

Chapter – One

Analytical Study of the Evolution of Tablā

MUSIC

INTRODUCTION

Music is mainly a physical, metaphysical and psychological aspect of our life. It is universal and eternal; it is pleasing, dynamic, and expressive and leads on the way to salvation. It is not too much to state that the world will cease to exist without its main pillar – the rhythm. Each and every forms of art¹ preserved some definite fundamental materials with which the artist works. In music these elements are rhythm, melody, harmony, and tone colour. It can be also said that in music there is nothing but rhythm.

With the development of primitive people's consciousness some demand might be emerged to accompany their rhythmic emotions, which caused to create instrument. Bhūmi-dūndūbhi and Dūndūbhi might be the first instrument. With the time being several percussion instruments like Pūshkar, Pataha, Mridang, Pakhāwaj, Dholak, Tablā

¹ Art is an infinite subject to discuss. Vedas, Upanishads, Vattsayan Muni's Kamasutrā and Buddhist publications refer 64 divisions for arts, where as Jain publication refers 72 divisions of art.

etc. were evolved. There are several references to lead ancient music by Pūshkar. Early medieval ages were only for Mridang and Pakhāwaj instruments. But in Muslim period with the evolvement of some new styles like, 'Khyāl' 'Thūmri', 'Qavāli', etc., the existence of Tablā was started to expose and within very short time started to use exceedingly with each and every styles of music.

Tablā bears a vibrant variety of tonal qualities, also holds a capacity to express extraordinary rhythmic permutations, which make it a unique percussion instrument in percussion family.

Tablā is a well-famous North Indian percussion instrument. According to Britannica Concise Encyclopedia Tablā is a pair of small drums, the principal percussion in Hindustani music of northern India, Pakistan, and Bangladesh¹.

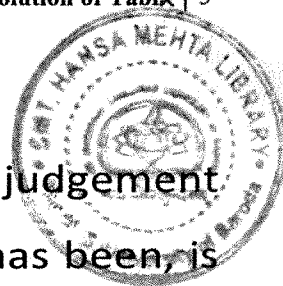
The present Tablā has not come in a day. It has a long chained history behind its beginning. In

¹ Britannica Concise Encyclopedia, Version: 2008.00.00.0000000000

point of fact, there are several questions to answer to know Tablā's evaluation properly. These are like:

- What is the Tablā?
- Why Tablā has come to music?
- What Tablā does in music?
- What is the present situation of Tablā and how was Tablā in its preliminary days?
- If Tablā is from a percussion instrument then what is Tablā's position in percussion instrumental family?
- What is the position of percussion instrument in musical instruments? Etc., etc.

The above all aspects must have answered to know the Tablā's evaluation properly. Tablā's evaluation has been succeeding day by day. There is an exciting background of it. To know this background well we need to know what is music first as Tablā is also a part of music. We need to know the origin of music because the origin of Tablā has also been hided or amalgamated with music.



ABOUT MUSIC

From the outset of the creation to the judgement day, it is an undeniable fact that music has been, is and will always be present. Each and every moment of our life is incomplete without music or on other words music can be equated to each facet of our life. Music is so potent, that even the hardest of the heartless individual soul is stirred by its effect. From joy to sorrow, life to death, from the moment we meet till we separate, from laughter to tears, music is an integral and essential component of life.

‘Man exists as an animal, a human and an angel. All these three aspects are rolled into one. The liberal arts humanize him, but it is the fine arts that tend to angelise him. Music is the finest of the fine art¹.

‘Music is a fine art which excels in many respects the arts of architecture, sculpture, and painting. Indian music has an appeal to the core of the heart of the human beings, nay, it attracts and charms all

¹ Forward by Dr. Karsandas Soneri, ‘Heritage of Musical Instrument’ by the Department of Museums, Gujarat State, Vadodara.

the living beings of the world, irrespective of caste, creed and colour. Music can be said to be the sweet and soothing sounds that vibrate and create an aesthetic feeling and beauty that overcome the feelings and beauties of the nature. So music is recognized as the greatest and finest art that brings permanent peace and solace to the human world¹.

The evolution of Arts has been on par with the evolution of mankind and civilization. Out of the sixty four art forms, Music, Painting and Sculpture have been considered primordial. And music is considered to be the most influential amongst the above three main art forms.

Painting is two dimensional; sculpture is three-dimensional whereas music is multi-dimensional. In other words, things which cannot be conveyed by paintings or sculptures are beautifully rendered by musical medium. Even where language fails, music can reach out. Music is the universal language – the language of love.

¹ 'Historical Development of Indian Music', by Swami Prajnanananda, Page – 14.

Music is an appeal which we realize by our emotional understanding. People cannot communicate his emotional understanding directly to other person. It is a complicated matter to delineate something that cannot be seen or touched but only heard and felt. But there is a way of listening which permits anyone to hear music, to express their emotions to each other.

Music is capable to stir the soul and give rise to dormant emotions like no other arts. The great western philosopher 'Plato' emphasis this fact and said that, 'music is a normal law; it gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything. It is the essence of order, and leads to all that is good, just and beautiful, of which it is the invisible but nevertheless dazzling, passionate and eternal form¹.'

Music is an inner feeling of expression. Music finds an expression only through the medium of sound.

¹ Music and Movement, by Ann Driver, Page no. – 25.

There are various kinds of media of expression and like other expressions; people of different communities, countries and regions also can express their feelings through music. It is the one of easiest media by which can easily understand the feelings of different communities of people, different countries of people and different regions of people.

Music expresses the determination and the obsessions of human beings, approach and sentiments being its burden in a variety and precision not probable to words. There are two kind of musical races in the world –

1. The birds and
2. The humans.

Birds have a large collection of folk-songs which they have taught from generation to generation without any change or a little change. Birds are the less musical then humans and they are very simple-minded musician. In this respect Percy A. Scholes

has said that, “Most birds are but simple-minded musicians, having nothing but ‘folk-songs’, handed down from father to son, in some cases varied a little with the season, but passing from generation to generation little changed or none. Man proudly boasts ‘composers’, actual professionals, but he has not had them long¹.

Scholes has further added that, the humans are the more musical – they sing all the year round. Love is one great impulse behind music, witness the nightingale in June and Schumann’s hundred songs in the year of his marriage².

The birds have tiny thought of musical form. On the other hand, we can say that they have very little variety and idea of musical forms which they recur again and again. For a second time, if we give our attention to recurring subject of birds then we also find that, a very small expression is repeated several times with a little change or without any

¹ The Listener’s History of Music, By Percy A. Scholes, Page – 3.

² The Listener’s History of Music, By Percy A. Scholes, Page – 3.

change. The birds, what they recur is ofcourse melodius but not so rhythmic. On the other hand, man has a strong sense of melody and rhythm. Percy Scholes also emphasized this matter and said that,

‘The birds have but melody; no ‘feathered choir’ yet produced ‘the harmony of the grove’ in any but the poets’ sense. Man has harmony, but he has apparently only had it for a little over a thousand years. The bird’s rhythmic sense is not always very acute, though it decidedly has one. Man’s rhythmic sense is perhaps stronger than his melodic, so that marching short-trousered through the streets on youth he can take pleasure on a piece compounded of the mere tap of a drum¹.

THE ORIGIN OF MUSIC

Musical expression can differ from country to country, place to place, caste and colour but the fundamental concepts of originality and creativity is omnipresent in all the forms of music. We can ponder to state that the ocean of music has no measurable depth and the extent

¹ The Listener’s History of Music, By Percy A. Scholes, Page – 3.

of its 'grandeur' or 'greatness' is immeasurable by its sheer size.

In ancient period music was held in high regard and it was most extremely cultivated matter of Indian art. The king and queen loved it and it was also practiced by them. The social and intellectual development of a nation is influenced and connected with the development of Music. So the noble persons, like Prince, King in different periods patronized music from the very beginning. The development of music and musical instruments at an early stage in every country may be clearly demonstrated by their appearance in works. In the high civilizations of ancient times, music was closely connected to religious, court, or community life.

Generally, the vocal sounds are acknowledged as part of an indispensable theory of the beginning of music. Instrumental sounds of music among the most primitive inhabitants on earth are not traced except for the prehistoric cave paintings illustrating musical bow, slit drum, of which the bow is

noteworthy showing its ritualistic usage, especially depicting sound energy of the bow for communicating with the super-natural. The progresses of mankind have heavily depended for the evolution of music.

Exactly how music began is a fascinating question that cannot be answered with certainty. It probably began with singing, but today we can come no closer to the origins of music than by studying the music of primitive tribes and the babble songs of small children. Music arose because of some need for expression – it is possible, but less likely, that it began in imitation of birds or sounds of nature or instruments. About to origin of music Mr. G H Ranade said on his book on 'Hindustani Music' that,

“Music consists of artistic expression in tone and time or rhythm and every form of natural or human activity may have something to contribute towards its making. In fact, every action implies some form of motion and is usually accompanied by some kind of sound. Thus music may have its roots in the simplest if breeze, and the rustling of the leaves, the surging of

the billows and the thundering of the clouds or the murmuring of the brook. The result may not be what we call music today, but is certainly musical. The cries of some birds and beasts are much more musical than the music of the elements and must therefore have attracted the attention of the primitive man. But it should be remembered that even birds and beasts have undergone a process of evolution. The beginnings of human music are therefore really rooted on the evolution of the human ear and the vocal organs and not in the supposed imitation of the cries of birds and beasts as they are found to day. Even speech was not the product of a day. In the absence of the speech, man's first language must have been one of automatic exclamation or mechanical sounds and it must have cost him an experience of several generations to produce even such notes as the cries of birds and beasts either orally or mechanically. The earliest forms of acoustic expression must have been, therefore, of the nature of rough and ready sounds, produced vocally or mechanically. At this stage, a human being must have been in no way superior to

birds and beasts. The music of the birds and the beasts has however mostly remained the same. The music of the birds and the beasts has however mostly remained the same. The lions roar, the sheep bleat or the peacocks cry to-day just as in the days of our forefathers. Human speech has however been developed by the inherent urge in mankind for further development and is continually enriched with growing experience and this is equally true of music too. In so far as the child repeats the history of the race, some of these stages of the evolution of speech and music are distinctly discernible in its progress. In short, commencing from simple exclamations and mechanical sounds, speech as employed on simple narrations and dialogue chanting, recitation of verses, folk songs and classical songs appear to be the significant stages in the growth of vocal expression and musical form. These forms evidently fall into two groups: the one not requiring any musical accompaniment and the other requiring it as a matter of necessity. Thus speech in any of its forms does not require any accompaniment, chanting, recitation of verses, and simple folk songs

seldom need any, and even when accompanied are poetic rather than musical in effect. To the other class, which necessarily require accompaniment, belong the advanced folk-songs, songs for dances and those of the classical type¹.

In Hindu mythology the various departments of life and learning are usually associated with different rishis and so to one of these is traced the first instruction that men received in the art of music. Bharata rishi is said to have taught the art to the heavenly dancers – the Apsarases – who afterwards performed before Siva. The rishi Narada, who wanders about in earth and heaven, singing and playing on his vina, taught music to men. Among the inhabitants of Indra's heaven we find bands of musicians. The Gandharvas are the singers, the Apsarases the dancers, and the kinnaras centaur-like performers on musical instruments. From the name Gandharva has come the title Gandharva veda for the art of music².

¹ Hindustani Music, An Outline of its Physics and Aesthetics, by G. H. Ranade, page – 55, 56.

² The Music of India, by Herbert A. Popley, Page No. – 7.

ESSENCE OF MUSIC

The word 'music' might be small in size, but the tentacles of music reach out far and deep. In the world of the common men, music means only singing and the things attached to it. But in the real world, music means vocal, instrumental and dance or the amalgamation of them. Sarangdeva said¹,

गीतं वाद्यं तथा नृत्यं त्रयं संगीतं मूच्यते ॥२१॥

The meaning is,

Gitam (vocal melody), Vādyam (playing on instrument and), and Nrityam (dancing), all the three together are known as sangita².

The great scholar Bharat already has defined three types of dances by the following three words:

1. Nrit (नृत्ति)
2. Nritya (नृत्य) and
3. Nrityam (नृत्यम्)

Among them the word 'Nrit' (नृत्ति) is related with

¹ Sangit-Ratnakar, by Sarangdeva, Swargataddhay, Section- 1

² Sangita-Ratnakara of, Sarangadeva, English translation by Dr. R. K. Shringy, Treatment of Svara, Section – 1, Introductory, Page-10

acting only and the word 'Nritta' (नृत्त) is related with music and acting, where the influence of acting is very low and finally the word 'Nrityam' (नृत्यम्), where music plays a prominent role¹.

It seems that, in ancient period scholars used as vocal music and instrumental music as well as dance and acting to mean the full meaning of music. On the above verse where Sārangdeva uses the word 'नृत्त', later on, in 'Sangit Makrang', Nārad Muni uses the word 'नृत्यम्' on the place of 'नृत्त', which means the both meaning of dancing and acting. It may possible that, in past there was no tradition to identify acting separately from dance. And for this reason, Sarangdeva, Nārad Muni, did not feel to mention acting with dance independently. Nārad Muni writes,

गीतं वाद्यं तथा नृत्यं त्रयं संगीतं मुच्यते।²

The meaning is,

The combination of 'gitam' (vocal melody), vadyam (playing on instrument) and nrityam (dancing and acting) is called sangita (music).

¹ Bharatiya Sangit Vadya, by Dr. Lalmani Mishra, Page no – 9.

² Sangit Makrand by Nārad Muni

In music, instrumental music is mentioned for guiding vocal music, where dancing is guided by instrumental music. Sarangdeva writes,

नृत्यं वाद्यानुगं प्रोक्तं वाद्यं गीतानुवर्ति च ॥२४॥¹

The meaning is,

‘Dancing is guided by instrumental music which, in its own turn, follows the vocal practice².’

The word ‘sangeet’ is used to mean music all over India and Swara, Tala, and Laya, these are the three basic elements of Sangeet. It means that Sangeet is used for its three fold meaning, namely vocal music, instrumental music and dancing. Sangeet, as a combination of these three parts, pleases and soothes the minds of living beings. In this respect Herbert A. Popley said, ‘the technical word for music throughout India is the word sangita, which originally included dancing and the drama as well as vocal and instrumental music. The god Siva is supposed to have been the creator of this three

¹ Sangit-Ratnakar, by Sarangdeva, Swargatadday, Section- 1, Verse no. 24.

² Sangita-Ratnakara of, Sarangadeva, English translation by Dr. R. K. Shringy, Treatment of Svara, Section – 1, Introductory, Page-11.

fold art and his mystic dance symbolizes the rhythmic motion of the universe¹.

The word 'sangita' is derived from Sanskrit literature. The existence of sangita is also found in the Ramayana, which was written in 300 BC, Mahabharata, was written in 200 BC, Puranas, was written in 150 -100 B.C. and the Natyasastra of Bharata, was written approximately 200 B.C.-200 A.D. In this respect Swami Prajnananandana has written on his book 'Historical Development of Indian music' that,

"The English word music is a derivative from French word 'muse'. In Sanskrit, it is called 'gana'. 'giti' or 'sangita'. The later treatises in music have explained or rather defined sangita as combination of vocal music, drumming and dance (giti, nrtya, vadya). The word sangita is also found in the Ramayana (300 BC), Mahabharata (200 BC), Puranas and the Natyasastra of Bharata²."

¹ The Music of India, by Herbert A. Popley, Page No. – 7.

² Historical Development of Indian music, by Swami Prajnanananda, Page no – 15.

THE PLACE OF SOUND IN MUSIC

There is nothing but sound in music. It is an unthinkable matter that some-where music is but sounds, as it is the source of music. Either Tablā or any other types of music is not possible to create without sound. Even, except sound it is not possible to think about something in the world like music. Sound and music are related with each other undividedly.

Sound is the effect on the ear of a wave like motion of an elastic medium caused by vibration. The vibration impinged on the ear of a human being or animal or who have the aural sensation and set up a nervous disturbance which we call sound¹.

It can be expressed different emotions by sound and it is the only reason for the creation of swara of music. These sounds when used in music are built swara and as a result musical note like Sajda, Rishava, Gandhar, etc. are created. So the medium of music is sound.

¹ Bhartiya Sangit Vajjnanic Vishleton, by Dr. Swatantra Sharma, Page no. – 5.



According to ancient metaphysics, the five elements are perceived separately by the five senses e.g., ether=taste, fire=sight, water and air=touch and ether=sound. The latter can be perceived through reaction upon other elements, i.e., air which equals touch and therefore, by touching the ear forces it to vibrate. Sound by itself cannot be perceived but under the shape of dhvani (sound) it is only the materialized idea of sphota which is perceived as sound. Words in this manner gain meaning because of sound which is the external characteristic through which the meaning is grasped. Similarly, the sounds used in music have mutual relationship arising from an image of the basic laws¹.

In music sound is called Nada. Nada is the only one medium in which the living beings are expressed themselves properly to one another. There are different names of Nada, like – Shabda, Awaj, Sound, swara etc. So, Nada is the only one and main medium for making any music.

¹ Dhvani, Nature and Culture of Sound Papers, Edited by S. C. Malik, Page – 3.

Nada is a primordial sound, the manifest quality of the first of the five elements of creation, akasa (space) its unmodified state. Nada is the source of music. The source not only for music, though particularly connected to it, but of the entire dealing of life. Since Nada constitutes the very essence of speech which is the only means of communication. If we give our attention to Matanga Muni, where he has written the following verse-

न नादेन बिना गीतं न नादेन बिना स्वरा ।
न नादेन बिना नृत्यं तस्मान्नादात्मकं जायते ।
नादरूपोऽस्मृतो ब्रह्मा नादरूपो जनार्दनः ॥¹

The meaning is,
Without Nada neither be able to make vocal music nor any swara or dance. Even, without nada it is also impossible to think the world...

According to Sarangdeva,

गीतानादात्मकं वाद्यं नादं व्यक्त्या प्रशस्तते ।
तद्वयान्नृत्यं नृत्यं नादाधीनमप्यत्रयम् ॥१॥
नादेन व्यज्यते वर्णः पदं वर्णात्पदाद्वचः ।
वचासौ व्यावहारोऽयं नदाधीनमप्यत्रयम् ॥२॥

-Sangeetratnakara, Swaraddhay, Verse no. – 1, 2.

¹ Brihddeshi, by Matang Muni

The meaning is,

‘Vocal, instrumental and dance all expression are depends on nada. Nada is the very essence of music. Instrumental music is enjoyable, as it manifests nada. Nritya (dance) follows both (i.e. vocal and instrumental music); therefore, all the three together depend in nada. Nada manifests the letters (of alphabet), letters constitute the word, and words make a sentence; so, the entire business of life is carried on, through language; and therefore, the whole phenomenon (i.e., the world) is based on nada¹.

Several mystical concepts exist about transactional Sound (dhvani), Primordial sound (nada) and Life Force (prana). As per ancient treatises, the origin of nada is described as follows. “Soul induces mind. This mind strikes the fire present in the navel portion. Soul, mind, fire and air give rise to nada².”

It is also thought that in the word nada, na stands for life and da stands for fire. This nada is divided into

¹ Sangita-Ratnakara of, Sarangadeva, English translation by Dr. R. K. Shringy, Treatment of Svara, Section – 2, The Genesis of the Human Embodiment, Page - 21-23.

² Dhvani, P.S.N.Murthi and M.S.Saratchandra Kumar, Page – 149.

ahata-nada and anahata-nada. This is also called as struck and unstruck nada. Some use the words articulate nada and inarticulate nada for the terms ahata nada and anahata nada. This anahata nada is not used in our every day life and is supposed to be heard by yogis only through constant practice.

The articulate nada is the basic reason to create music. The human throat is the natural instrument to express nada. It is a very simple and easy instrument.

As my present concern is, and has all along been, essentially with an analytical study of Tablā's evolution, so, I am presenting my focus on the subject of Tablā. The higher-pitched dayan Tablā, played with the right hand, is a roughly cylindrical drum, usually wooden. And the lower-pitched bayan Tablā is played with the left hand, usually of copper. Tablā is very popular today in the field of North Indian classical music and Kathak dance. But before illustrating Tablā we need to know about musical instruments and also to know about percussion instrument to be acquainted with Tablā's position there.

MUSICAL INSTRUMENT

INTRODUCTION

The instrumental music, which can be called the universal language of understanding of human feelings, is an imperative part of our life. Like other subjects, we can not ignore the importance of the study of musical instruments. It is also important, what musical instruments were used to know the civilizations of mankind properly through musical instruments as the development of musical instruments are developed with civilization. So the study of musical instruments is as important as the study of other subjects like history, geography, science etc.

Among all instrumental sounds, percussion instrument occupies a higher position in music and dance. Instruments of percussion have been using to keep time cycle in dances and songs from the very beginning.

ESSENCE OF MUSICAL INSTRUMENT

In normal sense the meaning of an instrument is a tool or a thing which is used in performing an action. But in musical sense the instrument is a device for producing

musical sound. According to ‘Random House Webster’s Unabridged Dictionary’ we get the following meanings of an instrument¹:

1. a mechanical tool or implement, esp. one used for delicate or precision work: *surgical instruments*.
2. a contrivance or apparatus for producing musical sounds: *a stringed instrument*.
3. a means by which something is effected or done; agency: *an instrument of government*.
4. a device for measuring the present value of a quantity under observation.
5. a mechanical or electronic measuring device, esp. one used in navigation: *landing a plane by instruments*.
6. a formal legal document, as a draft or bond: *negotiable instruments*.
7. a person used by another merely as a means to some private end; tool or dupe.
8. to equip with instruments, as a machine or manufacturing process: *to instrument a space vehicle*.

¹ Random House Webster’s Unabridged Dictionary, CD version 1999.

9. to arrange a composition for musical instruments;
orchestrate.

In broad sense, we can say that, musical instrument is an instrument which is used for producing musical sound. Musical sound can be manifested easily from human body. In this sense, the human body itself, particularly the voice (throat) is the oldest instrument to produce music. So the human body is also known a veena¹ and in our ancient literature of music where it has been called gatra veena.

INDIAN MEANING OF MUSICAL INSTRUMENT

According to Dilip bhattacharya musical instrument is an instrument that emits sound pleasing to the senses can be designated as musical instrument. It may consist of musical notes with definite or indefinite pitch or may have the pure tone of single frequency or even complex harmonic frequencies or overtones, varying in the relative strength of the instrument-type and intensity of its emission².

¹ In vedic age it was also a tradition to call veena for all types of musical instruments

² Musical Instruments of Tribal India, by Dilip bhattacharya, Page no – 89.

In India the terminology of 'Vadya' is used to indicate an instrument or a group of instruments. It is a Sanskrit word, derived from the word 'vad', which means 'to speak'. The word 'vadana' literally means the act of making the musical instrument 'speak'. Thus, an instrument which is made for speaking or sounding is called vadya. As we know, in Indian music it is also called 'Sangit yantra' or 'Sangit jantra' to mean a musical instrument or a group of musical instruments.

The term vadya has been used in various contexts in our ancient text, of which the following three are the most important¹:

1. In terms of a musical instrument.
2. In terms of the different techniques used in playing a particular instrument, also called hastavyapar. Bharat has also used the term dhatu in this sense.
3. In terms of the style of playing. Nowadays it is also called Baz which is a derivative of vadya.

In Vedic literature, the human body is also known as

¹ Classical Musical Instruments, by Dr. Suneera Kasliwal, Page – 2.

daivi (divine) veena, and the man-made veena is called manushi veena. Later the terms like shariri veena and darvi veena were also used, bearing the same meaning¹.

