

Chapter 3

Contribution in the Field of Music

3:1 As a Performing Artist

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3:3 As a Guru

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3:1 As a Performing Artist

The best art seeker shapes his talent through his art and skills and helps his audience to experience it. A specific thinking and giving a unique shape to the art through his talent it is a sign of true talented artist.

There is a huge difference in being an ordinary player (musician) and an artist. One needs the best mentor and hard practise which helps the seeker to become an artist. There are no such concrete rules and regulations to become a great artist. It's only that one's self dedication, punctuality, and hunger of seeking will help him to become a great artist. As we know that our mind easily gets distracted and concentrations. Only through great dedication a seeker can concentrate and overcome his distractions and work towards punctuality and regulations, he even regulates his hunger and thrust according to his art, and with this he creates his own world in this real world. One needs self-efficiency, motivation and a mentor's guidance to became the best seeker and can call themselves as an artist which will help them to achieve success in the course of time, this process in universal.

All these are the true qualities of a true artist, which were present in Dr. Aban Mistry. The researcher knows Dr. Aban through her works. Even though he deeply regrets that he haven't met her personally, but her audios, videos, letters, articles, her writings, interviews and meeting with other great personalities and the hunger of seeking, the researcher have seen Dr. Aban as the best art-seeker and artist.

Dr. Aban Mistry whose work, whose thoughts, whose behaviour and whose daily routine and the rituals were wholly dedicated to music and Tabla. According to the researcher, to write about her as a performing artist is like showing a lamp to the sun. In the world of music it is very important for us to study and know about such great personality who dedicated whole is life only and only for the sake of Indian Classical Music.

When the researcher started to work on the topic, he gathered some of Dr. Aban Mistry's performances and information regarding it. Slowly and gradually more information was gathered by the researcher and he came to know that Dr. Aban Mistry's work is vast and as deep as an ocean. This includes her works, performances, lecture-demonstrations and even her writings. When researcher speaks about her stage performance he meant by anywhere from Kashmir to Kanyakumari her performance is received by him. All the cities in India are aware of her great performances. There is no university left from the blessing of her Lecture-

Demos and her performances. The researcher found that Dr. Aban's work and performances are spread all over India and not a single city or district is left from the blessing of her performance. Not only that, there is no media left who haven't printed about her performances or works. Her performances have also been telecasted on radio and channels like "Doordarshan" which is easily accessible and reaches widely. By studying Dr. Aban's works it seems that she is trained through the traditional method called "*Guru Shishya Parampara*". To explain the laya of the composition, appreciating the aesthetical aspect it, informing about the composer of the *Bandish* before presenting it and graceful recitation (padhant) of the compositions was her unique style of presentation while she performs. Apart from this she also had a great command on the complex layakaris which shows that she had mastered all the difficult aspects like laykaris, padhant and playing techniques through penance-*Tapasaya*. There is a unique way in her presenting and playing and it can be seen in all her performances. By studying the audios and videos of her performances, researcher came to know that she had presented tabla solos in traditional manner in all different time cycles (i.e prachalit as well as aprachalit taals). The researcher also found that though she was a very good accompanist she had not performed much by accompanying others and majorly concentrated on solo performances. In fact being a woman she travelled across India and other countries as well and paid her service to the field of Tabla.

This was a small attempt by the researcher to present the preview of Abanji's performances. But on meeting with different music scholars and artistes, a detailed information is collected in the form of personal interviews which is attached at the end of this chapter.

With all the information collected from various experts and through the researcher's knowledge he has prepared a "memoir" on Dr. Aban Mistry's works. The target was to cover all performance and if due to some conditions if any performance is left out or any work is not acquired then, her performance's memoir and this reveals to her fame, complete dedication and knowledge towards "Tabla". The list of her performances are as follows:

3:1:1 The list of Abanji's Performances:

No.	Date	Place	Taal	Institutions (referred from newspapers and journals)
1.	11/03/1995	Raipur	Teentaal	Dainik Bandhu Samachar Raipur
2.	12/08/1995	Bikaner	Jhumra	Santosh Vani Kala Kendra
3.	17/09/1999	Pratapgarh	Teentaal	Vidhyarthi Sandesh (M.P.)
4.	16/03/1994	Chandigarh	18 Matra & Japtaal	24 th Akhil Bhartiya Baskar Rao Sangeet Nritya Sammelan
5.	24/03/1992	Bhopal	Teentaal	Bharat Bhavan
6.	20/09/1993	Khairagarh	Teentaal	Pt. Vishnu Digambar Paluskar Samahroh , India Kala Sangeet University , Khairagarh
7.	13/04/1990	Mumbai	18 Matra (Matt Taal)	Bhartiya Vidhya Bhavan
8.	05/11/1987	Kolhapur	Teentaal	Bal Gandharv Janma Mohotsav
9.	07/11/1982	Raipur	13 Matra (Jaitaal) & Teentaal	Nagarnigam
10.	24/10/1982	Mumbai	Teentaal	Sangeet Kalanidhi
11.	08/11/1982	Bilaspur		Sargam Sanstha
12.	01/01/1983	Kolhapur	9 Matra	Rasik Mandal
13.	01/03/1983	Agra		Sangeet Kala Kendra
14.	28/09/1985	Amravati		Amravati Sangeet Sanstha
15.	28/09/1995	Ichalkaranji	Ektaal	Rotary Club Of I.K.
16.	05/10/1995	Kankavali (Ratnagiri)		Navratri Mohotsav

No.	Date	Place	Taal	Institutions (referred from newspapers and journals)
17.	14/03/1986	Pune		Shrimant Dagdusheth Halui Ganpati , Mahotsav
18.	05/04/1986	Kolhapur	Jhaptaal, Teentaal	Rasik Mandal
19.	10/08/2002	Rajkot		Sangeet Saurabh
20.	20/10/1983	Sankheshwar	Jumra , Teentaal	
21.	24/08/1983	Kolhapur	Tripud Bhavani taal (9 Matra)	Rasik Mandal
22.	07/11/1975	Miraj		Miraj Navratri Mahotsav
23.	16/12/1988	Hyderabad	Pancham Sawari	Aradhna Evam Maharashtra Mandal – Hyderabad
24.	02/12/1984	Belgaau	11 Matra	Methil Arts Circle
25.	08/02/1986	Ambikapur		Vishramgruh
26.	20/02/1987	Mumbai		Patkar Hall
27.	14/06/1988	Miraj	Teentaal	Ambabai Navratri Mahotsav
28.	18/04/1987	Pune		Tilak Smarak Mandir
29.	27/07/1992	Indore	Jaitaal	Layshala
30.	28/05/1993	Latur	20 Matra	Rashtriya Ekta Sangeet Nritya Mahotsav, Latur
31.	24/07/1992	Indore	Teentaal	Layshala
32.	10/09/1992	Bhopal	Matt Taal	Bharat Bhavan
33.	06/12/1991	Mumbai	Teentaal	Venunaad, Borivali

No.	Date	Place	Taal	Institutions (referred from newspapers and journals)
34.	08/09/2002	Dharwad	Tripud Bhavani	
35.	1971	Kolkata	Teentaal and Ektaal	Sadarang Sangeet Mohotsav
35.	09/10/1992	Mumbai- Mulund	Matt taal	Kalasadan, Raagvendra
37.	15/10/1992	Mumbai- Andheri	Teentaal	Mayor's Hall
38.	08/09/1983	Bharuch	Teentaal	
39.	29/01/1985	Bhavnagar		Mahila College Sabha Gruh
40.	12/08/1996	Mumbai	Pancham Savari	Stri Guruvandana Mahotsav
41.	08/12/1984	Rajkot	Teentaal	A Society for the mentally retired trust
42.	16/03/1994	Chandigarh	9,10,12,18 Matra	24 th Bhaskar Rao Nritya and Sangeet sammelan
43.	01/05/1994	Vadodara	20 Matra, Badi Savari	Ajrada School Of Tabla
44.	09/11/1992	Raipur	Japtaal, Ektaal, & Teentaal	Organized by Nagarnigam
45.	25/12/1983	Nagpur		Swa. Shridhar Parsekar 19 th Punyasmruti Samaroh
46.	20/03/1994	Delhi	20 Matra	Bhairav Se Sohni Sammelan
47.	91/03/1995	Raipur	Tripud BhavaniTaal	Motibaug
48.	10/10/1993	Agra		Maharshi Vishnu digambar Smruti Sangeet Sammelan
49.	20/10/1995	Mumbai	Shankar Taal (11 Matra)	Tejpal Samaroh
50.	26/07/1992	Indore		Baal Auditorium

No.	Date	Place	Taal	Institution (referred from newspapers and journals)
51.	25/06/1989	Ahmedabad	11 Matra	Pt.Omkarnath Shashtriya Sangeet Samaroh
52.	1/10/1989	Melhapur	Teentaal	Vidhyapith High School Kala Vikas Mandal
53.	11/12/1984	Bhavnagar	9 & 17 Matra, Tripud Bhavani taal	Joint Group Of Bhavnagar, Gujarat
54.	23/6/1990	Surat	Pancham-Savari	Pt. Omkarnath Shashtriya Sangeet Samaroh
55.	20/03/1989	New Delhi		Parsi Festival
56.	05/03/1995		Tripudbhavani Taal (9 Matra) Ghaj Sawari (20 Matra)	S.S. Utsav
57.	03/09/1995	Valsad	18 Matra Mattaal , 14 Matra	Kalayatan Sanstha
58.	08/09/1983	Bharuch	Teentaal & 13 Matra (Jaitaal)	
59.	16/09/1983	Bharuch	Jaitaal & Ektaal	Sangeetacharya Bapurao Falsankar Punyatithi
60.	24/03/1996	Surat	Jhumra	Swasangam Sanstha , Gandhi Smruti Hall
61.	20/02/1987	Mumbai	Ektaal & Teentaal	Shishya Sanstha, Performance with Bhaarat Natyam , Bhai Dash Hall
62.	23/03/1986	Kolkata		Bharatiya Bhasha Parisad
63.	08/03/1986	New Delhi	Matt Taal & Teentaal	Bhairav Se Sohni , 2 nd All India Women Sangeet Sammelan
64.	23/01/1989	Mumbai		Apna Utsav, Veer Sanbhayi Ground, Dongri
65.	1/15 March 1988	Russia	Teentaal	Stree Mahotsav, Moscow
66.	21/08/1991	Mumbai		Prempuri Adhyatma Vidhyabhavan
67.	16/10/1992	Mumbai		Kala Rasik Sadan
68.	16/03/1994	Chandigarh		24 th all India Bhaskar Rao Nritya And Sangeet Sammelan

No.	Date	Place	Taal	Institutions (Referred from newspapers and journals)
69.	09/04/1994	Mumbai	Ektaal & Tripud Bhavani	Sarda SangeetVdhyalay
70.	02/02/1985	Nagpur		Mehfil Sangeet Sammelan
71.	23/12/1983	Raipur		Rajat Jayanti Samaroh
72.	23/02/1985	Kolkata		Bhartiya Bhasha Parisad Sabhagar
73.	23/10/1982	Mumbai		Sajan Milap – Bhartiya Vidhya Bhavan
74.	21/10/1982	Sangli		Sangeet Sadhana Parivar
75.	27/03/1994	New Delhi	Tripud Bhavani & Teentaal	The First All India Music Festival with All Women Artist (Bhairav se Sohni)
76.	20/08/1983	Patna	13 Matra	Pt. Vishnudidambar Jayanti
77.	21/03/1989	New Delhi	Roopak	The Delhi Parsi Anjuman
78.	05/02/1989	Kolkata		Saurabh Music Circle
79.	07/11/1981	Chennai	Dhamar And Sawari	Gana Kala Bharti
80.	27/08/1991	Mumbai	Teentaal	Prempuri Adhyamtak Vidhya Bhavan
81.	12/10/1991	Bangalore		Shri Banashankari – Navaratri Utsav Mandal
82.	09/10/1992	Mumbai		Akashvani Sangeet Sammelan
83.	06/11/1993		Tripud Bhavani Taal (9 Matra)	Doordarshan
84.	21/07/2003	Varanasi	19 Matra	Sankat Mochan Sangeet Samaroh, Varanasi.
85.	06/2007	Kolkata	Ada Chautaal	Sadarang Sangeet Sammelan Samaj Kalyan Magazine
86.	08/09/2002	Bangalore	Ektaal and Teentaal	Hubli-Dharwad Nadalahari Music Institute
87.	15/09/1993	Mumbai	Teentaal	Doordarshan Kendra
88.	28/04/1997	Mumbai		Karnataki Taal Vadhya Kacheri, NCPA.

3:1:2 List of the Prestigious Music Festival where Dr. Aban Mistry performed:

1.	Saptak Music Festival – Ahmedabad
2.	Pt. Vishnu Digambar Paluskar Sangeet Sammelan – Agra
3.	Sankat Mochan Music Festival – Varanasi
4.	Pt. Omkarnath Sangeet Sammelan - Ahmedabad
5.	Taal Vadhya Sangeet Sammelan – Patna
6.	Sangeet Sankalp Akhil Bhartiya Adhiveshan - Raipur
7.	Sadarang and Jankar Sangeet Sammelan – Kolkata
8.	Bharat Bhavan Sangeet Sammelan – Bhopal
9.	Sur Singar Sansad – Mumbai
10.	Swarsadhnotsav – Mumbai
11.	Mehfil Sangeet Sammelan – Nagpur
12.	Bhairav se Sohni Mahila Sangeet Sammelan – New Delhi
13.	Amravati Kalatmak Mandali – Amravati
14.	Savai Gandharva Sangeet Sammelan – Pune
15.	Sangeet Saurabh Sammelan - Rajkot
16.	Sangeet Sankalp Sammelan – Allahabad
17.	Bharat Mohotsav – Soviet (Russia) 1988
18.	Bhaskar Buwa Bakhle Conference and Kala Darpan – Chandigadh

3:1:3 Performances as an Accompanist

The above mentioned lists are only of the Solo Performances of Abanji. Apart from this Abanji had also accompanied with many different vocalists, dancers as well as instrumentalists, the names of which are as follows. Pt. Bandopann Solpulkar (clarinet), Smt. Pratibha Chaudhri (vocal), Smt. Sanno Khurana (vocal), Dr. Suhasini Koratkar (vocal), Laxmansinh Shekhavat (vocal), Dr. Charusila Divekar (vocal), Dr. Madhvi Nanal (vocal), Reshma Shrivastav (sitar), Dr. Sunita Kaslival (sitar), Pt. Ramlal (kathak), Kartik Ram (kathak), Kumari Ramdas (kathak), Rohinton Cama (Bharatanatyam) etc.

Dr. Aban Mistry's performances "memoir" tells us that being a woman she had to sail through an ocean to spread her work in the field of music, through this thesis the researcher have tried and intended to spread Dr.Aban Mistry's works to everyone.

India is known for woman empowerment as we praise and worship goddess like Saraswati, Durga, Kali and many other deities. Women have excelled in almost every field but in the male dominant field of Tabla, a woman can excel and do so well seemed unbelievable. As we all can't deny the works done before Dr. Aban's work in the field of Tabla. But her works has brought a great change and turn in the field of tabla in India. There are chances that other women have done something in this field. But the way Dr. Aban excelled, her energy and dedication towards "Tabla" and other related works are all commendable. And this is accepted by all the renowned Tabla maestros and scholars of India. Because of Dr.Aban many women have come to this field and explored their talents.

Although the researcher has not mentioned anywhere that Dr.Aban is the first Lady Tabla player of India. But because of Dr. Aban's works the people of India considered and honoured her with the title of India's first lady tabla player. Everyone including media, public and even the President of India (Ministry of women and child development) has honoured her with the title of "First Indian Lady Tabla player" and awarded her with the same. It is also seen in many media surveys that her name was among the 100 women of Millennium, which also acclaims her to be 'India's first lady Tabla player' on the basis of her performances and the magnificent works done by her in the field of Indian Classical Music.

The Researcher feels blessed to work on the contribution of such an eminent and renowned artist. By going through her works, the researcher has also experienced some wonderful changes in his life too. The researcher believes that this researched thesis will be helpful to others and also inspire them because of which the field of tabla will become more prominent.

- **Statement of Abanji about her performance:**

"Maa has been holding me in her arms like a mother holding a helpless baby. Yes! When I deeply engrossed in my sangeet, I feel her presence as though she is standing right beside me on the stage where I am performing and I am nobody and nothing without her blessings.⁽¹⁾

1. Jam-e-Jamshed/ 15-08-1999/Mumbai, Ruby Lilaowala.

Note: Print media's paper writings and interviews covering Dr. Abanji's performances and related information was collected from Mrs. Rupa Sethna (General Secretary, Swar Sadhna Samiti-Mumbai), Mr. Asfaq Kadri (freelance journalist-Bikaner), Prof. Mukesh Garg, Delhi, Prof. Gaurang Bhavsar, Vadodara.

Aforementioned, is a humble attempt of the researcher to give detailed information about the performance of Abanji on the basis of research work and available information. It is possible that some details might have been missed due to lack of information. In this research work an attempt to present the complete information as received from India's present newspapers, interviews, books and institutions is made.

The researcher got to know about many mysterious tales about Abanji through interviews with India's various music scholars (includes eminent tabla players, vocalists and dancers as well). The researcher is amazed and proud of the fact that all the scholars whom he met were reminiscing about Abanji in their narration and also have great respect for her. They all saw Abanji as India's first female tabla player and apart from that researcher also got a detailed information about Abanji's musical activities. All scholars believed Abanji to be a great tabla player who dedicated her whole life to music and tabla. On the basis of the interviews of the scholars taken by the researcher, the opinions of all the scholars on the topic of Abanji's performance are as follows:

3:1:4 Statements of Various Eminent Artists and others about Abanji's Performance.

3:1:4:1 Pt. Sudhir Mainkar

Abanji was a very learned musician, she had a deep understanding about various aspects of Tabla. Generally what students would do is whatever instructions are given or taught by the guru, they would just blindly follow the same. But Abanji's thinking was totally different from others, every time she played anything she always tried to know what exactly it is, then she would interpret and play. She would always study and understand what the compositions want to convey and then present it in her own style.

She had a very good command on all the complex laykaris of Tabla, I have seen her playing aadi and tigin in many difficult taals like Dhamaar etc. Thus, she was learned not just for name sake but, she was learned in a true sense. She knew exactly what she was doing, I have witnessed her doing very complex padhants in five different taals together which was

very unique during those days to see a lady doing such difficult things with so much of perfection. ⁽¹⁾

3:1:4:2 Pt. Yogesh Samsi

I have seen very few performances of her as she was a Musician with scholastic approach but I witnessed a proper talim of a great Guru Ut. Amir Hussian in her playing style and way of presenting various composition with proper nikas (technique). Today, because of the modernization we can see females playing Tabla with proper technique, speed and clarity, as now people are accepting and allowing them to do whatever they want but during those days it was not easy for a women to choose Tabla as a career, I can say that Abanji was the only Lady Tabla Player during those days, not only in Mumbai but in the whole country.

I have a great respect for her as she was like a guru to me, she has lived a great musical life and served to the society with great devotion and dedication. She had continued the same till the time she became so ill and was completely bed ridden, whatever I have said was personally seen and experienced by me. According to me the work she had done has set a paragon for the students who are willing to do research or want to become an artiste. One thing which is very important is that she did not get noticed for the exceptional work she had done for promoting Indian classical music during those days, rather I would say that her work should be appreciated at least by awarding her with “Sangeet Natak Academy Award”.⁽²⁾

3:1:4:3 Pt. Omkar Gulvady

We have one small organization with the name ‘Peshkar’ which was started by our guruji Pt. Taranathrao and we had invited Abanji to perform in one the program of our organization. She played so well in that program and Pt. Jijina Sir has accompanied on harmonium provdinglehra to Abanji. She was very much involved into the different laykaris and calculations of chakradhars in different taals and also had a great command over all the calculations and laykaris. Our guruji use to tell us that she had taken in-depth training of complex laykaris from our dada guruji: Khapru mama, who was known as an expert of the Laykaris.⁽³⁾

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1. Interview of Pt.Sudhir Mainkar/9th January 2018
 2. Interview of Pt. Yogesh Samsi /3rd March 2019
 3. Interview of Pt. Omkar Gulvady/9th January 2018

3:1:4:4 Prof. Kiran Deshpande

I do not exactly remember but it was around 1980's when she came for a Spic-Macay program and she played solo especially for the students with her guru accompanying on harmonium. She really played so well. The way of presentation was very systematic and in a traditional manner as she kept in mind the Talim received from her gurus. She specially played for the students and during her performance she use to explain the composition in detail and recite it very clearly to make it easy for the students to understand.⁽¹⁾

3:1:4:5 Prof. Mukund Bhale

I have seen her Tabla solo when she came to Khairagadh for performance and I could see her modesty and respect for this instrument in her playing as well. Her posture while playing was very manly as it was a male dominant instrument, she enjoyed playing Tabla like anything, her memory was very sharp because of which she did not have to think about script and she could easily play for an hour or even more and from that I can say that she was having a treasure of invaluable compositions which she had received by one on one talim from great gurus like Pt. Keki Jijina and then Ustad Amir Hussain Khan, who himself was a great composer (we can say a bank of compositions). Abanji had great respect and faith towards both of her gurus, her dedication towards learning Tabla made Ustadji feel that she is always curious about knowing new things about any Gharana and learning Tabla as well and she was not only making notes of those compositions which he taught her, but she also played those bandishes in her performance by taking the name of her guru. Thus, because of this unique quality, Ustadji had taught her many traditional as well as his self-created compositions without any hesitation ⁽²⁾

3:1:4:6 Pt. Sadanand Naimpalli

As a performer Abanji was a very good Solo – Player, We had organized a program for our Guruji in which we invited Abanji to perform. I remember she played solo in 9 matra (beats) for one and half hour and she named that taal as Triput Bhavani. She played so well and presented very rare and traditional compositions. Thus, I can say that she was a very knowledgeable lady and a great thinker because of which she composed many composition in

1. Interview of Kiran Deshpande /5th January 2018

2. Interview of Prof. Mukund Bhale/ 28th November 2018

different time cycles. She also has a great command over the laykaris and she did padhant of five different taals all together which was a unique concept of Khapru Mama and after him I think Abanji was the only one who did it. It requires so much of concentration to do such exercises, many people tried and failed, but Abanji succeeded in the same and also demonstrated it very nicely.⁽¹⁾

3:1:4:7 Pt. Girishchandra Shrivastav

First of all, her biggest credit or achievement is that she was a first lady Tabla player. From performance point of view, she was little bit different from others, her specialty is to present solo in 18 matras, 9 matras, 11 matras and 13 matras. Her performances were very informative as she use to explain in detail about each compositions she presents during her performance.

Here, there is one small place called Pratapgadh, where Abanji had performed her tabla solo, she played so well and left a good impression amongst the people. Abanji was not interested in accompaniment as she thought that a tabla player should also have his own identity as a solo player like other artists and so she was least interested in accompanying other artists. But, when it comes to solo playing, she could easily present a solo for more than an hour, she was also good at reciting the compositions (Padhant). She understood every single thing which she had learned from her gurus which she also presented in front of people. She had a great command on different complex laykaris of tabla as she deeply involved herself to understand the concept of different laykaris very clearly.⁽²⁾

3:1:4:8 Prof. Mukesh Garg

I have seen her performance three- four times. We had invited her for performance in Sangeet Sankalp, once I have seen her play in Jaipur where she was invited for lecture in one of the Seminar and I went for a refresher course, I have also witnessed her performance in Mumbai. I had noticed that she was very committed towards her work and performance as well. In any situation she had a great sense of presenting herself and she had great command of Lay which shows her dedication and hard work to get control over such complex laykaris. Her demonstration of reciting five different taals together in one avartan is very famous all over

1. Interview of Pt. Sadanand Naimpalli / 23rd December 2019

2. Interview of Pt. Girishchandra Shrivastav /13th March 2018

and which is not everybody's cup of tea. She was able to do all kinds of simple or complex work, thus aiming for the betterment of music in the society.⁽¹⁾

3:1:4:9 Prof. Pravin Uddhav

There was a time when females did not accept this instrument – Tabla and no women entered into the arena of Tabla and took it as a career. According to me, I think Abanji was the first women who had entered into this field of tabla as a huge seeker. She served for music till her last breath as she had great respect for our Indian classical music and especially for the instrument – Tabla.

I first saw her first performance at the “Sankat Mochan Festival” Banaras, where she had performed a tabla solo. I remember that Santosh Mishraji was accompanying on harmonium. After looking to her performance I realized that she had not only compiled the rarest compositions of Farukhabad Gharana but also had worked hard on those compositions to present them in front of audience during her performance. She was a great thinker and therefore, there was always some creativity going on in her mind. She thought about all the various aspects of tabla and she did an in-depth study about presenting a solo in aprachalit taal (odd matras time cycles) which was also a part of her towering personality.

As she was a Parsi Lady, she had a typical accent when she spoke Hindi or any other language. While doing padhant of any composition that accent was evident in pronouncing some of the words which sounded sweet and different. She had her own style of playing and presenting herself to the audience which she enjoyed a lot. In-spite of being a parsi women she had a great respect for all the gods and goddesses of Hindu religion, she had composed stuti parans on all different gods and goddesses and also presented them with great faith during her performance.⁽²⁾

3:1:4:10 Pt. Amod Dandge

I have witnessed many of her performances when I was young, there was a famous vocalist in Kolhapur Nuttan Gandharva Appasaheb Deshpande and she used to sing natya sangeet of Balgandharva, Appasahebjji treated Abanji like his own sister and they both would go to the Datt Temple on every Gokulashtmi to perform. Every year Abanji played solo in different

1. Interview of Prof. Mukesh Garg /3rd July 2019

2. Interview of Prof. Pravin Uddhav/ 5th January 2020

time cycles and also showed laykaris like 13, 14 or 11 beats in 16 beats time cycle while putting on the lehra of 16 beats. Right now, I can't show you how exactly she used to balance the different combinations of laykari but she always advised that if you want to master the techniques of Laykaris than you should regularly do meditation and pranayama as they help to feel exact distance between two 'Kriyaas'.⁽¹⁾

3:1:4:11 Smt. Manju Mehta

I have always seen a true dedication for music in her performance, she always played traditional and authentic compositions which she had learnt from her gurus and never demonstrated any unwanted gimmicks to just attract the audience which many artistes did. We always found legitimacy and creative thoughts in any compositions she presented during her performance.⁽²⁾

3:1:4:12 Smt. Hetal Mehta

Once we organized a program in Saptak at Gajjar Hall near law garden, Ahmedabad and we invited her, I was very inspired after listening and seeing her performance. I noticed that she was not nervous during her entire performance, she was very confident, she also demonstrated a recitation of five different taals together i.e two different taals in two hands, other two in each leg and one from mouth, she did the padhant of all five taals together by giving taali-khali in a single avartan, which is very tough as it requires lot of concentration. Practically it is only possible through in depth study and dedicated practice (Riyaz) of different laykaris and various technical aspects which was done by Abanji. That is why it became quite easy for her to apply and express it the way she wants and because of her deep contemplation in this subject she was very confident while performing on stage. She had not done this only to prove herself in this field but she really enjoyed the art of this percussion instrument and that is the reason she was able to reach greater heights.⁽³⁾

3:1:4:13 Shri Praveen Karkare

I feel it was my misfortune that I did not get much opportunity to witness her performances but I have seen few of her performances and from that I can say that she had really worked hard to get control over difficult laykaris and syllables of Tabla. She had her own way of

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1. Interview of Pt. Amod Dandge/27th November 2018
 2. Interview of Smt. Manju Mehta/ 16th April 2018
 3. Interview of Smt. Hetal Mehta /16th April 2018

presenting solo, she played many solos in odd time cycles such as 9 beats (Basant Taal), 11 beats (Rudra Taal), 15 beats (Pancham Savari), 18 beats (Matt Taal) etc. Her way of Presentation was very unique, she had remarkable command on different laykaris of tabla and to recite five different taals together and to play tihai from any matra in any time cycle was her specialty. Her padhant was also very clear, all these specialties reflects her interest and rumination towards this difficult Art form.⁽¹⁾

3:1:4:14 Dr. Murari Sharma

Her performance contained both, the originality (traditional compositions) and her own creativity, she further developed her own style by giving priority to the traditional style. She always tried to do something new in her performance instead of monotonously repeating the same again and again. She had a great domination on various taals and its complex laykaris, which helped her in successfully making creation of various compositions in different time cycles. She used to do padhant of 4 different taals at a same time by bringing the sam and khali of all the four taals together which was really very difficult, as it requires a strong concentration to do such complex task. Being a Parsi lady, it was an enormous task during those days to successfully create her own identity in this male dominant field of Tabla and that too in a place like Mumbai where there is an ocean of artists. In that era the development of a women in the field of tabla was just next to impossible but only because of Abanji's hard work and strong determination, she created her own successful path in this field that gave courage to other females to learn tabla and also made it easier for the women to take it as a career.

As I said before that she had a great command on the lay and taal aspect of Tabla and therefore while presenting Peshkar, Kayda or Gat in any taal, she always kept in mind the divisions (vibhags) of that particular taal and did the vistar step by step according to the vibhags of the taal in a traditional manner. She was a very well-educated lady, so she always gave priority to the purity and originality of this art form and never thought about impressing the audience by doing gimmicks in the performance.⁽²⁾

1. Interview of Shri Pravin Karkare /9th January 2018

2. Interview of Dr. Murari Sharma /27th March 2017

3:1:4:15 Dr. Jay Sevak

Abanji had proved herself by mastering various aspects of Tabla i.e complex laykaris, playing solo in aprachalit Taals such as Jhumra (14 beats), Rudra (11 beats), Tripud Bavani (9 beats) etc. She had a good command on playing solo in different time cycles.

In spite of being a parsi lady, Abanji use to recite stuti-parans in Sanskrit language and then elaborate it to the audience very clearly, then she tried to produce sound very similar to her recitation from tabla. Thus, it was her style and specialty of her solo playing which was found to be very unique from others. Sometimes while playing some unique compositions of various gharana of any particular Ustad or Pandit, she would take name of the ustad from whom she learnt that bandish. Sometimes she also explained the technical aspect as well as the nikas of the bols used in that particular bandish.⁽¹⁾

3:1:4:16 Dr. Viraj Amar

First of all I don't feel that I am capable for saying anything about such a great artist and lady like her, because she was a pioneer and the only lady during that time who created her own identity as a solo tabla player by mastering all the difficult aspects of such a challenging instrument, which has opened the gates for females to think about choosing which ever instrument they like whether it's a string, wind or a percussion. Thus, I feel that it was the greatest contribution of Abanji as an artist.⁽²⁾

3:1:4:17 Prof. Gaurang Bhavsar

I have witnessed many performances of Abanji. When she completed 50 years of her stage programs, Swar Sadhna Samiti has organized a program. I was sitting with her on the stage and prominent artists like Ut. Allah Rakhaji were seated in the audience. Abanji always started and ended her performance by taking the name of 'Maa'. Before starting her performance she would join her hands and do pranam to the Tabla. Mostly she would play odd taals and then later she might play Teentaal, Ektaal or Jhaptaal; at that time very few people played odd taals. Whatever compositions she played in odd taals were created by her. Her performance was traditions and she would play with a lot of concentration and focus. One could see the use of Laya and Layakaris in her performance. One of her specialty was

1. Interview of Dr. Jay Sevak /3rd May 2017

2. Interview of Dr. Viraj Amar/1st April 2017

that she could recite five taals together. In her entire performance she would play traditional bandishes like gat, uthan, kaida, jodkaida etc. her style of reciting or padant was very unique, she would be totally engrossed in the bandish she is reciting and would present it in a beautiful way. Another important aspect was that she knew Hindi, Gujarati, English and Marathi languages very well. Thus, if her program was in Gujarat, she would interact with her audience in Gujarati, if it was in Maharashtra then she would interact in Marathi and so on. Whatever she played in her performance she knew the aesthetical value of the same. Before presenting any bandish she would say from which Gharana it belonged and which ustad or pandit created it. In any program, she has never played Tabla less than 1 - 1.5 hours, I have never heard anyone say that she played for 15-20 minutes and completed the program. After sitting on the stage it felt like she morphed into some kind of divine power. Whatever she played, she presented it very nicely and she played different kinds of bandishes like Tripalli, Chaupalli, Tukda, Uthaan, Darjedaar Bandish, Ek Hatthi Paran, and she also mention from where did she learn that particular bandish.

She possessed a treasure of bandishes because while doing her research, she met a lot of artists who would happily give her the bandishes and whenever she would present these bandishes she would always take the name of the ustad or pandit who created and gave her the bandish. She would always play stutiparan at the end of the program. In my lifetime, I have seen only one artist who played pranam bandish at the end of the program to greet the audience. She has played in many music festivals as well like Saptak – Ahmedabad, Sankat Mochan – Banaras etc. there is no place left where Abanji has not performed. When a person has performed in various places, it shows that person's dedication, determination and knowledge towards her art that so many people are inviting her for performing on stage.⁽¹⁾

3:1:4:18 Prof. Ajay Ashtaputre

If we talk about her performance, then I would say that it was my good luck that we both performed on the same stage. In 1993-94, there was a music conference called 'Baiju Sangeet Sammelan', held in Surat by Naad institution and in Vapi by Spandan institution. In Surat, Abanji had a solo while I was accompanying Pt. D.K. Datar, and in Vapi, again she had a solo while I was with Pt. Arvind Parikh, so at both places I was fortunate to listen and see her performance. After that, she was also invited to the music college in Vadodara by Prof. R.C. Mehta for a solo and I remember that she played for almost 2 hours.

1. Interview of Prof. Gaurang Bhavsar /4th October 2020

If I talk about the specialty in her playing, it is very traditional and precise. She was an amazing Tabla player, who played gharanedaar bandishes and did not just play any bandish and try to finish the program. When we talk about the system or method of a solo Tabla performance, I think she stood by that system completely. I don't think she ever did any gimmicks in her performance to attract the audience, she always played traditional. From the beginning, in peshkar to the end in Madhya or Dhrutlaya, she would always play gharanedar traditional bandishes because she took training from such gharanedar gurus. I noticed two things about her Tabla playing, firstly she would recite the bandishes of great legends before playing them. Once, I even asked her that how are you able to say the whole bandish in one breadth, and she said that I do pranayama daily which is why I am able to do so, and another benefit of doing it is my laya does not break because of it. The second thing which I noticed about her was her correct 'nikas'. If she played a bandish of Delhi Gharana then her nikas would be according to the tradition of Delhi Gharana, if it was of Farukhabad Gharana then it would be according to that Gharana. Whether it is a Tukda, Kaida or Rela everything would be played according to the tradition of that particular Gharana. Another thing that I noticed was that she was the first female Tabla player who had great commend over layakaris. One could never know when and from which matra she would switch the laya, the way she would end on sam was very attractive. The layakari bandishes were her forte and she played them quite easily. She trained in Tabla first from K.Ki. Jijina and then from Ut. Amir Hussain Khan but the layakari, that she learnt from Khapru mama. I have witnessed her reciting Ektaal from the mouth, in right hand Teentaal, in left hand Jhaptaal, in right leg Dhamaar and in left leg Sultaal and all taals would end together on sam. For doing this one needs great control over laya. Such command over laya is very commendable.⁽¹⁾

1. Interview of Prof. Ajay Ashtaputre /21st October 2020

Pictures of Dr. Aban Mistry's Performance.



Dr. Aban Mistry presenting solo at prestigious 'Sankat Mochan Festival' - Varanasi.

Dr. Aban Mistry accompanying Smt. Aktaribai.



Dr. Aban Mistry presenting Sitar-duet with her Guru Pt. Keki S. Jijina



Dr. Aban Mistry performing in
Taal Vadhya Kacheri at NCPA-
Mumbai.

Dr. Aban Mistry performing in a
Taal Vadhya Kacheri



Dr. Aban Mistry performed at
Moscow in Stree Exhibition,
Festival of India.

3:2 Research and Publication

Dr. Aban Mistry is one of the most versatile and accomplished person. By studying the journey of her life, it can be concluded that she kept herself active by doing multiple activities simultaneously, but her focus was solely to devote herself to serve for the art of *Tabla* and music.

It is well said that “Necessity is the Mother of Research”. Dr. Abanji in her musical journey, had experienced many new dimensions and as a result she registered herself for PhD at Gandharva Mahavidhyalaya. Apart from this, she also felt the need to research on *Tabla* and *Pakhawaj*, following which she started her research with great dedication and faith, divulging detailed information regarding the *Gharanas* of *Tabla* and *Pakhawaj* to the entire *Tabla* fraternity. For her research she interviewed many traditional and *gharanedar* artists of *Tabla* and *Pakhawaj* from all over India. She went to various cities, districts and villages to collect data for her work. To complete her work she lived like a forest dweller for approximately twelve years, so that she could serve and devote herself completely to *Tabla* and music. Her pledge and devotion gave a remarkable gift which was like an ‘Amrit Kalash’ in the form her book to the entire *Tabla* and *Pakhawaj* fraternity.

The work done by her required a lot of will power and finance. After interviewing many respected Gurus and his guide, the researcher felt that being a woman she faced many obstacles like *Lord Rama* who also left his household and lived like a forest dweller. Thus, in this way she completed her research work.

She sold all the jewellery that were kept aside for her marriage. She pledged that she will never marry and will completely devote herself and finish her research work. Just like *Mira bai* had devoted herself to *Lord Krishna* by giving up all the grandeur of life, Similarly Abanji also vowed to devote her mind, body and soul to music and *Tabla*, as a result the whole music fraternity was blessed with detailed knowledge about various gurus of all the *Gharanas* of *Tabla* and *Pakhawaj*.

The researcher believes that whatever is written about the research work done by Abanji is not enough to give justice to the hard work put in by her. Being a women Abanji dedicated her entire life to *Tabla* and Music. We will discuss in detail about her research work later on, as for now, below is the list of her research works and publications.

- 1) Tabla evum Pakhawaj ke Gharano ka itihās.
- 2) Tabley ka Itihās.
- 3) Tabley ki Bandishey
- 4) Parsi samaj ka sangeet me yogdan
- 5) Lay evam laykaris

Here are some facts presented by the researcher in context of Abanji's research works. She has published her research papers in many magazines, besides that her column '*Naad Brahma*' was regularly published in a famous newspaper called Gujarat Samachar, and with the help of this column she uncovered many mysteries in the field of Tabla and music.

After going through many of Abanji's articles, books, lecture demonstrations and expert interviews, the researcher felt that Abanji was a great soul and, in her previous life she must have left some tasks incomplete and hence to complete these tasks she took rebirth in the land of India and was born as a music lover and a devotee. After completing her tasks and preaching to the music fraternity, she went back to the universe from where she had emerged.

3:2:1 Research

The word research can be understood as searching a particular topic or thing. It means to discover, invent, investigate or experiment theories in order to establish facts and reach new conclusions. Today, research has taken over the minds of everyone, be it in the field of science, business, technology, law and order etc. the word research seems very common nowadays. Everybody is running after research without understanding the importance of it in one's life or to mankind or knowing what is to be achieved out of it. From common man to the ministers, everyone is making use of the word research very callously without really understanding or knowing anything about it. Nobody actually knows what topic is to be researched.

In universities, to attain PhD degree, the word research is used quite frequently. Nowadays it has become very common to prepare a thesis after reading some books and then calling it a research work. This is why, when it comes to research, India is trailing behind as compared to other countries. It is true that in ancient times India was known as 'Vishwaguru', proper and precise research has been done on various topics enlightening the world with it. Here, the researcher is contemplating about the research work done by Dr. Aban Mistry.

In Indian Music we possess the tradition of treatises since ancient times. Our age-old musicologists have done research on practical and theoretical aspects of music and written invaluable treatise on music. Some of the researchers of that time were Pt. Bharatmuni. Pt. Sarangdev, Pt. Narad, Pt. Subhankar, Pt. Matang Muni, Acharya Swatimuni etc. who have contributed immensely. Today our ancient treatises are being imitated and research work is being understood. In the 20th century, musicologists like Pt. Omkarnath Thakur, Sarchandra Paranjpe, Vishnu Digambar Paluskar, Vishnu Narayan Bhatkhande and Thakur Jaydev Singh have done substantial research work to further the process of development of music. After many centuries, few of our musicologists have shown us new directions through research. Similarly, in the field of Tabla and Pakhawaj, the process of development done by Dr. Aban Mistry through her research work is unparalleled and incomparable.

Natyashastra is said to be the fifth Veda. Through details of the various disciplines of sangeet, nrutya and naatya are described in Natyashastra. Today on the basis of Natyashastra, Gayan-Vadan- Nrutya are prevailing. Similarly, Abanji did research work on Gharanas of Tabla and Pakhawaj and history of Tabla. Her research work became popular that today there is no scope of doing research on the topic of Gharana. The whole music fraternity considers this research work of Abanji as a milestone, so much so that it is believe impossible to start research work in the field of Tabla and Pakhawaj without referring to the research work done by Abanji. This research work of Abanji is kept as a reference book in all the universities, schools and colleges of India.

Abanji submitted her thesis for doctorate degree on the topic of "Tabla aur Pakhawaj ke Gharane, Udbhav, Vikas, Visheshta evum Parampara" (historical and practical approach) at Gandharva Mahavidhyalay Mandal on 27th July 1980 on the day of guru purnima under the guidance of Prof. V.R. Athavale and in 1984, she was honoured with the doctorate degree.

- **Statements of Dr. Aban Mistry about her research work:**

“Doing research was not easy for me during those days, when my guru Pt. Keki Jijina could not perform due to an accident, I decided the best tribute what I can pay him was to do research in Tabla, so finally I decided to pay him tribute by doing research and started working on it”.

For the purpose of research, I have to travelled a lot, it was expensive, and I do not have any money. I then told my mother that I would like to dispose-off the jewellery she had kept for

me. I was sure that I did not want to get marry. Marriage would have hampered my music as well as research. When mother agreed I sold my jewellery and financed my travel. The travel and stay was never luxurious. Often I had to sleep in village temples and occasionally in the open, if there was not temple. Guruji would rest during the day and ask me sleep at night while her kept watch”.⁽¹⁾

“Many people whom I met while travelling all over the country, collecting information for my thesis, pooh-pooched the project because Tabla, they believed, was exclusively a male domain. In Calcutta, Ut. Karamtullah Khan, initially showed reluctance even to discuss anything about tabla with a women. But the persistent efforts of one of his friend and my relative, Mr.Balsara, fructified in the sense that he agreed to meet me only five minutes. And believe me, Ustadji later rendered full co-operation and we talked for about six hours”. ⁽²⁾

Abanji has written 'Meri Apni Baat', for her research work in Hindi. The researcher has translated the same in English so that we can read about her research work in her own words.

- **" Meri Apni Baat "**

"With the blessings and grace of Maa Bhagvati and Gurus, I was able to complete and present this mammoth work, with utmost gratitude, respect and devotion I dedicate my work in their feet"

For documenting the historical aspects of this thesis reference from ancient, medieval and modern books have been taken. In addition, to present the practical aspects, interviews of all artists as well as interviews of principals, professors and gurus of all music institutions, music schools, colleges and universities have been taken.

To understand the functional specialty of lineage of Gharanas in depth, a personal meeting with the artists as well as with the descendants of the Gharanas was held from whom substantial and key information was collected.

The evidence of the information presented in the thesis is taken with the help of tape recorder in which interviews and performances of few of the artists is recorded; I have it safely stored away. I have presented the conclusions that I have extracted in my limited knowledge and capacity from what I have listened, known and understood from the interaction with these great artists. The charts of the lineage tradition of different Gharanas are also based on the same.

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1. Sunday Middyay/15-11-1999/ Mumbai.
 2. The Times of India/ 14-01-1994/Ahmedabad.

Behind this work there is silent co-operation of many known and unknown people. Many musicologists, scholars, music lovers, administrators of institutes and my friends and family have helped me in this thesis. It was next to impossible to carry out this work without their assistance in unknown villages and cities. Their generosity, kindness and services cannot be forgotten.

I thank the Sangeet Natak Academy, Delhi for the tape recording and S.N.D.T Women's University Library – Mumbai, Mardorkar Oriental Research Institute, Pune and Central Library of Kolkata for their assistance in my research work.

