

Chapter 1

Introduction

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1:1 Origin of Instruments

Indian society and culture are religion-centric. On studying any aspect of Indian culture, it is found to be affiliated to religion. Music has also not escaped the influence of this special feature of Indian culture. It is for that very reason that the ancient seers and scholars of Indian Music have termed it as the *Naad Deva* and have shown its origin to have been at the hands of the Creator, Lord Brahma. This knowledge passed from Brahma to Shiva to Mother Saraswati and Narad Muni. They, in turn, passed it on to the *Yakshas*, *Gandharvas*, *Kinnaras*, and *Apsaras*. Thereafter, it was learnt by Bharata, Hanuman and other rishis, who reached it to the Earth.

Music is an integrated form of *gayan*, *vaadan* and *nritya*. Studying all of these three art forms lead to the realisation that *Swar* and *Laya* are the pillars on which all of these arts are supported. These two are sophisticated forms of *Naad* and *Gati*. Despite being subtle, the cycle of *Naad* and *Gati* has been ongoing since time immemorial. All transactions in the universe depend upon these two elements. Both of these elements have a deep bond with Music, having donned the form of Art, they have entranced the entire world and the Universe with its charm. The mobile and the inanimate, animals, birds, children and youth, men and women and all other life forms – none have escaped its influence. This entrancing energy of Music contained in *Naad* and *Gati* is the seed that gave rise to the world. On imbibing *Swar* and *Laya* within his own person, Man experiences the highest contentment.

As is made clear by the etymology, the mainstay of 'Sangeet' is 'Geet'. In the Shastras, Geet is employed in two ways: 1. *Gaatr* (the body part) and 2. Yantra (the instrument). The *Gaatr*, that is the human oesophagus, creates expression. However, the song of the human oesophagus is simple and natural, therefore it occupies the place of prominence. A contraption created by Man that creates an expression of sound is the Yantra. The instruments that create the *Swars* and the *Taalas* are known as '*Vaadya*' in Indian Music.

The word '*Vad*' in Sanskrit means 'to speak' and the terms '*neech*' and '*yat*' have given rise to the word '*vaadya*'. In Indian Music, four kinds of musical instruments have been identified, which are *Tat*, *Avanaddha*, *Sushir* and *Ghan*, on the basis of their character.

How these instruments came to be, where, and which instrument or what category of instrument was first conceived are all questions that cannot be answered owing to lack of evidence. However, on the basis of minute study of main activities of human society, the *Shastras* as well as various scholars have put forward various theories in this regard.

Even today, many readers and scholars wish to find out which musical instrument was first created. In answers provided by historians, the *Taala* instruments are said to have been first created as per some accounts, whereas some other accounts regard the flute or the hunter's bow as the first *tat vaadya*. But it may be assumed that Man would have been more comprehending in comparison to other animals at the very beginning. For that reason, Man went from being uncivil to being civil. His progress would have, in turn, led to his pondering over the natural sounds. Scholars say that among the most ancient instruments, the '*zanzana*' would have been the first. Even today, this instrument is prevalent among those tribes that have not been influenced by the civil society. Ordinarily, the *zanzana* comprises solid pieces woven together. These pieces can be the bark of the coconut tree, teeth or pieces of bone. Wearing these pieces as decorations on the waist, the feet or on the arms while dancing, the dancers would have been producing a pleasing sound. Tribes that make use of the '*zanzana*' are still found in India and elsewhere in Asia ⁽¹⁾.

Many learned scholars also believe that no matter what the form of the very first instrument, rather than being one from *tat*, *Avanaddha* or *Sushir* groups, it would doubtless have been one from the *ghan* group that was first used. Of all the four categories of musical instruments, it is only the *ghan* group of instruments which offers several instruments which, despite of not possessing the sound that is useful in music, they are accepted as musical instruments. The materials used in the creation of the *ghan* group of instruments are also quite expectedly different. Dry sticks, bones, pieces of wood, gravel cowrieshells and so on are used in the making of the *Ghan* instruments.

After going through some studies, one also thinks of the possibility and that it would not be a farfetched assumption that simultaneously with the development of the first man, culture and music would also have developed. It may be assumed that the knowledge of various kinds of sounds that man received from his surroundings – such as the thunder of the clouds,

1. Bhavsar, Gaurang/ *Tabla no Itihas ane Parampara*/ Pg. 75.

twittering of the birds, friction between bamboo plants in a bamboo forest and the whispering of the wind – would have served as the primary inspiration for man to create the first instrument. Instruments based on friction between or dashing together of any two objects would have gained currency. Pieces of bone, teeth, gravel etc. enclosed in a hollow object would have entertained the first man. Ghungroo and such other instruments are the developed form of such instruments. The *ghan* instruments would have been pre-eminent in the Stone and Iron ages. Thereafter, instruments made from the bones and hide of dead animals would have been made, covering a hollow base with the hide. Later, the leather would be used to cover the mouth of a hollow base made of clay or wood first, and then a base made of metal to create an *Avanaddha* instrument. And thereafter would have come instruments made of hollow objects such as bamboo and bones to make *Sushir* (Wind) instruments, meant to be played with the mouth by blowing into them. After that, came *Sushir* instruments such as the flute, bugle, *ranshinga*, and so on. The string used on bows and its sound would have inspired the advent of string instruments. Our scholars believe in such a manner of the origins of our instruments. In addition, in most countries the world over this is the accepted version of the development of various kinds of musical instruments. Many scholars are also of the opinion that the *Sushir* instruments would have been the last in this sequence of the origins of the musical instruments.

One of the specialities of Indian scholars is that they have connected proven aspects of Indian culture to spiritualism and have therein established religion. There is well-documented evidence that every aspect of our culture has been connected by our great scholars meaningfully and truly to religion in order to take us on a path to *Moksha* (deliverance from the cycle of birth and death). Hence, being a part of Indian culture, Indian Music was also influenced by this effort and is also considered an ideal and very amenable mode of access to *Moksha*. Our venerable scholars have ascribed the credit for the origin of our music to Gods and Goddesses, as previously noted, which is found mentioned in ancient texts on music. Four kinds of instruments of Indian Music are discussed hereafter. All four kinds have been commented on by Shubhankar in his *Sangeet Damodar* as follows:

ततं वाद्यं नु देवानां गन्धर्वाणं च शौषिरम् ।
आनन्दं राक्षसानातु किन्नरं धनविदुः ।

निजावतारे गोविन्दः सर्वमेवानयतक्षितौ |⁽¹⁾

The Tat instruments are related to the Devas, the Sushir instruments to the Gandharvas, the Avanaddha instruments to the Rakshasas, and the Ghan instruments to the Kinnaras. When Lord Krishna was incarnated, he brought all four kinds of instruments along to the earth.

According to ancient Jain texts in the context of the existence of the instruments on earth, there were ten kinds of Kalpavrikshas on earth in the ancient past. One of them was the Turyaag. That Kalpavriksha gave to men four kinds of musical instruments. In addition, in the sixth chapter of the Sangeet Ratnakar, in Kallinatha's criticism in Shloka no. 18, at the time of the destruction of Daksha's yagna, when Shiva got furious, Swati and Narad Muni and other rishis created the instruments to pacify him.

वाद्यं दक्षाध्वार ध्वंसोद्धे गत्यागाय शंभुनः | चक्रे कौतुकतो नन्दि स्वाति तुंबुरु नारदेः ||⁽²⁾

In addition, many instruments find independent mention here as well. As a result of the churning of the ocean, many precious objects were thrown up. These included the Veena. In the Shivapurana, it is mentioned that Shiva created the Veena inspired by the sleeping posture of Parvati and it was hence known as the Rudra Veena.

One also finds mention of the Avanaddha instruments in the ancient texts. According to ancient Jain texts, the Muraj instruments were invented by Shankhnidhi.

मरजास्तु मते जैनेजातः शंखान्महानिधेः |⁽³⁾

In one ancient text, the dance of victory over Tripurasura by Shiva was the occasion for which Brahma created an Avanaddha instrument. Its structure was made of clay. It was known as the Mridang. Shiva's son, Ganesha, played it for the very first time. Apart from this, the shehnai is also believed to have originated from Shiva's instrument called the Shrunga or Sing (a horn). The shehnai was played for the very first time on the occasion of the marriage of Shiva-Parvati.

The above mentioned opinions regarding the origins of the musical instruments have been

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1. Garg, Laxminarayan/Nibandh Sangeet/ Pg. 145.
 2. Bhavsar, Gaurang/ Tabla no Itihas ane Parampara/ Pg. 77
 3. Bhavsar, Gaurang/ Tabla no Itihas ane Parampara/ Pg. 77

given by ancient scholars. But according to the scholars of the modern world, Man had been closer to instruments right since Adikaal. Various natural sounds probably proved to be the inspiration for the creation of various instruments. Avanaddha instruments are based on Taal. In ancient time man was primarily Laya oriented, rather than the dance oriented. That is because it is easily conceived that dance isn't possible without Taal or laya.

In addition to the Avanaddha and Ghan instruments, the Sushir and Tat instruments were probably similarly conceived through the efforts made to imitate sounds. Ancient instruments were born of imitation of natural sounds and as a result of other efforts. When these instruments were put to use, they formed the basis for the origin of other new instruments and these were periodically improved upon. There are two main aspects to this.

Firstly, with time and evolution, there came changes in the form of many instruments, which gave rise to many other new instruments. Secondly, when any one of these instruments was used over a period of time, some of its defects became apparent. Necessary research or changes were carried out to remove these defects and that gave rise to several new instruments. In addition to these two reasons, there's also the factor of the human brain wishing for something new consistently. Man also keeps on experimenting. This activity also contributed to the origin of new instruments. Thus, the history of the origin of the musical instruments is extremely interesting, but it may be said that the history of the development of musical instruments is actually the history of human culture and civilisation. In the form of the instruments, new research and change in the progress of the human being's intellect and craftsmanship is introduced to us. As far as Indian instruments in current vogue are concerned, apart from those instruments that were introduced to us through contact with foreigners – such as the harmonium, violin, piano, clarinet and so on – rest of the Indian instruments have been passed on to us as is, in their original form. These include the flute, veena and those instruments that were improvisations, such as the tabla, sitar, and so on.

India has been a reputed commercial hub since ancient times and was visited by merchants from other countries. Indian merchants also visited those other countries. During these visits, there had also been a cultural give-and-take. It is for this reason that Indian instruments such as the veena, damru, and kaashthatarang are found in countries such as Sri Lanka, Java, Sumatra, Burma and Singapore. These instruments went from India in these countries. There, they have been accepted either in their original form or with alterations. This cultural

exchange also influenced Indian instruments, although it was limited in extent. But today, in the modern age, foreign instruments are much more influential in India. The main reason for this is that today's young generations, in their effort to prove themselves enriched and modern, have forgotten our Vedic tradition and Indian music and have become so intoxicated in their imitation of the Western culture as to be completely unaware that Western countries have turned to our Vedic tradition and Indian music in their quest for peace and are engaged in relevant research based on these. Against that, our youth are blindly aping the Western culture. However, it is true that this current flow toward modernisation and blind imitation in our civilised society today, will one day have no recourse except in our ancient tradition and classical music when they themselves venture forth in the quest for peace of mind.

1:1:1 Classification of Instruments

Music holds the power to express the tender feelings of the human heart through vocal and instrumental means. Our musical instruments are so sweet-sounding and subtle, they hold the power to transport audiences to the extreme end of satisfaction and contentment through a combination of the notes and rhythm.

From a historical viewpoint, thousands of years ago in the Christian era, during the Indus Valley Civilisation, singing, playing instruments and dancing were in vogue in the region that is now India. Statues of a dancing maiden, playing on the Dhol, bansi, Dundubhi and such other instruments are evidence after that fact. There is mention in the Ramayan and Mahabharat of instruments such as Mridang, Muraj, veena, bansi and so on. However, an elaborate and scientific explanation of the creation of instruments and systems of playing them is found in the first year of the Christian Era in Natyashastra, penned by Bharat Muni.

Four main kinds of instruments have been accepted in Indian Classical Music. Tat, Avanaddha, Ghan and Sushir are the categories about which many conflicting views have been observed among ancient writers of texts. These will be discussed later on.

1:1:1:1 Tat Instruments

These instruments are equipped with metal wires or strings made of the muscles of animals. The strings or wires are attached to the instrument and are then plucked at using fingernail, mijraab or a plectrum or are caressed with a bow to create musical notes.

There is mention in texts about the matakakil veena, ektantri veena, vipanchi veena, kinnari and so on in the ancient times; been, rubab, sursingar and sarangi in the medieval times and violin, sitar, sarod, sarangi, dilruba, israj and santoor in the modern times and tantu vaadya in the Vedic period.

1:1:1:2 Avanaddha Instruments

Avanaddha instruments are those that are made of a wooden or an open metal hollow on the mouth of which leather is mounted or a hole is dug in the ground and covered with leather and such an instrument is played by striking with either the hands or wooden sticks to produce sound.

In the ancient time, boomi Dundubhi, Pushkar, Panav, dudurr, Patah, hudukk; in the medieval times, Mridang, pakhavaj, khol, damama, Dhol, Nagara, duff, nagaru; in the modern time, tabla, pakhavaj, Mridangam, Dholak, naal, nagaru, traansaa, and so on are examples of Avanaddha instruments mentioned in the texts.

1:1:1:3 Ghan Instruments

Ghan instruments are made of pieces of metal or other hard matter. The pieces or other hard objects dash against each other or are struck to create a sound. In the ancient time, zanzana; in the medieval time, jaanj, manjira, Kartaal; and in the modern age, manjira, ghan, ghungroo are used in music.

1:1:1:4 Sushir Instruments

Sushir instruments are those that involve blowing with the mouth or creating a pressure to produce sound. In the ancient time, these included venu, bansuri and so on; in the medieval time, bansuri, algoja, nafiri; and in the modern age, bansuri, shehnai, sundari, harmonium, and so on.

Although all four kinds of instruments express through sound, there are two categories that they fall into:

1. Swar Pradhan Instruments

2. Taal Pradhan Instruments

The note-centric instruments include the Tat and Sushir classes of instruments. The rhythm-centric instruments include the Avanaddha and Ghan classes of instruments.

Indian experts in Music have classified instruments on the basis of different kinds of contraptions or materials and on the basis of the sound produced by various objects and the difference in their kinds and qualities. Many ancient treatise on Indian Music as well as scholars have classified instruments on the basis of their intellect and logical reasoning. The opinions of some of these notable experts have been presented here.

The Sangeet Makarand, in its first couplet in the chapter on music says about classification of musical instruments:

**पंच विद्यो नादस्तु परिकीर्तित ।
नखवायुजचर्माणि लोहशारीरजास्तुथा ॥⁽¹⁾**

Sound produced by plucking or striking strings with fingernails is known as ‘Nakhaj’, that produced by blowing with the mouth is known as ‘Vayuj’, the sound made by striking on mounted leather is known as ‘Charmaj’ and the sound produced by pieces of iron or other materials dashing against each other is known as ‘Lohaj’, and the sound produced from the body of a human being or his vocal apparatus is known as ‘Shariraj’. In this manner, Panditji has shown the five kinds of sounds of musical instrument viz. ‘tantri, sushir, charmanadh, ghan and gaan’, which he calls the Panchmahavidya.

According to the Naradiya Shiksha too the ‘Shariraj’ kind of sound is one created by Iswar and natural. The remainder, viz. Nakhaj, Vayuj, Charmaj, and Lohaj are kinds of instruments created by Man.

**एकं इश्वरनिर्मित् नैसर्गिक अन्य चतुर्विधं ।
मनुष्यनिर्मित चेति पञ्चवप्रकाश महावाद्यनाम् ॥⁽²⁾**

- Naradiya Shiksha

From the above discussion, one finds that there is an effort to consider the human larynx as being an instrument as well. It is classified as a form of an instrument. However, Bharat Muni, Dattil, Pandit Sarangdev, the Jain munis, Parshwadev, Tansen and so on have left out ‘Shariraj’ and accepted the remaining four classes of musical instruments.

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1. Pt. Narad /Sangeet Makrand/ 1st Adhyay /Shlok no. 07
 2. Pt. Jagdek Mall /Sangeet Chudamani/ / Pg. 69

According to Pandit Bharat Muni,

ततं चैवावनद्धं च धनं सुषिरमेवच ।
चतुर्विधं तु विज्ञेयमातोद्यं लक्षणन्तिम् ॥⁽¹⁾

Which means that four kinds of instruments can be conceived on the basis of four characteristics, which include Tat, Avanaddha, Ghan, and Sushir. About their characteristics, Panditji writes that:

ततं तन्त्रीकृतं ज्ञेयमवनद्धं तु पौष्करम् ।
धनं तालस्तुविग्रेयः सुषिरो वंश उच्चते ॥⁽²⁾

Tat, Avanaddha, Ghan and Sushir are respectively Tantu vadya, Pushkar vadya, Taal vadya and Bansivadya. They were known as 'Atodh' at the time. The term Atodh means a group of musicians playing on their instruments. Maharshi Valmiki as well as the Mahabharata used the term 'Turiya'. In Pali Literature too, the word 'Turiya' was used for a group of instrumentalists. In addition, the Hansopanishad lists instruments such different instruments as ghan, shankh, tantri, Taal, venu, Mridang, Bheri and so on and offers a description of ten kinds of sounds. Medieval classification of instruments replaces the word 'Avanaddha' with 'Vitat'. Tansen had accepted the four-pronged classification and had counted the Mridang, Dholak, and the chng among Vitat instrument that were covered with leather. In Dr. Lalmani Mishra's book, 'Bhartiya Sangeet Vadya', on page 14, there is a description of parts of Tansen's Sangeetsaar:

'गीतछन्दतत विततधन शिखर कंचन तालके किवाड आलाप ताली' ⁽³⁾

In another line, it says:

'तत वितत धन शिखर नाना विधि बाजत सूर पति के ध्वार' ⁽⁴⁾

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1. Shastris, Babulal Shukla-Translator/Pt. Bharatmuni krut Natya Shastra/ 28th Adhyay/ Shlok no. 01/ Pg. 03
 2. Shastris, Babulal Shukla-Translator/Pt. Bharatmuni krut Natya Shastra/ 28th Adhyay/ Shlok no. 02/ Pg. 03
 3. Mishra, Lalmani/Bharatiya Sangeet Vadya/ Pg. 14
 4. Mishra, Lalmani/Bharatiya Sangeet Vadya/ Pg. 14

And providing a numerical order to it, Tansen writes:

ततको पहिले कहत है; वितत दूसरो जान ।
तीजो घन चौथे शिखर तानसेन परमान ॥⁽¹⁾

He describes its characteristics as follows:

ताल लगे सवसाजे के सो तत हीं तूम मान ।
चरम मढ्यो जाकी मुखर वितत सु कहे बखान ॥⁽²⁾
कंसतालके आदि दै धन जीय जान हुं भीत ।
तानसेन संगीतरस बाजत शिखर पुनित ॥⁽³⁾

Ancient Tamil texts also provide five kinds of instruments:

- Taale Karuvi - Charmvadya
- Narmapu Karuvi - Tatvadya
- Kancha Karuvi - Dhatuvadya
- Nitataru Karuvi - The sound of the human larynx
- Tulaai Karuvi - Hollow instruments with holes, Sushir⁽⁴⁾

In this too, the human larynx has been ascribed the status of a musical instrument. Today, in the modern age, a new kind of a musical instrument has also been accepted. That is known as the 'Tarang' instrument.

In this manner, since the ancient times, all four kinds of instruments have till date been used in classical, semi-classical, light, folk and film music. However, we do have many such instruments that cannot be classified under any of these four classifications. Examples include Tarang instruments such as Jaltarang, Ghungrutarang, Kaachtarang, Lohatarang, Kashthatarang, Mridangatarang, Tablatarang, and so on. Mridangatarang and Tabla tarang are

1. Mishra, Lalmani/Bharatiya Sangeet Vadhyas/ Pg. 14
2. Mishra, Lalmani/Bharatiya Sangeet Vadhyas/ Pg. 14
3. Mishra, Lalmani/Bharatiya Sangeet Vadhyas/ Pg. 14
4. Vishwa Sangeet Ank/ Jan-Feb 1985/ Pg. 183.

Avanaddha instruments, but they are used to present ragas, so instead of being known as Taal instruments, they are considered among the note-centric instruments. Similarly, an instrument known as Upang has both a cover of leather and strings; however, since it is a rhythm-centric instrument, it is included among the Avanaddha instruments. The Taar Shehnai uses both blowing with the mouth as well as strings, yet it is mainly a stringed instrument. In the same way, the sarangi, sarod, dilruba, ravanhattho etc. are instruments with both a leather cover and strings but fall under the category of Tantu Vadya.

In this manner, since the Natyashastra or almost 2000 years, these four kinds of instruments now betray signs of the need for amendments. The tarang instruments should be an independent category. Similarly, those instruments that have both a leather cover and strings should be separately categorised. Thus, there should now be six instead of four categories of musical instruments. This is the opinion of Dr. Aban Mistry. It is as a result of her deep study that she has arrived at this thought. The six categories according to her opinion would be as follows:

1. Tat Instruments – that include the stringed instruments
2. Avanaddha Instruments – that include instruments with a leather cover
3. TatAvanaddha or Tatvitat Instruments – that include instruments with both strings and a leather cover yet are used as note-centric instruments, such as sarod, sarangi, dilruba, rubab and so on.
4. Sushir Instruments –that include instruments played by blowing into or the friction caused by air
5. Ghan Instruments – that include Taal instruments played by causing friction between metal objects
6. Tarang Instruments – that include jaltarang, kaachtarang, lohatarang, tablatarang and such note-centric tarang instruments.

In Western Music, only three kinds of instruments are recognised:

1. String instruments,
2. Percussion instruments,
3. Wind instruments

Unlike ours, their music does not have a separate category for Ghan instruments. Instruments such as cymbals, timpani and tambourine are included under percussion instruments.

Thus, the origins of musical instruments and their classification are different in different countries and civilisations, which are appropriate and the best from the scriptural point of view. However, today in the modern age, it would be more appropriate to apply new vision to the categorisation of musical instruments. In this, an emphasis on further research is required. Thus, the make of instruments, structure, mode of playing, qualities of sound and the apparatus of the instrument have formed the basis of the categorisation of musical instruments.

After this discussion on topics ranging from the origins of musical instruments to the classification of instruments as well as the opinions of scholars and the reading of the shastras (prescriptive texts) and taking into account the tradition of Indian Music, researchers feel that:

Despite being dependent on feeling, Music inspires thinking, or, there's a difference between feeling and thinking – which is true? However, both are essential to human living. Feeling inspires gentle attitudes in animals, whereas thinking governs in order to organise human living. If one is the flow, the other forms the banks.

Looking to the basic principles of Music, Instrumental Music is a completely representative art of Music. The notes and rhythm/laya are pre-eminent in it. In instrumental music, unlike vocal music, neither poetry is expected nor, unlike dance, organisation of body movements. The Swars and the Swar chhand of the laya and their influence are fully utilised in instrumental music. For this reason, instrumental music is subtler and more capable of providing non-artificial pleasure than vocal music or dance. On account of such subtlety and non-artificial quality, it has remained remote from the common folk on one hand, and on the other it is a centre of attraction for innocent children and animals other than the human. While listening to instrumental music, one hears the audience generally remark that they love the sound of instrumental music, but that it is difficult to understand if it expresses something. The seminal and the most important task in making the instrument important according to criticism of classical music is a harmony between instruments. It is said that if there had been no instruments, there would have been no tradition of classical music. And if there had been such a tradition anyway, there wouldn't have been any criticism of it. Creating the Swar, the balancing of the Swar's position, the inner being of the Swar and so on would have been impossible without musical instruments.

