CHAPTER-VII

Contribution of Exponents of Ajrāḍā and Farrukhābād Gharānā in Solo Tablā Playing

Since the prehistoric era there is a tradition of Indian music. It is not an exaggeration if we say that music was present in nature since the evolution of human on earth. The relic of values of music was present on the entire earth. On the entire earth the land of India and its people were cultural. In the entire universe the Indian culture is rich since the beginning. Since the ancient times India has achieved cultural, scientific, social, religious, spiritual and intellectual progress.

This is why in all the field India was positioned first. At that time India was known as *Vishwa Guru*. Owing this from the entire universe the students used to come to the universities like Takshashilā, Nālandā and Vikramshilā to study the cultural values. The subjects like archery, political science, governance, study of logic, anthropology, and study of mathematics, study of Ayurveda, art of painting, art of sculpture, science of linguistics, architectural science and the art of music were taught over here. That is why India was recognized as a *Vishwa Guru*.

After observing all the historical facts it is known that in India the tradition of *Guru-Shishya* exists since thousands of years. The same tradition is followed in Indian Classical Music. In his thesis the researcher has decided to put the facts about the great guru of Ajrāḍā and Farrukhābād gharānā. He has also mentioned about their biography, their great teachings and contribution to the world of music. Both the gharānā are the uppermost gharānā of tablā playing. The tradition is preserved by numerous *guru-shishya*.

It is very difficult to mention over here about all *guru* of both the gharānā. Then too I have tried to include the biography of *guru* who was the pioneers of these gharānā. Though in his thesis from beginning to the end if any important information is unknowingly missed out by the researcher, he requests you to forgive and guide him.
7: 1 Contribution of Exponents of Ajrāḍā Gharānā

7:1:1 Shammu Khan

In the ancestry of Ajrāḍā gharānā Ustad Shammu Khan’s name is taken with respect. The exact record of birth of Ustad Shammu Khan is not available but his period is presumed to be somewhere around the year 1875. You were the most distinctive tablā players of Ajrāḍā gharānā.

You were well aware about the knowledge of your ancestors but you still put lot of efforts to develop various innovative compositions and presented them each one of it in your performances. Due to this the tablā playing of Ajrāḍā gharānā became familiar. Ustad Shammu Khan was popularly known as Munshi in the field of tablā. Munshi means originator of bandish. Most of the compositions of Munshi were in tishtra jāti quāyedā and their variations. It is said that in his performance there was beauty of paltā as well as bal along with quāyedā. While presenting the tablā of Ajrāḍā gharānā, you always explained the difference to the audience in tablā playing style of Ajrāḍā and Delhi gharānā through your performances. This is contributed a lot for the development of Ajrāḍā gharānā.

The specialty of your tablā performance is to give equal importance to dānyā (right) and bānyā (left). The most important part of your presentation is to maintain the beauty and purity of every composition. Ustad Shammu Khan Sahab had two sons namely Ustad Habeebuddin Khan and Ustad Rafiquddin Khan.¹

7:1:2 Ustad Habeebuddin Khan

In the year 1899 Ustad Habeebuddin was born at Merath. In your childhood initiated training in tablā under your father Ustad Shammu Khan. As tablā playing was a ritual in your family so the atmosphere in the house was of music, hence since your childhood you were habituated to hear tablā playing of Ajrāḍā gharānā. You did a lot of thinking on the shortcomings of Delhi gharānā. You were the successful artist to achieve to overcome the shortcomings of Delhi gharānā.

From your childhood you were trained by your father and you became a successful tablā player. Later you developed interest in learning tablā of Delhi gharānā.
Therefore you decided to become disciple of talented tabla artist Ustad Nathhu Khan of Delhi gharānā and began your training. As he learned tabla of Delhi gharānā for many years and that got reflected in his performances. This made tabla playing by Ustad Habeebuddin Khan very effective, melodious and rhythmic attractive. While playing *bandish* on tabla you exhibited the easiest way of playing the compositions in *drutgati*. Ustad Habeebuddin Khan had a good command over *bānyā* wherein he played composition *ghetak ghetak dhindhināginā* very effectively and efficiently. When this composition was played it gave the effect as if two pigeons are cooing. You performed tabla of both Ajrāḍā and Delhi gharānā very melodiously.

In Ajrāḍā gharānā tabla is played in *tishtra* form. Whenever during a performance *quāyedā* of this gharānā was presented by you it was initially played in *tishtra jāti*, followed by *chatushra jāti* and then the first was played in *dugun*. Till today in your presentations you presented various lengthy *quāyedā*. You presented *quāyedā* of *chatushra jāti* you lifted and played the 13th ‘*mātṛā* of *quāyedā* of ādi laya. You had the exclusive art of presenting the most difficult compositions cleanly by converting them in *drut laya*. You generally presented tabla playing in *drut laya*. The tabla of Delhi gharānā is considered to be in the form of *madhya laya* but with lot of practice Ustad Habeebuddin Khan converted these *quāyedā* compositions into *drut laya*. Therefore you were known to be the supreme artist to play tabla of Delhi gharānā in *drut laya*.

You were expert at with playing word *dhir-dhir* with use of fist (mutthi). You very easily played the compositions in *drut gati*. It is said that in one of the conferences held at Kolkata one tabla player very skillfully presented *dhir-dhir* before you. After listening to the open *dhir-dhir*, you decided to play that same word with closed fist. As soon as you took over the stage you declared to the audience that to response to this open fisted *dhir-dhir* and declared that; ‘I will present the same with closed fist’ and very skillfully played that word. Due to your presentation skill you became the topmost, very popular and an extraordinary artist of the society. It is said that Ustad Habeebuddin Khan did all his *riyāz* in Merath itself. Your disciple Prof. Sudhir Kumar Saxena very precisely declares that Ustad Habeebuddin Khan did most of his *riyāz* in Hapud village of Merath district. Your specialty was to do *riyāz* very secretly. You used a tabla with a large *mukh*. Your hands had a special melody. Your father Ustad Shammu Khan had trained you only
for the promotion and development of tabla of Ajrāḍā gharānā. You loved to mingle around with everyone. It is said that you were fond of flying pigeons. You also loved making fire crackers. You were also the captain of Kabbadi team.

In the year 1939 Shri Maheshwari Dayal, the Civil Judge of Merath had organized a Music Conference. In this conference Ustad Habeebuddin presented the most prominent compositions of Ajrāḍā gharānā. That created a special impression on people about Ajrāḍā gharānā. Ustad Habeebuddin Khan not only learned, wrote compositions and remembered tabla but became complete and established tabla player. This concert was organized to present you to the audience. Your cousins-Ustad Abdul Karim Khan, Ustad Azizuddin Khan and his son Ustad Ashiq Hussin Khan and Ramzan Khan-their names are remembered with lot of respect. In the year 1941 Shri Umanath Bali had organized a concert for the propaganda and promotion of tabla of Ajrāḍā gharānā. This concert was held at Pandit Bhaktbande College in Lucknow. In this concert you presented your solo performance, listening to it the audience was enthralled and mesmerized. You presented a marvel of laya to the audience. The specialty of your presentation was such when you played a composition in drut laya, each word could be heard clearly and every character can be copied easily by the listener. In the same year (1941) Dr. B. R. Bhattacharya organized a concert at Allahabad. In this concert you presented a solo performance of tabla of Ajrāḍā gharānā. It is said that Ustad Habeebuddin Khan was not only the expert solo performer but also the best at accompanying. You were recognized as Sangat Samrāt. The contribution made by Ustad Habeebuddin Khan to develop tabla of Ajrāḍā gharānā is remarkable. The development of this gharānā was impossible if the artist of your caliber did not belong to it. There was a possibility that after Ustad Shammu Khan this gharānā would not have subsisted remained in limelight. Ustad Banne Khan’s son Ustad Niyaz Ahmed Khan was an expert tabla player but he accompanied you by playing Sarangi. Some of the well-known and prominent disciples of Ustad Habeebuddin Khan are his son Manju Khan still resides in Delhi and among his other disciples Prof. Sudhir Kumar Saxena (Baroda) and his nephew Late Ramzan Khan. During the period from 1940 to 1960, tabla playing of Ustad Habeebuddin Khan was at its paramount level. In musical concerts all over the nation his tabla playing has created sensation. Your health deteriorated after few years and in the year 1969 you suffered a paralytic attack. Finally,
after a prolonged illness your demise took place on 1st July 1972 you departed to a heavenly abode.²

7:1:3 Swami Dayal

Swami Dayal was native of Allahbad. Your father Shri Maheshwari Dayal Mathur was the Station Judge (around 1940) at Allahbad. Your father had two sons namely-Shri Guru Dayal and Shri Swami Dayal. Shri Guru Dayal was a vocalist and Shri Swami Dayal was a tablā player. Shri Swami Dayal had acquired training of Ajrāḍā gharānā from Ustad Habeebuddin Khan. You are the senior most disciples of Ustad Habeebuddin Khan. You aimed to play tablā only as a hobby. You have learned and memorized important aspects of tablā of Ajrāḍā gharānā. Your father always invited Ustad Habeebuddin Khan to your resident so that you will learn tablā of Ajrāḍā gharānā.

The Nauchandi Festival was regularly held at Merath. Every year Shri Mahashweri Dayal used to organize music conference at this festival. Ustad Habeebuddin Khan had given his first program of his life at this festival. Swami Dayal never performed anywhere in India so he did not get fame. Recently you passed away.³

7:1:4 Prof. Sudhir Kumar Saxena

Prof. Sudhir Kumar Saxena was born on 5th July 1923 in Aligarh district of Uttar Pradesh. Since your childhood you were fond of music. At the young age of 12 to 13 you began elementary training in tablā from Ustad Bundu Khan at Gaziabad. You tried to learn playing tablā by reading various books on related subject but you realized that by merely reading books one cannot learn to play tablā. However you decided to begin your training under your maternal uncle Pandit Prasadilalji of Delhi. At that time your maternal uncle was at Lucknow. Your maternal uncle encouraged you a lot to developed interest in the field of music. This helped you to you progressed in overall education in tablā playing training. You developed more interest in this field. In the year 1930 you were started accompaniment with vocal and instrumental music on tablā. To attain further progress in this field you decided to go get training from appropriate guru. Subsequently in the year 1939 you met Ustad Habeebuddin Khan of Merath. You decided to acquire
training from Ustad Habeebuddin Khan who was India’s distinguished khalifā of Ajrāḍā gharānā. In the year 1939 you started formal training in Ajrāḍā gharānā. Along with tablā training you continued working hard and within three years of duration you completed a degree of Bachelor of Arts. Day by day you became affectionate towards your guru. Keeping in mind the routine of your guru Ustad Habeebuddin Khan you continued practicing in an artistic form.

From your Ustad you obtained comprehensive training of tablā playing of Ajrāḍā gharānā. You put in tremendous efforts and lot of hard work for the same. Your aim was to obtain in-depth knowledge of tablā of Ajrāḍā gharānā and to work towards its development and assimilated your goal. You have learnt the best of the qualities of tablā playing in the company of his guru and developed it further with your intellect.

