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Q19

Pandit Mallikarjun Mansur, the famous classical singer from Karnataka, represented the: (a) Agra Gharana (b) Gwalior Gharana (c) Patiala Gharana (d) Jaipur-Atrauli Gharana Official key: D.

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OPTIONS

- | | |
|-----|---|
| (a) | Agra Gharana is known for its deep, robust vocal style rooted in the Nauhar bani, associated with masters like Faiyaz Khan, but Pandit Mallikarjun Mansur did not belong to it. |
| (b) | Gwalior Gharana is the oldest of the Khyal gharanas, emphasizing straightforward presentation of ragas and clear notes, but it is not the style associated with Mallikarjun Mansur. |
| (c) | Patiala Gharana is celebrated for its rich use of taans, emotional expression, and ornamentation, popularized by Bade Ghulam Ali Khan, but it is distinct from Mansur's lineage. |
| (d) | Official key

(d) Jaipur-Atrauli Gharana. Pandit Mallikarjun Mansur was a legendary exponent of the Jaipur-Atrauli Gharana, renowned for its complex and rare ragas, rhythmic intricacies, and Khayal gayaki.

Summary. Official key is (d) because Pandit Mallikarjun Mansur was deeply rooted in the Jaipur-Atrauli Gharana, distinguishing himself from the styles of Agra, Gwalior, and Patiala. |

SUMMARY

Official key is (d) because Pandit Mallikarjun Mansur was deeply rooted in the Jaipur-Atrauli Gharana, distinguishing himself from the styles of Agra, Gwalior, and Patiala.

RELATED POSSIBLE FACTS

These can be asked in a future Prelims paper.

Jaipur-Atrauli Gharana Founder

Ustad Alladiya Khan founded the Jaipur-Atrauli Gharana, known for its intellectual rigor and exploration of jod (combined) ragas.

Alladiya Khan

He served as the court musician in the princely state of Aundh and later settled in Bombay.

Kesarbai Kerkar

Another legendary vocalist of the Jaipur-Atrauli Gharana, conferred with the Padma Bhushan and designated as a State Artist of Maharashtra.

Mogubai Kurdikar

A prominent female exponent of the Jaipur-Atrauli Gharana and mother of the famous vocalist Kishori Amonkar.

Kishori Amonkar

Celebrated for pushing the boundaries of the Jaipur-Atrauli Gharana by incorporating emotive expression (bhava) into its rigorous structural framework.

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