

## INDEX OF PHOTOGRAPHS

Page	Figure No. / Title	Courtesy
77	1.1, Tripushkar Playing, Mathura, 200 B.C.	Table ka Udgam, Vikas Aur Vadan Shailiyan, by Yogmaya Shukla, pic- 1.
78	1.2, Tripushkar playing, Bhārhut, 200 B.C	Nataraja in Art, Thought and Literature, by C. Sivarananurti, p-21.
78	1.3, Tripushkar playing, 150 B.C. Sanchi	Bharatiya Sangeet Vadya, by Dr. Lalmani Mishra, pic-3.
79	1.4, Orchestra with dance, Padaya, 500 A.D.	Bharatiya Sangeet Vadya, by Dr. Lalmani Mishra, pic-9.
80	1.5, Orchestra with dance, Ajanta, Cave no. 26	Bharatiya Sangeet Vadya, by Dr. Lalmani Mishra, pic-12.
81	1.6, Tripushkar playing by Siva with orchestra, 600 A.D	Nataraja in Art, Thought and Literature, by C. Sivarananurti, p-173.
98	1.7, Siva dancing, Pallava, 7 <sup>th</sup> century A.D	Nataraja in Art, Thought and Literature, by C. Sivarananurti, p-193.
99	1.8, Siva dancing with music orchestra, Pandya, 8 <sup>th</sup> century A.D.	Nataraja in Art, Thought and Literature, by C. Sivarananurti, p-137.
100	1.9, Natesa, Gurjara Pratihāra, 9 <sup>th</sup> century AD., Abaneri.	Nataraja in Art, Thought and Literature, by C. Sivarananurti, p-312.
101	1.10, Nataraja, Gurjara Pratihāra, Minal 9 <sup>th</sup> century A.D.	Nataraja in Art, Thought and Literature, by C. Sivarananurti, p-313.
101	1.11, Picture for Dipushkar player, a). Ballalbadī, Dhaka, 10 <sup>th</sup> century A.D.	Table ka Udgam, Vikas Aur Vadan Shailiyan, by Yogmaya Shukla, pic- 24.
101	1.11, Picture for Dipushkar player, b). Maduraha, 17 <sup>th</sup> century A.D.	Table ka Udgam, Vikas Aur Vadan Shailiyan, by Yogmaya Shukla, pic- 28.
102	1.12, Picture for ladies Tablā player, Delhi in 17 <sup>th</sup> century A.D.	Table ka Udgam, Vikas Aur Vadan Shailiyan, by Yogmaya Shukla, pic- 31.
103	1.13, a). Picture for a Tablā player, at Jammu	Table ka Udgam, Vikas Aur Vadan Shailiyan, by Yogmaya Shukla, pic- 35.
103	1.13, b). Picture for a Tablā player at Kangda.	Table ka Udgam, Vikas Aur Vadan Shailiyan, by Yogmaya Shukla, pic- 36.
112	1.14, The covering page of	Tabla Granth Manjusha, by Dr. Venu

	'Risalea Tablā Nawaji, 1847 A.D.	Vanita, p-276.
113	1.15, The presentation of Tablā in a mehfil.	Tabla Granth Manjusha, by Dr. Venu Vanita, p-277.
114	1.16, The playing tecqunic of 'Ti' and 'Ta' on right hand Tablā.	Tabla Granth Manjusha, by Dr. Venu Vanita, p-279.
115	1.17, Two different pairs of present Tablā.	Personal Collection
197	2.1 / Transverse wave motion	Personal Collection
198	2.2 / Longitudinal wave motion	Personal Collection
200	2.3 / Simple harmonic motion	Personal Collection
205	2.4, Musical Sound	Personal Collection
206	2.5, White Noise,	Personal Collection
216	2.6, Cochlear response patterns -1	Sound By Alexander Efron, Page- 31
222	2.7, Cochlear response patterns -2	Sound By Alexander Efron, Page- 31
250	2.8, Pulse of sound in a room – 1	Acoustics of Buildings by F. R. Watson, Page – 19
251	2.9, Pulse of sound in a room – 2	Acoustics of Buildings by F. R. Watson, Page – 20
260	3.1, Picture of a pair of Tablā with its out looking parts.	Personal Collection
263	3.2, Lakri (Drum-Shell).	Personal Collection
264	3.3, Picture- different shapes of Lakri.	Personal Collection
266	3.4, Indicating the top-end diameter of a Tablā pūdi.	Personal Collection
268	3.5, Lakri, hollowed out by lade-machine.	Personal Collection
271	3.6, Block of wood from which lakri is made.	Personal Collection
287	3. 7, The outer looking of a Tablā pūdi.	Personal Collection
287	3.8, The inner looking of a Tablā pūdi	Personal Collection
288	3. 9, Indicating gajra on dahina Tablā.	Personal Collection
289	3. 10, Indicating Kinar and Ghars of a dayan and bayan Tablā.	Personal Collection
290	3. 11, Indicating Sur or Maidan for Dayan and Bayan Tablā.	Personal Collection
291	3.12, Shyāhi of a Tablā pūdi.	Personal Collection
297	3.13, Shyāhi mxture is making.	Personal Collection
297	3.14, a). Glue fixing before affixing shyāhi mixture, b). First layer is affixing by shyāhi paste, and c). 2 <sup>nd</sup> layer	Personal Collection