From ancient times till date, whether it is a matter of Indian Music tradition or modern scientific analysis of Swars, one or the other instrument has to be used. Maharshi Bharat had made use of two similar veenas to make the Shrutis perceptible, which is documented. For the critical analysis of scientific Swars, instruments such as the tuning card or the modo card are used. The upshot of it is that any analysis related to music necessarily requires an instrument.

From all the above points of view or all the perspectives of the basic principles of Music and the perspectives of independent arts, recognising other arts, symbolism, and analysis of musical notes, no other art seems to be quite as important as the art of instrumental music.

1:2 Percussion Instrument (Avanadha Vadhya)

1:2:1 Origin of word: Avanaddha

The four categories of musical instruments and their names given by Maharshi Bharat Muni have been accepted by many of our experts, which we have discussed in the classification of instruments. However, for instruments made with leather, which one of ‘Avanaddha’ and ‘Vitat’ terms is the correct one? This question arises because in the matter of the categorisation of musical instruments, two differences have been seen in the 2000 years’ history of leather-clad instruments. The first of these was the use of the word ‘Vitat’ for leather instruments. The second word used was ‘Tatanadh’. The word ‘Vitat’ has been especially used by Tansen and other artists after him. The Tansen categorisation of instruments included Tat, Vitat, Ghan and Sushir categories. Many verses describing the word ‘Vitat’ have been found in the Sangeet Saar written by Tansen, which have been described by Lalmani Mishra in his book, Bhartiya Sangeetvadya on page 14 as follows:

नाद नगर बसायो सुरपति महल छ्यो उनचास कोटतान अच्छर विश्राम पायो ।
गीत छन्द तत वितत घन शिखर कंचन तालके किवाड आलाप ताली ।⁽¹⁾
तत वितत घन शिखरनाना विधि बाजत सुरपति के द्वार ।
ब्रह्मा बदे पढे नारदमूनि गावे राजा राम चन्दजाके बार ।
तानसेन कहे सुनो साह अकबर दशहरा सुफल भइतिथिबार ।

1. Mishra, Lalmani/Bharatiya Sangeet Vadhya/ Pg. 14

ततको पहिले कहत है वितत दुसरो जान ।
तीजो घन चौथे शिखर तानसेन परमान ॥⁽¹⁾

ताललगे सबसाज के सो ततही तुममान ।
चरममढ्यो जाको मुखरवितत सु कहे बखान ॥⁽²⁾

The verses mentioned above do not employ the word ‘Avanaddha’ and the verse that says “Charam madhyo jako mukhar vitat su kahe bakhan” clarifies that at the time, the word ‘Vitat’ was used for leather instruments, which was known as Avanaddha, Aanadh or Naddhavadya by writers of ancient texts. Those were called ‘Vitat’ instruments by Tansen.

How did the term ‘Vitat’ take the place of ‘Avanaddha’? It is found used in two places. Tansen has based the classical background for his volume on the Sangeet Ratnakar. But the word ‘Vitat’ is not found in the ‘Sangeet Ratnakar’. However, the word ‘Vitat’ is certainly found in Sangeet Chudamani, before Tansen.

ततं च विततं चेव घन सुषिरमेव च ।
गानं चैवतुं पञ्चतत् पञ्चशब्दः प्रकीर्तिताः ॥1॥⁽³⁾

ततं च तान्त्रितं विद्यादवितत मुखवादनम् ।
धनं च कास्यतालादितु (सु)षिरं वायुपुरितम् ॥2॥⁽⁴⁾

It may be assumed that the learned scholars of the time used the words ‘Tat-Vitat-Ghan-Sushir’ to make its pronunciation easier. It is also believed that the preceptors of the Pali Literature used the term ‘Vitat’. It seems to have been accepted so as to facilitate thought process in the idiom used by singers. What it means is that the words ‘Tat-Vitat-Ghan-Sushir’ connect easily to each other. It is not as easy to say ‘Tat-Avanaddha-Ghan-Sushir’. And the use of this word requires intellectual thought. In this manner, from the Middle Ages, both

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1. Mishra, Lalmani/Bharatiya Sangeet Vadhya/ Pg. 14
 2. Mishra, Lalmani/Bharatiya Sangeet Vadhya/ Pg. 14
 3. Pt. Jagdek Mall /Sangeet Chudamani/Shlok no. 01 / Pg. 69
 4. Pt. Jagdek Mall /Sangeet Chudamani/Shlok no. 02 / Pg. 69

these assumptions went hand-in-hand. In the Sanskrit texts on music, the tradition of Maharshi Bharat was followed. But in artistes' idiom and the spoken language, 'Vitat' was continued in the place of 'Avanaddha'. This word had probably gained prominence in the spoken form of language before Tansen's time, because Tansen's predecessor, Kavi Jayasi, referred to the term 'Vitat' in his book 'Padmavat'.

तत वितत शिखर घन तारा ।
र्तचौ सबद होइ झनकारा ॥⁽¹⁾

There's also a belief that the word 'Vitat' was originally from 'Pali' literature and in vogue up to Prakrit literature. Thereafter, it underwent a long process of corruption and entered the Hindi language. As Urdu and Hindi grew into separate languages, Hindi's relationship with Sanskrit grew and as a result, in place of the term 'Vitat' the word 'Avanaddha' gained usage.

Thus, before the word 'Vitat' the word 'Avanaddha' was in use and Avanaddha also had a meaning that was in keeping with leather instruments, which will be discussed in the following chapter. Hence, the word Vitat was used only in the spoken language for its ease of pronunciation, whereas the true term is Avanaddha, Aanaddha or Naddha.

1:2:2 Origin of Percussion (Avanaddha) Instruments

Musical instruments have a separate existence in Music. Without them, gayan, vadan and nritya are incomplete. From ancient times till today the advent, development and usage of Avanaddha instruments have been as per convenience. But the place of their origin and how they came to be is a matter of constant discussion. Since researcher is trying to lend expression to such a difficult question, a discussion of the word 'Avanaddha' is necessary. Both Avanaddha and Aanaddha have 'Naddha' at the root of their origin, which in Sanskrit derives from the 'Nah' root with the term 'kat'. 'Nah' means to tie, to cover, to wrap, to dress or to don. Hence 'Naddha' means to tie, wrap or overlay on all four sides. The prefix 'Ava' before 'Naddha' makes 'Avanaddha' and the prefix 'Aa' before 'Naddha' makes 'Aanaddha'. Both these words generally mean something that is 'tied' or 'overlaid'. In Indian Music, these words have been specially used to mean instruments that have been tied, covered, dressed or overlaid with leather. This is how the words have come about.

1. Malik Mohammad Jaisinh/ Padmavat/ Shlok no. 07/ Pg. 687.

Firstly, the genesis of Avanaddha instruments has been covered in the Classification of Instruments. To once again refer to the tradition of Indian culture, it has been our cultural tradition that our music is connected to our religion. Similarly, this tradition has been joined to our instruments.

Therefore, as we are starting a discussion on Avanaddha instruments, it is utterly important for us to discuss the primordial Avanaddha instrument, Shiva's Damru.

Sanskrit grammarian Panini Muni, in his book *Vyakaran Siddhant Kaumudi*, has initiated Sanskrit grammar with an invocation of Shiva's Damru.

नृतावसान नटराजराजो ननाद ढक्कां नवपंचवारम् ।

उद्धातुकामः सनकदिसिद्धानेतद्धिमर्श शिवसूत्रजालम् ॥⁽¹⁾

Which means that once on an evening, the King of Natarajas, Shiva, was dancing. At the time, Sanak and other rishis were also there. To ensure their emancipation, at the end of his dance, Shiva played his Damru 14 times.

From this, the emergence of 14 letters came into existence:

‘अइउण्, ऋलृक्, एओङ्, ऐऔच्, हयवरट्, लण्, जमडणनम्, झभज, जबगडदश्, खफछठथचवटव्, कपय्, शषसर, हलु’⁽²⁾ and Panini, who was sitting there, comprehended them as being the original 14 formulae. And it was these 14 letters with which Panini created Sanskrit grammar. Hence, the root of the history of the Avanaddha instruments lies in Shiva's Damru. It wouldn't be an exaggeration to say that, and therefore it is Shiva who is the inventor of the Avanaddha instruments.

According to the opinion and thinking of our musicologists and scripture writers, in the primordial age, the hide of an animal without the fur affixed onto a hollow object would have made the initial Avanaddha musical instrument. In the modern age, the knowledge of Indian musical instruments is seen in the Harappan and Mohen-jo-Daro civilizations. It is also available in the Vedas, Valmiki Ramayan, Mahabharat, in Buddhist and Jain temples, the temples of other deities, in ancient caves, stupas and texts.

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1. Bhavsar, Gaurang/ Tabla no Itihas ane Parampara/ Pg. 89.
 2. Bhavsar, Gaurang/ Tabla no Itihas ane Parampara/ Pg. 89.

A picture of a man playing a Dhol has been found from the Harappan civilization. In addition, many pictures and sculptures depicting musical instruments have been found. Indus Valley civilization is believed to have flourished between 5000 CE and 3000 CE, where, Taal instruments were seen to have been popular. At that time, along with song and dance, instruments such as the Dundubhi would have provided accompaniment, as it is clearly seen.

In the Rig Vedic period, along with other instruments and singing, the Taal instruments were also being used for accompaniment. In the Rig Veda, mention is found of instruments such as the Dundubhi, vaan, naadi, venu, karkari, gargar, godha, ping, aghati and so on. In Rigved, Rishi is seen praying that one should produce sound such as that produced by the victorious who play the Dundubhi. The belief that the Dundubhi had the power to defeat the opposition by the mere sound it produced is observed in the Rig Veda.

स दुन्दुभे सजुरिन्द्रेणदेवैरदूराद्वद्वियो अप सेघशत्रुना । ⁽¹⁾

The Rig Veda also mentions that the Marut would play the Vaan before performing acts of bravado. In the Rig Veda 2/43/3, there is mention of the instrument Karkar.

यदुत्पन् वदसि कर्करिः यथा । ⁽²⁾

This mantra mentions the instruments Godha and Gargar.

**अव स्वराति गर्गरी परि सनिस्वनत्पिङ्गपस्वि ।
निष्काद्दिन्द्राय बाह्योद्यतम् ॥ ⁽³⁾**

The instrument Aghati is mentioned in the Rig Veda 10/146/2. Thus, there is mention in the Rig Veda of various leather instruments or Taal instruments that were used on the occasion of various festivities or in war time as well as in the Karmakaand (section of the Vedas dealing with religious ceremonies and rites). This seems to indicate that the leather for the Avanaddha instruments as well as the craftsmen who made them were in vogue. In the Yajur Veda too, instruments such as Veena, Vaan, Tanav, Dundubhi, BhoomiDundubhi, shankh and tabal were available. The Yajur Veda makes it amply clear that there was no special instrument for the

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1. Rigveda/ Mandal. 01/ Supt. 28/Mantra.05
 2. Rigveda/ Mandal. 02/ Supt. 43/Mantra.03
 3. Rigveda/ Mandal. 08/ Supt. 69/Mantra.09

Bhoomi Dundubhi but that it was simply a hole dug in the ground that was covered with the leather from a bull. The part with the hair on it was kept at the top. The tail of the bull would be used to play it. The ordinary Dundubhi was made by covering a wooden hollow with leather. In the Taitariya Samhita, veena, tunav, Dundubhi and so on are mentioned. In the Shukl Yajurveda and the Krishna Yajurveda, the solemn sound of the Dundubhi finds mention. In this manner, the Yajur Veda mentions in many places about various instruments. Along with the veena, the Taal instruments for Music are also mentioned.

In the Atharva Veda too there is mention of the Avanaddha instruments; there is mention of the Vanaspati instrument in 12/8/15. In the fifth chapter, 20th Sukta Chaturth section, the first, fifth and sixth verses, there is mention of the Dundubhi. There's also mention in it of the Godha, an instrument made from a snake's hide. The aaghaat and karkari are other instruments that find mention here.

In the Atharva Veda, one finds a special reference to the Dundubhi among the equipment capable of defeating enemies. The roar of the Dundubhi is reputed to inspire manliness in the hearts of the brave while terrorising the enemy at the same time. The sound of the Dundubhi is just as terrible as the noise of deeds.

दुन्दुभौ कृत्यां यां चक्रः पुनः हशमिताम्।⁽¹⁾

The sound of the Dundubhi is said to pervade all the directions in the Atharva Veda.

ज्याघोषा दुन्दुभयोडमि क्रोशन्तु यादिशः ।

The Dundubhi in the time of the Atharva Veda used to be made of wood. It used to be covered with leather. For the cover of the Dundubhi, a deer's skin was used.

परामित्रान् दुन्दुभिना हरिणस्याजिनैनच।⁽²⁾

In the Sam Veda too, there's a discussion on the Dundubhi. In Sam Veda, one finds mention of all the instruments from all the three other Vedas.

1. Atharava Veda/ Kand. 04/ Supt. 37/ Mantra. 07.

2. Bhavsar, Gaurang/ Tabla no Itihas ane Parampara/ Pg. 91.

Valmiki's Ramayan is believed to be written around 500 BC. In the Ramaya, on the occasions of Lord Rama's birth and his marriage, the Devas themselves played the Dundubhi. In describing the Avanaddha instruments in the kingdom of Ravana, Valmiki has described the mridang, pat, dimdim, and so on. In the Ramayana, there is found a description of the Muraj, chelika and Dundubhi on many occasions. Their Swar, murchhana, pathyasthana, Taal, laya, pramaan, jati and ras have been mentioned as well. ⁽¹⁾

In the era of the Mahabharata, instruments such as the Bheri, Aanak, Pat, Muraj and so on were played during wartime. For instruments such as the Bheri, Mridang and the Muraj, the hide of a bull was used. On auspicious occasions such as a coronation, instruments such as the Shankh, Bheri, and Pushkar were used. ⁽²⁾

Panini's Ashtadhyayi is a priceless cultural gift. In it, the word 'Turya' has been used for an assembly of various musicians and the word 'Shilp' has been used for the fine arts. It contains mention of instruments such as the Madduk, Zarzar, Durdar, and Panav. Singers who also counted the beats with claps were known as 'paanidh' or 'tadadh'. ⁽³⁾

In Buddhist literature, instruments such as the Mridang, Panav, Bheri, Dundubhi and dimdim find frequent mention. There's also mention of the Tat, Vitat, Ghan and Sushir instruments in it. ⁽⁴⁾

In the Jain texts, in the 'Rayapsanniya' there's a description of 64 instruments, with a description of instruments such as Panav, Pat, Dundubhi, Muraj, Mridang, Bheri, Karatak, Talima, Bhamma and Mukund. Among the Taal instruments, the 'godhika' has also been mentioned. ⁽⁵⁾

After the description of the different kinds of instruments and their various styles of playing and occasions on which they are played, which is available in various sources ranging from the Indus Civilization to the Vedas, Mahabharat, Ramayan, Jain and Buddhist and other most

1. Paranjape, Sharchandra Shridhar/ Bharatiya Sangeet ka Itihas/ Pg.137,142,143.
2. Paranjape, Sharchandra Shridhar/ Bharatiya Sangeet ka Itihas/ Pg.157,159,161.
3. Paranjape, Sharchandra Shridhar/ Bharatiya Sangeet ka Itihas/ Pg.166 -169.
4. Paranjape, Sharchandra Shridhar/ Bharatiya Sangeet ka Itihas/ Pg.174.
5. Paranjape, Sharchandra Shridhar/ Bharatiya Sangeet ka Itihas/ Pg.182-183.

ancient texts, the Bharat Natyashastra, composed in the first century, offers a clear explanation of the Avanaddha instruments. According to it, at the time, there was chief Avanaddha instrument called 'TriPushkar'. It was invented by Swati Muni, who was inspired by the small, medium and large leaves of the lotus on which the drip-dropping of rain drops during monsoon created various sombre and sweet sounds. Hence, it was named 'Pushkar'. To start with, the first Pushkar was created with Lord Vishwakarma's help and was based on the shape of the Dundubhi and made with clay in three parts, the Ankik, Urdhvak and Alingya. As it was made of three parts, it was known as 'TriPushkar' or 'Pushkartraya' and as it was made from clay, it was also known as 'Mridang' or 'Muraj'.

It is said that in the time of Bharat Muni, there were a hundred kinds of Avanaddha (percussion) instruments in vogue. But the 'TriPushkar' was unique among them all as it was shaped like a Dundubhi but on account of the flaccidity of its leather cover, its sound was sombre. The other Avanaddha instruments did not provide for Swar, Prahara, Bol, tuning to a Swar and so on, hence they would neither be tuned nor could various kinds of Bol be extracted from them. The TriPushkar was based on the shape of the Dundubhi. However, in terms of Swarprahar, Akshara (Bol) and the artistic point of view, the TriPushkar was extremely rich.

In the context of the above description, Bharat Muni has said:

एतेषांतु पुनर्भेदाः शतसंख्याः प्रकीर्तिताः ।
किन्तु त्रिपुष्करस्यास्य लक्षणं प्रोच्यते मया ॥⁽¹⁾

शेषणां कर्मबाहुल्यं यस्मादस्मिन्न दृश्यते ।
न स्वराने प्रहाराश्च नाक्षराणि न मार्जनाः ॥⁽²⁾

भेरीपटहज्जभगभिस्तथा दुन्दुभिडिण्डमैः ।
शैथिल्यादायतत्वा च स्वरेडगाम्भीर्यमिव्यते ॥⁽³⁾

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1. Shastris, Babulal Shukla-Translator/Pt. Bharatmuni krut Natya Shastra / 33rd Adhyay/ Shlok no.25/ Pg. 353.
 2. Shastris, Babulal Shukla-Translator/Pt. Bharatmuni krut Natya Shastra / 33rd Adhyay/ Shlok no.26/ Pg. 353.
 3. Shastris, Babulal Shukla-Translator/Pt. Bharatmuni krut Natya Shastra / 33rd Adhyay/ Shlok no.27/ Pg. 353.

The TriPushkar was based on the Dundubhi. However, from the perspective of Swar, Prahar, Akshar (Bol) and so on, the TriPushkar was extremely well-endowed and the best of all. Before the invention of TriPushkar, instruments did not have this specialty.

In his critique of the Natyashastra, Abhinav Gupta in his Abhinav Bharti, has pointed out that in the 34th chapter of the Natyashastra, according to the shloka no.10, an instrument such as the TriPushkar was never seen before Swati Muni. The Dundubhi of the Devas was so known because the Charmanaddha Dundubhi was used on auspicious occasions at the time. Swati Muni began by first created the instrument with a numerical order of the Aksharas (Bol), which was capable of expression the rasas and with its many other specialties, it would stand apart from other Avanaddha instruments.⁽¹⁾ It will be safe to say that the invention of the TriPushkar instrument is such an amazing event in the history of the Indian Avanaddha instruments that it was because of this that instruments such as the Pakhawaj and tabla in North India and the Mridangam and other Avanaddha instruments in South India were invented and developed. On account of its Swar and Bol specialties as well as various layakaris possible, the TriPushkar was a very well-developed instrument that on account of its unique artistic superiority, holds a unique and special place among the Avanaddha instruments of the world.

There are several differences of opinion over the century in which Pandit Bharat Muni's Natyashastra was created. Many scholars believe it was created in the first century whereas other scholars believe it was created in the fourth or the eighth century. However, here it would be the right thing to assume that the Bharat Natyashastra is among the best of the ancient texts on music. Hence, instead of debating over the century it was penned in, if more research is devoted to researching the discussion on the various forms of music that it contains, many lovers and students of music will benefit from it. Hence, I believe that no matter what century the Natyashastra was penned in, it is more important to understand the truths that it contains. Here, I will be discussing the Avanaddha instruments referred to in the Natyashastra.

The Natyashastra begins the discussion in the 28th chapter regarding the classification of instruments. Here, the shloka nos. 3-4 describe the four categories of instruments viz. Tat,

1. Shukla, Yogmaya/ Tabley ka Udgam, Vikas aur Vadan Shailiya/ Pg. 30.

Avanaddha, Ghan and Sushir. Avanaddha instruments and Ghan instruments were purposefully used in an orchestra for theatrical events.

ततं तन्त्रीकतं ज्ञेयमवनद्ध तु पौष्करम् ।
घनं तालस्तु विज्ञेयः सुषिरो वंश उच्यते ॥
प्रयोगस्त्रिविधो ह्येषां विज्ञेयो नाटकाश्रयः ।⁽¹⁾

Bharat Muni has referred to the story of the birth of the Mridang and Pushkar instruments under the topic of Avanaddha instruments. He has described the Pushkar, Mridang, Panav, Durdur, Zillari, Patah and other leather-clad instruments.

चर्मणचावनद्धांस्तान् मृदंगान् दर्दुरांस्तथा ।
झल्लरी पडहादीनि चर्मावनाद्धानितानितु ॥⁽²⁾

In addition, Bharat Muni has referred to sombre, laya instruments such as Dundubhi, dimdim and so on and the scientific reasons for their sombre sound.

भेरी पटहझाभिस्तया दुन्दुभिडिण्डिमैः ।
शैथिल्यादायतत्वा च स्वरं गाम्भीर्यभिष्यते ॥⁽³⁾

Bharat Muni has also provided an explanation regarding the creation of the instruments. He says in this context that the shape of the Mridang should be like a cow's tail. The vaammukha should be 13 or 14 fingers in diameter while the Dakshin mukha should be slightly smaller. Bharat Muni has also called the Mridang by the name Bhaand.

Pushkar, Mridang, Panav, Durdur et al were considered among leather instruments. The Pushkar is treated with greater respect than other leather instruments. That is because the 16 akshars, chaturmarg, chhahkaran, vilepan, tripati, trilay, trigati, triprakaar, triyog, tripaani, triprahaar, panchapani prahaar, trimaarjan, 20 alankaras, 18 jatis and such other musical ingredients are mentioned in the context of the Pushkar. For the 16 akshars, Bharat Muni has

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1. Shastris, Babulal Shukla-Translator/Pt. Bharatmuni krut Natya Shastra / 28th Adhyay/ Shlok no 02-03./ Pg. 04.
 2. Shastris, Babulal Shukla-Translator/Pt. Bharatmuni krut Natya Shastra / 33rd Adhyay/ Shlok no.12-13/ Pg. 350.
 3. Shastris, Babulal Shukla-Translator/Pt. Bharatmuni krut Natya Shastra / 33rd Adhyay/ Shlok no.27/ Pg. 353.

mentioned क, ख, ग, घ, ट, ठ, च, त, थ, द, ध, य, र, ल, and ह. For the Pushkar, Panav, Durdur and Mridang, the akshars क, ट, र, त, ध, ज are believed to be played on the dakshinmukh and ग, ह, थ and other effects are to be played on the vaamamukha. ⁽¹⁾

Referring to Swati Muni, Bharat Muni has said that Swati Muni was a preceptor of music. He was established as a player of the Bhand instrument at the Dhvaj Mahotsav for Indra and as a Narad singer. Swati Muni is believed to be the inventor of the Pushkar. In addition, he is also seen as the inventor of the Mridang, Pushkar, Panav, Durdur and of the instrument Muraj, which is similar to the Dundubhi, which is believed to be the favourite instrument of devas. Thus, a clear explanation of the Avanaddha instruments is available in the Natyashastra.