But as we know the human body is natural and God made; so most of the scholars like Bharat Muni, Dattil, Sarangdeva, Pershadeva, etc. were not ready to consider a human body like an instrument. In this respect, B.C. Deva says, 'most broadly put: it is any material used for producing sound in music – but we have already noted its hazy origins. In this sense the oldest instrument is the human body itself, particularly the voice. Indeed, in our musical texts of yore it has been called gatra veena: the body veena. Clapping of hands, beating on the thighs and buttocks, stamping on the ground – all such auditory bodily actions are the first instruments. It is of interest to note that the hand used as a counting adjunct to vedic chanting – no sound is produced at all in this process – is called the hasta veena (the hand veena). But as usually understood an instrument is a tool other than the human body, used to produce music².

¹ Classical Musical Instruments, by Dr. Suneera Kasliwal, Page no – 1.

² Musical Instruments of India, by B. C. Deva, Page no. – 32.

EVOLUTION OF MUSICAL INSTRUMENT

From the beginning, instrument was an un-separatable part of music. It is considered that in early ages man was inspired to create music when he heard of his all around excellent sound was created by rubbing.

It is very difficult about the certainty regarding the evolution of musical instrument and from when and how a musical instrument has been started its initial journey. There are different views in Indian and western musicologist on this subject. And it is therefore difficult to come to a real conclusion. But it is believed that, it may be evolved along with the civilization of mankind. In this respect Mr. Sudish Chandra has written a well note on his book 'Tablā & the world of Indian rhythms' that, 'It is apparent that prior to civilization, when even languages were not developed and people did not know the art of singing, the use of crude musical instruments were common. Men and women often used to express their sense of euphoria and as an adjutant to dancing, different objects were struck together to produce sounds, rhythm and beats. Drums were used as and aid

to communication or to drive away wild animals¹.’

The study of different types of knowledge’s pertaining to musical instruments and their playing style, plays an important role in Indian music. The evolution and origin of various instruments and their development, how and in which circumstances it took place belongs to the field of research. However old music is; so are the instruments through their traditional way; ones opinion can differ on this subject.

In India, from the time of yore, the art of instrumental playing plays a prominent role. From the Indian point of view the study of instruments from single to group can be extrapolated thus.

According to Scholes, with the idea of rhythm and form well developed in his sub-consciousness man began to feel the need of other means of sound production than his own throat. So came ‘instruments’ – first, probably, purely rhythmic (the drum), then melodic also (the pipe and the Viol), and at last (when some of the possibilities

¹ Tabla & The World of Indian Rhythms, by Sudhis Chandra Banerjee

of vocal combination had been discovered and shown him the way harmonic also (the Lute, and the Keyboard instruments)¹.

Then man began to take more notice of qualities of tone, or 'colours', produced by different kinds of strings and tubes, and various methods of using them, and gradually he developed the piano and Organ, the string Quartet and the Orchestra. Meantime, as singers and players became more skilful, voices better trained and instruments more complex, and as the infinite varieties of rhythm, the principles of form, and the effects of harmonic combinations became better understood, pieces of music became longer and longer, until, from the mere repetition of a couple of contrasted strains, each but a few seconds in duration, man arrived at the production and performance of Symphonies lasting an hour apiece. The principles of the one music were the same as those of the other, as the constructional principles of a poultry-shed are the same as those of a Parthenon. But they were applied more elaborately².

¹ The Listener's history of music, by Percy A. Scholes, Page – 4.

² The Listener's history of music, by Percy A. Scholes, Page – 4.

CLASIFICATION OF INSTRUMENTS

There are more than five hundred musical instruments in India. Each of these instruments has distinct name, shape, construction, technique of playing and quality of tone. Several Indian musical instruments are mentioned in the Vedic literature and in ancient Sanskrit treatises on the science of music. Ancient Indian sculptures also depict many musical instruments.

The material from which the instruments are made and the timbre on these musical instruments it is divided by several ways. In some musical text of yore it is said that, musical sound can be produced in five ways¹ –

1. through nails (nakh)
2. through wind (vayu)
3. through leather or skin (charma)
4. through iron or any metal (loha) and
5. through body (sharir)

पञ्चविधे नादास्तु परिकीर्तिताः ।

नखावायुजचर्माणि लोहशरीरजास्तथा ॥७॥

-Sangeet Makrand, Sangeetaddhaya, Verse no. – 7.

¹ Sangeet-Makrand, Sangeetaddhaya

The first four ways of producing sound are also known as Nakhaj, Vayuj, Charmaj and Louhaj respectively and the fifth one is known as Shariraj which is natural. Out of these, the sound produced from throat is natural and God-made, i.e. divine and the remaining four sounds are man-made.

Where the total divisions of the above sound producing ways are also called as 'panchamahavadya'¹.

एक ईश्वरनिर्मितं नैसर्गिकम् अन्याच्चातुर्विधं
मनुष्यानिर्मितं चेति पञ्चाप्रकाराः महावाद्याम् ।

-नारदीय शिक्षा, द्र. संगीतचुडामणि, बडोदासंकरण □ पृ. ६६

Even some scholars are of the belief that the human body is an instrument and tried to classify it also as an instrument. But most of the scholars like Bharat Muni, Dattil, Sarangdeva, Pershadeva, etc. are opine to classify instrument except human body as it is natural, God-made. Thus the classification of the Indian musical instruments is done on the basis of the above-mentioned man-made four melodious sounds, which are produced on different four ways.

¹ Naradiya Shiksha, Baroda Publications, Page no. – 69.

Bharat uses the term Atodya for all the musical instruments and classified them by the following four ways¹:

1. Tata (or stringed)
2. Anaddha (Avanaddha) Instrument of percussion
3. Ghana (Solid) and
4. Susira (hollow).

The Tata instruments (chordophones) have strings, the Avanaddha (membranophones) means drums, the Ghana (idiophones) is cymbal etc. and the Susira (aero-phones) consists of flutes. Almost all the Indian musical instruments are covered up in the above mentioned four-fold classifications. So, this four-fold classification which was made by Bharat is accepted by most of the scholars till date.

Tata and avanadha were considered the main instruments because of their capacity to execute svara

¹ तत'द्यौवावनाद्ध'च घान' सुषिरमेव च ।
चातुर्विधन्तु विज्ञेयमातोद्या लक्षणान्दिताम् ॥१॥
तत' तान्त्रीगतां ज्ञेयमवानाद्धन्तु पीष्करम् ।
घानं तालस्तु विज्ञेयः सुषिरो वंश उट्टरान् ॥२॥

and tala, whereas Ghana and sushira were considered subsidiary or complementary. Bharat further said that melody comes from tata and sushira, while Ghana is to keep the meter and avanaddha is to add extra colour and vigour to the performance¹.

The above four-folded classification of instruments, unwavering by Bharat is accepted by many of his successors. After Bharat, we can see that, Dattil, Kohal, Abhinav Gupt, all were maintain the above classification in their own books. Even Sarangdev, who has written the second biggest book in music, also maintain the above classification. Sarangdev also divided instruments by four ways. He writes:

ततां शुषिरंश्चावाणद्धं
घानामिति स्मृतम् चातुर्धा तत्र ।²

The meaning is,
Instruments are divided by four ways, like Tata, Shusira, Avanaddha and Ghana.

Though the classification of all Indian musical instruments introduced by Bharat is accepted till date, but there are a few instruments can not be classified by

¹ Classical Musical Instruments, by Dr. Suneera Kasliwal, Page no – 5.

² Sangit Ratnakar, 6th Chapter, Vaddyadhay

this four-folded classification. For example, the instruments of tarang group, like Jal-Tarang, Tablā-Tarang, Nal-Tarang, Mridang-Tarang, etc. Tarang instruments, which are able to produce sweet sound have been using from a long day in India. Secondly, in twentieth century, some new instruments have emerged. These are like, electronic 'Tanpura', 'Talmala', 'Talomètre', etc. Those are also not possible to identify by Bharat's classification.

Here it is a matter of marking that Dr. Lalmoni Mishra has suggested classifying all tarang instruments under a new fold – Tarang-Vadya¹. Where Curt Sachs classifies all electronic instruments, viz: electromechanical and radio electronic under a new classification, i.e. Electrophones.

Whereas in western countries, mainly three classes are prevalent and they are – (1) stringed instruments (2) wind instruments and (3) percussion instruments. In west, there is no separate class for Ghana instruments; Ghana and avanaddha both are included in the class of

¹ Bhartiya Sangieet Vadya, by Dr. Lalmani Mishra, Page no – 16.

percussion instruments. In western countries, many new instruments have come into existence from mediaeval, and it has become a problem to the world of musicians to classify them in some particular class¹.

Though in western countries, a new head has been added named electrophones in their classification. But yet they are classifying their Ghana and Percussion instruments in one class. For example, a western classification of instruments is presented here which was made by Hanry Olson, and according to him²,

“Musical instruments may be divided into the following classes: string, wind, percussion, and electrical instruments. In the case of string instruments, the string may be struck, bowed, or plucked. Wind instruments may be classed as single mechanical reed, double mechanical reed, lip reed, air reed, and vocal-cord reed. Percussion instruments may be classed as definite and indefinite pitch. Musical instruments in these classifications are arranged on the following list:

¹ Heritage of Musical Instruments, by Dr. Swarnakamal Bhoumik and Dr. Mudra Jani, Page – 32.

² Musical engineering, by Hanry Olson, Page -108,109.

A. String instruments

1. Plucked strings

a. Lyre	d. Zither	g. Mandolin
b. Lute	e. Guitar	h. Banjo
c. Harp	f. Ukulele	i. Harpsichord

2. Bowed strings

a. Violin	c. violoncello
b. Viola	d. double bass (contrabass)

B. Wind instruments

1. Air reed

a. Whistle	e. Ocarina
b. Flu organ pipe	f. Flute
c. Recorder	g. Piccolo
d. Flageolet	h. Fife

2. Single mechanical reed

a. Free reed organ	e. Clarinet and bass clarinet
b. Reed organ pipe	f. Saxophone (soprano, alto, tenor, and bass
c. Accordion	g. Bagpipe
d. Harmonium	

3. Double mechanical reed

a. Oboe	d. Bassoon and contrabassoon
b. English horn	e. Sarrusophone

c. Oboe d’amore	
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4. Organ (combination mechanical reed and air reed instruments)
5. Lip reed

a. Bugle	d. French horn
b. Trumpet	e. Trombone and bass trombone
c. Cornet	f. Tuba

C. Percussion instruments

1. Definite pitch

a. Tuning fork	d. Chimes	g. Kettledrums (timpani)
b. Xylophone	e. Glockenspiel	h. Bell
c. Marimba	f. Celesta	i. Carillon

2. Indefinite pitch

a. Side or snare drum	e. Triangle
b. Military drum	f. Cymbals
c. Bass drum	g. Tambourine
d. Gong	h. Castanets

D. Electrical instruments

1. Siren	5. Electrical guitar
2. Automobile horn	6. Music box
3. Electrical organ	7. Electrical carillon
4. Electrical piano	8. Metronome

PERCUSSION INSTRUMENT

There are several names are used to indicate percussion instruments. In India, the synonyms 'Avanaddha', 'Anadda', 'vitata', etc. are used for percussion instruments. Membranophonic¹ is another term, which is also used in a broader sense to indicate all types of percussion instruments. The drum has become a generic name for each and every types of percussion instrument, where the term is also frequently used on the place of Avanaddha vadya.

The art historian Dr. Choodamani Nandagopal stated his fillings about Avanaddha Vadyas by this way:

'The Avanaddha Vadyas, the Indian drums are known for the variety and unbroken heritage consisting of tribal, folk, martial and classical adaptation. The drum stands as basic, single musical instrument that instills life to music. We come across with a good number of distinctive drums in sculptures all over India and Indian literature has profusely quoted the drums in various contexts. Apart from these, the sastras from

¹ As it is covered by membrane, so it is called membranophonic.

time to time give the technical details of manufacturing as well as the way of playing on the drums. The drums are very important musical instruments and the soul of any music, as they signify the rhythm. The nada produced by beating the face of a drum is the sound syllables which touches the soul and transcend into body of the mortal and transforms him into a human being. The sculptural panels depict the variations of the drum in vertical and horizontal way of placing and playing¹.

In some medieval texts and texts of yore, the word 'vitata' found as a reference of Avanaddha vadya. Abhinavgupta, the annotator of 'Bharat Natya Shastra' also means the word vitata as a stretched lotus on his book 'Abhinavvharti'.

पत्राणी विताताविताता रूपाणि

भवन्तीति जालाशयाग्रहणम्²।

In Sanskrit text the meaning of the word vitata' is

¹ Forwarded by Dr. Choodamani Nandagopal, on 'Mridangam' by Shreejayanthi Gopal, Page – ix.

²Abhinavbharti, Bharat Natyashastra, Chapter – 28, Verse no – 8.

‘stretched’. The head of the avanaddha vadya is stretched like a lotus and is sounded by striking on it. It is said that, the sage Swati¹ was inspired to hear the falling rain drops on stretched lotus in a pond and made some instruments with the help of viswakarma¹.

Dr. Yogmaya Shukla has given a reference in her book that the word vitata was used for the first time as a meaning of avanaddha vadya in the Pali text where the ‘turiya (orchestra) is classified by five divisions and she refers, ‘so, according to Dr. Lalmani Misra, the word vitata came to Hindi language from Pali, which has been prevalent more with the rhyme word ‘tata’ by singers².’

Some of scholars believed that, the meaning of vitata is used to understand string instrument, instrument which played with a bow is vitata. Come what may, most of the scholar believe and has opined vitata as an avanaddha vadya.

¹ Natya Shastra, by Bharat, Chapter - 34, verse no - 4-8.

² Table Ka Udgam, Vikas Aur Vadan Shailiya, by Dr. Yogmaya shukla, Page no. – 24.

Instruments of percussion are represented the drum dūndūbhi, as an ordinary drum and bhūmi-dūndūbhi, another kind of earth-drum made by digging a hole in the ground and covering it with hide. These ancient drums were mentioned several text of yore like, Rigveda, Yajurveda, Upanishads, Aitreya Brahmana and other Samhitas.

Sarangadeva, the renowned medieval musicologist also has referred dūndūbhi in his Sangitaratnakara, and has said a different description about this ancient musical instrument. According to him, the dūndūbhi was somewhat a refined form of the bhūmi-dūndūbhi, and it was used to be made out of mud or log¹.

The vocal music had already got beyond the primitive stage may be concluded from the somewhat complicated method of chanting the Sama Veda, which probably goes back to the Indo-Iranian age. These hymns of the Rik and Sama Vedas are the earliest examples we have of

¹ Sangit Ratnakara, by Sarangadeva, Chapter – 6, Vadyaddhay.

words set to music, unless we accept the Zendavesta, which may have been chanted. The Sama Veda was sung according to very strict rules, and present day Samagahs – temple singers of the Saman – claim that the oral tradition which they have received goes back to those ancient times. The Chhandogya and the Brihadaranyaka Upanishads (c. 600 B.C.) both mention the singing of the Sama Veda and the latter also refers to a number of musical instruments¹.

When we know that the development of music starts with the advance of men, then one another thinking put or take into a higher position in our mind that, when the civilization of men has started? The history of Indian civilization from Vedic ages but when we get the information about the civilization of Mahonjadaru and Hadappa which is also known as Sindhu civilization then we realize that there was one another civilization before Vedic ages.

¹ The Music of India, by Herbert A. Popley, Page no. – 8, 9.

CLASSIFICATION OF PERCUSSION INSTRUMENT

There are several types of drums, have been classified on the basis of their used material by which these instruments are made of; of their position to play; of their shape and structure; of their skins or heads; and finally of their playing manner.

Dr. Yogmaya Shukla has given a vast classification of Indian percussion instruments in her book 'Tabla ka Udgam, Vikas aur Vadan Shailiya'. Where the writer has classified all percussion instruments by their sangrachana, pudi (membrane used on the drum head), shapes, materials, mukhvilepan, tuning, nayas, plying style, and also by their uses.

Dr. A K Sen, Dr. Lalmani Mishra, Dr. Aban E. Mistri and other renowned scholars also have lightened about percussion instrument by giving their decent thinking. For example, a classification of percussion instrument is presented here,

'The percussion instruments are classified according to their structure and according to the manner in which

they are played. The classification is as follows:

I. Struck

A. Frame

(i) Monofacial (open)

(ii) Bifacial (closed)

B. Vessel

(i) Monofacial

(a) Open

(b) Closed

(ii) Bifacial

(a) Cylindrical

(b) Bulging

(c) Waisted

(iii) Multifacial

II. Rubbed

A. Cylindrical

B. Waisted

III. Plucked

Struck, Rubbed, Plucked indicate the manner in which the instruments are played i.e. either by striking against, by rubbing against or by plucking. Frame drums are those membranophones wherein the body is shallow, the meter being much larger than the depth. Bhānda vādyas are drums made of closed, more or less spherical bodies. Monofacial drums are those waisted drums which are confined to folk music. In rubbed or friction

membranophones the manner of playing is by friction¹.’

In India, one another classification is used for percussion instruments where those instruments are divided into two ways. One is laya vadya – the rhythm instrument and the other one is swara vadya – the melody instrument. When we think about this above classification, one question is naturally born in our mind that is laya vadya not able to produce any swara? If instruments of these categories are not able to produce any swara then, how they maintain laya in music? In this sense, it seems that there is something incomplete in that said classification. Where in western musicologist classified their percussion instrument mainly the following two ways:

1. Definite pitch percussion instrument
2. Indefinite pitch percussion instrument.

This classification of instrument seems more scientific. In fact, all instruments are made for producing sound (swara), but some are mainly using as a swara instruments and some are tala instruments.

¹ Indian Concept of Rhythm, by A. K. Sen, Page no – 39, 40.

EVOLUTION OF TABLĀ

INTRODUCTION

Tablā is the most prevalent and popular percussion instrument amongst all percussion instruments in North Indian courteous music. Tablā has the exceptional quality of presenting collective righteous qualities of all other percussion instruments like, Pakhāwaj, Dhol, Dholak, Nagada etc. And for this reason Tablā has become an obligatory instrument with all vocal style and is equally essential as accompaniment to string instruments and dance music.

There are ten pillars in Tāla and time is one of them. Once a time, to measure time in music Ghana instrument were used and it was said that 'Tālon Ghana Iti Procktom'¹, but in modern period specially in North Indian music, Tablā has created a such position where no one can think any music without Tablā. It may consider to accompany any singing or instrumental music except Tānpūra and Hārmonium but Tablā. For its highly demanding

¹ 'तालो घन इति प्रोक्तः', Nāṭya Sāstra, 31st Chapter, Tālavidhānadhyaḥ

score the permutation of 'Talon Ghana Iti Procktom' is changed and can be said that 'Tablā Talonti Procktom'.

According to 'Random House Webster's Unabridged Dictionary', Tablā is a small drum or pair of drums of India tuned to different pitches and played with the hands¹. All percussion instruments are basically used in Indian music for accompanying. Tablā is one of them. That is why, it is known very well as an accompany instrument. Music is accompanied by playing Tāla on Tablā, and for this reason it is also known as a Tāla vādya.

Tablā is a very popular instrument and its versatility is such that it accompanies vocalists, dancers and instrumentalists plus Tablā is an instrument which stands out by it-self as it can also be performed as a solo instrument.

About Tablā the great modern musicologist Lt. Prof. S. K. Saxena gurujee has written on his book that,

¹ Random House Webster's Unabridge Dictionary, CD version 1999.



‘Tablā, however, is only one of the many percussion instruments of India which may be put under two broad categories. The first comprises drums that are used essentially in the region of classical music; and the second covers those that are meant to provide rhythm to folk music. Pakhāwaj and the Tablā, the two instruments which are most freely used in classical music for both accompaniment and solo playing, are quite well known to our rasikas. In respect of age, pakhawaj is older than the Tablā, which is of comparatively recent origin¹.’

Tablā can express the will and the passions of human beings, feelings and emotions being its burden in a variety and precision not possible to words. At the time of accompaniment Tablā is mainly used to maintain the time cycle in music, and thus thought to be the first cycle in order of succession. These rhythmical effects in music strongly appeal to the mind.

¹ The Art of Tabla Rhythm – Essentials, Tradition and Creativity, by S. K. Saxena, Page no – 5.

THE WORD 'TABLĀ' FROM

Tablā is a pair instrument and the word Tablā is used broadly to describe both drums. The meaning of 'Tablā' is the instrument or box with a leather surfaced – top. The word 'tabl' is being used to describe every percussion instrument like Pakhāwaj, Dhol, Dholak etc. in Farsi language.

There is no difference of opinions of Tablā's existing from Khilji period. But, prior then where it was and how this extra ordinary instrument has got the name 'Tablā' is full of suspicious with various opinions. From 8th century Islamic culture was on progress. Music was also in progress in that time. Persian language was being much rich on that period. The Arabian, the Turk, the Persian, the Syrian, interchanged their music with Indian music regularly then. So, it is possible to come the word 'Tablā' by exchange from those above countries.

But, according to Achariya Brihaspati, Muslims, who came from abroad to set in India, learnt local

languages first¹. So, there is also have a strong possibility that, the word 'Tablā' was still there in their local languages before coming any foreigner in India. Foreigner learnt this word from local people and prevalent day by day. Then the word Tablā has been renowned with the progress of Tablā.

There is a common saying in Northern India and also in Bangladesh that, Tablā had made by dividing a Pakhāwaj. By this way, after dividing a Pakhāwaj, it was able to play and dividing pieces were enable to produce sound. In this circumstance a Hindi word 'Tab bhi bola' was pronounced astonishingly, which means 'even it is sounded'. And day by day the word Tablā has evolved by corrupting from this word 'Tab bhi bola'. Dr. Yogmaya Shukla has discussed a way in her book how the word Tablā has come from 'Tab bhi bola'. According to her the process is like:

'Tab bhi bolā' → 'Tabbolā' → 'Tabolā' → Tablā².

¹ Musalman Aur Bhartiya Sangeet, by Achariya Brihaspati, Page no – 12 or 16.

² Tablā Ka Udgam Vikas Aur Vadan Shailiya, by Dr. Yogmaya Shukla, Page no – 49.

According to Suneera Kasliwal the Tablā takes its name from the ‘tabl’ of Arabic origin¹. Dr. Yogmaya Shukla also believes the same thinking and according to her the word Tablā has come from ‘tabl’ with the arrival of foreign people from Arabia, Farsi, and Turkistan². Where Dr. Lalmoni Mishra’s opinion is, the word Tablā has not come from Arabian language, in fact, it has come from Farsi language and evaluated from the word ‘tabl’. The word ‘tabl’ is meant an instrument which will be upper-headed with smoothed top surface³.

Dr. Lalmani Mishra as,

“तबला शब्द की व्युत्पत्ति फ़ारसी के तबल से मानी जाती है, जिसका सामान्य अर्थ है : वह वाद्य जिसका मुख ऊपर की ओर हो तथा जिस का ऊपरी भाग सपाट हो। विद्वानों का मत है की इसी तबल शब्द से अँगरेजी का शब्द टेबल (Table) बना है।”

- Bharatiya Sangeet Vadya, Page no – 72.

According to Dr. Laxminarayan Garg, the word Tablā comes from ‘Tabālū’. Garg says, “There was

¹ Classical Musical Instruments, by Suneera Kasliwal, Page no – 36.

² Tablā Ka Udgam Vikas Aur Vadan Shailiya, by Dr. Yogmaya Shukla, Page no – 216.

³ Bharatiya Sangeet Vadya, by Dr. Lalmani Mishra, Page no – 72.

an instrument named 'tabālu' in Mesopotamian culture was found before Christ in 2000 B.C. After some times that tabālu was called as 'Tablā' clearly in Syrian music which was famous in Rome. From this base we can apprehend that, Arabian 'tūbal' 'tabl' (attabul), 'a-tabl' 'atabal' 'atambal' 'timbūl', 'tabōr' tabūl' and tablā all are modified name, came from the word tabālu¹."