	is affixing by shyāhi paste.	
298	3.15, a). Shyāhi is polishing by a smooth stone, b). Again shyāhi paste is affixing and c). A complete shyāhi is made-up.	Personal Collection
299	3.16, a). A good shyāhi of a Tablā and b). A bad shyāhi of a Tablā.	Personal Collection
300	3.17, a). Rawhide is cutting for soaking to make a Tablā pūdi and b). Excess hair and tissue is removing from a soaked rawhide.	Personal Collection
301	3.18, Pūdi is preparing for setting shyahi on it.	Personal Collection
302	3. 19, Gurri for dahina and bayan Tablā.	Personal Collection
302	3.20, Baddi for dahina and bayan Tablā.	Personal Collection
304	3.21, Indicating gatta on dahina Tablā.	Personal Collection
304	3.22 , Gattas for dayan and bayan Tablā	Personal Collection
305	3. 23, Gaddi of a dahina Tablā.	Personal Collection
308	3. 24, a). Chromium plated Kudi, and b). Unplated copper pūdi.	Personal Collection
308	3.25, Pūdi of a bayan Tablā	Personal Collection
329	4.1, Taa, played on dayan Tablā by index finger.	Personal Collection
330	4.2, Taa, played on dayan Tablā by ring finger.	Personal Collection
332	4.3, Tin, played on dayan Tablā.	Personal Collection
333	4.4, Tun, played on dayan Tablā.	Personal Collection
334	4.5, Din, played on dayan Tablā.	Personal Collection
335	4.6, Ti / Te, played on dayan Tablā by Delhi or Ajrada style.	Personal Collection
336	4.7, Ti / Te, played on dayan Tablā by all gharanas except Delhi or Ajrada.	Personal Collection
337	4.8, Ra, played by all gharanas except Delhi or Ajrada style.	Personal Collection
337	4.9, Ra, Played on Tablā by Delhi or Ajrada Style.	Personal Collection
338	4.10, Ti played on dahina Tablā by palm.	Personal Collection
339	4.11, Ra played on dayan Tablā by palm.	Personal Collection
341	4.12, Tak, played on dayan Tablā.	Personal Collection
341	4.13, Da, played on the edge of dayan Tablā by index finger.	Personal Collection
342	4.14, Na, played on dahina Tablā by ring finger.	Personal Collection

343	4.15, Ka, played by whole palm.	Personal Collection
343	4.16, Ka played by nails of left hand's fingers.	Personal Collection
344	4.17, Ka, played on shyāhi.	Personal Collection
344	4.18, Ka, played by index finger.	Personal Collection
345	4.19, Ga, by index finger.	Personal Collection
345	4.20, Ga, played by middle and ring fingers.	Personal Collection
346	4.21, Dhā, played on dayan and bayan simultaneously.	Personal Collection
347	4.22, Dhin, played on dayan and bayan simultaneously.	Personal Collection
353	4.23, Taa alphabet played on Tablā by index finger with complete shyāhi.	Personal Collection
353	4.24, Power spectra of Taa alphabet played by index finger on right hand Tablā.	Personal Collection
354	4.25, The stroke Taa's different readings by different experts played on dayan Tablā.	Personal Collection
355	4.26, Taa played on dayan Tablā with a). Complete shyāhi, b). Incomplete shyāhi, and c). Without shyāhi.	Personal Collection
355	4.27, Taa played on a complete a). Tablā, b). Pakhāwaj, c). Dholak and d). Electronic Tablā.	Personal Collection
356	4.28, The stroke Tin's two different readings played on dayan Tablā with complete shyāhi.	Personal Collection
357	4.29, The stroke Tin played on dayan Tablā with a). Complete shyāhi, b). Incomplete shyāhi, and c). Without shyāhi.	Personal Collection
358	4.30, The stroke Tin played with complete shyāhi on a). Tablā, b). Pakhāwaj, c). Dholak and d). by electronic Tablā.	Personal Collection
359	4.31, The stroke Tun played on dayan Tablā.	Personal Collection
360	4.32, The stroke Tun played on Tablā with a). Complete shyāhi, b). Incomplete shyāhi, and c). Without shyāhi.	Personal Collection
360	4.33, The stroke Tun played with complete shyāhi on a). Tablā, b). Dholak and c). By electronic Tablā.	Personal Collection
361	4.34, The stroke Din played on dayan Tablā with complete shyāhi.	Personal Collection

