

CHAPTER - V

TABLA ARTIST OF PUNJAB GHRANA AND THEIR BIOGRAPHIES.

5:1: Introduction :

For this chapter the introduction of the founder of Punjab Gharana to the present artists, every aspect is extremely important and valuable guidance. The information of this session is not limited only to this chapter but it will inspire the entire research work. It will prove to be impartial if it doesn't provide further guidance about contributions of a particular Gharana.

This chapter included biography of all the renowned artists of past and present of Punjab Gharana. This is presented according to the date of birth of every artist to maintain the sequence even if a date of birth of any artist is not available then too utmost care is taken to maintain the seniority of an artist.

5:2: Tabla Artists of Punjab Gharana & their Biographies:

5:2:1 Qadir Baksh II

Teacher: Mian Faqir Baksh

“The renowned artist of Punjab Gharana Miyan Kadir Bakhsh was born approximately in the year 1902 at Lahore which is now situated in Pakistan, was then united / undivided India. His father Miyan Faqir Bakhsh was renowned Pakhawaj player of his times. Miyan Kadir Bakhsh

acquired Pakhawaj and Tabla training from his respected father. After his father's death he continued his training from Ustad Karamilahi.

Ustad Kadir Bakhsh was well versed with rhythm and beat. He was a left-handed. He had acclaimed tremendous eminence / fame during his times. After the partition India he preferred Pakistani citizenship and stayed there for entire life. He has a big group of disciples. Some of the names of his disciples are-Maharaj Chakradhar Singhji Deo of Raigarh, Maharaj Tikamgarh (Madhya Pradesh) and the topmost artist of present time Padma Shree Ustad Alla Rakha. "1

5:2:2: Ut. Alla Rakha Khan:

"Ut. Alla Rakha Khan was born on 29-4-1919 in Gurudaspur which is a small village of Ratangadh in Punjab state. He was belong to a farmer's family.

As a boy, he was fortunate to develop an interest in the table at a time when Indian classical music had already undergone a revival of sorts. Young Alla Rakha was fascinated with the sound of tabla since the age of 12, when he was staying with his uncle at Gurdaspur. His family was understandably resistant to the idea of the boy taking up a living as amusician.

Nevertheless, the determined young lad ran away from home and became a formal disciple of Ut. Mian Qader Baksh of the Punjab Gharana, who initiated him into the world of rhythm. In order to gain a broader understanding of music, he learnt "Raag Vidya" (the classical melody aspect) from Ut Ashiq Ali Khan of the Patiala Gharana. His strict regimen of daily table

practice was the stuff of legend; he would spend up to 12 gruelling hours of hard, disciplined riyaz cultivating his skills daily, a commitment that would eventually bear fruit.

“Abbaji”(as he was affectionately known) started his musical career as an accompanist in Lahore and then as an All India Radio staff in Mumbai in 1940 where he would accompany in-house musicians on a regular basis. Around this time, he made his first foray into cinema music, scoring the soundtracks for the 1942 historical venture, Khandaan. Over the next decade, he composed the music and songs for several other films, among them Maa Baap(1944), Madari(1950), Sabak(1950) and Bewafa(1952) under the name “A.R. Qureshi”.

The venerable master was dissatisfied with the limited scope that films provided for serious, interesting music. He would begin to focus his efforts on a concert career, which culminated in world reknown as Pt. Ravi Shankar’s chief accompanist during his apex in the 1960s.

Abbaji delighted audiences in the west with his percussive wizardry, as both a sensitive accompanist with flawless timing and a gifted soloist where he was a master of improvisation, a prolific composer and an electric showman. At San Francisco, the Monterey Pop Festival in 1967 and later at Woodstock in 1969 Western audiences (including many rock and pop groups of the day) were mesmerized by Alla Rakha’s stunning rhythmic artistry. Playing not just with his fingers and hands but with his very being, he generated a torrent of beats out of which the most complex rhythmic patterns were weaved effortlessly. His oral recitation of compositions and the clarity and crispness of his strokes left audiences spellbound.

Grateful drummer Mickey Hart would later remark that watching Alla Rakha was an epiphany-“He’s the Einstein of rhythm,” he raved. Indeed, for if Indian classical music has achieved immense popularity around the world today, the credit belongs as much to the

rhythmic poetry of Ut Alla Rakha as to the sonorous grace of great like Ravi Shankar, Ali Akbar Khan and Vilayat Khan.

Throughout his musical career, which spanned an astonishing six decades, the Ut. Popularized the art of table playing all over the globe. He also bridged the gap between Carnatic music and Hindustani music by performing with both renowned Carnatic musicians (L. Subhramaniam, Vikku Vinayakram, Lalgudi Jayaraman, etc.) as well as other Hindustani stalwarts.

He once said in an interview that when he played outside India, his aim was to teach the Western world about the beauty of Indian music. This he has done and more. Indeed his name has become synonymous with his instrument. Particularly in an India where hereditary musical lines often dictate success. Alla Rakha achieved it on the basis of hard work and unrelenting dedication to his art. His tonality, musicianship and presentation style have become virtual references for every aspiring tabla player of the present generation. Yet, his multi-faceted genius was surpassed only by his humility and his generosity, as his disciples will testify the world-over.” 2

5:2:3: Akhtar Hussain Khan

“Ut. Akhtar Hussain Khan was born in 1947. He belongs to Punjab tradition. He got his tabla training from Ut. Mian Qadir Bukhsh II, Ut. Mashooqay Khan and Ut. Aslam Khan. He was a nephew of Ut. Mian Qadir Bakhsh II. After Ut. Qadir Bakhsh II, Ut. Akhtar Hussain Khan was a Khalifa of Punjab Gharana and he recognised last Khalifa of the Punjab tradition, Akhtar Hussain was respected for his knowledge over the traditional solo repertoire of

Punjab. Ut. Akhtar Hussain was great tabla player. He performed traditional Solo of Tabla in all over the country and gave honour to the Punjab Gharana.