Without the constant help and encouragement of my Guru Pt. Keki S. Jijina my work would not have been complete. It was possible only through his guidance to go to 150 – 200 villages and cities to collect detailed information for my research. I would like to express my gratitude towards him with great respect and devotion.

In addition, I would also like to express my heartfelt gratitude towards my Guru Ut. Amir Hussain Khan, Laxmanrao Shripad Bodas and my guide for this thesis V.R.Athavale whose guidance and knowledge helped me to complete my research successfully.

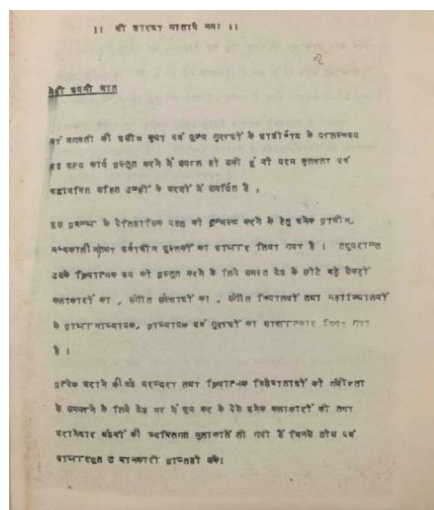
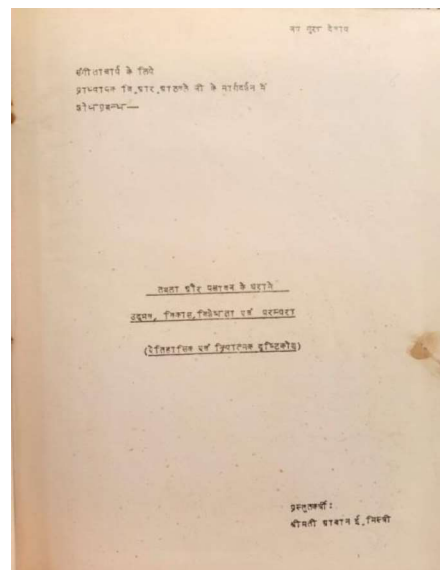
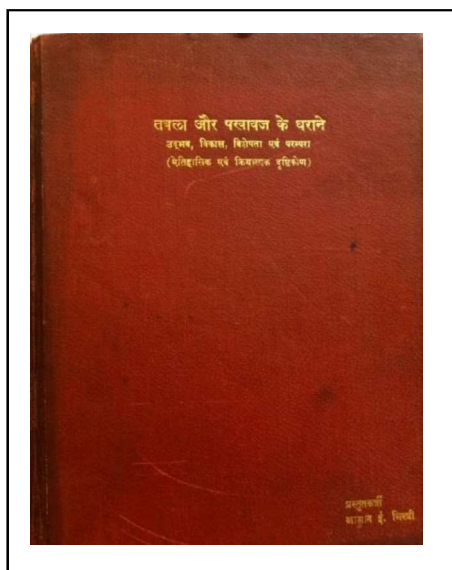
The grandeur of the tradition of our rhythmic art (Taal kala) is mainly verbal. Therefore, a shortage of basic fundamental books is badly felt. If my efforts can solve even a small amount of doubt and confusion of Tabla lovers, I will feel that my hard work has paid off.⁽¹⁾

- Aban .E. Mistry

Guru Purnima

Date: 27th July 1980 Mumbai.

1. Mistry Aban/ Thesis - "Tabla aur Pakhawaj ke Gharane, Udhbhav, Vikas, Vishehshta evum Parampara"/ Meri Baat.



Abanji has written her research work in 449 pages. She has presented 16 charts showing the disciple lineage of all the Gharanas of Tabla and Pakhawaj. She has divided her thesis into two parts. The first part has 15 chapters while the second part also has 15 chapters. The details of the chapters are given below as per mentioned in her thesis.⁽¹⁾

1. Mistry Aban/ Thesis - "Tabla aur Pakhawaj ke Gharane, Udhbhav, Vikas, Vishehshta evum Parampara"/ Index.

प्रथम खंड

Page No.

अध्याय 1

1 - 42

संगीत में घराने का महत्व उद्भव स्वरूप ओर विकास के अंतर्गत (ऐतिहासिक दृष्टिकोण)

घराने का उद्भव कब हुआ, घराने की नीव, घरानों की नीव, घरानों के उद्भव के पूर्व और पश्चात, सामाजिक दृष्टी से सांगीतिक परिस्थिति, आधुनिक घरानों की परंपरा का प्रारम्भ, संगीत शिक्षा की कठिन समस्याएँ, कलाकारों के प्रकार संगीत शिक्षा की समस्याएँ, घरानों के गुण दोष, राजे रजवाड़ों में संगीतकारों के संरक्षण तथा घरानों का विकास, निष्कर्ष.

घरानों का तात्त्विक स्वरूप के अंतर्गत

घरानों के नियम, नवीन घरानों का निर्माण कब होता है, घरानों का नामकरण, विविध घरानों की प्रस्तुति विधि, घरानों का मिथ्याभिमान, व्यक्तिगत वादन में विविध घरानों का सामंजस्य.

आधुनिक परिस्थिति में घरानों का भविष्य के अंतर्गत

विद्यार्थी ओर शिक्षा प्रणाली, आधुनिक परिस्थिति के अनुसार घरानों की नवीनीकरण.

अध्याय 2

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मृदंग पखावज की विकास यात्रा इसके अंतर्गत

मृदंग की उत्पत्ति, विकास और स्वरूप, मृदंग ओर पखावज में क्या अंतर है?, मध्ययुग में पखावज की वादन शैली का विकास.

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महाराष्ट्र का गुरव परंपरा इसके अंतर्गत

महाराष्ट्र के लोकजीवन में संगीत का स्थान, देवाश्रय तथा राजाश्रय में संगीत का विकास, गुरव परंपरा.

अध्याय 4

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पखावज के घराने इसके अंतर्गत

पखावज के घराने, पखावज की आधुनिक परम्पराओं का प्रारम्भ, पंजाब घराना, बंगाल घराना, कुदऊ सिंह घराना, नाना पानसे घराना, ग्वालियर घराना, मंगलबेदेकर घराना, प्रकीर्ण.

अध्याय 5

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जावली घराना इसके अंतर्गत

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कुदऊ सिंह घराने वादन विशेषता, कुदऊ सिंह घराने की वंशपरंपरा – तालिका 3.

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नाना पानसे घराने वादन विशेषता, नाना पानसे घराने की वंशपरंपरा – तालिका 4.

अध्याय 9

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महाराष्ट्र का मंगलबेदेकर घराना इसके अंतर्गत

मंगलबेदेकर घराने वादन विशेषता, मंगलबेदेकर घराने की वंशपरंपरा – तालिका 5.

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ग्वालियर घराना इसके अंतर्गत

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अध्याय 11

160 – 183

वैष्णव संप्रदाय की मृदंग परंपरा इसके अंतर्गत

ब्रजभूमि वैष्णव परंपरा, पुष्टिमार्गीय वैष्णव संप्रदाय, अन्य संप्रदाय, ब्रज में मृदंग परंपरा का प्रारम्भ ब्रज भूमि की वंश परंपरा – तालिका 7, नाथद्वारा (मेवाड़) की वैष्णव परंपरा, (1) नाथद्वारा के प० रूपराम जी की परंपरा, इस परंपरा का चार्ट – तालिका 8, (2) नाथद्वारा के प० रणछोड़ दास जी की परंपरा इस परंपरा का चार्ट – तालिका 9, (3) नाथद्वारा के विठ्ठल दास जी के मंदिरों के मठाधीशों की परंपरा, इस परंपरा का चार्ट – तालिका 10, सौराष्ट्र की वैष्णव परंपरा, दतिया के ब्रज मण्डल के मंदिरों के समाजी कलाकार.

अध्याय 12

184 – 200

बंगाल के पखावज घराने तथा कुछ विशिष्ट परम्पराएँ इसके अंतर्गत

लाला कैवल किशन महाराज तथा लाला हरकिशन महाराज के घराने की परंपरा, विष्णुपुर का पखावज घराना, एक परंपरा, दूसरी परंपरा, ढाका की पखावज परंपरा, बंगाल की दूसरी परंपराएँ, वैष्णव परंपरा (1) वैष्णव परंपरा (2) बंगाल के कुछ मुसलमान कलाकार, आधुनिक पखावज कलाकार, लाला कैवल किशन महाराज की वंश परंपरा – तालिका 11, ढाका की परंपरा – तालिका 12, विष्णु पुर की दोनों परंपराएँ – तालिका 13, बंगाल की दूसरी परंपराएँ – तालिका 14.

अध्याय 13

201 – 206

रायगढ़ दरबार की मृदंग परंपरा इसके अंतर्गत

रायगढ़ रियासत की वंश परंपरा – तालिका 15.

अध्याय 14

207 – 212

गुजरात सौराष्ट्र की मृदंग परंपरा

अध्याय 15

212 – 217

राजस्थान का जयपुर घराना इसके अंतर्गत

जयपुर के पखावज का हलुका घराना, जयपुर घराने की विशेषता,

प्रकीर्ण.

218 – 220

द्वितीय खंड

अध्याय 1

221 – 253

तबले की जन्म कथा उत्पत्ति और आविष्कर्ता – इसके अंतर्गत

तबले की जनमकथा, तबले की उत्पत्तिकाल की ऐतिहासिक पृष्ठ भूमि, एक त्रुटिपूर्ण धारणा, तबला : उत्पत्ति और आविष्कारकर्ता

अध्याय 2

254 – 268

तबले के बाज एवं घराने इसके अंतर्गत

तबले के बाज एवं घराने, बाज माने क्या?, बंद बाज : खुला बाज, तबले के विविध घराने कैसे अस्तित्व में आये, तबले के दोनों बाजों का तुलनात्मक अध्ययन, तबले के विविध बाज घराने तथा परंपरा, दिल्ली से फेले दूसरे घरानों की परंपराएँ, तबले के घरानों का उगम – तालिका 16.

अध्याय 3

269 – 278

दिल्ली घराना इसके अंतर्गत

दिल्ली घराना, दिल्ली घराने का इतिहास, दिल्ली घराने की तथा उसके बाज की विशेषताएँ, दिल्ली घराने की वंश परम्परा – तालिका 17.

अध्याय 4

279 – 286

अजराड़ा घराना इसके अंतर्गत

अजराड़ा घराना, अजराड़ा घराने की विशेषताएँ, अजराड़ा घराने की वंश परम्परा – तालिका 18.

अध्याय 5

पूरब बाज.

287 – 290

अध्याय 6

291 – 304

लखनऊ घराना इसके अंतर्गत

लखनऊ घराना, लखनऊ घराने की परम्परा के आधार पर दूसरे घरानों की स्थापना, लखनऊ की परम्परा का इतिहास, वंशज एवं रिश्तेदार, शिष्य, लखनऊ घराने की विशेषताएँ, लखनऊ घराने की वंश परम्परा – तालिका 19.

अध्याय 7

305 – 315

फरुक्खाबाद घराना इसके अंतर्गत फरुक्खाबाद घराना, फरुक्खाबाद घराने की विशेषतायें, फरुक्खाबाद घराने की वंश परंपरा – तालिका 20.

अध्याय 8

316 – 325

बनारस घराना – के अंतर्गत

बनारस घराना, बनारस घराने की विशेषता, बनारस घराने की वंश परम्परा – तालिका 21.

अध्याय 9

326 – 331

पंजाब घराना – के अंतर्गत

पंजाब घराना, पंजाब घराने की विशेषता, पंजाब घराने की वंश परम्परा – तालिका 22.

अध्याय 10

332 – 336

भटोला घराना – के अंतर्गत

भटोला घराना भटोला घराने की विशेषताएं, भटोला घराने की वंश परंपरा – तालिका 23.

अध्याय 11

337 – 359

बंगाल में तबले के विविध घराने तथा परम्पराएँ – के अंतर्गत

विष्णुपुर घराने की तबला परम्परा, विष्णुपुर घराने की प्रथम शाखा, विष्णुपुर घराने की दूसरी शाखा, ढाका का तबला घराना, बासक घराना, ढाका के उ० आता हुसैन खाँ की तबला परंपरा, ढाका में फैली उ० छुट्टन खाँ की तबला परंपरा, ढाका के उ० मिअन खाँ तथा उ० सुप्पन खाँ की तबला परंपरा, ढाका के उ० साधुचरण खाँ की तबला परंपरा, कलकत्ता में फैली उ० बाबू खाँ की तबला परंपरा, उड़ीसा की तबला परंपरा, विष्णुपुर घराने की वंशपरंपरा : 1 – तालिका 24, विष्णुपुर घराने की वंशपरंपरा : 2 तालिका 25, ढाका के वासक परिवार की वंशपरम्परा – तालिका 26, ढाका के उस्ताद आता हुसैन खान की वंशपरंपरा – तालिका 27, ढाका के उ० छुट्टन खाँ द्वारा फैली वंश परंपरा – तालिका 28, ढाका के मिअन खान की वंशपरंपरा – तालिका 29, ढाका में फैली उ० साधु चरण खाँ की वंशपरंपरा – तालिका 30, कलकत्ता में फैली उ० बाबू खाँ वंशपरंपरा – तालिका 31, ओरिस्सा की वंशपरंपरा – तालिका 32.

अध्याय 12 गोमान्तक की वादनपरंपरा (गोवा)

360 – 364

अध्याय 13

365 – 424

कुछ दरबारी परम्पराएँ के अंतर्गत -

रामपुर दरबार की परंपरा, मध्य प्रदेश की विविध दरबारी परम्पराएँ, रायगढ़ दरबार की परंपरा, इंदौर दरबार की परंपरा 33 तालिका -, ग्वालियर की परंपरा, दतिया की राज परंपरा, मध्यप्रदेश की कुछ चोटी चोटी रियासतों की परंपरा छरी .1), .2 मूलमुला, .3 किकिरवा(, हैदराबाद दरबार की परंपरा, राजस्थान की दरबारी परंपरा , जयपुर दरबार की परंपरा, जयपुर दरबार का गुनिजन खाना, गुजरात सौराष्ट्र की दरबारी परम्पराएँ , शास्त्रीय संगीत के विद्यालय का प्रारम्भ, अखिल भारतीय संगीत परिषद का आयोजन, कलावंत कारखाना

अध्याय 14

425 – 432

कुछ विशेष परम्पराएँ – के अंतर्गत

.1 मुरादाबाद की परंपरा, 2 .उ० मुनीर खाँ की परंपरा.

अध्याय 15

433 – 438

विविध पखावज घराने की तबला परंपरा – के अंतर्गत

नाना पानसे घराने की तबला परंपरा, नाना पानसे घराने की वादन शैली और उसकी विशेषता, मंगलवेढेकर घराने की तबलावादन परंपरा, नृत्य के घरानों में तबले का प्रचार.

प्रक्रीण

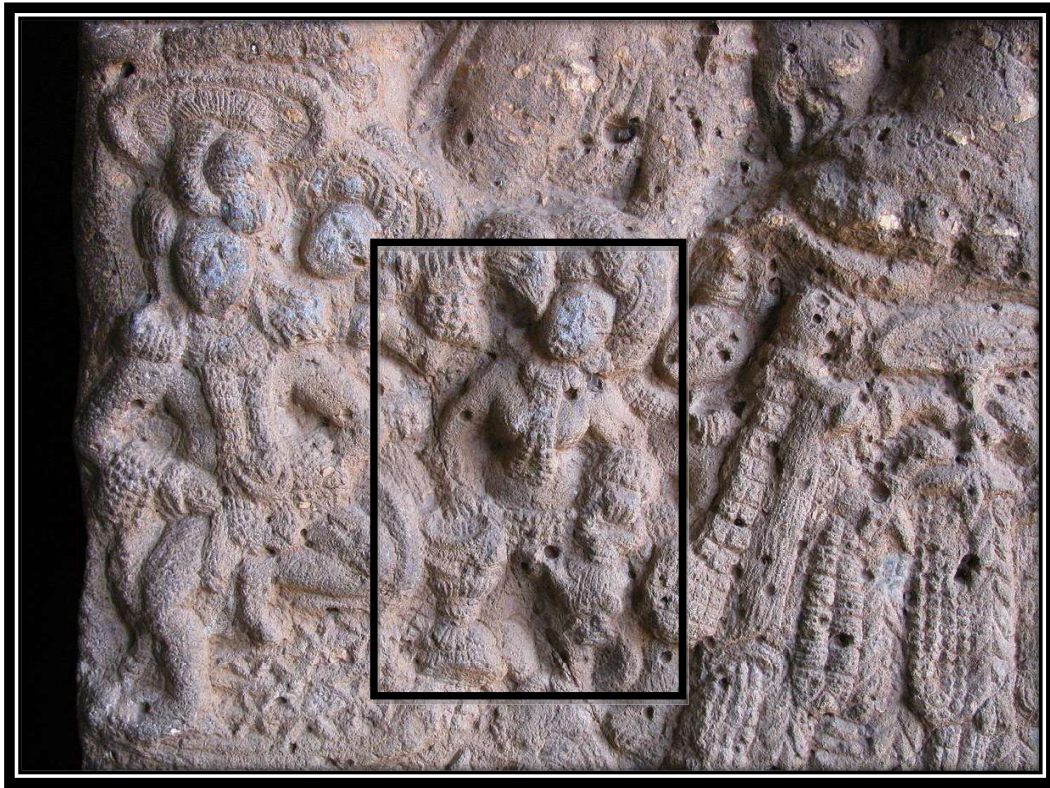
439 – 449

In this way, Abanji being a female, did an admirable work of exposing the truth without being afraid or hesitant, about the social status of artist, status of music in royal courts, and origin of Gharana in very detailed and logical manner through different treatises, interviews of various scholars and contemporary situation at that time. She faced many difficulties during that time. Before Abanji's research on this topic, there seems to be no other concrete work done on it. Apart from the ideology of major Gharanas of Pakhawaj, Abanji also informs us about other traditions of Pakhawaj and before her no other work is found on this topic.

In the second part, Abanji has discussed in detail about the birth, origin and discoverer of Tabla on the basis of treatises and interviews of different scholars. Apart from this she has

extensively talked about the six main Gharanas of Tabla and other traditions of Tabla on the basis of interviews. In order to complete her research work Abanji devoted 12 years of her life going to all different places where the artists of Tabla and Pakhawaj lived and collected first-hand information from them. The researcher believes that Abanji tried to successfully carry out her research work in adverse situation as during those days facilities like internet, mobile and transportation were not available. At that time she did her research work through letter correspondence and personal interviews, which can be easily done today but not during those days. She typed her entire thesis on a type writer with an Excellency of language. Today we cannot even imagine writing anything on a typewriter.

When Abanji published her research work in the form of a book in 1984, she added more information to the topic of Gharana to what was mentioned in her research work. That is, after completing her research work in 1980 she still continued her research which resulted in her finding a sculpture of Tabla in a cave named Bhaja, which she believed to be ancestral and she was hopeful in proving Tabla to be an Indian instrument.⁽¹⁾



1. Mistry Aban/ "Pakhawaj aur Tabla ke Gharane evum Paramparye"/ Pg.110.

This revolutionary finding of Abanji led to a new stages in the field of Tabla. Taking inspiration from her, many researchers started doing research work on many different topics of Tabla like history, Gharana, traditions of Tabla etc. The researcher believes that Abanji discovered the sculpture of Tabla in Bhaja cave after 1980, because there is no mention of sculpture of Bhaja in her thesis. Thus, it proves her commitment on continuing work on her research.

During her life span, Abanji has done research work on various topics like compositions of Tabla, lay and laykari, contribution of Parsis in Indian classical music etc. which were published later on and will be discussed later under the topic of publication.

The researcher believes that Abanji has completed her research in adverse situations. She collected all the information by personally interviewing various music scholars, journalists and artists of Tabla and Pakhawaj. It is very difficult to integrate her life work in this small thesis but in this entire thesis you will understand and feel her role as a contributor, discoverer and preserver of music.

3:2:2 Publications

Along with being a Tabla player and a researcher, Dr. Aban Mistry was also an impressive writer. She had worked on various subjects during the period of her research. After going through Abanji's lecture demonstrations, research work, articles and books, the researcher felt that resting was never a part of Abanji's nature, she constantly thought about Music, Tabla & Pakhawaj. During the time of data collection the researcher gathered many hand written articles on various topics such as Gharana, contribution of Tabla Players, raag, lay, taal, rasa, origin of Tabla and Pakhawaj, saath-sangat, importance of percussion instruments, development of Tabla and Pakhawaj in different provinces, contribution of women in music, Haveli Sangeet and Pakhawaj etc. Her column was regularly published in reputed newspapers, She also use to write articles in the various Music Magazines. Along with that, she published her research work in a book form. According to the guide of the researcher, Abanji loved to write stories, but they were never published. The Researcher got the collection of those stories from his guide which will be discussed later on.

It seems that Abanji was a multi-talented lady. She was connected with gayan, vadan, nritya and literature as well. She established an organization called "*Swar Sadhna Samiti*" to serve better to the community connected to Music. All these things indicate her special talent.

3:2:2:1 Published Articles

**Article Series Published in the title named “NAAD BRAHMA” (in gujarati language)
In Mumbai Samachar Saptahiki**

No.	Articles	Dates
1.	Prakrutini Pratyek Hilchal Ma Naad- Laya Nu Prabhutva Che	21/04/1996
2.	Naad Mathi Shruti ,Swar, Saptak, Thaata ane Raagni Utpatti	05/05/1996
3.	Mukti Maate Upkarak Hoi a Kala	12/05/1996
4.	Sangeet Manav Jeevan Ni Sahaj Prakriya	19/05/1996
5.	Sangeet nu Antim Laksh Moksh Prapti Che	26/05/1996
6.	Sangeet nu Dhoran Kathadtu Jaay Che	02/06/1996
7.	Kalakar Banta Nathi Janme Che	09/06/1996
8.	Vishwa Nu PrathamVadhya : Dhundubi	28/07/1996
9.	Bhartiya Vadhya Na Mood Sindhu Sanskruti Ma Rahela Che	04/08/1996
10.	Vadhyo Ni Vipul Samruddhi	11/08/1996
11.	Vishwa Ni Samasta Chetnao Nu Adhar Stambh - Jay	25/08/1996
12.	Taal	01/09/1996
13.	Pakhawaj Vadan Ni Shakti	08/09/1996
14.	Bhartiya Taalo Ma Rogo ne Durr Karva Ni Kshmta Raheli Che	15/09/1996
15.	Raag, Taal, Bhavane Shabdo	22/09/1996
16.	Ras Anand Vinani Kala Matra Kasrat Bajij Chhe	29/09/1996
17.	Rasanand Nu Saakshat Roop	06/10/1996
18.	Sangeet No Vartman Darajjo	13/10/1996
19.	Nari Jivan Kala Kshetre	27/10/1996
20.	Pt. Vishnu Narayan Bhatkhande	24/11/1996
21.	Pt. Aditya Ram	08/12/1996
22.	Pt. Paluskar	22/12/1996
23.	Gayika Pagli Pehalwan	29/12/1996

24.	Ut. Chudiyawale Imam Baksh	19/01/1997
25.	Mrudang Samrat-1	26/01/1997
26.	Mrudang Samrat-2	09/02/1997
27.	Marathi Rang Bhoom-Pt. Bhaskar Rao Bakhle	16/02/1997
28.	Swar Brahma Ni Sadhna	23/02/1997
29.	Pt. Nana Panse	02/03/1997
30.	Sangeetna Saat Surono Ganjifo	09/03/1997
31.	Asaa Bal Gandharva	16/03/1997
32.	Tabla Nawaz Ustad Amir Hussain Khan Saheb-Part 1	23/03/1997
33.	Tabla Nawaz Ustad Amir Hussain Khan Saheb-Part 2	30/03/1997
34.	Nutan Gandharva Pt. Appa Saheb Deshpande	06/04/1997
35.	Nata Samrat Bal- Gandharva	13/04/1997
36.	Gujarat-Saurashtra ma Shastriya Sangeet Kshetre Darbari Parampara -Part 1	20/04/1997
37.	Gujarat-Saurashtra ma Shastriya Sangeet Kshetre Darbari Parampara-Part 2	27/04/1997
38.	Sangeetni Shikhan Padhati	04/05/1997
39.	Sangeet Ane Sahitya	11/05/1997
40.	Sangeet Kshetre Mahilao –Part 1	18/05/1997
41.	Sangeet Kshetre Mahilao –Part 2	25/05/1997
42.	Sangeet Kshetre Mahilao –Part 3	01/06/1997
43.	Bhartiya Sangeet Kshetre Parsi Community Nu Pradan –Part 1	08/06/1997
44.	Bhartiya Sangeet Kshetre Parsi Community Nu Pradan –Part 2	15/06/1997
45.	Bhartiya Sangeet Kshetre Parsi Community Nu Pradan –Part 3	22/06/1997
46.	Bhartiya Sangeet Kshetre Parsi Community Nu Pradan –Part 4	29/06/1997
47.	Bhartiya Sangeet Kshetre Parsi Community Nu Pradan –Part 5	06/07/1997
48.	Bhartiya Sangeet Kshetre Parsi Community Nu Pradan –Part 6	13/07/1997

જેવન શક્તિમાં ચેતનાનો સંચાર અને તેજશક્તિના લક્ષણોના કામના જે કાશીઓમાં છે એને લલિત કલાઓ કહેવાય છે સાધાવન, કિલ્લ, પિંચ, સાલિત અને સંખીત આ પાંચ લલિત કલાઓ છે. મનુષ્યના હૈયામાં વસતી અને સહજશક્તિઓ જેવી કે રૂપ - નુક, ભક્તિ - લક્ષ્મી - માયા - માયા, સંઘમ - સિદ્ધાન્તુતિ રમેદે મનુષ્યની આત્મિક કામનાઓ છે અને લલિત કલાઓ એ વિશ્વતત્ત્વ સાધવાવાનું - સંભાવવાનું મહામુખ કાંઈ કરે છે.

કોઈ પણ કલાને શીખવા અને એમાં

પૂર્વેતા પ્રાપ્ત કરવા માટે સમગ્ર તન-મન-પ્રાણથી એમાં મુંઝીને એકાદમ ચલુ થો ત્યારે જ જ્ઞાનીની દિશિ પ્રાપ્ત થવા. એટલે જ તો કલામાં ચકાસ કરવો મનાયો.

પાંચેય દલિત કલાઓમાં સંગીતનું સ્થાન અનન્ય છે. અનાદિ કાલથી ભારતની મુખ્ય ભૂમિ સંગીતની મધુર સ્વર લહેરીઓથી ઝગમગતી થતી રહી છે. તથા અગામિત સંગીતકારોએ પોતાની ખગાની રજામુજા એને તપસ્વાના તેજથી એને સદા રજાતી રાખી છે.

સંગીત એટલે માધ્યમ. વાદન, નૃત્ય -
તેનો કયાનોનો નિવેશીતો સંગનો માધ્યમ.
વાદન તથા નૃત્યનો મૂળ આધાર નાદ છે.
જેમાંથી સ્વર અને લય ઊત્પન્ન થયા છે.
"ન નાદેન વિના ગીતં ન નાદેન વિના



સ્વરસી
 ન માંદેન વિના મૂળ તરમ્યા-નાદાન્યક
 જગત્||"
 અર્થાત નાદ વિના ન તો ગીતનું
 અસ્તિત્વ છે, ન સ્વરનું અસ્તિત્વ છે કે ન
 તો ગૂંચનું. આ સમગ્ર જગત્ નાદાન્યક
 છે. જિન્દગી સંસ્કૃતિનો ઓમકર મંત્ર
 (ઓમ-૧૦-૫૫નિ) નાદની કૃપાવિનો

અને એ કંપન કોન્ટ્રિય દ્વારા આપકા
વેળાએ પાણિની અનુભવ કરાવે છે. આ
પ્રકારે કાનના યંત્રની શક્તિને કારણે આપકા
પાણિની અનુભવ કર્યે છે.

[illegible]

આપાર મનાય છે. ઝાઝોતેલી ધર્મમાં એવું
 ને અહુર કહેવાય છે. આમ નુકો તો સંપૂર્ણ
 પડેલા નાદમય છે. નાદને આપીને છે. કેમ
 કે નાદથી વર્ણ, વર્ણથી શબ્દ, શબ્દથી વાક્ય
 અને વાક્યથી વ્યાપનાની ઉત્પત્તિ થઈ છે,
 એટલે સૌ તો એને નાદબ્રહ્મ કહી છે. દાખોદર
 પોતે સંગીત વ્યવસ્થામાં ઉપરોક્તામાવનને સ્પષ્ટ
 કરતાં લખ્યું છે:
 "નાદને વ્યજયતે વર્ણઃ પદં વર્ણાન્
 પદાણિનિ
 વચસો વ્યવહારોડયં નુકાધીનમતો
 જનતા
 સંગીત કલામાં નાદોપાસનાન્ સર્વાણિ

માનવ જીવનની વિવિધ અવસ્થાઓને રાજકીયશાસ્ત્રીઓએ ૫ નાદાનું વર્ગીકરણ કર્યું છે. બોલવું, ચાલવું, રમવું, દોડવું, પીવું, કમવું, રમવું વગેરે મનુષ્યના આપાતકાર દિનચર્યાઓમાં જરા જેટલું પડેલું છે. આપણને તો આપણને તોત ત્યાંના મનુષ્યોને જે આપણે સ્વાધ્યાયિક, શ્રમિક, સરકારી જલ્દી ચાલ્યા કે મોટેથી બોલ્યા તેની પોરે દોડ્યા કે પછી ઓતારાં જવા જેટલું ઝડપથી પાઈ લીધું. આ સમતોલ્ય અસમતોલ્યપણાનું ત્યાં માનવીને મક્કમ બોધ છે. માનવ કદવની પાછળ પાછોથવાસની આવનજાવન, નાકીની પથકારા વગેરે શારીરિક અવયવોમાં પ

१८ • मुंजुं स्यायवत स्यायवित, ता. ॥

मुक्ति माटे उप

श्रुति राम, मने काळीस कीर्तन पयसिपु, मी
पेविलीं काळीस वीस मासानी जगपुत्रपु, मी
सांगिलीं आपुन आपुनी ही, सायन पं काळीस मी
प्रकाश मने जगपुत्री जगपुत्रपु, मी हीं मी
मासपुत्री मी ही काळीस मने जगपुत्रपु

[illegible]

૩ નાદબ્રહ્મ

[illegible][illegible][illegible][illegible]

આવૃત્તિના પુર્ણાનુકૂળતા

સાંભળનારો બધાનાં જાણનાં હોવાને કારણે આ
સાંભળનારો (સાંભળનાર, સાંભળનાર, સાંભળનાર)

૨૨ • મુંબઈ સમાચાર સાપ્તાહિક, તા. ૫-૫-૧૯૬૬

જાગીરામાં બે ઝાઝરના નાનું પ્રાધાન્ય
છે. (૧) અગાધ નાક (૨) અપ્રાધાન નાક.
અર્થે પણ બે ભૌતિક વસ્તુઓના પર્યાયો

જાણનારો જાણે છે કે રાજીવ ગાંધી સાથેની યાદશ્રદ્ધા અને જોડો બેઠાના કાગળ મનુષ્યમન પર રાહત અને આરામ પાડે છે. જ્યારે અનાદિત નાદ આપનારા માર્ગરેલ પશ્ચિત છે. એ સુખ અને સ્વપ્ન છે તથા અપાતક સુદ્ધિ અને મનુષ્યના તત્ત્વ-મનનાં એ અપાત મુજબ છે. અનાદિત નાદ એ અપાત મનનાં સાક્ષાત્કાર છે. અનાદિત નાદ એ અપાત મનનાં સાક્ષાત્કાર છે. અનાદિત નાદ એ અપાત મનનાં સાક્ષાત્કાર છે.


 २
 કેડી એલ.

શ્રેષ્ઠ પેન્સ
 કો કમ્પી સુધે પાઈલ
 કમ્પી અમણી
 શિક્ષક સમ ચી તરફે
 અમર અમર
 --- કોઈ સુલક ને

²²नकारं प्राप्तवान्मानं हकारमनर्हं।

અર્થાત 'નગર' પ્રાપ્તવાચક એટલે
નગરવાચક ॥ વાવુ વાચક તથા હમર અગ્નિ વાચક

૨, સપ્તક, થાટ ની ઉત્પત્તિ

ર, સપ્તક, થાટ
ની ઉત્પત્તિ

કે મુજબ જોઈએ તેવીની ઉત્પત્તિ
કે મેં ત્યાં કોઈએ. એ અણધારી
ઉત્પત્તિ થઈ છે. અને આ કેવલ જ
નિર્ગુણ આધારે ઉત્પત્તિ કરે છે
સંતોષોત્તમોની ત્યાગ ઉત્પત્તિ થાય
અર્થાત્ત આધારોની ઉત્પત્તિ
અણ અણ થઈ છે જેને સંતોષ થાય

નાદ બ્રહ્મ

બ્રહ્મના નિર્ગુણ

સંતોષ સંતોષોની સ્વર નિર્ગુણ
સંતોષોની સ્વરના ઉત્પત્તિ થાય છે.
જાણી સંતોષોના સ્વરના ઉત્પત્તિ થાય છે.
સંતોષોના ઉત્પત્તિ થાય છે અને આંધ્ર
(જોઈએ અને ત્યાગ) આધારે થાય છે

એના અપાવને વિરાટતા બહત ક્ષિપ્રતાથી સાકારી કરી છે. નાના નાના અપાવન આપણને આજીવન સુધી મેળવે છે. અત્યંત મોટા અપાવન આપણને મોટા મોટા કાર્યો કરવા પ્રેરે છે.

[illegible]

તા નથી,

આ રીતે માનવ
જિવન

આ રીતેનો
પ્રકાર હતો.
એ સમયે એ
રૂઢિ હતો જે
માણસને
અચાનકમાં
ખાલી પાડી
દેતો હતો.
એ સમયે
શોક અને
ગુસ્સો વધી જાય
હતો. આવી
જાણના છે.
સમય કાળ

[illegible][illegible]

મોજાનો કોરો તો, કાઠી કોરો તો વણી રીસાઈડો કમ્પાસના ટોટાનો પોતો મેં કાઢ્યો
 આપણેની સુશીળતાને ટાણે મેંનું હાથે પૂજ્ય જણી તબ પેઠીના કાલાકાર
 કાજર મળી ભૂલે જો કોઈને જો કાઈ જાણી કાજરના કાજરના કાજર
 મોજો ઝીલેના કમ્પાસ રીસાઈડો પો કાજર તબ પેઠીનો કોઈને પોતો મેં
 કાજરનાં કોઈને પોતો મેં કાજર મુજના તો મોજો ઝીલેના કમ્પાસ
 આપણેની સુશીળતાને ટાણે કાજરના કમ્પાસ ટોટાનો કાજર મુજના

[illegible]



• Some of the articles of Dr. Abanji Published in various Journals

Sr.	Published Article	Publisher	Date
1.	Raag Ka Lay Taal aur Ras se Paraspar Sambandh	Sangeet Kala Vihar – Mumbai	July 1996
2.	Pakhawaj, Tabla aur Mahila Kalakar	Sangeet Masik – Hathras	08/03/1997
3.	Sangeet Sadhna	Swar Setu Marathwada Visheshank	December 2003
4.	Bharatiya Sangeet ke Kshetra me Dharma valambiyo ka Yogdan –	Sangeet Kala Vihar – Mumbai	Dec-12 & Jan – 13

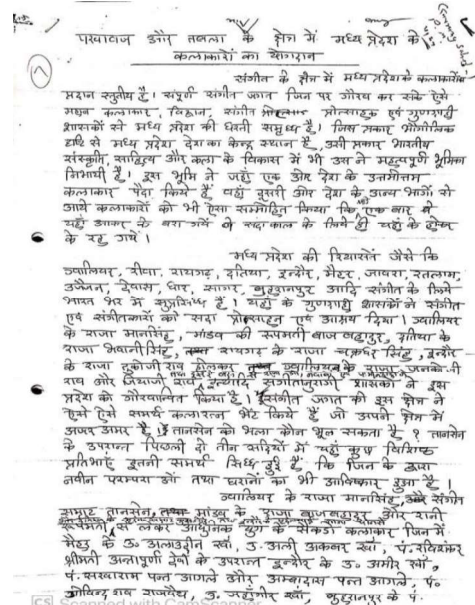
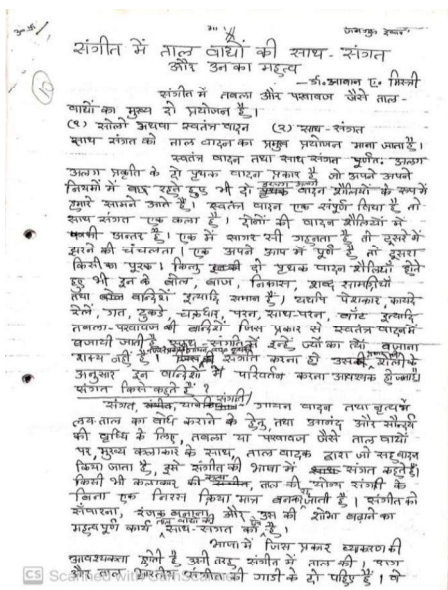
Researcher has gathered some hand written manuscripts (in Hindi language) of Dr. Aban Mistry, the list of those manuscripts is given below. Researcher believes that before starting any work Abanji always prepared a road map and these manuscripts are indications of the same. Abanji prepared these manuscripts for her articles and lecture demonstration from which we can figure out her way of functioning and doing any kind of work. She strictly believed that no work should initialize without doing homework on it, the work should carry authentic references and evidence so that when any researcher, student, teacher or artist goes

through the articles or lectures they will get genuine information. Thus, it shows that along with being a good researcher she was also an admirable writer, and this has been experienced by the researcher many times during his research work, the hand written manuscripts are perfect example of the same. Below are the list and pictures of her hand written manuscripts:

• Hand Written Manuscript

1.	Mrudang –Pakhawaj ki Utpatti, Vikas, Gharane evum Paramparaye
2.	Tabley ke Gharano ka Itihas
3.	Sangeet me Taal Vadhyo ki Saath Sangat aur Unka Mahatva
4.	Rajasthan ki Pakhawaj Paramparaye evum Tabla – Pakhawaj ke Kalakar
5.	Pakhawaj aur Tabla ke Kshetra me Madhya Pradesh ke Kalakaro ka Yogdan
6.	Tabley ke Gharano ka Itihas
7.	Bharatiya Sangeet ki Agraganya Mahilae
8.	Prushti Margiya Haveli Sangeet ke Bhakti Padome Sangeet evum Pakhawaj ka Sthan tatha uske Pakhawaj Vadako ka Itihas
9.	Lay aur Laykari

Pictures of Hand Written Manuscripts (in Hindi)



Pictures of Hand Written Manuscripts (in Gujarati)

સંગીત ની શિંદાણ પદ્ધતિ ૩

[illegible]

CS Scanned with CamScanner

ગાદબદ્ધ સંગીત ક્ષેત્રે મહિલાઓ - ૧

[illegible][illegible]

CS Scanned with CamScanner

ગોદબ્રહ્મ મૃદંગ સમ્રાટ કુદરેસિંહ - ૧

25
કેડી સીસા. ગુજરાતી
ડૉ. આપાન મિસ્ત્રી

એ અભિજ્ઞા કલાકારનું નામ છે કુર્ટોસિંગ
 પદ્મવતી, ભગીરથ સંગીતના ઈશીદુસમાં મુદ્દન સમાર કુર્ટોસિંગનું નામ
 એક સ્થાન અત્યંત ગુણુ છે પ્રખ્યાતગીતી યાત્રીવત અને ભક્તિભક્તિભાવના
 એ કોઈમીત સ્વામીશ્રીની વિમારોના સ્વામી કુર્ટોસિંગ મુદ્દન
 પદ્મવતીના સાક્ષાત અભિજ્ઞ ગુણુના કીર્તી વતીની સદીમાં થઈ ગયેલા
 મહાત્મા જ્ઞાનપ્રભુ દાદા ભગવાની દીન ના મુશ્કેલીમાં ગયા હતા.
 ગુરુના મુશ્કેલીમાંથી એ કુર્ટોસિંગ જે અભિજ્ઞ
 વિદ્યા પ્રાપ્ત કરી હતી, કીર્તી સંગીત પીતાને કુર્ટોસિંગ મુદ્દન અને કલાકારના
 નામે કીર્તીમાં હો મુશ્કેલી સિકામાં હતી કે કીર્તીના વાત પરનારને એક
 બધા વારાણસનું એ પાછલું કંઈ હતું જે અને પછી કુર્ટોસિંગ દવાલુ
 નામી સર્વેન મેળોના છે કીર્તી જે તે કુર્ટોસિંગને પદ્મવતીના મુશ્કેલી
 કંઈ છે.

‘मां’ क्रियाणां पर अत्यंत प्रसन्न हूँ। उद्बोध है कि लाजवती दुर्गा की अतः
छत्रछाया क्रियाणां पर रहूँगी जैसा प्रत्यक्ष अनुभव सरस्वती से क्रियाणां संबंध में
प्राप्त हो चुका है।

[illegible]

રાજદરબારના અગ્રેષ્ઠ સંગીતકારોને પસાવ કરીને એક વધુ યશહલકી
તેજવવા માટે આજે એ દોલપુરની દરબારમાં આવી છે. અને ની ઈચ્છા

नादब्रह्म तबला नवाक़ उस्ताद अमीर हसन खां

डॉ. एस. सुगुना
डॉ. आश्वान मिश्री

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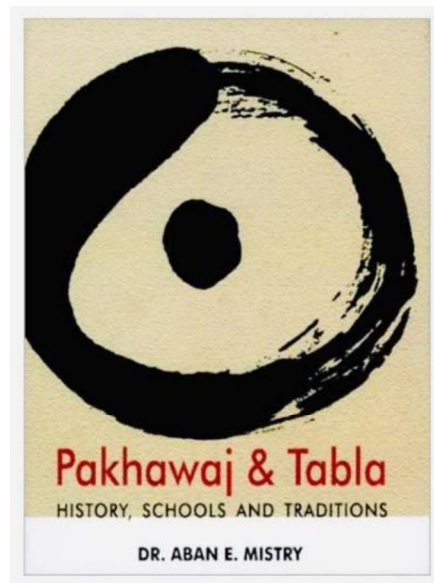
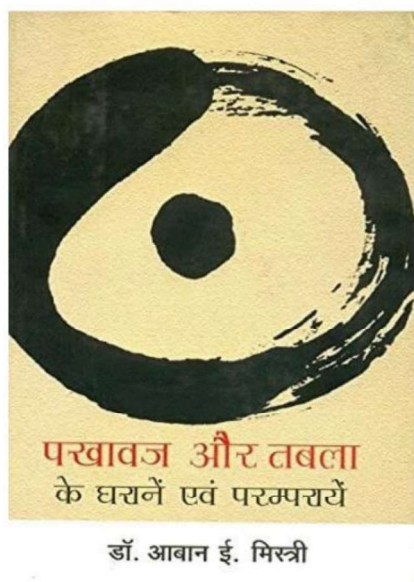
मंथनी हुती जयं मंगीत ना संस्कार वर्षी थी परम्परागत त्वाद्या
अवस्था हुताग्नेय वंशीत जीमने वायव्यामां गच्छं हुं जीमना पिता

अध्यापक द्वारा दी गई शिक्षा के माध्यम से, हमें अपने पिता

3:2:2:2 Books of Dr. Aban Mistry

3:2:2:2:1 “Pakhawaj aur Tabla ke Gharane evum Parampayaeen” – Hindi Edition

“Pakhawaj and Tabla: History, Schools and Traditions” – English Edition



- **Book Review by Researcher**

The book “Pakhawaj aur Tabla ke Gharane avum Paramparaye” written by Dr.Aban Mistry is dedicated to music. This book was published by Pt. Keki S.Jijina, Swar Sadhna Samiti, zar annex, Jambulwadi. The book's first and second edition were published on 20th October 1984 and 7th October 2000 respectively. The foreword mentions different topics of music, Abanji's struggle as well as achievements. Further, Acharya Girish Chandra Shrivastav talks about Abanji's life, accomplishments, her initial education and training received later on. Shrivastavji has played an important role in editing (translation) the Hindi version of this book. The preface is written by Thakur Jaidev Singh, who is great musicologist and scholar. The book is divided in two parts. The first part is dedicated to Pakhawaj and contains fourteen chapters, while the second part is dedicated to Tabla and contains eleven chapters.

