

CHAPTER - II

TRADITION OF SYSTEMATIC TABLA PLAYING OF PUNJAB GHARANA

In the first chapter we have observed about History and Development of Punjab Gharana. In this chapter the researcher has highlighted the sequence of the compositions, systematic study of Tabla playing and specialties of Punjab Gharana.

Whichever may be the art, wherever it may be presented, whether it is vocal recital, instrumental or any dance form; it always has influence of that particular region, its culture and language. The same is observed in Punjab Gharana too. In presentation of Tabla of Punjab Gharana it is not only assumed but also observed that the compositions of this Gharana are presented in Pakhawaj Baaj. The influenced of regional language is also observed in its compositions.

In this Gharana like others the compositions are played in Peshkar, Kayada, Gat, Tukada, Rela, Roh, Mukhada, Aarda etc. Along with Pakhawaj style of playing words in regional language are used in its compositions. By keeping in mind the execution of these words they are transformed.

Tabla

Dhate

Di Ta Kit Dhi Ta

Kait Tak Din Kit Tak

Pakhawaj

Ghat

Dhin Ta Kit Ghei Taa

Kit Kitake Ta Dhi Tit

Dhinna Gadi Gan	Dhin Kat Kit
Kitat Kadi	Kit Tak
Take Tidha Nadha	TA Kit Dha Na Dha
Dha Kit Tak Ghato Tit	Dha Kit Tak Dhato Tit
Kata Ga Di Gan	Kit Di Tat Kat

In these types of transformations the pronunciation sounds different from the original stanza (Chhand) but there is no change in the interval of Matra.

2:1 Significance of Systematic Playing Tradition:

It is a well-known fact that Lala Bhavani Das is the pioneer of Punjab Gharana. He was an expert Pakhawaj player. Ustad Diddhar Khan Dadhi practiced Bandish of Pakhawaj on Tabla, established the foundation of Tabla playing and created various compositions, took it forward through his sons and followers. Steadily other Gharana of Tabla like Ajaraada, Farukhabad, Lucknow and Banaras came into existence.

Lala Bhavani Das and Ustad Siddhar Khan belonged to the same era. It is assumed that Ustad Siddhar Khan too lived at Punjab. He then came to Delhi and put the foundation of Tabla playing over there. This is how Delhi got its first Tabla playing Gharana.

In Punjab Gharana Pakhawaj playing was absolutely prosperous before Tabla playing style. Punjab is known as Pakhawaj ka Baaj. However when Tabla playing was developed in Delhi

Gharana then the Pakhawaj players of Punjab Gharana also adopted Tabla playing. Due to this compared to other Gharana Punjab Gharana is not so old.

According to my researchers opinion, Punjab Gharana existed before Delhi Gharana but its tradition of Tabla playing came into existence and became visible in the later period. This Gharana too has an intention of establishing its existence and to bring musical revolution like other Gharana. Keeping that fact in mind they too composed many Bandish and gave them appropriate names. However every composition of this Gharana is influenced by Pakhawaj playing style. Due to this the playing style of this Gharana is different compared to playing style of other Gharana.

Before highlighting the independent Tabla playing, we must study about main body and the parts of the presentation style. This is very accurately presented by Pandit Sushil Kumar Jain.

2.2 The main body and the parts of this style:

“This style is mainly developed in two parts. One is Dhrupad and another is Dhamar. While presenting this wet flour of wheat is applied on the left side and its right side played as Pakhawaj. When both things are balanced together it creates the effects of Pakhawaj. While presenting uthan, Gat Toda or sometimes compositions like Mukhada are played the understanding of a presenter. In the style of presenting Dhrupad or Dhamar the importance of ‘Chalan and Laykari’ enhances. It sounds really pleasant.

Tabla in Second Part: 'Syahi on its Daye-Baye':

This Tabla playing style is surely been transformed from the style of playing Pakhawaj. The thinking should be done on its fundamentals. In 18th and 19th century nowhere in any phase it is mentioned that this Gharana is less compared to others in specialties.

Paran, Rela, Gat, Mukhada, Farad, Chakaradar, Kaayada, Laggi, Ladi, Damdar Gat, Tripalli etc. all these parts are included in this.