The ‘Bharatbhashyam’, created by Nanyadev covers the period from 1097 CE to 1133 CE. Great authors of Hindu scriptures such as Someshwar and Sarangdev lived in this time. In the chapters 14-15, the Pushkar and Durdur have been described and a discussion on playing these two instruments has been included. Taal has also been discussed here, based on the opinion of Bharat Muni.

There are many differences of opinion on the time of the writing of Narada’s ‘Sangeet Makarand’. It is difficult to find a true solution. However, the ‘Sangeet Makarand’ is an important treatise on music. In it, a classification of instruments and definitions of 101 Taalas have been explained.⁽²⁾ In the Sangeet chapter of the Makarand, in the fourth pada, shloka numbers 1 to 5 the characteristics of the Mridang are provided and the Shivashaktimay elements have been referred to with religious faith. In addition, the laya instruments in vogue in the time of Bharat Muni, have been referred to. Looking to the background of the Sangeet Makarand, it appears that the time would have been one of change from the point of view of Avanaddha instruments and Taalas and their characteristics and that the music of those times would have been of the highest order.⁽³⁾

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1. Shastris, Babulal Shukla-Translator/Pt. Bharatmuni krut Natya Shastra / 33rd Adhyay/ Shlok no.37- 40/ Pg. 356.
 2. Pt.Narad/Sangeet Makrand/ Nritya Adhyay/ Dvitiya Pad/ Pg. 33-39.
 3. Pt.Narad/Sangeet Makrand/ Nritya Adhyay/ Chaturth Pad/ Pg. 48-51.

Sarangdev's 'Sangeet Ratnakar' (1210-1247) is counted among the very best of ancient texts on music. This volume is believed to have been composed in the first half of the 13th century. It contains detailed explanations on every topic related to music. It is considered an authentic, ancient text on Indian Music. In the fifth chapter of the Sangeet Ratnakar, a clear explanation of contemporary as well as earlier taalas has been provided. 120 characteristics of taalas and symbolic signs have been clearly explained. In the initial part of his chapter on instruments, Sarangdev has described the greatness of the Avanaddha laya instruments. He has accepted the four-tier classification of instruments. The Avanaddha instruments are described in the shlokas 12 to 14 of the chapter.

पटहो मर्दलश्चाथ हुडुक्का करय घटः ||12||
घडसो ढवसो ढक्का कुडुक्का कुडुवा तथा ।
रुज्जा डमरुको डक्का मण्डिडक्का चडक्कुली ||13||
सल्लुका झल्लरी भाणस्त्रिवली दुन्दुभिस्तथा ।
भेरीनिः साणतुम्बक्यो भेदाः स्युखनद्धगाः ||14|| ⁽¹⁾

Here, he provides the positive and negative aspects and the form, characteristics and playing methods for instruments such as Patah, Mardal, Hudukka, Ghatah, Ghadaso, Dhavaso, Dhakka, Sujja, Damru, Dakka, MandiDakka, Chadakkuli, Salluka, Zillari, Bhaan, Dundubhi, Bheri and the Avanaddha instruments and a discussion on the instruments in and out of vogue at the time. In short, it is an exquisite and factual explanation of all aspects of music.

After the discussion on the acknowledged and important texts on music, a general background on the ancient and medieval Avanaddha instruments is in order.

In Indian Music, the tradition of instruments is rich and vast. From the Vedic period to the present, many different kinds of instruments have been utilised. Among all the instruments of music, the taala-oriented Avanaddha instruments have a special place. At various times and as per need, these instruments were developed further. The kind of exquisite use that taala instruments are put to in Indian Music is not observed in any other music in the world. In the many ancient temples and caves of India, a glimpse into the ancient Avanaddha instruments is available.

1. Sen, Arunkumar/ Bharatiya Taaloka Shastriya Vivechan/Pg. 320-321.

When we talk of Avanaddha instruments of the ancient tradition, the first mention must be that of the Dundubhi and the bhumi Dundubhi.

The Dundubhi was a prominent and important instrument in the ancient time. It would be used in times of war and victory and in worship and at auspicious events. In the Sangeet Ratnakar, there's a description of a large hollow made from the wood of the mango tree, which was covered with leather tied tightly with a rope and was played with a leather tool and made a great sound. (San.2.6 Instruments chapter, shloka no. 1145-46-43). The Rigveda mentions that it was used to announce festivities. It also mentions that as a war instrument, the Dundubhi had a prominent place and that it was also used to destroy the enemy.

**आमूरज प्रत्यावर्त्तयेमाः केतुम छन्दुभिर्वादीति ।
समस्वापणशिचरन्ति नो नरोडस्माकमिन्द्ररथिनो जयन्तु ॥⁽¹⁾**

Which means: O ancient, royal ones! All of you keep your armies happy and strong using the Dundubhi and other instruments and be victorious over your enemies and nurture the populace with appropriate behaviour.

Over time, instruments such as the shehnai, nafiri and so on were accompanied by the Dundubhi with help of the metrical feet of the Mridang. Therefore, a small instrument, the zeel, was added to accompany it. This resulted in creating a pair. The larger Nagara in the pair had a sombre sound while the smaller had a high pitch. Along with the Dundubhi, the BhoomiDundubhi also had a place of prominence in Vedic age. It was used on occasions of saamgaan (singing the mantras from the Saamved using musical notes). In a corner in the mandapa, a hole would be dug in the ground and covered with the hide of a bull. It would be played using a shanku, which is a tapering stick. In addition, the Aadambar and Vanaspati were other instruments would also be used.

In the ancient time, instruments such as the Dundubhi, Bhoomi Dundubhi, Aadambar, Vanaspati and such other avanaddha instruments were in vogue. But Swati Muni invented the

1. Rigveda/ Mandal .06 / Supt. 47/ Mantra. 31.

Pushkar. This instrument is discussed in detail in the Natyashastra, where it is described as an important, complete and highly esteemed instrument. At the time, there existed 100 avanaddha instruments, but none of them were as highly esteemed as the Pushkar. The Pushkartray had three parts: Ankik, Urdhvak and Aalingya. These parts were shaped like the myrobalan, the centre bulging out like the Yava grain, and the gaupuchchhaa (playing stick shaped like the tail of a cow). It is mentioned in the Natyashastra in the 33th chapter, in the shloka number 242-243. The part placed in one's lap and played was known as the Ankik, the part whose mouth faced the heavens was called the Aalingya and the part placed beside it was called the Urdhvak. Over time, and for ease of playing, the Aalingya and Urdhvak parts were removed from the TriPushkar. It is today known as the Mridang or Pakhawaj.

As it is today, in the ancient time too, the leather over the mouth of the Mridang was besmeared with a special coating for the purpose of tuning it. Today, in the modern age, the vaamamukha (baayaa) of the Mridang is besmeared with a paste made of semolina. Similarly, a special coating was used in ancient times. To get the instrument tuned to the right note, the straps on the instrument can be tightened or loosened. At that time, the aalingya and Urdhvak faces were besmeared with a pure, black clay from river banks. Over time, a tradition started where the baayaa part was besmeared with the dough made from wheat or barley flour, after being kneaded. Thereafter, instead of the clay or the dough, a paste made of iron powder was used. As a result, the sound of the left-hand side of the instrument became more resonant and high-pitched than before and the practice of repeatedly applying the paste came to an end. In Avanaddha instruments, the former practice of applying a paste kept changing over time. In the present time, the black mixture that is applied to the left and right components of the tabla and on the left-hand mouth of the Mridang, was not used in the time of Bharat. Even today, there are many instruments that do not carry such a coating. (In the time of Bharat, the practice of applying the paste was in vogue. But at that time, the pure, black clay from the banks of the river was used which will be discussed later on. The method of applying the black clay is described in 33rd chapter of Bharata's Natyashastra in the shloka numbers 11 to 13.

Like the Mridang, the Muraj and Mardal are also very ancient instruments. In the age of the Ramayana, the Mridang was given various names. Therefore, we might surmise that these two would have been somewhat different instruments. In the age of the Mahabharata too, these two names are available. Kalidas has mentioned the Muraj, Mridang and Mardal several times. But the Ratnakar believes that Muraj and Mardal were optional instruments.

निगदन्ति मृदंगम् तं मर्दलं मुरजं तथा ।

प्रोक्तं मृदंगशब्देन मुनिना पुष्करत्रयम् ॥⁽¹⁾

Abhinavagupta has also identified the Muraj as an alternative to the Mridang. In the Natyashastra too, Bharat Muni has used the word Muraj instead of the word Mridang. However, Bharat Muni hasn't used the word Mardal. But it may be assumed that the Mridang in the time of Bharat Muni had become known as the Mardal by the time of the Ratnakar, and the Urdhva and aalingya parts of it had come to an end. Just the Ankik had come to be known as the full Mridang or Mardal. In the latter part of the middle age, Mardal was once again being called the Mridang. The Mridang and the Mridangam are researched versions of the Mridang in the time of Bharat and the Mardal in the time of the Ratnakar. In India, all Avanaddha instruments that have a leather cover on their mouths are besmeared with a coating or a masala. Each of them is considered a cleansed, changed and developed form of the Mridang. In the modern age, the gajra, vaaghar, syahi, and gatta are used to tune an avanaddha instrument to a specific note. This proved to be important. In the ancient time, the Mridang was made of clay. It is mentioned in the Sangeet Darpan that instruments made of clay did not last long, therefore in the Dwapar Age, the Mridang was made from wood.

According to Bharat Muni, Swati Rishi created the Mridang as well as the Panav and Durdur with help from Vishwakarma. This is mentioned in the 33rd chapter, shloka no.10. In the Natyashastra, Mridang, Panav and Durdur are described as being *anga vadya* or main instruments and the Zallari, Patad, and so on are described as *pratyanga vadya* or secondary instruments⁽²⁾

The Panav is also an ancient Indian instrument. It was known as the Huduk in the first half of the middle age, Awaaj in the middle age and again Huduk in the modern period. Apart from the change of name, there were no changes to its shape or manner of playing.

In the Natyashastra and Ratnakar, the Patah instrument finds a special mention. The Hindi Shabdakosh describes the meaning of the word 'Patah' as being a Nagara or Dundubhi. But it is neither the Nagara nor the Dundubhi. The Parijaat looks at it as a form of the Dholak. This

1. Bhavsar, Gaurang/ Tabla no Itihas ane Parampara/ Pg.98.

2. Shastris, Babulal Shukla-Translator/Pt. Bharatmuni krut Natya Shastra / 33rd Adhyay/
Shlok no.10/ Pg. 349.

Shabdakosh describes the meaning of the word ‘Patah’ as being a Nagara or Dundubhi. But it is neither the Nagara nor the Dundubhi. The Parijaat looks at it as a form of the Dholak. This is referred to by Lalmani Mishra in his book, ‘Bhartiya Sangeetvadya’ on page 79. Valmiki has referred to it in the Ramayan in the Sundarkand, in the 10th canto, shloka no. 34.

Many scribes (granthkar) have referred more to the Patah than to Mridang, Margal and so on. One reason for that could be that it could have been useful in both classical and folk music. Mridang and other instruments were probably exclusively used in classical music.

We have previously referred to the Durdur, which has a clear description in the Natyashastra:

**दुर्दुर घटाकारो नवांगुलमुखस्तथा ।
विधानंचास्य कर्तव्यं घटस्य सदृशं बृधैः ॥⁽¹⁾**

Made of clay, this instrument (a pot of clay) was the shape of a pot. Its mouth was nine fingers wide and it is covered with leather. The leather is 12 fingers wide. Maharshi Bharat has considered it to be an Angavadya and given it a place of importance. But some time after, the pot-shaped Durdur came to be known as the ‘Ghat’. It is described in the Ratnakar.

**पाणिम्यांवाद्यते तज्जैश्चर्मनद्धाननो घटः ।
कथिताः पाटवार्णा ये मर्दले ते घटा मताः ॥⁽²⁾**

Gradually, the form of a pot underwent transformation. In the new form, the shape of the pot remained the same, but its mouth wasn’t covered with leather. Thus, there came to be two kinds of the instrument: - 1. With the leather cover and 2. Without the leather cover. In the present time, both kinds are in vogue. Some changes to these resulted in three- and five-mouth versions. These were covered with leather. In the five-mouthed version, the central mouth would be larger. It is used in South India. The one without the leather cover is mainly used in North India as the ‘ghada’ and in South India as the ‘ghatam’ instrument.

The Damru, Bheri, Aanak, Dhol, dimdim, Zillari and so on are also ancient Avanaddha instruments. These were used in festivities, sacred rites, and on occasions of war. In the

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1. Shastris, Babulal Shukla-Translator/Pt. Bharatmuni krut Natya Shastra / 33rd Adhyay/ Shlok no.249/ Pg. 453.
 2. Bhavsar, Gaurang/ Tabla no Itihas ane Parampara/ Pg.100.

ancient time, the Damru was known as the 'Damruk' and today it is known as the Damru, and it is made of wood. It is thin in the centre and both its mouths are covered with leather. It makes a sound that goes 'dimak-dimak-dim-dim'. Today, this instrument is used by people of the madari tribe. It is also used in Shiva temples during aarti. In South India, it is known as the Udakkai. The Dimdim is also an instrument similar to the Damru. Its body is made of clay. Both its mouths are covered with a thin piece of leather. The Aanak is an instrument with a single mouth. It is compared with the 'Naubat' or 'Nagara' of today.

The Bheri is an ancient instrument of the Mridang family. Made from metal, it is also known as Dhol. It is three hands long. On both its ends, a leather cover is mounted and it is suspended from the neck with a rope. On one end, a stick is used to play it while it is played with the hand on the other. Its sound is sharp and sombre. It was used during war, previously. In ancient times, the Dundubhi was played, initially. But later on, this place was given to the Bheri. During the Ramayan and Mahabharat, it was known as the 'MahaBheri'. This version was a little larger than the ordinary Bheri. It would be played together with the shankh (conch).

In the ancient time, an instrument known as the 'Aavaj' was in vogue. Today, it is in vogue as the huduk or Hudukka. This instrument was used in folk music.

'Mansollas', 'Sangeet Ratnakar' and 'Sangeet Samaysaar' contain a reference to avanaddha instruments named 'Rugja' and 'Selluka'. Similarly, an instrument named 'Karta' existed in the middle age (Bh. San. Vadya – pg. 68). This instrument was made from the wood of the teak tree. It had leather covers over both its ends. It would be tied to the waist or suspended from the neck and played with a wooden rod. It would be played during festivities, marriages and other auspicious occasions.⁽¹⁾

In addition, the Dhol is an instrument that has been in vogue since the ancient times to the middle age and in the present time with its own unique aspects and various forms. It is an important instrument. The larger Dhol is played with a rod and the smaller one is played by hand. Even today, the Dhol is used especially in the folk music, folk dance and on occasions such as marriages in Punjab. In Gujarat, it is used on various occasions. The tradition of Garba in Gujarat has been continuing since ancient time, wherein the Dhol has special use. In

1. Mishra, Lalmani/Bharatiya Sangeet Vadya/ Pg. 68

Garba in Gujarat has been continuing since ancient time, wherein the Dhol has special use. In addition, on Navratri, Janmashtami, Rath Yatra, Moharram and other traditional, auspicious occasions, the Dhol is especially used. In Rajasthan, it is used in Holi dance, while in Maharashtra, it is used during Ganpati festival. As such, the Dhol is used in practically every region of India during festivals, folk dances, marriages and other occasions and folk music would be incomplete without the Dhol. Today, there's a tradition of applying a wet masala under the leather of the *baayaa* (left-hand part) of the Dhol. This results in creating a sombre sound. The leather on the *baayaa* is thicker than that on the *daayaa*. It is played with a wooden rod and by hand. In the ancient time, before the initial development of language and the lack of means of communication, it was the Nagara that served the purpose of sending messages. At the time, the Nagara was made of clay. Today it is made from solid metals such as brass, copper or iron. A narrow strap of leather is used to keep it taut. It is played with a thick, wooden stick. It is an instrument with a single mouth. Then, change took place and another instrument, of the same shape but smaller, was used, which was known as the Maanda or Jeel. The sounds of both the instruments were different – the larger Nagara had a sombre sound while the smaller Nagara had an expectedly high note. Today, both these instruments are used in temples and during festivities. Played in the Nautanki of Uttar Pradesh, this instrument bears a resemblance to the Dundubhi. After Sarangdev's time, the Dundubhi came to be known as a Nagara. In the time of Emperor Akbar, the koorg, Nagara, Dhol, shehnai, shrungza and many such instruments were played in an orchestra in the *nakkarakhana*. The Nagara itself was known as the Nakkara.

In the ancient times, an avanaddha instrument called the 'Nobat' was in vogue. It was especially promoted amongst the royalty of Rajasthan. A practice was prevalent of playing the Nagara or the Nobat in the Nobat-khanas of the rajas, a month before an auspicious event. In the Arabic language, the Nobat is known as the 'Nobah'.

In this manner, in the ancient, medieval and modern times, the tradition comprising the origins, development and usage of taala instruments tells us the story of the development of the arts along with that of the human world. Along with the development of the latter, various kinds of instruments were created and developed over time. In the Vedic period, the Mridang was not in vogue. At the time, the leather-clad Dundubhi and Bhoomi Dundubhi were prevalent. The Vedic texts inform us that the instruments in vogue at the time included the gargar, ping, and godha. All three were war instruments. At this time, the Dundubhi and the

aadambar were used in wars to inspire the soldiers and thereby defeat the enemy. The Mridang is found mentioned nowhere in the Vedic period. But the time of the Ramayan and the Mahabharata was important in the development of the Mridang. Other instruments prevalent at the time were Panav, Aanak, Patah, Muraj, Bheri, Pushkar, Aalingya, Urdhvak, and so on. The Bheri and the Dundubhi were used to broadcast political announcements and to provide wartime instructions. In the period of the great epics too, these were used in wartime.

An examination of Indian history shows that wars occurred here from time to time, wherein musical instruments had special importance. The ancient Indian sculptures, temples, stupas, torans, caves such as Ajanta, Sanchi and Amravati, Sun Temple and the various museums make this evident, which clearly indicates that the tradition of musical instruments was at its peak at the time.

Between the ancient and the middle periods, a lot of development of avanaddha instruments took place. In the ancient time itself, two-faced instruments such as the Damru and the Dhakka had already been made. But after the 11th century, a lot of research on two-faced instruments took place and they were also developed further. Then in the Mughal period, the ancient Mridang was modified to create the Pakhawaj and the Dholak was also popularised. In the 13th century, the Pakhawaj made a high place for itself as an accompaniment to dhrupad singing. The Dholak has also created a special place for itself as an accompanying instrument in the form of singing called qawwali. Written in the 13th century, the much-acclaimed volume 'Sangeet Ratnakar' by Sarangdev provides references to musical instruments of the ancient and medieval times in its chapter on instruments. On the basis of several important researches, this book has divinely illuminated the world of music and has topped the charts of popularity. In the chapter on instruments, mention is found of leather-clad instruments such as Mridang, Patah, Mardal, Hudukka, Karta, Ghadas, Ghado, Dhakka, Kuduva, Rujna, Bhari, Dakkadakkuli, Mani Dakka, Sanluka, Zillari, Bhaan, Dundubhi, Bharu, Nihsaan and so on. Of these, many are newly researched. Therefore, it is possible to have an idea of the leather-clad instruments getting researched at the time and new instruments made as well as how well-developed and highly placed ancient and medieval instruments were. The Sanskrit texts on music do not contain reference to the Pakhawaj. The very first instance of the mention of its name is found in the Ain-e-Akbari. There are also differences of opinion on the promotion of the tabla in the middle age. However, after the 17th century, the traditions of khyal form of singing and sitar playing was in vogue and thereby the

tabla also came into prominence and today, the tabla occupies the centre stage among the avanaddha instruments. The Pakhawaj, Dholak and the Mridang in South India also occupy the top position.

In Indian Music, different kinds of instruments were created on the basis of necessity and people's interest from time to time. They were also developed further. Today, only some of them are in vogue. These include the Mridang, Dhakka, Dholak, Dhol, Nagara, Nobat, Damru and so on. Whereas it is a different matter that instruments such as the Dundubhi, Bhoomi Dundubhi, Panav, Patah, Bheri, Zillari, Durdur, Sellaka, and such other instruments are no longer in vogue. But it will not amount to exaggeration to say that it is on the basis of these instruments that new instruments are in vogue today.

1:3 Origin and Development of Tabla

1:3:1 Background to the Etymology of the Tabla

In India, the word 'Tabl' or 'Tabla' came into vogue in the 14th century or thereabouts because Sarangdev's opus *Sangeet Ratnakar* and Parshwadev's *Sangeet Samaysaar*, both written in the 13th century, do not carry any reference to either of the two words. It needs to be mentioned here that both these recognised works from the middle age are based on ancient texts. They contain the history of the important research carried out on ancient music. The said works form the basis on which modern-day research is being carried out.

From the perspective of etymology, anyone who has studied the texts and consulted the scholars about the origin of the word 'tabla' will find himself deep in thought. That is because the scholars have provided so many opinions that it would be wiser to maintain accord with one's inner voice than try to research them.

The scholars believe that the Mridang (Pakhawaj) was cut in twain and the two parts were played with their mouths facing up to create the Tabla. Similarly, the Pakhawaj was also divided and it still became a new instrument, which means that 'तबभीबोला' was converted to 'तब (भी) + बोला = 'तबबोला'', which in turn was converted to 'तब्बोला' and was later converted into 'तबोला' and finally, the word 'तबला' was born.⁽¹⁾

1. Shukla, Yogmaya/ Tabley ka Udgam, Vikas aur Vadan Shailiya/ Pg. 49.

But how is it possible for the instrument to produce sweet sound if after cutting the original instrument its bottom were not sealed? Among the Avanaddha instruments, apart from those that bear a resemblance to the ‘duff’, there isn’t a single instrument that has its lower end left open. It is a scientifically proven fact that unless the instrument is closed off with a leather cover at the end or is by its very nature closed up, it will not produce musical sound. Nevertheless, let us assume that it will produce such sound even if it does not fulfil that condition. But if it does produce a sound within itself, such a sound cannot be sweet to the ears. The aforesaid belief seems to be a concoction of a scholar, because there’s no way to restrict thinking in the world. Yet, just to clarify one thing – the time when the Pakhawaj was divided to create the Tabla, none of us were around, in all probability. It may be possible, nevertheless, that when a person is suddenly successful at something, he may utter words that are inconceivably clever. Hence, the inventor may have exclaimed the said belief out of sheer excitement.