In the year 1950 Smt. Hnasa Mehta, the first Vice Chancellor of Maharaja Sayajirao University of Baroda was present at one of your performances at Bombay. After listening to your performance she invited you to take over the post of Head of the Department of tablā. You gracefully accepted the offer and since the year 1950 to 1983-for thirty three years you were associated with the university. You have performed in prominent music concert all over India, aimed to develop tablā of Ajrāḍā gharānā and are honoured as the eminent tablā player. You have performed in cities like Delhi, Mumbai, Lucknow, Kolkata, Banaras etc. You have accompanied renowned vocalists, instrumentalists as well as classical dancers and persistently worked towards the development of tablā of Ajrāḍā gharānā. In Baroda city of Gujarat State, you have trained many disciples; who are performing tablā of Ajrāḍā gharānā on the state, national and international level. Many of your disciples are associated with various educational institutions in tablā departments. Some of your well-known disciples are Late Shri Ganpatrao Ghodke, Shri Madhukar Gurav, Shri Ravindra Nikte, Shri Chandrakant Bhosle, Shri Vikram Patil, Shri Pushkarraj Shridhar, Shri Chandrashekharkar Pendse, Shri Ajay Ashtaputre, Shri Anil Gandhi etc.

Names of the disciples who are actively involved in tablā playing in various cities of Gujarat State: Shri Divyag Vakil and Shri Ramesh Bapodara (Ahmedabad), Shri Devendra Dave and Dr. Gaurang Bhavsar (Rajkota), disciples active in Maharashtra State: Mumbai: Pandit Sudhir Mainkar, disciples’ active at the international level: Shri
Pandit Sudhir Kumar Saxena selected various mediums for the promotion of tablā. Among them Radio was the most prominent. Till date the recordings of your tablā performances is aired on all the Radio Stations of Gujarat State. You have given numerous solo performances and accompanied various musical concerts on Radio. Your articles on tablā are published in numerous journals of different organizations. Your solo performances of tablā are still broadcasted on Doordarshan programs.

Various organizations have honoured you for your valuable contribution for the development and promotion of tablā playing namely-
2. Shārangdev Puraskār by Surshringār of Mumbai in 1992
3. You have organizes workshops and lecture sessions in various institutions to address the topics like ‘Tablā Gharānā’Bandish and ‘Ajrāḍā baaj’. You are the ‘A’ grade artist of All India Radio (A.I.R). Pandit Sudhir Kumar Saxena composed numerous melodious compositions of Ajrāḍā Gharānā. In that you have primarily composed quāyedā, relā and gat. On 30th November 2007 you departed to the heavenly abode.4

7:1:5 Pandit Hajarilal

Around 1925, you were born in the village Badawar of district, Churu of Sujangarh Tahesil of Rajasthan State. You acquired the training of Ajrāḍā gharānā from Ustad Habeebuddin Khan. After several years of training from Ustad you came to Mumbai. After coming to Mumbai you set up an academy for the promotion of Ajrāḍā gharānā. However, in the year 1941 you were appointed as a Reader at Merath Sangeet Samaj College of Merath. Later you were appointed at the Department of Tablā as a Ustad at Raghunath Girls College of Merath.

Instead of giving public performances you concentrated more on teaching tablā of Ajrāḍā gharānā to the students. His specialty was to use a wrist and to play a complicated composition in the simplest form. He trained every disciple according to his ability. You have made a remarkable contribution for the development of this gharānā. Your demise took place on 23rd April 1995. Your sons Shri Prem Shankar, Shri Brij Mohan, Shri
Hanuman, Shri Ravi, Shri Prakash, Shri Munna and Shri Dhaji names are well-known and Pandit Sundarlal Ghagani and Late Madanlal Gangani are two of his well-known disciples.  

7:1:6 Ramzan Khan 

In the year 1941 Ramzan Khan was born in Meraath, Uttar Pradesh. This artist represented the most renowned tablā gharānā i.e. Ajrāḍā gharānā. You got the formal training of tablā from your father Ustad Azizuddin Khan and Ustad Habeebuddin Khan. Ustad Azizuddin Khan had three sons namely Ashique Hussain, Ramzan Khan and Shamshad Hussain.

Ustad Ramzan Khan had accompanied many eminent artists in the concerts organized on A.I.R. Along with an expert solo performer; you were talented companion for the classical music performances, Gazals and accompanying other forms of music. You were bestowed Tālmani by the organization called Sur-Singār Sansad of Bombay. Other than India you have travelled to the countries like Germany, England, France and Afghanistan for performances. He passed away at the beginning of 19th century.

Some of the prominent disciples of Ramzan Khan are Gulam Sabir, Mohemmad Kamil (these two are his sons), Shakil Ahmed, Naushad Ahmad and S. R. Chishti.  

7:1:7 Shri Yashwant Kerkar 

Shri Yashwant Kerkar was born in the year 1915 in the village Keri of Goa. You initiated your formal training in tablā from Ustad Habeebuddin Khan. You became a disciple of Ustad Habeebuddin Khan to obtain training in tablā of Ajrāḍā gharānā. Later to acquire training in tablā playing of Farrukhābād gharānā you became disciple of Ustad Amir Husasain Khan.

You acquired the best training of both-Ajrāḍā and Farrukhābād gharānā. Therefore you are the proficient at solo tablā playing and as an accompanying other performances. You are specialized in playing tablā with open words while accompanying vocal recitals. You are well known for this quality. For years on you are teaching tablās in Mumbai. You are the ‘A’ grade artist and are associated with All India Radio, Mumbai.
Centre. Later you retired from Mumbai Radio station and were associated with *Sangeet Nātak Acādemy* of Goa. You have always aimed to give best education to your disciples. Therefore you worked really hard for the promotion and development of *tablā* of Ajrāḍā gharānā. Shri Gore is one of the best disciples of yours.  

### 7:1:8 Shri Padhye Master

Pandit Shridhar Pandhye was born on 9th March 1938, at Ādiware (Kalikawādi), Taluka Rajapur of Ratnagiri district. He did his basic schooling from Āadiware and then completed his S.S.C. from a night school in Mumbai.

There is a precise enculturation of *tablā* on him due to daily *Āratis* and rhythmic Bhajans that took place in the temples of Ādiware. He started his Tabla training under the guidance of Pandit Sakharampant Bhawat of Kasheli. In the year 1957, he met his prodigious *Guru* Pandit Yashawant Kerkar. Since 1957, he not only took traditional and methodical *tablā* training from his *Guru* Pandit Yashwant Kerkar but also wholeheartedly served him till 1992. Pandit Padhye Master is very fortunate that he got a Pandit Yashwant Kerkar as his *Guru*. Master Kerkar means the ocean of knowledge of Delhi and Ajrāḍā Gharānā. Under his guidance Pandit Padhye acquired profound knowledge and countless traditional compositions too. He also got guidance about process of *nikās*. He got the spell and technique of accompaniment. Above all under his guidance he acquired perception about Tabla.

In the year 1965 he started teaching *tablā*. Pandit Padhye progressed under the guidance of his *Guru* Master Kerkar. He also enhanced his knowledge while teaching his students. In this process of self-development he got due recognition. He is well-respected amongst the people as *Guru* and an artist.

As a person, he is very simple and kind-hearted. He is also known as a man of principles. In the mean-time many scholars thought and experience his greatness. He is a hard-working man with high morale and determination. He has acquired and proved his greatness through tremendous loyalty towards *Guru* and immeasurable hard work done to achieve goals of life. He has served in the Department of Music at Mumbai University for ten years.
Generally while accompanying, taals like Teen Taal, Rupak, Adacautaal, Zap Taal, Sawāri, Addhā, Chamak etc. are to be played and in a veelambeet laya. It is the most essential but challenging to maintain such a beat. Pandit Padhye Master manages to handle these tasks effortlessly. Along with playing tablā, his other interest is Astrology. He has expertise at this subject too. By using the knowledge of Astrology, he has helped and guided many curious people without any monetary gain. He is a rare combination of erudition, talent and offered education to students generously. He has trained countless students selflessly. He has trained nearly 200 students.

He has accompanied various prominent artists like Pandit Nivruttibua Sarnaik, Pandit Krishnarao Chonkar, Pandit Gajananbua Joshi, Pandit Govindrao Agni, Pandit Firoz Dastoor, Dr. Ashok Ranade and Pandit Ratnakar Pai. He has given presentations of tablā during the workshops and lectures on music Professor B. R. Devdhar. He has accompanied ‘Gān Samradnyai’ Pandita Dhondutai Kulkarni for almost 40 to 45 years. He has played tablā in more than 50 shows of musical dramas of Smt. Suhasini Mulgaonkar and also accompanied ‘Gān Samradnyai’ Smt. Shanta Apte in a drama- ‘Sangeet Swayamwar’.

His students have achieved accolades in various programmes of A.I.R; competitions like ‘Valhemāmā Spardhā’ and ‘Jagannāth Spardhā’. In the year 1993 he went to South Africa on request of his students. He gave programs, presentations and conducted workshops in Durban and Johannesburg. Since 1965, he is serving his Guru diligently and the teaching learning process is still on.

7:1:9 Ustad Manju Khan

Ustad Manju Khan was born approximately around 1950 in at the resident of Ustad Habibuddin Khan. For 13 years he took tablā training from Ustad Habeebuddin Khan. After the riots of Merath in 1962 Ustad Habeebuddin Khan suffered a paralytic attack. For the next one year he went to Ustad Amir Hussain Khan to acquire further tablā training. Then he shifted to Merath. The next five years was the most difficult time of his life. After the demise of Ustad Habeebuddin Khan in 1972, Ustad Manju Khan came to Delhi. By that time he had become an expert tablā player. Ustad Karim Khan
Khalifā Affaq Hussain Khan (Lucknow), Ustad Ramzan Khan (Delhi), Babu Ram Parwesh Singh (Darbhanga) and Pandit Balkrishna Sharma (Amritsar) were his disciples. Khan Sahab was the esteemed artist of All India Radio. He was known as the most respected tablā player in Delhi. He was also known as ‘Table ki Dukān’. In the year 1971 Balkrishna Shukla took him to Amritsar for a tablā performance. For the next 15 years, he gave tablā performances at Shri Durgyanā Raag Sabhā. Apart from Amritsar, Khan Sahab gave wonderful tablā performances in Harivalabh Sangeet Sammelan—at places like Jalandhar, Ludhiana, Fīlaur, Chandīgarh, Patiala, Pathankot, Shīmla, Klpnpaur, Lucknow, Banaras, Rampur, Jaipur, Jodhpur, Patna, Darbhanga, Hyderabad, Muambai, Delhi, Bhopal, Agra, Gwalior, Mugal Sarai, Dibrugarh and many more places. Along with a solo performance he had accompanied several superior artists and for this the artists respected him a lot. However, Ustad never was ranked among the renowned artists. The main reason for this was his illiteracy and he was never into playing politics among the artists. Ustad Manju Khan Sahab was a straight forward and extremely humble human being. He had accompanied renowned artists like ‘Bharat Raatna’ Pandit Bhimsen Joshi, Ustad Amjad Ali Khan, Pandit Ram Narayanji, Pandit Jitendra Abhisheki, Pandit Jagannath Mishra, Ustad Abdul Haleem Jafar Khan etc. He never compromised with the purity of tablā, although he had a tough life. He is still working really hard to preserve the purity of tablā of Ajrāḍā gharānā. Ustad Athar Hussain (Delhi), Parvez (Delhi), Anil Sharma (Ludhiana), Amaan Ali (Delhi), Kumari Neety Chopra and Sanjesh Prasad (Fiji) are among his disciples. Various other disciples of Khan Sahab are bringing glory to his name.9