In place of Peshkar-Padaal, Kaayada Peshkaar or Zolkaari Chalan blossoms the form of Peshkar. Compared to other Gharana this style of presenting is different as it has the originality of Pakhawaj Style (Baaz)."¹

The specialties of presentation style of this Gharana are given in a sequence.

Padal, Peshkar, Peshkar Kayada, Rela, Roh, Tukda, Chakradar, Gat

2:2:1 Padal:

This word is also known as Paral. Various scholars have different views about this style.

"According to a book 'Tabla Mrudang Prabhakar' Padal means a composition arranged in Dhut Lay using the words of Pakhawaj. According to the opinion of Pandit Nayan Ghosh, the concept of Paran is originated Padal. According to the opinion of Mrudangacharya Bhagwandas, the original words in a composition of Padal are played in Drut Lay and developing the Ukat words creates a Rela. Pandit Sudhir Mainkar has also explained others' views".²

“Padal is similar to Peshkar as in this style independent playing is done. In this style Tabla is presented in Dhrupad-Dhamar. When the singer begins his vocal recital a Pakhawaj player has to present it according to the Lay, Taal and the words of a singer. While accompanying the singer he has a scope to execute his expertise in words and Laykari. This style of playing is known as Padal ka Baaj.

The Tabla playing of Punjab Gharana is highly influenced by Pakhawaj. Due to this many of the presenters of this Gharana use Padal Ang in their solo Tabla performance. On Tabla the expansion of Peshkar is done through its Varna, likewise Padal, which is Pakhawaj ka Baaj is presented in similar style on Tabla in the expanded form”. 3

This playing style is one segment of Punjab Gharana. All the scholars have confirmed this.

According to the views of all the scholars and from the interviews with the intellectuals the researcher has an opinion that Padal is the main part of Pakhawaj playing style of Punjab Gharana. Pandit Sushil Kumar Jain and Pandit Shridhar Pushkar (Baroda) have also confirmed this fact. When a player starts accompanying the vocal recital of Dhrupad-Dhamar style, at that time he keeps in mind the rhythm. While doing so he plays Dugun or Chaugun form Upaj Ang on Pakhawaj and expands it, this is called as Padalang.

Some people know Punjab ka Baaaj as Padal ka Baaj. Due to evolution of Tabla in Punjab Gharana maximum Baaj played on Pakhawaj were introduced in Tabla. Padal Ang has a composition of strong Bol and Upaj Ang, so it is not very impressive in solo performance as well as Khayal singing. Due to this it is less practiced in Tabla playing and Padal Ang is not used much in Punjab Gharana.

2:2:2: Peshkar:

Like any other Gharana, in Punjab Gharana too has a style of playing Peshkar along with Padal while solo presentation of Tabla. Somewhere in the middle this was not practiced much. Ustad Allahrakhan Khan Saheb presented a Peshkar to Punjab Gharana in a different form.

“According Pandit Sushil Kumar Jain (Chandigarh) like other Gharana Peshkar was presented from beginning but in a different form. In the previous method in the beginning a Peshkar was played in Vilambit Lay, continued with ‘Duguni Lay’ and then it was expanded. It was played as a Kayada”.⁴

“Peshkar is a composition, it is that type of playing, which is played with the aid of all the Bol of various tempo, and which keeps expanding with accents and emphasis on various points, which gives a scope to expression of thoughts, which improvises mainly via creativity, and which has embedded with Khali-Bhari”.⁵

“The peshkar is that type of playing, which is played with the aid of all the bols in various tempo and which keeps expanding with accents and emphasis at various points, which gives a scope to expression of thoughts, which improvises mainly via creativity, and which has embedded within it, the khali, the Bhari and the Khand Components”.⁶

‘Pesh’ is a Farsi word which means to present, presented (offered) or in front of. Peshkar word is formed from this. Some of its qualities are similar to Kayada, as keeping in mind the rhythm, it can also be extended. Its rhythm sways in the beginning. All other Gharana except Banaras, Tabla performance begins with Peshkar. By presenting Peshkar a performer shows the talent of skill of hands, expertise, rhythm etc. In this th performer uses the group of words like-‘DhikdaDhintā’, ‘TrakaDhintā’, ‘KidaNaka’, ‘TinGin’, ‘DhatiDhati’, ‘DhaDhaDhintā’,

etc. in his performance. While elongating it includes Bol of Aad (Adi) Lay; e.g. 'DhinDhinaGina', 'DhaGeTirKit', 'DhaGeTit DhaGe', etc".⁷

