	Sadhya	abbreviated as	<b>Sa</b>	corresponds to	<b>Do</b>
2	Reshab	abbreviated as	<b>Re</b>	corresponds to	<b>Re</b>
3	Gandhar	abbreviated as	<b>Ga</b>	corresponds to	<b>Mi</b>
4	Madhyam	abbreviated as	<b>Ma</b>	corresponds to	<b>Fa</b>
5	Pancham	abbreviated as	<b>Pa</b>	corresponds to	<b>So</b>
6	Dhaivat	abbreviated as	<b>Dha</b>	corresponds to	<b>La</b>
7	Nishad	abbreviated as	<b>Ni</b>	corresponds to	<b>Ti</b>

### Prominent Players of Flute

**In the North:** In the 1940s Amulya Jyoti, AKA Pannalal Ghosh, took an interest in constructing a more refined flute. After much experimentation with size and materials, he settled on a bamboo flute of 32 inches long, with 7 tone holes and a tonic at the e above musical note. This instrument has become the quality bansuri for North Indian genre. Up until his death in 1960, Pannalal Ghosh was the sole well-known flutist in Hindustani music genre and raised the Bansuri to the extent of a concert instrument, following the vocal tradition. The next generation of classical bansuri artists included Pannalal's major disciple Devendra Murdeshwar. Also included during this second-generation would-be Raghunath Seth, also influenced by Pannala Ghosh, Vijay Raghav Rao, and Hariprasad Chaurasia. These last three moving the flute closer to the instrumental type of North Indian serious music that employs the Sitar and Sarod. H. Chaurasia is perhaps the foremost well-known of this generation, extensively recording and establishing schools in India and Rotterdam. Well known American contemporary Bansuri artists having studied Northern Classical Indian music would come with Steve Gorn, Lyon Leifer, David Philipson, and John Wubbenhorst.

**In the South:** The South Indian flute known within the Tamil language because the pulangoil, or in Sanskrit because the Venu, while also constructed of bamboo, is smaller than the Bansuri, having eight tone holes. When the Northern and Southern traditions began to separate within the 14th century, the Carnatic tradition from Southern India used the flute prominently as a part of an ensemble and was focused on dance and drama supported ancient Vedic ritual. However, solo music for the pulangoil enjoyed a revival within the 19th century led by Sarabha Sastri. Sastri's style was passed on to his disciple Palladam Sanjeeva Rao, who successively passed it on to H. Ramachandra Shastri. The predominant figure on the pulangoil within the period from 1933 until his death in 1987 was T.R.

<sup>2</sup> Peter Westbrook, (November 4, 2014), The Wondrous Bansuri of North Indian Music



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Mahalingam. a baby prodigy without formal training, he's considered one among the best geniuses of the Carnatic tradition. His disciple Dr. N Ramani has been a top-ranked Carnatic flutist since 1947. Other well-known flutists of this point would come with K. S. Gopalkrishnan and therefore the sisters Kunjumani and Neela Sikkil. Another shaver has emerged recently by the name of S. Shashank.

### Speciality Of Maihar Gharana (Also known as Sarodiya Allauddin Khan Gharana, Rampur Gharana) Gharana

Gharana, (Hindi: “family” or “lineage”) in Hindustani music of India, a community of performers who share a particular expressive style that traces to a specific instructor or region. The notion of a gharana arose within the 19th century, but it absolutely was not until the 20th century that the gharana took shape as a veritable system for the transmission of genre. The system emerged as a method by which musicians could maintain their artistic authority—through emphasis of the lineage—in an era of declining court patronage. Within the 21<sup>st</sup> century the gharana system remains a significant force within the validation of North Indian classical musicians. A “distinctive musical style” in Hindustani tradition includes not only peculiarities of performance and repertoire but also a broader ideology of music, aesthetics, and pedagogy. That style must be passed down through three generations before it and its practitioners is also considered a gharana. Members of a gharana are entrusted with the upkeep of a specific standard of musicianship in accordance with the ideals of the lineage. Traditionally, students—or disciples—moved into the house of their teachers, which helped make sure the integrity of the musical transfer. Gharanas exist for both vocal and instrumental traditions. The Gwalior vocal gharana, named for its city of origin (now within the state of Madhya Pradesh), is widely thought to be the oldest gharana; it absolutely was founded within the half of the 19<sup>th</sup> century