He passed away in year 2001.” 3

5:2:4: Anuradha Pal:

“Among the artists of young generation the name of Anuradha Pal is in spotlight. At a very young age this female Tabla player started giving stage performances. Whether it is a solo performance or accompanying any other artist, she has created her own identity and achieved success.

In the year 1970, Sushri Anuradha Pal was born in a music loving family of Mumbai. At the age of eight she initiated her training under Shri Manikrao Popatkar. For her further training she went to Pandit Madan Mishra. Later she followed Ustad Alla Rakha and Ustad Zakir Hussain as their disciple and continued her further methodical training.

A graduate from University of Mumbai, Sushri Anuradha Pal is an ‘A’ grade artist of ‘Akaashwani’. She has won gold medal at the Inter-University Youth Festival. She has successfully presented her first ever solo performance at a very young age of seventeen. Anuradhaji has participated in various music festivals of the country.” 4

5:2:5: Jitendra Thakur:

“Jitendra Thakur was born on 22nd August 1953 in Mandi at Himachal Pradesh. He acquired his initial Tabla training from his father Shri Shyamlal Thakur. In the year 1984 he became the disciple of Ustad Alla Rakha. He is a graduate from Himachal Pradesh. In the year 1979 he went to Austria on the invitation by Austrian-Indian Society, Vienna. Later he settled down over there. Since last sixteen years he is giving Tabla training to many foreigners. He is also providing Tabla training at Ali Akbar School of Music of Basel at Switzerland. You are also invited in and around Europe to accompany by various Indian artists.

In the year 1983 you have passed examinations like ‘Sangeet Bhaskar’ by Prachin Kala Kendra, Chandigarh and in the year 1986 you have passed ‘Sangeet Prabhakar’ by Prayag Samiti, Allaabad. In his young age Shri Jitendra Thakur as participated in various youth festivals and won many laureates.” 5

5:2:6: Lala Bhavani Das:

“It is certain that Ajaraada, Lucknow, Farukhabad and Banaras Gharana originated from Delhi Gharana. However Tabla playing style of ‘Punjab Gharana’ is meticulously motivated by Pakhawaj. This Gharana is established by Lala Bhavani Das Pakhawaji. In ‘Sangeet Chintamani’ Acharya Bruhaspati has mentioned him as the contemporaneous to Ustad Sidhar Khan and an extra-ordinary Pakhawaj player.

On page 160 of his book ‘Pakhawaj Aur Tabla Ke Gharane Aur Paramparae / Pakhawaj, Tabla Gharana and Their Traditions’, Dr. Aban Mistry has stated that; ‘As per the manuscript

‘Garn Samhita’ of Shri Chhedalal Tikaram Pakhawaji-Lala Bhawani Das was the native of Bruj.’ In the time of Mohmmad Shah Rangile he was a Tabla player at the Delhi Court. The competitions were held between him and Ustad Siddhar Khan Dhadi during the period of 1719 to 1730. This has been written by Acharya Bruhaspati in his books ‘Muslims and Indian Music’ and ‘Sangeet Chintamani’. In those times Lala Bhawani Das was an eminent person all over the country. Once he went to Lahore (before partitioned of India) on the invitation of a Subhedar. Later in his extensive travel he promoted Pakhawaj and trained many disciples.

Lala Bhawani Das was fascinated towards an ancient folk instrument of Punjab called ‘Tukkad’. ‘Tukkad’ is a similar instrument like Tabla. Dasji brought some improvements in the style of playing ‘Tukkad’ and included it in the main stream of music. He trained some disciples in playing ‘Tukkad’. It is said that due to Dasji’s fascination of playing Pakhawaj and Tukkad the popularity and promotion of Pakhawaj and Tabla increased. During that same period a Pakhawaj player called Ustad Faqir Bakhsh studied the popularity of Pakhawaj playing in the entire country and keeping in mind the requirement of that time introduced and developed a new ‘Baaj’ on Tukkad and played on Tabla.” 6

5:2:7: Ut. ZAKIR HUSSAIN: (born 1951)

Teacher/Father: Ustad. Alla Rakha

“Ustad Zakir Hussain is today appreciated both in the field of percussion and in the music world at large as an international phenomenon and one of the greatest musicians of our time. A classical tabla virtuoso of the highest order, his consistently brilliant and exciting performances have established him as a national treasure in his own country, India, and as

one of India's reigning cultural ambassadors. Along with his legendary father and teacher, Ustad Allarakha, he has elevated the status of his instrument both in India and around the world. His playing is marked by uncanny intuition and masterful improvisational dexterity, founded in formidable knowledge and study.