- |     |  |                     |
|-----|--|---------------------|
| 362 | 4.35, The stroke din played on different Tablā like a). Complete shyāhi, b). Incomplete shyāhi and c). Without shyāhi.   | Personal Collection |
| 363 | 4.36, The stroke Din played on different complete instruments like a). Tablā, b). Pakhāwaj, c). Dholak and d). by electronic Tablā machine.                                      | Personal Collection |
| 364 | 4.37, Tak played on Dayan Tablā by a). Index, middle, ring and small fingers, b). Middle and ring fingers, c). Middle finger, d). From maidan, and e). Index finger from Chanti. | Personal Collection |
| 365 | 4.38, Tak played on right hand Tablā with a). Complete shyāhi b). Incomplete shyāhi, and c). Without shyāhi.   | Personal Collection |
| 365 | 4.39, Tak played on a). Tablā b). Pakhāwaj, and c). Dholak.  | Personal Collection |
| 366 | 4.40, Ti played on dahina Tablā by a). Middle, ring and small fingers, b). Middle finger, and c). Ring finger.   | Personal Collection |
| 366 | 4.41, a). Ti played on a dayan Tablā a). With complete shyāhi, b). With Incomplete shyāhi and c). With without shyāhi.   | Personal Collection |
| 367 | 4.42, Ti played a). On a dayan Tablā, b). On the right side of Pakhāwaj c). On a dholak's right side and d). By Electronic Tablā.  | Personal Collection |
| 368 | 4.43, Re played on dayan Tablā a). With finger and b). by palm.  | Personal Collection |
| 368 | 4.44, a). Re played on a dayan Tablā, a). With complete shyāhi, b). With Incomplete shyāhi and c). With without shyāhi.  | Personal Collection |
| 369 | 4.45, Ra played a). On a dayan Tablā, b). On the right side of Pakhāwaj, c). On a dholak's right side and d). by Electronic Tablā.   | Personal Collection |
| 369 | 4.46, Ka played on Bayan with a). Full palm, b). Nails and c). On the shyāhi   | Personal Collection |
| 370 | 4.47, Ka played on a Bayan with a). Complete shyāhi, b). Incomplete shyāhi and c). Without shyāhi.   | Personal Collection |
| 370 | 4.48, Ka played a). On a bayan Tablā, b). On the left side of Pakhāwaj, c). On a dholak's left side, and d). By electronic Tablā.  | Personal Collection |
| 371 | 4.49, Different readings for the stroke Ga played on   | Personal Collection |

	bayān Tablā.	
372	4.50, Ga played on a). Bayān Tablā b). Pakhāwaj and c). Dholak.	Personal Collection
372	4.51, a). Na played on a dayān Tablā with, a). Complete shyāhi, b). Incomplete shyāhi, and c). Without shyāhi.	Personal Collection
375	4.52, The stroke a). Dha, and b). dhin, played on dayān and bayān Tablā simultaneously.	Personal Collection
379	4.53, 3D Spectrum for Ajrada Peshkar played on Tablā in Teentāla.	Personal Collection
382	4.54, The above Quaida for Delhi gharana played on Tablā in Teentāla.	Personal Collection
384	4.55, 3D Spectrum for above Tukda played on Tablā in Ektāla.	Personal Collection
387	4.56, 3D Spectrum for a swatantra rela illustrated above in Teentāla.	Personal Collection
390	4.57, The spectrum for above Farad Gat, composed in Teentāla.	Personal Collection
394	4.58, a). 3D spectrum for above Laggi, and b). 3D spectrum for above Ladi.	Personal Collection
397	4.59, 3D spectrum for Teentāla, played on Tablā.	Personal Collection