### Maihar Gharana

The Maihar gharana is a gharana or school of Hindustani classical music, a mode of Indian classical music originating within the northern parts of the Indian subcontinent. The college was formed by Allauddin Khan within the princely state of Maihar, now lying within the central Indian state of Madhya Pradesh, and hence the name. Allauddin Khan learnt music from Wazir Khan, a lover of the Senia gharana. The Maihar gharana is therefore sometimes mentioned because the Maihar-Senia gharana. It is one among the foremost prominent gharanas of the 20th century; much of the celebrity of Hindustani classical within the west stems from this gharana. Prominent musicians belonging to the Maihar gharana include prominent sitar players sitar player, Nikhil Banerjee, Allauddin Khan's son sarod player Ali Akbar Khan, daughter Annapurna Devi and grandsons Aashish Khan, Dhyanesh Khan, Pranesh Khan, Rajesh Ali Khan, Alam Khan, Manik Khan and Shiraz Ali Khan. Other prominent musicians with links to the present gharana include the sarod player Bahadur Khan, Sharan Rani, Vasant Rai, Rajesh Chandra Moitra, Rajeev Taranath, Shamim Ahmed, Gourab Deb, Damodar Lal Kabra, Apratim Majumdar, Vikash Maharaj, Jyotin Bhattacharya, Abhishek Lahiri, Vishal Maharaj and Basant Kabra, violinist V. G. Jog, guitarists Brij Bhushan Kabra, Vishwa Mohan Bhatt and his nephew Krishna Bhatt, Manju Nandan Mehta, flautists Pannalal Ghosh, Hariprasad Chaurasia, Nityanand Haldipur, Rupak Kulkarni, and Ronu Majumdar, and sitar players Chandrakant Sardeshmukh, Kartick Kumar and his son Niladri Kumar, Jaya Biswas, Abhishek Maharaj. Musicians belonging to the gharana adhere to a dhrupad aesthetic in their approach to playing the alap and jor portions during a raga. Variations in tempo are accustomed demarcate sections while playing the jor, with a brief rhythmic figure indicating closure of a bit. Therefore, rhythmic figures within the jor assume structural importance. Alap-jor is followed by a khayal style vilambit gat with taan improvisations, and also the performance ends with a jhala.<sup>3</sup>

### Hariprasad Chaurasia - A Member of Maihar Gharana Family

Pandit Hari Prasad Chaurasia belongs to Maihar Gharana. Pt. Hari Prasad Chaurasia become an outstanding exponent of maihar Gharana. He learned music from this gharana. He imaged as a complete musician through Maihar Gharana.

Hariprasad Chaurasia belongs was student of Annapoorna Devi (Daughter of Allauddin Khan). As India has roots in the well-known path of guru-shisya parampara, he was surrendered as shisya to Annapoorna Devi, wife of Pandit Ravi Shankar. He approached three years before, later she agreed to teach him on condition that was he must unlearn all that he had learnt until then. Accordingly, Pandit Hariprasad Chaurasia agreed and switched from playing flute from right hand to left hand. Before as shisya to Annapoorna Devi, he always played flute from his right hand and since then he always played with his left hand. As, Pandit Hariprasad Chaurasia belongs from Maihar gharana we find numerous specialties.

<sup>3</sup> Ashis Dutta. (November 19, 2015). “The Many Maestros of Maihar”. The Hindu.



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Hariprasad Chaurasia's efforts to persuade Annapoorna Devi, daughter of Baba Allaiddin Khan and ex-wife of Pandit Ravi Shankar, to accept him as her disciple and train him in the nuances of classical music of Maihar Gharana was probably one of the most difficult tasks of Chaurasia's life.

The generally recluse Annapoorna Devi is known to have thrown out Chaurasia on the first occasion and then threatened to call police when he visited for the second time. But, after three years of relentless persuasion, the flautist was able to prove his genuine urge for learning and love for classical music; thus, making his guru finally embrace him as her student.

