

Role of Emerging Tabla Vadak in Development of Tabla Gharana of Awadh Region in Uttar Pradesh: A Study

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Abstract

The study highlights the leading role of emerging Tabala Wadak in development of Tabla Gharana of Awadh Region. The study explore and identify the new tabala wadak of Awadh Region and their contribution the recognized the new gharana. For the study descriptive method has adopted and the study is basically based in secondary sources as well as primary sources. The findings of study majority of the emerging Tabala Wadak is significant role played in origin of new gharana.

Keywords: Tabala wadak, Gharana, emerging, Awadh, Region.

1.Introduction

Music is an unprecedented union of singing, playing and dancing, without which music cannot be imagined. If we consider the musical instruments, it appears that just as colors and paintbrushes are required for painting, hammer and chisel are required for sculpture, in the same way different types of instruments are required for singing, playing and dancing. Equipment is used. Although in the subject matter of music, the instruments have been broadly divided into two parts - external and internal. External instruments are seen especially in the context of instrumental music, while internal instruments are related to the throat in music. In Vedic literature, the names of stringed instruments are mentioned in 'Hiranya Keshi Sutra', the main basis of which can be counted are the names of Kandveena, Kapishersh Veena, Taluk Veena, Alayu Veena, Pichhora etc. Verses 10-146-2 of Rigveda, all these stringed instruments have been called Aadhati. In Rigveda, 'Vaanah Shatatantribhavati' means that if 100 strings are made by making a doob or moonj, then 'vaan' is formed. However, there is no information about Dhan Vadya in Vedic literature. It is also possible that at that time the existence of musical instruments was limited only to the common people. In Vedic literature, among the musical instruments, the names of Nalika, Benu, Tunav, Bharadhuni, Godha and Nali are found. But information about the structure of these instruments is not available anywhere. Gatra Veena is mentioned in Vedic literature. However, in the absence of a veena player, Sama singers used to practice their songs by imagining the notes of the veena instrument on the upper part of their fingers.

2.Objectives of the Study: For the study the following objectives has been formulated. These are as follows:

1. To identify the new emerging tabala wadak of Awadh Region.
2. To explore the role of emerging tabala wadak in development of new gharana.
3. To find out the current status of emerging tabala wadak of Awadh Region.

3.Scope and Limitation

The study is covered new emerging tabla vadak and the study is limited to Awadh region besides Awadh region has been excluded in this study.

4.Research Methodology

Research methodology is significant role played for conducting any types of research. It helps to systematic examination of a particular phenomena. For the study descriptive research approach has been adopted and

majority of the secondary data has involved in this study. The study is also included primary data through interview tools.

5.Role of Emerging Tabla Vadak in Development of Tabla Gharana

5.1. Aamir Hussain Khan (Awadh Gharana)

Aamir Hussain Khan was born on September 23, 1996 in Lucknow, the capital of Uttar Pradesh state. Your father's name is Shri Ilmas Hussain Khan who is trying to carry forward the lineage and disciple tradition of Lucknow Gharana. You received your initial training in tabla from your father. You not only have the knowledge of Tabla but you also passed Bachelor of Science (B.Sc.) in Physics from Chaudhary Charan Singh University in 2019-2021 and Master of Science (M.Sc.) from Integral University, Lucknow. You were a sharp and talented child since childhood, the result of which was that during your education, you were awarded the Snooker Championship in 2016 and 2020 and in 2018, you were also the winner of the Snooker Tournament of Lucknow. Not only this, But he was honored for his various stage performances in Indian music programs. At present, you are trying to carry forward the lineage and in the future, your contribution to Tabla will be written in golden letters.

5.2 Shahabur Rahman Chishti (Awadh Gharana)

Shahabur Rahman Chishti was born on 5 June 1965 AD in Faizabad, Uttar Pradesh. Your father's name was WR Chishti. Shahabur Rahman Chishti is a tabla player of Lucknow Gharana. He is also a tabla instructor and musician at Aligarh Muslim University. S.R. Chishti Dr. B. R. Completed PHD in Music (Tabla) from Ambedkar University, Agra. He has written six books in the field including Tabla Sanchayan. Dr. S., one of the veteran and famous tabla players of Lucknow Gharana. R. Chishti has been serving Aligarh Muslim University for the last 30 years. The author of six books in three languages, Urdu, Hindi and English, he needs no introduction.