Widely considered a chief architect of the contemporary world music movement, Ut. Zakir Hussain's contribution to world music has been unique, with many historic collaborations, including *Shakti*, which he founded with John McLaughlin and L. Shankar, *Remember Shakti*, the *Diga Rhythm Band*, *Making Music*, *Planet Drum* with Mickey Hart, *Tabla Beat Science*, *Sangam* with Charles Lloyd and Eric Harland, and recordings and performances with artists as diverse as George Harrison, YoYo Ma, Joe Henderson, Van Morrison, Airtó Moreira, Pharoah Sanders, Billy Cobham, Mark Morris, Rennie Harris, and the Kodo drummers. His music and extraordinary contribution to the music world were honored in April, 2009, with four widely-heralded and sold-out concerts at Carnegie Hall's *Artist Perspective* series.

The recipient of countless honors, Ut. Zakir Hussain has received the titles of *Padma Bhushan*, in 2002, and *Padma Shri*, in 1988, becoming the youngest percussionist to be awarded these, given to civilians of merit, by the Indian government. In 1990, he was awarded the Indo-American Award in recognition for his outstanding cultural contribution to USA-India relations. In April 1991, he was presented with the Sangeet Natak Akademi Award by the President of India, making him one of the youngest musicians to receive this recognition from India's governing cultural institute. In 2007, readers' polls from both *Modern Drummer* and *Drum!* magazines named him Best World Music and Best Worldbeat Drummer respectively. On February 8, 2009, Zakir received a Grammy in the Best Contemporary World Music category for *Global Drum Project*, his group with

Mickey Hart, Giovanni Hidalgo and Sikiru Adepaju. Also, in 2009, Ut. Zakir Hussain was named a Member in the Order of Arts and Letters by France's Ministry of Culture and Communication for his extraordinary artistic and cultural contribution.

A child prodigy, Ut. Zakir Hussain was touring by the age of twelve he came to the United States in 1970, performing his first concert at the Fillmore East in New York City with Pandit Ravi Shankar, embarking on an illustrious international career. A prolific composer and recording artist, he has received widespread recognition for his many ensembles and collaborations. In 1987, his first solo release, *Making Music*, was acclaimed as "one of the most inspired East-West fusion albums ever recorded." In 1992, *Planet Drum*, an album co-created and produced by Ut. Zakir Hussain and Mickey Hart, became the first recording to win a Grammy in the Best World Music category, the *Downbeat* Critics' Poll for Best World Beat Album and the NARM Indie Best Seller Award for World Music Recording.

Ut. Zakir Hussain received the distinct honor of co-composing the opening music for the Summer Olympics in Atlanta, 1996. He was commissioned to compose music for Alonzo King's *Lines* Ballet (for which he received an Isadora Duncan Award), and to compose an original work for the San Francisco Jazz Festival, both in 1998. He has received numerous grants, including participation in the Meet the Composer programs funded by the Pew Memorial Trust. In 2000, he worked again with choreographer Alonzo King, this time composing music for The Alvin Ailey American Dance Theater. In 2002, his commissioned work for choreographer Mark Morris' "Kolam" premiered as part of YoYo Ma's "Silk Road Project" with YoYo Ma and Ut. Zakir Hussain performing together live for the performance. In September 2006, *Triple Concerto for Banjo, Bass and Tabla*, a piece co-composed by him, Edgar Meyer and Bela Fleck, was performed by them with the

Nashville Symphony at the gala opening of the Schermerhorn Symphony Hall in Nashville. In January, 2009, it was re-created with the Detroit Symphony, again under the baton of Leonard Slatkin. This performance and new original works composed by Ut. Zakir Hussain, Edgar and Bela, was released as *The Melody of Rhythm* in 2009.

He reunited with Alonzo King in 2007, for *Lines* Ballet's 25th anniversary celebration, creating acclaimed music for King's new work, *Rasa*, and has recently scored for King's *Scheherazade* premiered in Monte Carlo in December 2009, with SF performances slated for the Fall 2010 season. In 2007, the government of India chose him to compose an anthem to celebrate India's 60th year of independence. The song, "Jai Hind", has been recorded by an array of India's finest classical vocalists and pop singers.

He has scored for many films, including Merchant-Ivory's *Heat and Dust* (in which he also co-starred), *In Custody* and *Mystic Masseur*; Bertolucci's *Little Buddha*, *Vanaprastham (The Last Dance)*, *Saaz*, *Everybody Says I'm Fine*, and *Mr. And Mrs. Iyer*.

Ut. Zakir Hussain is the recipient of the 1999 National Heritage Fellowship, the United States' most prestigious honor for a master in the traditional arts, presented by First Lady Hillary Rodham Clinton at the United States Senate on September 28, 1999. In 2005, he was named an Old Dominion Fellow by the Humanities Council at Princeton University, where he resided for the 2005-2006 autumn semester as full professor in the music department, teaching a survey course in Indian classical music and dance. In the spring of 2007, this course was taught again by him, this time at Stanford University. His yearly tabla workshop in Marin County, conducted for the past twenty years, draws hundreds of serious students and performers.