7:1:10 Shri Madhukar Gurav

On 21st August 1954 you were born to Pandit Nanasahib Tukaram Gurav. There was atmosphere of music in your family so at very young of six you started taking formal training in tablā from your father Pandit Nanasahib Gurava. Pandit Nanasahib Gurav was one of the best tablā player and pakhāwaj player. You father passed away when you were very young. Therefore in the year 1966 you took admission in Diploma course at Maharaja Sayajirao Univesity. Here you met Prof. Sudhir Kumar Saxena.
After listening to tablā performance of Prof. Sudhir Kumar Saxena you decided to attain further training from him. Your interest in tablā playing took you close to Prof. Sudhir Kumar Saxena and developed respect and affection for him and you accepted him as your guru. From your guru you acquired training of Ajrāḍā gharānā as well as other gharānā too. However you strongly believed that Ajrāḍā gharānā is totally distinctive than any other gharānā so you decided to develop it further and began tremendous reparation for it and attained success in it. You were mesmerized when you heard the recording of your senior guru Ustad Habeebuddin Khan. You have realized that in Ajrāḍā gharānā tablā is to be played at superior level to attain pleasure. You have always presented tablā to achieve the superior level. You did the promotion of tablā of Ajrāḍā gharānā through Radio, Doordarshan and by writing in various newsletters. You ranked first in India at the Classical Instrumental Music Competition sponsored by A.I.R. This made you an ‘A’ graded artist at A.I.R. You worked really hard to promote and develop the tablā playing style of Ajrāḍā gharānā. For this purpose you gave various solo performances and accompanied various music concerts on A.I.R. During the period of 1972 to 1979 you were the artist at A.I.R. centre at Rajkot. In the year you took over as a Head of Department of Instrumental Music at Maharaja Sayajirao University at Baroda. You have performed at various music concerts in India and abroad. You were accompanied some of India’s renowned musicians like Pandit Jasraja, Smt. Kishori Amonkar, Ustad Gulam Musttafa Khan, Dr. Prabha Atre, Pandit Jagdish Prasad, Pandit Dinkar Kaikini, Pandit Umashankar Mishra, Pandit D. K. Datar, and Dr. Arvind Parekh etc. The above given information is from the excerpts of the interview of Prof. Ajay Ashtaputre. Along with the Degree in Tablā, you have obtained a degree of Bachelor of Arts. On 9th July 2004 you departed to the heavenly abode.

7:1:11 Shri Sudhir Mainkar

In your family your father Late Shri Vishnupant alias Dada Mainkar has great liking for music. You started leaning to play tablā as the instrument was available in the house and your father’s wish that you should learn play it. At the very young age of 13 to 14 you were cultured for music.
You began learning tabla of Delhi gharanā from Pandit Marutirao Kir. Your father was very much keen on listening best performances of tabla artists so he was keen on inviting many artists of different gharanā to his residence. Therefore you were lucky to hear performance of well-known artists at your residence. While listening to these performances, Shri Sudhir Mainkar decided to become the disciple of Ustad Imamali of Delhi gharanā and started systematical training of tabla playing under him. You acquired the formal training of tabla playing of Delhi gharanā from Pandit Marutirao Kir and khalijā Ustad Imamali Khan. Along with tabla playing, you are working as an officer with Life Insurance of Corporation of India. You wanted to continue with your occupation at Life Insurance Corporation of India. Therefore you stayed in Baroda for few years. During this period you happened to meet Pandit Sudhir Kumar Saxena who was associated with Maharaj Sayajirao University of Baroda. Hereafter you continue training of Ajrāḍā gharanā under Prof. Sudhir Kumar Saxena. Hence you did special study of the beauty involved in the compositions of Ajrāḍā gharanā. The development of basic culture of Delhi gharanā and the training acquired of Ajrāḍā gharanā from Prof. Sudhir Kumar Saxena had given you the fame of the best tabla player in the society.

He was became admired as one of the best teacher for giving training in Ajrāḍā and Delhi gharanā. You gave the most important training to your disciples. You imparted the most important value of education on your disciples. The most important aspect of the tradition of guru–shishya is to learn, to observe and to examine. You explained this principle to your disciples i.e. to have a vision. You have acquired the above during the training from Prof. Sudhir Kumar Saxena. Shri Umesh, Shri Amit and Shri Ashish are some of your famous disciples.

During your long service with Life Insurance Corporation of India you played a very important role in the Department of Training and Human Resource Development. While working in this department you have studied the Principles of Global Training and imparted the same principles while teaching tabla. You have always worked hard for the developing the quality of the playing style of the artist to the fullest and tried to maintain the balance to get the best. For the development of tabla of Ajrāḍā gharanā you are still training students in Kandivali, one of the suburbs in Bombay. You have contributed a lot in the development of Delhi and Ajrāḍā gharanā.
7:1:12 Shri Pushkarraj Shridhar

You were born on 15th September 1952. Your entire family is in the field of music thus you spent your childhood in the culture of melody and rhythm. You started your training in tabla age of six under your father Pandit Kishanlal Shridhar. However since your childhood you began your training in tabla that developed your interest in it. You immediately acquired obtained tabla training from Pandit Lakshman Prasad Shirdhar of Jaipur but due to some unavoidable reasons you left your home and came to Baroda in 1965. In the year 1967 you met Prof. Sudhir Kumar Saxena. You were already trained under Jaipur style. You sincerely decided to learn tabla playing style of Ajrāḍā gharānā. After acquiring training under Ajrāḍā gharānā you began your tours all over India. In the year 1968 you resided at Delhi. You went to Aligarh in 1969, to Kolkata in 1971 and finally in the year 1972 you joined Vanasthali College as lecturer in tabla. Your father Pandit Kishanlalji was already residing at Baroda so you visited frequently. During every visit you acquired training from your maternal uncles Pandit Sunderlal Gangai and Pandit Madanlal Gangani. From 1974 to 1982 you worked as a lecturer and promoter of tabla at ‘The Institute of Music and Fine Arts’ in Jammu. Since 1983 you are working as Reader in Department of Tabla at Maharaja Sayajirao University of Baroda. You acquired tabla training of different guru-tabla of Jaipur style from your father and maternal uncle, Banaras gharānā from Pandit Bipin Chandra Malviya and tabla of Ajrāḍā gharānā from Prof. Sudhir Kumar Saxena. You are B+ grade artist of A.I.R. You have established the reputation of a brilliant musician at several reputed music conferences all over India. It is said that you are the expert and successful accompany for vocal recitals, instrumental as well as dance performances. You are very good composer and singer. You are adopted playing style of Ustad Habeebuddin Khan and Ustad Ahmad Jan Thirakhwa. Now a days researcher is also received training from such a talented artist and guru.12

7:1:13 Mohammad (Md.) Akram Khan

You are the young, renowned, intelligent and versatile artist of Ajrāḍā gharānā. In the year 1965 you were born in the family of musicians. You began your tabla playing
from your father Ustad Hashmat Ali Khan. Later you continued tablā playing under the
guidance of Ustad Niyaju Khan.

Ustad Akram Khan has graduated from Merath University. You obtained degree as Sangeet Praveen from Prayāg Sangeet Samiti, Allahbad and Sangeet Vishārad from Prāchin Kalā Kendra, Chandigarh.

Mohammad Akram Khan started stage performances at a very young age. In the year 1987 you went to Japan to accompany Ustad Vilayat Khan. Later time and again you gave many performances abroad. You are grade ‘A’ artist of A.I.R. You have accompanied renowned artists like Ustad Vilayat Khan, Panit Ravi Shankar, Pandit Ramnarayan, Pandit Shiv Kumar Shama, Pandit Budhaditya Mukharjee, Shri Bhajan Sapori, Ustad Shahid Parvez, Ustad Shujat Khan, Pandit Hari Prasad Chaurasiya, Pandit Rajan-Sajan Mishra, Pandit Jasaraj, Ustad Rashid Khan, Dr. N. Rajam, Pandit Debu Chaudhari, Pandit Birju Maharaj etc.

Your specialty is to play the most difficult composition of Ajrāḍā gharānā in the easiest and fascinating manner. You love to mingle with people. You are tirelessly and diligently working towards the development and promotion of the traditional tablā of Ajrāḍā gharānā in the society. You reside at Delhi and guide your disciple wholeheartedly and affectionately.13

7:1:14 Prof. (Dr.) Ajay Ashtaputre

Ajay Ashtaputre was born in 1965 from a Music living family. He has started learning tablā from his first guru Shri Prabhakar Date at the age of 10, who taught him basic of rhythm. Later he had also the fortune of receiving advance training from Prof. Sudhirkumar Saxena, The prominent artist of Ajrāḍā gharānā and the disciple of Ustad Habeebuddin Khan of Ajrāḍā gharānā. After years of rigorous training and hard practice put Ajay on a firm and solid foundation and he emerged as a competent tablā player at the younge age.

He passed ‘Sangeet Vishārad’ examination with first class distinction from ‘Akhil Bhartiya Gāndharva Mahāvidyālaya Mandal’ Miraj, Bombay. He also received the degree of Ph.D. from M.D. University Rohtak Hariyana under the guidance of Dr.Ravi
Sharma in 2004. He has awarded ‘Taal-Mani’ from ‘Sur-Shingār Samsad’. He is a B-high grade artist of doordarshan and A.I.R. since last twenty years.

He is serving in the M.S.University of Baroda as a professor, Head, Department of Instrumental Music and Vice-Dean in the Faculty of Performing Arts since 1990. He performed with top grade artist in foreign countries like France, Spain, Italy, Austria, Germany, Switzerland, Belgium, Poland, U.K., Mauritius etc. At present he is a prominent artist of Ajrāḍā gharānā.¹⁴

7:1:15 Shri Sudhir Pandye

You were born on 10ᵗʰ April 1967, on the auspicious day of Ramnavami, in the devoted and established family of musicians. Shri Sudhir Pandye acquired high-level education in tablā playing from your father Pandit Arjun Pandye and your Guru Pandit Bhagwatsinhji. Both your guru trained you in tablā of Ajrāḍā, Delhi and Banāras gharānā and made you extremely qualified.

You were eminent solo performer as well as you have accompanied several renowned artists like Late Vilayat Kha, Late Shri Nikhil Banerjee, Late Shri V. G. Jog and Late Shri Bholanathji Pathak (Guru of Pandit Hariprasad Chaurasiya). You have also accompanied Ustad Amjad Ali Khan, Ustad Raees Khan, Mehendi Hasan, Vidushi Girija Devi, Pandit Jasraj, Dr. L. Subramanyam, Pandit Bhajan Saporī, Pandit Ramnarayan, Late Shri Shirkant Bakre, Pandit Rajan-Sajan Mishra, Dr. Ashwini Bhide Deshpande, Pandit Ronu Majumdar and Ustad Shujat Hussain.