Part - 1

In the 1st chapter of the first part of this book which is dedicated to Pakhawaj, Abanji talks about the journey of Gharanas of music from ancient to modern times from a historical point of view. The rise and fall of Raj-Gharanas and empires as well as the list of artists is also

discussed. The importance of holy treatises like Mahabharata and Ramayana in art, the changes in Gharanas of music and history through ages and origin of Gharanas is also explained. Abanji had also spoken about the situation of music before and after the origin of Gharanas from a social point of view, the difficulties faced in attaining music education, during medieval times the knowledge of all gharanedaar artists, protection of artists in royal courts, development of Gharanas etc.

In 2nd chapter; origin and types of Mridang and Bharat Muni's Natyashastra is explained. How did Mridang get its name, the difference between Mridang and Pakhawaj and the development of the playing style of Pakhawaj is also spoken about in details.

The 3rd chapter talks about the different Gharanas and traditions of Pakhawaj in details. The 4th, 5th, 6th and 7th chapter speaks about Jhawali Gharana, Kodia Gharana of Mathura, Punjab Gharana and Kudau Singh Gharana respectively.

Chapter 8th and 9th talk about Nana Panse Gharana and Naathdwara (mevad) Gharana respectively.

Chapter 10 gives details about Bengal's Pakhawaj Gharana which also includes Vishnupur Pakhawaj tradition, Dhaka Pakhawaj tradition and over all Bengal's Pakhawaj tradition.

11th Chapter gives information about Maharashtra's Gurav and Mangalvedhekar Gharana while chapter 12 involves Gwalior Gharana.

Chapter 13 talks about Raigadh's mridang parampara while the 14th chapter informs us about the mridang tradition of Gujarat, Saurashtra and Rajasthan. With this ends the first chapter of this book.

Part- 2

The second part of the book is dedicated to Tabla. In its 1st chapter, Abanji talks about the origin, history and development of Tabla, along with that she also speaks about the necessity of Tabla in singing (especially after the introduction on khayal gayki).

The 2nd chapter includes the detailed information about different 'Baaj' and Gharanas of Tabla. It also mentions the importance of Gharanas in the modern era.

Chapter 3rd, 4th, 5th, 6th, 7th and 8th talks about Delhi, Ajarada, Lucknow, Farukhabad, Banaras and Punjab Gharanas of Tabla. A detailed description about the origin, history and development of all these Gharanas is given.

Chapter 9 describes the different traditions of Bengal like Becharam Chattopadhyay tradition, Ram Prasanna Bandopadhyay tradition, Hussain Khan Tradition etc.

Chapter 10 describes some Darbari traditions like Rampur darbar tradition, Raigadh darbar tradition, Indore darbar tradition and so on.

Chapter 11 describes some distinctive traditions of Tabla like Tabla tradition of Goa, Muradabad, Bihar, Orissa etc. It also talk about promotion and propagation of Tabla through the different Gharanas of kathak.

Abanji has dedicated the last few pages of the book to the female artists of Tabla and Pakhawaj. Apart from mentioning their names Abanji has also talked about the status of modern female instrument players as well as the lack of professional female artists. She has ended her book with a list of different music institutes in India.

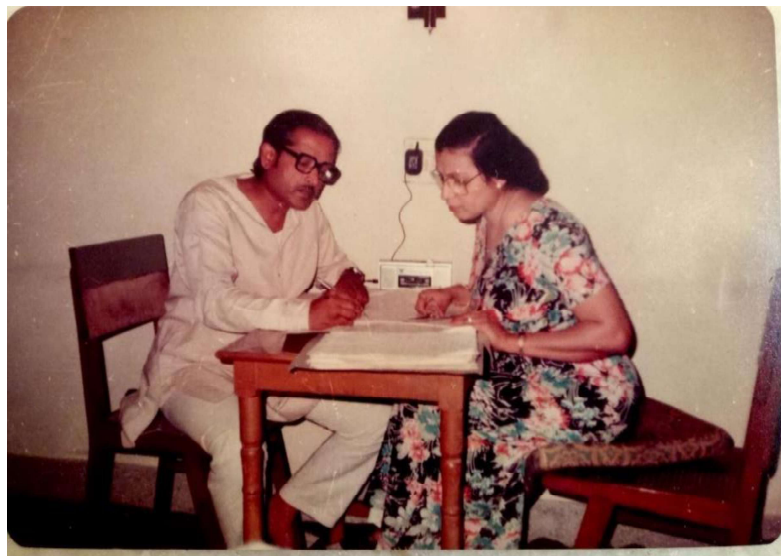
- **Conclusion:**

This book is a visual treat as it has astounding 30 different charts attached after every chapter listing each and every guru and shishya of all the Gharanas of Tabla and Pakhawaj. These charts show the hard work and dedication of Abanji towards music and research. Another interesting thing about this magnanimous personality is her belief that Tabla has been around for at least 2,200 years long before the popular belief of its being introduced by Amir Khushro in the 17th century. Abanji's belief is backed by her discovery of a 2,200 year-old motif on the stone wall of Bhaja Caves in Lonawala–Maharashtra, which shows a women playing Tabla or an instrument similar to it which convinced her that the instrument has been around a long time and it was not just men who excelled in it. A salute to thus powerhouse of a women who has not left any stone unturned and presented a wonderful gift to the music world in the form of book.

The researcher wants to mention that the Hindi version of this book became so popular that Swar Sadhna Samiti had to make an English version of it. The book "Pakhawaj and Tabla: History, Schools and Traditions" has become a reputed book on an international level that its first edition is already sold out and a second edition is being prepared to be published.



The above picture shows the book release ceremony of Dr. Aban Mistry first book which was done by Thakur Jaydev Singh (musicologist), Pt. Keki S. Jijina and Shri Jitenbhai Jhaveri (president of Swar Sadhna Samiti) on 20th October 1984 at Tejpal Sabhagruh, Mumbai and in the below picture Acharya Girishchandra Shrivastav doing editing work (Hindi translation) of her book “Pakhawaj aur Tabla ke Gharane evum Paramparaye”



In this chapter, the researcher has talked about the music literature discussed by Abanji. Many people have written reviews about her books from time to time. Of them, one is Dr. Baldev, who has written a review on 'Pakhawaj and Tabla Ke Gharane Evum Parampara' which was published in a recognized magazine in Hathras called 'Sangeet' in the July edition of 1986. The review is from page 46-51 and is written in a very easy language. The researcher believes that when a book is recognized on a national platform, only then anyone would think about writing a review on it, thus this shows Abanji's popularity and success.

- **Reviews of various scholars about her book "Pakhawaj aur Tabla ke Gharane evum Parampara":**

"Dr. Aban Mistry's sensational discovery that rewrote history: a stone mural in a rock cave in Bhaja, western Maharashtra dating back to 2300 year not only conclusively proves the existence of tabla but also of the female artistes since that time.

Merits of the book 'manifold', treatment, 'brilliant', collection and compilation of facts 'astonishing'. It is surprising how she induced orthodox Ustaads to blurt out 'secrets' safeguard through generations.

I congratulate Dr. Aban E. Mistry in bringing out such a rich and profound book on Pakhawaj and Tabla. In fact, it is not only a book but an encyclopaedia too".

- **Prof. Sudhir Kumar Saxena**
Journal of Indian Musicological-Society, Vadodara.

"Considering the absence of any literature concentrating on Pakhawaj and Tabla Playing, this extensive research volume must be regarded as an important landmark in the history and development of percussion instruments. It thus becomes a source book on the subject."

- **Vamanrao Deshpande**
NCPA Journal, Mumbai.

"By writing the books preface, the legendary musicologist Thakur Jaidev Singh has put a stamp of credibility".

- **Prof. Ramcharan Dupolia, Bhopal.**

“Mistry’s book contains exhaustive information on the main gharanas of Tabla and Pakhawaj. There are 30 exhaustive charts tracing the musical lineage of the main practitioners. Truly, an indispensable source of reference for the lay listener and connoisseur alike”.

- **Sandeep Bhatnagar**
The Times of India, Mumbai.

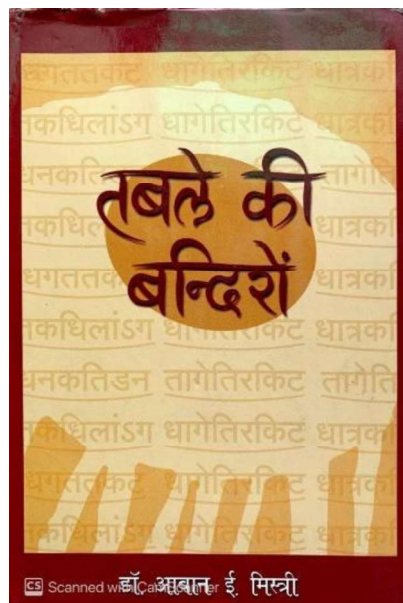
“Dr. Aban Mistry has made a laudable effort to inform us about the popular Indian drums in the most authentic manner. She has come out with a solid, relevant and reliable data bank on both Pakhawaj and Tabla”.

- **G.V. Mudholkar,**
The Times of India, Ahmedabad/Vadodara.

“Dr. Aban Mistry deserves special compliments for this unique environmental and voluminous work. The book is strongly recommended for students and music lovers of Tabla and Pakhawaj”.

- **Pt. Sudhir Mainkar**
Music Journal, Sangeet Kala Vihar.

3:2:2:2: "Tabley ki Bandishey"



- **Book Review by Researcher**

The book “Tabley ki Bandishey” written by Dr. Aban Mistry is a collection of valuable compositions she learnt and received from the traditional gurus. This book was published by Sangeet Sadan Prakashan, Allahabad in the year 2007. The preface as well as the editor of this book is Acharya Girishchandra Shrivastav. The book contains seven chapters. The foreword is written by Abanji herself. Before beginning with the chapters there is a brief introduction about Abanji informing us about her education, achievements, her dedication towards music etc. After this there is a small note about the importance of *Bandishes* from a contemporary point of view in which Abanji has talked about the changing interests of today’s students and artists with regards to the gharanedar bandishes and how the lack of interest in learning, practicing or playing these bandishes may lead to losing these valuable treasures.

In the first chapter of this book, Abanji talks about two different types of compositions namely ‘Vistarsheel Rachna’ and ‘Avistarsheel Rachna’. She further introduces us to the two different types of ‘Baaj’ which are ‘Paschimi Baaj’ and ‘Purvi Baaj’. The chapter further describes compositions like Peshkar, Farshbandi and Utthan with examples for each of them.

The second chapter gives us the traditional definition of ‘Kaida’. Along with that this chapter also deals with the different ways in which kaida can be expanded; definition and examples of ‘Rela Kaida’ and ‘Gat Kaida’; examples of Kaida in different taals like Tritaal, Rupak, Ada Chautaal etc; and examples of kaida in different jaatis etc. This chapter has 57 examples of Kaida along with their method of expansion (paltas) and Tihai.

Chapter third gives detailed explanations with examples of Mukhda, Mohra, Tihai – Damdar and Bedam; Chakradhar- mukhda, mohra, damdaar, bedam, farmaishi, kamali; Navhakka.

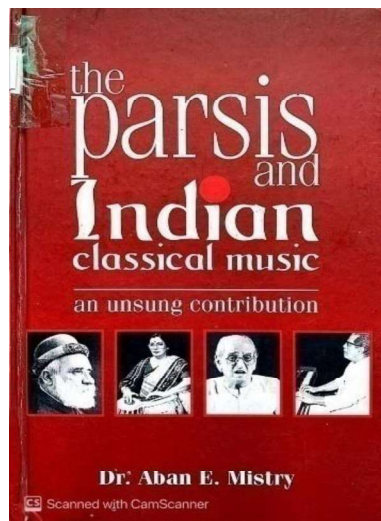
Chapter four talks about rela, rau, laggi, ladi etc. It also gives examples of 24 rela bandishes. Chapter five talks about tukda and paran which is followed by examples of different types of parans and tukdas.

Chapter six and seven gives us detailed information about Gat and Gat tukda respectively, which is followed by examples of different types of gat and gat tukda.

- **Conclusion**

This book has an amazing collection of invaluable compositions. There is not only a detailed explanation of each technical term but it is followed by generous amount of examples too. This is not just a book but a treasure for the future generation. There is also a CD that is attached to this book in the end which has the ‘Bol Padhant’(recitation of compositions) This shows that Abanji was so particular and thorough in her work that she not only provided the written examples but she also showed the proper way of reciting those compositions. Abanji was truly a guiding light and a women of substance. She was a force to reckon with and an ocean of knowledge made immortal through her work and research towards Indian Music and Arts.

3:2:2:2:3 “Parsi community”



- **Book Review by Researcher**

Dr. Aban Mistry’s third book “The Parsis and Indian Classical Music – An Unsung Contribution” was published by Swar Sadhana Samiti c/o Wadia Sangeet Class and copyrighted by Dr.Aban Mistry.

The germination of the idea of authoring this book came from Dr. Ashok Ranade, an eminent scholar and musicologist when he pointedly asked Abanji as to why she had not already researched and compiled a book detailing the involvement of Parsis in Indian music and

dance, he went on to state emphatically that it was a matter of duty as a Parsi for her to do so. Thus, Abanji decided right there and then to dedicate herself to this cause. Abanji's paper presentation on this subject at a seminar in 1994 jointly organized by Gujarat Sangeet Natak Academy and Gujarat Vidhyapeeth; and her weekly column on music in Mumbai Samachar called 'Naad Brahma' became the framework of this book.

The first two chapters of the book talk about the folk music and folklore of the Parsi community. The Lullabies, Navjote (a Zoroastrian/ Parsi initiation ceremony), wedding songs, garbas, monajats (religious songs) are all mentioned along with their significance. There is also a mention of professional Parsi female singers known as goyans, who were specifically invited to a house to sing on auspicious occasions, while the male professional singers were called Posagiris. A major contribution by two Parsi gentlemen in the mid-19th century is noteworthy. Shri Nanabhai Rustomji and Shri Maneckji Burjorji Minocherhomji were renowned for writing and singing garbas. A volume titled 'Garba Sangrah' containing their compositions and compilation of other garbas was published by Shri Khurshedji Burjori Framroze from the Mumbai Samachar press in 1818 A.D. A unique style of musical presentation called Kalgi Tura (meaning confluence of music and poetry) was highly prevalent in the Parsi community from the mid-18th to end of 19th century. Kalgi Tura was presented by two opposing parties in a question and answer form comprising of subjects like philosophy, proffering devotion to god and debating contemporary social problems.

Chapter 3 and 4 talk about the most important and precious gift that the Parsi community has contributed to Indian Classical Music- a 135 year old music institution called 'The Gayan Uttejik Mandali' which was established in 1870 by Shri Kaikhushru Kabraji. These chapter further describes in detail the difficulties faced by the institution in an incredibly dark and staunchly close minded age when music was considered a device of corrupted leisure and low form of entertainment restricted to royal courts or chambers of cheap entertainment. It is indeed an inspirational journey of hundred years, the battles fought, the sweet victories and the process of inception and evolution of Indian Classical Music in the community with the help of great Parsi firebrands.

Chapter 5 talks about the birth, glories achievements and the whole journey of another major institution called Swar Sadhana Samiti is was co-founded by Dr. Aban Mistry and her guru Pt. Keki S. Jijina in 1961.

In the next four chapters, Abanji has laid down the names of all Parsis who have contributed in the field of Shastriya Gayan, Indian Classical instrumental Music, Sugam Sangeet, Thumari, Tappa, Geet, Gazal and Abhang. Their remarkable journey and their exceptional contribution has been beautifully explained by Abanji. She also talks about life of Vazifdar Sisters, Rohintan Cama, Hoshi and Mani Mulla, Astad Deboo, Shiamak Davar with reference to shastriya nritya, lok nritya and modern dance form.

In chapter 10, Abanji talks about Natya sangeet in Parsi Dramas and Opera. Parsi stage is considered the foundation stone of Gujarati Natak. The first natak of Gujarati stage was 'Rustom Jabuli and Sohrab' which was enacted in 1853. Music enjoyed a prominent place in the natak where the actors and even writer themselves had to be essentially good singers. Some of renowned names include Jamshedji Framji Madon, Khurshedji Baliwala, Sorabji Katrak, Pirojsha Mistry, Dadabhai Thuthi, Padmashri Adi Marzaban etc.

11-12 refer to the contribution of Parsis music direction, background music in films, record companies and sound recordists. Some eminent music directors mentioned are Shri Pirojsha Meherwanji Mistry, the first lady director of films Sushri Khorshed Minocherhomji also known as Saraswati Devi, her sister Maneck Minocherhomji etc. There is also a detail description of two foremost record companies of Mumbai at that time The Odeon Record Company and ruby record company whose founder, proprietor and sound recordist was a worthy Parsi gentleman, Sri Rustomji Dhunjibhoy Sethna.

The last two chapters deal with the contribution of Parsis towards musicology and also on publications and papers, on workshop and seminar given by them. Some of the books on music written by Parsis are Raag Pothe, Raag Sthaan Pothe, Sarod-e-Avesta, Firoze Gayan Sangrah etc. Musical drama known as 'Jahabauksh Gulrukh' written in a poetry form by a Parsi dramatist Dorabji Dhabar is kept alive by preserving it in a book form. This chapter also mentions Abanji's many contributions in very few lines, her books on 'Pakhawaj aur Tabla ke Gharane evum Paramparaye' and 'Tabley ki Bandishey' is like an encyclopaedia. Her Guru Pt. Keki Jijina has authored the column 'Sangeet Jagat' in Jam-e-Jamshed weekly, Mumbai's well known Parsi Newspaper back in 1960's. Abanji herself has authored a column called 'Naad Brahma' in the prestigious newspaper 'Mumbai Samachar'.

• Conclusion

According to researcher, this book is quite informative and gives a vivid picture about all the Parsis who was a part of propagating and promoting Indian music in our society. It tells us

about the journey and transformation of people and their belief and thoughts on the subject of music. The book has many pictures in it which is quite refreshing. The language is simple making it an easy and good read.

3:2:3 Statements of eminent artistes, musicologists and academicians

3:2:3:1 Pt. Sudhir Mainkar

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 work. She has travelled a lot across the country to collect the information and bandishes for her book as well as for her thesis.⁽¹⁾

3:2:3:2 Pt. Yogesh Samsi

Abanji always wanted to do some revolutionary research in the field of Music (Tabla & Pakhawaj) this I came to know when I was taking talim from Abbaji (Ut. Allarakha Khan), I was around 14 or 15 and that time Abanji use to come to Abbaji to know more about Punjab Gharana, all great Ustads, Baaj etc. she was always curious to know about new things and collect authentic information. One fine day she asked so many question to Abbaji related to the tradition of Punjab Gharana and Abbaji said that I don't have answers to all the questions which you have asked me, at that time I realized that the work which Abanji wanted to do will be a Master Piece if she completed it successfully.

The book "Tabla aur Pakhawaj ke Gharane evum Parapara" 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 stupendous work, for which she came to Abbaji to collect information regarding places she could visit and Ustads she should meet in order to collect information from them. 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.

I would like to advice all the University students who are pursuing their PhD's in music that this is called real research work. PhD is not that which is done in 2-3 years by collecting some material from here and there, prepare a thesis and submit it to U.G.C. I know that Abanji has given 10-12 years of her life to complete her thesis and for which she has

1. Interview of Pt. Sudhir Mainkar/9th January 2018

travelled a lot across the country to interview the artists. It was very hard for her to collect the information during those days, I know once she went to Banaras for interview but it did not work out, she came back and went again for the same after sometime.

Today whatever information we are getting regarding the lineage of Tabla Gharanas is only possible because of Abanji! And I strongly believe that the invaluable documentation done by Abanji will be helpful to the whole student and artist fraternity in future.⁽¹⁾

3:2:3:3 Prof. Kiran Deshpande

My association with her was because of our academic profession, we usually met at different universities for conducting exams and viva or for taking interviews. After reading her book, I came to know that being a lady she has done an excellent research in the field of Tabla. Before Abanji no one has done such type of research especially on the Gharanas and their tradition, to collect so much of information from different artists and gurus of different Gharanas who were residing in various parts of the country, to do the documentation of the authentic data she has collected, by clearing the rumors and putting the actual facts in front of the world was not easy for her specially during those days when women were not allowed to do anything except household work. It contains new research about the origin of Tabla and also a very authentic information regarding the disciple lineage of all the Gharanas since they were established as Abanji herself had personally met more than 500 artists and gurus across the country to make her work more authentic and reliable. I have faith that whatever information she has collected and documented in her book is veritable and invaluable because I have seen her meeting great maestros of Pakhawaj like Madan Raukarji and Pt. Pagaldasji etc. to collect firsthand information for her book. Today we can find the information about the Gharanas of Tabla, but detailed information regarding the tradition of each Gharanas of Pakhawaj is only available in Abanji's book. It is an exceptional research done by Abanji, which according to me proved to be very fruitful to the research scholars as a major reference book.⁽²⁾

3:2:3:4 Pt. Sadanand Naimpalli

Her book "Pakhawaj aur Tabla ke Gharane evum Paramparaye" is very an educative book and every student of Tabla should have that book because very important information is

1. Interview of Pt. Yogesh Samsi / 3rd March 2019

2. Interview of Prof. Kiran Deshpande/5th January 2018

given in that book regarding many different aspects of Tabla. Since ancient times, there were so many myths regarding the origin of Tabla and Abanji has done such a reformatory work which has uprooted all the myths and she gave us something authentic with proof about the origin of Tabla. I personally recommend every student of Tabla to have this book.⁽¹⁾

3:2:3:5 Pt. Girishchandra Shrivastav

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 used 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.

As I said, she was very particular about her work and she was always well prepared regarding the questions she is going to ask to the artists and gurus to collect as much important information as possible. She also knew that if the person is not comfortable with the questions asked by her then how to mold it in such a way that it does not hurt the ego of that Artiste. Thus, she was very sensitive about her work and always tried to come up with something best from it. We can see her perfection and dedication towards her research through the charts given in her book, the information given in the charts is veritable as she had traveled to various corners of the country and collected genuine information which is given in the form of charts in her book.

I feel very fortunate that I have written every single word of her book with my hand, Abanji has mentioned in her book that “I am very grateful to god that I got a brother like Girishji and I admit that a person staying in Mumbai can never speak correct Hindi, but I am very lucky that Girishbhai has done the language correction (proof reading) of my manuscript”. It was the biggest gift of honor and respect given by her to me.

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

1. Interview of Pt. Sadanand Naimpalli/23rd December 2019

done by me in my life, no other book carries such authentic information and thus it is incomparable.⁽¹⁾

3:2:3:6 Pt. Omkar Gulvady

She has done remarkable work in field of research. She had faced so many difficulties while doing her research on Tabla, after traveling a lot she finally found a statue of a lady playing an instrument like Tabla from Bhaja Caves, Lonawala. She proved that Tabla was into existence before six to seven hundred years and also uprooted different myths regarding the origin of Tabla. She has also done great work on different Gharanas of Tabla as well as Pakhawaj and its tradition and presented it in form of a book, which is one of the authentic reference book for all the students like us. She was an ideal artist and person as well, the work done by her has proved to be much helpful and it will guide us throughout our life. ⁽²⁾

3:2:3:7 Prof. Mukund Bhale

Her book on “Pakhawaj aur Tabla Ke Gharane Evum Paramparaye” 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. Keki Jijina 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 amiable personality, hardly anyone would have refused to cooperate with her. Her second book “Tabley ki Bandishey” in which she has published all the composition which she had learnt from her gurus and also some of her self-created compositions. She has also given the names of the Ustads or Pandit whoever has composed those particular compositions. Being an ethical disciple, she has never done any kind of improvisation in the Bandishes she

1. Interview of Pt. Girishchandra Shrivastav/13th March 2018

2. Interview of Pt. Omkar Gulvady/9th January 2018

received from different Ustads and just noted it down the way they were taught to her. She has collected all these traditional compositions not only from her gurus Pt.Keki Jijina and Ustad Amir Hussain Kahn but also from different gurus personally and documented those invaluable compositions in the form of book and published to make it available for the future generation. Her aim behind publishing this book is to help students learn the traditional compositions of great maestros of different Gharanas.⁽¹⁾

3:2:3:8 Prof. Mukesh Garg

She had sent some copies of her book “Pakhawaj aur Tabla ke Gharane evum Paraparaye” 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.⁽²⁾

3:2:3:9 Prof. Pravin Uddhav

The book “Pakhawaj aur Tabla ke Gharane evum Paramparaye” is a research work of Abanji which was later on published in a form of a book. During those days it was very hard to do research (Ph.D.) in this field, being a woman Abanji had chosen such a subject for research which was not possible for a woman to do, I can say that it was not easy for a male to do such work during that period. It was not easy to meet and get information from any Ustads and Pandits of

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1. Interview of Prof. Mukund Bhale/28th November 2018
 2. Interview of Prof. Mukesh Garg /3rd July 2019

any Gharana as Guru-Shishya parampara was strongly into existence, one could not go to any guru and ask whatever he or she wanted to ask, there were set of protocols to be followed by all the students if they want to learn under the guidance of any particular guru. After finalizing the subject for the research Abanji travelled the entire country, she had been to all the interiors of the country to collect the information regarding the traditions of all different Gharanas of Tabla as well as Pakhawaj. She use to take appointments of many different artists, gurus and musicologist of different gharnas and collected all the information regarding her area of research. She has compiled all the information in an appropriate manner and very uniformly put it in front of the world. I think that this is amongst the best researches ever done in the field of Tabla.

After going through all the information provided in this book, we can say that she had not only gone deeply through the tradition of each and every Gharana but we can also understand her observations regarding every small thing that she has not missed any important aspect of the traditions of all different Gharanas. Other than that she has not only worked on the tradition of only Tabla but also on the tradition of all different Gharanas of Pakhawaj as well, which became a vast area of research, it can be said as working on two different oceans which was very difficult. In-spite of being such a vast area of research Abanji never thought to just anyhow finish it off, she did her research with full dedication, hard-work and took it as a responsibility to provide something pure and authentic to the music world.

One more thing became clear to all of us through the tradition lineage charts which are given in her book for which she had travelled a long way throughout the country that the names of many great artists were repeated in the charts of different Gharanas or we can say that the name of the same artist got repeated in the disciple lineage of two different gurus of two different Gharanas. So, because of her research, it became clear that many artists were taking talim of more than one Gharanas by literally being a ganda-band student of the gurus of different Gharanas. Her research proves that from those days nationalization was started in the field of Tabla in a sense that a person can learn Tabla form two different gurus of different Gharanas by keeping in mind the discipline and manners of each Gharanas.

In her research, Abanji has focused on many other aspects of Tabla i.e Origin and Development (utpattiaurvikas) of Tabla. Many different myths and fables were into existence regarding the origin of Tabla, because of which it was not yet clear that from when and how this instrument was actually originated? The authenticity of our Indian history is totally

dependent upon the surveys and facts of archeological department. Abanji traveled across the country and went to many places and finally collected photographs of sculptures of Bhaja Caves in which it is clearly seen that a female is playing percussion instruments like Tabla, on the basis of which Abanji proved that Urdvamukhi (sky facing) instruments were into existence since which century. Thus, Abanji's research has cleared up all the myths regarding origin of Tabla.

Her another book “Tabley ki Bandishey” is an important contribution by her in which she has published all the traditional compositions which she has learned from her gurus and the rare compositions she has collected from all different Ustads and Pandits of different Gharanas while touring to the different parts of the country regarding her research. She has also attached a CD with the book in which she has done padhant of all bandishes given in the Book. Her aim behind publishing this book was to make these rare and traditional compositions available to the future generation.⁽¹⁾

3:2:3:10 Shri Umesh Moghe

The book which she has written is a milestone and according to me, our generation and the upcoming generation should bow down to her for the phenomenal work she has done. She has gone till the ground level and collected authentic data which she has presented in a book form. Her work will be remain immortal and will prove to be very helpful to the whole student fraternity in future. One more thing I would like to share is about the charts which she has prepared about the disciple lineage of all the Gharanas. She has mentioned about each small student who was learning from all great gurus and I feel fortunate that she has added my name in it as a disciple lineage of my guru Pt. Sudhir Mainkar. Her only aim was to focus on the authenticity of the data which she has presented in the book. I will always be grateful to her for counting me capable. Important thing is that I had just started learning from Mainkar guruji, there were no sanskar of Delhi Gharana embedded in me, but then also she mentioned my name in the disciple tree of Delhi Gharana without any kind of discrimination of being small or big artist. Mentioning my name in her book when I was just a normal student of Tabla and not a famous artist. Not only me, but she has also mentioned the names of many students who were learning under the guidance of great gurus like Pt. Arvind Mulgaonkar, Pt. Suresh Talwalkar, and Pt. Sudhir Mainkar etc.⁽²⁾

1. Interview of Prof. Pravin Uddhav/5th January 2020

2. Interview of Shri Umesh Moghe/29th April 2019

3:2:3:11 Pt. Amod Dandge

Being a Tabla Player and a Professor I have taught in many universities and I have also worked for Gandharva Mahavidhyalay as an examiner of Alankar and also to prepare the syllabus for all the years.

The syllabus also includes the topics related to Gharanas of Tabla as well as Pakhawaj, I have seen the information related to Gharana of Tabla in many other books but the detailed information regarding the Gharanas of Tabla and Pakhawaj is only available in her book. We can find the tradition and disciple lineage of each Gharana in detail whether they were famous or not, she has mentioned the names of every small artist and disciple of all the Gharanas of Tabla as well as Pakhawaj (you can find my name and even of my students in the charts prepared in that book regarding shishya parampara). I can also say that if we go to any new place and want to know about the tradition that exists there then we just have to refer her book and we can get detailed information regarding the same.

I specially want to say that the book which she has written is a milestone in the field of Tabla, because to collect the information by interviewing each single artist personally during those days when even technologies like mobile and internet was not available, I can say that, being a woman she would have faced many difficulties while travelling the whole country for her invaluable research work.⁽¹⁾

3:2:3:12 Shri Praveen Karkare

To write any book/thesis, an author or a researcher has his/her own angle of thinking towards that particular subject, many great artists and musicologist have written books on Gharanas of Tabla but they have focused more on the practical aspect (Playing style) of different Gharanas and less emphasis on the historical aspect. After reading Abanji's book I came to know that her interest was more into the history and tradition of the Gharanas and so her study and research was based on the actual Historical facts of the Gharanas. One more important research about the origin of Tabla was also mentioned in her book with a detailed proof of a Statue of women playing an instrument like Tabla, which she has founded from the Bhaja Caves. She has proved wrong the different mythological stories about the origin of Tabla which is one of the important

1. Interview of Pt. Amod Dandge/27th November 2018

contributions made by her. Tabla has only adopted the language from Pakhawaj but it doesn't mean that Tabla came from Pakhawaj. An instrument like Tabla was already into existence and she has proved it. Today all teachers in any university are taking reference of her book to teach topics related to Gharanas of Tabla and Pakhawaj.⁽¹⁾

3:2:3:13 Prof. Gaurang Bhavsar

I still have the original thesis of Abanji. In those days typewriters were being used for typing. Her thesis comprises of more than 450 pages, and it took her almost 12 years to complete her thesis. Whenever I had a conversation with her about this topic, she would say that I have been to such places where transportation was difficult, there would be only one bus in the morning that would go there, and only one bus in the evening that would come back. Sometimes it would so happen that that she would miss the bus for returning as the interviews would run late, so her guru Pt. Ke. Ki. Jijina and she would stay at a mandir. In this way she toured all over India and searched for artists of Tabla and Pakhawaj as these two instruments were played in every part of the country. She has divided her thesis in two parts. The first part belongs to Pakhawaj and contains 15 chapters while the second part belongs to Tabla and also has 15 chapters. The thesis talks about the rules of Gharanas, bandishes of various Gharanas. The lineage of different Gharanas, practices of Gharanas etc. of both Tabla and Pakhawaj. To sort and compile all the above things and then type it all took her 12 years. According to me, in the 20th century, very less research work in a true sense has been done in the field of music, so Abanji's research work can be called a milestone. There is no university left in India where Abanji's research work is not provided as a reference book. If one wants to talk about the tradition of Gharanas or the history of Tabla, it becomes imperative to refer to Abanji's book. Today, whatever research is being done in Tabla and Pakhawaj, one will find Abanji's book in their references. Prominent people who are writing research articles also take the reference of Abanji's book. So one can say, that in one hand there is Natyashastra and Sangeet Ratnakar and in the other hand there is Abanji's book for the students of Tabla and Pakhawaj. According to me, she was no less than a saint that is why, in spite of being a lady she was able to do such great work. She faced many difficulties for completing this work, so much so that she had to sell the jewellery that was saved for her marriage to complete the thesis and she stayed unmarried for the rest of her life.

1. Interview of Shri Pravin Karkare/9th January 2018

There are many differences between her book and thesis, because in her thesis she has written about Gharanas and origin of Tabla but her discovery of a motif in the Bhaja caves is mentioned only in her book. She was awarded with the degree of Ph.D. in the year 1984, and her book was released after that. From this, we come to know that even after completing her Ph.D., she continued her researched. There no magazine of music left where she has not written an article. Even in a newspaper like Mumbai Samachar, her column was published regularly. So she was not only a Tabla player, but she was also a researcher and a student as well.

We think that there is nothing like immortality but people like Abanji have become immortal through their work. Abanji will live forever through her books. For the next 1000 years, till the earth is rotating, till Tabla is being played, till research work is being carried out till then the work of Abanji and other people like her will remain immortal forever.⁽¹⁾

3:2:3:14 Prof. Ajay Ashtaputre

I will tell you an incident which happened in Mumbai when I went there for judging the Swar Sadhna Samiti competition. I was staying in a hotel in Chira Bazaar. She came to me at my hotel, and since we had time, she wanted me to recite some of the bandishes of Saxena Sir. From then we talked about other topics like her books and I told her that it was great that she had written so many books. Upon hearing this she had tears in her eyes and told me that she had faced several difficulties for writing these books. For printing these books she had to sell off her jewellery. She has worked very hard for collecting all the material for these books, she toured all over India and kept collecting all the information. One day she felt that if she transferred all this information into a book then it is possible that in future it might prove very helpful to all the teachers, students and Tabla players.⁽²⁾

3:2:3:15 Dr. Manoj Mishra

In 1990, I came across a book titled 'Tabla aur Pakhawaj ke Gharane avum Parampara', while I was studying and I must say Abanji has done excellent work. In the field of Tabla, if we talk about PhD in true sense, then no one has done research work and PhD like Dr. Lalmani Mishra and Dr. Aban Mistry and if we take today's standard of PhD then the books written by these musicologists are like treatises for us. If the students learning Tabla do not

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1. Interview of Prof. Gaurang Bhavsar /4th October 2020
 2. Interview of Prof. Ajay Ashtaputre /21st October 2020

refer 'Bhartiya Sangeet Vadhya' and 'Pakhawaj aur Tabla ke Gharane Avum Paramapara', then their education and training is incomplete. Therefore, all the students who come to my class (M.A.), I tell them to purchase Abanji's book first and read it.

In her 2nd book 'Tabley ki Bandishey', she has presented many traditional bandishes of great Ustads and Pandits. She has also given a CD with the book so that it becomes easy for the students to understand them. There are many books written on Tabla, but very few are worthy of respect and recognition and Abanji's book is one of them. This is one of her important contributions.⁽¹⁾

1. Interview of Dr. Manoj Mishra/ 20th September 2018

3:3 Dr. Aban Mistry as a Guru

The saying 'Unity in Diversity' aptly describes the personality of Abanji as a musician. Music is such a tradition where Guru and Shishya both speaks about one another, it means that music is the endurer of Guru - Shishya, parampara. Out of 64 different branches of Art, 5 branches are of fine arts (lalit kala). These 5 supreme branches are enough in themselves to establish the tradition of Guru-Shishya. The source or beginning of any artists is his Guru, while the students are his flux, meaning than an artist earns his reputation and fame both in the form of both Guru and & Shishya. But the researcher believes that, in addition to being a steady student, a guru and a patron of music and Tabla Abanji was renowned for being a great scholar. The researcher does not find these qualities in all artists. Some artists are either gurus, or they are patrons or great scholar but very few musicians are there who possess all the three dimensions i.e. guru-shishya, patron & scholar. There are many disparities in this also. Many artists left the field mid-way, while many limited themselves to suit their requirements only, but Abanji selflessly taught Tabla to all her students for free and in addition to that she did not distinguish her students on the basis of caste and religion. This was her Guru-Shishya parampara.

She selflessly became the guardian of music. Abanji promoted and propagated music by providing a platform to young vocalists, instrumentalists and dancers by establishing the Swar Sadhna Samiti. She encouraged the students by organizing competitions and also achieved a milestone by creating Tabla literature. This has been discussed earlier and will be discussed later on.

Abanji was always busy with activities or work of music. She was always occupied in her efforts towards her research work, performance, lecture-demonstrations and making a schedule of the activities of Swar Sadhna Samiti. She would spend minimum 16 hours doing all above activities. This is the reason that she does not have a long list of student tradition, But the work that she has done is in a way is very inspiring and transforming the tradition of Guru-Shishya. The researcher believes that anyone would become her student and admirer without meeting or learning Tabla form her, just by looking and thinking of her lifestyle. This quality of her is like unity in diversity. Just like we cannot count the numbers of students of great gurus like Bharatmuni, Pt. Sarangdev, Pt. Narad, Pt. Vishnu Narayan Bhatkhande and Pt. Vishnu Digambar Paluskar, the entire music fraternity are students of these great gurus; in the same way when a student, an audience, a teacher, a music lover or an artist thinks about

the herculean work that Abanji has done for the music fraternity, a feeling of respect and love towards a guru automatically arises. Thus, anyone who thinks about her work becomes replete with the feeling of guru towards her and their state of mind is transformed into naturally being her student. It is true that because of her services to the music fraternity, her students are very few but the researcher believes that every student who has read and thought about her work is her student and that is why Abanji has a very big family of disciples. Abanji cannot be a guru to just one person because her name itself suggests entirety.

आ : अर्थात् सर्व व्यापी, आकाश-गुण (all-embracing, mindedness)

बा : अर्थात् बंधन रहित (free from bondage, shackles)

न : अर्थात् नीर-अहंकारी, निराकार (modest, non-materialistic)

The researcher believes that all these three elements are attached to her name. Her work, speech, teaching and her playing reflected all of the above qualities.

Her students includes Sapal Jijina, Aadil Mistry, Marjban Kere, Suresh Singhade, Nilesh Singhade, Vidhya Parab, Yatin Pimpale, Mandar Pimpale, Aadarsh Avdhani, Sangeeta Rao, Sarika Puntabehkar, and researcher's guide Prof. Gaurang Bhavsar etc. who are her main disciples. Apart from them she also has disciples at various places which she visited regularly like Kolhapur, Dharwad, Rajkot, Goa, Chandigadh, Allahabad, Amravti, Hubli, Sangli, Satara, Nashik, Solahpur etc. There were disciples who took vocal training from her which includes Shrimati Aban Panthaki, Homay Panthaki, Rupa Sethna, Nirmal Bhatt, Vidhya Parab and Madhukanta Shah.

Upon personally meeting some of the disciples of Abanji, the researcher came to the conclusion that she was a very strict, systematic and a punctual teacher. She would make her disciple practice very accurately the right literature of any composition, lay, jati, gharana, name of composer etc. of the bandish would be taught very precisely. She believed riyaz (practice) to be a prayer to the divine. She used to say that just like we pray to god, one should do the riyaz in the same way with a calm mind. While learning, Abanji would discuss minute details of the playing styles of great gurus. She would treat her disciples as her own children and teach them as if they were her own. She also inculcated the manners so as to how to give respect to the Gurus. Every now and then she would mention about her gurus

Pt. Keki S. Jijina and Ut. Amir Hussain Khan. Her greatest quality was that she believed that all her work was possible because of the blessings of Maa Bhagvati and would dedicate everything to her. All this information was collected by the researcher through the personal meetings held by him with Abanji's students Mandar Pimpale, Gaurang Bhavsar, Yatin Pimpale, Sapal Jijina, Rupa Sethna, Shiroy Katila etc. The researcher has humbly tried to present brief summary on the topic of Abanji's students and disciples. One more thing the researcher would like to mention is that Abanji and her guru were also running a class by the name of Wadia Sangeet Class near Girgaon, Dhobitalav where many students were trained in Tabla, Sitar and Vocal.

3:3:1 Statements by the Disciples of Dr. Aban Mistry

3:3:1:1 Shri Mandar Pimpale (U.S.A)

I was learning Tabla from Sapal Jijina initially and Abanji was not even interested in teaching me. But after a year Sapalji's father Pt. Keki Jijina saw that dedication as I used to work in Swar Sadhna Samiti and then he told Abanji to start teaching me and then she accepted. Guruji told me that I am giving you a great guru and you are very fortunate to get her as a guru, so make sure that you do the best out of it. Thus, because of Guruji I could get started learning from Abanji.

She was a very kind hearted lady. Initially I found very strict kind of personality, but slowly I have been very close to her and her family. I have associated with her for almost 9 years till the time I was in India. As a person she was very disciplined and particular in each single thing. In short I would say that I had a great time learning so many things in my life during those days of my life.

I used to go every Sunday morning to her housed from almost 9 to 12. When I would go her pooja would be going on, and so till the time it got over I used to practice what was taught to me by her so far. Then, after finishing pooja she came and gave one on one lessons to me, she would take any one kayda which she would like to teach me. She would be very particular about the nikas, then we would play the main kayda for at least half an hour or so and then she would also play with me the main theme of the kayda till it was really thorough, then would she start with paltas and all. As I said, she was very particular about the nikas of each single composition whether it is kayda or any other fix composition as well. At times she would get angry if it was not done right and she would even pinch my ear. I am lucky that I

have not gone through much of her anger but some of the students I know, they got good beating by her. It was very punctual and disciplined approach of her to teach the students, I remember the first day when I have started she asked me to start from the basics that is Dha Dhin Dhin Dha but actually I knew much of Tabla as I had learnt Tabla for few years, but she was not happy with my style of playing and told me that again I have to start from the beginning. So, that was a setback for me and I was a little disappointed, but anyhow we carried on starting from Teentaal. She explained to me how to write the compositions in the Bhatkhande style and she had also written some of the compositions in my book. She instructed me that you have to maintain this journal properly, if you don't organize your thoughts well it won't come in your playing.

Initially, her emphasis was on the basic compositions of Delhi and Ajrada, and later on would come to Purab Baaj especially for the fix compositions. As I told you before also, she was very particular about the nikas as well as sound production of each composition. She always gives us a complete overview about the composition which she teaches to us. She explains the differences in playing style of different gharanas while playing the compositions of all different gharanas and also make sure that the sound should come according to that gharana and doesn't get mix up with the other and tells us if you are playing a composition of any gharana then you should play in such a manner that it shows the glory of that particular gharana.

- **About Abanji's Performance**

She always preferred to play in odd matra like 13 matra, 9 matra etc instead of playing Tritaal or Jhaptaal. Many times, she made us sit with her on the stage during her performance and when I used to go at that time, mostly Sapalji played lehra with her. They would travel a lot and Abanji had performed at many places throughout the country. It was a treat to watch her performing live, the amazing thing was her mastery on the mathematical aspects of all different taals. Mostly she starts her solo in odd matra taals and then in dhrut she shifts to Teentaal, the surprising thing for me was that I have never seen her practicing odd matras at home, even when she used to teach us, she teaches us the basic things i.e. Teentaal first. I have learn Teentaal for couple of years, I thought that if I would start learning from her I will get compositions in 15 matra or so, but she made sure that my basics and fundamentals got cleared through Teentaal first. When I used to see her on the stage, she directly jumped to odd matra taal with a good clarity and amazing mathematical approach. The important part of

her performance was her recitation, she used to recite composition very effectively and specially the stuti-parans. She always used to end her performance by playing stuti paran.