Avanaddha instruments such as Tabl-Balandi, Tabl Turki, Tabl jung, Tablsaami, Tablmigri, Tabl-al- Markat, Tabl Algavid, and so on are well-known in Iran. Hence, many scholars believe the word ‘tabla’ to have originated from the Persian word ‘tabl’. Actually, the word ‘tabl’ has an Arabic word for its root. Therefore, even this theory about the word ‘tabla’ does not stand. The Arabic word ‘tabl’ is derived from the originally Latin word ‘Tebul’. Thus, the words ‘tabl’ and ‘tabul’ have been derived from the Latin word ‘Tebul’, which means square or even. For reference, the Latin ‘tebul’, Arabic ‘tabl’ and the Sanskrit verb root ‘tal’ have created the word ‘taal’, which point to the sense of ‘square’ and ‘even’. Our scholars have taken the word ‘taal’ to have come from the verb root ‘tal’, therefore the original meaning of the word ‘taal’ comprises the sense of ‘holding music’. Taal has been considered to be the upholder of the dignity of Music. From this perspective, the Latin word ‘Tebul’, the Arabic word ‘tabl’ which means Avanaddha taal instruments, and the Sanskrit ‘tal’, which is related to ‘taal’ – all seem to be similar to each other, going by their original meaning. From the perspective of word structure, the Arabic ‘tabl’ – which refers to leather-clad taal instruments – and the origin of the word ‘taal’ in Sanskrit, ‘tal’ – both possess the remarkable similarity in having the ‘त’ in the beginning and the ‘ल’ at the end. ⁽¹⁾

1. Shukla, Yogmaya/ Tabley ka Udgam, Vikas aur Vadan Shailiya/ Pg. 117.

As per the grammar of the Arabic language, ‘tabl’ is a masculine noun and the word ‘tablah’ is of feminine gender. The larger object has a masculine word and the smaller object has a feminine word. This difference is observed all over the world. Thus, in Arabia, the masculine word ‘tabl’ is used to mean the larger, upward-facing Avanaddha instrument and the feminine ‘tablah’ is used to mean the smaller, upward-facing Avanaddha instrument. Hence, in the Arabic and Persian languages, the words ‘tabl’ and ‘tablah’ are used to mean Avanaddha instruments.⁽¹⁾

Chronologically, the word ‘tabl’ in the Persian language underwent changes to become ‘tabal’, and therefore, after the advent of the Muslims, medieval literature in the Indian languages the word ‘tabal’ was taken to mean instruments such as the Ghousa or Nagara and other upward-facing Avanaddha instruments. Many words from the Persian language underwent corruption and then gained currency in India, hence the words ‘tabl’, ‘tablah’ and ‘tablaha’ became accordingly prevalent.

तबल > तबल् > तबल

तब्लः = तबलह् = तबलस् > तब्ला > तबला⁽²⁾

In this manner, on account of the advent of the Arab, Persian and Turkish people in India, many words from the Arabic, Persian and Turkish languages found their way into Indian languages. This had an impact on the Indian Avanaddha instruments and those in the other categories. All upward-facing Avanaddha instruments were known as ‘tabl’ among the Muslims. This is proven in the epics by ‘Sangitopanishatsoroddhaar’ Acharya Sudhakalash and Mallik Mohammad Jaayasi’s ‘Padmavat’. The Jain Acharya Sudhakalash wrote the ‘Sangitopanishat’ in 1350, wherein the Avanaddha instruments played by the Muslim players have been mentioned.⁽³⁾

**तथैव म्लेच्छवाद्यानि ढोलतब्लमुखानि तु ।
डफा चं टामकी चैव डउडि पादचरिणम् ॥⁽⁴⁾**

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1. Shukla, Yogmaya/ Tabley ka Udgam, Vikas aur Vadan Shailiya/ Pg. 53.
 2. Shukla, Yogmaya/ Tabley ka Udgam, Vikas aur Vadan Shailiya/ Pg. 54.
 3. Sangeet Tabla Ank/ Pg. 35-36.
 4. Sudha Kalash/Sangeetopnitsharodhar/ Sholk no .93.

Which means: Dhol, Tabal, Daf, Taamki and Daudi (are used for making public announcements) and are Mlechchha instruments (instruments played by the Muslims). Among these, the dhol and the tabl are main. All of these are played by the musicians as they walk.

A Vaishnav saint from Assam has also mentioned the tabla in the Ramayan in Assamese.

‘बोरढक ढोल बाजिया तबर डगर डंडी (डौडी) सबद सनिया।’

In the 15th century, the first guru of the Sikhs, Nanakdev, has also mentioned the ‘tabal’ instrument in one of his verses.

‘तबल वाज बीचार सबाद सुणाइया।’⁽¹⁾

In the epic ‘Padmavat’ too, the word ‘tabal’ has been used.

**‘हो सब कविन्ह केर पछिलगा।
किछु कहि चला तबल दइङ्गा॥’**

Which means – I am poet who lags behind all other poets. On the sound of the tabal, I have also set out to tell something.

**बाजे तबल अक्त गुझाऊ।
चढा कोपि सब राजा राऊ॥⁽²⁾**

Which means – The countless tabal played during war started creating sound and upon hearing the sound, all the kings became furious and attacked.

The aforementioned preceptors’ works tell us that until the 14th century, all Avanaddha instruments were known by the word ‘tabal’. The works written before that time do not contain use of the word ‘tabl’. Thus, we can estimate with certitude that the word ‘tabl’ started being used in India around the 14th century. These words came into India with the Muslims. The Muslims used the word ‘tabl’ for all upward-facing Avanaddha instruments such as Nagara, Ghousa, Dundubhi, and so on. They would play these instruments on occasions of war and other political events. However, what is important here is that they used the word ‘tabl’ for all upward-facing instruments. On account of their coming into India, the

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1. Shukla, Yogmaya/ Tabley ka Udgam, Vikas aur Vadan Shailiya/ Pg. 55.
 2. Shukla, Yogmaya/ Tabley ka Udgam, Vikas aur Vadan Shailiya/ Pg. 56.

words ‘tablah’ or ‘tabl’ or ‘tabal’ began to be used here. Today’s word ‘tabla’ is a corruption of the Arabic word ‘tabl’. But it is true that they are not the inventors of the tabla. Just the use of the word doesn’t imply that the instrument was invented by them. These changes in the word ‘tabl’ has been used in India over the last 300 years.

1:3:2 Fables about the Origin of the Tabla

The Tabla is a much-discussed topic. It is a word that is 300 to 350 years old. Along with the confluence of several cultures, many words, devices and changes in various areas came about, on which our scholars have carried out research and stated the truth behind it. Simultaneously, new research has also been ongoing. As a result of the advent of foreign cultures to India, many Indian principles and constructs underwent change or were changed. India is the heritage of ancient tradition. For centuries, beacons of Truth, Goodness and Godliness have been spreading their supreme light here. India is the land of the Munis, the Sages, the Gods, the heroes, the ancestors, the power of love, the emotions, the reception, the brotherhood, the auspicious and the supreme. Every single of its aspects is connected to the Truth and Devotion. And it has to be so, for India alone has such culture that every work and every fact is conjoined with God Almighty. But foreign influences led to many changes in India and such changes were also made. These included our music and especially for the invention of the tabla, many scholars forwarded their names or made others do so. They were not able to think for the scholars in today’s modern world, that the work they were doing then would be emulated by scholars in the modern day and today our scholars have found out the consistencies of old and together with their related facts, they have been put before the world by our scholars. Nevertheless, many aspects have been put forward here in the above context. The scholars of Indian music have taken every single fact to the people. Of these, those related to the Tabla have been presented here.

For several centuries, the Tabla has secured its status as a very popular instrument in India and the rest of the world. According to many scholars, many foreign instruments came into India in 1810 CE. These included the harmonium, violin, and so on, which included the Tabla, which almost came from Arabia to India. Its western name is ‘Atbal’. In Persia, it was known as ‘tablah’; in Egypt, ‘tabal’; and in India, ‘tabla; tabley or tabli’. Those who accompanied soldiers to the battlefield were known as ‘tablejung’ and those with the subedars and wazirs were known as the ‘tableaalam’ and the method of playing them was known as the

‘kaaydaa’. But here, it is necessary to note that the Tabla of today bears no resemblance to the Arabic ‘atbal’. Because the atbal comprises conjoined parts without the syahi and both parts are like the present-day baaya. Hence, although the atbal did come to India, it is true that it did not invent the Tabla.

Many scholars also believe the Tabla to have originated from the Durdur instrument in the time of Bharat. It was an upward-facing instrument with a leather cover. But to describe one thing clearly at this juncture, the Durdur wasn’t a two-piece instrument, it was all in one piece.

In the middle age, the tabley-adal was believed to have been the origin of the Tabla. In the time of Humayun, there was an instrument called the Tabley-Adal. This instrument would be played with a rod in the courtrooms. But there’s no authentic historical evidence for this.

Many scholars believe that the Tabla originated from the ancient Maharashtrian instrument, the Sambal. Many other scholars believe it to have originated from the Dukkad of Punjab province. It is an instrument comprising two parts. I’d like to mention here that even today, in the Saurashtra-Kutch parts of Gujarat, the Tabla pair is still known as the ‘Dokad’. The word itself means *an instrument in two parts*. In the Bhagwatgomandal dictionary compiled by the Maharaja of Gondal, Bhagwatsinhji, on page 3990, the word ‘tabal’ is described as a kind of weapon, a kind of a battle-axe, and ‘tablejung’ is a military drum and ‘tablo’ is a word used as an expletive by the performers in the Bhavai, a form of theatre.

There’s also a prevalent opinion that Pakhawaj artiste Bhagwandas (Bhawanidas) and Sudhaar Khan Dhandhi would compete frequently against each other in playing the Pakhawaj. Sudhaar Khan was defeated in those. He got angry and cut the Pakhawaj into two. Despite being cut into two, both the parts of the instrument still made sound, which led to the coining of the phrase ‘tab bhi bola’. The phrase was later changed into ‘tabbola’. Later again, it got converted into ‘tabla’ and Sudhaar Khan was recognised as its inventor. Many scholars also believe that since he cut the Pakhawaj into two and created the tabla, he made the instrument better, which is why he was known by the name ‘Sudhaar Khan’. But texts from the middle age contain reference to Sudhaar Khan. The above description is contained in a book titled ‘Saram-e-Ishrat’. The description is given in the first chapter of the ‘Taal Prakash’ on page number 17. The writer of the ‘Raag Darpan’, Fakirullah Saifkhan has mentioned that Bhagwan Pakhawaji was one of Tansen’s musicians. The above incident is also mentioned

therein. The reference to a competition between Sudhaar Khan Dhandhi and Mridang artiste is also found in the Bharatiya Sangeet Vadhyā on page 735. He is thought of as being a contemporary of Kudausinh Pakhawaji.

Acharya Brihaspati has also acknowledged Sudhaar Khan as being the inventor of the Tabla. Many people believe Sudhaar Khan belonged to the 16th century while many others believe he belonged to the 17th century. But Dr. Yogmaya Shukla notes that Sudhaar Khan was born in the first half of the 18th century and that he lived up to mid-18th century. The Tabla is described as having been played as a pair instrument in the first halves of the 17th century and the 18th century.⁽¹⁾ Hence, crediting Sudhaar Khan with the invention of the Tabla is believed to be logical. But there's no truth in that. Before the 18th century, he couldn't have been the inventor of the Tabla; he may have improved or publicised the Tabla.

The aforementioned matters prompt one to also think that if two or four vaadhars (cords) of the Pakhawaj were to break, it wouldn't produce the true sound. So how could one cut it into two and still produce true sound? One must also be mindful that just a thudding sound is not musical sound. The sound of an instrument can be said to be musical only when it is authentic. Another thing is that if the instrument is cut, there's also the issue of its shape. Because when the Pakhawaj was cut, the bottom must have remained open. Whereas that is not so in the Tabla. Yet another thing is that none of the texts till date carry mention of words such as 'tabbhibola' or 'tab bola' or 'tabbola'. There's also the issue regarding time. Sadiqali Khan, Chiranjitji, Dr. Lalmani Mishra, Acharya Brihaspati and others believe that Ut. Siddhar Khan Dhadhi belonged to the 19th century, whereas many scholars believe they lived in the first half of the 18th century.⁽²⁾

A very large group believes Hazrat Nizamuddin Auliya's disciples and Allauddin Khilji's courtier poet Hazrat Amir Khusro (1275 to 1325 C.E.) to be the creators of the Tabla. A reference is found in Mohammad Karam Imam's Urdu book, 'Ma'adan-ul-Musiqi', where the inventor of the Tabla is said to be Amir Khusro. Often, in programmes by the Akashwani and Doordarshan, Amir Khusro is said to be inventor of the Tabla. Many books on Music also refer to him as the inventor of the Tabla. Till date, since instructors at music colleges in India

1. Shukla, Yogmaya/ Tabley ka Udgam, Vikas aur Vadan Shailiya/ Pg. 69.

2. Sangeet Tabla Ank/ Pg. 54.

have not professed any interest in acquiring the information, they continue teaching the traditionally accepted chapters and are thereby keeping the new generation in the dark regarding the true, researched facts. They are also negligent of the kinds of difficulties that students would face later on owing to it. One of the facts is that nowhere in his book has Amir Khusro written that he is the inventor of the Tabla. Yes, there is mention of an instrument called 'tabl' in his book 'Ejaabe Khusravi'. But nowhere is it written that he is its inventor. Here, one thing is revealed as being true, that Avanaddha instruments were known as 'tabl' in the Persian language. In Hakim Muhammad Karam Imam's book 'Ma'adan-ul-Musiqi' on page 61, it is clearly mentioned that **'तब्लकी मानिद ढोल होता है हज़रत अमीर ख़ुसरोसे'**, which clarifies that the instrument with which Hakim Muhammad Karam Imam has associated Amir Khusro's name in his book, 'Ma'adan-ul-Musiqi' is not the Tabla, rather it is the Ghausia or some other large instrument such as the Nagara. One surprising thing is that Hazrat Amir Khusro, who lived in the second half of the 13th century and the first half of the 14th century, hasn't himself mentioned the Tabla in his book, but has clearly referred to instruments with such a name that were played in wartime. In Arab, Persian and Turkish and other Muslim countries, Avanaddha instruments were described using the word 'Tabl'. However, none of their instruments was like the Tabla of India. In addition, even 300 years after Amir Khusro, wartime instruments were still being referred to as 'tabl'. This is proven in the epics 'Guru Grant Saheb' and 'Padmavat' by Malik Muhammad Jayasi. In addition, no mention of a pair of Avanaddha instruments called Tabla is found in any work before the 18th century. From Khusro's time, that is the 13th century, up until the 17th century, the Tabla as an artistic Avanaddha instrument in its fully developed state is not mentioned in any work. That proves that the Tabla would have fully developed and popularized long after the time of Hazrat Amir Khusro. The first lady exponent of the Tabla in India, Dr. Aban Mistry says that it is true that Amir Khusro saw in his lifetime 11 sultans of Khilji slave dynasty and the Tughluq dynasty on the Delhi throne. He was a favourite of the kings. He possessed a sharp intellect and was a genius poet. He loved Indian music and was a scholar of Persian music. There's no doubt that he studied the changing circumstances and created a fusion of Persian and Indian music to provide new direction of Indian music and enriched it. He would have also created new rhythms. But to say that he was the inventor of the Tabla is a statement without merit, without basis. That's because none of the works from the middle age mention that he was the inventor of the Tabla. Dr. Mistry further adds that Abul Fazal's 'Ain-e-Akbari' enumerates the names of 36 musicians of Akbar's time. That list does not contain the name of

a single Tabla player. So much so that even the Tabla itself is mentioned nowhere in it. Furthermore, up until the age of Mohammad Shah Rangila, from 1719 C.E. to 1748 C.E., no book mentions either the Tabla or any of its exponents.⁽¹⁾

In her book, 'Pakhawaj aur Tabla ke Gharane Evam Parampara,' Dr. Aban Mistry has written on page 106 on the basis of Acharya Kailashchandra Dev Brihaspati's book 'Sangeet Chintamani' page 246, that in the beginning of the 11th century, Tabla was already a custom. Years before the birth of Amir Khusro, the Tabla was already well-known in India. He has nothing to do whatsoever with its invention. I know only that the word 'Tabla' is Persian or Arabic. Up until the age of Shah Alam, the last Mughal Emperor, we find no mention of any Tabla player. Hence, Hazrat Amir Khusro is not the inventor of the Tabla. In this same book, on page 107, (it is mentioned that) music preceptor Thakur Jaydevsinh believes that the Tabla is a sophisticated form of ancient Indian folk instruments and that the word 'Tabla' is a corruption of the word 'Tabl'. According to him, until the 18th century, it had neither attained the pair form it has today nor had it gained any popularity. Hence, there is no discussion on the Tabla until the age of Mohammad Shah Rangila. In addition, from the 13th century to the mid-18th century information on the acknowledged works was included by Dr. Yogmaya Shukl in her book, 'Tabley ka Udgam Vikas aur Vadan Shaili' on page 61. According to this information, in the context of artistic music, the mridang, pakhawaj, dholak and other Avanaddha instruments and their exponents are mentioned. The Tabla and its exponents are not mentioned at all. Dr. Shukl adds that the most important thing is that the middle age texts until the 17th century do not contain any reference to either the Tabla or its players. It seems that the myth about Hazrat Amir Khusro being the inventor of the Tabla was born amongst the naive artistes and on account of misunderstanding, Amir Khusro of the 13th century received the credit for its invention.

Further, the study of the history of India in the middle age and modern books reveals that during Muslim rule, at different times, there were three individuals named Khusro in Delhi who had a special relationship with music. These include:

1. Sufi poet Hazrat Amir Khusro of the 13th century – his birth took place in 1253 and he died in 1325.

1. Mistry, Aban E/ Pakhawaj aur Tabla Ke Gharane evum Paramparaye/Pg. 114-115.

2. Khusro Khan of the latter half of the 13th century – who belonged to a musical family from Gujarat. He was brought as a prisoner from Gujarat in 1297 during Khilji rule.
3. Khusro Khan of the mid-18th century – who lived in the time of Muhammad Shah Rangila. He was a sitar player in his time. He was also a brother and disciple of the creator of Khyal, Nomat Khan ‘Sadarang’. This is described in the Tabla magazine issue no. 93, page 40, on the basis of the book ‘Khusro, Tansen tatha Anya Kalakaro’ on page 90.

Of the three Khusros mentioned above, no one is an inventor of the Tabla. But they were experts in music. That much is proven. But they have nothing to do with the Tabla. As mentioned previously, the Tabla was in its latent stage before the time of Amir Khusro. The two Khusro Khans came after Amir Khusro. Hence, they have nothing to do with the Tabla, and therefore I do not talk about them here. Many modern books have paid attention to them.

Much has been discussed here regarding the origin of the Tabla. Our scholars have also discussed at length and thought hard about the antiquity of the Tabla. They are now equipped enough to challenge statements that speak of Amir Khusro or Sudhaar Khan Dhaandhi having cut an instrument or of the Tabla having come from abroad. However, the Tabla is an ancient instrument. To prove this, our scholars have made several efforts. Yet, they have come up with nothing more than partial success. Our scholars believe that the Tabla is an evolved form of our ancient Avanaddha instruments. Acharya Kailashchandra Dev Brihaspati, Shri Arvind Mulgaonkar, Swami Pradnyanand ji, Dr. Aban Mistry, Dr. Arunkumar Sen, Prof. Sudhirkumar Saxena, Dr. Yogmaya Shukl, Late Dr. Lalmani Mishra, Sangeet Acharya Thakur Jaydevsinh, Pt. Vijay Shankar Mishra as well as recognised institutions of music in India and university professors and modern scholars do not believe that the Tabla was invented by Sudhaar Khan or Amir Khusro or any other individual for that matter. They believe that the Tabla came out of traditional ancient instruments. On account of the research and visionary thought of the scholars mentioned above, students today are inspired to research into the origins of the Tabla. They are making tireless efforts to prove that the Tabla is an Indian instrument on the basis of the ancient caves, stupas, temples; ancient sculpture and architecture.

1:3:3 Tabla: A Reflection of Ancient Avanaddha Instruments

On account of their sophisticated sensibilities, human beings were able to clearly outline the difference between them and other worldly creatures and create a form of beauty that was different from the beauty of Nature called Art. In Art, Philosophy, Knowledge and Science, the prevalence of the unknown always keeps curiosity alive. Unravelling the unknown by the power of knowledge is the goal of the best principles in Art.

The experimental or classical dimension of Art is transferred from one generation to the next through tradition. When that happens, new creation and well-cultured philosophy are generated. And it is on the basis of those noble principles that new forms of Art are born. That is the case with our musical Avanaddha instruments and the tabla. There's probably not a single page or chapter in the annals of human living worldwide where research occurred automatically. But whenever man needed the essentials in his life, he spoke to his brain and articulated his feelings to begin his research. Then, he preferred to keep his ancient heritage with him as he started working. That's the reason why he succeeded. It is necessary to say here in clear words that the tabla is an Indian instrument and that it is the researched version of our ancient Avanaddha instruments. That is because it is a new, sophisticated form of our ancient, two-faced Avanaddha instruments.


Today, in India, from the classical dimension of vocal and instrumental music and dance to the folk music and semi-classical music, the tabla is the most prevalent and popular instrument. That is because other Avanaddha instruments such as the Pakhawaj, Dholak, Naal and so on have all their virtues embodied in the tabla. As a result, the tabla is predominant in places ranging from small musical meets to music concerts, the Akashwani, and Doordarshan.

The tradition of the tabla has been flourishing for the last 300 years, according to the pioneers of Indian music as well as scholars. But this instrument has been unfortunate in that no authentic texts or facts on it are available before the mid-twentieth century. Hence, there are various differences of opinion among preceptors regarding the time of its invention and its manifestation. Under the circumstances, we have had to rely on the ancient temples, caves, statues and wall paintings and legends for such information. **‘That our scholars believe that there is no historical evidence or picture of the instrument known as the tabla baaya or**

related, similar instruments before the 17th century does not mean that the pair of instruments known as the Tabla did not exist before that time.' However, the various ancient Indian sculptures or pictures depict instruments such as the tabla-baaya, and these definitely represent the public life and the development of instruments in those times. To speak of a fact in the above context, the prevalence of upward-facing pair of instruments in ancient times is known to have been from the 1st century to the 13th century. Thereafter, instruments similar to the tabla pair are seen to have been prevalent in the 18th century, but these were slightly larger and both components of the pair were of the same shape. This instrument was then known as the Dwimukhi Pushkar. That is because the Tripushkar instrument had only the Urdhvak and Aalingya parts to it. Such two-faced instruments are observed in the ancient sculptures of India. This has been discussed here on the basis of the works of Indian scholars and my own study and discussions with scholars.⁽¹⁾

1:3:4 Modern Research about Origin of the Tabla

As we have discussed about the History of Origin of Tabla, in which we have studied the important researches by Dr. Lalmani Mishra, Dr. Yogmaya Shukla and many other Scholars. But, now I am going to discuss about the two major researches done on the origin of Tabla, First is in 20th century by Dr. Aban Mistry and second is by Prof. Gaurang Bhavsar in starting of 21st Century.

