

***“Punjab Gharaneki vidhivat Tabla vadan parampara
– Ek Adhyayan”.***

(The Tradition of Systematic Tabla playing of Punjab Gharana – A study.)

**A THESIS SUBMITTED TO
THE MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA
FOR THE AWARD OF THE DEGREE OF**

**DOCTOR OF PHILOSOPHY
IN
MUSIC (TABLA)
BY
CHIRAYU SHRINIVAS BHOLE**

**UNDER THE GUIDENCE OF
PROF. (DR.) AJAY V. ASHTAPUTRE**



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I hereby declare that the work incorporated in the present thesis is originally and has not been submitted to university/institution for the award or diploma or degree. I further declare that the result presented in the thesis, considerations may therein contributed in general to the advancement of particular to the knowledge in Indian classical music in particular to the “The Tradition of Systematic Tabla playing of Punjab Gharana – A study.”.

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Date: 31-12-2013

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*This is the original research work of **Mr. Chirayu Shrinivas Bhole** carried out under my guidance and supervision.*

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– Ek Adhyayan”.***

(The Tradition of Systematic Tabla playing of Punjab Gharana – A study.)

SUBMITTED BY

CHIRAYU SHRINIVAS BHOLE

IN PARTIAL FULFILMENT FOR THE AWARD OF DOCTORATE DEGREE

IN

MUSIC (TABLA)

TO THE MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA, HAS BEEN CARRIED
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PREFACE (Introduction)

The Hindutani music (North Indian Music) has inculcated many aspects of music. But in this study only classical music is being given priority.

There are 3 main styles which are recognized and given equal importance. These 3 aspects of music are vocal, instrumental & dance respectively. Vocal music is at the top followed by instrumental & then followed by dance. The area of research comes under the category of instrumental music, hence my focus will be instrumental music. Instrumental music also has many aspects. It has mainly 4 categories, They are:-

1. String Instrument – Tantu vaadya
2. Striking instrument – Ghana vaadya
3. Wind instrument – Sushir vaadya
4. Percussion Instrument – Avanadya vaadya.

All these categories are directly connected or associated with instrumental music. But in this research the category of Percussion instruments is given priority & focus. Avanadya or percussion means the instrument which has a surface of leather on the top & hollow from inside is helpful for producing Rhythm/beat. As a research student my choice of instrument is Tabla which belongs to the category of percussion instrument. As far as leather surface on the top of the instrument is concerned. Tabla is not first percussion instrument of this type. Before this many small percussion instruments were there. Which were have less importance now,

for instance Dundubhi & many more. This can be found as an evidence in many books written by our great scholars.

In my research I would like to throw light on the detailed study of Tabla – Its origin, History with historical evidence & the various schools of thought with their differences of opinion.

As per survey Pt. Arvind Mulgaronkar had written a book called “Tabla” in which he says that Tabla was found before the reign of sultan Allanddin Khilji that was between 1210 to 1296 a.c..

In an another survey it was found that according to Dr. Gaurang Bhavsar , around 4000 yrs. Ago Tabla emerged as an inspiration and came to know that this (Tabla) concept was found form a sculpture of a beautiful lady, In short, there is no specific evidence of how and when this instrument came into existence. It has been a silent journey as in the history of music also this aspect doesn't have a very clear picture of specific evidence on the origin of this instrument.

My subject or topic of research is Tabla. thats' why instead of throwing light on the history of Tabla, I would like to focus on Gharana Such as what is gharana? When & from where did it Start? Who was the pioneer of introducing Gharana etc.

I would like to provide detailed information about all these from various sources & books written by our great maestros & scholars. My topic of research is **“The Systematic & Traditional playing style of Punjab Gharana” – a study.** From where did this Gharana evolved? Were there other Gharanas also prior to this? According to the history and as per the study it is found that there were already 5 gharanas prior to this. According to the scholars & their research whatever data & evidences were available it can be said that the gharana style

might have started way back in the year 1710. According to Pt. Arvind Mulgaonkar's book and research the gharana style started from delhi in the year 1710. It means Delhi is the mother of all gharana style of playing (School of playing style) came into practice & thus the journey of gharana commenced.

It is part of my research study that not only Punjab Gharana but also the remaining gharanas to get enough exposure & I shall try my best to do justice with all the gharanas.

ACKNOWLEDGEMENTS

Many a times in life we meet people who don't walk with us for a lifetime. Though they guide us in every way and we need to follow the guidelines given by them. This means 'Guru' is one who doesn't remain with us for the lifetime, though through his vast experience, ideas and suggestions guides us towards a successful journey. Just saying 'Thank You' to such a 'Guru' will be just a formality. I will not just say thanks to such a person who has inspired me so much but will be grateful to him for lifetime. He has guided me throughout my research work. I owe him a lot and I am obliged to him for my entire life.

I took training in Tabla from Ajaraada Gharana. Under the guidance of the renowned Tabla player and my Guru, Late Professor Shri Sudhir Kumar Saxena, I learned Tabla for fifteen years.

I am extremely thankful to my guide Prof. (Dr.) Ajay Ashtaputre who encouraged me for my Ph. D. He wholeheartedly led me throughout my research-work. Due to his efforts my registration for 'Ph. D.' was possible in Faculty of Performing Arts of Maharaja Sayajirao University of Baroda.

I had just begun my training under the guidance of renowned artist of Punjab Gharana Pandit Shri Yogesh Samasi. Prof. (Dr.) Ajay Ashtaputre suggested me to do research on the topic The Playing Style of Punjab Gharana, and on my behalf he took permission from Pandit Shri Yogesh Samasi and got my name registered for doing the research under the title "Systematic Tabla Playing Tradition of Punjab Gharana".

In my research work along with Prof. (Dr.) Ajay Ashtaputre, Pandit Shri Yogesh Samasi also contributed enthusiastically. He shared each and every piece of information with me that was related to Punjab Gharana. He described every minute specialty about the supreme Tabla

player, composer and a teacher Ustad Alla Rakha Sahab. Likewise he shared some of the memorable instances about Ustad Zakir Hussain. I gathered almost all important information about the traditional compositions of Punjab Gharana.

Due to Pandit Yogesh Samasi, I was able to meet Pandit Sushil Kumar Jain of Chandigarh, one of the greatest artists of Punjab Gharana. He shared in-depth information about the playing style and compositions of Punjab Gharana. He also provided detailed information about the History of Tabla of Punjab Gharana. Both of them provided me 'Bandish' those are traditional as well as composed by the many Ustad of Punjab Gharana. In this thesis I have scripted all these compositions in this thesis. I owe a lot to Pandit Shri Yogesh Samasi and Pandit Sushil Kumar Jain. It is very difficult for me to describe their support in words. I am able to complete my thesis only due to their support and blessings.

Incidentally, there are many Tabla players in Punjab Gharana. However Pandit Yogesh Samasi, who were associated with Ustad Allah Rakha Sahab for twenty two years. He belonged to Punjab Gharana and was also a disciple of Ustad Allah Rakha Sahab. He maintained his topmost position in Punjab Gharana. It is difficult to describe in words and I consider myself very fortunate to acquire in-depth knowledge from a 'Guru' of his caliber.

During my research work I have interviewed many Tabla players. During this process of interviews I met some of the disciples Shri Praful Athaley and Shri Hitendra Dikshit who are the disciples of Ustad Allah Rakha Sahab. According to their knowledge they very dotingly contributed a lot of important information related to the topic. I also interviewed renowned Tabla player who possess an excellent command over Tabla playing styles of all the Gharana. Shri Swapnil Bhise who helped me for notation of the Bandish. He also shared most significance information of some of the specialties about Punjab and traditional 'Bandish' of Punjab Gharana. I have stated most of those facts in my thesis.

Some compositions needed to be scripted for this study. This work was extremely complicated. However two of my good friend-Shri Kedar Mukadam and Shri Nandkishor Date not only eased my work but also helped me to overcome the difficulties that I faced while studying these compositions. Their support has encouraged me to achieve success in my endeavor.

Pt. Shri Pushkarraj Shridhar who is great teacher and performer and working as a reader in Tabla department of Performing Arts, M.S. University of Baroda, He provided me many hidden information about Punjab Gharana and noted traditional bandish of this gharana to me.

Pt. Shri Ravi Nikte who is a great tabla player and “A” grade tabla artist of AIR. He also given me some information and guidance about the tradition of Punjab Gharana.

In this study the most essential task was to translate all the chapters in English language. Smt. Anjana Banerjee, a music teacher from Navarachana School, Sama, Vadodara and Smt. Ujwala(Khare)Naik helped me to completing the translation work. I sincerely thanks them for their support.

Along with this, I also bow down to Almighty God, as without his blessings no work is completed successfully. Due to the blessings of Goddess of Saraswati and all my respected Guru, I am able to complete my thesis without any hindrances. I bow down to my parents-mother Smt. Mohini Bhole father Shri Shrinivas Bhole, and Gurupatni smt. Pragnya Chhaya as bestowed tremendous confidence in me and encouraged me to take up this challenge. I am also very thankful to my wife-Smt. Dipali Bhole, as she has also contributed a lot in my success. I don't have words to thank these family members who stood as the strongest pillars during my research work. I would also like to thank my son Samarth and my daughter Kumari Shaankari. During my research work I was unable to give quality time to them. They never

complained about it rather both of them always said with big heart that; “Our father is also studying along with us.” I am extremely thankful to them too.

I am extremely grateful to the Head of the Department Pandit Ishwarchandra and our Dean Prof. (Dr.) Parul Shah who were ever ready to help me to complete my research work. Whenever I asked for help the office helped me by providing required official material, I am thankful to them too. I am also thank full to librarian of Hansa Mehta Library and our faculty library. I am really thankful to the Ph.D. Course Convener Prof. R.G. Kothari as he always provide guidance for accurate Research Methodology. I am grateful to *Guru Bandhu* Shri Gaurang Bhavsar who is a reader in Tabla Department of Faculty of Performing Arts, M.S. University of Baroda, Shri Rajesh Kelkar, Smt. Meghna Ashtaputre who are lecturer in same faculty, Pt. Shri Amod Dandge of Farukhabad Gharana and Shri Nikhil Muley for sharing valuable information about my subject.

At the end I would like to mention a special thanks to Shri Ninad Metkar, who is resident of Baroda. With his support and hard work I was able to complete my work effortlessly, his contribution is praiseworthy and beyond express in words.

I really want to acknowledge everybody who had knowingly and unknowingly contributed a lot in completing my thesis.

CHIRAYU S. BHOLE

INDEX

CHAPTER	TOPICS	PAGE NO.
	PREFACE (Introduction)	
	ACKNOWLEDGEMENTS	
CHAPTER I	BIRTH AND DEVELOPMENT OF PUNJAB GHARANA	1-30
1:1	History of Punjab	
1:2	Birth and Development of Punjab Gharana	
1:2:1	Delhi Gharana	
1:2:2	Ajarada Gharana	
1:2:3	Lucknow Gharana	
1:2:4	FarukhabadGharana	
1:2:5	Banaras Gharana	
1:3	The origin of Punjab Gharana	
1:3:1	Brief History of Punjab Gharana	
1:3:2	Development of Punjab Gharana	
1:3:3	Purpose of Punjab Gharana	
1:3:4	The Specialities of Punjab Gharana	
	Footnotes	
CHAPTER II	TRADITION OF SYSTEMATIC TABLA PLAYING OF PUNJAB GHARANA	31-52
2:1	Significance of systematic playing tradition	
2:2	The main body and the parts of this style	
2:2:1	Padal	
2:2:2	Peshkar	

2:2:3	PeshkarKayda
2:2:4	Kayda
2:2:5	Rela
2:2:6	Rau, Ravish, Ru
2:2:7	Tukada
2:2:8	Chakradar
2:2:9	Gat
	Footnotes

CHAPTER III PRESENTATION OF SOLO TABLA PLAYING OF PUNJAB GHARANA

53-142

3:1	Introduction
3:2	The purpose of Sequential presentation
3:2:1	Diverse opinion
3:2:2	The use of precise sequence
3:3	Characters (Varna) of compositions
3:3:1	The definition of “Varna”
3:3:2	The utility of “Varna”
3:3:3	The type of structure of “Varna”
3:3:4	The utility of “Varna” in presentation
3:4	The playing style of Punjab, Method of its Presentation
3:4:1	The procedure of structural presentation
3:5	To present “VilambitTheka”
3:5:1	Padal
3:5:2	Peshkar

3:5:2:1	ThePeshkar of ChatushraJati and its Emphasis.
3:6	Peshkar of Punjab – Bandish
3:6:1	Traditional Peshkarof Punjab
3:6:2	Peshkar in Chatushrajati
3:7	Farshbandi (explanation)
3:7:1	Farshbandi – Bandish
3:8	PeshkarKayda – (explanation)
3:8:1	PeshkarKayda – Bandish
3:9	Kayda – (explanation)
3:9:1	TraditionlaKaydasof PunjabGharana
3:9:1:1	Kayda in TaalTritaala
3:9:1:2	Kayda in TaalRupak
3:9:1:3	Kayda in TaalEktaal
3:9:1:4	Kayda in Aadlay, TaalTritaala
3:9:1:5	Kayda in ChatushraJati, TaalTritaala
3:9:1:6	Kayda in TaalTritaala
3:9:1:7	Kayda in TaalTritaala
3:9:1:8	Kayda in TaalTritaala
3:9:1:9	Kayda in TaalTritaala
3:9:1:10	Kayda in TaalTritaala
3:10	Rela (explanation)
3:10:1	Rela – Bandish
3:10:2	Rela - Bandish
3:11	Rau (explanation)
3:11:1	Rau – Bandish

3:12	To form Theka in MadhyLaya– Explanation
3:13	Gat (explanation)
3:13:1	Gat, Tukda, Parān (explanation)
3:13:1:1	Gat in Tishrajati
3:13:1:2	Gat in Chatushrajati
3:13:1:3	Gat in Farad
3:13:1:4	Duhatti Gat in TishrajatiTaaltritaal
3:13:1:5	Mishra Gat in TaalEktaal
3:13:1:6	Chakradar Gat in TaalZaptaal
3:13:1:7	Mishra jati Gat in TaalTritaāl
3:13:1:8	Gat Toda in TaalEktaal – Vilambitlaya
3:13:1:9	Gat Toda in TaalZaptaal
3:13:1:10	Darjedar Gat in TaalEktaal
3:13:1:11	Farad Gat
3:13:1:12	Farad Gat
3:13:1:13	Mukhda in TaalTritaāl
3:13:1:14	Joda of Mukhda
3:13:1:15	Tihai in Tritaāl
3:13:1:16	Mukhda in aadlaya, taalTritaāl
3:13:2	Gat in Aadlaya
3:13:2:1	Gat
3:13:2:2	Gat
3:13:2:3	Gat
3:13:2:4	Gat
3:13:3	FarmaishiChakradar in TaalTritaāl, VilambitLaya

- 3:13:4 FarmaishiChakradar in TaalTritaala, Madhya Laya
- 3:13:5 Lahori Gat, BedamChakradar in TaalTritaala
- 3:13:6 Punjabi Gat in TaalTritaala
- 3:13:7 Traditional Gats
- 3:13:7:1 Dupalli Gat
- 3:13:7:2 Dupalli Gat
- 3:13:7:3 Lahori Gat in Aadlaya in Tritaala
- 3:13:7:4 Gat in TaalZaptaala
- 3:13:7:5 Chakradar Gat in TaalTritaala
- 3:13:7:6 FarmaishiChakradar Gat in TaalTritaala
- 3:13:8 Tukda
- 3:13:8:1 Tukda in TaalTritaala
- 3:13:8:2 Tukda in TaalTritaala
- 3:13:9 Paran
- 3:13:9:1 ChakradarParan
- 3:13:9:2 ChakradarParan
- 3:13:9:3 BedamFarmaishiChakradarParan
- 3:13:9:4 LatikaParan
- 3:13:9:5 LatikaParan – FarmaishiChakradar

Footnotes

CHAPTER IV	ORDER OF THE COMPOSITIONS AND COMPOSERS	143-186
	OF PUNJAB GHARANA	
4:1	Bandish and Creativity	
4:2	Necessity and Contribution	
4:3	Compositions composed by Ut.Allarakha Khan Saheb	
4:3:1	Peshkar	
4:3:2	Kayda in TaalTritaal	
4:3:3	Kayda in TaalTritaal	
4:3:4	Kayda in TaalTritaal	
4:3:5	Kayda in TaalTritaal	
4:3:6	Kayda in TaalTritaal	
4:4	Compositions composed by Ut.ZakirHussain	
4:4:1	Kayda in TaalEktaal	
4:4:2	BedamfarmaishiTukda	
4:4:3	Gat	
4:4:4	BedamFarmaishiChakradar	
4:4:5	BedamChakradar	
4:5	Compositions by Pt. YogeshSamsi	
4:5:1	Kayda in TaalRupak – Aadlaya	
4:5:2	Composition in Aadlaya	
4:5:3	Kayda in TaalTritaal	
4:5:4	Rela in TaalTritaal – Aadlaya	
4:5:5	Rela in TaalTritaal	
4:5:6	Tukda	
4:5:7	Gat Paran – Tishrajati	

4:5:8	Gat Paran in TaalTritaala
4:5:9	Rela-Rau
4:5:10	LamchaadParan
4:6	Traditional Composition by ShriHitendra Dixit
4:6:1	Punjab Gat
4:6:2	Tukda
4:7	Traditional Composition by ShriArvindMulgaonkar
4:7:1	ChakradarParan
4:7:2	ChakradarParan
	Footnotes

CHAPTER V TABLA ARTISTS OF PUNJAB GHARANA AND THEIR BIOGRAPHIES

187-216

5:1	Introduction
5:2	Tabla Artists of Punjab Gharana& their Biographies:
5:2:1	Qadir Baksh II
5:2:2	Ut.Alla Rakha
5:2:3	Akhtar Hussain Khan
5:2:4	Anuradha Pal
5:2:5	Jitendra Thakur
5:2:6	Lala Bhavani Das
5:2:7	Ut. Zakir Hussain
5:2:8	Shaukat Hussain Khan
5:2:9	Altaf Hussain “Tafo” Khan
5:2:10	Abdul Sattar “Tari” Khan

5:2:11	Fazal Qureshi
5:2:12	Yogesh Samsi
5:2:13	Shahbaz Hussain
5:2:14	Dildar Hussain
5:2:15	Pt. Rama Kant
5:2:16	Nishikant Barodekar
5:2:17	Ut. Bahadur Singh
5:2:18	Prof. Ranjit Singh
5:2:19	Prof. Parshotam Singh
5:2:20	Aditya Kalyanpur
5:2:21	Hitendra Dixit
5:2:22	Praffulla Athley
5:2:23	Pt. Sushilkumar Jain
5:2:24	Taufiq Qureshi
	Footnotes

CONCLISION

217-221

BIBLIOGRAPHY

222

CHAPTER – I

BIRTH AND DEVELOPMENT OF PUNJAB GHARANA

1:1 History of Punjab

The Geographical area of Punjab is 50,362 sq. km.

The history of Punjab dates back to 7000 B.C. The earliest human civilization known as the Indus valley Civilization is believed to have been established in this region. The earliest signs of human activity were also started in this period. The Indus Valley civilization grew from small villages and settlements of highly refined urban life, at its height. Around 3000 B.C. it boasted the splendid cities of Harappa (Near present Day Shaiwal in west Punjab) and Mohenjo Daro in the lower Indus valley. It was in about 900 B.C. That the battle of Kurukshetra mentioned in the Epic Mahabharata was believed to have taken place in Kurukshetra.

The word “Punjab” is a combination of two words “Punj” means five and “Aab” means water. These two words are taken from the Persian literature. Hence the state is also called as the land of five rivers. The word “Punjab” is mentioned in the second volume “Aeen – e – Akbari”.

By 1000 A.D. the Muslim invaded Punjab led by Mohamad of Ghazni. In 1030 A.D. the Rajputs gained control of this territory. In about 1192 A.D. the Ghoris defeated the

Chauhans and ruled till the establishment of the Mughal rule, a spirit of religious liberation led to the rise of the Militant sikh power.

Punjab Subsequently came under the region of various Muslim rules until the victorious entry of the Mughals in 1526. Under the Mughals the province enjoyed a period of peace and prosperity for more than 200 years. Punjab came under British occupation in 1849, after the British victory over the Sikhs. When the Indian subcontinent received its independence in 1947, Punjab divided into two parts, i.e. Pakistan and India, with the larger western portion becoming part of Pakistan. In 1966 the Indian smaller half was further divided into three; Punjab, Haryana and Himachal Pradesh. The present provincial boundaries were established in 1970.

Punjab is culturally very rich and have deep-rooted tradition of Indian classical music.

Regarding Tabla playing and its tradition, Punjab has great influence on it.

As a subject researcher has given brief details about Punjab Gharana of Tabla.

1:2 BIRTH & DEVELOPMENT OF PUNJAB GHARANA

It is believed that the tradition of Gharanas came into existence way back in the year 1710. If we focus on Gharana, Delhi Gharana has been the first and origin of all Gharanas. Researcher has given brief introduction about all the other Gharanas which came in existence prior to Punjab Gharana.

1:2:1 Delhi Gharana.

It is said that except Punjab gharana, all the remaining Gharanas are known or identified directly or indirectly with its relationship of Guru & Shishya. Though the playing styles of all the Gharanas are every different from each other, Still it is believed that Delhi Gharana was the pioneer amongst all the gharanas for instrumenting gharana style. Or it can be said that Delhi Gharana is the mother of all the Gharanas from where the Gharana playing style was produced. It is said that the Tabla exponent Ustaaad Siddharkhan of Delhi gharana had designed the Tabla. Ustaaad Siddharkhan & his descendants had developed such an independent playing style that is was absolutely free from the impact of the playing style of Pakhawaj. The ancestors of Siddharkhan used to play one of the most ancient percussion instrument called as “Dukkad”. This instrument was made of two nessesels and to create various sounds strokes on “Kinar” played a major role. The playing style of Dukkad might have been the impact on the playing style of Delhi Gharana. The most important use of “Chaant” was introduced in Delhi Gharana playing style and later on it also became the signature playing style or identity of Delhi Gharana. In this style the use of middle & index finger play an important role. “Tirakita” is played by both Ring & little finger. The senior Tabla artists of Delhi Gharana used to render Tabla playing in medium speed. The variations of Their playing were mainly peshkaar, Kayada Rela. These compositions used to be very descriptive and sometimes the original compositions were used to be very simple small in size.

“The pioneer of Delhi Gharana was ustad Siddharkhan Dhadi. The playing style of Delhi Gharana became popular as “Dilli – baaz”. The special feature of this Gharana is that while playing the use of index & middle finger help a lot to create gentle, soft and melodious sound.

Different kinds of syllables i.e. table bols are included in the playing to add more beauty and importance. Such as peshkaar, Kaida, Relas, Laggi-Ladi etc.” 1.

“Delhi Gharana is the first Gharana which was pioneered by Ustaad Siddharkha Dhaadi.

Dhaadhi, Dhaari & Daadhi terms were used which used to represented by the Khalifa. People belong to Dhaadhi community were into the Music profession. Later on over the period of time these artists got converted into Muslim religion. The playing style of delhi Gharana is very soft & melodious. This style is mainly based on Chaanti (stroke) & placing of fingers that’s why it is also known as kinar ka Baaz. This style has its limitation of producing sound that’s why it has the impact a closed sound i.e. Bandh Baaz.

The compositions of this style are mainly based on Chtashra Jaati. The use of the entire palm is prohibited that’s why the sound of “DhirDhir” comes from within.”2

“ Ustaad Siddharkhan is considered be the pioneer of Delhi Gharana. He was born around 1700 but birth place is not traceable. His contemporaries were kabbe Husain Dholakia, Niyamat Khan, Sadarang Khusro etc. Siddhar Khan inculcated a specific playing style & the bol (syllables) which sounded very different from pakhawaj style and had its own independent style, improvisations, playing style, pacing of fingers on table had its own flavor & individuality.

Aabaan Mistry, Peshkar, Kayada, Rela, Mukhada etc. are played in this style but use of full palm is prohibited that’s why “DhirDhir” is not possible in this playing style.”3

“The distinctive features of this gharana are perhaps more widely known than those of the other gharanas. The more important artistic excellences of this school, say, as follows:

1. A manifestly sweet and soft look of the compositions, so that they may well be said to be winsome even from the viewpoint of sheer musical quality, without of course becoming music in the strict sense of the term. It is therefore admirably capable of drawing and holding attention entirely because of its intrinsic excellences, that is, in the form of solo recitals.
2. Very liberal use of the first two fingers of both hands which lends crispness, accuracy and sonority to the bols. Also, a very free use of kinar because of which this style of playing is called kinar baaj.
3. The repertoire, here, abounds in quayedas, peshkars, relas, mukhdas, and mohras which are not too long in range, and therefore do not strain listeners' attention.
4. Chatusra-jati as the dominant rhythmic idiom of most of the compositions of this gharana.
5. A duly controlled, and never sprawling, resonance of bols as played, because of which this style is called closed baaj.
6. This is remarkable feature of the art of this gharana, once the player's hands have been put on the tabla for beginning a recital, they are not allowed to retract before the entire playing is over.
7. Avoidance of a very fast pace. This negative demand is set by the very inner structure of the compositions of this gharana, as also by the requirement that one has to use only two fingers of the right hand and two of the left, in executing the various bol-patterns.” 4

I agree with the statements & opinions regarding the playing style of Delhi Gharana given by various Tabla exponents regarding the playing style of Delhi Gharana. The available books are not sufficient to provide enough materials to prove that ustad Siddhar Khan Dahdi was the pioneer of Delhi Gharana and that he created many composition on the basis of Peshkar, Kayada, Rela, Mukhda etc.

After the detailed study & survey of the above mentioned statement the conclusion is this that Delhi Gharana is considered as one of the oldest gharanas. One another aspect was also discovered while doing the research, that while playing Chatustra Jaati, tistra Jaati style can also be adjusted in the same pattern. In this gharana . No body can deny the huge contribution made by ustad Siddhar Khan Dhadi & his followers to uplift Delhi gharana an important platform in the history of Tabla Gharanas.

1:2:2 AJRADA GHRANA

“ Ajrada Gharana style is very close & near to Delhi Gharana Style. It means Ajrada Gharana style must have been evolved from Delhi Ghrana style. Kallu Khan & Miru Khan both of them belonged to avillage called Ajrada in Meerut district (U.P.) had come to Delhi. These two artists were very talented & innovative. They brought the changes & innovations in Delhi Gharana style created a new playing style which was a success and accepted by all and later on this new style was introduced as Ajrada Gharana. The specific feature of this style is the gradual increase in the speed while playing kayda, rela. Ajrada style is blessed with both beauty & speed. It is very melodious to hear. This style developed with the helpof some

changes in Delhi Gharana in such a way that this new style could be played smoothly without any obstacle. Ajrada gharana's table players played a major role for developing this new technique. For example : "..... ". While playing these style, left hand emphasis is more. Maximum composition of Delhi gharana are set to Chatustra Jaati. The exponents of Ajrada Gharana improvised the same format in one & half 1.5 time speed & that created the wonder & mesmerized the rest. Thus with so much innovations & improvisations Ajrada Gharana artists created a different and free style playing." 5

" Ut. Kallu Khan & Ut. Miru Khan Pioneered this Gharana. These two exponents were siblings and were the disciples of Delhi's "Ut. Sitab Khan". They were the residents of a village called Ajarada in Meerut district, thus the name of this Gharana was formed "Ajradda Gharana. The most famous table artist of this gharana was Ut. Mohammad Baksh.

If the Kayda syllables of both Delhi & Ajrada Gharana styles are minutely observed then the differences can be differentiated. In Ajrada Gharana Playing style the strokes on right hand & left hand Tabla are not only very complicated but the syllables are also very complex and yet the melody aspect is well taken care of. In this style aadilaya kaayedas are mostly used."6

"The pioneer of Ajradda gharna are Ut. Kallu Khan & Ut. Miru Khan. The base of the playing style of this gharana is very nearer to Delhi gharana playing style. This gharana has many compositions based on Tishra Jaati. This newness has given lot of importance to this gharana style. The fingers like ring finger, little finger & middle finger play a major role in this style." 7

"The 2 brothers Ut. Kallu Khan & Ut. Miru Khan were the promoters of Ajrada Gharana and the timeperiod of this Gharana is considered from 1780 onwards. That means after Delhi

Gharana, Ajradda Gharana is the oldest or the second oldest Gharana as per the records available.

Around 1940, Ut. Hbibuddin Khan, son of Ut. Shammu Khan, became very famous because of his unique way of playing. He also took training from Ut. Muneer Khan. After this, his son Ut. Manju Khan & his disciple Pt. Sudhirkumar Saxena. Hajari Lalkathak, Karan Singh, Ram Dhruv, Maharaja Banerjee who took this tradition forward.

In Ajrada playing style maximum compositions of Kaydas are composed in Tishra jati. In this playing style the importance of Baayan and the use of index finger middle finger & ring finger are found more often.”⁸

“Most of the compositions of this gharana were set in tishra jati and would appear to evoke, when properly played, the semblance of an undulating flow. However, there are quite a few other artistic features too, mainly the following, which distinguish the structural idiom of the baaj of this gharana:

1. Occasional punctuation of a whole composition with moments of intentional deviation from the bais laya without letting the run of the pattern go haywire, - a structural subtlety to which one could well apply Milton’s characterization of some good music as marked by “wanton heed nand giddy cunning.”
2. In actual playing a co-ordinate use, all along, of the two drums, the left and the right ones, so as to work up (in the playing of the theka) the delightful semblance of a seamless breathing sound – clear and articulate, yet not without depth.

3. In respect of the technique of actual playing, the Ajrada Ustads use the first three fingers of both hands to facilitate proper executions of the very intricate quayedas for which this gharana is rightly famous. It is precisely because of this intrinsic subtlety of conception and dexterity in execution that most of the fair-minded table maestors openly declare that the Ajrada idiom is essentially meant for those who are fairly competent players themselves, and not for lay listeners who can only respond to fluency and accordant bodily jerks. This style is indeed so rich in its inner filling and so intricate in the collocation of its bols that one needs a sense of both design and skill of execution to play and follow the quayedas of this gharana discriminatingly.”⁹

According to the researcher

After studying all the detailed research work and the opinions of various writers, which say that ajrada Gharana was pioneered by ustad Kallu Khan & Ustad Miru Khan, but here, I would like to mention that as per research work of Dr. Ajay Ashtaputre, there was an artist named Ut. Miyan Basant who was senior to kallu khan & Miru Khan and actually started this Gharana. Dr. Ajay Ashtaputre has also mentioned in the preface of his book, that Miyan Basant was the Guru of Kallu Khan & Miru Khan.

This Gharana was started in the year 1780 and according to Pt. Satyanarayan Vashisthji there's a speciality in Ajrada Gharana traditional style that whenever any composition of Kayda are played, lot of innovations and variations are done but at the same time the artists come back to the traditional style also. In this Gharana, along with Aadilaya Compositions chatashra jaati compositions are also played. There are lot many specialities in this gharana which uplifts the standard of this gharana more than the rest of the gharanas.

1:2:3 LUCKNOW GHARANA

“Lucknow imbibed the knowledge of Tabla from Delhi Gharana. Some of the nawabs of Lucknow had recommended some artists of Delhi Gharana for Lucknow & then Ut. Bakshu Khan & Modu Khan came to Lucknow and the new atmosphere of Music had great impact on their playing style. Many differences started taking place in the playing styles of lucknow gharana. In compare to the kinar part of Tabla, Syahi the use of syahi & the strokes on it became more prominent & heavy. In the Eastern playing style also peshkar, kayda, Rela etc. are played as per the tradition. “Dhit Dhit”, “Dhagetita”, “Gadigin”, “DhirDhir”, etc. patterns are also important in Compositions of this Gharana.”¹⁰

“ Ut. Siddhar Khan’s grandson Ut Meru Khan & Ut. Bakshu Khan are descendants of Lucknow Gharana. As per the history of the Lucknow timespan between 1847 to 1857 is considered to be very important period in the region of Nawab Wajidali Shah as far as Music is Concerned. Amongst the desciples of Ut. Meru Khan. Pt. Ramsahay Mishra had taken the front seat. Other disciple who were very promising, & made their own mark were Ut. Mamman Khan, Kesar Khan, Vilayat Ali Khan etc.

The special features of this gharana are :-

Eminent artists of Delhi were the pioneers of this Gharana. Because of the influence of of Kathak dance & Pakhawaj, the playing style became more powerful.

On the Tabla, instead of chaanti, the usage of syaahi is more.

On the baaanya, the use of Meend, Ghaseet through thumb area was more.

In this playing style Paran, Gat-Paran, Tukda etc. are played.

This gharana also has some impact of Punjab gharana, because Ut. Meru Khan's wife was the daughter of a eminent table player of Delhi gharana and as token of gift he had received some good Delhi gharana based compositions. It proves that she had a good Knowledge of Tabla.”**11**

“ Ut. Meru Khan and Ut Bakshu Khan were the pioneers of this Gharana. Lucknow 's music had lot of impact of kathak dance. Exponents of Kathak dance both male & female used to perform at various places. The use of Pakhawaj was slowly coming down because of kathak, Tabla became more important as far as the accompaniment was concerned. The dance style had all kind of emotions such as vigorous steps, fast foot steps, romantic pathos & other emotions and thus table was an apt instrument for this instead of pakhawaj. The exponents of Delhi Gharana & Their disciple brought this necessary changes in the format of playing. This new innovative playing style was named as “Lucknow Baaz” or “Purab Baaz”. Banaras & Farukhabaad Gharana are derived from this style. The special features of the Gharana:-

For creating melodious sound/naad, fingers have been striking on specific places of the table more effectively and efficiently.

In comparison to Ajrada Gharana , Lucknow gharana playing style has much bigger phrases of Kayda-palta and composition are also bigger & elaborate.”**12**

“ Some of the more important features of Lucknow baaj may be put thus:

1. Instead of a liberal use of Kinar or Chanti alphabets which distinguish the Distinguish the Delhi baaj, they (that is, the Kalifas of Lucknow) introduced some open strokes to be played at the lau point, that is at the place between the syahi and kinar and also at a part of the syahi area itself.

2. Again, in place of two fingers, all the five fingers were freely put to use by the Lucknow maestros while playing at the right drum; and on the left one, the thumb began to be used primarily for the sake of producing a typical resonance which, in the technical language of tabla, was called ghissa, ghaseet, or meend.
3. The quayedas too of the Lucknow gharanaj are different from those of the Delhi and Ajrada schools, essentially in respect of being larger in extent. What is more, in this school quayedas are not played so liberally as other kinds of patterns such as tukdas, nauhakkas, paran, gat-parans, chakradars and fards.
4. Besides using the basic alphabets which are used by the composers of other eastern gharanas, the masters of Lucknow gharana used their creative genius in liberally punctuating their compositions with alphabets like “Dhit-Dhit”, “Kdedhi-Tit”, “Dhin-Ghidnag”, “Katan-Ghidan”, “Titakat-Gadigin” and some others at such points of the compositions as made for added beauty.” 13

As per the researcher’s observation for Lucknow Gharana:-

In the preceding lines it is very clearly stated that the art of Tabla playing came to Lucknow from Delhi. The very first scholars Ustad Modu Khan and Bakhshu Khan came to Lucknow from Delhi and promoted ‘Delhi Ka Baaj’. The influence of Pakhawaj and dance on Tabla playing changed its structure. Later it changed into strong, steady and intense. It created its own presence and uniqueness.

In Lucknow playing style there is a maximum use of ‘Lav’ and ‘Syahi’. In this style along with ‘Kayada’, ‘Rela’, ‘Gat’ etc. are played similar to Delhi Baaj and ‘Paran’, ‘Chakradar’, ‘Tukada’ etc. are also played the most. This may be due to the influence of dance. In this

mostly the combinations like ‘Dhir Dhir’, ‘Gidanaga’, ‘Dhatin’, ‘Tatin’, ‘Dinnag’, ‘Tak Tak’ etc. are practiced.

1:2:4 FARUKHABAAD GHARANA:

“ The art of table playing first developed in Delhi and then Lucknow Gharana come into existence. Later Lucknow Gharana’s Ut. Bakhshu Khan’s disciple (son-in-law) pioneered the farukhabaad Gharana. Ut. Bakhshu Khan’s daughter got married to Farukhabaad resident Haji Vilayat Ali Saheb. As a dowry, the art of table playing with unique compositions were given. Thus, the art of Tabla reached Farukhabaad.

Haji Vilayat ali Khan Saheb was the pioneer as well as an exponent table artist of Farukhabaad. He had immense knowledge of tabla. The compositions of Haji Vilayat Ali Khan are remembered even today also. Amongst his disciples, were ImamBaksh, Mubaraq Ali, Salari Miyan etc. were great artists. Salari Miyan had innovated many variations of peshkaar, which became very popular in later years. Ut. Husain Ali son of Haji Vilayat Ali Saheb became an exponent in the field of Tabla. His disciples who were descendants later became the maestros such as – Tabla nawaaz. Ut. Muneer Khan and later his disciples Ut. Ahmedjaan Thirakwa & Ut Amir Husain are very known names in the field of Tabla. The playing style of this gharana is popularly known as “Madhya laya ka baaj”.

Farukhabaad gharana’s artists are basically free style table player who believe lot in the freedom given for playing. In this playing style these table bols are frequently used such as. DhaKaDha, DhinDhaSDha, NaTa, DhinTa, GiDaNaGa etc.”¹⁴

“The pioneer of Farukhabaad Gharana is Ut. Haji Vilayat Ali Saheb who was the son in law of Ut Bakhshu Khan Saheb of Lucknow. He brought some basic changes in the playing style of Lucknow and created many compositions. Thus farukhabaad Gharana become very different from the rest and also became very popular.” **15**

“Ut. Haji Vilayat Ali khan saheb started taking training of Tabla at very tender age. Ut Haji vilayat ali Saheb was only an exponent artist but also a very good composer and a teacher too. He only brought the change and newness in the Lucknow style which is known as farukhabaad gharana style. This style is a pure term of Tabla only. It doesn't have the impact of neither any dance from of any other style. Ut. Nisaar Ali Kha the elder son of Ut. Haji vilayat Ali Saheb, was a pakhawaj artist at Rampur Darbaar. They were belonged to theis tradition.” **16**

“Ustad Haji Wilayat Ali Khan was a player and composer of very great merit. By virtue of his sheer creativity he produced innumerable compsitions, giving a wholly new gturn to the Lucknow ones. The main features of this gharana may be put as follows.

1. Quite without any trace of Kathak influence, this style is neither so ostentatious as the Banaras or Punjab baaj nor so soft and dainty as the kinar baaj of Delhi and Ajrada.
2. The repertoire of this gharana includes many more gats, relas and chalans than peshkars and quayedas. Patterns known as Samet or Chalan (composed by Salari Khan) are very popular, and pleasing to the ear. Liberal use of bols like dhir-dhir and tak-tak is apeculiarity of this gharana.
3. Aptness for both solo playing and accompaniment.

4. Utter freedom from admixture with the alphabets of naqqara and dhol rhythm.
5. The farrukhabad ghrana seems to have the richest stok of gats and chakradar tukdas.”¹⁷

Researcher’s point of view about farukhabaad gharana.

As per the researcher, all the compositions of this gharana have very deep impact of pakhawaj style playing. Because of the different style playing technique farukhabaad gharana stands apart. The artists of this style are all composers. Creativity is an important phenomenon of this gharana.

1:2:5 BANARAS GHARANA.

“The pioneer table maestro of Banaras Gharana was Pt. Ramsahay. Pt. Ramsahaji established Banaras gharana. Banaras & Lucknow gharana, both have impact of each other in their playing style. Because both the gharanas have kathak dance style tabla accompaniment. Thus the similarity is bound to take place. Banaras gharana emphasizes more on pakhawaj style playing. In Banaras gharana both daayan & banyan (right & left tabla) are played with pressure and open sound. In Banaras gharana instead of Peshkar, they commence their playing with “Uthaan” style, while playing the various moods and expressions are played on Baanyan (left) melodiously in medium & slow speed and the other variations such as bol-baant, chalan etc.

Certain popular kaydas of Delhi Gharana are played with full vigour and fun in this ghrana style also. The Banaras gharana artists in comparison to Delhi Gharana, play kaydas with

help of 2 fingers and lot of rigorous practice and hence they sound very melodious. The table artists of this Gharana usually use high pitch table and they change the direction of syaahi of the right tabla so that while playing the syaahi part is covered by the right hand palm and thus it gives a very artistic touch.”**18**

“The table artist of Banaras gharana Pt. Ram Sahayji, was the disciple of Ut. Modu Khan of Lucknow, hence Banaras gharana style is also a branch of eastern style playing and full of all the features of it. But in comparison to peshkar & kayda, Gat, Paran, Chhand, Laggi, are given more importance. The artists of this Gharana commence their recital with “Uthaan” instead of Peshkaar.