Dr. Manohar Marathe also supports this above opinion that the Tablā is an ancient instrument and it was evolved in ancient period. In most ancient period the Mesopotamian culture was evolved in Syria where the word 'Tablā' was apparently mentioned in Syrian language in that time².

But, here it can be noted that, so many Indian scholars like, Lt. Dr. Jaidev Singh, Dr, Aban E. Mistri, are not ready to agree with the opinion that the Tablā came from abroad. According to them Tablā is an Indian instrument and the word may be derived from the word 'Tabl'.

¹ Sangit Tablā Ank – January-February, Editor Prabhulal Garg, Page no – 6.

² Tablā Vadya Shastra, by Dr. Manohar Marathe, Page no – 4.

INVENTION OF TABLĀ

It is an enigmatic question that, who was the inventor of Tablā and how or where Tablā was originated. However, the orientation of Tablā in music is an important fact. It can be said that, Tablā has been using in our folk music from year after year.

There are two main different opinions about its invention of Tablā. Some people are of the opinion that, the instrument, Tablā has invented in India. And other group of people are of the opinion that, Tablā has originated from other countries not from India. About the opinion of invention of Tablā also bears an adequate amount of sub-opinions.

TABLĀ INVENTED FROM ABROAD

And people who are of the believed about Tablā's invention from abroad, they opine that, Tablā is a foreign instrument. In India it might be come with foreign people. It is well known to all that, in different period's different people came to India. The Arabian, the Persian, the Syrian, the Turk, etc,

so many people were lived in India who came from abroad. Perhaps, Tablā might be come with some of them. Some believer of this opinion, also believe that, the word Tablā is also not from an Indian language. Where 'Tablā' has come from Arabian language or might be from Persian language.

TABLĀ INVENTED FROM INDIA

People who are on this belief that Tablā is invented from India, according to them Tablā is an Indian instrument. Perhaps, Tablā was by different shapes or different sizes in its primitive circumstances. It might be used with local folk songs or local folk instruments or with some music styles which was not so famous. But according to this believer, Tablā's originator place is India. Most of the believer of this opinion believes that, the word 'Tablā' is a culture of Indian language. And they are not ready to think about the word 'Tablā' has any link from any foreign language or languages.

It is difficult to say, Tablā has invented from India,

as the word Tablā and so many instruments like Tablā, also were available in other countries. The description of several musical instruments got from Persian, Sumerian, Turkey and Babylon, have confused and compelled to think that, has Tablā not invented from other countries? The brief introductions of those instruments which are look like Tablā and available from these above countries are¹:

1. Tabal-baladi: Tabal-baladi was leather raped upper-headed instrument, which main body was holed like a pipe, used in marriage ceremony. And it was played by two sticks by setting on a donkey or horse back.
2. Tabal-turkey: Tabal-turkey is a famous Turkey instrument. It is also a pair instrument placed on a donkey back and played by two stick. Tabal-turkey is also looked like Tabal-baladi.
3. Tabal Jung: Tabal Jung is a popular instrument in Arabian countries. It is either tied on the

¹ The list is made with the help of following books 'Tablā', 'Taal Vadya Shastra' and 'Table Ka Udgam, Vikas and Vadan Shailiya' written by Arvind Mulgaonkar, Dr. Manohar Marathe and Yogmaya Sukla respectively.

waist or placed on a camel's back and played with a stick. Tabal Jung is looked as like Tablā and Nakkara, were used during the wars to stimulate and encourage the soldiers in the very old times in Arabia. It was also set on the back of a horse and played with a stick was known as Tabal Jung.

4. Tabal-sami: it is a leather striped rhythm instrument. It is easy to carry everywhere. Tabal-sami is played by stick loudly.
5. Tabal-mirgi: it is also leather striped percussion instrument. Tabal-mirgi is played loudly by heavy sticks. It is used to produce lower octave sound normally.
6. Tabal-al-gabig: Tabal-al-gabig is played by placed on a horse back. It is a big sized instrument. It is also a pair instrument.
7. Tasha: Tasa is a round shape leather instrument which is played by bamboo made sticks. We get its existence in so many places of India till now.

DIFFERENT OPINIONS OF INCEPTION OF TABLĀ

Tablā has a great place in all Indian percussion instruments. It has been using in music by two ways: as an accompaniment instrument and also as a solo instrument. Though Tablā has been established its position firmly among all percussion instruments but till now the history of its origin and evolution can not be unfolded properly.

There are a large number of rumors about Tablā's invention. Some of them are being presented here:

TABLĀ'S INCEPTION FROM PŪSHKARA

Forming part of the percussion family, Tablā has some mythological origins attached to it. For instance, all the origins of percussion instruments had come from Lord Shiva's 'Dumroo'. Secondly, there was a Sage 'Swāti' who heard rain droops falling on fresh leaves and created different pitches which inspired him to invent percussion instruments thereafter. Bharat writes¹:

¹ Nāṭya Shāstra, by Bharat, Chapter – 33, Verse no. – 5 to 9.

अनाध्यायो कदाचित् स्वातिटौ दुर्दिनो दिने ।
जालाशयो जगामाथ साकिलानयनं प्रति ॥५॥
तास्मिन् सरो निषण्णो तु प्रवृत्तः पाकशासनः ।
धाराभिर्महतीमिश्च कर्तुमेकार्णवं जगत् ॥६॥
पतन्तीमिश्च धाराभिर्वायुदोगाजालाशयो ।
पुष्करिण्यां पटुः शब्दः पत्राणामभवत्तदा ॥७॥
उयोष्ठमध्याकनिष्ठन्तु पत्राणामवधार्य च ।
गम्भीरमधुरं हृदमाजगामाश्रमं ततः ॥८॥
गत्वा सृष्ट मृदगाँश्च पुष्करान्सृजत्ततः ।
पणवं ददुराश्चैव सहीतो विश्वकर्मणा ॥९॥

Dr. Lalmoni Mishra also believed that, Tablā was invented from this ancient Mridung which was mentioned above. In this respect Dr. Mishra has written in his book 'Bharatiya Sangit Vadya' that, infact, Tablā is evaluated from the ancient mridang instrument. In a description of mridang it is said that, ancient mridang was divided by three parts. It is also said that, on that three parts of mridang was being changed from 6th or 7th century. And then, after some times one part of that instrument which was placed on lap and another upper headed part were in use. At the end, the upper headed part also was vanished and only ānkik (which was placed on lap) was in use by taking the name mridang or muraj.

In that period two upper headed parts of that mridang or by dividing ānkik in-to two upper headed instruments, were prevalent. As these instruments were unable to reach such position so, it was not mentioned in any book. By this way it was continued till 17th century. But till then two most important changes were made with that instruments. One of them, the length of those instruments was reduced and secondly, black patch (something made by iron powder and glue) was used on its right hand instrument, as it was used on right portion of a mridang. Till then black patch which was made by wheat was used on its left hand part. This instrument was prevalent with that lower cast people who played it with lower cast dancer by tiding on west. The traditional musician did not use it. But for people, it was very simple and traditionally Indian. So, it was being used with bhajan, Kirtan etc. Even then the name of this instrument was not fixed¹.

¹ “वास्तव में तबले का विकास प्राचीन मृदंग से ही हुआ है। मृदंग के वर्णन में यह बताया गया है की प्राचीन मृदंग तीन भागों में होती थी। डबका एक भाग गोढ़ में बहता था तथा दुसरे दोनों भाग सामने उर्ध्वमुखी रखे जाते थे। यह भी बताया गया है कि मृदंग के तीन भागों में छठी, सातवीं शताब्दी से परिवर्तन होने लगा तथा डब के बाद कुछ दिनों तक एक गोढ़ का भाग तथा एक खड़ा वाला भाग प्रयुक्त होता रहा और अन्त में मृदंग का वह एक उर्ध्वमुखी भाग भी हट गया और केवल डबका आंकिंग भाग ही मृदंग अथवा मर्द क के नाम से प्रचलित रह गया। इसी काल में मृदंग के दोनों उर्ध्वमुखी भागों का अथवा आंकिंग भाग का ही दो उर्ध्वमुखी के रूप में अलग से वादन

As it is early stated, so many Scholars like, Dr. Aban Mistry, Swamy Prajnanananda, are of opine that, Tablā has been modified from 'Pūshkara' day by day.

TABLĀ'S INCEPTION FROM DARDŪR

According to some people the present Tablā is a refined form of ancient 'Dardūr'¹. Dardūr was an upper headed single piece of instrument which was striped by leather. It was looked like a pot.

TABLĀ'S INCEPTION FROM DŪKKAD

Some are of the opinion that, the commencement of Tablā materialized from an instrument named 'Dūkkad'. Dūkkad is a Punjabi instrument and the meaning of the word is Two. Dūkkad has also two

होता रहा, किन्तु शास्त्र सम्मत न होने के कारण तथा उसका विशेष नाम न होने के कारण उसका उल्लेख शास्त्र ग्रंथों में नहीं किया गया। मृदंग कि उक्त दोनों भागों के यह अविद्वध अवस्था लगभग अत्रहवीं शताब्दी तक रही। उस काल तक इस में दो सामान्य परिवर्तन हो चुके थे, एक इनकी लम्बाई कम कर दी गयी तथा दुसरे मृदंग कि दक्षिण भाग की भ्रूणित इस के भी दक्षिण भाग में मिट्टि के छेप के स्थान पर लौह चुर्ण से खने मसाले का प्रयोग होने लगा था। वाम पार्श्व में इस समय भी आटा की पुलिका ही लगाई जाती थी। इन पाद्य का प्रचार उन निम्नस्तरीय लोगों में था जो इसे कमर में बाँध कर छेड़ियों (निम्नस्तर की नर्तकियों) के नाच के साथ खजाते थे। घरानेदार संगीतज्ञों ने नहीं अपनाया था। जनसाधारण के लिए यह अरुण एवं भारतीय परम्परायुक्त होने कारण भजन किर्तन आदि में प्रयुक्त होने लगा था। फिर भी इस के नाम का विधिकरण नहीं हुआ था।”

- Bharatiya Sangeet Vadya, by Dr. Lalmani Mishra, Page – 72-73.

¹ Bharatiya Sangeet Vadya, by Dr. Lalmani Mishra, Page no – 72.

parts, like Tablā. For this reason the supporters of this opinion believe that, Tablā is a reformed version of the two part Dūkkad instrument.

TABLĀ'S INCEPTION FROM TABAL-JUNG

Some scholars believe that Tablā has come from a foreign country. And by the supporters of this opinion, Tablā is a foreign percussion instrument related with the cultures of Arabia, Sumeria, Mesopotamia or Persia.

It is said that Tablā has come from Tabal Jung. Even as of today, Tabal Jung is a popular instrument in Arabian countries. It is either tied on the waist or placed on a camel's back and played with a stick. Tabal-Jung is looked as like Tablā and Nakkara, were used during the wars to stimulate and encourage the soldiers in the very old times in Arabia. It was also set on the back of a horse or a camel and played with a stick was known as Tabal Jung. According to the believer of this opinion Tablā was born out of this very Tabal Jung; therefore, Tablā is either a foreign instrument or it made its way into India along with the Muslims.

TABLĀ'S INCEPTION FROM SAMBAL

In ancient India there was a rhythm instrument named 'Sambal'. Sambal was a pair instrument, one part of this instrument was imagined as a male instrument and another part of this instrument was known as female instrument. According to one opinion, the present Tablā is a refined form of this 'Sambal'¹. Even in the present day Sambal is used in Maharashtrian folk music. The curve and outward show of this instrument closely resemble to that of our Tablā. So the followers of this estimation consider that Tablā is the elegant form that evolved from Sambal.

OBSERVATION

A lot of instruments are discussed above which are similar to Tablā. And there are several instruments are also in used like Tablā. But, it is very difficult to confirm about Tablā's invention from. And, also, how was the word 'Tablā' came from.

¹ 'প্রাচীনকালে আমাদের দেশে "সম্বল" নামে একপ্রকার তালবাদ্য প্রচলিত ছিল। সম্বল এক জোড়া বাদ্যে গঠিত হইত, যাহার একটিকে নর বা পুরুষ এবং অপরটিকে "মাদা" বা স্ত্রীরূপে কল্পনা করা হইত। অনেকের মতে তবলা এই সম্বলের বিবর্তিত রূপ।' -Tablā Vijnan by Indubhushan Rai, Page no. – 7.

TABLĀ'S FINDINGS IN DIFFERENT PERIODS

There are score of books published for music at this instant. But most of them are for vocal music or others where Tablā is described merely. Even we get some books for instruments but the amount of percussion instrument's books is very few. Of all percussion instruments Tablā and Pakhāwaj are highly famous instruments but in between of them Tablā is the most popular music instrument now a days. Apart from some exception, all kind of music can be accompanied by Tablā. So, the invention and scientific analysis of Tablā is an important matter for advancement of Indian music.

However, even Tablā has enabled to create above said position, but still it is an enigmatic question how and where Tablā originated and who was the inventor of Tablā. Where it demands more and more study on this subject.

It is a well-known fact to all that, Tablā is a percussion instrument. So if we look for Tablā in

different period's percussion instruments then it will be easy to find the place and position of it. According to different periods, percussion instruments may be broadly divided into three divisions:

1. Ancient Percussion Instrument
(Pre-Vedic period to 6th Century A.D.)
2. Medieval Percussion Instrument
(From 7th Century A.D. to 18th Century A.D.)
3. Modern Percussion Instrument.
(From 19th Century A.D. to till now)

TABLĀ'S FINDINGS IN ANCIENT PERIOD (Pre-Vedic period to 6th Century A.D.)

In ancient period music and musical instruments were quite developed. Percussion Instruments which were used in ancient period called ancient percussion instrument. For instance, ancient Bhūmi-dūndūvi, Dūndūvi, Pūshkara, Mrudang, Panava, Dardūr, Pataha, Hudūkka, etc are ancient instruments.

The typical primordial Indian instruments were the drum (dūndūvi), the flute (murali), and the vina. The

vina was used mostly in accompaniment and the flute by itself, as when Krishna charmed the gopis of vrindaban.

TABLĀ'S FINDINGS IN ANCIENT PUBLICATIONS

Some famous ancient writer's publications are being mentioned here to find Tablā's existence from there.

These are¹:

Name of publications		Name of Writers	Approximate period to write*
1	Rigveda	Religious Old Publication	-----
2	Yajurveda	Religious Old Publication	-----
3	Sāmveda	Religious Old Publication	-----
4	Arharvaveda	Religious Old Publication	-----
5	Rāmāyana	Vālmiki Muni	600 B.C. to 300 B.C.
6	Mahabhārata	Krishnadaipāyan	400 B.C. to 200 B.C.
7	Nātya Shāstra	Bharat Muni	200 B.C. to 200 A.D.
8	Brihaddeshi	Matang Muni	600 A.D. to 900 A.D.
9	Nāradiya Shiksha	Nārad Muni	200 A.D. to 1300 A.D.
10	Sangit Makrand	Nārad Muni	200 A.D. to 1300 A.D.

¹ Different periods have been fixed with the help of 'Bharatiya Sangit Vadya' – Thakur Jaydev Sinng, 'Sangit Chintamoni' – Achariya Brihaspati, and 'Indian Concept of Rhythm' – A. K. Sen.

The above publications describe a lot of percussion instruments, which are like, Veri, Dūndūvi, Bhūmi-Dūndūvi, Gargar, Dhol, Dhafa, Mridangam, Tripūshkara, Hudukku, Mridang, Mardal, etc.

There is a reference that Dūndūbhi was used in Rigveda period also¹.

राट्टाङ्गि त्वं गृहेगृह उलूखाळक युज्यासे ।
इह द्युमत्तमं वाद जायतामिव दून्दुभीः ॥

In the Krisna Yajurveda, there is a reference to dūndūvi as –

Dūndūbhin samaghnanti²

There is one another reference in Yajurveda that Dūndūvi (a kind of drum) was made of wood, its face was of tanned skin of leather and it was fixed on all sides with leather braces. To keep them smooth, they were anointed with oil³.

¹ Bharatiya Sangeeter Itihas, by Thakkur Jaidev Singh, Page no – 29, Based on Rigveda, Verse No- 1.28.5

² दून्दुभिन् समघानांति ॥ कृष्ण यजुर्वेद ॥ [9-29]

³ Insian Concept of Rhythm, by A K Sen, Page no – 3.

TABLĀ'S FINDINGS IN VEDAS

The Vedic index consists of four Vedas viz. the Rigveda, Yajūrveda, Sāmveda and Atharvaveda. In Vedic ages percussion instruments were highly honoured. Bhūmi-dūndūvi and dūndūvi were the most of them. After reading Vedic instruments from Vedic period we are able to collect ample range of percussion instruments, which were used in those times. Instruments like:

‘Dūndūvi’, ‘Bhūmi dūndūvi’, ‘Adambara’, ‘Agati’, ‘Kanda-vina’, Karkari, Vana, etc.

Herbert Popley gave emphasis on this fact and said that, ‘the vedic index shows a very wide variety of musical instruments in use in Vedic times. Instruments of percussion are represented by the dūndūbhi, an ordinary drum; the adambara, another kind of drum; bhūmi dūndūbhi, an earthdrum made by digging a hole in the ground and covering it with hide; vanaspati, a wooden drum; agati, a cymbal used to accompany dancing. Stringed instruments are represented by the kanda-vina, a kind of lute; karkari, another lute; vana, a lute of 100 strings; and the vina,

the present instrument of that name in India. This one instrument alone is sufficient evidence of the development to which the art had attained even in those early days. There are also a number of wind instruments of the flute variety, such as the tunava, a wooden flute; the nadi, a reed flute; bakura, whose exact shape is unknown. 'By the time if the Yajur Veda several kinds of professional musicians appear to have arisen; for lute-players, drummers, flute-players and conch-blowers are mentioned on the list of callings¹.'

Swami Prajnananandanaji, the modern musicologist has given a well discussion about musical instruments in his book 'A Historical Study of Indian Music'. Prajnananandanaji, who also referred bhūmi-dūndūbhi, is the most ancient instrument and according to him, "the bhūmi-dūndūbhi was perhaps the most ancient form of drum in India. The sound of the bhūmi-dūndūbhi was very grave and loud and far-reaching. It used to be carved out in earth in the form of a hollow or pit and covered with the thick skin of

¹ The Music of India, by Herbert A Popley, Page no – 8.

any wild animal. It used to be struck with one or two logs of wood, and the resulting deep resonant sound used to be heard from very distant places. During the Brahmana period, the bhūmi-dūndūbhi used to be struck by the tails of the animals. The sound of the bhūmi-dūndūbhi was often used as means of signaling some dangers or approach of the enemies. The dūndūbhi was some times shaped put of a hollow trunk of a tree, the upper part being covered with the skin if the animal. From the Brahmana literature we came to know that different kinds of beast were offered in different sacrifices and rites. Specially in the Mahabharata sacrifice, beasts were offered to the presiding deities, and their skins were used for making the drums like bhūmi-dūndūbhi and dūndūbhi¹.

TABLĀ'S FINDINGS IN RAMAYANA AND MAHĀBHARATA

If we have made a look on the history we can see that, from the ancient period, percussion instruments have been using in India. There are

¹ A Historical Study of Indian Music, by Prajnananandana Swami, Page no. – 77, 78.

many references to the percussion instruments we have got from great epic poems, Ramayana and Mahabharata. In the Ramayana percussion instrument is referred to as

भेरी मृदंग वीणानां । कोणसंघाटिताः ।

किमद् शब्दो विरताः सादा दीनागतिः पुरा ॥¹

There are so many references about bhūmi-dūndūvi were specifically used during the Mahabharata ceremonies. By the reference of ‘Religions of India and Iran, II’ we get to know that, ‘the Mahavrata is by no means a bloodless sacrifice. There fall to be offered either one beast to be sacrificed to Indra and Agni or eleven animals; and in either case there is an additional sacrifice of a bull to Indra or to Prajapati, and in the former case of a goat to Prajapati. Now the skin of the sacrificial animal was removed and used to form the drum (bhūmi-dndubhi), in which, with the tail of the victim, the priest made solemn music².’

¹ Ramayana, by Valmiki muni, Ayodhya-Kanda- Sarga 71-29-30.

² Religions of India and Iran, II

TABLĀ'S FINDINGS IN NĀTYA SHASTRA AND KALIDAS'S DRAMA

In the period of Bharat Mūni's Nātya Shāstra (200 B.C.-200 A.D.), one of the main early treatises on music, it is believed that, there were around one hundred different percussion instruments in use. Among them, 'Pūshkar' and, Dūndūvi were the most prominent ones. And from those two, other instruments were devised and propagated throughout the world.

In Nātya Shāstra, Bharat has referred a large number of percussion instruments, which narrates the complete characteristics of Mridangam, Panava, Dardūr, etc. with their different types of 'hast-vilap', 'Mārjanā', (different playing styles) etc. Even Bharat has referred one hundred of different percussion instruments from that period but the facilities of different tones, pitches, syllables and tunings were unavailable on those instruments except Tripūskarā. Neither these were able to tune in any perfect pitch nor play by different syllables with different strikes. These instruments were capable only to produce single type of sound

because of their loose leather tightened overheads. Where, for the availability of these above facilities Tripūskarā were very melodious, rich and popular. For that reason, Bharat counted these instruments like Tripūshkar, Mridang, Panava and Dardūr as the major instrument (Ang vādya) and other instruments like Jhallari, Pataha, as the minor instruments (Pratyanga vādya). Bharat muni writes¹:

मृदंगो ददुरश्चैव पणवोऽवंगसंज्ञितौ ।

झल्लरीपटहादीनिप्रत्यंगानि तथैव च ॥१६॥

The meaning is,

Mridang, Dardūr, and Panava are the ang-vādya, and Jhallari, Pataha, and others are the pratyanga-vādya.

Even then, Kalidasa, the great writer of Indian classical dramas, has mentioned Mridang, Mardal in several times with the instance of other percussion instruments. But it is a matter of fact

¹ Nāṭya Shāstra by Bharat Mūni, Chapter – 33, Verse no. – 16.

that, before khilji period the existence of Tablā is totally unavailable.

In this respect Dr. Suneera kasliwal has written in her book that, 'In ancient Indian music, instrumental music was quite developed. The varieties evolved were by and large representative of the string, wind and percussion, each with a distinct name, shape, construction, technique and tone. Bharat and, later, Sharangadeva have described the good and bad qualities of instrumentalists, the veena player and flute player in particular. Mridang, the main drum of ancient India is described in detail in the Nāṭya Shastra, and, while describing the good and bad qualities of Mridangists. Bharat also describes the good and bad qualities of the instrument itself. Later, Sarangadeva also described various tala vadyas in detail¹.

¹ Classical Musical Instruments, by Dr. Suneera Kasliwal, Page no – 3, 4.

TABLĀ'S FINDINGS ON ANCIENT SCULPTURE

Ancient Indian sculptures illustrate many musical instruments. The sculptures of Bhārhut, Sanchi and Mathura have shown the varieties of vina, flutes, drums, etc. in the views depicting the life of Buddha. Such instruments are depicted in the frescoes and paintings of Ajanta, Bagh and Tanjavoor also.

Some sculptures are being presented here for comparing the instruments were used that time with present Tablā.