"In the court of law the case has to be presented for justice. At that time the person who presents the person in front of the Judge (Haquim) is called a 'Peshkar'. Similar when a player has to present a particular 'Taal (rhythm)' at that time a difficult 'Kayada' is composed in the form of a 'Theka' according to its words. This composition is not played in an extended 'Lay'. It is kept inequitable in the beginning. It sounds appropriate only in 'Madhya Lay'. This composition can be converted (can be played by altering) in 'Palata'. In this composition there are very few restrictions compared to 'Kayada'. While presenting this along with division of 'Theka', its particular 'Taal', artistic use of hands, its rhythm, expertise of a presenter etc. is kept in mind. This process is called a 'Peshkar'. This means in a vocal recital the singer introduces a particular 'Raag' with its 'Aalaap'. Similarly while presenting a Tabla the presenter begins with a 'Peshkar'. (In Tabla playing this comes in the first order.)".⁸

"A 'Peshkar' is a gift to Punjab Gharana by Ustad Allahrakha Khan Sahab. He also used words while composing it at the same time he used maximum use of 'Laghu Bhed' i.e. mathematical splendor. He introduced a system of expanding 'Laghu' (minimum) in various 'Matra' in different places. Due to this its presentation of this became unique".⁹

"From the beginning a 'Peshkar' was played in Punjab Gharana. It was always played like a 'Kayada'. It was played in 'Vilambit Lay' in the beginning followed by 'Duguni Lay' and then it was expanded. This style of playing was practiced much during 1900 to 1950. Ustad Allahrakha Khan Sahab started presenting a 'Peshkar' according to his ideology. This style of 'Peshkar' exists in Delhi an Ajaraada Gharaana too with similar words but several variations are done in 'Lay' while playing it".¹⁰



After taking the views of all the authors it becomes clear that Peshkar is own thought of a Tabla player. It is an individual composition that can be expanded according to the rhythm, knowledge of words and Gharana one belongs to. According to the researcher, Peshkar is an identity of Tabla player's Gharana.

Like any other Gharana, Peshkar is played in Punjab Gharana too. Generally in Peshkar composition it seems words like Dhi Ta Dha Ti Dha, Gi Da Na, Ki Da Na etc. are used. In this Gharana too same Bols are used but they are played with different style. In Punjab Gharana playing a Peshkar begins with Vilambit, played in Dugun, then expanded, expansion in Tihaai and use of Laykari (made it rhythmic) is done. It is true that use (tradition) of Peshkar was less in mid period. Ustad Allhrakha Khan Sahab gave a new dimension to Peshkar and brought that style back in Punjab Gharaana.

2:2:3 Peshkar Kayada:

'Peshkar' is practiced mostly in Delhi and Ajaraada Gharaana. It is also practiced in Punjab playing style. In a 'Peshkar Kayada' the words of Peshkar are taken, played like a 'Kayada' in a form of 'Khali-Bhari' and they are played by altering them. This is called 'Peshkar Kayada'. It is formed by using a 'Peshakar'. This is practiced only in Delhi and Ajaraada Gharaana.

In Punjab Gharana also a 'Peshkar' is practiced but the style of 'Peshkar Kayada' is not practiced much. The artists of today's generation present a 'Peshkar Kayada' in their performances. In the style of Punjab Gharana this 'Peshkar' is presented by taking special

care of 'Laykari' (Variation in Rhythm). In this Gharana there is a system of presenting 'Farshbandi' instead of a 'Peshkar Kayada'.

Researcher's opinion is In Delhi and Ajaraada Gharana has the tradition of playing this composition, as it is directly connected to Peshkar. It can be proved as it is mentioned in the book by Pandit Sudhir Kumar Saxena that this tradition is also practiced in solo presentation of Punjab Gharana. In this along with Peshkar of Punjab there is a mention of Peshkar Kayada. This proves that when a solo Tabla playing begins, unlike Delhi and Ajaraada Gharana, in Punjab Gharana too Peshkar and Peshkar Kayada are presented. However, its presentation, words, Chhand (stanza) and intonations are independent (different).