The audio-visual and compact discs recordings of your performances of accompanying Ustad Vilayat Khan, Ustad Amjad Ali Khan, Pandit Bhajan Saporī, Vidushi Kankana Banerjee, Vidushi Sumitra Guha etc. are available the market. In one of the Fusion Concert organized by Max Muller Bhavan at Delhi, you have accompanied Saxophone players from Michael Ritjler and Valendein Clauster of France.

You are the recipient of many gold medals. You have also received the junior fellowship from the Ministry of Human Resource Development. You are honoured with title of Tālmani by Sursingār Sansad of Mumbai and Taal Ratna by Surmandir of Patna.
As an artist Shri Sudhir is equally popular on A.I.R and Doordarshan. On the 50th anniversary of India’s Independence you got an opportunity to present your performance at the programme organized by the United Nations at Geneva. At this program Presidents from more than 100 countries were present. You have successfully performed in countries like Germany, Holland, Belgium, Switzerland, Serbia, France, England (London), Gulf countries, Bhutan, Vietnam, Korea, Japan etc. and many other countries.

Shri Sudhir Pandye is the ‘A’ grade artist of A.I.R. and Doordarshan, and has performed in various Music Concerts organized by them on national level. You have obtained the honours degree of Sanskrit literature. You are a tablā player of the styles of Ajrāḍā, Delhi and Banāras gharānā and your wife Smt. Amrut Prabha Kaur is a vocalist and a tablā player of Punjab gharānā.  

7:2 Contributions of Exponents of Farrukhābād Gharānā

7:2:1 Ustad Haji Vilayat Ali Khan

Haji Vilayat Ali had unique blend of qualities, as he was the supreme tablā player, finest composer and a successful tutor. He combined the composition of Delhi and Farrukhābād gharānā into his opus and presented tablā playing in a new form. He gave acknowledgement to Farrukhābād gharānā through his sons and disciples. His son, Hussain Ali became a renowned artist. Some of his eminent disciples are esteemed Chudiyanwale Imaam Bakhsh, Miyan Salaari Khan, Mubarak Ali Khan and Chhunnoo Khan.

Amaan Ali Khan was Haji’s second son. He was also connoisseur at his art. Prof. Laalji Shrivastav had heard from his guru that in his old age Aman Ali Khan suffered from some contagious disease. His family members neglected him at that time. At that he left for Jaipur and decided to educate others instead of his own family members. Pandit Jiya Lal grabbed this opportunity. He took lot of care of Ustad and Ustad trained him wholeheartedly.

Haji’s compositions are religiously pursued by all the competent tablā players. Ustad Ameer Hussain Khan claims that even if one composition of Hajiji is presented by any performer it is considered to be the best performance.
Ustad Ahmad Jan Thirakwa

Ustad Ahmad Jan Thirakwa is considered one of the greatest tablā players of the 20th century. He is known for his mastery over most of the different tablā gharānās, and was one of the first tablā players to elevate the art of playing tablā solo to an art in its own right.

He was born to a family of musicians in 1892 in Murādābād in Uttar Pradesh state in northern India. Although his early musical training was in Hindustani vocals and the Sarangi, his interest in tablā was aroused when he heard the famous Ustad Munir Khan. He became Munir Khan’s disciple at the age of 12.

The name Thirakwa is not actually his original name, but was an epithet he earned from his guru’s father. One day, while watching him practice, his guru’s father remarked that he played so well his fingers seemed to be ‘shimmering’ on tablā. This earned him the nickname Thirakwa. He acquired his nickname in an interesting manner. It is said that Thirakwa’s devoted practice and natural talent pleased Ustad Munir Khan so much that Thirakwa became his favourite disciple. Munir Khan’s father, Kale Khan used to watch Thirakwa play.

One day Kale Khan remarked how nicely his son’s pupil’s fingers ‘dance on the drum’. Thirakwa came from the word thirakh or ‘Shimmering thunder’-like the quality of a Kathak dancer’s feet in action. Soon he was to be “Thirakwa tablā master with dancing fingers”.

In three types of presentation-Form, Matter and Process- the most important was ‘Process’, of which Thirakwa was prominent tablā player. Along with process the other most important aspect is richness of language. Ustad Thirakwa’s tablā playing was affluent in literary language. When we listen to tablā playing it seemed that brilliant results are not achieved just by literature, but literary tablā playing will be extremely effective if presented skillfully, efficiently and using powerful hands. Ustad Thirakwa’s tablā playing was always superior as he possesses both the qualities-the knowledge of standard literature, best and dominant style of process. His smallest mohrā too was appreciated by the audience.

It was considered to be the specialty of Delhi gharānā to present a traditional and disciplined peshkār. Ustad Thirakwa never played that peshkār, (He played a peshkār of
Delhi gharānā only on a national program of ‘All India Radio’. but he presented altogether a different peshkār.

There are four major factors of presenting a peshkār. It consists of (1) Slow vilambeet laya, (2) its presentation should be done in poetic language and in the form of vocal recital in upaj ang, (3) it should be free from strict rules of quāyedā, and (4) Various alphabets should be presented on the basis of the principles of khāli-bhari. There is a liberal and artistic utilization of all these four things in peshkār vādan by Ustad Thirakwa.

There was tremendous influence of Ustad Natthu Khan’s thoughts on the playing style of Ustad Thirakwa. Ustad Thirakwa used to say that his thoughts about tabla playing were highly influenced by Ustad Natthu Khan’s ideologies. Other than peshkār vādan, Ustad Thirakwa used to present few quāyedā of Delhi, Ajrāḍā as well as Farrukhābād gharānā.

While presenting quāyedā of Delhi gharānā he used to apply laya revelent to Delhi gharānā. He used to extend a quāyedā with limited strength. Audience used to enjoy his performance to the fullest as he has magnificent power in his hands. Ustad Thirakwa had expert at playing quāyedā of Ajrāḍā gharānā but he brilliantly played quāyedā of Farrukhābād gharānā.

Relā were played after quāyedā. He used to play relā very excellently in Delhi as well as Farrukhābād gharānā style. There has to be a continuity echo of words in a relā. Due to the echo of chānt and bānyā there was a flow of rhythmic tone in his relā playing. His presentation was really superior and ear pleasing. He used to play various compositions of relā. There was tremendous sweetness in his relā due to his individual process style.

Ustad Thirakwa used to play mukhdā, mohrā, and ṭukḍā very delicately and elegantly while extending a composition during his presentation with his expertise and surprise the audience.

Ustad Thirakwa had the ultimate supremacy of playing gat-ṭukḍā. It was a matter of fortune to hear the presentations of gat-ṭukḍā that are composed in rich language and high quality of rhythmic laya. His style of presenting gat-ṭukḍā was decorated in the style of Lucknow and Farrukhābād gharānā.
He served in Bāl Gandharva Nātak mandal for almost one decade as a companion and as he took interest in it, so his accompanying used to be very melodious and it was not just about accompanying but his solo performance was also equally brilliant.

Thirakwa’s debut performance was in Khetbādi, Bombay at the age of 16. From then on he became one of the busiest artists in North India. In 1936 he was appointed a court-musician of Rampur. In his 30 years of service he accompanied the greatest musicians of his time. After his service, he went to Lucknow, Bhatkhande College of Music. He became professor and Head of the faculty of tablā. Even after he retired, he was closely associated with this institution as Professor Emeritus.

Thirakwa was able to play material from all the different gharānās. He belongs to the Laliyānā paramparā of the Farrukhābād gharānā. (Some suggest that this paramparā deserves to be considered a separate gharānā; read biography of Ustad Nizamuddin Khan for more details on Laliyānā tradition.) Other Laliyānā musicians are Ustad Amir Hussain, Ustad Nizamuddin Khan, Ghulam Hussain, Shamsuddin and Nikhil Ghosh.

The romantic and serene mood Thirakwa was able to express with his playing was something unbelievable. Audiences would sit engrossed in his solos for as long as he wished to play. He kept on doing his riyāz and the standard of his playing was unbelievable right up until the end. In 1972 you departed to the heavenly abode. There is only one Thirakwa!  

7:2:3 Ustad Amir Hussain Khan

In the year 1899, you were born to Ahmad Bakhsh Khan in a village Bankhedā of District Merath. Your father, Ahmad Bakhsh Khan was a renowned sarangi player of those times. He was conferred royal patronage by the Royal court of Hyderabad. Your childhood was spent in Hyderabad along with your father. Initial training in tablā playing also was given by your father. Your maternal uncle was the renowned artisan Ustad Munir Khan of Bombay, who used to often visit Hyderabad. During his visits, he would take up your musical training. However this routine was broken when Ustad Munir Khan would return to Bombay. Finally, young Amir Hussain Khan decided to shift to Bombay, so that there would be no break in his training & riyāz. Ultimately, you settled down in
Bombay. You were one of the three main disciples of your maternal uncle Ustad Munir Khan. Ustad Munir Khan would take all three of you during his touring across India. He would enthusiastically encourage you to play to the audience. In the year 1923, at the age of 24 years, you played magnificently before the renowned art connoisseur Naresh Chakradhar Singh. He was so enraptured by your playing that he bestowed his blessings & gave you huge prize money.

During your stay at Hyderabad Ustad Amir Hussain Khan did tabla playing in purab baaj style. Ustad Ameer Hussain Khan possessed good health thus did lot of riyāz of khulā baaj of Lucknow and Farrukhābād style and acquire expertise thus became renowned tabla player. He was very much influenced by a tabla player of Delhi gharānā Ustad Natthu Khan other than Ustad Munir Khan. With tremendous respect Ustad Ameer Hussain Khan tell about Ustad Natthu Khan that, due to the influence of Delhi gharānā by using two fingers he did so much riyāz of the words tiṭa, tirakiṭa and dhīr-dhīr that they were very importantly in his presentation. Therefore along with Lucknow-Farrukhābād gharānā, Ustad Ameer Hussain was able to play tabla of Dalhi gharānā very competently and effectively.

Ustad Ameer Husain played tabla with left hand. Due to tremendous riyāz and probably with God’s blessings, he played each alphabet so clearly, efficiently and effortlessly. Being a healthy person, Ustad Ameer Hussain Khan continuously played tabla and people had never seen him exhausted.

Ustad was apprised with hundreds of quāyedā and relā and presented with incredible strength, but the real strength and beauty was in his presentation of gat-ṭukḍā. He presented the compositions of all the leading scholars and Ustad of all the gharānā by taking the name of Ustad individually before presenting his composition. He was aware of all types of gats. He pleased and enamored the audience by continuously playing a gat for two hours or more.

He would have been equally talented at tabla playing even if he was trained under Ustad Munir Khan but Ustad Ameer Hussain Khan was not only a player but a genius artist as he has composed many quāyedā and countless gat-ṭukḍā. Bandish composed by him are as exquisite as bandish composed by Ustad of earlier times. Ustad Ameer
Hussain Khan presented tablā in different rhythm, may be with the intention of presenting them on the Radio Stations, probably they were his own compositions.

Ustad Ameer Hussain Khan was not only a great tablā player and composer but he was a great guru too. Today tablā is popular in various places of Mumbai and Maharashtra. This is because Ustad Ameer Hussain Khan has taught tablā playing to many disciples. Today in the entire Maharashtra more than five hundred disciples of Ustad Ameer Hussain Khan are playing tablā with responsibility and teaching other disciples too.