In 1992, Ut. Zakir Hussain founded Moment! Records which features original collaborations in the field of contemporary world music and live concert performances by great masters of the classical music of India. The label presents his own world percussion ensemble, *The Rhythm Experience*, North and South Indian classical recordings, *Best of Shakti* and a *Masters of Percussion* series. Moment Records' 2006 release *Golden Strings of the Sarode* with Aashish Khan and Ut. Zakir Hussain was nominated for a Grammy in the Best Traditional World Music category for that year.” 7

5:2:8: Shaukat Hussain Khan (1930–1996)

Teachers: Pandit Hiralal & Mian Qadir Bukhsh

“Ustad Shaukat Hussain Khan ranked amongst the finest musicians of South Asia. Apart from his prowess over the solo repertoire, the maestro’s forte was his impeccable accompaniment. Shaukat Hussain Khan was the accompanist of choice for Pakistan's great vocalists and instrumentalists, and he always offered impeccable support. As a soloist one hears the Delhi roots of his sound mixed with a truly Panjabi sense of rhythmic complexity. One can hear this complexity in the varied internal phrase lengths of pieces and in the taal structures. Now after the death of Miyan Shaukat Hussain Khan Sahib, his nephew, Ustad Shahid Khan became a Khalifa (holding the gharana after the death) of the Punjab Gharana in Pakistan.” 8

5:2:9: Altaf Hussain 'Tafo' Khan (1945)

Teachers: Mian Qadir Bukhsh & Haji Fida Hussain

“The renowned Tafo Khan is recognised for his matchless tayyari (practice). His solo performances are characterised by his dazzling prowess over difficult bols and charismatic stage presence.” 9

5:2:10: Abdul Sattar 'Tari' Khan (1953-)

Teacher: Shaukat Hussain Khan

“Hailing from a traditional Rababi family (musicians employed in the Sikh temples of Punjab), Tari Khan learned under Shaukat Hussain Khan in Lahore and became famous as the accompanist of the ghazal singer Ghulam Ali (his "Chupke Chupke" was a major hit back in the early 1980s). Tari always provided an exquisite accompaniment: clean, crisp thekas with astonishingly quick and interesting laggis to punctuate the verses. Because of that international exposure, musicians in India got to hear of him at a time when little cultural news escaped from Pakistan, and most were impressed with this show of virtuosity. Since then, Tari has gone on to international fame as a tabla showman. His "International Kherwa" was a popular item (a musical journey round the world that incorporated other musical styles into the basic 4 beat pattern).” 10

5:2:11: Fazal Qureshi (born 1961)

Teacher: Utd. Alla Rakha

“Under the guidance of his Guru and father, tabla maestro Ustad Alla Rakha, and with the inspiration drawn from his brother, Ustad Zakir Hussain, Fazal has developed a unique style that is distinguished for its fine sense of rhythm, versatility and eloquence. Fazal has expanded his horizons by being involved with other styles of music of the world especially Jazz and Western classical music, and has performed with many well known Jazz musicians. For the last 16 years he has been associated with Mynta, his world music band based in Sweden. They have performed all over the world and have released six immensely popular albums.” 11

5:2:12: Yogesh Samsi (born 1968)

Teacher : Utd. AllaRakha

“Pandit Yogesh Samsi is born into a musical family in Mumbai in 1968. He began his tabla instruction with his father at age four and then continued with the illustrious Pandit Taranath Rao. He then went on to becoming a disciple of the legendary Ustad Allah Rakha where he remained under his tutelage for 23 years. It was under Ustad Allah Rakha’s watchful eye that he matured into one of the most sought after tabla artists in India today. Having an unmatched combination of power, sensitivity, knowledge of tradition, and tone clarity, Pt. Yogesh Samsi has become a first call tabla player in any musical situation. Being born into a family of vocalists then being trained by one of India’s finest tabla players has resulted in Pt. Yogesh

Samsi being equally stellar in accompanying vocal, instrumental, or in tabla solo. In accompanying vocal and instrumental music, the hallmarks of his performance are his ability to weave a beautiful tapestry of rhythm to allow the main artist to create their music on. His consistently brilliant tabla solo's are highly sought after in India and abroad and are marked with his keen sense of aesthetics, sheer musicality, perfect balance of tabla/dugga, flawless note production, and adherence to tradition.

Pandit Yogesh Samsi has performed with many stalwarts in the Indian Classical Music world including Ustad Vilayat Khan, Pandit Dinkar Kaikini, Ustad Rashid Khan, Pandit Buddhaditya Mukherjee, Ustad Zakir Hussain, Pandit Shivkumar Sharma, Pandit Hariprasad Chaurasia, and many others.

His ability to adapt his style shines brightly in his tabla support of Kathak dance. He has had numerous critically acclaimed performances with many of India's top dancers including the great Pandit Birju Maharaj.

As an educator, Pandit Yogesh Samsi has the ability to teach the art of tabla in several languages with clarity and eloquence. He has had many highly successful workshops the world over and his many students praise his scholarly approach to teaching.

He has been featured on commercial recordings and has also provided research inputs and demonstration for an instructional CD ROM on tabla.” 12

5:2:13: Shahbaz Hussain (born 1979)

Teacher: Utd. Alla Rakha, Utd. Shaukat Hussain Khan, Utd. Fayyaz Khan & Pandit Sharda Sahai

“Shahbaz began learning Tabla at the age of 5 under the watchful eye of his father, Ustad Mumtaz Hussain - a prominent vocalist. He later went on to study with Tabla legends Ustad Faiyaz Khan from the Delhi Gharana (school), Ustad Shaukat Hussain Khan from the Punjab Gharana and finally Ustad Allah Rakha Khan.