Chaurasia's learning from Annapoorna Devi had been, in true sense, going through the grind. Being a strict teacher, she had ordered Chaurasia to forget everything that he had learnt till date and as a result, Chaurasia began to play the flute with his left hand instead his natural right, just to display his devotion and dedication. Herself being a 'Surbahar' player, Annapoorna used to teach Chaurasia by singing the 'ragas', as she did not play the flute.

There is no gainsaying that the richness in Chaurasia's music is definitely a fruit of his rigorous training under Annapoorna Devi. Chaurasia himself has confessed that she has brought a depth and meaning to his music that is incomparable and was missing before. According to him, his guru is an incarnation of Goddess Saraswati to him and it was her selfless attitude and unconditional love that has transformed Chaurasia into a truly international flautist that the world reveres.

For the above reasons, the researcher was collecting the data pertaining to the Maihar Gharana and analysed in briefly.

### The Famous Maestros of Maihar Gharana

Just after the uprising in 1857, Wazid Ali Shah, the ex-Nawab of Oudh, moved to Calcutta with all the musicians of his court. Kalve Ali Khan, the Nawab of Rampur, wanted to own an excellent musical community. He called many of Wazid Ali's musicians to Rampur, where Bahadur Hussain Khan, a surringar-player of the Senia Gaharana, and a dhrupadiya, who belonged to Saraswati's (Tansen's daughter's) line and Amir Khan (1814-1873), a beenkar, founded the new darbar. Many other musicians moved to the new darbar, among others the khyaliya Bakar Ali Khan and Enayat Hussein Khan, the beenkar Mohammed Hussain, the sitariya Qutabdaula (from Lucknow) and therefore the sarangi player Bonizat Hussain Khan (from Gwalior). Among their disciples was the Nawab itself and his younger brother, Haider Ali Khan, too. Wazir Khan (1851-1926), the son of Amir Khan, was teaching in Calcutta and Midnapur for ages, before joining the court of Rampur in 1900, where he became the master of the Nawab, Hamid Ali Khan. While he was in Rampur, he started teaching Allaiddin Khan for the sake of the Nawab.

### Biography of Pt. Hariprasad Chaurasia

Unlike many other great Indian artistes, Pandit Chaurasia doesn't come from a family of musicians. Rather, music is a path he found for himself and struggled very hard to beat all the hurdles that came his way to emerge successful along with his sheer grit, sincerity, hard work, devotion and dedication. Born on July 1st, 1938 in Allahabad, he began his musical pursuit at the age of 15, learning classical vocal technique from Pandit Rajaram. Within a year, however, he had switched to flute playing, after hearing Pandit Bholanath, a noted flautist from Varanasi. He tutored under Pandit Bholanath for eight years. In 1957, barely out of his teens, he became regular staff artiste of All India Radio, Cuttack in Orissa, where he worked as performer also as a composer. From hereon began his musical journey that took him everywhere the world.

Transferred by AIR (All India Radio) Cuttack to Mumbai in 1960, he received further guidance from Surbahar player Shrimati Annapurna Devi, daughter lately Ustad Allaiddin Khan and sister of Ustad Ali Akbar Khan. Under her guidance, his music acquired a brand-new dimension and he left AIR to pursue his performing career.

Since that time, Pandit Chaurasia has been performing nationally and internationally, winning acclaim from varied audiences and fellow musicians like Yehudi Menuhin, Jean-Pierre Rampal, among others. Pandit Chaurasia tours regularly in the US and Europe and is a featured artiste in almost all major music festivals round the globe. <sup>4</sup>

### Contribution of Hariprasad Chaurasia in North Indian Flute

On the stage today, the dominant force is Hariprasad. He is a unique talent who has developed an unprecedented style by assimilating elements from every conceivable tradition, from instrumental to vocal and folk music. Unlike Panna Lal Ghosh, his music

<sup>4</sup> Hariprasad Chaurasia, romance of the bamboo reed: a biography. OCLC 62733072.ISBN 8-1829-0042-5, 978-8-1829-0042-4