- **About Swar Sadhna Samiti**

Swar Sadhna Samiti is very unique institution which was started by Guruji and Abanji in early 60's with an aim to provide a stage to the upcoming talents. The most important thing about Samiti is they used to organize a monthly program which is still continued without missing a single month from the time it started. The amazing thing about the program is it would start dot at a time, if the time of the program is 6 o'clock then anyhow it will start by 6 o'clock, no matter what even if Mumbai was closed or whole country was under lockdown, the program will continue. Abanji was the lead singer of the prayer and we would be on Tabla for prayer. The program started with prayer and end with the National Anthem. The Samiti has provided stage to so many of unknown artists from all over India. There was an amazing dedicated army of the volunteers, actually we were least but Rupri aunty's son Zavare did a fantastic job by looking after each single thing of the Samiti.

Abanji used to travel a lot across the country for her performances and so she had a great network of artists. In this way she got connected with so many artists and then she invited them to perform in Swar Sadhna Samiti.

Another big event of the Samiti was Swar Sadhna Competition that is on every weekend in the month of January. It included Dance, Vocal and Instrument where we got a chance to accompany any unknown artist who do not have accompanist. That was a challenging time, and I learnt a lot from that process because you have to accompany any unknown artist directly on stage without any kind of rehearsal. Abanji used to be there whole day and making sure that everything is going flawless. Those were the most hectic days I have ever seen in Swar Sadhna Samiti.

Besides this competition the Samiti also holds annual music festival every year in the month of March, which was of three days, nowadays it is only one and half day program. Those were the glamorous days that I have enjoyed and experienced and even have memories of them.⁽¹⁾

1. Interview of Shri Mandar Pimpale/12th May 2019

3:3:1:2 Shri Shiroy Katila (Mumbai)

Abanji was somebody who never took no as an answer and she was always surrounded by people who supported her especially her guruji, Pt. Keki S. Jijina. He always pushed her and I have seen from very young age since I was eight or nine years old that after a while their relation was something very special, they always knew what is going on in each other's mind and guruji always kept an eye of concern on Abanji that this is her life and he took it upon himself to take it further. Guruji had immense love and admiration for her and abanji used to be very much fond of me and my sister as both of us were the youngest in the whole Swar Sadhana Samiti, I remember when we used to go for class at her home, she would first take the class and then order lunch from RTI for us and feed us with so much of love and affection.

During her last stage when she was very ill, completely bed ridden and was going through many physical problems, at that time also my sister was very close to Abanji and spent a lot of time by her bedside. Whenever we went to see her, my sister and me would sit next to her and stroke her hand and head, she would just close her eyes and give a smile. I think during her illness she was surrounded by the people whom she had given lot of love and now she was receiving lot of love from them in return. I was very upset when she passed away, because unfortunately I and my sister dint get time to know Abanji and Guruji both that well like other senior members of Swar Sadhna Samiti. Apart from being our musical gurus they were also our spiritual guides we can say life coaches, when we are small, we don't have that many problems in life, at the time our biggest problem would be not studying that's all, but when we grow up and face real life issues and need to solve and overcome them, I miss having them around physically at such a time, both Abanji and Guruji.

- **As a Guru**

I don't know if I am hundred percent correct but most probably my sister and me were the last two students whom Abanji has taught. We were staying at Andheri (west) and so my sister and I used to catch the bus for Dhobi Talav and go to abanji's house every Saturday for two hours, I used to learn Tabla and my sister was learning harmonium from her.

Her teaching was excellent, 'I was very stupid', I was in 5th grade when I started learning Tabla from her and I remember that she was very strict, many times I got scolded and slapped as well. When she used to teach me and I was so small that my hands could not get fixed to it,

she made me learn and play the bols like Dha, Dhin etc., but sometimes I couldn't understand or play it properly, she got so frustrated than why can't you get it, then she would explain and write down the notes in detail about the composition and the Gharana it belongs to in my book to practice at home and I still have her hand written notes, which I am going to keep with me for the rest of my life as that is invaluable. Unfortunately, we dint learn for a long period, by the time I reached 10th grade I got stuck with studies, exams and suddenly lost touch with Tabla, but she was a fantastic guru and that I have experienced when I started learning drums, I can say that talking with me about the foundation of Tabla and whatever amount of Tabla I have learnt during my childhood under Abanji's guidance has laid the foundation inside me and the art of rhythm which she had gifted to me has helped to understand the basics of drums very quickly, even my teacher was surprised and I cleared the basics within six months. So, then I understood what was her intellectual level and started valuing those things which she had developed in me directly or indirectly.

- **About Abanji's overall contribution**

I think there is no need of saying anything about her contribution because her contribution to Indian classical Music and Swar Sadhana Samiti speaks for itself. We are not contributing anything; we are just doing the work which Guruji and Abanji has set up for us and it is only because of her contribution that you are interviewing me today. Unfortunately, I feel that India and the world should know a lot more about her and actually understand what she had gone through, I also wish and request not to make those mistakes again in future that these budding talents and when you have people who are accomplishing something, take a moment out of your dull lives and stop looking at the bloody cricketers and positively think about the people who are actually contributing to the society. I would also like to say that sometimes I feel from a young generation perspective, she should have gotten her dues sooner, her recognition should be at a larger scale for whatever she has done to promote Indian classical music, now Ministry of Women and Child Development is giving award to her when she is no more, I mean what were you doing during these many years when she was alive, she deserved that award, today I understand her importance and I am very grateful, but I guess this is young blood talking!

- **About her Performance**

I have never seen her performing with her contemporaries, I have only seen her performing solo, me and my sister were too small, so many times we used to sit next to her on stage

while she was performing and it was a phenomenal experience to see her performing just sitting next to her. I remember one performance of her that was in some Temple at Miraj or Kolhapur, she was doing padhant of five different taals together i.e. two different taals from each hands, other two from each legs and reciting another one from mouth. I must be around 13 or 14, at that age we don't think about all these things, but I remember this very clearly that it seems like a magic to others.⁽¹⁾

Picture of Dr. Aban Mistry teaching to her students.



1. Interview of Shri Shiroy Katila/ 6th January 2018

3:4 As an Academician

Abanji was a well-educated lady, she had done her masters in Hindi and Sanskrit and along with that she also achieved the degree of Sangeet Praveen and Sangeet Acharya in vocal and instrument. The researcher believes that these achievements are a source of inspiration for everyone. In order to complete her research work, Abanji studied many treatises, she also met with many scholars of music and literature. It can be said that she met people of all categories and levels, it means that when she started her research on 'Tabla aur Pakhawaj ke Gharane' she met many ustads who were very proficient in their field but they were not educated and on the other hand she also met with highly intellectual and literate individuals. After experiencing all the above instances as a student, she later on started penning her thoughts about all her experiences. The researcher received this information through interviews of different scholars of music.

It seems that Abanji started her writing work around 1972, when she began her research. In 1984 she received her doctorate degree and along with that her research work was also published in the form of book, thus establishing herself as an academician. Her research work gained so much popularity and prominence in the music world that universities and musical institutes started holding her lecture demonstrations of which the researcher has a long list which will be discussed later on. She has been a member in various committees like Board of Studies Member, Selection committee member, Syllabus Committee Member and cultural reforms committee member of all the universities of India and worked as an academician for all these committees. It is very surprising that Abanji was not a lecturer in any of the college or universities but still she was assigned as an academician in many universities and she would think about the development of music and perform her work positively.

UGC has made it compulsory for the teachers of the universities to take an orientation and refresher course for increasing their teaching ability. Usually in these orientation and refresher courses, the professors of universities were assigned as resource person, but Abanji was exception, she taught the teachers of universities at the orientation and refresher courses as a performer and academician. During this research work, the researcher has come across some detailed information about Abanji's work as an academician which is as follows:-

List of Lectures, Seminars and Workshops

No.	Particulars	Date	Place
1.	Parisamvad. (Subject- Hindustani Sangeet Me Lay Taal Ka Roop)	14/02/1987	Dept. of Music Mumbai University, Mumbai
2.	Lecture Demonstration and Performance Ref: Navbharat Times	21/10/1982	Mumbai.
3.	Bajanta Kala Academy Lecture Demonstration and Performance	02/12/1983	Kampal.
4.	Lecture on Madhya Pradesh Ke Tabla Vadan Ke Gharane Evum Bharat Me Tabla Vadhya KaVikas Ref: Deshbandhu	25/07/1992	Bhopal, Madhya Pradesh
5.	Lecture on Lay, Laykari aur Tabley ki Bandishey	17/10/1992	Nehru Centre- Mumbai.
6.	Gujarat Sangeet Natak Academy And Gujarat Vidhyapith, (Subject – Bhartiya Sangeet Kshetre Parsi Community nu Pradan). Ref:Jame Jamshed Weekly	13/03/1994	Ahmedabad, Gujarat
7.	Department of Music (Subject- Raag Se Lay,Taal aur Ras Ka Sambandh) Jame Jamshed Weekly	21/01/1996	Mumbai University, Mumbai
8.	Faculty of Performing Arts Lecture Demonstration	1989	The M.S.University of Baroda, Vadodara
9.	Shiladhish Art and Research Institute Lecture Demonstration and Performance	29/05/1992	Santacruz - Mumbai

10.	Sangeet Research Academy Lecture- Demonstration	04/03/1985	Kolkata.
11.	Lecture – Demonstration, Song and Drama Division Employees Association	22/03/1994	New Delhi.

• **List of the Universities where Abanji worked as a subject expert, selection expert, examiner etc.**

1. Allahabad University (Dept. Of Music) - Allahabad
2. Aligadh Muslim University (Dept. Of Music) - Aligadh
3. Avdesh Pratap Singh University (Dept. Of Music)- Riva
4. Bihar University (Dept. Of Music)
5. Banaras Hindu University (Dept. Of Music, Faculty of Performing Arts) - Varanasi
6. Barakatullah University (Dept. Of Music) - Bhopal
7. Bhatkhande Music Deemed University (Dept. Of Music) - Lucknow
8. Banasthali Vidhyapith (Dept. Of Music)- Banasthali
9. Mumbai University (Dept. Of Music)- Mumbai
10. Devi Ahalya University (Dept. Of Music)- Indore
11. Dr. Bhimrao Ambedkar Marathwada University (Dept. Of Music)- Aurangabad
12. Guru Nanakdev University- Amritsar
13. Himachal Pradesh University- Shimla
14. Indira Kala Sangeet University - Khairagadh
15. Jiwaji University - Gwalior
16. Karanataka University - Dharwad
17. Kamaun University- Nainital
18. Lalit Narayan Mithila University - Darbhanga.
19. The Maharaja Sayajirao University of Baroda (Faculty of Performing Arts) -Vadodara
20. Maharshi Dayanand University- Rohtak
21. Punjab University- Chandigadh
22. Ravindrabharti- Kolkata
23. Raja MansinghTomar Music And Art University- Gwalior
24. SNDT College (Faculty of Performing Arts) - Mumbai

25. Saurashtra University (Faculty of Performing Arts)- Rajkot
26. AkhilBhartiyaGandharawaMahavidhyalayMandal- Mumbai
27. Prayag Sangeet Samiti- Allahabad
28. Goa University- Panji

Note: The information regarding aforementioned list of universities is collected from various academicians, Abanji's letter correspondence and from her interviews published by various print media.

3:4:1 Statements of Artists about Dr. Aban Mistry as an Academician

3:4:1:1 Prof. Mukund Bhale

I have known Abanji for almost 25 years. For 10 years I have taught my students on the topic of Gharanas from her book 'Pakhawaj aur Tabla ke Gharane avum Paramparaye'. Abanji was not a teacher by profession but the documentation that she has done through her book and articles has proved beneficial to all the institutes of Tabla. I have had the opportunity to meet her in many of her lecture demonstrations and also refresher courses where she was a resource person. Her work is very authentic and is supported by references. Even though she was not a teacher at any institute, she was still the teacher of all the teachers.⁽¹⁾

3:4:1:2 Prof. Pravin Uddhav

Along with being a talented performer, Abanji was also an academician. She has contributed greatly in the field of Tabla through her books and research work. I had been in touch with her for at least 20 years. If the teachers and students of Tabla want to acquire knowledge on Gharanas, it is almost impossible to do so without referring to the research work Abanji has done on Gharanas. Apart from that she has also written many articles as an academician. Any thesis done on Tabla is incomplete without the reference of her book or articles. Undoubtedly, she was a great disciple, researcher, a great teacher and a guru of Tabla.⁽²⁾

3:4:1:3 Pt. Girishchandra Shrivastav

I have known Abanji through her research work. We would have a difference of opinion on all topics of Tabla but along with that we would also find solutions for the same. I had the

-
1. Interview of Prof. Mukund Bhale/ 28th November 2018
 2. Interview of Prof. Pravin Uddhav/ 5th January 2020

privilege of proof reading her entire thesis. The work that she has done on the Gharanas of Pakhawaj and Tabla is phenomenal and can never be replaced by anyone. It has proved beneficial not only for the students of Tabla but also for researchers and teachers. Today all the institutes of music have included her work in their syllabus. This is one of her biggest contributions as an academician. Apart from this her other books like ‘Tabley Ki Bandishey’, ‘The Parsis and Indian Classical Music – An Unsung Contribution’ and her articles are a guiding light for the students of music. Along with being a great performer, she was also an excellent teacher. I have seen her being a part of all music universities in the form of board member, syllabus designer, selection committee member, resource person etc. ⁽¹⁾

3:4:1:4 Prof. Kiran Deshpande

Abanji was a well-known personality in the field of Tabla because of her book on Gharanas of Tabla and Pakhawaj. I have seen the name of her book in the syllabus of many universities. She was also a good speaker. She has presented her views and thoughts on various topics of Tabla and tried to explain them clearly. Her contribution in the field of academics is phenomenal. ⁽²⁾

3:4:1:5 Pt. Amod Dandge

I have seen many of her performances and I have specially attended one lecture demonstration at Shivaji University, Kolhapur, where she had expressed her views on Gharanas of Tabla, she had narrated many things about Delhi Gharana like how is the language, finger techniques and the way of exploring different compositions (specifically Kayda) according to Delhi Gharana. I had never heard or read so much about Delhi Gharana before, and not only Delhi but she had learnt from a great guru Ut. Amir Hussain Khan about the playing style of Farukhabad Gharana and because of her scholastic approach and self-study, she had authentic knowledge about all different Gharanas of Tabla and Pakhawaj. During that Lecture-demonstration I asked about questions I had in mind and she answered all my questions very satisfactorily and cleared all of my doubts regarding different Gharanas. ⁽³⁾

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1. Interview of Pt. Girishchandra Shrivastav /13th March 2018
 2. Interview of Prof. Kiran Deshpande /5th January 2018
 3. Interview of Pt. Amod Dandge/27th November 2018

3:4:1:6 Prof. Mukesh Garg

She was an excellent academician as she been to many universities as an Examiner and also for recruitment interviews. She was also invited for workshops, seminar and lecture demonstrations by various government and private institutes. She was very good at explaining different concepts of Tabla, she had an in-depth knowledge about the specifics of each Gharanas (tradition and playing style) and different compositions played in different Gharanas. She always emphasized during her lectures that Tabla is not only for Accompaniment purpose, but it is an independent instrument and we can present a complete detailed Solo on it. Becoming an artist and to become an illustrious guru has a vast difference and Abanji possessed that ability to open any concept in front of students and make them understand it in detail. Thus, she was not only an eminent artist but also an intellectual academician. ⁽¹⁾

3:4:1:7 Dr. Jay Sevak

As an academician Abanji's main aim was to promote classical music to the maximum level. For which she took the support of her music academy as anyone who wants to learn music would have to go to a guru or to any music institution. Thus, Abanji trained many students under her by teaching them various aspects of Tabla at Wadia Sangeet class. ⁽²⁾

3:4:1:8 Prof. Gaurang Bhavsar

There is no musical institution in India where Abanji has not performed or given lecture demonstrations. She has examined the thesis of many PhD scholars and has been a board member of many universities in India. Even though she was not associated with any university as a lecturer still she was invited by many universities for performance, lecture demonstrations and workshops. She was also invited as a resource person in many orientation and refresher courses which were compulsory and meant to be done by lecturers. I would like to say that Abanji has a deep and thorough knowledge of both theory and practical aspects of Tabla. Her book is available and well known on a national platform in all universities and colleges. If a question paper of NET has to be made then one cannot prepare it without referring to her books. After looking at the work done by Abanji, the president of India awarded her with the title of 'The first lady Tabla player', in the year 2018. ⁽³⁾

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1. Interview of Prof. Mukesh Garg /3rd July 2019
 2. Interview of Dr. Jay Sevak /3rd May 2017
 3. Interview of Prof. Gaurang Bhavsar /4th October 2020

3:4:1:9 Prof. Ajay Ashtaputre

Her book on Gharanas is there in the syllabus of our university. I knew her personally, she had been part of the selection committee of our university and also had come as an examiner to our university for many years. Many a times our university also organized her lecture demonstrations. Her work in the field of Tabla has proved beneficial to all the students of Tabla and is one of her biggest contributions. She was also invited as a resource person in a refresher course that I had attended, where she taught all the teachers. Her lectures showed the command she had over her topic. Undoubtedly, she was one of the best academicians. ⁽¹⁾

3:4:1:10 Dr. Manoj Mishra

I am very lucky that I was being interviewed for the post of a reader in Lucknow by renowned artists like Pt. Kishan Maharaj, Pt. Suresh Talwalkar and Dr. Aban Mistry. Along with being a talented artist, Abanji was also an established academician and that is the reason she was part of the board members committee in many universities in India. ⁽²⁾

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1. Interview of Prof. Ajay Ashtaputre /21st October 2020
 2. Interview of Dr. Manoj Mishra/ 20th September 2018

3:5 Swar Sadhna Samiti

Swar Sadhna Samiti – a name to reckon with, needs hardly any introduction. But a glimpse into its smooth and efficient administration does call for attention. The NAME and FAME that inspired a multitude of artistes has today steadily escalated to its acme from a humble beginning dating back to its birth on 19th October 1961 on an auspicious Dashera Day. Since the inception of its parent body, the Wadia Sangeet Class, the prestige and honor earned by this non-commercial, philanthropic institution is highly laudable.

Pt. Keki S. Jijina established the Wadia Sangeet Class on 16th March 1953, in a small room in Girgaon, Dhobi Talav. The building where the class was held belonged to Smt. Alamai P. Banaji. After becoming fascinated with the progress of music, he donated that room to the samiti in the memory of his father Pestonji Wadia. Initially, the offer was extended with a suggestion to the naming of the class after Pt. K.S.Jijina. But revered Panditji's aesthetic value senses being highly noble, he thought it befitting to christen his class after the donor's late parents – the Wadias. Thus, came into existence Wadia Sangeet Class.

Abanji's most admirable and unparalleled work is establishing the Swar Sadhna Samiti under the guidance of her guru Pt. Keki S. Jijina. The main aim of this Samiti is propogation, promotion and expansion of music. The activities of Swar Sadhna Samiti like music conferences, competitions, monthly programs, bal sammelan, kishor sammelan, the Swar Sadhna Ratna award ceremony are all held till date without fail. No doubt, Abanji and Pt. Keki Jijina are not with us anymore but their inspiration and principles encourages the personnel of Swar Sadhna Samiti continuously even today and is a source of inspiration for carrying out the activities of the Samiti.

The sailent feature of Swar Sadhna Samiti that calls for attention is its commendable All India Annual Music and Dance Competition held every year in January since last 55 years. Spread over two consecutive weekends, it invites young talent to participate in the competitions which includes vocal, instrumental and various dance forms. Special judges are invited from the length and breadth of the country and adjudge these competitions judiciously. These items are held in different categories among diverse age-groups. Trophies, prizes, awards and certificates are announced to the winners who are later on given opportunities to perform from the Samiti's famous stage. Likewise, scholarships are offered to the deserving candidates.

- **Statement by Prof. Mukesh Garg:**

Apart from this, bal as kishor sammelans were also held. Every year, a music-dance competition is organized for different age groups in the month of January, where more than 600 participants from all over India participate. In addition, 'SWARSADHNOTSAV' is also organized every year, where seven prestigious and famous artists are honored with Swar Sadhna Ratna award. I believe that this unique confluence is possible only because of some divine power. ⁽¹⁾

The other striking feature of Swar Sadhna Samiti is holding competitions for little kids, and those kids who stand first and second in the competition are given platform every year to perform in the bal sammelan held every year. For this programs literally cards are printed and provided with an outline of whole program. Besides that, a musical gathering is held every month where upcoming artists from across the country are invited to perform. A record of 706 to date over the past 59 years, weaving into them periodically, Bal, Kishor and Annual Sangeet Sammelans. These programmes are free for the audience. The Samiti's established popularity has now culminated into a long waiting list of artistes and the programmes are planned well in advance of three years. As many as thousand invitations are posted every month along with press handouts to five maximum publicity to the artistes. The Swar Sadhna Samiti also organizes the Annual Sangeet Sammelan aptly named 'SWARSADHNOTSAV' where the fortunate winners of the competitions are invited to receive their trophies and prizes, thus giving them due exposure to the vast audience. This year the Samiti ushers in with great pride its 54th SWARSADHNOTSAV 2019. Here, renowned maestros and bonafide artistes from all over India meet under the common canopy of Swar Sadhna Samiti to display their talent. The highlight of this annual sammelan is conferring the Swar Sadhna Ratna awards on distinguished personalities who have contributed in the field of fine Arts. They include great maestros, musicologists, dramatists, gurus, music critics, journalists and all great personalities who have contributed in their respective fields. The felicitations are done in grand style befitting these personalities.

An extremely notable feature of the Samiti is its punctuality which is in variance with many other organizations. Guruji and Abanji were so particular about being punctual that above mentioned all the programs would start on time irrespective of the fact that the audience has arrived or not. These values were imparted by the Swar Sadhna Samiti to its audience as well

1. Garg,Mukesh /Hindustan newspaper/ 9th April 1996.

as the artists. This tradition is continued even today without fail. Every programme commences on the dot time announced and begins with the traditional Saraswati Vandana, a devotional prayer sung by the students of Wadia Sangeet Class. All these PRARTHNAS are composed and set to tune by the Samiti's founders Pt. K.S.Jijina and Dr. Aban Mistry. Similarly the finale is followed by the rendition of the National Anthem.

The Swar Sadhna Ratna Awardees were honored in an Indian traditional style, wherein, all the Gurus were adorned with kanku-tilak on their forehead. Then, the president of the Swar Sadhna Samiti, Shri Jitenbhai Jhaveri would honor the awardees with a shawl, Pt. Keki Jijina would give the certificates and after that Abanji and other members would shower the awardees standing on the stage with flowers, bowing with respect to the contribution and work put in by the awardees. Through interviews taken by researcher as well as through his guide, the same scenario has come forward when asked on this topic.

Every year Swar Sadhna Samiti publishes Swarsadhnotsav Annual Souvenir where in the names of all the main artists, accompanists, comparer, all the winners of Swar sadhna competition, the judges' panel, list of candidates received scholarships, the awardees of Swar Sadhna Ratna award and all those people who have contributed to the Samiti from its establishment till date are printed in the souvenir. This routine is carried on even today. The pictures of some of the souvenir are attached in the end of this sub-chapter.

A big amount of finance is required on expenses like printing cards for all the events, sending these cards all over India, publishing the souvenir etc. Thus, to arrange for the finance, to make a schedule of events two years in advance, to write letters to all the artistes informing them about the date, time and place of the event, to arrange as stay for the artists at the Sharda Hotel located in Girgaon, Mumbai, was the responsibility of Abanji. Even today the same schedule is followed by members of Swar Sadhna Samiti.

Through the interviews taken by the researcher and through the letters of Abanji that the researcher got from different musicologists, it is found that the artists and judges who were coming from other states were informed via letter about the person who would come to receive them at the station as well as a fixed place where they would meet that person. Abanji's management was so thorough and complete as she did not want to cause any inconvenience to any artist who was coming to a Swar Sadhna event or competition. The artists were given time to settle and get ready for the event. They were also provided with the name and car number of the person who would pick them from the hotel. Moreover, an

individual time table was made and handed over to the artist as soon as they reached the hotel. In this way, the arrangements and management of each event was decided by Abanji herself. Since there was no arrangement of a computer at that time, Abanji wrote the time table herself.

In the initial days of Swar Sadhna Samiti, the information and invitation of monthly programs was given via postcard which would be written by Abanji and she herself would go to post the same. Abanji would ask for the check in and check out dates from the artists in advance so that the artists do not face any difficulties during their stay.

Every year Abanji celebrated 4 festivals at her Wadia Sangeet Class which were:-

1. Guru Purnima
2. Vasant Panchmi
3. Navratri
4. Worship of Maa Bhagvati would be done at the Wadia Sangeet Class, one day prior to the commencement of Swarsadhnotsav by the members of Samiti, the artists, Guruji and Abanji.

The Mahapooja starts on time without waiting for anyone. According to the guide of researcher, Prof. Gaurang Bhavsar, there was a unique sequence of the pooja which has not been seen anywhere else. In the pooja, there would be a rose garland, which would be held with both the hands by a member of Swar Sadhna Samiti would make sure that all the people present in the gathering would get to touch the garland. After which Guruji and Abanji would offer the garland to Maa Bhagvati. From this, it can be concluded that all the people present at the pooja are equal participants, thus projecting the emotion of 'Vasudev Kutumbakam'. Everyone present would be given an incense stick (agarbatti) after the pooja is finished, everyone would go near the place of worship one by one and do pooja by themselves. This was sight to behold. After that, Abani and Guruji themselves would give 'Prasad' to everyone. In such a devotional ambience to worship of Maa Bhagvati would conclude. Another interesting fact is that before beginning any event, Abanji herself would stand on the stage with other members of the Samiti to sing Saraswati Vandana.

It is known through various interviews that the monthly activities of Swar Sadhna Samiti would continue no matter what the situation or time it is. Be it rain, riots, curfews or anything else, the programs of Swar Sadhna Samiti would happen under any situation. This is also one kind of conviction towards music that Maa Bhagvati has always showered her blessings on

the Samiti. Abanji has written many times in letters that my life starts with music and ends with music. This shows Abanji's true devotion, dedication and desire towards music.

The researcher believes that, her complete dedication towards music helped her to get out of any situation and continue her work. Being a lady she did so many activities like performing Tabla on stage, giving lecture demonstrations, going as an examiner in various universities and managing the activities of Swar Sadhna Samiti. All this, was possible only due to her strong will-power and her dedication towards music. Abanji's work teaches us the goal of converting an adverse situation onto a favorable one. Positive thinking always helps a person to achieve greater things in life. The best example for this is Abanji. No amount of words will be sufficient to describe this magnificent personality known as Aban Mistry. If one thinks about the work done by Abanji while doing his own task, then they surely succeed in achieving their goals.

Amidst the business in the field of music, an institute who has devoted itself to serving music for 55 years is a fact that is very astonishing. The name of the institute is 'Swar Sadhna Samiti' which is located in a very crowded area of Mumbai called Dhobi Talav, a small room, looking at which one cannot imagine the kind of work done by the Samiti. It is the same room that classical music is being imparted since 67 years by the name of 'Wadia Sangeet Class'.

The founder of Swar Sadhna Samiti Pt. Keki Jijina and with inspiration Dr. Aban Mistry, together have taken responsibility of the music fraternity in a place like Mumbai and have give a platform to many talented artists. To arrange a program of classical music everymonth, to search for the upcoming artists in all the corners of the country and bring them on stage is not a small task. Till December 2020 Swar Sadhna Samiti has organized 40th Annual Kishor Sammelan, 41st Annual Bal Sammelan, 55th All India Music and Dance Competition, 54th Annual Sangeet Sammelan – SWARSADHNOTSAV and 706th Monthly Programme and the legacy will be continued by the members of Swar Sadhna Samiti. The Popularity of these monthly programs can be imagined by the long list of artists who are ready to participate in it any given time. The list of events and participants was prepared three years in advance. The lists of the names of the members as well as the artists who have contributed to Swar Sadhna Samiti till date are as follows:-

The driving force of Swar Sadhna Samiti includes Shri Jiten Zaveri (ex-president), Shri Feroze Katila (Hon. President), Smt. Rupa Sethna (Hon. Seceretary), Shri Ambrish Zaveri,

Shri Yatin Pimpale, Sapal Jijina, Zavareh Sethna, Nazneen Katila are the present committee members. The active helpers who are selflessly working for Samiti includes Sheroy Katila, Zenonia Sethna, Khushnoor Jijina, Seema Zaveri, Harshvardhan Zaveri and Kamal Jijina.

3:5:1 List of the Artists performed in Swar Sadhna Samiti:

Dr. Aneeta Sen	Smt. Archana Sahakari	Shri Dinkar Panshikar
Dr. Asha Prasad	Dr. Arti Josh	Shri Dnyaneshwar Sawant
Dr. Ashwini Bhide-Deshpande	Smt. Anita Goswami	Shri Dwarkanath Bhosale
Dr. (Smt.) Alka Deo Marulkar	Acharya Goswami Gokulotsav	Smt. Dhanashri Kulkarni
Dr. Smt. Aban E. Mistry	Shri Apratim Mujumdar	Smt. Daksha Mashruwala
Kum. Anuda Desai	Shri Aditya Khandwe	Shri Dhirubhai Prajapati
Kum. Arachana Karhade	Shri Aditya Kalyanpur	Shri Dhananjay Hegde,
Smt. Archana Joglekar	Smt. Amita Gokhale	Shri Dashrath Raut,
Kum. Asavari Rahalkar	Shri Aneesh Pradhan	Pt. Firoz Dastur
Late Pt. Arjun Sejwal	Shri Anil Kerkar	Shri Gulzar Hussain
Pt. Anant Patwardhan	Smt. Anuradha Korgaonkar	Dr. Smt. Gangubai Hangal
Pt. Anup Jalota	Shri Anjan Chattopadhyay	Pt. Girishchandra Srivastava
Pt Anupam Rai	Shri Atish Mukhopadhyay	Smt. Geeta Radhakrishna
Pt. Appasaheb Deshpande	Shri Anoop Banerji	Smt. Gauri Naik-Bhatt
Pt. Arun Kashalkar	Shri Anup Dutta	Pt. Gouri Shanker
Pt. Arvind Gajendragadkar	Shri Ashim Chowdhury	Shri Ghulam Husain Khan
Pt. Arvind Parikh	Shri Ashish Shastri	Shri Ganesh Mohan
Pt. Awadhesh Kumar Dwivedi	Pt. Balwant Joshi	Shri Girindra Talegaonkar
Smt. Aarti Tikekar	Pt. Babanrao Haldankar	Shri Girish Gogate
Smt. Anjanibai Lolekar	Pt. Baburao Borgaonkar	Shri Girish Nalavade
Smt. Aparna Chakravarti	Pt. Baburao Gurav	Shri Girish Sabnis
Smt. Archana Dixit	Pt. Bal Krishna Mahant	Shri Gurudutt Heblekar
Smt. Asha Khadilkar	Pt. Balwantraai Bhatt	Smt. Gauri Sharma
Pt. Arvind Mulgaonkar	Shri Banik Sanjoy	Smt. Gayatri Venkatraman
Smt. Anu Narayan	Pt. Bhikhubhai Bhavsar	Pt. Giri Raj
Ust. Aneesudin Dagar	Pt. Budhadev Dasgupta	Shri Guruprasad Hegde
Smt. Aparna Gurav	Shri Bahauddin Dagar	Shri Gautam Pal
Shri Alok Phadke	Shri Bharat Kumarana	Shri Giridhar Kulkarni
Smt. Alpa Thaker	Ustad Bale Khan	Pt. Hindraj Divekar
Shri Anirudh Srinivas Raghavan	Pt. Bhawani Shankar	Shri Harikant Sevak
Ustad Abdul Halim Jaffar Khan	Dr. Smt. Bharati Vaishampayan	Shri Harishchandra Bhavsar
Ustad Aeja Hussain Khan	Shri Chandrashekhar Agarkar	Smt. Hemangi Shah
Ustad Akbar Husain Ballu Khan	Swami Shree Chaitanya Swarup	Shri Hafiz Khan
Pt. Arvind Pilgaonkar	Shri Chintan Patel	Ustad Hidayat Khan

Pt. Askaran Sharma
 Pt. Anant Kemkar
 Shri Adip Kumar Ghosh
 Shri Ahsan Ahmed
 Shri Ajay Pohankar
 Shri Akhilesh Dubolia
 Shri Ajay Ashtaputre
 Shri Avinash Agashe
 Shri Deepak Kshirsagar
 Shri Anant Kunte
 Smt. Anuradha Datar
 Smt. Aparna Panshikar
 Dr. Ashwinikumar Singh
 Ustad Aslam Khan
 Kum. Aditi Nadgauda
 Dr. Anjani Arun Kumar
 Shri Jayant Khot
 Shri Jayesh Rege
 Smt. Jhelum Paranjpe
 Smt. Jayashree Bhat
 Smt. Jasmeet Kaur
 Pt. Keki S. Jijina
 Kum. Kajal Sharma
 Shri Jay Sevak
 Kum. Kakoli Sarkar
 Pt. K. G. Ginde
 Pt. Kamal David
 Shri Kishor Pandey
 Pt. Kanhaiyalal Bhatt
 Pt. Kartik Kumar
 Kedia Brothers
 Pt. Kashinath Mishra
 Pt. Keshav Anand Sharma
 Pt. Keshav Talegaonkar
 Pt. Kolbaji Pimphalgare
 Pt. Krishna Ram Choudhary
 Shri Kamaaludin Khan
 Pt. Kalinath Mishra
 Shri Kamalakar Gawas
 Shri Kedar Bodas

Pt. Chandrashekhar Naringrekar
 Shri Chandrashekhar Phanse
 Pt. Chimanlal Padia
 Shri Chiradip Banerji
 Shri Chirag Solanki
 Smt. Chandralekha Bannerjee
 Dr. Smt. Charusheela Divekar
 Smt. Chetna Banawat
 Kum. Dhannavaz Indorewalla
 Pt. Dattopant Mangalvedekar
 Pt. Debu Choudhary
 Pt. Dhruba Ghosh
 Pt. Dinkar Kaikini
 Dr. Digvijay Vaidya
 Shri Abhishek Adhikary
 Shri Deepak Pathak
 Dr. Smt. Manda Patterkinie
 Kum. Madhurita Sarang
 Kum. Mehernaz E. Mistry
 Maharaj Krishan Kumar
 Pt. M. V. Solapurkar
 Pt. Madhav Gudi
 Pt. Madhukar Anand
 Pt. Malharrao Kulkarni
 Pt. Manekrao Thakurdas
 Pt. Manilal Nag
 Pt. Mahadev Mishra
 Pt. Mukund Vijayakar
 Pt. Murli Manohar Shukla
 Shri Madhavrao G. Tembe
 Shri Madhu Sudan Das
 Shri Madhukar Anand
 Shri Madhukar Gurav
 Smt. Madhuri Ambekar
 Shri Mandar Pimpale
 Shri Maruti Kurdikar
 Shri Maulik Shah
 Shri Mendhi Hassan Khan
 Shri Milind Chittal
 Shri Milind Naik

Pt. Harikant H. Sevak
 Dr. Himanshu Vishwaroop
 Shri Harshwardhan Kaulagi
 Kum. Illeana Citariste
 Kum. Ishira Parikh
 Prof. Indrani Chakravarti
 Pt. Indranil Bhattacharaya
 Pt. Indu Prakash
 Shri Ilias Khan
 Dr. (Smt.) Jayashree Roy
 Kum. Jaya Jog
 Pt. Jaisukhlal Shah
 Pt. Jal Balaporia
 Pt. Jasraj
 Jhaveri Sisters
 Shri Jawaharlal Bhatt
 Kum. Mubina Bandoowala
 Smt. Meenal Mategaonkar
 Smt. Manju Mehta
 Shri Madhusudan Apte
 Shri Madhavrao Indorekar
 Smt. Murchana Adhikary
 Smt. Manjiri Alegaonkar
 Smt. Maitreyee Dadarkar
 Shri Madhurjya Barthakur
 Shri Navroze Mehta
 Pt. Narayan L. Bodas
 Pt. Naresh Kumta
 Pt. Nath Nerulkar
 Pt. Nayan Ghosh
 Pt. Nityanand Haldipur
 Shri Nilkanth Ghanekar
 Shri Nana Mule
 Shri Narayan Deshpande
 Shri Narendra Kothimbikar
 Shri Nikhilesh Dubolia
 Shri Nobin Ghosh
 Shri Nilesh Singha
 Ustad Nisar Husain Khan
 Ustad Nizamuddin Khan

Shri Kumar Pandit
 Smt. Kamal Bhonde
 Smt. Kamala Bose
 Smt. Kapila Raj Sharma
 Smt. Krishna Mazumdar
 Shri Gaurang Bhavsar
 Smt. Kunda Weling
 Smt. Kusum Chafale
 Sushri Kamal Tembe
 Smt. Koushambi Mukherjee
 Sushri Kankana Bannerjee
 Smt. Laxmi Ramkrishna
 Pt. L.K. Pandit
 Pt. Laxmanrao Bodas
 Shri Latif Ahmed Khan
 Pt. Laljee Srivastava
 Smt. Lakshmi Shanker
 Smt. Lalith J. Rao
 Dr. Smt. Lata Deo
 Smt. Laishram Mema
 Shri Lalit Bhushan Mishra
 Shri Laxmansingh Shekhawat
 Shri Laxmikant Doshi
 Dr. (Smt.) Minakshi Biswas
 Dr. Smt. Madhuvanti Mirashi
 Dr. Smt. Malini Rajurkar
 Shri Pradeep Singh
 Shri Pradeepkumar Barot
 Shri Prakash Mishra
 Shri Prakash Pathak
 Shri Prakash Shejwal
 Shri Praven Udhav
 Ms. Purvi Kakoti-Sharma
 Smt. Purvi Sheth
 Shri Parag Koli
 Shri Pundalik Bhoir
 Shri Pravin Karkare
 Shri Pravin Shinde
 Shri Puransingh Chawhan
 Smt. Padma Deshpande

Shri Milind Raikar
 Shri Mohan Balvelli
 Shri Mohan Gokhale
 Shri Mohsin Khan
 Shri Mukund Kale
 Shri Mukund Kshirsagar
 Smt. Mausami Talukdar
 Shri Mukundraj Deo
 Dr. Murari Sharma
 Smt. Madhavi Nanal
 Smt. Madhubala Chawla
 Smt. Madhubhatt Telang
 Smt. Maitrey Majumdar
 Smt. Malabika Kanan
 Smt. Mandira Lahiri
 Smt. Maneesha Sathe
 Smt. Mangalam Muthuswamy
 Smt. Manik Bhide
 Smt. Manisha Dongre
 Smt. Manjari Das
 Smt. Meenaxi Mukherji
 Smt. Manjiri Deo
 Smt. Meenal Deshpande
 Smt. Monica Hiten Shah
 Ustad Manju Khan
 Ustad Mushtak Hussain Khan
 Kum. Ruchi Sharma
 Shri Rafatkhan Niyazi
 Shri Raghavendra Baliga
 Shri Raghunath Phadke
 Shri Raghvendra Kulkarni
 Ms. Ragini Chakravarty
 Shri Raj Kumar Nahar
 Shri Rajan Mashelkar
 Shri Rajaram Koparde
 Shri Ravindra Lomate
 Ms. Rageshree Agashe
 Shri Ramesh Bhatt
 Shri Ramakant Pathak
 Pt. Rameshra Jha

Smt. Nirmala Devi
 Smt. Neelam Sharma
 Shri Ninad Mulaokar
 Smt. Neela Bhagwat
 Ust. Nafeesudin Dagar
 Kum. Nandini Ganesan
 Shri Neelesh Vishwanathan
 Shri Ojesh Pratapsingh
 Shri Omkar Nene
 Pt. Omkar Gulvady
 Pt. Omprakash Chaurasiya
 Shri Omkar Dadarkar
 Shri Omkar Datar
 Dr. Prabha Atre
 Dr. Pradipkumar Dixit
 Dr. Prakash Sangeet
 Late Pt. P. G. Parab
 Pt. Prabhakar Karekar
 Pt. Prabhu Tendolkar
 Pt. Pradeep Chatterjee
 Pt. Pratapnarayan
 Pt. Purshottamdas Pakhawaji
 Pt. Pushkar Sridhar
 Shri P. K. Dharmadhikari
 Shri Pandurang Shivalkar
 Shri Pradeep Dhond
 Shri Shiv Shankar Mishra
 Shri Surender Singh Sachdev
 Shri Subhash Vange
 Shri Satyajeet Talwalkar
 Shri Subrato De
 Shri Sunilkant Gupta
 Shri Sudhir Pandey
 Pt. Shridatt Sharma
 Dr. Suman Badami
 Pt. Shamaprasad Niyogi
 Smt. Sushila Mehta
 Shri Siddharth Parashar
 Shri Sidhesh Bicholkar
 Shri Sameer Rao

Smt. Padma Talwalkar	Pt. Roopkumar Soni	Shri Sunil Jaifalkar
Smt. Pranoti Mhatre	Dr. Raj Khushiram	Dr. Shanno Khurana
Smt. Perna Talegaonkar	Shri Rajendra Bhawe	Dr. Shirish Pandit
Smt. Protima Bedi	Shri Ramesh Panchal	Dr. Shubhada Shiralkar
Smt. Parul Banerjee	Shri Rasik Hazare	Dr. Smt. Samidha Yardi
Smt. Purnima Bhat Kulkarni	Shri Rattan Mohan Sharma	Dr. Sudhanshu Kulkarni
\Shri Partha Sarkar	Shri Ravi Shankar Mishra	Dr. Suhasini Koratkar
Shri Parv Tapodhan	Shri Rohinton Cama	Dr. Suresh Gopal Shrikhande
Shri Pushkar Joshi	Ronu Majumdar	Kum. Sandhya Purecha
Dr. (Smt.) Pradipta Ganguly	Shri Roshan Jamal	Smt. Sangeeta Mujumdar
Smt. Piu Sarkhel	Shri Rupak Kulkarni	Shri Sanjiv Deshpande
Shri Prakash Hegde	Shri Rajendra Antarkar	Dr. Sharan Rani Backliwal
Dr. Kum. Poonam Joshi	Goswami Rasikaraiji Maharaj	Shri Shounak Abhisheki
Shri Prasad Rahane	Smt. Rama Kulkarni	Smt. Shubha Mudgal
Shri Parthapratim Das	Pt. Raghunath Talegaonkar	Smt. Sweta Datar
Kum. Padmaja Punde	Pt. Rasiklal Andharia	Smt. Sanchari Bakshi
Kum. Paulomi Mukherjee	Prof. Ramoo Prasad Shastri	Smt. Sulekha Bhat
Dr. Rajkumar Ketkar	Raja-Chhatrapati Singh Bijna	Smt. Shobha Choudhary
Dr. Ram Borgaonkar	Smt. Rajani Deshpande	Kum. Saswati Mandal
Late Dr. RamaVallabh Mishra	Smt. Rasika Phadke	Smt. Shambavi Sathe Vaze
Shri Roopak Naigaonkar	Smt. Reeta Rai	Kum. Sharmila Das
Shri Rakshanand Panchal	Smt. Rekha Nadgauda	Kum. ShobhaRani Kudesia
Dr. Renate Sohnen	Smt. Rupali Dalal	Kum. Shruti Dhande
Dr. Rohini Bhate Jathar	Smt. Rupande Shah	Kum. Shruti Harshe
Pt. Raghunath Sheth	Swami Ram Shankardas Pagaldas	Kum. Shruti Kale
Pt. Raj Khushiram	Shri Ranjit Pathak	Smt. Sulabha Chaurasia
Pt. Rajendra Varman	Ustad Sayeeduddin Dagar	Sushri Saraswati Devi
Pt. Ramakant Develekar	Ustad Shamim Ahmed Khan	Shri Suryaksh Deshpande
Pt. Rambhau Ghogate	Shri Shyama Prasad Niyogi	Smt. Sangita Lahiri
Pt. Ramji Upadhye	Shri Shreyas Ravi	Smt. Sheetal Ravi
Pt. Ramkrishna Patwardhan	Kum. Shruti Bhawe	Shri Sounak Chatterjee,
Pt. Ramlal	Dr. Salil Shankar	Dr. Sudeep Rai,
Pt. Ramjilal Sharma	Dr. Sarla Bhide	Smt. Sarita Bhawe
Kum. Rama Das	Dr. Satish Kaushik	Shri Shrikant Joshi
Kum. Reeta Das	Dr. Satishchandra Srivastava	Shri Sunil Pavagi
Smt. Reshma Srivastava	Shri Subir Kumar Chatterjee	Pt. Satyanarayan Sharma
Shri Sudhir Yardi	Shri Snehal Mazoomdar	Pt. Vinayak Vora
Smt. Sangeetha Rajan	Shri Sunando Mukherjee,	Shri Vineet Kshirsagar
Pt. S. C. R. Bhatt	Shri Suddhashil Chatterjee,	Shri Vinod Mishra
Pt. Sadanand Naimpalli	Prof. Shivdas Deglurkar	Shri Vishnu Kaole