He has played with many of the great master musicians of India and Pakistan, including Ustad Imrat Khan, Ustad Nishat Khan, Ustad Salamat Ali Khan, Ustad Fateh Ali Khan and Ustad Ghulam Mustafa Khan to name only a few. He has played in some of the most prestigious venues and festivals around the world, including the Smithsonian Institute in Washington D.C., Queen Elizabeth Hall in London, Lincoln Center in New York and the prestigious Royal Albert Hall. He is an extremely versatile Tabla player who holds all the imperative traditional skills as well as the ability to project those skills to more contemporary styles. His solo performances have gained great recognition all over the world.

Shahbaz is also a dedicated teacher of the Tabla. He delivers regular teaching to young people and adults in and around the UK as well as worldwide.” 13

5:2:14: Dildar Hussain

Teacher: Utd. Alla Rakha

“Dildar Hussain was the percussionist of Ustad Nusrat Fateh Ali Khan's Qawwali party until Nusrat's death in 1997. Dildar Hussain learned tabla from Ustad Allah Rakha Khan. His first performance was in India in 1969 before he joined Ustad Nusrat Fateh Ali Khan's Qawwali party in 1971. Along with Farrukh Fateh Ali Khan, Nusrat's brother, Dildar had been a member of the party since its formation. With incredible skill as a tabla master, Ustad Dildar now carries the tradition on with his son's. His eldest leading the party Abrar and his youngest Israr sitting in the seat, like his father as tabla player. Now Dildar is a amazing composer, singer and harmonium player. Dildar teaches and performs internationally with his students Yasar Hussain in Denmark and Aminah Chishti in the US. Ustad Dildar does not play the traditional tabla that can be seen in Hindustani classical music but instead plays a combination of "jori" as the treble, and "dhamma" as the bass to create a deeper, warmer sound than the modern tabla set creates. This unique style is known to be over 1000 year old created by the great Amir Khusro. Rare to see even in pakistan. Created with the intention to carry sound acoustically. Ustad has also toured and can sometimes be seen accompanying Rahat Nusrat Fateh Ali Khan.” 14

5:2:15: Pandit Rama Kant (born 1942)

TEACHER-Ustad Bahadur Singh

“Pandit Rama kant is a renowned tabla maestro of Punjab gharana. He started his training from his father Pandit Kunj Lal from Nurmahal, Jalandhar district at age five. He started giving musical performances at a very early age. His father, who was also a vocalist and instrumentalist, trained all his sons and daughters with great punctuality. Every day, they had to do 'riyaaz' in morning, noon and night. Seeing his great devotion towards music, Ustad Bahadur Singh accepted panditji as his disciple. He has given various solo as well as accompanist. He has accompanied with the best artists of the world including Ustad Amjad Ali Khan, Pt Bhimsen Joshi, Subramanyam, Sushri Praveen Sultana, Ustad Shahid Parvez and many other great musicians not in India but all over the world. He has not only won the hearts of Indian audience but also performed in various concerts in Russia, Norway, Denmark, Sweden and many other European countries. Presently he is involved in many institutions of Punjab which give the knowledge of Indian classical music. He has trained many students in Namdhari Kala Kendra, Jawwadi Taksal In Jawwadi Kalan, Gurudwara Badu Sahib. Many school and college students take him as their idol in the field of music.” 15

5:2:16: Nishikant Barodekar

TEACHER - Utd. Alla Rakha

“Born as grandson to great legendary vocalist Padmabhushan Hirabai Barodekar, he is amongst the renowned artists today. A brilliant student of Utd Alla Rakha & Ust Zakir

Hussain , Nishikant has earned reputation as a spontaneous & versatile tabla player. With a great sense of melody, rhythm & eloquence, he puts forth a unique style of solo presentations. He stands in the league of major accompanists today & has accompanied many maestros of Indian classical music, like Ustd.Vilayat khan, Ust Salamat Ali Khan, Pt.Birju Maharaj, Ust Amjad Ali Khan, Pt Bhimsen Joshi, Pt Jasraj, Ustd.Shahid Parvez, Vid. U Srinivasan & many more. He has been awarded ' Layashiromani ' by Ganayogi Panchakshara Sangeet Samiti Chennai, ' Taal Mani ' etc . He is a versatile guru & few of his students are established Tabla players. Presently he is working as a faculty member in SRI SATHYA SAI MIRPURI COLLEGE OF MUSIC, Prashanti Nilayam , Puttaparti; besides his concerts in India & abroad.” 16

5:2:17: Ustad Bahadur Singh

TEACHER-Ustad Mir Baksh

“Ustad Bahadur Singh was a brilliant tabla vada, he was known for his creativity for creating "paltas" as well as composing his own compositions. He had accompanied many musicians and played at for the All India Radio. Ustad Ahmed Jaan "Thrikwa" had also acknowledged the brilliance of Ustad Bahadur Singh Ji's playing as well as many other great ustads recognized his amazing playing. He had many students, some of which are Ustad Prof. Ranjit Singh (Ludhiana), Pandit Rama kant, Bhai Mohinder Singh, Ustad Gurmeet Singh Virdee, Ustad Ranjot Singh, Ustad Dileep Singh, Professor Parshotam Singh (Jalandhar) and many more.” 17

5:2:18: Professor Ranjit Singh (Ludhiana)

