

ISSN: 2348-5892

SANGITIKA[®]

A Peer Reviewed Journal on Indian Music

Kriti-7 Geetam-1 October 2020

Volume-13

English & Indian Languages

BI-ANNUAL

Honorary Chief Editor & Publisher

Prof. T V Manikandan

Peer Review Board

Padmabhushan

Dr. T V Gopalakrishnan

Renowned International Artist,
Visiting Professor at several
Indian & Foreign Universities

Vidushi

Prof. (Mrs.) Krishna Bisht

Former Dean, Faculty of Music & Fine Arts,
University of Delhi

Prof. Prameela Gurumurthy

Former Head of the Department
Department of Music, University of Madras
Presently Vice Chancellor,
Tamil Nadu Music & Fine Arts University

Prof. Kumara Kerala Varma

Former Principal
Sri Swathi Thirunal Music Academy,
Thiruvananthapuram

Executive Editors

Prof. K. Shashi Kumar

Prof. Shailendera Goswami

Dr. N. M. Narayanan

Shri G Chamu

Assistant Editors

Smt. Deepa S

Sh. Adarsh M Nair

Printed by:

R.S. PRINTERS

Subscription

	Inland	Overseas
Single Issue	: Rs. 300/-	\$10
Annual (2 issues)	: Rs. 500/-	\$15
Life	: Rs. 5000/-	\$75

**Cheques/DD may be drawn
in favour of**

"Rasikapriya", payable at Delhi

Rasikapriya[®]

**614-Modern Apartments,
Sec. 15, Rohini, Delhi- 110085**

From the Editor's desk



Importance of Musical Education among Children

Philosophers always agree that aesthetic sense and its appreciation change animals to human beings. Homo sapiens in the Stone Age were almost animals and as brought to agrarian society, they started enjoying music and dance for their recreational propose. From primitive man onwards, depending on his qualitative apprehension of the sources at his disposal and the modes of symbolism, he evolved from them; music was used as a means to express an idea. For them, melody and musical sounds had great significance; as they had a magic power which was not abused but amused to transfer them to another world.

Children in their toddler stage, if not brought up in a compatible environment; fostered with in an artistic shell, used to act nothing but like animals and this may have long standing effects in their behaviour and mannerisms. The bestial tendencies, they groom up may further mould them to commit criminal activities and become a permanent nuisance to the society. Through this nature, man becomes another creature which is alive for eat and attack. The concept that changes him to a social being and further refines him to a cultured man is the knowledge of aesthetics and its application in their day to day life. The differences between Man and animal diverge in their attitude towards the purpose of life.

The process of Fascination to aesthetics and the exercise to accomplish the same, deliberate every child emotionally strong and enduring nature of love. This could be possible by making them exposed to the art forms such as music, Dance, and other fine arts, often periodically, which softens their mind and bring some affection and passion towards society and the living beings including plants and trees. Authority may try to restructure the curriculum of the primary and subsequent classes with appropriate weight age in art and craft education which may further lay the foundation for a civic centred society. This will ultimately change the mindset of this country.



About the Authors

1. **Prof. (Mrs.) Sharada Velankar**, former HOD, Department of Vocal Music and Dean, Faculty of Performing Arts, Banaras Hindu University, is an alumna of BHU and a graded artist of AIR, empanelled under I.C.C.R and has performed all over the country and abroad. She received many titles and awards for her contribution as a Vocal artist as well as an erudite Scholar. She has published several books and articles in National and International journals.
2. **Dr. Sharbari Banerjee** is a Musicologist in the Department of Education in Arts and Aesthetics, NCERT. She has been constantly engaged in Research on Pedagogy of Music, Cultural diversity in India and its implications on Education, Education through Arts, Teacher Education etc. She was a mentor and National Expert for NISHTHA- a teacher education initiative by the MHRD, GOI. She has to her credit several international articles and books on Indian music and education.
3. **Fr.Dr. Paul Poovathingal**. is the first Christian Priest who has completed Ph.D. in Karnatic music in India from Dept. of Music, University of Madras. He authored many articles and books on Voice culture and Vocology. He is specialised in rehabilitating the voice problems of Singers and teachers of classical music. He has performed worldwide and at present he is the Director of Chetana Sangita Natya Academy in Trichur.
4. **Mr. Subir Mallick** has been trained in Hindustani Classical music under the Guru Sishya parampara and holds a Masters in Music. Being an erudite scholar, he has penned several articles on contemporary importance of music and is currently serving as an Additional Secretary in Government of India.
5. **Dr. AMALI NISANSALA PERERA** is an Asst. Professor in the Department of Performing Arts, specialized in Indian dance at Sri Palee Campus, University of Colombo. As a highly talented dancer, she received Ph. D in dance from Banaras Hindu University, Varanasi, India. Her interest in the field of qualitative research, especially in classical dances of India and Sri Lanka, and historical approaches in dance and modern dance techniques, brought many international articles and one book.
6. **Dr. Kumar Ambarish Chanchal**, an alumni of BHU, joined as Asst. Professor, at Dept.of Vocal Music, Faculty of Performing arts, BHU in 2006. As a representative of Sham Chourasi gharana, he has performed in several reputed music festivals and has several articles to his credit.
7. **Dr Surendra Nath Soren** completed his masters and doctorage from the faculty of performing arts, BHU. Sinch assuming the post of Assistant Professor at Delhi University, he has presented several papers in seminars and has published articles and books.
8. **Mr. Bhavik Mankad** is a research scholar in the dept. of Music, University of Delhi.
9. **Ms. Tara kannan** is a research scholar in the Dept. of Music, University of Delhi.
10. **Ms. Vidya. T.** is a research scholar in Carnatic music in Calicut University.
11. **Mr. Akashman** is a research scholar in Dept. of Vocal Music, Faculty of Performing Arts, The Maharaja Siyajirao University, Baroda.
12. **Mr. Chirag Solanki** is a research scholar in Dept. of Vocal Music, Faculty of Performing Arts, The Maharaja Siyajirao University, Baroda.
13. **Ms. Anju Bala** is a research scholar in the Department of Vocal Music, Faculty of Performing Arts, Banaras Hindu University, Varanasi, UP

Cover Image courtesy : Megha Raga - Miniature Painting, Deccan school, Ragamala series, 19th Century. Digital Walters (Iambert)