Pt. Sampatlal	Smt. Sneha Ketkar	Shri Vishwanath Shirodkar
Pt. Shailesh Bhagwat	Smt. Saniya Patankar	Smt. Vandana Katti
Pt. Shankarrao Shinde Appegaonkar	Shri Sapan Anjaria	Smt. Varada Dharap Godbole
Pt. Shivkumar Punjani	Shri Supratik Sengupta	Smt. Vibhavari Bandhavkar
Pt. Shyam Das Mishra	Shri Sanjaykumar Mishra	Smt. Vidya Parab Samant
Late Pt. Shyam Gogate	Shri Soumen Mukherjee	Smt. Viraj Parikh Amar
Pt. Shyam Gunjkar	Smt. Supriya Joshi	Shri Vishwajit Borwankar
Pt. Shyamrang Shukla	Pt. T. L. Raju	Smt. Vrunda Mundkar
Pt. Suresh Talwalkar	Pt. T. S. Nanda Kumar	Thakur Ved Mani Singh
Pt. Suryakant Khaladkar	Shri Tejpal Singh Sachdev	Pt. Vinayak Torvi
Smt. Sadhna Shiledar	Kum. Tanaya Karhadkar	Shri Vinayak Prabhu
Smt. Shila Mehta	Shri Tansen Srivastava	Shri Vinod Digrajkar
Smt. Savita Godbole	Smt. Sunita Tikare	Shri Vikas Bhardwaj
Dr. Sahitya Kumar Nahar	Smt. Uttara Chausalkar	Shri Vipul Vora
Shri Santosh Kumar Nahar	Pt. U. S. Talang	Smt. Veena Shukla
Pt. Shankar Mishra Nahar	Pt. Uddhav Appegaonkar	Smt. Vrinda Mahajan
Shri Sudhir Phadke	Pt. Uttamrao Agnihotri	Pt. Yeshwant B. Joshi
Shri Siddharth Raval	Pt. Pannalal Upadhyay	Shri Yatin Pimpale
Shri Srirang Parab	Smt. Uma Garg	Shri Yudhajit Roy
Shri Sapal Jijina	Pt. Ulhas Bapat	Shri Yeshwant Kelkar
Shri Sukhdev Chaturvedi	Smt. Uma Nirgudkar	Pt. Yogesh Samsi
Smt. Sandhya Kathavate	Shri Udai Mazumdar	Smt. Yojana Shivanand
Smt. Seema Shirodkar	Dr. Vasundhara Doraswamy	Ustad Yakoob Husain Khan
Smt. Shaileja Shitut	Dr. Vidyadhar Vyas	Smt. Zarin Mirza
Smt. Shampa Pakrashi	Dr. Vikas Gupta	Ustad Zakir Hussain Khan
Smt. Sukhada Kane	Dr. Viplav Kumar	Ustad Zia Mohiuddin Dagar
Smt. Shruti Gokhale	Kum. Veronique Azan	Shri Siddharth Bhattacharya
Dr. Smt. Shruti Sadolikar Katkar	Smt. Vasantibai Mhapsekar	Shri Atharva Lohar
Smt. Smita Shastri	Prof. V. R. Athavle	Shri Kanhaiya Pandey
Smt. Sunanda Apte	Dr. (Smt.) Veena Vishwaroop	Kum. Vanshika Sharma
Smt. Sunanda Nair	Pt. Valmik Dhande	Kum. Aarya Mhatre
Dr. Suneera Kasliwal	Pt. Vasant Ranade	Kum. Tanisha Verma
Smt. Sunita Dighe	Pt. Vasantrao Ghorpadkar	Shri Parth Palekar
Shri Swaroop Kumar	Pt. Vijay Kumar Sant	Shri Viraj Chavan
Shri Sarthak Dasgupta	Pt. Vinod Vaidya	Dr. Namrata Deb
Shri Srikant Deshpande	Pt. Vishwanath Kanhere	Kum. Aarohi Talwalkar
Shri Sanjay Deshpande	Shri Vishal Moge	Kum. Anaya Hegde
Smt. Soumita Roy	Shri V. Balsara	Smt. Jui Dhaygude-Pande
Shri Sudarshan Dheer	Shri Vajahat Hussain Khan	Shri Kishor Pande
Ms. Swarna Khuntia	Shri Vibhas Ranade	

Shri Salil Bhatt
Smt. Salma Ghosh
Pt. Sharad Hazare
Smt. Smita Bellur
Shri Sandeep Mahavir
Dr. (Smt.) Sushila Pohankar

Shri Vasant Phadnavis
Shri Vijay Ghate
Pt. Vibhav Nageshkar
Shri Vinayak Chittar
Shri Vikas Parikh
Shri Vinayak Phatak

3:5:2 List of the Judges panel of the competition organized by Swar Sadhna Samiti:-

3:5:2:1 Vocal Judges Panel

Smt. Pratibha Talegaonkar
Smt. Maya Dharmadhikari
Smt. Ragini Chakraborty
Pt. Raghunath Phadke
Dr. Megha Talegaonkar-Rao
Ms. Shubta Talegaonkar
Prof. Pradeepkumar Dixit
Dr. Archana Dixit
Swami Sri Chaitanya
Prof. Y.M. Mahale
Dr. Kalpana Ponshe
Smt. Veena Shukla
Shri Chandrakant Koli
Smt. Manisha Apte
Shri Nishad Bakre
Pt. Harikant Sevak (Rajkot)
Dr. Baburao Borgaonkar (Latur)
Dr. Meenakshi Biswas
Smt. Vidya Zail
Smt. Meenal Deshpande
Smt. Rajni Joshi
Smt. Aban Panthaky
Smt. Manjari Maskar
Smt. Monica Potdar
Shri Kamlakar Gawas
Shri Rajesh Bale Kundri
Shri Kamalakant Gawas
Smt. Anuradha Velankar
Shri Raghunath Phadke

Smt. Amita Gokhale
Smt. Veena Sawale
Shri Swapnil Paranjpe
Smt. Aparna Biwalkar
Swami Shri Chaitanya Swaroopdasji
Smt. Shampa Pakrashi
Smt. Priti Taiwalkar
Smt. Sinita Tikare
Smt. Upama Roy Sharma
Smt. Nilima Puranik
Smt. Kalimdi Saraf
Smt. Manisha Gharpure
Dr. Minakshi Biswas
Prof. Rajendra Khandalgaonkar
Smt. Nisha Prasanis
Shri Kedar Pawangadkar
Dr. Uttara Chousalkar
Smt. Kalyani Salunke
Smt. Manisha Apte
Smt. Sandhya Khambete
Shri Vasant Kadam
Shri Yudhamanyu Gadre
Pt. Sujan Rane
Smt. Jyoti Yadwar
Smt. Nilima Puranik
Smt. Meenal Bhide
Pt. Pradeep Natekar
Pt. Suresh Bapat
Smt. Smita Dharamdhikari

Smt. Swati Pendse
 Smt. Aparna Biwalkar
 Smt. Saandhya Khambete
 Smt. Veena Sawale
 Dr. Rasika Phadke
 Pt. Shyamprasad Niyogi
 Madhubala Chawla
 Smt. Usha Deshpande

Smt. Asavari Phadke
 Smt. Smita Wagh
 Dr. Smt. Gayatri Athayle
 Dr. Atindra Sarvadikar
 Smt. Anagha Hindlekar
 Smt. Swati Apte
 Smt. Mandar Apte
 Smt. Veena Athalekar

3:5:2:2 Dance Judges Panel

Kum Anuda Desai
 Smt. Archana Joglekar
 Pt. Anupam Rai
 Smt. Annu Narayan
 Smt. Daksha Mashruwala
 Shri Gulzar Hussain
 Smt. Geet Radhakrishna
 Kum. Illeana Citariste
 Kum. Ishira Parikh
 Jhaveri Sisters
 Smt. Jhelum Paranjpe
 Smt. Kapila Raj Sharma
 Kum. Madhurita Sarang
 Maharaj Krishan Kumar
 Smt. Maneesha Sathe
 Smt. Manjiri Deo
 Smt. Protima Bedi
 Kum. Paulomi Mukherjee
 Dr. Rajkumar Ketkar
 Dr. Rohini Bhate Jathar
 Shri Rohinton Cama
 Pt. Ronu Majumadar
 Kum. Sandhya Purecha
 Smt. Sheetal Ravi
 Smt. Sangeetha Rajan
 Smt. Shila Mehta
 Smt. Savita Godbole
 Smt. Smita Shashtri
 Smt. Soumita Roy

Smt. Dhara Gandhi Dutta
 Ms Raminder Khurana
 Smt. Megha Shanbhag
 Dr. Pallavi Naik
 Smt. Rohini Singhi
 Smt. Mandeera Tracy
 Smt. Reema Hairhar
 Smt. Manasi Deshpande
 Smt. Jonaki Raghvan
 Smt. Varada Pandit
 Smt. Pallavi Risurana
 Shri Chetan Saraiya
 Smt. Asha Nambiar
 Smt. Mamta Biswas
 Smt. Roma Mondal
 Shri Ankur Ballal
 Dr. Samta Pandya
 Dr. Bharati Agarwal
 Smt. Sumitra Rajguru
 Smt. Sharda Ganeshan
 Smt. Anu Narayan
 Shri Vaibhav Arekar
 Smt. Namita Bodaji
 Smt. Megha Parab
 Kum. Sujatha Nair
 Smt. Archana Yashkar
 Dr. Smt. Rajeshree Shirke
 Pt. Anupam Rai
 Smt. Jyoti Mohan

Smt. Lata Rajesh
 Smt. Shantha Srikanth
 Smt. Kashmira Trivedi
 Smt. Keka Sinha
 Smt. Jyoti Shidhaye
 Smt. Radhika Phanse
 Dr. Smt. Prachee Jariwala
 Smt. Prarthana Vivek
 Smt. Neelambaree Prasad
 Smt. Jyoti Mohan
 Smt. Archita Mehta
 Smt. Sucheta Kshirsagar
 Smt. Ruchita Rane
 Smt. Veenita Srinandan
 Smt. Saipriya Vishwanathan
 Shri Swapnil Dhotre
 Smt. Paulomi Mukherjee
 Smt. Archita Mehta
 Smt. Ruchita Rane
 Smt. Shamal Pawar
 Smt. Rupa Nadgauda
 Smt. Prachi Jariwala
 Smt. Dipali Tikam
 Smt. Shamala Shanmugam
 Pt. Anand Sachidanand
 Smt. Jayalaxmi Anand
 Smt. Kala Srinivasan
 Smt. Mausam Mahendra
 Smt. Sayali Padekar

Dr. Vasundhra Doraswamy
 Smt. Namrata Gupta
 Kum. Poornima Dahale
 Dr. (Smt.) Shevani Pandya
 Smt. Lata Bakalkar
 Smt. Jayashree Vasudevan
 Smt. Medha Joshi
 Smt. Bindi Oza
 Smt. Subhashini Giridhar
 Smt. Suman Badami
 Smt. Medha Shanbhag
 Smt. Pradnya Gore
 Smt. Shamal Pawar
 Smt. Soumita Roy
 Smt. Amala Shekhar
 Smt. Nutan Patwardhan
 Smt. Harshada Jambekar
 Smt. Mugdha Mane
 Chetna Saraiya

Smt. Swati Dhaithankar
 Smt. Shetal Ravi
 Shri Nilesh Singha
 Kum. Pornima Dahale
 Dr. Shevni Pandya
 Dr. Anuda Desai
 Smt. Vaishali Bhende
 Smt. Jyoti Mohan
 Dr. Suman Badami
 Smt. Medha Joshi
 Smt. Sariita Bala
 Smt. Rupa Nadgauda
 Dr. Prachi Jariwalla
 Shri Sanathan Chakravarty
 Smt. Moli Siddharth
 Smt. Manisha Jeet
 Smt. Pradnya Gore
 Smt. Varsha Barad
 Shri. Rajendra Nidu

Dr. Rajkumar Ketkar
 Dr. Paullomi Mukherjee
 Smt. Aditi Yadav
 Smt. Preeti Prajvalan
 Smt. Debi Basu
 Dr. Aleena Acharya
 Smt. Bindi Oza
 Smt. Ruchita Rane
 Smt. Jayalaxmi Anand
 Smt. Medha Shanbhag
 Smt. Pratyusha Rao
 Smt. Jonaki Raghavan
 Smt. Varada Pandit
 Smt. Medha Divekar
 Dr. Smt. Sangeeta Rajan

3:5:2:3 Instrumental Judges Panel

Pt. Arvind Parikh
 Pt. Anant Kemkar
 Shri Adip Kumar Ghosh
 Ustad Abdul Halim Jaffar
 Khan
 Pt. Budhadev Dasgupta
 Ustad Bale Khan
 Pt. Debu Chaudhary
 Pt. Dhruba Ghosh
 Shri Gurudutt Heblekar
 Pt. Hindraj Divekar
 Shri Harshwardha Kaulagi
 Prof. Indrani Chakravarti
 Dr. (Smt.) Jayashree Roy
 Kum. Jaya Jog
 Pt. Kamal David
 Pt. Kartik Kumar

Smt. Perna Talegaonkar
 Pt. Sai Bunkar
 Dr. Kum. Poonam Joshi
 Pt. Raghunath Sheth
 Smt. Reshma Srivastava
 Shri Rajan Mashelkar
 Shri Ravindra Lomate
 Shri Rasik Hazare
 Shri Rupak Kulkarni
 Pt. Raghunath Talegaonkar
 Prof. Rsmoo Prasad Sashtri
 Shri Sunil Pavagi
 Shri Sudhir Yardi
 Pt. Sailesh Bhagwat
 Dr. Sahitya Kumar Nahar
 Shri Santosh Kumar Nahar
 Smt. Seema Shirodkar

Shri Jayesh Rege
 Shri Yatin Pimpale
 Shri Ravi Lomate
 Pt. Satyanarayan Sharma
 (Jaipur)
 Pt. Ravindra Sawant
 Shri Anant Joshi
 Shri Vinod Puranik
 Shri Vinay Dalvi
 Pt. Anand Kashikar
 Pt. Uday Raikar
 Smt. Saroj Pimputkar
 Shri Jayesh Rege
 Pt. Omkar Gulvady
 Shri Nishad Pawar
 Shri Unmesh Athavale
 Smt. Ketaki Ponshe

Pt. Keshav Talegaonkar	Dr. Suneera Kaisliwal	Shri Jay Thakkar
Pt. M.V. Solapurkar	Smt. Vasantibai Mhapsekar	Pt. Vibav Nageshkar
Pt. Manilal Nag	Pt. Vishwanath Kanhere	Pt. Balkrishna Iyer
Shri . Miland Raikar	Shri V. Balsara	Pt. Rasik Hazare
Dr. Murari Sharma	Smt. Zarin Mirza	Shri Anant Joshi
Smt. Manju Mehta	Pt. Gurudutt Heblekar	Shri Prafulla Gosavi
Smt. Murchana Adhikary	Shri Kamlesh Kadam	Pt. Ganesh Mohan
Shri Navroz Mehta	Pt. Prafula Gosavi	Pt. Gopal Jagmohan Prasad
Pt. Naresh Kumta	Shri Gulzar Hussain	Smt. Pratibha Talegaonkar
Pt. Nityanand Haldipur	Smt. Tilottama Rairikar	Smt. Vishwanath Joshi
Pt. Pradeep Chaterjee	Pt. Uddhav Shinde Appegaonkar	Pt. Prakash Sejawal
Shri Pundalik Bhoir	Shri Girish Nalawade	
Pt. Rajendra Bhavi	Ms. Retnasree Iyer	
Shri Shridhar Bhonsale		
Shri Sweekar Katti		

3:5:2:4 Percussion Judges Panel (Tabla & Pakhawaj)

Late Pt. Arjun Sejawal	Pt. Nayan Ghosh	Pt. VibhavNageshkar
Pt. Anant Patwardhan	Ustad Nizamuddin Khan	Shri Vishwanath Shirodkar
Prof.Ajay Ashtaputre	Pt. Omkar Gulvady	Pt. Yogesh Samsi
Shri Aneesh Pradhan	Shri Pravin Karkare	Dr.Girishchandra Srivastava
Pt. Arvind Mulgaonkar	Pt. Pushkar Joshi	Dr. Ram Boregaonkar (Latur)
Prof.Gaurang Bhavsar	Pt. Raj Khushiram	Pt. Anipam Rai
Shri Ganesh Mohan	Shri Ramakant Pathak	Shri RajendraAntarkar
Shri Girsh Nalavade	Shri Rajendra Antarkar	Shri Mukund Deo
Shri Jayesh Rege	Smt. Sangeeta Mujumdar	Shri Suryaksh Deshpande
Pt. Kanhaiyalal Bhatt	Shri Suryaksh Deshpande	Pt. Anant Naigaonkar
Pt. Kashinath Mishra	Pt. SadanandNaimpalli	Pt. Rajendra Antarkar
Pt. Lalji Shrivastava	Pt.Sampatlal	Shri G.V.Mudholkar
Pt. Malharrao Kulkarni	Shri Tansen Srivastava	Shri Vinayak Naik
Shri Mohan Balvelli	Pt. UddhsvAppegaonkar	Smt. DhanashriNageshkar
Shri Mukundraj Deo	Shri Vijay Ghate	

3:5:3 Swar Sadhna Ratna Awardees

The following eminent personalities have been felicitated and conferred the Title of “Swar Sadhna Ratnas” for their outstanding contribution to music.

1986: Prof. H.S. Dilgir, Chandigarh; Late Smt. Vasantibai Mhapsekar, Mumbai.

- 1987: Late Maharaja Krishna Kumar, New Delhi; Pt. Appasaheb Deshpande, Kolhapur; Pt. Ramakant Devlekar, Karad; Late Abbasaheb Sitarmaker, Miraj.
- 1988: Smt. Kumudini Lakhia, Ahmedabad; Late Dr. Jaichandra Sharma, Bikaner; Pt. Firoze Dastur, Dr. Vasant Rao Rajopadhyaya, Late Ussatd Zia Mohiuddin Dagar, Mumbai.
- 1989: Dr. Smt. Gangubai Hangal, Hubli; Pt. Shankarrao Babu Shinde Appegaonkar, Ambejogai; Pt. M.V. Alias Bandopant Solapurkar, Pune; Shri Laxman Prasad Shukla, Pt. Pandurang Amberkar, Mumbai.
- 1990: Late Pt. Shankarrao Joshi Mangalvedhekar, Pandharpur; Prof. Laljee Shrivastav, Allahabad; Shri V. Balsara, Calcutta ; Pt. Sudhir Kumar Saxena, Vadodara; Late Pt. Gauri Shankar, Mumbai.
- 1991: Late Pt. Vinaya Chandra Maudgala, New Delhi; Smt. Rohini Bhate, Pune; Late Shri Pragji Jamnadas Dossa, Late Smt. Manik Varma. Mumbai; Late Swami Ram Shankar Das Pagaldas, Ayodhya.
- 1992: Late Raja Chhatrapati Singh Ju Deo, Bijna ; Shri Mohan Nadkarni, Late Ustad Khadim Hussain Khan, Ustad Abdul Halim Jaffar Khan, Nartana Acharya, Guru Shri Mani, Mumbai.
- 1993: Dr. G.H, Tarlekar, Pune; Pt. Buddhadev Das Gupta, Late Pt. Hirendra Kumar Ganguli, Calcutta; Dr. Pyarelal Srimal, Ujjain; Late Pt. Raghunath Talegaonkar, Agra; Late Pt. K.G. Ginde, Pt. Suresh (Bhai) Gaitonde, Mumbai.
- 1994: Prof. Ramcharan Dubolia, Bhopal; Pt. Manilal Nag, Calcutta; Pt. Murli Manohar Shukla, PT. Pandharinath Nageshkar, Pt. V.R. Athavale, Late Pt. Gopi Krishna, Late Ustad Nizamuddin Khan, Mumbai; Prof.L.G. Bhagwat, Pune; Late Dr. Amubhai Doshi, Rajkot.
- 1995: Late Ustad Allahrakha, Late Pt. Nikhil Ghosh, Pt. Batuk Dewanji, Shri Jehan D. Daruwala, Mumbai; Ustad Sayeeduddin Dagar, Pune; Prof. Ramanlal C. Mehta, Baroda; Late Shri Bhagwat Sharan Sharma, Aligarh.
- 1996: Pt, Kishan Maharaj, Varanasi; Nrityacharya Guru Shri T.K. Mahalingam Pillai, Pt.S.C.R.Bhat, Pt. Madanala Vyas, Mumbai; Late Dr. Arun Kumar Sen, Rajpur; Shri Sumit Savur, Mumbai; Shri Sampson David, Delhi.

- 1997: Ustad Munney Khan, Lucknow; Pt. Sunderlal Gangani, Baroda; Pt. Laxmi Narayan Pawar, Indore; Pt. Atul Desai, Ahmedabad; Dr. Aneeta Sen, Rajpur; Shri Sumit Savur Mumbai; Shri Sampson David, Delhi.
- 1998: Padmashri Damyanti Joshi, Pandit Yeshwantbuva Joshi, Pandit Arvind Parikh, Pandit Jal K. Balaporia, Mumbai; Shri Chandrakant Purohit, Surat; Dr. Laxmi Narayan Garg, Hathras; Ustad Nannay Khan, Aligarh; Pt. Ram Pravesh Singh, Darbhanga; Shri Yazdi Karanji, Surat.
- 1999: Pt. Dinkar Kaikini, Padma Bushan Pt. Ram Narayan, Padmashree; Dr. Prabha Atre, Dr. (Smt.) Sushila Rai Patel, Late Pt. Ram Das Sharma, Mumbai; Dr. Harishchandra Srivastava, Allahabad; Late Pt. Sadashivrao Borgaonkar, Latur; Shri Bejon Desai, Nasik.
- 2000: Pt. Ramsraya Jha, Allahabad; Pt. Ganesh Prasad Sharma, Ambala; Ustad Aslam Khan, Pt. D.K. Datar, Pt. Kartick Kumar, Mumbai; Der. Puru dadheech, Indore; Shri Durgadas Damodar Thakur, Nasik.
- 2001: Pt. Trimbakrao Janorikar, Pune; Pt. B.N. Kshirsagar, Jodhpur; Dr. (Smt.) Sishila Pohankar, Mumbai; Pt. Awadhesh Kumar Dwivedi, Chhatarpur; Prof. Girishchandra Srivastava, Allahabad; Prof. (Dr.) Indrani Chakravarti, Khairagadh; Prof. Ramoo Prasad Shastri, Allahabad; Padmashri Dr. (Smt.) Shanno Khurana, New Delhi.
- 2002: Padma Bhushan Pt. Debu Chaudhari, Dr. Mukesh Garg, New Delhi; Pt. Pannalal Upadhyay, Bihar; Pt. Sudhir Mainkar, Guru Kalaimamani Kalyanasundaram, Vidwan Shri T. S. Nandakumar, Mumbai.
- 2003: Padma Bhushan Pandita Sharan Rani, Delhi; Pt. Babanrao Haldankar, Dr. Vidyadhar Vyas, Pt. Arvind Mulgaonkar, Mumbai; Pt. Shivnath Mishra, Varanasi; Pt. Ramakant Pathak, Lucknow.
- 2004: Padmashri Dr. Roshan Kumari, Dr. Smt. Kanak Rele, Padmashri Dr. Daiji Bhatavedekar, Pt. Vinayak Vora, Pt. Arun Kashalkar, Pt. Nandan Mehta, Ahmedabad; Pt. Mahadeo Mishra.
- 2005: Acharya Goswami Gokulotsav Maharaj, Indore Ust. Shamim Ahmed Khan, Pt. Vinayak Torvi, Bangalore; Ut. Nisar Husain Khan, Meerut; Smt. Asha Joglekar, Pt. Harikant H. Sevak, Rajkot; Shri Madhukar Patil, Miraj.

2006: Goswami Shri Rasikraji Maharaj (Rajkot), Pt. Sataya Narayan Sharma (Jaipur) Smt. Rajee Narayan, Smt. Neela Bhagwat, Smt. Kankana Banerjee, Pt. Ramjilal Sharma (Rampur), Pt. Hayavadhan Joshi (Belgaun).

2007: Swami Shri Chaitanya Swarup, Smt. Ramadevi Lacchu Maharaj, Smt. Ranjana Jhaveri, Smt. Darshana Jhaveri, Pt. Yeshwant M. Mahale, Pt. Sadanand Naimpalli, Pandit Omkar Gulvady (All from Mumbai).

2008: Dr.Shakunatala Narsimhan (Banglore), Pt.Prabhakar Patwardhan, Prof. Pradeepkumar Dixit (Varanasi), Pt.Anand Kemkar, Pt.Suresh Talwalkar, Pt. Chimanlal Padia (Junagadh).

2009: Pt. Gajendra Narayan Singh(Patna), Pt. Mani Prasad, Pt. Tulsidas Borkar, Pt. Narayan Laxman Bodas, Pt. Gurudutt Heblekar (all from Mumbai).

2010: Pt. Laxmanrao Krishnarao Pandit (Delhi), Pt, Laxmikanth Doshi (Rajkot), Pt. Giri Raj, Prof. Roop Kumar Soni (Jabalpur), Smt. Shubha Mudgal, Dr. Pt. Raj Khushiram (Lucknow).

2011: Pt. Shri Datt Sharma (Delhi), Pt. Bhawani Shankar, Pt. Amarendra Dhaneshwar, Paandita (Dr.) Ashwini Bhide-Deshpande, Pt. Nityanand Haldipur.

2012: Pt. Purushottam Walavalkar, Prof. Dr. Satya Bhan Sharma- Vocal (Agra), Dr. Suhaseni(Pune)-Bhendi Bazar Gharana, Pt. Arunkant Sevak-Vocal, Smt. Madhavi -Vocal.

2013: Pt. Ramakant and Umakant Gundecha-Dhrupad, Dr. Sucheta Chapekar-Bharatnatyam-Pune, Pt. Nayan Gosh-Tabla.

3:5:4 Statements of various artists about Swar Sadhna Samiti.

3:5:4:1 Pt. Sudhir Mainkar

Abanji's role in Swar Sadhna Samiti was like a worker, volunteer or somebody like that. She never pretended as if she was the founder of this institution. She worked with full dedication for the sake of Indian Classical Music.

Swar Sadhna Samiti is doing monthly bethaks from the time Abanji started this institution. It is almost more than 50 years that the programs are still continuing without missing a single month. I remembered they did not miss the monthly program even when her guruji passed away. The monthly bethak and organizing a national competition every year are the great works of Abanji, according to me to organize the competition is one thing and to do it

successfully is another thing, it is very important to participate in the competition because the thought process of the students who have participated gets directed towards music. They always have a thought running in their minds that they have to give their best during the competition, not only that but their families also get involved along with them. Approximately 500 students participate in the competition, it means that 500 families get involved because of the competition. Thus, this was the real functioning of competition which worked as a source of motivation. This was the work done by Dr. Aban Mistry.⁽¹⁾

3:5:4:2 Pt. Yogesh Samsi

I have witnessed the respect, allegiance and devotion of Abanji towards Swar Sadhna Samiti which was started by her under the guidance of her Guru Pt. Keki S. Jijina, she used to organize weekly programs for lesser known artists and talented youngsters. Her motto behind this is to provide a platform to the students and artists who are working hard to become mature artists and she even kept account of it, many times when I got the invitation, the invite mentioned that 535th monthly program, so I used to think that what is all this going on? Why are they mentioning the number? So once I was there, I saw that a very nice musical discourse (satsang) was going on, music lovers and other audience was sitting and listening to the program, it was really a wonderful experience that during those days when the established artists were not getting many opportunities, Abanji was building a platform for the upcoming talents. Besides that, they also organized a yearly annual festival “Swarsadhnotsav”, I have performed many times and not only me but many great musicians have performed on that stage, she also felicitates some selected artists with “Swarsadhnaratna” (by offering them an award). So I just want to say that Abanji’s aim was not only to live like how other artists generally do i.e. take good talims from the gurus, do riaz and live for own self, but she wanted to do something which would be fruitful and inspirational for the next generation.⁽²⁾

3:5:4:3 Pt. Omkar Gulvady

If I express in the language of music – Tabla, During those days the atmosphere of Swar Sadhna Samiti was laydaar and thekedar. Swar Sadhna Samiti was very punctual about the timings of the programs, if it is mentioned that the program is going to start at six o’clock then at any cost it would start on the given time, whether anybody in the audience has arrived or not. They opened the curtain on the given time and began the program with prathna (chorus singing). Abanji would

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1. Interview of Pt. Sudhir Mainkar/9th January 2018.
 2. Interview of Pt. Yogesh Samsi /3rd March 2019.

send the complete detail of the program two to three months prior to the program. Many times she mentioned about the payment to be received but I have never gone there for payment but for the love, affection and appreciation I received in return.

As I told you that Abanji was very particular about every single thing, she usedd to send complete details via letter in which she mentioned everything from the name of the artist with whom I have to perform till the scale in which the main artist is going to sing or play. After the three days musical conference, the very next day they would organize a dinner party at JitenbhaiJhaveri's Place. All the artist who have participated were invited for dinner and all of them got together, and discussed about the program and music. The whole atmosphere became musical at that time.

According to me it was the first competition in the whole country which included all the branches of Music whether it is vocal, instrument playing or dance. It worked as an encouragement for the students who participated in that competition as it provided a stage to the youngsters to present their talent and they also got the experience to presenting themselves in front of the audience, for which they have to do riaz and prove themselves better than the other competitors. The samiti used to organize monthly programs with the aim to provide stage to youngsters and lesser known artists which is continued till date from the day it started without missing a single monthly program. I remember that once there were riots in Bombay and there was curfew in the whole city but still Swarsadhnasamiti conducted their monthly program without missing a single program under such circumstances.

I also want to share that Swarsadhnasamiti has given me opportunity to perform with many great artists like D.K. Dattar, Nityanand Haldipur and many senior and junior artist during that time. Because Swar Sadhna Samiti came into contact with many artists, in the initial stage of my career Abanji supported me a lot, by giving my reference to many artists and also requested them to take me in the program with them. ⁽¹⁾

3:5:4:4 Pt. Girishchandra Shrivastav

It is really a remarkable thing that "Swar Sadhna Samiti" is very actively participating in promoting our Indian Classical Music for more than 50 years in the commercial environment of Mumbai and still continuing with the same without any kind of profit motive. They don't

1. Interview of Pt. Omkar Gulvady/9th January 2018.

charge anything to attend the programs of Swar Sadhna Samiti, anyone can come and sit in the audience to see the programs. I have attended only five to six programs as Allahabad is too far from Mumbai. There was a room in Dhobi Talav, where they ran the classes by the name of “Wadia Sangeet Class”, I don’t think those classes are going on anymore but, on every festival and poornima, Guruji’s followers come and do Pooja. They have kept a chair with a round cap (Parsis usually wear) on it where guruji used to seat. Thus, they all feel that Pt. Keki S. Jijina and Abanji are still with them and all these things are happening easily because of their blessings.

Once Abanji called a meeting of Swar Sadhna Samiti and I was in Mumbai during that time, so she invited me also to attend that meeting. She told me that they wanted to offer something to the remarkable artists who are invited for performance in Swar Sadhna Samiti. I told Abanji that if you give them money as a token amount it will be spent by the artist so, instead give something which they can keep in their memories like an award so that it will add to the promotion of SwarSadhnaSamiti as well. I suggested that since many significant artists come for the performance on your invitation in the monthly as well as annual concerts of Swar Sadhna Samiti, why don’t you honor them with some title? I also suggested the name “Swar Sadhna Ratna” award. She liked my idea and so she started honoring the deserving artists with Swar Sadhna Ratna award from 1985-86 and the first certificate was prepared and printed by me. The award ceremony was a unique celebration done by all the family members of the Samiti with enthusiasm by offering the Chandan garland and sprinkling flowers on the artist, the emotions and feelings which Abanji showed during the time of award ceremony was invaluable. Today almost all the famous artists have received this award and they proudly say that we are honored by “Swar Sadhna Ratna” award. ⁽¹⁾

3:5:4:5 Pt. Sadanand Naimpalli

I always consider myself as a part of SwarSadhanaSamiti. It is very difficult to describe in words about the work done by Abanji, her guruji Pt. Keki S. Jijina and the entire family of SwarSadhnaSamiti with selfless devotion. Jijinasahab always appreciated the talented artists and used to advise everyone to spread the Vidhya (Art) by teaching others but not to sell it. So, with that thought process the whole samiti works selflessly without discrimination of designation. I have seen Mr. JitenbhaiJhaveri the former president of Swar Sadhna Samiti

1. Interview of Pt. Girishchandra Shrivastav /13th March 2018.

cleaning the floors and carrying instruments of the artist during the programs. Even today the whole team is working with the same enthusiasm and organizing the monthly and yearly programs as well as competitions. I am also involved with them almost from the time it started and I always tell them to assign some work to me also and I will do it as best as possible. I would go to serve as a judge in the competition of Swar Sadhna Samiti and also send some of my students to provide their services in their programs and competition, I think all should support as much as possible to such non-profit institution who are doing so well to promote our Indian Classical Music.

The samiti is also honoring the deserving artists with the award called “Swar Sadhna Ratna”, I have also received that award, I value that award and have added it to my biodata because this honor is given by a reputed musical institution. It is a recognition of the person’s eminence in that particular field. The whole family of Swar Sadhna Samiti is deeply wedded into the activities such as artistic development, promotion of music, promotion of young talent etc. Not a single person of Swar Sadhna Samiti is working for any selfish motive, In fact they all are purely involved and dedicated to the samiti. I wish a hundred percent success to all the organization like Swar Sadhna Samiti. ⁽¹⁾

3:5:4:6 Prof. Mukund Bhale

She had also contributed to the music world by establishing the organization called ‘Swar Sadhna Samiti’. During that time, she had build-up a platform for young artist and innumerable number of artists have performed on that stage. ⁽²⁾

3:5:4:7 Prof. Mukesh Garg

After the establishment of Swar Sadhna Samiti, they started organizing monthly program and around 705th programs have been conducted successfully till date. It means they are continuously organizing such programs since so many years without missing a single month till now. Secondly, they call many artists from all over the country in their monthly program, apart from spending so much of money in organizing such programs every month, they also spend money on traveling and accommodation of the artist, auditorium bookings, advertisement and gather the audience every month. Being an artist, on one hand she had to concentrate on her own Riyaz and on other hand she thought about organizing programs for

1. Interview of Pt. Sadanand Naimpalli / 23rd December 2019.

2. Interview of Prof. Mukund Bhale/ 28th November 2018.

all other artists. By accepting all these challenges and that too without any selfish motive is the main characteristic of Swar Sadhna Family. I have great respect for the whole family of Swar Sadhna Samiti because nobody in this world does anything without any selfish motive but I have never seen any type of selfishness in a single person of Swar Sadhna Samiti.

Swar Sadhna Ratna was given to all the great vocalist and musicians of Indian Classical Music and to the people who are serving socially like enlightening other people about Indian Classical Music and also to those who are writing articles on various aspects of Classical Music. Thus, they were not giving this award to any ordinary artists or person, it is only given to the deserving candidates. She has great respect for the people who received the Swar Sadhna Ratna. Many times when they come to attend any program of Samiti they are welcomed by sprinkling flowers on them. It was their regular practice to felicitate the artists by sprinkling flower leaves on them. During that time the artists or anyone getting the honor feels like he or she is getting the greatest honor of life. Thus, whenever Abanji presented Swar Sadhna Ratna award to anybody, it made them feel that they are not an ordinary person. While presenting the award, it is a feeling of Swar Sadhna family that, “We have noticed your utmost faith and practice (Sadhna) towards Music and we all have great respect for you!”⁽¹⁾

3:5:4:8 Prof. Pravin Uddhav

Abanji was a magnanimous personality. One of her greatest achievements was establishment of Swar Sadhna Samiti and organizing weekly, monthly and annually programs as well as national level competitions for all branches of music i.e. Gayan, Vadan and Nritya. Her aim behind establishing Swar Sadhna Samiti was to promote our heritage of Indian Classical music and to provide stage to the upcoming artists. Her vision was to organize such programs and competitions, so that the junior artists could get opportunity to present their talent and also organize a three days annual concert where all big artists were invited to perform on the stage of Swar Sadhna Samiti, which has become successful and still continued by the members of Swar Sadhna Samiti till date.⁽²⁾

3:5:4:9 Smt. Manju Mehta

It is really a matter of surprise that Swar Sadhna Samiti is organizing monthly programs i.e

1. Interview of Prof. Mukesh Garg /3rd July 2019.
2. Interview of Prof. Pravin Uddhav/ 5th January 2020.

from the time it started till date without missing a single month and they also organize a three days annual program in the month of March every year. After continuously organizing these monthly programs since so long you can still find large number of Rasiks(audience) sitting and listening to the program. The people associated with Swar Sadhna Samiti are fully dedicated and manage everything excellently. Being one of the organizers of an organization like Saptak, I can understand, how difficult it is to organize such programs every month and every year but Abanji also possessed the skill of organizing such programs and to conduct it successfully. ⁽¹⁾

3:5:4:10 Shri Praveen Karkare

Her biggest contribution was to become the first successful lady tabla player. Today when people talk about women empowerment, she has practically proved that during a time when girls were not even allowed to get educated, being a lady she built her own identity in a male dominant field of Tabla and her success has worked as a source of motivation for others. Today I see many female students getting inspired to learn the instrument like – Tabla, I have many female students in my own academy learning tabla from me. When I go to different universities as an examiner, I have seen many girls playing good tabla and this year in Swar Sadhna, a Girl stood first in Tabla Competition. Thus, we can say that these are all her basic contributions that today females are choosing this instrument as a career and doing well enough.

Another contribution of Abanji for Indian Classical Music (Vocal, Instrument and Dance) is the establishment of “SwarSadhanaSamiti” in which they organize monthly programs to provide a platform to the young upcoming artists which is still continued without missing a single month from the day it has started, whether there is heavy rainfall, riots or any other natural calamities. They have done more than 700 programs till now. They also organize Bal and Kishor sammelan i.e programs and competition for the students below the age of 15 years. Every year this organization also honors a deserving artist by giving ‘SWAR SADHNARATNA’ award and nobody has any kind of question or complain in their mind regarding the awardee of this award as it is only given to a deserving candidate. Both Abanji and her guru Pt. KekiJijina would present this award and also felicitate the artist with the garland and also sprinkle leaves of flowers on them, at that time the artists who are getting this award feel very honored and proud.

1. Interview of Smt. Manju Mehta/ 16th April 2018.

One thing I have noticed in Swar Sadhna Samiti is the anchor who conducts the whole program speaks only in pure Hindi language. On asking the person why he was speaking purely in Hindi, I came to know that they got this sanskar of using our mother tongue from Abanji. Abanji feels that when we are representing the tradition of Indian Classical Music we should not forget our mother tongue, after all it is a matter of pride to use our mother tongue for conversing with the audience. The Anchor is always very punctual and particular about the work given to him. He/she personally asks each and every artist who are invited for the performance all the details pertaining to their name and performance. Thus, Abanji's contribution was distinct in her own way as she has not only look after promoting and honoring the deserving artists but she also took care of promoting our Indian culture as a whole.

Today Swar Sadhna Competition is known as one of the best competitions of Mumbai and it is not because they are giving a handsome amount as a price to winner but the way they have maintained the standard of the competition, people across the country come to participate in this competition. as we all know that Pt. Vishnu Digambar Paluskar and Pt. Vishnu Narayan Bhatkhande had done remarkable contribution to promote Indian Classical Music and then people like Dr. Aban Mistry took it further.

I remember one instance when on 551st program of Swar Sadhna Samiti and release of her last book she gave me an opportunity to perform tabla solo in front of great tabla gurus like Pt. Vibhav Nageshkar, Pt. Sudhir Mainkar, Pt. Sadanand Naimpalli, Dr. Mukesh Garg- Delhi, Pt. Girish Chandra Shrivastav - Allahabad (who specially came for her book release). As I was presenting solo in Abanji's organization, my guru Pt. Sudhir Mainkar insisted me to play solo in odd time cycle as Abanji was fond of playing solo in different taals and so we decided to play solo in Deepchandi Taal. The whole matter was given by Mainkar guruji and I played solo for more than an hour in front of all towering personalities. So, because of Abanji many of them came to know me. Thus, Abanji always tried to motivate and to give opportunities to young talents to present their talents in front of audience by providing them the stage of 'Swar Sadhana Samiti'.⁽¹⁾

3:5:4:11 Pt. Amod Dandge

I was very young at that time when Abanji started Swar Sadhna Competition, I remember

1. Interview of Shri Pravin Karkare /9th January 2018.

that during that time many artists participated in that competition from Kolhapur and Sangli in spite of being so far from Mumbai, hence we can imagine that how much publicity she must have done to make people aware about the classical competition conducted every year under the banner of Swar Sadhna Samiti. Abanji has contributed remarkably to promote all the branches of Indian Classical Music whether it's a Gaayan, Vaadan or Nritya.

I have performed in Swar Sadhna Samiti once when I was a new comer, I was so tensed and nervous to perform at a place like Bombay that time, where all the great artists and gurus were sitting in the front to listen to you, but it was a great experience and I enjoyed the ambience a lot. It would be really a great privilege and will feel so happy if I get chance to perform there now. I would like to share one thing all the artist were treated equally and honored, whether he or she was a senior, junior or even a new comer. ⁽¹⁾

3:5:4:12 Dr. Murari Sharma

Swar Sadhna Competition has maintained its consistency of organizing the All India Music and Dance competition since the time it was established (around 1960's). Many organizations start organizing competitions but are not able to sustain it for a long period of time. The platform of Swar sadhna is constantly working since decades and organizing the competitions for North Indian as well as Carnatic Music and Dance every year without missing a single year, which is remarkable and a matter of pride for this organization. Abanji and her Guru Pt. Keki S. Jijina have always served for real and true music by ignoring any kind of glamour and show-off, they have also passed on the same Sanskar to their students as well as the members of Swar Sadhna Samiti.

One of the unique features of Swar Sadhna Samiti is to continuously organise the monthly programs without missing a single month since the day it was established. It is not easy to organize such programs from last six decades with an aim to provide stage to the students and upcoming artists. To establish an organization is not a big thing, but to make constructive efforts continuously for years in that particular organization is a difficult job, one has to sacrifice many things and also face unfavorable situations to manage each and everything. Abanji also faced all this after establishing Swar Sadhna Samiti and smoothly grappled with every situation. She never changed the rules, tradition and regulations of Swar Sadhna Samiti which were made by guruji and herself for the samiti, throughout her life. The members of

1. Interview of Pt. Amod Dandge/27th November 2018.

Swar Sadhna Samiti dedicatedly work for this organization and they are always ready for any kind of work related to their organization (whether cleaning of the floor or honoring the artists), I remember one of the member of the samiti, Shri Jiten Jhaveri who was a multi-millionaire, I have seen him cleaning the floor and also lifting the instruments of the artist invited for performance at monthly or annual programs of Swar Sadhna Samiti. Thus, even today all the members of Swar Sadhna Samiti are working selflessly and following the same tradition taught by Guruji and Abanji ⁽¹⁾

3:5:4:13 Dr. Jay Sevak

Abanji thought that the artists who are famous, world already knows them, as they are very popular among the mass. Her aim was to promote the talented youth and young artist by providing them stage at the monthly as well as the annual music festival of Swar Sadhna Samiti. Abanji also thought that there were many well-known artists who are doing remarkable work in their respective field but people don't know about their gurus from whom they initiated their learning process. Thus, Abanji had started felicitating many unknown gurus (continued till date) who have played a vital role in contributing the Indian Classical Music with good artists. She honored the respective gurus and deserving artists by awarding them with "Swar Sadhna Ratna" award. ⁽²⁾

3:5:4:14 Dr. Viraj Amar

The establishment of Swar Sadhna Samiti is one of the greatest contribution done by Abanji and her Guruji Pt. Keki S. Jijina because an institution which is totally dedicated to promote music i.e. to invite lesser known and young artists and provide them stage in a place like Mumbai is very remarkable without having any kind of profit motive and, with the sole purpose of promoting young artists and Indian Classical Music. As an organizer to work like this without looking at all the logistics or without looking at the commercial aspects of it, with the only motive to serve for music is the rarest of the rare quality ever seen amongst any organizers. ⁽³⁾

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1. Interview of Dr. Murari Sharma /27th March 2017.
 2. Interview of Dr. Jay Sevak /3rd May 2017.
 3. Interview of Dr. Viraj Amar /1st April 2017.