TEACHER : Ustad Bahadur Singh

“Professor Ranjit Singh is one of Ustad Bahadur Singh's senior most students. Ranjit Singh was based in Ludhiana but is now currently in California (U.S.A.). His interest for tabla and music began as a child as he began to study the history of Sikhism (a religion founded in the 15th century). After hearing Ustad Bahadur Singh's tabla at a solo performance he was enchanted and made up his mind that he will learn from Ustad Bahadur Singh. Ranjit Singh began to do sewa (work) for Ustad Bahadur Singh Ji and after seeing his dedication and determination to learn, Ustad Bahadur Singh accepted Ranjit Singh as his student. Ranjit Singh has studied vocal under the great Ustad Sohan Singh and Ustad Giani Gian Singh Almast. Ranjit Singh also taught tabla as well as sitar at India Government College in Ludhiana. He then moved to California (U.S.A.) and has his own academy (Bhai Mardhana Institute). Ranjit Singh Ji has accompanied many great artists of his time, he is extremely knowledgeable about Hindustani Classical music as well as the traditional Gurmat Sangeet music which is from the Sikhism religion. He is also well versed in the Jori-Pakhawaj style of playing which is also a part of the Punjab Gharana.” 18

5:2:19: Professor Parshotam Singh (Born 1940, Jalandhar)

TEACHER : Ustad Bahadur Singh

“Professor Parshotam Singh has been widely regarded as one of Ustad Bahadur Singh's most gifted students. Currently based in Ontario (Canada), Parshotam Singh has been at the

forefront of teaching and inspiring young children into learning Hindustani Classical Music, Gurmat Sangeet, and continuing the long traditions more specifically related to the Punjab Gharana. From a young age, his talent was recognized by Ustad Bahadur Singh, and began his formal training alongside other students of Ustad Bahadur Singh such as Pandit Rama Kant and Professor Ranjit Singh. Furthermore, Parshotam Singh continued his education in other Indian Classical instruments: Sitar, Dilruba, Harmonium to name a few. Parshotam Singh is also known to have learnt vocal training alongside Ghazal King Jagjit Singh in their earlier years. Currently Parshotam Singh resides in Canada and continues to train and pass on the wealth of knowledge to his students.” 19

5:2:20: Aditya Kalyanpur:

“Aditya Kalyanpur is a talented tabla player and percussionist beyond his years, who has made a distinguished career working with some of the most prestigious names in Indian classical, jazz, and fusion genres such as Pandit Shivkumar Sharma, AR Rahman, Shankar Mahadevan, Pandit Jasrajji, Larry Coryell, George Brooks, Kenwood Denard, Boston based jazz band Natraj, Mickey Hart, John McLaughlin.

Kalyanpur was first seen with his Guru Ustad Zakir Hussain for the famous "Wah Taj!" television commercial at the age of 11. Having the honour of being recognized as an "**A**" **Grade Artist of All India Radio**, he has given public performances along with his guru. Since then he has lent the enchanting music of his tabla to numerous commercials. We hear his tabla ringing in the background of the film *Everybody Says I am Fine* where Zakir Hussain composed the background score.

As a young man, Kalyanpur has lived up to the words and reputations of his teachers, mastering the intricacies of the tabla to smoothly accommodate to the requirements of the main artist. His style consists of bold and clear execution of syllables, pinpoint precision in rhythm, coupled with a colossal repertoire of compositions and improvisational techniques making his concerts a sheer joy!

Honored with the title of **Taal - Mani**, Aditya Kalyanpur is the recipient of I.T.C's prestigious **Vidyasagar Award** as well as the **Sangeet Visharad**. A commerce graduate, Aditya Kalyanpur has also achieved the distinct title as a **Music Diplomat** from Mumbai University. He has received scholarship from the Centre for Cultural Resources and Training in New Delhi. A recipient of the **National Scholarship for Advanced Training** instituted by the government of India, Aditya has also won the prestigious **Pandit Jasraj Competition** held at the Vedic Heritage Center, Long Island, New York.

In addition to many awards given in India and the United States, Kalyanpur is one of the first tabla players ever to be invited to Estonia for the prestigious Orient Arts Festival. As a soloist and accompanist, he has performed at other prestigious music festivals in India and abroad including the Edinburgh festival in Scotland, the Earagal Arts Festival in Ireland, and the Jazz Yatra in Bombay, India. On a more local scene, Kalyanpur has also appeared at the Great Lakes Folk Festival held every year in Lansing, Michigan, and many other festivals and competitions held across the United States.

As a mark of his true versatility as a musician, Kalyanpur has performed solo for many bands and instrumental groups, including the world famous **The Rolling Stones** and also recorded for their saxophonist, **Tim Ries**.

Aditya Kalyanpur is currently the leader of his fusion band **Fuzikk**, and a member of the world renowned group **Bombay Jazz** comprised of jazz legends **Larry Coryell**, **George Brooks** and Indian Flute Maestro **Pandit Ronu Mazumdar**. When he is not touring and performing, Kalyanpur dedicates his time as a music teacher and has founded the **New England School of Music (NESOM)** in Boston, Massachusetts, which continues to grow and consists of over a hundred students from an array of music and cultural backgrounds. Kalyanpur has designed his own curriculum where students of all ages can learn his original compositions, kaidas, and relas, which are not featured in any other music schools. He is the inventor of the "Tik" technique, made famous by popular tabla players around the world. NESOM offers intense summer workshops, providing students with performance opportunities at renown institutions such as Springstep, Middle Oak School, and **Harvard University** where he has taught tabla performance at their **Sangeet Music School** in Boston. Kalyanpur credits himself as one of the youngest tabla maestros who is making Indian classical music more accessible to music students and audiences around the world, particularly establishing the appreciation for this traditional art form in the United States. He is a strong believer in giving back to his community and has founded the non-profit **Shyamal Music Foundation** in Mumbai, India, in memory of his late mother, who has recently lost her battle with breast cancer. Kalyanpur envisioned this foundation as a means to raise funds for cancer patients through launching **DISHA**, an unprecedented benefit concert series, which features musical performances by some of the most inspiring Indian classical musicians of the world.