Contents

1.	SANGITA MUKTHAVALI	3
2.	An Innovative pedagogy in Indian Music through ICT e-Learning in the times of Corona – Dr. Sharbari Banerjee	7
3.	An Introduction to Vocology: The Art of Professional Voice Management – Fr.Dr. Paul Poovathingal CMI	15
4.	A comparative study of Ritualistic theatre In Kerala and Srilanka – Dr SAN Parera	20
5.	नाट्यशास्त्र में वर्णित 'साधारण स्वर' विधान उनके भेद व प्रयोग विधि दृ. ड. डॉ० के०ए० चंचल	27
6.	प्रचीनकाल में भारतीय संस्कृति तथा संगीत का विकास डॉ. सुरेन्द्र नाथ सोरेन	32
7.	नाट्यशास्त्र का रचनाकाल :एक अध्ययन आकाश मान	38
8.	<i>Synthesis of Gayaki and aesthetic elements through learning under different Gharanas – Bhavik Mankad</i>	45
9.	<i>Contribution of Dr Aran Mistry of Farukhabad Gharana in the field of Tabla - Chirag Solanki</i>	54
10.	<i>The essence of Guru – Shishya Parampara in Agra Gharana – Tara Kannan</i>	63
11.	<i>Variant Rhythmical patterns in the compositions of Oothukad Venkata Kavi- Vidya T</i>	76
12.	बिहार के ध्रुपद गायकी के क्षेत्र में 'बेतिया घराना' अंजु बाला	85
13.	नाद ब्रह्म का अनन्य समाराधक : पंडित जसराज – प्रो शारदा वेलंकर	92
14.	A Tribute to Pandit Jasraj- Subir Mallik IAS	93
15.	Rare Composition	96
16.	News about the World of Music	97

Contribution of Dr. Aban Mistry of Farukhabad Gharana in the Field of Tabla

Chirag Solanki Researcher

Gaurang Bhavsar Research Guide

Rajesh Kelkar Corresponding Author

Department of Tabla, Department of Indian Classical Music (Vocal)

Faculty of Performing Arts,

The Maharaja Sayajirao University of Baroda, Vadodara

Abstract: *Since ancient times, the contribution of women in the development and growth of Indian culture and values is seen in each and every field. Even music (the field of Tabla) has not remained deprived of it. One such lady who has specifically contributed to the field of Tabla is Dr. Aban Mistry, India's First Female Tabla Player. She adopted the male-dominant field of Tabla and has achieved greater heights. Her musical journey began with kathak-dance, vocal, sitar and extended to an elaborate study in the field of Tabla. She faced many ups and downs to achieve success in this field. She conducted extensive research on various topics like gharanas of Tabla and Pakhawaj, history of Tabla and became famous all over India. Later, she promoted music by successfully establishing Swar Sadhna Samiti in 1961, under the guidance for her guru Pt. Keki.S. Jijina. This institution is being operated and run successfully till date by her followers. Her talent is appreciated, promoted and published by many of India's print and electronic media. Abanji has written many research articles and published two books in Hindi and two in English which have proved to be very useful to the music world.*

Keywords: *Cultural Globalization, Talim, Laykari, Bal Sammelan, Bandishey*



Today the whole world has become very limited in terms of accessibility. In this age of globalization, life of people has become very easy as they have everything easily available at their doorsteps. Due to globalization, all the countries of the world are sharing their expertise in each and every field, as a part of cultural globalization, Music also exists in each and every corner of the world. Today it has become easy to listen music of any region or country in any part of the world as it is available at the fingertips, people staying in Africa can listen Indian music easily and vice-versa.

Thus, cultural globalization has shortened the boundaries and brought all kind of music of different countries and region closer to each other.

When we talk about music, our Indian music whether it is folk, Indian classical music, semi-classical or Bollywood music etc. all these types of music come under the branch of cultural globalization. Today concerts of Indian music are happening all over the world, artists from India get opportunity to present their talent on international level spreading the values of Indian music globally. Indian music is such which not only makes people dance but it touches the heart and feelings of people and so it is believed that Indian music is one of the best and greatest music of the world. This music is full of different types of Ragas and Taals, the melodies which are composed from the combinations of different notes of ragas produces a particular type of human emotion and there are also a number of rhythmic patterns in different time cycles which cannot be found in any other type of music.

Amongst the different branches of Indian classical music, Tabla is one of the branch which is difficult as it

cannot be learnt by just listening or watching. Any kind of Indian classical instrument is not easy to learn, one needs a knowledgeable Teacher (Guru) who can teach proper techniques, style of playing of the particular instrument and principles of riaz (practice). All great Maestros believe that it takes 10 years of intensive training with regular practice of at least 4 to 6 hours a day to achieve a superior position in the field and that is why Indian music is found to be one of the most difficult music as compared to the other music. In spite of that, today because of Globalization, Indian music almost exists in each and every corner of the world and people who are fond of music, appreciate and learn our Indian classical music.

In Indian music, art of playing Tabla which is somehow related to the subjects of mathematics, science, aesthetics, physics etc. For example: - When a Tabla artist presents or plays any bandish (composition) then he has to be aware about the technical aspects of playing tabla. He should know the actual beauty of the composition (aesthetical value) and should also have thorough knowledge of sound production (Physics). To become a

good Tabla player it requires both physical as well as mental fitness as Tabla as a whole is based on mathematics, there are number of different time cycles (which are known as Taals in Indian Classical Music) and innumerable compositions in different time cycles and their variations includes the calculation like $\frac{1}{2}$ matra, $\frac{1}{4}$ matra, 1 matra etc. so a person requires both physical as well as mental ability to do this types of physical hard work (practice) and understand difficult mathematical calculations which is one of the important aspect of Tabla. In this kind of art form, to build a career and to achieve a superior position is not an easy task, **Here the researcher is talking about India's First Lady Tabla Player Dr. Aban Mistry, her life and her contribution to the music world, and all the things discussed above are somehow related to her life and career history.**

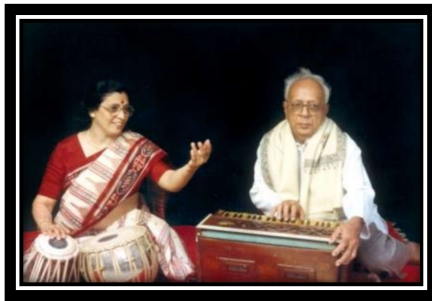


Tabla itself is a Complete and Independent Instrument. Because of its difficult playing style and different forms of laykaris, the tradition of women playing this instrument was not in vogue. But five decades earlier, Dr. Aban Mistry, with her constant hard work and dedication got phenomenal command over all the difficult aspects of Tabla which led her to create her own identity in the field of Tabla. Dr. Aban Mistry is the “The First Lady Tabla Player of India” ⁽¹⁾. She has dedicated her whole life to “Godess Saraswati” i.e Music. Throughout her journey of music, she faced a lot of difficulties to establish her own identity as a Tabla Player in this male dominant field. She was born in a Parsi Family in Mumbai on 6th May 1940. Her father’s name was Eruchshaw Mistry and mother’s name was Khorshed Mistry, who was the disciple of Pt.V.N. Bhatkhande. Since her parents were fond of music, they wanted their daughter to become an artist.