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is characterised by extensive tonguing. His first teacher was Bhola Nath, who played both shehnai and flute, as was common for wedding musicians in that time. Some of his tonguing techniques are therefore probably derived from shehnai. Hariprasad has also studied with Annapurna, Ravi Shankar's first wife and Ali Akbar Khan's sister, and some of Hariprasad's tonguing is reminiscent of the taranas, or songs composed with drum syllables, favored by the Maihar gharana. Some songs of this type from the Maihar tradition can be heard on Ali Akbar Khan's ensemble recording "Legacy," sung by Asha Bhosle. Hari Prasad is the advocate of the really fat flute, and uses a very wide embouchure as well. This style of flute favors the lowest notes. Some of the flutes Hari Prasad plays have a poor upper second octave and the third octave may be absent, so those notes are often ignored in his development. The large embouchure allows for the capture of the burst of air in his tonguing, and is very much part of his sound. He is a master at using the microphone as part of the sound-producing process, and controls his volume by moving in and out of its range. His flute is made with six finger holes, like the traditional folk flutes before Panna Lal Ghosh's innovation.

Hari Prasad mostly plays the instrumental style called gat, which consists of a single line of composition in and out of which the improvisation flows. He usually plays extensive jhala, or the fast tonguing which comes at the end of a piece, which is based on the use of the chikari or drone strings of sitar, sarod, or vina. This is a completely different style of development than that of Panna Lal Ghosh, which was usually based on the vocal style Kheyal. Jhala is not found in Kheyal, but belongs to the stringed instrument tradition. Hariprasad does not generally play the kind of composition called bandish, which is a longer piece of usually four to six lines, which gives a more complete picture of the rag than the one-line gat. In his alap, or that part of the development which proceeds without tabla, he follows the instrumental style of alap-jor-jhala, where Panna Lal usually did his alap in a slow tal such as vilambit ektal, called in the Kheyal tradition barhat alap.<sup>5</sup>

**Pandit Hariprasad Chaurasia created some Raags such as**

- Kala Ranjani
- Mangalhwani
- Haripriya,
- Indira Kalyan,
- Prabhateshwari
- Durgawati.

He also created extensively a large number of ‘gats’ in different raags for flute player.

Unfortunately, an entire generation of flute players has tried to copy Hariprasad's style, with absolutely no success. In order to mimic his sound, they play even wider flutes than he does, and lose the higher notes in the second octave in the process. One of his disciples, Rupak Kulkarni, has a commercial recording on which he cannot hold a note higher than Re in the second octave, because the flute he is playing is so wide it cannot produce the higher notes clearly or in tune. It has also happened with Zakir Hussain, almost everyone in his field has tried to imitate Hariprasad. Hariprasad and Zakir themselves are gold, and all the imitations are fool's gold. Young musicians would be well advised to follow their example, and not their styles, which is to say that each of these great musicians became what they are today by finding what worked for them, and not by imitating anyone else.

**Contribution in Bollywood:** Pt. Hariprasad Chaurasia worked as a music director in Bollywood with Shivkumar Sharma he formed the music team Shiv-Hari. They Composed music for numerous albums and Bollywood films such as Chandni, Darr, Lamhe, Silsila, Faasle, Vijay and Sahibaan.

Pandit Chaurasia also collaborated with Bhubaneswar Mishra, forming the pair "Bhuban-Hari" (in line with Shiv-Hari), and the pair composed music for many Odia movies, creating numerous songs that were hugely popular in the state. These include Muje janena kaha baata (sung by Suman Kalyanpur; movie: Gapa helebi Sata); and all songs from Maa o Mamata, and many more.

**Music for Bollywood films**

Along with Shivkumar Sharma he composed music for

- Chandni
- Darr
- Lamhe

<sup>5</sup> Kalidas, S (6 July 1998). "Flamboyant Flautist". India Today. Archived from the original on 16 January 2016. Retrieved 23 November 2008.



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- Silsila (1981 film)
- Faasle
- Vijay
- Sahibaan

### Music for Telugu films

The music for the film Sirivennela was composed by K. V. Mahadevan which revolves around the role of Pandit Hari Prasad, a blind flautist played by Sarvadaman Banerjee and flute renditions by Chaurasia.