2:2:4: Kayada

"Kayada is a composition in which the words can be divided according to rhythm, presented showing 'Khali-Bhari' and it can also be extended is called a 'Kayada'. While playing a 'Kayada' it is important to keep in mind that the used words should be so appropriate that they can be easily altered and expanded". **11**

'Kayada' is a composition that is a preset and preplanned combination of words and group of words (consonants), complementing with melodious ending words, that can be expanded and has sections, includes Khali-Bhari, it should be also rhythmic which can be presented in 'Dhrut' and 'Madhya' Lay". **12**

"A word Kayada' is always associated with another word 'Kanun' i.e. 'Kayada-Kanun'." The word Kayada means system or method. Every work should be done in a systematic

manner. This is known as 'Method' in English language. 'Kayada' plays a very important role in our day-to-day life. Tabla playing is not exception to it. This word means 'Kaid' and has its origin in Farsi language. Therefore it has some restrictions, custody (kaid) and limitations. The training of 'Kayada' is given to the students for maintain (sustain) their hands as well as to learn the execution of the 'Bol (Bol)'.

In the field of Tabla playing a composition of 'Kayada' is considered to most important 'Bol' of Tabla. While composing a 'Kayada' utmost care of 'Taal' is taken so that it should be appropriate to division of rhythm as well as to its 'Khali-Bhari'.¹³

“'Kayada' is a word from Farsi language which means Rule, Method, Manner, Statement or Procedure. It can be defined as an arrangement of basic 'Varna' based on fundamental rules which is played on Tabla and has combination of Taali, Khali, divisions and Matra. It can be expanded to its maximum limit. If it is played the hands will get skill to execute it with speed and a player will acquire expertise of Tabla playing it, then that composition can be called a 'Kayada'.

It is very important to keep following things in mind while composing a 'Kayada':

1. It must be based on 'Matra of Taal', Taali and Khali.
2. It must be comprised of basic 'Varna' used in Tabla.
3. Utmost care is taken while selection 'Varna' so that they can be expanded to its maximum.
4. It can be played once or can be repeated any number of times.
5. There are two parts in composition of a 'Kayada'- 1. Khali, 2. Bhari.”¹⁴

“The Kayda is that in which the beginning and the end, occur with a vowel, which holds an appropriate balance between the vowels and the consonants, which consists of the Khali-

Bhari, the Khands which is an expansionary form of playing and which is totally bound by rules.

The Kayda is an extremely important expansionary composition in solo Tabla playing. Probably the concept of expansion was born in the light of and with an inspiration from the Kayda. Any complete information regarding an expansionary composition is incomplete without its comparison with the Kayda. Therefore we may say that, although every expansionary composition is somewhat closely associated with the Kayda. Therefore, Kayda in Tabla-playing is an extremely deep and crucial concept".¹⁵

"In other Gharana also there are 'Kayada'. According to age old Ustad Kayada is a simple composition without any complications. Ustad Allhrakha Khan Saheb has composed a 'Kayada' with a small difference 'Laghu-Bhed' and has included small Matra that can be altered and expanded. In this way Kayada of Punjab Gharana appeared distinctly and were composed in different rhythm".¹⁶

"Kayada of Punjab Gharana are different from other Gharana because there is an influence of Pakhawaj on Tabla style of Punjab Gharana. In most of the compositions in this style and Kayada of this Gharana have the words of Pakhawaj. Compared to Ajaraada Gharana and Delhi Gharana there are less Kayada in Punjab Gharana. Kayada that are composed in Punjab are unique in itself. Kayada of this Gharana are complicated and strong." ¹⁷

According to the researcher's opinion Kayada is a principal segment of Tabla instrument and solo Tabla playing. Tabla playing is incomplete without Kayada. In this Gharana when Kayada was composed, it had the influence of playing style of other Gharana. Due to this the intonation of words and execution of Kayada of this Gharana is done in Pakhawaj style. The

composition of a Kayada of this Gharana is smaller compared to Ajaraada Gharana. Due to the use of complicated and strong Bol, it is played with strength and proper training. In the next chapter Kayada will be discussed with examples.

2:2:5: Rela

“Structurally a Rela appears to be similar to a ‘Kayada’. The two are also roughly equal in length but they differ in respect of pace. A Rela is always played at a terrific speed; at a slow pace, it does not sound pleasing to the ears, and it admits of pretty fluent playing because only a single alphabet is here repeated freely in the basic composition. In virtue of these two factors, the overall look of a Rela is that of gently undulating waves. Its playing, I made add, is by no means easy. It calls for perfect mastering in the use of fingers and agility of both the hands, otherwise, the requisite smoothness of the flow of Bols may tend to look arrested at places, even before the completion of the pattern. A measure of improvisation is also possible here.