3:5:4:15 Prof. Gaurang Bhavsar

There were two main reasons for establishing the Swar Sadhna Samiti. The first reason was to develop the culture of Indian classical music amongst the younger generation of the society. And the second reason was to provide a stage to upcoming new talented artists. I would like to say one more thing, Abanji would always think about uniting the whole music fraternity, “Vasudev Kutumbakam”, this phrase always kept running in her mind. She would always tell me that the whole music fraternity that is associated with Swar Sadhna Samiti, they all are my family. She never differentiated between people of different caste and creed, and through Swar Sadhna Samiti she proposed the idea of “Vasudev Kutumbakam”. Another motto was that through the medium of Swar Sadhna Samiti competitions, those students residing in different parts of our country and who are studying music would gather at one place and meet each other through music. So in this way, her main intention was that all the activities happening in the field of music would spread and reach all parts of India through the stage provided by the Swar Sadhna Samiti which would lead to the promotion and propagation of music.

Swar Sadhna Samiti also holds a three day Annual Music Festival in which they invite the well known artists as well as upcoming talent from all over India to perform on the stage of Swar Sadhna Samiti. During these three days, Abanji would also give the Swar Sadhna Ratna award to the artist who have done exceptional work in their field. Many people have been given the honor of this award, but before giving the award she would always see the talent and knowledge of the artist and after that she would give the award to the deserving candidate only. Many reporters who worked in the field of music were also given this honor. Many writer/authors who penned good articles about music were also honored by Swar Sadhna Samiti. One important point to be noted is that the Swar Sadhna Samiti did not entertain any recommendations or bribes, they had a team who decided the Swar Sadhna award should be given to which artist.

Another important aspect of Swar Sadhna Samiti was that they organized a program every month. One interesting fact that I have heard from Abanji as well as from the people who are part of the Samiti is that these monthly programs are held every month without fail, even during heavy rains or riots these monthly programs are held irrespective of any situation that might arise or even if 10 people or 50 people show up, this program will be held anyhow as scheduled. More than 700 programs have been conducted till date. All this was possible

because of Abanji's hard work and strong determination towards her work. The image created by Abanji and the work that she has done is so impressive that today, after so many years, the Swar Sadhna Samiti is operating according to the guidelines given by her. ⁽¹⁾

3:5:4:16 Prof. Ajay Ashtaputre

I have given solo performance twice at the Swar Sadhna Samiti. I have also gone there as a judge for 2-3 times. I would like to say that she was a very punctual lady. If the timing of the program was 6 o'clock then at sharp 6 she would begin the program with Prathna, irrespective of the fact that how many people are there in the audience, even if it is just 2 people or 200 she would wait for no one. Another thing is that she knew the abilities of all artists very well that were invited. Swar Sadhna Samiti is a fantastic institute which is working actively since so many years and providing a stage to all artists. One more thing I would like to add is that today you don't find such people who worship art so much that they run an institute with their own money without any profit motive. They are organizing monthly programs continuously since so many years. I feel that it is very easy to start something but to maintain it in the same manner is a very difficult task. So the work done by Abanji and her team is really admirable and I salute to all of them.

In the end I would just like to say that Abanji left us at a very young age, and today if she was there with us she would have raised the bar even higher for the fraternity. ⁽²⁾

3:5:5 Statements by the members of Swar Sadhna Samiti

3:5:5:1 Mrs. Rupa Sethna (Secretary- Swar Sadhna Samiti)

I joined the Swar Sadhna Samiti, Abanji and guruji in the year 1985. At that time the secretary of Swar Sadhna Samiti was someone else but I used to do all the work of abanji and Swar Sadhna Samiti like letter correspondence of Abanji, deciding the artist to be called for performance, fixing the dates of the programs, sending letter to the artists etc. I became the secretary of Swar Sadhna Samiti in 1990.

- **Abanji's Personality:**

Abanji's nature was such that she would always think about others and not about her self. She honored and presented the Swar Sadhna ratna award to all the deserving artists in the field of

1. Interview of Prof. Gaurang Bhavsar /4th October 2020.
2. Interview of Prof. Ajay Ashtaputre /21st October 2020.

music. She toured all over India for her research work and wherever she saw talented artists she would call them to Mumbai to perform on the stage of Swar Sadhna. In this manner, Abanji would provide a stage to the budding artists without any selfish motive.

Abanji taught all the members of Swar Sadhna Samiti how to talk and treat any artist. She said that all the work that is being done is only to serve Maa Bhagvati and not for earning a name for ourselves. If you will do your work with utmost dedication, you will achieve success. I always asked her that since I am not an artist, who will give response to me after you? But today, if I call any artist, they talk to me respectfully and accept my invitation to perform in the monthly or annual programs of Swar Sadhna Samiti.

Abanji was very disciplined and strict person. It was imperative to be strict in order to run such a huge institution. She had great value for time and was always punctual. All programs always start sharp on time, whether it is competition, annual or monthly programs. Even today we follow her practice of starting the program sharp on time.

Abanji would do riaz regularly and would also call her students at home to teach. I know this because, being a member and secretary of Swar Sadhna Samiti, I went to her place from 9 to 12 in the morning to do all the work related to the Samiti, and along with it I also took care of her personal work like her letter correspondences. Abanji was very particular about each and everything. Whenever she came back from any program she always wrote a letter of gratitude and then she would regularly stay in contact through letter. She kept good relations with everyone. In her last days she stayed with me in my house in Panchgini. I brought her to Panchgini in 2005 and till 2012 (till her death) she stayed with me and I got a chance to serve her.

- **About Abanji's Performance :**

Abanji would travel all over India for her performances along with being an artist, she was also an academician and writer. I have accompanied her to many places and was lucky to watch her performing. Abanji has performed at places like Kashmir, Pashupatinath, Tirupati, Oddisa, Miraj, Kolhapur etc. She would go to Kolhapur especially for navratri, if not for all nine days she went for at least three days where Appasaheb Deshpande organize her program. During navratri Abanji went to many different places and played in temples. Sometimes she performed at three different places in one day. On the third day of navaratri Abanji would present her new composition at a temple in Miraj as an offering to Maa and then only would

she play those new compositions elsewhere. Abanji has played continuously for 40-42 years at the temple in Miraj. After death, every year an award in the name of Abanji is given at that temple in Miraj.

- **About Swar Sadhna Samiti :**

One of the essential characteristic of Swar Sadhna Samiti is that it has continuously organized its monthly programs without missing a single month. Even when there were floods or riots, Swar Sadhna Samiti continued with its schedule without any break. In 1992 there were floods in Mumbai, and I remember that on that particular day along with the monthly program, a competition was also scheduled and even this tough situation both the program and the competition were held. Many times it would so happen that on the day of the monthly program it would rain heavily in the morning, that even artists would call, concerned about the feasibility of the program with such heavy rain. But then by afternoon the rain would stop and by the time of program, the water would clear up. What I mean to say is that during the Swar Sadhna programs, god has always been with us and that is why Abanji would always say “This is god's work, so just leave it to him, and he will definitely see that it happens”.

There was no commercial angle behind conducting any program of Swar Sadhna Samiti. No tickets were sold for these programs. Different artists were called in these programs, and their charges were paid by the fees earned from the tuition classes taken by guruji and Abanji. Today it has become easy to invite anyone through email and whatsapp, but in those days, guruji and Abanji would send invitation by hand written cards. This is how the Swar Sadhna programs were organized. ⁽¹⁾

3:5:5:2 Mrs. Naazneen Katila (Volunteer- Swar Sadhna Samiti)

I have been a member of Swar Sadhna Samiti since a decade and half, Co- founded by our guruji Late Pt. Keki S. Jijina and Dr. Aban E. Mistry – The world's first lady tabla soloist. I mainly look after correspondence of SwarSadhnaSamiti and also whatever work is assigned to me. I am a mother of two grown up adults, my son has learnt tabla and my daughter used to learn harmonium from Abanji. I am truly blessed that Abanji and Guruji had guided them more than I did as a parent. Although, my association with her was based on spiritual and emotional connection, she had taught me a lot throughout the time I have been with her and I learnt whatever my mind was able to absorb and that is what I am sharing with you!

1. Interview of Mrs. Rupa Sethna/08th January 2018.

Actually, I came in contact with Abanji and Guruji was through some family members. A cousin of mine wanted to learn Sitar, thus they came in contact with Pt. Keki S. Jijina. So, through contacts of my relatives, I went to class where Abanji and Guruji used to give tuitions at Dhobi Talav. I think I must be 19 years old when I went there on Dhanteras Pooja, and could feel the spiritual energy of that place, my eyes welled up in tears because of the vibrations of that place, it was very emotional and moving time for me. I realized later, after decades, that it was the foundation of my association with them. So that is how my alliance with my guruji began. I always consider myself blessed and I feel that this birth has become meaningful as Abanji and Guruji found me.

Over the years, they have been like my parents and treated me as their child and also as an adult. 19 is a very stupid age of life! But I am glad that guruji found me that time. Abanji guided me especially during my motherhood and parenthood as well. She taught me how to be an independent woman and a good wife too, today I feel that whatever good qualities I have, are gifted by both of my gurus. I have not learned music but I have learnt about music from them as I helped Abanji in editing her book “Parsis and their Contribution”. I used to look after her letters of correspondence about which she was very particular, I have learned a lot as an adult from her habits. There were no type writers or computers available during those days but then also Abanji was very particular about such things. Abanji used to give me all the details about the letters which she wanted to send and I would take them home as I was staying at Jogeshwari at that time, I would type the letters as Abanji guided me then I would read those letters to her on call, she used to correct small things like how to address an elder person, Or where to use Panditji or Ustadji, when you are addressing any eminent and famous artist, she had great command on many languages and was very particular as well, whether it was Gujarati, Hindi or English. In-short, she was a perfectionist. So, all these things left an impression on my personality and I also became like that, I am particular and passed on the same thing to my children, even Abanji had also taught them the same. Abanji and Guruji were like my universal parents and spiritual gurus, I feel that my connection with them is of many past lifetimes based on parent child relation in the sense of protection and security.

Abanji had started with vocal and kathak but due to some health issues she couldn't do kathak anymore, but if we closely see the link, we observe that kathak is completely based on balance of rhythm (especially of Tabla). During those days her mother took her to guruji's place and guruji directly told that now you should go for Tabla, which was much unheard of

during that time. A girl playing or having a career in tabla was kind of impossible but her mother had faith and so being a mother and a woman, she inspired and supported her child to start her journey in the field of Tabla. She started learning tabla from guruji and went on to become the First Lady Tabla Player.

She became Dr. Aban E. Mistry by doing her Ph.D and it took her 12 to 15 years to complete it, which was very long time. She traveled across the country with guruji at a time when there was shortage of money as she was not financially strong. I remember hearing stories that her mother sold whatever jewelry she had kept for Abanji's marriage and gave the money to Abanji to complete her thesis. There was a tragedy that happened in her family where she lost her elder sister at a very young age but sometimes it is only after some tragedy that life becomes more meaningful and that is exactly what happened with her. Thus, from the very young age Abanji was very clear about her goal and journey of life, that what the main purpose of her life was.

For her thesis, she went to all the corners of India, sometimes she even did not have a place to stay and would sleep under the trees. These are not stories, it is very true as I have seen Abanji serving Maa Saraswati and sacrificing her whole life only and only for the sake of Music. I have seen her traveling for many years to places like Miraj and Kolhapur to play in temples in front of god and goddesses. I want to say one thing that Guruji and Abanji always taught to all of us; to do true music and to become a true artist one has to give his/her life to this art and surrender oneself to goddess Saraswati.

Guruji would always tell Abanji not to bother about the income whether she gets anything or not, just keep on serving. They were not rich but whatever they earned went into Swar Sadhna Samiti. Many people asked Guruji to take some entry fees from the participants who participated in the competition of Swar Sadhna Samiti but guruji strictly refused and said that we are doing this for the sake of good music and this art is a gift given by god, I will never sell this art as it is like a mother to me. Whatever is established today under the roof of Swar Sadhna Samiti is the blessing of Maa Saraswati. We should bow and respect her and should never think of selling it only because of some amount of money. Money will come and go likewise even we human beings are also going to die one day but whatever we are doing will stay here forever. This created a big impact on me and my children as well.

Guruji and Abanji both were very much fond of education; they always guided us to give best education to the children and to spend everything after it. They knew the value of education

as they faced innumerable amount of difficulties to complete her thesis, she would wait for a long time in cold and rain to meet different Pandits and Ustads to collect information for her thesis and many times she was ignored by them as she was a girl and talking about tabla. But she was very determined and she collected the information at any cost, guruji also used to be with her to protect her and both of them had good knowledge about music, so nobody could fool them by providing fake information. Thus, that is how Abanji collected authentic information by struggling for years and facing innumerable difficulties.

After gathering all the information, Abanji wrote a book in two languages, Hindi and English which is now included in the university curriculum all over the world, I know this because Smt. RupaSethna and I have translated the book and also edited the CD's for somebody in Los Angeles - U.S.A. One of the disciple of the Abanji is staying in Los Angeles and for last five years he has established Dr.Aban E. Mistry Memorial Program. All of his students perform in that program and pay tribute to Abanji. I know all this because I look after the correspondence of Abanji and Swar Sadhna Samiti since so many years.

She was very simple and kind hearted lady. She was proud but not in an egoistic manner, she always liked to dress well and to carry a good posture. I have learnt about equality from her. I felt so good when a girl got first price in percussion instrument in the competition of Swar Sadhna Samiti. From the very beginning of the Swar Sadhna Samiti, Abanji and Guruji never differentiated between a boy and girl or between Man and Woman, as it is all about the art. That is why we always encourage male dancers and also girls to take up percussion instrument. It was Abanji who discovered a mural which showed a lady playing an instrument like tabla at Bhaja Caves in the interiors of Maharashtra, and she did this when she was going through the shortage of money.

By discovering this, Abanji cleared the misconception about the origin of Tabla, that tabla was invented by a Persian saint Amir Khushro and also various different fables about the origin of Tabla. According to her research an instrument like tabla was already into existence 2000 years before Amir Khushro and she had a proof of certificate from the archeological department. She has done the documentation of this research in her book and also added the information regarding the tradition of all the different gharanas of Tabla and Pakhawaj, she has also shared the traditional compositions of all the gharanas, which she collected from all different Ustads and Gurus from the various parts of the country, to the world by documenting them in a book.

I want to say that at that time Guruji used to say that this work is yet to attain its deserving value, it will take ten to twenty years to create its own deserving value which will be achieved by spreading the informative knowledge documented in this book. Abanji also stated that a day will come I will depart from this world but, whatever hardships and challenges I have faced to complete this work is for the upcoming generations, try to share it as much as you can as I have done this for the sake of the society and it should be helpful to them. She was an evolved soul of Indian Classical Music as she had surrendered herself to Goddess Saraswati and throughout her life she served with an aim of promoting music without having any kind of selfish motive. So, she openly shared everything in her book without keeping any secret, which was a path breaking thing as earlier in those days people were conservative and felt insecure to share whatever they learned and hid the specialties of their Gharanas.

I truly believe that she was a spiritually evolved soul, as I was looking after the correspondence I knew that we got some letters of appreciation from the people who have done their thesis with the help of this book and they showed their gratitude by saying that it has changed their lives, I would like to say that it is true because Abanji has changed my life. Today I feel so blessed and I think by doing this thesis you will also feel blessed.

She was registered in the Guinness book and Limca book of World records and also has been acknowledged by the Government of India who awarded her posthumously as The First Lady Tabla Player of India. She made her name by becoming a Lady Tabla Soloist and she has done concerts in front of many knowledgeable artists and audience where Guruji provided her *lehra* sangat and later on Guruji's son Sapal Jijina did the same. She always used to say in the beginning her performance that whatever mistakes I do while performing are all mine and whatever I play well is because of the blessings of Maa Saraswati and it belongs to her only. She was very down to earth and full of humility. She never did any kind of marketing throughout her life span, unlike some other people who usually did.

Swar Sadhna Samiti was like a baby for both Abanji and Guruji. Since its inception, it has completed almost sixty years. It is going to be 53rd annual festival this year. Whatever Abanji has taught us and now what Rupai Mai (Mrs. Sethna) is teaching we are happy to work accordingly; we have got 418 entries this year for the competition and it is increasing every year. I would like to say that there was time when we used to get 900+ entries and we would have to organize the competition in two weekends.⁽¹⁾

1) Interview of Mrs. Nazneen Katila/ 06th January 2018.

Pictures of Swar Sadhna Competition



Ambience during the
Competition

All India Dance
Competition for Senior Age
Group



All India Dance Competition for
Junior Age Group



All India Instrumental
Competition for Junior Age
Group

All India Instrumental
Competition for Senior Age
Group



All India Tabla Competition
for Junior Age Group



All India Vocal Competition for Junior Age Group



Pictures of Pujya Guruji Pt. Keki S. Jijina and Dr. Aban Mistry. (Founder and Co. Founder of Swar Sadhna Samiti)

Pictures of Swar Sadhna Samiti's monthly program as well as 'Swarsadhnotsav'.



The members of Swar Sadhna Samiti presenting prayer at Swarsadhnotsav

A boyish looking Ut. Zakir Hussain have graced the stage of Swar Sadhna Samiti from very beginning

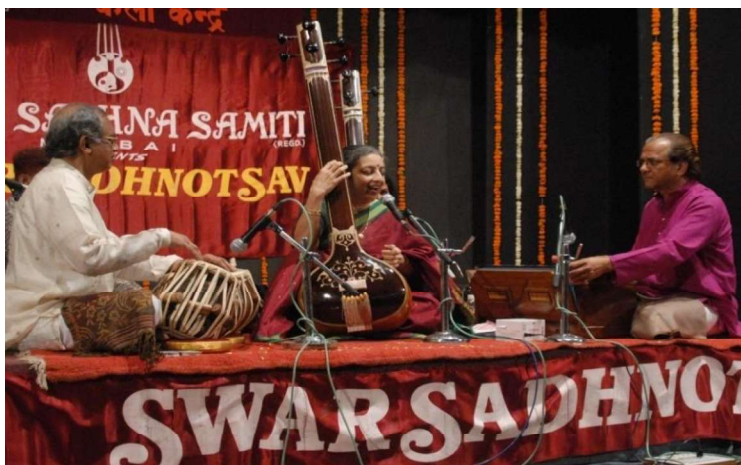


Ut. Abdul Halim Jafar Khan performing at 27th Annual Sammelan of Samiti.



Smt. Gangubai Hangal
performing at 27th Annual
Sammelan of Samiti

Pt. Jasraj at the 2nd Annual
Sammelan of the
Swar Sadhna Samiti

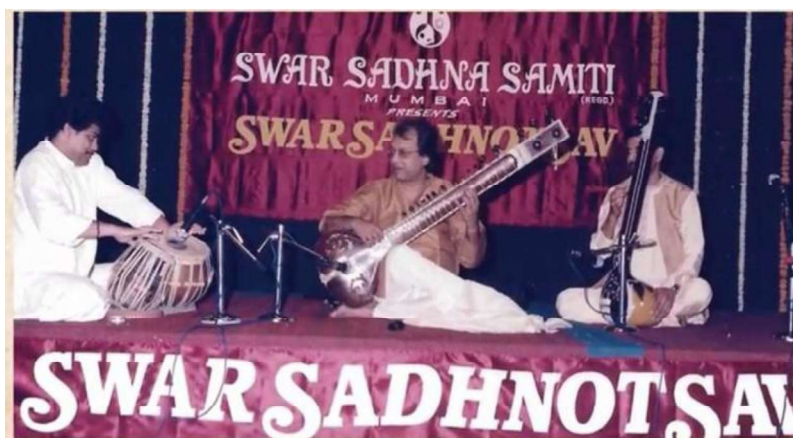
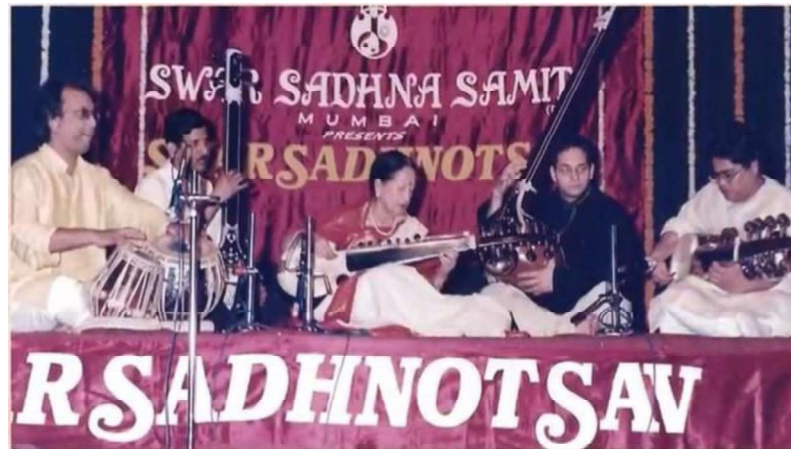


Smt. Ashwini Bhide
Deshpande performing at
Swarsadhnotsav



Pt. Bhavani Shankar
performing at
Swarsadhanotsav.

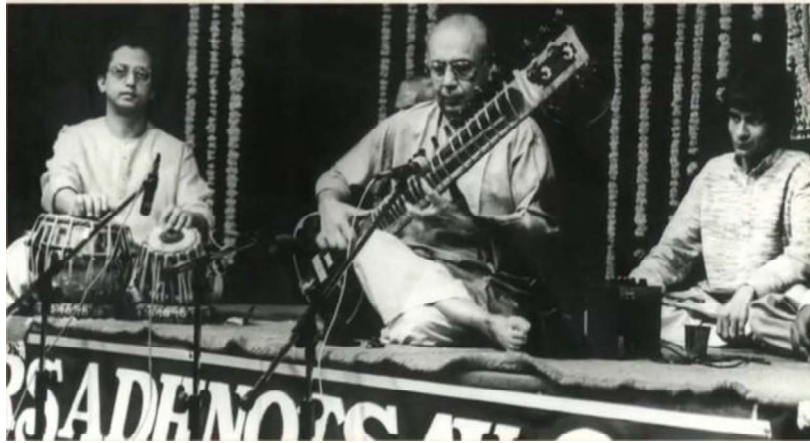
Smt. Zarin Daruwala
performing at
Swarsadhnotsav
accompanied by Pt.
Nayan Ghosh



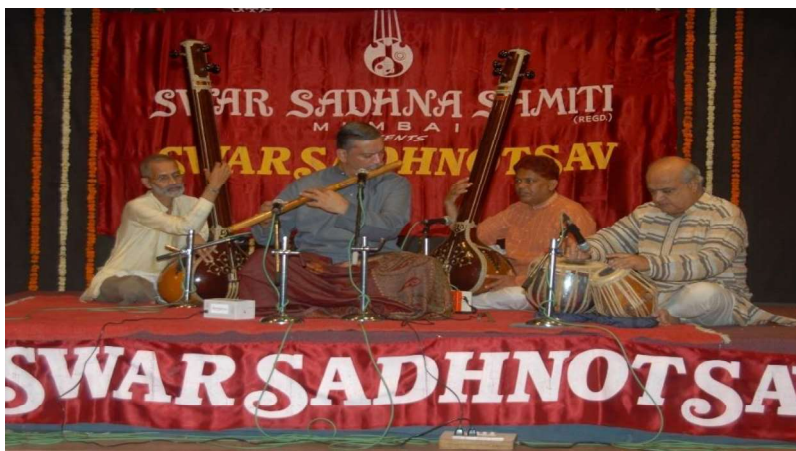
Pt. Nayan Ghosh
performing Sitar recital
at Swarsadhnotsav.



Pt. Arun Kashalkar at
54th annual sammelan
accompanied by Shri
Praveen Karkare.



Pt. Arvind Parikh
performing at
Swarsadhnotsav
accompanied by Pt.
Yogesh Samsi.



Pt. Nityanand Haldipur at
Swarsadhnotsav
accompanied by Pt.
Sadanand Naimpalli,



Jugalbandi of Shri Manas Kumar (violin) and Shri Ashwin Shrinivasan (flute) at 54th Annual Samelan accompanied by Pt. Omkar Gulvady



Pt. Shankarao Joshi Mangalvedhekar, Pandharpur; Prof. Laljee Shrivastav, Allahabad; Shri V. Balsara, Calcutta ; Pt. Sudhir Kumar Saxena, Vadodara; Pt. Gauri Shankar, Mumbai were honoured by Swar Sadhna Ratna in 1990.



Pt. Dinkar Kaikini, Padma Bushan Pt. Ram Narayan, Padmashree; Dr. Prabha Atre, Dr. (Smt.) Sushila Rai Patel, Pt. Ram Das Sharma, Mumbai; Dr. Harishchandra Srivastava, Allahabad; Pt. Sadashivrao Borgaonkar, Latur; Shri Bejon Desai, Nasik were honoured by Swar Sadhna Ratna in 1999.

Award received by Swar Sadhna Samiti for its contribution in preserving and propagating Indian Classical Music



Coverage received by Swar Sadhna Samiti in various Print Media - 1

SATURDAY, 21 JULY, 2012, MUMBAI www.mid-day.com

06 HITLIST weekend guide



Reach out to help a new generation

PERFORM

Swar Sadhna Samiti, an organisation dedicated to promoting Indian Classical Music, is hosting its 609th free concert on Sunday. Find out how you can play your role in helping promote upcoming talent in the country



Television actor Nandita Puri performed a Kathak dance recital at the 2012 annual Swar Sangeet Sammelan

SUREKHAS
surekha@mid-day.com

For the past 50 years, Swar Sadhna Samiti has provided a platform to emerging talent on the Indian Classical music scene in the country.

The goals of the organisation, however, have remained the same: "Our main aim is to promote upcoming talent," says Rupa Sethna, joint secretary, Swar Sadhna Samiti.

In keeping with this aim, the Samiti organises free concerts that are open to the public. This Sunday, will mark the organisation's 609th concert.

In the beginning

In 1961, Dr Aban Mistry — India's first woman tabla player — and her guru, Keki Jhina formed the organisation in a one-room office in Dhobi Talao (that doubled as a venue for a music class).

Dr Mistry, who is now in her seventies, has a doctorate in music and has served as visiting professor at various universities in the country. It was in her capacity as professor that she met teachers and students, who were tremendously talented, but didn't have a platform to showcase their talent.

"Abanji started learning music when she was four," says Sethna, adding, "Ustad Amir Hussain Khan was so impressed with her performance at a concert that he immediately decided to take her under his wing and school her."

Concerts on Sundays

Since 1961, there has been a concert held every month featuring at least three artists, usually classical vocalists and instrumentalists, though there are occasions when classical dancers have also been featured.

"Zakir Hussain performed at one of the early concerts," recalls Sethna. "Others who have performed here include Kishori Amonkar, Rajan Sajan Mishra, Prabha Atre and Nayan Ghosh," she adds.

Besides the concerts, they host an annual three-day event called the Swar Sangeet Sammelan, where established artists share the stage with newcomers. The Samiti also hosts regular competitions for children.

They are given cash prizes and trophies and also get to perform at the Bal Sangeet Sammelan or the Kishu Sangeet Sammelan, depending on their age," says Sethna, adding that they provide scholarships to three or four deserving students to help the study music further.

Given that they do not charge the audience and that they pay a small amount to the artists, how are the funds generated? "We have membership fees," informs Sethna, adding, "While members don't get many perks, when people do the work we are doing it becomes members to contribute to the cause and help the endeavour," concludes Sethna.

Sunday's concert will feature Smit Dharwadkar and Sunita Tikai (vocals), and Mordhwaaj Vaishnav and Jyoti Mahant on tabla.

ON July 22, 6 pm
At Mumbai Marathi Sahitya Sangh, 10th floor, Dr Shale Marg, Gurgaon.

Shubha Mudgal rendering a vocal recital at one of the annual concerts organised by the Swar Sadhna Samiti.

Gowami Shri Waghdeshi Bewashri, Gowami Kalyanrajaji Maharajshi, Gowami Shri Hariraji Bewashri a companioned by Pt Gurudutt Heblakar

1988

स्वर साधनोत्सव

मुंबईतील 'स्वर साधना' संस्थेने 1988 साली 609वा वार्षिक संगीत महोत्सव साजरा केला. हा महोत्सव खऱ्या अर्थाने एक सत्काराची उत्सव असून संगीत रसिकांच्या दार्ढ्यकाळ लक्षात राहिल.

दरमहा अजयान प्रमाणाने आतापर्यंत 609 संगीत कार्यक्रमांचा सादर करण्याचा या संस्थेने बाल कलाकार संमेलने, युवा कलाकार संमेलने भरवून या क्षेत्रातील मुला-मुलींच्या गुणांना वाव देऊन त्यांना पुढील अधिक अभ्यास करण्यास प्रोत्साहित केले. त्यासाठी विशेष श्रमक दारुणविभागाच्या विद्यार्थी-विद्यार्थिनीना मिळवून देण्यात आले.

वार्षिक उत्सवात गतवर्षीच्या पारितोषिक विजेत्यांचा समावेश करून त्यांना उत्साहित केले. त्याबरोबर आपल्यावरील जबाबदारीची जाणीव करून दिली. कुमार संपूर्ण बाबोळकरचा प्रथम राग एकतारा तो ज्या आत्मविश्वासाने आपले गायन प्रस्तुत करीत होता त्याचे रसिकांनी कौतुक केले. पहिला दिवस डॉ. आबान मिस्त्री (सहस्र), डॉ. प्रभा अत्रे (गायन) आणि गायत्री वेङ्कटरामन (भरत वाद्ययंत्र) या कलाकारांनी गाजवला. 8 तीन कलाकार प्रतियोगिता अत्रे शोधत — आबान मिस्त्रींनी तबलावर, ज्या सैराज्या सयकरी, तिघांचा आणि कायदेपट्टी वाजविल्या त्यावरून त्यांच्या तीर्थ व्यासगांधी रसिकांना पुनः प्रत्यक्ष आला. तीर्थ गोट डॉ. प्रभा अत्रे यांच्या पुत्री कल्याण या स्वनिर्मित रागातून आली. आई बिकर व बासंती भागसेकर यांची सुयोग्य साथ लाभल्याने सैराजीची टंगत वाटली.

दुसरा दिवस दाताराचा

दुसऱ्या दिवशी डॉ. के. दातार यांच्या सुप्रसिद्ध रागाचे बाल भरण गेले. पुढे राजाजी भूत वाजवून त्यांनी आपले वादन आनंदी घेतले. विभव वीरेश करवीर तबलासाथ त्यांच्या वादनाची एकत्र झालेली अराव्याने साधनोत्सवाच्या अमार्ग आनंद रसिकांना लुटता आला. पं. किरोश दस्तूर यांनी वजन रागात

संगीत

डॉ. वसंतराव राजोपाध्ये

सुरेश अल्हाई बांधून पाहिल्या, समेपायून श्रवणपरी रसिकांना स्वरसागरात डुबविले. त्यांनी गायलेली गारादुमरी गै. अच्युत करीम खां यांची आदराने करून देऊन गेली. ईश्वरी रागाचा कथक नुव्याने दुसऱ्या दिवशी ही सभा समाप्त झाली.

केवळ कलाकारांचे

तिराया दिवशीची अप्रतिम सभा वैशिष्ट्यपूर्ण वाटली. या सभेत सर्व कार्यक्रम केवळ स्त्री-कलाकारांचेच होते. याद्वारे संगीत पाठशाळेच्या विद्यार्थिनींच्या पारिनेने कार्यक्रमावर सुरुवात झाली. नंतर अच्युतणीय जिनी जोर्जेने दुर्गा रागात एक गीत व नंतर एक भजन ठावल्यात गाऊन श्रीत्यांची वाढवा घेतली. विद्या परब या मुलीने तिची तबलासंगत केली. नंतर अनाहाबाची रेखा श्रीवास्तव आणि दिल्लीची डॉ. सुनीरा



डॉ. के. दातारांच्या छायाचित्रे तबलासाथ.

सहाय्य पुढी भरलेले होते. अत्रे रसिकांच्या मेळाव्यात स्वतःच सभेतील डॉ. वसंतराव राजोपाध्ये, पं. किरोश दस्तूर, डॉ. अमरी सूर्या, डॉ. कल्याण साठगांधी या कलाकारांचा त्यांचे साथ साधनोत्सवा सात वाद्ययंत्र टंगून सभा संपन्न झाली.

स्वरसाधनाचे अध्यक्ष प्रवीर आणि त्यांचे सहकारी दातो हा 'स्वर साधना' पर महोत्सवात उपस्थित राहून त्यांच्या आयोजने.

INDIAN EXPRESS
weekend

SATURDAY, APRIL 20, 1991

The little big samithi

THE small room on the first floor of an old building in Dhabolwadi carries the legend 'Swar Sadhna Samiti'. Inside the room are the few people who are the heart and soul of the Samiti - its founder members Dr. Aban Mishra, renowned tabla exponent, and her guru, the well-known sitarist, Pt. Keki Jhina, and other members of the Committee.

What, you might ask, is the difference between this Samiti and the various others that proliferate the city. Even a music buff would be hard put to answer that question. And the reason is not that they have been lying low in these hard times when you need more business acumen than any great talent to put up a show. Today PR is an undeniable part of the success of any

A musical programme every month for the past 30 years without a break is a record any organisation would be hard put to equal. But for Swar Sadhna Samiti, under the stewardship of sitarist Pandit Keki Jhina and tabla exponent Dr. Aban Mishra, it is more than merely a chance to enter the record books. It is their life's work and through it they are changing the course of many a fledgling career in music, writes Mini Menon

organisation. And that is where the Swar Sadhna Samiti is sorely lacking. Consider this - the Samiti has been conducting musical programmes every month from the time it was founded in 1961, to this day. Early this month they conducted their 354th

monthly programme. And good times or bad, there has not been a single break anywhere. Now if that isn't a record of sorts, then what is?

Or take the fact that the Swar Sadhna Samiti is perhaps the only one of its kind to encourage little-known talents as a matter of principle.

Talented, but not yet famous artists from all over India are invited to perform. As Dr. Aban Mishra says, "They have so much talent in them that all they need is a stage to begin with - the very thing that is difficult to get. Here we try to provide it to them. They can perform to an audience who really love and understand music."

The Samiti is equally proud of its audience as it is of its artists, which says a lot for the principles they espouse. They perhaps have the most loyal audience, who turn up uniformly for all their concerts, be the performer a big name or a rank newcomer.

And that's not all. Besides its monthly programmes, the Samiti also conducts Annual

Sangeet Sammelans for those artists below 14, Kishore Sangeet Sammelans for those between 14 and 20, and their main Annual Sangeet Sammelan for others. In March 1991, they conducted their 26th annual Sangeet Sammelan. The winners of the competitions are also given scholarship and other awards. Besides, they are also given a chance to perform in the monthly programmes.

The very room from where the Samiti operates, is symbolic of all that it stands for, a living example of simplicity and discipline. It is a world apart, with its sparse furniture, its many idols of Ma-Goddess Saraswati, and its shelves full of books and recordings of music, which are available for reference.

The Samiti also conducts classes in music, for which no fee is charged. Instead, the Samiti provides for food, clothes and education for its economically backward students. The training is given in guru-shishya parampara with examinations conducted as per the standard set by Akhil Bharatiya Gandharva Vadya Akademi.

Very few students are taken at a time so that they can be fully trained. The Samiti also does charity work like providing food, clothes, etc., to the poor. How do they manage to do all these? Admittedly, finance is scarce as there is little money to be made from the Samiti's activities. "We get our funds as membership fees, from donations and advertisements released in our souvenirs, etc."

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Even Paragopalayam, which is now being used as an encyclopedia in music in the major Universities of India," says Rupa Shetty, Secretary of the Samiti. Dr. Mishra has memories of how they had struggled in the beginning. "We used to skip our lunch to save money for our programmes. We used to write out invitation cards, carry our instruments and walk to the venue of the programme."

There is a lot more to the story of struggle and triumph. "Even now we are not in the lap of luxury. We still have to struggle. But somehow, we always, pull us through," said Dr. Mishra pointing to the idol of Ma.

Today a lot of companies, including multinationals, are sponsoring music shows. Why is there no sponsor in the list of the Samiti? "They prefer to dictate their terms - to the extent of deciding which artists are to be invited to perform. And their choice will be the most 'soleable' one. But that is not what we want," says Dr. Mishra heatedly. "But if anyone is willing to sponsor our shows without dictating to us, they are most welcome. We will give them as much publicity as they want - through our Souvenirs, on our auditorium, etc. But they should not interfere with our internal matters," adds Yasmin Tarapore, Vice-President of the Samiti.

Our treasure is the affection and esteem we get from our artists and audience, even when we perform outside the country. Many a time we are not able to pay anything more than travelling and lodging expenses to our artists. But

nor have they negotiated. We do wish we could give them fees as well. But with our limited funds, we are not able to do so always," she says. What had made them take up this mammoth task in the first place? Says Dr. Mishra, "When we were young, we used to long to attend the programmes of great artists. But we could either not go, or if at all we could, it would be to sit somewhere at the back, straining to catch the notes. The tickets were that expensive even then, you know. So we thought why not conduct such a programme where all those who love music can come and attend?"

"Another thing that we felt sad about was that the amount of talent going waste just for the want of a stage, an audience. These are the two things which made us start the Samiti." Pt. Keki Jhina, also popular as Guraji to the Samiti, in his soft voice added, "Maybe this was our mission on earth, maybe Ma wanted us to do this." And coming from him, it somehow seems plausible.

The Samiti follows the Delhi, Ferozabad, Lucknow and Agra gharana in teaching tabla. Vocal training is in the Gwalior ghazal style and in the Mithai ghazal. The latter helps to mind at least one celebrity. And with Guraji having been a disciple of Pt. Ravi Shankar, one wonders why he is nowhere in the picture.

"You won't find any commercialised artists here. We don't have that kind of money, which attracts them. And our principles vary a lot from theirs. Hence the forthright reply."

The Samiti has its long list of students groomed over the years. Among them are Sapal K. Jhina, Vidya Parag, Adarsh Sandani and lot of others. One disciple of whom Dr. Mishra is specially proud of is Master Khushnoor Jhina, grandson of

EVENING NEWS OF INDIA, MAY 3, 1984



Keki Jhina instructs two children in tabla playing.

A concert a month - for 270 months

A CONCERT a month for 270 months (which comes to 22-1/2 years) without a single break - that is the distinction shared by the Wadia Sangeet Shala and its younger sister institution, Swar Sadhna Samiti.

Both are located in a rather obscure corner in the southern part of this sprawling metropolis - in the congested Dhabolwadi area. The Wadia Sangeet Shala, founded on a modest scale on the premises donated by a recent and music-loving Parsi lady, Almasi Bapat, is an institution that has devoted itself exclusively to imparting music education with facilities for learning vocal and instrumental music.

The system of imparting education is on the lines of the age-old guru-shishya parampara, unlike most other music schools where students are given training on a mass scale. Under this system, only an average number of 23 students are on its rolls.

The school has been run, right from its inception in 1973, under the guiding hand of its principal, the late Pandit Keki Jhina.

And the students who have benefited from training represent all strata of society - from the rich to the poor, from the foreigner who came to this country to study instrumental music and also

in vocal and instrumental music, but this holds a distinction in performance. In fact, she has given a lot of students a chance to perform in the monthly programmes of the Samiti.

At a time when sangeet samelans have become a thing of the past, the Samiti has been functioning with modest financial resources. But the good will and support of its patrons have

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activities in recent years. It now conducts sangeet samelans for artists under 14, Kishore Sangeet Samelans for those between 14 and 20, and their main Annual Sangeet Samelana for others. In March 1991, they conducted their 26th annual Sangeet Samelana. The winners of the competitions are also given scholarship and other awards. Besides, they are also given a chance to perform in the monthly programmes.