Kalyanpur's involvement doesn't stop here, he is also currently working together with professor Dr. Peter Kvetko of Salem State University's music department in Salem, MA. He is helping to establish an examination program allowing for music students to gain academic

credits in conjunction with the esteemed 'Gandharva Mahavidyalaya', the largest examination board recognized by the government of India.

His own musical achievements include the torchbearer of the Punjab Gharana style, in which he was taught by the legendary **Ustad Allarakha** - famous for his collaboration with the great sitarist, **Pandit Ravi Shankar** and tabla maestro **Ustad Zakir Hussain**. Kalyanpur also possesses an in depth knowledge of different gharana styles and schools of playing, unheard of from the tabla players of his generation and more importantly which he is passing on to his students.

Aditya Kalyanpur can be reached via email at aditya@adityatabla.com He will respond as promptly as he can. Please take into account that his schedule requires teaching long hours, traveling, and touring.” 20

5:2:21: Hitendra Dixit :

“Shri Hitendra Dixit born in Indore, hails from a musical family. His grand father Pt. Dattatray Balwant Dixit was a famous vocalist of Dhrupad Dhamar, Tappa as well as Khayal Gaykee of Gwalior Gharana. He was a State Musician of Dhar Riyasat.

Home is the first Gurukul of every child, Hitendra started first taleem of music from his father Pt. Sudhakar Dixit & his mother Mrs. Rajeshwari Dixit. Who are renowned vocalists. With complete dedication and clear goals he started his first tabla training from Pt. Dinkarrao Mujumdar of the Purab Gharana.

The year 1994 marked a turning point in his life when the Great Ut. Allarakha Saheb, the famous tabla wizard of Punjab Gharana accepted him as his Gandabandh Shagird.

Presently he is learning higher skills of Tabla training from Pt. Yogesh Samsi.

As a result of tremendous hard work, devotion and dedication he has achieved a great mastery over the instrument.

He has to his credit many tabla solo performances as a soloist & he has accompanied almost all the leading instrumentalists and vocalists.

Although he has thrilled and won the hearts of music lovers wherever he has performed. His true reward, he says is the little nod or clap of appreciation of his listeners.

Shri Hitendra dixit has performed at prestigious platforms like :

- In 191-92 reward first prize in Banaras Youth Festival.
- In 1994-1995 reward second prize in All India Radio Competition.
- In 1996 in open Youth Festival which was held in Kolkata, he got position in first three.
- He received the award of Abhinav Kala Samman in 1996 by Abhinav Kala Parishad, Bhopal (M.P.)
- He also performed in front of President of India in President House.
- In 2001 he performed in South Africa & Kenya which was organized by India High Commision.
- He received a Maharashtra Gaurav Puraskar by Chief Minister of Maharashtra.

- Also performed in prestigious music festival like Tansen samaroh Gwaliour, Amir Khan Samaroh, Sanghi Smriti Samaroh, Kumar Gandharva Festival, Maiher Sangeet Sammelan, Miraz Sangeet Sammelan and many more.
- In 2012 he was awarded “A” grade by prasar Bharti, New Delhi.” 21

5:2:22: Shri Prafulla Athley

“Shri Prafulla started his tabla education at the tender age of 7 years. For the first 5 years, he took lessons from Shri Vasant Vishnupurikar.

Over the last 13 years, he had been undergoing his Tabla education under the able guidance of World renowned Tabla Nawaz Late Ustad Allarakha Khan saheb, of Punjab Gharana. He is a Gandabandh disciple of Ustad Allarakha Khansaheb and currently learning under the great tabla maestro Ustad Zakir Hussain.

Shri Prafulla is a young man, Recipient of many prizes, he has won the 1st prize at The Youth Festival in 1994, which is organized by The University of Bombay every year. Won the 1st prize in West Zone Inter University competition at Jabalpur and won 2nd prize in All India Inter University Competition held at Gulbarga in January 1995. Stood 1st in the Maharashtra State Competition held at Amravati in January, 1995 which was conducted by the Government of Maharashtra.

Subsequently, his name was nominated for the National Youth Festival. Stood 2nd in the first all India National Youth Festival at Bhopal, which was conducted by the Government of India in January 1995, etc.

He gave his first Tabla solo performance at the age of 11 and has given many public performances (solo as well as accompaniment) at Music Festivals & programs in different parts of India, France, UK and Malaysia.

Shri Prafulla has got the opportunity to accompany some of the well-known artists such as Pt. Jasraj (vocal), Ustad Shamim Ahmed Khan (Sitar), Pt. Manohar Chimote (Harmonium solo), Pt. Ajay Pohankar (vocal), Smt. Neela Bhagwat (vocal), Shri Nandkishore Muley (santoor), Shri Bhalchandra Fadnavis (santoor), Ustad Siraj Khan (sitar) besides his guru Ustad Zakir Hussain.