Rela playing is also an unavoidable part of a solo performance but besides being used to contribute alacrity to a solo recital, Relas are freely played also in providing accompaniment to instrumental music. When Sitar or Sarod player begins playing what is called Jhala, a Tabla player can very usefully resort to Relas, and thereby appear quite fluent in ‘accompaniment’ without starting himself overmuch. This is aided by the fact that the norms of Rela playing are not rigid”. 18

“In an arrangement of Rela are based on the composition of Kayada. The only difference is the selection of Bol. The Bol are Rela are selected in such a way that they can be easily played with speed and can be repeated. When a Rela is played slowly it sounds like a Kayada.

When its pace is too low its sounds like a flow of stream. So Rela should be such a composition which can be played without any difficulty in Drut Lay. This is the specialty of a Rela.

Two types of Rela are mentioned here. (1) Independent Rela (Swatantra Rela) (2) Kayade se nirmitt rela (Rela which is based on Kayda).

There are few more types of Rela:

(1) Baant ka Rela (2) Theke Ka Rela ”.19

“Rela is basically one Bol like Kayada. In this ‘Varna’ are small in size, ear pleasing, melodious and can be played at high speed.” Due to this reason when a Kayada ends in Chaugun Lay immediately Rela begins at Chaugun Lay and then it is played in Athgun in a high speed. Tir Kit, Dhin Gin, Dhin etc. words are mainly played in this. In this ‘Chanti’ and ‘Lav’ Bols are used. Due to this reason Rela of Delhi and Ajaraada Gharana are very melodious and pleasing. In Banarasi Gharana the Relas are kept constant and in addition to it Gat, Fard, Tukada, Paran is played and it is taken back to Rela.

Rela is a principal Bol of Tabla. A presenter uses it to show his expertise and art of Tabla playing. In solo performance it is essential to play a Rela. Along with it while accompanying instruments like Sitar, Sarod, Violin and Flute also Rela is used”.20

“Rela word means very high speed. When water in the river flows with great speed it is called as Rela. When Rela is presented if a performer has a tremendous practice of playing, it sounds very pleasing. Rela is a part of Kayada family so the composition presenting in the beginning is a Rela in which limited and preplanned words are used for its composition.

In a Rela there are few words used so same are repeated while presenting it. The words used do not create obstacle so Rela is played with continuation in Drut Gati. While doing a presentation a performer (artist) gives more pressure on Baya (left) and the composition is played with speed in a circular form.

The Rela was also played in Pakhawaj and still it is played. It is known that previously Tabla players used to play Pakhawaj too. Due to the concept of use of Rela came into to Tabla. In Pakhawaj playing the execution of Rela is always done with force and strength, so Rela is also played in a similar way. In Tabla playing either single finger or fingers are used in combination. For its proper execution it is proper Riyaz is done. Due to this while playing a Rela it was possible to maintain the require speed.” 21

According to the researcher’s opinion Rela is a segment of Pakhawaj playing style and was included in Tabla playing style by some of the scholars. Rela is included in Tabla playing of Punjab as it is totally inspired by Pakhawaj. Mostly Bols like-‘Tir Kit’, ‘Tak’, ‘Ghat’ etc. are included in Tabla playing. Ustad Allahrakha Khan Sahab too introduced many new compositions of Rela to this Gharana. The leading artists of today’s generation of this Gharana present it wonderfully in their performances. The information about Rela is given with examples in the next chapter.

2:2:6: Rau, Ravish, Ru

All these words signify same action. Rau cannot be presented in ‘Ek Gun’, ‘Do Gun’ or ‘Char Gun’. It cannot be presented in ‘Dhimi Lay (low speed)’. Rau means when any particular ‘Chhand (stanza)’, ‘Chal’ or ‘Chalan’ is played in a specific Lay (rhythm), when the main

note of the same stanza and its part is played keeping same speed, when it is converted in a 'Rela', it is known as 'Rau'.

'Rau' plays with the same speed as its stanza 'Chhand'. When we listen to a 'Rau' the sound of its vowels and consonants are perceived similar as 'Chhand'. Due to this we get to hear Chhand and Rau together.