In this Gharana and the style Pt. Kanthe Maharaj and his able son cum disciple Pt. Kishan Maharaj are well known table artists of Indian Music.”**19**

“Banaras gharana is the branch of Lucknow Gharana. The other leading pioneers of this Gharana are Pt. Ramsahayji, Janaki Sahayji, Ganeshi Maharaj & Maheshi Maharaj. Who have contributed up to great extent. There are 2 categories of these leading pioneers. In one category all those table artists are there who were the followers & disciples of muslim ustad and in the other category, those who didn't learn from them.”**20**

“The Banaras Gharana owes its emergence and identity to Pandit Ram Sahayji, who learned the art of table playing under the expert guidance of Ustad Modhu Khan of Lucknow gharana. After migrating to Banars, Ram Sahayji gave a new turn to the art and innovated a distinct style, the special features of which may be listed as follows:

1. It is a completely open baaj. In other words, whole hands are used here, as against mere fingers; and therefore the sounds produced are, at times, a bit too loud, tending (incidentally) to detract baaj.
2. A solo recital here begins not with a peshkar, but with the playing of abig bol-pattern, technically called uthan. The repertoire also comprises tadas, tukdas, parans, fards, kavita-todas and chakradars.
3. Further, strange though it may seem, this gharana draws a distinction between masculine and feminine gats. The former are, as a rule, emphatic in character and emit loud sounds; and the latter are comparatively gentle in their impact. I wonder if this distinction owes its origin to the one that is freely drawn between tandava and lasya in our dances.
4. What is more, the compositions of this gharana are influenced much more by pakhawaj than by naqqara, tasa, or dhol; and the permutations are here called bol-bant.
5. The compositions are indeed replete with alphabets that relate to pakhawaj. Syllables like dhumkit, takitataka, gadigan, ghidan-kidan here dominate. This can easily lend an impressive look to the total recital, specially if the audience is of kind that does not look for subtleties, and is stuck by mere loudness.” **21**

PUNJAB GHARANA

1:3 The Origin of Punjab Gharana:-

According to the scholars and the maestros, the birth year of all the Gharanas is year 1710. And in that Delhi Gharana is considered to be the oldest. The pioneer of Delhi Gharana was Ustaaad Siddharkhan. He was the person who encouraged Bandish style from with free style table playing and his time span started in 1710.

Ut. Siddharkhan Daadhi, the pioneer of Delhi Gharana and Pt. Lala Bhawani Das pioneer of Punjab Gharana were contemporary. According to Pt. Yogesh Samsi Ut. Siddharkhan Daadhi & Pt. Lala Bhawani Das both were court musicians at Nawab Ahmedshah's Sangeet Darbaar for 12 years. Where they used to perform regularly on Pakhawaj. Their time span started in 1670. Later Ut. Siddhar Khan Dhadi contributed and introduced a new technique in Tabla playing style. But according to the survey, that time Pakhawaj style playing was still prevalent in Punjab Gharana and later Kadir Baksh-I improvised the style from Pakhawaj to Tabla As per the Statistics, the time period of Lala Bhawani Das was 1670 onwards and his disciple Ut. Kadi Baksh-I tiem period was 1720 onwards. As per this research and statistes we can conclude by saying that Delhi Gharana and Punjab Gharana were formed simultaneously similarly Punjab & Lucknow Gharana both are contemporary Gharanas followed by Banaras Gharana.

1:3:1 Brief History of Punjab Gharana:-

“The heritage of Mrudung-Vaadan in Punjab is fairly old and has pervaded in both India and Pakistan. Similarly like in India, even in Pakistan no historical documentation or Mrudung-Vaadak is evident.

Lala Bhawani Din (one who is referred to as Bhawani Das by the artistes of Punjab Gharana) was the pioneer of Punjab Gharana. Even in the manuscript, Bhawani Das is portrayed as the father of Punjab’s Mrudung heritage.

Among the ancient artistes of Mrudung, whose names are reliably referred in Hakim Mohammed Karam Imam’s Book “Mada-Ul-Moosiki”(1855A.D.) the prominent ones that surface are those of Kirpa Mrudung-Vaadak and Ghasiram Mrudung-Vaadak who have been traced back to the time of Aurangzeb and Mohammed Shah Rangile’s rule.

Reference to the them is also available in the book “Musalman Aur Bharatiya Sangeet” authored by Acharya Kailashchandra Dev Brahaspati. From their names, they both appear to be artistes of Punjab origin.

Since medieval age, Punjab’s innumerable Hindu and Musalman Mrudung-Vaadaks flourished throughout the nation on the strength of their ingenuine expertise. In the Gurudwaras (Sikh Temples) of Punjab, even today there exist a few, selective Mrudung-Vaadaks who maintain their hold by accompanying the vocal “Dhrupad-Dhamaarf” in their “Bhajan Kirtan” (devotional hymns).

In the 15th, 16th & 17th centuries, which Baaj (creative style of playing) was being played on Mrudung, how was it played, whether it held solo performances or not and if so, how was its

presentation done, nobody seems to be aware of all this. Therefore, it is left to one's own imagination as to how Kirpa Mrudung-Vaadak of Aurangzeb's era and Ghasiram from Mohammed Shah Rangile's court presented their performances. Whatever cumulative information in the form of words, Bandishes etc. is available today, is only two centuries old.

According to the chief representatives of art from Punjab Gharana, the present Punjab Gharana is traced back to Lala Bhawani Das. There is a legend behind its inception and how it took place via Bhawani Das, that is popular among artistes, as the following goes:-

Once a Muslim Subedar (administrative officer) from Lahore invited Bhawani Das over to perform. The subedar was so besotted over his Mrudung-Vaadan that he began harbouring a wish of the local artistes of Lahore (a predominantly Muslim city, at that time and now in Pakistan.) to be trained in Pakhawaj playing. He openly declared his wish to Lala Bhawani Din. Hearing this, Bhawani Din was in a quandary. People presumed that he did not wish to impart the knowledge of his great hereditary art to all and sundry, but this point does not appear relevant to me. A scholarly and great artiste of such high repute would never stoop so low as to possess a shallow mentality. He may have probably been having his own reasons to decline thus. In those days before the students were given practical training in Pakhawaj, they were initiated into an indepth theory of Taal-Shastra with a scientific approach. Which Taal should be played with which composition, in what order should it be played, how and when is it used to experiment the positive Taal and in words and syllables bow will Laugh-Guru-Plute (tempo/counts of each beat) Lagu = 1 beat, Guru = 2 beats, Plute = 3 beats be set mathematically etc. Various such details were taught to Mrudung-Vaadaks along with its practical aspect. Surmising that the apostates (non-Hindus) and the undeducated would not be able to comprehend the indepth intricacies and the exculsive qualities of his science, he may have refrained from training them. There after afraid of risking his life by incurring the wrath

of the Muslim rulers of neighbouring states, he may have been coerced into accepting to teach.

This is how, stationed in Lahore for a few years, Lalaji trained the local artistes in Pakhawaj. While in Lahore he even innovated a new style of playing a folk instrument called Dukkad (meaning a pair of instruments). He taught this Baaj to his Punjabi students, which is how the Dukkad Baaj got evolved. The same Baaj late seems to have metamorphosed into the Baaj of Tabla by the time it proceeded down to its third generation of disciple lineage, because some scholars seem to firmly believe that the modern Tabla of Punjab Gharana are nothing but the refined version of the original Dukkad.

Although it is proved that both the kudan Sinh and Punjab heritage's original pioneer was none other than Bhawani Din, Still some people seem to harbor a belief that the pioneer of both these Gharanas may have been two different persons. Ustaaad Allarakha, the living representative of Punjab Gharana refers to Lala Bhawani Din as Bhawani Das. Even he maintains that it is possible for these to have had separate identities. As it is two people having the same name is not uncommon. But with so much reliable information available in several books, this doubt is eliminated. Hakim Mohammed Karam Imam and Fakirullah both indicate Bhawani Das as having been the Guru of Taj Khan Deredar as well as Kudau Sinh.

In the manuscript authored by Mathura's well known Pakhawaji Pt. Chhedaram at the turn of the 20th century and referred as Pothi in the original version of this researched volume, the complete history of Pakhawaj's heritage is available. He has written that be defeating Khabbe Hussain Dholakia in a contest, Kewal Kishenji's grandson Bhawani Das made the former's son, Amir Ali, his won disciple. Later on, Amir Ali propagated in Punjab the Dukkad-Baaj innovated by Bhawani Das and trained several disciples in it. According to the Pothi, Taj

Khan Deredar's son, Naasir Khan Pakhawaji was trained by Jankidas, the grand-disciple of Bhawani Das. (Jankidas was the disciple of Bhawani Das's nephew Tikaram). Later Naasir Khan was appointed in the royal courts of Baroda.

In the book, "The Major Tradition of North Indian Tabla Drumming" by Shri Robert Gotlieb, it is categorically stated that behind the Punjab Gharana's inception and evolution stands the name of its founder Bhawani Das though the author does concede that his is based purely on his personal interview with Ut. Allarakha.

Ut. Allarakha Khan represents the Punjab Gharana. He considers Lala aBhawani Das as the pioneer of his heritage. He always refers to him as Bhawani Das, never as Bhawani Din. In his interview he claims that he got to hear of Lala Bhawani Das directly from his Guru's mouth." 22

"In the Punjab heritage of Pakhawaj, Lal Bhawani Das had five primary disciples. The first was Ut. Kadir Baksh (senior), whose son Miya Hussain Baksh, grandson Miya Fakir Baksh and great grandson Kadir Baksh all followed in the same footsteps.. Second disciple was Ut Taj Khan Deredar whose son Naasir Khan was an outstanding virtuous. He was also the disciple of Jankidas of Mathura. Ut. Naasir Khan spent a very long period of his life in Baroda during Jiyaji Rao Gaekwad's rule and prepared several students by teaching tghem the art in the famous "Kalawant Karkhana" of Baroda. Among whom Pt. Kanta Prasad is the chief. In the familial heritage of Naasr Khan, his son Naasir Hussain, grandson Nazir Khan etc. became illustrious artistes. The third disciple was a nameless Hindu through whose disciple Pt. Bhawani Prasad, Braj's Makkhanlal attained knowledge. The fourth disciple was Haddu Khan Lahorewale from whom Pt. Baldev Sahay of Banares lerant his art – or so the artistes of Punjab Gharana claim. But the representatives of Banares Gharana strongly refute

this claim. The fifth one was Amir Ali who was the son of Khabbe Hussein and had made the latter's son in his own disciple. The "Pothi" refers to the evolution of Punjab's Dukkad Baaj by Amir Ali." 23

1:3:2 Development of Punjab Gharana :-

"According to Pt. Sushilkumar Jain (Chandigarh) Punjab Gharana has its origin in Lahore.

This gharana was introduced by the famous Pakhawaj player Lala Bhavani Das. The playing style of this Gharana got its recognition very late. Before this style could include in Punjab Gharana, the other 3 gharanas i.e. Ajrada, Farukhabad & Lucknow gharana were already established themselves. Ut. Kadir Baksh-I introduced a change in the playing style. He tried the Pakhawaj playing style on Tabla and later developed it also. He used to play Pakhawaj style on Tabla. Later Ut. Allarakha saheb created many new composition and peshkaar of Punjab gharana also taught the same to his son & other disciples. Thus we can say that after 1947, the playing style of Punjab Gharana was developed much better. For this credit should go to Ut. Allarakha & Ut Zakir Hussain who brought a new dimension in playing & created history in the field of music. Other than Ut. Zakir Hussain there are many more Tabla maestros who are still serving with full dedication to keep it alive and unique, they are Pt. Yogesh Samsi, Ut. Faisal Kureshi, Anuradha Pal, Pt. Aditya kalyanpur, Shri. Hitendra Dixit, Shri Praful Athley, etc.

Punjab Gharana is the leading Gharana of Indian Music. Lahore was the main town of music before partition. If we focus on the playing style of Tabla then in Punjab Gharana follow varied forms of presentation and these styles have maintained till the date. These forms are

known by different names in Punjab Gharana e.g. 'Talvandi Bahiya Gharana', 'Kasur Gharana', 'Naliya Gharana' etc. However after the independence these styles were restricted to Pakistan. The present playing style of Punjab Gharana is established and developed by scholars like Ustad Alla Rakha Sahab, Shri Lakshman Singh Saini of Punjab and Pandit Sushil kumar Jain.” **24**

“Punjab Gharana is the legacy of Indian Music. If we highlight on the history of India then the people who (invaded) came to India from western countries entered only through Punjab. Later those who settled down in India established their cultural and musical tradition over here. This had a tremendous impact on Indian culture and music. Punjab was the centre of this transformation. This influenced all the styles especially vocal and instrumental music of Punjab.

Before independence Punjab was the largest province of India. After the partition its premier / major portion along with its playing style had gone to Pakistan. However till today in Punjab the music, especially Tabla and its playing style is preserved. The towns of Punjab namely Malerkotla, Jalandhar, Pathankot, Ludhiana, Amritsar, and Patiala etc. have preserved Tabla playing. The Tabla playing style of Punjab is influenced by Pakhawaj. However the style of Pakhawaj playing has a major impact on Tabla playing and it is unique in its own way.

It is a known fact about Bandish of Punjab Gharana that there is a small village named Chham and Jodiya in Jammu and Kashmir and which is on the border of Pakistan. It is said that there is a book of Bandish in the hermitage (Ashram) of Baba Lalji. In that volume there is a mention of traditional Bandish of Pakhawaj and Tabla. In which names of its types are also given e.g. 'GajParan', 'TofkiParan', 'SinduriParan', 'GhosekiParan', 'ChausarkiParan' and 'RaasParan'.” **25**

Punjab Gharana's Past Tabla Masters:

1. Ut. Fakir Baksh
2. Ut. Kadir Baksh
3. Ut. Allah Rakah
4. Ut. Shaukat Hussain Khan.

Present Tabla Masters of Punjab Gharana.:

1. Ut. Zakir Hussain.
2. Ut. Altaaf Hussain "Taafoo" Khan.-
2. Ut. Abdul Sattar "Tari Khan".
4. Pt. Yogesh Samsi
5. Ut. Faizal Kureshi

Era of Tabla Maestros of Punjab Gharana.

Mian Qadir Baksh 1903-1962

1. Khalifa Akhtar Hussain Khan 1947-2001
2. Ut. Shaukat Hussain Khan 1930-1996
3. Ut. Bshir Hussain 1940-1991.
4. Ut. Faryaad Hussain Bhulli 1945-2004.
5. Ut. Bashir Khan 1946 –
6. Ut. Arshad Ali 1955-
7. Ut. Ghulam Abbas Khan 1956-

8. Ejaz Hussain “Ballu” 1962-
9. Mohammed Ajmal Khan 1958-
10. Ut. Sajjad Ali 1968-

1:3:3 Purpose of Punjab Gharana :-

Prior to Punjab Gharana, 5 Gharanas were already there to have its own identity, Punjab gharana created very different & innovative compositions and those compositions had the flavor of pakhawaj. This style gave a new dimension to Punjab gharana and later it became very popular style. Because of the pakhawaj style playing, it created its own identity.

The playing style of this gharana had many features – esthetic beauty, melodious playing. Forceful playing style & the command over laykari. There are the features of Punjab gharana which is distinguished clearly from the rest of the gharanas. Hence Punjab Gharana playing style is different, innovative, powerful, forceful, melodious & has esthetic beauty.

Credit goes to Pt. Lala Bhawanidasji who brought these differences into notice. Because this type of (Pakhawaj oriented playing) playing was very unusual style of playing which had some newness and unique style of composition. It is proven that the importance & existence of Punjab Gharana was always there and it will be. Because the compositions of this gharana are very unique, different Laykari oriented, beautiful, melodious which requires tireless & effortless practices to attain the perfection. Many great tabla masters & musicologists have written many books about Punjab gharana. There is no doubt that Punjab gharana is an exclusive gharana. This gharana has given us Tabla- gurus cum maestros of all time. Ustads

Allah Rakha, Ustaad Zakir Hussain & Pt. Yogesh Shamsi for which we the table artists or teachers or students will always remain grateful to Punjab Gharana.

1:3:4 The specialties of Punjab Gharana:

1. “The Tabla of this Gharana is open ‘Khula’ and powerful as it is highly influenced by Pakhawaj. In this Gharana mostly four fingers are used together to give stroke.
2. In this playing style of this Gharana the a calculation / measures of distribution of ‘Theka’ and ‘Layakari / rhythm’ is extremely complex; e.g. ‘Chakradara’ has length / interval of nine and a half ($9^{1/2}$)‘Matra’ then power ‘Dam’ of quarter two ($1^{3/4}$)and then after the interval of fifteen and half ($15^{1/2}$)‘Matra’ and power ‘Dam’ of a quarter ($1^{1/4}$)‘Matra’ etc.
3. The compositions of Punjab Gharana has strong (strong) influenced by the native language; e.g. ‘Ghat’ is pronounced instead of ‘Dhati’ or ‘Dher Dher Kett’ is pronounced in place of ‘Dhir Dhir Katt’ etc.
4. ‘Kayada’ is promoted a lot in Punjab Gharana. ‘Kayada’ is a very complex and rhythmic composition. Punjab Gharana is mostly popular for its ‘Gat’ and ‘Rela’.
5. In the compositions of this Gharana mainly notations like ‘DHINADAN’, ‘DHIDANT’, ‘KRITAN’, ‘DHADAGEN’ etc. and in the ‘Theka’ notes like ‘DHATI DHADA’ AND ‘DHER KET TER KET’ is used in very (high speed) ‘Drut Gati’.
6. The specialty of Punjab Gharana means ‘Meend’ work on ‘Baya’ and flexibility of the left surface of Tabla.
7. Punjab is a border province. It is a life style that the war is foreseeable for its safety and security. This had influenced the music too. This is why the music of Punjab is

very powerful and robust / forceful and swift / fast. During war this proves to be stimulus and during the time of peace it is ornamental as well as entertaining. The notations in compositions of this Gharana have power, speed and courage.

Some of the compositions of Punjab Gharana are presented here as examples, we have availed them from representative of Gharana Ustad Allah Rakha as well as some other prominent artists.”**26**

FOOTNOTES

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4. Author Pt. Sudhirkumarsaxena, Book – “The art of table rhythm” page no. 110. Publisher- Sangeet Natak Academy.
5. Author Pt. Sudhir Mainkar, Book – “Tablavan main Nihit Saundarya”, Page no. 209. Publisher – Saraswati Publication.
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24. Excerpts from the interview of Pt. Shushil Kumar Jain (Chandigarh).
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CHAPTER - II

TRADITION OF SYSTEMATIC TABLA PLAYING OF PUNJAB GHARANA

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

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

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

Tabla

Dhate

Di Ta Kit Dhi Ta

Kait Tak Din Kit Tak

Pakhawaj

Ghat

Dhin Ta Kit Ghei Taa

Kit Kitake Ta Dhi Tit

Dhinna Gadi Gan

Dhin Kat Kit

Kitat Kadi

Kit Tak

Take Tidha Nadha

TA Kit Dha Na Dha

Dha Kit Tak Ghato Tit

Dha Kit Tak Dhato Tit

Kata Ga Di Gan

Kit Di Tat Kat

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

2:1 Significance of Systematic Playing Tradition:

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

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

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

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

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

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

2.2 The main body and the parts of this style:

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

Tabla in Second Part: ‘Syahi on its Daye–Baye’:

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

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

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

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

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

2:2:1 Padal:

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

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

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

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

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

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

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

2:2:2: Peshkar:

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

“Like other Gharana Peshkar was presented from beginning but in a different form. In the previous method in the beginning a Peshkar was played in Vilambit Lay, continued with ‘Duguni Lay’ and then it was expanded. It was played as a Kayada”.⁴

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

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

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

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

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

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

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

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

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

2:2:3 Peshkar Kayada:

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

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

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

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

2:2:4: Kayada

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

2:2:5: Rela

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

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

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

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

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

There are few more types of Rela:

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

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

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

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

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

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

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

2:2:6: Rau, Ravish, Ru

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

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

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

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

“Definition of ‘Rau’

‘Rau’ is one type of a ‘Rela’.

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

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

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

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

2:2:7: Tukada

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

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

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

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

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

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

2:2:8: Chakradar

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

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

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

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

There are three types of Chakardar.

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

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

2:2:9: Gat

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

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

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

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

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

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

Some Gat are without Tihaai.

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

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

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

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

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

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

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

FOOTNOTES

1. Excerpts from the Interview of Pt. sushil kumar Jain on 9-9-2014
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3. Excerpts from the Interview of Pt. Shridharraj Pushkar on 5-4-2012
4. Excerpts from the Interview of Pt. Sushil Kumar Jain on 8-9-2011
5. Author Pt. Sudhir Mainkar, Book- Tabla Vadan main Nihit Saundarya, Page No. 248
6. Author Pt. Amod Dandge, Book-“Complete Tabla” Page No. 16.
7. Author Pt. Chotelal Mishra, Book-“Taal Prabandh” Page No. 53.
8. Author Dr. Lakshminarayan Garg, Book-“Taal Parichay”, Page No. 47
9. Excerpts from the Interview of Pt. Yogesh Samsi.
10. Excerpts from the Interview of Pt. Sushil Kumar Jain on 8-9-2011
11. Author Dr. Lakshminarayan Garg, Book-“Sangeet Taal Parichay”, Page No. 59.
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18. Author Pt. Sudhir Kumar Saxena,, Book-“The Art of Tabla Rhythm”, Page No. 48, Publisher-Sangeet Natak Academy, 1st Edition.
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25. Author Pt. Vijayshankar Mishra, Book-“Tabla Puran”, Page No. 83.
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CHAPTER - III

PRESENTATION OF SOLO TABLA PLAYING OF PUNJAB GHARANA

3:1 Introduction

In the previous chapters of Tabla playing style of Punjab Gharana is stated according to the series of techniques (*Shastrapaksh kram*). However it must have some fundamental sequence. In that various opinions of several scholars as well as the researcher are mentioned.

In this chapter there is a mention about how the sequence of methodical compositions can be presented in a practical form. In this various compositions based on 'Lay' such as 'Vilambit', 'Madhya' and 'Drut' are described in a practical order. However it does not mean that whatever order is stated here has to be followed by an artist of Punjab Gharana. As the sequence of presentation is entirely depends upon the artist. However in this chapter efforts are made to present the sequence of compositions by the scholars and artists associated to this Gharana.

There is no historical written evidence about the methodical presentation of these compositions. There is no specific proof of its sequence and the history is silent about this. The researcher has initiated to ascertain that this must be some sequence of presentation. However several artists of this Gharana differ in their opinion about this still a particular sequence is presented.

3:2: The Purpose of Sequential Presentation

Human life is the most important aspect of the Mother Nature. It follows / undergoes various stages till its absolute growth. These stages of growth are specific quality of nature. Our entire life depends on this. Similarly presentation of music is also based on specific principles. The nature follows principles of presentation similarly music too is based on some principles. Based on these the musicians have presented music. The playing style of Punjab Gharana also has

precise traditional sequence of presentation. The aim of this Gharana or any other Gharana is to present all the compositions in an appropriate sequence so that the sequence is ignored or broken.

3:2:1: Diverse Opinions

It is the duty of an artist to provide excellence especially in the principles of presentations. However it is the human nature to try and divert things according to the requirements. While doing this he alters few principles. These are accepted and rejected by few. This triggers series of difference of opinions. There are such differences in principles of practical presentations of Punjab Gharana too. The researcher too realized the above after the discussion with various scholars and artists of Punjab Gharana.

3:2:2: The Use of Precise Sequence

It is obvious that perceptions do differ. It is quite possible to have difference opinions. Similarly there are numerous examples that various Gharana of Indian classical music are based on their own principles as well as they have their own perspectives about presentations. The researcher has made an attempt to present distinct sequence of presentation of Punjab Gharana. There is a special mention about how should be the playing style of Punjab Gharana as well as what should be the order of its presentation. Similarly an attempt is made to eliminate the difficulties during the presentations and there has to be a provision for an artist to present his performance according to his own vision. It is sure according to the views of artista of this Gharana and after listening to the recordings of various artists it can be said that there is no historical evidence of any rule of presentation. These compositions are performed in solo performances. This specific perception is presented after interviewing many teachers (Guru).

3:3: Characters (Varna) of Compositions

In every performed composition during a solo performance or in accompanying 'Varna/ character' is used. When a student begins to learn playing Tabla, he practices to execute various 'Varna' while playing. This is the primary base of learning compositions.

A word is formed using various 'Varna' and the combination of such words forms a composition. The words of composition of Tabla are arranged as per 'Baayan' and 'Daayan' of Tabla. Sometimes the compositions are arranged only to be played on 'Baayan' or 'Daayan' or combined 'Varna' are used. As these 'Varna' do not have any specific existence if played separately if not presented as one composition using various 'Taal', 'Matra', sections and 'Taali and Khali'. However while composing it is really very important to observe which 'Varna' is included and in which order it is arranged.

3:3:1: The Definition of 'Varna'

“The literary meaning of 'Varna' is letter. Many people know it as 'Varna'. Various authors have their own views about this.

Prof. Girishchandra Shrivastav writes about 'Varna'. According to him 'Varna' means a character created by sound of striking hands/ palms on Pakhawaj and Tabla etc.

According to Shri Sudhir Mainkar's opinion 'Varna' means to produce single or combined sounds by striking different fingers on different parts of the surface of Tabla. They are called primary 'Varna of Tabla.’¹

3:3:2: The Utility of 'Varna'

'Varna' is the most essential factor for teaching or learning Tabla. To learn any language it is essential to learn alphabets. It is impossible to write, speak and read any language without the knowledge of basic alphabets. Similarly to learn Tabla it is very essential to learn 'Varna'. With the combination of 'Varna' of 'Daya' and 'Baya' various words as well as compositions are originated. Hence the separate study of 'Varna' creates powerful and attractive compositions.

3:3:3: The Type and Structure of 'Varna'

Every Tabla player plays various compositions; whether he performing a solo or accompanying somebody. The artist also analyzes about the structure of each and every composition to be presented.

The structure of a composition is based on the 'Varna' used for its formation. If accuracy and importance of each 'Varna' is maintained while arranging any composition then it makes it melodious and valuable. The combination of 'Varna' has to be such that every artist should not find any difficulty while presenting it. The combination of 'Varna' should make each beat of a composition sound powerful and rhythmic. This makes the composition easy to comprehend.

3:3:4: The Utility of 'Varna' in Presentation

It becomes clear when we study 'Shastra' that various scholars have mentioned about 'Varna'; for some the number is ten and for others it is eleven.

The base of 'Varna' of Tabla is the 'Varna' of 'Mrudang'. It is considered that altogether they are ten. They are 'Ta' or 'Na', 'Ti' 'Di' or 'Thun' 'Tu', or 'Te' or 'Tin' 'Ra' 'Ta' or 'Re' and to the right 'Ka' 'Ki' or 'Ke' or 'Ga' or 'Gha' and on the 'Dagga', or 'Dha' and 'Dhi' on 'Tabla', and on 'Baya' the combined 'Varna' are played.

3:4: The Playing Style of Punjab : Method of its Presentation

The systematic presentation of Tabla playing of Punjab Gharana has to be done through solo performance. Principally presentation can be done with two methods. The first is solo performance and the second through accompanying. Here we will analyze the methods of solo presentation as per the topic of the research. Here all the practical aspects will be presented in written (scripted) form. Initially playing styles of Punjab Gharana are systematically put in sequence followed by its practical form is scripted. In this all the compositions based on 'Teen Taal' included.

'Teen Taal' and Other Rhythms: The observations about solo Tabla playing confirm that it can be presented only in selected rhythms / 'Taal'. For presentation of solo performance identical segments are (Khand) in practice. 'Taal' are identical in the presentation methods of every Gharana. The only variance among them is their compositions and their execution. 'Teen Taal' is the most popular rhythm in solo presentation. This is the most commonly used 'Taal' as its sections have equal 'Matra' . They are divided equally into 'Matra' of 4-4 sections for 'Khali-Bhari'. This simplifies presentation of compositions like 'Khali-Bhari' of 'Kayada'. Hence this 'Taal' has become very popular. The earlier Ustad have acknowledged it as 'Raja Taal'. Therefore this 'Taal' is performed quite often. This 'Taal' is very easy to perform as its 'Matra' are in equal interval. Therefore this 'Taal' is known as a complete composition.

Tabla playing can be presented in many other 'Taal' than 'Teen Taal'. However compared to 'Teen Taal' other 'Taals' are not less familiar. If we analyze other 'Taal' like 'Zaptaal', 'Rupak', 'Ektaal', etc., have unequal sections in them. Very few compositions are arranged in these 'Taal' compared to 'Teen Taal'. However we conclude that other 'Taal' are not much in practice but for solo performance the compositions are presented mostly in 'Teen Taal'. However UstadAllaRakhaSahab of Punjab Gharana presented 'Tritaals' and along with it presented and

promoted various compositions in 'Rupak', 'Ektaal', 'Zaptaal', 'Zoomra' and many rare 'Taal' in solo presentation.

Due to the efforts of Ustad Alla Rakha the artists of modern era concentrated on the compositions arranged in rare 'Taal' and presented them in their performance.

3:4:1: The Procedure of Structural Presentation

In a solo presentation the process of structural performance is precise. While presenting a composition two principles are taken care of. In this the included compositions are based on calculations and melody. There are various factors that affect the presentation but the above are specifically taken care of. It is very essential to balance these two. If the presented compositions are based on calculations then we are able to do the study of actual essence of it. Apart from this only tuneful compositions are played they don't sound really effective. However these simple tuneful compositions can be made effective by adding power to them.

However the process of creative presentation is definite. If the sequence of such compositions is maintained then they become significant. This secures the 'Shastra'.

3:5: To Present 'Vilambit Theka'

This is considered to be the most important composition in solo Tabla performance. Before a solo performance an artist takes blessings from the audience and presents a 'Taal' with initial flow. Later presents compositions in their sequence.

When an artist plays 'Theka'; he introduces its 'Taal' to the audience. The intention is to create a base for a specific 'Lay' to be played. Mostly all the artists of every Gharana follows this practice.

3:5:1: Padaal

In the methodical presentation of Punjab Gharana this form is used whether it is a solo presentation or accompanying any other performance. In the past the scholars and Ustad used this form while accompanying the vocal recitals and they used to begin their solo performance with 'Vilambit'. However due to this playing style and according to the opinion of scholars 'Punjab Baaj' is also known as 'Padaal ka Baaj'. In modern era this 'Baaj' is played very rarely. However according to the researcher's opinion; this 'Baaj' is extremely important form of playing style of Punjab.

3:5:2: Peshkar

It is assumed that 'Peshkar' is not played in the solo performance of Punjab Gharana. However according to the opinions of scholars 'Peshkar' was played in the traditional playing of Punjab Gharana. Ustad Alla Rakha Sahab has very melodiously promoted this playing style.

'Peshkar' means a composition that is played at the beginning at the solo performance. All the 'Varna' of Tabla are included in this composition. This composition is lengthy compared to 'Kayada'. The basic reason of presenting it in the beginning of the performance is to develop a prelude. Based on this the sequence of his further performance is established. While presenting 'Peshkar', both an artist and the audience experience superior 'Lay'. Punjab Gharana has its own practice of 'Peshkar'.

3:5:2:1: The 'Peshkar' of 'Chatustra Jaati' and its Emphasis

In any Gharana the performance begins with 'Peshakar'. Only the 'Banares' Gharana is exception to it. After evaluating the performances of the former artists of Punjab Gharana; we come across a fact that their presentation used to begin with 'Peshkar' of 'Chatustra Jaati'. They used to present

this 'Peshkar' with 'Ekgun' and 'Dugun'. There is a different impact observed in the presentations of other 'Gharana'. After the through study done by the researcher we come across the fact that Tabla playing commence with a 'Chatustra Jaati'. The previous 'Peshkar' is also in Chatustra Jaati' but its 'Lay' and process provide unique impact in itself.

After presenting its 'Palta' are open. The artist presents them according to his capability and intellect. The 'Peshkar' presented by the artists of Punjab Gharana is given in the form of example.

3: 6 PESHKAR

“धिंऽताक्ड धाऽधिना धाऽकधा धाऽदिता । तिटगिड़ाऽन धाऽतिऽधाति धागेनधाऽ धाऽतिना ।
_x ₂
तिंऽताक्ड ताऽतिना ताऽतकता ताऽतिता । तिटगिड़ाऽन धाऽतिऽधाति धागेनधाऽ धाऽधिना ।
₀ ₃

विस्तार - १

धिंऽताक्ड धाऽधिक्ड धाऽतकधा धाऽदिता । तिटगिड़ाऽक्ड धाऽतिऽधाति धागेनधाऽ धाऽतिना ।
_x ₂
तिंऽताक्ड ताऽतिक्ड ताऽतकता ताऽतिता । तिटगिड़ाऽक्ड धाऽतिऽधाति धागेनधाऽ धाऽधिना ।
₀ ₃

विस्तार - २

धिंऽताक्ड धाऽधिना धाऽतकधा धिनाऽधा । तकधाऽधिं नाऽतिऽधाति धागेनधाऽ धाऽतिना ।
_x ₂
तिंऽताक्ड ताऽतिना ताऽतकता तिनाऽता । तकताऽतिं नाऽतिऽधाति धागेनधाऽ धाऽधिना ।
₀ ₃

विस्तार - ३

धिंऽताक्ड धाऽधिनाधिना धातकधाधाधिना धाऽदिता ।
_x
तिटगिड़ानधिनाधातक धाऽतिऽधाति धागेनधाऽ धाऽतिना ।
₂
तिंऽताक्ड ताऽतिनातिना तातकतातातिना ताऽतिता ।
₀
तिटगिड़ानधिनाधातक धाऽतिऽधाति धागेनधाऽ धाऽधिना ।
₃

विस्तार - ४

<u>धिंऽताक्ड</u> x	<u>धाऽधातकधाधा</u>	<u>धिंनाधाऽधातक</u>	<u>धाधादिंऽताधा</u>	
<u>तिटगिड़ाऽन</u> 2	<u>धाऽतिंऽधाति</u>	<u>धागेनधाऽ</u>	<u>धाऽतिंना</u>	
<u>तिंऽताक्ड</u> 0	<u>ताऽतातकताता</u>	<u>तिंनाताऽतातक</u>	<u>तातातिंऽताधा</u>	
<u>तिटगिड़ाऽन</u> 3	<u>धाऽतिंऽधाति</u>	<u>धागेनधाऽ</u>	<u>धाऽधिंना</u>	

विस्तार - ५

<u>धिंक्डधिंनाधिंना</u> x	<u>धातकधाधाधिंना</u>	<u>धाऽतकधा</u>	<u>धाऽदिंता</u>	
<u>तिटगिड़ाऽनधिंनाधातक</u> 2	<u>धाऽतिंऽधाति</u>	<u>धागेनधाऽ</u>	<u>धाऽतिंना</u>	
<u>तिंक्डतिंनातिंना</u> 0	<u>तातकतातातिंना</u>	<u>ताऽतकता</u>	<u>ताऽतिंनता</u>	
<u>तिटगिड़ानतिंनातातक</u> 3	<u>धाऽतिंऽधाति</u>	<u>धागेनधाऽ</u>	<u>धाऽधिंना</u>	

विस्तार - ६

<u>धिंक्डधिंनाधिंना</u> x	<u>धातकधाधाधिंना</u>	<u>तिटगिड़ाऽनधिंनाधातक</u>	<u>धातिधाधातिंना</u>	
<u>तिंक्डतिंनातिंना</u> 2	<u>तातकतातातिंना</u>	<u>तिटगिड़ाऽनधिंनाधातक</u>	<u>धातिधाधाधिंना</u>	
<u>धातकधाधाधिंना</u> 0	<u>तिटगिड़ानधिंनातक</u>	<u>धातिधाधातिंना</u>	<u>तिटगिड़ाऽनधिंनाधातक</u>	
<u>धातिधाधातिंना</u> 3	<u>धाऽधातकधातिधा</u>	<u>धातिंनाधाऽधातक</u>	<u>धातिधाधातिंना</u>	धा ^x 2

3:6:1 TRADITIONAL PESHKAR OF PUNJAB

“
धात्रकधि नकधिक धिनकधि कधिनक तात्रकति नकतिक तिनकधि कधिनक

Nibaddha Rachana : above composition is a ‘Kayda’ which was performed as a ‘Peshkar’.

धाऽकडधा धिंऽताऽधाऽ कडधाऽनधा धाऽतिंना
ताऽकडता तिंऽताऽताऽ कडधाऽनधा धाऽधिंना

धिंऽताकडधिंऽ ऽताकडधिंधिं धाऽकडधाधा तिंनाकिडनक
तिंऽताकडतिंऽ ऽताकडधिंधिं धाऽकडधाधा धिंनागिडनग

Style of improvisation of ‘Peshkar’ is as follow

धागेनधात्रक धितिटधागेन धात्रकधितिट गिनतिंनाकिंना
तितगिडाऽन धाऽतिंऽना धाकडत्रकधा धाऽतिंना”₃

3:6:2 PESHKAR IN CHATUSHRA JATI

“धाऽकऽ धाती नाधा ऽधा । तींना गेना धाधा तींना ।
_x ₂

ताऽकऽ ताती नाधा ऽधा । तींना गेना धाधा धिंना ।
₀ ₃

विस्तार - १

$\underbrace{\text{धाऽकड़}}_{\text{x}} \quad \underbrace{\text{धाती}} \quad \underbrace{\text{ऽधाकड़}} \quad \underbrace{\text{धाती}} \quad | \quad \underbrace{\text{धाती}}_2 \quad \underbrace{\text{नाधा}} \quad \underbrace{\text{ऽधा}} \quad \underbrace{\text{तिंना}} |$
 $\underbrace{\text{ताऽकड़}}_0 \quad \underbrace{\text{ताती}} \quad \underbrace{\text{ऽताकड़}} \quad \underbrace{\text{ताती}} \quad | \quad \underbrace{\text{धाती}}_3 \quad \underbrace{\text{नाधा}} \quad \underbrace{\text{ऽधा}} \quad \underbrace{\text{धिंना}} |$

विस्तार - २

[illegible]

विस्तार - ३

धाऽक्ङ् (x) धाती () नाधा () धागेना () । धाधा (2) () गेनधा () धाधा () तिंना () ।
ताऽक्ङ् (0) ताती () नाता () ताकेना () । ताता (3) () केनधा () धाधा () धिंना () ।

विस्तार - ४

धाऽकड़ धाती नाधा धागेना । २ धाधा गेनधा धाधा तिंना ।
x
० धागेना धाधा तींना धाधा । ३ धातिं नाधा धाधा तिंना । धा” 4
 x

3:7 Farshbandi

'Farshbandi' is the other name of 'Peshkar'. 'Farshbandi' means presenting a composition with expansion in which sections of 'Taal' and the position of 'Khali-Bhari' are preserved. UstadAllaRakhaSahab presented compositions in 'Farshbandi' in 'Rupak', 'Zaptaal', and 'Ektaal' along with 'Tritaal'. The renowned Tabla artists of Punjab Gharana present the above compositions in their presentations.

Farshbandi has its own unique aesthetic value. It plays in equal parts of the taal. This doesn't mean as a vibhag of taal. but it is a equal distribution of the matras of the taal. For e.g. Taal Tritaal 4 equal parts. Taal Rupak : 3.5 Matras Zaptaal : 2.5 or 5 Matras. Ektaal : 3 equal parts.

According to this the composition is played and the variation (vistaar) are also played in same method.