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WOMEN who go to get their hair done in the Dhabolwadi area, the late Pandit Keki Jhina, who has been a part of the Samiti's work since its inception, is particularly high on the list of its patrons. The Samiti has been functioning with modest financial resources. But the good will and support of its patrons have

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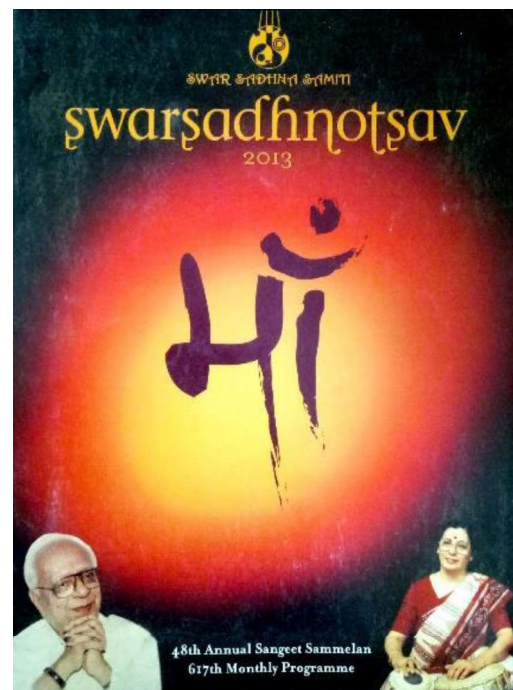
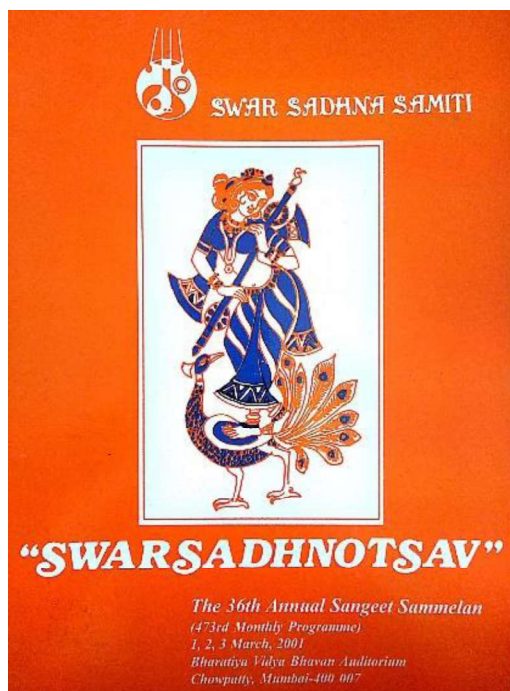
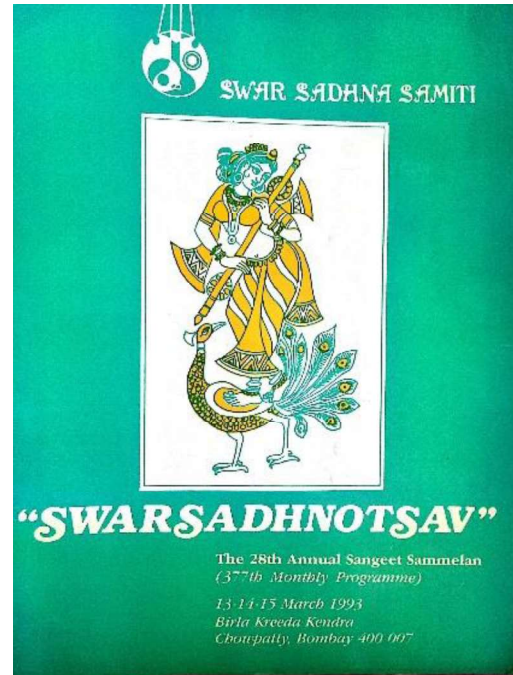
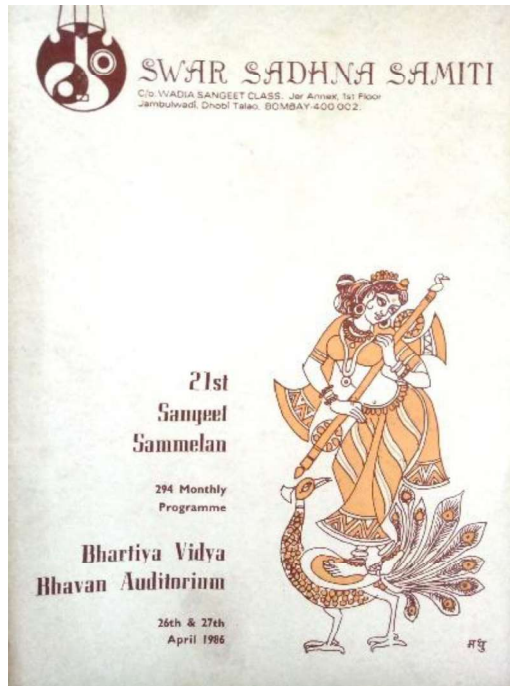
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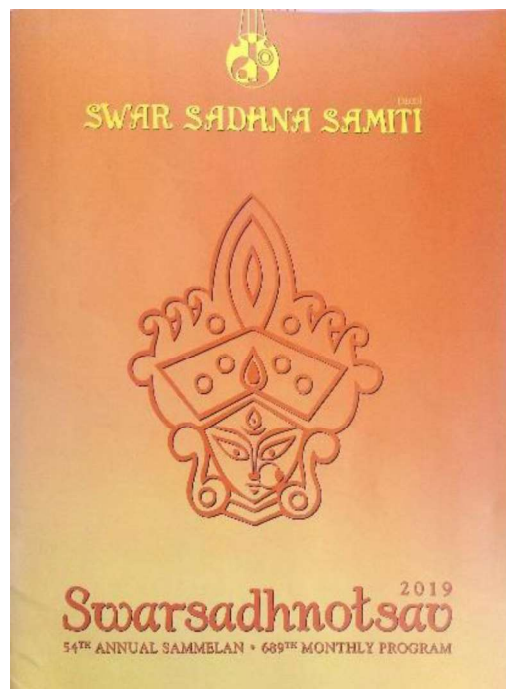
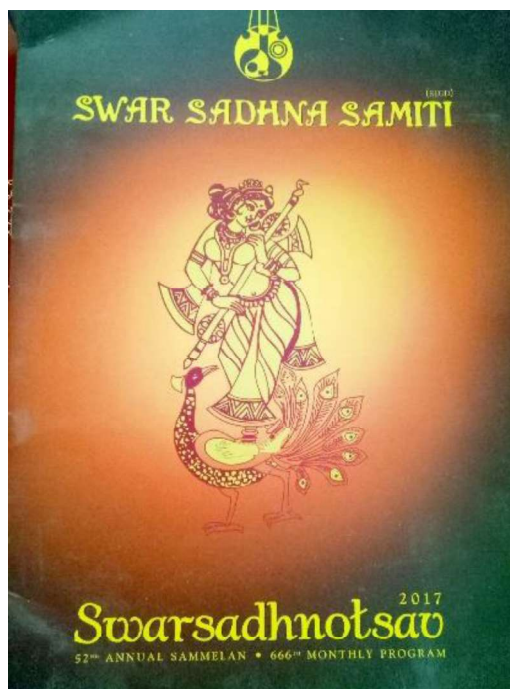
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A student learns to play the sitar under Keki Jhina's supervision while Adil Mishra (centre) gives tabla support.

Pictures of Swar Sadhna Souvenir





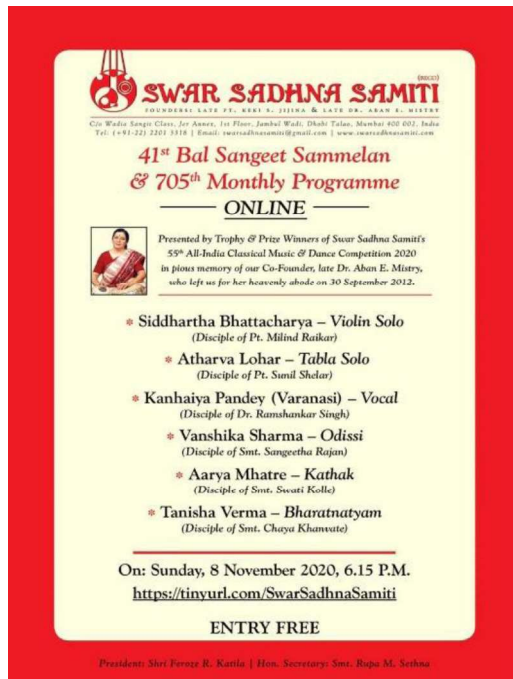
Picture from one of the souvenirs displaying the name of candidates who received scholarships

Scholarships 2019-2020

PANDIT KEKI S. JIJINA MEMORIAL ANNUAL SCHOLARSHIP
As a humble token of respect and gratitude to our founder, Pujya Guruji Pt. Keki S. Jijina, an annual scholarship of Rs. 3000 each is established for deserving students.
Shruti Gadre – Vocal (Disciple of Guru Smt. Apoorva Gokhale)
Samadarsh Kanthe – Flute (Disciple of Guru Pt. Prafula Gosavi)
Rajlaxmi Bhaskar – Bharatnatyam (Disciple of Guru Smt. Apeksha Mundargi)


DR. ABAN E. MISTRY MEMORIAL ANNUAL SCHOLARSHIP
In pious memory of Swar Sadhna Samiti's co-founder Dr. Aban E. Mistry, an annual scholarship of Rs. 5000 has been established for a promising female student of tabla.
Rinal Vitthani (Disciple of Guru Shri Swapnil Bhise)

Note: As because of the Pandemic situation of Covid-19 (2020), Samiti is still continued organizing the Bal and Kishor Sammelan as well as Monthly Programmes with the help of Online Platform. The picture of Invites for the same are given below:



SWAR SADHNA SAMITI
FOUNDER: LATE PT. KEKI S. JIJINA & LATE DR. ABAN E. MISTRY
C/o Wadia Sangeet Class, Jer Anne, 1st Floor, Jambhal Wadi, Dhobi Talao, Mumbai 400 002, India
Tel: (+91-22) 2201 3318 | Email: swarsadhnasamiti@gmail.com | www.swarsadhnasamiti.com

**41st Bal Sangeet Sammelan
& 705th Monthly Programme**
— ONLINE —

 Presented by Trophy & Prize Winners of Swar Sadhna Samiti's 55th All-India Classical Music & Dance Competition 2020 in pious memory of our Co-Founder, late Dr. Aban E. Mistry, who left us for her heavenly abode on 30 September 2012.

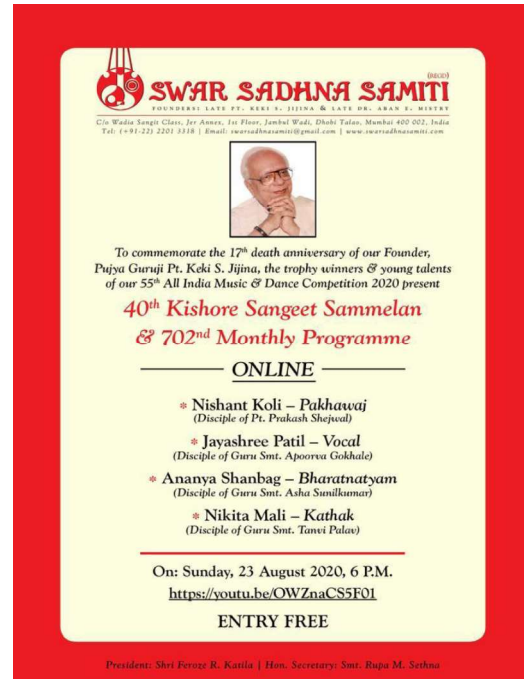
- * Siddhartha Bhattacharya – Violin Solo
(Disciple of Pt. Milind Raikar)
- * Atharva Lohar – Tabla Solo
(Disciple of Pt. Sunil Shelar)
- * Kanhaiya Pandey (Varanasi) – Vocal
(Disciple of Dr. Ramshankar Singh)
- * Vanshika Sharma – Odissi
(Disciple of Smt. Sangeetha Rajan)
- * Aarya Mhatre – Kathak
(Disciple of Smt. Swati Kalle)
- * Tanisha Verma – Bharatnatyam
(Disciple of Smt. Chaya Khanavate)

On: Sunday, 8 November 2020, 6.15 P.M.
<https://tinyurl.com/SwarSadhnaSamiti>


ENTRY FREE

President: Shri Feroze R. Katila | Hon. Secretary: Smt. Rupa M. Sethna

41st Bal Sangeet Sammelan



SWAR SADHNA SAMITI
FOUNDER: LATE PT. KEKI S. JIJINA & LATE DR. ABAN E. MISTRY
C/o Wadia Sangeet Class, Jer Anne, 1st Floor, Jambhal Wadi, Dhobi Talao, Mumbai 400 002, India
Tel: (+91-22) 2201 3318 | Email: swarsadhnasamiti@gmail.com | www.swarsadhnasamiti.com

 To commemorate the 17th death anniversary of our Founder, Pujya Guruji Pt. Keki S. Jijina, the trophy winners & young talents of our 55th All India Music & Dance Competition 2020 present

**40th Kishore Sangeet Sammelan
& 702nd Monthly Programme**
— ONLINE —

- * Nishant Koli – Pakhawaj
(Disciple of Pt. Prakash Shejwal)
- * Jayashree Patil – Vocal
(Disciple of Guru Smt. Apoorva Gokhale)
- * Ananya Shanbag – Bharatnatyam
(Disciple of Guru Smt. Asha Sinilkumar)
- * Nikita Mali – Kathak
(Disciple of Guru Smt. Tanvi Palav)

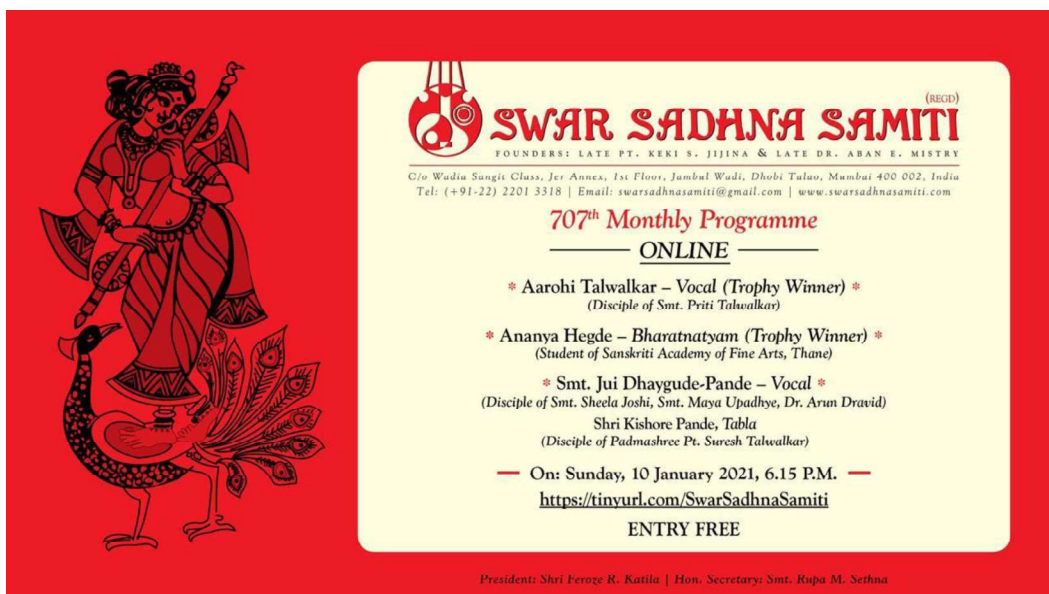
On: Sunday, 23 August 2020, 6 P.M.
<https://youtu.be/OWZnaCSF0I>

ENTRY FREE

President: Shri Feroze R. Katila | Hon. Secretary: Smt. Rupa M. Sethna

40th Kishor Sangeet Sammelan

707th Monthly Programme



SWAR SADHNA SAMITI
FOUNDER: LATE PT. KEKI S. JIJINA & LATE DR. ABAN E. MISTRY
C/o Wadia Sangeet Class, Jer Anne, 1st Floor, Jambhal Wadi, Dhobi Talao, Mumbai 400 002, India
Tel: (+91-22) 2201 3318 | Email: swarsadhnasamiti@gmail.com | www.swarsadhnasamiti.com

707th Monthly Programme
— ONLINE —

- * Aarohi Talwalkar – Vocal (Trophy Winner)
(Disciple of Smt. Priti Talwalkar)
- * Ananya Hegde – Bharatnatyam (Trophy Winner)
(Student of Sanskriti Academy of Fine Arts, Thane)
- * Smt. Jui Dhaygude-Pande – Vocal
(Disciple of Smt. Sheela Joshi, Smt. Maya Upadhye, Dr. Arun Dravid)
Shri Kishore Pande, Tabla
(Disciple of Padmashree Pt. Suresh Talwalkar)

— On: Sunday, 10 January 2021, 6.15 P.M. —
<https://tinyurl.com/SwarSadhnaSamiti>

ENTRY FREE

President: Shri Feroze R. Katila | Hon. Secretary: Smt. Rupa M. Sethna

3:6 Innovations and Creation - As a Composer

The field of fine arts (Lalit Kala) completely under the category of innovations and creation. Our scholars have explained fine arts (Lalit Kala) as innovative and everyday art form. In addition to the influence of the artist, if his performance or creation is also influenced by the place, culture, tradition and history then such an art form falls under the fine arts (Lalit Kala) category. This fact is accepted universally by all the artists of music. Thus, when we listen, see, sing or play any composition we immediately come to know that the composition belongs to which Gharana. Thus, the composition of every Gharana is set apart by particular elements in its creation and innovation which also tells us about Gharana to which the composition belongs. It is this novel thought of an artist that establishes and gives an identity to a particular Gharana or music. Naturally Abanji had the same creative inclination in her mind. There were three aspects of Abanji work efficiency:-

1. Her creative persona with regards to promotion and expansion of music lead to the establishment of Swar Sadhna Samiti, which is running successfully even today.
2. Her creative and innovative vision also made her a good researcher and writer.
3. She was an outstanding tabla player. It is very important for a tabla player to be creative, because for being a good tabla player, in addition to having a good presentation, padhant and lay-laykari, one must also possess *Upajang*.

Abanji possessed all this innovative qualities. Abanji has almost performed in all the well-known taals but odd matras was always her first choice. When she played solo in Taals like Teentaal, Ektaaletc, she gave more importance to traditional compositions. The researcher feels that even though she presented traditional composition, her padhant reflected a new thought. But her presentation in odd time cycles like 15 matras, 11 matras, 17 matras, 18 matras etc. always had her own creations. The researcher has listen to many of Abanji's recordings in which she has played Tishra Jaati Peshkar in all the taals. In some she had played Mishra JaatiPeshkar which is her own creation. Apart from this Abanji has played Stuti-Paran in all the taals which too is her own creation. Because she never heard her guru Ut.Amir Hussain Khan play Stuti-Paran, She composed all these things herself. Another thing is that she welcomed the creative compositions of other Gharanas and presented the same in her performance which also reflects her creative thoughts. In this way, after a comprehensive study of Abanji's personality, we come to know that along with being a traditional person, her work and thought process contained innovative ideas.

The researcher has witnessed solo performances of many tabla players. There are very few solo tabla players who play tihai in both odd and even matras. Abanji would present tihais in many different taals starting from different matra. In other words she would present tihai in different taals starting from 1st matra, 1.25 matra, 1.50 matra, 1.75 matra, 2nd matra, 2.50 matra etc. in this way she would start from different matras and end on sam, this was her own creative style. Apart from this she took a bandish and presented it in tishra, chatushra, khand, mishra and sankirna jaatis along with different laykaris, this was her forte as well.

She also used to play kaida, peshkar, rela in vistar, meaning she would not just play one or two paltas but would play upto 10-12 paltas and sometimes she would also make use of tishra, mishra and khand jaatis. This were all her innovative styles of tabla playing. She would usually do her solo in odd matra time cycle like 15,17,19,20 matras etc. sometimes she would also present her solo in taal jhoomra and ada chautaal. In all this odd matra taals she would play her own composition to the best of her ability. This is one of her biggest contribution in the field of tabla.

The researcher has seen and heard many video and audio recordings of abanji's live programs. She has given her solo presentation in tripudbhavani (9 matra), Shankar taal (11 matra), Savari (11 matra), Mat taal (18 matra), Badisavari (20 matra), Pancham savari (15 matra), jhoomra (14 matra) and Ada chautaal (14 matra). She would showcase laykaris in these taals, for example, while playing solo in 11 matra, she would present taal roopak (sam to sam) while keeping the nagma of 11 matra and would also play tihais of roopak starting from different matras. Similarly, she would present 18 matras in 20 matras, 15 matras in 18 matras and so on, this was one of her many specialities and creative thinking. On the basis of the training she received from her gurus, she created different compositions like peshkar, kayda, rela, uthan, tihai, farmaishi and kamali chakradhar, tukda, gat, stuti paran etc in all the taals mentioned above.

The researcher has penned the bandishes created by Abanji after listening to the audio recordings of her programs, they can be found later on in this chapter. These will be useful to the students of tabla in future. Some traditional compositions that Abanji use to play have also been written down, this bandishes also show us the respect Abanji had for the gurus of different Gharanas. Keeping in mind the propagation and promotion of traditional bandishes and her gurus, Abanji gave importance to these gharanedar compositions of teentaal, and that

is why the researcher has tried to compile all this traditional compositions. Even though these were not her bandishes, she still gave importance to them more than her own bandishes which shows her dedication towards her gurus. The researcher has tried to project Abanji's creative thinking and respect she had towards her gurus. The researcher believes that all this information will prove to be very beneficial to the students.

3:6:1 Statement by different artists about Abanji as a Composer

3:6:1:1 Pt. Amod Dandge

Generally, we see the formation of any kayda will be in the same Jati from starting till the end but Abanji had an idea about a Mishra Kayda, it doesn't mean that kayda is in Mishra jati but a kayda with the combination of two different jatis. The kayda is like: ⁽¹⁾

धागेना	धीटधीट	धागेनधागे	तिनकीना
ताकेना	तीटतीट	धागेनधागे	धीनागिना
धागेना	धीटधीट	धागेनधागे	तिनकीना
ताकेना	तीटतीट	धागेनधागे	धीनागिना

3:6:1:2 Prof.Gaurang Bhavsar

I have had the opportunity to see many of Abanji's solo performances. She would normally play unconventional and odd taals. She would present laykaris, tihais from different matras in those taals. Sometimes, in a nine matra taal she would play bandishes and tihais of taal Roopak which was not at all a simple task, it requires lot of practice and command over different laykaris. Her presentations brought forward her control over lay-laykaris, different jaatis and upajang. All this tihais and bandishis were her own creations. Along with being a good tabla player, she was also a great composer and we come to know this from all her presentations as a tabla player.⁽²⁾

3:6:3 Self Created Compositions of Dr. Aban Mistry (In various time cycle)

Researcher has tried to present the compositions of Dr. Aban Mistry in this chapter which he has collected from the audio and videos of the her performances. This includes compositions like kayda, rela, chakradhar, farmaishi chakradhar, Uthan, Gat, Stuti Paran in various time cycles (matra).

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1. Interview of Pt. Amod Dandge/27th November 2018
 2. Interview of Prof. Gaurang Bhavsar /4th October 2020

1) कायदा (9 मात्रा)

धातिटधा	गेनाधागे	धिनागिना
तिटधागे	धिनागिना	तितितिट
धातिटधा	गेनाधागे	तिनाकिना
तातिटता	केनाताके	तिनकिना
तिटधागे	धिनागिना	तितितिट
धातिटधा	गेनाधागे	धिनागिना

2) कायदा (9 मात्रा)

धागेन	धात्रक	धितिट
धागेन	धात्रक	धितिट
धात्रक	धिनग	धितिट
धागेन	धिनग	धितिट
धागेन	धागेन	धात्रक
धिनग	तिनति	नाकिना
ताकेना	तात्रक	तितिट
ताकेन	तात्रक	तितिट
तात्रक	तिनक	तितिट
धागेन	धिनग	धितिट
धागेन	धागेन	धात्रक
धिनग	धिनधि	नागिना

3) रेला (9 मात्रा)

धिरधिर	धिरधिर	गिड़नग
तिरकिट	धागेतिट	गिड़नग
तिरकिट	धागेतिट	किड़नग
तिरतिर	तिरतिर	किड़नग
तिरकिट	धागेतिट	गिड़नग
तिरकिट	धागेतिट	गिड़नग

4) चक्रधार (9 मात्रा)

धितधित	त्रकधित	धिटधिट
धागेतिट	कड़धेतिट	धागेतिट
ताकेतिट	गदिगन	नागेतिट
कड़धेतिट	धागेतिट	ताकेतिट
गदिगन	नागेतिट	धेनतरा
डनधाड	गडडड	दिडगड
डडनड	धाडडड	कतिटता
केनधेतड	ताकेनधेत	डताकेन
धाडकत	कतिटता	केनधेतड
ताकेनधेत	डताकेन	धाडकत
कतिटता	केनधेतड	ताकेनधेत
डताकेन	धाडडड	डडडड
डडडड	धितधित	त्रकधित
धिटधिट	धागेतिट	कड़धेतिट
धागेतिट	ताकेतिट	गदिगन
नागेतिट	कड़धेतिट	धागेतिट

ताकेतिट	गदिगन	नागेतिट
धेनतरा	डनधाड	गडडड
दिडगड	डडनड	धाडडड
कतिटता	केनधेतड	ताकेनधेत
डताकेन	धाडकत	कतिटता
केनधेतड	ताकेनधेत	डताकेन
धाडकत	कतिटता	केनधेतड
ताकेनधेत	डताकेन	धाडडड
डडडड	डडडड	धितधित
त्रकधित	धिटधिट	धागेतिट
कडधेतिट	धागेतिट	ताकेतिट
गदिगन	नागेतिट	कडधेतिट
धागेतिट	ताकेतिट	गदिगन
नागेतिट	धेनतरा	डनधाड
गडडड	दिडगड	डडनड
धाडडड	कतिटता	केनधेतड
ताकेनधेत	डताकेन	धाडकत
कतिटता	केनधेतड	ताकेनधेत
डताकेन	धाडकत	कतिटता
केनधेतड	ताकेनधेत	डताकेन

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5) फ़रमायाशी चक्रधार (9 मात्रा)

धागेतिट	ताकेतिट	धागेदींड
नागेतिट	धागेतिट	ताकेतिट
धागेदींड	नागेतिट	कड़धेतिट
धागेतिट	धागेदींड	नागेतिट
कड़धेतिट	धागेतिट	धाडडत
किटधाड	तकिटधा	डतकिट
धाडडड	कड़धेतिट	धागेतिट
धाडडत	किटधाड	तकिटधा
डतकिट	धाडडड	कड़धेतिट
धागेतिट	धाडडत	किटधाड
तकिटधा	डतकिट	धाडडड
डडधागे	तिटताके	तिटधागे
दींडनागे	तिटधागे	तिटताके
तिटधागे	दींडनागे	तिटकड़धे
तिटधागे	तिटधागे	दींडनागे
तिटकड़धे	तिटधागे	तिटधाड
डतकिट	धाडतकि	टधाडत
किटधाड	डडकड़धे	तिटधागे
तिटधाड	डतकिट	धाडतकि

टधाडत	किटधाड	डडक्ङधे
तिटधागे	तिटधाड	डतकिट
धाडतकि	टधाडत	किटधाड
डडडड	धागेतिट	ताकेतिट
धागेदींड	नागेतिट	धागेतिट
ताकेतिट	धागेदींड	नागेतिट
क्ङधेतिट	धागेतिट	धागेदींड
नागेतिट	क्ङधेतिट	धागेतिट
धाडडत	किटधाड	तकिटधा
डतकिट	धाडडड	क्ङधेतिट
धागेतिट	धाडडत	किटधाड
तकिटधा	डतकिट	धाडडड
क्ङधेतिट	धागेतिट	धाडडत
किटधाड	तकिटधा	डतकिट
धा		
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6) चक्रधार (11 मात्रा)

धेत्-त् धे-	त्रकधेत्-	धिटधिट	
घेघेतिट	कड़धेतिट	धागेतिट	ताकेतिट
गदिगन	नागेतिट	कड़धेतिट	धागेतिट
ताकेतिट	गदिगन	नागेतिट	
घेनतरा	डनधाड	गडडड	दिंडडग
डडडन	धाडडड	कतिटता	कतधेत् डड-
ताडकतधेत्-	डडताडकत	धाडकत	
कतिटता	कतधेत् डड-	ताडकतधेत्-	डडताडकत
धाडकत	कतिटता	कतधेत् डड-	ताडकतधेत्-
डडताडकत	धाडडड	डडडड	
डडडड	डडडड	धेत्-त् धे-	त्रकधेत्-
धिटधिट	घेघेतिट	कड़धेतिट	धागेतिट
ताकेतिट	गदिगन	नागेतिट	
कड़धेतिट	धागेतिट	ताकेतिट	गदिगन
नागेतिट	घेनतरा	डनधाड	गडडड
दिंडडग	डडडन	धाडडड	
कतिटता	कतधेत् डड-	ताडकतधेत्-	डडताडकत
धाडकत	कतिटता	कतधेत् डड-	ताडकतधेत्-
डडताडकत	धाडकत	कतिटता	
कतधेत् डड-	ताडकतधेत्-	डडताडकत	धाडडड
डडडड	डडडड	डडडड	धेत्-त् धे-
त्रकधेत्-	धिटधिट	घेघेतिट	
कड़धेतिट	धागेतिट	ताकेतिट	गदिगन

नागेतिट	कडधेतिट	धागेतिट	ताकेतिट
गदिगन	नागेतिट	घेनतरा	
डनधाड	गडडड	दिडडग	डडडन
धाडडड	कतिटता	कतधेत् डड-	ताडकतधेत्-
डडताडकत	धाडकत	कतिटता	
ताडकतधेत्-	डडताडकत	कतधेत् डड-	धाडकत
कतिटता	कतधेत् डड-	ताडकतधेत्-	डडताडकत
धा			
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7) कायदा (आडी लय) (11 मात्रा)

धाडकड	धेतिट	धागेति	
रकिट	घेतग	धिनधि	नागिन
घेतग	घेतग	तिनति	नाकिना
ताडकड	तेतिट	ताकेति	
रकिट	घेतग	धिनधि	नागिना
घेतग	घेतग	धिनधि	नागिना

8) रेला (11 मात्रा)

धाडतिरकिटतक	धिरधिरकिटतक	धाडतिरकिटतक	
धिरधिरकिटतक	तिरकिटधाडतिर	किटतकतिरकिट	धाडतिरकिटतक
धाडतिरकिटतक	तिरकिटधाडतिर	किटतकतिरकिट	ताडतिरकिटतक
ताडतिरकिटतक	तिरतिरकिटतक	ताडतिरकिटतक	
तिरतिरकिटतक	तिरकिटधाडतिर	किटतकतिरकिट	धाडतिरकिटतक
धाडतिरकिटतक	तिरकिटधाडतिर	किटतकतिरकिट	धाडतिरकिटतक

9) कायदा (11 मात्रा)

धाती	धाधा	तिट	
धाती	धाधा	तिट	धाधा
तिट	धागे	तिना	किना
ताती	ताता	तिट	
ताती	ताता	तिट	धाधा
तिट	धागे	धिना	गिना

10) टुकड़ा (11 मात्रा)

डडडडडडडड	डडडडडडडड	त्रकधेत् डडडडडड	
नाडतिरकिटतक	ताडतिरकिटतक	तिरकिटतकताड	कत् डडडडडडडड
धिरधिरकिटतक	धाडतिरकिटतक	तक् डडडडडडडड	धाडडडडडडड
धाडधिं	ताडकिटतक	तिरकिटतक	
तिटकता	डनतिट	कताडन	तिटकता
डनतिट	कताडन	तिटकता	केडतिरकिटतक
ताडतिरकिटतक	धाडडडडडडड	धिरधिरकिटतक	
धाडतिरकिटतक	धिरधिरकत् डड-	डडडडकत् डड-	डडघेड
घेडडन्त	धाडडड	धिरधिरकिटतक	धाडतिरकिटतक
धिरधिरकत् डड-	डडडडकत् डड-	डडघेड	
घेडडन्त	धाडडड	धिरधिरकिटतक	धाडतिरकिटतक
धिरधिरकत् डड-	डडडडकत् डड-	डडघेड	घेडडन्त
धा			
×			

11) (i) चक्रधार (11 मात्रा) 8 वी मात्रा से शुरू

डडडडडडडड	डडडडडडडड	डडडडडडडड	
डडडडडडडड	डडडडडडडड	डडडडडडडड	डडडडडडडड
धिटधिटधागेतिट	कड़धेतिटधागेतिट	कतिटताकडतिड	टकडतधाडडड
डडघेडघेडडन्त	धाडडडडडघेड	घेडडन्तधाडडड	
डडघेडघेडडन्त	धाडडडडडडड	धिटधिटधागेतिट	कड़धेतिटधागेतिट
कतिटताकडतिड	टकडतधाडडड	डडघेडघेडडन्त	धाडडडडडघेड
घेडडन्तधाडडड	डडघेडघेडडन्त	धाडडडडडडड	
धिटधिटधागेतिट	कड़धेतिटधागेतिट	कतिटताकडतिड	टकडतधाडडड
डडघेडघेडडन्त	धाडडडडडघेड	घेडडन्तधाडडड	डडघेडघेडडन्त
धा			
×			

11) (ii) चक्रधार (11 मात्रा) 8 वी मात्रा से शुरू

डडडडडडडड	डडडडडडडड	डडडडडडडड	
डडडडडडडड	डडडडडडडड	डडडडडडडड	डडडडडडडड
धिटधिटधागेतिट	कड़धेतिटधागेतिट	धाडडकतिटधाड	कतिटधाडकतिट
धाडडकतिटधाड	कतिटधाडकतिट	धाडडकतिटधाड	
कतिटधाडकतिट	धाडडडडडडड	धिटधिटधागेतिट	कड़धेतिटधागेतिट
धाडडकतिटधाड	कतिटधाडकतिट	धाडडकतिटधाड	कतिटधाडकतिट
धाडडकतिटधाड	कतिटधाडकतिट	धाडडडडडडड	
धिटधिटधागेतिट	कड़धेतिटधागेतिट	धाडडकतिटधाड	कतिटधाडकतिट
धाडडकतिटधाड	कतिटधाडकतिट	धाडडकतिटधाड	कतिटधाडकतिट
धा			
×			

11) (iii) चक्रधर (11 मात्रा) 8 वी मात्रा से शुरू

डडडडडडडड	डडडडडडडड	डडडडडडडड	
डडडडडडडड	डडडडडडडड	डडडडडडडड	डडडडडडडड
धिटधिटधागेतिट	कड़धेतिटधागेतिट	कतिटधाकडतिड	टकडतधाडतिट
कडततिटकडत	धाडतिटकडतति	टकडतधाडतिट	
कडततिटकडत	धाडडडडडडड	धिटधिटधागेतिट	कड़धेतिटधागेतिट
कतिटधाकडतिड	टकडतधाडतिट	कडततिटकडत	धाडतिटकडतति
टकडतधाडतिट	कडततिटकडत	धाडडडडडडड	
धिटधिटधागेतिट	कड़धेतिटधागेतिट	कतिटधाकडतिड	टकडतधाडतिट
कडततिटकडत	धाडतिटकडतति	टकडतधाडतिट	कडततिटकडत
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12) कायदा (13 मात्रा)

धागेनधा	तिटधागे	नधातिट	
धाधातिट	धाधातिट	धागेतिना	
किनाताके	नतातिट	ताकेनता	
तिटधाधा	तिटधाधा	तिटधागे	धिनागिना

13) रेला (13 मात्रा)

धिरधिरकिटतक	तिरकिटधाडतिर	किटतकतिरकिट	
धाडतिरकिटतक	धाडतिरकिटतक	तिरकिटताडतिर	
किटतकतिरतिर	किटतकतिरकिट	ताडतिरकिटतक	
तिरकिटधाडतिर	किटतकधाडतिर	किटतकतिरकिट	धाडतिरकिटतक

14) कायदा (13 मात्रा)

धातिटधा	गेनधागे	धिनागिना	
तिटधागे	धिनागिना	तिटतिट	
धातिटधा	गेनधागे	धिनागिना	
तिटतिट	धातिटधा	गेनधागे	तिनाकिना
तातिटता	केनताके	तिनाकिना	
तिटताके	तिनाकिना	तिटतिट	
धातिटधा	गेनधागे	धिनागिना	
तिटतिट	धातिटधा	गेनधागे	धिनागिना

15) मिश्र जाति कायदा (13 मात्रा)

धागेन	धिटधिट	धागेन	
धिनागिना	धिनागिना	धिनक	
धिटधिट	धागेन	धिनागिना	
धिनक	धिटधिट	धागेन	तिनाकिना
ताकेन	तिटतिट	ताकेन	
तिनाकिना	तिनाकिना	तिनक	
तिटतिट	धागेन	धिनागिना	
धिनक	धिटधिट	धागेन	धिनागिना

16) चक्रधार (13 मात्रा)

धि॒टधि॒ट	धा॒गेति॒ट	क॒ङ्घेति॒ट	
धा॒गेति॒ट	कति॒टक	डति॒डट	
डक॒डत	धा॒डड॒ड	धि॒टक॒त्धि-	
टक॒डत	धा॒डड॒ड	धि॒टक॒त्धि-	टक॒डत
धा॒डड॒ड	धि॒टक॒त्धि-	टक॒डत	
धा॒डड॒ड	डड॒डड	धि॒टधि॒ट	
धा॒गेति॒ट	क॒ङ्घेति॒ट	धा॒गेति॒ट	
कति॒टक	डति॒डट	डक॒डत	धा॒डड॒ड
धि॒टक॒त्धि-	टक॒डत	धा॒डड॒ड	
धि॒टक॒त्धि-	टक॒डत	धा॒डड॒ड	
धि॒टक॒त्धि-	टक॒डत	धा॒डड॒ड	
डड॒डड	धि॒टधि॒ट	धा॒गेति॒ट	क॒ङ्घेति॒ट
धा॒गेति॒ट	कति॒टक	डति॒डट	
डक॒डत	धा॒डड॒ड	धि॒टक॒त्धि-	
टक॒डत	धा॒डड॒ड	धि॒टक॒त्धि-	
टक॒डत	धा॒डड॒ड	धि॒टक॒त्धि-	टक॒डत
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17) चक्रदार (13 मात्रा)

धित्धित्-	त्रकधित्	धिटधिट	
धेधेतिट	कडधेतिट	धागेतिट	
ताकेतिट	गदिगन	नागेतिट	
कडधेतिट	धागेतिट	ताकेतिट	गदिगन
नागेतिट	घेनतरा	डनधाड	
गडडड	दिडडग	डडनड	
धाडडड	कतिटता	कतधेत्ड-	
ताकतधेत्	डताकत	धाडकत	कतिटता
कतधेत्ड-	ताकतधेत्	डताकत	
धाडकत	कतिटता	कतधेत्ड-	
ताकतधेत्	डताकत	धाडडड	
धित्धित्-	त्रकधित्	धिटधिट	धेधेतिट
कडधेतिट	धागेतिट	ताकेतिट	
गदिगन	नागेतिट	कडधेतिट	
धागेतिट	ताकेतिट	गदिगन	
नागेतिट	घेनतरा	डनधाड	गडडड
दिडडग	डडनड	धाडडड	
कतिटता	कतधेत्ड-	ताकतधेत्	
डताकत	धाडकत	कतिटता	
कतधेत्ड-	ताकतधेत्	डताकत	धाडकत
कतिटता	कतधेत्ड-	ताकतधेत्	
डताकत	धाडडड	धित्धित्-	
त्रकधित्	धिटधिट	धेधेतिट	
कडधेतिट	धागेतिट	ताकेतिट	गदिगन

नागेतिट	कडधेतिट	धागेतिट	
ताकेतिट	गदिगन	नागेतिट	
घेनतरा	डनधाड	गडडड	
दिडडग	डडनड	धाडडड	कतिटता
कतधेत्ड-	ताकतधेत्	डताकत	
धाडकत	कतिटता	कतधेत्ड-	
ताकतधेत्	डताकत	धाडकत	
कतिटता	कतधेत्ड-	ताकतधेत्	डताकत
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18) फ़रमाइशी चकरदार (चौथी मात्रा से शुरू होगा) (13 मात्रा)

डडडडडडडड	डडडडडडडड	डडडडडडडड	
धिटधागेधिनागिना	धिटधागेधिनागिना	धिटधागेकतिटधा	
गेनधागेधिनागिना	धिटधागेधिनागिना	धिटधागेधिनागिना	
धिटधागेधिनागिना	धाडडडधिटधागे	धिनागिनाधाडडड	धिटधागेधिनागिना
धाडडडडडडड	धिटधागेधिनागिना	धाडडडधिटधागे	
धिनागिनाधाडडड	धिटधागेधिनागिना	धाडडडडडडड	
धिटधागेधिनागिना	धाडडडधिटधागे	धिनागिनाधाडडड	
धिटधागेधिनागिना	धाडडडडडडड	धिटधागेधिनागिना	धिटधागेधिनागिना
धिटधागेकतिटधा	गेनधागेधिनागिना	धिटधागेधिनागिना	
धिटधागेधिनागिना	धिटधागेधिनागिना	धाडडडधिटधागे	
धिनागिनाधाडडड	धिटधागेधिनागिना	धाडडडडडडड	
धिटधागेधिनागिना	धाडडडधिटधागे	धिनागिनाधाडडड	धिटधागेधिनागिना
धाडडडडडडड	धिटधागेधिनागिना	धाडडडधिटधागे	

धिनागिनाधाडडड	धिटधागेधिनागिना	धाडडडडडडड	
धिटधागेधिनागिना	धिटधागेधिनागिना	धिटधागेकटिटधा	
गेनधागेधिनागिना	धिटधागेधिनागिना	धिटधागेधिनागिना	धिटधागेधिनागिना
धाडडडधिटधागे	धिनागिनाधाडडड	धिटधागेधिनागिना	
धाडडडडडडड	धिटधागेधिनागिना	धाडडडधिटधागे	
धिनागिनाधाडडड	धिटधागेधिनागिना	धाडडडडडडड	
धिटधागेधिनागिना	धाडडडधिटधागे	धिनागिनाधाडडड	धिटधागेधिनागिना

19) कायदा (14 मात्रा)

धिडन	धागेन	धाधागे	
गेनग	धिनधि	नागिना	धागेन
धात्रक	धिकिट	धागेन	
धाधागे	गेनग	धिनति	नाकिना
तिडन	ताकेन	ताताके	
केनक	तिनति	नाकिन	धागेन
धात्रक	धिकिट	धागेन	
धाधागे	गेनग	धिनधि	नागिना

20) कायदा (14 मात्रा)

धागे	धाधा	तिट	
धागे	धाधा	तिट	धाधा
तिट	धाधा	तिट	
धाति	धागे	तिना	किना
ताके	ताता	तिट	
ताके	ताता	तिट	धाधा
तिट	धाधा	तिट	
धाति	धागे	धिना	गिना
धातिर	किटधा	गेन	
धागे	धिना	क्रधि	तिट
गिन	धातिर	किटधा	
गेना	धागे	तिना	किना
तातिर	किटता	केन	
ताके	तिना	क्रधि	तिट
गिन	धातिर	किटधा	
गेना	धागे	धिना	गिना

21) रेला (14 मात्रा)

धाडतिर	किटतक	धिरधिर	
किटतक	धाडतिर	किटतक	धिरधिर
किटतक	तिरकिट	धाडतिर	
किटतक	तिरकिट	ताडतिर	किटतक
ताडतिर	किटतक	तिरतिर	
किटतक	ताडतिर	किटतक	धिरधिर
किटतक	तिरकिट	धाडतिर	
किटतक	तिरकिट	धाडतिर	किटतक

22) कमाली (14 मात्रा)

धिठधिठ	धागेतिट	कड़धेतिट	
धागेति	कड़धेतिट	कड़धेतिट	कड़धेतिट
धागेतिट	धाडति	डटड	
ताडति	डटड	धाडति	डटड
ताडति	डटड	धाडति	
डटड	ताडति	डटड	दिडग
दिडग	तकिट	तकिट	
धात्रक	धिकिट	कताग	दिगन
धाडड	डडड	धाडड	
डडड	धाडड	डडड	धाडति
डटड	ताडति	डटड	
धाडति	डटड	ताडति	डटड
धाडति	डटड	ताडति	
डटड	दिडग	दिडग	तकिट

तकिट	धात्रक	धिकिट	
कताग	दिगन	धाडड	डडड
धाडड	डडड	धाडड	
डडड	धाडति	डटड	ताडति
डटड	धाडति	डटड	
ताडति	डटड	धाडति	डटड
ताडति	डटड	दिडग	
दिडग	तकिट	तकिट	धात्रक
धिकिट	कताग	दिगन	
धाडड	डडड	धाडड	डडड
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23) टुकड़ा (14 मात्रा)

डडडड	डडडड	रधिरकिटतक	
धाडतिरकिटतक	धाडतिरकिटतक	तिरकिटधाडतिर	किटतकतिरकिट
धाडतिरकिटतक	तिरकिटधाडतिर	किटतकतिरकिट	
धाडडड	धिरधिरकिटतक	धाडतिरकिटतक	धाडतिरकिटतक
तिरकिटधाडतिर	किटतकतिरकिट	धाडतिरकिटतक	
तिरकिटधाडतिर	किटतकतिरकिट	धाडडड	धिरधिरकिटतक
धाडतिरकिटतक	धाडतिरकिटतक	तिरकिटधाडतिर	
किटतकतिरकिट	धाडतिरकिटतक	तिरकिटधाडतिर	किटतकतिरकिट
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24) कमाली चक्रदार (15 मात्रा)

[illegible]

डडडडडड	डडडडडड	धाड़धाड़त्रकधि-तड़	
धाड़त्रकधित्-ताड़	त्रकधित्-ड़धाड़त्रक	धित्-ताड़त्रकधिन	धित्-ताड़त्रकधिन
धात्रक	धितिट	धात्रक	धितिट
धात्रक	धितिट	दिंडगदिंडग	तकिटतकिट
धात्रकधितिट	कतागदिगन	धाडडडडड	
धाडडडडड	धाडडडडड	धात्रक	धितिट
धात्रक	धितिट	धात्रक	धितिट
दिंडगदिंडग	तकिटतकिट	धात्रकधितिट	कतागदिगन
धाडडडडड	धाडडडडड	धाडडडडड	
धात्रक	धितिट	धात्रक	धितिट
धात्रक	धितिट	दिंडगदिंडग	तकिटतकिट
धात्रकधितिट	कतागदिगन	धाडडडडड	धाडडडडड
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25) कायदा (15 मात्रा)

धातिटधा	गेनधागे	धिंनागिना	
तिटधागे	धिंनागिना	तिटधागे	धिंनागिना
तिटतिट	धातिटधा	गेनधागे	धिंनागिना
तिटतिट	धातिटधा	गेनधागे	तिंनाकिना
तातिटता	केनताके	तिंनाकिना	
तिटताके	तिंनाकिना	तिटताके	तिंनाकिना
तिटतिट	धातिटधा	गेनधागे	धिंनागिना
तिटतिट	धातिटधा	गेनधागे	धिंनागिना