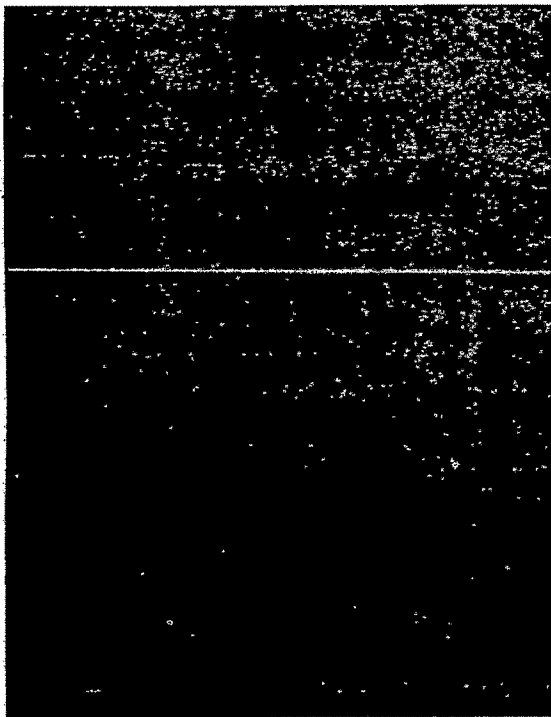


Fig.1.1, Tripushkar Playing, Mathura, 200 B.C.

Figure. 1.1, In orchestral, Ankik and Urdhvak (part of tripūshkar) are being played with Nilanjana Dancer by ladies player, sat down, 2nd century B.C. Shungakal, Mathura. Players right hand on the Urdhvak and left

hand on the left side of ankik.

Figure. 1.2, Dance with renowned celestial apasaras, Alambushā, Misrakesi, Padmavati and

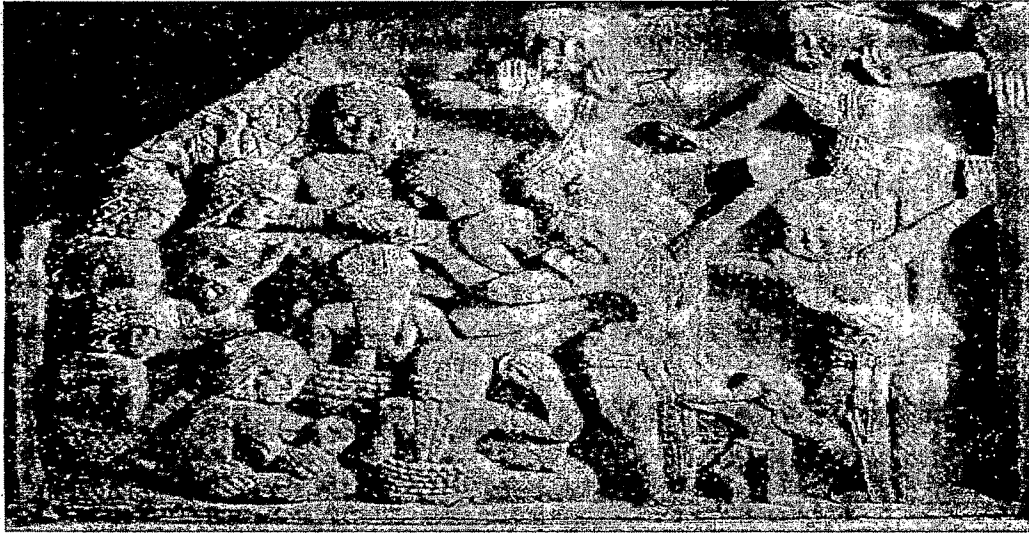


Fig. 1.2, Tripushkar playing, Bharhut, 200 B.C.

Subhadrā dancing to the accompaniment of orchestral music in Sudharmā devasabhā, Sunga, 2nd century B.C. Bharhut, Indian Museum, Calcutta.



Fig. 1.3, Tripushkar playing, 150 B.C. Sanchi.

Figure. 1.3, In orchestral, Ankik and Urdhvak (part of tripūshkar) are being played at down. At upper, near the tree flute is being played by a player, and at right side of the middle veena is being played by a lady.



Fig. 1.4, Orchestra with dance, Padaya, 500 A.D.

Figure 1.4, Padaya, 500 A. D., at the top of the left side Tripūshkar are being played by a lady. Every part of Tripūshkar like Ankik, Urdhvak and Alingak are being showed and player's right hand on the Urdhvk and left hand on the Ankik is being showed. A lady (third one at the top) is giving rhythm by hand. At the middle of the left side a lady is playing an instrument like present tasa and down that

picture a lady playing a vina. And at the middle a lady is dancing which is the main view for this picture.

Figure 1.5, Ajanta, Cave no. 26, at the bottom of



the picture of left side's a lady playing an instrument like Hudukka, and its opposite side

of the picture a lady is playing tripūshkar. Alingak is being played by her right hand and Ankik by left hand. And top of that player a lady is giving rhythm by hand.

Figure 1.6, Siva dancing in lalita 6th century A.D. at the middle and at the bottom of his left side a dancer is being inspired to dance to see him. And at the bottom of his right side tripūshkar is being played. In this picture urdhvak and alingak is shown

very big of its size, where ankik is very small in

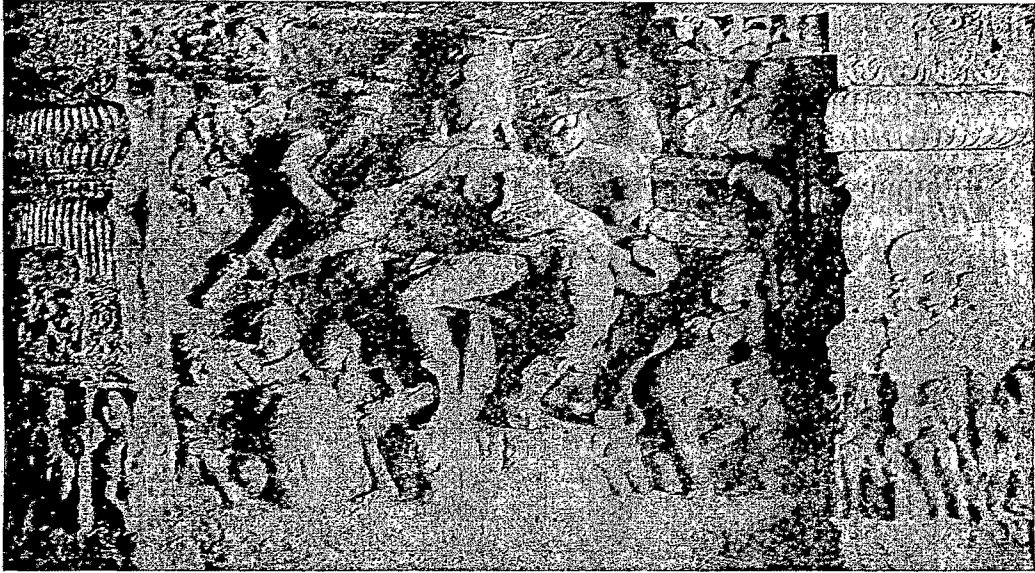


Fig. 1.6, Tripushkar playing by Siva with orchestra, 600 A.D.

compare of that urdhvak and alingak.

OBSERVATION

There are clear suggestions to various percussion instruments but there are no any conversations about Tablā instrument. Even we are not able to detect any name like Tablā from those above early mentioned ancient publications, but by searching those publications it can be confirmed that, in that period music and percussion instruments were very rich.

Here it is also observed that the above mentioned publications and some other publications those were belonged to this period, nowhere referred any Tablā instrument.

If we again have made a look on ancient sculpture, can see that, there is also no any clear existence for this highly esteem percussion instrument of Tablā. Ancient Indian sculpture represents many percussion instruments like Tripūshkara, Mridangam, here and there, but before Modern period we are not able to collect any clear picture of Tablā instrument.

POSSIBILITY TO INVENT TABLĀ IN ANCIENT PERIOD

It is well-known to all that in ancient period Mesopotamian culture was very rich. There was an instrument named 'tabālu' in Mesopotamian culture which was found before Christ in 2280 B.C. According to The New Oxford History of Music, Ancient and Oriental Music, "A grand daughter of Narām-Sin (C. 2280 B.C.) played on a balag-di, which equates in Akkadian with timbūtu and corresponds with tabālu¹.

There is another existence for Tablā instrument. According to The New Oxford History of Music, Ancient and Oriental Music, 'The persistence of the more ancient Mesopotamian culture in Syria certainly shows itself in musical instruments, as in the syriac abbūba, tablā, pelāggā, qarnā, and zemmōra².

In this respect Dr. Laxminarayan Garg's opinion is the word Tablā comes from 'Tabālū'. Garg says,

¹ Sangit Tabl Ank, January-February 1993, Edited by Praabhulal Garg, Page no – 5.

² Sangit Tabl Ank, January-February 1993, Edited by Praabhulal Garg, Page no – 5.

there was an instrument named 'tabālu' in Mesopotamian culture was found before Christ in 2000 B.C. After some times that tabālu was called as 'Tablā' clearly in Serian music which was famous in Rome. From this base we can apprehend that, Arabian 'tūbal' 'tabl' (attabul), 'a-tabl' 'atabal' 'atambal' 'timbūl', 'tabōr' tabūl' and tablā all are modified name, came from the word tabālu. And left part of a Tablā (daggā) is a cultivation of this culture¹.

Dr. Garg also added then, in short it can be said that, Bayan Tablā (left part of a Tablā) is a foreign instrument and Dayan (right part of a Tablā) 'urdhak' is an Indian instrument². Dr. Kedar Nath Bhoumik also support that the Tablā is a foreign instrument. According to him Tablā has come from Arabian

¹ "ईसा से दो हजार वर्ष पूर्व को मेसोपोटामियन संस्कृति में 'तम्बालु' नामक प्राचीन ताल वाद्य का उल्लेख मिलता है। बाद में यही 'तम्बालु' सीरियन संगीत में स्पष्ट रूप में 'तबला' कहलाया, जो रोम में मशहूर हुआ। इस आधार पर अनुमान लगाया जा सकता है कि अरेबियन 'तुबल', 'तबल', (अततुल), 'अ-तबल', 'अततल', 'अततल', 'तिम्बुल', 'तबोर', 'तबुल', और 'तबला' ही 'तबालु' के अपभ्रंश या परिवर्तित नाम हैं। 'आयाँ तबला' (डग्गा) इसी संस्कृति का देन है।"

- Sangit Tabl Ank, January-February 1993, Edited by Praabhulal Garg, Page no – 5, 6.

² "अंशेष में यही कहा जा सकता है कि आयाँ 'तबला' विदेशी है और दायाँ 'उर्दक' भारतीय है।" -Sangit Tabl Ank, January-February 1993, Edited by Praabhulal Garg, Page no – 6.

country. In this respect Dr. Nath published a writings on the journal of music academy of Madras, by titled 'Banaras School of Tablā Playing', where he writes, "It is historically known (Goswami 1956 Chapter XXVID) that Tablā occupied a prominent place among that musical instruments in Arabia, long before the birth of Islam. In ancient Arabia, Tablā was a popular folk instrument used by women¹."

Here is one another reference got from the book 'Taal Vadya Shastra' written by Dr. Manohar Bhalchandra Marathe which also supports the Tablā is an ancient instrument and was evolved in ancient period. Dr. Marathe writes, from 8th century the Islamic culture was on progress. Music was also on progress in this time. This culture was influenced till Sindhu Ghati in India. In this period Farsi language was very famous and rich. The Arabian, Turkey, Persian, Syrian and other people exchanged their music then. May be Tablā has come to India by that exchanged².

¹ Banaras School of Tablā Playing': Dr. Kedar Nath Bhounik, The Journal of music academy of Madras, Volume XLIV – 1973 – Pages129 – 141.

² Taal-Vadya Shastra by Dr. Manohar Marathe, Page – 4.

Some people are of the opinion that, the inception of Tablā materialized from the most ancient Bharat's time Tripūskara. Tripūskara predominated in the age of Bharat and its description is available on his book 'Nātya Shātra'. Tripūshkara was an instrument shown having four mouths and three parts to it.

1. Urdhvak (One mouth instrument)
2. Alingya (One mouth instrument)
3. Ankik. (Two mouths instrument)

Swami Prajnanananda has attempted to authenticate Tablā's existence and according to him the modern Tablā – Bayan is the reformed version of Tripūskarā's Urdhvak and Alingya. In this respect Prajnananandaji has written on his book that,

"In the rock cut temples of different places of India, carved in different age, we find two drums of small size, engraved by the side of Siva Natraja in dancing posture. Those drums are but the replicas of ancient 'Pūshkaras'. Three drums 'Pūshkaras' are also to be seen carved in the Mukteshwar temple

of the 6th -7th century A.D. at Bhuvaneshwar and the three others in the cave temple of Badami near Bombay of the 6th century A.D. Some are of the opinion that two of these drums represent the two parts of a large drum, which used to be played horizontally and the third one was small like the modern 'Tabal'¹.

It has got evidence that in ancient period there was an instrument which was looked like Tablā, used in Bangladesh. A sculpture of 'Ganesha' has been invented which was made in either of 10th century or 11th century. The above sculpture is shown that an instrument looks like Tablā being used in dance. The picture got from excavation of Paharpur is proved that, tala-vādyā which can be played by two hands and looks like a Tablā, was used before².

“প্রাচীনকালে বাংলাদেশে তবলার অনুরূপ একপ্রকার বাদ্যযন্ত্র যে ব্যবহার হইত, তাহার প্রমাণ পাওয়া গিয়াছে। দশম বা একাদশ শতাব্দীতে নির্মিত একটি গণেশ মূর্তি আবিষ্কৃত হইয়াছে। এই মূর্তিতে দেখা যায় যে, নৃত্যের সহিত তবলার অনুরূপ যন্ত্র সংগত করা হইতেছে। পাহাড়পুরের খোদিত চিত্রে দেখা যায় যে, বায়া তবলার মত দুহাতে বাজাইবার উপযোগী তালবাদের ব্যবহার পূর্বে প্রচলিত ছিলো।”

-Tablā-Vijnan, by Indubhushan Rai

¹ A historical study of Indian Music, by Pragnanananda Swami, Page – 82

² Tablā-Vijnan, by Indubhushan Rai, Page no – 8.

TABLĀ'S FINDINGS IN MEDIEVAL PERIOD

(From 7th Century A.D. to 18th Century A.D.)

INTRODUCTION

Instruments which were used from 7th Century A.D. to 18th Century A.D may call medieval percussion instruments. In medieval period scores of instruments were used whose existence related with ancient percussion instruments. For instance, medieval Mridang, Pakhāwaj, khol, Damaru, Dhol, Nagada, Daf, Nakkara, etc

The beginning medieval period was mainly for the Pakhāwaj or Mridangam instrument. Either of vocal music or instrumental music or of dances or any other music style, all were accompanied by Pakhāwaj or mridangam. But with ongoing time, percussion instruments specially Tablā gained greater importance through the accompaniment of music and dances. When these art forms were evolved, percussion instruments became indispensable in their rendering.

It is also said that, the medieval period was the

golden age of music. Because, so many music maestros born in that period, whose names had been written in golden ink in the history of music. Maestros who were born in this period created so many new music styles and evolved a large amount of new musical instruments to accompany it. Till today we remember them with great respect and it will last forever.

The highly honored starting medieval percussion instruments are Mridangam or Pakhāwaj. Mridangam is also known as Maddal or Maddalam. This is an indispensable accompaniment instrument in the concerts of both the vocal and instrumental music in Carnatic music. Carnatic music has been accompanying by Mridangam for ages and till now it bears the prime position of accompanying.

Mridang was also called Muraj and later on in the thirteenth century it was known as maddalam. In the medieval period, after fifteenth century, there was yet another name for this instrument, pakhavaj or pakhvaj. This instrument with its new name,

which is a distorted version of pakh + ouj = pakhavaj or paksh + vadya = pakhvaj, became a major percussion instrument of North Indian classical music, whereas the instrument with other regional characteristics and with the name mridangam, developed in the Carnatic system¹.

TABLĀ'S FINDINGS IN MEDIEVAL PUBLICATIONS

To find Tablā in medieval period we have to make a short look on some medieval musical publications which are available at this instant. Some books are mentioned below which were published in medieval period:

Sangit Ratnakar	by Sarangdev, Published in 13 th century
Sangit Samaysar	by Parshadeva, Published in 13 th century
Kiranussaden	by Amir Khasro, Published in 13 th century
Nuha Sipahar	by Amir Khasro, Published in 14 th century
Sangitopanishaddhar	by Sudhakalas, Published in 14 th century
Humayun Nama	by Gulbadan Begam, Published in 16 th century
Akbar Nama	by Abul Fazal, Published in 16 th century
Aaine Akbori	by Abul Fazal, Published in 16 th century
Rag-Mala	by Tansen, Published in 16 th century

¹ Classical Musical Instrument, by Dr. Suneera Kasliwal, Page no – 27.

Sangit Parijat	by Pt. Ahobal, Published in 17 th century
Jahangir-Nama	by Matmad Khan, Published in 17 th century
Raga-Darpan	by Fakirullah Khan, Published in 17 th century
Murakkaye Dehli	by Dargah Kuli Khan, Published in 18 th century

Here it may be noted that, the above books describe about Pakhawas, Dhol, Dholak, Dafa, Mridang, Muraj, etc. all over the place. But from those books, we are not able to collect about Tablā directly. Because the writer of those books did not mention the word ‘Tablā’ in a straight line; Some where they wrote tabl and some where tabli, etc.

TABLĀ IN SANGIT RATNAKARA & SANGIT PARIJAT

In ‘Sangit Ratnakar’ there is no reference about Tablā directly. But, we have got two words from that book, ‘Udhar’, and ‘Bodvād’. From these references make Dr. Monohar Bhalchandra Marathe to think that, Sarangdev may be used those words to describe Tablā. Where he writes¹:

“इ. अ. 1210 से 1246 का काल संगीत के महान पंडित शारंगदेव का काल है। इसी समय में उन्होंने अपने संगीत

¹ Taal-Vadya Shastra, by Dr. Manohar Bhalchandrarao Marathe, Page – 6.

ग्रन्थ “संगीत रत्नाकर” की रचना की। इस ग्रन्थ में उन्होंने इस समय के गायक, वादक, और नर्तक कलाकारों का तथा संच-वाद्य-प्रबंध, आदि का उल्लेख किया है। ग्रन्थ में कुछ प्राकृत भाषा के शब्दों का भी उपयोग किया है। इस प्राकृत भाषा जिन दो शब्दों का उल्लेख हुआ है वे ताल वाद्यों के संदर्भ में दिये गये हैं।

1. उधार - हाथ की अँगुलियों अथवा हाथ की हथेली से निकाला गया आंशदार नाद।
2. छौडवाड - घनरव, या हाथ से ढावकर निकाला गया घुमावदार नाद।

उपरोक्त उधार व छौडवाड शब्दों के प्रतिशब्दों के रूप में वर्तमान के कुछ तबला वादक अनुक्रम में गाज व ढाव शब्दों का प्रयोग करते हैं। हम देखते हैं कि प्राचीन अणनख वाद्यों जैसे मृदंग, पटह, मुरज, आदि पर एक साथ गाज व ढाव का प्रयोग सम्भव नहीं था। अतः उपरोक्त संदर्भ से तबले के स्वरूप का ही कई अणनख वाद्य उस काल में होने की संभावना हो सकती है।”

Though, we are unable to collect any word like ‘Tablā’ from Ratnakara, but in 13th century Sarangdeva and Parshadeva referred ‘tabl’ in their books ‘Sangit Ratnakar’ and ‘Sangit Samaysar’ accordingly.

TABLĀ IN SANGITOPANISHADDHAR

We get this reference from ‘Sangitopanishaddhar’ that written in 1350 A.D. by Achariya Sudhakalas. Sudhakalas came to close with Muslims in his period and refers Tablā vādya by this way,

“तथैव म्लेच्छावाद्यानि ढोलतण्डलमुख्यानि तु।

डफा च टामकी चैव डडंडि पादचारिनाम।।93।।¹

The meaning is,

Dhol, Tabl, Dafa, Tamki are Muslim instruments, used for announcement and above those instruments Dhol and Tabl are the main.

TABLĀ IN ‘GURU GRANTH SAHIB’ & PADMAVAT

In 15th century A.D. first Guru Nanak also referred ‘Tabal’ by this way²,

तण्डल आज पीचार बखदि सुनाइया।।

In 16th century A.D. Malik Muhammad Jaisi referred the word ‘Tabal’ several times in his ‘Padmavat’ by this way³-

¹ Sangitopanishaddhar, by Achariya Sudhakalas, Verse No. – 93.

² Gurugranth Sahib, Var majh, Page – 142.

³ Padmavat, by Malik Muhammad Jaisi, Verse no. – 512/3.

“आजे तखल अकुत जूझाऊ।

चढ़ा कोपि अख राज राऊ।। (512|3)

It means Tabal is playing without any fear and kings starting to go for warring.

OBSERVATION

In 13th century Sarangdeva and Parshadeva also referred ‘tabl’ in their books ‘Sangit Ratnakar’ and ‘Sangit Samaysar’ accordingly. In 14th century also used tabl but in 15th century and 16th century tabal was started to use instead of tabl. By the above discussion we can apprehend that, before 15th century A.D. the word ‘tabl’ was apparently prevalent in India and after 15th century A.D. the word ‘Tabal’ replaced for ‘tabl’.

TABLĀ IN MUSLIM PERIOD

From the ancient period percussion instrument were used in India. There are many references to the percussion instruments; we have got from great epic poems, Ramayana and Mahabharata, from Bharat’s Nāṭya Shashtra and from Kalidasa’s great classical dramas. Though Tablā is a top-ranked famous

percussion instrument from North India, but it is a matter of fact that before khilji period the existence of Tablā is totally unavailable.

It will not be an exaggeration if we say the 13th, 14th and 15th century is the golden period for evolving new instruments in North Indian music. In that period most of the Muslim rulers were very fond of music who patronized the top ranking musicians in their royal courts.

The Muslim period is considered the most important period for Indian music and musical instruments. They were great lovers and exponents of music. According to history there were twelve generations in Mughal ruling during 16th century to 19th century. And these were:

Akbar (1556 – 1605) ▶ Jahangir (1605 – 1627 A.D.)

Shahjahan (1627 – 1658) ▶ Aurangjeb (1659 - 1707)

Bahadurshah 1st (1707 – 1712) ▶ Jahandarshah (1712 – 1713)

Muhammad Shah 'Rangile'(1713 – 1748) ▶ Ahmadshah (1748 – 1754)

Alamgir Sani (1754 – 1759) ▶ Shah Alam (1759 – 1806)

Akbar 2nd (1806 - 1827) and ▶ Bahadurshah Jafar (1857 - 1862)¹

¹ Khusro, Tansen Tatha Anya Kalakar, by Sulochana Yajurvedi and Achariya Brihaspati, Page no – 73 to 88.

From above rulers Akbar 1st, Jahangir, Shahjahan, Aurangjeb, Bahadurshah 1st, and Muhammad Shah Rangile were very fond of music. For them society was able to get great musicians like Tansen, Sadarang, Adarang. In their time music was spreaded every where.

The Moghul Emparor Akbar (1556 – 1605 A.D.) was a great lover of music and he tried his best to develop the Indian music. During his reign, ragas were modified under foreign influence. Darbāri Music was introduced in Akbar's time. The music of the temple and the drama also developed during this period. Haridas Swami was one of the greatest musicians of his time. He was a great Hindu saint and lived at Vrindavan. Tansen, the celebrated and noted singer of Emperor Akbar's court, was one of his pupils. Raja Mansingh of Gwalior, one of the famous ministers of Akbar, was also a great patron of music; he is said to have introduced the Dhrupad style of singing. The Gwalior court, on the other hand, maintained its high musical traditions till to-day¹.

¹ Heritage of Musical Instruments, by Dr. Swarnakamal Bhowmik & Dr. Mudrika Jani, Page – 7.

Mirabai (C. 1498-1563/65), a famous saint, poetess and musician, and Tulsidas (1584- 1624) A.D.), the singer and composer of the Hindi Ramayana, belonged to the period of Akbar's rule¹.

The Muslim rulers brought many musicians with them from Persia and Arabia. Amir Khushru, who was a great poet and musician in the court of Sultan Alauddin Khilji, introduced the quawali form of singing and evolved numerous raga and compositions. It is believe that before Mughal period Tablā was a rare instrument which famed with the promulgation of khyal shailya. It is also believed that the sitar and the Tablā were invented by Amir Khushru.