3:7:1 FARSHBANDI

“धाऽत्रक_x धितिटधा ड्डधाऽ तिंऽनाऽ । ड्डत्रक₂ धितिटधा ड्डधाऽ तिंऽनाऽ ।
ताऽत्रक₀ तितिटता ऽऽताऽ तिंऽनाऽ । ड्डत्रक₃ धितिटधा ड्डधाऽ धिंऽनाऽ ।

विस्तार - १

<u>धाऽत्रकधितिटधा</u> _x	<u>ऽऽधाऽतिंऽनाऽ</u>	<u>ऽऽत्रकधितिटधा</u>	<u>ऽऽधाऽतिंऽनाऽ</u>	
<u>धाऽधातिधागेनति</u> ₂	<u>नधाऽधाऽधि</u>	<u>नात्रकधितिटधा</u>	<u>ऽऽधाऽतिंऽनाऽ</u>	
<u>ताऽत्रकतितिटता</u> ₀	<u>ऽऽताऽतिंऽनाऽ</u>	<u>ऽऽत्रकतितिटता</u>	<u>ऽऽताऽतिंऽनाऽ</u>	
<u>धाऽधातिधागेनति</u> ₃	<u>नधाऽधाऽधिं</u>	<u>नात्रकधितिटधा</u>	<u>ऽऽधाऽधिंऽनाऽ</u>	

विस्तार - २

<u>धाऽत्रकधितिटधा</u> _x	<u>ऽऽधाऽतिंऽनाऽ</u>	<u>ऽऽत्रकधितिटधा</u>	<u>ऽऽधाऽतिंऽनाऽ</u>	
<u>धाऽधातिधागेनति</u> ₂	<u>नधातिधागेनतिना</u>	<u>किनात्रकधितिटधा</u>	<u>ऽऽधाऽतिंऽना</u>	
<u>ताऽत्रकतितिटता</u> ₀	<u>ऽऽताऽतिंऽनाऽ</u>	<u>ऽऽत्रकतितिटता</u>	<u>ऽऽताऽतिंऽनाऽ</u>	
<u>धाऽधातिधागेनति</u> ₃	<u>नधातिधागेनतिना</u>	<u>किनात्रकधितिटधा</u>	<u>ऽऽधाऽधिंऽना</u>	

विस्तार - ३

<u>धाऽत्रकधितिट</u> _x	<u>धाऽधाऽतिंऽनाऽ</u>	<u>गिनात्रकधितिट</u>	<u>धाऽऽधाऽतिंऽनाऽ</u>	
<u>धाऽधातिधागेनति</u> ₂	<u>नगेनतिनधागेन</u>	<u>तिनत्रकधितिट</u>	<u>धाऽऽधाऽतिंऽनाऽ</u>	
<u>ताऽत्रकतितिटता</u> ₀	<u>ऽऽताऽतिंऽनाऽ</u>	<u>किनात्रकतितिट</u>	<u>ताऽऽताऽतिंऽनाऽ</u>	
<u>धाऽधातिधागेनति</u> ₃	<u>नगेनतिनधागेन</u>	<u>धिनात्रकधितिट</u>	<u>धाऽऽधाऽधिंऽनाऽ</u>	

विस्तार - ४

$\frac{\text{धाऽगकधितिट}}{x}$	$\frac{\text{धाऽऽधाऽतिंऽनाऽ}}{x}$	$\frac{\text{गिनात्रकधितिट}}{x}$	$\frac{\text{धाऽऽधाऽतिंऽनाऽ}}{x}$	
$\frac{\text{धाऽऽत्रकधितिटधाऽ}}{2}$	$\frac{\text{धाऽधिंऽनाऽधाऽ}}{2}$	$\frac{\text{धाऽधिंऽनाऽधाऽऽत्रक}}{2}$	$\frac{\text{धितिटधाऽऽधाऽतिंऽनाऽ}}{2}$	
$\frac{\text{ताऽत्रकतितिटता}}{0}$	$\frac{\text{ऽऽताऽतिंऽनाऽ}}{0}$	$\frac{\text{किनात्रकतितिट}}{0}$	$\frac{\text{ताऽऽताऽतिंऽनाऽ}}{0}$	
$\frac{\text{धाऽऽत्रकधितिटधाऽ}}{3}$	$\frac{\text{धाऽधिंऽनाऽधाऽ}}{3}$	$\frac{\text{धाऽधिंऽनाऽधाऽऽक्षक}}{3}$	$\frac{\text{धितिटधाऽऽधाऽतिंऽनाऽ}}{3}$	

विस्तार - ५

$\frac{\text{धाऽत्रकधितिटधाऽ}}{x}$	$\frac{\text{धाऽधिंनाऽधातिधागेन}}{x}$	$\frac{\text{धागेतिंनाकिनाधाऽत्रक}}{x}$	$\frac{\text{धितिटधाऽधाऽधिंऽनाऽ}}{x}$	
$\frac{\text{धाऽऽत्रकधितिटधाऽ}}{2}$	$\frac{\text{धाऽधिंऽनाऽधाऽ}}{2}$	$\frac{\text{धाऽधिंऽनाऽधाऽऽत्रक}}{2}$	$\frac{\text{धितिटधाऽऽधाऽतिंऽनाऽ}}{2}$	
$\frac{\text{ताऽत्रकतितिटताऽ}}{0}$	$\frac{\text{ताऽतिंनाऽतातिताकेन}}{0}$	$\frac{\text{ताकेतिंनाकिनाताऽत्रक}}{0}$	$\frac{\text{तितिटताऽताऽतिंऽनाऽ}}{0}$	
$\frac{\text{धाऽऽत्रकधितिटधाऽ}}{3}$	$\frac{\text{धाऽधिंऽनाऽधाऽ}}{3}$	$\frac{\text{धाऽधिंऽनाऽधाऽऽत्रक}}{3}$	$\frac{\text{धितिटधाऽऽधाऽधिंऽनाऽ}}{3}$	

विस्तार - ६

$\frac{\text{धाऽत्रकधितिटधाऽ}}{x}$	$\frac{\text{धाऽधिंनाऽधातिधागेन}}{x}$	$\frac{\text{धागेतिंनाकिनाधाऽत्रक}}{x}$	$\frac{\text{धितिटधाऽधाऽधिंऽनाऽ}}{x}$	
$\frac{\text{धाऽगिनधातिधागेनधाऽ}}{2}$	$\frac{\text{धाऽधिंऽनाऽऽधातिधागेन}}{2}$	$\frac{\text{धागेतिंनाकिनाधाऽऽत्रक}}{2}$	$\frac{\text{धितिटधाऽऽधाऽतिंऽनाऽ}}{2}$	
$\frac{\text{ताऽत्रकतितिटताऽ}}{0}$	$\frac{\text{ताऽतिंनाऽतातिताकेन}}{0}$	$\frac{\text{ताकेतिंनाकिनाताऽत्रक}}{0}$	$\frac{\text{तितिटताऽताऽतिंऽनाऽ}}{0}$	
$\frac{\text{धाऽतिनधातिधागेनधाऽ}}{3}$	$\frac{\text{धाऽधिंऽनाऽऽधातिधागेन}}{3}$	$\frac{\text{धागेतिंनाकिनाधाऽऽत्रक}}{3}$	$\frac{\text{धितिटधाऽऽधाऽधिंऽनाऽ}}{3}$	

तिहाई

<u>धाऽऽधातिधागेनधाऽऽ</u> x	<u>धाऽधिंऽनाऽधातिधागेन</u>	<u>धाऽत्रकधितिटधाऽऽधाऽ</u>	<u>तिंऽनाधाऽधाऽतिं</u>	
<u>नाधाऽधाऽतिंऽना</u> 2	<u>धाऽऽऽधाऽऽधातिधा</u>	<u>गनिधाऽऽधाऽधिंऽनाऽ</u>	<u>धाऽतिधागेनधाऽत्रकधिति</u>	
<u>टधाऽऽधाऽतिंऽनाधा</u> 0	<u>ऽधाऽतिंनाधाऽधा</u>	<u>ऽतिंऽनाधाऽऽ</u>	<u>धाऽऽधातिधागेनधाऽऽ</u>	
<u>धाऽधिंऽनाऽधाऽतिधागेन</u> 3	<u>धाऽत्रकधितिटधाऽऽधाऽ</u>	<u>तिंऽनाधाऽधाऽतिं</u>	<u>नाधाऽधाऽतिंऽना</u>	
धा x	” 5			

3:8 PESHKAR KAYADA

This 'Kayada' is a part of 'Peshkar'. Basically there are various types of Kayada. However a unique / special 'Kayada' is presented after 'Peshkar'. It is known as 'PeshkarKayada'. It has given a name as 'PeshkarKayada' as some of its 'Varna' are from 'Peshkar'. The Tabla player plays its 'Palta' according to his intellect and talent. However all 'Varna' of 'Kayada' are alternatively used while forming 'Palta'. All the melodious 'Varna' of 'PeshkarKayada' are used to compose 'Palta'. In this composition too 'Khali-Bhari' is similar to 'Kayada'. The other important fact about 'Palta' is, all the identical 'Varna' of 'PeshkarKayada' appear in it. Compared to 'Peshkar' its 'Lay' is slightly increased while presenting. It was the most important composition for the former Tabla players of this Gharana. They used to give utmost importance to composition in their performance. The researcher has put in tremendous efforts to collect all the 'PeshkarKayada' from the scholars of this Gharana and scripted / written each of them in this thesis.

3:8:1 PESHKAR KAYADA

“
x2
 धीनता केडधी ताकड धींधी । धाग धाधा तूंना किटतक
 तिन्ता केडधी ताकड तींती । धाग धाधा तूंना किटतक”
03

3:9 Kayada

The literary meaning of the word 'Kayada' means 'Rule'. In solo performance 'Kayada' is an arrangement of a composition that is based on distinct rules. This 'Kayada' has two parts.

1. From 'Sam' to 'Khali'
2. From 'Khali' to 'Sam/Sum'

Some notes are used the most while composing 'Kayada' and it is addressed by these 'Varna' used for its composition. 'Tit kaKayada', 'Tir Kit aka Kayada', 'Dhin Gin kaKayada', 'DhirDhirkaKayada' etc. are some examples of it. While forming the 'Palta' of 'Kayada' same 'Varna' of a composition are used and then those 'Palta' are open / played. A specific discipline is perceived in the order of these 'Palta'. The last letter of 'Khali' and 'Bhari' of 'Kayada' has to be different. Such as 'Tinna-Dhinna', 'Tinakina-Dhinagina', 'Tintinakina-Dhindhinagina' etc. If a solo performance 'Kayada' is not included then it is considered to be incomplete presentation. 'Kayada' of Punjab Gharana are distinctive in itself. The researcher has presented notations of few traditional 'Kayada' over here.

3:9:1 TRADITIONAL KAYADAS OF PUNJAB

Here researcher tried to give few traditional 'Kayadas' of Punjab Gharana through notation.

3:9:1:1 KAYADA IN TRITAAL

“
x धटधागे धिंनाकडधि तिटगिन धागेधिंना । कडधितिट गिंनाऽधा तिटधागे तिंनाकिंना ।
0 तटताके तिंनाकडति तिटकिन ताकेतिंना । कडधितिट गिंनाऽधा तिटधागे धिंनागिंना ।
3

दुगुन

x धटधागेधिंनाकडधि तिटगिनधागेधिंना कडधितिटगिंनाऽधा तिटधागेतिंनाकिंना ।
2 तटताकेतिंनाकडति तिटकिनताकेतिंना कडधितिटगिंनाऽधा तिटधागेधिंनागिंना ।
0 धटधागेधिंनाकडधि तिटगिनधागेधिंना कडधितिटगिंनाऽधा तिटधागेतिंनाकिंना ।
3 तटताकेतिंनाकडति तिटकिनताकेतिंना कडधितिटगिंनाऽधा तिटधागेधिंनागिंना ।

पल्ला -१

x धटधागेधिंनाकडधि तिटधिटधिटधागे धिंनाकडधितिटधिट धागेधिंनाकडधितिट ।
2 धटधागेधिंनाकडधि तिटगिनधागेधिंना कडधितिटगिंनाऽधा तिटधागेतिंनाकिंना ।
0 तटताकेतिंनाकडधि तिटतिटतिटताके तिंनाकडतितिटतिट ताकेतिंनाकडतितिट ।
3 धटधागेधिंनाकडधि तिटगिनधागेधिंना कडधितिटगिंनाऽधा तिटधागेधिंनागिंना ।

पल्टा -२

<u>धटधागेधिंनाकडधि</u> x	<u>तिटगिनधागेधिंना</u>	<u>कडधितिटगिनाऽधा</u>	<u>तिटधागेधिंनागिना</u>	
<u>गिनाऽधातिटकडधि</u> 2	<u>तिटकडधितिटतिट</u>	<u>कडधितिटगिनाऽधा</u>	<u>तिटधागेतिंनाकिना</u>	
<u>तटताकेतिंनाकडति</u> 0	<u>तिटकिनताकेतिंना</u>	<u>कडधितिटकिनाऽता</u>	<u>तिटताकेतिंनाकिना</u>	
<u>गिनाऽधातिटकडधि</u> 3	<u>तिटकडधितिटतिट</u>	<u>कडधितिटगिनाऽधा</u>	<u>तिटधागेधिंनागिना</u>	

पल्टा -३

<u>धटधागेधिंनाकडधि</u> x	<u>तिटगिनधागेधिंना</u>	<u>कडधितिटगिनाऽधा</u>	<u>तिटधागेधिंनागिना</u>	
<u>धागेधिंनाकडधितिट</u> 2	<u>धागेधिंनागेनतिट</u>	<u>कडधितिटगिनाऽधा</u>	<u>तिटधागेतिंनाकिना</u>	
<u>तटताकेतिंनाकडति</u> 0	<u>तिटकिनताकेतिंना</u>	<u>कडधितिटकिनाऽता</u>	<u>तिटताकेतिंनाकिना</u>	
<u>गिनाऽधातिटकडधि</u> 3	<u>तिटकडधितिटतिट</u>	<u>कडधितिटगिनाऽधा</u>	<u>तिटधागेधिंनागिना</u>	

तिहाई

<u>धटधागेधिंनाकडधि</u> x	<u>तिटगिनधागेधिंना</u>	<u>कडधितिटगिनाऽधा</u>	<u>तिटधागेतिंनाकिना</u>	
<u>गिनाऽधातिटधागे</u> 2	<u>तिंनाकिनाधाऽऽऽ</u>	<u>तिटगिनाऽधातिट</u>	<u>धागेतिंनाकिनाधाऽ</u>	
<u>ऽऽतिटगिनाऽधा</u> 0	<u>तिटधागेतिंनाकिना</u>	<u>धाऽऽऽधागतिंना</u>	<u>धटधागेधिंनाकडधि</u>	
<u>तिटगिनधागेधिंना</u> 3	<u>कडधितिटगिनाऽधा</u>	<u>तिटधागेतिंनाकिना</u>	<u>गिनाऽधातिटधागे</u>	
<u>तिंनाकिनाधाऽऽऽ</u> x	<u>तिटगिनाऽधातिट</u>	<u>धागेतिंनाकिनाधाऽ</u>	<u>ऽऽतिटगिनाऽधा</u>	
<u>तिटधागतिंनाकिना</u> 2	<u>धाऽऽऽधागतिंना</u>	<u>धटधागेधिंनाकडधि</u>	<u>तिटगिनधागेधिंना</u>	
<u>कडधितिटगिनाऽधा</u> 0	<u>तिटधागेतिंनाकिना</u>	<u>गिनाऽधातिटधागे</u>	<u>तिंनाकिनाधाऽऽऽ</u>	
<u>तिटगिनाऽधातिट</u> 3	<u>धागेतिंनाकिनाधाऽ</u>	<u>ऽऽतिटगिनाऽधा</u>	<u>तिटधागतिंनाकिना</u>	धा " 7 x

3:9:1:2 KAYADA IN TAAL RUPAK

“
धात्रकधि तिटगिन धागेधिंना । ऽधातिट कडधितिट । गेनधागे तिनाकिना ।
तात्रकति तिटकिन ताकेतिंना । ऽधातिट कडधितिट । गेनधागे धिंनागिना ।

दुगुन

धात्रकधितिटगिन धागेधिंनाऽधातिट कडधितिटगेनधागे ।
तिनाकिनातात्रकति तिटकिनताकेतिंना । ऽधातिटकडधितिट गेनधागेधिंनागिना ।

पल्टा - १

धात्रकधितिटगिन धागेधिंनाऽधात्रक धितिटगिनधागे ।
धिंनाऽधात्रकधितिट गिनधागेधिंनाऽ । ऽधतिटकडधितिट गेनधागेतिंनाकिना
तात्रकतितिटकिन ताकेतिंनाऽतात्रक तितिटकिनताके ।
तिंनाऽधात्रकधितिट गिनधागेधिंनाऽ । ऽधातिटकडधितिट गेनधागेधिंनागिना ।

पल्टा - २

धात्रकधितिटगिन धागेधिंनातिटगिन धागेधिंनाऽधातिट ।
गिनधागेधिंनातिट गिनधागेधिंनाऽऽ । ऽधातिटकडधितिट गेनधागेतिंनाकिना ।
तात्रकतितिटकिन ताकेतिंनातिटकिन ताकेतिंनाऽतातिट ।
किनताकेतिंनातिट गिनधागेधिंनाऽऽ । ऽधातिटकडधितिट गेनधागेधिंनागिना ।

पल्टा - ३

<u>धात्रकधितिटगिन</u> 0	<u>धागेधिंनाधागेधिंना</u>	<u>तिटगिनधागेधिंना</u>	
<u>धागेधिंनातिटगिन</u> 1	<u>धागेधिंनाधागेधिंना</u>	<u>ऽधातिटक्डधितिट</u> 2	<u>गेनधागेधिंनागिना</u>
<u>तात्रकतितिटकिन</u> 0	<u>ताकेतिंनाताकेतिंना</u>	<u>तिटकिनताकेतिंना</u>	
<u>ताकेतिंनातिटकिन</u> 1	<u>धागेधिंनाधागेधिंना</u>	<u>ऽधातिटक्डधितिट</u> 2	<u>गेनधागेधिंनागिना</u>

पल्टा - ४

<u>धात्रकधितिटगिन</u> 0	<u>धागेधिंनाऽधातिट</u>	<u>क्डधितिटगिनधागे</u>	
<u>धिंनाऽधातिटक्डधि</u> 1	<u>तिटगिनधागेधिंना</u>	<u>ऽधातिटक्डधितिट</u> 2	<u>गेनधागेतिंनाकिना</u>
<u>तात्रकतितिटकिन</u> 0	<u>ताकेतिंनाऽतातिट</u>	<u>क्डतितिटकिनताके</u>	
<u>तिंनाऽतातिटक्डति</u> 1	<u>तिटकिनताकेतिंना</u>	<u>ऽधातिटक्डधितिट</u> 2	<u>गेनधागेधिंनागिना</u>

पल्टा - ५

<u>धात्रकधितिटगिन</u> 0	<u>तिटगिनधागेधिंना</u>	<u>ऽधातिटधात्रकधि</u>	
<u>तिटगिनतिटगिन</u> 1	<u>धागेधिंनाऽधातिट</u>	<u>ऽधातिटक्डधितिट</u> 2	<u>गेनधागेतिंनाकिना</u>
<u>तात्रकतितिटकिन</u> 0	<u>तिटकिनताकेतिंना</u>	<u>ऽतातिटतात्रकति</u>	
<u>तिटकिनतिटकिन</u> 1	<u>ताकेतिंनाऽधातिट</u>	<u>ऽधातिटक्डधितिट</u> 2	<u>गेनधागेधिंनागिना</u>

चक्रदार तिहाई

<u>धात्रकधितिटगिन</u> 0	<u>धागेधिंनाऽधातिट</u>	<u>कडधितिटगेनधागे</u>	
<u>तिनाकिनाधाऽधाऽ</u> 1	<u>धाऽऽऽधागेधिंना</u>	<u>ऽधातिटकडधितिट</u> 2	<u>गेनधागेतिंनाकिना</u>
<u>धाऽधाऽधाऽऽऽ</u> 0	<u>धागेधिंनाऽधातिट</u>	<u>कडधितिटगेनधागे</u>	
<u>तिनाकिनाधाऽऽऽ</u> 1	<u>धाऽऽऽऽऽ</u>	<u>धात्रकधितिटगिन</u> 2	<u>धागेधिंनाऽधातिट</u>
<u>कडधितिटगेनधागे</u> 0	<u>तिनाकिनाधाऽधाऽ</u>	<u>धाऽऽऽधागेधिंना</u>	
<u>ऽधातिटकडधितिट</u> 1	<u>गेनधागेतिंनाकिना</u>	<u>धाऽधाऽधाऽऽऽ</u> 2	<u>धागेधिंनाऽधातिट</u>
<u>कडधितिटगेनधागे</u> 0	<u>तिंनाकिनाधाऽऽऽ</u>	<u>धाऽऽऽऽऽ</u>	
<u>धात्रकधितिटगिन</u> 1	<u>धागेधिंनाऽधातिट</u>	<u>कडधितिटगिनधागे</u> 2	<u>तिंनाकिनाधाऽऽऽ</u>
<u>धाऽऽऽधागेधिंना</u> 0	<u>ऽधातिटकडधितिट</u>	<u>गेनधागेतिंनाकिना</u>	
<u>धाऽधाऽधाऽऽऽ</u> 1	<u>धागेधिंनाऽधातिट</u>	<u>कडधितिटगिनधागे</u> 2	<u>तिंनाकिनाधाऽधाऽ</u>
तिं " 8 0			

3:9:1:3 KAYADA IN EKTAAL

“
धागेनधा तिटगिन । धागेधिंना कडधितिट । गेनधागे तिंनाकिना
_x ₀ ₂
ताकेनता तिटकिन । ताकेतिंना कडधितिट । गेनधागे धिंनागिना
₀ ₃ ₄

दुगुन

धागेनधातिटगिन धागेधिंनाकडधितिट । गेनधागेतिंनाकिना ताकेनतातिटकिन ।
_x ₀
ताकेतिंनाकडधितिट गेनधागेधिंनागिना । धागेनधातिटगिन धागेधिंनाकडधितिट ।
₂ ₀
गेनधागेतिंनाकिना ताकेनतातिटकिन । ताकेतिंनाकडधितिट गेनधागेधिंनागिना ।
₃ ₄

पल्टा -१

धागेनधातिटगिन धागेधिंनाधागेनधा । तिटगिनधागेधिंना धागेनधातिटगिन ।
_x ₀
धागेधिंनाकडधितिट गेनधागेतिंनाकिना । ताकेनतातिटकिन ताकेतिंनाताकेनता ।
₂ ₀
तिटकिनताकेतिंना ताकेनतातिटकिन । ताकेतिंनाकडधितिट गेनधागेधिंनागिना ।
₃ ₄

पल्टा - २

<u>धागेनधातिटगिन</u> x	<u>धागेधिंनाधागेधिंना</u>		<u>तिटगिनधागेधिंना</u> 0	<u>धागेधिंनातिटगिन</u> ।
<u>धागेधिंनाकडधितिट</u> 2	<u>गेनधागेतिंनाकिना</u>		<u>ताकेनतातिटकिन</u> 0	<u>ताकेतिंनाताकेतिंना</u> ।
<u>तिटकिनताकेतिंना</u> 3	<u>ताकेतिंनातिटकिन</u>		<u>ताकेतिंनाकडधितिट</u> 4	<u>गेनधागेधिंनागिना</u> ।

पल्टा - ३

<u>धागेनधातिटगिन</u> x	<u>SSSधातिटगिन</u>		<u>धागेधिंनातिटगिन</u> 0	<u>SSSधातिटगिन</u> ।
<u>धागेधिंनाकडधितिट</u> 2	<u>गेनधागेतिंनाकिना</u>		<u>ताकेनतातिटकिन</u> 0	<u>SSSतातिटकिन</u> ।
<u>ताकेतिंनातिटकिन</u> 3	<u>SSSतातिटकिन</u>		<u>ताकेतिंनाकडधितिट</u> 4	<u>गेनधागेधिंनागिना</u> ।

पल्टा - ४

<u>धागेनधातिटगिन</u> x	<u>धागेधिंनाकडधितिट</u>		<u>कडधितिटगेनधागे</u> 0	<u>धिंनाकडधितिटकडधि</u> ।
<u>तिटगिनधागेधिंना</u> 2	<u>गेनधागेतिंनाकिना</u>		<u>ताकेनतातिटकिन</u> 0	<u>ताकेतिंनाकडधितिट</u> ।
<u>कडधितिटकेनताके</u> 3	<u>तिंनाकडधितिटकडधि</u>		<u>तिटगिनधागेधिंना</u> 4	<u>गेनधागेधिंनागिना</u> ।

पल्टा - ५

<u>धागेनधातिटगिन</u> x	<u>धागेनधागेनतिट</u>		<u>धागेनधातिटगिन</u> 0	<u>धागेनधागेनतिट</u> ।
<u>धागेधिंनाकडधितिट</u> 2	<u>गेनधागेतिंनाकिना</u>		<u>ताकेनतातिटकिन</u> 0	<u>ताकेनताकेनतिट</u> ।
<u>ताकेनतातिटकिन</u> 3	<u>ताकेनताकेनतिट</u>		<u>ताकेतिंनाकडधितिट</u> 4	<u>गेनधागेधिंनागिना</u> ।

तिहाई

<u>धागेनधातिटगिन</u> x	<u>धागेधिंनाकडधितिट</u>		<u>गेनधागेतिंनाकिना</u> 0	<u>धाऽऽऽधाऽतीऽ</u> ।
<u>धाऽतिंनाकिनाधाऽऽ</u> 2	<u>ऽधाऽतीऽधाऽ</u>		<u>तिंनाकिनाधाऽऽऽ</u> 0	<u>धाऽतीऽधाऽ१ऽ</u> ।
<u>२ऽधागेनधातिट</u> 3	<u>गिनधागेधिंनाकडधि</u>		<u>तिटगिनधागेतिंना</u> 4	<u>किनाधाऽऽऽधाऽ</u> ।
<u>तिऽधाऽतिंनाकिना</u> x	<u>धाऽऽऽधाऽतिऽ</u>		<u>धाऽतिंनाकिनाधाऽऽ</u> 0	<u>ऽधाऽतिऽधाऽ</u> ।
<u>१ऽ२ऽधागेनधा</u> 2	<u>तिटगिनधागेधिंना</u>		<u>कडधितिटगिनधागे</u> 0	<u>तिंनाकिनाधाऽऽऽ</u> ।
<u>धाऽतिऽधाऽतिंना</u> 3	<u>किनाधाऽऽऽधाऽ</u>		<u>तिऽधाऽतिंनाकिना</u> 4	<u>धाऽऽऽधाऽतिऽ</u> ।

धि " 9
x

3:9:1:4 KAYADA IN TRITAAL (AADLAYA)

“ $\underbrace{\text{गिनात}}_x$ $\underbrace{\text{धागेन}}$ $\underbrace{\text{धात्रक}}$ $\underbrace{\text{धितिट}}$ । $\underbrace{\text{गिनाध}}_2$ $\underbrace{\text{टगिन}}$ $\underbrace{\text{धागेति}}$ $\underbrace{\text{नाकिना}}$ ।
 $\underbrace{\text{किनात}}_0$ $\underbrace{\text{ताकेन}}$ $\underbrace{\text{तात्रक}}$ $\underbrace{\text{तितिट}}$ । $\underbrace{\text{किनाध}}_3$ $\underbrace{\text{टगिन}}$ $\underbrace{\text{धागेधि}}$ $\underbrace{\text{नागिना}}$ ।

दुगुन

$\underbrace{\text{गिनातधागेन}}_x$	$\underbrace{\text{धात्रकधितिट}}$	$\underbrace{\text{गिनाधटगिन}}$	$\underbrace{\text{धागेतिनाकिना}}$	
$\underbrace{\text{किनातताकेन}}_2$	$\underbrace{\text{तात्रकतितिट}}$	$\underbrace{\text{किनधटगिन}}$	$\underbrace{\text{धागेधिनागिना}}$	
$\underbrace{\text{गिनातधागेन}}_0$	$\underbrace{\text{धात्रकधितिट}}$	$\underbrace{\text{गिनधटगिन}}$	$\underbrace{\text{धागेतिनाकिना}}$	
$\underbrace{\text{किनातताकेन}}_3$	$\underbrace{\text{तात्रकतितिट}}$	$\underbrace{\text{किनधटगिन}}$	$\underbrace{\text{धागेधिनागिना}}$	

पल्टा - १

$\underbrace{\text{गिनातधागेन}}_x$	$\underbrace{\text{धाऽऽगिनात}}$	$\underbrace{\text{धागेनधाऽऽ}}$	$\underbrace{\text{गिनातधागेन}}$	
$\underbrace{\text{गिनातधागेन}}_2$	$\underbrace{\text{धात्रकधितिट}}$	$\underbrace{\text{गिनधटगिन}}$	$\underbrace{\text{धागेतिनाकिना}}$	
$\underbrace{\text{किनातताकेन}}_0$	$\underbrace{\text{ताऽऽकिनात}}$	$\underbrace{\text{ताकेनताऽऽ}}$	$\underbrace{\text{किनातताकेन}}$	
$\underbrace{\text{गिनातधागेन}}_3$	$\underbrace{\text{धात्रकधितिट}}$	$\underbrace{\text{गिनधटगिन}}$	$\underbrace{\text{धागेधिनागिना}}$	

पल्टा - २

$\underbrace{\text{गिनातधागेन}}_x$	$\underbrace{\text{धाऽऽधागेन}}$	$\underbrace{\text{धाऽऽधागेन}}$	$\underbrace{\text{धाऽऽधागेन}}$	
$\underbrace{\text{गिनातधागेन}}_2$	$\underbrace{\text{धात्रकधितिट}}$	$\underbrace{\text{गिनधटगिन}}$	$\underbrace{\text{धागेतिनाकिना}}$	
$\underbrace{\text{किनातताकेन}}_0$	$\underbrace{\text{ताऽऽताकेन}}$	$\underbrace{\text{ताऽऽताकेन}}$	$\underbrace{\text{ताऽऽताकेन}}$	
$\underbrace{\text{गिनातधागेन}}_3$	$\underbrace{\text{धात्रकधितिट}}$	$\underbrace{\text{गिनधटगिन}}$	$\underbrace{\text{धागेधिनागिना}}$	

पल्टा - ३

<u>गिनातधागेन</u> x	<u>धात्रकधितिट</u>	<u>धागेनधात्रक</u>	<u>धितिटधागेन</u>	
<u>गिनातधागेन</u> 2	<u>धात्रकधितिट</u>	<u>गिनधटगिन</u>	<u>धागेतिंनाकिना</u>	
<u>किनातताकेन</u> 0	<u>तात्रकतितिट</u>	<u>ताकेनतात्रक</u>	<u>तितिटताकेन</u>	
<u>गिनातधागेन</u> 3	<u>धात्रकधितिट</u>	<u>गिनधटगिन</u>	<u>धागेधिंनागिना</u>	

पल्टा - ४

<u>गिनातधागेन</u> x	<u>धात्रकधितिट</u>	<u>गिनधटगिन</u>	<u>धागेधिंनागिना</u>	
<u>गिनधटगिन</u> 2	<u>धात्रकधितिट</u>	<u>गिनधटगिन</u>	<u>धागेतिंनाकिना</u>	
<u>किनातताकेन</u> 0	<u>तात्रकतितिट</u>	<u>किनतटकिन</u>	<u>ताकेतिंनाकिना</u>	
<u>गिनधटगिन</u> 3	<u>धात्रकधितिट</u>	<u>गिनधटगिन</u>	<u>धागेधिंनागिना</u>	

पल्टा - ५

<u>गिनातधागेन</u> x	<u>धात्रकधितिट</u>	<u>धात्रकधितिट</u>	<u>धात्रकधितिट</u>	
<u>गिनातधागेन</u> 2	<u>धात्रकधितिट</u>	<u>गिनधटगिन</u>	<u>धागेतिंनाकिना</u>	
<u>किनातताकेन</u> 0	<u>तात्रकतितिट</u>	<u>तात्रकतितिट</u>	<u>तात्रकतितिट</u>	
<u>गिनाताधागेन</u> 3	<u>धात्रकधितिट</u>	<u>गिनधटगिन</u>	<u>धागेधिंनागिना</u>	

पल्टा - ६

<u>धिनधटगिन</u> x	<u>धागेधिंनागिना</u>	<u>धिनधटगिन</u>	<u>धागेधिंनागिना</u>	
<u>गिनातधागेन</u> 2	<u>धात्रकधितिट</u>	<u>गिनधटगिन</u>	<u>धागेतिंनाकिना</u>	
<u>तिनतटकिन</u> 0	<u>ताकेतिंनाकिना</u>	<u>तिनतटकिन</u>	<u>ताकेतिंनाकिना</u>	
<u>गिनातधागेन</u> 3	<u>धात्रकधितिट</u>	<u>गिनधटगिन</u>	<u>धागेधिंनागिना</u>	

पल्टा - ७

<u>गिनातधागेन</u> x	<u>धात्रकधितिट</u>	<u>गिनधटगिन</u>	<u>धात्रकधितिट</u>	
<u>गिनधटगिन</u> 2	<u>धात्रकधितिट</u>	<u>गिनधटगिन</u>	<u>धागेतिंनाकिना</u>	
<u>किनातताकेन</u> 0	<u>तात्रकधितिट</u>	<u>किनतटकिन</u>	<u>तात्रकधितिट</u>	
<u>किनतटकिन</u> 3	<u>धात्रकधितिट</u>	<u>गिनधटगिन</u>	<u>धागेधिंनागिना</u>	

पल्टा - ८

<u>गिनधटगिन</u> x	<u>धटगिनधट</u>	<u>गिनधटगिन</u>	<u>धागेधिंनागिना</u>	
<u>गिनातधागेन</u> 2	<u>धात्रकधितिट</u>	<u>गिनधटगिन</u>	<u>धागेतिंनाकिना</u>	
<u>किनतटकिन</u> 0	<u>तटकिनतट</u>	<u>किनतटकिन</u>	<u>ताकेतिंनाकिना</u>	
<u>गिनातधागेन</u> 3	<u>धात्रकधितिट</u>	<u>गिनधटगिन</u>	<u>धागेधिंनागिना</u>	

पल्टा - ९

<u>गिनातधागेन</u> x	<u>धात्रकधितिट</u>	<u>गिनधटगिन</u>	<u>धागेधिंनाकिना</u>	
<u>तितटितगिन</u> 2	<u>धात्रकधितिट</u>	<u>गिनधटगिन</u>	<u>धागेतिंनाकिना</u>	
<u>किनातताकेन</u> 0	<u>तात्रकतितिट</u>	<u>किनतटकिन</u>	<u>ताकेतिनाकिना</u>	
<u>तितटितकिन</u> 3	<u>तात्रकतितिट</u>	<u>गिनधटगिन</u>	<u>धागेधिनागिना</u>	

पल्टा - १०

<u>धात्रकधितिट</u> x	<u>गिनधटगिन</u>	<u>धात्रकधितिट</u>	<u>गिनधिनागिना</u>	
<u>गिनातधागेन</u> 2	<u>धात्रकधितिट</u>	<u>गिनधटगिन</u>	<u>धागेतिनाकिना</u>	
<u>तात्रकतितिट</u> 0	<u>किनतटकिन</u>	<u>तात्रकतितिट</u>	<u>किनतिनाकिना</u>	
<u>गिनातधागेन</u> 3	<u>धात्रकधितिट</u>	<u>गिनधटगिन</u>	<u>धागेधिनागिना</u>	

पल्टा - ११

<u>गिनातधागेन</u> x	<u>धाऽऽधागेन</u>	<u>धात्रकधितिट</u>	<u>गिनधिनागिना</u>	
<u>धात्रकधितिट</u> 2	<u>गिनधटगिन</u>	<u>धात्रकधितिट</u>	<u>गिनतिनाकिना</u>	
<u>किनातताकेन</u> 0	<u>ताऽऽताकेन</u>	<u>तात्रकतितिट</u>	<u>किनतिनाकिना</u>	
<u>धात्रकधितिट</u> 3	<u>गिनधटगिन</u>	<u>धात्रकधितिट</u>	<u>गिनधिनागिना</u>	

पल्टा - १२

<u>धात्रकधितिट</u> x	<u>गिनधटगिन</u>	<u>धटगिनधट</u>	<u>गिनधटगिन</u>	
<u>धात्रकधितिट</u> 2	<u>गिनधटगिन</u>	<u>धात्रकधितिट</u>	<u>गिनतिनाकिना</u>	
<u>तात्रकतितिट</u> 0	<u>किनतटकिन</u>	<u>तटकिनतट</u>	<u>किनतटकिन</u>	
<u>धात्रकधितिट</u> 3	<u>गिनधटगिन</u>	<u>धात्रकधितिट</u>	<u>गिनधिनागिना</u>	

पल्टा - १३

<u>धटधटगिन</u> x	<u>धटधटगिन</u>	<u>धात्रकधितिट</u>	<u>गिनधिनागिना</u>	
<u>धात्रकधितिट</u> 2	<u>गिनधटगिन</u>	<u>धात्रकधितिट</u>	<u>गिनतिनाकिना</u>	
<u>तटतटकिन</u> 0	<u>तटतटकिन</u>	<u>तात्रकतितिट</u>	<u>किनतिनाकिना</u>	
<u>धात्रकधितिट</u> 3	<u>गिनधटगिन</u>	<u>धात्रकधितिट</u>	<u>गिनधिनागिना</u>	

पल्टा - १४

<u>धात्रकधितिट</u> x	<u>गिनधटगिन</u>	<u>धात्रकधितिट</u>	<u>गिनतिनाकिना</u>	
<u>धटधटगिन</u> 2	<u>धात्रकधितिट</u>	<u>गिनधटगिन</u>	<u>धागेतिंनाकिना</u>	
<u>तात्रकतितिट</u> 0	<u>किनतटकिन</u>	<u>तात्रकतितिट</u>	<u>किनतिनाकिना</u>	
<u>धटधटगिन</u> 3	<u>धात्रकधितिट</u>	<u>गिनधटगिन</u>	<u>धागेधिंनागिना</u>	

चक्रदार तिहाई

<u>धात्रकधितिट</u> x	<u>गिनधिटगिन</u>	<u>धात्रकधितिट</u>	<u>गिनतिनाकिना</u>	
<u>धाऽतकधा</u> 2	<u>तकधाऽतिंना</u>	<u>किनाधाऽतक</u>	<u>धातकधाऽ</u>	
<u>तिंनाकिनाधाऽ</u> 0	<u>तकधाऽतक</u>	<u>धाऽऽधितिट</u>	<u>धात्रकधितिट</u>	
<u>गिनधटगिन</u> 3	<u>धात्रकधितिट</u>	<u>गिनतिनाकिना</u>	<u>धाऽतकधा</u>	
<u>तकधाऽतिंना</u> x	<u>किनाधाऽतक</u>	<u>धातकधाऽ</u>	<u>तिंनाकिनाधाऽ।</u>	
<u>तकधाऽतक</u> 2	<u>धाऽऽधितिट</u>	<u>धात्रकधितिट</u>	<u>गिनधटगिन</u>	
<u>धात्रकधितिट</u> 0	<u>गिनतिनाकिना</u>	<u>धाऽतकधा</u>	<u>तकधाऽतिंना</u>	
<u>किनाधाऽतक</u> 3	<u>धातकधाऽ</u>	<u>तिनाकिनाधाऽ</u>	<u>तकधाऽतक</u>	धा [”] x 10

3:9:1:5 KAYADA IN TRITAAL (CHATUSHRA JATI)

“ धाधाऽधा तिटताधा गेनधागे धिनागिना । धिटधिट धागेनधा तिधागेन तिनाकिना ।
_x ₂
 ताताऽता तेटताता केनताके तिनाकिना । धिटधिट धागेनधा तिधागेन धिनागिना ।
₀ ₃

दुगुन

धाधाऽधातिटताधा _x	गेनधागेधिनागिना	धिटधिटधागेनधा	तिधागेनतिनाकिना ।
ताताऽतातिटताता ₂	केनताकेतिनाकिना	धिटधिटधागेनधा	तिधागेनधिनागिना ।
धाधाऽधातिटताधा ₀	गेनधागेधिनागिना	धिटधिटधागेनधा	तिधागेनतिनाकिना ।
ताताऽतातिटताता ₃	केनताकेतिनाकिना	धिटधिटधागेनधा	तिधागेनधिनागिना ।

पलटा - १

धाधाऽधातिटताधा _x	गेनधागेधिनागिना	धाधाऽधातिटताधा	गेनधागेधिनागिना ।
धाधाऽधातिटताधा ₂	गेनधागेधिनागिना	धिटधिटधागेनधा	तिधागेनतिनाकिना ।
ताताऽतातिटताता ₀	केनताकेतिनाकिना	ताताऽतातिटताता	केनताकेतिनाकिना ।
धाधाऽधातिटताधा ₃	गेनधागेधिनागिना	धिटधिटधागेनधा	तिधागेनधिनागिना ।

पल्टा - २

<u>धाधाऽधातिटताधा</u> x	<u>धाधाऽधातिटताधा</u>	<u>धाधाऽधातिटताधा</u>	<u>गेनधागेधिनागिना</u>	
<u>धाधाऽधातिटताधा</u> 2	<u>गेनधागेधिनागिना</u>	<u>धिटधिटधागेनधा</u>	<u>तिधागेनतिनाकिना</u>	
<u>ताताऽतातिटताता</u> 0	<u>ताताऽतातिटताता</u>	<u>ताताऽतातिटताता</u>	<u>केनताकेतिनाकिना</u>	
<u>धाधाऽधातिटताधा</u> 3	<u>गेनधागेधिनागिना</u>	<u>धिटधिटधागेनधा</u>	<u>तिधागेनधिनागिना</u>	

पल्टा - ३

<u>धाधाऽधातिटताधा</u> x	<u>ऽधातिटताधागेना</u>	<u>धाधाऽधातिटताधा</u>	<u>गेनधागेधिनागिना</u>	
<u>धाधाऽधातिटताधा</u> 2	<u>गेनधागेधिनागिना</u>	<u>धिटधिटधागेनधा</u>	<u>तिधागेनतिनाकिना</u>	
<u>ताताऽतातिटताता</u> 0	<u>ऽतातिटताताकेना</u>	<u>ताताऽतातिटताता</u>	<u>केनताकेतिनाकिना</u>	
<u>धाधाऽधातिटताधा</u> 3	<u>गेनधागेधिनागिना</u>	<u>धिटधिटधागेनधा</u>	<u>तिधागेनधिनागिना</u>	

पल्टा - ४

<u>धाधाऽधातिटताधा</u> x	<u>गेनधागेधिनागिना</u>	<u>तिटताधागेनधागे</u>	<u>धिनागिनातिटताधा</u>	
<u>गेनधागेधिनागिना</u> 2	<u>धिनाधागेधिनागिना</u>	<u>धिटधिटधागेनधा</u>	<u>तिधागेनतिनाकिना</u>	
<u>ताताऽतातिटताता</u> 0	<u>केनताकेतिनाकिना</u>	<u>तिटताताकेनताके</u>	<u>तिनाकिनातिटताता</u>	
<u>केनताकेतिनाकिना</u> 3	<u>धिनाधागेधिनागिना</u>	<u>धिटधिटधागेनधा</u>	<u>तिधागेनधिनागिना</u>	

पल्टा - ५

<u>धाधाऽतिटताधा</u> x	<u>गेनधागेधिंनागिना</u>	<u>ताधागेनधागेधिना</u>	<u>गिनाधागेधिंनागिना</u> ।
<u>धाधाऽधातिटताधा</u> 2	<u>गेनधागेधिंनागिना</u>	<u>धिटधिटधागेनधा</u>	<u>तिधागेनतिंनाकिना</u> ।
<u>ताताऽतातिटताता</u> 0	<u>केनताकेतिंनाकिना</u>	<u>ताताकेनताकेतिना</u>	<u>किनाताकेतिंनाकिना</u> ।
<u>धाधाऽधातिटताधा</u> 3	<u>गेनधागेधिंनागिना</u>	<u>धिटधिटधागेनधा</u>	<u>तिधागेनधिंनागिना</u> ।

पल्टा - ६

<u>धाधाऽधातिटताधा</u> x	<u>गेनधागेधिंनागिना</u>	<u>धिटधिटधागेनधा</u>	<u>तिधागेनधिंनागिना</u> ।
<u>धिटधिटधागेनधी</u> 2	<u>टधागेनधिटधिट</u>	<u>धिटधिटधागेनधा</u>	<u>तिधागेनतिंनाकिना</u> ।
<u>ताताऽतातिटताता</u> 0	<u>केनताकेतिंनाकिना</u>	<u>तिटतिटताकेनता</u>	<u>तिताकेनतिंनाकिना</u> ।
<u>तिटतिटताकेनति</u> 3	<u>टताकेनधिटधिट</u>	<u>धिटधिटधागेनधा</u>	<u>तिधागेनधिंनागिना</u> ।