His books are recommended in many music academies. He has trained disciples across the country and the world. Dr. Chishti received his education from the best personalities of Lucknow Gharana including Ustad Afaq Hussain. Who can comment on the discipline and dedication of a person who has reached this level of success in his life?

Despite being at the pinnacle of success in Tabla, he is very humble and down to earth. He has worked in Doordarshan and All India Radio as a B-High grade artiste. He has also been invited to give talks and program evaluations at national and international levels. A person like him is expected to maintain distance from people but he meets his disciples like a common man, shakes hands, hugs and shares life experiences. This type of person is very rare.

6. Role of Awadh Gharana in origin of Banaras Gharana

Banaras Gharana is about 150 years old Gharana, currently this Gharana is very popular and has been successful in establishing its identity on the background of music. Even today, there is difference of opinion among musicians regarding the originator of Banaras Gharana. Some musicians are of the opinion that Pt. Ramsahay Mishra was not its originator but two persons named Ganesh Maharaj and Maharishi Maharaj. The proof of this fact is mentioned on page number 93 of Satyanarayan Vashishtha's book 'Tabla Par Dilli Aur Purab', but it is a matter of regret that most of the music scholars have termed it as baseless. To prove this fact, scholars argued that no one from his lineage is a scholar today.

If seen in this way, it is unquestionably true that the originator of Banaras Gharana was Pt. Ram Sahay. The time of Pandit Ram Sahay ji is considered to be from 1830 to 1886. He was a disciple of Ustad Modu Khan, the founder of Lucknow Gharana. He received tabla lessons from Ustad Modu Khanse for twelve years. After getting education, he again returned to Banaras and his family members and disciples propagated Tabla a lot, although Pt. Ramsahay Mishra belonged to the Kathak family of Banaras. Although Pt. Ramsahay had received his initial education in tabla from his uncle and father. Pt. Ramsahay Mishra ji played an important role in the development of tabla in Banaras by making radical changes in the playing style of tabla and creating new compositions. Later, he established the Banaras Gharana. He maintained the lineage and disciple tradition. Famous tabla player Pt. Kishan Maharaj believes that Pt. Ramsahay's father, whose name was Pt. Prakash Maharaj, was a tabla player who accompanied the dance. According to Dr. Aaban ji, Pt. Ramsahay received the primary

knowledge of tabla from his father and uncle. Was. Although it is true that Pandit Ram Sahay used to dance since childhood. At that time the rule of Nawab Asifuddaula of Lucknow was going on. At the same time, two famous tabla players Ustad Modu Khan and his younger brother Ustad Bakshu Khan came and settled in Lucknow. The main reason for both of them coming to Lucknow was that the political conditions in Delhi were not good. By throwing light on the above topic, it becomes known that Pt. Ramsahay ji was an excellent tabla player and due to his proficiency in tabla, his tabla had a special place in the court of Nawab Wajid Ali Shah of Lucknow. There is a legend that when Nawab Wajid Ali Shah of Lucknow ascended the throne, he organized a huge musical festival in his court. All the artists of the country were invited to it. Hindu artists like Kudau Singh, Bhavani Singh and Thakur Prasad etc. participated in this ceremony. If we throw light on the Muslim artists, it is known that Ustad Modu Khan, Ustad Bakshu Khan and Ustad Vilayat Khan and other artists had participated and to start the function, Ustad Bakshu Khan requested Ustad Modu Khan to play the tabla. But Ustad Modu Khan rejected his statement and said that till date this program will start with the tabla playing of my disciple Pt. Ramsahay Mishra.

Ustad Modu Khan had taught Pt. Ramsahay Mishra ji anonymously at home for about twelve years. What I mean to say is that Ustad Modu Khan did not tell anyone about Pandit Ramsahay ji for twelve years. This was the reason why the tabla players did not know that Pandit Ramsahay ji was a good tabla player.