¹ Heritage of Musical Instruments, by Dr. Swarnakamal Bhowmik & Dr. Mudrika Jani, Page – 7.

TABLĀ'S FINDINGS ON MEDIEVAL SCULPTURES & PAINTINGS

In below there are some sculptures and pictures are being presented for comparing the instruments were used that time with present Tablā-pair:



Fig. 1.7, Siva dancing, Pallava, 7th century A.D.

Figure 1.7, Siva dancing in bhujangatrāsita, from pillar in a cave, Pallava, early 7th century A.D., Siyamangalam. At the bottom right side of the

picture a player is playing Urdhvak and Alingak and left side a player is playing some rhythm instrument is not clear.

Figure 1.8, Rock-cut sculpture illustrating Siva dancing, witnessed by Devi standing beside the



Fig. 1.8, Siva dancing with music orchestra, Pandya, 8th century A.D.

bull, other celestials like Brahmā, Vishnu and Indra in the background, Ganas watching with attention and helping the musical orchestra, Pandya, 8th century A.D. Tirupparamkunram.

Figure 1.9, Close up of Natesa, Gurjara Pratihāra,



Fig. 1.9, Close up of Natesa, Gurjara Pratihāra, 9th century AD., Abaneri.

9th century AD., Abaneri. In this picture at the bottom of Natesa's left side Ganesh also dancing and right side of Natesa, a player is playing Tripūshkar. The Urdhvak and Alingak are showing very similar with the present Tablā-Bayan.

Figure 1.10, Nataraja, Gurjara Pratihāra, 9th century AD., Minal. Nataraja is dancing and at the bottom of his left side a player is playing Tripūshkar.



Fig. 1.10, Nataraja, Gurjara Pratihāra, Minal 9th century A.D.

Figure 1.11, a). Picture of a Dipūshkar player at

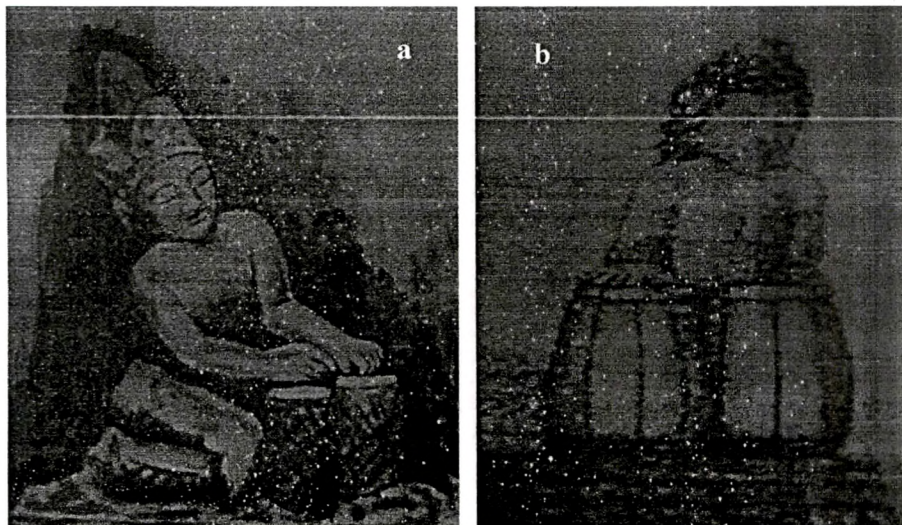


Fig.1.11, Picture for Dipūshkar player, a). Ballalbadi, Dhaka, 10th century A.D. and b). Maduraha. 17th century A.D.

Ballalbadi (Dhaka museum), Bangladesh. A player is

playing Urdhvak and Alingak by the way of Tablā playing. And figure 1.11, b). A player is playing Urdhvak and Alingak by the way of Tablā playing and the stripe of instrument is very similar to present Tablā.

Figure 1.12, Dancing before Samrat Dara Sikoha by a lady dancer in harem. Behind dancer a player is playing his instrument, tambura. In the middle a manjira player and in a corner a lady player is playing Tablā by wearing it on her west. The Tablā is very similar to an instrument like dukkad. The shyahi made by wheat is clearly shown on left part of Tablā.

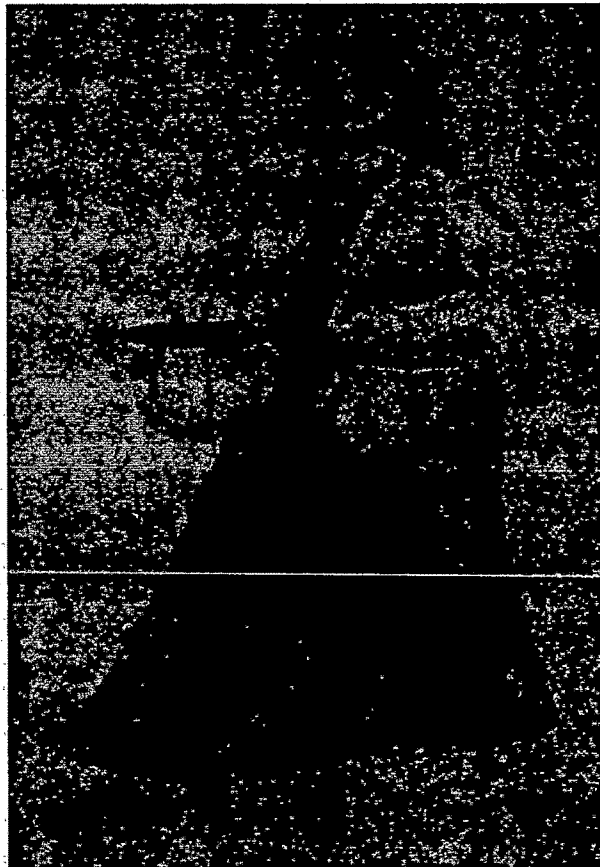


Fig. 1.12, Picture for ladies Tablā player, Delhi in 17th century A.D.

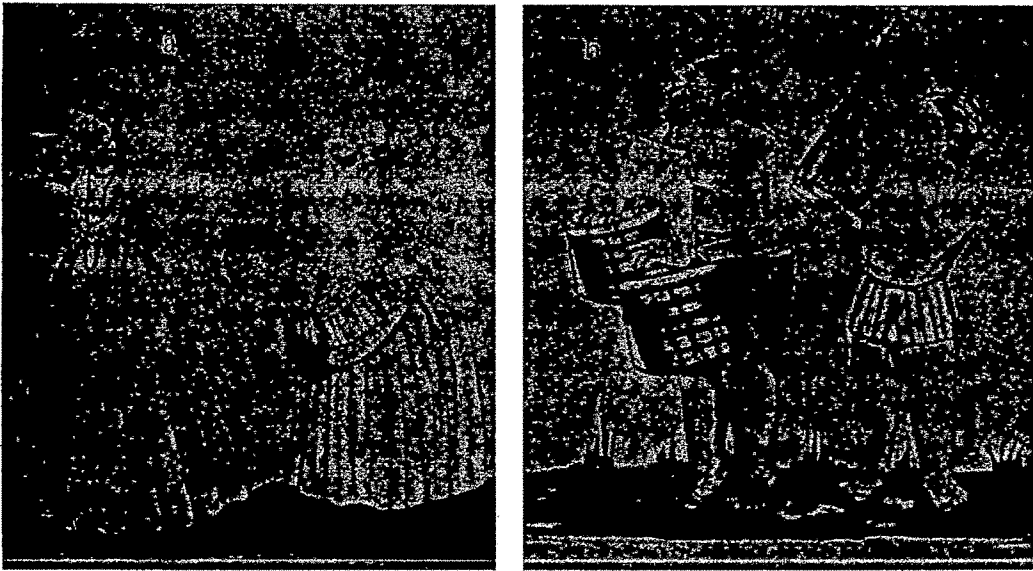


Fig. 1.13, a). Picture for a Tablā player, at Jammu and b). Picture for a Tablā player at Kangda.

Figure 1.13, (a) In first picture, showing a lady dancing and behind, a player is accompanying her by Tablā. Both the drums are looking of same size. The chanti, pudi, gajra, baddi are showed clearly on this picture. And figure 1.13, (b) is depicting a pahadi style of Tablā playing by a player by tiding it on his waist. Behind him a player is also playing a tambura. Both drums are seen made of wood and their size and height also are showed the similar. The permanent shyāhi is showed on right hand of drum and the shyāhi made by wheat is clearly shown on left part of Tablā.

POSSIBILITY TO INVENT TABLĀ IN KHILJI PERIOD

The Muslim ruler in their writings has mentioned Amir Khusro as the inventor of Tablā. Even the word Tablā's reference has found earlier than Khusru, but the present Tablā which is prevailing now, the honour goes to Amir Khusro to make its present form. Dr, Monohar Marathe also tries to prove this belief and in this respect he has given some references also. These are like:

1. There is no reference for Tablā in any Indian books before 1266 A.D.
2. The references of Tablā's present forms are found from the end of 13th century.
3. Amir Khusro has made fifteen thekas by the base of Indian Tālas and some of them are of basically the thekās of Tablā. Tālas were made by Amir Khusro are like¹:

Pashtō,	Jhōbhar,	Kavāli,
Vāsul Phākhtā,	Jat	Jalad Tritāla,
Sawāri,	Ādachartal,	Jhūmrā.

¹ Taal-Vadya Shastra, by Dr. Manohar Marathe, Page – 5.

From above reference we can see that, tālas which were made by Amir khusro, most of them have been used by Tablā players till today. Jat, Jalad Tritāla, Jhūmrā etc. have been used year after year only for Tablā. So, by these above references it may be strongly considered that, in Khusro's period Tablā's existence was present.

Even then, a large group of scholar is not agreeing with above opinion. According to them, "many musical instruments were introduced during the Muslim rule in India. Sometimes they introduced some old instruments as new instruments by giving them Persian names after some additions and alterations in their old forms. The instruments like sitar, esraj, sursingar, taus and Tablā are the developed forms of ancient instruments of India which were developed and modified during the Moghul period¹.

And about the connection of Tablā's invention with Amir Khushru, Prajnananandaji emphasis,

¹ Heritage of Musical Instruments, by Dr. Swarnakamal Bhowmik & Dr. Mudrika Jani, Page – 20.

The modern 'Tablā' and 'Bayan' were perhaps shaped in imitation of the ancient 'Pūshkaras'. Some enormously believe that the Persian and Arabian artistes and specially Amir Khasrau brought into use for the first time the 'Tabal' and the 'Bayan' during the time of Sultan Alauddin Khilji in the 14th-15th century A.D. cutting the ancient Mridanga (or Pakhawaj) into two halves. But this view is untenable and is absolutely conjectural, as the sculptural evidences of the ancient rock-cut temples of India disclose the fact that two or three drums (puskaras) of different sizes were used on music and dance in India long before the advent of the Persians and the Arabs as well as before the Muhammedan rule¹,

POSSIBILITY TO INVENT TABLĀ IN MEDIEVAL PERIOD

On the other hand, there is a strong possibility to invent Tablā in India on medieval period. As we already know that, so many foreign Muslim languages, like, Arabian, Turkey, Farsi, etc. were

¹ A historical study of Indian Music, by Pragnanananda Swami, Page – 82.

started to prevalent in Indian language with the incoming of Arabian, Turkey, Persian, and Syrian peoples. There was a tradition to say 'tabl' to all percussion instruments, which were played by standing pose to the above countries. As a result, instruments in India which were also played by standing pose were called 'tabl' by them usually. Mostly, there is no difference that the word 'tabl' is a foreign word, has come either from Arabia or Farsi.

Here is a point to be noted that, some renowned modern music scholars also referred several times the word 'Tabal' to mean the present Tablā instrument¹. It makes a query that, if at present day we have no problem to understand the Tablā instrument from that 'Tabal' word, then where is the problem to think Tablā's existence was in 15th century by the early stated references. So, we can easily say, the present Tablā and the tabal from 15th century is the same instrument. In the same way we can also think, the word 'Tabal' may be come

¹ A historical study of Indian Music, by Pragnanananda Swami, Page – 82, 88, 411.

from the word 'Tabl', by how 'Tablā' has come from 'Tabal'.

Issues are again evolving here, if the word 'Tablā' is an instead pattern of 'tabl' then why has it been taken so long time for evolving? And why is it in-fronted with the Muslims who came from abroad? In this respect, we can say that, the word Tablā's prevalence was perhaps started by two ways. It might be prevailed by correcting 'tabl' word day by day or accepted directly from that Tablā word which was prevailed on Mesopotamian culture, with the help of foreign Muslim peoples who came from countries like Arabia, Syria, Turkey and from Persia.

So, now, we have also got the point that the 'tabl' (whose existence we have got from 13th century A.D.) and the present Tablā is the same instrument. Now the question is when Tablā was started its initial journey to India?

In here we have got ourselves most perplexed

position. Where we are to search a word like Tablā from our medieval texts, there, we easily get several references for the perfect 'Tablā' word form Mesopotamian culture in Syria and also in other Arabian countries¹.

As it is already observed that, there is a strong possibility to come the word Tablā from foreign countries and if these processes stand on its perfect way then there are one another great possibility to start Tablā's starting from 8th or 9th century A.D. with the starting of foreign Muslim people's incoming in India.

History says, from 8th century A.D. Muslim people were started to come to India. But the beginning period was not quite stable. So, we can say that 9th century or 10th century A.D., might be the perfect time for incoming Tablā to India.

¹ So many references have been made about this topic in this current chapter.

TABLĀ IN MODERN PERIOD

(From 19th Century A.D. to till now)

INTRODUCTION

Instruments which have been used from nineteen century A.D. may be called Modern percussion instruments. In modern period so many instruments are being used, whose existence is related with ancient percussion instruments as well as medieval percussion instruments. For instance, Pakhāwaj, Tablā, Dhol, Dholak, Nagada, Tasha, Khanjari, etc, are being used in Modern period.

EVIDENCE OF TABLĀ IN MODERN PERIOD

As we know the Pakhāwaj instrument which is used in the North Indian music and the Mridangam used in the South Indian music, are direct products of the ancient percussion-instruments. Out of these two medieval percussion instruments, Tablā has been influencing every time. The bols, the strokes, the timberal qualities and their different layakaris give Tablā a special place in the family of percussion instruments. The bols of the Tablā

comes from Mridangam, Nagada, Dholok and Dances also.

Tablā is a unique percussion instrument in percussion family and has got its full shape before in 19th century. But in modern age, Tablā has got its original wings to fly in the open sky. Here Tablā races with an enormous speed where it was made a challenge for other percussion instruments for their existence.

Tablā is the most popular and broadly used modern percussion instrument of North Indian music whose existence is brought into being from the ending of medieval period. In modern period we have got Tablā with its clear form. And in this period, there is no confusion about Tablā's invention. We also have got a book Named 'Risalaye Tablā Nawaji' in this century. 'Risalaye Tablā Nawaji' has been registered in 1847 A.D. written by Moulobhi Muhammad Ishaq, is believed that it is the first book which was written for Tablā only¹.

¹ Tabla Granth Manjusha, by Dr. Venu Vanita, Page no. – 276.

Here, three pictures are being presented, which will be able to allocate about Tablā's cleared present form:

Picture 1.



Fig. 1.14, The covering page of 'Risalea Tablā Nawaji, 1847 A.D.

Figure 1.14, the covering page of 'Risalea Tablā Nawaji' registered in 1847 A.D. It was written in Urdu language and on its covering page a Tablā player while playing Tablā, is pictured. Near the player (right side) is written Janisar Khan. At the top left side 'Vald Kamruddin' and

right side 'Ikramuddin' is written. In the middle below the player the word 'Taba Kasmī dehli taba' is pictured. According to Dr. Venu Vanita it might be related with the publication. And at the bottom the size of the book is presented¹.

Picture 2.



Fig. 1.15, The presentation of Tabla in a mehfīl.

Figure. 1.15, where at the top the page number is indicated. And at the bottom the description of

¹ Tabla Granth Manjusha, by Dr. Venu Vanita, Page no. – 40.

presentation is indicated.

Picture 3.

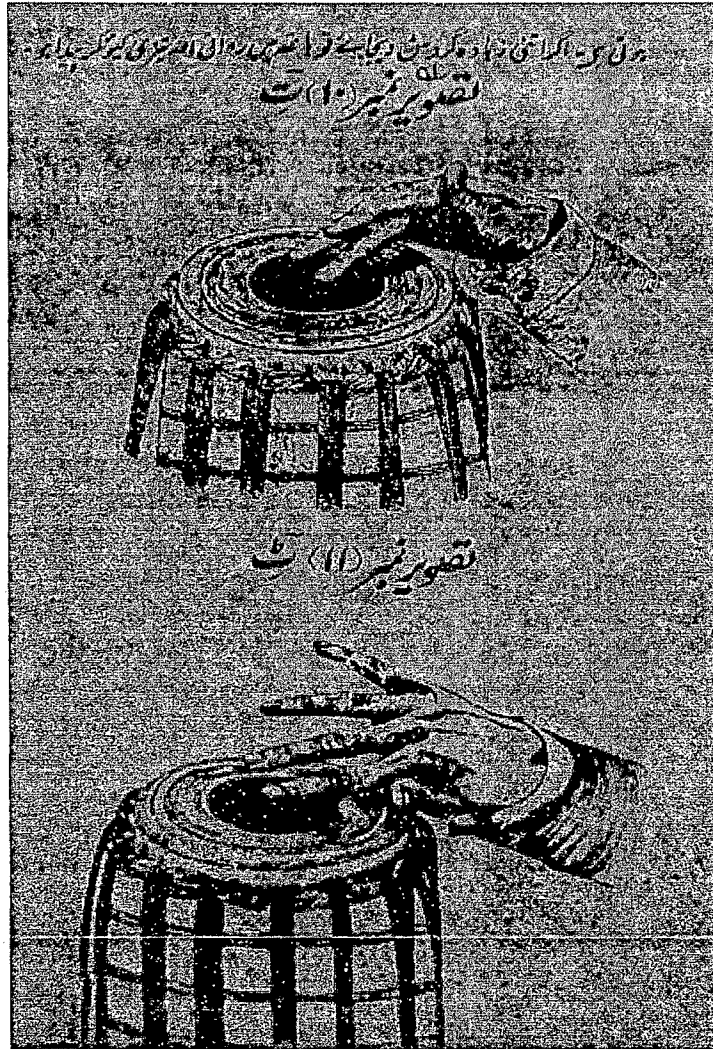


Fig. 1.16, The playing tecqunic of ‘Ti’ and ‘Ta’ on right hand Tabla.

Figure 1.16, at the top, on the first picture of right-hand Tablā where the playing technique of ‘Ti’ is being indicated and at the bottom the playing technique of ‘Ta’ is being indicated.

After observing the above pictures there is no doubt in our mind that, Tablā was in very rich position in half of 19th century. And if we compare a present Tablā's Figure 1.17, external looking with those said pictures, we can see that, there is a little difference with that Tablā. By observing the above changes which take about 160 years, we can easily calculate how much time Tablā has taken to come into its present form.

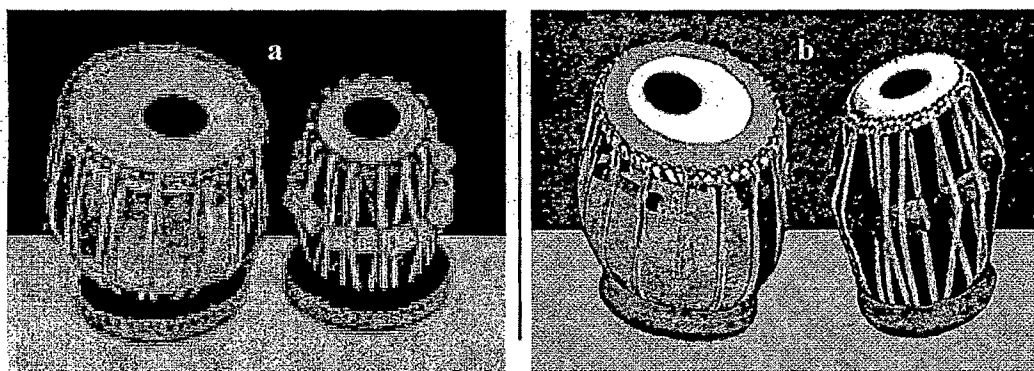


Fig. 1.17, Two different pairs of present Tablā.

Here it is a matter to reveal that, there is only one copy of this version of Risalaye Tablā Nawaji¹. In next, 'Risalaye Tablā Nawaji', which is published from Delhi in March 1902, is available everywhere.

¹ Tablā Granth Manjusha, by Dr. Venu Vanita, Page – 40.

TABLĀ IN MODERN PUBLICATIONS

Some famous modern publications are being presented here from where we can know about Tablā much. The publications are:

Name of Publications	Name of Writers and Publication Periods
Risalaye Tablā Nawaji	Moulovi Muhammad Ishaq 19 th century
Bharatiya Sangit Vādyā	Dr. Lalmoni Mishra 20 th Century
Bharatiya Taalon Ka Shastriya Vivevhan	Dr. Arun Kumar Sen 20 th Century
Indian Concept of Rhythm	Arun Kumar Sen 20 th Century
Tabla	Arvind Mulgaonkar 20 th Century
Table Ka Udgam, Vikas Aur Vadan Shailiya	Dr. Yogmaya shukla 20 th Century
Pakhawaj & Tabla History, School and Traditions	Dr. (Smt) Aban E. Mistry 20 th Century
Taal Parichay, Vol-1, 2 & 3	Girishchandra Shrivastav 20 th Century
The Art of Tabla Rhythm - Essentials, Tradition and Creativity	Prof. S. K. Saxena 20 th Century
Tabla Vadan Kala Aur Shastra	Sudhir Mainkar 20 th Century
The Tabla of Lucknow, A cultural analysis of a musical tradition	James Kippen 20 th Century
Tabla Vijnan	Kamruzzaman Mani 20 th Century
The Art of Science of Traditional Tabla Recital	Mr. Nikhil Ghosh 20 th Century
Taal-Vādyā Shastra (Ek Vivechan)	Dr. Manohar Marathe 21 st Century
Claassical Musical Instruments	Dr. Suneera Kasliwal 21 st Century
Tablano Itihas Ane Parampara	Dr. Gourang Bhavsar 21 st Century

INVENTOR OF TABLĀ

The invention of Tablā is the most controversial matter in Indian classical music. There are large differences on the views of different scholars. In this subject many conferences have been arranged and several writings and books been published. But till now it is a regrettable fact that we are unable to reach for one reliable consequence.

It is a historical fact that, there were a number of Pakhāwaj players who developed the playing style of Tablā in medieval period. Infact, Sudhar Khan who is known as one of the inventor of Tablā also was a Pakhāwaj player. More then that of the starting branch of Punjab gharana which was started by Fakir Muhammad in 18th century was a disciple of renowned Pakhāwaj player Bhagvandas Pakhāwaji.