Dr. Aban entered the field of music at the tender age of 4, when she started learning vocal music from her aunt Kum. Mehroo. Later, she was given extensive training by Pt. Laxmanrao Bodas under whose

guidance blossomed her unique vocal style. Afterwards, she started learning Kathak and she wanted to become a kathak dancer but because of serious physical illness she was told to quit dancing which was a very difficult phase of her life. She then came under the tutelage of her mentor and Guru Pt. Keki S. Jijina, who was an eminent Sitarist. He recognized the talent of Abanji, taught her sitar and Tabla, laying the solid foundation of laya during an extensive training period of 7 years. Her *talim* was further continued under the guidance of the great Tabla wizard of Farukhabad Gharana – the late Ustad Ameer Hussain Khan Sahab. She has also mastered the concept and techniques of Pakhawaj from the illustrious guru Pt. Narayanrao Mangal-Vedhekar and got training of laykaris and padhant from Khapru Mama. ⁽²⁾

It is said that Tabla became popular after the Khayal style of singing got popularity. Khayal is the most popular classical form of Hindustani Music today and Tabla is used for the accompany-ment with khayal, in this way Tabla has replaced Pakhawaj which is used with dhrupad singing. During that period, in a country where women

hardly played any drum, Abanji chose Tabla as her career which was quite a challenge for her. There was a time when people, especially men, used to go to her concerts only to see her rather than to listen to her performance. Even women singers refused to take her as an accompanist as they doubted her musical calibre. No one took her seriously, so she decided to get over the hurdles. She just wanted to prove that she was a good musician and so in 1973, she brought out her first Tabla record, and became the first women ever to do so. ⁽³⁾

The invaluable *talim*, (training) which she received from all great gurus, proved to be very fruitful throughout her life and helped her in completing her Sangeet Visharad in Sitar, Sangeet Alankar and Sangeet Praveen in Vocal Music and Sahitya Ratna in both Hindi and Sanskrit. She also went on to do her Doctorate in Musicology from Akhil Bhartiya Gandharva Mahavidyalaya, Miraj, by presenting a thesis on “Tabla aur Pakhawaj ke Gharane, Udhbhav, Vikas, Visheshta Avem Parampara” in 1984 (practical and historical approach) which proved to be one of the most important contributions of Abanji in the field

of music and Tabla. In her thesis, she has included 34 genealogy charts of over 1000's of Tabla players dating back to 500 years.⁽⁴⁾ She has also written about the art of solo playing and accompaniment by compiling comparative studies on both the styles. This gave her the opportunity to meet various artists across the country, conducting their interviews and recording them. Her work, which runs in volumes, includes a comprehensive list of Tabla and Pakhawaj artists in India, along with their bio-data and specialties. Her work is so unique that it gives authentic first-hand information, thus, becoming a historic work by itself. She has also compiled rare compositions of Pakhawaj maestros and brought them out in the form of audio cassettes. This work (book on Tabla and Pakhawaj) took 10 years of research and hard work which is one of the most important contributions by her and proved to be very useful, accepted by many universities and famous musical institutions like Gandharva Mahavidyalaya, Miraj and Bruhad Gujarat Sangeet Samiti etc, as a valuable reference book for generations of students. It has been published in both Hindi and English. This book has proved to be

very useful to all the researchers who are doing any kind of research work in the field of Tabla. She has also written a book on "*Tabley ki Bandishey*" in which she has compiled all types of Gharanedar compositions (Bandishes) of Tabla like Mukhda, Tukda, Gat, Paran, Stuti-paran, Kayda, Peshkar, Rela, etc. in various layas and with proper definitions and illustrations (with Audio CD) which is easy to understand for the readers. She has penned one more book called "*The Parsis and Indian Classical Music: an unsung contributon*" which signifies the important contributions done by Parsi community in the field of music, These are the important works done by Dr. Aban Mistry through her writings and documentations of various aspects of Music.⁽⁵⁾

Another valuable contribution of Dr. Aban Mistry in music is the establishment of "Swar Sadhana Samiti" as a co-founder, with the blessings of her Pujya Guru and founder Pt. Keki S. Jijina on 19th October 1961. The main aim of this samiti is to promote Indian Classical Music and Dance amongst masses. There are many objectives of this musical institution i.e to encourage young

talents and organize programmes for their performance on stage. Swar Sadhna Samiti arranges monthly programmes of Indian Classical music and dance which is continued till date without missing a single monthly programme, Samiti holds Bal Sammelans annually for talents under 14 years of age and Kishor Sammelans for those between 14 and 21. The samiti also organizes and conducts All-India Classical Music and Dance competition (in the month of January) annually and invites eminent artists as a judges and also grants scholarships annually to talented students who are not able to pursue their music education due to economic reasons. The Samiti also organizes annual music and dance festival for the preservations of Indian cultural values.

From 1961 till 23rd August 2020 Swar Sadhna Samiti has organized and hosted 702 consecutive monthly music programs, 41 consecutive annual Bal Sangeet Sammelans, 40 Kishor Sangeet Sammelans, 54 consecutive All-India Music and Dance Competitions and 54 consecutive annual three days music and dance festival. The samiti manages its work with very limited financial

resources along with the encouragement of generous contributors, the press, thousands of rasikas of India and generous artistes. Thus, this contribution of Dr. Aban Mistry played an important role in promoting Indian Classical music and its values amongst the youth till now.⁽⁶⁾

Her hard work and dedication has opened the door for other women artists to choose Tabla as a career. Abanji has also trained many women and made them capable of performing as professional Tabla players. When her disciple Vidhya Parab got Pt. Nikhil Banerjee award in Lucknow on 16th November 1996, Abanji got tears in her eyes. She spoke to renowned freelance journalist Asfaq Kadri (Bikaner, Rajasthan) and said “I have dedicated my whole life to this field, facing many difficult situations. But my commitment and dedicated practice throughout my life has paid off and from hereon no women would have to face such difficulties to choose Tabla as a career. Today, when I see my student getting success in this field, I feel proud and fortunate that I have not wasted my life afterall⁽⁷⁾. She has trained several music students at Wadia Sangeet Class

under the principalship of her guru Pt. Keki S. Jijina for more than 30 years, without charging any fees.

Abanji was also a great composer of her time as she has good command on various technical aspects of Tabla and its difficult *laykaris*. She has composed many artistic compositions and her way of presentation is so unique that it sets her apart from other Tabla players. She has composed many *kayda*, *rela*, *paran*, *tukda*, *gat* etc. in different *taal*, *jatis* and *layas*. She has also composed many *stuti parans* like *Guru Vandana*, *Bhavani Vandana*, *Namaskar Paran*, etc Her way of presenting them was so attractive and beautiful that it attracted the audience towards her. She has compiled all of her compositions in her book “*Tabley ki Bandishey*”.⁽⁸⁾

Dr. Aban Mistry had a collective interest in both music and literature but she laid more emphasis on Music (Tabla). She started travelling to various places for her concerts, the first amongst them was an international performance in the year 1983-84 and later travelled to England, France, Germany, Netherland, Rome, Switzerland etc. She also performed in Dubai, Muscat and Bahrain in 1986⁽⁹⁾. In

this way, she made this Indian instrument popular in the international musical platform. Thus, making another important contribution to the world of Music (Tabla).