Ustad Allahrakha Khan Sahab of Punjab Gharana had a specialty of playing traditional Chalan differently or by altering existed Chalan composing with variations and used to present it extraordinarily and efficiently. In his presentation too Ustad Zakir Hussain plays various Chalan very brilliantly.” **22**

“Definition of 'Rau'

'Rau' is one type of a 'Rela'.

Rela is played with counting of Ek Gun, Dugun and Chaugun, just like a Kayada. There is no such rule in Rau.

Rau is one type of a base or a foundation of movement. When its basic words and strokes are kept as it is, and it is presented by adding words like 'Tir Kit-Dhina Gina', 'Din Din' at its center, it sounds like a Rela”.**23**

“When few words or a section is expanded and played in a flow then we get to hear a steady sound, it is known as 'Rau' or 'Lau'. These small words can be taken from any Rela, Bant, Theka etc. It is known as 'Lau' in Banaras but elsewhere it is known as 'Rau'.

Sometimes Rau can be made customary by playing the words of a Rela without expanding it. In solo performance Rela is applied as Rau”.²⁴

2:2:7: Tukada

“An open and strong Varna are used words which are big than a piece in size and smaller than a Paran; it has a Tihaai at the end, is called a Tukada. In this there are no open (Khula) and closed (Bandh) parts like Gat. It is neither played with different rhythm (Lay), Thhat, Dugun, Chaugun etc. It is played only once. For this Chaugun Lay (rhythm) is considered to be appropriate for playing this”.²⁵

“In an ordinary spoken language Tukada means a portion of a whole. In a percussion instrument Tukada is commonly used word similar to Bol. Practically speaking Tukada is a composition which is generally played either once or maximum four times, or it is played in Tihaai. It is appropriate to consider Tukada smaller than Paran, bigger than Mukhada and is easy to play. In Pakhawaj all big and small compositions are known as Paran”.²⁶

‘Tukada’ is a composition, it can be ‘Mukhada’ of group of big or small words, which is in one Tihaai or three Tihaai. However in this use of Khali-Bhari is not done like Kayada or Gat. In this composition Mukhada can be of any length but after that one or two Tihaai is added and it is played using ‘Dha’ and not ‘Taa’. It is called as Tukada”.²⁷

“Speaking quite generally, a Tukada is a segment or piece of a whole. In the region of rhythm however, the word signifies not any piece, but such a segment segregated from some lengthy Paran of ‘Pakhawaj’ as has yet been invested with a relative wholeness of its own. Masters of old preferred to pick some simple and soft tuft of alphabets appearing in Pakhawaj Parans and

then to work creatively on the chosen syllabic complex, producing brief patterns of bols, set in some easily, manageable Tala-cycles and ending with a Tihai".²⁸

According to the opinion of the researcher, a composition 'Tukada' is found in playing style of this Gharana like any other Gharana depending upon their style of playing. In this Gharana it is played in Drut Lay (in fast rhythm). In Tabla playing a word Tukada is found in only in this type of Bandish (composition). In Pakhawaj this type of composition of words are known as Paran. The scholars reduced the size of compositions of Paran, retained its rhythm and execution of words as it is, and played in on Tabla. To elucidate the reduced form of Paran, it was named as Tukada. In tradition of Tabla playing of Punjab Gharana small size of Paran are presented and they are elongated in the style of Pakhawaj playing.

2:2:8: Chakradar

"When any Bol are played thrice in such a way that at its last Dha falls on a Sam, it is known as Chakradar". ²⁹

"Chakradar Bandish: It is prolonged composition that ends with a Tihaai. A complete composition that begins with a Sam, is played thrice and comes back to Sam.

When Chakradar word is used it gives proper information about the framework of Bandish. When we use a word 'Farmaishi' or 'Kamali', then while presenting this Bandish a place of a Sam and 'Dha' played on it gives information about various specific strokes and rhythmic words". ³⁰

“Chakra, this word means a circular movement. When in Tihaai a group of words move thrice in a circle, and while completing two circles ends stroke ‘Dha’ on the Sam, it is known as Chakradar.

There are three types of Chakardar.