In March 1995, the Government Of India nominated his name for the Asian Countries Conference held at Kuala Lumpur, Malaysia. He has represented India and given lecture demonstration on 'Importance of rhythm in Indian Classical Music' along with a solo performance.” 22

5:2:23: Pt. Sushilkumar Jain.

“Born in 1946 ,Pt. Sushil kumar Jain was initially inclined towards being a vocalist but gradually found his vocation in Tabla playing. His early training was done under Pt. Naurata Ram Mohan who was Music director with theatrical companies of Ludhiana.

He belongs to the Punjab Gharana, represented by such luminaries as Ut. Malang Khan, Miya Shauquat Hussain Khan Sahib and Miyan Qadir baksh khan sahib, whose disciple sangeet Acharaya Lakshman Singh seen taught Pt. Sushil Kumar Jain. Punjab Gharana has a discrete style of table playing which is oriented towards pakhawaj. Pt Jain has carved an analytical

distraction for himself where intricate compositions assembly, pattern factors are mutated. He has accompanied eminent artists like Pt. Jasraj, Pt. Budhaditya Mukharjee, Lt. Pt. A. Kanan. Ut. Jamaluddin Bharti etc.

He has performed at many music programmes including the Harballabh Sangeet Sammelan where he has been a Jury member also.

Currently he is training many disciple in the art of percussion.” 23

5:2:24: Taufiq Qureshi

“Taufiq Qureshi, an ace percussionist of India is also an acclaimed composer. Being the son and disciple of the legendary tabla maestro, Ustad Allarakha; Taufiq’s performances showcase the traditional flavour and intricacies of Indian rhythm, interwoven with his phenomenal command and sparkle of contemporary world percussions.

Taufiq’s stint with live performances began with the creation of his own world music band, ‘Surya’ way back in 1986-87. Since then he has collaborated with several, eminent contemporary and renowned senior artistes and maestros on the concert platform; at events such as: International Festivals of Jazz Music, World music Fusion concerts, Multinational Corporate Product Launches and Indian Classical Music Conferences; all over India & abroad.

A dedicated self-learner, Taufiq soon discovered his greatest asset; ‘a feel’ for the world of sound with all its intricate nuances. This quality makes him one of the most sought after

rhythm-programmers, arranger-composers and percussionists in the world of studio recordings (film background scores, ad-jingles, albums, etc.).

Taufiq's own albums like, 'Colours of Rajasthan' (1995), 'Rhydhun' (2000), 'Taalisma' (2002), 'PercJam' (2003), Bombay Fever (2006), Mystic Sounds capes- Forest (2007) are a result of his creative versatility as a producer- composer and percussionist. Taufiq has been featured as a performing artiste on the 2009- Grammy award winning album 'Global Drum Project'

Taufiq's album '**Rhydhun**' is said to have set new standards for world music in India. 'Rhydhun' was the first of its kind to be released in India. Some tracks from 'Rhydhun' have been featured in international labels titled, 'Mondo Beat-Master of Percussion' & 'India-The Greatest Songs Ever'. 'Rhydhun' itself has been released in other countries like: Japan, Germany and United Kingdoms.

Taufiq Qureshi is the worthy torchbearer of a rich legacy of percussion, being the son and disciple of the legendary Ustad Allarakha and brother of the maestro Ustad Zakir Hussain. Taufiq has been greatly influenced by his illustrious brother, Ustad Zakir Hussain and is privileged to receive guidance from Ghatam Vidhwan, Pandit Vikku Vinayakram.

Taufiq's trademark style incorporates body and vocal percussions to create unique rhythmic motifs spanning across cultures. His sense of tone and command over a wide variety of percussion instruments (like: djembe, duff, bongos, batajon, etc.) is phenomenal. After a long and arduous journey of over twenty years, Taufiq continues to evolve as a percussionist in the ever- inspiring world of live-audience performances.

By virtue of his amazing versatility as a percussionist and as a composer of sorts he has carved himself a special niche in the field of world music.” 24

FOOTNOTES

1. "Taal Kosh" Author Shri Girishchandra Shrivastav. Pg. No. 38
2. Reference of article by Pt. Sudhirkumar Saxsena.
3. Information through Internet.
4. "Taal Kosh" Author Shri Girishchandra Shrivastav. Pg. No. 7
5. "Taal Kosh" Author Shri Girishchandra Shrivastav. Pg. No. 81
6. Excerpts from interview of Pt. Sushilkumar Jain (8-9-2011) & Book "Pakhawaj aur Tabla ke Gharane Aur parampara" Author Dr. Aban Mistry.
7. Information through Internet.
8. Information through Internet.
9. Information through Internet.
10. Information through Internet.
11. Information through Internet.
12. Excerpts from interview of Shri Nikhil Muley (Dt. 10-11-2012) & through Internet.
13. Information through Internet.
14. Information through Internet.
15. Information through Internet.
16. Information through Internet.
17. Information through Internet.
18. Information through Internet.
19. Information through Internet.

20. Information through Internet.
21. Information Through Telephonic Interview.
22. Information through Internet.
23. Excerpts from interview of Pt. Sushilkumar Jain. (Dt. 8-9-2011)
24. Information through Internet.