

## INDEX

<b>CHAPTER</b>	<b>TOPICS</b>	<b>PAGE NO.</b>
	<b>PREFACE (Introduction)</b>	
	<b>ACKNOWLEDGEMENTS</b>	
<b>CHAPTER I</b>	<b>BIRTH AND DEVELOPMENT OF PUNJAB GHARANA</b>	<b>1-30</b>
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	
<b>CHAPTER II</b>	<b>TRADITION OF SYSTEMATIC TABLA PLAYING OF PUNJAB GHARANA</b>	<b>31-52</b>
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 TaalTritaal
  - 3:9:1:2 Kayda in TaalRupak
  - 3:9:1:3 Kayda in TaalEktaal
  - 3:9:1:4 Kayda in Aadlay, TaalTritaal
  - 3:9:1:5 Kayda in ChatushraJati, TaalTritaal
  - 3:9:1:6 Kayda in TaalTritaal
  - 3:9:1:7 Kayda in TaalTritaal
  - 3:9:1:8 Kayda in TaalTritaal
  - 3:9:1:9 Kayda in TaalTritaal
  - 3:9:1:10 Kayda in TaalTritaal
- 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, Paran (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 TaalTritaal
  - 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 TaalTritaal
  - 3:13:1:14     Joda of Mukhda
  - 3:13:1:15     Tihai in Tritaal
  - 3:13:1:16     Mukhda in Aadlaya, taalTritaal
- 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 TaalTritaal, VilambitLaya

- 3:13:4 FarmaishiChakradar in TaalTritaal, Madhya Laya
- 3:13:5 Lahori Gat, BedamChakradar in TaalTritaal
- 3:13:6 Punjabi Gat in TaalTritaal
- 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 Tritaal
- 3:13:7:4 Gat in TaalZaptaal
- 3:13:7:5 Chakradar Gat in TaalTritaal
- 3:13:7:6 FarmaishiChakradar Gat in TaalTritaal
- 3:13:8 Tukda
- 3:13:8:1 Tukda in TaalTritaal
- 3:13:8:2 Tukda in TaalTritaal
- 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

<b>CHAPTER IV</b>	<b>ORDER OF THE COMPOSITIONS AND COMPOSERS OF PUNJAB GHARANA</b>	<b>143-186</b>
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 TaalTritaal
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 ORDER OF THE COMPOSITIONS AND COMPOSERS  
OF PUNJAB GHARANA**

**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 Prafulla Athley  
5:2:23 Pt. Sushilkumar Jain  
5:2:24 Taufiq Qureshi
- Footnotes

<b>CONCLISION</b>	<b>217-221</b>
<b>BIBLIOGRAPHY</b>	<b>222</b>