पल्टा - ७

<u>धिटधिटधागेनधा</u> x	<u>तिधागेनधिंनागिना</u>	<u>धिटधिटधागेनधा</u>	<u>तिधागेनधिंनागिना</u> ।
<u>धिटधिटधागेनधि</u> 2	<u>टधागेनधिटधिट</u>	<u>धिटधिटधागेनधा</u>	<u>तिधागेनतिंनाकिना</u> ।
<u>तिटतिटताकेनता</u> 0	<u>तिताकेनतिंनाकिना</u>	<u>तिटतिटताकेनता</u>	<u>तिताकेनतिंनाकिना</u> ।
<u>तिटतिटताकेनति</u> 3	<u>टताकेनधिटधिट</u>	<u>धिटधिटधागेनधा</u>	<u>तिधागेनधिंनागिना</u> ।

पल्टा - ८

<u>धिटधिटधागेनधि</u> x	<u>टधागेनधिटधिट</u>	<u>धिटधिटधागेनधा</u>	<u>तिधागेनधिंनागिना</u>	
<u>धिटधागेनधिटधा</u> 2	<u>गेनधागेधिंनागिना</u>	<u>धिटधिटधिटताधा</u>	<u>तिधागेनतिंनाकिना</u>	
<u>तितितिताकेनति</u> 0	<u>टताकेनतितितिट</u>	<u>तितितिताकेनता</u>	<u>तिताकेनतिंनाकिना</u>	
<u>धिटधागेनधिटधा</u> 3	<u>गेनधागेधिंनागिना</u>	<u>धिटधिटधिटताधा</u>	<u>तिधागेनधिंनागिना</u>	

तिहाई : चक्रदार

<u>धाधाऽधातितताधा</u> x	<u>गेनधागेधिंनागिना</u>	<u>धिटधिटधागेनधा</u>	<u>तिधागेनधिंनागिना</u>	
<u>धाधाऽधातितताधा</u> 2	<u>गेनधागेधिंनागिना</u>	<u>धिटधिटधागेनधा</u>	<u>तिधागेनतिंनाकिना</u>	
<u>धाऽऽऽऽऽत</u> 0	<u>धागेनधातिधागेन</u>	<u>तिंनाकिनाधाऽऽऽ</u>	<u>ऽऽऽतधागेनधा</u>	
<u>तिदागेनतिंनाकिना</u> 3	<u>धाऽऽऽधाधाऽधा</u>	<u>तितताधागेनधागे</u>	<u>धिंनागिनाधिटधिट</u>	
<u>धागेनधातिधागेन</u> x	<u>धिंनागिनाधाधाऽधा</u>	<u>तितताधागेनधागे</u>	<u>धिंनागिनाधिटधिट</u>	
<u>धागेनधातिधागेन</u> 2	<u>तिंनाकिनाधाऽऽऽ</u>	<u>ऽऽऽतधागेनधा</u>	<u>तिधागेनतिंनाकिना</u>	
<u>धाऽऽऽऽऽत</u> 0	<u>धागेनधातिधागेन</u>	<u>तिनाकिनाधाऽऽऽ</u>	<u>धाधाऽधातितताधा</u>	
<u>गेनधागेधिंनागिना</u> 3	<u>धिटधिटधागेनधा</u>	<u>तिधागेनधिंनागिना</u>	<u>धाधाऽधातितताधा</u>	
<u>गेनधागेधिंनागिना</u> x	<u>धिटधिटधागेनधा</u>	<u>तिधागेनतिंनाकिना</u>	<u>धाऽऽऽऽऽत</u>	
<u>धागेनधातिधागेन</u> 2	<u>तिंनाकिनाधाऽऽऽ</u>	<u>ऽऽऽतधागेनधा</u>	<u>तिधागेनतिंनाकिना</u>	

”
धा 11
x

3:9:1:6 KAYADA IN TAAL TRITAAL

“
 धातिर x किटतक तिरकिट धातिट । किटतक 2 तिरकिट धिंना गिना ।
 धाती 0 धागे तिनां किना । धाति 3 धागे तिंना किना ।
 तातिर x किटतक तिरकिट तातिट । किटतक 2 तिरकिट धिंना गिना ।
 धाती 0 धागे धिंना गिना । धाति 3 धागे धिंना गिना ।

दुगुन

धातिरकिटतक x तिरकिटधातिर किटतकतिरकिट धिंनागिना ।
 धातिधागे 2 तिनाकिना धातिधागे तिनाकिना ।
 तातिरकिटतक 0 तिरकिटतातिर किटतकतिरकिट तिनाकिना ।
 धातिधागे 3 धिंनागिना धातिंधागे धिंनागिना ।

पल्टा - १

धातिरकिटतक x तिरकिटधातिर किटतकतिरकिट धातिरकिटतक ।
 तिरकिटधातिर 2 किटतकतिरकिट धातिधागे तिनाकिना ।
 तातिरकिटतक 0 तिरकिटतातिर किटतकतिरकिट तातिरकिटतक ।
 तिरकिटधातिर 3 किटतकतिरकिट धातिधागे धिंनागिना ।

पल्टा - २

<u>धातिरकिटतक</u> x	<u>तिरकिटधाऽऽऽ</u>	<u>धातिरकिटतक</u>	<u>तिरकिटधाऽऽऽ</u>	
<u>धातिरकिटतक</u> 2	<u>तिरकिटधाऽऽऽ</u>	<u>धातिधागे</u>	<u>तिनाकिना</u>	
<u>तातिरकिटतक</u> 0	<u>तिरकिटताऽऽऽ</u>	<u>तातिरकिटतक</u>	<u>तिरकिटताऽऽऽ</u>	
<u>धातिरकिटतक</u> 3	<u>तिरकिटधाऽऽऽ</u>	<u>धातिधागे</u>	<u>धिनागिना</u>	

पल्टा - ३

<u>धातिरकिटतक</u> x	<u>तिरकिटधातिर</u>	<u>किटतकधातिर</u>	<u>किटतकतिरकिट</u>	
<u>धातिरकिटतक</u> 2	<u>तिरकिटधातिर</u>	<u>किटतकधातिर</u>	<u>किटतकतिरकिट</u>	
<u>धिनागिना</u> 0	<u>धातिरकिटतक</u>	<u>तिरकिटधिंना</u>	<u>गिनाधातिर</u>	
<u>किटतकतिरकिट</u> 3	<u>धिंनागिना</u>	<u>धातिधागे</u>	<u>तिंनाकिना</u>	
<u>तातिरकिटतक</u> x	<u>तिरकिटतातिर</u>	<u>किटतकतातिर</u>	<u>किटतकतिरकिट</u>	
<u>तातिरकिटतक</u> 2	<u>तिरकिटतातिर</u>	<u>किटतकतातिर</u>	<u>किटतकतिरकिट</u>	
<u>धिंनागिना</u> 0	<u>धातिरकिटतक</u>	<u>तिरकिटधिंना</u>	<u>गिनाधातिर</u>	
<u>किटतकतिरकिट</u> 3	<u>धिंनागिना</u>	<u>धातिधागे</u>	<u>धिंनागिना</u>	

पल्टा - ४

<u>धातिरकिटतक</u> x	<u>तिरकिटधाऽऽऽ</u>	<u>तिरकिटतकतक</u>	<u>तिरकिटधातिर</u>	
<u>किटतकतिरकिट</u> 2	<u>तकतिरकिटतक</u>	<u>तिरकिटधातिर</u>	<u>किटतकतिरकिट</u>	
<u>धिंनागिना</u> 0	<u>तिरकिटतकतक</u>	<u>तिरकिटधिंना</u>	<u>गिनातिरकिट</u>	
<u>तकतकतिरकिट</u> 3	<u>धिंनागिना</u>	<u>धातिधागे</u>	<u>तिंनाकिना</u>	
<u>तातिरकिटतक</u> x	<u>तिरकिटताऽऽऽ</u>	<u>तिरकिटतकतक</u>	<u>तिरकिटतातिर</u>	
<u>किटतकतिरकिट</u> 2	<u>तकतिरकिटतक</u>	<u>तिरकिटतातिर</u>	<u>किटतकतिरकिट</u>	
<u>धिंनागिना</u> 0	<u>तिरकिटतकतक</u>	<u>तिरकिटधिंना</u>	<u>गिनातिरकिट</u>	
<u>तकतकतिरकिट</u> 3	<u>धिंनागिना</u>	<u>धातिधागे</u>	<u>धिंनागिना</u>	

पल्टा - ५

<u>धातिरकिटतक</u> x	<u>तिरकिटधाऽऽऽ</u>	<u>तिरकिटतकतक</u>	<u>तिरकिटधाऽऽऽ</u>	
<u>तिरकिटतकतक</u> 2	<u>तिरकिटधाऽऽऽ</u>	<u>धातिधागे</u>	<u>तिंनाकिना</u>	
<u>तातिरकिटतक</u> 0	<u>तिरकिटताऽऽऽ</u>	<u>तिरकिटतकतक</u>	<u>तिरकिटताऽऽऽ</u>	
<u>तिरकिटतकतक</u> 3	<u>तिरकिटधाऽऽऽ</u>	<u>धातिधागे</u>	<u>धिंनागिना</u>	

पल्टा - ६

<u>धातिरकिटतक</u> x	<u>तिरकिटतकतक</u>	<u>तकतकधातिर</u>	<u>किटतकतिरकिट</u>	
<u>धातिरकिटतक</u> 2	<u>तिरकिटतकतक</u>	<u>तकतकधातिर</u>	<u>किटतकतिरकिट</u>	
<u>धातिरकिटतक</u> 0	<u>तिरकिटधातिर</u>	<u>किटतकतिरकिट</u>	<u>धिंनागिना</u>	
<u>धातिधागे</u> 3	<u>तिंनाकिना</u>	<u>धातिंधागे</u>	<u>तिंनाकिना</u>	
<u>तातिरकिटतक</u> x	<u>तिरकिटतकतक</u>	<u>तकतकतातिर</u>	<u>किटतकतिरकिट</u>	
<u>तातिरकिटतक</u> 2	<u>तिरकिटतकतक</u>	<u>तकतकतातिर</u>	<u>किटतकतिरकिट</u>	
<u>धातिरकिटतक</u> 0	<u>तिरकिटधातिर</u>	<u>किटतकतिरकिट</u>	<u>धिंनागिना</u>	
<u>धातिधागे</u> 3	<u>धिंनागिना</u>	<u>धातिधागे</u>	<u>धिंनागिना</u>	

पल्टा - ७

<u>धातिरकिटतक</u> x	<u>तिरकिटधिंना</u>	<u>गिनाधाति</u>	<u>धागेधिंना</u>	
<u>गिनाधाति</u> 2	<u>धागेधिंना</u>	<u>धातिधागे</u>	<u>तिंनाकिना</u>	
<u>तातिरकिटतक</u> 0	<u>तिरकिटतिंना</u>	<u>किनाताति</u>	<u>ताकेतिना</u>	
<u>किनाधाति</u> 3	<u>धागेधिंना</u>	<u>धातिधागे</u>	<u>धिंनागिना</u>	

पल्टा - ८

<u>धातिरकिटतक</u> x	<u>धिंनाधातिर</u>	<u>किटतकधिंना</u>	<u>धातिरकिटतक</u>	
<u>धिंनाधाति</u> 2	<u>धागेधिंना</u>	<u>गिनाधागे</u>	<u>तिंनाकिना</u>	
<u>तातिरकिटतक</u> 0	<u>तिंनातातिर</u>	<u>किटतकतिंना</u>	<u>धातिरकिटतक</u>	
<u>धिंनाधाति</u> 3	<u>धागेधिंना</u>	<u>गिनाधागे</u>	<u>धिंनागिना</u>	

तिहाई

<u>धातिरकिटतक</u> x	<u>तिरकिटधातिर</u>	<u>किटतकतिरकिट</u>	<u>धिंनागिना</u>	
<u>धातिधागे</u> 2	<u>तिंनाकिना</u>	<u>धाऽतिंना</u>	<u>किनाधाऽ</u>	
<u>तिंनाकिना</u> 0	<u>धाऽधाऽ</u>	<u>धाऽऽऽ</u>	<u>धातिरकिटतक</u>	
<u>तिरकिटधातिर</u> 3	<u>किटतकतिरकिट</u>	<u>धिंनागिना</u>	<u>धातिधागे</u>	
<u>तिंनाकिना</u> x	<u>धाऽतिंना</u>	<u>किनाधाऽ</u>	<u>तिंनाकिना</u>	
<u>धाऽधाऽ</u> 2	<u>धाऽऽऽ</u>	<u>धातिरकिटतक</u>	<u>तिरकिटधातिर</u>	
<u>किटतकतिरकिट</u> 0	<u>धिंनागिना</u>	<u>धातिधागे</u>	<u>तिंनाकिना</u>	
<u>धाऽतिंना</u> 3	<u>किनाधाऽ</u>	<u>तिंनाकिना</u>	<u>धाऽधाऽ</u>	

”
धा 12
x

3:9:1:7 KAYADA IN TAAL TRITAAL

“धागेनधा_x गेतिटकड धातिटधा ऽऽधागे । नतिटकड₂ धातिटधा गेनधागे तिनाकिना ।
ताकेनता₀ गेतिटकड तातिटता ऽऽधागे । नतिटकड₃ धातिटधा गेनधागे धिनागिना ।

दुगुन

<u>धागेनधागेतिटकड</u> _x	<u>धातिटधाऽऽधागे</u>	<u>नतिटकडधातिटधा</u>	<u>गेनधागेतिंनाकिना</u>	
<u>ताकेनताकेतिटकड</u> ₂	<u>तातिटताऽऽधागे</u>	<u>नतिटकडधातिटधा</u>	<u>गेनधागेधिंनागिना</u>	
<u>धागेनधागेतिटकड</u> ₀	<u>धातिटधाऽऽधागे</u>	<u>नतिटकडधातिटधा</u>	<u>गेनधागेतिंनाकिना</u>	
<u>ताकेनताकेतिटकड</u> ₃	<u>तातिटताऽऽधागे</u>	<u>नतिटकडधातिटधा</u>	<u>गेनधागेधिंनागिना</u>	

पल्टा - १

<u>धागेनधागेतिटकड</u> _x	<u>धातिटधा१ऽ२ति</u>	<u>टकडधातिटधा१ऽ</u>	<u>२तिटकडधातिटधा</u>	
<u>धागेनधागेतिटकड</u> ₂	<u>धातिटधाऽऽधागे</u>	<u>नतिटकडधातिटधा</u>	<u>गेनधागेतिंनाकिना</u>	
<u>ताकेनताकेतिटकड</u> ₀	<u>तातिटता१ऽ२ति</u>	<u>टकडतातिटता१ऽ</u>	<u>२तिटकडतातिटता</u>	
<u>धागेनधागेतिटकड</u> ₃	<u>धातिटधाऽऽधागे</u>	<u>नतिटकडधातिटधा</u>	<u>गेनधागेधिंनागिना</u>	

पल्टा - २

<u>धागेनधागेतिटकड</u> _x	<u>धातिटतिटकडधाति</u>	<u>टतिटकडधातिटधा</u>	<u>गेनधागेधिंनागिना</u>	
<u>धागेनधागेतिटकड</u> ₂	<u>धातिटधाऽऽधागे</u>	<u>नतिटकडधातिटधा</u>	<u>गेनधागेतिंनाकिना</u>	
<u>ताकेनताकेतिटकड</u> ₀	<u>तातिटतिटकडताति</u>	<u>टतिटकडतातिटता</u>	<u>केनताकेतिंनाकिना</u>	
<u>धागेनधागेतिटकड</u> ₃	<u>धातिटधाऽऽधागे</u>	<u>नतिटकडधातिटधा</u>	<u>गेनधागेधिंनागिना</u>	

पल्टा - ३

<u>धागेनधागेतिटधा</u> x	<u>गेनधागेतिटकडधा</u>	<u>तिटधाऽऽतिटधा</u>	<u>गेनधागेधिंनागिना</u>	
<u>धागेनधागेतिटकड</u> 2	<u>धातिटधाऽऽधागे</u>	<u>नतिटकडधातिटधा</u>	<u>गेनधागेतिंनाकिना</u>	
<u>ताकेनताकेतिटता</u> 0	<u>केनताकेतिटकडता</u>	<u>तिटताऽऽतिटता</u>	<u>केनताकेतिंनाकिना</u>	
<u>धागेनधागेतिटकड</u> 3	<u>धातिटधाऽऽधागे</u>	<u>नतिटकडधातिटधा</u>	<u>गेनधागेधिंनागिना</u>	

पल्टा - ४

<u>धागेनधागेतिटधा</u> x	<u>गेनधागेनधागेन</u>	<u>तिटकडधातिटधाधा</u>	<u>गेनधागेधिंनागिना</u>	
<u>धागेनधागेतिटकड</u> 2	<u>धातिटधाऽऽधागे</u>	<u>नतिटकडधातिटधा</u>	<u>गेनधागेतिंनाकिना</u>	
<u>ताकेनताकेतिटता</u> 0	<u>केनताकेनतकेन</u>	<u>तिटकडतातिटताता</u>	<u>केनताकेतिंनाकिना</u>	
<u>धागेनधागेतिट</u> 3	<u>धातिटधाऽऽधागे</u>	<u>नतिटकडधातिटधा</u>	<u>गेनधागेधिंनागिना</u>	

पल्टा - ५

<u>धागेनधागेतिटकड</u> x	<u>धातिटधाऽतिटति</u>	<u>टकडधातिटधाऽति</u>	<u>टतिटकडधातिटधा</u>	
<u>गेनधागेधिंनागिना</u> 2	<u>तिटकडधातिटधागे</u>	<u>नधागेधिंनागिनाधा</u>	<u>गेनधागेतिंनाकिना</u>	
<u>ताकेनताकेतिटकड</u> 0	<u>तातिटताऽतिटति</u>	<u>टकडतातिटताऽति</u>	<u>टतिटकडतातिटता</u>	
<u>केनताकेतिंनाकिना</u> 3	<u>तिटकडधातिटधागे</u>	<u>नधागेधिंनागिना</u>	<u>गेनधागेधिंनागिना</u>	

तिहाई

<u>धागेनधागेतिटकड</u> x	<u>धातिटधाSSधागे</u>	<u>नतिटकडधातिटधा</u>	<u>गेनधागेतिंनाकिना</u>	
<u>धाSSSSSSधागे</u> 2	<u>नतिटकडधातिटधा</u>	<u>गेनधागेतिंनाकिना</u>	<u>धाSSSSSSधागे</u>	
<u>नतिटकडधातिटधा</u> 0	<u>गेनधागेतिंनाकिना</u>	<u>धाSSSSSSSS</u>	<u>धागेनधागेतिटकड</u>	
<u>धातिटधाSSधागे</u> 3	<u>नतिटकडधातिटधा</u>	<u>गेनधागेतिंनाकिना</u>	<u>धाSSSSSSधागे</u>	
<u>नतिटकडधातिटधा</u> x	<u>गेनधागेतिंनाकिना</u>	<u>धाSSSSSSधागे</u>	<u>नतिटकडधातिटधा</u>	
<u>गेनधागेतिंनाकिना</u> 2	<u>धाSSSSSS</u>	<u>धागेनधागेतिटकड</u>	<u>धातिटधाSSधागे</u>	
<u>नतिटकडधातिटधा</u> 0	<u>गेनधागेतिंनाकिना</u>	<u>धाSSSSSSधागे</u>	<u>नतिटकडधातिटधा</u>	
<u>गेनधागेतिंनाकिना</u> 3	<u>धाSSSSSSधागे</u>	<u>नतिटकडधातिटधा</u>	<u>गेनधागेतिंनाकिना</u>	धा [”] x 13

3:9:1:8 KAYADA IN TAAL TRITAAL

“ $\begin{matrix} \text{धात्रकधि} & \text{तिटगिन} & \text{धागेनधा} & \text{गेधिनाऽ।} & \text{गिनतिना} & \text{कडधिटधा} & \text{गेनधागे} & \text{तिनाकिना} \\ \text{४} & & & & \text{२} & & & \\ \text{तात्रकति} & \text{तिटकिन} & \text{ताकेनता} & \text{केतिनाऽ।} & \text{गिनतिना} & \text{कडधिटधा} & \text{गेनधागे} & \text{धिनागिना} \\ \text{०} & & & & \text{३} & & & \end{matrix}$

दुगुन

<u>धात्रकधिति टगिन</u> x	<u>धागेनधागेधिनाऽ</u>	<u>गिनतिनाक्डधिटधा</u>	<u>गेनधागेतिंनाकिना</u> ।
<u>तात्रकतितिटकिन</u> 2	<u>ताकेनताकेतिनाऽ</u>	<u>गिनतिंनाक्डधिटधा</u>	<u>गेनधागेधिंनागिना</u> ।
<u>धात्रकधितितगिन</u> 0	<u>धागेनधागेधिनाऽ</u>	<u>गिनतिंनाक्डधिटधा</u>	<u>गेनधागेतिंनाकिना</u> ।
<u>ताक्षकतितिटकिन</u> 3	<u>ताकेनताकेतिंनाऽ</u>	<u>गिनतिंनाक्डधिटधा</u>	<u>गेनधागेधिंनागिना</u> ।

पल्टा - १

<u>धात्रकदितितगिन</u> x	<u>धात्रकधितितगिन</u>	<u>धात्रकधितितगिन</u>	<u>धागेनधागेधिनाऽ</u>	
<u>धात्रकधितितगिन</u> 2	<u>धागेनधागेधिनाऽ</u>	<u>गिनतिंनाक्डधिटधा</u>	<u>गेनधागेतिंनाकिना</u>	
<u>तात्रकतितितकिन</u> 0	<u>तात्रकतितितकिन</u>	<u>तात्रकतितितकिन</u>	<u>ताकेनताकेतिनाऽ</u>	
<u>धात्रकधितितगिन</u> 3	<u>धागेनधागेधिनाऽ</u>	<u>गिनतिंनाक्डधिटधा</u>	<u>गेनधागेधिंनागिना</u>	

पल्टा - २

<u>धात्रकधितिटगिन</u> x	<u>धागेनधागेधिनाऽ।</u>	<u>गिनधागेनधागेन</u>	<u>धागेनधागेधिनाऽ।</u>	
<u>धात्रकधितिटगिन</u> 2	<u>धागेनधागेधिनाऽ।</u>	<u>गिनतिंनाक्डधिटधा</u>	<u>गेनधागेतिंनाकिना</u>	
<u>तात्रकतितिटकिन</u> 0	<u>ताकेनताकेतिनाऽ।</u>	<u>किनताकेनताकेन</u>	<u>ताकेनताकेतिनाऽ।</u>	
<u>धाक्षकधितिटगिन</u> 3	<u>धागेनधागेधिनाऽ।</u>	<u>गिनतिंनाक्डधिटधा</u>	<u>गेनधागेधिंनागिना</u>	

पल्टा - ३

<u>धात्रकधितिटगिन</u> x	<u>धाऽऽधितिटगिन</u>	<u>धात्रकधितिटगिन</u>	<u>धागेनधागेधिनाऽ।</u>
<u>धात्रकधितिटगिन</u> 2	<u>धागेनधागेधिनाऽ।</u>	<u>गिनतिंनाकडधिटधा</u>	<u>गेनधागेतिंनाकिना</u>
<u>तात्रकधितिटकिन</u> 0	<u>ताऽऽधितिटकिन</u>	<u>तात्रकधितिटकिन</u>	<u>ताकेनताकेतिनाऽ।</u>
<u>धात्रकधितिटगिन</u> 3	<u>धागेनधागेधिनाऽ।</u>	<u>गिनतिंनाकडधिटधा</u>	<u>गेनधागेधिंनागिना</u>

पल्टा - ४

$\frac{x}{1}$	<u>धात्रकधितिटगिन</u>	<u>धागेनधागेधिनाऽ</u>	<u>धागेनधागेधिनाऽ</u>	<u>धागेनधागेधिनाऽ</u>	
$\frac{x}{2}$	<u>धात्रकधितिटगिन</u>	<u>धागेनधागेधिनाऽ</u>	<u>गिनतिंनाकडधिटधा</u>	<u>गेनधागेतिंनाकिना</u>	
$\frac{x}{0}$	<u>तात्रकधितिटकिन</u>	<u>ताकेनताकेतिनाऽ</u>	<u>ताकेनताकेतिनाऽ</u>	<u>ताकेनताकेतिनाऽ</u>	
$\frac{x}{3}$	<u>धात्रकधितिटगिन</u>	<u>धागेनधागेधिनाऽ</u>	<u>गिनतिंनाकडधिटधा</u>	<u>गेनधागेधिंनागिना</u>	

पल्टा - ५

$\frac{x}{x}$	धागेनधागेधिनाऽ।	धागेनधागेधिनाऽ।	धात्रकधितिटगिन	धागेनधागेधिनाऽ।	
$\frac{2}{2}$	धात्रकधितिटगिन	धागेनधागेधिनाऽ।	गिनतिंनाकडधिटधा	गेनधागेतिंनाकिना	
$\frac{0}{0}$	ताकेनताकेतिनाऽ।	ताकेनताकेतिनाऽ।	तात्रकतितिटकिन	ताकेनताकेतिनाऽ।	
$\frac{3}{3}$	धात्रकधितिटगिन	धागेनधागेधिनाऽ।	गिनतिंनाकडधिटधा	गेनधागेधिंनागिना	

तिहार्ड

$\frac{\text{धागेनधागेधिंना} \S}{x}$	$\frac{\text{धागेनधागेधिंना} \S}{x}$	$\frac{\text{धात्रकधितिटगिन}}{x}$	$\frac{\text{धाऽत्रकधितिटगि}}{x}$	
$\frac{\text{नधाऽधितिटगिन}}{2}$	$\frac{\text{धाऽऽऽधागेनधा}}{2}$	$\frac{\text{गेधिंना} \S \text{धागेनधा}}{2}$	$\frac{\text{गेधिंना} \S \text{धात्रकधि}}{2}$	
$\frac{\text{तिटगिनधाऽत्रक}}{0}$	$\frac{\text{धितिटगिनधाऽधि}}{0}$	$\frac{\text{तिटगिनधाऽऽऽ}}{0}$	$\frac{\text{धागेनधागेधिंना} \S}{0}$	
$\frac{\text{धागेनधागेधिंना} \S}{3}$	$\frac{\text{धात्रकधितिटगिन}}{3}$	$\frac{\text{धाऽत्रकधितिटगि}}{3}$	$\frac{\text{नधाऽधितिटगिन}}{3}$	धा 14 x

3:9:1:9 KAYADA IN TAAL TRITAAL

“

धाधाकधे टधेटधा गनधग धिंनागिना । धेटधेट धागेनधा तिधागेन तिंनाकिना ।
 x 2
ताताकते टतेटता कनतक तिंनाकिना । धेटधेट धागेनधा तिधागेन धिंनागिना ।
 0 3

दुगुन

<u>धाधाकधेटधेटधा</u> x	<u>गनधगधिंनागिना</u>	<u>धेटधेटधागेनधा</u>	<u>तिधागेनतिंनाकिना</u> ।
<u>ताताकतेटतेटता</u> 2	<u>कनतकतिंनाकिना</u>	<u>धेटधेटधागेनधा</u>	<u>तिधागेनधिंनागिना</u> ।
<u>धाधाकधेटधेटधा</u> 0	<u>गनधगधिंनागिना</u>	<u>धेटधेटधागेनधा</u>	<u>तिधागेनतिंनाकिना</u> ।
<u>ताताकतेटतेटता</u> 3	<u>कनतकतिंनाकिना</u>	<u>धेटधेटधागेनधा</u>	<u>तिधागेनधिंनागिना</u> ।

पल्टा - १

<u>धाधाकधेटधेटधा</u> x	<u>गेनधागेधिंनागिना</u>	<u>धाधाकधेटधेटधा</u>	<u>गेनधागेधिंनागिना</u> ।
<u>धाधाकधेटधेटधा</u> 2	<u>गेनधागेधिंनागिना</u>	<u>धेटधेटधागेनधा</u>	<u>तिधागेनतिंनाकिना</u> ।
<u>ताताकतेटतेटता</u> 0	<u>केनताकेतिंनाकिना</u>	<u>ताताकतेटतेटता</u>	<u>केनताकेतिंनाकिना</u> ।
<u>धाधाकधेटधेटधा</u> 3	<u>गेनधागेधिंनागिना</u>	<u>धेटधेटधागेनधा</u>	<u>तिधागेनधिंनागिना</u> ।

पल्टा - २

<u>कडधेटधेटधागेन</u> x	<u>धागेधिंनागिनाधिट</u>	<u>धागेनधिटधिटधा</u>	<u>गेनधागेधिंनागिना</u>	
<u>धाधाकधेटधेटधा</u> 2	<u>गेनधागेधिंनागिना</u>	<u>धेटधेटधागेनधा</u>	<u>तिधागेनतिंनाकिना</u>	
<u>कडतेटतेटताकेन</u> 0	<u>ताकेतिंनाकिनातिट</u>	<u>ताकेनतिटतिटता</u>	<u>केनताकेतिंनाकिना</u>	
<u>धाधाकधेटधेटधा</u> 3	<u>गेनधागेधिंनागिना</u>	<u>धेटधेटधागेनधा</u>	<u>तिधागेनधिंनागिना</u>	

पल्टा - ३

<u>कडधेटधेटधागेन</u> x	<u>धेटधागेनधेटधे</u>	<u>टधागेनधेटधेट</u>	<u>धागेनधातिधागेन</u>	
<u>धाधाकधेटधेटधा</u> 2	<u>गेनधागेधिंनागिना</u>	<u>धेटधेटधागेनधा</u>	<u>तिधागेनतिंनाकिना</u>	
<u>कडतेटतेटताकेन</u> 0	<u>तेटताकेनतेटते</u>	<u>टताकेनतेटतेट</u>	<u>ताकेनतातिताकेन</u>	
<u>धाधाकधेटधेटधा</u> 3	<u>गेनधागेधिंनागिना</u>	<u>धेटधेटधागेनधा</u>	<u>तिधागेनधिंनागिना</u>	

पल्टा - ४

<u>धेटधेटधागेनधा</u> x	<u>तिधागेनधिंनागिना</u>	<u>धेटधेटधागेनधा</u>	<u>तिधागेनधिंनागिना</u>	
<u>धाधाकधेटधेटधा</u> 2	<u>गेनधागेधिंनागिना</u>	<u>धेटधेटधागेनधा</u>	<u>तिधागेनतिंनाकिना</u>	
<u>तेटतेटताकेनता</u> 0	<u>तिताकेनतिंनाकिना</u>	<u>तेटतेटताकेनता</u>	<u>तिताकेनतिंनाकिना</u>	
<u>धाधाकधेटधेटधा</u> 3	<u>गेनधागेधिंनागिना</u>	<u>धेटधेटधागेनधा</u>	<u>तिधागेनधिंनागिना</u>	

पल्टा - ५

<u>धाधाकधेटधेटधा</u> x	<u>गेनकधेटधेटधा</u>	<u>गेनकधेटधेटधा</u>	<u>गेनधागेधिंनागिना</u>	
<u>धाधाकधेटधेटधा</u> 2	<u>गेनधागेधिंनागिना</u>	<u>धेटधेटधागेनधा</u>	<u>तिधागेनतिंनाकिना</u>	
<u>ताताकतेटतेटता</u> 0	<u>केनकतेटतेटता</u>	<u>केनकतेटतेटता</u>	<u>केनातकेतिंनाकिना</u>	
<u>धाधाकधेटधेटधा</u> 3	<u>गेनधागेधिंनागिना</u>	<u>धेटधेटधागेनधा</u>	<u>तिधागेनधिंनागिना</u>	

पल्टा - ६

<u>धाधाकधेटधेटधा</u> x	<u>गेनधागेधिंनागिना</u>	<u>धेटधागेनधेटधा</u>	<u>गेनधागेधिंनागिना</u>	
<u>धाधाकधेटधेटधा</u> 2	<u>गेनधागेधिंनागिना</u>	<u>धेटधेटधागेनधा</u>	<u>तिधागेनतिंनाकिना</u>	
<u>ताताकतेटतेटता</u> 0	<u>केनताकेतिंनाकिना</u>	<u>तेटताकेनतेटता</u>	<u>केनताकेतिंनाकिना</u>	
<u>धाधाकधेटधेटधा</u> 3	<u>गेनधागेधिंनागिना</u>	<u>धेटधेटधागेनधा</u>	<u>तिधागेनधिंनागिना</u>	

चक्रदार तिहाई

<u>धाधाकधेटधेटधा</u> x	<u>गेनधागेधिंनागिना</u>	<u>धेटधेटधागेनधा</u>	<u>तिधागेनतिंनाकिना</u>	
<u>धाऽगेनधागेधिंना</u> 2	<u>गिनाधिटधिटधागे</u>	<u>नधातिधागेनतिना</u>	<u>किनाधाऽगेनधागे</u>	
<u>धिनागिनाधिटधिट</u> 0	<u>धागेनधातिधागेन</u>	<u>तिनाकिनाधाऽधाधा</u>	<u>कधेटधेटधागेन</u>	
<u>धागेधिंनागिनाधेट</u> 3	<u>धेटधागेनधातिधा</u>	<u>गेनतिंनाकिनाधाऽ</u>	<u>गेनधागेधिंनागिना</u>	
<u>धिटधिटधागेनधा</u> x	<u>तिधागेनतिंनाकिना</u>	<u>धाऽगेनधागेधिना</u>	<u>गिनाधिटधिटधागे</u>	
<u>नधातिधागेनतिना</u> 2	<u>किनाधाऽधाधाकधे</u>	<u>टधेटधागेनधागे</u>	<u>धिंनागिनाधेटधेट</u>	
<u>धागेनधातिधागेन</u> 0	<u>तिंनाकिनाधाऽगेन</u>	<u>धागेधिनागिनाधिट</u>	<u>धिटधागेनधातिधा</u>	
<u>गेनतिंनाकिनाधाऽ</u> 3	<u>गेनधागेधिंनागिना</u>	<u>धिटधिटधागेनधा</u>	<u>तिधागेनतिंनाकिना</u>	

”
x 15

3:9:1:10 KAYADA IN TAAL TRITAAL

“धाधागेगे नकधिन धातिधागे तिंनाकिना । गेनधाति गेनधाति धातिधागे तिंनाकिना ।
_x ₂
ताताकेके नकतिन तातिताके तिंनाकिना । गेनधाति गेनधाति धातिधागे धिंनागिना ।
₀ ₃

दुगुन

<u>धाधागेगेनकधिन</u> _x	<u>धातिधागेतिंनाकिना</u>	<u>गेनधातिगेनधाति</u>	<u>धातिधागेतिंनाकिना</u> ।
<u>ताताकेकेनकतिन</u> ₂	<u>तातिताकेतिंनाकिना</u>	<u>गेनधातिगेनधाति</u>	<u>धातिधागेधिंनागिना</u> ।
<u>धाधागेगेनकधिन</u> ₀	<u>धातिधागेतिंनाकिना</u>	<u>गेनधातिगेनधाति</u>	<u>धातिधागेतिंनाकिना</u> ।
<u>ताताकेकेनकतिन</u> ₃	<u>तातिताकेतिंनाकिना</u>	<u>गेनधातिगेनधाति</u>	<u>धातिधागेधिंनागिना</u> ।

पल्टा - १

<u>धाधागेगेनकधिन</u> _x	<u>धाऽधिनधाधागेगे</u>	<u>नकधिनधाऽधिन</u>	<u>धाधागेगेनकधिन</u> ।
<u>धाधागेगेनकधिन</u> ₂	<u>धातिधागेतिंनाकिना</u>	<u>गेनधातिगेनधाति</u>	<u>धातिधागेतिंनाकिना</u> ।
<u>ताताकेकेनकतिन</u> ₀	<u>ताऽतिनताताकेके</u>	<u>नकतिनताऽतिन</u>	<u>ताताकेकेनकतिन</u> ।
<u>धाधागेगेनकधिन</u> ₃	<u>धातिधागेतिंनाकिना</u>	<u>गेनधातिगेनधाति</u>	<u>धातिधागेधिंनागिना</u> ।

पल्टा - २

$\frac{\text{धाधागेगेनकधिन}}{x}$	धाऽ१ऽ२धाधा	गेगेनकधिनधाऽ	१ऽ२ऽधाधागेगे	
$\frac{\text{नकधिनधागेतिना}}{2}$	किनाधाऽतिनाकिना	गेनधातिगेनधाति	धातिधागेतिनाकिना	
$\frac{\text{ताताकेकेनकतिन}}{0}$	ताऽ१ऽ२ऽताता	केकेनकतिनताऽ	१ऽ२ऽताताकेके	
$\frac{\text{नकतिनताकेतिना}}{3}$	किनाधाऽतिनाकिना	गेनधातिगेनधाति	धातिधागेधिनागिना	

पल्टा - ३

$\frac{\text{धाधागेगेनकधिन}}{x}$	धातिधगेतिनानि	धिनधातिधागेतिना	किनाधिनधातिधागे	
$\frac{\text{तिनाकिनाधाऽगेन}}{2}$	धातिधागेनधातिधा	गेनधातिगेनधाति	धातिधागेतिनाकिना	
$\frac{\text{ताताकेकेनकतिन}}{0}$	तातिताकेतिनाकिना	तिनतातिताकेतिना	किनातिनतातिताके	
$\frac{\text{तिनाकिनाधाऽगेन}}{3}$	धातिधागेनधातिधा	गेनधातिगेनधाति	धातिधागेधिनागिना	

पल्टा - ४

$\frac{\text{धाधागेगेनकधिन}}{x}$	धातिधागेनधातिगे	गेनधातिगेनधातिगे	नधागेनधिनागिना	
$\frac{\text{धाधागेगेनकधिन}}{2}$	धातिधागेतिनाकिना	गेनधातिगेनधाति	धातिधागेतिनाकिना	
$\frac{\text{ताताकेकेनकतिन}}{0}$	तातिताकेनतातिके	नतातिकेनतातिके	नताकेनतिनाकिना	
$\frac{\text{धाधागेगेनकधिन}}{3}$	धातिधागेतिनाकिना	गेनधातिगेनधाति	धातिधागेधिनागिना	

पल्टा - ५

<u>धाधागेगेनकधिन</u> x	<u>धातिधगेतिनानि</u>	<u>धिनधातिधागेतिना</u>	<u>किनाधिनधातिधागे</u> ।
<u>तिनाकिनाधाऽगेन</u> 2	<u>धातिधागेनधातिधा</u>	<u>गेनधातिगेनधाति</u>	<u>धातिधागेतिनाकिना</u> ।
<u>ताताकेकेनकतिन</u> 0	<u>तातिताकेतिनाकिना</u>	<u>तिनतातिताकेतिना</u>	<u>किनातिनतातिताके</u> ।
<u>तिनाकिनाधाऽगेन</u> 3	<u>धातिधागेनधातिधा</u>	<u>गेनधातिगेनधाति</u>	<u>धातिधागेधिनागिना</u> ।

तिहाई

<u>धाधागेगेनकताता</u> x	<u>केकेनकधाऽऽऽ</u>	<u>गेगेनकताताकेके</u>	<u>नकधाऽऽऽगेगे</u> ।
<u>नकताताकेकेनक</u> 2	<u>धाऽऽऽधाधागेगे</u>	<u>नकताताकेकेनक</u>	<u>धाऽऽऽगेगेनक</u> ।
<u>ताताकेकेनकधाऽ</u> 0	<u>ऽऽगेगेनकताता</u>	<u>केकेनकधाऽऽऽ</u>	<u>धाधागेगेनकताता</u> ।
<u>केकेनकधाऽऽऽ</u> 3	<u>गेगेनकताताकेके</u>	<u>नकधाऽऽऽगेगे</u>	<u>नकताताकेकेनक</u> । धा [”] x 16

3:10 RELA

There is no much difference between a 'Kayada' and 'Rela'. This means Rela is played in as same style as Kayada with its variation called as Palta. But in solo performance it perform after Kayada in Madhya laya in Dugun, Chaugun or Athgun. It depends up on the Basic Laya of the Rela. While composing a 'Rela' a specific 'Varna' is repeated. Due to the above mentioned reasons 'Rela' is unique in itself. Presenting a 'Rela' is slightly tough because it loses its beauty if it is not executed accurately.

'Rela' has a distinct identity in a solo Tabla presentation. The artist uses this composition while accompanying too. It doesn't sound melodious if presented in lower tempo. The 'Varna' used for its composition are to be played in 'DrutGati'. The artist should be well trained to use both hands and accurate execution of fingers. When a Sitar or Sarod artist presents a 'Zaala' in his performance then Tabla player accompanies with this 'Rela'.

The researcher has presented over here the notations of 'Rela' of Punjab Gharana.

