

Gharanas of Tabla and Its Signature Patterns

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Abstract

In Hindustani Music different *Gharanas* came to exist owing to some qualities which were unique & different. *Gharana* is recognized by some specific patterns of *Bol Bandish* which are called *Signature Patterns* of that particular *gharana*. Here I am talking about *gharanas* of *Tabla*. *Dilli Gharana* is famous for *Peshkar* & *Quida*, *Ajrada* for *Aad Laya Quidas*, *Farrukhabad* for '*Gats*'. Although *Gats* are playing immensely in *Lucknow Gharana* and in other *Gharanas* too but *Gats* are signature compositions of *Farrukhabad Gharana*. *Punjab Gharana* is known for difficult *Chakradar*, *tihais* starting from different *Matras*. *Ice melting process* has been started for couple of years in the *Gharanas* of *tabla* but still *Signature patterns* are well existed even now in the minds of music listeners. Formation of *Gharanas* relied on four things - Compositions, Playing techniques, Presentation & thought concept. Although *Signature Patterns* exist in all four mentioned above but *gharanas* reflex more in compositions. So these compositions treated as signature pattern of that particular *Gharana*.

Keywords - Baant, Gat-fard ,Peshkar, Quayeda, Rela.

Introduction

Gharanas are formed & in other words we can say co-existed with the term Hindustani music. *Gharana* can be defined as a musical pedigree like blood relationships through which techniques of music, compositions, ways of practice and even approaches to music are transmitted orally from one generation to the next. The founders of *Gharanas* were very much concerned about secrecy of their tradition of knowledge. For an outsider it is not easy to gain free access to the distinctive repertoire of a *Gharana*. Complete loyalty was implied and ensured through *Ganda-Bhandhan* ceremony. The secrets of *sadhna*, *bandish*, unfolding of expanded compositions was imparted orally and the paper and pen were viewed with great suspicion. This oral teaching of music is going on till date. Each & every *gharana* has *Signature patterns* as I stated earlier that *Dilli Gharana* is known for its *peshkara* & *Quida* which are played with the techniques of two fingers [index and middle] of both the hands on both the parts of *tabla*-Some instances I am giving below-

DILLI GHARANA [Quida]

Dhati Dhage Nadha Tirkit
 Dhati Dhage Tina Gina
 Tati Take Nata Tirkit
 Dhati Dhage Dhina Gina

QUIDA

Dhate Tedha Tete Dhadha
 Tete Dhage Tina Gina
 Tate Teta Tete Tata
 Tete Dhage Dhina Gina

PESHKAR

DhaSkra Dhati Dhatete Ketedha
 Dhati Dhati Dhadha Dhinta
 Titkit Tetkit Dhatet Ketedha
 Dhati Dhati Dhadha Dhinta
 TaSkra Tati TaTete Keteta
 Tati Tati Tata Tinta
 Titkit Tetkit Dhatet Ketedha
 Dhati Dhati Dhadha Dhinta

Ajrada Gharana is a branch of Dilli Gharana. It has all the playing qualities that of Dilli Gharana has, but then exponents of Ajrada Gharana Ustad Amir Khan [Meeru Khan] and Kale Khan [Kallu Khan] went delhi for talim (learning) & came back to their little village Ajrada of Meerut district. They added third finger (Ring finger) of both hands, use of *lav* on Dayan and more use of dagga took place in Ajrada Gharana. They started playing Quidas in Aad Laya. This was not an invention. As we all know that four taals out of 'Panch Margi Tals' propound by acharya Bharat were of tistra Jati only one Margi tal was of Chatasra Jati. So this twist of Laya was not new, it was revival of tistra Jati but this new twist of old term fascinated all. Each gharana

adopted this. Although Quidas of Aad Laya are played in all the Gharanas of tabla. But it [Aad laya Quida] is considered Signature pattern of ajrada gharana

AJRADA GHARANA [Quida]

DhiSn	Dhagen	DhaSS	Dhagen
Dhatige	Ghetag	Dhindhi	Nagen
Takti	Rakit	DhinaS	Dhagen
Dhatige	Ghetag	Tinti	Nakin
TiSn	Taken	TaSS	Taken
Tatike	ketak	Tinti	Naken
Takti	Rakit	DhinaS	Dhagen
Dhatige	Ghetag	Dhindhi	Nagen

Farrukhabad gharana is one of the gharanas of purab`baj. Once Prof. Rang Nath Mishra had said that -'Tabla Playing in lucknow, farrukhabad & banaras gharanas is similar.' He was talking about the techniques in general ways which are used in all the gharanas of Purab baj & in punjab gharana too. Despite similar techniques, all have their own unique signature patterns. One traditional tabla maestro of lucknow gharana claims copy right of Gat but Gat and Chalans are signature patterns of ' Farrukhabad Gharana'-

FARRUKHABAD GHARANA {Gat}

DhaSS	Dhinag	Takit	Dhinag
Dhatirkit	Dhatit	DhiSn	Dhinag
Nagin	Nagin	Takit	Dhinag
Dhatirkit	Dhatit	DhiSn	Dhinag
TaSS	Tinak	Takit	Tinak
Tatirkit	Tatit	TiSn	Tinak
Nagin	Nagin	Takit	Dhinak
Dhatirkit	Dhatit	DhiSn	Dhinag

[Chalan]

Dhatidha	Dhatigen	Dhinagen	Dhatidha
Kda-Ghe-Na	Ghentete	Dhatigen	Tenaken
TinKitTak	TinKitTak	Tatirkittak	Tatirkittak
Tirkittakta	Tirkitdhage	Dhatidhage	TinaKena

Mundi-

BANARAS GHARANA

Here are some Signature Patterns related to playing techniques, qualities, compositions and order of compositions playing in solo performances of Benaras Gharana.

- A stroke of the smallest finger with the full support of palm on Dayan tabla.
- Work of Meend & Gamak on Bayan.
- Stuti Paran, Baant, Fard, Laggi Ladi etc.
- In solo performance- starting with uthan then theke ka Baant, Baant, Rau, Gat, Fard tukdas & end with tihais.

All these qualities mentioned above are signature patterns of Benaras Gharana. Each Gharana has its signature patterns and can easily be recognized by them. Here are some illustrations regarding Banaras gharana's signature patterns-

[Baant]

Dhig	Dhena	Tirkit	Dhina
Dhage	Nadhi	Kadhi	Nada
Tik	Tena	Tirkit	Tina
Dhage	Nadhi	Kadhi	Nada

Fard

Dhir Dhir	Kitdha	SSDhir	Dhirkit
DhaSS	SDhir	Dhirkit	DhaSS
Dhirdhir	Kittak	Dhirdhir	Kittak
Dhirdhir	Kittak	Dhinna	Kittak
Dhinna	Dhinna	Kittak	Dhinna
Dhinna	Kittak	Dhatir	Kittak

Nagdhe	SSTir	Kittak	Dhet
Tirkit	Takta	SSDhir	Dhirkit

Conclusion

On the basis of the description verbalized above I come to the conclusion that the Signature Patterns are the quintessence of Gharanas. Undoubtedly Hindustani Music immensely nurtured in Gharana-System. It will be right to say- from the little fountains of Gharanas large streams of Hindustani music flow. .

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