Ustad Ameer Hussain Khan used to play in various styles of tablā playing but he was inclined towards playing tablā with great speed. Which is why, he preferred to present most of his compositions in drut laya. It is very rare to hear a peshkār presented by Ustad Ameer Hussain Kha in vilambet laya as he was less fascinated with it. In his tablā he used very effective and rich language that made his presentation impressive. *(His Tablā playing was very impressive and remarkable due to effective use of rich language.)*

In you departed to the heavenly abode.18

7:2:4 Ustad Jahangir Khan

You were born in Varānasi (Uttar Pradesh) around 1869. Your father Janab Ahmad Khan was a great artist. Young Jahangir inherited musical atmosphere. He began training in tablā from his father. A competent Jahangir Khan took training from Mubarak Ali of Patna, Chhunnu Khan of Bareli, Firozshah of Delhi and khalīfā Aabid Hussain Khan of Lucknow. In his playing he acquired the specialties of all gharānā. He was soft-spoken by nature and from his heart he always praised the artists from all categories. He accompanied many artists but for long years he accompanied vocalist Sangeet Samrāt Ustad Rajjab Ali Khan. Maharaj Tukojirao Holkar of Indore was very much impressed with your tablā playing. Somewhere in the 1911, he appointed you in his court along with other legendary performers. Then Ustad settled in Indore itself.

Ustad Jahangir Khan was well aware of tablā of all gharānā, but he had more liking towards tablā playing style of Lucknow and Farrukhābād gharānā. He always presented extraordinary compositions to the audience. The execution with his hands and
clarity of words were amazing. He composed many melodious compositions and trained his disciples. You were an exceptional solo performer, companion and the best teacher.

Ustad Jahangir Khan, a worshipper of music was awarded with the President’s Medal. He was awarded a fellowship by Sangeet Nātak Akademy, Delhi and Indirā Kalā Sangeet Mahāvidyālaya; Khairagarh conferred an honorary degree as ‘Doctor of Music’. Other than this, in the year 1956 he was also awarded with a degree as Tablā Nawāz by Abhinav Kalā Samāj, Indore and felicitated by Sangeet Samāj of Bombay. Despite of receiving lot many awards and felicitations you always faced financial crisis in your life. However you lacked many things in life.

Ustad Jahangir Khan was a generous tutor. Out of your hundred of disciples few are named here-Shri Narayan Rao Indurkar, Mahadev Rao Indurkar, Late Shri Chaturlal, Niyaju Khan, Late Shri Dhulji Khan, Mehboob Khan (Poona), Abdul Hafeez (Udaipur), Shri Gajanaj Tade, Shri Sharad N., Shri Madhav Khargaonkar, Shri Ravi Date, Shri Dinkar Majumdar, and Shri Dipak Garud. None of his family members acquired the art of tablā playing from him and that bothered him a lot, at the same time he was confident that many of his disciples will preserve his art.

You breathed last on 11th May 1976 at Indore. Twelve years before his death he celebrated a birth centenary, which is remarkable.¹⁹

7:2:5 Ustad Shaikh Dawood Khan

In the year 1916, you were born in Kolhapur. Your father’s name was Hashim Khan who was a draught’s-man. You were sent to a local Ustad Mohammad Kasim to learn tablā. In the year 1939 you took a job at A.I.R. Hyderabad Centre. It is notable that during those days Hyderabad was under Nizam’s rule and the A.I.R. centre was known as ‘Deccan Radio’. After you came to Hyderabad from Solapur you took advanced training from Ustad Alladiya Khan, Mohammad Khan, Chhote Khan, Ustad Mehboob Khan Mirajkar of Poona and Ustad Jahangir Khan of Indoor, at the same time learnt compositions of Pakhāwaj player Nana Panse.

Ustad Shaikh Dawood Khan was popular among the apex artists for his balanced music. He had developed his own technique of apt, impressive and melodious for accompanying vocal recital performances. For which he was recognized in the Indian
subcontinent. Along with vocal recital he successfully accompanied the instrumental music too. You never preferred accompanying dance performances.

Ustad Shaikh Dawood had collection of various compositions of numerous Ustad and he used to present them very adorably and efficiently with his hands. In some of his presentations the audience used to get the feel of Ustad Ahmad Jan Thirakwa. He considered Ustad Thirakwa as his guru. In your solo performances, you have presented gat, gat-tukdā, and rau very competently.

Shaikh Dawood Khan’s guru, Ustad Kaasim Khan had a distinctive specialty of playing bānyā, and that was to produce a word ge very softly and a sound in deep tone with a thumb on bānyā. Ustad Shaikh Dawood Khan had acquired that technique with tremendous riyaż and enhanced its melody. He used to play this ge very effectively while presenting peshkār, laggī and relā.

To conclude every composition an artist takes help of a tihāī. The tradition of playing a tihāī is to continue it in the laya of previous composition but Ustad Shaikh Dawood used to play a tihāī, which used to come at the end of the extended composition with dhimi laya, which used to create an amazing atmosphere.

In the period of Shanrgadev the classical music was present through chitra mārg, then in vartik mārg i.e. half a gun-laya of vartik and then the same composition was presented in dakshin mārg where the composition would conclude. Probably, Ustad Shaikh Dawood Khan was not at all aware about this mārg system, but the extended composition which he used to present tihāī in dhimi laya; it was very similar to mārg system. Other than his son Ustad Bashir Khan, Shri Nand Kumar and Shri Kiran Deshpande were his foremost disciples.

Ustad was a generous tutor. Some of his main disciples worth a mention are-Shri Kiran Deshpand (Bhopal), Shri Vijay Krishna (Kumaon University, Nainital), Shri Nand Kumar (Hyderabad), Shri Gautam Kodaikil, Shri Lakshmaiya and Nawab of Hyderabad Zahir Yarjung and your son Shabbir Nisar. Ustad was the ‘A’ grade artist of A.I.R. and with respect the people of Hyderabad called him as Hazarat. In his old age he suffered with paralysis that affected his memory, speech and remembrance. In the year 1991 when Sangeet Nātak Acādemy, Delhi conferred the Acādemy Puraskār, his health had already
deteriorate. At last on 21st March 1992 due to old age, this loveable musician passed away in pain.

Ustad Shaikh Dawood served for promotion and propaganda of art. In his remembrance his son and disciples have established ‘Ustad Shaikh Dawood Academy of Music’ in Hyderabad.20

7:2:6 Ustad Karamatullah Khah

You were born in the eminent family of professional musicians of Rampur village (Uttar Pradesh) in the year 1918. Your father well-known Ustad Masit Khan, was a disciple of Nanhe Khan, who belonged to a tradition of Farrukhābād gharānā of Ustad Haji Vilayat Ali Khan. At the age of 6, young Karamat began his training from his father. In youth, you migrated to Kolkata, chose Bengal as your workplace. You served as a staff artist at All India Radio Kolkata Center for the entire life. You were expert at plying style of Farrukhābād gharānā.

You possessed melodious voice and were popular among the singers of your era. An EP-record of your solo performance is available in which you have played taal like-

Dhamār, Teen taal and Kahrawā. Other than your son Ustad Sabir Khan, other main disciples were-Shri Narendra Ghosh, Shri Shankh Chaterjee, Shri Amar De, Late Kanai Dutt and Shri Kamlesh Chakravarty. After a prolonged illness, you passed away on 3rd December 1977 at Kolkata.21

7:2:7 Pandit Dnyan Prakash Ghosh

The resident of Kolkata, Padma Bhushan Pandit Dnyan Prakash Ghosh had achieved success according to the meaning of his name. His services to the world of music are written in golden words as he has trained many singers and tablā players of West Bengal.

Pandit Dnyan Prakash Ghosh is a gharānā in him as he has dedicated his entire life to music. Pandit Ghosh was a gifted genius, who was a disciple Ustad Masit Khan of Farrukhābād gharānā and always acquired the best from wherever he could.
In those days Ustad Habeebuddin Khan used to give lots of performances at Kolkata. At that time Pandit Ghosh learnt tabla playing style of Ajrāḍā gharānā from Ustad Habeebuddin Khan. He remembered most of the exceptional quāyedā of Ajrāḍā gharānā. You taught all those special bandishes to your disciples. That is how tabla of Ajrāḍā gharānā was played in Kolkata. You were a brilliant harmonium player. You arranged many compositions and composed various bandishes for vocal recital, which are still presented by many of your disciples on stage. His eminent disciple Shri Ajay Chakravarty often presents his compositions on stage with devotion.

Pandit Ghosh has experimented a wonderful orchestra of percussion instruments. The percussion instruments like-tabla, pakhawaj, khol, naal, nakkarā, mrdangam, kanjirā etc. were assembled in that orchestra. The music company has presented it with a name ‘Drums of India’, in the form of long play and an album.

You have trained many disciples in Bengal. In those Pandit Anindo Chaterjee is known to a prominent one. Keeping in mind your dedication towards music, the Indian Government had awarded you with Padma Bhushan.22

7:2:8 Pandit Nikhil Ghosh

Pandit Nikhil Ghosh was born in the village Barisal (presently in Bangladesh) in the family of musicians. His father Shri Ajay Kumar Ghosh was a brilliant musician. At a very young age Nikhil entered the world of music. Other than his father he learnt vocal music from Shri Vipin Chatterjee, Shri Dnyan Prakash Ghosh, Shri Firoz Nijami and he learnt tabla from Pandit Dnyan Prakash Ghosh, Ustad Amir Hussain Khan and Ustad Ahmad Jan Thirkwa.

After coming to Bombay he tried his luck in film industry and composed music for many films. This field did not suit him and in your friend’s name you established an institute called ‘Arun Sangeetālay’. The popularity of this institute increased so it changed its name to ‘Sangeet Bhāratī’ and the same then changed to ‘Sangeet Mahābhāratī’. The education Department of Maharashtra Government affiliated this as University. Through this University Pandit Ghosh educated many disciples in music. He made an extensive plan to write books namely ‘Encyclopaedia of Music and Dance and Drama in India’. The work of writing a book is in progress according to plans. Your book
‘Fundamentals of Rāga and Tāla with a new system of Notation’ is available in English, Marathi, Hindi and Gujarati languages. Other than this many books are in process of publication.

As a companion of tablā, Pandit Ghosh accompanied the artists of three generations. He accompanied senior artists like Pandit Omkar Nath Thakur, Ustad Faiyaz Khan, Ustad Allauddin Khan, Ustad Bade Gulam Ali Khan and elder brother Shri Pannalal Ghosh and Pandir Ravi Shankar, Ustad Ali Akbar Khan, at the same time accompanied artists younger to him like Pandit Nikhil Banerjee and Pandit Jasraj.

Pandit Nikhil Ghosh has proved his talent through his solo performances in Europe, United States America and other countries, their Universities as well as radio stations and television program. Both his sons, Shri Nayan Ghosh is a good tablā and sitār player and Shri Dhruv is a good sārangi player. His daughter Tulika is a sitār player.

You have received many degrees and awards. Receiving Padma Bhushan form the Indian President is the highest honor you have achieved.