DIFFERENT OPINIONS ABOUT TABLĀ'S INVENTION

We are able to get several names behind the invention of Tablā. Brief information is being presented here,

TABLĀ'S INVENTION WITH SWATI MUNI

By this opinion Swati Muni, (according to Bharat who was the inventor of Tripuskarā) is the inventor of Tablā. A young Tablā scholar, Gourang A. Bhavsar is of the opinion that, a sculpture was found from a Jain temple, depicting a lady artist playing an instrument that looks like our present Tablā. The temple is set at 'Idordūrg' in Gujarat, made by Choulakya Naresh Kumar Pal Raja, and was built in nine hundred years before hence. By that sculpture, Dr. Bhavsar is of the opinion that Swati Muni (who made Tripūskaṛa with the help of Vishwakarma) is the inventor of Tablā. Dr. Bhavsar as¹:

“.....आज से लगभग नौ सौ वर्ष (900) पूर्व गुजरात के सोलंकी वंश के चौलुक्य नरेश कुमार पाल द्वारा बनाया हुआ जैन श्वेताम्बर देवालय की आहरी दिवाल पर तखला वाद्य बजाती हुई स्त्री वादिका का शिल्प है जो भारत की संस्कृति और प्राचीन परंपरा को समेटे हुए है।.....इंडर गढ़ पर कई मंदिर और जैन देवालय हैं। देवालय के आहरी दिवाल पर शिल्प स्थापित है।.....अंत में यह कहना चाहूंगा कि सभी तर्कों को सोचते हुए यह निष्कर्ष

¹ Sangit Kala Vihar, by Dr. Gourang A. Bhavsar Page – 30, 09-03-2006.

निकलता है कि भारत वर्ष में आज से एक हजार वर्ष पहले तबला वाद्य पूर्ण विकसित अवस्था में था।

यहां पर यह भी कहना चाहता हूँ कि तबला वाद्य के जन्म दाता “रघुनाथी मुनि” है। जिन्होंने भगवान् विश्वकर्माजी की सहायता से त्रिपुष्कर वाद्य का निर्माण किया था।”

TABLĀ’S INVENTION WITH TUBAL

There are two findings that Tablā invented by Tubal.

The first one is, according to a rumor Mr. Tubal who was a son of a famous Arabian musician Mr. Lamak, invented Tablā¹. And then, after his name it is named as Tablā. By this opinion Tablā is an Arabian instrument.

And the second one is, Tablā invented by Tubal, where Tubal was a son of Mr. Jubal². The supporters of this opinion also believe that Tablā is an Arabian instrument, was invented in most ancient time and then, it was converted as a

¹ The History of Arabian Music, by Henry G. Farmer, Page no – 7.

² Tablar Katha, Vol – 1, by Subodh Nandi, Page – 2.

famous folk instrument which was played by ladies artist. And then after, it came to India with the Muslim people.

In this respect Dr. Kedar Nath Bhoumik from Benaras has told that, "In ancient Arabia, Tablā was a popular folk instrument used by women. It is said that one Tubal, son of musician Jubal in Arabia, is the inventor of Tablā¹."

TABLĀ'S INVENTION WITH KHUSRO

By studying the medieval Indian history we are able to know that, in different periods of Muslim rulings there were three different persons named Khusro Khan, who's had a great relation to music. One of them was a famous devotee poet Hazrat Amir Khusro (I) during thirteen century. He was a disciple of Saint Hazrat Nizamuddin and a courtier of the royal Delhi court. According to Achariya Brihaspati, this Khusro Khan was born in 1253 A.D. and was dead in 1325².

¹ Benaras School of Tablā Playing, by Dr. Kedar Nath Bhoumik. The Journal of Music Academy of Madras, Vol – XLIV, 1973, Page – 129 to 141.

² Khusro Tansen Tatha Anya Kalakar, by Achariya Brihaspati, Page – 90

Second Khusro Khan (II) was in the second half of 13th century, who came from a lower cast musician family named 'Parivār' and who was collected from Gujarat to Delhi in 1297A.D. during Khilji period. After then, he was converted to Muslim religion and was famous as Khusro Khan¹.

The third Khusro Khan (III) was in the middle of eighteen century during Muhammad Shah Rangile period. This Khusro Khan was the brother and disciple of famous vina player and Khyal writer Nemat' Khan (Sadarang) of that period².

TABLĀ'S INVENTION WITH KHUSRO (I)

Amir Khushru was the famous singer at the court of Sultan Alla-ud-din (1295-1326 A.D.). He was not only a poet and musician, but also a soldier and statesman. He was a minister of two of the sultans. The qavālli mode of singing was introduced by him and several of our modern ragas are said to have been originated by him. According to some scholars

¹ Khusro Tansen Tatha Anya Kalakar, by Achariya Brihaspati, Page – 33, 54

² Khusro Tansen Tatha Anya Kalakar, by Achariya Brihaspati, Page – 87, 139

the sitar was probably first introduced by him. Thus Amir Khusru gave definite shape and form to these new trends by laying the foundation of Hindustani School of Music.

From the past some years a number of scholars and musicologists held numerous individual resolution about the inventor of Tablā. According to some of them, Tablā was invented by Hazrat Amir Khusro, who was a disciple of Saint Hazrat Nizamuddin. He was also officiating in the royal Delhi court from 1275 A.D. to 1325 A.D.¹. And the only reason for this was that Hakim Mohammed Karam Imam has confidently given to Amir Khusro as the name of the inventor of Tablā in his Urdu scripted treatise 'Madan – ul – Musiki' in 1855 A.D.².

It is already said that, Hazrat Amir Khusro was a disciple of Saint Hazrat Nizamuddin and a courtier of the royal Delhi court. He also was a great devotee poet was born in 1253 A.D. at a village

¹ Pakhawaj & Tabla History, School and Traditions by Dr. (Smt) Aban E. Mistry, Page – 160.

² Khusro Tansen Tatha Anya Kalakar by Achariya Brihaspati, Page – 90.

named Patiyali at Eata district in Uttar Pradesh and died in 1325. Brihaspati writes:

“अमीर खुशरो का जन्म 651 हि. (1253 ई.) में हुआ उनके जन्मस्थान होने का गौरव उत्तर प्रदेश के एटा जिले में स्थिति पटयाली ग्राम को प्राप्त है। इस प्रकार अमीर खुशरो पितृ-परम्परा से तुर्क और मातृ-परम्परा से अजयपुरी हिन्दु (भारतीय) थे।”

It is also announced several times in so many programs of Akashvani and Durdarshan that Amir Khusro is the inventor of Tablā. It is also published in several musical books that, Tablā was invented by Amir Khusro.

Hazrat Amir Khusro has referred a number of musical instruments in his own Farsi – scripted book titled ‘Aezaaze Khushravi, those were played before the Badshah which also includes one ‘Tabl’ in it. But we are surprised when we see that, he himself has never referred as an inventor of Tablā.

¹ Khusro Tansen Tatha Anya Kalakar by Achariya Brihaspati, Page – 90.

The meaning of 'Tabl' is the instrument or box with a leather surfaced – top. The word 'tabl' is being used to describe every percussion instrument like Pakhāwaj, Dhol, Dholak etc. in Farsi language. So, it is difficult to say why Khusro has implemented the word Tabl in his book.

According to Dr. Aban E. Mistry, 'History bears witness to Amir Khusro having evidence eleven Sultans of the heritage of Ghulam, Khilji and Tuglakh dynasties succeeding to the throne in Delhi, during his life-time. He was mostly obligated to the Badshahs but in the courts of Allaudin Khilji, he enjoyed an exalted position. He was an extremely intellectual person and a poet of genius accomplishments. He cherished Indian music although he was a Pandit (Learned authority) of the Farsi music. He studied the changing tastes and desires of the populace of that period and by ushering in a beautiful harmony of these two music styles, presented a new directive to BHARATIYA SANGEET¹.'

¹ Pakhawaj & Tabla History, School and Traditions by Dr. (Smt) Aban E. Mistry, Page – 160.

Aban Mistry also added that, “Amir Khusro doubtlessly wrought prosperity to Bhartiya Sangit by sheer dexterity of his art and by creating various new Taals, built up a repository of the Taal Shastra (Science of Taals); but to say that he invented Tablā is totally baseless. In no medieval book or treatise is there even cursory reference to Khusro as the originator” / inventor of Tablā¹.

TABLĀ’S INVENTION WITH KHUSRO (II)

According to some other opinions, the inventor of Tablā is another Khusro Khan not that Amir Khusro who officiated in Delhi darbar. Lt. Kailashchandra Brihaspati has mentioned a Khusro khan in his book ‘Khusro, Tansen Tatha Anya Kalakar’, was from a lower cast musician family named ‘Parivar’. In 1297 A.D. he was collected from Gujarat to Delhi after captivating. After then he acceptance Muslim religion and named Khusro Khan. Letter on, he ruled Delhi for four months by accepting the title ‘Nasiruddin. But there is no evidence that this

¹ Pakhawaj & Tabla History, School and Traditions by Dr. (Smt) Aban E. Mistry, Page – 160.

Khusro Khan has invented Tablā. Kailashchandra Brihaspati writes¹:

“.....गुजरात से ‘परिवार’ नामक एक नीच परन्तु अत्यन्त सुन्दर संगीतजीवी वर्ग के असंख्य नरनारी अन्ही अनाकर दिल्ली लाये गये। इस जाति के रूप और गुण के कारण अलाउद्दीन का पुत्र कुतुबुद्दीन खिलजी तक एक नौमुबिलम युवक खुशरो खाँ के संकेतों पर नाचने लगा.....”

Brihaspati again adds that²,

“जिस तरह एक नौमुबिलम मलिक काफूर अलाउद्दीन का प्रेमपात्र, विश्वस्त और अनुग्रहभाजन था, उसी प्रकार परिवार नामक संगीतजीवी जाति का एक सुन्दर नवयुवक खुशरो खाँ कुतुबुद्दीन खिलजी का परम प्रमपात्र और अनुग्रहभाजन था। संगीतजीवी जाति में उत्पन्न होने पर भी खुशरो खाँ ने तैलंगाना पर अत्यधिक सफलतापूर्ण अभियान किया।”

TABLĀ’S INVENTION WITH KHUSRO (III)

There were one another Khusro Khan, depicted by Subodhkant Nandi on his book ‘Tablār Katha’. Mr. Nandi has mentioned a letter been written by Lt.

¹ Khusro Tansen Tatha Anya Kalakar by Achariya Brihaspati, Page – 29.

² Khusro Tansen Tatha Anya Kalakar by Achariya Brihaspati, Page – 32.

Gopeshwar Bandopaddhay to him on reply of one of his letter. According to Lt. Bandopaddhay, Lt. Murlidhar Chakraborty who was a younger brother of a famous singer of Lt. Gadadhar Chakroborty of Bishnupur went to Delhi and learned Khyal-Shaili from 'Sadarang' and one of his disciples named 'Achapel'. At the time of returning to Bishnupur, he told to my father to Lt. Anantalal Benerji that, when Khyal-shaili was prevalent by Sadarang, it was accompanied by Pakhāwaj. But when Sadarang got Pakhāwaj unfit to accompany that said khyal-shaili then one of his disciple Amir Khusro (son of a Pakhāwaj player Rahman Khan) formed an useful instrument, Tablā, in the age of Mugal emperor Muhammad Shah (2) in 1738 A.D. And the new instrument (Tablā) was able to accompany the above shaili properly. Subodh Nandi writes¹,

“তবলা সম্বন্ধে আমি বহু তথ্য সংগ্রহ করিয়াছি এবং অনেকের সংগে আলোচনাও করিয়াছি কিন্তু দুঃখের বিষয় কাহারো কাছে উল্লেখযোগ্য কিছু জানা যায় নাই। তবে সংগীতনায়ক শ্রী গোপেশ্বর বন্দোপাধ্যায়কে আমি এই বিষয়ে পত্র লিখিয়াছিলাম এবং তিনি ইহার উত্তর দিয়াছিলেন। তাহার

¹ Tablar Katha – Vol-1, by Subodh Nandi, Page - 4

মন্তব্যের মধ্যে আমরা কিছুটা যুক্তির পথ দেখিতে পাই, সেইজন্য তাহার অভিমতটি পাঠকগণের কাছে প্রকাশ করিলাম। তিনি বলেন, ‘সম্রাট আলাউদ্দীনের সভার আন্যতম গুণী আমীর খসরুকে তব্লার স্রষ্টা বলিয়া অনেকে ভুল করেন। মোগল বাদশাহ (২য়) মহম্মদ শাহের সময়ে ১৭০৮ খৃস্টাব্দের মধ্যে রহমান খাঁ নামক বিখ্যাত পাখোয়াজীর পুত্র দ্বিতীয় আমীর খসরু সাহেব, সদারংগের কাছে কিছুকাল খেয়াল শিক্ষা করেন এবং এই খেয়াল গানের সংগে সংগত করিবার জন্য তিনি বর্তমান তবলা যন্ত্রটি আবিষ্কার করেন’।

ইহার প্রমানে তিনি বলেন ‘বিষুপুরের বিখ্যাত গায়ক স্বর্গীয় গদাদর চক্রবর্তীর কনিষ্ঠ ভ্রাতা স্বর্গীয় মুরলীধর চক্রবর্তী দিল্লীতে যান, এবং প্রথমেই তিনি সদারংগ ও তার শিষ্য অচপলের নিকট খেয়াল শিক্ষা করেন। ইনি যখন বিষুপুরে ফিরে আসেন, তখন আমার পিতৃদেব স্বর্গীয় অনন্তলাল বন্দোপাধ্যায় কে জানান যে সদারংগ কর্তৃক যখন খেয়াল গানের প্রচলন হয় তখন ইহার সংগে পাখোয়াজই সংগত হইত, কিন্তু সদারংগ যখন এই গানের সংগে পাখোয়াজ সংগত অনুপযোগী বলিয়া প্রকাশ করিলেন তখন তার শিষ্য দ্বিতীয় আমীর খসরু এই প্রকার গানের সংগে সংগতের উপযোগী যন্ত্র আবিষ্কারে ব্রতী হইলেন, এবং শেষ পর্যন্ত তবলা যন্ত্রটি তিনিই সৃষ্টি করেন’।”

Tablā and Sitar were invented by Khusro Khan in Rangile era, Lt. Koilashchandradev Brihaspati also support this opinion, and has written a note in his book named ‘Musalman Aur Bhartiya Sangeet’ that,

“तख़ले ओर सितार का आविष्कारक रंगीले के युग में खुशरो खाँ ने किया था। उस युग से पहले इन पाद्यों ओर पादकों की चर्चा कही नहीं है, परन्तु इन पाद्यों के आविष्कार को अमीर खुशरो के मत्थे मढ़ देने का श्रेय भी मुहम्मद करम इमाम को ही है।”

The meaning is, Tablā and Sitar were invented by Khusro Khan in Rangile era. Prior to this period nowhere mentioned this instrument or any of its player for this instrument. But the proud to invent this instrument goes to Amir Khusro as because of Muhammad Karam Imam.

Here it is worthy to be seen that in 1739 A.D. Nawab Dargah Kuli Khan, courtier of Mohammad Shah Rangile has written in his book ‘Murakkye – Dehli’ that, Nyamat Khan (Sadarang) by the age of Rangile, had a younger brother who was able to play several instruments and also had a nephew, was able to play ‘sehtar’ (sitar)². But there is also no reference about Tablā.

¹ Musalman Aur Bhartiya Sangeet, by Achariya Brihaspati, Page – 94.

² Murakkaya Dehli, by Dargah Kuli Khan, Page – 82, 83.

According to Achariya Brihaspati, Khusro Khan was a younger brother of Adarang, who invented sitar. A disciple and son-in-law of Sadarang, who was a son of Khusro Khan, named Firoz Khan (Adarang) made 'Firozkhani Gat' to play on sitar. In this respect Brihaspati has written that¹,

“मुहम्मद शाह बंगीले के युग में ही नेमत खाँ 'अदारांग' के अनुज खुशरो खाँ ने सितार का आविष्कार किया। खुशरो खाँ के पुत्र और 'अदारांग' के शिष्य एवं दामाद फिरोज खाँ 'अदारांग' ने सितार के लिए 'फिरोजखानी' गतों की खण्डिश की।”

Pt. Sudarshanachariya Shastri who was a great scholar of ending nineteenth century and of starting twentieth century, published a remarkable musical book titled 'Sangeet Sudarsan. In 'Sangit Sudarshan' Sudarshanachariya also supported this attitude and believed Khusro, the inventor of sitar².

Dargah Kuli Khan was not only a contemporaneous person of Sadarang but also was an eyewitness. He

¹ Khusro Tansen Tatha Anya Kalakar, by Achariya Brihaspati, Page – 87.

² Sangit Sudarshan, by Pt. Sudarshanachariya Shastri, Page – 26.

was a very near person to him. In Murakkye Dehli' Mr. Kuli Khan mentioned an unknown pot-player who invented an instrument which was equal to so many instruments. It was able to produce sound like Pakhāwaj and Dolak and even also like Tambur¹.

“य राजे इच्छन्ना कबहु कि जामए चंदीज राज
अस्त। हम अदाए ढोलक दावद य हम पखावज, य जिम्नश
अदाए तंथुर मी आयद।”

- Murakkye Dehli, by Dargah Kuli Khan, Page – 91

By the base of these above records some people believed that, Tablā's invention was made in the age of Mohammad Shah Rangile. But prior to this, in 17th century in the age of Samrat Shahjaha, a lady artist was showed in a painting (Indian museum, Kolkata), plying Tablā by tiding it on her waist in a private assembly of Samrat Dara Shikoh's harem². It is noted that, it was a tradition to play Tablā only by tiding on waist during that period. This picture is indicating that, Tablā was existed

¹ Table Ka Udgam, Vikas Aur Vadan Shailiya. by Dr. Yogmaya shukla, Page – 64.
Based on Murakkye Dehli, by Dargah Kuli Khan, Page – 91.

² Kathak Nritya, by Laxmi Narayan Garg, Page – 20.

prior to that age of Rangile. But it has been acquired neither a respectable place nor an important position in that society. May be Khusro Khan made it more popular by improvising. As Rahman Khan, the father of Amir Khusro was a well-versed Pakhāwaj player, so, we can not ignore the possibility of it.

TABLĀ INVENTED BY SUDHAR KHAN DADI

According to this opinion a large group of musicians support Sudhar Khan as the inventor of Tablā. A number of Tablā players from all gharanas are of the belief that Sudhar Khan was the main founder of Tablā and different playing styles of Tablā was born by his descendents and disciples.

It is said that, the real name of Sudhar Khan was not like as above, where it was his surname and to make a great sudhar (correction, in Hindi correction = sudhar) on Tablā he was famed by this name¹. Till now, it is unfounded in any medieval books about Sudhar Khan's name and his period. It is also unknown that what his real name was.

¹ Bhartiya Sangit Vadya, by Dr. Lalmani Mishra, Page – 74.

Sudhar Khan was from a 'Dādi tradition. So his full name was Shudar Khan Dādi. According to Abul Fazal, writer of 'Aaine Akbori' Dādi people's profession was to sing vigorous songs to stimulate soldiers on war land¹. In medieval age there were lots of percussion instrument players who were from Dādi tradition.

Fakirullah Saif Khan also mentioned a Dādi named Firoj khan Dādi in his book 'Raga Darpan'². According to Dr. Yogmaya Shukla there is an aphorism in Punjab that, to play percussion instrument like Damro they named as Dādi who progressed their percussion instrument playing day by day³.

Sudar Khan was also known as 'Siddhar Khan'. According to Achariya Brihaspati the real name of 'Shudhar Kkan' is 'Sattar Khan'. And he has also written, to accompany with Sitar, Tablā was invented by this Sudhar Khan who was living in

¹ Aine Akbari, by Abul Fazal, Translated by Francis Gladwin, Page no. – 734.

² Raga Darpan, by Fakirullah, Page – 77.

³ Table Ka Udgam, Vikas Aur Vadan Shailiya, by Dr. Yogmaya shukla, Page – 71.

Delhi. In 'Sangeet', a monthly news paper which was published on May 1976, Brihaspati writes¹:

“कहा जाता है कि, उन्नीसवीं शती के आरम्भ में ब्रितान्न अंगति के लिए तथले का आधिष्कार दिल्लीवासी सुधार ख़ाँ (ब्रितान्न ख़ाँ) ने किया, जिसका ठेका ब्रितान्नख़ानी (ब्रितान्नख़ानी) प्रसिद्ध है।”

There are two rumors about a contest which was held with Sudhar Khan Dadi. And after that contest Sudhar Khan made the Tabla. The rumors are:

1. Sudhar Khan's challenge with Kadau Sinh, and
2. Sudhar Khan's challenge with Bhagvandas Pakhawaji

CHALLENGE BETWEEN SUDHAR KHAN & KADAU SINH

There is a saying that, once a competition was arranged in-between Sudhar Khan Dadi and Kadau Sinh Pakhāwaji. When Sudhar Khan got himself in a defeated position divided his Pakhāwaj into two halves from the middle and started playing on it by standing pose.

¹ 'Sangeet', May 1976, Page – 24.

All references, available about Sudhar Khan are based on rumors. Among them, according to Raga-Darpan and Shree Chiranjeet, the time of Sudhar Khan was sixteenth century¹, during Akbar's ruling. And according to Dr. Lal Mani Mishra and Achariya Brihaspati it was nineteenth century.

By historical study we can know that, from Akbar to Shahjahan, Muhammad Shah Rangile, Ahmadshah, Alamgir Sani, Shah Alam, Akbar 2nd, Bahadurshah Jafar, there were twelve generations of Mughal rulers during 16th century to 19th century. Where till the end of 19th century among of all Tablā players who were related to Delhi, Sudhar Khan was confirmed 4th generation of them. By the base of this reference it should not be reasoning that, neither the time of Shudhar Khan was for 16th century nor 19th century as it is impossible to be four generations in one century.²

¹ Taal Ke Laksha – Lakshan Swarup Me Ekrupta, by Dr. Vasudha Saksena, Page – 5.

² Taal Ke Laksha – Lakshan Swarup Me Ekrupta, by Dr. Vasudha Saksena, Page – 5.

Yogmaya Shukla also refers this. Where Shukla, based on 'Risalaye Tablā Nawaji', till 19th century Sudhar Khan was only for 4th generation of among all Tablā players who were from Delhi¹. So, it will not be reasonable to believe Sudhar Khan was before 16th century. By this way it is also unbelievable to be or to count four generations in one century. So, it is also unreasonable to believe the time 19th century was for Sudhar Khan.

Dr. Yogmaya Shukla is able to prove with the help of so many references that the starting 18th century was Sudhar Khan's period². On the other hand, according to Hakim Muhammad Karam Imam's description shows that, Kudau Sinh was alive in the middle of 19th century during Lucknow's Nawab Wajid Ali Shah³.

So, by these references there will be hundred years of difference in-between Kudau Sinh and Sudhar

¹ Table Ka Udgam, Vikas Aur Vadan Shailiya, by Dr. Yogmaya shukla, Page – 67.

² Table Ka Udgam, Vikas Aur Vadan Shailiya, by Dr. Yogmaya shukla, Page – 67 to 68.

³ Madnul Musiki, by Hakim Muhammad Karam Imam, Page – 48, 242.

Khan. So, the reference made by Dr. Lalmani Mishra about a competition with Kadau Sinh and Sudhar Khan Dadi, is not possible.

CHALLENGE BETWEEN SUDHAR KHAN & BHAGVANDAS PAKHAWAJI

According to Sadikali Sitab Khan, the writer of 'Sarmaye Ishrat', Moulovi Muhammad Ishak, the writer of 'Risalaye – Tablānowaji', and Shree Chiranjeet, once a competition was arranged in-between Pakhāwaj player Bhagvandas Pakhāwaji and Sudhar Khan Dadi. When Sudhar Khan got himself in a defeated position divided his Pakhāwaj into two halves from the middle and started playing on it by standing pose. When that Pakhāwaj sounded, even after dividing by two pieces then people act in response 'Tab bhi bola'. And the word 'Tab bhi bola' prevalent as Tablā at some other time for this new instruments¹. Indubhushan Rai also has mentioned this story in his Bengoli books Tablā-Vijnan². The modification was perhaps like: 'Tab bhi bola' → 'Tab bola' → 'Tabbola' → 'Tablā'.

¹ Sangit Tablā Ank, January February, 1993, Page – 63.

² Tablā-vijnan, by Indubhushan Rai, Page – 8.