One of Abanji’s most significant research work is about the origin of Tabla. It is popularly believed and accepted by many musicologists and even noted in their books that Tabla was introduced by Amir Khushro in 17th century. But Dr. Aban Mistry travelled all over the country with her Guru Pandit Keki Jijina and went through hundreds of papers of Archeological survey of India and even the government offices of small towns of the country. On the basis her research, she came to the conclusion that an instrument similar to Tabla was in existence before 2,000 years. She proved this by presenting a brief note with Figures and Diagrams of 2,200 years old motif on the stone wall of Bhaja caves near Lonavala (Maharashtra), which shows a woman playing an instrument similar to the Tabla. This convinced her that the instrument has been around a long time and it was not just men who excelled in it.⁽¹⁰⁾

Her remarkable contribution in the field of music and Tabla earned her the posthumous award of “The first lady of India” by the Ministry of Women and Child Development, Government of India, on 20th January 2018, which was presented by the Honorable President of India - Ramnath Kovind at the Rashtrapati Bhavan, New Delhi.⁽¹¹⁾

References

1. Kadri,Asfaq /Ahalya Magazine/ July 2010/Page no. 45
2. Naresh/ Bharatkinaribharatkishan.blogspot.com/10th September 2011.
3. Chaudhary,Archana/ themusicmagazine.com/Mumbai/ 09-06-199.
4. Souvenir of Swar Sadhana Samiti/June 2003/ Reg. No. E/3616
5. Kadri,Asfaq/ Ahalya Magazine/ July 2010/Page no. 45
6. Souvenir of 54th Swarsadhnotsav/March 2019/ Reg. No. E/ 3636
7. Kadri,Asfaq/ Ahalya Magazine/ July 2010/Page no. 45
8. Souvenir of Swar Sadhana Samiti/ June 2003/ Reg. No. E/3616
9. Kadri,Asfaq/Ahalya Magazine/ July 2010/Page no. 45
10. Mistry,Aban/Pakhawaj aur Tabla Ke Gharane Evam Parampara/Page no. 110.
11. Souvenir of 54th Swarsadhnotsav/March 2019/ Reg. No. E/ 3636

Reference Books/ Magazines/ Online Blogs/ Souvenir & Books

1. Mistry,Aban/ Pakhawaj aur Tabla ke Gharane evum Parampara/ Pt. Keki Jijina/ Swar Sadhna
2. Samiti, Mumbai.
3. Mistry,Aban / The Parsi and Indian Classical Music – An Unsung Contribution/ Swar Sadhna Samit, Mumbai.
- 5.

Magazines

1. Garg,Mukesh (Editor)/ Sangeet Magazine Monthly/ Sangeet Karyalay Hathras /
2. ISSN-0970-7824
3. Sushri Madhvi Nanal (Editor) / Sangeet Kala Vihar Monthly/ Akhil Bhartiya Gandharva
4. Mahavidhyalay Mandal/ RNI No. 11655/57.
5. Somani,Ashadevi (Editor & Publisher) /Ahalya Monthly Magazine no. 11, Hyderabad
6. July 2010/ RNI no. APHIN/ 2006/19321.

Online Blogs

1. Naresh/ Bharatkinaribharatkishan.blogspot.com/10th September 2011.
2. Chaudhary,Archana/ themusicmagazine.com/Mumbai/ 09-06-199.

Swar Sadhna Samiti Souvenir

3. Souvenir of Swar Sadhana Samiti/ June 2003/Reg. No. E/3616
4. Souvenir of 54th Swarsadhnotsav/Swar Sadhan Samiti/March 2019/ Reg. No. E/ 3636

MAH/MUL/ 03051/2012

ISSN :2319 9318



Oct. To Dec. 2020
Issue 36, Vol-16

Date of Publication
01 Nov. 2020

Editor

Dr. Bapu g. Gholap

(M.A.Mar.& Pol.Sci.,B.Ed.Ph.D.NET.)

विद्येविना मति गेली, मतीविना नीति गेली
नीतिविना गति गेली, गतिविना वित्त गेले
वित्तविना शूद्र स्वचले, इतके अनर्थ एका अविद्येने केले

-महात्मा ज्योतीराव फुले

❖ विद्यावार्ता या आंतरविद्याशाखीय बहुभाषिक त्रैमासिकात व्यक्त झालेल्या मतांशी मालक, प्रकाशक, मुद्रक, संपादक सहमत असतीलच असे नाही. न्यायक्षेत्र:बीड



"Printed by: Harshwardhan Publication Pvt.Ltd. Published by Ghodke Archana Rajendra & Printed & published at Harshwardhan Publication Pvt.Ltd.,At.Post. Limbaganesh Dist,Beed -431122 (Maharashtra) and Editor Dr. Gholap Bapu Ganpat.



Reg.No.U74120 MH2013 PTC 251205

Harshwardhan Publication Pvt.Ltd.

At.Post.Limbaganesh,Tq.Dist.Beed
Pin-431126 (Maharashtra) Cell:07588057695,09850203295
harshwardhanpubli@gmail.com, vidyawarta@gmail.com

All Types Educational & Reference Book Publisher & Distributors / www.vidyawarta.com

Editorial Board & review Committee

- **Chief Editor**

- **Dr Gholap Babu Ganpat**

Parli_Vajinath, Dist. Beed Pin-431515 (Maharashtra)
9850203295, 7588057695
vidyawarta@gmail.com

- **M.Saleem**

saieen Ghulam street
Fatehgarh Sialkot city
Pakistan. Phone Nr. 0092 3007134022
saleem.1938@hotmail.com

- **Dr. Momin Mujtaba**

Faculty Member, Dept. of Business Admin.
Prince Salman Bin AbdulAziz University
Ministry of Higher Education, Kingdom of Saudi
Arabia, Tel No.: +966-17862370 Extn: 1122

- **N.Nagendrakumar**

115/478, Campus road,
Konesapuri, Nilaveli (Postal code-31010),
Trincomalee, Sri Lanka
nagendrakumarn@esn.ac.lk

- **Dr. Vikas Sudam Padalkar**

vikaspadalkar@gmail.com
Cell. +91 98908 13228 (India),
+ 81 90969 83228 (Japan)

- **Dr. Wankhede Umakant**

Navgan College, Parli –v Dist. Beed
Pin 431126 Maharashtra
Mobi.9421336952
umakantwankhede@rediffmail.com

- **Dr. Basantani Vinita**

B-2/8, Sukhwani Paradise,
Behind Hotel Ganesh, Pimpri,
Pune-17 Cell: 09405429484,

- **Dr. Bharat Upadhya**

Post.Warnanagar, Tq.Panhala,
Dist.Kolhapur-4316113
Mobi.7588266926

- **Jubraj Khamari**

AT/PO - Sarkanda, P.S./Block - Sohela
Via/Dist. - Bargarh, Pin - 768028 (Orissa)
Mob. No. – 09827983437
jubrajkhamari@gmail.com

- **Krupa Sophia Livingston**

289/55, Vasanthapuram,
ICMC, Chinna Thirupathy Post,
Salem- 636008 +919655554464
davidswbts@gmail.com

- **Dr. Wagh Anand**

Dept. Of Lifelong Learning and Extension
Dr B A M U Aurangabad pin 431004
Mobi. 9545778985
wagh.anand915@gmail.com

- **Dr. Ambhore Shankar**

Jalna, Maharashtra
shankar296@gmail.com
Mobi.9422215556

- **Dr. Ashish Kumar**

A-2/157, Sector-3, Rohini, Delhi -110085
Ph.no: 09811055359

- **Prof. Surwade Yogesh**

Dept. Of Library, Dr B A M U Aurangabad , Pin 431004
Cell No: +919860768499
yogeshps85@gmail.com