Internationally renowned, Padma Bhushan Pandit Nikhil Ghosh passed away on 3rd March 1995 at the age of 75. He was a younger brother of renowned flute player Late Shri Pannalal Ghosh. He devoted his entire life to music. The possessor of qualities of an artist, teacher, author of many books, and inventor of self-assessment technique, founder of a Music University in Bombay, the music world is at great loss due to the demise of this greatest artist.23

7:2:9 Pandit Pandharinath Nageshkar

Pandit Pandharinath Nageshkar’s name is taken with great respect in the echelon of the elderly and the senior most tablā players of recent times. In the year 1988, ‘Dādar Matungā Cultural Center’ has organized a function to celebrate your 75th birth day. While addressing that huge function Ustad Allahrakha had praised your talent and devotion towards music, and he also wished him a long and healthy life.

Pandit Pandharinathji was born on 17th March 1913 in Nāgeshi (Goa). Your father’s name was Gangadhar Nageshkar. Other than your uncle you Pandit Ganesh Nageshkar, you took tablā training from Shri Vitthal Naik (Balhemāmā), Shri Subba Rao Ankolkar and Ustad Amir Hussain Khan for 16 years. You played a major role in
bringing and settling down Ustad Amir Hussain Khan to Bombay. You played all the three styles—Delhi, Farrukhābād and Ajrāḍāgharānā with an extraordinary authority.

You have accompanied many artists of historic importance like—Ustad Vilayat Hussain Khan, Ustad Ajmat Hussain Khan, Ustad Faiyaz Khan, Ustad Amir Khan, Ustad Manzi Khan, Ustad Murji Khan, Ustad Khadim Hussain Khan and Pandit Vaze Bua Haribhau ghangharekar, Shri Sharadchandra Arolkar, Shri Bhaskar Bua Joshi and Shri Hirabai Badodekar.

On 19th March 1991, on Goa’s Independence Day function then President of India Dnyani Zail Singh awarded him with Marāṭhi Kalā Acādemī for his services to music. Among his prominent disciples are, his son Shri Vibhav Nageshkar and others like—Shri Vasant Acharekar, Shri Rambhau Vasta, Shri Suresh Talwalkar, Shri Rajendra Antarkar, Shri Sandeep, Shri Devendra Solanki and Shri Abhay Suthar.24

7:2:10. Pandit Arvind Mulgaonkar

Pandit Arvind Vishnu Mulgaonkar was born on 16th November 1938. You always had liking for tablā playing from childhood but to acquire an expertise in the year 1955, only for 6 months you took training from Ustad Baba Lal Islampur. Then from 1955 to 1969, you learnt methodical tablā from the great Ustad Janab Amir Hussain Khan of Farrukhābād gharānā. Since 1969 for 3 years, you were fortunate to get training under Ustad Ahmad Jan Thirakwa and in 1979 for another 3 years you were trained under Ustad Atahussain Khan of Rampur.

Pandit Mulgaonkar wrote a very important book named ‘Tablā’ in Marathi language, that’s a wonderful contribution by you to the music world. In the year 1975 this book was published by ‘Maharashtra Test Book Board’, Nagpur. Time and again in many newspapers you have published articles about various artists. You are associated with ‘All India Radio, ‘Education Department of Indian Government’ and many universities of the country in some or the other manner. Pandit Mulgaonkar has given speeches, conducted seminar, given solo performances and accompanied exceptional and legendary artists. In the year 1992, Maharashtra Government has honored you for Percussion Instrumental Music. Till date you are imparting education to many disciples by Guru-Shishya tradition.
Pandit Arvind Mulgaonkar has all the specialties of playing style of Farrukhābād gharānā and it gets reflected in his presentations. He always preferred pure form of tablā. In his performances he always exhibits old compositions of Ustad very artistically. He is extremely careful about the purity, process, force, ḍāṅb-ghāns and the aesthetic value of bandish. Most of his tablā presentation used to be in madhya laya, at the same time he also presented bandishes composed in vilambeet laya artistically.

You have published your own composed bandih in a book named Ijāzat; this has proved that you are a great composer too. You are a great solo performer, accompanist, composer and the best tutor. You have trained all your disciples very carefully. You reside in Mumbai, Maharashtra. Due to your ill health, you just provide guidance to your disciples. Pandit Arvind Mulgaonkar is a founder and honorable secretary of an organization named ‘Bandish’, which is established in the memory of Ustad Amir Hussain Khan.25

7:2:11 Pandit Suresh Talwalkar

You were born on 20th July 1949 in the family of famous Kirtankār Panidt Dholi Bua. Your father Shri Dattatray Talwalkar was a renowned Pakhāwaj player. His father gave him a basic training of tablā. You continued your further training in tablā with Pandit Pandharinath Nageshkar, Pandit Vinayakrao Dhanagrekar and khalifā of Farrukhābād gharānā Ustad Amir Hussain Khan.

Pandit Suresh Talwalkar was an ‘A’ grade artist of All India Radio. Many times you have performed in the national programs of All India Radio and Doordarshan. Compositions of Taal Mālā and Jod Taal are the reward of his creative intellect.

During his training of tablā playing, as his preference was more towards laykāri. He took a special training from Karnataki (South Indian Music) music expert and Mrudang player-Laya Prabhu Shri Ishwaran, in laykāri and its presentation. Due to this in his performances audience always experience command over laykāri.

Reserved but by rasik by nature, Talwalkarji has learnt all the specialties of all the gharānā and compositions and through which he formed his independent and distinctive
He studied and acquired the basic ideas and playing style of Delhi gharānā. Following are some of the playing styles innovated by him:

- Since last many years his solo performances are based on taal other than tritaal.
- Most of the presented peshkār and quāvedā are his own compositions as in other rhythms traditional compositions are not used for these both compositions.
- His tablā presentation is influenced by principles of purvāṅg of Delhi baaj.
- Gat-ṭukđa on tablā is of uttarāṅg of purab baaj, but audience experience the feel of pakhāwaj.
- He presents chakradār-ṭukđa and tihāī of differently and very long duration.
- With the intention of making his solo presentation more effective and melodious, instead of using laherā in his solo presentation he used bandish of vocal recital.
- Sureshji went on experimenting new presentations in his tablā playing. In a vocal recital a raag is presented in the form of Raag Māḷā (a Bandihs composed in series of various raag). Similarly, he thought and worked on presenting a bandish composed in thekā and presented a Taal Māḷā.

   While presenting a Taal Māḷā in solo, the taal keeps changing and according to it tablā playing continues. The audience enjoys this extra ordinary presentation of taal-laya in his performances. In this style of Taal Māḷā there is an exhibition or technical aspect tablā playing as well as presentation of high quality of art. Jod Taal is associated with this and he was expert at presenting Jod Taal in his solo performances.

- Some legendary artists present murchanā in their vocal recital; he presents the same concept of murchanā in his solo performances.
- From his very young age, Pandit Talwalkarji has never missed an opportunity of accompanying any senior and renowned vocalist of Maharashtra from Gwalior, Agra and Jaipur gharānā. He also developed a unique technique of accompanying vocal recital. He has successfully accompanied senior vocalist like-Pandit Nivruttibua Sarnaik, Pandit Gajananrao Joshi, Pandit Ram Marathe, Pandit Yashwantbua Joshi, Pandit Sharadchandra Aarolkar, Ustad Khadim Hussain and Pandit Ulhas Kashalkar of the present generation. He has created special playing
style of thekā with khyāl gāyki. He gives absolute pleasure to the performer and the audience by his accompaniment.

- He also accompanies the instrumental performances excellently.
- He has done a special analysis and calculation for the rhythm of ‘Kathak Dance’.
- Along with presentation of tablā, he does his duty of a tutor with tremendous responsibility. More than hundred students from all over Maharashtra are learning tablā under his guidance. With the intention of effective teaching-learning, he conducts workshops in the villages of Maharashtra.
- He is tirelessly putting all his efforts to develop training in tablā based on the accurate principles and for this he contributes by participating in various conferences as well as seminars.

He educates his disciples under the tradition of guru-shishya paramparā and through this he trained excellent disciples like Pandit Vijay Ghate, Shri Ramdas Palsule, Shri Charudatt Phadke and his son Satyajit Talwalkar.

7:2:12 Pandit Suresh (Bhai) B. Gaitonde

On 6th May 1932, you were born in Kankawli village, Ratnagiri District. Among musicians and music lovers you are popularly known as Bhai Gaitonde. Your father was a doctor by profession but he had special interest in playing Tablā and Harmonium. Bhai Gaitonde got his primary training in music from his father. In the year 1942, when Bhai was just 10 years his father shifted to Kolhapur.

In those times Kolhapur was a prosperous regime and had a strong hold of musicians. Due to this Bhai got to remain in the proximity and training from Pandit Sudhar Digrajkar (vocalist), Pandit Ramakant Bedagkar, Pandit Mahmulal Sangonkar and renowned tablā player Ustad Bal Bhai Rukadikar. This went on of 9 years.

Thereafter for next 16 years he came into contact with Pandit Jagannath Bua Purohit ‘Gunidas’ and under a popular tradition of guru-shishya he did hard work and got training.
7:2:13 Pandit Anindo Chaiterjee

Pandit Anindo Chaiterjee is considered to be one of the senior most and renowned disciples of Padma Bhushan Pandit Dnyanprakash Ghosh. He is one of the foremost exponents of tablā playing in our country. Your pleasing personality and melody in your execution in tablā playing, clarity of words and an extra ordinary steadiness with dānyā-bānyā has fascinated the audience.

Pandit Anindo Chaiterjee is a native of Kolkata (West Bengal). In your childhood itself, you made tablā playing as your ultimate goal and devoted your entire life for art. You are an internationally renowned artist. On various occasions you have travelled to western countries to accompany the performances of well-known Sitar player Pandit Nikhil Benerjee. You have very successfully gratified various renowned artists by accompanying them during their performances and during your solo performances on A.I.R., Doordarshan and music concerts and during your solo performances too.

Dnyanprakash Ghosh was a disciple of Ustad Masid Khan-the khalifā of Farrukhābād gharānā. He was very knowledgeable and able tablā player. He has extensively worked for the promotion of tablā in West Bengal. Pandit Anindo Chaiterjee is one of the disciples of him. Due to Pandit Dnyanprakashji, Pandit Anindo Chaterjee has immense treasure of Farrukhābād gharānā.

Before going to Pandit Dnyanprakashji for formal training in tablā, Pandit Anindo Chaiterjee attained his primary tablā training from his uncle Pandit Vishwanath Chaiterjee. He then went to Ustad Aafaq Hussain-the khalifā of Lucknow gharānā to acquire the best of tablā training of Farrukhābād and Lucknow gharānā.

Owing to definite and artistic process of dānyā-bānyā his tablā playing was of very high level and melodious. He is popular as well as an expert in both the fields—for his solo performances and as the best accompaniment. His system of riyāz was very different. While tablā playing he used only fingers and hands and never shook his body much. Due to this his tablā playing was not only melodious but also really spectacular.

His solo presentation in tritaal was obviously of high quality. In his other solo performances too he played all other Taal with equal competence.
7:2:14 Shri Kiran Deshpande

You were born in Jabalpur (Madhya Pradesh) in the year 1940. He was son of musician Pandit M.B.Deshpande. Your father proved to be a blessing for Madhya Pradesh especially for Jabalpur. Due to your father’s efforts and determination Bhātikhande Sangit Mahāvidyalaya was established in Jabalpur. Shri Kiran Deshpande took his basic training in tablā from his father. You were selected by Government of India under the scheme of young talent and got national scholarship for your further training for methodical training in tablā. You went to renowned tablā player Ustad Shaikh Dawood of Hyderabad for the same. You hold a bachelor degree in English language.