3: 10:1 RELA

“धागे धीना केधा तिट । किट तक तिट किट ।
ताके तिना केता तिट । किट तक तिट किट ।
x 0 2 3

डुगुन

धागेधिना केधातिट किटतक तिटकिट । ताकेतिना केतातिट किटतक तिटकिट ।
x 2
धागेधिना केधातिट किटतक तिटकिट । ताकेतिना केतातिट किटतक तिटकिट ।
0 3

पल्टा - १

धागेधिना केधातिट धागेधिना केधातिट । धागेधिना केधातिट किटतक तिटकिट ।
x 2
ताकेतिना केतातिट ताकेतिना केतातिट । धागेधिना केधातिट किटतक तिटकिट ।
0 3

पल्टा - २

धागेधिना केधातिट केधातिट केधातिट । धागेधिना केधातिट किटतक तिटकिट ।
x 2
ताकेतिना केतातिट केतातिट केतातिट । धागेधिना केधातिट किटतक तिटकिट ।
0 3

पल्टा - ३

धागेधिंना x	केधातिट	तिटकेधा	तिटतिट		केधातिट 2	केधातिट	किटतक	तिटकट	
ताकेतिंना 0	केतातिट	तिटकेता	तिटतिट		केधातिट 3	केधातिट	किटतक	तिटकिट	

पल्टा - ४

धागेधिंना x	तिटतिट	तिटकेधा	तिटतिट		तिटकेधा 2	तिटतिट	किटतक	तिटकिट	
ताकेतिंना 0	तिटतिट	तिटकेता	तिटतिट		तिटकेधा 3	तिटतिट	किटतक	तिटकिट	

पल्टा - ५

धागेधिंना x	केधातिट	किटतक	तिटकट		तकतिट 2	किटतक	तिटकिट	तिटकिट	
ताकेतिंना 0	केतातिट	किटतक	तिटकिट		तकतिट 3	किटतक	तिटकिट	तिटकिट	

पल्टा - ६

धागेधिंना x	तिटकिट	धागेधिंना	तिटकिट		तकतिट 2	किटतक	किटतक	तिटकिट	
ताकेतिंना 0	तिटकिट	ताकेतिंना	तिटकिट		तकतिट 3	किटतक	किटतक	तिटकिट	

पल्टा - ७

$\underbrace{\text{धागेधिंन}}_x$ $\underbrace{\text{तिटकित}}_0$ $\underbrace{\text{तकतित}}_2$ $\underbrace{\text{किततक}}_3$ । $\underbrace{\text{धागेधिंन}}_2$ $\underbrace{\text{तिटकित}}_3$ $\underbrace{\text{तकतित}}_2$ $\underbrace{\text{किततक}}_3$ ।
 $\underbrace{\text{धागेधिंन}}_0$ $\underbrace{\text{तिटकित}}_3$ $\underbrace{\text{धागेधिंन}}_3$ $\underbrace{\text{तिटकित}}_3$ । $\underbrace{\text{तकतित}}_3$ $\underbrace{\text{किततक}}_3$ $\underbrace{\text{किततक}}_3$ $\underbrace{\text{तिटकित}}_3$ ।
 $\underbrace{\text{ताकेतिंन}}_x$ $\underbrace{\text{तिटकित}}_2$ $\underbrace{\text{तकतित}}_2$ $\underbrace{\text{किततक}}_2$ । $\underbrace{\text{ताकेतिंन}}_2$ $\underbrace{\text{तिटकित}}_2$ $\underbrace{\text{तकतित}}_2$ $\underbrace{\text{किततक}}_2$ ।
 $\underbrace{\text{धागेधिंन}}_0$ $\underbrace{\text{तिटकित}}_3$ $\underbrace{\text{धागेधिंन}}_3$ $\underbrace{\text{तिटकित}}_3$ । $\underbrace{\text{तकतित}}_3$ $\underbrace{\text{किततक}}_3$ $\underbrace{\text{किततक}}_3$ $\underbrace{\text{तिटकित}}_3$ ।

तिहाई

$\underbrace{\text{धागेतित}}_x$ $\underbrace{\text{कितधागे}}_2$ $\underbrace{\text{तिटकित}}_2$ $\underbrace{\text{धागेतित}}_2$ । $\underbrace{\text{कितधाऽ}}_2$ $\underbrace{\text{तधाऽन}}_2$ $\underbrace{\text{धाऽधाऽ}}_2$ $\underbrace{\text{तधाऽन}}_2$ ।
 $\underbrace{\text{धाऽधाऽ}}_0$ $\underbrace{\text{तधाऽन}}_3$ $\underbrace{\text{धाऽऽऽ}}_3$ $\underbrace{\text{धागेतित}}_3$ । $\underbrace{\text{कितधागे}}_3$ $\underbrace{\text{तिटकित}}_3$ $\underbrace{\text{धागेतित}}_3$ $\underbrace{\text{कितधाऽ}}_3$ ।
 $\underbrace{\text{तधाऽन}}_x$ $\underbrace{\text{धाऽधाऽ}}_2$ $\underbrace{\text{तधाऽन}}_2$ $\underbrace{\text{धाऽधाऽ}}_2$ । $\underbrace{\text{तधाऽन}}_2$ $\underbrace{\text{धाऽऽऽ}}_2$ $\underbrace{\text{धागेतित}}_2$ $\underbrace{\text{कितधागे}}_2$ ।
 $\underbrace{\text{तिटकित}}_0$ $\underbrace{\text{धागेतित}}_3$ $\underbrace{\text{कितधाऽ}}_3$ $\underbrace{\text{तधाऽन}}_3$ । $\underbrace{\text{धाऽधाऽ}}_3$ $\underbrace{\text{तधाऽन}}_3$ $\underbrace{\text{धाऽधाऽ}}_3$ $\underbrace{\text{तधाऽन}}_3$ । $\underbrace{\text{धा}}_x^{''}$ 17

3: 10:2 RELA

“

$\underbrace{\text{धागे}}_x$ $\underbrace{\text{नधा}}_x$ $\underbrace{\text{तेटे}}_x$ $\underbrace{\text{किट}}_x$ । $\underbrace{\text{तेटे}}_2$ $\underbrace{\text{किट}}_2$ $\underbrace{\text{तिन}}_2$ $\underbrace{\text{किन}}_2$ ।
 $\underbrace{\text{ताके}}_0$ $\underbrace{\text{नता}}_0$ $\underbrace{\text{तेटे}}_0$ $\underbrace{\text{किट}}_0$ । $\underbrace{\text{तेटे}}_3$ $\underbrace{\text{किट}}_3$ $\underbrace{\text{धिन}}_3$ $\underbrace{\text{गिन}}_3$ ।

दुगुन

$\underbrace{\text{धागेनधा}}_x$ $\underbrace{\text{तिटकिट}}_x$ $\underbrace{\text{तिटकिट}}_x$ $\underbrace{\text{तिनकिन}}_x$ । $\underbrace{\text{ताकेनता}}_2$ $\underbrace{\text{तिटकिट}}_2$ $\underbrace{\text{तिटकिट}}_2$ $\underbrace{\text{धिनगिन}}_2$ ।
 $\underbrace{\text{धागेनधा}}_0$ $\underbrace{\text{तिटकिट}}_0$ $\underbrace{\text{तिटकिट}}_0$ $\underbrace{\text{तिनकिन}}_0$ । $\underbrace{\text{ताकेनता}}_3$ $\underbrace{\text{तिटकिट}}_3$ $\underbrace{\text{तिटकिट}}_3$ $\underbrace{\text{धिनगिन}}_3$ ।

पल्टा - १

$\underbrace{\text{धागेनधा}}_x$ $\underbrace{\text{तिरकिट}}_x$ $\underbrace{\text{धाऽधागे}}_x$ $\underbrace{\text{नधातिट}}_x$ । $\underbrace{\text{किटधाऽ}}_2$ $\underbrace{\text{धागेनधा}}_2$ $\underbrace{\text{तिटकिट}}_2$ $\underbrace{\text{तिनकिन}}_2$ ।
 $\underbrace{\text{ताकेनता}}_0$ $\underbrace{\text{तिटकिट}}_0$ $\underbrace{\text{ताऽताके}}_0$ $\underbrace{\text{नतातिट}}_0$ । $\underbrace{\text{किटताऽ}}_3$ $\underbrace{\text{धागेनधा}}_3$ $\underbrace{\text{तिटकिट}}_3$ $\underbrace{\text{धिनगिन}}_3$ ।

पल्टा - २

$\underbrace{\text{धागेनधा}}_x$ $\underbrace{\text{तिटकिट}}_x$ $\underbrace{\text{धाऽतिट}}_x$ $\underbrace{\text{किटधाऽ}}_x$ । $\underbrace{\text{तिटकिट}}_2$ $\underbrace{\text{धाऽऽऽ}}_2$ $\underbrace{\text{तिटकिट}}_2$ $\underbrace{\text{तिनकिन}}_2$ ।
 $\underbrace{\text{ताकेनता}}_0$ $\underbrace{\text{तिटकिट}}_0$ $\underbrace{\text{ताऽतिट}}_0$ $\underbrace{\text{किटताऽ}}_0$ । $\underbrace{\text{तिटकिट}}_3$ $\underbrace{\text{धाऽऽऽ}}_3$ $\underbrace{\text{तिटकिट}}_3$ $\underbrace{\text{धिनगिन}}_3$ ।

पल्टा - ३

$\underbrace{\text{धागेनधा}}_x$ $\underbrace{\text{तिटकिट}}_x$ $\underbrace{\text{धागेनधा}}_x$ $\underbrace{\text{तिटकिट}}_x$ । $\underbrace{\text{धाऽधाऽ}}_2$ $\underbrace{\text{तिटकिट}}_2$ $\underbrace{\text{धागेनधा}}_2$ $\underbrace{\text{तिनकिन}}_2$ ।
 $\underbrace{\text{ताकेनता}}_0$ $\underbrace{\text{तिटकिट}}_0$ $\underbrace{\text{ताकेनता}}_0$ $\underbrace{\text{तिटकिट}}_0$ । $\underbrace{\text{धाऽधाऽ}}_3$ $\underbrace{\text{तिटकिट}}_3$ $\underbrace{\text{धागेनधा}}_3$ $\underbrace{\text{धिनगिन}}_3$ ।

पल्टा - ४

धागेनधा x	तिटकिट	तिनकिन	धिनगिन		तिटकिट	धिनगिन	तिटकिट	तिनकिन	
ताकेनता 0	तिटकिट	तिनकिन	तिनकिन		तिटकिट	धिनगिन	तिटकिट	धिनगिन	

पल्टा - ५

धागेनधा x	तिटकिट	धागेनधा	गेनतिट		किटधागे	नधागेन	तिटकिट	तिनकिन	
ताकेनता 0	तिटकिट	ताकेनता	केनतिट		किटधागे	नधागेन	तिटकिट	धिनगिन	

पल्टा - ६

धागेनति x	टकिटधा	गेनतिट	किटधागे		नतिटकि	टधागेन	तिटकिट	तिनकिन	
ताकेनति 0	टकिटता	केनतिट	किटताके		नतिटकि	टधागेन	तिटकिट	धिनगिन	

तिहाई

धागेनति x	टकिटधा	गेनतिट	किटधाऽ		नऽतिट	किटधागे	नधाऽन	ऽतिटकि	
टधागेन 0	धाऽतऽ	धाऽऽऽ	धागेनति		टकिटधा	गेनतिट	किटधाऽ	नऽतिट	
किटधागे x	नधाऽन	ऽतिटकि	टधागेन		धाऽतऽ	धाऽऽऽ	धागेनति	टकिटधा	
गेनतिट 0	किटधाऽ	नऽतिट	किटधागे		नधाऽन	ऽतिटकि	टधागेन	धाऽतऽ	

धा
x 18

3:11 RAU

In solo Tabla performance 'Rela' is followed by 'Rau'. The definition of 'Rau' is mentioned in the previous chapter. Punjab Gharana has a tradition playing 'Rau'. To play Rau required extreme practice because the fundamental Laya of this composition is Madhya laya. And it also shows the basic structure of the composition at the same time. Tabla player does the variation according to Khali-Bhari of the taal with maintaining flow of the composition.

Ut. Alla Rakha Khan saheb has composed many Rau in different Taals.

The researcher has presented the notations of 'Rau' over here.

3:11:1 RAU

“धागेनत किटधाति धागधिंना गतिगन ।
ताकेनत किटताति धागधिंना गतिगन ।

दुगुन

<u>धाऽगिऽनगतक</u> x	<u>तिरकिटधातिगिन</u>	<u>धातिगिनधिनधाति</u>	<u>गिनधिनधिनधिन</u> ।
<u>ताऽकिऽनकतक</u> 2	<u>तिरकिटतातिकिन</u>	<u>धातिगिनधिनधाति</u>	<u>गिनधिनधिनधिन</u> ।
<u>धाऽगिऽनगतक</u> 0	<u>तिरकिटधातिगिन</u>	<u>धातिगिनधिनधाति</u>	<u>गिनधिनधिनधिन</u> ।
<u>ताऽकिऽनकतक</u> 3	<u>तिरकिटतातिकिन</u>	<u>धातिगिनधिनधाति</u>	<u>गिनधिनधिनधिन</u> ।

अथवा

<u>धाऽगिऽनगतक</u> x	<u>तिरकिटधिनगिन</u>	<u>धातिगिनधिनधाति</u>	<u>गिनधिनधिनधिन</u> ।
<u>ताऽकिऽनकतक</u> 2	<u>तिरकिटतिनकिन</u>	<u>धातिगिनधिनधाति</u>	<u>गिनधिनधिनधिन</u> ।
<u>धाऽगिऽनगतक</u> 0	<u>तिरकिटधिनगिन</u>	<u>धातिगिनधिनधाति</u>	<u>गिनधिनधिनधिन</u> ।
<u>ताऽकिऽनकतक</u> 3	<u>तिरकिटतिनकिन</u>	<u>धातिगिनधिनधाति</u>	<u>गिनधिनधिनधिन</u> ।

पल्टा - १

<u>धाऽगिऽनगतक</u> x	<u>तिरकिटधातिगिन</u>	<u>धाऽगिऽनगतक</u>	<u>तिरकिटधातिगिन</u>
<u>धाऽगिऽनगतक</u> 2	<u>तिरकिटधातिगिन</u>	<u>धातिगिनधिनधाति</u>	<u>गिनधिनधिनधिन</u>
<u>ताऽकिऽनकतक</u> 0	<u>तिरकिटतातिकिन</u>	<u>ताऽकिऽनकतक</u>	<u>तिरकिटतातिकिन</u>
<u>धाऽगिऽनगतक</u> 3	<u>तिरकिटधातिगिन</u>	<u>धातिगिनधिनधाति</u>	<u>गिनधिनधिनधिन</u>

पल्टा - २

<u>धाऽगिऽनगतक</u> x	<u>तिरकिटनगतक</u>	<u>तिरकिटनगतक</u>	<u>तिरकिटधिनधिन</u>
<u>धाऽगिऽनगतक</u> 2	<u>तिरकिटधातिगिन</u>	<u>धातिगिनधिनधाति</u>	<u>गिनधिनधिनधिन</u>
<u>ताऽकिऽनकतक</u> 0	<u>तिरकिटनकतक</u>	<u>तिरकिटनकतक</u>	<u>तिरकिटतिनतिन</u>
<u>धाऽगिऽनगतक</u> 3	<u>तिरकिटधातिगिन</u>	<u>धातिगिनधिनधाति</u>	<u>गिनधिनधिनधिन</u>

पल्टा - ३

<u>धाऽगिऽनगतक</u> x	<u>तिरकिटधाऽऽऽ</u>	<u>तिरकिटतकतक</u>	<u>तिरकटधिनधिन</u>
<u>धाऽगिऽनगतक</u> 2	<u>तिरकिटधातिगिन</u>	<u>धातिगिनधिनधाति</u>	<u>गिनधिनधिनधिन</u>
<u>ताऽकिऽनकतक</u> 0	<u>तिरकिटताऽऽऽ</u>	<u>तिरकिटतकतक</u>	<u>तिरकिटतिनतिन</u>
<u>धाऽगिऽनगतक</u> 3	<u>तिरकिटधातिगिन</u>	<u>धातिगिनधिनधाति</u>	<u>गिनधिनधिनधिन</u>

पल्टा - ४

<u>धातिगिनधिनधाति</u> x	<u>गिनधातिगिनधिन</u>	<u>धातिगिनधातिगिन</u>	<u>धिनधातिगिनधिन</u> ।
<u>धाऽगिऽनगतक</u> 2	<u>तिरकिटधातिगिन</u>	<u>धातिगिनधिनधाति</u>	<u>गिनधिनधिनधिन</u> ।
<u>तातिकिनतिनताति</u> 0	<u>किनतातिकिनतिन</u>	<u>तातिकिनतातिकिन</u>	<u>तिनतातिकिनतिन</u> ।
<u>धाऽगिऽनगतक</u> 3	<u>तिरकिटधातिगिन</u>	<u>धातिगिनधिनधाति</u>	<u>गिनधिनधिनधिन</u> ।

चक्रदार तिहाई

<u>धाऽगिऽनगतक</u> x	<u>तिरकिटधातिगिन</u>	<u>धातिगिनधिनधाति</u>	<u>गिनधिनधिनधिन</u> ।
<u>धिनधातिगिनतिन</u> 2	<u>तातिकिनधाऽ१</u>	<u>ऽ२धिनधातिगिन</u>	<u>तिनतातिकिनधाऽ</u> ।
<u>१ऽ२धिनधाति</u> 0	<u>गिनतिनतातिकिन</u>	<u>धाऽऽऽऽऽऽऽ</u>	<u>धाऽगिऽनगतक</u> ।
<u>तिरकिटधातिगिन</u> 3	<u>धातिगिनधिनधाति</u>	<u>गिनधिनधिनधिन</u>	<u>धिनधातिगिनतिन</u> ।
<u>तातिकिनधाऽ१</u> x	<u>ऽ२धिनधातिगिन</u>	<u>तिनतातिकिनधाऽ</u>	<u>१ऽ२धिनधाति</u> ।
<u>गिनतिनतातिकिन</u> 2	<u>धाऽऽऽऽऽऽऽ</u>	<u>धाऽगिऽनगतक</u>	<u>तिरकिटधातिगिन</u> ।
<u>धातिगिनधिनधाति</u> 0	<u>गिनधिनधिनधिन</u>	<u>धिनधातिगिनतिन</u>	<u>तातिकिनधाऽ१</u> ।
<u>ऽ२धिनधातिगिन</u> 3	<u>तिनतातिकिनधाऽ</u>	<u>१ऽ२धिनधाति</u>	<u>गिनतिनतातिकिन</u> ।
धा” x 19			

There are three types of 'Lay' of Punjab Gharana. In all these types whether it's a solo Tabla performance or composing 'Rau' is arranged and presented in the form of 'Tukada', 'Gat' and 'Chakradar'. However in solo Tabla performance sounds accomplished only with 'Vilambit Lay'.

3:12 To Form a 'Theka' in 'Madhya Lay

The second stage of solo Tabla performance commences with 'Madhya Lay'. A small 'Mukhada', 'Mohara/ piece' or 'Tihaai' and Gat & its variations are played in 'Madhya Lay'.

If a presenter played a composition of 'Madhya Lay' with 'Padhant' then it adds melody to it.. However this doesn't mean all the compositions should be presented with 'Padhant'. Then it sounds effective. If you play it in lower 'Lay' or with set hands then it doesn't sound melodious. Hence it is very important to remember that the compositions of 'Madhya Lay' and 'Drut Lay' have their fixed placement of presentation. If that is maintained precisely then they will sound artistic. The researcher has tried to give notations of some of the compositions of Punjab Gharana.

3:13 GAT

In Punjab Gharana tradition of ‘Gat’ is very unique. An influence of this kind of compositions has been seen not only in solo performance but in tabla accompaniment also.

3:13:1 GAT, TUKDA, PARAN

Here researcher has tried to give traditional compositions in form of ‘Gat’, ‘Tukda’, ‘Paran’ in notation.

3:13:1:1 GAT IN TISHRA JATI

“ धौंधाSS x	धगनगधिन	धिनगिनधिन	गिनधगनग	
तकिटधाSS 2	तकधिनगिन	तकधिनतक	धिनतकधिन	
किन्तऽन 0	तकनकतिन	तिनकिनतिन	किनतकनक	
तकिटधाSS 3	तकधिनगिन	तकधिनतक	धिनतकधिन	

3:13:1:2 GAT IN CHATUSHRA JATI

तकिटत x	किटधिन	नगधिन	तकिटत		किटधिन	नगधिन	धाऽतक	तिटकिट	
धातकधि 0	किटतक	गदिगन	धाऽधिन		गदिगन	धातकधि	किटतक	गदिगन	” 20
					3				

3:13:1:3 GAT FARAD

“ धाऽकिटतक x	तकिटधिकिट	घेघेतितघेघे	तिटकताऽन	
किटतकधिरधिर 2	कतधिरधिरकिटतक	तकिटधिकिट	गदिऽनाऽग	
तकेतूनाकिटतक 0	तिरकिटतकधिरधिरधिर	किटतकतिरकिटतूना	किटतकतिरकिटतान	
किटतकधिरधिरकिटतक 3	तकिटधाऽधिरधिर	किटतकतकिटधाऽ	धिरधिरकिटतकतकिट	

Above composition is in Tishra Jati and it reflects the form of ‘Pipilikayati’.

In Punjab Gharana under the name of ‘Gat’ there are so many compositions played named as ‘Gat Chakradar’, ‘Gat Toda’, ‘Gat Darjedar’, ‘Gat Kamali’, ‘Gat Tripalli’ etc.

3:13:1:4 DUHATTI GAT IN TISHRA JATI - TAAL TRITAAL

<u>ताकतकतकताऽतिरकिट</u> x	<u>गदिगदिगदिधाऽतिरकिट</u>	<u>धिंनाकिटघेऽऽता</u>	<u>किटतकधादिंताऽतिट</u>
<u>किटतकताऽनगदीगदी</u> 2	<u>गदीधाऽऽननगनगनग</u>	<u>तिरकिटताकेऽन</u>	<u>गदिगदिगिऽनाऽकिट</u>
<u>तकधिरधिरकिटधाऽ</u> 0	<u>नऽनगनगनगतिरकिट</u>	<u>त्रकेऽनगदीगदी</u>	<u>गदिंताऽकिटतकधिर</u>
<u>धिरकिटधाऽननग</u> 3	<u>नगनगतिरकिटतके</u>	<u>ऽनगदिगदिगदिताऽ</u>	<u>ऽकिटतकधिरधिरकिट</u>
धा x			

3:13:1:5 MISHRAJATI GAT - TAAL EKTAAL

<u>धिटकधिटधिरधिर</u> x	<u>धिरधिरकधीऽनादी</u>	<u>नादीकेतिटताऽन</u> 0	<u>ताऽनकेताऽनकिटतक</u>
<u>तिरकिटतकताऽनधिरधिर</u> 2	<u>धिरधिरकिटधाऽनधाऽन</u>	<u>धाऽऽऽऽकिटतक</u> 0	<u>तिरकिटतकताऽनधिरधिर</u>
<u>धिरधिरकिटधाऽनधाऽन</u> 3	<u>धाऽऽऽऽकिटतक</u>	<u>तिरकिटतकताऽनधिरधिर</u> 4	<u>धिरधिरकिटधाऽनधाऽन</u>
धा x			

Above ‘Bandish’ has unique esthetic value. In this the last word of each matra is a first word of next matra. This type of sequence of phrases is called as ‘Bheru Sandhi’.

In Punjab Gharana most of the ‘Gat’ have tihai at the end.

3:13:1:6 CHAKRADAR GAT - TAAL ZAPTAAL

धाऽकिटधा x	ऽनघागे		तिटतिट 2	कडधितिट	घागेतिट	
कडधितिट 0	कतागेगे		तिटकता 3	गऽदिऽ	गिऽनग	
तिरकिटतकधिर x	किटतकधाऽ		नतिरकिटतक 2	धिरकिटतकधा	ऽनतिरकिट	
तकधिरकिटतक 0	धाऽऽऽ		धाऽकिटधा 3	ऽनघागे	तिटतिट	
कडधितिट x	घागेतिट		कडधितिट 2	कतागेगे	तिटकता	
गऽदिऽ 0	गिडनग		तिरकिटतकधिर 3	किटतकधाऽ	नतिरकिटतक	
धिरकिटतकधा x	ऽनतिरकिट		तकधिरकिटतक 2	धाऽऽऽ	धाऽकिटधा	
ऽनघागे 0	तिटतिट		कडधितिट 3	घागेतिट	कडधितिट	
कतागेगे	तिटकता		गऽदिऽ 2	गिडनग	तिरकिटतकधिर	
किटतकधाऽ 0	नतिरकिटतक		धिरकिटतकधा 3	ऽनतिरकिट	तकधिरकिटतक	
धिं x						

3:13:1:7 MISHRA JATI GAT - TAAL TRITAAL

<u>तकिटधिनधिन</u> x	<u>नगेननानातिट</u>	<u>किटधितऽऽकिटधागे</u>	<u>तिटकताऽकिटतक</u> ।
<u>दींऽगदींनातिर</u> 2	<u>किटतकतक्डॉनधिरधिर</u>	<u>कतधिरधिरकिटतकधाऽ</u>	<u>दींऽऽगिंऽन्त</u> ।
<u>धाऽऽदीऽनातिर</u> 0	<u>किटतकतक्डॉनधिरधिर</u>	<u>कतधिरधिरकिटतकधाऽ</u>	<u>दींऽऽगिंऽन्त</u> ।
<u>धाऽऽदीऽनातिर</u> 3	<u>किटतकतक्डॉनधिरधिर</u>	<u>कतधिरधिरकिटतकधाऽ</u>	<u>दींऽऽगिंऽन्त</u> । धा x

In this Gharana there is a traditional trend to play above type of Gat in ‘Vilambit’ lay of the taal with Laykari (Variation of speed)

In other Gharana Gat’s are played in Madhya Laya or Dhrut Laya in solo performance.

3:13:1:8 GAT TODA - TAAL EKTAAL (Vilambit Lay)

In the Gat composition if there is a Tihai at the end it is called as 'Gat Toda'

<u>कऽताऽकित्तक</u> x	<u>तकित्ताऽनकित</u>		<u>धाऽऽतकेऽनतित</u> 0	<u>ताकेतितकताऽन</u>	
<u>तकित्ताधित्तकधेऽ</u>	<u>ताऽकड्डाऽनधा</u>		<u>ऽऽधिरधिरकित्तकतकित</u>	<u>धाऽधेऽताकड्डाऽन</u>	
2			0		
<u>ऽऽधाऽऽधिरधिर</u> 3	<u>कित्तकतकित्ताधेऽ</u>		<u>ताऽकड्डाऽनधाऽ</u> 4	<u>ऽऽधिरधिरकित्तकतकित</u>	 धा x

3:13:1:9 GAT TODA - TAAL ZAPTAAL

<u>धाऽकित्ताऽनधागे</u> x	<u>तित्तित्तकित्तधित्त</u>		<u>धागेतित्तकित्तधित्त</u> 2	<u>कतागेगेतित्तकता</u>
<u>गऽदिऽगिऽनग</u>				
<u>तकधिरधिरकित्तकतकित</u> 0	<u>धाऽऽतिऽऽधाऽतक</u>		<u>धिरधिरकित्तकतकित्ताऽऽ</u> 3	<u>तिऽऽऽधाऽतकधिरधिर</u>
<u>कित्तकतकित्ताऽऽतिऽऽ</u>	धिं			

3:13:1:10 DARJEDAR GAT - TAAL EKTAAL

धाऽनक	तकधिन		कताकिट	घेऽघेऽ		किटधाऽ	नधाऽन	
^x धिरधिर	किटतक		⁰ नतकेन	घेऽघेऽ		² घेऽधिना	किटतक	
⁰ तककिट	ताऽतकि		³ टधिति	किटतक		⁴ तकधाऽ	नतकिट	
^x धितिटकि	टतकत		⁰ कडधाऽन	तकिटधि		² तिटकिट	तकतक	
⁰			³			⁴		

24 Beats in
Chatushra Jati

धाऽनकतक	धिनकताकिट		घेऽघेऽकिट	धाऽनधाऽन	
^x धिरधिरकिट	तकेनतकेन		⁰ घेऽघेऽघेऽ	धिनाकिटतक	
² तककिटताऽ	तकिटधिति		⁰ किटतकतक	धाऽनतकिट	
³ धिकिटकिटत	कतकधाऽन		⁴ तकिटधिति	किटतकतक	
^x			⁰		

16 Beats in
Tishra Jati

धाऽनकतकधिन	कताकिटघेऽघेऽ		किटधाऽनधाऽन	धिरधिरकिटतके	
² नतकेनघेऽघेऽ	घेऽधिनाकिटतक		⁰ तककिटताऽतकि	ऽधितिटकिटतक	
³ तकधाऽनतकिट	धिकिटकिटतकत		⁴ कडधाऽनतकिटधि	तिटकिटतकतक	
^x			⁰		

12 Beats in
Chatushra Jati

घाऽनकतकधिनकतातिट	घेऽघेऽकिटधाऽनधाऽन	
² धिरधिरकिटतकेऽनतकेऽन	घेऽघेऽघेऽधिनाकिटतक	
⁰ तककिटतातकिटधिकिट	किटतकतकधाऽनतकिट	
³ धिकिटकिटतकतकधाऽन	तकिटधितिटकिटतकतक	
⁴		

8 Beats in
Tishra Jati

3:13:1:11 FARAD GAT

<u>कडधाऽनता</u> x	<u>किटतकदींऽऽऽ</u>	<u>गेतिरकिटतक</u>	<u>तकगिडाऽन</u>	
<u>गिडनगतिरकिट</u> 2	<u>तकधिरधिरकत</u>	<u>ऽऽऽऽतिरकिट</u>	<u>तकधिरधिरकिट</u>	
<u>धाऽऽऽऽऽऽधा</u> 0	<u>धिरधिरकतऽऽ</u>	<u>तिरकिटतकधिर</u>	<u>धिरकिटधाऽऽऽ</u>	
<u>ऽऽऽधा</u> 3	<u>धिरधिरकतऽऽ</u>	<u>तिरकिटतकधिर</u>	<u>धिरकिटधाऽऽऽ</u>	धा x

3:13:1:12 FARAD GAT

<u>कताऽगि</u>	<u>नाऽऽऽधिरधिर</u>	<u>कतऽऽधाऽतिट</u>	<u>किटतकधिरधिर</u>	
<u>कतऽऽधिरधिर</u>	<u>किटधाऽऽग</u>	<u>धिरधिरटितक</u>	<u>धिगधिंऽनाऽऽ</u>	
<u>किडनकतिरकिट</u>	<u>तकतकतिरकिट</u>	<u>तिरकिटतकतक</u>	<u>किडनकधिरधिर</u>	
<u>किटधाऽऽग</u>	<u>धाऽधिरधिरकिटधाऽ</u>	<u>ऽगधाऽधिरधिर</u>	<u>किटधाऽऽग</u>	धा x

3:13:1:13 MUKHDA IN TRITAAL

<u>कडधिंऽनताऽन</u>	<u>तकिटधाऽनदिगिन</u>	<u>नागेतिटकतऽन</u>	<u>धाऽधिरधिरकिटतकतकिट</u>	
<u>धाऽतिटकताऽन</u>	<u>धाऽधिरधिरकिटतकतकिट</u>	<u>धाऽतिटकताऽन</u>	<u>धाऽधिरधिरकिटतकतकिट</u>	धा x

3:13:1:14 JOD

<u>धिटधिट</u> x	<u>कडधितिट</u>	<u>कडधाऽन</u>	<u>नगनाति</u>	
<u>टगेगेदींऽ</u> 2	<u>गिऽनगतिरकिट</u>	<u>तकधिरधिरकिट</u>	<u>धाऽऽऽनग</u>	
<u>नाऽतिटगे</u> 0	<u>गेदींऽगिडनग</u>	<u>तिरकिटतकधिर</u>	<u>धिरकिटधाऽऽऽ</u>	
<u>नगनागति</u> 3	<u>टगेगेदींऽ</u>	<u>गिडनगतिरकिट</u>	<u>तकधिरधिरकिट</u>	धा x

3:13:1:15 TIHAI

<u>कडधिंऽता</u> x	<u>किडनगतिरकिट</u>	<u>तकतिरकिटधिर</u>	<u>धिरनानाना</u>	
<u>नाऽऽऽधाऽकडांऽन</u> 2	<u>धाऽऽऽकडधिं</u>	<u>ऽताकिडनक</u>	<u>तिरकिटतकतिर</u>	
<u>किटधिरधिरना</u> 0	<u>नानानाऽऽऽ</u>	<u>धाऽकडांनधाऽऽऽ</u>	<u>कडधिंऽता</u>	
<u>किडनकतिरकिट</u> 3	<u>तकतिरकिटधिर</u>	<u>धिरनानाना</u>	<u>नाऽऽऽधाऽकडांन</u>	धा x

3:13:1:16 MUKHDA IN AADLAY

<u>धाऽकडधिंऽन</u>	<u>ताऽनतकिट</u>	<u>धाऽनदिगिन</u>	<u>नागेतिटकता</u>	
<u>ऽनकताकता</u>	<u>कततिरकिटता</u>	<u>ऽऽधिरधिरकिटतक</u>	<u>धाऽनधाऽन</u>	धा [”] 21 x

According to the definition Mukhda comprises of soft Bols (Varna) with Tihai. Above Mukhda is composed in 8 Matras. In this Mukhda the phrases of Khula Baj (Pakhawaj) are used and the last Matra consist of Tihai. In Madhya laya this composition gives more beauty of playing.

3:13:2 GAT IN AADLAY

3:13:2:1 GAT

“

<u>ताऽकिटतकता</u> x	<u>धिरधिरकिटतकताऽ</u>	<u>धिनाकिटतकधिन</u>	<u>धिंऽकताऽन</u>	
<u>धिंनाकिटतकता</u> 2	<u>कऽताऽऽकिटतक</u>	<u>ताऽकतगऽ</u>	<u>दीगिडनग</u>	
<u>कतधिरधिरकिटतक</u> 0	<u>ताधिंनाकिटतक</u>	<u>तकडांऽनधाऽऽ</u>	<u>धिरधिरकिटतकताऽऽ</u>	
<u>धिंनाकिटतक</u> 3	<u>तकडांऽनधाऽऽधिरधिर</u>	<u>किटतकताधिंन</u>	<u>किटतकतकडांऽन</u>	धा x

3:13:2:2 GAT

<u>धाऽदिंऽताऽ</u> x	<u>किटतकधागे</u>	<u>तिरकिटगदी</u>	<u>गनधाऽगेगे</u>	
<u>दीगिडनग</u> 2	<u>तिरकिटगेंऽ</u>	<u>न्तराऽनधाऽ</u>	<u>दींडताऽकिट</u>	
<u>गेऽतिरकिट</u> 0	<u>तकताऽगिना</u>	<u>किटतकधिरधिरकिटतक</u>	<u>तकिटधाऽऽऽ</u>	
<u>गिनाकिटतकधिरधिर</u> 3	<u>किटतकतकिटधाऽ</u>	<u>ऽऽगिनाकिटतक</u>	<u>धिरधिरकिटतकतकिट</u>	धा x

3:13:2:3 GAT

<u>तकिटधिकिट</u> x	<u>तकिटधाऽन</u>	<u>धाऽकडधितिट</u>	<u>धागेतिरकिट</u>	
<u>गेन्तराऽन</u> 2	<u>तकिटताऽन</u>	<u>धाऽकिटतक</u>	<u>धिंङकडधाऽन</u>	
<u>धाऽकिटतकधिं</u> 0	<u>ताऽकिटतकतिं</u>	<u>धाऽऽऽ</u>	<u>धाऽकिटतकधि</u>	
<u>ताऽकिटतकतिं</u> 3	<u>धाऽऽऽ</u>	<u>धाऽकिटतकधिं</u>	<u>ताऽकिटतकतिं</u>	धा x

3:13:2:4 GAT

<u>धनननाऽधन</u> x	<u>नानाधिकिटगदि</u>	<u>नागतदूंगधागे</u>	<u>तिटकताऽधिट</u> ।
<u>धिटकताऽतिट</u> 2	<u>तिटकताऽधिक</u>	<u>दिंऽनदिनागेगे</u>	<u>दिनतऽनधऽ</u> ।
<u>नादिनदिनकिटतकदिंदिं</u> 0	<u>किटतकतकडाङनधाऽधाऽ</u>	<u>धाऽऽऽतऽनधाऽ</u>	<u>नादिनदिनकिटतकदिंदिं</u> ।
<u>किटतकतकडांऽनधाऽधाऽ</u> 3	<u>धाऽऽऽतऽनधाऽ</u>	<u>नादिंनदिनकिटतकदिंदिं</u>	<u>किटतकतकडांनधाऽधाऽ</u> ।
धा x	”		22

Above all Gats are in Taal Tritaal and the notation of these Gats is in one time cycle of the Taal. The Beauty of this Gats is in Madhya Laya because to maintain the aesthetic of speed and execution of Bols.

3:13:3 FARMAISHI CHKRADAR (Vilambit) - TAAL TRITAAL

“	तकिटतकतक x	गेऽन्तराऽनधाति	ऽधाकिटतकतकतिरकिट	धिंऽनाकिटतकधाऽतिऽ	
	कऽतधिंनकत 2	तकिटतिंऽनाकिटतक	धाऽऽकधाधागिन	तकिटधिंऽनाऽ	
	तकिटताऽकिटतक 0	तकिटधितधित	धाऽनकिटतक	तकिटधाऽधित	
	धिततकिटधिऽना 3	किटतकतकिटधिरधिर	किटतकतकिटधिरधिर	कतधिरधिरकिटतक	
	धाऽऽऽऽधित x	धिततकिटधिंऽना	किटतकतकिटधिरधिर	किटतकतकिटधिरधिर	
	कतऽधिरधिरकिटतक 2	धाऽऽऽधित	धिततकिटधिंऽना	किटतकतकिटधिरधिर	
	किटतकतकिटधिरधिर 0	कतऽधिरधिरकिटतक	धाऽऽऽऽऽऽ	तकिटतकतक	
	गेऽन्तराऽनधाति 3	ऽधाकिटतकतकतिरकिट	धिंऽनाऽकिटतकधातिऽ	कऽतधिंनकत	
	तकिटतिंनकिटतक x	धाऽऽकधाधागिन	तकिटधिंऽनाऽ	तकिटताऽकिटतक	
	तकिटधितधित 2	धाऽनकिटतक	तकिटधाऽऽधित	धिततकिटधिंऽना	
	किटतकतकिटधिरधिर 0	किटतकतकिटधिरधिर	कतऽधिरधिरकिटतक	धाऽऽऽऽधित	
	धिततकिटधिंऽना 3	किटतकतकिटधिरधिर	किटतकतकिटधिरधिर	कतऽधिरधिरकिटतक	
	धाऽऽऽऽधित x	धिततकिटधिंऽना	किटतकतकिटधिरधिर	किटतकतकिटधिरधिर	
	कतऽधिरधिरकिटतक 2	धाऽऽऽऽऽ	तकिटतकतक	गेऽन्तराऽनधाति	
	ऽधाकिटतकतकतिरकिट 0	धिऽनाकिटतकधाऽतिऽ	कऽतधिंनकत	तकिटतिंनकिटतक	
	धाऽऽकधाधागिन 3	तकिटधिंऽनाऽ	तकिटताऽकिटतक	तकिटधितधित	
	धाऽनकिटतक x	तकिटधाऽऽधित	धिततकिटधिंऽना	किटतकतकिटधिरधिर	
	किटतकतकिटधिरधिर 2	कतऽधिरधिरकिटतक	धाऽऽऽऽधित	धिततकिटधिंऽना	
	किटतकतकिटधिरधिर 0	किटतकतकिटधिरधिर	कतऽधिरधिरकिटतक	धाऽऽऽऽधित	
	धिततकिटधिंऽना 3	किटतकतकिटधिरधिर	किटतकतकिटधिरधिर	कतऽधिरधिरकिटतक	
	धा”				
	x 23				

3:13:4 FARMAISHI CHKRADAR (Madhya) - TAAL TRITAAL

“

तकिटत X	किटधिन	धिनागिना	तकिटत		किटधिन 2	धिनागिना	धाऽतक	तिरकिट	
धात्रकधि 0	तिटकत	गदीगन	धाऽगिना		गदीगन 3	धात्रकधि	तिटकत	गदीगन	
धाऽगिना X	गदीगन	धात्रकधि	तिटकत		गदीगन 2	धाऽगिना	गदीगन	धात्रकधि	
तिटकत 0	गदीगन	धाऽऽऽ	तिटकत		किटधिन 3	धिनागिना	तकिटत	किटधिन	
धिनागिना X	धाऽतक	तिरकिट	धात्रकधि		तिटकत 2	गदीगन	धाऽगिना	गदीगन	
धात्रकधि 0	तिटकत	गदीगन	धाऽगिना		गदीगन 3	धात्रकधि	तिटकत	गदीगन	
धाऽगिना X	गदीगन	धात्रकधि	तिटकत		गदीगन 2	धाऽऽऽ	तकिटत	किटधिन	
धिनागिना 0	तकिटत	किटधिन	धिनागिना		धाऽतक 3	तिरकिट	धात्रकधि	तिटकत	
गदीगन X	धाऽगिना	गदीगन	धात्रकधि		तिटकत 2	गदीगन	धाऽगिना	गदीगन	
धात्रकधि 0	तिटकत	गदीगन	धाऽगिना		गदीगन 3	धात्रकधि	तिटकत	गदीगन	धा X

3:13:5 LAHORI GAT BEDAM CHKRADAR - TAAL TRITAAL

धाऽनग_x तकधिन तकतक धितधित । धितधिन₂ तकतक धिरधिर धिरकता ।
गदीगन₀ धाऽनधा ऽनधाऽ तकतक । तकिटधा₃ ऽनधाऽ नधाऽत कतकत ।
किटधाऽ_x नधाऽन धाऽऽऽ ताऽधिरधिर । किटतकतकिट₂ धाऽधाऽ नगतक धिनतक ।
तकधित₀ धितधित धिनतक तकधिर । धिरधिर₃ कतागदी गनधाऽ नधाऽन ।
धाऽतक_x तकतिकि टधाऽन धाऽनधा । ऽतकत₂ कतकिट धाऽनधां ऽनधाऽ ।
ऽऽताऽ₀ धिरधिरकिटतक तकिटधाऽ धाऽनग । तकधिन₃ तकतक धितधित धितधिन ।
तकतक_x धिरधिर धिरकत गदीगन । धाऽनधा₂ ऽनधाऽ तकतक तकिटधा ।
ऽनधाऽ₀ नधाऽत कतकत किटधाऽ । नधाऽन₃ धाऽऽऽ ताऽधिरधिर किटतकतकिट ।
 धा
 x

3:13:6 PUNJABI GAT - TAAL TRITAAL

धाऽनकतक_x धिनकतकत गेगेतिटकिट धाऽनधाऽऽ ।
धिरधिरकिट₂ तकिटतकिट धेतधेतत्रक धेततिंनाकिटतक ।
धाऽकिटतक₀ तकिटधिकिट गिऽनगतक धाऽनतकिट ।
धिकिटगिऽन₃ गतकिटधाऽन तकिटधिकिट गिऽनगतक । धा[”]_x 24

3:13:7 TRADITIONAL GAT

Researcher has tried to note down the Traditional Gat of this Gharana. Which are he got from the book and from the Interview of Tabla Exponents of this Gharana.