- **Dr. Deepak Vishwasrao Patil,**

At.Post.Saundhane, Near
Kalavishwa Computer, Tq.Dist.Dhule-424002.
Mobi. 9923811609
patildipak22583@gmail.com

- **Dr. Vidhya.M.Patwari**

Vanshree Nagar, Behind Hotel
Dawat, Mantha Road, Jalna-431203
Mobi.9422479302
patwarivm@rediffmail.com

- **Dr. Varma Anju**

Assistant Professor, Dept. of Education,
Sikkim University 6th Mile, Samdur Tadong-737102
GANGTOK - Sikkim, (M.8001605914)
anjuverma2009@rediffmail.com

- **Dr. Pramod Bhagwan Padwal**

Associate Professor, Department of Marathi
Banaras Hindu University,
Varanasi-221005.(Uttar Pradesh)
Mobi. 9450533466
pbpadwal@gmail.com

- **Dr. Nilendra Lokhande**
Head-Department of Commerce,
S.N.D.T. College of Arts & S.C.B.College of Comm. &
Sci., S. N. D. T. Women's University,
Mumbai-20. Mobile: 98 21 230 230
Email: lokhandend@gmail.com
- **Dr. Bhairulal Yadav**
Assistant Professor,
Department of Geography
Visva-Bharati University,Santiniketan,
West Bengal 731 235,Mob. +91 8670027217
blal.yadav@gmail.com
- **Dr. Madan Mohan Joshi**
Asst.Professor of History, School of Social Sciences
Uttarakhand Open University, Haldwani (UK)
Cell nos. 09690676632,09412924858
mmjoshi@uou.ac.in
- **Dr.Seema Sharma (Tiwari)**
Assistant Professor-Political Science,
Govt. M.L.B. Girls P.G. College, KilaBhavan, Indore-66
Mob: 9425904160
seemasharmam4@gmail.com
- **Dr. N.D. Choudhari**
Dept. of Marathi
Anandrao Dhonde Alias Babaji College,
Kada, Tal-Ashti, Dist- Beed (India) Mobi. 7350474989
ndbchoudhari@gmail.com
- **Dr. Yallawad Rajkumar**
Lt. Laxmibai Deshmukh Mahila College,
Parli v. Dist. Beed,Pin. 431515,
Mobi. 9881294195
- **Dr. Awasthi Sudarshan**
Navgan college, Parli Vaijnath
Dist. Beed Pin.431515, Mobi.9960127866
sudarshanawasthi@gmail.com
- **Dr. Ravindranath Kewat**
Teacher Colony, Bamni- Bllarpur, TQ. Ballarpur
Dist. Chandrapur Pin 442701, Mobi- 9421715172
kwmmballarpur@rediffmail.com
- **DR.PIYUSH PANDEY**
371 H POCKET II, MAYUR VIHAR PHASE I
NEW DELHI 110091,Mobi:9871415353
opiyushpandey@gmail.com
- **Dr. Vishal purohit**
111, dwarkadhish colony near airport road,
Indore (MP)
Pin 452005 Mobile- 9303225368
Email- vishal21234@gmail.com

- **Dr. M.SURESH BABU,**
Librarian,
C.M.R. College of Engineering & Technology
(Autonomous). Kandlakoya, Medchal Road,
Hyderabad - 501 401
Mobile : 9492759646
drsureshsvu@gmail.com
- **Dr. DEEPAK NEMA**
S/O Dr. B.D. Nema, Near Prem Nagar Power House,
Satna-485001,Contact No.8989469156,
Email: dnema14@gmail.com
- **Dr. Neeraj Kumar Shukla**
HEAD, Department of B.Ed. Government
Post Graduate College Kashipur, Udham
Singh Nagar, Uttarakhand, India 244713
9450223977
nshuklan@gmail.com
- **Sunil S Trivedi**
Rameshwar Park,B/h Navarang Society,
Mogri-388345 Ta & Di: Anand
Mob: 9727290344, 8866465904
trivediss@ymail.com
- **Dr. Anil Kumar Singh**
H.O.D. Library & Information Science
Nandini Nagar P.G. College
Nawabganj, Gonda
Email-singh.anil224001@gmail.com
Mob-09793054919
- **Dr. Preeti Sarda,**
Flat No.505Amrapali Arcade, Street
No.10, Himayat Nagar, Hyderabad.-500029,
Telangana . Mob.08374378080
pribhala@gmail.com
- **Ramakant Ambadas Choudhari**
Plot No. 43 B / Vidyavihar Colony Part -01,
SHIRPUR , DIST- DHULE (MH) 425405
Mobi – 7588736283
rac2722@gmail.com
- **Dr. Dinesh Kumar Charan**
Associate Professor and HOD-History Dept.,
Govt.Lohia College Churu (Rajasthan) India
Pin- 331001
Mob. No.-9414305804

INDEX

www.vidyawarta.com/03 | http://www.printingarea.blogspot.com

- | | | |
|-----|---|----|
| 1] | Muslism Among The Femail Of Manipur
R.K. Amrita Devi | 12 |
| 2] | Nano Optical Antennas and their performances
Sh.Anchoubi Devi | 19 |
| 3] | Population Environment Botany of Euphorbia hirta Linn
Asem Sham Singh | 26 |
| 4] | African Writer The Colonialism and Post Colonialism
Oinam Basantakumari Devi | 36 |
| 5] | India- Russia Energy Cooperation under Putin's presidency
VIJAY PRATAP GAURAV¹ | 44 |
| 6] | William Shakespears Comedies And Theory Of Indian Dramatics
N. Gomati Devi | 48 |
| 7] | Resource Sharing and Networking
DR.HD GOPAL, HAROHALLI, RAMANAGARA | 52 |
| 8] | Total Fertility Rate & Population Growth in Bihar
Hare Ram Singh | 63 |
| 9] | ANALYTICAL REVIEW OF BANK CREDIT
DR.KUMAR NAYAN, Bodh Gaya. BIHAR-INDIA | 67 |
| 10] | Attitude And Neo Literate Population Education
M.IbungoMeitei | 71 |
| 11] | Novel of Anita Desai's And study her Vision
L. Mahendra Singh | 75 |
| 12] | Population Botany Of Eclipta Prostrata Linn
P. Memacha Devi | 81 |
| 13] | DEVELOPMENT AND IMPACT OF TOURISM INDUSTRY IN INDIA
Mukesh Kumar, Bodh-Gaya, Bihar | 86 |