At first in 1955 Shri Deshpande received a junior fellowship at University of Pennsylvania in America and resided there as ‘Artist in Residence’. Time and again you have travelled all over the world and pleased the music lovers with your melodious tablā playing. In 1958 you bagged the first prize in the Inter-University Youth Festival. You had successfully participated and received a merit and bagged Pandit Anokhelal Troaphy in the competition held by Prayāg Sangit Samīṭī of Allahabad. It is a remarkable achievement that this trophy was awarded to you by the Director of the Committee Prof. Lalji Shrivastav.

Kiranji’s tablā playing has strong Aesthetic value. You also included quāyedā of Farrukhābād and Delhi gharānā in your tablā playing. Due to the perfect balance between dānyā and bānyā your tablā presentation is extremely ear pleasing and attractive. You presentation of the compositions in drut laya are very melodious.

You are very well-known among the vocalists as you are soft spoken and straightforward by nature. You have very successfully accompanied many renowned vocalists. You are a professor in Vocal Department at Woman’s College of Bhopal. Your son Shri Suprit Deshpande is successfully following your footsteps.29

7:2:15 Shri Omkar Gulwadi

You were born on 2nd March 1945 in the village Kasārgaud in Kerala. You have taken your training of tablā from Late Shri Gulwadi Ratnakar Bhatt of Mangalore and Pandit Taranath Rao—the disciple of Ustad Shamsuddin, Shri Ravi Ballore and Pandit
An vind Mulgaonkar. Omkarji has acquired the art of a perfect accompanying from Pandit Chidanand Nagarkar and Shri Mangeshnawth Govikar. Your style of playing is closely associated with Farrukhābād and Laliyānā gharānā.

Shri Omkar Gulvadi has done graduation in Commerce. You have become the most popular among the renowned artist due to your persistent, confident and melodious style of accompanying. You have participated in numerous musical concerts and accompanied artists like Pandit Mallikarjun Mansoor, Pandit Bhinsen Joshi, Pandit Kumar Gandharv, Pandit Hariprasad Chaurasia, Shrimati D. N. Rajam etc.

Shri Gulvadi has represented Government of India at Afghanistan (Shir Gulwadi has travelled to Afghanistan on behalf of Government of Indai). He also performed in countries like America, Britain, Bahrain, Muscat, Dubai etc. Lots of recordings of your performances are available. You serve as a Secretary of an organization called ‘Peshkār’ which works for the development and propaganda of tablā in Mumbai.30

7:2:16 Pandit Vibhav Pandhirinath Nageshkar

On 19th April 1955 you were born in Mumbai. Your father and guru Pandit Pandharinath Nageshkar was the senior most and renowned tablā player of India. Under the guidance of your father you acquired the knowledge of the playing style of Delhi, Ajrāḍā and Farrukhābād gharānā.

Pandit Nageshkar is an ‘A’ grade artist of All India Radio. You titled as Taalmani and also recipient of the Pandit Balhe Mama Tablā Award. You have accompanied various renowned artists of the country and numerous recordings of the same are available. You are also an expert solo tablā performer. To play Tablā meticulously as per Delhi, Ajrāḍā and Farrukhābād gharānā style is your forte. Your presentation of peshkār is extremely ear pleasing and attractive. You generally prefer to present quāyedā of Ajrāḍā and Delhi gharānā and specifically present bandishes of Farrukhābād gharānā that are composed in drut laya. You have extensively reviewed the playing style of Ustad Thirakwa, Ustad Amir Hussain Khan and Ustad Habeebuddin Khan. Your presentation is always attractive and methodical.

Presently Pandit Vibhav Nageshkar is a Professor of tablā at Club House at University of Mumbai. You have travelled to various countries on many occasions. Some
of your disciples are Shri Same Chalkar, Shri Girish Sabnis, Shri Nivas Ranivikar, Shri Vishwanath Shirodkar, Shri Lalait Paradkar, Shir Dhyanesh Kulkarni, Shri Anand Kirloskar, Shri Vinay Thali, Shri Prakash Anil Vaidya, Shri Milind Naik etc. and also your daughter Kumari Dhanashri Nageshkar.  

7:2:17 Pandit Nayan Jyoti Ghosh

Pandit Nayan Jyoti Ghosh was born in the year 1956 in the family of India’s most prominent musicians and inherited music. His father Pandit Nikhil Jyoti Ghosh and elder uncle Pandit Pannalal Ghosh are the signatures of the world of music. Flute was just considered as one of the important instrument played in folk music, sentimental songs and in films but his uncle gave flute entirely different dimension and made it one of the most prominent instruments of Indian classical music. His father Pandit Nikhil Jyoti Ghosh bestowed a distinctive dimension to the art of tabla playing. Nayanji acquired the art of playing tabla from his father and the art of playing Sitar from Pandit Buddhadev Dasgupta. He presents both-tabla as well as sitar-on All India Radio, Doordarshan and in the music concerts at national and international level. He has extensively travelled all throughout the world and performed successfully in musical concerts around entire Europe, England, America, Australia and New Zealand. He has performed magnificently at numerous music festivals world over such as International String Festival of Rome, The Helsinki International Music Festival of Finland, The Bratislava International Music Festival of Czechoslovakia now Czech and Slovakia are separated, this town is in Slovakia, the East-West Music Festival at Athens, the World Music Conference at Germany and the Festival of India at New York. World famous violinist Sir Lord Yehudi Menuhin is one of the greatest admirers of Pandit Nayan Jyoti Ghosh.

The believer of tradition and experiments, Pandit Nayan Jyoti Ghosh has accompanied maestros of Indian music like Pandit Ravishankar, Pandit Nikhil Banerjee, Ustad Vilayat Khan, Pandit Buddhadev Dasgupta, Ustad Amjad Ali Khan, Pandit Shivkumar Sharma and Ustad Zakair Hussain. On the other hand he has also performed with maestros of western music like Lewis Armstrong, Duke Ellington, Dave Brubeck, Kidd Jordan, Yosuke Yamashita, and Kajumi Bentenva etc. He was the lead performer in the ‘Dynamic Asian Fantasy Orchestra’ of Japan. In the year 1998 in one of the program
at Los Angeles, you were awarded by the ‘Achievement Award’ by Grey Davis the then Governor of California. Despite his preoccupation Pandit Nayan is doing the most important work of shaping up the young talents of present generation at *Sangeet Mahābhārati*, Mumbai, which was founded by his father Pandit Nikhil Ghosh.  

7:2:18 Shri Mukund Bhale

Pandit Mukund Bhale was born on 18th November 1953 at Gwalior in the family of music enthusiasts. His father Shri N. R. Bhale encouraged and developed his interest in tablā playing. At very young age of seven, you started your training of tablā playing under the able guidance of Pandit Yashawant Rao Shirgaonkar of Gwalior. Pandit Yashawant Rao Shirgaonkar had acquired training under the guidance of numerous renowned artists. He was mainly trained under Pandit Yashawant Rao Kerkar of Mumbai, who himself was disciple of khaliṭā Ustad Amir Hussain Khan of Farrukhābād gharānā.

This extensive training had established Mukundji not only as child artist but he has won various awards and was also blessed by many scholars. During this time he also attained the degree of Bachelor of Music with first class and by scoring highest marks from Jiwāji University of Gwalior.

In the year 1972, Shri Mukund Bhale joined *Indira Kala Sangeet Vishwavidyalaya* at Khairagarh for B.A. Honors in tablā, where he got an opportunity to acquire training under the guidance renowned artist Pandit Gajanan Tade who himself was one of the prominent disciples of Ustad Jahangir Khan (Indore) of Lucknow gharānā. Under the able guidance of Pandit Tade Mukund attained the B.A. Honors degree with highest marks to get first class and was in the merit list. He also attained a degree of M.A. in tablā with first class for which the University awarded him with the Gold medal.

National Scholarship, U.G.C. Fellowship and the Fellowship under the Ministry of Human Resource Development, New Delhi were your major achievements. Pandit Mukundji has exhibited his art at various prestigious concerts on national and international. In your six international tours, you have travelled to countries namely Yugoslavia, Bulgaria, Poland, Russia, France, Italy, Switzerland and England. Along with that you have exhibited your talent in England and America. He has exhibited his extra ordinary talent in the most prestigious programs of our country like *Tānsen*
Samāroh, Maihar Samāroh, Ustad Amir Khan Samāroh, Gangā Mahotsav, Lucknow Mahotsav and Chakradhar Samāroh of Raigadh etc. Other than this he has successfully accompanied on tablā some of the departed and present, vocalists as well as instrumentalists such as Shri Pandit Kumar Gandharv, Pandit Hariprasad Chaurasia, Ustad Abdul Halim Jafar Khan, Pandit Vishwa Mohan Bhatt, Pandit Om Prakash Chaurasia, Ustad Fariduddin Dagar, Smt. Malini Rajurkar, Smt. Padma Talvalkar, Pandit Yashavant Bua Joshi, Pandit Balasaheb Poochhwale, Pandit Sharad Chandra Arolkar, Pandit Buddhdev Dasgupta, Dr. N. Rajam, Pandit Vasant Ranade, Pandit Rup Kumar Soni, Dr. Smt. Anita Sen, Pandit Budhaditya Mukharjee, Pandit Prabhakar Karekar, and Sushri Ms. Aarti Ankalikar Tikekar.

The connoisseur tablā player and expert companion of vocal and instrumental performances, Pandit Mukund is associated with the field of education ever since 1982. He is the first lecturer of Indira Kala Sangeet College. Since 1982 he is working as the Reader and has trained and guided several students. Due to his sincere efforts teaching percussion instruments was only introduced at the University but since the year 1992 there is a separate department of Percussion Instrument and Pandit Mukund Bhale is obviously the Principal of the same. In the field of education he has made his mark by conducting several workshops and done analysis of various topics as well as research articles. He has included required modifications in the traditional and added findings into the existing courses. He also focused on percussion instruments and developed courses for degrees like M. Phil. and D. Music. He is the member of the Board of Studies in various Universities as professional of subject and a member of a Selection Committee of various Universities are some of your achievements.

Pandit Mukund Bhale has earned stipend under the senior fellowship from Ministry of Human Resource Development, New Delhi and has done extensive research and analysis work on the compositions of Lucknow and Farrukhābād gharānā. He has also done a remarkable research on the transformation that has taken place in the last fifty years in solo tablā playing styles.