 **Note:- Researcher will discuss and elaborate about the research done by Dr. Aban Mistry on Origin of Tabla in chapter no 3:2**

Views of Prof. Gaurang Bhavsar on Origin of Tabla:

In India, many scholars have given their views about the origin of tabla, all of these views were helpful to me in my research in one way or the other. Other than this, one important thing is that I totally agree with the research done by my guru Dr. Aban E. Mistry on origin of tabla and by putting forward her research I would like to state that, **'in India the tabla was in its elevated form, even before a thousand years.'** Yes, it may not be possible to say how the Tabla came to be in vogue or by what name it was then known or whether there was a classical aspect to it? It is not easy to answer these questions. But Tabla did exist in India a thousand years ago and it was also played at the time. That is a fact. We may guess, however,

1. Bhavsar, Gaurang/ Tabla no Itihas ane Parampara/ Pg.105.

that the Tabla was then used in folk music. The origin of the tabla was based on ancient Avanaddha instruments as well as on the research capabilities of its players and a result of the desire to do something new, with changes being made to it sequentially over a period of time. Thus, at the time, the usage of the Tabla would have taken place.⁽¹⁾

‘On the wall of a Jain derasar built some 900 years ago by the Chaulakya king Kumarpal, a sculpture of a female musician playing the Tabla has been discovered during the research undertaken.’ The end of questions such as ‘When did the Tabla originate?’ and ‘Who invented it’ is at hand. Through research it is proved that the instrument Tabla was in existence before 1000 years and the chronological information of the same is as follows.⁽²⁾

From historical point of view, Natyashastra is considered to be the basic text of our Art culture. That is why it is called as the Fifth Veda. Natyashastra imparts knowledge that throws light on the entire disciplines of dance, drama and music. Songs and instruments have been discussed in many episodes of Natyashastra. Pt. Bharatmuni has described the Songs and instruments with proper elaboration from 28th to 33rd chapters. He has called the 28th chapter as "Atodhya-Vidhanadhyaya". Even before Pt. Bharata, this Gandharvashastra was represented by the Acharyas, Brahma, Bharata and his followers Narada, Swati etc., about which Bharat Muni himself has mentioned in the Natyashastra. After the Natyashastra, all the leading writers like Dattil, Kohal, and Sharangdev etc. have presented their commentary, intentions and explanations on the basis of Natyashastra itself. The 33rd chapter in the Natyashastra is "Avanadhatodhyavidhanadhyaya". At the beginning of this chapter, Pt. Bharata Muni introduced a saga of the origin of the Avanadhya vadhyas. Referring to his predecessor, Acharya Swati Muni, he has shown an anecdote of the origin of instrument.⁽³⁾

गत्वा सृष्टिं मुदङ्गाश्च पुष्करानसूचततः ।
पणवं दर्दुर श्वैव सहितो विश्वकर्मणा ॥

- Natya Shastra/ 33/Sh.10

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1. Bhavsar, Gaurang/ Tabla no Itihas ane Parampara/ Pg.127.
 2. Bhavsar, Gaurang/ Tabla no Itihas ane Parampara/ Pg.172.
 3. Bhavsar, Gaurang/ Article in proceeding-Relevance of Performing and Visual Arts in Contemporary Society/ Pg.565.

That is, after returning to the ashram, with the help of Vishwakarma, the sage took the mridanga, Pushkar Panava and then made a Dardur.

देवाना दुदुंभी दृष्ट्वा चकार मुरज ततः ।
आलिङ्गायमूर्ध्वकञ्चैव तथैवा ङ्किकमेव च ॥

- Natya Shastra/ 33/Sh.11

That is, looking at the Dundubhi, the instrument of the deities, he created another Avanadhya instruments like muraj, aalingya, urdhvak and aankik.

The aforementioned tripushkar's urdhvak, aalingya and aankik aavnadh instruments are invented by swatimuni and Bharatmuni has discussed the same in the 33rd chapter of Natyashastra from shlok no. 01 to 101. During the time of Natyasharta around 100 percussion instrument were popular and tripushkar vadhya was proved to the finest vadhya among all. Only tripushkar vadhya was such an instrument which includes proper tuning method, syahi - mukh lepan, playing style, fix syllables etc. Later on tripushkar was divided into two parts, first in the form of pair instrument i.e Urdhvak and Aalingya and second is single instrument i.e Aankik. On the basis of Aankik the modern Mrudangam and Pakhawaj were developed and in the same manner Tabla was chronologically developed on the basis of Urdhvak and Aalingya. We can see this development from 1st century till 12th century and currently many ancient caves, temples and in the stupas we find the sculptures of the Tripushkar instrument.⁽¹⁾ The details of those sculptures are as follows:

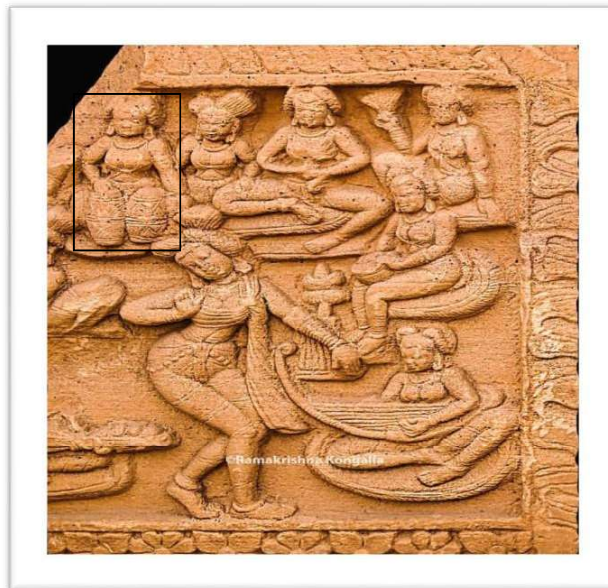


One hundred and fifty years ago, Sanchi Stupa No. 1, North Archway, Madhya Pradesh, by the player, of the urdhvak and aalingyak⁽²⁾

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1. Bhavsar, Gaurang/ Article in proceeding-Relevance of Performing and Visual Arts in Contemporary Society / Pg.566-567.
 2. Bhavsar, Gaurang/ Article in proceeding-Relevance of Performing and Visual Arts in Contemporary Society/ Pg.568.

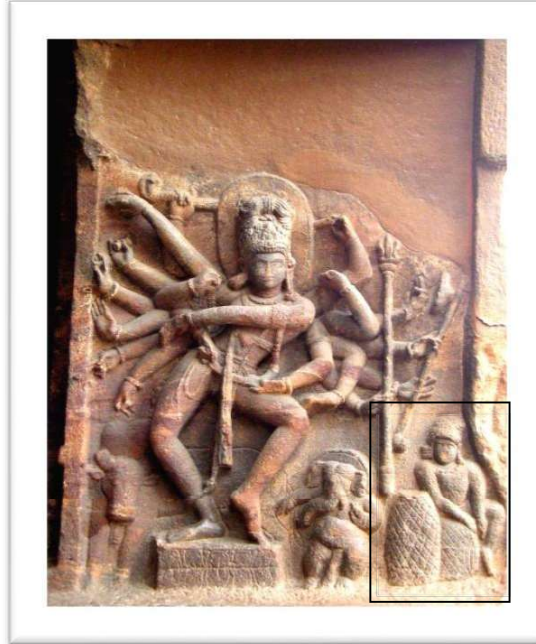


(Ajanta cave, Maharashtra, built between 2nd century BC to 5th century AD -by Tripika of Tripushkar. The female player playing the three parts urdhwak, alingya and aankik)
A review of the present tabla instrument produced from the Tripushkar instrument described in the Natyasastra - Prof. Gaurang Bhavsar⁽¹⁾



Fifth Century (Pavaya) Central Museum, Gwalior - Female player playing all three sides of Tripushkar parts urdhwak, alingya and aankik⁽²⁾

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1. Bhavsar, Gaurang/ Article in proceeding-Relevance of Performing and Visual Arts in Contemporary Society/ Pg.568.
 2. Bhavsar, Gaurang/ Article in proceeding-Relevance of Performing and Visual Arts in Contemporary Society/ Pg.569.



This Badami craft dates back to the sixth century AD. The artist performing urdhwak and aankik instrument in the south side, Shri Ganesh and the deity of the rhythm in the middle with Nataraja's dance.⁽¹⁾



Seventh century - Alampur, Andhra Pradesh, Swarga Brahma Temple - Maestro playing by the player in the tropics of the trinity.⁽²⁾

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1. Bhavsar, Gaurang/ Article in proceeding-Relevance of Performing and Visual Arts in Contemporary Society/ Pg.569.
 2. Bhavsar, Gaurang/ Article in proceeding-Relevance of Performing and Visual Arts in Contemporary Society/ Pg.570.

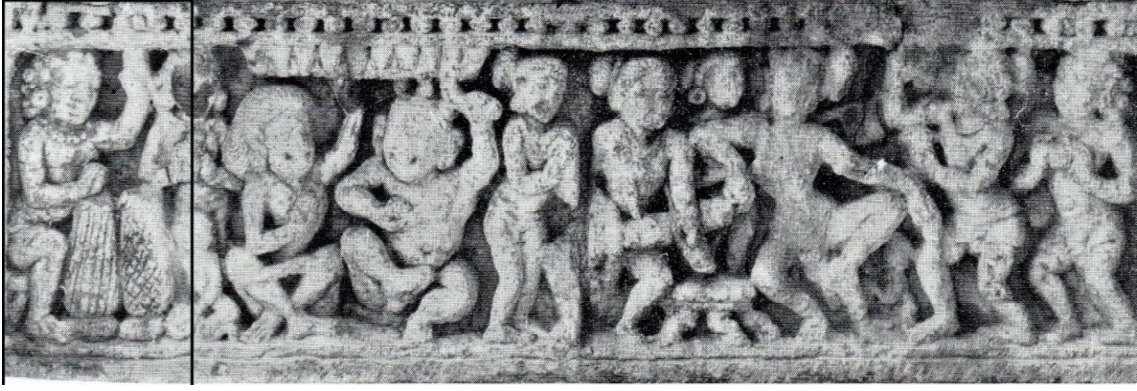


Eighth century - Kanchipuram, Tamil Nadu, Kailasnath Temple - Maestro playing by the player of Tripushkar up and down⁽¹⁾



9th Century - Mukhalingam, Andhra Pradesh, Madhukeswara Temple - Triassic three parts vertically by Vadika, Female instrumentalist playing alingya and aankik⁽²⁾

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1. Bhavsar, Gaurang/ Article in proceeding-Relevance of Performing and Visual Arts in Contemporary Society/ Pg.570.
 2. Bhavsar, Gaurang/ Article in proceeding-Relevance of Performing and Visual Arts in Contemporary Society/ Pg.571.



(Xth century - Mukalingam, Orissa, Someshwar temple - playing by the Female Player maestro playing urdhwak and aalangik.⁽¹⁾)

Almost all examples depict the main parts of the Tabla – the vaadhar, the gajra and the ring. The practice of applying *syahi* to the leather covers is described in the 33rd chapter of the *Natyashastra*. This work was written in the first century, according to the scholars. The *Natyashastra* describes that the practice of applying the *syahi* was done on the urdhvak and aalingya only, which is described in chapter number 33 in shlokas 109 to 117, wherein the process of applying the *syahi* is given.⁽²⁾

‘विलेपनम्। वामोर्ध्वकप्रलेपत्।

तत् चपुष्करगतः संस्कारोलेपद्वय

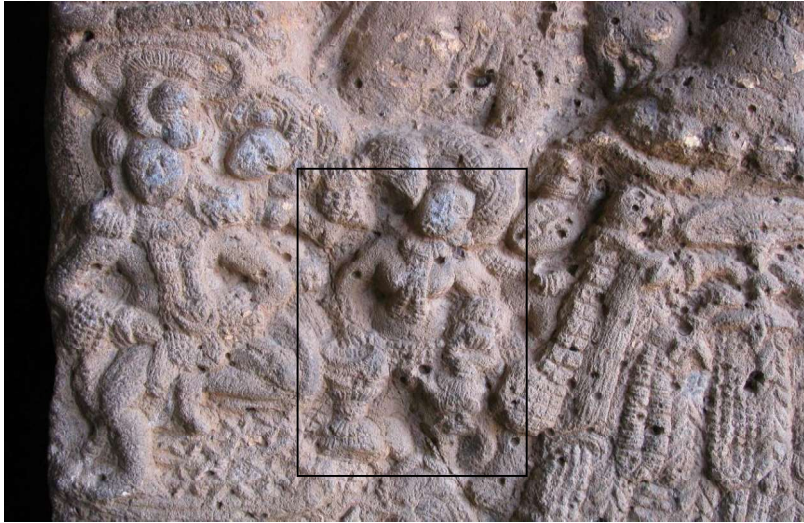
आलिङ्गकेऊर्ध्वकेच।’

(Abhinav Bharti, critique of *Natya Shastra* of Shl.S. 36)

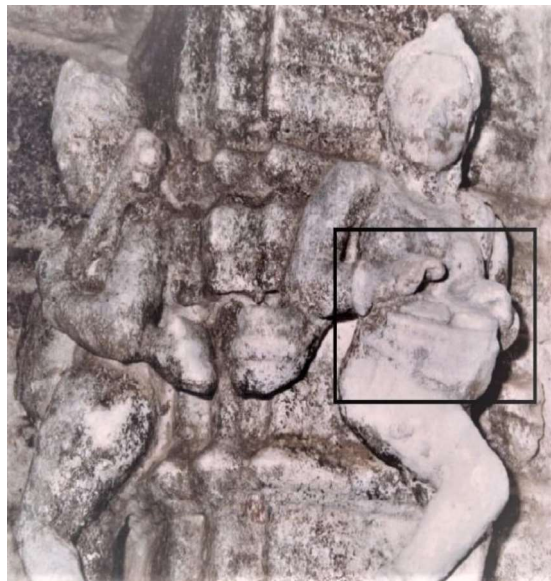
All the tabla scholars of the twenty-first century believe that India is the birthplace of the tabla, and all scholars believe that the tabla is the newly modified form of the instrument's Urdhwak and alingya. The researcher believes that "necessity is the mother of invention" when the players play the Urdhwak and alingya repeatedly and they must have tried to redesign the instrument by removing the short comings in it that instrument gave us. We can see the changing shape of the Urdhwak and alingya in the crafts found from 6th century to tenth century. As the instrumentalists played the instrument, undoubtedly changes happened according to the need.

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1. Bhavsar, Gaurang/ Article in proceeding-Relevance of Performing and Visual Arts in Contemporary Society/ Pg.571.
 2. Bhavsar, Gaurang/ Tabla no Itihas ane Parampara/ Pg.109-110.

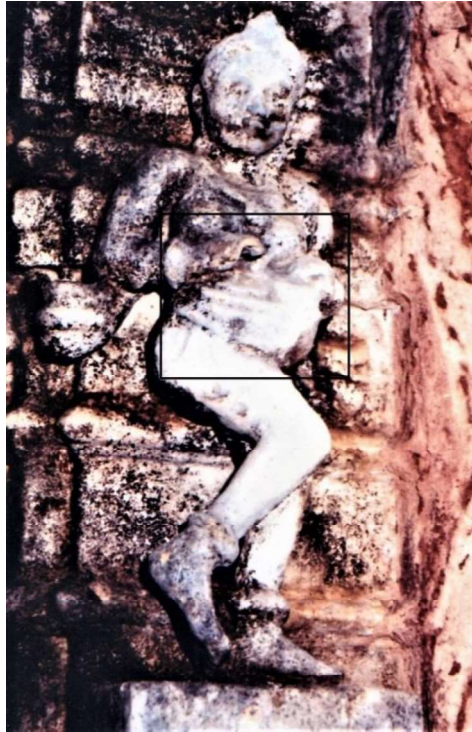
According to Dr. Aban Mistry, an instrument like tabla was existing before 200 years BC, she discovered this sculpture in the Bhaja Salt Caves on the Mumbai Pune Marg. Abanji further conveyed that the instrument in the sculpture looks like an ancestor of today's Tabla.⁽¹⁾



This research of Abanji has been carried forward by Prof Gaurang Bhavsar, who found a sculpture of a women playing an instrument very similar to tabla on the outside walls of Shwetambar Jain temple of Shri Shantinath Prabhu in the fort of Idargarh, Gujarat. This was constructed by Chaulakyanaresh king Kumarpal. Between 1200 –1230 (1144 AD to 1174 AD).



1. Bhavsar, Gaurang/ Article in proceeding-Relevance of Performing and Visual Arts in Contemporary Society/ Pg.572.



In this sculpture, the gajra and gatta are clearly visible, and the playing style (hand-holding) is the same as seen today.⁽¹⁾

Research findings:

After looking and thinking over all the research facts, the researcher believes that Today's tabla instrument is made from the urdhvak and aalingya of Tripushkar instrument which was invented by Swatimuni. Thus, Swati muni is called the janak (inventer) of Tabla. It means that even today our ancient tradition is intact and we have got many traditions of music from it. We should pay attention to new amendments while respecting our ancient heritage.

1:3:5 Development of the Tabla

In Indian Music, the form of the tabla and its appropriate research as well as its various consistencies appeared in its original form in the middle age, that is in the 17th or 18th century, mainly on account of the need for it. It has been said before that the word 'tabl' or 'tablah' belonged to the Arabian countries, Persia, Turkey and such other regions where it was used to mean upward-facing Avanaddha instruments. With the advent of people from

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1. Bhavsar, Gaurang/ Article in proceeding-Relevance of Performing and Visual Arts in Contemporary Society/ Pg.572.

those countries to India, they began referring to the Indian Avanaddha instruments also as ‘tablah’. As a result, the 14th or 16th century works such as Sudha Kalash’s ‘Sangeetopanishadsaarodwar’, Guru Nanak Dev’s ‘Shabd’ and Malik Muhammad Jayasi’s ‘Padmavat’ epic refer to upward-facing, wartime instruments such as the dundubhi using the word ‘tabl’ or its corruption, ‘tabal’. Over a period of time, as the upward-facing two-faced instruments with *daaya* and *baaya* parts were played in the form of a bipartite pair, the common folk referred to it as ‘Jodivaadya’ as well. Since the ancient times, different styles of singing were prevalent in India which included the Dhrupad style based on the classical aspect. For accompaniment in this style of singing, Mridang or Pakhawaj were used, which were instruments with a sombre sound. Over time, a new style of singing was developed in the 14th, 15th centuries that was known as Khyaal Gayaki. It spread rapidly because this style – in comparison to the Dhrupad style – was light and simple and sweet. Therefore, it found a place among the masses as well as royalty. In 1719 CE, Badshah Bahadurshah’s great-grandson Mohammad Shah ‘Rangile’ became the emperor of the Mughal Empire. He ruled between 1719 and 1748. His reign is considered important from the perspective of music, art and literature. At his court, he had top class poets such as Alam and Dhananand as well as the Mahakavi Dev’s disciple Sadaarang, who was a top musician. The reign of Rangile is important from the perspective of Music. This is because this was the time when the Sitar, in place of the Veena, became popular and developed. At the same time, providing accompaniment to the ever-changing Khyaal Gayaki wasn’t possible with the sombre sounds of an instrument such as the Pakhawaj. Hence, because of the need for a sweet, soft instrument, the ancient two-faced paired instrument (Tabla) was adapted as required and used to provide accompaniment to Khyaal Gayaki.

As Khyaal Gayaki began to get circulated, the publicity of the Tabla also increased. On the other hand, the Sikh tradition of Shabd Kirtan has come to us since Guru Nanak Dev’s time, around the latter half of the 15th century. Thereafter, in the latter half of the 16th century, the fifth guru of the Sikhs, Guru Arjundev greatly enriched this Kirtan tradition. At the time, in the Sikh Gurudwara, the ‘Raagi’ musicologists initially had the tradition of using the Pakhawaj to accompany and provide Taal to the Kirtan. But transformation led to the use of pair instruments instead, and a tradition of pair instruments started in the Sikh Gurudwaras.⁽¹⁾

1. Shukla, Yogmaya/ Tabley ka Udgam, Vikas aur Vadan Shailiya/ Pg. 121.

In this pair, the daaya part would have syahi smeared on it. The baaya part would be covered with kneaded dough on its leather cover, as on the leather cover of the baaya of the Pakhawaj, according to the then tradition. Both the parts had the same shape and height. This pair of instrument looked like the ancient urdhvak and aalingya. The baaya part of the pair instrument (Purush) was known as the ‘Dhama’ or ‘Nar’ and the daaya part (Stree) was known as ‘Maadi’. This pair instrument is, in a way, considered to be the ancient form of the Tabla.

This makes it clear that in the middle age, when urdhvak and aalingya were established in a new form, they were together known as Jodi Vadya (Pair Instrument). From there, across Delhi, Rajasthan, Punjab, Jammu-Kashmir and other western regions, under the influence of the Muslim culture, this pair instrument came to be known as the Tabla, because they used to term upward-facing instruments ‘tabal’ or ‘tabl’. In this manner, the Tabla developed in every respect in the middle age. On the one hand, the tradition of accompaniment on tabla was began with Khyaal Gayaki, and on the other, with the Kirtan in Punjab.

In the modern age, the history of the development of everyone’s beloved instrument, the Tabla, begins in the middle age. In the middle age, since the time of Mohammadshah Rangile, it was especially being used and its publicity was begun. Since then to this day, it has been progressively getting developed.

Under the influence of the Muslims, the popularity of erotic dances increased. There was an infestation of Khyaal and other light singing styles and soft-stringed instruments such as the Sitar and Sarod. After the 17th century, Khyaal style of singing and Sitar playing became all the more popular on account of being accompanied by the Tabla. By the 18th century, the Avanaddha instrument called the Tabla was familiarised in the society, and it was not the war instrument described in texts as far back as the 14th century – which was known as the tabl or tabal – but was the modern pair instrument called the Tabla. This is the truth that Indian scholars believe. In the beginning, the instrument was popularly known as the ‘Jodi Vaadya’. The word ‘jodi’ evokes the sense of a ‘couple’. But under the influence of Muslim culture, it came to be known as the Tabla. On the baaya part of the Tabla, as with the Pakhawaj, kneaded dough was applied. But later on, over time, the dough was replaced by the syaahi (ink). The syaahi was used for the very first time by Ustad Siddharth Khan. Because of this syaahi, the baaya produced a resonant sound. The sound charmed both the player and the

audience. The application of the *syaahi* produced a special kind of echo from the *baaya*. The *daaya* produced a sharp and soft sound while the *baaya* produced a resonant sound, and the sound created by their mixture attracted the attention of the kings living in the lap of luxury. As a result, singing styles such as *Khyaal* and *Thumri* became very popular. At the same time, the singing style of *Dhrupad-Dhamaar* deteriorated and with that, the popularity of the *Pakhawaj* also suffered. On the other hand, the popularity of the *Tabla* increased. The scholar of the *Tabla* - *Ustad Siddhar Khan* created a system of 'bandh bols' for *Tabla* on the basis of the 'bols' of *Pakhawaj* and thereby gave a sweet and soft sounding 'baaj' to the *Tabla* fraternity. As a result, the *Tabla* developed as an independent category on its own. Special *varna samuh* were used to create *bandishes*. Various kinds of *Nikaas* and *Upaj* specialties ensured that the *Tabla* was able to establish its own independent existence against the *Pakhawaj*. The credit of creating various soft and 'bandh bols' of *Tabla* on the basis of the 'bols' of *Pakhawaj* and making them popular goes to *Siddhar Khan* (*Sudhaar Khan*). What was done with the hands on the *Pakhawaj* could now be done with the fingers on the instrument - *Tabla*.