3:13:7:1 DUPALLI GAT

“

धाऽकि	टतक	तकीट	धिकिट	
x				
कडधेऽ	ताऽन	धाऽदीं	ऽताऽक	
2				
धिंऽन	डाऽन	नागेन	नागेन	
o				
तकीट	तकीट	धिटत	गेऽन	
3				
कडधेति	टकता	गदिग	नधाऽ	
x				
दिऽघें	ऽऽऽ	तऽधा	ऽकिट	
2				
धाऽदि	ऽघेऽ	ऽऽत	ऽधाऽ	
o				
किटधा	ऽदिऽ	घेंऽऽ	ऽतऽ	
3				
धाऽकिटतक	तकटिधिकिट	कडधेऽताऽन	धाऽदिंऽताऽ	
x				
धिंऽनडाऽन	नागेननागेन	तकीटतकीट	धिटतगेऽन	
2				
कडधेटितकता	गदिगनधाऽ	दिंऽघेऽऽऽ	तऽधाऽकिट	
o				
धाऽदिंऽघेऽ	ऽऽतऽधाऽ	किटधाऽदिंऽ	घेऽऽऽतऽ	धा
3				x

3:13:7:2 DUPALLI GAT

कतग	ऽद्दीऽ	धिनाऽ	धाऽड	
x				
धिनग	तकीट	तगेऽ	नगेन	
2				
नागेना	नागेना	तिटक्ड	धाऽधा	
0				
ऽदिऽ	नकत	ताऽधा	ऽकिटतक	
3				
ताऽक	तधाऽ	गदिऽ	नाऽड	
x				
धाऽन	कऽत	किटधा	ऽकत	
2				
किटधा	ऽतकी	टधाऽ	कतकी	
0				
टधाऽ	तकटि	धाऽक	तकीट	
3				
कतगड्दीऽ	धिनाऽधाऽड	धिनगतकिट	तगेंऽनगेन	
x				
नागेनानागेना	तिटक्डधाऽधा	ऽदिऽनकत	ताऽधाऽकिटतक	
2				
ताऽकतधाऽ	गदिऽनाडऽ	धाऽनकऽत	किटधाऽकत	
0				
किटधाऽतकी	टधाऽकतकी	टधाऽतकीट	धाऽकतकीट	धा 25
3				x

3:13:7:3 LAHORI GAT (AADLAYA) - TAAL TRITAAL

“

<u>धिनगिडाऽन</u> X	<u>धिनगिडाऽन</u>	<u>धगनकधिन</u>	<u>धगनकधिन</u>	
<u>धात्रकधितिट</u> 2	<u>धात्रकधितिट</u>	<u>गेनकतिऽन</u>	<u>गेनकतिऽन</u>	
<u>नगकिटतक</u> 0	<u>नगकिटतक</u>	<u>धऽऽनकिटतक</u>	<u>धाऽऽनकिटतक</u>	
<u>धाऽधाऽगिन</u> 3	<u>धाऽधाऽगिन</u>	<u>तिरकिटतकधिरकिटतक</u>	<u>तिरकिटतकधिरकिटतक</u>	

3:13:7:4 GAT - TAAL ZAPTAAL

<u>धाऽगदिं</u> X	<u>ऽगनाति</u>		<u>टकऽत</u>	<u>धाऽऽऽ</u>	<u>गेनाऽधा</u>	
<u>ऽऽधाऽतिर</u> 2	<u>किटतकतिरकिट</u>		<u>धाऽधिरधिर</u>	<u>किटतकतिरकिट</u>	<u>धाऽताऽ</u>	
<u>धाऽतकिट</u> 0	<u>धाऽधिरधिर</u>		<u>किटतकधिरधिर</u>	<u>किटतकतकिट</u>	<u>धाऽधिरधिर</u>	
<u>किटतकधिरधिर</u> 3	<u>किटतकतकिट</u>		<u>धाऽधिरधिर</u>	<u>किटतकधिरधिर</u>	<u>किटतकतकिट</u>	धा X

3:13:7:5

CHAKARDAR GAT - TAAL TRITAAL

गितकधा X	ऽऽधाऽ	गिऽनग	दिनतक	
धात्रक 2	धितिट	गेंऽन्त	राऽन	
तकतिं 0	नाकिऽनक	तिरकिटतक	तकतिरकिट	
धाऽतिरगिऽ 3	नगदिनतक	तिरकिटतक	धिरधिरकिट	
धाऽऽऽ X	कऽतऽ	धाऽऽऽ	धिरधिरकटतक	
धाऽधाऽ 2	धाऽधिरधिर	किटतकधाऽ	धाऽधाऽ	
धिरधिरकिटतक 0	धाऽधाऽ	धाऽऽऽ	गितकधा	
ऽऽधाऽ 3	गिडनग	दिनतक	धात्रक	
धितिट X	गेऽन्त	राऽन	तकतिं	
नाकिडनक 2	तिरकिटतक	तकतिरकिट	धाऽतिरगिऽ	
नगदिनतक 0	तिरकिटतक	धिरधिरकिट	धाऽऽऽ	
कऽतऽ 3	धाऽऽऽ	धिरधिरकिटतक	धाऽधाऽ	
धाऽधिरधिर X	किटतकधाऽ	धाऽधाऽ	धिरधिरकिटतक	
धाऽधाऽ 2	धाऽऽऽ	गितकधा	ऽऽधाऽ	
गिडनग 0	दिनतक	धात्रक	धितिट	
गेऽन्त 3	राऽन	तकतिं	नाकिडनक	
तिरकिटतक X	तकतिरकिट	धाऽतिरगिड	नगदिनतक	
तिरकिटतक 2	धिरधिरकिट	धाऽऽऽ	कऽतऽ	
धाऽऽऽ 0	धिरधिरकिटतक	धाऽधाऽ	धाऽधिरधिर	
किटतकधाऽ 3	धाऽधाऽ	धिरधिरकिटतक	धाऽधाऽ	

3:13:7:6

FARMAISHI CHAKARDAR GAT - TAAL TRITAAL

दिनदि X	नागिन	दिनदि	नागिन	
तकिट 2	धात्रक	दिनदि	नागिन	
गिडाऽन 0	गिडाऽन	तकतकत	गिडाऽन	
धिरधिरकिटतक 3	धातिरकिटतक	धातिरकिटतक	तक्डांऽन	
धाऽऽऽ X	धिरधिरकिटतक	धातिरकिटतक	धातिरकिटतक	
तक्डांऽन 2	धाऽऽऽ	धिरधिरकिटतक	धातिरकिटतक	
धातिरकिटतक 0	तक्डांऽन	धाऽऽऽ	दिनदि	
नागिन 3	दिनदि	नागिन	तकिट	
धात्रक X	दिनदि	नागिन	गिडाऽन	
गिडाऽन 2	तकतक	गिडाऽन	धिरधिरकिटतक	
धातिरकिटतक 0	धातिरकिटतक	तक्डाऽन	धाऽऽऽ	
धिरधिरकिटतक 3	धातिरकिटतक	धातिरकिटतक	तक्डांऽन	
धाऽऽऽ X	धिरधिरकिटतक	धातिरकिटतक	धातिरकिटतक	
तक्डाऽन 2	धाऽऽऽ	दिनदि	नागिन	
दिनदि 0	नागिन	तकिट	धात्रक	
दिनदि 3	नागिन	गिडाऽन	गिडाऽन	
तकतक X	गिडाऽन	धिरधिरकिटतक	धातिरकिटतक	
धातिरकिटतक 2	तक्डाऽन	धाऽऽऽ	धिरधिरकिटतक	
धातिरकिटतक 0	धातिरकिटतक	तक्डाऽन	धाऽऽऽ	
धिरधिरकिटतक 3	धातिरकिटतक	धातिरकिटतक	तक्डांऽन	

”
धा 26
X

3:13:8 TUKDA

This type of composition always played in Dhrut Laya with Khula Baj. This means the words of Pakhawaj mostly used in this kind of compositions. Punjab Ghrana has its own aesthetic of composition called Tukda.

3:13:8:1 TUKDA - TAAL TRITALL

“

कडधांऽधा	किटतकदिं	धाऽतिरकिटतक	तऽध्दांऽ	
x				
धिडनागतिरकिट	तकधिरधिरकत्	ऽऽतिरकिटतक	धिरधिरकिटधा	
2				
ऽटधाऽ	धिरधिरकत्ऽ	तिरकिटतकधिर	धिरकिटधाऽ	
o				
टधाऽधिर	धिरकत्ऽतिर	किटतकधिरधिर	किटधाऽड	धा
3				x

3:13:8:2 TUKDA - TAAL TRITALL

तकीटतूं	ऽनाकिटतक	तिरकिटतकधिर	धिरकिटतकडां	
x				
ऽतकतिरकिट	धाऽतकतिर	किटधाऽतक	तिरकिटधाऽ	
2				
कडांऽतकतिर	किटधाऽतक	तिरकिटधाऽ	तकतिरकिटधा	
o				
ऽकडांऽतक	तिरकिटधाऽ	तकतिरकिटधा	ऽतकतिरकिट	धा
3				x

3:13:9 PARAN

Compare to Tukda Parān is more big. Parān is always in Chakradar term. Punjab Ghrana has more influence of Parān as same as Gat. Researcher has tried to give notation of few Parāns.

3:13:9:1 CHAKRADAR PARAN

किटधकि o	टताऽन	धाऽऽऽ	कऽतग	
ऽद्दीकत 3	गदिंऽता	किटतक	तकीटत	
किटधिन x	कताकिट	तगेऽन	कऽतगे	
ऽनधिन 2	कताकिट	धिकिटत	किटधकि	
टताऽन o	धाऽनत	किटधिन	कताकिट	
धिकिटत्र 3	किटधकि	टताऽन	धाऽनत	
किटधिन x	कताकिट	धिकिटत	किटधकि	
टताऽन 2	धाऽऽऽ	कऽतग	ऽद्दीकत	
गदिंऽता o	किटतक	तकीटत	किटधिन	
कताकिट 3	तगेऽन	कडतगे	ऽनधिन	
कताकिट x	धिकिटत	किटधकि	टताऽन	
धाऽनत 2	किटधिन	कताकिट	धिकिटत	
किटधकि o	टताऽन	धाऽनत	किटधिन	
कताकिट 3	धिकिटत	किटधकि	टताऽन	धा x

3:13:9:2 CHAKRADAR PARAN

धाऽधाऽधिनकऽ x	तगेऽनधाऽधाऽ	धिनधात्रकधिकिट	कतगदिगनधात्र	
कधिकिटकतगदि 2	गननागेनानागेना	कतगदिगनधात्र	कधिकिटकतगदि	
गनधाऽऽऽतीऽ o	धाऽकिटधाऽधात्र	कधिकिटकतगदि	गनधाऽऽऽतीऽ	
धाऽकिटधाऽधात्र 3	कधिकिटकतगदि	गनधाऽऽऽतीऽ	धाऽकिटधाऽऽऽ	
ऽऽधाऽधाऽधिन x	कडतगेऽनधाऽ	धाऽधिनधात्रकधि	किटकतागदिगन	
धात्रकधिकिटकत 2	गदिगननागेनाना	गेनाकतगदिगन	धात्रकधिकिटकत	
गदिगनधाऽऽऽ o	तीऽधाऽकिटधाऽ	धात्रकधिकिटकत	गदिगनधाऽऽऽ	
तीऽधाऽकिटधाऽ 3	धात्रकधिकिटकत	गदिगनधाऽऽऽ	तीऽधाऽकिटधाऽ	
ऽऽऽऽधाऽधाऽ x	धिनकऽतगेऽन	धाऽधाऽधिनधात्र	कधिकिटकतगदि	
गनधात्रकधिकिट 2	कतगदिगननागे	नानागेनाकतगदि	गनधात्रकधिकिट	
कतगदिगनधाऽ o	ऽऽतीऽधाऽकिट	धाऽधात्रकधिकिट	कतगदिगनधाऽ	
ऽऽतीऽधाऽकिट 3	धाऽधात्रकधिकिट	कतगदिगनधाऽ	ऽऽतीऽधाऽकिट	धा x

3:13:9:3 BEDAM FARMAISHI CHAKRADAR PARAN

दिंऽ x	दिंऽ	धिट	धिट	घेघे 2	तिट	घेघे	दिंऽ	
कऽधेत o	ऽधि	नाग	धिन	तिरकिट 3	तकताऽ	ऽन	कत	
धाऽ x	ऽऽ	धाऽ	नग	तिऽ 2	टऽ	कऽ	ताऽ	
कतऽ o	धिरधिर	किटतक	तकीऽट	धाऽ 3	धिना	किटतक	तकीऽट	
धाऽ x	ऽऽ	धाऽ	किटतक	तकीऽट 2	धाऽ	ऽऽ	धिना	
किटतक o	तकीऽट	धाऽ	दिंऽ	दिंऽ 3	धिट	धिट	धेघे	
तिट x	धेघे	दिंऽ	कडधेत	ऽधि 2	नाग	धिन	तिरकिट	
तकता o	ऽन	कत	धाऽ	ऽऽ 3	धाऽ	नाग	तिऽ	
टऽ x	कऽ	ताऽ	कतऽ	धिरधिर 2	किटतक	तकीऽट	धाऽ	
धिना o	किटतक	तकीऽट	धाऽ	ऽऽ 3	धिना	किटतक	तकीऽट	
धाऽ x	ऽऽ	धिना	किटतक	तकीऽट 2	धाऽ	दिंऽ	दिंऽ	
धिट o	धिट	घेघे	तिट	घेघे 3	दिंऽ	कऽधेत	ऽधि	
नाग x	धिन	तिरकिट	तकता	ऽन 2	कत	धाऽ	ऽऽ	
धाऽ o	नग	तिऽ	टऽ	कऽ 3	ताऽ	कऽ	धिरधिर	
किटतक x	तकीऽट	धाऽ	धिना	किटतक 2	तकीऽट	धाऽ	ऽऽ	
धिना o	किटतक	तकीऽट	धाऽ	ऽऽ 3	धिना	किटतक	तकीऽट	” धा 27 x

3:13:9:4 LATIKA PARAN

“
_xकऽ धाऽ किट तक । ₂तकि टधा ऽन धागे ।
₀तिर किट दींऽ ऽऽ । ₃दींऽ दींऽ दींऽ धागे ।
_xतिर किट गेंऽ ऽऽ । ₂गेंऽ न्तरा ऽन धागे ।
₀तिट कता कत ऽऽ । ₃कऽ तिट गेगे तिट ।
_xकता ऽन गिंऽ नाऽ । ₂तिऽ टऽ कता ऽऽ ।
₀कत धिरधिर किटतक तऽकिट । ₃धाऽ धिंना किटतक तऽकिट ।
_xधाऽ ऽऽ गिंऽ नाऽ । ₂तिऽ टऽ कता ऽऽ ।
₀कत धिरधिर किटतक तऽकिट । ₃धाऽ धिंना किटतक तऽकिट ।
_xधाऽ ऽऽ गिंऽ नाऽ । ₂तिऽ टऽ कता ऽऽ ।
₀कत धिरधिर किटतक तऽकिट । ₃धाऽ धिंना किटतक तऽकिट । धा_x

3:13:9:5

LATIKA PARAN JOD - FARMAISHI CHAKARADAR

धाऽतिर x	किटधाऽ	तिरकिट	गेंऽऽऽ	
गिऽनग 2	नागेतिट	गिऽनग	तकऽऽ	
तकतकतक 0	धाऽगिऽनग	तिरकिटतक	तऽकडांन	
कडाऽनता 3	किटतकतातिर	किटतकतातिर	किटतकतिरकिट	
धाऽऽऽ x	कडाऽनता	किटतकतीतीर	किटतकतातिर	
किटतकतिरकिट 2	धाऽऽऽ	कडाऽनता	किटतकतातिट	
टितकतातिर 0	किटतकतिरकिट	धाऽऽऽ	धाऽतिर	
किटधाऽ 3	तिरकिट	गेंऽऽऽ	गिऽनग	
नागेतिट x	गिऽनग	तकऽऽ	तकतकतक	
धाऽगिऽनग 2	तिरकिटतक	तऽकडांन	कडांनता	
किटतकतातिर 0	किटतकतातिर	किटतकतिरकिट	धाऽऽऽ	
कडांनता 3	किटतकतातिर	किटतकतातिर	किटतकतिरकिट	
धाऽऽऽ x	कडांनता	किटतकतातिर	किटतकतातिर	
किटतकतिरकिट 2	धाऽऽऽ	धाऽतिर	किटधाऽ	
तिरकिट 0	गेंऽऽऽ	गिऽनग	नागेतिट	
गिऽनग 3	तकऽऽ	तकतददकदतक	धाऽगिऽनग	
तिरकिटतक x	तकडांन	कडाऽनता	किटतकतातिर	
किटतकतातिर 2	किटतकतिरकिट	धाऽऽऽ	कडांनता	
किटतकतातिर 0	किटतकतातिर	किटतकतिरकिट	धाऽऽऽ	
कडांनता	किटतकतातिर	किटतकतातिर	किटतकतिरकिट	

”
धा 28
x

Chapter-3 FOOTNOTES

1. “Tabla vadan Kala & Shastra” Author Pt. Sudhir Mainkar. Pg. No. 54
2. Excerpts from the interview of Pt. Sushilkumar Jain. (Dt. 7-9-2011)
3. Excerpts from the interview of Pt. Sushilkumar Jain. (Dt. 7-9-2011)
4. “The art of Tabla Rhythm” Author Pt. Sudhirkumar Saxsena Pg. No. 105
5. Excerpts from the interview of Pt. Yogesh Samsi. (Dt. 16-4-2012)
6. “The art of Tabla Rhythm” Author Pt. Sudhirkumar Saxsena Pg. No. 105
7. Excerpts from the interview of Pt. Sushilkumar Jain. (Dt. 7-9-2011)
8. Excerpts from the interview of Pt. Sushilkumar Jain. (Dt. 7-9-2011)
9. Excerpts from the interview of Pt. Sushilkumar Jain. (Dt. 8-9-2011)
10. Excerpts from the interview of Pt. Sushilkumar Jain. (Dt. 8-9-2011)
11. “The art of Tabla Rhythm” Author Pt. Sudhirkumar Saxsena Pg. No. 106
12. Excerpts from the interview of Pt. Yogesh Samsi. (Dt. 6-6-2012)
13. Excerpts from the interview of Pt. Sushilkumar Jain. (Dt. 8-9-2011)
14. Excerpts from the interview of Pt. Yogesh Samsi. (Dt. 6-6-2012)
15. Excerpts from the interview of Shri Nikhil Muley. (Dt. 12-10-2012)
16. Excerpts from the interview of Shri Nikhil Muley. (Dt. 12-10-2012)
17. “The art of Tabla Rhythm” Author Pt. Sudhirkumar Saxsena Pg. No.106
18. “The art of Tabla Rhythm” Author Pt. Sudhirkumar Saxsena Pg. No. 107
19. Excerpts from the interview of Pt. Yogesh Samsi. (Dt. 15-7-2012)
20. “The art of Tabla Rhythm” Author Pt. Sudhirkumar Saxsena Pg. No. 107
21. Excerpts from the interview of Pt. Sushilkumar Jain. (Dt. 8-9-2011)
22. Excerpts from the interview of Pt. Sushilkumar Jain. (Dt. 8-9-2011)
23. Excerpts from the interview of Pt. Sushilkumar Jain. (Dt. 8-9-2011)

24. Excerpts from the interview of Pt. Yogesh Samsi. (Dt. 15-7-2012)
25. Excerpts from the interview of Pt. Yogesh Samsi. (Dt. 15-7-2012)
26. Excerpts from the interview of Pt. Pushkarraj Shridhar. (Dt. 7-6-2012)
27. Excerpts from the interview of Pt. Sushilkumar Jain. (Dt. 8-9-2011)
28. Excerpts from the interview of Pt. Pushkarraj Shridhar. (Dt. 7-6-2012)

CHAPTER - IV

ORDER OF THE COMPOSITIONS AND COMPOSERS OF PUNJAB GHARANA.

In Punjab Gharana, those tabla players who have given their contribution for development in form of creation and tabla plying of this baj (Style). These artists have made their own compositions and presented in front of the audience and proved that the compositions are belonging to same Gharana. Researcher has tried his level best to note down this compositions from the interview of such legend Tabla artists of this Gharana.

4:1 Bandish and Creativity

Creativity is an inseparable part of our life. Our life will be inactive without it. Creation is not done only by humans but entire universe is incidental to it. Creativity doesn't only have the same quality but also its foundation. Rote learning can't create melodious music. Rote learning will make music materialistic. However if it is presented with creativity then it sounds melodious and our conscience immediately appreciates it.

If we look at the aspects of history of music then we found that there in the journey of music are number of stages and every stage the music has changes its form. This is the result of creativity and novel vision. Every moment human keeps changing and in nature too is engaged in novelty and creativity. It is changing a human life too. The change observed in music is also a result of continual creativity.

4:2: Necessity and Contribution

If we observe the aspects of the above facts we conclude that human continually expects creativity and will contribute the same in music too. The compositions of 'Veda' are also the result of creativity. Various sages have added their contribution to this. The succession never slows down. An artist always tries to include his own creative compositions. This necessity itself is the

mother of all inventions.

The originator of Punjab Gharana Lala Bhavani Das presented Tabla playing style. With the help of his disciples Kadir Bakhsh-I, Faqir Bakhsh and Kadir Bakhsh-II promoted it further. Kadir Bakhsh-II had made the most important contributions to it. The foundation of traditional Tabla playing of Punjab Gharana is intact due to his contributions. Various Ustad and scholars of this Gharana have contributed equally in its progress. Due to the contributions made by them the traditional compositions became effectively popular in Tabla playing of Punjab Gharana.

Ustad Alla Rakha Sahab is the most prominent name in the world of Tabla. All the Tabla players of all the Gharana respect him. Along with preserving all the traditional compositions of Punjab Gharana he introduced various innovative Bandish such as 'Farshbandi', 'Kayada', 'Gat', 'Tukada', 'Rela' etc. He himself performed them and through his disciples promoted these compositions. He offered entirely a unique dimension to Tabla playing and Tabla performers. Ustad Zakir Hussain who is a elder son of Ustad Alla Rakha has given new dimension of tabla playing and creativity. Pandit Yogesh Samsi who is the disciple of Ustad Alla Rakha has acquired complete training of Tabla playing style of Punjab Gharana. He has put in lot of efforts to take the Tabla playing style of Punjab Gharana to higher standard. He has also composed many new Bandish. The artist is considered creative when his compositions are popularly acknowledged. However the artists and people of that particular Gharana follow these creations. These compositions become the scale of authenticity of an art.

4:3 COMPOSITIONS COMPOSED BY UT. ALLARAKHA KHAN SAHEB

4:3:1 PESHKAR

“ <u>धाऽऽधाधिं</u> x	<u>नाधाधिंना</u>	<u>धागेतिरकिटधा</u>	<u>ऽऽधातिंना</u>	
<u>ताऽऽतातिं</u> 2	<u>नातातिंना</u>	<u>धागेतिरकिटधा</u>	<u>ऽऽधाधिंना</u>	
<u>धाऽऽधाधिं</u> 0	<u>नाधाधिंना</u>	<u>धागेतिरकिटधा</u>	<u>ऽऽधातिंना</u>	
<u>ताऽऽतातिं</u> 3	<u>नातातिंना</u>	<u>धागेतिरकिटधा</u>	<u>ऽऽधाधिंना</u>	

विस्तार - १

<u>धाऽऽधाधिं</u> x	<u>नाधाधिंना</u>	<u>धाऽऽधाधिं</u>	<u>नाधाधिंना</u>	
<u>धाऽऽधाधिं</u> 2	<u>नाधाधिंना</u>	<u>धागेतिरकिटधा</u>	<u>ऽऽधातिंना</u>	
<u>ताऽऽतातिं</u> 0	<u>नातातिंना</u>	<u>ताऽऽतातिं</u>	<u>नातातिंना</u>	
<u>धाऽऽधाधिं</u> 3	<u>नाधाधिंना</u>	<u>धागेतिरकिटधा</u>	<u>ऽऽधातिंना</u>	

विस्तार - २

<u>धाऽधाधिंना</u> x	<u>धाऽधाधिंना</u>	<u>धाऽधाधिंना</u>	<u>धाऽधिंनाधा</u>	
<u>तिंनानधाऽ</u> 2	<u>धिंनाधाऽधिं</u>	<u>ऽनाधागेतिरकिट</u>	<u>धाधातिंना</u>	
<u>ताऽतातिंना</u> 0	<u>ताऽतातिंना</u>	<u>ताऽतातिंना</u>	<u>ताऽतिंनाता</u>	
<u>तिंनानधाऽ</u> 3	<u>धिंनाधाऽधिं</u>	<u>ऽनाधागेतिरकिट</u>	<u>धाधाधिंना</u>	

विस्तार - ३

<u>धाधातिरकिटधा</u> x	<u>धातिरकिटधा</u>	<u>धातिरकिटधाति</u>	<u>धाधातिंना</u>	
<u>तातातिरकिटता</u> 2	<u>तातिरकिटधा</u>	<u>धातिरकिटधाति</u>	<u>धाधाधिंना</u>	
<u>तातातिरकिटता</u> 0	<u>तातिरकिटता</u>	<u>तातिरकिटताति</u>	<u>तातातिंना</u>	
<u>धाधातिरकिटधा</u> 3	<u>धातिरकिटधा</u>	<u>धातिरकिटधाति</u>	<u>धाधाधिंना</u>	

विस्तार - ४

<u>धाधातिरकिट</u> x	<u>धाधातिरकिट</u>	<u>धाऽऽधातिरकिट</u>	<u>धाधातिंना</u>	
<u>तातातिरकिट</u> 2	<u>तातातिरकिट</u>	<u>धाऽऽधातिरकिट</u>	<u>धाधाधिंना</u>	
<u>तातातिरकिट</u> 0	<u>तातातिरकिट</u>	<u>ताऽऽतातिरकिट</u>	<u>तातातिंना</u>	
<u>धाधातिरकिट</u> 3	<u>धाधातिरकिट</u>	<u>धाऽऽधातिरकिट</u>	<u>धाधाधिंना</u>	

विस्तार - ५

<u>धाधातिरकिटधा</u> x	<u>धातिरकिटधा</u>	<u>धातिरकिटधाति</u>	<u>धाधाधिंना</u>	
<u>धाधातिरकिट</u> 2	<u>धाधातिरकिट</u>	<u>धाऽऽधातिरकिट</u>	<u>धाधातिंना</u>	
<u>तातातिरकिटतट</u> 0	<u>तातिरकिटता</u>	<u>तातिरकिटताति</u>	<u>तातातिंना</u>	
<u>धाधातिरकिट</u> 3	<u>धाधातिरकिट</u>	<u>धाऽऽधातिरकिट</u>	<u>धाधाधिंना</u>	

तिहाई

<u>धाधातिरकिट</u> x	<u>तातातिरकिट</u>	<u>धाऽकिटतकतिर</u>	<u>किटधाऽतकतिर</u>	
<u>किटधाऽतिरकिट</u> 2	<u>धाऽऽऽधाधा</u>	<u>तिरकिटताता</u>	<u>तिरकिटधाऽकिट</u>	
<u>तकतिरकिटधाऽ</u> 0	<u>तकतिरकिटधाऽ</u>	<u>तिरकिटधाऽऽऽ</u>	<u>धाधातिरकिट</u>	
<u>तातातिरकिट</u> 3	<u>धाऽकिटतकतिर</u>	<u>किटधाऽतकतिर</u>	<u>किटधाऽतिरकिट</u>	धा [”] x 1

4:3:2 KAYDA

“
 $\frac{\text{धाऽतिट}}{x}$ $\frac{\text{धाऽऽऽ}}{0}$ $\frac{\text{ऽऽतिट}}{0}$ $\frac{\text{धाऽतिट}}{0}$ । $\frac{\text{धागेनति}}{2}$ $\frac{\text{नातिटति}}{2}$ $\frac{\text{टधागेन}}{2}$ $\frac{\text{तिंनाकिना}}{2}$ ।
 $\frac{\text{ताऽतिट}}{0}$ $\frac{\text{ताऽऽऽ}}{0}$ $\frac{\text{ऽऽतिट}}{0}$ $\frac{\text{ताऽतिट}}{0}$ । $\frac{\text{धागेनति}}{3}$ $\frac{\text{नातिटति}}{3}$ $\frac{\text{टधागेन}}{3}$ $\frac{\text{धिंनागिना}}{3}$ ।

दुगुन

$\frac{\text{धाऽतिटधाऽऽऽ}}{x}$ $\frac{\text{ऽऽतिटधाऽतिट}}{x}$ $\frac{\text{धागेनतिंनातिटति}}{x}$ $\frac{\text{टधागेनतिंनाकिना}}{x}$ ।
 $\frac{\text{ताऽतिटताऽऽऽ}}{2}$ $\frac{\text{ऽऽतिटताऽतिट}}{2}$ $\frac{\text{धागेनतिंनातिटति}}{2}$ $\frac{\text{टधागेनधिंनागिना}}{2}$ ।
 $\frac{\text{धाऽतिटधाऽऽऽ}}{0}$ $\frac{\text{ऽऽतिटधाऽतिट}}{0}$ $\frac{\text{धागेनतिंनातिटति}}{0}$ $\frac{\text{टधागेनतिंनाकिना}}{0}$ ।
 $\frac{\text{ताऽतिटताऽऽऽ}}{3}$ $\frac{\text{ऽऽतिटताऽतिट}}{3}$ $\frac{\text{धागेनतिंनातिटति}}{3}$ $\frac{\text{टधागेनधिंनागिना}}{3}$ ।

पल्टा - १

$\frac{\text{धाऽतिट}}{x}$ $\frac{\text{धाऽतिट}}{x}$ $\frac{\text{धाऽतिट}}{x}$ $\frac{\text{ऽऽऽधा}}{x}$ । $\frac{\text{धागेनतिं}}{2}$ $\frac{\text{नातिटति}}{2}$ $\frac{\text{टधागेन}}{2}$ $\frac{\text{तिंनाकिना}}{2}$ ।
 $\frac{\text{ताऽतिट}}{0}$ $\frac{\text{ताऽतिट}}{0}$ $\frac{\text{ताऽतिट}}{0}$ $\frac{\text{ऽऽऽता}}{0}$ । $\frac{\text{ताकेनतिं}}{3}$ $\frac{\text{नातिटति}}{3}$ $\frac{\text{टधागेन}}{3}$ $\frac{\text{धिंनागिना}}{3}$ ।

पल्टा - २

$\frac{\text{धाऽतिट}}{x}$ $\frac{\text{धाऽतिट}}{x}$ $\frac{\text{धाऽऽति}}{x}$ $\frac{\text{टतिटधा}}{x}$ । $\frac{\text{तिटधागे}}{2}$ $\frac{\text{नतिंनाति}}{2}$ $\frac{\text{टधागेन}}{2}$ $\frac{\text{तिंनाकिना}}{2}$ ।
 $\frac{\text{ताऽतिट}}{0}$ $\frac{\text{ताऽतिट}}{0}$ $\frac{\text{ताऽऽति}}{0}$ $\frac{\text{टतिटधा}}{0}$ । $\frac{\text{तिटधागे}}{3}$ $\frac{\text{नतिंनाति}}{3}$ $\frac{\text{टधागेन}}{3}$ $\frac{\text{धिंनागिना}}{3}$ ।

पल्टा - ३

<u>धाऽतिट</u> x	<u>धाऽतिट</u>	<u>धाऽतिट</u>	<u>तिटधाति</u>		<u>टधाऽधा</u> 2	<u>ऽऽतिट</u>	<u>धातिटधा</u>	<u>तिटतिट</u>	
<u>धातिटधा</u> 0	<u>तिटधागे</u>	<u>नतिंनाधा</u>	<u>गेनतिंना</u>		<u>धागेनति</u> 3	<u>नातिटति</u>	<u>टधागेन</u>	<u>तिंनाकिना</u>	

पल्टा - ४

<u>धाऽतिट</u> x	<u>धाधातिट</u>	<u>धाधाधाति</u>	<u>टधाधाधा</u>		<u>तिटधागे</u> 2	<u>नतिंनाति</u>	<u>टधागेन</u>	<u>तिंनाकिना</u>	
<u>ताऽतिट</u> 0	<u>तातातिट</u>	<u>ताताताति</u>	<u>टताताता</u>		<u>तिटधागे</u> 3	<u>नतिंनाति</u>	<u>टधागेन</u>	<u>धिंनागिना</u>	

पल्टा - ५

<u>धाऽतिट</u> x	<u>धाऽतिट</u>	<u>तिटधाति</u>	<u>टतिटधा</u>		<u>तिटधागे</u> 2	<u>नतिंनाति</u>	<u>टधागेन</u>	<u>तिंनाकिना</u>	
<u>ताऽतिट</u> 0	<u>ताऽतिट</u>	<u>तिटताति</u>	<u>टतिटता</u>		<u>तिटधागे</u> 3	<u>नतिंनाति</u>	<u>टधागेन</u>	<u>धिंनागिना</u>	

तिहाई

<u>धागेनति</u> x	<u>नाधागेन</u>	<u>तिंनाधाति</u>	<u>धातिधा१</u>		<u>ऽ२ऽगे</u> 2	<u>नतिंनाधा</u>	<u>तिधातिधा</u>	<u>१ऽ२ऽ</u>	
<u>गेनतिंना</u> 0	<u>धातिधाति</u>	<u>धाऽऽऽ</u>	<u>धागेनति</u>		<u>नाधागेन</u> 3	<u>तिंनाधाति</u>	<u>धानिधा१</u>	<u>ऽ२ऽगे</u>	
<u>नतिंनाधा</u> x	<u>तिधातिधा</u>	<u>१ऽ२ऽ</u>	<u>गेनतिंना</u>		<u>धातिधाति</u> 2	<u>धाऽऽऽ</u>	<u>धागेनति</u>	<u>नाधागेन</u>	
<u>तिंनाधाति</u> 0	<u>धातिधा१</u>	<u>ऽ२ऽगे</u>	<u>नतिंनाधा</u>		<u>तिधातिधा</u> 3	<u>१ऽ२ऽ</u>	<u>गेनतिंना</u>	<u>धातिधाति</u>	

धा " 2
x

4:3:3 KAYDA

“धाऽ_x तिट धागे नगि । नधा₂ गेन तिंना किना ।
ताऽ₀ तिट ताके नगि । नधा₃ गेन धिंना गिना ।

दुगुन

धाऽतिट_x धागेनगि नधागेन तिनाकिना । ताऽतिट₂ ताकेनगि नधागेन धिंनागिना ।
धाऽतिट₀ धागेनगि नधागेन तिनाकिना । ताऽतिट₃ ताकेनगि नधागेन धिंनागिना ।

पल्टा - १

धाऽतिट_x धागेनधा ऽतिटधा गेनगेन । धागेनति₂ नाकिनागे नधागेन तिंनाकिना ।
ताऽतिट₀ ताकेनता ऽतिटता केनकेन । ताकेनति₃ नाकिनागे नधागेन धिंनागिना ।

पल्टा - २

धाऽतिट_x धागेनधा ऽतिटधा गेनधाऽ । तिटधागे₂ नतिटति टधागेन तिंनाकिना ।
ताऽतिट₀ ताकेनता ऽतिटता केनताऽ । तिटताके₃ नतिटति टधागेन धिंनागिना ।

पल्ला - ३

धाऽतिट x	धागेनधा	ऽतिटधा	गेनतिट		धागेनधि 2	नातिटति	टधागेन	तिंनाकिना	
ताऽतिट 0	ताकेनता	ऽतिटता	केनतिट		ताकेनति 3	नातिटति	टधागेन	धिंनागिना	

पल्ला - ४

धाऽतिट x	धागेनति	टधागेन	तिटतिट		धागेनधि 2	नातिटति	टधागेन	तिंनाकिना	
ताऽतिट 0	ताकेनति	टताकेन	तिटतिट		ताकेनति 3	नातिटति	टधागेन	धिंनागिना	

पल्ला - ५

धाऽतिट x	धागेनति	टतिटधा	गेनतिट		तिटधागे 2	नधिनति	टधागेन	तिंनाकिना	
ताऽतिट 0	ताकेनति	टतिटता	केनतिट		तिटताके 3	नधिनति	टधागेन	धिंनागिना	

तिहाई

धाऽतिट x	धागेनति	टधातिट	तिटतिट		धातिटति 2	टधाऽत	कतधाऽ	धाऽतक	
तधाऽधा 0	ऽतकत	धाऽऽऽ	धाऽतिट		धागेनति 3	टधातिट	तिटतिट	धातिटति	
टधाऽत x	कतधाऽ	धाऽतक	तधाऽधा		ऽतकत 2	धाऽऽऽ	धाऽतिट	धागेनति	
टधातिट 0	तिटतिट	धातिटति	टधाऽत		कतधाऽ 3	धाऽतक	तधाऽधा	ऽतकत	

धा ”
x 3

4:3:4 KAYDA - COMPOSED BY UT. NATHU KHAN SAHEB

“ गेनातिट तिटगेना तिटगेना तिनाकिना ।
केनातिट तिटकेना तिटगेना धिनागिना ।

I Above Kayda changed by Ut. Alla Rakha Khan Saheb with new esthetic sense.