### Music for English films

Some of his music is used in Mithaq Kazimi's

### He Received Several Awards Like

- Sangeet Natak Academy - 1984
- Konark Samman - 1992
- Padma Bhushan - 1992
- Yash Bharati Samman - 1994
- Padma Vibhushan - 2000
- Pandit Chatur Lal Excellence Award - 2015
- Hafiz Ali Khan Award - 2000
- Dinanath Mangeshkar Award - 2000
- Pune Pandit Award - 2008, by The Art & Music Foundation, Pune, India
- Akshaya Samman - 2009
- Honorary Doctorate, North Orissa University - 2008
- Honorary Doctorate, Utkal University - 2011
- National Eminence award, NADA VIDYA BHARTI by Visakha Music and Dance Academy, Vizag -2009
- The 25 Greatest Global Living Legends in India by NDTV – 2013

### Pt. Hariprasad Chaurasia as A Guru: (Vrindaban Gurukul)

Vrindaban Gurukul, is a priceless living heritage of Indian music that is inimitably built on the foundation of an ancient musical tradition of India – the Guru-shishya parampara. The Gurukul is the home of the Guru (Master) and Kula (his musical family). The sounds and vibrations of the building, established in 2002 and situated in Mumbai are steeped in upholding the highest standards of musical excellence.

Pt. Hariprasad Chaurasia has remained indebted to his teachers and gurus not just for their rich tutorials but also for the actual fact that they ever charged him anything in return. In a bid to continue the tradition, he always dreamt of starting his own school or “Gurukul” where a handful of selected students will be adopted and provided all round education, with special emphasis and thrust to Indian and Indo-western music as well as flute playing.

His dream got wings when he received the support of Ratan Tata Charitable trust, The Govt. of Maharashtra and his numerous followers, admirers and well-wishers and in 2003, inaugurated his school of music – the Vrindavan Gurukul.

Chaurasia is actively engaged and involved in his dream project as he strives to inculcate the various nuances of music to his students through an intense teacher-student relationship that would aid the identification, recognition, encouragement and creation of a desire among the students to learn and excel in their own choice of music and musical instrument.

Presently, Chaurasia has more than 100 students who come in to learn music, while there is about 6-7 who are full time residents and are totally supported by him. Chaurasia hopes that through his students, he will make Vrindaban Gurukul an economically and emotionally self-supporting institution for the promotion of Indian classical performing arts, heritage and culture and his dream that through his playing and through his students, his flute will be left behind as a lasting legacy like the memory of Krishna, will be fulfilled.



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Hariji's own emphasis in many of our interactions had been on his role as a teacher, he needs to share what he has learnt, to give back by giving freely of his art.

Pt. Hariprasad Chaurasia role in imparting bansuri at Gurukul in Mumbai and Bhubaneswar, and the conservatory in Rotterdam, the Netherlands. Hariji also teach at least 22 of foreign students they have changed their names to convert to Indian music. His Gurukul in Mumbai and Bhubaneswar are called 'Hari ka Vrindaban'. The foreign students mostly hail from the US, Estonia, Britain, France and other European countries and are addressed by their names like Shankar, Sita, Shiva and Chitra. They sit on the floor, meditate, practice yoga every day, pray, eat Indian food and even craft their own flutes. They follow the Guru-Shishya tradition of the traditional Spiritual retreat "Gurukul".

### Conclusion

In this study attempt was made to explore and analyse the Contribution of Pandit Hariprasad Chaurasia in North Indian Flute.

According to the ancient mythology, Lord Krishna is portrayed as the universal duty of Flute. The researcher fined the beauty of nature and love remains in one of the main themes of Hindustani Music. The melodious sound of the flute is enough to mesmerize anyone. The researcher has seen Pandit Hariprasad Chaurasia as an idol in the field of flute. In the beginning of his carrier, he used to play flute from right hand and after an agreed of his new guru, he accepted her condition and started playing flute from left hand. From this, researcher can see the depth of devotion he is having in learning towards music. His contribution in North Indian Classical music is endless. His unique talent developed an unprecedented style by assimilating elements from every conceivable tradition, from instrumental to vocal and folk music.

His Contribution is such that an entire generation of flute players is trying to copy his style, with absolutely no success. In order to mimic his sound, they play even wider flutes than he does, and lose the higher notes in the second octave in process. He started institution in different states to teach the music to his shishya on free of cost with all facility.

This title of research work depicts the role of Pandit Hariprasad Chaurasia and his Contribution in the North Indian Flute very closely and justifies the topic.

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