After the 18th century, the *Tabla* was popularised independently. For its development, after *Siddhar Khan*, his disciples created special rhythms and composed *bandishes* that were suitable for it. These included compositions such as *Peshkaar*, *Kaayda*, *Baant*, *Rela*, *Gat*, *Tukda*, *Laggi*, *Tihai*, *Parno* and many more and in this way *gharana* traditions of the *Tabla* were established.

In the *Mughal* period, *Delhi* was the centre of music. During the rule of the last *Mughal* emperor *Muhammad Shah Rangile*, the *Tabla* became very popular. In the time of *Wajid Ali Shah*, the *Tabla* was developed properly.

The continuous development of the *Tabla* went so far as to not remain confined to just *Khyaal* and *Thumri* and to extend itself to new styles of singing such as the *ghazal*, *qawwali*, *dadra*, *tappa*, *geet*, *bhajan*, *lokgeet*, *dance*, *string instruments* and other musical singing or instruments as an accompaniment in a befitting manner. In its independent aspect, the *Paran Stuti* played on the *Tabla* is a gift from the *Pakhawaj*. Many 'bols' of the *Nagada* can also be played on the *Tabla*. Hence, it may be said that since the *Tabla* possessed the specialties of the *Dholak*, *Pakhawaj*, *Nagada* and many other *Avanaddha* instruments, this instrument became popular everywhere. So much so that from minor musical events to major music conferences,

the Tabla came to be considered a must-have instrument. Also, today in the modern age, music colleges and universities have been established, and in these institutions, the Tabla has its own place. Students can study for their bachelor's, master's and Ph.D. degrees with a Music specialization. They may also opt for the Tabla as their subject and obtain a degree.

Thus, the Tabla has developed so far today, that it is said that there's a Tabla player in every nook and corner of India. What can better describe the popularity of the Tabla than this?

1:4 The Origin and Development of the Gharanas of Tabla

The tradition of the Tabla playing is believed to be almost 300 years old. In the historical city of Delhi, in the time of the Badshah Mohammedshah Rangile, there was a highly talented person - Ustad Siddharth Khan Dhandhi, who made some changes to our ancient taal instrument - Tabla, and on the basis of the playing styles of the Pakhawaj and other contemporary avanaddha instruments, he created new metrical feet and composed bandishes for the Tabla. He also led the foundation of the first gharana of Tabla i.e Delhi Gharana, with his own disciple tradition.

The word 'gharana' comes from the word 'ghar'. 'Ghar' is an appendage of the Sanskrit word 'gruha'. 'Gharana' in Indian Music suggests an idea of a lineage of traditional vocalists, instrumentalists or dancers. On account of the expertise in the traditional occupation and the lineage-specific of the art, it is natural in the development of gharana and style for them to be mutually related to a certain extent. Therefore, the word 'gharana' began to be used to mean a special style of the music experts for their artistic expression. 'Gharana' and 'Style' are considered to be just a single word. That's because both mean the same thing. In the ancient time, the word 'Sampradaay' was used in place of the aforementioned meaning of the word 'gharana' and this is mentioned in the Sangeet Ratnakar. They used the word 'Susampradaay' (Sangeet Ratnakar, 3rd Praakinaadhyaay, Shl. S. 18). In addition, in the 13th – 14th century, Gujarat was famous for its music. In the context of the century's musician tribes, a reference is found to a musician tribe known as 'Parivaar'. This tribe was considered low on the scale of social status. The people of this tribe were considered experts at vocal and instrumental music and dance. Their musical tradition was known as the 'Parivaar'.⁽¹⁾

1. Mistry, Aban E/ Pakhawaj aur Tabla Ke Gharane evum Paramparaye/Pg. 11-13.

In the medieval age, at various places the musician tribes lived in various states for their subsistence. Hence, the places where they lived had political, local, cultural, social and economic influence upon their art. The impact of their intense practice and capability had an influence on their style and that style became well-known by a local name. Thereafter, that name became synonymous with a unique style of performance and on account of living in different regions their style took the name of that region. This led to the establishment of 6 main gharanas in Tabla, which are:

1. Delhi gharana
2. Ajrada gharana
3. Lucknow gharana
4. Farukhabad gharana
5. Banaras gharana
6. Punjab gharana

In addition, as a result of the propaganda of the Tabla, many more gharanas came up, but the 6 mentioned above are the only authentic ones. Additionally, two kinds of styles called 'Baaj' also came to be known:

1. Bandh Baaj – which includes Delhi and Ajrada gharanas. It is also known as the Pashchim Baaj.
2. Khulla Baaj – which includes Lucknow, Farukhabad and Banaras gharanas. It is also known as the Purab Baaj.

The style of playing in the Punjab gharana is different from all of these. It exhibits the greatest influence of the Mridang (Pakhawaj) style.

The base of all these gharanas is the Delhi gharana. The Delhi gharana is also known as the parent of the rest of the gharanas. The disciples in Delhi settled in various other cities and those disciples made changes to their style of playing as per the local circumstances, conducted research and on the basis of their own talent and innovation they made changes to establish their own, unique style. When this newly created style was followed by their progeny and disciples - generation after generation -after a period of time, it was accepted as being a gharana.

The discussion on the family tradition of the gharanas of Tabla exponents is based on the oral

instructions provided by the Tabla players. A discussion about the 6 main gharana traditions of Tabla and their style is presented here.

1:4:1 Delhi Gharana⁽¹⁾

The Delhi gharana was established around 1700 CE by Siddharkhan Dhandhi. He made some changes to the Tabla instrument using his intellect and out of the Khulla Baaj style of the Pakhawaj, he used the inspiration provided by Bandh Bol to found a new baaj and established the Delhi gharana. He had three sons: 1. Bugarkhan, 2. Ghasitkhan and 3. His name is unknown. Siddharkhan's eldest son, Bugarkhan, had two sons: 1. Ustad Shitab Khan and 2. Ustad Gulab Khan. Shitab Khan's son was Nazir Ali and one of his relatives was Bade Kale Khan. These two received an education in Tabla from Shitab Khan. Bade Kale Khan's son was Boli Baksh Khan and Boli Baksh Khan's son was Natthu Khan.

No information is available on Siddharkhan's second son Ghasitkhan's family tradition. His third son, whose name is unknown, had descendants who are believed to have been the originators of the Lucknow gharana.

Bugarkhan's second son Gulabkhan's son was Chhote Kale Khan. Chhote Kale Khan's son was Gamey Khan and his son was Inam Ali Khan.

Siddharkhan's younger brother was Chand Khan. Chand Khan's son was Lilli Masti Khan. Lilli Masti Khan's son was Langde Hussain Baksh Khan. Langde Hussain Baksh Khan had two sons – Nanhe Khan and Ghasit Khan. This is the order of the descendants of the Delhi gharana in Tabla. Many of the Tabla disciples of the Delhi gharana were famous exponents. Roshan Khan, Kallu Khan and Tullan Khan were excellent disciples of Siddharkhan, but there's no evidence of their tradition.

Sitab Khan's disciples, Kallu Khan and Miru Khan, were two renowned Tabla exponents. They were brothers, and the founders of the Ajrada gharana. Disciples of Boli Baksh Khan included Munir Khan. He has contributed a great deal in the field of Tabla. He trained a lot of disciples. These included Munir Khan's nephew, Amir Hussain Khan, his disciples Ahmedjaan Thirakwa, Najir Khan, Shamsuddin Khan, Ghulam Hussain Khan, Habibuddin

1. Mistry, Aban E/ Pakhawaj aur Tabla Ke Gharane evum Paramparaye/Pg. 131-134.

Khan, Chand Khan, Bijnauri, Subbarao Ankodkar, Vishnupant Shirodkar, Kruparama, Khavaas, Rehman Khan, and Rahimbaksh Babalal Islam Purkar, which are notable names. Khan Saheb's meritorious students included thousands of artistes. Some of those names are: Fakir Mohammad, Nikhil Ghosh, Atahussain Khan, Pandharinath Nageshwar, Sheikh Abdul Karim Tufaul, Sherkhan, Jagannath Bhuva Purohit, Ghulam Rasool, Abdul Sattar, Abdul Rehman, and Baba Saheb Mirajkar.

Natthu Khan's disciple, Habibuddin Khan, became a renowned Tabla exponent. Nanhe Khan's disciple, Jugna Khan, and Jugna Khan's disciple Mehboob Khan Mirajkar were renowned scholars of the Tabla.

1:4:2 Ajrada Gharana⁽¹⁾

That the Ajrada gharana is a branch of the Delhi gharana is both appropriate and true. In Merath, near Delhi, there's a small village called Ajrada. Two brothers who belonged there, Kallu Khan and Miru Khan obtained a proper education in Tabla from Sitaab Khan, the grandson of Ustad Siddharkhan Dhandhi of Delhi. Thereafter, they went to their hometown, Ajrada. There, on the basis of their talent, they made changes to the Delhi style and composed bandishes of a new kind. These were basically aadilaya bandishes and bandishes composed with various laykaaris. According to Dr. Aban Mistry, the time of Kallu Khan and Miru Khan would have been the year 1780 CE. Thereafter, their descendants and disciples studied this style continuously and composed new bandishes. Thereafter, that style was recognised as the Ajrada Gharana.

The originators of this gharana includes Kallu Khan and Miru Khan and their family tradition included names such as Mohammadi Baksh, Chand Khan, Kale Khan, Kutub Khan, Tullan Khan, and Ghisa Khan. No information is available on these artistes.

Kutub Khan's son, Harsu Khan, and his sons, descendents and disciples included Bambu Khan, Shammu Khan and Nanhe Khan. Notable names in this tradition include Abibuddin Khan, Niyazu Khan, and in Ghisa Khan's tradition, Jimmu Khan and his disciple, Shafia Khan, Nizamuddin Khan, Jamir Ahmed and so on.

Ustad Shammu Khan's son, Ustad Habibuddin Khan was a great Tabla player of the Ajrada

1. Mistry, Aban E/ Pakhawaj aur Tabla Ke Gharane evum Paramparaye/Pg. 140-141.

gharana in the world of music. Ustadji had obtained an education from Munir Khan Saheb as well. His tradition included his son Manju Khan, Guru Shri Sudhirkumar Saxena (Vadodara), Late Hazarilal Kathak, Late Karansinhji, Ramdhurve, Maharaj Banarjee (Kolkata), Pappan Khan, Rampravesh Sinhji (Patna), Pt. Manmohansinh (Delhi), Amir Mohammad Khan and so on and today, the notable names in this gharana are: Late Ramjan Khan, Late Ashikhussain (Jaipur), Late Hashmat Alikhan, Late Yashwant Kelkar (Mumbai). Prof. Sudhirkumar Saxena's disciple tradition includes Shri Madhukar Gurav, Pt. Sudhir Mainkar, Shri Kaluram Bhawaria, Late Pushkar Raj Shridhar, Shri Vikram Patil, Divyang Vakil, Chintan Patel, Dr. Anil Gandhi, , Devdatt Falnikar, Ravindra Nikte, Suresh Vaidya, Ganpatrao Ghodke, Indradat Deerpaul (Mauritius), Jhon Ball(U.K), Nitiranjana Biswas, Devendra Dave, Nitin Bhatt, Bhaskar Pendse, Amit Ukhade, Shri Ramesh Bhatt, Prof. Ajay Ashtaputre, Prof. Gaurang Bhavsar, Dr. Kedar Mukkadam, Dr. Chirayu Bhole, Nand Kishor Daate, Rajendra Joshi, Gaurang Nikte, Vivek Vyas, Malav Maru, Keyur Pota, Rahul Bhagwat and so on.

1:4:3 Lucknow Gharana⁽¹⁾

This gharana is considered to be of the Purab baaj. It is also known as the first gharana of the Purab baaj. The Nawabs and the affluent people of Lucknow were greatly interested in music. They respect musicians and art. Therefore, singers, instrument players and dancers would frequent in Lucknow.

About the origin of this chief gharana of the Purab baaj, on the basis of the research so far on it, Dr. Aban Mistry opines that when the throne of Lucknow was occupied by Nawab Asufuddoula, Ustad Modu Khan and some time later his brother, Ustad Bakhshur Khan – who were grandsons of Ustad Siddhar Khan of Delhi, came from Delhi and settled in Lucknow. There, they surveyed the then circumstances in the field of music, and thought it appropriate to accordingly bring about change. At the time, the Kathak dance was very much in vogue in Lucknow. For Kathak, the straight bandh baaj of Delhi was not appropriate. Therefore, on the basis of the playing style of the Pakhawaj and compositions, they made changes and started playing more on the syaahi than on the chaati and instead of two fingers, they started using five fingers while playing. The execution of the bol was changed. In the place of the chaati, the syahi and the lav were used to try to produce sound. And they included gat, paran, tukda, chakradaar and so on and developed a new, independent baaj. This

1. Mistry, Aban E/ Pakhawaj aur Tabla Ke Gharane evum Paramparaye/Pg. 144-149.

new baaj was neither *band baaj* as in Delhi nor completely *khulla baaj* as with the Pakhawaj. Thus, in the eastern part of the country, the Lucknow gharana and Purab baaj came into existence for the very first time.

From the perspective of Music, the time of Wajidali Shah is considered important in the history of Lucknow. He was an art lover. He was also himself a capable artist. At the time, Kathak was highly respected. At his court, there were great dancers such as Maharaj Kalkadeen and Maharaj Bindadeen of Lucknow gharana of dance. Mohammad Karam Imam's book, 'Ma'adan-UI-Musiki' contains the reference that Maharaj Kalkadeen and

Ustad Modu Khan's son, Zahir Khan, was a good artiste. Among Modu Khan's disciples, the name of Pt. Ramsahay Mishra is notable. Mishra ji received education over 12 years. The other disciple of Modu Khan was his nephew, Mammu Khan.

Ustad Baksh Khan had three sons, Mammu Khan, Salari Khan, and Kesri Khan and his brother-in-law and disciple, Haji Vilayat Ali Khan was a great Tabla player. Baksh Khan's other disciple was Becharam Chattopadhyay. Ustad Mammu Khan's son, Ustad Mohammad Khan was also a good Tabla player. Mohammad Khan had two sons, Munne Khan and Abid Hussain Khan, who were good Tabla players and accompanied dance beautifully. Ustad Abid Hussain Khan's brother-in-law and nephew was Wajid Hussain Khan. His son, Ustad Afakhussain and grandson Alman Hussain made this tradition greater.

Ustad Abid Hussain Khan's uncle's son, Ustad Nahir Hussain a.k.a. Chhottan Khan was also a good artiste. Notable among his disciples is Akbar Hussain Khan.

Among the descendents of this gharana, Ghulam Abbas Khan, Nagu Khan, Ladle Khan, Haji Jakir Husher Khan, Irshad Khan, Intazar Khan, and so on were renowned Tabla players. Among the disciples of this gharana, Rahim Baksh, Ruggaji Aman Khan, Bhairoprasad, Supanna Khan, Mohammad Hussain, Muradabadwala, Ramdhan, Ramkandai, Fakir Saheb, Manmathnath Ganguly, Jahangir Khan, Alladiya Khan (Amravati), Hirendrakumar Ganguly, Harindrakishor Rai Choudhari, Mirza Alam Nawab, Faiyyaz Khan (Muradabad), Habibulla Khan, Madbub Khan, Mirajkar, Yaar Rasool, Nagendranath Basu, Devi Prasanna, and so on are renowned Tabla players.

1:4:4 Farukhabad Gharana

Note: - The researcher will elaborate about Farukhabad Gharana in the end of this chapter as Dr. Aban E. Mistry is the disciple of Farukhabad Gharana.

1:4:5 Banaras Gharana⁽¹⁾

The tradition of Banaras Gharana is not older than 150 years. This Gharana was established by Pt. Ramsahay Mishra who was one of the finest disciples of Ut. Modu Khan of Lucknow Gharana. Pt. Ramsahay took training from Ut. Modu Khan for more than 12 years and it is also believed that the establishment of Banaras Gharana is influenced by Lucknow Gharana. After taking training for many years Pt. Ramsahay was migrated permanently to Banaras and also made many changes in his own playing style. Simultaneously, he did so much of research on the playing techniques and language of tabla because of which he was successful in establishing a new tradition in the form of Banaras Gharana. In the disciple tradition of Pt. Ramsahay his younger brother Janki Sahay, Bhairav Sahay (nephew), Baiju Maharaj, Ram Sharan Yadunandan, Bahgatji and Partappu Maharaj were the noteworthy tabla players.

The disciples of Pt. Janki Sahay include Gokulji, Raghunandan, Vishwanath, Shyam Mishra, Gokul Mishra, Laxmi Prasad etc. while their disciple tradition includes Yusuf Khan, Anant Ghosh, Mamathnath Ganguly, Ramdas, Purshottamdas, Bhagvan Das, Mahadev Chaudhary, Mahavir Maharaj, Bundi Maharaj, Panchannapal Krishnakumar Ganguly, Ananthnath Baru, Biru Mishra, Vasudev Prasad, Hirendrakumar Ganguly, Durga Mishra, Subodhnandi etc..

The Disciple lineage of Pt. Bhairav Sahay includes Vishwanath, Kedarnath, Jagannath Mishra and Gokulji etc. who were the chief disciples of Bhairav Sahay's tradition and their disciples include Bhagvandas, Bacha Mishra, Kanthe Maharaj, Ganesh Prasad etc. the tradition was further taken by Pt. Kishan Maharaj, Mannulal, Banmali Prasad, Samta Prasad, Ashutosh Bhattacharya and so on.

The later on disciples of this tradition are Puran Maharaj, Anil Palit, Satish Chaudhary, Tej Bahaddur Nigam, Shashikant Belare, Nandan Mehta, Mahendra Singh, Anupamray, Laxminarayan Singh, Ramprasad Singh, Lalji Shrivastav, Girishchandra Shrivastav, Bhuvan

1. Mistry, Aban E/ Pakhawaj aur Tabla Ke Gharane evum Paramparaye/Pg. 162-165.

Bahaddur Nigam, Shashikant Belare, Nandan Mehta, Mahendra Singh, Anupamray, Laxminarayan Sinh, Ramprasad Sinh, Lalji Shrivastav, Girishchandra Shrivastav, Bhuvan Prasad Shrivastav and Balkrishna Mahant etc.

At present many remarkable tabla players are playing vital role in promoting and propogating the tradition of this gharana which includes Pt. Kumar Bose. Pt.Sanju Sahay, Pt.Arvind Azad, Shri Sukhwindar Namdhari, Shubh Maharaj, Pruthviraj Mishra, Hetal Mehta etc..

1:4:6 Punjab Gharana⁽¹⁾

The aforementioned gharnas are from one or other way are related with Delhi Gharana, but Punjab Gharana is consider to be one of the independent gharana as this gharana was independently established from the influence of the instrument-Pakhawaj. Lala Bhawanidas was known as the originator of this gharana about whom Dr. Aban Mistry had very nicely ellobrated in her book “Pakhawaj aur Tabla ke Gharane evum Parampara” on page no. 120 to 123.

The chief disciples of Bhawanidas includes Miya Kadir Baksh, Haddu Khan(Lahore), Tajkhan Dherekar, Amir ali etc. the dispciples of Kadir Baksh includes Hussain Baksh (son), Fakir Baksh, Bahadur and Ut. Allarakha who was one of the leading tabla player of Punjab Gharana. Today his son Ut. Zakir Hussain is world famous tabla player and who had widely contributed in taking the instrument tabla to the greater heights. Ut. Allarakha had trained numerous disciple which includes Shankha Chaterjee, Hari Chatopadhyay, Sharafat Khan etc. At present many remarkable tabla players are taking this tradition further which includes Pt.Yogesh Samsi, Aditya Kalyanpur, Fazal Kureshi (son), Taufiq Kureshi (son), Hitendra Dixit etc. Today, Pt. Yogesh Samsi who stands among the finest tabla players of the country is actively participating in promoting the tradtion of Punjab Gharana and numerous disciples are getting nurtured under his guidance. His disciple tradition includes Prashant Pandav, Nikhil Phathak, Shuteendra Katagade, Swapnil Bhise, Yashwant Vaishnav, Shekharprasad Gandhi,Hiren Chate, Guruprasad Gandhi etc.

There is no information available about the tradtion of Haddukhan. In the tradition of Taj Khan Dherekar includes his son Nasir Khan Pakhawaji who was a finest pakawaj player of his time. His disciple tradition includes Nazir khan and Pt. Kanta Prasad.

1. Mistry, Aban E/ Pakhawaj aur Tabla Ke Gharane evum Paramparaye/Pg. 169-171.

1:5 Farukhabad Gharana⁽¹⁾

1:5:1 Introduction of Farukhabad Gharana

The field of Tabla playing is as integral and enormous as the universe. It is impossible to confine it or limit its character. Such a vast field can't be constricted and determined. The 'Veda' is sacred and atypical; it has no initiation or conclusion. Similar is the Tabla playing field, it is 'Brahma'. The tradition of musical instrument playing is attained by us from 'Veda' in superior state. Our parentage and traditions are established by our sages. Likewise the tabla playing customs are also instituted by the sages. As the time passed, these rituals were transformed into customs and then adapted into 'Gharana'. This ancient and exceptional tradition of tabla playing was founded and is carried forward by 'Shaktipeeth' and other powerful centers. With their precise acquaintance, these centers developed specific knowledge base through their followers and disciples. The Lucknow tradition of tabla playing was established from Delhi Gharana tradition. In the proximity of the same tradition, Ut.Haji Vilayat Khan Sahab developed the Farukhabad Gharana. It is said in Veda: (Sanskrit Verse)

“तपसे पवित्र हुई पवित्रता, पुष्टि, प्रतिभा, प्रज्ञा तथा प्रेरणा प्रदान कराती है।”

Holiness sanctified by penance provides confirmation, talent, wisdom and inspiration. After realizing true meaning of the above verse, Ut.Haji Vilayat Khan Sahab did penance. His talent grew as his playing style was filled with purity. It developed wisdom too. He became the great source of inspiration and founded Farukhabad Gharana. Under his guidance students experienced and learned various nuances like field (वाक), form (रूप), flavour(रस), fragrance (सुगंध) and touch(स्पर्श) of tabla. It had a sky-like element and founded the large domain of Farukhabad Gharana.

Ustadji bestowed tremendous power to his disciples through his Bandish. On the contrary, through penance and practice i.e. 'Riyaz' his disciples showed dedication towards their guru (mentor). This respectable inspiration has nurtured the Farukhabad Gharana into a 'Kalpvruksha'. On this same notion Farukhabad Gharana has persisted its tradition. In this chapter, researcher has made a humble attempt to present documentation through research of the disciple lineage of Farukhabad Gharana on the basis of books and Interviews of numerous learned scholars.

1. Mistry, Aban E/ Pakhawaj aur Tabla Ke Gharane evum Paramparaye/Pg. 155-159.

1:5:2 Predominant artists and disciples of Farukhabad Gharana

Ut. Haaji Vilayat's elder son Nisar Ali Khan and his disciple Ut. Munir Khan were amongst the chief names at that time. Ut. Haaji Vilayat's second son was Amaan Ali, who later migrated to Jaipur due to which very few people are aware of the fact that Amaan Ali Khan of Jaipur was the son of Haaji Vilayat Kha. Pt. Jaylal (Jaipur) a well-known artist and respected guru, who was known as a pioneer of Kathak dance form, and was also a prominent disciple of Ut. Amaan Ali.