1. Sadharan Chakradar
2. Farmaaishi Chakradar
3. Kamali Chakradar

Actually, it is a bigger and developed form of a Tihaai. When a small Bol is repeated thrice it is called as Tihaai. When any bigger and complete Bol is that ends with Tihaai-if that is played thrice, it is called as Chakradar. It is not essential to have a Tihaai at the end of Chakradar. There are compositions like Gat, Tukada, Paran and Tihaai in Chakradar. If any Tukada is played completely with ‘Dha’ in the end, and played thrice, it is called as Chakradar Tukada. If a Paran is played thrice it is called Chakradar Paran”.³¹

2:2:9: Gat

“A word Gat is an abbreviation of ‘Gati’, which means movement. In Tabla playing, however, a Gat is a fixed and generally brief composition of Bols, moving at a particular pace, but never ending with Tihaai. It does not admit of any improvisation. So it is different from both ‘Quaedaas’ and ‘Relas’. What is more, a Gat is always composed of pure Tabla Bols; it eschews the Pakhawaj syllables; and so the Kirnr Bols are here seen to dominate. A ‘Gat’ ends quietly so to say, without a specific amend, that is without distinct, self-evolving access to the ‘Sam’ which is shorter in range than a ‘Tukada’”.³²

“‘Gat’ also has equally special status in Tabla playing like Kayada and Peshkar. In Purab Gharana of Tabla and specifically in Farukhabad Gharana, Gat is very customary. Gat means a composition that has very easy (soft) Bol, which cannot be altered and that is different from Kayada, Tukada, Paran, Peshkar etc. Generally Gat has a Tihaai. Most of the traditional Gat are such that can be divided into two parts. The second part begins from the center and has Bol of Khali like-Ta, Ti, Te etc. at its beginning.”

Gat is generally played in solo performances. Sometimes the performer plays in stages of Lay like-equal, Dugun and Chaugun. Gat are of various types-Tihaaidar Gat, Manzedar Gat, Chakradar Gat, Kamali Gat, Do Murda Gat, etc”.³³

“In the compositions of Tabla the most important is Gat. As it is the composition of Tabla it has soft, beautiful and ear pleasing ‘Varna’. Tukada and Gat are two different identities i.e. in this there is no Tihaai like Tukada. Gat is of two types - Khule (open) and Bandah (close). Gat can be played in different rhythm and melody just like a Kayada e.g. Dugun and Chaugun etc. The specialty of gat is it can be played in various rhythm and speed. Though it has these similarities but it Gat is different than Kayada, as its Bol cannot be expanded through (by altering) Palata. It is called Gat based on use of various rhythms, development of existing rhythm and speed of Bol”.³⁴

“The interpretation of Gat becomes from Gat and Gatimaan (speed). Without Yati (ascetic) speed was not possible. In Tabla and Pakhawaj Gat plays most important role of giving speed.

Other than that of Punjab Gharana, for other Gharana too different scholars have different opinions about Gat.

Some Gat are without Tihaai.

A rhythmic verse (poem) that easily creates sound waves is Gat.

In some Gharana specific speed is perceived but Gat ends before Sam and between last Matra.

In some Gharana Gat is divided in two parts which are in the forms of Khali-Bhari.

Gat of Punjab is well decorated with qualities like its significant speed and leap. It is not necessary to end it at before Sam. In Gat of Punjab it is obvious execution of Tihaai with specific variance. In addition Gat can be played in category of DedhGun, Dugun, Tigun or Chaugun. (In Interview with Pt. Sushilkumar Jain) This type of Gat is called 'Darjedar Gat'. In Punjab Gharana a performance can begin with Gat, which is known as 'Farad-Aamad Gat'. Playing a Gat is a tradition of this Gharana. There are various types of Gat, e.g. Gat-Farad, Duhatthi Gat, Gat-tukadi, Gat Toda, Darjedar Gat, etc".³⁵

According to the researcher's opinion the composition and practice of Gat in Punjab Gharana is different compared to other Gharana as in the presentation of Gat in this Gharana number of varieties are found. In other Gharana Gat is identified from the Bol of Tabla, its speed and a composition without Tihaai. In Punjab Gharana a Gat is presented with an artistic Tihaai. Tabla playing of Punjab Gharana is highly influenced by Pakhawaj due to this all the compositions of Pakhawaj Gat are played on Tabla. Similarly the words of Pakhawaj are extended. There are various types of Gat named as 'Farad Gat', 'Duhhati Gat', 'Mishr Gat', 'Gat Toda', 'Darjedar Gat'. 'Duppali Gat' and 'Lahori Gat'.