It is believed and it is also true that Pt. Ram Sahay Mishra ji had played the tabla for seven consecutive nights in the music festival organized by Wajid Ali Shah and at the time of the commencement of the ceremony on the seventh night, Ustad Modu Khan played the tabla of Pt. Ram Sahay Mishra ji. He stopped his disciple by placing his hand. Ustad Modu Khan challenged all the tabla players present in the court and said that whoever is proud of his tabla should come forward. It is believed that Caliphs from Punjab, Delhi, Lucknow and other places of India had come to that concert, but on this challenge of Ustad Modu Khan, no tabla player tried to come forward. Along with Mian Ustad Bakshu Khan, other artists also accepted defeat from Pt. Ram Sahay Mishra and these artists worshiped the feet of Pt. Ram Sahay Mishra, although when such an incident happened, Ustad Modu Khan's wife praised her husband's disciple. And being happy with the victory, he gifted five hundred Punjabi and Lahori gats received from his father to Pt. Ram Sahay Ji and after going to this function, Nawab Wajid Ali Shah gifted him Rs. 1.25 lakh in cash, precious gems and four elephants. Were. Pt. Ram Sahay ji's father was a court dancer of the King of Nepal and he also sometimes danced in the court of the Nawab of Lucknow.

When Pt. Ramsahay ji's father returned from Nepal and heard about the incident of his son's Tabla act, he was very happy on one hand and sad on the other. He said that you play the tabla so well and despite being unmatched in the tabla, if you have not been able to remain an independent artist then you are secondary in music, because the tabla is an accompaniment instrument. This was the reason for his sadness. His father said that you were an independent artiste as a dancer. By playing the tabla in one go, you hoisted the flag of victory by establishing your identity as a tabla player all over India, but his father said that you should not play the tabla because you do not want to earn money by playing the tabla nor do you get fame.

7. Role of Awadh Gharana in origin of Farrukhabad Gharana

When we talk about the gharanas of tabla, it comes to light that the oldest two gharanas are Delhi and Punjab gharanas, but the irony is that which of these two gharanas is the first? It still remains an unsolved puzzle in Indian music history. Therefore, it is believed that Punjab is the first gharana of tabla and Delhi gharana is considered the second gharana of tabla. Due to the contemporary conditions of Delhi not being favourable, the artists of Delhi started moving to other areas of the country. When there was turmoil in the political situation in Delhi, the Nawab of Awadh, being a music lover, tried to provide shelter to the artists of Delhi. This was the reason why Ustad Modu Khan came to Lucknow and became the court artist of the then Nawab of Awadh.

Historical facts and pages of history provide evidence that the capital of Awadh was Lucknow and Ustad Modu Khan played an important role in the emergence and development of Lucknow Gharana. Ustad Modu Khan's brother was Ustad Bakshu Khan, who due to not getting shelter from the Emperor of Delhi, Ustad Modu Khan also called his brother Ustad Bakshu Khan to Lucknow. Ustad Bakshu Khan was also an excellent tabla player and he not only gave training in tabla to the talented young man Ustad Vilayat Ali of Farrukhabad but also married his daughter to Vilayat Ali. When Vilayat Ali Khan got married, he went to Farrukhabad and propagated Tabla