Ut. Haaji Ali's third son was Hussain Ali, who played a major role in the development and propagation of Farukhabad Gharana. His disciples included many famous ustaads of which, Ut. Munir Khan's name is noteworthy. Apart from that, Ut. Hussain Khan, Suppan Khan, Miyan Khan have played an important role in propagating this tradition in Dhaka.

Munir Khan was one of the greatest and well-known tabla player of his time. He was also considered to be a great and respected guru. His major disciples are Ut. Munir Hussain Khan, Ut. Gulam Hussain Khan, Ut. Ahmed Jaan Thirakwa, Ut. Habibuddin Khan, Ut. Samshuddin Khan etc.

Ut. Nanhe Khan was the fourth son of Haaji Vilayat Khan. He spent his life in the court of Rampur and his son Ut. Masit Khan was considered as one of the famous Ustaads of Rampur. His son Kamartulla Khan was an unparalleled artist of his tradition. Nowadays his son Saabir Khan is monetarily taking the tradition of this gharana to the next generation.

Pt. Gyan Prakash Ghosh (Kolkatta) was a notable and well-known disciple of Ut. Masit Khan. Ut. Chudiyawale Imam Baksh was one of the most prominent disciples of Haaji Vilayat Khan. There is a story that during the 'Ganda bandhan' ceremony of Imam Bakh Kha, Haaji Vilayat Kha's wife adorned Imam Baksh's hands with her bangles. Thus in the memory of this ganda bandhan ceremony, Imam Baksh wore those bangles throughout his lifetime. And because of this episode he was known by the name of Chudiyawale Imam Baksh for the rest of his life.

Ustaad Mubarak Ali Khan (Patna) was one of the famous disciples of Haaji sahib from whom Ut. Jahangir Khan (Indore) and Liyakat Ali Kha learnt tabla. Ut. Karam Ital Khan was also predominant disciple of Haaji sahib and Ital Khan's brother Ilahi Baksh had learnt tabla from

Haaji sahib for more than thirty years. Haaji Vilayat Khan's last disciple was Channu Kha who continued his tradition from Ut. Ilahi Baksh after Haaji sahab's demise.

1:5:2:1 Disciple Tradition of Munir Khan

Amongst Ut. Haaji Vilayat khan's prominent disciples was his eldest son Nisar Ali Khan who was a renowned tabla and pakhawaj maestro. For many years he was engaged as a court artist at the Rampur court. Being the eldest son of Haaji sahab gave Ut. Nisar Khan the opportunity to observe Haaji sahib closely and also obtain proper training from the maestro himself. Not only did he receive training of tabla from Haaji sahib but he also imbibed sahib's thoughts. Since childhood Munir Khan received training of tabla from such a predominant maestro Nisar Ali Kha. Being directly related to Ut. Haaji Vilayat khan, Ut. Nisar Ali Khan imbibed his personal qualities which directly benefited Munir Khan. Due to this, Ut. Munir Khan along with being a predominant tabla artist, became widely known for being a great composer.

From beautiful poetic elements in bandishes to Farukhabad playing style and his robust thoughts benefited the tabla fraternity and his disciples with the knowledge of music as well as his deft qualities. Ut. Munir Khan was a religious and learned kind of a person. Because of his multi-dimensional personality he proved to be a great guru and as a result tabla world was gifted with accomplished disciples by the end of 19th century and beginning of 20th century.

Munir Khan also took training from Ut. Hussain Ali Khan as well as Delhi's Boli Baksh Khan. This shows that Munir Khan stayed away from the fake grandeur of gharana traditions and received training from ustaads of various gharanas. Thus proposing that knowledge is not just a wave in the ocean, and in this universe one should receive knowledge from all walks of life. He taught this virtue to all his disciples as well. We can see the examples of his teachings in many of his disciples. The disciples of such a predominant maestro and guru are a gift to the tabla fraternity like a bouquet of flowers. Thus it is said in the shastras: "Guru Govind dono khade kisko laagu pay, balihari Guru aapno, Govind diyo batay."

The disciple lineage of this great guru includes his son Fidak Hussain Khan about whom much information is not available. Besides Fidak Husain Khan, Ut. Allah Mehar, Ut. Ghulam Hussain, Ut. Ayub Khan, Pt. Vishnu Lal Shirodkar, Ut. Hussain Baksh, Ut. Nasir Khan, Ut. Sadiq Hussain, Ut. Nisar Ahmed, Ut. Sabban Khan, Ut. Nasir Khan Panipat wale, Pt. Ganpat

Rao, Ut.Habib Uddin Khan, Baba Islampurkar were prominent tabla players amongst the disciples of Ut.Munir Khan. Ut.Ghulam Hussain, a chief disciple of Ut.Munir Khan was his nephew as well. Disciples of Ut.Ghulam Hussain include Ut.Ghulam Mohammed, Ut.Sheikh Abdul karia and Rahman Khan.

Amongst the disciples of Munir Khan Saheb, Chand Khan was considered to be one of the greatest tabla players and composer of his time. He had performed in many Darbar (courts) and mesmerized the audience by his performance. Amongst his disciples, his son langde Ahmed and Abdul Hafeez Khan were prominent tabla players.

Ut.Shamsuddin Khan, a prominent tabla player was considered to be a favourite disciple of Ut.Munir Khan. To present the compositions taught by his Guru in the traditional manner was his speciality. He widened the disciple lineage of Ut.Munir Khan by training many pupils. His disciple tradition includes Pt. D. K. Atwedkar, Pt. Parawant Aacharya and one of his chief disciples, Pt.Taranath Rao who was specially graced by the blessings of Ut.Shamsuddin Khan Saheb and also considered to be one of the learned Guru and prominent artist of his time. Amongst the disciples of Taranath ji, at present Pt. Sadanand Naimpalli and Pt. Omkar gulvady are famous tabla players in the field. By the knowledge gained from their Guru and by their own exploratory thinking they have enhanced their tabla vadan by adding aesthetical value to it and promoting the disciple lineage of Pt. Taranath Rao.

At present Pt. Omkar Gulvady is reckoned to be one of the topmost accompanists of tabla fraternity. He has performed with numerous artists and created an independent identity as a spectacular artist in the field. Amongst his chief disciples are Shri Amod Dange (Kolhapur), Shri Mandar Puranik, Shri Milind Vaishnav, Shri Subedh Satardekar who are playing a major role in promoting laliyaana Gharana conceived by Ut.Munir Khan.

Amongst the disciples of Pt. Sadanand Naimpalli, at present Jayesh Reghe, Shri Shantanu Shukla, Shri Kiran Patil and Milind Joshi are working as established artist in the field. On meeting Pt.Sadanandji in-person, he spoke about poignant and important topics like the attributes of accompaniment and how an accompanist should be. At present, many of his disciples are duly learning tabla from him.Amongst the Disciple of Pt. Taranath Rao (Disciple of Samsuddin Khan) Shri Prabhakar Sabnish, Shri Anand Badamikar, Vinay Kalkutkar, Ravi Bilare, Sashi Bilare, Shri Ashok Bilare, Shri Mohan Balbali, Shri Balkrishna Iyer, Shri Uday

Raikar, Shri Ashok Mahatre, Greg Jhonson, Roland Draugimular, Beff Fieldman and Shri Kedar Muthe names are noteworthy.

Abdul Rahman and Rahim Baksh disciples of Ut.Munir Khan Saheb and both were very proficient tabla artists. Disciples of Ut.Rahim baksh include Shri Ramesh Oak, Shri Jayant Oak and Shri Krishna. Ut. Munir Khan's Goa based disciple Pt.Subarao Ankolkar was a great solo tabla artist. His chief disciples include Shri Pandarinath Nageshankar, Shri Vinayak Gangrekar, Pt. Taranath Rao and S.Y. Nagekar.

Ut.Habibuddin Khan Saheb was one of the chief disciples of Ut.Munir Khan, and also a renowned exponent of the Ajrada Gharana. Besides following the tradition of Ajrada Gharana, Ut.Habibuddin Khan also learnt playing style of Farukhabad Gharana. Ustadji imbibed Farukhabad gharana's unique playing style as well as bandishes. Consequently the tradition of playing bandishes of Farukhabad Gharana is still alive amongst his disciples. It is believed that an Ajrada gharana's artist is incomplete if he does not present bandishes of Farukhabad Gharana in his tabla vadan. It is because of Ustadji that today his disciples who belong to Ajrada gharana present finest compositions of Farukhabad Gharana by taking the name of the Gharana very graciously. Researcher and his guide belong to Ajrada Gharana. There they received the knowledge from their Guru Prof.Sudhir Kumar Saxena, a prominent disciple of Habibuddin Khan about the genre and aesthetical value of different compositions of farukhabad gharana which was possible because of Ut.Habibuddin Khan Saheb. The researcher believes that because of Ustadji, Ajrada Gharana attained the amalgamation of Farukhabad and Ajrada Gharana. As a result, it has added beautiful and attractive artistic elements in the playing style of Ajrada Gharana.

Ut.Ahmedjaan Thirakwa, one of the greatest exponents of Farukhabad Gharana was a prominent disciple of Ut.Munir Khan Saheb. At present, artists or tabla players of any Gharana can express their gratitude for this tabla wizard Ut.Ahmed Jaan Thirakwa and can speak for hours continuously about his overall personality and dedication towards music. Even today, Ut.Ahmed Jaan Thirakwa exists in the hearts of all the tabla artists of the world. In his days he was at the apex in the field of tabla and was widely known for his art of solo playing as well as accompaniment. The researcher believes that a systematic and full-fledged research work in the form of thesis can be done on the unique, clever and beautiful playing style and journey of music of Ut.Ahmedjaan Thirakwa.

1:5:2:2 Disciple Tradition of Ut.Channu Khan Bareliwale

Ut.Channu Khan is one of the honoured disciples of Ut.Haji vilayat Khan Saheb who is also considered a great tabla player and an efficient Guru in the tabla world. Being a disciple of Haji Saheb, Ut.Channu Khan imbibed the farukhabad playing style in Lucknowi manner. Ut.chhannu Khan received training from Ut.Haji Vilayat Khan before the Farukhabad Gharana was established. Ustadji's disciples' tradition played a vital role in the journey of development of Farrukhabad Gharana. Amongst his disciples Murari Lal of Bareilly, Vasudev Prasad of Banaras, Pt.Shyam Lal Pandey, Biru Mishra (famous tabla artist of Banaras), Ut.Jahangir Khan of Indore, Guru Dayal Munim are noteworthy. In Ustadji's disciple lineage Bareilly wale Murari Ji's disciple Ram Vallabh Mishra and his disciple Shobha Rani Kudeshiya are noteworthy. Ut.ji's disciple Rahim Baksh's son Maula bakhsh and his disciple Manmat Ganguly and his disciple Harod Ganguly were all prominent tabla players as well as Shastrakars.

Both the sons of Ut.Channu Khan were prominent tabla players. This disciple lineage of ustadji has invaluable contributed in some way or the other in the development of Farukhabad Gharana.

1:5:2:3 Disciple Tradition of Ut.Aman Ali Khan

Ut.Amaan Ali Khan was the son and disciple of Ut. Haji Vilayat Khan. Ut.Amaan Ali contributed significantly in the rudimentary development of Farukhabad Gharana. Being the son of ustadji he received vital knowledge of tabla from Haji Sahab. His father being his Guru and living with him gave Ut.Amaan Ali the benefit to receive special training from him. His disciple lineage includes Ut.Azharuddin and Pt. Jay Lal.

Amaan Ali Khan spent many years of his life in Jaipur, Rajasthan. And it is here that he met his disciple Pt.Jay Lal who was contributing significantly in the field of Kathak, because of this the tabla style of Farukhabad Gharana was introduced to the dancers of Kathak of Jaipur Gharana. Along with being well versed in Kathak, Pt.Jay Lal was a good writer as well. He has presented many compositions to the tabla field. The credit of this goes to his Guru Ut.Aman Ali Khan. The disciples of Pt. Jai Lal include Lalji Srivastava and Ut.Mehboob Khan Mirajkar who were renowned tabla players.

The disciple lineage of Pt. Lalji Srivastava include son Vipin Kishor, other son Ajay Kishor, brother Chandra Bhanu Kishor and disciples namely Bhuvan Prakash Srivastava, Anupam Rai, Balatilal Yadav, Nandkumar Mishra, Prabhudat Bajpai, Pankaj Srivastava, Shriram Singh, Shri Arvind Chaturvedi, pandit Arun Banerjee, Anup Banerjee, Pradip Chakraborty, Pradip Mukherjee, Dhruv Narayan and Pt. Girish Chandra Srivastava are the artists who have contributed in the development of the tradition of Farukhabad Gharana.

Along with being a prominent tabla player and accompanist, Pt. Girish Chandra Srivastava is also a great Shastrakar. He has dedicated various books like Taal Parichay part 1-3, Taal kosha, Tabla Vadan, Taal Prabhakar Prashnottari, Laya Taal Vichar Manthan to the tabla world. Today, if the students of tabla do not read these books their theoretical knowledge is believed to be incomplete. The researcher met Pt. Girish Chandra in Allahabad for the purpose of his research work. In spite of his ill health due to his age Pt. Girish Chandra Ji provided lots of information related to the tabla field. The researcher felt his passion and excitement for 3 long hours. The researcher believes that it is because of such great, prominent, proficient and talented gurus that the tabla world is at the peak.

The disciple lineage of Pt. Girish Chandra Srivastava include Shri Bhaskar Madanmohan (badayu), Dr. Manoj Pant, Dr. Kuhu malvi, Shri Anil Sharma (Chandigarh), Santosh Lal Shah (UK), Dr. Khushboo, Brij Mohan Lal Shah, Ajay Gupta Haldwani, Gosai Dutt Dani, Bipin Joshi, Shri L.D. Joshi who were prominent tabla players.

Mehboob Khan Mirajkar, disciple of Ut. Amaan Ali Khan was a famous tabla player. The disciple lineage of Mehboob Khan include his two sons Majid Khan and Hanif Khan as well as disciples namely Abdul Kadir, Vasant katharkar, Pandurang Riswad, Pandurang Panth, Baswa Raj Bhidigiri, Madhukar Godbole who were also great Shastrakars. Other disciples include Narayan Chikodkar, Ganpat Parvatkar, Shantaram Manorikar, Abbas Kohekar, Anna Kagwadkar, Ramakant Devalkar, Raja Ram Jadhav, Jaswant Mirajkar, Mannu Lal Salgaonkar, Govind Vilaichi and Jagannath Purohit were prominent tabla players.

1:5:2:4 Disciple Tradition of Ut. Hussain Baksh

Ut. Hussain Baksh was from Hyderabad and was the son-in-law of Ut. Haji Vilayat Ali Khan. Very less information is available about Ut. Hussain Baksh except for his disciple lineage

which included Asad Aladiya Khan or otherwise known as Alauddin Khan who was known to be a prominent tabla player. His disciples include Ut.Chhote Khan and his son Ut.Mohammed Khan who are noteworthy.

The disciple lineage of Ut. Mohammad Khan includes Ut. Shaikh daud who was a wise and gifted tabla player. Amongst the legendary artists of Farukhabad Gharana, Ut. Shaikh daud Khan's name is taken with respect. His disciples include Bheemrao Kanakdhar, Shri Nandkumar Bhatlede, Shri Prabhakar Deshpande and Kiran Deshpande who are noteworthy. Presently, Pt.Kiran Deshpande is known to be an exceptional tabla artist and Guru of Farukhabad Gharana. His disciple lineage include Manoj Patidar, Shri Ashish Upadhyay, Shri Chandra Simplekhare, Harshit Soni, Padmasree Pt.Vijay Ghate, Shri Anil Moghe (Jabalpur) and his son Shri Supreet Deshpande who are leading tabla artists. Along with being an eminent tabla player, pandit Kiran Deshpande is also a recognised academician. He has given his contribution to the University of Bhopal as a professor of music, but the music fraternity knows him or recognises him as a prominent tabla player.

1:5:2:5 Disciple Tradition of Ut. Husain Ali Khan

Ut. Hussain Ali Khan was the son of Ut. Haji Vilayat Khan Sahib. Along with being an eminent tabla player Ut. Hussain Ali Khan was an erudite Guru as well. As because Husain Ali was personally trained by Ustadji, his father, he not only learnt special compositions but also received specific training and newly created playing style of Farukhabad Gharana. With his sharp mind he inspired his disciples with brilliant ideas and thinking. He reached to the greater heights in the field of tabla amongst the artists of Farukhabad Gharana.

Hussain Ali Khan trained many of his disciples who later on became the foundation of Farukhabad Gharana and also played a major role in developing and expanding Farukhabad Gharana. Ustadji's great disciple lineage includes names like Ut.Muni Khan who developed Farukhabad Gharana, Ut. Atta Hussain Khan (Dhaka), Nanhe Khan (brother), Ut. Ghasit Khan (son), Ut. Suppan Khan (Dhaka) whose disciples were Durgadas Rakha and Shashi Mohan basak. Ut.Miyan Khan (Dhaka) was disciple of Ustadji and Suppan Khan was the disciple as well as son of Ut.Miyan Khan. Najar Ali (Rampur) was also a disciple of ustadji, while Habibullah Rahman was the disciple of Najar Ali and Attah Hussain was the disciple of Habibullah Rahman. Modhu Khan is the disciple of Husain Ali Khan and Raghunandan of

Rampur is the disciple of Modhu Khan, while Shri Bhishamdev Bandi is the disciple of Raghunandan. One more disciple of Husain Ali Khan was Baba Saheb Masaalkar, while Shri Jaswant wilnayak is the disciple of Babasaheb. The disciple lineage of Sri Jaswant Wilnayak include Shri Kumar Rao Mangeshkar, Rambhau Vashisht, Shripad Naneshkar, Chediya Mangeshkar, Yashwant Kelkar, G.M. Sawant. The disciples of Sawant ji include Ramesh Shankar and Suresh Sawant who was also his son. Pandit Pandharinath Nageshkar was the disciple of Yashwant Vitthal Naik who became a great guru. The disciple lineage of Pt. Pandharinath Nageshkar includes son Pt.Vibhav Nageshkar, Shreepad Nageshkar (brother), Shri Vasant Achrekar, Shri Nana Mule, Pt. Suresh Talwalkar, Shri Mukund Kale, Madhukar Khandekar, Sridhar Barve, Rajendra Antarkar, Prabhakar Nageshkar, Rambhau Vashish, Sainath Banker and Ravi Gandhi.

Paralle Khan was the disciple of Ut. Hussain Ali Khan, and Rahim Baksh was the disciple of Paralle Khan. Bhaalu Bhai Rukdikar and Nanhe Khan (brother) were disciples of Rahim Baksh. The disciples of Nanhge Khan include Basir Ahmed, Lakshman Prasad and Gyanirao. Ut.Aladiya Khan Amravatiwale, who was the son of Ut. Rahim Baksh, was a famous and talented tabla player. Ut. Aladiya Khan trained many disciples which include Jamaal Khan, Basir Khan, Mehboob Khan Mirajkar, Hari babu Asnare. Disciple of Hari babu was his son Nand Kumar Asnare.

Disciples of Ut.Aladiya Khan includes Buran Khan and Baburao Gurav. Disciple of Baburao include Shri Madhukar Gurav who was a prominent artist. Disciple of Ut. Aladiya Khan also include D.M. Bodhankar, while Bodhankar disciples are his son Ulhas and Shri Shankar Rao Popatkar.

The disciple lineage of Laadu Khan Amravatiwale (disciple of Ut.Aladiya Khan) includes Vahid Ali (son), Madansinh Pawar, Jagannath (Big Brother), Manohar Kaviswar, Shri Govindrao Bunad, Avinash Deshpande and Baburao Pathak.

Shri Bechram Chatopadhyay (the disciple of Haji Vilayat Khan) has established the Vishnupur Gharana around 1820. Haji sahab's disciple Ut. Ilahai Baksh Khan and the later disciple as well as son was Nanhe Khan, Ut. Faiyaz Khan (nephew of Nanhe Khan) were the accomplish tabla players of Farukhabad Gharana.

1:5:2:6 Disciple Tradition of Ut.Chudiyawale Imam Baksh

In the disciple tradition of Ut.Haji Vilayat Khan was Ut. Chudiyawale Imam Baksh who was not only a famous tabla player but also a great composer of his time. The disciple lineage of Ut. Imam Baksh Khan consist of his son Haidar Baksh, Shri Balwant Rai Rukdikar and Ut. Bande Hussain Khan who all were the famous tabla players. Amongst the disciple of Ut. Bande Hussain Khan is Pt. Satyanarayan Vashisht who is known to be an eminent scholar (shastrakar) of the 20th century. He has dedicated many books to the music world and many research scholars and students have been benefited from these books.

1:5:2:7 Disciple Tradition of Ut. Masit Khan

Ut. Haji Vilayat Khan's son and disciple Ut. Nanhe Khan was an eminent tabla player, but much information is not available about him. His other son and disciple Masit Ullah Khan took his tradition further. The whole music world knows Masitullah Khan by the name of Ut. Masit Khan. He made Rampur as his place of work, he was not only a good tabla player but also a great composer and guru as well. His disciple tradition played a vital role in promoting and developing the playing style of Farukhabad Gharana. Today, we have lot of compositions which were composed by Ut. Masit Khan. The disciple tradition of Ut. Masit Khan included Pt. Gyan Prakash Gosh (Kolkata) later also being the disciple of Ut. Karamtullah Khan. Masit Khan's other disciple include Ravindra Gosh, Kanhai Dutt (Kolkata), Raichandra Borel, Harindra Chakrabarty, Jeevan Khan, Ratan Gosh, Radhgovind Gosh, Nirmal Banerjee, Mahindra Banerjee, Hemendra Shankar and his disciple Vishwanath Das were the reputed artists of their times.

Ut. Masit Khan's primary disciples included Ut. Karamatullah Khan (son), Munne Khan (Lucknow), Pt. Harendra Kishor Rai Chaudhry, Ut. Azim Baksha and Gyan Prakash Gosh have carried forward the tradition of Ut. Nanhe Khan as the disciple of Ut. Masit Khan.

Ut. Masit Khan's disciple Pt. Gyan Prakash Gosh was an eminent tabla player. He received his training from Azim Baksh, but his major training was done under the guidance of Ut. Karamatullah Khan. The disciple lineage of Pt.Gyan Prakash Gosh includes Malhar Gosh, Dwijan Gosh, Nilay Chakrabarty, Kapil Dutt Chaturvedi, Vijan Bishwas, Arbindo Chaterjee, Shankar Ghosh, Kshetra Mohan Kaur, Shailen Kandu, Shyamal Bose, Govind Bose, Dilip

Das, Nishinath Chatterjee, Ajit Baran, Manik Pal, Prabod Bhattacharya, Kishor Banerjee, Devendra Dutt, Anindo Chatterjee, Nikhil Ghosh and Ram Pravesh Singh. Today, disciples of Pt. Nikhil Gosh i.e Pt. Nayan Gosh (son) and Dr. Anish Pradhan are representing Farukhabad Gharana and taking this tradition to the greater heights.