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धातिट	धागेन	धागेधिं	
नातिट	तिटधा	गेधिना	गिनाति
टधागे	धिनागि	नातिट	धागेधि
नातिट	गेनाति	टतिट	धातिट
धागेन	धागेधि	गिना	
तिटधा	गेधिंना	गिनाति	टतिट
धातिट	धागेन	धागेधि	नागिना
धातिट	धागेन	धागेति	नाकिना
तातिट	ताकेन	ताकेतिं	
नातिट	तिटता	केतिना	किनाति
टताके	तिनाकि	नातिट	ताकेति
नातिट	गेनाति	टतिट	धातिट
धागेन	धागेधि	नागिना	
तिटधा	गेधिंना	गिनाति	टतिट
धातिट	धागेन	धागेधि	नागिना
धातिट	धागेन	धागेधि	नागिना

26) उठान (15 मात्रा)

धिटधिट	धागेतिट	कडधेतिट	
धागेतिट	धागेनधा	गदिगन	धागेतिट
कताकता	कतडतिट	कडधेतिट	कतकत
कडधेतिट	गडदिंड	डडनाड	तिटकता
गदिगन	कत्रकधि	तिटधागे	
नाकत् धा-	गेनाकत्-	धाडडड	कत्रकधि
तिटधागे	नाकतधा-	गेनाकत्-	धाडडड
कत्रकधि	तिटधागे	नाकत्-धा	गेनाकत्-

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27) टुकड़ा (15 मात्रा)

धित् धित्	त्रकधित्	धिटधिट	
कडधेतिट	कडधेतिट	धागेतिट	ताकेतिट
गदिगन	नागेतिट	धिटतिट	घेडन्तग-
डनधाड	गडडड	दिंडगड	डडनड
धाडडड	कतिटता	केनाधेत्ड-	
तकिटधेत्	डतकिट	धाडकत	कतिटता
केनाधेत्ड-	तकिटधेत्	डतकिट	धाडकत
कतिटता	केनाधेत्ड-	तकिटधेत्	डतकिट
धा			
×			

28) रेला (15 मात्रा)

धाडतिरकिटतक	धिरधिरकिटतक	धिरधिरकिटतक	
धाडतिरकिटतक	धिरधिरकिटतक	धाडतिरकिटतक	तिंडनाडकिडनग
धाडतिरकिटतक	धिरधिरकिटतक	धिरधिरकिटतक	धाडतिरकिटतक
धिरधिरकिटतक	तिरकिटधाडतिर	किटतकतिरकिट	ताडतिरकिटतक
ताडतिरकिटतक	तिरतिरकिटतक	तिरतिरकिटतक	
ताडतिरकिटतक	तिरतिरकिटतक	ताडतिरकिटतक	तिंडनाडकिडनक
धाडतिरकिटतक	धिरधिरकिटतक	धिरधिरकिटतक	धाडतिरकिटतक
धिरधिरकिटतक	तिरकिटधाडतिर	किटतकतिरकिट	धाडतिरकिटतक

OR

धाडतिरकिटतक	धिरधिरकिटतक	धिरधिरकिटतक	
धिरधिरकिटतक	तिरकिटधाडतिर	किटतकतिरकिट	धाडतिरकिटतक
धाडतिरकिटतक	धिरधिरकिटतक	धिरधिरकिटतक	धिरधिरकिटतक
धिरधिरकिटतक	तिरकिटधाडतिर	किटतकतिरकिट	ताडतिरकिटतक
ताडतिरकिटतक	तिरतिरकिटतक	तिरतिरकिटतक	
तिरतिरकिटतक	तिरकिटताडतिर	किटतकतिरकिट	धाडतिरकिटतक
धाडतिरकिटतक	धिरधिरकिटतक	धिरधिरकिटतक	धिरधिरकिटतक
धिरधिरकिटतक	तिरकिटधाडतिर	किटतकतिरकिट	धाडतिरकिटतक

29) कायदा (15 मात्रा)

धागेनधा	तिटधागे	नधातिट	
धाधातिट	धाधातिट	धागेधिना	गिनातिना
किनाताके	नतातिट	ताकेनता	तिटधाधा
तिटधाधा	तिटधागे	धिनागिना	धिनागिना

30) फरमाईशी चक्रदार (15 मात्रा) दूसरी मात्रा से शुरू होगा

डडडडडडडड	धागेतिटताकेतिट	धागेदिंडनागेतिट	
कडधेतिटधागेतिट	धागेदिंडनागेतिट	धागेतिटताकेतिट	धागेतिटताकेतिट
कडधेतिटधागेतिट	धागेदिंडनागेतिट	कडधेतिटधागेतिट	धागेदिंडनागेतिट
कडधेतिटधागेतिट	धाडडडकडधेतिट	धागेतिटधाडडड	कडधेतिटधागेतिट
धाडडडडडडडड	कडधेतिटधागेतिट	धाडडडकडधेतिट	

31) आड़ी लय मे पेशकार (15 मात्रा)

धीँडडकडधीँड	नाधिंना	धातीधा	
धाधिंना	धातीधा	धाधिंना	तिटधिड़ाडन
धाधिंना	धातीधा	धाधिंना	तिटधिड़ाडन
धाधिंना	धातीधा	धाधिंना	किनतिनाकिना
ताकेतिरकिट	तातीता	तातिंना	
धातीधा	धाधिंना	धातीधा	धाधिंना
धाधिंना	धातिंना	धाडड	धाधिंना
धातिंना	धाडड	धाधिंना	धातिंना
धा			
×			

32) आड़ी लय कायद (15 मात्रा)

धिँडड	धागेन	धात्रक	
घेनक	धिनधि	नागिना	धागेन
धात्रक	धितिट	धागेन	धात्रक
घेनक	धिनधि	नागिना	घेनक
धिनधि	नागिना	धागेन	
धात्रक	घेनक	धिनधि	नागिना
धागेति	रकिट	धिँडड	धागेन
धात्रक	घेनक	तिनति	नाकिना
तिँडड	ताकेन	तात्रक	
केनक	तिनति	नाकिना	ताकेन

तात्रक	तितिट	ताकेन	तात्रक
केनक	तिनति	नाकिना	घेनक
धिनधि	नागिना	धागेन	
धात्रक	घेनक	धिनधि	नागिना
धागेति	रकिट	धागेन	धागेन
धात्रक	घेनक	धिनधि	नागिना

33) टुकड़ा : तीनताल / झपताल

गदिंडड	नाडतिरकिटतक	ताडतिरकिटतक	तिरकिटतकताड	तकडडडडडड
धिरधिरकिटतक	नाडधाडतिरकिटतक/	तकडडकड़ाडडन	धाडडडडडडड	गदिंडड
नाडतिरकिटतक	तिरकिटतकताड	तिटकताडनडड	डडतिटकताडन	तकिडटधाडडड
तिटकताडनडड	तकिडटधाडडड	तकिटतकिट	कतागदिगन	धाडडडडडडड
धिरधिरकिटतक	धाडतिरकिटतक	धिरधिरकत् डड-	डडडडकत् डड-	डडघेड
धेडन्टड-	धाडडड	धिरधिरकिटतक	धाडतिरकिटतक	धिरधिरकत् डड-
डडडडकत् डड-	डडघेड	धेडन्टड-	धाडडड	धिरधिरकिटतक
धाडतिरकिटतक	धिरधिरकत् डड-	डडडडकत्- डड	डडघेड	धेडन्टड-

धीं

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34) आइ बिआड कि गत (16 मात्रा)

धाडडधे	नकधिन	तकिटधे	नकधिन
धात्रकधि	तिटगिन	धेनकतिं	डनतिन
नगनन	गननग	तकिटधे	नकधिन
धात्रकधि	तिटगिन	धेनकतिं	डनतिन
धाडडधेनक	तकिटधेनक	धात्रकधितिट	गेनकतिंडड
नगनगनग	तकिटधेनक	धात्रकधितिट	गेनकतिंडड
धाडडधेनधेन	तकिटधेनधेन	धात्रकधिटगिन	धेनकतिनतिन
नगननगनग	तकिटधेनधेन	धात्रकधिटगिन	धेनकतिनतिन
धाडगेन	तकगेन	धाडगेन	तिनतिन
नगनग	तकगेन	डडधाड	डधाडड
धा			
×			

35) तीनताल त्रिपल्ली (16 मात्रा)

तिड	टक	डत	गड
दिग	डन	धाड	तिट
कड	तग	दिग	डन
धाड	तिडटक	डतगड	दिगडन
धा			
×			

35.1) चक्रदार (16 मात्रा)

तिडटक	डतगड	दिगडन	धातिटक
तगदिग	नधातिटकत	गदिगनतिटकता	गदिगनधाडतिट
कतागदिगनधाड	तिटकतागदिगन	धाडडड	तिडटक
डतगड	दिगडन	धातिटक	तगदिग
नधातिटकत	गदिगनतिटकता	गदिगनधाडतिट	कतागदिगनधाड
तिटकतागदिगन	धाडडड	तिडटक	डतगड
दिगडन	धातिटक	तगदिग	नधातिटकत
गदिगनतिटकता	गदिगनधाडतिट	कतागदिगनधाड	तिटकतागदिगन
धा			
×			

36) अंताक्षरी टुकड़ा (16 मात्रा)

कडत्	धाडन	धागेति	रकिट
धिंडड	डडड	धिंडधिं	डधिंड
धागेति	रकिट	धेन् डड	डडड
घेडन्त्	राडन	धागेति	रकिट
कत् डड	डडड	कत् तिट	कडधेतिट
कताडन	धाडडड	डडधाड	तिरकिट
डडधाड	तिरकिट	डडधाड	तिरकिट
धाडडड	डडधाड	तिरकिट	डडधाड
तिरकिट	डडधाड	तिरकिट	धाडडड
डडधाड	तिरकिट	डडधाड	तिरकिट

डडधाड	तिरकिट	धाडडड	कडत्
धाडन	धागेति	रकिट	धिंडड
डडड	धिंडधिं	डधिंड	धागेति
रकिट	धेन् डड	डडड	घेडन्त्
राडन	धागेति	रकिट	कत् डड
डडड	कत् तिट	कडधेतिट	कताडन
धाडडड	डडधाड	तिरकिट	डडधाड
तिरकिट	डडधाड	तिरकिट	धाडडड
डडधाड	तिरकिट	डडधाड	तिरकिट
डडधाड	तिरकिट	धाडडड	डडधाड
तिरकिट	डडधाड	तिरकिट	डडधाड
तिरकिट	धाडडड	कडत्	धाडन
धागेति	रकिट	धिंडड	डडड
धिंडधिं	डधिंड	धागेति	रकिट
धेन् डड	डडड	घेडन्त्	राडन
धागेति	रकिट	कत् डड	डडड
कत् तिट	कडधेतिट	कताडन	धाडडड
डडधाड	तिरकिट	डडधाड	तिरकिट
डडधाड	तिरकिट	धाडडड	डडधाड
तिरकिट	डडधाड	तिरकिट	डडधाड
तिरकिट	धाडडड	डडधाड	तिरकिट
डडधाड	तिरकिट	डडधाड	तिरकिट
धा			
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37) गत टुकड़ा तीनताल/झपताल

धिट्ठडतकिट-	धात्रकधिकिट	कतागदिगन	धाडधिंडताड	कत्डतितिट-
कत्रकधितिट	कतागदिगन	नगननगन	कत्डतितिट-	कत्रकधितिट
कतागदिगन	नगननगन	कत्डतितिट-	कत्रकधितिट	कतागदिगन
नगननगन	कत्डतितिट-	कत्रकधितिट	कतागदिगन	धाडडकत्रक
धितिटकताग	दिगनधाडड	कत्रकधितिट	कतागदिगन	धाडडडडड
कत्रकधितिट	कतागदिगन	धाडडकत्रक	धितिटकताग	दिगनधाडड
कत्रकधितिट	कतागदिगन	धाडडडडड	कत्रकधितिट	कतागदिगन
धाडडकत्रक	धितिटकताग	दिगनधाडड	कत्रकधितिट	कतागदिगन

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38) स्तुति परन – १ गुरु वंदना (मूल रचना) (16 मात्रा)

धन धन धन गुरु चरण कमल रज ,
 शिश करत वन्दन नत मस्तक ,
 ज्ञान ध्यान में उच्च विराजत —,
 विद्या विभूषित शिक्षा विशारद ,
 गुरु पद पावक ईश पथ धावक ,
 संगीत साधना से पहुंचावत ,
 आतम परमात्म के ज्ञान से ,
 हम अबुध को बुद्ध बनावत
 कतितकट धागे तिटकता गदिगन (2)
 गुरु में परमेश्वर रूप पावत (2)
 धन भाग ऐसे गुरु हम मिलियो
 मम नसीब पर बलि बलि जावत

कतिटताऽन धिटधिट कताऽन धागे
 धिनन नाऽन धागे धिरधिर कतधाऽन धागे
 तकट धात्रक धिकिट कतगदिगन
 जय गुरु देव नमः , गुरु देव नमः
 गुरु देव नमः बार 3
 वन्दे गुरु देव ॥

ताल तीनताल एवं एकताल में गुरु वंदना लय में तालबद्ध

घनघन	घनगुरु	चरणक	मलरज
शिऽशक	रतवं	दननत	मस्तक
ज्ञाऽनधा	ऽनमेंऽ	उऽच्चवि	राऽजत
विऽद्यावि	भूऽषित	शिऽक्षावि	शाऽरद
गुरुपद	पाऽवक	ईशपथ	धाऽवक
संऽगीत	साऽधन	सेऽपहुं	चाऽवत
आऽतम	परमेऽ	तमकेऽ	ज्ञाऽनसे
डमअबु	ऽघकोड	बुद्धब	नाऽवत
कतिटत	कटधागे	तिटकता	गदिगन
कतिटत	कटधागे	तिटकता	गदिगन
गुरुमेऽ	परमेऽ	श्वरूप	पाऽवत
गुरुमेऽ	परमेऽ	श्वरूप	पाऽवत
धनभाऽ	गऐऽसे	गुरुहम	मिलियोऽ
ममनसी	ऽबपर	बलीबली	जाऽववत
कटितता	ऽनधिट	धिकताऽ	ऽनधागे
धिननना	ऽनधागे	धिरधिरकतधा	ऽनधागे
ऽऽऽतकट	धात्रकधिटित	कतगदिगन	जयगुरु

देऽवन	मःऽगुरू	देऽवन	मःऽगुरू
देऽवन	मःडडड	ऽऽऽतकट	धात्रकधिकिट
कतगदिगन	जयगुरू	देऽवन	मःऽगुरू
देऽवन	मःऽगुरू	देऽवन	मःडडड
ऽऽऽतकट	धात्रकधिकिट	कतगदिगन	जयगुरू
देऽवन	मःऽगुरू	देऽवन	मः,गुरू
देऽवन	मःडडड	बऽऽदे	डडगुरू
देव			
x			

39) स्तुति परन – २ राधेकृष्ण वंदना (मूल रचना) (16 मात्रा)

धिटधिट धागेतिट क्रधातिट धागेतिट

कतिट ताऽन धागे तिटकता गदिगन

घेतिरकिटतक ताऽनधा तिटकता गदिगन

लोचन लोल विलोल विलोभन शोभत शाममुरारि

बंसी बजावत सुर पुरावत राधेकृष्ण मुरारि

राधेकृष्ण मुरारि नमो नमः नमो , नमः , नमो नमः ॥

ताल तीनताल में राधेकृष्ण वंदना लय में तालबद्ध

धिटधिट	धागेतिट	क्रधातिट	धागेतिट
कतिटता	ऽनधागे	तिटकता	गदिगन
धित्ततग	ऽनधित्त	तगऽन	धित्तताऽ
घेतिरकिटतक	ताऽनधा	तिटकता	गदिगन
लोऽचन	लोऽलवि	लोऽलवि	लोऽभन
शोभतशा	ऽममुऽ	राऽरिऽ	ड
बंसीडब	जाऽवत	सूऽरपू	राऽवत

राऽधेऽ	कृऽष्णमु	राऽरिऽ	ड
राऽधेऽ	कृऽष्णमु	राऽरिऽ	राऽधेऽ
राऽधेऽ	कृऽष्णमु	राऽरिऽ	कृऽष्णमु
राऽरिऽ	नमो	नमः	ड
नमो	नमः	ड	नमो
नमः			
×			

40) स्तुति परन – ३ महाकाली परन (मूल रचना) (16 मात्रा)

जय जय जय महाकाली जगत जननी जय भवानी
चंडी रूप लियो धारी कर सोहे खडग भारी
खट खट खट चलत खंड , कट कट कट कटत मुंड ।
खप्पर सो पिवत रक्त , असुरन सो करत महत्त
मुंडन की पहेरी माल डिग डिग डिग चलत चाल ,
धिगन नाड तिगन नाड धिर धिर धिर धिनन नाड
ईश की समाधि टूटियो शक्ति रूप चन्डी देखियो
देखत जग को त्राहि माम , शिव ने कियो निदान
शंकर पर चरण पडियो शक्ति रूप शांति धरियो
दिग दिगन्त हर्ष थयो , शांति भयो शांति भयो
के तिरकिट तातिरकिट ता तिरकिट
जय भवानी माँ , के तिरकिट तक जय भवानी माँ
केतिरकिटतक जय भवानी माँ -----माँ ----- माँ

ताल तीनताल एवं एकताल मध्य लय में महाकाली परन तालबद्ध

जयज	यजय	महाड	काऽली
जगत	जननी	जयभ	वाऽनी
चन्डी	रूडप	लियोऽ	धाऽरी
करसो	डहेड	खडग	भाऽरी
खटख	टखट	चलत	खंडड
कटक	टकट	कटत	मुंडड
खऽप्प	रसोऽ	पिवत	रऽक्त
असुर	नसोड	करत	महत
मुंडड	नकीड	पहेरी	माऽल
डिगडि	गडिग	चलत	चाऽल
धिगन	नाऽऽ	तिगन	नाऽ
धिरधि	रधिर	धिनन	नाडड
इडश	कीऽस	माऽधि	टूटियो
शक्ति	रूडप	चन्डि	देखियो
देखत	जगको	त्राडही	माऽम
शिवने	डकिड	योऽनि	दाऽन
शंडक	रपर	चरण	पडियो
शडक्ति	रूडप	शांऽति	भयोऽ
दगदी	गन्त	हडर्ष	थयोऽ
शांऽति	भयोऽ	शांऽति	धरियो
केतिरकिट	तातिरकिट	तातिरकिट	जयभ
वाऽनी	माँ	केतिरकिट	जयभ
वाऽनी	माँ	केतिरकिट	जयभ
वाऽनी	माँऽ	ऽमाँ	ऽऽ
माँ			
×			

41) स्तुति परन – ४ नटराज तांडव परन (16 मात्रा)

धा थु तऽत धित् थु थु तत धिकिट
छत्रपति निलकंठ धा तिरकिट , तातिरकिट ता , ता तिरकिट ,
भ्रकुति लगत , हृदय कंपत कामदेव भस्म करत ,
तांडव तत तित्त तित्त ता धित्त धित्त धा ,
धान धिकिट धातिरकिट धुम तिरकिट धा ,
धातिरकिट धुमतिरकिट धा , धातिरकिट धुमतिरकिट धा ,
धान धिकिट धातिरकिट धुम तिरकिट धा
धा तिरकिट धुमतिरकिट धा धातिरकिट धुमतिरकिट धा ,
धान धिकिट धातिरकिट धुम तिरकिट धा ,
धा तिरकिट धुमतिरकिट धा धातिरकिट धुमतिरकिट धा ,

ताल तीनताल में राधेकृष्ण वंदना लय में तालबद्ध

धाऽऽ	थुडड	तत	धाडत
थुडड	थुडड	तडत	धिकिट
छऽत्र	पतिड	निऽल	कंऽठ
धाऽतिरकिट	ताऽतिरकिट	ताऽतिरकिट	ता
भ्रकुति	लघगत	हृदय	कंपत
काऽम	देऽव	भऽस्म	करत
तांऽऽ	डवतत	तिऽट	तिऽट
ताऽऽ	धिऽट	धिऽट	धा
धाडन	धिकिट	धाऽतिरकिट	धुमतिरकिट
धाड	धाडतिरकिट	धुमतिरकिट	धा
धाडतिरकिट	धुमतिरकिट	धा	धाडन

धिकिट	धाडतिरकिट	धुमतिरकिट	धा
धऽतिरतिरकिट	धा	धाडतिरकिट	धुमतिरकिट
धा	धाडन	धिकिट	डडडड
धाडतिरकिट	धुमतिरकिट	धा	धाडतिरकिट
धुमतिरकिट	धा	धाडतिरकिट	धुमतिरकिट
धा			
×			

42) जोड कायदा (18 मात्रा)

धातिटधा	तिटधाधा	तिटक्ङधा
तिटधागे	धिनागिना	धातिधागे
नधातिरकिट	धातिधागे	तिनाकिना
तातिटता	तिटताता	तिटक्ङधा
तिटधागे	धिनागिना	धातिधागे
नधातिरकिट	धातिधागे	धिनागिना

43) कायदा (18 मात्रा)

धाडक्ङ	धेतिट	धागेति
रकिट	धेतग	धिनधि
नागिना	धिनधि	नागिना
ताडक्ङ	तेतिट	ताकेति
रकिट	धेतग	धिनधि
नागिना	धिनधि	नागिना

44) टुकड़ा (18 मात्रा)

धिटधिट	धागेतिट	कड़धेतिट
धागेतिट	धागेतिट	ताकेतिट
कड़धेतिट	धागेतिट	धागेनधा
गेथुडग	नागेतिट	कतडड
कतकड़धे	तिटकत	कड़धेतिट
कड़धेतिट	घेडाडन	धाडकत
कड़धेतिट	कतडड	केतिटधे
तिटधागे	नाकतधा	गेनाकत
धाडडड	कतकत	केतिटधे
तिटधागे	नाकतधा	गेनाकत
धाडडड	कतकत	केतिटधे
तिटधागे	नाकतधा	गेनाकत
धा		
×		

45) रेला (18 मात्रा)

धिरधिर	धिटतक	तिरकिट
धाडतिर	किटतक	तिरकिट
धाडतिर	किटतक	धाडतिर
किटतक	धिरधिर	किटतक
तिरकिट	धाडतिर	किटतक
तिरकिट	ताडतिर	किटतक
तिरतिर	किटतक	तिरकिट
ताडतिर	किटतक	तिरकिट

ताडतिर	किटतक	धाडतिर
किटतक	धिरधिर	किटतक
तिरकिट	धाडतिर	किटतक
तिरकिट	धाडतिर	किटतक

46) चक्रधार (18 मात्रा)

धितधित	त्रकधित	धिटधिट
धागेतिट	कडधेतिट	धागेतिट
ताकेतिट	गदिगन	नागेतिट
कडधेतिट	धागेतिट	ताकेतिट
गदिगन	नागेतिट	धेनतरा
डनधाड	गडडड	दिडगड
डडनड	धाडडड	कतिटता
केनधेतड	ताकेनधेत	डताकेन
धाडकत	कतिटता	केनधेतड
ताकेनधेत	डताकेन	धाडकत
कतिटता	केनधेतड	ताकेनधेत
डताकेन	धाडडड	डडडड
डडडड	धितधित	त्रकधित
धिटधिट	धागेतिट	कडधेतिट
धागेतिट	ताकेतिट	गदिगन
नागेतिट	कडधेतिट	धागेतिट
ताकेतिट	गदिगन	नागेतिट
धेनतरा	डनधाड	गडडड
दिडगड	डडनड	धाडडड

कतिटता	केनधेतड	ताकेनधेत
डताकेन	धाडकत	कतिटता
केनधेतड	ताकेनधेत	डताकेन
धाडकत	कतिटता	केनधेतड
ताकेनधेत	डताकेन	धाडडड
डडडड	डडडड	धितधित
त्रकधित	धिटधिट	धागेतिट
कडधेतिट	धागेतिट	ताकेतिट
गदिगन	नागेतिट	कडधेतिट
धागेतिट	ताकेतिट	गदिगन
नागेतिट	धेनतरा	डनधाड
गडडड	दिडगड	डडनड
धाडडड	कतिटता	केनधेतड
ताकेनधेत	डताकेन	धाडकत
कतिटता	केनधेतड	ताकेनधेत
डताकेन	धाडकत	कतिटता
केनधेतड	ताकेनधेत	डताकेन
धा		
×		

47) उठान (18 मात्रा)

धिटधिट	धागेतिट	कडधेतिट
धागेतिट	कडधेतिट	धागेतिट
कडधेतिट	धागेतिट	कतिटधेत
तडडन	तिटकता	गदिगन
धेतडतगे	डनधेतड	तगेडन

धेतडताड	धिटधिट	धागेतिट
तिटकता	गदिगन	धेतडतगे
डनधेतड	तगेडन	धेतधेत
धाडडड	तगेडन	धेतडतगे
डनधेतड	तगेडन	धेतधेत
धाडडड	तगेडन	धेतडतगे
डनधेतड	तगेडन	धेतधेत
धा		
×		

48) कायदा (18 मात्रा)

धिंडडधा	डनधागे	तिरकिट	धागेतिट
धागेत्रक	धिनागिना	धिनधिना	गिनाधागे
तिरकिट	धागेत्रक	धिनागिना	धागेतिट
धागेत्रक	तिनाकिना	तिंडडता	डनताके
तिरकिट	ताकेतिट	ताकेत्रक	तिनाकिना
धिनधिना	गिनाधागे	तिरकिट	धागेत्रक
धिनागिना	धागेतिट	धागेत्रक	धिनागिना

49) पाँच धा (28 मात्रा)

धाडतिरकिट	तकतिरकिट	धाडतिरकिट	तकतिरकिट
धाड	डधा	डड	धाड
डधा	डड	धाड	धाडतिरकिट
तकतिरकिट	धाडतिरकिट	तकतिरकिट	धाड
डधा	डड	धाड	डधा
डड	धाड	धाडतिरकिट	तकतिरकिट

धाडतिरकिट

तकतिरकिट

धाड

डधा

डड

धाड

डधा

डड

धा

×

50) चक्रधार (28 मात्रा)

धागेतिट

ताकेतिट

धागेदिड

नागेतिट

कडधेतिट

धागेतिट

धागेदिड

नागेतिट

धागेतिट

ताकेतिट

धागेदिड

नागेतिट

कडधेतिट

धागेतिट

धागेदिड

नागेतिट

कडधेतिट

धागेतिट

धाडडड

कडधेतिट

धागेतिट

धाडडड

कडधेतिट

धागेतिट

धाडडड

डडडड

कडधेतिट

धागेतिट

धाडडड

कडधेतिट

धागेतिट

धाडडड

कडधेतिट

धागेतिट

धाडडड

डडडड

कडधेतिट

धागेतिट

धाडडड

कडधेतिट

धागेतिट

धाडडड

कडधेतिट

धागेतिट

धाडडड

डडडड

डडडड

डडडड

धागेतिट

ताकेतिट

धागेदिड

नागेतिट

कडधेतिट

धागेतिट

धागेदिड

नागेतिट

धागेतिट

ताकेतिट

धागेदिड

नागेतिट

कडधेतिट

धागेतिट

धागेदिड

नागेतिट

कडधेतिट

धागेतिट

धाडडड

कडधेतिट

धागेतिट

धाडडड

कडधेतिट

धागेतिट

धाडडड

डडडड

कडधेतिट

धागेतिट

धाडडड	कडधेतिट	धागेतिट	धाडडड
कडधेतिट	धागेतिट	धाडडड	डडडड
कडधेतिट	धागेतिट	धाडडड	कडधेतिट
धागेतिट	धाडडड	कडधेतिट	धागेतिट
धाडडड	डडडड	डडडड	डडडड
धागेतिट	ताकेतिट	धागेदिड	नागेतिट
कडधेतिट	धागेतिट	धागेदिड	नागेतिट
धागेतिट	ताकेतिट	धागेदिड	नागेतिट
कडधेतिट	धागेतिट	धागेदिड	नागेतिट
कडधेतिट	धागेतिट	धाडडड	कडधेतिट
धागेतिट	धाडडड	कडधेतिट	धागेतिट
धाडडड	डडडड	कडधेतिट	धागेतिट
धाडडड	कडधेतिट	धागेतिट	धाडडड
कडधेतिट	धागेतिट	धाडडड	डडडड
कडधेतिट	धागेतिट	धाडडड	कडधेतिट
धागेतिट	धाडडड	कडधेतिट	धागेतिट
धा			
×			

51) चक्रधार (28 मात्रा)

धित्-त् धि-	त्रकधित्-	धिटधिट	घेघेतिट
धित्-त् धि-	त्रकधित्-	धिटधिट	घेघेतिट
कडधेतिट	धागेतिट	ताकेतिट	धागेदिड
नागेतिट	कडधेतिट	धागेतिट	ताकेतिट
धागेदिड	नागेतिट	घेनतरा	डनधाड
गडडड	दिडडग	डडडन	धाडडड

कतिटता	केनधेत् ड	तकिटधेत्	डतकिट
धाडकत	कतिटता	केनधेत् ड	तकिटधेत्
डतकिट	धाडकत	कतिटता	केनधेत् ड
तकिटधेत्	डतकिट	धाडडड	धित्-त् धि-
त्रकधित्-	धिटधिट	घेघेतिट	धित्-त् धि-
त्रकधित्-	धिटधिट	घेघेतिट	कड़धेतिट
धागेतिट	ताकेतिट	धागेदिंड	नागेतिट
कड़धेतिट	धागेतिट	ताकेतिट	धागेदिंड
नागेतिट	घेनतरा	डनधाड	गडडड
दिंडडग	डडडन	धाडडड	कतिटता
केनधेत् ड	तकिटधेत्	डतकिट	धेत् डतकि
कतिटता	केनधेत् ड	तकिटधेत्	धाडडड
धाडडड	कतिटता	केनधेत् ड	तकिटधेत्
डतकिट	धाडडड	धि त्-त् धि-	त्रकधि त्-
धिटधिट	घेघेतिट	धि त्-त् धि-	त्रकधित्-
धिटधिट	घेघेतिट	कड़धेतिट	धागेतिट
ताकेतिट	धागेदिंड	नागेतिट	कड़धेतिट
धागेतिट	ताकेतिट	धागेदिंड	नागेतिट
घेनतरा	डनधाड	गडडड	दिंडडग
डडडन	धाडडड	कतिटता	केनधेत् ड
तकिटधेत्	डतकिट	धाडकत	कतिटता
केनधेत् ड	तकिटधेत्	डतकिट	धाडकत
कतिटता	केनधेत् ड	तकिटधेत्	डतकिट

52) कायदा (28 मात्रा)

धिंडड	धागेन	धात्रक	घेनक
धिनधि	नागिना	धागेन	धात्रक
धितिट	धागेन	धात्रक	घेनक
तिनति	नाकिना	तिंडड	ताकेन
तात्रक	केनक	तिनति	नाकिना
धागेन	धात्रक	धितिट	धागेन
धात्रक	घेनक	धिनधि	नागिना

53) रेला (28 मात्रा)

धाडतिरकिटतक	धिरधिरकिटतक	धाडतिरकिटतक	धिरधिरकिटतक
तिरकिटधाडतिर	किटतकतिरकिट	धाडतिरकिटतक	धाडतिरकिटतक
धिरधिरकिटतक	धाडतिरकिटतक	धिरधिरकिटतक	तिरकिटधाडतिर
किटतकतिरकिट	ताडतिरकिटतक	ताडतिरकि टतक	तिरतिरकिटतक
ताडतिरकिटतक	तिरतिरकिटतक	तिरकिटताडतिर	किटतकतिरकिट
धाडतिरकिटतक	धाडतिरकिटतक	धिरधिरकिटतक	धाडतिरकिटतक
धिरधिरकिटतक	तिरकिटधाडतिर	किटतकतिरकिट	धाडतिरकिटतक

54) कायदा (28 मात्रा)

धातिटधा	गेनधागे	धिनागिना	तिटधागे
धिनागिना	तिटधागे	धिनागिना	तिटतिट
धातिटधा	गेनधागे	तिटतिट	धातिटधा
गेनधागे	तिनाकिना	तातिटता	केनताके
तिनाकिना	तिटताके	तिनाकिना	तिटताके
तिनाकिना	तिटतिट	धातिटधा	गेनधागे
तिटतिट	धातिटधा	गेनधागे	धिनागिना

आड़ी लय :

धातिट	धागेन	धागेधि	नागिना
तिटधा	गेधिना	गिनाति	टधागे
धिनागि	नातिट	धागेधि	नागिना
तिटति	टधाति	टधागे	नधागे
धिनागि	नातिट	तिटधा	तिटधा
गेनधा	गेधिना	गिनाति	टतिट
धातिट	धागेन	धागेति	नाकिना
तातिट	ताकेन	ताकेति	नाकिना
तिटता	केतिना	किनाति	टताके
तिनाकि	नातिट	धागेधि	नागिना
तिटति	टधाति	टधागे	नधागे
धिनागि	नातिट	तिटधा	तिटधा
गेनधा	गेधिना	गिनाति	टतिट
धातिट	धागेन	धागेधि	नागिना

55) कायदा (28 मात्रा)

धातिटधा	गेनधाति	टधागेन	धाधातिट
धातिटधा	गेनधिन	धिनागिना	धातिटधा
गेनधाति	टधागेन	धाधातिट	धाधातिट
धागनाग	तिनाकिना	तातिटता	केनताति
टताकेन	तातातिट	तातिटता	केनतिन
तिनाकिना	तातिटता	केनधाति	टधागेन
धाधातिट	धाधातिट	धागनाग	धिनागिना

Traditional Bandishes in Tritaal

1) अनागत (16 मात्रा)

धिनधिड़ा	डनधिन	ताडक्ड़धा	डनधाड
कततिट	तिटघेघे	तिटधिड़ा	डनधिन
धिड़ाडनधिड़नग	ताडतिरकिटतक	ताडतिरकिटधिर	धिरधिरकतड
डडडधिर	धिरधिरकतड	डडडधिर	धिरधिरकतड

2) चाबुकमार गत (16 मात्रा)

धगततकिट	धागेतिरकिट	धात्रकधिकिट	कतागदिगन
तकधिलांङग	धागेतिरकिट	धात्रकधिकिट	कतागदिगन
घेनकतिगन	तगेतिरकिट	तागेतिटतागे	त्रकतिनाकिन
तकधिलांङग	धागेतिरकिट	धात्रकधिकिट	कतागदिगन

3) उ. चूड़ियावाले इमामबक्ष द्वारा गतः

तकधिन	कतकघे	नकधिन	धीरकिट
कतकघे	नकधिन	तकधिन	धिरकिट
तकिटत	कितटक	तकधिर	कितटक
धिरकिट	तकधिन	तकधिन	धिरकिट
धिनगिन	धागेतक	तूनाकता	धागेतक
धिरधिरकितटक	तातिरकिटतक	घेघेडता	धिरधिरकतड
धिरधिरकितटक	तातिरकिटतक	ताऽतिरकिटतक	ताडडधि
डघेंडत	धाऽधिरधिर	किटतकतातिर	किटतकतातिर
किटतकताड	डघेंडत	डतधाड	धिरधिरकितटक
तातिरकिटतक	ताऽतिरकिटतक	ताडडधि	डघेंडत

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4) उ. हाजी विलायत खाँ द्वारा गत टुकड़ा

तकतक	तकतक	धिनताड	घिड़नग
तिरकित	तागेतिट	घिड़ाडन	धाडडड
धिनघिड़नग	तिरकितक	तिरकितक	तकधीं
तकधीं	धाडघिड़नग	तककड़ान	धाडडड--
धाडनधि	किटधागे	तिटकड़धे	तिटकत
डडघेड	घेंनतड	धाड, घेड	घेंनतड
धाडघे, ड	घेंनतड	धाडडड	धाडनधि
किटधागे	तिटकड़धे	तिटकत	डडघेड
घेंनतड	धाडघे, ड	घेंनतड	धाडघे, ड
घेंनतड	धाडडड	धाडनधि	किटधागे
तिटकड़धे	तिटकत	डडघेड	घेंनतड
धाडघे, ड	घेंनतड	धाडघे, ड	घेंनतड
धा			
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5) लोम विलोम गत

Note: This Gat starts before sam from 'करघेन' varna and ends before sam i.e Anagat. It is presented in different lays which is called Darja of tishra and chatushra jaati. It also get started before sam and ends with anagat. The speciality of this composition is the syllables (bols) remain the same even in the different darja of lays.

							डडकर
घेन	डड	धग	नग	धिन	गिन	धिन	गिन
धग	नग	धिन	गिन	धिन	गिन	धिन	गिन
धग	नग	धिन	घिड़	नग	तिट	घिड़ा	डन
ताs	किड	नग	तिन	ताके	त्रक	तिना	किना
ताके	त्रक	तिना	किना	धिन	गिन	धिन	गिन
धग	नग	धिन	घिड़	नग	तिट	घिड़ा	डन

● तिश्च जाति

कर

घेनड	डधग	नगधि	नगिन	धिनगि	नधग	नगधि	नगिन
धिनगि	नधिन	गिनध	गनग	धिनगि	इनग	तिटधि	डाडन
ताडकि	इनग	तिनता	केत्रक	तिनकि	नताके	त्रकति	नकिन
धिनगि	नधिन	गिनध	गनग	धिनगि	इनग	तिटधि	डाडन

● चतश्च जाति (यह बंदिश दो बार बजेगी।)

कर

घेनडड	धगनग	धिनगिन	धिनगिन	धगनग	धिनगिन	धिनगिन	धिनगिन
धगनग	धिनगिड़	नगतिट	घिड़ाडन	ताडकिड	नगतिन	ताकेत्रक	तिनकिन
ताकेत्रक	तिनकिन	धिनगिन	धिनगिन	धगनग	धिनघिड़	नगतिट	घिड़ाडन
घेनडड	धगनग	धिनगिन	धिनगिन	धगनग	धिनगिन	धिनगिन	धिनगिन
धगनग	धिनगिड़	नगतिट	घिड़ाडन	ताडकिड	नगतिन	ताकेत्रक	तिनकिन
ताकेत्रक	तिनकिन	धिनगिन	धिनगिन	धगनग	धिनघिड़	नगतिट	घिड़ाडन

6) उ. मुनीर खान द्वारा ताशा नक्कारा के वर्ण की गत

तकतकतक	तकतकतक	तकतकतक	तकडडडड
नगनगनग	नगनगनग	धिरधिरधिर	धिरधिरधिर
नगनगनग	नगनगनग	धिरधिरधिर	धिरधिरधिर
तकटधाडन	धातूना	तकटधाडन	धातूना
तकटधाडन	तकटधाडन	तकटधाडन	धातूना
तकटधाडन	धातूना	तकटधाडन	धातूना
तकटधाडन	तकटधाडन	तकटधाडन	धातूना
तकटधाडन	धा,डडतकत	धाडनधाडड	तकटधाडन

7) टुकड़ा - 16 मात्रा

तिड	टक	डत	गदिगन
धाड	डधा	तिटकत	गदिगन
तकिटधि	किटधागे	तिटकता	गदिगन
कड़धेतिट	गेगेतिट	कतगे	तराडन
तकिटधिकिट	धात्रकधिकिट	कतागदिगन	धाडतिड
डडडडधाडतिर	किटतकतिरकिट	धाडतिरकिटतक	तिरकिटधाडतिर
किटतकतिरकिट	धाडडडतडडड	धाडडडडडडड	तकिटधिकिट
धात्रकधिकिट	कतागदिगन	धाडतिड	डडडडधाडतिर
किटतकतिरकिट	धाडतिरकिटतक	तिरकिटधाडतिर	किटतकतिरकिट
धाडडडतडडड	धाडडडडडडड	तकिटधिकिट	धात्रकधिकिट
कतागदिगन	धाडतिड	डडडडधाडतिर	किटतकतिरकिट
धाडतिरकिटतक	तिरकिटधाडतिर	किटतकतिरकिट	धाडडडतडडड
धा			
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जोड़ा :

धिकिटत	गेनतागे	तिटकता	गदिगन
तगेनधा	डनधाड	धाडकत	धाडधाड
गिडनग	तिरकिट	तिटकता	कतडड
तकतिरकिट	धाडगिडनग	तिरकिटतक	तकडाडन
धाडतिरकिटतक	तिरकिटधाडतिर	किटतकतिरकिट	धाडडता
धाडडडधाडतिर	किटतकतिरकिट	धाडडता	धाडडडधाडतिर
किटतकतिरकिट	धाडडता	धाडडड	धाडतिरकिटतक
तिरकिटधाडतिर	किटतकतिरकिट	धाडडता	धाडडडधाडतिर

किटतकतिरकिट	धाडडता	धाडडडधाडतिर	किटतकतिरकिट
धाडडता	धाडडड	धाडतिरकिटतक	तिरकिटधाडतिर
किटतकतिरकिट	धाडडता	धाडडडधाडतिर	किटतकतिरकिट
धाडडता	धाडडडधाडतिर	किटतकतिरकिट	धाडडता
धा			
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8) तिहाईदार गत - 16 मात्रा

धगतत	कटधागे	त्रकधिन	घिड़नग
धिनगिन	धागेत्रक	तूनाकता	धाडडड
धाडघेघे	नकधिन	धाडडड	धिनघेघे
नकधिन	धाडडड	धगतिट	तगतिट
गदिगन	धाडडड	नगतिट	तकतिट
गदिगन	धाडडड	कतकधे	तकधिन
धाडडड	गनत	कटघेन	धाडडड
तकटत	कटधाड	तकटत	कटताड
धाडधिं	डधाड	धाडधि	इनग
तिरकि	टतक	नगन	गनग
घगतत	कटधागे	तकधिन	घिड़नग
धिनगिन	धागेत्रक	तूनाकता	धाडडड
धिनघिड़नग	तिरकिटतक	तिरकिटतक	तडकक्राडन
तकटधाडन	धाडडतकट	धाडधिरधिर	किटतकतिरकिट
तकटधाडन	धाडडतकट	धाडधिरधिर	किटतकतिरकिट
तकटधाडन	धाडडतकट	धाडधिरधिर	किटतकतिरकिट
धा			
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9) कायदा पूरब बाज - 16 मात्रा

तिरकिट	धागनाग	धिनधाग	तिरकिट
धागेतिट	गदिंडन	धागनाग	तिननाक
तिरकिट	ताकनाक	तिननाक	तिरकिट
धागेतिट	गदिंडन	धागनाग	धिननाग

10) फरमायाशी चक्रदार - 16 मात्रा

धेतधेत	त्रकधेत	धिटधिट	धागेतिट
क्रधातिट	धागेतिट	तागेतिट	गदिगन
नागेतिट	क्रधातिट	धागेतिट	तागेतिट
गदिगन	नागेतिट	घेनतड़ा	डनधाड
गड	दिग	डन	धाड
कतिटत	किटधिट	तकिटधि	टतकिट
धा, डकत	कतिटत	किटधिट	तकिटधि
टतकिट	धा, डकत	कतिटत	किटधिट
तकिटधि	टतकिट	धाडडड	

Note: This whole composition will be played three times as it is a chakradhar bandish.

11) इंदोरवाले उ. रहेमान खाँ द्वारा गत टुकड़ा

धात्रक	धिकिट	कतग	दिगन,
धाडड	डडड	कतग	दिगन
धात्रक	धिकिट	कतग	दिगन
तकधि	ननक	धिनधि	नाडड
धिरधिर	किटतक	तकट	धाडड
धिरधिर	किटतक	तकट	धाडड

तकट	धाडड	तकट	धाडड
धात्रक	धिकिट	कतग	दिगन
धाडड	तकट	धाडड	धात्रक
धिकिट	कतग	दिगन	धाडड
तकट	धाडड	धात्रक	धिकिट
कतग	दिगन	धाडड	तकट
धा			
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12) 3. अलादिया खाँ अमरावतीवाले द्वारा गत टुकड़ा

धाडडनकट	धात्रकधिकिट	कतगदिगन	धाधीता
कत्रतितिट	केत्रकधिकिट	कतगदिगन	नगननगन
कत्रतितिट	केत्रकधिकिट	कतगदिगन	धा,डडकेत्रक
धिकिटकतग	दिगनधा,डड	कत्रकधिकिट	कतगदिगन
धा			
×			