गेनातिट तिटतिधा गेनातिट धाऽतिट ।
_x
तेनातिट तिटतिट गेनाधागे तिनाकिना ।
₂
केनातिट तिटतिता केनातिट ताऽतिट ।
₀
गेनातिट तिटतिट गेनाधागे धिनागिना ।
₃

II

धात्रकधि तिटगेत्र कधिकिट कतकत ।
_x
कतकधि तिटगिन धातिधागे तिनाकिना ।
₂
तात्रकति तिटकेत्र कतितिट कतकत ।
₀
कतकधि तिटगिन धातिधागे धिनागिना ।
₃

III Jod of Above Kayda

धात्रकधि किटधाति धागेधिंन तिधागेन ।
_x
धात्रकधि किटगिना धातिधागे तिनाकिना ।
₂
तात्रकति किटताति ताकेतिंन तिताकेन ।
₀
तात्रकधि किटगिना धातिधागे धिनागिना । ₃ ” 4

4:3:5 KAYDA

“
 $\frac{\text{धाऽतिट}}{x}$ $\frac{\text{धाऽधाति}}{x}$ $\frac{\text{ऽधागेन}}{x}$ $\frac{\text{धागेतिंना}}{x}$ । $\frac{\text{धागेनति}}{2}$ $\frac{\text{नाधातिऽ}}{2}$ $\frac{\text{ऽधागेन}}{2}$ $\frac{\text{तिंनाकिना}}{2}$
 $\frac{\text{ताऽतिऽ}}{0}$ $\frac{\text{ताऽताति}}{0}$ $\frac{\text{ऽताकेन}}{0}$ $\frac{\text{ताकेतिंना}}{0}$ । $\frac{\text{धागेनति}}{3}$ $\frac{\text{नाधातिऽ}}{3}$ $\frac{\text{ऽधागेन}}{3}$ $\frac{\text{धिंनागिना}}{3}$ ”

दुगुन

$\frac{\text{धाऽतिऽधाऽधाति}}{x}$	$\frac{\text{ऽधागतेनधागेतिंना}}{x}$	$\frac{\text{धागेनतिंनाधातिऽ}}{x}$	$\frac{\text{ऽधागेनतिंनाकिना}}{x}$ ।
$\frac{\text{ताऽतिऽताऽताति}}{2}$	$\frac{\text{ऽताकेनताकेतिंना}}{2}$	$\frac{\text{धागेतिंनाधातिऽ}}{2}$	$\frac{\text{ऽधागेनधिंनागिना}}{2}$ ।
$\frac{\text{धाऽतिऽधाऽधाति}}{0}$	$\frac{\text{ऽधागेनधागेतिंना}}{0}$	$\frac{\text{धागेनतिंनाधातिऽ}}{0}$	$\frac{\text{ऽधागेनतिंनाकिना}}{0}$ ।
$\frac{\text{ताऽतिऽताऽताति}}{3}$	$\frac{\text{ऽताकेनताकेतिंना}}{3}$	$\frac{\text{धागेनतिंनाधातिऽ}}{3}$	$\frac{\text{ऽधागेनधिंनागिना}}{3}$ ।

पल्टा - १

$\frac{\text{धाऽतिऽधाऽधाति}}{x}$	$\frac{\text{ऽधागेनधागेतिंना}}{x}$	$\frac{\text{धागेनतिंनाधातिऽ}}{x}$	$\frac{\text{ऽधागेनतिंनाकिना}}{x}$ ।
$\frac{\text{धागेनतिंनाधातिधा}}{2}$	$\frac{\text{गेनधाऽतिऽधाऽ}}{2}$	$\frac{\text{धातिऽधागेनतिंना}}{2}$	$\frac{\text{ऽधागेनतिंनाकिना}}{2}$ ।
$\frac{\text{ताऽतिऽताऽताति}}{0}$	$\frac{\text{ऽताकेनताकेतिंना}}{0}$	$\frac{\text{ताकेनतिंनातातिऽ}}{0}$	$\frac{\text{ऽताकेनतिंनाकिना}}{0}$ ।
$\frac{\text{धागेनतिंनाधातिधा}}{3}$	$\frac{\text{गेनधाऽतिऽधाऽ}}{3}$	$\frac{\text{धातिऽधागेनतिंना}}{3}$	$\frac{\text{ऽधागेनधिंनागिना}}{3}$ ।

पल्टा - २

$\frac{\text{धाऽतिऽधाऽधाति}}{x}$	$\frac{\text{ऽधागेनधागेतिंना}}{x}$	$\frac{\text{धागेनतिंनाधागेन}}{x}$	$\frac{\text{तिंनाधागेतिंनाकिना}}{x}$ ।
$\frac{\text{धागेनतिंनाधातिधा}}{2}$	$\frac{\text{गेनधाऽतिऽधाऽ}}{2}$	$\frac{\text{धातिऽधागेनतिंना}}{2}$	$\frac{\text{ऽधागेनतिंनाकिना}}{2}$ ।
$\frac{\text{ताऽतिऽताऽताति}}{0}$	$\frac{\text{ऽताकेनताकेतिंना}}{0}$	$\frac{\text{ताकेनतिंनाताकेन}}{0}$	$\frac{\text{तिंनाताकेतिंनाकिना}}{0}$ ।
$\frac{\text{धागेनतिंनाधातिधा}}{3}$	$\frac{\text{गेनधाऽतिऽधाऽ}}{3}$	$\frac{\text{धातिऽधागेतिंना}}{3}$	$\frac{\text{ऽधागेनधिंनागिना}}{3}$ ।

पल्टा - ३

<u>धाऽतिऽधाऽऽधा</u> x	<u>गेनतिनाऽऽधाऽ</u>	<u>तिऽधाऽऽधागेन</u>	<u>तिनाऽधातिधागेन</u> ।
<u>धागेतिनाऽधातिधा</u> 2	<u>गेनधागेतिनाऽधिं</u>	<u>नाधागेनतिनाऽधा</u>	<u>तिधागेनतिनाकिना</u> ।
<u>ताऽतिऽताऽऽता</u> 0	<u>केनतिनाऽऽताऽ</u>	<u>तिऽताऽऽताकेन</u>	<u>तिनाऽतातिताकेन</u> ।
<u>ताकेतिनाऽतातिता</u> 3	<u>केनताकेतिनाऽधिं</u>	<u>नाधागेनधिनाऽधा</u>	<u>तिधागेनधिनागिना</u> ।

पल्टा - ४

<u>धाऽतिऽधाऽऽधा</u> x	<u>तिधागेनधाऽतिऽ</u>	<u>धाऽऽधातिधागेन</u>	<u>ऽऽधिनाधागेनधा</u> ।
<u>गेतिनाकिनाधिनाधा</u> 2	<u>गेनधागेतिनाकिना</u>	<u>धिनाधागेनतिनाधा</u>	<u>तिधागेनतिनाकिना</u> ।
<u>ताऽतिऽताऽऽता</u> 0	<u>तिताकेनताऽतिऽ</u>	<u>ताऽऽतातिताकेन</u>	<u>ऽऽतिनाताकेनता</u> ।
<u>केतिनाकिनातिनाता</u> 3	<u>केनताकेतिनाकिना</u>	<u>धिनाधागेनधिनाधा</u>	<u>तिधागेनधिनागिना</u> ।

पल्टा - ५

<u>धाऽतिऽधाऽधाति</u> x	<u>ऽधागेनतिनाधाति</u>	<u>धागेनतिनाधातिधा</u>	<u>गेनतिनागिनधागे</u> ।
<u>नधागेतिनागिनधा</u> 2	<u>गेनधागेतिनाधिन</u>	<u>धागेतिनाऽऽधा</u>	<u>तिधागेनतिनाकिना</u> ।
<u>ताऽतिऽताऽताति</u> 0	<u>ऽताकेनतिनाताति</u>	<u>ताकेनतिनातातिता</u>	<u>केनतिनाकिनताके</u> ।
<u>नताकेतिनाकिनता</u> 3	<u>केनताकेतिनाधिन</u>	<u>धागेनधिनाऽऽधा</u>	<u>तिधागेनधिनागिना</u> ।

पल्टा - ६

<u>धाऽतिऽधाऽधाति</u> x	<u>ऽधागेनधातिधागे</u>	<u>नधातिधागेनधिन</u>	<u>धागेनधागेतिंनाकि</u> ।
<u>नाधिनधागेनधागे</u> 2	<u>तिंनाकिनाऽऽऽधि</u>	<u>नधागेनतिंनाऽधा</u>	<u>तिधागेनतिंनाकिना</u> ।
<u>ताऽतिऽताऽताति</u> 0	<u>ऽताकेनतातिताके</u>	<u>नतातिताकेनतिन</u>	<u>ताकेनताकेतिंनाकि</u> ।
<u>नातिनताकेनताके</u> 3	<u>तिंनाकिनाऽऽऽधि</u>	<u>नधागेनधिंनाऽधा</u>	<u>तिधागेनधिंनागिना</u> ।

चक्रदार तिहाई

<u>धाऽतिऽधाऽधाति</u> x	<u>ऽधागेनधागेतिंना</u>	<u>धागेनतिंनाधातिऽ</u>	<u>ऽधागेनतिंनाकिना</u> ।
<u>धाऽधाऽधाऽधागे</u> 2	<u>नतिंनाधातिऽऽधा</u>	<u>गेनतिंनाकिनाधाऽ</u>	<u>धाऽधाऽधागेनति</u> ।
<u>नाधातिऽऽधागेन</u> 0	<u>तिंनाकिनाधाऽधाऽ</u>	<u>धाऽऽऽऽऽऽऽ</u>	<u>धाऽतिऽधाऽधाति</u> ।
<u>ऽधागेनधागेतिंना</u> 3	<u>धागेनतिंनाधातिऽ</u>	<u>ऽधागेतिंनाकिना</u>	<u>धाऽधाऽधाऽधागे</u> ।
<u>नतिंनाधातिऽऽधा</u> x	<u>गेनतिंनाकिनाधाऽ</u>	<u>धाऽधाऽधागेनतिं</u>	<u>नाधातिऽऽधागेन</u> ।
<u>तिंनाकिनाधाऽधाऽ</u> 2	<u>धाऽऽऽऽऽऽऽ</u>	<u>धाऽतिऽधाऽधाति</u>	<u>ऽधागेनधागेतिंना</u> ।
<u>धागेनतिंनाधातिऽ</u> 0	<u>ऽधागेनतिंनाकिना</u>	<u>धाऽधाऽधाऽधागे</u>	<u>नतिंनाधातिऽऽधा</u> ।
<u>गेनतिंनाकिनाधाऽ</u> 3	<u>धाऽधाऽधागेनति</u>	<u>नाधातिऽऽधागेन</u>	<u>तिंनाकिनाधाऽधाऽ</u> । धा "5 x

4:3:6 KAYDA

एकगुन

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धागिऽ x	नातिऽ	ऽधा	गेन		धाति 2	धागे	तिंना	किना	
ताकिऽ 0	नातिऽ	ऽता	केन		धाति 3	धागे	धिंना	गिना	

दुगुन

धागिऽनातिऽ x	ऽधागेन	धातिधागे	तिंनाकिना	
ताकिऽनातिऽ 2	ऽताकेन	धातिधागे	धिंनागिना	
धागिऽनातिऽ 0	ऽधागेन	धातिधागे	तिंनाकिना	
ताकिऽनातिऽ 3	ऽताकेन	धातिधागे	धिंनागिना	

पल्टा - १

धागिऽनातिऽ x	ऽधागिऽना	तिऽधागिऽ	नातिऽऽधा	
गिऽनातिऽ 2	धागेनधा	तिधागेन	तिंनाकिना	
ताकिऽनातिऽ 0	ऽताकिऽना	तिऽताकिऽ	नातिऽऽता	
किऽनातिऽ 3	धागेनधा	तिधागेन	धिंनागिना	

पल्टा - २

धागिऽनातिऽ x	ऽधागेन	धागिऽनातिऽ	ऽधागेन	
धागिऽनातिऽ 2	ऽधागेन	धातिधागे	तिंनाकिना	
ताकिऽनातिऽ 0	ऽताकेन	ताकिऽनातिऽ	ऽताकेन	
धागिऽनातिऽ 3	ऽधागेन	धातिधागे	धिंनागिना	

पल्टा - ३

<u>धागिऽनाति</u> x	<u>ऽधागेन</u>	<u>धा१ २ धा</u>	<u>तिधागेन</u> ।
<u>धागिऽनाति</u> 2	<u>ऽधागेन</u>	<u>धातिधागे</u>	<u>तिंनाकिना</u> ।
<u>ताकिऽनाति</u> 0	<u>ऽताकेन</u>	<u>ता१ २ ता</u>	<u>तिताकेन</u> ।
<u>धागिऽनाति</u> 3	<u>ऽधागेन</u>	<u>धातिधागे</u>	<u>धिंनागिना</u> ।

पल्टा - ४

<u>धागिऽनाति</u> x	<u>ऽधागेन</u>	<u>धातिधागे</u>	<u>तिंनाधागिऽ</u> ।
<u>नातिऽधा</u> 2	<u>गेनधाति</u>	<u>धागेतिंना</u>	<u>धागिऽनाति</u> ।
<u>ऽधागेन</u> 0	<u>धातिधागे</u>	<u>तिंनाधाति</u>	<u>धागेतिंना</u> ।
<u>धागिऽनाति</u> 3	<u>ऽधागेन</u>	<u>धातिधागे</u>	<u>तिंनाकिना</u> ।
<u>ताकिऽनाति</u> x	<u>ऽताकेन</u>	<u>तातिताके</u>	<u>तिंनाताकिऽ</u> ।
<u>नातिऽता</u> 2	<u>केनताति</u>	<u>ताकेतिंना</u>	<u>ताकिऽनाति</u> ।
<u>ऽताकेन</u> 0	<u>तातिताके</u>	<u>तिंनाधाति</u>	<u>धागेतिंना</u> ।
<u>धागिऽनाति</u> 3	<u>ऽधागेन</u>	<u>धातिधागे</u>	<u>धिंनागिना</u> ।

पल्टा - ५

<u>धागिऽनाति</u> x	<u>ऽधागेन</u>	<u>धाऽऽधा</u>	<u>धाधाधाधा</u>	
<u>धागिऽनाति</u> 2	<u>ऽधागेन</u>	<u>धातिधागे</u>	<u>तिंनाकिना</u>	
<u>ताकिऽनाति</u> 0	<u>ऽताकेन</u>	<u>ताऽऽता</u>	<u>धाधाधाधा</u>	
<u>धागिऽनाति</u> 3	<u>ऽधागेन</u>	<u>धातिधागे</u>	<u>धिंनागिना</u>	

तिहाई - बेदम चक्रदार

<u>धागिऽनाति</u> x	<u>ऽधागेन</u>	<u>धातिधागे</u>	<u>तिंनाकिना</u>	
<u>धाकधागे</u> 2	<u>नधातिधा</u>	<u>गेतिंनाकि</u>	<u>नाधाकधा</u>	
<u>गेनधाति</u> 0	<u>धागेतिंना</u>	<u>किनाधाधा</u>	<u>गिऽनाति</u>	
<u>धागेनधा</u> 3	<u>तिधागेतिं</u>	<u>नाकिनाधा</u>	<u>कधागेन</u>	
<u>धातिधागे</u> x	<u>तिंनाकिना</u>	<u>धाकधागे</u>	<u>नधातिधा</u>	
<u>गेतिंनाकि</u> 2	<u>नाधाधागिऽ</u>	<u>नातिऽधा</u>	<u>गेनधाति</u>	
<u>धागेतिंना</u> 0	<u>किनाधाक</u>	<u>धागेनधा</u>	<u>तिधागेतिं</u>	
<u>नाकिनाधा</u> 3	<u>कधागेन</u>	<u>धातिधागे</u>	<u>तिंनाकिना</u>	

धा "6
x

4:4 COMPOSITION COMPOSED BY UT. ZAKIR HUSSAIN

4:4:1 KAYDA

“ धाति ऽधा । तिधा गेन । धातिर किटधा । तिधा गेन । धाति धागे । तिंना किना
ताति ऽता । तिता केन । धातिर किटधा । तिधा गेन । धाति धागे । धिंना गिना

दुगुन

धातिऽधा तिधागेन । धातिरकिटधा तिधागेन । धातिधागे तिंनाकिना ।
तातिऽता तिताकेन । धातिरकिटधा तिधागेन । धातिधागे धिंनागिना ।

पल्टा - १

धातिऽधा तिधागेन । धागेनधा तिधागेन । धागेनधा तिधागेन ।
धातिऽधा तिधागेन । धातिरकिटधा तिधागेन । धातिधागे तिंनाकिना ।
तातिऽता तिताकेन । ताकेनता तिताकेन । ताकेनता तिताकेन ।
धातिऽधा तिधागेन । धातिरकिटधा तिधागेन । धातिधागे धिंनागिना ।

पल्टा - २

धातिऽधा तिधागेन । धातिधागे नधातिधा । गेनधागे धिंनागिना ।
धातिऽधा तिधागेन । धातिरकिटधा तिधागेन । धातिधागे तिंनाकिना ।
तातिऽता तिताकेन । तातिताके नतातिता । केनताके तिंनाकिना ।
धातिऽधा तिधागेन । धातिरकिटधा तिधागेन । धातिधागे धिंनागिना ।

पल्टा - ३

<u>धातिऽधा</u> x	<u>तिधागेन</u>		<u>धागेनधा</u> 0	<u>गेनधाति</u>		<u>धागेनधा</u> 2	<u>गेनधाति</u>	
<u>धातिऽधा</u> 0	<u>तिधागेन</u>		<u>धातिरकिटधा</u> 3	<u>तिधागेन</u>		<u>धातिधागे</u> 4	<u>तिंनाकिना</u>	
<u>तातिऽता</u> x	<u>तिताकेन</u>		<u>ताकेनता</u> 0	<u>केनताति</u>		<u>ताकेनता</u> 2	<u>केनताति</u>	
<u>धातिऽधा</u> 0	<u>तिधागेन</u>		<u>धातिरकिटधा</u> 3	<u>तिधागेन</u>		<u>धातिधागे</u> 4	<u>धिंनागिना</u>	

पल्टा - ४

<u>धातिऽधा</u> x	<u>तिधागेन</u>		<u>धातिरकिटधा</u> 0	<u>तिधागेन</u>		<u>धातिरकिटधा</u> 2	<u>तिधागेन</u>	
<u>धातिरकिटधा</u> 0	<u>तिधागेन</u>		<u>धिंनागिना</u> 3	<u>धातिऽधा</u>		<u>तिधागेन</u> 4	<u>तिंनाकिना</u>	
<u>तातिऽता</u> x	<u>तिताकेन</u>		<u>तातिरकिटता</u> 0	<u>तिताकेन</u>		<u>तातिरकिटता</u> 2	<u>तिताकेन</u>	
<u>धातिरकिटधा</u> 0	<u>तिधागेन</u>		<u>धिंनागिना</u> 3	<u>धातिऽधा</u>		<u>तिधागेन</u> 4	<u>धिंनागिना</u>	

पल्टा - ५

<u>धातिऽधा</u> x	<u>गेनतिरकिट</u>		<u>धातिरकिटधा</u> 0	<u>तिधागेन</u>		<u>तिरकिटधातिर</u> 2	<u>किटधातिधा</u>	
<u>गेनधागे</u> 0	<u>धिंनागिना</u>		<u>तिरकिटधागे</u> 3	<u>धिंनागिना</u>		<u>तिरकिटधागे</u> 4	<u>तिंनाकिना</u>	
<u>तातिऽता</u> x	<u>केनतिरकिट</u>		<u>तातिरकिटता</u> 0	<u>तिताकेन</u>		<u>तिरकिटतातिर</u> 2	<u>किटतातिता</u>	
<u>केनताके</u> 0	<u>तिंनाकिना</u>		<u>तिरकिटधागे</u> 3	<u>धिंनागिना</u>		<u>तिरकिटधागे</u> 4	<u>धिंनागिना</u>	

पल्टा - ६

<u>धातिऽधा</u> x	<u>तिरकिटतकतिर</u>		<u>किटधातिरकिट</u> 0	<u>तकतिरकिटधा</u>		<u>गेनधागे</u> 2	<u>धिंनागिना</u>	
<u>धातिऽधा</u> 0	<u>तिधागेन</u>		<u>धातिरकिटधा</u> 3	<u>तिधागेन</u>		<u>धातिधागे</u> 4	<u>तिंनाकिना</u>	
<u>तातिऽता</u> x	<u>तिरकिटतकतिर</u>		<u>किटतातिरकिट</u> 0	<u>तकतिरकिटता</u>		<u>केनताके</u> 2	<u>तिंनाकिना</u>	
<u>धातिऽधा</u> 0	<u>तिधागेन</u>		<u>धातिरकिटधा</u> 3	<u>तिधागेन</u>		<u>धातिधागे</u> 4	<u>धिंनागिना</u>	

पल्टा - ७

<u>धातिऽधा</u> x	<u>तिधागेन</u>		<u>धातिरकिटतक</u> 0	<u>तिरकिटधातिर</u>		<u>किटतकतिरकिट</u> 2	<u>धातिधागे</u>	
<u>धिंनागिना</u> 0	<u>धातिरकिटतक</u>		<u>तिरकिटधातिर</u> 3	<u>किटतकतिरकिट</u>		<u>धातिधागे</u> 4	<u>तिंनाकिना</u>	
<u>तातिऽता</u> x	<u>तिताकेन</u>		<u>तातिरकिटतक</u> 0	<u>तिरकिटतातिर</u>		<u>किटतकतिरकिट</u> 2	<u>तातिताके</u>	
<u>तिंनाकिना</u> 0	<u>धातिरकिटतक</u>		<u>तिरकिटधातिर</u> 3	<u>किटतकतिरकिट</u>		<u>धातिधागे</u> 4	<u>धिंनागिना</u>	

पल्टा - ८

<u>धातिरकिटतक</u> x	<u>तिरकिटधातिर</u>		<u>किटतकतिरकिट</u> 0	<u>धागेनधा</u>		<u>तिधागेन</u> 2	<u>तिंनाकिना</u>	
<u>तातिरकिटतक</u> 0	<u>तिरकिटतातिर</u>		<u>किटतकतिरकिट</u> 3	<u>धागेनधा</u>		<u>तिधागेन</u> 4	<u>धिंनागिना</u>	

तिहाई

<u>धातिऽधा</u> x	<u>तिधागेन</u>		<u>धातिरकिटधा</u> 0	<u>तिधागेन</u>		<u>धातिधागे</u> 2	<u>तिंनाकिना</u>	
<u>धाऽधातिर</u> 0	<u>किटधातिधा</u>		<u>गेनधाति</u> 3	<u>धागेतिंना</u>		<u>किनाधाऽ</u> 4	<u>धातिरकिटधा</u>	
<u>तिधागेन</u> x	<u>धातिधागे</u>		<u>तिंनाकिना</u> 0	<u>धाऽ१ऽ</u>		<u>२ऽधाति</u> 2	<u>ऽधातिधा</u>	
<u>गेनधातिरट</u> 0	<u>किटधातिधा</u>		<u>गेनधाति</u> 3	<u>धागेतिना</u>		<u>किनाधाऽ</u> 4	<u>धातिरकिटधा</u>	
<u>तिधागेन</u> x	<u>धातिधागे</u>		<u>तिंनाकिना</u> 0	<u>धाऽधातिर</u>		<u>किटधातिधा</u> 2	<u>गेनधाति</u>	
<u>धागेतिंना</u> 0	<u>किनाधाऽ</u>		<u>१ऽ२ऽ</u> 3	<u>धातिऽधा</u>		<u>तिधागेन</u> 4	<u>धातिरकिटधा</u>	
<u>तिधागेन</u> x	<u>धातिधागे</u>		<u>तिंनाकिना</u> 0	<u>धाऽधातिर</u>		<u>किटधातिधा</u> 2	<u>गेनधाति</u>	
<u>धागेतिंना</u> 0	<u>किनाधाऽ</u>		<u>धातिरकिटधा</u> 3	<u>तिधागेन</u>		<u>धातिधागे</u> 4	<u>तिंनाकिना</u>	
धा x	"7							

4:4:2 BEDAM FARMAISHI KAYDA

“

धाऽ x	नधि	किट	धात्र		कधि 2	तिट	केत्र	कधि	
तिट 0	कत	गदी	गन		धाऽ 3	तिऽ	धाऽ	कत	
धाऽ x	धाऽ	तिऽ	धाऽ		कत 2	धाऽ	धाऽ	तिऽ	
धाऽ 0	कत	धाऽ	धाऽ		नधि 3	किट	धात्र	कधि	
तिट x	केत्र	कधि	तिट		कत 2	गदी	गन	धाऽ	
तिट 0	धाऽ	कत	धाऽ		धाऽ 3	तिऽ	धाऽ	कत	
धाऽ x	धाऽ	तिऽ	धाऽ		कत 2	धाऽ	धाऽ	नधि	
किट 0	धात्र	कधि	तिट		केत्र 3	कधि	तिट	कत	
गदी x	गन	धाऽ	तिऽ		धाऽ 2	कत	धाऽ	धाऽ	
तिऽ 0	धाऽ	कत	धाऽ		धाऽ 3	तिऽ	धाऽ	कत	

धा
x

4:4:3 GAT

<u>धगऽत</u> x	<u>किटधग</u>	<u>ऽतकिट</u>	<u>धाऽऽऽ</u>	
<u>धादींऽता</u> 2	<u>किटतक</u>	<u>तागेतिट</u>	<u>गिडाऽन</u>	
<u>तिरकिटतकता</u> 0	<u>ऽऽतिरकिटतक</u>	<u>ताऽनग</u>	<u>धितताऽ</u>	
<u>ऽगेतिट</u> 3	<u>कताकता</u>	<u>धिरधिरकिटतक</u>	<u>ताऽतिरकिटतक</u>	धा

4:4:4 BEDAM FARMAISHI CHAKDRADA

<u>धाऽनधि</u> x	<u>किटधात्र</u>	<u>कधिकिट</u>	<u>केत्रकधि</u>		<u>तिटकत</u> 2	<u>गदिगन</u>	<u>धाऽतीऽ</u>	<u>धाऽकत</u>	
<u>धाऽधाऽ</u> 0	<u>तिऽधाऽ</u>	<u>कतधाऽ</u>	<u>धाऽतिऽ</u>		<u>धाऽकत</u> 3	<u>धाऽधाऽ</u>	<u>नधिकिट</u>	<u>धात्रकधि</u>	
<u>किटकेत्र</u> x	<u>कधितिट</u>	<u>कतगदी</u>	<u>गनधाऽ</u>		<u>तीऽधाऽ</u> 2	<u>कतधाऽ</u>	<u>धाऽतिऽ</u>	<u>धाऽकत</u>	
<u>धाऽधाऽ</u> 0	<u>तिऽधाऽ</u>	<u>कतधाऽ</u>	<u>धाऽनधि</u>		<u>किटधात्र</u> 3	<u>कधिकिट</u>	<u>केत्रकधि</u>	<u>तिटकत</u>	
<u>गदिगन</u> x	<u>धाऽतीऽ</u>	<u>धाऽकत</u>	<u>धाऽधाऽ</u>		<u>तिऽधाऽ</u> 2	<u>कतधाऽ</u>	<u>धाऽतिऽ</u>	<u>धाऽकत</u>	धा [”] 8 x

4:4:5 BEDAM CHAKRADAR

“ <u>कडधि</u> x	स्ता	किटतक	ताऽ		<u>धिरधिर</u> 2	किटतक	ताऽ	धिंना	
<u>किटतक</u> 0	ताऽ	किटतक	ताऽ		<u>किटतक</u> 3	तकि	टधा	ऽन	
<u>धाऽ</u> x	ऽऽ	धादीं	स्ता		<u>कति</u> 2	ऽट	गेन्तरा	ऽनधा	
<u>तूंना</u> 0	कति	टगे	तिट		<u>कडांऽन</u> 3	किडनग	तिरकिट	तकधिर	
<u>धिरकिट</u> x	धाऽ	ऽधा	ऽऽ		<u>धाऽ</u> 2	ऽगे	तिट	कडांऽन	
<u>किडनग</u> 0	तिरकिट	तकधिर	धिरकिट		<u>धाऽ</u> 3	ऽधा	ऽऽ	धाऽ	
<u>ऽगे</u> x	तिट	कडांऽन	किडनग		<u>तिरकिट</u> 2	तकधिर	धिरकिट	धाऽ	
<u>ऽधा</u> 0	ऽऽ	धाऽ	कडधि		<u>स्ता</u> 3	किटतक	ताऽ	धिरधिर	
<u>किटतक</u> x	ताऽ	धिंना	किटतक		<u>ताऽ</u> 2	किटतक	ताऽ	किटतक	
<u>तकि</u> 0	टधा	ऽन	धाऽ		<u>ऽऽ</u> 3	धादीं	स्ता	कति	
<u>ऽट</u> x	गेन्तरा	ऽनधा	तूंना		<u>कति</u> 2	टगे	तिट	कडांऽन	
<u>किडनग</u> 0	तिरकिट	तकधिर	धिरकिट		<u>धाऽ</u> 3	ऽधा	ऽऽ	धाऽ	
<u>ऽगे</u> x	तिट	कडांऽन	किडनग		<u>तिरकिट</u> 2	तकधिर	धिरकिट	धाऽ	
<u>ऽधा</u> 0	ऽऽ	धाऽ	ऽगे		<u>तिट</u> 3	कडांऽन	किडनग	तिरकिट	
<u>तकधिर</u> x	धिरकिट	धाऽ	ऽधा		<u>ऽऽ</u> 2	धाऽ	कडधि	स्ता	
<u>किटतक</u> 0	ताऽ	धिरधिर	किटतक		<u>ताऽ</u> 3	धिंना	किटतक	ताऽ	
<u>किटतक</u> x	ताऽ	किटतक	तकि		<u>टधा</u> 2	ऽन	धाऽ	ऽऽ	
<u>धादीं</u> 0	स्ता	कति	ऽट		<u>गेन्तरा</u> 3	ऽनधा	तूंना	कति	
<u>टगे</u> x	तिट	कडांऽन	किडनग		<u>तिरकिट</u> 2	तकधिर	धिरकिट	धाऽ	
<u>ऽधा</u> 0	ऽऽ	धाऽ	ऽगे		<u>तिट</u> 3	कडांऽन	किडनग	तिरकिट	
<u>तकधिर</u> x	धिरकिट	धाऽ	ऽधा		<u>ऽऽ</u> 2	धाऽ	ऽगे	तिट	
<u>कडांऽन</u> 0	किडनग	तिरकिट	तकधिर		<u>धिरकिट</u> 3	धाऽ	ऽधा	ऽऽ	

”
x 9

4:5 COMPOSITION BY PT. YOGESH SAMSI

4:5:1 KAYDA - AADLAY - TAAL RUPAK

“ धाऽत्र 0	कधिना	गिनाधा	गेतिट 1	धागेत्र	कधिना 2	गिनाधि	
नगिन 0	धिनधा	गेनधा	त्रकधि 1	नधागे	त्रकति 2	नाकिना	
ताऽत्र 0	कतिना	किनाता	केतिट 1	ताकेत्र	कतिना 2	किनाधि	
नगिन 0	धिनधा	गेनधा	त्रकधि 1	नधागे	त्रकधि 2	नागिना	

दुगुन

धाऽत्रकधिना 0	गिनाधागेतिट	धागेत्रकधिना	
गिनाधिनगिन 1	धिनधागेनधा	त्रकधिनधागे 2	त्रकतिनाकिना
ताऽत्रकधिना 0	किनाधागेतिट	ताकेत्रकधिना	
किनाधिनगिन 1	धिनधागेनधा	त्रकधिनधागे 2	त्रकधिनागिना

पल्टा - १

धाऽत्रकधिना 0	गिनाधाऽत्रक	धिनागिनाधाऽ	
त्रकधिनागिना 1	धिनधागेनधा	त्रकधिनधागे 2	त्रकतिनाकिना
ताऽत्रकतिना 0	किनाताऽत्रक	तिनाकिनाताऽ	
त्रकतिनाकिना 1	धिनधागेनधा	त्रकधिनधागे 2	त्रकधिनागिना

पल्ला - २

<u>धाऽत्रकधिना</u> 0	<u>गिनाधागेतिट</u>	<u>धागेत्रकधिना</u>		
<u>गिनाधिनगिन</u> 1	<u>धिनधागेनधा</u>	<u>त्रकधिनधागे</u> 2	<u>धिंनागिना</u>	
<u>धागेनधात्रक</u> 0	<u>धिनागिनाधागे</u>	<u>नधात्रकधिंना</u>		
<u>गिनाधिनागिना</u> 1	<u>धिनधागेनधा</u>	<u>त्रकधिनधागे</u> 2	<u>त्रकतिंनाकिना</u>	
<u>ताऽत्रकतिना</u> 0	<u>किनाताकेतिट</u>	<u>ताकेत्रकतिना</u>		
<u>किनातिनकिन</u> 1	<u>तिनताकेनता</u>	<u>त्रकतिनाताके</u> 2	<u>त्रकतिंनाकिना</u>	
<u>धागेनधात्रक</u> 0	<u>धिंनागिनाधागे</u>	<u>नधात्रकधिंना</u>		
<u>गिनाधिनागिना</u> 1	<u>धिनधागेनधा</u>	<u>त्रकधिनधागे</u> 2	<u>त्रकधिंनागिना</u>	

पल्ला - ३

<u>धाऽत्रकिधिना</u> 0	<u>गिनाधागेतिट</u>	<u>धागेत्रकधिंना</u>		
<u>गिनाधिनगिन</u> 1	<u>धिनधागेनधा</u>	<u>त्रकधिनधागे</u> 2	<u>त्रकधिंनागिना</u>	
<u>धिनगिनधिन</u> 0	<u>धागेनधात्रक</u>	<u>धिनधागेत्रक</u>		
<u>धिनागिनागिन</u> 1	<u>धिनधागेनधा</u>	<u>त्रकधिनधागे</u> 2	<u>त्रकतिंनाकिना</u>	
<u>ताऽत्रकतिंना</u> 0	<u>किनाताकेतिट</u>	<u>ताकेत्रकतिंना</u>		
<u>किनातिनाकिन</u> 1	<u>तिनताकेनता</u>	<u>त्रकतिनताके</u> 2	<u>त्रकतिंनाकिना</u>	
<u>धिनगिनधिन</u> 0	<u>धागेनधात्रक</u>	<u>धिनधागेत्रक</u>		
<u>धिनगिनागिन</u> 1	<u>धिनधागेनधा</u>	<u>त्रकधिनधागे</u> 2	<u>त्रकधिनागिना</u>	

पल्ला - ४

<u>धाऽत्रकधिंना</u> ०	<u>गिनाधागेतिट</u>	<u>धागेत्रकधिंना</u>		
<u>गिनाधिनगिन</u> १	<u>धिनधागेनधा</u>	<u>त्रकधिनधागे</u>	<u>धिनागिना</u>	
<u>धागेतिटधागे</u> ०	<u>त्रकधिंनागिना</u>	<u>धिनधागेनधा</u>		
<u>त्रकधिनागिना</u> १	<u>धिनधागेनधा</u>	<u>त्रकधिनधागे</u>	<u>त्रकतिनाकिना</u>	
<u>ताऽत्रकतिंना</u> ०	<u>किनाताकेतिट</u>	<u>ताकेत्रकतिंना</u>		
<u>किनातिनकिन</u> १	<u>तिनताकेनता</u>	<u>त्रकतिनताके</u>	<u>त्रकतिंनाकिना</u>	
<u>धागेतिटधागे</u> ०	<u>त्रकधिंनागिना</u>	<u>धिनधागेनधा</u>		
<u>त्रकधिनागिना</u> १	<u>धिनधागेनधा</u>	<u>त्रकधिनधागे</u>	<u>त्रकधिनागिना</u>	

पल्ला - ५

<u>धाऽत्रकधिंना</u> ०	<u>गिनाधागेतिट</u>	<u>धागेत्रकधिंना</u>		
<u>गिनाधिनगिन</u> १	<u>धिनधागेनधा</u>	<u>त्रकधिनधागे</u>	<u>त्रकधिंनागिना</u>	
<u>त्रकधिंनागिना</u> ०	<u>धागेनधात्रक</u>	<u>धिनागिनाधागे</u>		
<u>त्रकतिंनाकिना</u> १	<u>धिनधागेनधा</u>	<u>त्रकधिनधागे</u>	<u>त्रकतिंनाकिना</u>	
<u>ताऽत्रकतिंना</u> ०	<u>किनाताकेतिट</u>	<u>ताकेत्रकतिंना</u>		
<u>किनातिनकिन</u> १	<u>तिनताकेनता</u>	<u>त्रकतिनताके</u>	<u>त्रकतिंनाकिना</u>	
<u>त्रकधिंनागिना</u> ०	<u>धागेनधात्रक</u>	<u>धिनागिनाधागे</u>		
<u>त्रकतिंनाकिना</u> १	<u>धिनधागेनधा</u>	<u>त्रकधिनधागे</u>	<u>त्रकधिंनागिना</u>	

तिहाई

धाऽत्रकधिंना 0	गिनाधागेतिट	धागेत्रकधिंना		
गिनाधिनगिन 1	धिनधागेनधा		त्रकधिनधागे 2	त्रकधिंनागिना
धाऽऽधाऽऽ 0	धाऽधिनगिन	धिनधागेनधा		
त्रकधिनधागे 1	त्रकधिनागिना		धाऽऽधाऽऽ 2	धाऽधिनगिन
धिनधागेनधा 0	त्रकधिनधागे	त्रकधिनागिना		
धाऽऽधाऽऽ 1	धाऽऽऽऽऽ		धाऽत्रकधिंना 2	गिनाधागेतिट
धागेत्रकधिंना 0	गिनाधिनगिन	धिनधागेनधा		
त्रकधिनधागे 1	त्रकधिंनागिना		धाऽऽधाऽऽ 2	धाऽधिनगिन
धिनधागेनधा 0	त्रकधिनधागे	त्रकधिनागिना		
धाऽऽधाऽऽ 1	धाऽधिनगिन		धिनधागेनधा 2	त्रकधिनधागे
त्रकधिनागिना 0	धाऽऽधाऽऽ	धाऽऽऽऽऽ		
धाऽत्रकधिंना 1	गिनाधागेतिट		धागेत्रकधिंना 2	गिनाधिनगिन
धिनधागेनधा 0	त्रकधिनधागे	त्रकधिंनागिना		
धाऽऽधाऽऽ 1	धाऽधिनगिन		धिनधागेनधा 2	त्रकधिनधागे
त्रकधिनागिना 0	धाऽऽधाऽऽ	धाऽधिनगिन		
धिनधागेनधा 1	त्रकधिनधागे		त्रकधिंनागिना 2	धाऽऽधाऽऽ तिं 10 0

4:5:2 COMPOSITION IN AADLAY

“ धाऽकडधातिधा x	गेनतिंनागेन	तिंनाकडधातिधा	गेनधिंनागिना	
धाऽकडदातिधा 2	गेनधागेधिंना	कडधातिधागेन	धागेधिंनागिना	
धगधिनगधा 0	गेनधागेधिंना	कडधातिधागेन	धागेधिंनागिना	
धातिरकिटतकतिरकिट 3	धातिधागेधिंना	कडधातिधागेन	धागेतिंनाकिना	
ताऽकडतातिता x	केनतिंनाकिना	तिंनाकडतातिता	केनतिंनाकिना	
ताऽकडतातिता 2	केनताकेतिंना	कडतातिताकेन	ताकेतिंनाकिना	
धगधिनगधा 0	गेनधागेधिंना	कडधातिधागेन	धागेधिंनागिना	
धातिरकिटतकतिरकिट 3	धातिधागेधिंना	कडधातिधागेन	धागेधिंनागिना	11”

4:5:3 KAYDA

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धाधा x	गति	टत	धिट		तधा 2	गेन	धाति	धाग	
तिंना 0	तिट	तधि	टत		धाति 3	धागे	तिंना	किना	
ताता x	कति	टत	तिट		तता 2	केन	ताति	ताक	
तिंना 0	तिट	तधि	टत		धाति 3	धागे	धिंना	गिना	

दुगुन

धाधागति x	टतधिट	तधागेन	धातिधाग		तिंनातिट 2	तधिटत	धातिधागे	तिंनाकिना	
ताताकति 0	टततिट	तताकेन	तातिताक		तिंनातिट 3	तधिटत	धातिधागे	धिंनागिना	

पल्टा - १

धाधागति x	टतधिट	तधागेन	धागेतिंना		धाधागति 2	टतधिट	तधागेन	धागेतिंना	
धाधागति 0	टतधिट	तधागेन	धातिधागे		तिंनातिट 3	तधिटत	धातिधागे	तिंनाकिना	
ताताकति x	टततिट	तताकेन	ताकेतिंना		ताताकति 2	टततिट	तताकेन	ताकेतिंना	
धाधागति 0	टतधिट	तधागेन	धातिधागे		तिंनातिट 3	तधिटत	धातिधागे	धिंनागिना	

पल्टा - २

धाधागति x	टतधिट	तधागेन	धातिधाग		तिंनातिट 2	तधिटत	धातिधागे	धिंनागिना	
तिटतधि 0	टतधाति	धागेतिंना	किनाधाग		धिंनातिट 3	तधिटत	धातिधागे	तिंनाकिना	
तातकति x	टततिट	तताकेन	तातिताक		तिंनातिट 2	ततिटत	तातिताके	तिंनाकिना	
तिटतधि 0	टतधाति	धागेतिंना	किनाधाग		धिंनातिट 3	तधिटत	धातिधागे	धिंनागिना	

पल्टा - ३

धाधागति x	टतधाधा	गतिटत	धाधागति		टततिट 2	तधिटत	धातिधागे	तिंनाकिना	
धाधागति 0	टतधिट	तधागेन	धातिधाग		तिंनातिट 3	तधिटत	धातिधागे	तिंनाकिना	
ताताकति x	टतताता	कतिटत	ताताकति		टततिट 2	ततिटत	तातिताके	तिंनाकिना	
धाधागति 0	टतधिट	तधागेन	धातिधाग		तिंनातिट 3	तधिटत	धातिधागे	धिंनागिना	.