“আবার অনেকে বলেন পাখোয়াজকে খন্ডিত করিয়া বায়াঁ তবলায় পরিণত করেন দিল্লীর প্রসিদ্ধ মৃদংগ বাদক সুধার বা সিধার খাঁ। বর্তমানে এই সুধার খাঁকেই দিল্লী ঘরানার জনক বলা হয়। কথিত আছে সুধার খাঁ ভগবান দাশের সহিত আটিয়া উঠিতে না পারিয়া মৃদংগ যন্ত্রটিকেই খন্ডিত করেন এবং তাহা হইতেই বায়াঁ তবলার জন্ম হয়।”

- Tablā-Vijnan, by Indubhushan Rai, Page – 8.

The same story we also get from ‘Raga-Darpan’ that a contest was held in-between Bhagvan Pakhawaji and Sudhar Khan. It is again mentioned that Bhagvan Pakhawaji was alive in the age of Fakirullah Saif Khan, who was a writer of Raga-Darpana in 17th century. And he was then a hundred years old¹.

If we make a look on the age, it is proved that the 19th centuries (approximately) Kudau Sinh, who was born in about 1815 and died in 1880, his preceptor Bhavanidin’s period was about from the second half of 18th century to the first half of 19th century and Bhavanidin’s preceptor Bhavanidas’s

¹ Taal Ke Laksha – Lakshan Swarup Me Ekrupta, by Dr. Vasudha Saksena, Page – 5.

period was in about the first half of 18th century¹. In this way both of them, Bhavanidas and Sudhar Khan belonged to the same age. Then, if the contest was held in-between of Sudhar Khan Dadi and Bhagvandas Pakhawaji, which was described by Moulavi Muhammad Ishaq, seems more logical. Even then, it is unable to prove about this contest by that time's references.

Yogmaya Sukla writes²,

“यदि कालक्रम के अनुसार देखा जाए तो डब्नीसपी शताब्दी के कुदकसिंह पखावाजी, जिनका जन्मकाल प्रायः 1815 और मृत्यु सन 1880 है, उनके गुरु भवानीदास पखावाजी का समय प्रायः अठारहवीं शताब्दी उत्तरार्ध से डब्नीसपी शताब्दी पूर्वाध तक और उनके गुरु भवानीदास पखावाजी का समय प्रायः अठारहवीं शताब्दी का पूर्वाध सिद्ध होता है। इस प्रकार कालक्रम की दृष्टि से भवानीदास पखावाजी और सुधार खाँ दादी, दोनों समकालीन सिद्ध होते हैं। अतः मौलवी मुहम्मद ईसहाक द्वारा वर्णित सुधार खाँ दादी और भवानीदास पखावाजी की प्रतियोगिता यद्यपि कालक्रम की दृष्टि से अधिक तर्कसंगत है, तथापि तत्कालीन सूत्रों से इस प्रतियोगिता की प्रामाणिकता सिद्ध नहीं होती।”

¹ Table Ka Udgam, Vikas Aur Vadan Shailiya, by Dr. Yogmaya shukla, Page – 69.

² Table Ka Udgam, Vikas Aur Vadan Shailiya, by Dr. Yogmaya shukla, Page – 69.

On the other hand, it is a thinkable matter that, when 3/4 strips of a Pakhāwaj cut down, then Pakhawaj gets itself unable to produce any proper sound. Then how was it possible to produce sound after cutting all of leather strips of a Pakhāwaj! As we know it very well that, every sound is not music. It should create a feeling by proper sound.

Secondly, even if we accept the above opinion, a question stands in our mind about its shape. After dividing a Pakhāwaj, the cutting part of any of them will remain open like Kongo or Bongo. But Tablā is not like that. Even more, there is no stressing for any musical instrument like 'Tab bhi bola', 'Tab bola' or Tabbola in any musical books till now.

It is also be noted that, Till the age of Mohammad Shah Rangile (1719 to 1748 A.D.), there is no reference found in any book about the instrument Tablā or any Tablā – Players. Abul Fazal has given a long list of 36 musician's name of Samrat Akbar's era in his book titled 'Aain – E – Akbari'. But there is also no reference for a single Tablā player in it,

even refrained from mentioning Tablā as an instrument in that book.

TABLĀ INVENTED BY KHABBE HUSSAIN DHOLAKIA

According to this opinion Khabbe Hussain is the inventor of Tablā, and there are also two different beliefs. These are:

1. Challenge was held with Khabbe Hussain and Kadau Sinh, and
2. Challenge was held with Khabbe Hussain and Bhagvan Das

CHALLENGE WITH KHABBE HUSSAIN & KADAU SINH

There is a hear-saying that a contest was arranged in between of two different instruments player, with the instruments of Pakhāwaj by Kadau Sinh and Dolak by Khabbe Hussain Dholakia. Where Dholakia was defeated by Sinh and his right hand's fingers were cut – off by the winner with the swipe of a sword. Mr. Hussain then practised playing with his left hand on the right hand Tablā. Thereafter, Mr. Hussain, himself, divided his Pakhāwaj into two

halves and made two vertical instruments which he named as 'Tablā'¹.

In this reference Dr. Aban E. Mistry has written, which on based on the forward by Kishan Maharaj in Shree Bhagwat Sharan Sharma's book 'Taal – Prakash' that, "Several authors are of the opinion that when khabbe Hussain Dholakia was defeated in a Mridang contest by the eminently famous Shree Kadau Singhji (Kudau Sinh), his fingers were chopped off by the winner with the swipe of a sword. Khabbe Hussain then practiced playing on the DAAHINE (right hand Tablā) with his left hand and doing so, he elicited a measure of sweetness in its words which pleased Kudau Sinh immensely when he heard him. Thereafter, it was Khabbe Hussain himself who cut the Mrudung onto half and made two vertical instruments which he named as 'TABLĀ'².

¹ Taal-Prakash, by Bhagwatsharan Sharma, Page – 17.

² Pakhawaj & Tabla History, School and Traditions, by Dr. (Smt) Aban E. Mistry, Page – 164.

The forward of Taal-Prakash, written by Pt. Kishen Maharaj is,

“कितने लेखकों का यह मत है कि ख़ल्ले हुसेन ढोलकिया जस भुप्रसिद्ध मृदंगवादक श्री कुदुमसिंह जी (कुदौसिंह) से खजाने में पराजित हुए तो कुदौसिंह जी ने तलवार से उसकी डँगलियाँ काट ली। इस पर ख़ल्ले हुसेन ने दाहिने को छाँये हाथ से अभ्यास करके खेलों में काफी मुलायमियत (मिठास) पैदा की, जिसे सुनकर कुदौसिंह बहुत प्रसन्न हुए। तदुपशान्त ख़ल्ले हुसेन ने ही मृदंग काटकर खड़ा कर दिया और उसका नाम तखला रखा।”

-Taal prakash, page – 17.

CHALLENGE WITH KHABBE HUSSAIN & BHAGVAN DAS

There is one other hear-saying about a contest held in-between Khabbe Hussain Dholakia and Bhavanidas Pakhāwaji. Dr. Yogmaya Shukla has made this reference in her book 'Table Ka Udgam, Vikas Aur Vadan Shailiya', where she does not have any belief of that saying. She writes,

“It is saying that, a contest was held in-between a famous Dolak player named Hussain Khan and Bhavanidas Pakhāwaji to prove whose instrument

is the most excellent. Here Dr. Shukla has made a reference of Karam Imam which supports this opinion and writes; Hakim Muhammad Karam Imam also mentioned this. And then Mrs. Shukla also added that, in that contest there was a condition to cut-off the right hand wrist of defeated player. At last according to the above condition the right hand wrist was cut off for Dholakia. But, he was not ready to salute his misfortune even in this situation. Hussain Khan made a special effort and practised playing on the right hand portion of Dholak with his left hand and left hand side of Dholak with his non-wrist hand and made it alive by his great playing¹.

“कहते हैं कि हुसैन खाँ नामक सुप्रसिद्ध ढोलकिया और भथानीदास पखावजी में अपने-अपनी पाद्यों की श्रेष्ठता के बारे में प्रतियोगिता हुई थी। इसका उल्लेख मुहम्मद करम इमाम ने भी किया है। इस प्रतियोगिता में हारने वाले पादक का दाहिना पंजा काट देने की शर्त थी। अंत में हारने की शर्त के अनुसार हुसैन खाँ ढोलकिए का दाहिना पंजा काट दिया गया। किन्तु इस परिस्थिति में भी नियति

¹ Table Ka Udgam, Vikas Aur Vadan Shailiya, by Dr. Yogmaya shukla, Page – 74.

से हाथ न मानते हुए, आद में हुसैन खाँ ने ढोलक के दाहिने या प्रमुख भाग को आर्ये हाथ के उँगलियों से और ढोलक के आर्ये या गौण भाग को दाहिने हाथ के पंजे पहिन ठुँठ से खजाने की विशेष अभ्यास करके अपने ढोलक आदन की कला जीवित रखी।”

– Table Ka Udgam, Vikas Aur Vadan Shailiya, page – 74.

Mr. Karam Imam has mentioned several times ‘Dasji’ in his book ‘Madnul Musiki. Mr. Imam has mentioned about a contest which was held in-between a famous Dholak player and ‘Dasji’ Pakhāwaji¹.

In Madnul Musiki Mr Imam also talk about Dasji Pakhāwaji has played Pakhāwaj in the royal court of Muhammad Shah Rangile². It is an unsubstantial reality to set Dasji with Kudau Sinh. So, we can say that, the name ‘Dasji’ which was used by Karam Imam was for the famous Pakhāwaj player Bhagvandas Pakhāwaji. Bhagvandas Pakhāwaji was also known as Bhavanidas Pakhāwaji³.

¹ Madnul-musiki, by Hakim Muhammad Karam Imam, Page – 236.

² Madnul-musiki, by Hakim Muhammad Karam Imam, Page – 238.

³ Sangeet Tabla Ank, January - February, 1993, Page – 63.

But according to Shree Chiranjeet, Sadikali Sitab Khan (writer of Sarmaye Ishrat) and Moulobhi Muhammad Ishaq (wreter of Risalaye Tablā Nowaji) there is no reference about any contest, where Khabbe Hossain was defeated by Bhavani Das. But from their references it is clear that a contest was held and where Sudhar Khan was defeated by Bhagavandas Pakhāwaji¹.

From one another reference made by Dr. Yogmaya Shukla, here we also get the point that, according to Lt. Pt. Ayoddha Prashad who was a great Pakhāwaj player of Kadau Sinh tradition, Khabbe Hussain Khan Dholakia was not in the equal period of Kudau Sinh Pakhāwaji. Infact, he belonged to similar age of Lala Bhavanidin's preceptor of Bhavanidas Pakhāwaji. And the contest was held in-between Khabbe Hussain Khan and Bhavanidas².

One another point is, the real name of Khabbe Hussain Khan Dholakia is Hussain khan. Perhaps the surname 'Dholakia' was his family tradition or it

¹ Sangeet Tabla Ank, January - February, 1993, Page – 63.

² Table Ka Udgam, Vikas Aur Vadan Shailiya, by Dr. Yogmaya Shukla, Page – 74.

was attached with his name for playing Dholak very well. But, how the word 'Khabbe' was attached with his name it is a thinkable matter. As we know that in Hindi the meaning of Khabbe is left. So, it may possible that, perhaps Hussain Khan was a left handed player and for this reason Khabbe was attached with his name.

We also know that the dominant side of a Dholak (which mouth is smaller then it's opposite) is played by the dominant hand. If Khabbe Hussain was a left hander then he should have played a Dholak's dominant part with his left hand. At So many places it is mentioned that after loosing that contest Khabbe Hussain had lost his right hand. So his dominant hand was active till then. And there was no problem to play Dolok's dominant part by his dominant hand. But when we think about his cutting hand then so many questions arise in our mind. Here we need to give our attention as we know very well that Dolak is an instrument which played by fingers. After cutting two or three fingers of a hand it is normally not possible to play a

Dholak. Then, how was it possible to play when all the fingers were cut off!

Even, some people's opinion associate for Khabbe Hussain Dholakia as the inventor of Tablā, but history saying Dholakia was famed by a Dholak Player only. Till now there is no any strong reference that we can say Khabbe Hussain Dholakia was the founder of Tablā. If he was the inventor of Tablā then it must have mentioned some where in any book in that period. It is also noticeable that Dargah Kuli Khan who was an eye witness of Dholakia never mentioned Khabbe Hussain as the inventor of Tablā in his book 'Murakkaye Dehli' in any place. So the reality of this saying is not credible.

OBSERVATION

From this above study we have got a number of references about Amir Khusro (1253 A.D. – 1325A.D.) for the invention of Tablā. There are another two Khusro Khan who were in the age of second half of 13th century and middle of eighteen century

accordingly. At some places it was referred to accompany with sitar Amar Khusro invented it; at some places Khusroo was referred to accompany with Khayal and Qwali Shaili (singing patterns, which also were made by him) invented Tablā; and even at some places Amir Khusro was referred he, himself, by cutting a Pakhawaj made this Tablā.

According to its invention of Tablā we get a number of references that so many contests were held at different periods. Some-where, Khabbe Hussain Dholakia challenged to Kadau Sinh, some where, Sudhar Khan Dadi challenged to Kadau Sinh and even some where Sudhar Khan dadi challenged to Bhagvandas Pakhawaji, etc. And from these above contests it is also pointed that in every contest the defeated player cut off his instrument and made a new instrument and named Tablā hence.

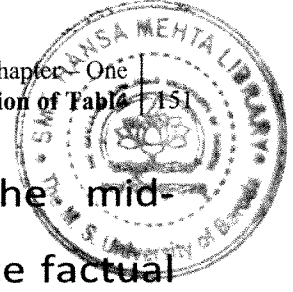
As it is early referred and we already able to prove Tablā's connection is linked with ancient time. So, it may not be appropriate to think either Amir Khusro or Sudhar Khan or even Khabbe hussain Dholakia as the inventor of Tablā.

TABLĀ'S EVOLUTION BY DIFFERENT PLAYING STYLES

Tablā is a precise but complex percussion instrument. From the beginning there was an adequate amount of mystery about to learn the art of music. Music was taught by verbal instruction without any written language. This was also followed at the time of Tablā teaching. Till now there has not been a great deal of text material about its learning process. And also there is no any consistent, standardized pattern of playing style.

In this respect Dr. (Smt.) Aban E. Mistry a great musicologist has written on her book titled, 'Pakhāwaj and Tablā, History, Schools and Traditions' that,

"The current Parampara of Tablā is the fruition of continual lineage passed on to us since the past almost 300 years. These centuries have endowed us with good many artistes, disciples and composers of outstanding caliber. But the misfortune of this instrument is such that there is not a single authentic book or a certified copy



available for the period proceeding the mid-twentieth century whereby one may collate factual data of that period's manner of playing, the time bound history of its artistes or the substantial information pertaining to the erstwhile Paramparas. Therefore the scholars project their own varied views about Tablā's invention and its birth-cycle. Not only this, even several other points of discussion regarding Tablā such as its Paaribhashik Shabda (definition of the words of Tablā), Taal Ki Matraye (counts of its beats) and Bol and Bol Nikas (words and its egress) all differ in opinion. In an uncertain situation like this, it is best to reply more on legends, the icons of ancient temples and wall-sculptures which do not belie¹."

BĀZ

Playing style is an important fact of evolution of Tabla. With the development of Tablā, its playing style also developed. It is said that Siddhar Khan was started a playing style first by the named 'Delhi

¹ Pakhāwaj and Tablā, History, Schools and Traditions, by Dr. Aban E. Mistry, Page – 153.

Bāz'. The word Bāz means a Vadan-shaili or a Playing style. In generally, Vadan-pranali and Vadan-shaili (lineage and playing style), is called Bāz.

BĀZ BY GEOGRAPHICAL LEANING

By the geographical leaning Bāz is divided into three main divisions:

1. Purab Bāz (Eastern Bāz),
2. Pashchim Bāz (Western Bāz), and
3. Punjab Bāz

PURAB BĀZ:

The word 'Purav' is meant east; so this Bāz is also known as Eastern Bāz. Eastern Bāz includes in playing styles of the eastern regions namely Banaras, Farukhabad, and Lucknow; as the above places are located in east India.

PASHCHIM BĀZ:

The word 'Pashchim' is meant west, and according

to the meaning of its, Pashchim Bāz is known as Western Bāz also. Western Bāz includes in playing styles of the western regions namely, Ajrādā and Delhi as the above places are located in the west India.

PUNJUB BĀZ:

Punjab Bāz is also known as Padal bāz. Bāz which has been celebrated in Punjab is called Punjab bāz.

BĀZ BY PLAYING STYLE

By the lineage and style of playing, Bāz is also divided into four main divisions, whose were mentioned below:

1. Bandh Bāz (close),
2. Khula Bāz (open), and
3. Nachkaran Bāz
4. Padal Bāz

BANDH BĀZ (CLOSE):

Bandh means close; bols are produced by playing

closely in this Bāz. Bandh Bāz produces limited vibrations. In this Bāz Chāti (out of border) is used extensively, so, it is also known as Kinar ki Bāz. Delhi, Ajrada, and Farukhabad are famous for Bandh Bāz style playing. For example, Dina gina, Dhati gina, type of bols is played in this style extensively.

KHULA BĀZ:

Khula means open; bols are produced by playing openly in this Bāz. Bandh Bāz produces resonant and sonorous vibrations. Khula Bāz is closest to the Pakhawaj Vadan shaili. Banaras, and Lucknow, are famous for Khula Bāz style playing. For example, Dhira Dhira, Dhita Dhita, type of boles is played in this style extensively.

NACHKARAN BĀZ:

In this style, Tablā is played with dance. Tabla is used in dance with a distinct quality. Dance has distinct syllabi of playing. Under this shaili, tabla is to play those syllabi.

There is no fixed bols or bandish (composition) to play in Tablā in this baz. The dancer expresses himself by difference fillings and Mudras (expression styles), and Tablā player play this expressions on Tablā. According to Shree Pūshkarraj Shridhar sir, there are four different Angas (Patterns) by how Tablā is played in this bāz. These are:

- i. Gharanadhari Anga
- ii. Tandav Anga
- iii. Lasya Anga, and
- iv. Thumri Anga

PADAL BAZ:

Padal is a local language and it means 'to stay somewhere'. In ancient period by the way of Punjab, foreign people came to India and in turn they also used this way to go again. There were five rivers in Punjab and people used to stay there at the banks of river. At time of staying they also played different instruments there and by this way a new playing style was emerged there which is known as Padal baz.

Even in Padal Baz, bols are played openly but there is a distinct difference from Khula baz playing style.

Day by day Bāz transformed as Gharana; as Siddhar Khan lived in Delhi, then his playing style became famous as Dhlhi Gharana. In this respect, Dr. Mistry has said,

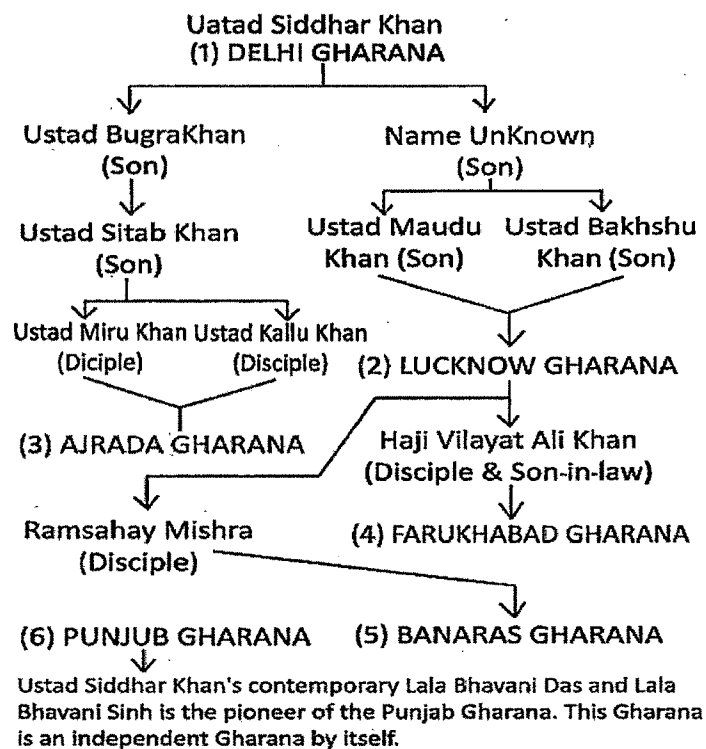
‘It is historically factual that Delhi Gharana and its Baaj is the patriarch of all other Gharanas. Delhi’s original disciples branched out into diverse towns and cities of the country and made their respective choices and permanent residence. Then these people befitting the requisites of the local environment carried out experimental research and introducing new reforms as per their personal intellect and creativity, adorned their own with a new cloak, thus establishing their own individual identity. When these newly evolved Shailis’ following was pursued by their respective familial and disciple heritage over generations, they automatically earned, on reaching maturity, status of a new GHARANA. In this manner, six basic Gharanas of Tabla have become famous in the field

of North Indian Music¹.

It is well known to all that, in the field of Tablā, there are six main gharanas in India. They are:

- | | |
|-------------------------|------------------------|
| I. Delhi gharana | II. Ajrada Gharana |
| III. Lucknow Gharana | IV. Farukhabad gharana |
| V. Banaras Gharana, and | VI. Punjab Gharana |

For illustrating in brief a chart of Tabla's Gharanas is presented here,



¹ Pakhawaj & Tabla History, School and Traditions, by Dr. (Smt) Aban E. Mistry, Page – 175.

SHORT DESCRIPTION OF DIFFERENT GHAARANAS

DELHI GHARANA:

As it is cleared by early discussion and also by this above chart that, Siddhar Khan Dadi is the main progenitor of Delhi gharana and with the passage of time, other gharanas are evolved from this gharana. About Sidhar Khan Dhadi, Prof. Saxena Gurugee has said that, the whole credit for initiating and establishing the Delhi gharana as a distinct school of Tablā playing goes to Ustad Sidhar Khan Dhadi¹. He is also known as the 'Khalifa'² of this gharana. He had three sons, Ghasit Khan, Bugra Khan, and third son whose name is unknown, but, by his great sons Madu Khan and Baksu Khan, who successfully established Lucknow gharana, is given a great contribution for flowrishing Tablā instrument. Ustad Siddhar Khan had three prime disciples also. They were Roshan Khan, Tullan Khan and Kallu Khan. Sitab Khan was a very knowledgeable Tablā player and his son Nazar Ali

¹ The Art of Rhythm – Essentials, Tradition and Creativity, by Sudhir Kumar Saxena, Page no – 109.