14]	CORPORATE SOCIAL RESPONSIBILITY: ISSUES AND	
	Naveen Kumar, Bodh-Gaya, Bihar	90
15]	The Politics of Industrial Development in India since Independence	
	Dr. Panchratan Kumar Singh, Banka, Bihar	95
16]	WOMEN EMPOWERMENT THROUGH SHGs	
	PUJA SAHANI, Bodhgaya.	100
17]	Challenges before E-commerce in Maharashtra state	
	Dr. R.B. Rampure, Palam, Dist. Parbhani.	108
18]	Stock Market and Modern Financial System in India	
	Dr. Samir Kumar, Jamshedpur, Jharkhand.	112
19]	Stress Management	
	K. Sanjoy Sharma	116
20]	Maternal and child health from a human rights perspective: the	
	Dr. Smriti Kumari Singh, Bhagalpur	125
21]	IMPACT OF HUMAN RESOURCE MANAGEMENT ON BUSINESS PERFORMANCE.....	
	Vivek Shankar, Bodh-Gaya	130
22]	A study on impact of E-Commerce on Indian economy	
	Dr. R.B. Pawar, Shirwal/Prof. Bhaskar J.Raskar,Wai	134
23]	The Co-ordination Behaviour of organic Ligands	
	T.Snehaprava Devi	138
24]	Contribution of Dr. Aban Mistry in the research work done in the	
	Chirag R.Solanki/ Prof. Gaurang Bhavsar, Baroda, Vadodara	142
25]	Interpersonal Management : A dimension of Emotional Intelligence	
	Dr. Rudal Yadav	148
26]	भारत के विशेष संदर्भ में मानवाधिकार एवं महिला विकास की प्रमुख चुनौतियाँ	
	डॉ प्रकाशचंद मीना, राजगढ़ (अलवर)	150
27]	कार्मिकों के कार्य मूल्यांकन का प्रशासनिक अध्ययन	
	डॉ.जय शंकर कुमार, वैशाली,बिहार	156

- [10] Ahamad R, Prasad M, Quraishi A. Thermodynamic, Electrochemical and Quantum Chemical Investigation of Some Schiff Bases as Corrosion Inhibitors for Mild Steel in Hydrochloric Acid Solutions, *Corrosion Science*, Vol. 52, No. 3, 2010, pp.933-942. <http://dx.doi.org/10.1016/j.corsci.2009.11.016>
- [11] Antonijevic M, Petrovic M. Copper Corrosion Inhibitors. A Review, *International Journal of Electrochemical Science*, 2008, Vol.3, No. 1, pp. 1-28
- [12] Sharghi H, Nasseri M A. Schiff- Base Metal (II) Complexes as New Catalysts in the Efficient, Mild and Regioselective Conversion of 1,2- Epoxyethanes to 2-Hydroxyethyl Thiocyanates with Ammonium Thiocyanate, *Bulletin of the Chemical Society of Japan*, Vol. 76, No. 1, 2003, pp. 137-142. <http://dx.doi.org/10.1246/bcsj.76.137>
- [13] Gao W. T, Zheng Z. Synthetic Studies on Optically Active Schiff- base Ligands Derived from Condensation of 2-Hydroxyacetophenone and Chiral Diamines, *Molecules*, 2002, Vol. 7, No. 7, pp. 511-516.
- [14] J. Balsells, L. Meorado, M. Phillips, F. Ortega, G. Aguirre, R. Somanathan and P. J. Walsh, Synthesis of Chiral Sulfonamide/Schiff Base Ligands, *Tetrahedron: Asymmetry*, Vol. 9, No. 23, 1998, pp. 4135-4142.
- [15] A. M. Isloor, B. Kalluraya and P. Shetty, Regioselective Reaction: Synthesis, Characterization and Pharmacological Studies of Some New Mannich Bases Derived from 1, 2, 4- Triazoles, *European Journal of Medicinal Chemistry*, Vol. 44, No. 9, 2009, pp. 3784-3787.



Contribution of Dr. Aban Mistry in the research work done in the field of Tabla in the 20th century.

Chirag R.Solanki (Researcher)

403, Shlok Tower

Vedant Resiplaza,

Madan Jhapa Road Vadodara, Gujarat

Prof. Gaurang Bhavsar (Research Guide)

Department of Tabla

Faculty of Performing Arts,

The Maharaja Sayajirao University

of Baroda, Vadodara

Abstract:

This article is based on a revolutionary lady who not only made her own identity but did so in a field where women had never stepped in. The tradition of Gharanas in the field of gayan, vadan and nrutya came into existence in the 18th century and was invariably established in the 19th century leading to the emergence of various gharanedaar artists and gurus. When we talk about research work in the field of Tabla, it started around the later part of the 19th century and gained dominance in the 20th century. There were quite a few writers, after independence, including Dr. Aban Mistry who contributed in the field of music through their books. Aban ji stood out from the rest because along with penning books she also did research work on various subjects of Tabla and Pakhawaj. Her detailed research work brought to light many unknown brilliant artists and gurus about whom the Tabla fraternity did not know. The research also enlightened everyone about unknown facts like apart from the 6 main Gharanas of Tabla there are many more small Gharanas, or disciple who

learnt from more than one guru, all these facts were brought to knowledge only by the research work done by Aban ji. Her research also led to the discovery of a 2200 year old motif in the Bhaja caves of a woman playing an instrument similar to Tabla. After studying it thoroughly, she concluded that Tabla is of Indian origin, dismissing all other and myths regarding its origin. This article is a small attempt to highlight her contributions in the field of research in brief.

In order to think and understand about the different cultures and traditions, it is imperative to understand the work that has been carried out through different time periods. It is only after studying these cultural, social and religious traditions through different time periods that we can come close to a conclusion. Along with the dawn of human civilization, new research work was carried out depending on the requirements of that particular time period, and this cycle will continue in the same manner. Human beings are such creatures within whom new thought processes and practical application of things can be found going on in a continuous manner. Based on his needs and requirements, man has conducted new research work in various areas like technology, history, arts, science, math, languages, chemistry, architecture etc. and has made use of the research in his own lifestyle. The researcher belongs to the field of Music and has specialized in the percussion instrument -Tabla.

The tradition of Tabla has been going on for about more than 300-350 years, and there are many new dimensions attached to it. Research work on various topics of Tabla like development of percussion instruments, origin of Tabla, Gharana tradition of Tabla, Rasa Shastra inbandishes, Laya-Layakarīs etc. started around the later part of the 19th century and in the 20th century research work gained success and many questions were resolved. This attitude towards research became dominant after independence and many treatises were written

on Tabla, wherein major misconceptions relating to the field of Tabla were resolved. Such research works are being carried out in the 21st century as well.

Along with the establishment of the Gharanas of gayan, vadan and nritya, in the latter half of the 18th century, their traditions were also being carried forward in a theoretical way. Many prominent and gharanedaar artists came in existence in these traditions. Then in the 19th century the tradition of Gharanas was permanently established and there was a lot of talk about these Gharanas in different corners of the country during this century. To be a gharanedaar artist was considered to be a thing of great honor at that time, and many gandaband disciples turned out to be great artistes in this Gharana tradition. If we look at the field of Tabla, many prominent artists have emerged from different Gharanas in the 19th century. For example Ut. Haji Vilayat Khan, Ut. Munir Khan, Ut. Mehabub Khan Mirajkar, Ut. Chudiyawale Imam Baksh Khan from Farukhabad Gharana; Khalifa Abid Hussain Khan, Ut. Aladiya Khan Amravatiwale, Ut. Jahangir Khan, Ut. Modu Khan and Ut. Bakshu Khan from Lucknow Gharana; Ut. Kallu Khan, Ut. Meeru Khan, Ut. Hassu Khan and Ut. Chand Khan from Ajrada Gharana; Pt. Sharda Sahay, Pt. Bacha Mishra, Pt. Biru Mishra, Pt. Bhairav Sahay, Pt. Baldev Sahay, Pt. Kanthe Maharajji from Banaras Gharana; Ut. Kadir Baksh, Ut. Firoz Khan, Ut. Allahraka from Punjab Gharana. All these great artists were born in the 19th century and they took Tabla and Tabla playing to greater heights through their Gharanas. These great maestros has a great disciple lineage as well, who took training from these great gurus and pandits and established Tabla playing as a solo and independent art which led to Tabla having an independent identity of its own.