पल्टा - ४

धाधागति x	टतधिट	ततिटत	धिटतधा		धागतिट 2	तधिटत	धातिधागे	धिंनागिना	
तिटतधि 0	टतधाति	धागेतिंना	किनाधाग		धिंनातिट 3	तधिटत	धातिधागे	तिंनाकिना	
ताताकति x	टततिट	तटिटत	तिटतता		ताकतिट 2	ततिटत	तातिताके	तिंनाकिना	
तिटतधि 0	टतधाति	धागेतिंना	किनाधागे		धिंनातिट 3	तधिटत	धातिधागे	धिंनागिना	

पल्टा - ५

धाधागति x	टतधिट	ततिटत	धिटतधा		धागतिट 2	तधिटत	तिटतधि	टतधाति	
धागेधिंना 0	गिनाधागे	धिंनाधाति	धागधिंना		गिनातिट 3	तधिटत	धातिधागे	तिंनाकिना	
ताताकति x	टततिट	ततिटत	तिटतता		ताकतिट 2	ततिटत	तिटतति	टतताति	
ताकेतिंना 0	किनाधागे	धिंनाधाति	धागधिंना		गिनातिट 3	तधिटत	धातिधागे	धिंनागिना	

पल्टा - ६

धागधिंना x	तिटतधि	टतधाति	धागधिंना		गिनाधाग 2	धिंनातिट	तधिटत	धातिधाग	
धिंनागिना 0	तिटतधि	टतधाति	धागधिंना		गिनातिट 3	तधिटत	धातिधागे	तिंनाकिना	
ताकतिंना x	तिटतिति	टतताति	ताकतिंना		किनाताक 2	तिंनातिट	ततिटत	तातिताक	
तिंनाकिना 0	तिटतधि	टतधाति	धागधिंना		गिनातिट 3	तधिटत	धातिधागे	धिंनागिना	

चक्रदार तिहाई

धागधिंना x	तिटतधि	टतधाति	धागधिंना		गिनाधाग 2	धिंनातिट	तधिटत	धातिधाग	
धिंनागिना 0	धागधिंना	तिटतधि	टतधाति		धागधिंना 3	गिनाधाऽ	नधाऽन	धाऽनत	
किटधाऽ x	नधाऽन	धाऽनत	किटधाऽ		नधाऽन 2	धाऽधाग	धिंनातिट	तधिटत	
धातिधाग 0	धिंनागिना	धागधिंना	तिटतधि		टतधाति 3	धागधिंना	गिनाधाग	धिंनातिट	
तधिटत x	धातिधागे	धिंनागिना	धाऽनधा		ऽनधाऽ 2	नतकिट	धाऽनधा	ऽनधाऽ	
नतकिट 0	धाऽनधा	ऽनधाऽ	धागधिंना		तिटतधि 3	टतधाति	धागधिंना	गिनाधाग	
धिंनातिट x	तधिटत	धातिधाग	धिंनागिना		धागधिंना 2	तिटतधि	टतधाति	धागेधिंना	
गिनाधाऽ 0	नधाऽन	धाऽनत	किटधाऽ		नधाऽन 3	धाऽनत	किटधाऽ	नधाऽन	

धा " 12
x

4:5:4 RELA (AADLAY)

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<u>धाऽतिरकिट</u> x	<u>तकधिरधिर</u>	<u>धिरकिटतक</u>	<u>धाऽतिरकिट</u>	
<u>तकतिरकिट</u> 2	<u>तकधाऽतिर</u>	<u>किटतकतिंऽ</u>	<u>तिरकिटतक</u>	
<u>ताऽतिरकिट</u> 0	<u>तकतिरतिर</u>	<u>तिरकिटतक</u>	<u>ताऽतिरकिट</u>	
<u>तकतिरकिट</u> 3	<u>तकधाऽतिर</u>	<u>किटतकधिंऽ</u>	<u>तिरकिटतक</u>	

दुगुन

<u>धाऽतिरकिटतकधिरधिर</u> x	<u>धिरकिटतकधाऽतिरकिट</u>	<u>तकतिरकिटतकधाऽतिर</u>	<u>किटतकतिंऽतिरकिटतक</u>	
<u>ताऽतिरकिटतकतिरतिर</u> 2	<u>तिरकिटतकताऽतिरकिट</u>	<u>तकतिरकिटतकधाऽतिर</u>	<u>किटतकधिंऽतिरकिटतक</u>	
<u>धाऽतिरकिटतकधिरधिर</u> 0	<u>धिरकिटतकधाऽतिरकिट</u>	<u>तकतिरकिटतकधाऽतिर</u>	<u>किटतकतिंऽतिरकिटतक</u>	
<u>धाऽतिरकिटतकतिरतिर</u> 3	<u>तिरकिटतकताऽतिरकिट</u>	<u>तकतिरकिटतकधाऽतिर</u>	<u>किटतकधिंऽतिरकिटतक</u>	

पल्टा - १

<u>धाऽतिरकिटतकधिरधिर</u> x	<u>धिरकिटतकधाऽतिरकिट</u>	<u>तकधिरधिरधिरकिटतक</u>	<u>धाऽतिरकिटतकतिरकिट</u>	
<u>धाऽतिरकिटतकधिरधिर</u> 2	<u>धिरकिटतकधाऽतिरकिट</u>	<u>तकतिरकिटतकधाऽतिर</u>	<u>किटतकतिंऽतिरकिटतक</u>	
<u>ताऽतिरकिटतकतिरतिर</u> 0	<u>तिरकिटतकताऽतिरकिट</u>	<u>तकतिरतिरतिरकिटतक</u>	<u>ताऽतिरकिटतकतिरकिट</u>	
<u>ताऽतिरकिटतकधिरधिर</u> 3	<u>धिरकिटतकधाऽतिरकिट</u>	<u>तकतिरकिटतकधाऽतिर</u>	<u>किटतकधिंऽतिरकिटतक</u>	

पल्टा - २

<u>धाऽतिरकिटतकधिरधिर</u>	<u>धिरकिटतकधिरधिरधिर</u>	<u>किटतकधिरधिरधिरकिट</u>	<u>तकधिरधिरधिरकिटतक</u>	
x				
<u>धाऽतिरकिटतकधिरधिर</u>	<u>धिरकिटतकधाऽतिरकिट</u>	<u>तकतिरकिटतकधाऽतिर</u>	<u>किटतकतिंऽतिरकिटतक</u>	
2				
<u>ताऽतिरकिटतकतिरतिर</u>	<u>तिरकिटतकतिरतिरतिर</u>	<u>किटतकतिरतिरतिरकिट</u>	<u>तकतिरतिरतिरकिटतक</u>	
0				
<u>धाऽतिरकिटतकधिरधिर</u>	<u>धिरकिटतकधाऽतिरकिट</u>	<u>तकतिरकिटतकधाऽतिर</u>	<u>किटतकधिंऽतिरकिटतक</u>	
3				

पल्टा - ३

$\frac{\text{धाऽतिरकिटतकधिरधिर}}{x}$	$\frac{\text{धिरकिटतकधाऽतिरकिट}}{x}$	$\frac{\text{तकतिरकिटतकधाऽतिर}}{x}$	$\frac{\text{किटतकतिंऽतिरकिटतक}}{x}$
$\frac{\text{धिरधिरकिटतकधिरधिर}}{2}$	$\frac{\text{धिरकिटतकधाऽतिरकिट}}{2}$	$\frac{\text{तकतिरकिटतकधाऽतिर}}{2}$	$\frac{\text{किटतकतिंऽतिरकिटतक}}{2}$
$\frac{\text{ताऽतिरकिटतकतिरतिर}}{0}$	$\frac{\text{तिरकिटतकधाऽतिरकिट}}{0}$	$\frac{\text{तकतिरकिटतकताऽतिर}}{0}$	$\frac{\text{किटतकतिंऽतिरकिटतक}}{0}$
$\frac{\text{धिरधिरकिटतकधिरधिर}}{3}$	$\frac{\text{धिरकिटतकधाऽतिरकिट}}{3}$	$\frac{\text{तकतिरकिटतकधाऽतिर}}{3}$	$\frac{\text{किटतकधिंऽतिरकिटतक}}{3}$

पल्टा - ४

<u>धाऽतिरकिटतकधिरधिर</u>	<u>धिरकिटतकधाऽतिरकिट</u>	<u>तकतिरकिटतकधाऽतिर</u>	<u>किटतकतिंऽतिरकिटतक</u>	
x				
<u>धिरधिरधिरकिटतकधिर</u>	<u>धिरधिरकिटतकतिरकिट</u>	<u>तकतिरकिटतकधाऽतिर</u>	<u>किटतकतिंऽतिरकिटतक</u>	
2				
<u>ताऽतिरकिटतकतिरतिर</u>	<u>तिरकिटतकताऽतिरकिट</u>	<u>तकतिरकिटतकताऽतिर</u>	<u>किटतकतिंऽतिरकिटतक</u>	
0				
<u>धिरधिरधिरकिटतकधिर</u>	<u>धिरधिरकिटतकतिरकिट</u>	<u>तकतिरकिटतकधाऽतिर</u>	<u>किटतकधिंऽतिरकिटतक</u>	
3				

पल्टा - ५

<u>धाऽतिरकिटतकधिरधिर</u> x	<u>धिरकिटतकधाऽतिरकिट</u>	<u>तकतिरकिटतकधाऽतिर</u>	<u>किटतकतिंऽतिरकिटतक</u> ।
<u>गिटतकधिरधिरकिटतक</u> 2	<u>धिरधिरधिरकिटतकगिट</u>	<u>तकतिरकिटतकधाऽतिर</u>	<u>किटतकतिंऽतिरकिटतक</u> ।
<u>ताऽतिरकिटतकतिरतिर</u> 0	<u>तिरकिटतकताऽतिरकिट</u>	<u>तकतिरकिटतकताऽतिर</u>	<u>किटतकतिंऽतिरकिटतक</u> ।
<u>गिटतकधिरधिरकिटतक</u> 3	<u>धिरधिरधिरकिटतकगिट</u>	<u>तकतिरकिटतकधाऽतिर</u>	<u>किटतकधिंऽतिरकिटतक</u> ।

तिहाई - बेदम चक्रदार

<u>धाऽतिरकिटतकधिरधिर</u> x	<u>धिरकिटतकधाऽतिरकिट</u>	<u>तकतिरकिटतकधाऽतिर</u>	<u>किटतकतिंऽतिरकिटतक</u> ।
<u>गिटतकधिरधिरधिरकिट</u> 2	<u>तकगिटतकधिरधिरधिर</u>	<u>किटतकधाऽऽतिऽऽ</u>	<u>धाऽतिधाऽऽनधाऽऽ</u> ।
<u>तिऽऽऽधाऽतिधाऽऽ</u> 0	<u>ऽनधाऽऽऽऽतिऽऽ</u>	<u>धाऽतिधाऽऽऽनधाऽतिर</u>	<u>किटतकधिरधिरधिरकिट</u> ।
<u>तकधाऽतिरकिटतकतिर</u> 3	<u>किटतकधाऽतिरकिटतक</u>	<u>तिंऽतिरकिटतकगिटतक</u>	<u>धिरधिरधिरकिटतकगिट</u> ।
<u>तकधिरधिरधिरकिटतक</u> x	<u>धाऽऽतिऽऽधाऽतिधा</u>	<u>ऽतिधाऽऽनधाऽऽऽ</u>	<u>ऽतिऽऽधाऽतिधाऽऽ</u> ।
<u>नधाऽऽऽऽतिऽऽधा</u> 2	<u>ऽतिधाऽऽनधाऽतिरकि</u>	<u>टतकधिरधिरधिरकिटत</u>	<u>कधाऽतिरकिटतकतिरकि</u> ।
<u>टतकधाऽतिरकिटतकतिं</u> 0	<u>ऽतिरकिटतकगिटतकधि</u>	<u>रधिरधिरकिटतकगिटत</u>	<u>कधिरधिरधिरकिटतकधा</u> ।
<u>ऽऽतिंऽऽधाऽतिधाऽ</u> 3	<u>ऽनधाऽऽऽऽतिऽऽ</u>	<u>ऽधाऽतिधाऽऽऽनधाऽ</u>	<u>ऽऽऽतिऽऽधाऽतिऽ</u> ।

धा " 13
x

4:5:5 RELA

“
 $\underbrace{\text{धिरधिर}}_x$ $\underbrace{\text{किटतक}}_0$ $\underbrace{\text{धिंऽनाऽ}}_2$ $\underbrace{\text{किटतक}}_2$ । $\underbrace{\text{धिरधिर}}_2$ $\underbrace{\text{धिरधिर}}_2$ $\underbrace{\text{किटतक}}_2$ $\underbrace{\text{धिंऽनाऽ}}_2$ ।
 $\underbrace{\text{किटतक}}_0$ $\underbrace{\text{धिरधिर}}_2$ $\underbrace{\text{किटतक}}_2$ $\underbrace{\text{गिटतक}}_3$ । $\underbrace{\text{धाऽतिर}}_3$ $\underbrace{\text{किटतक}}_2$ $\underbrace{\text{तिंऽनाऽ}}_2$ $\underbrace{\text{किटतक}}_2$ ।
 $\underbrace{\text{तिरतिर}}_x$ $\underbrace{\text{किटतक}}_0$ $\underbrace{\text{तिंऽनाऽ}}_2$ $\underbrace{\text{किटतक}}_2$ । $\underbrace{\text{तिरतिर}}_2$ $\underbrace{\text{तिरतिर}}_2$ $\underbrace{\text{किटतक}}_2$ $\underbrace{\text{तिंऽनाऽ}}_2$ ।
 $\underbrace{\text{किटतक}}_0$ $\underbrace{\text{धिरधिर}}_2$ $\underbrace{\text{किटतक}}_2$ $\underbrace{\text{गिटतक}}_3$ । $\underbrace{\text{धाऽतिर}}_3$ $\underbrace{\text{किटतक}}_2$ $\underbrace{\text{धिंऽनाऽ}}_2$ $\underbrace{\text{किटतक}}_2$ ।

दुगुन

$\underbrace{\text{धिरधिरकिटतक}}_x$ $\underbrace{\text{धिंऽनाऽकिटतक}}_2$ $\underbrace{\text{धिरधिरधिरधिर}}_2$ $\underbrace{\text{किटतकधिंऽनाऽ}}_2$ ।
 $\underbrace{\text{किटतकधिरधिर}}_2$ $\underbrace{\text{किटतकगिटतक}}_2$ $\underbrace{\text{धाऽतिरकिटतक}}_2$ $\underbrace{\text{तिंऽनाऽकिटतक}}_2$ ।
 $\underbrace{\text{तिरतिरकिटतक}}_0$ $\underbrace{\text{तिंऽनाऽकिटतक}}_2$ $\underbrace{\text{तिरतिरतिरतिर}}_2$ $\underbrace{\text{किटतकतिंऽनाऽ}}_2$ ।
 $\underbrace{\text{किटतकधिरधिर}}_3$ $\underbrace{\text{किटतकगिटतक}}_2$ $\underbrace{\text{धाऽतिरकिटतक}}_2$ $\underbrace{\text{धिंऽनाऽकिटतक}}_2$ । ” 14

4:5:6 TUKDA

“
 ताकिटधिं ऽनताऽ कडधिऽता किटतक ।
 x
 धिनकिट तकिटधि किटतकि टधाऽन ।
 2
 धिऽताऽ गदीगन तागेतिट कत्रकधि ।
 0
 किटगेंऽ तडाऽन कतगिना धागेनधा ।
 3
 त्रकधिकि टकताऽ नगदींऽ नगऽऽ ।
 x
 नधादींऽ ताऽत्रक धिकिटक ताऽनग ।
 2
 दींऽनध डाऽनधा दींऽताऽ त्रकधिकि ।
 0
 टकताऽ नगदींऽ तधडाऽ नधादींऽ । ता
 3 x

4:5:7 GAT PARAN (TISHRA JATI)

धाऽकिटतक तकिटधिकिट कडधिऽताऽन धाऽदींऽताऽ ।
 x
 गेंऽनडाऽन नगीननगीन तकिटतकिट धिटतगेंऽन ।
 2
 कडधितिटकत गदीगनधाऽ दींऽगेंऽऽऽ न्तऽधाऽऽऽ ।
 0
 धाऽदींऽगेऽ ऽऽन्तऽधाऽ ऽऽधाऽदींऽ ऽगेंऽऽन्तऽ धा
 3 x ” 15

4:5:8 GAT PARAN - TAAL TRITAL

“
 $\frac{\text{धाऽ}}{\text{X}}$ $\frac{\text{कडधा}}{\text{0}}$ $\frac{\text{ऽन}}{\text{0}}$ $\frac{\text{धाता}}{\text{0}}$ । $\frac{\text{कडधा}}{\text{2}}$ $\frac{\text{ऽन}}{\text{2}}$ $\frac{\text{धाऽ}}{\text{2}}$ $\frac{\text{ऽऽ}}{\text{2}}$ ।
 $\frac{\text{कडधा}}{\text{0}}$ $\frac{\text{ऽन}}{\text{0}}$ $\frac{\text{गदी}}{\text{0}}$ $\frac{\text{गन}}{\text{0}}$ । $\frac{\text{नागे}}{\text{3}}$ $\frac{\text{तिट}}{\text{3}}$ $\frac{\text{कत}}{\text{3}}$ $\frac{\text{किटतक}}{\text{3}}$ ।
 $\frac{\text{ताऽ}}{\text{X}}$ $\frac{\text{धाऽ}}{\text{0}}$ $\frac{\text{कडधा}}{\text{0}}$ $\frac{\text{ऽन}}{\text{0}}$ । $\frac{\text{तिरकिट}}{\text{2}}$ $\frac{\text{धिंता}}{\text{2}}$ $\frac{\text{कत}}{\text{2}}$ $\frac{\text{धिट}}{\text{2}}$ ।
 $\frac{\text{नागे}}{\text{0}}$ $\frac{\text{नति}}{\text{0}}$ $\frac{\text{टता}}{\text{0}}$ $\frac{\text{गेन}}{\text{0}}$ । $\frac{\text{ताऽ}}{\text{3}}$ $\frac{\text{किटतक}}{\text{3}}$ $\frac{\text{तिरकिट}}{\text{3}}$ $\frac{\text{तकतिर}}{\text{3}}$ ।
 $\frac{\text{किटतक}}{\text{X}}$ $\frac{\text{तिरकिट}}{\text{0}}$ $\frac{\text{धाऽ}}{\text{0}}$ $\frac{\text{ताऽ}}{\text{0}}$ । $\frac{\text{किटतक}}{\text{2}}$ $\frac{\text{तिरकिट}}{\text{2}}$ $\frac{\text{तकतिर}}{\text{2}}$ $\frac{\text{किटतक}}{\text{2}}$ ।
 $\frac{\text{तिरकिट}}{\text{0}}$ $\frac{\text{धाऽ}}{\text{0}}$ $\frac{\text{ताऽ}}{\text{0}}$ $\frac{\text{किटतक}}{\text{0}}$ । $\frac{\text{तिरकिट}}{\text{3}}$ $\frac{\text{तकतिर}}{\text{3}}$ $\frac{\text{किटतक}}{\text{3}}$ $\frac{\text{तिरकिट}}{\text{3}}$ ।

4:5:9 RELA - RAU

$\frac{\text{धाडागिन}}{\text{X}}$ $\frac{\text{धिनगिन}}{\text{0}}$ $\frac{\text{तकतक}}{\text{0}}$ $\frac{\text{धिनगिन}}{\text{0}}$ ।
 $\frac{\text{तकधिन}}{\text{2}}$ $\frac{\text{गिनधिन}}{\text{0}}$ $\frac{\text{नाडागिन}}{\text{0}}$ $\frac{\text{धिनगिन}}{\text{0}}$ ।
 $\frac{\text{धिनगिन}}{\text{0}}$ $\frac{\text{तकधिन}}{\text{0}}$ $\frac{\text{गिनतक}}{\text{0}}$ $\frac{\text{तकधिन}}{\text{0}}$ ।
 $\frac{\text{गिनतक}}{\text{3}}$ $\frac{\text{धिनगिन}}{\text{0}}$ $\frac{\text{नाडागिन}}{\text{0}}$ $\frac{\text{तिनाकिन}}{\text{0}}$ ।
 $\frac{\text{ताडाकिन}}{\text{X}}$ $\frac{\text{तिनकिन}}{\text{0}}$ $\frac{\text{तकतक}}{\text{0}}$ $\frac{\text{तिनकिन}}{\text{0}}$ ।
 $\frac{\text{तकतिन}}{\text{2}}$ $\frac{\text{किनतिन}}{\text{0}}$ $\frac{\text{नाडाकिन}}{\text{0}}$ $\frac{\text{तिनकिन}}{\text{0}}$ ।
 $\frac{\text{धिनगिन}}{\text{0}}$ $\frac{\text{तकधिन}}{\text{0}}$ $\frac{\text{गिनतक}}{\text{0}}$ $\frac{\text{तकधिन}}{\text{0}}$ ।
 $\frac{\text{गिनतक}}{\text{3}}$ $\frac{\text{धिनगिन}}{\text{0}}$ $\frac{\text{नाडागिन}}{\text{0}}$ $\frac{\text{तिनाकिन}}{\text{0}}$ । ” 16

4:5:10 LAMCHHAD PARAN

“ <u>धाऽकिटतकतकि</u> x	<u>तधिकिटताकिटधा</u>	<u>ऽनधागेतिटगऽ</u>	<u>दींऽऽऽदींऽकिट</u>	
<u>तकतकिटधिकिट</u> 2	<u>तकिटताकऽतिट</u>	<u>तिटकत्रकधिकिट</u>	<u>गेंऽन्तराऽनधाऽ</u>	
<u>ऽधाऽदींऽताऽ</u> 0	<u>कऽतिऽटऽकति</u>	<u>टतागेनधागेतिट</u>	<u>गदीगनगेंऽनडा</u>	
<u>ऽनधागेतिटकत</u> 3	<u>ऽऽकऽतिटक्डधे</u>	<u>तिटकत्रकधितिट</u>	<u>गेंऽनडाऽनधाऽ</u>	
<u>ऽऽधादींऽकिट</u> x	<u>तकतकिटधिकिट</u>	<u>धिटताकऽतधात्र</u>	<u>कधिकिटकतगदी</u>	
<u>गनगेंऽनडाऽन</u> 2	<u>धा १ २ धा</u>	<u>१ २ धा १</u>	<u>२ ऽधात्रकधिकिट</u>	
<u>कतगदीगनगेंड</u> 0	<u>नडाऽनधान१</u>	<u>२ ऽ धा १ २</u>	<u>धा १ २ऽधात्र</u>	
<u>कधिकिटतकगदी</u> 3	<u>गनगेंऽनडाऽन</u>	<u>धा १ २ धा</u>	<u>१ २ धा १</u>	
<u>२ धाऽकिटतक</u> x	<u>तकिटधिकिटतकि</u>	<u>टधाऽनधागेतिट</u>	<u>गडदीऽऽऽदींऽ</u>	
<u>किटतकताकिटधि</u> 2	<u>किटतकिटताकऽ</u>	<u>तिटतिटकत्रकधि</u>	<u>किटगेंडन्तराऽन</u>	
<u>धाऽऽधाऽदींड</u> 0	<u>ताऽकऽतिऽटऽ</u>	<u>कतिटतागेनधागे</u>	<u>तिटगदींगनगेंड</u>	
<u>नडाऽनधागेतिट</u> 3	<u>कतऽऽकऽतिट</u>	<u>क्डधेतिटकत्रकधि</u>	<u>तिटगेंडनडाऽन</u>	
<u>धाऽऽऽधादींऽ</u> x	<u>किटतकतकिटधि</u>	<u>किटधिटताकऽत</u>	<u>धात्रकधिकिटकत</u>	
<u>गदीगनगेंऽनडा</u> 2	<u>ऽनधा १ २</u>	<u>धा १ २ धा</u>	<u>१ २ ऽधात्रकधि</u>	
<u>किटकतगदीगन</u> 0	<u>गेंऽनडाऽनधा</u>	<u>१ २ धा १</u>	<u>२ धा १ २ ऽ</u>	
<u>धात्रकधिकिटकत</u> 3	<u>गदीगनगेंऽनडा</u>	<u>ऽनधा १ २</u>	<u>धा १ २ धा</u>	

$\frac{१}{२} \text{ धाऽकिट}$ x	$\frac{\text{तकतकिटधिकिट}}{\text{टधिकिटतकिटता}}$	$\frac{\text{तकिटधाऽनधागे}}{\text{कऽतितिटकत्र}}$	$\frac{\text{तितगऽदीऽऽऽ}}{\text{कधिकिटगेंडन्तरा}}$	
$\frac{\text{दीऽकिटतकतकि}}{२}$	$\frac{\text{टधिकिटतकिटता}}{\text{दीऽताऽकऽतिऽ}}$	$\frac{\text{टऽकतितितागेन}}{\text{कधितिटगेंऽनडा}}$		
$\frac{\text{ऽनधाऽऽधाऽ}}{०}$	$\frac{\text{तिटकतऽऽकड}}{\text{टधिकिटधिटताक}}$	$\frac{\text{तितक्डधेतिटकत्र}}{\text{ऽतधात्रकधिकिट}}$		
$\frac{\text{गेंऽनडाऽनधागे}}{३}$	$\frac{\text{नडाऽनधा १}}{\text{गनगेंऽनडाऽन}}$	$\frac{२ \text{ धा } १ \text{ } २}{\text{धा } १ \text{ } २ \text{ धा}}$	$\frac{\text{धा } १ \text{ } २ \text{ } २ \text{ धात्र}}{\text{१ } २ \text{ धा } १}}$	
$\frac{\text{ऽनधाऽऽऽधा}}{x}$	$\frac{\text{कतगदीगनगेंऽ}}{३}$	$\frac{\text{नडाऽनधा१}}{\text{२ धा } १ \text{ } २}}$		
$\frac{\text{कतगदीगनगेंऽ}}{२}$				
$\frac{\text{कधिकिटकतगदी}}{०}$				
$\frac{२ \text{ धात्रकधिकिट}}{३}$				
धा ” 17 x				

4:6 TRADITIONAL COMPOSITIONS BY SHRI HITENDRA DIXIT

4:6:1 PUNJAB GAT

“
 $\begin{array}{cccc|cccc} \text{दुंऽ} & \text{किट} & \text{तक} & \text{दुंऽ} & \text{किट} & \text{तक} & \text{दुंऽ} & \text{दुंऽ} \\ \text{x} & & & & 2 & & & \end{array}$ ।
 $\begin{array}{cccc|cccc} \text{किट} & \text{तक} & \text{धिरधिर} & \text{किटतक} & \text{तकी} & \text{ऽधा} & \text{कता} & \text{ऽन} \\ 0 & & & & 3 & & & \end{array}$ ।
 $\begin{array}{cccc|cccc} \text{धाऽ} & \text{धाऽ} & \text{धागे} & \text{नाति} & \text{ऽन} & \text{धागे} & \text{नाति} & \text{ऽन} \\ \text{x} & & & & 2 & & & \end{array}$ ।
 $\begin{array}{cccc|cccc} \text{धुंऽ} & \text{धुंऽ} & \text{नाना} & \text{नाना} & \text{किड} & \text{तक} & \text{तिरकिट} & \text{धाऽ} \\ 0 & & & & 3 & & & \end{array}$ ।
 $\begin{array}{cccc|cccc} \text{धागे} & \text{नाति} & \text{नाधि} & \text{नधा} & \text{गेना} & \text{नाना} & \text{तांग} & \text{ऽधा} \\ \text{x} & & & & 2 & & & \end{array}$ ।
 $\begin{array}{cccc|cccc} \text{कत} & \text{धिरधिर} & \text{किटतक} & \text{तकी} & \text{ऽधा} & \text{धिर} & \text{धिर} & \text{कत} \\ 0 & & & & 3 & & & \end{array}$ । धा_x

4:6:2 TUKDA

धाऽनग तकदिन तकतक दितदित । धाऽगेना धगतिट धाऽगेन धागेतिट
 धाऽऽऽतिरकिट तकतिरकिटधाऽ तीधागेन धगतिट ।
 धाऽतिरकिटतक तिरकिटधाऽतिर किटतकधाऽतिर किटतकधाऽतिर ।
 धाऽऽऽऽऽऽऽऽ धाऽतिरकिटतक तिरकिटधाऽतिर किटतकधाऽतिर ।
 कटतकतिरकिट धाऽऽऽऽऽऽऽ धाऽतिरकिटतक तिरकिटधाऽतिर ।
 किटतकधाऽतिर किटतकतिरकिट धाऽऽऽऽऽऽऽ धाऽनग ।
 तकदिन तकतक दितदित धाऽगेना ।
 धगतिट धाऽगेन धागेतिट धाऽऽऽतिरकिट ।
 तकतिरकिटधाऽ तीधागेन धागेतिट धाऽतिरकिटतक ।
 तिरकिटधाऽतिर किटतकधाऽतिर किटतकतिरकिट धाऽऽऽऽऽऽऽ ।
 धाऽतिरकिटतक तिरकिटधाऽतिर किटतकधाऽतिर किटतकतिरकिट ।

<u>धाऽऽऽऽऽऽऽ</u>	<u>धाऽतिरकिटतक</u>	<u>तिरकिटधाऽतिर</u>	<u>किटतकधाऽतिर</u>	
<u>किटतकतिरकिट</u>	<u>धाऽऽऽऽऽऽऽ</u>	<u>धाऽनग</u>	<u>तकदिन</u>	
<u>तकतक</u>	<u>दितदित</u>	<u>धाऽगेन</u>	<u>धागतिट</u>	
<u>धाऽगेन</u>	<u>धगतिट</u>	<u>धाऽऽऽतिरकिट</u>	<u>तकतिरकिटधाऽ</u>	
<u>तिधागेन</u>	<u>धगतिट</u>	<u>धाऽतिरकिटतक</u>	<u>तिरकिटधाऽ</u>	
<u>किटतकधाऽतिर</u>	<u>किटतकतिरकिट</u>	<u>धाऽऽऽऽऽऽऽ</u>	<u>धाऽतिरकिटतक</u>	
<u>तिरकिटधाऽतिर</u>	<u>किटतकधाऽतिर</u>	<u>किटतकतिरकिट</u>	<u>धाऽऽऽऽऽऽऽ</u>	
<u>धाऽतिरकिटतक</u>	<u>तिरकिटधाऽतिर</u>	<u>किटतकधाऽतिर</u>	<u>किटतकतिरकिट</u>	धा "18

4:7 TRADITIONAL COMPOSITION

4:7:1 CHAKRADAR PARAN

“
 धेतधेत त्रकधेत तगेन्न धाऽधा । धाऽधा धेतिरकिटतक तातिरकिटतक तातिरकिटतक ।
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4:7:2 CHAKRADAR TUKDA

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FOOTNOTES

1. Excerpts from interview of Shri Nikhil Muley. (Dt. 13-10-2012)
2. Excerpts from interview of Shri Nikhil Muley. (Dt. 13-10-2012)
3. Excerpts from interview of Shri Nikhil Muley. (Dt. 14-10-2012)
4. Excerpts from interview of Shri Nikhil Muley. (Dt. 14-10-2012)
5. Excerpts from interview of Shri Nikhil Muley. (Dt. 14-10-2012)
6. Excerpts from interview of Shri Nikhil Muley. (Dt. 14-10-2012)
7. Excerpts from Audio CD.
8. Excerpts from interview of Shri Gaurang Bhavsar. (Dt. 12-11-2012)
9. Excerpts from interview of Shri Gaurang Bhavsar. (Dt. 12-11-2012)
10. Excerpts from interview of Pandit Yogesh Samsi. (Dt. 16-7-2012)
11. Excerpts from interview of Pandit Yogesh Samsi. (Dt. 16-7-2012)
12. Excerpts from interview of Pandit Yogesh Samsi. (Dt. 16-7-2012)
13. Excerpts from interview of Pandit Yogesh Samsi. (Dt. 16-7-2012)
14. Excerpts from interview of Pandit Yogesh Samsi. (Dt. 17-7-2012)
15. Excerpts from interview of Pandit Yogesh Samsi. (Dt. 17-7-2012)
16. Excerpts from interview of Pandit Yogesh Samsi. (Dt. 17-7-2012)
17. Excerpts from interview of Pandit Yogesh Samsi. (Dt. 17-7-2012)
18. Excerpts from telephonic interview of Shri Hitendra Dixit. (Dt. 20-8-2012)
19. "Tabla" Author Pandit Arvind Mulgaonkar.
20. "Tabla" Author Pandit Arvind Mulgaonkar.

CHAPTER - V

TABLA ARTISTS OF PUNJAB GHARANA AND THEIR BIOGRAPHIES.

5:1: Introduction :

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

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

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

5:2:1 Qadir Baksh II

Teacher: Mian Faqir Baksh

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

5:2:3: Akhtar Hussain Khan

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

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

He passed away in year 2001.” 3

5:2:4: Anuradha Pal:

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

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

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

5:2:5: Jitendra Thakur:

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

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

5:2:6: Lala Bhavani Das:

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

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

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

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

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

Teacher/Father: [Ustad. Alla Rakha](#)

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

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

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

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

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

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

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

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

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

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

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

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

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

Teachers: Pandit Hiralal & Mian Qadir Bukhsh

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

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

Teachers: Mian Qadir Bukhsh & Haji Fida Hussain

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

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

Teacher: Shaukat Hussain Khan

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

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

Teacher: Utd. Alla Rakha

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

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

Teacher : Utd. AllaRakha

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

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

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

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

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

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

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

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

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

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

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

5:2:14: Dildar Hussain

Teacher: Utd. Alla Rakha

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

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

TEACHER-Ustad Bahadur Singh

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

5:2:16: Nishikant Barodekar

TEACHER - Utd. Alla Rakha

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

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

5:2:17: Ustad Bahadur Singh

TEACHER-Ustad Mir Baksh

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

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

TEACHER : Ustad Bahadur Singh

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

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

TEACHER : Ustad Bahadur Singh

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

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

5:2:20: Aditya Kalyanpur:

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

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

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

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

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

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

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

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

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

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

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

5:2:21: Hitendra Dixit :

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

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

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

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

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

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

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

Shri Hitendra dixit has performed at prestigious platforms like :

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

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

5:2:22: Shri Prafulla Athley

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

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

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

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

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

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

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

5:2:23: Pt. Sushilkumar Jain.

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

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

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

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

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

5:2:24: Taufiq Qureshi

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

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

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

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

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

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

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

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

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

FOOTNOTES

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

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

CONCLUSION

When we take a glance to the available primitive (original) literature, we conclude that ‘verbalization through sound’ is the most important base for human expression. These sounds became base for the understanding only when implications of their intonations (tunes) were understood through assigned interval. That means the tune is self-ingrained for the distance between the two words. The human senses the tune first. This doesn’t mean that tune is music. Hence a definite tune when played repetitively, music is created. On the basis of these diverse and significant notations a human tries to express numerous feelings through combination of sentences. When this language begins to give definite meaning, in such conditions begins the actual progress. Here-after origins concrete tradition. The period is prolonged by the representatives of music for a longer period.

In the beginning of this thesis, the historical facts about Punjab Gharana of Tabla interpreted in detail. Among all the Gharana, Delhi Gharana is considered to be the initial one. It is considered to be the paternal of all Gharana. Though the researcher has not only highlighted the Punjab Gharana but in the beginning he has highlighted concise but meaningful information about all other important Tabla Gharana too. In this the information related to other five Gharana that existed earlier than the origin and evolution of Punjab Gharana and their renowned artists is included. While doing the research work the researcher came across many observations and historical statements. All those facts are covered in this thesis.

During the research work the researcher has observed and concluded after a thorough study, review and analysis of each and every aspect related to the topic and he concluded that Punjab Gharana is considered the sixth Gharana of Tabla.

However after the study of history of Punjab it is concluded that this period and the period of the supreme artist Lala Bhawanidas seems proximate to Dadhi Tradition. This means its period seems similar to Delhi Gharana. Though this is not published anywhere. However after the research work it is concluded that the compositions are traditional and almost two hundred years old. However Pandit Yogesh Samasi's quotes that it is divided into three sections. It consists of the traditional compositions and specialities of their playing styles that are 150 years, 100 years as well as 50 years. Lots of efforts are put in to include these vital facts in one of the chapters of this thesis. Few compositions are found confirm that are this Gharana belongs to the same period as Delhi Gharana. The presented facts are given on the basis of the information collected from the interviews of the erstwhile artists of those Gharana.

Every Tabla Gharana has its independent style and specific order. This process is categorized on the basis of systematic order. When the researcher gathered the information and decided to give the facts of previous five Gharana in his thesis, he realized that Punjab Gharana too has its own distinctive traditional Tabla playing style. However a formal attempt is made to include the interpretations of methodical style of Punjab Gharana in the conclusion.

In Indian Music, same accreditation is given to theory and practical. However theory and practical both have their own significance. Generally in the thesis theory is extensively reviewed however in this thesis the researcher has put extra efforts to include actual practical knowledge in detail.

There is no access to comprehensive and meticulous record of theories, principles and definitions etc. of Tabla Gharana of Punjab. The efforts are made to manifest this limited available information in this thesis. In this thesis the theoretical material of playing style of this Gharana is defined theoretically and presented in scripted form. However the information

about the technical vocabulary is made available after the discussion with the senior artists of this Gharana. The theoretical information of these artists are also scripted and presented here and they proved their own distinction. It is known that the Ustad of this Gharana are known for the compositions. Their compositions were in the forms of ‘Chalan’, ‘Peshkar’, ‘Kayade-Palate’, ‘Rela’, and ‘Gat’ etc. All this material is included in this thesis. After in-depth study, series of discussion and with lots of efforts whatever important information is gathered related to playing style of this Gharana is included and presented in a sequential form.

1. Most of the things of this Gharana are similar to other Gharana. However ‘Peshkar’ or ‘Chalan’ of this Gharana are unique. In the notations of ‘Peshkar’ of Punjab Gharana forceful. However a ‘Lay’ (speed and variations in rhythm) of this Gharana that is not found in other Gharana. Their intricacies are too complicated.
2. In this Gharana along with ‘Peshkar’ sometimes ‘Padaal’ is also played by using forceful words which is created and gifted by this Gharana. It gives an impression of Pakhawaj while listening to it.
3. In the methodical sequence of playing styles of this Gharana, ‘Kayada’ comes next to ‘Peshkar’. However the composition of these ‘Kayada’ is not arranged in similar manner as other Gharana. Rather in this Gharana while composing ‘Kayada’ words are artistically arranged. These compositions can be absorbed only by the students who acquire training from a Guru. The student is unable to comprehend these compositions if he doesn’t have a rigorous training under this Gharana. The playing method of this ‘Kayada’ is also different. It is said that playing the notes of ‘Kayada’ is known as ‘Palta’. However the ‘Palta of Kayada’ of this Gharana are neither played by altering the notations nor by arranging the fixed ‘Matra’. ‘Paltas’ are presented

with artistic blend of words, balance of 'Daaya-Baaya' which gives a marvelous feeling. Presenting extensive 'Tihaai' is a specialty of this Gharana.

4. **Rela:** The 'Rela' of this Gharana entirely reflects the impression of 'Pakhawaj'. Though the 'Rela' of this Gharana has definite 'Khali-Bhari' compared to 'Rela' of other Gharana. However in this 'Rela' it is not necessary to have the notes 'TinaKina' rather few more notes are added to this. This is confirmed in chapter three and four of this thesis. In this Gharana it is observed that after playing 'Rela'; there is a system of beginning of a 'Chalan' of Madhya Lay. The compositions of the beginning are never fixed as that depends upon the artist. Here at the beginning some artists play 'Rav' for worm up. This is spotted in the presentations of Ustad Alla Rakha, Ustad Zakir Hussain and Pandit Yogesh Samasi. This Gharana is renowned specifically for its 'Gat'. After interviewing the renowned artists the researcher has gathered various compositions and included all of them in this thesis. The researcher has put in lots of efforts to collect these compositions. He is regretful as he could not collect all of them. Many times similarities as well as differences are observed in in the sequence presented by the renowned artist of this Gharana. To overcome this, views of various artists are collected from the excerpts from the interviews and discussions of renowned artists and the sequence of compositions of this Gharana is maintained. All this is based on the available facts. The specialty of this Gharana is maximum use of notes like 'TIRKIT' and 'DHINGIN' in every composition.

In this thesis the compositions of renowned artists of various Gharana are also included. Along with it the interviews of the well-known artists are also included in this thesis those who have put in lots of efforts for the promotion of this Gharana. The memoire of these artists are also included in this thesis.

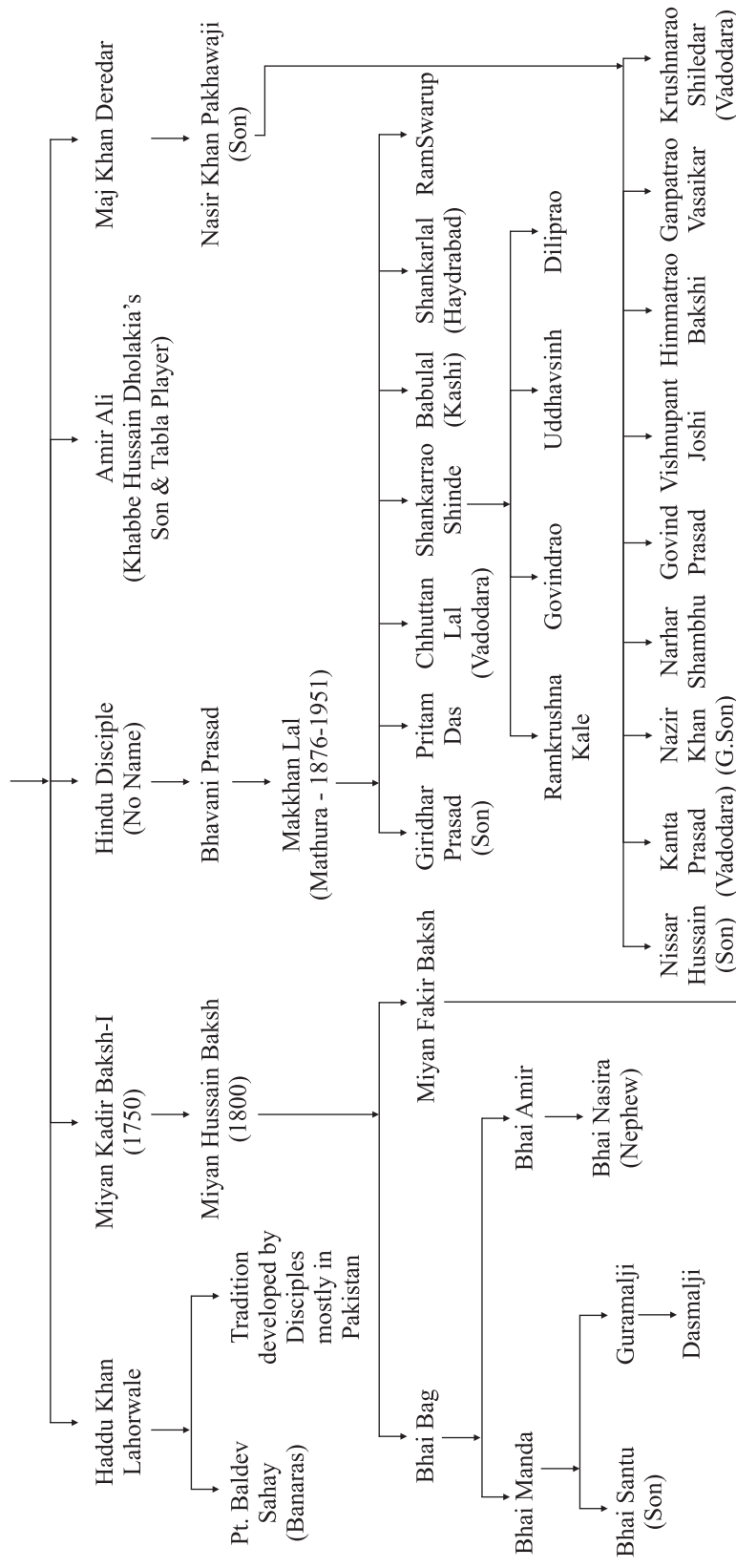
After presenting all types of facts about this Gharana in this thesis it is upheld that there are less chances of research work in this topic in near future. However the chances of doing so are obvious. I humbly request to all those students who are taking training under this Gharana that if they come across any shortcomings in this thesis then they should overcome them through their thesis. This will play an important contribution by them for the development and promotion of this Gharana.

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PUNJAB GHRANA (FAMILY TRADITION)

Lala Bhavani Das
(Between 1700 and 1785)



Continue on Next Page