At the time of playing them on Tabla the method of execution is taken care of.

In the next chapter examples of some traditional Gat of this Gharana are given:



FOOTNOTES

1. Excerpts from the Interview of Pt. sushil kumar Jain on 9-9-2014
2. Author Pt. Sudhir Mainkar, Book-Tabla vadan main Nihit Saundarya, Page No. 247
3. Excerpts from the Interview of Pt. Shridharraj Pushkar on 5-4-2012
4. Excerpts from the Interview of Pt. Sushil Kumar Jain on 8-9-2011
5. Author Pt. Sudhir Mainkar, Book- Tabla Vadan main Nihit Saundarya, Page No. 248
6. Author Pt. Amod Dandge, Book-“Complete Tabla” Page No. 16.
7. Author Pt. Chotelal Mishra, Book-“Taal Prabandh” Page No. 53.
8. Author Dr. Lakshminarayan Garg, Book-“Taal Parichay”, Page No. 47
9. Excerpts from the Interview of Pt. Yogesh Samsi.
10. Excerpts from the Interview of Pt. Sushil Kumar Jain on 8-9-2011
11. Author Dr. Lakshminarayan Garg, Book-“Sangeet Taal Parichay”, Page No. 59.
12. Author Pt. Sudhir Mainkar, Book-“Aesthetic of Tabla”, Page No. 243.
13. Author Pt. Vijayshankar Mishra, Book-“Tabla Puran”, Page No. 88/89, Kanishk Publishers, 1st Edition-2005.
14. Author Pt. Chotelal Mishra, Book-“Taal Prabandh”, Page No.36, Kanishk Publishers, 1st Edition- 2006.
15. Author Pt. Amod Dandge, Book-“Complete Tabla”, Page No. 91, Bhairavi Publication, Kolhapur.
16. Excerpts from the Interview of Pt. Yogesh Samsi on Date :-
17. Excerpts from the Interview of Pt. Sushil Kumar Jain on 8-9-2013.
18. Author Pt. Sudhir Kumar Saxena,, Book-“The Art of Tabla Rhythm”, Page No. 48, Publisher-Sangeet Natak Academy, 1st Edition.
19. Author Pt. Chotelal Mishra, Book-“Taal Prabandh”, Page No.35.

20. Author Pt. Vijay Shankar Mishra, Book-“Tabla Puran”, Page No. 81.
21. Author Pt. Sudhir Mainkar, Book-“Aesthetic of Tabla”, Page No. 94.
22. Author Pt. Sudhir Mainkar, Book-“Aesthetic of Tabla”, Page No. 100.
23. Author Pt. Sudhir Mainkar, Book-“Aesthetic of Tabla”, Page No. 249.
24. Author Pt. Chotelal Mishra, Book-“Taal Prabandh”, Page No. 35.
25. Author Pt. Vijayshankar Mishra, Book-“Tabla Puran”, Page No. 83.
26. Author Pt. Girishchandra Shrivastav, Book-“taalkosh”. Page No. 87, Publisher-rubi Prakashan, 1st Edition 1996.
27. Author Pt. Chotelal Mishra, Book-“Taal Prabandh”, Page No. 34.
28. Author Pt. Sudhirkumar Saxena, Book-“The Art of Tabla Rhythm”, Page No. 48.
29. Author Dr. Lakshminarayan Garg, Book-“Taal Parichay”, Page No. 67, Publisher-Sangeet Karayalaya, Hathras.
30. Author Pt. Sudhir Mainkar, Book-“Aesthetic of Tabla”, Page No. 139.
31. Author Pt. Vijayshankar Mishra, Book-“Tabla Puran”, Page No. 71.
32. Author Pt. Sudhirkumar Saxena, Book-“The Art of Tabla Rhythm”, Page No. 49.
33. Author Pt. Girishchandra Shrivastava, Book-“Taalkosh”, Page No. 54, Publisher-Ruby Prakashan, 1st Edition 1996.
34. Author Pt. Vijayshankar Mishra, Book-“Tabla Puran”, Page No. 74.
35. Excerpts from the Interview of Pt. Sushilkumar Jain on 8-9-2013.