If we talk about the 20th century, after independence, there were many great writers in India who contributed in their own way in the

field of music through their books, some of these writer include Prof.GirishchandraShrivastav, Dr. Lala Mani Mishra, Dr. Yogmaya Shukla, Arun Kumar Sen, Dr. Aban Mistry etc. out of all these great scholars, Dr. Aban Mistry stands out because she not only wrote a book on Tabla but she also did research work on the origin of Tabla, moreover she also did an in depth study on the different Gharana traditions of Pakhawaj and Tabla, originator of all Gharanas and the disciple lineage of all Gharanas. Her research work is commendable and unforgettable and has proved to be very beneficial to the whole music fraternity.

The researcher is doing research on Dr. Aban Mistry, and it has come to his knowledge that Abanji has done great work and contributed immensely as an academican in the field of music through her research work. Her contribution in the field of music is exceptional and her work is respected and recognized by contemporary musicologists. Today, those researchers who are doing research on Tabla cannot complete their research without referring to the books written by Abanji. The researcher has humbly tried to present the research work carried out by Dr. Aban Mistry.

From a very young age Abanji set foot in the field of music. Along with being a great Tabla player she was also a researcher. Her research work based on Gharanas and traditions of Tabla and Pakhawaj was later on published in the form of a book. Apart from that a book called 'Tableykibandishey' has been published in Hindi and the books 'The Parsis and Indian Classical Music : An unsung contribution', 'Pakhawaj and Tabla: History, Schools and Tradition' have been published in English. Abanji's book on 'Pakhawaj Aur Tabla KeGharaneevumParamparaye' in Hindi has two editions. In order to promote and propagate Tabla in foreign countries the above mentioned book was published in English as well. This fact is the identity of her research work.

Dr. Aban Mistry, after an in depth study, has researched on the origin, development and important types of Gharanas of music. After that, on the basis of different facts, she researched on the origin, development and types of Mrudang. Her major research work was based on the topic of the Gharanas of Pakhawaj and Tabla. She travelled all over India and met with different artists of all Gharanas and collected detailed information about the gurus and disciple lineage of all the Gharanas. At the time she started her work, only a few artists of various Gharanas were prominent and well known to the Tabla fraternity. There were many anonymous artists who were great Tabla players, accomplished gurus and brilliant artists but very few people knew about them. Abanji searched for these unknown artists, found out about their gurus, disciples, their work and then prepared a chart of the tradition of their Gharanas, listing all their names in the chart. This work sounds easy on paper but in reality it is a very difficult task which Abanji managed to do and brought all the artists belonging to the same Gharana tradition in one place through her book. It took her more than eight years to accomplish this task.⁽¹⁾

On interviewing different scholars regarding the thesis on Dr.Aban Mistry, it brought to the knowledge of the researcher that the Tabla scholars of present are of the opinion that Abanji has not left out any guru in her work; she has tried her best to research and cover the names of all the gurus and disciples in her book. There are many things that the Tabla fraternity was not aware of prior to the research work of Abanji, for example, many prominent artists took the training of Tabla from more than one guru, this fact became known to the Tabla world through Abanji's work. Before her research work, the Tabla fraternity had a very brief knowledge, of only six Gharanas of Tabla but over and above these six main Gharanas, there are other tradition of Tabla like Vishnupur, Shri

Becharam Chatopadhyay, Shri Ram Prasann Bandopadhyay of Bengal; Ata Hussain Khan, Chuttan Khan, Miyan Khan, Suppan Khan, Sadhu Charan Agartala of Dhaka; Babu Khan of Kolkata. Abanji has precisely presented the tradition of all these gharanas in the form of charts.⁽²⁾

Abanji has also written in detail about the Darbari Tabla tradition which includes Rampur, Madhya Pradesh, Raigarh, Indore, Gwalior, Dandiya, Reeva, Chari from Mauhar state, Mulmula, Kinkarda, Hyderabad; traditions of Rajasthan include Jaipur, Nathdwara, Jodhpur, Udaipur, Bikaner; traditions of Gujarat and Saurashtra include Vadodara Kalawant Karkhana, Bhavnagar, Jamnagar; Bihar traditions include Darbhanga, Aara, Panchgachhiya, Muzzafarpur; tradition of Maharashtra include Shivaji Peshwai, Satara, Kolhapur, Echalkaranji etc. Abanji has done research work on all the above Darbar traditions and provided information about the Darbari artists.⁽³⁾

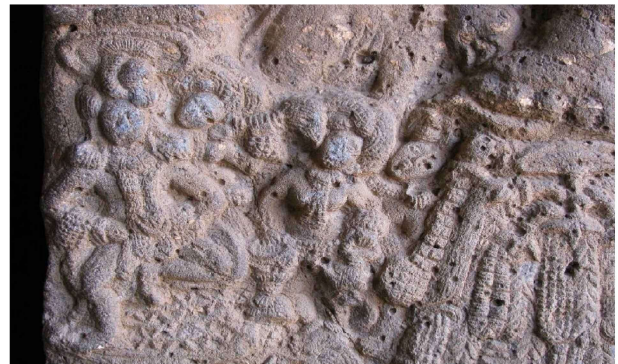
In addition to the above mentioned Tabla traditions, Abanji has researched on the Tabla traditions of Goa, Muradabad, Badaeya of Bihar, Orissa. She has also researched on the Tabla tradition of Pakhawaj Gharana which include Nana Panse, Mangal Vedhedekar and the Avadhi Tabla tradition of Kudausinh.⁽⁴⁾ Before her research the Tabla fraternity had no knowledge of the above information. This is one of the best research work that has been provided to the Tabla fraternity, which has benefitted students, teachers and researchers. Today, if anyone wants to know about the origin or root of any artist, it is impossible to do so without referring to Abanji's research work. And that is why, today it becomes imperative to provide her books in all the colleges, universities and institutes of Tabla.

Similar to the research work on Gharanas, artists and traditions of Tabla, Abanji also did a detailed research work on Pakhawaj which includes Gharanas of Jawali, Mathura,

Punjab, Kudausinh, Nana Panse, Nathdwara, Bengal, Maharashtra, Raigarh, Gujarat and Rajasthan, and brought unknown aspects of the above mentioned Gharanas to light.⁽⁵⁾

For 300 years, there have been many myths regarding the origin of Tabla, but Dr. Aban Mistry, after doing a very precise research work, dismissed all the theories and concluded that Tabla is in fact, of Indian origin. She discovered a 2200 year old motif on the stone wall of Bhaja caves situated on the Mumbai-Pune highway which shows Lord Indra sitting on an elephant, some dancers in a dancing pose and a woman playing an instrument similar to Tabla. After discovering this motif, she did a deep study on it and established that an instrument like Tabla existed about 2200 years ago and she believes it to be the antecedent of Tabla.⁽⁶⁾

Below is the picture showing the motif from the Bhaja Caves, Maharashtra.