there. This is the reason why Farrukhabad is considered to be the birthplace of Lucknow Gharana in the field of tabla playing. Vilayat Ali Khan played an important role in making Farrukhabad the home of tabla. Vilayat Ali Khan was not only an excellent tabla player of his time but was also a composer and a skilled teacher. Although Vilayat Ali Khan's playing was considered very complex, his playing style was rhythmic. Scholars are of the opinion that such great tabla players, heroes and composers are born only in centuries. Later, Vilayat Ali Khan became famous in the history of Indian music by the name of 'Haji' Vilayat Ali Khan. The only reason behind this was that he had gone to perform Haj several times, due to which contemporary tabla players and tabla lovers added the word Haji in front of his name. Haji Vilayat Ali Khan not only gave birth to a new style by changing the bass of Lucknow Gharana but also established Farrukhabad Gharana as a pillar in the field of Indian music through his composition. The importance of Haji Vilayat Ali Khan's playing style can be gauged from the fact that his instrument was neither influenced by dance like the Lucknow Gharana, nor was it more open like the Punjab and Banaras Gharana, nor was it more closed like the Delhi Ajrada. . He gave equal importance to lick and ink in his playing style. Thus, it is known that the first composition based on the Tabla playing style gave birth to the Farrukhabad Gharana. This gharana was successful in leaving its indelible mark in the field of Indian music, one reason for which is that the playing style created by Haji Vilayat Ali Khan is so unique that it is popular not only among contemporary tabla players, but in modern times, the style of playing tabla It became so popular among the players that tabla players feel proud of playing in that style. Vilayat Ali, who had received the Kayads of Lucknow as dowry, worked tirelessly to incorporate the Kayads of Tripalli, Chaupalli and Chakradars in a new style and composed some of his own unique Bandishes. He created new and special gates, which later came to be known as Haji ki gates. Which became very famous and even today Haji's gats are especially played. It is said that Vilayat Ali Khan went on many pilgrimages and every time he prayed to Allah Pak for the knowledge of Tabla.

Muhammad Karam Imam has written in his book Maddan-ul-Muski, "Haji Vilayat Ali was skilled in musical instruments. After performing Haj, he had given up playing in the gatherings." Wajid Ali was the Nawab of Lucknow from 1847 to 1857 and Haji Vilayat Ali Khan lived in the court of the Nawab of Lucknow in those days, but when the empire of the Nawab of Lucknow was moving towards decline, the artists of Lucknow became shelterless and were forced to take shelter in other places. In contemporary times, music was being nurtured in the Rampur state and the music loving Nawabs of the Rampur state had given shelter to many pundits, gurus and various types of artists in their courts, this was the reason that most of the artists of Lucknow moved to the Rampur state. Had gone. The history of Rampur state tells that in 1857, Nawab Yusuf Ali ascended the throne of Rampur and he was a lover of education as well as a lover of music, the result of which was that he appointed Haji Saheb as an artist in his court. . Thus, getting shelter in the court of Rampur Nawab was an important achievement for Haji Sahib. Haji Saheb was a good artist as well as an excellent teacher. He not only played the role of a good teacher but also opened schools for the development of Tabla. The name of the elder son of Haji Vilayat Ali Khan was Nisar Ali Khan. Nisar Ali Khan was a high level scholar of Tabla and Pakhawaj. He not only propagated Tabla and Pakhawaj but also worked to carry forward the lineage and disciple tradition. Nisar Ali Khan was also the court artist of Rampur. Ustad Nisar Ali Khan also taught Tabla and Pakhawaj to his younger brother Hussain Ali. Ustad Munir Khan also studied under Ustad Nisar since childhood.

8. Conclusion

The main feature of this Gharana is that more emphasis is given on Qayad Peshkars and a new style of Gharana was created which is known as 'Rau' or 'Ravish'. The main feature of this gharana is that it has a special practice of tukka and paran and in tabla playing, the tradition of playing 'gaat' is given more importance. In this tradition, there is a tradition of starting the playing with Chala or Chalan. The specialty of Farrukhabad Gharana is that it is very successful and excellent in presenting independent playing, due to which all the characteristics are present in solo playing. This Gharana, despite being a branch of the East, is neither as powerful as Banaras and Punjab, nor as marginal as Delhi, nor as dance-influenced as the Lucknow Gharana((Mistry, page 159). Among the artists of Banaras, the sound of Banaras Baj is produced by slightly bending the ring finger and striking the right table and the other role of this gharana that the use of love is maximum in Baj, which differentiates this gharana from

other gharanas. The study reveals that Banaras Gharana, more importance is given to Uthan Gat, Paran, Mukhde-Mohra Bant, Rela, Laggi, Ladi etc. than usual.

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