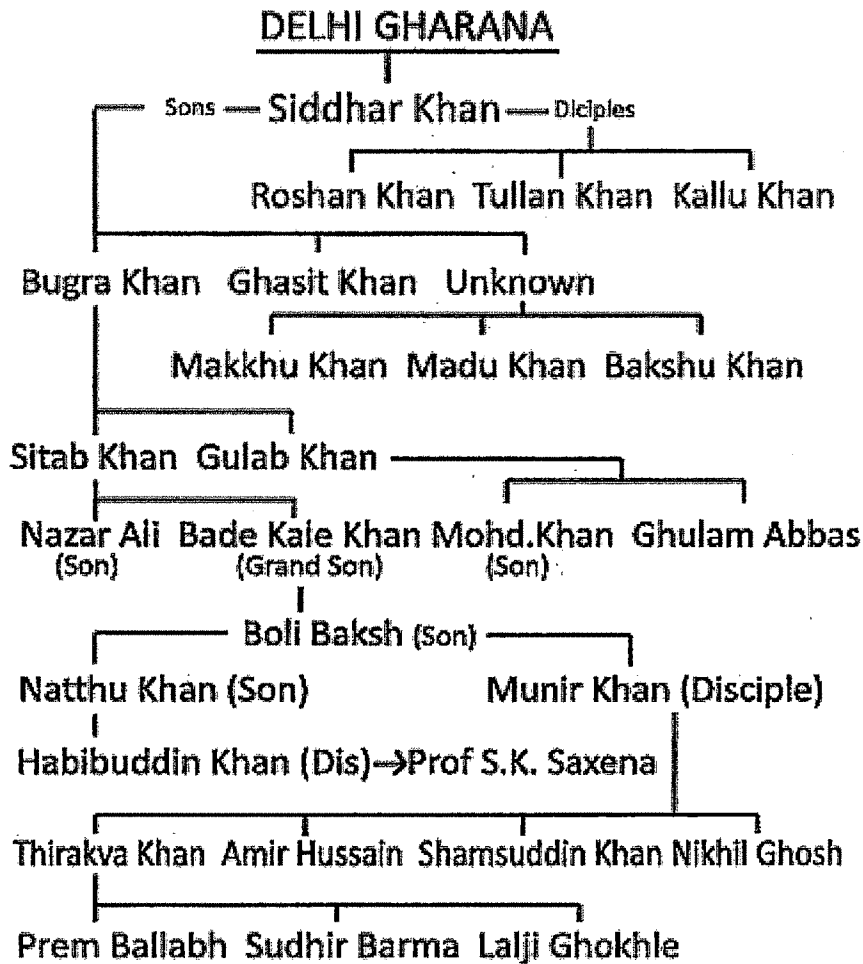
² 'Khalifa' is an honour. There are several meanings of it. In musical gharanas the most ultimate person is known as Khalifa also.

and grand son Bade Kale Khan were famous Tablā player of their time. Boli Baksh (son of Bade Kale khan) had a son, is considered to be the second khalifa of modern Delhi gharana. Ustad Habibuddin Khan who was the most able disciple of Natthu Khan earned a lot of fame by his modern accompaniment styles.

Munir Khan, a disciple of Boli Baksh was not only a good player but also a good teacher. Amongst his disciples were Amir Hussain, Shamsuddin Khan, Nikhil Ghosh and the very famous Tablā player Ahmed Jan. Ahmed Jan was born in Muradabad and was given shelter by Rampur Darbar for a long time. He was famous as Thirakva Khan for his unique Dhira-dhira playing, also was a famous Tablā teacher.

A short chart of the lineage and family tree of Delhi gharana is being presented here¹:

¹ The chart is made with the help of 'Taal-Parichay' by Ghirishchandra Shreevastava, 'Pakhawaj & Tabla - History, School and Traditions' by Dr. (Smt) Aban E. Mistry and 'Tabla & The World of Indian Rhythms' by Sudhis Chandra Banerjee



PLAYING STYLE:

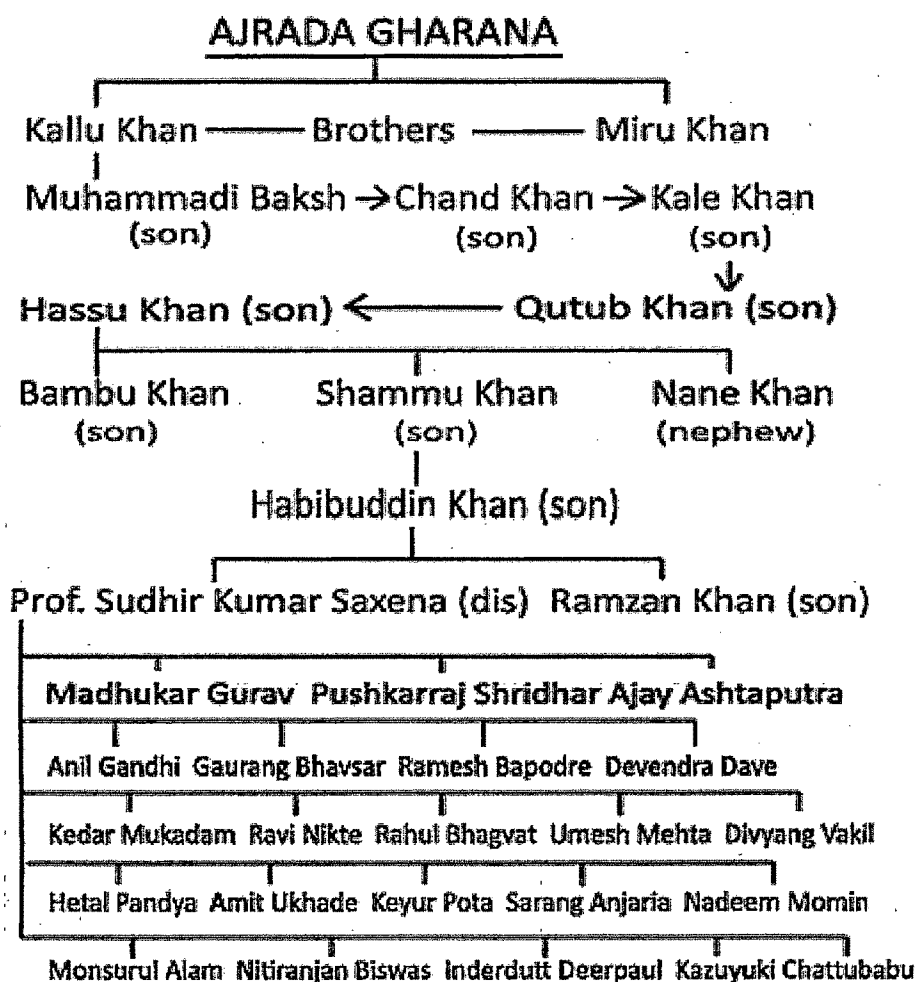
The use of two fingers (index finger and Middle finger) is very common in this gharana. Most of the bols are produced from Kinar and Shyahi from a Tabl . So, the playing style of this gharana is also known as two finger's baz or 'Kiner ki baz'. Bols are produced very softly and Dhīnā-Gīnā, Tīta, Tīrakīta, Traka, etc. types of bols

are played frequently. In this baz, peshkar, quaida, rela, tukda, mukhra and mohra are played mostly. On the other hand, big Parans as well as Chhandas are played seldom in Delhi gharana. For example a quaida is given below:

<u>DhāTī</u>	<u>DhāTī</u>	<u>DhāDhā</u>	<u>TīDhā</u>
×			
<u>TīDhā</u>	<u>GīNā</u>	<u>TīNā</u>	<u>KīNā</u>
2			
<u>TāTī</u>	<u>TāTī</u>	<u>TāTā</u>	<u>TīTā</u>
0			
<u>TīDhā</u>	<u>GīNā</u>	<u>DhīNā</u>	<u>GīNā</u>
3			

AJRADA GHARANA

There is a village named Ajrada in Merut district, very near to Delhi. Two brothers named Kallu Khan and Miru Khan were resident of Ajrada, went to Delhi to famous Tablā player Sitab khan to learn Tablā. And after completing their training they returned back to their own village Ajrada and developed a new style, which is famous as Ajrada Gharana by the name of their native village. Ustad



Habibuddin Khan, who was famous for his own developed modern accompaniment styles. He is also considered to be the khalifa of Ajrada gharana. Unfortunately, he could not play Tablā from 1963-64 due to illness and after a prolonged illness he expired in 1972¹. After his death Prof. S. K. Saxena has led this gharana and has made a long disciples chain.

¹ About Ajrada gharana most of the information was collected by oral conversation from my gurujee Lt. Prof. Sudhir Kumar Saxena.

PLAYING STYLE:

There are very few differences between Ajrada and Delhi styles. The difference between Ajrada style and Delhi style is that most of the Ajrada quaidas which are undulating in nature and played in Adilaya. It is also known as three fingers style as most of the bols are played with the help of index, middle and ring fingers on dahina Tablā. Bols are played very swiftly in this gharana. The bols of tistra jati like Dhāgenā, Digana, Ghenaka, Dhātraka, etc. are played frequently and the usage of Bayan (the left drum of Tablā) is quite predominant in this gharana.

For example, a Peshkar is given below¹:

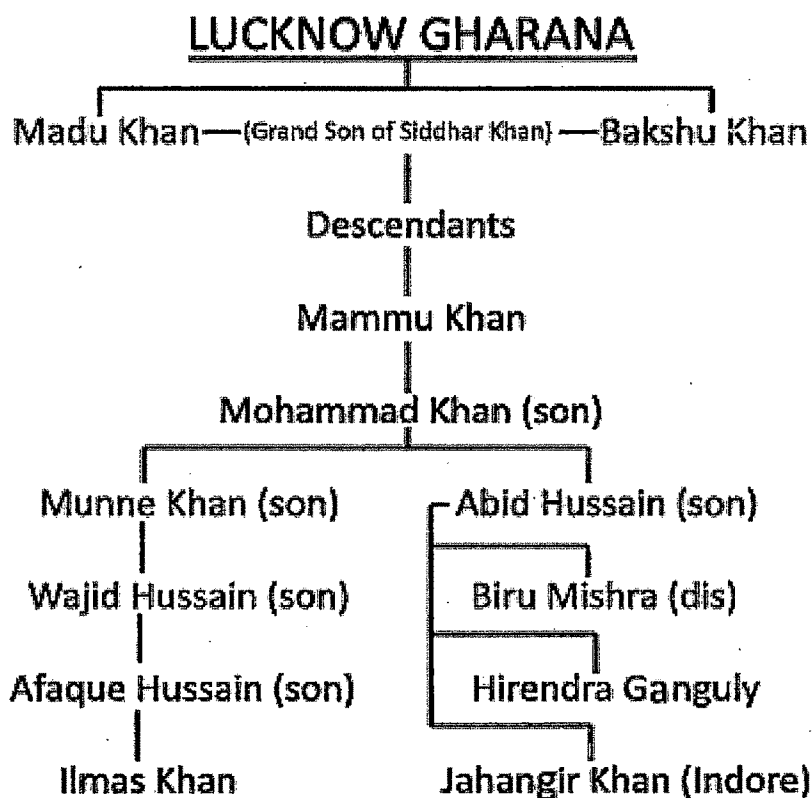
<u>DhīGaNaDhā</u>	<u>TrakDhīna</u>	<u>DhāGeNaDhīn</u>	<u>-DhīNak</u>
×			
<u>DhāGeNaDhīn</u>	<u>-DhāDhāTī</u>	<u>DhāGeNaTīn</u>	<u>-TīNak</u>
2			
<u>TīGaNaTā</u>	<u>-TrakTīNa</u>	<u>TāKeNaTīn</u>	<u>-TīNak</u>
0			
<u>DhāGeNaDhīn</u>	<u>-DhāDhāTī</u>	<u>DhāGeNaDhīn</u>	<u>-DhīNak</u>
3			

¹ This peshkar is also illustrated in 'The Art of Rhythm – Essentials, Tradition and Creativity', by Sudhir Kumar Saxena, Page no – 119.

LUCKNOW GHARANA

This gharana is also started by two brothers of Madu Khan and Bakshu Khan, who were the grand sons of Siddhar Khan. They were sent to Lucknow Darbar by the ruler of Delhi Darbar and after having stayed for sometime, they invented a unique style of Tablā playing, which is famous as Lucknow gharana. Amongst descendants, Mammu Khan and his two sons Munne Khan and Abid Hussain became famous Tablā player from this gharana. Ustad Abid hussain, who was very famous for accompanying with dance and came to be known as the khalifa of Lucknow gharana. Amongst his disciples Biru Mishra, Hirendra Ganguly and Jahangir Khan were very famous Tablā player. On the other hand, the another khalifa of this gharana Munne Khan's son Wajid Hussain and grand son Afaq Hussain were famous Tablā player.

For quick viewing a short chart of the lineage and family tree of Lucknow gharana is being presented here:



PLAYING STYLE¹:

The Lucknow baz is influenced massively with the accompaniment of dance and for this reason bols are produced quite open and sonorous. Even, quaidas, relas and peshkars are very common but special emphasis is given on the playing of tukras and gats. Compositions like dupalli, Treepalli,

¹ The playing style and the quick chart is made with the help of 'Taal-Parichay' by Ghirishchandra Shreevastava, 'Pakhawaj & Tabla - History, School and Traditions' by Dr. (Smt) Aban E. Mistry and 'Tabla & The World of Indian Rhythms' by Sudhis. Chandra Banerjee.

Chaupalli gats as well as chakradhar gats and bols like GheDeNaGa, Kran, KreDhāGheNe, etc. are played predominantly. For example, a chalan is given here:

<u>DhīNa</u>	<u>GīNa</u>	<u>Tak</u>	<u>Tak</u>
×			
<u>DhīNa</u>	<u>GīNa</u>	<u>DhāGe</u>	<u>TīTa</u>
2			
<u>DhāGe</u>	<u>TīTa</u>	<u>KīTa</u>	<u>DhīNa</u>
0			
<u>Tak</u>	<u>Tak</u>	<u>TīNa</u>	<u>KīNa</u>
3			

BENARAS GHARANA:

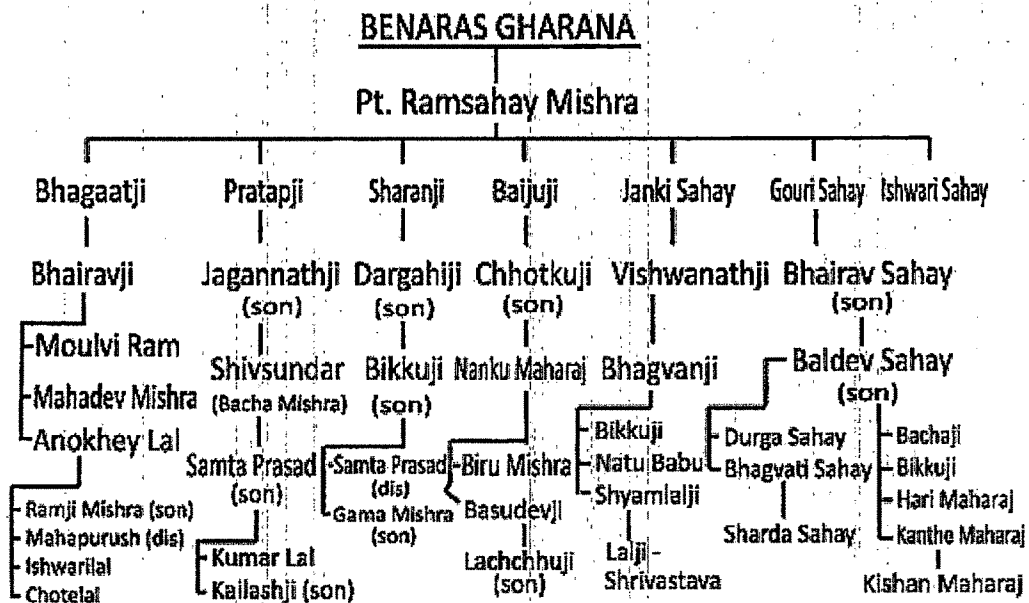
Pandit Ram Sahay, the disciple of Ustad Madu Khan of Lucknow was the founder of Benaras gharana. He had taken 12 years of training at Lucknow from Madu Khan and became famous hugely during the period of Nawab Wajidali Shah¹. After training Panditji returned to his native place Kashi and founded Benaras gharana.

Pandit Kanthe Maharaj and his nephew Pandit Kisan Maharaj, Pandit Samta Prasad was consider

¹ 'Taal-Parichay- Part-2', by Ghirishchandra Shrivastava, Page no. 22, 23.

to be the top most Tablā player of their times. Pandit kisan Maharaj who expired very recently has made a large disciple chain.

On the other hand, Pt. Anokhelal Mishra who was a disciple of Pt. Bhairo Mishra is considered to be the Badshah and magician of the Tintāla theka 'Nā Dhīn Dhīn Nā'. Dr. Prem Narayan Sinha, who also wrote a book by using this as a title¹. Panditji expired on 10th March 1958 and amongst his famous disciples were Shri Mahapurush Mishra, Chotelal Mishra, Ramji Mishra (son) and Ishwarilal Mishra². For quick looking a chart of Benaras gharana is given here:



¹ 'Na Dhin Dhin Na Ke Jadugar Pt. Anokhelal Mishra', by Dr. Prem Narayan Sinha.

² 'Tabla & The World of Indian Rhythms', by Sudhis Chandra Banerjee, Page - 72.

PLAYING STYLE:

As we know the Benaras gharana is started by Pt. Ramsahay Mishra who had his initial training from Lucknow, so, the impact of Lucknow gharana is always shown in this gharana. And for being a Hindu dominated city, some Hindu culture also is shown in Benaras gharana. Parans, tukdas, gats, laggi, ladi are very common in this gharana. And bols are played very openly and loudly. In this respect Saxena gurujee writes, it (Benaras) is a completely open baz. In other words, whole hands are used here, as against mere fingers; and therefore the sounds produced are, at times, a bit too loud, tending (incidentally) to detract from articulateness of playing¹. Bols like DhīraDhīra, DheteDhete, Kran, GaDīGaNa, etc. are commonly used and bayan is very prominent in this gharana. For example, a Benaras quaida is given below:

<u>Dhīk</u>	<u>DhīNā</u>	<u>TīRaKīTa</u>	<u>DhīNā</u>		<u>DhāGe</u>	<u>NāDhī</u>	<u>-KDhī</u>	<u>NāDā</u>
x					2			
<u>Tīk</u>	<u>TīNā</u>	<u>TīRaKīTa</u>	<u>TīNā</u>		<u>DhāGe</u>	<u>NāDhī</u>	<u>-KDhī</u>	<u>NāDā</u>
0					3			

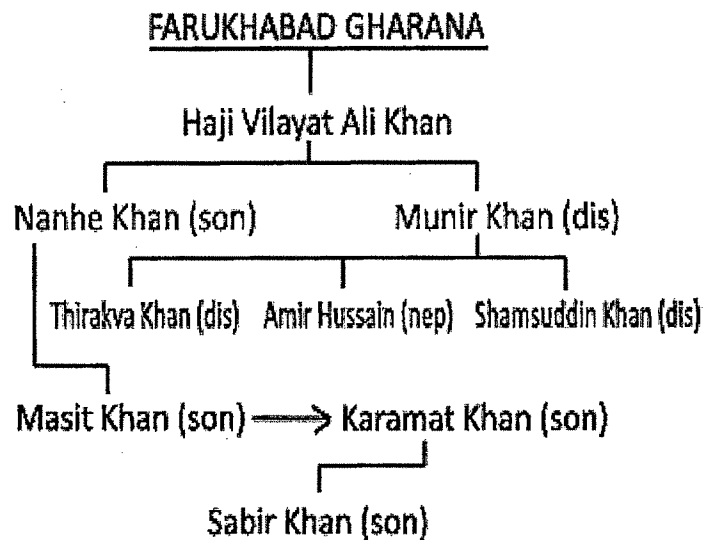
¹ The Art of Rhythm – Essentials, Tradition and Creativity, by Sudhir Kumar Saxena, Page no – 97.

FARUKHABAD GHARANA

The founder of this gharana was Ustad Vilayat Ali Khan, who was also famous as Haji Vilayat Ali Khan. The name Haji-ji is an immortal name in the history of Tablā playing. There are several compositions, several patterns, are famous in the field of Tablā playing by the name of Haji-ji.

Haji-ji had a son Hussain Ali Khan was a famous Tablā player. Hussain Ali's disciple Munir Khan and son Nanhe Khan were very famous in their time. Nanhe Khan's son Masit Khan, grand son Karamat Khan and great grand son Sabir khan are the very famous name for this gharana. Amongst the disciples of Haji ji, Channu Khan, Mubarak Ali Khan, Chudiya Imam Baksh, and Salari Khan are well celebrated.

For quick looking a short chart of lineage and family trees of Farukhabad gharana is presented here:



PLAYING STYLE:

However, infact, all the three gharanas viz, Lucknow, Benaras and Farukhabad come under the 'purab baz' or eastern stylistic playing school, so, there are very little differences between Lucknow and Farukhabad gharana. Chalas and rows are played frequently in these gharanas. Quaida, peshkar, rela, etc. are played frequently as well as large and rigid tukda, parans and gats are also used commonly. Bols like Dhage tita, gadigana, Dhira dhira, etc. are used recurrently in compositions. For example, a gat of Farukhabad gharana is presented here:

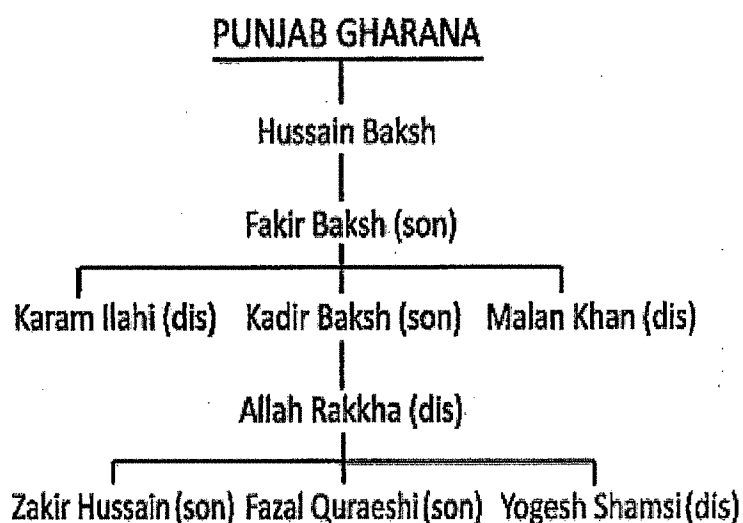
<u>Dhā-</u>	<u>GheTak</u>	<u>TāKīTa</u>	<u>GheTak</u>
×			
<u>DhāGeNā</u>	<u>DhāTīTa</u>	<u>GeNāGa</u>	<u>DīGheNā</u>
2			
<u>Tā-</u>	<u>KeTak</u>	<u>TāKīTa</u>	<u>KeTak</u>
0			
<u>DhāGeNā</u>	<u>DhāTīTa</u>	<u>GeNāGa</u>	<u>DīGheNā</u>
3			

PUNJAB GHARANA

However, all gharanas discussed earlier have connections with each other and also have a common root except Punjab gharana. This gharana developed independently. Hussain Baksh and his son Fakir Baksh were very famous in this gharana, as well as Fakir Baksh's disciples Karam Ilahi, Malan Khan and son Kadir Baksh also were famous in their time. Ustad Allah Rakkha, disciple of Kadir Baksh was renowned Tablā player from this gharana. He earned a lot of fame from all over the country and worldwide. He taught to a huge quantity of disciples. Amongst them

Ustad Zakir Hussain, Ustad Fazal Quraeshi, Yogesh Shamsi are very famous Tablā player of present age.

For quick looking a short chart of Punjab Gharana is presented here:



PLAYING STYLE:

The pakhawaj playing style is mostly influenced in this gharana. Even today, at some places in Punjab, shyāhi made by wheat glue are used on the bayan Tablā like pakhawaj. In this gharana bols are adapted from pakhawaj and after modifying and

playing those on Tablā they have created a unique style which is famous as Punjab gharana. The playing of long quaidas, gats, parans, as well as the use of complicated rhythmic patterns is common in the Punjab gharana. Bols like Dhādī, Nā-da, Kadāna, Kretāna, etc. are used predominantly. For example, a Punjabi quaida is given below:

<u>GeNāTīTa</u>	<u>TīTaTaDhā</u>	<u>GheNāTīTa</u>	<u>DhāGeTīTa</u>
x			
<u>GeNāTīTa</u>	<u>TīTaTaDhā</u>	<u>GheNāDhāGe</u>	<u>TīNāKīNā</u>
2			
<u>KeNāTīTa</u>	<u>TīTaTaTā</u>	<u>KeNāTīTa</u>	<u>TāKeTīTa</u>
0			
<u>GeNāTīTa</u>	<u>TīTaTaDhā</u>	<u>GheNāDhāGe</u>	<u>DhīNāGīNā</u>
3			