Thinking in terms of today's perspective, the researcher would like to say that, Dr. Aban Mistry's hard work gifted the music world with something that can only be achieved once in centuries. Abanji spent her entire life working towards the progress of Tabla and through her research work she contributed majorly in the field of Tabla. It seems impossible to pen her contributions in a few pages. The researcher has humbly tried to give a brief overview of her work in this research article.

Statements of eminent artistes, musicologists and academicians on research of Dr. Aban Mistry. Pt. Sudhir Mainkar⁽⁷⁾

(Well known Guru and thinker of Delhi and AjaradaGharana, Disciple of UstadInamali Khan and Prof. SudhirkumarSaxena)

Being a Lady whatever knowledge/ information Abanji has collected while doing her research, she had documented it so well that, according to me no one in the whole Maharashtra is there who has done this kind of work. She has travelled a lot across the country to collect the information and bandishes for her book as well as thesis.

Pt.Yogesh Samsi⁽⁸⁾

(Eminent Artist and Guru of Punjab Gharana and Disciple of UstadAllahrakha Khan)

The book “Pakhawajaur Tablake Gharane evum Paramparaye” which she had published as an author is not an ordinary book but it is one of the “Treatises” of music. Abanji has done such a stupendous work for which she has personally travelled from Lahore (Pakistan) to today’s Indian Punjab and met with all the artists and ustads face to face for collecting the data of all the six gharanas. Today whatever information we are getting regarding the lineage ofGharanas of Tabla is only possible because of Abanji! And I stronglybelieve that the invaluable documentation done by Abanji will be helpful to the whole student and artist fraternity in future.

Pt. Girishchandra Shrivastav⁽⁹⁾

(Well Renowned Author and Eminent Tabla Player)

Her book carries authentic information because she never believed in any type of correspondence to collect the information for her research and therefore, she herself traveled to different places to collect firsthand information directly from the various artists across the country. She use to meet the artists and discuss about the tradition of each gharana and their characteristics in detail. She had traveled to innumerable places for her research

to find out the facts, which according to me was not even possible for males during those days to do such work with such enthusiasm and hard work. According to me it is not a book, it is “Gita of Tabla”. If someone has any doubt related to the tradition of any gharana of Tabla and Pakhawaj, then just open this book and you will get satisfactory and reliable information regarding the same. It is a unique and incredible work done by Dr. Aban Mistry in her life, no other book carries such authentic information and thus it is incomparable.

Prof. Mukund Bhale⁽¹⁰⁾

(Former Head, Dept. of Percussion Instrument, Indira Kala SangitVishwavidyalaya,Khairagadh)

Her book on “Pakhawajaur Tabla KeGharaneEvumParampara” is awe-inspiring, it has created a strong foundation of each gharanas of Tabla as well as Pakhawaj. Today, everyone quotes and takes references from her book especially when it comes to Gharana. She has visited various parts of the country along with her guru Pt. Kekijijina to collect the authentic information regarding her research. To maintain the authenticity of her work she has collected the information by personally meeting each and every Artists, Gurus as well as disciples of all the gharanas, I think that during those days she would have faced many difficulties as being a lady, it would not have been easy for her to get the great Ustads and Pandits to agree to meet and talk on various technical aspects of tabla and pakhawaj as well as the tradition of their gharana. Her observance, mildness and education had really helped her to deal with all different situation and even people were impressed when they saw a lady having so much knowledge regarding this percussion instrument. I think that because of her unequalled personality hardly anyone would have refused to cooperate with her.

Prof.Mukesh Garg⁽¹¹⁾

(Editor,Sangeet Monthly Magazine, Hathras and Founderof Sangeet Sankalp)

She had sent some copies of her book "Pakhawajaur Tabla Ke Gharane Evum Parampara" and asked me to distribute amongst the people who understand music and are interested and curious to know what new researches have been done in this field. This proves that she didn't want to make money by selling copies of her book but her only motive was to spread knowledge to the society which she had documented in her book. She had faced so many difficulties and challenges while doing her research. The biggest challenge she faced was she belonged to Parsi Community and being a Parsi, to choose this field as a career was a difficult task but she accepted that challenge and proved herself. She has also written a book on "Contribution of Parsi Community in Music" in which she has done research on what is the scenario of music amongst the Parsis? Thus, she has not only focused on tabla but also on her community and she simultaneously worked on the tradition on Tabla and Pakhawaj as well as Musical situation of her community. Her Book on traditions of Tabla and Pakhawaj shows a clear picture of the traditions of each gharana of Tabla and Pakhawaj and its Disciple Lineage. According to me this type of detailed information especially regarding the different traditions is only available in her book and I think that it is a very important book from historical point of view.

REFERENCES:

- 1) Kadri,Asfaq /Ahalya Magazine/ July 2010/ Page no. 45
- 2) Mistry,Aban /Tabla Aur Pakhawaj KeGharane Avum Parampara /page no 176 to 181
- 3) Mistry,Aban /Tabla Aur Pakhawaj Ke Gharane Avum Parampara /page no 182 to 214
- 4) Mistry,Aban /Tabla AurPakhawaj Ke Gharane Avum Parampara /page no 215 to 224

- 5) Mistry,Aban /Tabla Aur Pakhawaj Ke Gharane Avum Parampara /page no 40 to 106
- 6) Mistry,Aban /Tabla Aur Pakhawaj Ke Gharane Avum Parampara /page no 107 to 124
- 7) Personal Interview taken on 10th January 2018 at Mumbai, Maharashtra.
- 8) Personal Interview taken on 02nd March 2019 at Mumbai, Maharashtra.
- 9) Personal Interview taken on 15th March 2018 at Allahabad,Uttar Pradesh.
- 10) Personal Interview taken on 08th January 2019 at Vadodara, Gujarat.
- 11) Personal Interview taken on 05th July 2019 at Delhi.

BIBLIOGRAPGY:

- 1) Mistry,Aban/ Pakhawaj aur Tabla ke Gharane evum Paramparaye/ Pt. KekiJijina/ Second Edition -2000/ Swar SadhnaSamiti, Mumbai.
- 2) Shrivastav Girishchandra/Taal Kosh/Ruby publication.
- 3) Bhavsar,Gaurang/Tabla No Itihas ane Parampara/University Granth Nirman Board/ publication year 2001.
- 4) Somani,Ashadevi(Editor&Publisher)/ AhalyaMonthly Magazine no.11, Hyderabad/July2010/ RNI no. APHIN/ 2006/19321.
- 5) Mistry,Aban/ Tabley ki Bandishe/ Sangeet Sadan Prakashan/ First Edition -2007/ Allahabad
- 6) Mistry,Aban/ The Parsis and Indian Classical Music : An unsung contribution / First Edition / Publihsed by Swar SadhnaSamiti, Mumbai.

□□□