Ram Pravesh Singh from Darbhanga, was the disciple of Pt. Gyan Prakash Gosh and Pt. Kanhai Dutt. Ram Praveshji's disciples includes Sudhir Kumar, Sanjeev Kumar (grandson), Siddheshwar Sharma (Patna), Shambhunath Mastana, Parasnath Mishra, Savimal Rai, Ram Naresh Rai, Shyam Sundar Paswaan and Shiv-Naar who all were the eminent tabla players.

In the continuing tradition of Ut. Nanhe Khan, Ut. Azim Baksh (disciple of Masit Khan) was an eminent tabla player as well as a great Guru. His disciple lineage includes Ut. Hidayat Khan (Jaipur), Gyan Prakash Ghosh, Rajeev Lochande, Ut. Faiyaz Khan (Delhi), son-in-law Ishtiyak Ahmed and son Ut. Nizamuddin Khan who all were the great artist as well as gurus. While the disciple of Ut. Nizamuddin Khan included Kamaluddin (son) and Dipal Narulkar who were the prominent tabla players. Ut. Nizamuddin Khan was very famous for his unique style of presenting 'Laggis' during his performance and it is Ustadji's contribution that today we are aware of various forms of Laggis. The researcher has studied the playing style of Ustadji and also observed a unique way of presenting Laggi in his performances which is quite different from the other tabla players of those days. The researcher believes that it is the contribution of Ut. Nizamuddin Khan that tabla players are presenting Laggis during their performances. It is also observed that the uniformity of daya and baya builds up a beautiful element in his playing. It is very difficult to express the playing style of such a great artist in words but, in-short one can experience the divine bliss only just by listening to his playing style.

In the continuing tradition of Ut. Nanhe Khan, Ut. Munne Khan (disciple of Masit Khan) from Lucknow was remarkable Guru, his disciple tradition includes Dr. Yogmaya Shukla, Kurbaan Hussain, Keshav Chhakkakutti, Pavan Bardhoi (assam), and Virendra Pratap Chaudhry who were the prominent tabla players.

In the tradition of the Ut. Nanhe Khan, Ut. Karamatullah Khan (disciple of Masit Khan), who was not only a well-known artist (tabla player) but a great composer as well as distinguish Guru of his time. He made Kolkata as his 'karma-bhumi'. Ustadji was an accomplished tabla player, one can see the glimpse of the traditional playing techniques of Farukhabad Gharana

in his playing style. Ustadji was devout, dutiful and was very religious type of a person, he had unconditionally spread his knowledge and trained numerous students. His disciple tradition includes Shankar Chaudhary, Banarjee Kumar (Jamshesdpur), Gyan Prakash Ghosh, Sabir Khan (son), Ramjaan Khan, Amar De, Jamir Ahmed, Kanai Dutt, Vimal Chaterjee, Anil Shah, Sudhir Shah, Pradeep Kumar, Anil Ray Chaudhary and Kamlesh Chakrabarty who were prominent tabla players.

Ut. Haji Vilayat Khan's disciple Karam Ital Khan was a prominent tabla player. His disciples includes Ut. Faiyaz Khan (muradabad) and Faiyaz Khan's disciples includes Ut. Ahmedjan Thirakwa (nephew), Harindra Kishor Rai Chaudhary, Ut. Samsuddin Khan, Ut. Azim Baksh and Ut. Yusuf Khan. Disciples of Yusuf Khan was Pt. Laalji Shrivastav, Who was prominent tabla player.

The Disciple of Ut. Haji Vilayat Khan was Mubarak Ali Khan (Patna), while the latter's disciple was Jahangir Khan (Indore), who was known to be a leading tabla player in the tabla world. Along with being a gifted and skilled artist, Ustadji was also a remarkable Guru. His disciples were Sharad Khargaonkar, Madhav Khargaonkar, Mehboob Mirajkar, Ravi Daate, Narayanrao Indorkar, Mahadev Indorkar, M.U. Bhide, B.M. Bodhankar, Gajanand Taade, Gajanand Taade's disciple Prof. Mukund Bhale, who is a proficient tabla player, Guru and Professor at the Indira Kala Sangeet Vishwa Vidhyalay, Khairagadh. He is a remarkable teacher and academician. As an academician, he had contributed widely in promoting tabla among the universities on national as well as international level. His chief disciples are Shri Yashwant Vaishnav, Pallav Karmakar, Mayur Kulkarni, Deepak Mahant, Devendra Shrinivas, Dilip Dhananjay, Pushkar Rawat, Shivnarayan More, Chandrakumar Mahant, Ashish Dewangan etc.

The chief disciples of Ut. Jahangir Khan includes Hafiz Khan (Udaipur), Ut. Hafiz Khan's disciple lineage includes Ramnarayan Banavat, Rakhilal, Azizi Ahmed, Yogesh Datya, Ameer Mohammad Khan, Pt. Chaturlal and Jagdish Verma who were the skilled tabla players.

Ut. Shaikh Daud Khan (Hyderabad) was one of the finest disciple of Ut. Jahangir Khan and his name is taken with great respect in the world of Tabla. Along with a remarkable artist he was also a great composer and an exceptional Guru.

Amongst the main disciple of Ut. Haji Vilayat Khan, Ut. Salari Miya's name is taken with a great respect. Along with being a prominent tabla players, Ustadji was also a remarkable composer. He had composed many invaluable gats and tukdas of Farukhabad Gharana. Ustadji has made such great bandishes that today many students are doing M.Phil and Ph.d especially on his compositions and this inhibits ustadji's greatness all well as his intelligence. Today if we recounts the tabla players of Farukhabad Gharana, the list seems incomplete without remembering the name of Ut.Salari Miya. The researcher believes that ustadji was truly a shadow of Farukhabad Gharana as we can see all different laykaris and all various aesthetical aspects in his compositions. Along with being an exceptional tabla artist ustadji was also a great and beloved guru of all his students. Words are not enough to describe and praise this great Guru, one can pay the sincere tribute to this legend by contemplating and studying the compositions made by him.

Ut. Salari Miya's disciple tradition includes his son who is unknown and the latter's disciple was Bande Hussain Khan (Aligarh) who was a great tabla player. The other disciples of Salari Miya includes Suppan Khan (Dhaka), Gulam Hussain Khan and Ut.Nanhe Khan (Muradabad). One of the disciple of Ut.Salari Miya was Mustafa Hussain who was very talented tabla player and his disciple includes his son Gulam Hussain who was also an exceptional tabla player. Ut.Gulam Hussain's disciples included Basuva Khan and Gulam Mohammad. Disciple of Gulam Mohammad was Ram Kumar who was a great tabla player. Gulam Hussain Khan's disciple Babu Khan and Babu Khan's disciples were Azaz Hussain (son), Hussain Ali (Kolkata), Shivrath (Rampur) and Jamila Khatun who stayed and worked in Pakistan. The another disciple of Gulam Hussain was Chunnilal Bandopadhyay and Chunnilal's disciples were Ramkumar Ganguly and Krishna Kumar Ganguly. One of the chief disciple of Ut. Gulam Hussain was the Ut.Faiyaz Khan (Muradabad, Uncle of Ut.Thirakwa Khan) was a great tabla player. The disciple of Faiyaz khan includes Ut. Ahmedjan Thirakwa (nephew), Hirendrakishor Rai Chaudhary (who was also a disciple of Masit Khan) and Samsuddin Khan. Disciple of Samsuddin Khan include Pt.Taranath Rao. Disciple of Ut.Faiyaz Khan was Azim Baksh while Disciple of Ut. Azim Baskh was Nizamuddin Khan. Disciple of Faiyaz Khan was Yusuf Khan, while disciple of Yusuf Khan was Pt. Laalji Shrivastav who all were the part of the tradition of Ut. Hussain Khan.

One of the noteworthy disciple of Ut.Salari Miya was Ut.Habibullah, his disciples includes Ashraf Hussain (son), Anwar Hussain, Gulam Mohammad, Mehendi Hussain (Delhi).

Mehendi Khan's disciples include Akhtar Hussain Khan (son), Kalimullah and Tej singh (Patna). Disciple of Ut.Habibullah Khan includes Sardar Khan (Delhi) and his son Saukat Hussain, Barkat Hussain and Matlub Hussain who all were the prominent tabla players.

1:5:2:8 Disciple Tradition of Ut. Ahmedjan Thirakwa

Ut.Ahmedajan Thirakwa was a remarkable and exceptional tabla player of Farukhabad Gharana and also one of the chief disciple of Ut. Munir Khan. Ustadji's father Hussain Baksh, grand father Kalandar Baksh and maternal uncle Ut.Faiyaz Khan were all famous artists of their time. What can one say about Ustadji as he was born in a family of musicians, He was a court musician in Rampur Darbar, Professor at the Bhatkhande Sangeet Mahavidhyalaya, Lucknow, and a very talented and multi-dimensional Musician. Ustadji was serene, wealthy in nature, favorite of all the disciples, a great composer and was the Adhya Sankaracharya of the entire tabla world. The disciples of such an enigmatic and great guru also became remarkable tabla players. The researcher believes that even today ustadji's disciple tradition exists. Just like Eklavya got the title of great discipleship by making the idol of his guru Dronacharya, In the same way today, many Eklavyas of tabla are there who are following ustadji's style and philosophy of tabla and also feel proud by considering themselves as a student of Ustadji. This is why researcher thinks that Ustadji is still alive in the hearts of many people and become an immortal Guru for thousands of tabla players. Thus, it is impossible to measure his disciple tradition. Today, the tabla players of all the categories are disciples of Param Pujya Ut.Ahmedjan Thirakwa. The disciple tradition of this legendary Guru includes Langde Ahmed Ali (son-in-law), Raseed Musiwa(nephew), Mohammad Khan(brother), Sarvar Hussain(nephew), Sabban Khan(nephew), Aslam Parvez, Baba Saheb Aathle, Ut.Gulam Mohammad, Pt. B.D.Joshi, Pt.Maharaj Banerjee, Bapu Patwardhan, Ramakant Badegkar, Ut.Atah Hussain, Narayn Joshi, Pt.Sudhir Kumar Verma, Ut.Laddu Khan(Amravati), Ut.Gaffar Haider, Ut.Allauddin Khan, Ut.Chand Khan Bijnori. Chand khan's disciple Lagde Ahmed Ali (son) and Hafiz khan were the prominent tabla players in the tradition of Ut. Ahmedjan Thirakwa. Disciple of Thirakwa Khan Sahab, Laalji Gokhle and his disciple Sheshgiri Hangel were also remarkable tabla players.

Thirakwa Khan's disciple Ut.Mehendi Hussain (Lucknow) and his disciple Akhtar Hussain (son), Kalimullah and Tejdhari singh were all talented tabla players.

One of the chief disciple of Thirakwa Khan was Jagannath Purohit. The disciples of Pt.Jagannath Purohit includes Keshavrao Dharmadhikari, Nana Mule and Suresh Gaitonde who was the disciple of both Jagannath Purohit and Ut.Ahmedajan Thirakwa. Today, Bhai Gaitonde is famous in the whole tabla world as a great accompanist. Along with being a remarkable accompanist Pt.Gaitonde was also an eminent solo tabla player. The gandaband disciples of Bhai Gaitonde includes Shri Ajit Pendse, Raghvendra Kulkarni, Mahesh Kanole, Lt.Sudhir Gaitonde(brother), Sunil Jaifalkar, Shubhda Kurve, Rashmin Bhagwat, Pandurang Dehdariya, Gautam Tembhekar, Amit Daate, Sanjay Kavle, Chandrakant Joshi, Rajeev Vaze, Manohar, Santosh Shirgaokar, Someshwar Kalge and Ashok Mahatre.

Disciple of Ut.Ahmedjan Thirkawa also includes Jameer Ahmed (son-in-law) who was an eminent tabla player. His disciples includes Rasheed (son), Basheer Ahmed (son-in-law) and Laddu Khan.

1:5:2:9 Disciple Tradition of Ut.Amir Hussain Khan

Ut. Amir Hussain Khan was a nephew and a talented disciple of Ut.Munir Khan. He was also known as Khalifa of Farukhabad Gharana. Ut.Amir Hussain Khan gave a different identity to the Farukhabad Gharana. Ustadji has also taught and trained so many disciples that today in entire Maharashtra his disciples and their disciples are promoting and propagating the art form-Tabla. Since from the childhood Ustadji was hardworking, easy going and happy in his own world. Work more and speak less was his special quality. Somehow Ut.Amir Hussain Khan possessed the same characteristics of Ut.Munir Khan. Along with being a remarkable tabla player, ustadji was also a learned Guru and teacher as well. The researcher has addressed ustadji as a guru as well as teacher because, in the field of tabla, a guru is someone who chooses certain learned students to teach, while a teacher is a person who teaches the students with no knowledge at all and prepares them to be taught by the Guru. Ustadji possessed both the qualities. He never saw eligibility of a student. Whoever would come to him, ustadji would always agree to teach them. In a way, Ustadji has spent all his life with his disciples, hence we find so many disciples who belong to his tradition.

Along with being a great Guru, Ustadji was also an exponential tabla player. He possessed the traditional training of Farukhabad Gharana. The researcher heard from his guru that once there was a debate amongst all the Ustads so as to who will be called the Doyen (Khalifa) of

Farukhabad Gharana. The two names that were creating a confusion in the minds of all Ustads were Ut.Ahmedjan Thirakwa and Ut.Amir Hussain Khan. To solve the confusion a gathering was organized where first Ut.Thirakwa had took the stage and blowed everybody's mind away with his exceptional performance. After that Ut.Amir Hussain Khan took the stage, he not only played the Traditional composition but also presented his own self-created compositions according to the farukhabad style of playing.After Amir hussain khan concluded his performance Ut. Thirakwa came on stage and announced that Amir hussain Khan sahab has not only played the bandishes of Farukhabad Gharana but also composed and played his own bandishes. He has a quality of a good composer, he has imbibed the traditional qualities of Farukhabad Gharana and is quite knowledgeable of the same. I lack this quality, therefore I request everyone present here to declare Amir Hussain Khan as the Khalifa of Farukhabad Gharana. What can be a bigger accolade for Amir Hussain Khan Sahab than this? The disciple tradition of of this great guru is as follows; Ut.Papa Khan(son), Tufail, Pandarinath Nageshkar, Gulam Rasul, Kallan Khan, Pandurang Salanke, Sherkhan(Nagpur), Jamaal Khan, Vinayak Kulkarni,Gopal Vadhegonkar, Ut.Sharif Khan(Multan), Iqbal Hussain, Anna Saheb Taate, Anwar Hussain, Abdul, Madhu Khadikar, Sudhir Sansare, Vasant Shirodkar, Vinayak Sakhalkar, Sadasiva Pawar, Manirao Popatkar, Musrif Khan, Shripad Nageshkar, Chand Khan (Kolkata) Yashwant Mali, Kumari Gulab Pawar, Yashwant kelkar and his disciple Prakash Gore. Ustadji's disciple Abojkar and his disciple USha Prabhu Desai. One of the disciple of Ustadji include Baba Saheb Mirajkar and his disciples were Baba Saheb Hiramay and Yashwant Mali. Pt. Arvind Mulgaokar, one of the finest disciple of Amir Hussain Khan passed away in 2018. He was a great exponent of Tabla and also performed with many renowned artists of present time.He was also a great thinker and shastrakar, he had also written a book named "TABLA" which is considered to be one of the finest book of Tabla. He was also a great guru and his disciple tradition includes Vivek Joshi, Vivek More, Vishwanath Joshi, Girish Nilavade, Shridhar Kshirsagar, Krishna Bodkar Musaale, Rajaram Jamsadekar, Hemakant Navdikar, Balkrishna Iyer, Madhusudan Taare, Narayan Prabhu, Bhakti Barve, Krishna Gohankar, Suryakant Deshpande, Sanjay Sakhalkar, Satish Tare, Sandeep Pawar, Prasad Sutar, Mukta Raste, Prasad Padhye, Girish Malvade, Uddhav Potddar, Raju Kumble, Amod Dandge. Today Shri Amod Dandge is also an established tabla player and a renowned Guru. He is also a panel member of board in many universities. His disciple tradition includes Shailesh Gaokar(Goa), Mayuresh Vasta (Goa), Amar Mopkar (Goa), Gitesh Manjrekar (Goa), Makrand Kirloskar (Karade), Chaitanya Deshpande, Gopal Joshi, Abhijit Kulkarni, Milind Joshi, Amol Mali(Pune), Ravindra

Kshirsagar, Sameer Soman, Suvarna Bholkar(Mumbai), Prasad Sutaar, Vishram Joshi, Deepak Dabhade (Kolhapur), Giridhar Kulkarni, Pradeep Kulkarni, Santosh Sutar, Kuldeep Gurav, Ram Chauglay, Vaibhav Yamagar, Revti Fale and Devidas Datar.

Pt. Omkar Gulvady a renowned tabla player and an exceptional accompanist who had performed almost with all the great vocalists and instrumentalists of Indian classical Music is also a disciple of Pt. Arvind Mulgaokar. His disciple tradition includes Psdmanabh Joshi, Mandar Puranik, Subodh Satardekar, Milind Vaishnav, Amod Dandge, Kamalkar Ware Vijay Hingne, Late Bhanudas Pawar, Pradeep Lawate, Makrand Kirloskar, Nitin Bhatt, Barathraj, Satyavijay Bhatt, Nishhad Kanhere (U.S.A) etc.

India's First Lady Tabla Player, Dr. Aban E.Mistry was also a disciple of Ut.Amir Hussain Khan. Her disciple tradition includes Shri Sapal Jijina, Vidhaya Parab Saamant, Adarsh Avdhani, Mandaar Pimple, Sudesh Singhade, Sunil Shrivastav, Marzban Karai, Shiroy Katila, Yatin Pimple and Prof. Gaurang Bhavsar.

Pt. Pandarinath Nageshkar was another disciple of Ut. Amir Hussain Khan. The former was an exponential tabla player as well as a great guru. His disciple tradition includes Basant Achrekar, Ravi Gandhi, Shripad Nageshkar (brother), Madhukar Khandekar, Shridhar Bharve, Rajendra Antarkar, Prabhakar Nageshkar, Rambhau Vashisht, Sainath Banker, Jayet Rajwade, Sandeep Sanahgiri, Shrimati Madimal, Girish Abhankar, Pt.Vibhav Nageshkar (son). The disciples of Vibhav Nageshkar includes Dhanshree Nageshkar (daughter), Girish Sabnish, Samay Cholkar, Dinesh Kulkarni and Vishwanath Shidolkar.

The another finest disciple of Pt.Padarinath Nageshkar is Padmashri Taalyogi Pt. Suresh Talwalkar who is presently considered as an exponential tabla player in the world of Tabla. He is also a great musicologist, a writer and a remarkable Guru. His book 'AVARTAN' is universally accepted and popular amongst the whole tabla fraternity. Pt. Suresh Talwalkar also possess knowledge of South Indian Taal System and its Playing style too. One can see the playing style of Farukhabad Gharana, playing style of Mridangam (south), complex laykaris as well as his own thinking and creativity in his playing style. Panditji has widely contributed in experimenting the language of tabla as it is on western instruments like Drums, K'zone etc.because of which his disciple tradition includes innumerable students from all over the world. His chief disciples includes Satyajeet Talwalkar(son), Sawani Talwalkar(daughter),

Padmashri Pt. Vijay Ghate, Pt. Ramdas Palsule, Supreet Deshpande, Rajendra Joshi, Shantilal Shah, Charu Datta Fadke, Jayant Nayak, Ramprasad Dharmadhikari, Kinav Baran (Israel), Javed Khan, Prof. Pravin Uddhav (Varanasi), Shrutisihil Uddhav, Rohit Majumdar, Ajinkya Joshi, Nilesch Randive, Mayank Bedhekar, Govind Bhilare, Omkar Dalvi (Pakhawaj), Krishna Salunke, Bhagvat Chauhan, Aashay Kulkarni, Umesh Vaarbhuwan (K-zone), Abhishek Bhurukh (drums), Mukul Dongre, Bernhard Schimpelsberger (Drums, Canada), Tanmay Deochake and Milind Kulkarni, Sama Bhate (Katak), Sambhavi Dandekar, Shital Kolwalkar, Mukti Shri Mukku, Sonia Parchure etc.. The above given names are the established artists who are taking the tradition of Pt. Suresh Talwalkar to the greater heights.

1:5:2:10 Disciple Tradition of Pt. Nikhil Ghosh.

Pt. Nikhil Ghosh was one of the chief disciple of Ut. Amir Hussain Khan. He was a remarkable tabla player. Along with being a great tabla player he was also an excellent accompanist. Panditji's had trained innumerable disciples which includes Mannagi (Sydney), Dr. Jard Vajner (Germany), Micheal Diloper, Durba Ghosh (son), Dulal Ray, Eknath Pimpal, Gurudas Kamath, Karodilal Bhatt, Datta Yaade, Shiv Shankar Nempalli, Ravi Nempalli (Canada), Nayan Ghosh (son), who at present famous as a great and ideological tabla player. He carries in his genes the traditional manner of playing tabla and like many other tabla player, he never do any types of gimmicks during his performance just to impress the audience. He is such an artist who gives precedence to pure and traditional way of playing which he had received from his gurus. The researchers believes that imperative for today's students and audience to see and witness the pure traditional tabla playing. Our ancient traditions are so robust that one can experience the all type of lay, laykaris, use of yati, the greatness of different varnas in compositions, aesthetics, mathematical aspect, sound production etc. in the traditional playing style of the instrument -Tabla. As because all of this aspects exists in our ancient traditional style, it is forever considered to the best among all. Along with being an eminent tabla player, Pt. Nayan Ghosh is also a remarkable sitarist. His disciple tradition includes Ishan Ghosh (son), Pratik Singh, Shankhchur Lahiri, Sachin Pawgi, Sahil Patel, Maheshraj Salunke, Ritvik Yarpalvi, Sarang Majumdar, Atharva Ware, PAVan Sidam, Vikram Gandharva, Prasad Ajrekar, Aniruddha Pandit etc.

Another finest disciple of Pt. Nikhil Ghosh is Dr. Aneesh Pradhan. He is a remarkable accompanist as well as solo tabla player belongs to the tradition of Ut. Amir Hussain Khan.

His disciple tradition includes Dhaiwat Mehta, Vighnesh Kamath, Siddharth Padhiyar, Abhimanyu Harlekar, Ashok Shinde, Venkatesh, Bobby Singh (Australia), Dwij Gandharva etc.

1:6 Conclusion

In this chapter, the researcher has humbly tried to showcase the tradition of Farukhabad Gharana. Today, the disciple tradition of Farukhabad Gharana appears to be like a Vat Vruksh (Banayan tree). Many great gurus have created and nourished this tradition through *Tapasya* (penance) and have tried to make it a complete, supreme and all-encompassing Tradition. The researcher has tried to give the body in the form of words to the great tradition of Farukhabad Gharana through different books written on this gharana till date. He has humbly tried to document today's Guru-Shishya parampara through interview with various gurus of Farukhabad Gharana. It is possible that the researcher might have missed a few names of the disciples of Farukhabad Gharana. Sincere apologies.