Your research papers are published now and then in the Journals on Music. You have won the award for your article titled Relā Quāyedā Peshkār which was published in Sangeet Hāthras Magazine of Uttar Pradesh.³
FOOTNOTES

1. “Ajrāḍā Gharāne ki Vidhivat Tablā Vādan Paramparā”: Ek Adhyayan, (Thesis) author Prof (Dr.) Ajay Ashtaputre pg.212
2. “Tablā Vādan me Nihit Saundarya” author Pandit Sudhir Mainkar pg.224
   “Ajrāḍā Gharāne ke Vidhivat Tablā Vādan Paramparā”: Ek Adhyayan, (Thesis) author Prof (Dr.) Ajay Ashtaputre pg.216
3. “Ajrāḍā Gharāne ke Vidhivat Tablā Vādan Paramparā”: Ek Adhyayan (Thesis) author Prof (Dr.) Ajay Ashtaputre pg.221
4. “Samansavaṇā” (Souvinar of first death anniversary of Prof. Sudhirkumar Saxena) Distributor Dr. Heena Saxena pg.1
5. Excerpts from Shri Pushkarraj Shridhar’s interview
6. “Ajrāḍā Gharāne ke Vidhivat Tablā Vādan Paramparā”: Ek Adhyayan, (Thesis) author Prof (Dr.) Ajay Ashtaputre pg.209
7. “Ajrāḍā Gharāne ke Vidhivat Tablā Vādan Paramparā”: Ek Adhyayan, (Thesis) author Prof (Dr.) Ajay Ashtaputre pg.208
8. Souvinar of 75th birth anniversary of Shri Padhye Master
9. Received from Ustad Manju Khan’s disciple Shri Amit
10. Excerpts from Shri Pushkarraj Shridhar and Prof. (Dr.) Ajay Ashtaputre’s interview
11. “Ajrāḍā Gharāne ke Vidhivat Tablā Vādan Paramparā”: Ek Adhyayan, (Thesis) author Prof (Dr.) Ajay Ashtaputre pg.215
12. Excerpts from Shri Pushkarraj Shridhar’s interview
13. “Ajrāḍā Gharāane ke Vidhivat Tablā Vādan Paramparā”: Ek Adhyayan, (Thesis) author Prof (Dr.) Ajay Ashtaputre pg.207
14. Excerpts from Prof. (Dr.) Ajay Ashtaputre’s interview
15. “Tablā Purān” author Pandit Vijayshankar Mishra pg.298
17. “Sangeet Kala Vihar” (Magazine) article of Pandit Vijayshankar Mishra pg.38
18. “Taal Kosh” author Pandit Girishchandra Shrivastav pg.9
   “Tablā Vādan me Nihit Saundarya” author Pandit Sudhir Mainkar pg.223
19. “Taal Kosh” author Pandit Girishchandra Shrivastav pg.76
20. “Taal Kosh” author Pandit Girishchandra Shrivastav pg.228
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22. “Taal Kosh” author Pandit Girishchandra Shrivastav pg.254
25. “Taal Kosh” author Pandit Girishchandra Shrivastav pg.38
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27. “Taal Kosh” author Pandit Girishchandra Shrivastav pg.248
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29. “Taal Kosh” author Pandit Girishchandra Shrivastav pg.41
   Excerpts from Shri Kiran Deshpande’s interview
30. “Taal Kosh” author Pandit Girishchandra Shrivastav pg.33
31. “Taal Kosh” author Pandit Girishchandra Shrivastav pg.218
32. “Tablā Purān” author Pandit Vijayshankar Mishra pg.286
33. “Tablā Purān” author Pandit Vijayshankar Mishra pg.288
CONCLUSION

The collected information is gathered are highlighted and only the facts are presented over here after doing detailed and collective study of methodical style of tablā tradition of Ajrāḍā and Farrukhābād gharānā. However both gharānā have legacies over solo tablā playing. The researcher has done extensive hard work to gather required information and only facts are put forward in the thesis. The researcher has highlighted all the facts in the form of conclusion.

1. There is a very little a difference between the origins of these two gharānās. The difference is only of about nearly fifty to sixty years.
2. According to researcher findings Ustad Miyan Basant name had come forward as the pioneer of Ajrāḍā gharānā before the names of Ustad Kallu and Ustad Miru Khan. Ustad Haji Vilayat Ali Khan is considered as the pioneer of Farrukhābād gharānā.
3. However Ajrāḍā gharānā is influenced by Delhi gharānā similarly Farrukhābād gharānā is influenced by both Lucknow as well as Delhi gharānā.
4. Both gharānā have different playing style. However there are similarities among the materials and diversities among the playing styles.
5. Ajrāḍā gharānā is known as bandh baaj gharānā. The compositions of this gharānā are entirely composed in vilambeet laya. The foundation of Ajrāḍā gharānā was established after Delhi gharānā. Therefore, the effect of all the facts that are given above is seen. At that time there was a trend of playing pakhāwaj. Lots of efforts were done to keep away the influence pakhāwaj from tablā. On the basis of this fact both gharānās composed their compositions in vilambeet laya than drut laya or madhya laya. This proves most of the compositions of Ajrāḍā gharānā are in vilambeet laya compared to madhya laya. The compositions of Farrukhābād gharānā are composed mostly in madhya laya. At that time there was a influence pakhāwaj on Lucknow gharana. On the basis of this fact most of the compositions of Farrukhābād gharānā are composed in madhya laya such as ṭukdā, gat, chakradār, tripalli, mukhdā etc.
6. As tablā playing style of Farrukhābād gharānā has the influence of Lucknow gharānā hence it is based on khulā baaj. Lucknow gharānā is principally influenced by
pakhāwaj and Dance. During that period most of the singing style was done for dance oriented that’s why Thumri, Dadra, Kajri, Chaiti etc. form of style was popularized. Hence the compositions of tablā were also based on that type of singing. All of them were very similar to the playing style of pakhāwaj. Ustad Bakhshu Khan and Ustad Modu Khan were mainly trained in Delhi baaj then both of them proceeded to Lucknow. There is a possibility that after going to Delhi and both these Ustad might have found difficulty in playing khulā baaj of Lucknow gharānā. By putting lots of efforts they brought changes and to some extent khulā baaj was converted to bandh baaj. This is how the innovative playing style came into existence. The khalifā of Farrukhābd gharānā Ustad Haji Vilayat Ali Khan by trained by his guru in the playing style of thapiyā baaj of Lucknow gharānā and bandh baaj of Delhi gharānā. Subsequently he combined both baaj and originated a new baaj that was popularly known as ‘Farrukhābd baaj’.  

7. After the detailed study of these two ‘Baaj’ the researcher came across a fact that a new method of process came into existence due to the transformation in both Gharānā is quite similar. There is a variety is found only in the compositions of bol-bandish. This resulted in bringing innovative compositions with change in speed of playing and brought diversity in sound which became favorable for traditional tablā playing style.

8. When we focus on the matter of tablā playing then the only difference observed only in the compositions of peshkār-quāyedā and farshbandi. The composition peshkār-quāyedā or peshkār-rang is arranged in Ajrāḍā gharānā. Then in Farrukhābd Gharānā peshkār and farshbandi is more superiority playing style compared to Ajrāḍā Gharānā. The quāyedā that are composed in Ajrāḍā gharānā does not exist in any other Gharānā. Quāyedā exist in Farrukhābd gharānā is less compared to Ajrāḍā gharānā. In this gharānā more importance is given to gat-quāyedā. The artists of present generation prefer to play quāyedā of Ajrāḍā gharānā in their solo performances. The former renowned Ustad namely Ustad Ahmad Jan Thirakwa, Ustad Shaikh Dawood Khan, Ustad Jahangir Khana, Ustad Karamatullh Khan and the renowned artists of present generation namely Pandit Anindo Chatterjee, Pandit Nayan Jyoti Ghosh, Pandit Kiran Deshpande, Ustad Sabir Khanaa, Pandit Bhai Gaytonde, Pandit Arvind Mulagaonkar, Pandit Vibhav Nageshkar etc. have mostly played quāyedā of Ajrāḍā gharānā in their performances.
However, all the above mentioned artists had accurate knowledge of its process so they were able to present quāyedā in its original form of Ajrāḍā gharānā.

9. When playing material of madhya laya and drut laya of both gharānās is perceived, one fact is concluded that maximum compositions are composed in Farrukhābād gharānā compared to Ajrāḍā gharānā. The main reason behind this is the influence of Pakhāwaj and khulā baaj. Since the time of Ustad Habeebuddin Khan the artists of Ajrāḍā gharānā played the compositions arranged in madhya laya. My Guru Prof. Sudhir Kumar Saxena has also done extensive study on madhya laya. This has helped the researcher to include all the compositions of Ajrāḍā gharānā in his thesis that are based on gat and tukḍā. This confirms the fact that the present generation artists of Ajrāḍā gharānā also very artistically include madhya laya in their performance. However the artists of Farrukhābād gharānā have flawless proficiency and richness in their performance compared to the artists of Ajrāḍā gharānā.

The tradition of gharānā is descending day-by-day in today’s era. However the artists of present generation have apprehensions about making their tablā presentation attractive. To achieve success the artists of present generation adds whatever attractive they found to their tablā playing performance. However, the seniors have really worked to compose various compositions in traditional tablā playing. This achievement is beyond compare and remarkable. The artists of present generation bring about variations in the traditional compositions and playing style and then them in their performance. The playing style of the artists of earlier generation of every gharānā used to be extremely orthodox but that does not exist in the performances of the artists of present generation. This is why even if in the present generation the artist belonged to the same gharānā there are dissimilarities in their presentation. Numerous seniors and scholars composed innovative compositions and presented them artistically and imparted the same in their disciples and that is how the traditional style of presentation was carried to the next generations this led to change in the basic rules of main gharānā also changed which leads to confusion among the students. Keeping in mind the above fact the researcher has focused on both-the playing style of both the gharānās. In his thesis the researcher has aimed to comprise the traditional compositions of both gharānā keeping in mind the students and tried to give the accurate information to them. The facts that have
congregated from the earlier Ustads and the renowned artists of both gharānā and the same are presented in this thesis. The notations of the compositions are established in this thesis on the basis of the legendary artists of this gharānā or I have learnt some of them from my guru. All the composition presented here are the original bandishes of both gharānā.

10. In the compositions of Farrukhābād gharānā all the sounds that are originated on tablā are used while composing bandishes. This has made the compositions of this gharānā really complicated. The varna used while composing bandishes of Ajrāḍā gharānā are not complicated as they are in Farrukhābād gharānā. It is also observed that in these bandish a particular word is played by altering its order and used it in various nikās stype.

11. In Ajrāḍā gharānā while playing tablā only fingers are used as it adhere to bandh baaq of Ajrāḍā gharānā. Different fingers are used for execution is done by using different fingers and the importance is given on playing the compositions different tempo. The tablā performance Ustad Habeebuddin Khan is the finest example to prove the above fact. He very rarely lifted his hand from tablā while playing compositions and presented them very efficiently and competently.

In playing style of Farrukhābād gharānā along with the fingers entire palm is also used. While playing Tablā he lifted his hand to create diversity in sound and resonance. The use of thapiyā baaq is also done to sustain the resonance in their presentation.

12. In Ajrāḍā gharānā importance is given to chānti and hand is lifted very rarely while effective execution of varna. On the contrary in Farrukhābād gharānā along with the use of maidan the other varan are executed with open hand.

13. A word dhir-dhir is very rarely played in Ajrāḍā Gharānā but whenever dhir-dhir is presented it is played with fingers at the center on syāhī of tablā. However in this gharānā too dhir-dhir is played by use of a palm as Ustad Habeebuddin Khan and Ustad Munir Khan were proficient in ‘Purab Baaj’.

Since the origin Farrukhābād gharānā falls under the style of khulā baaq so here dhir-dhir is played with open palm. Therefore dhir-dhir is played in most of the compositions of this Gharānā.