



Lineage And Disciple Tradition Of Farrukhabad Gharana In Tabla Playing: A Study

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Abstract

In the presented research article, light has been thrown on the lineage and disciple tradition of the Farrukhabad Gharana and an attempt has been made to find out how the Farrukhabad Gharana has developed and emerged. The presented research also looks at how the traditions of the descendants and disciples of the Farrukhabad Gharana are running in the present scenario and what is their role in playing the tabla. Through this research, attention has been paid to the characteristics of the tabla of the Farrukhabad Gharana. After study, it is known that Farrukhabad Gharana is about 200 years old gharana and just as other gharanas have carried along both lineage and disciple tradition, in the same way this gharana has also carried on its own.

Keywords: Tabla, Farrukhabad, Gharana, Dynasty, Disciple Tradition.

1. Introduction

If we pay attention to the history of Indian music from ancient times to the modern era, it becomes clear that Indian music has gone through many types of rise and fall. Sometimes the royal family nurtured music and sometimes the empires tried to decline, that is why the history of Indian music could not develop properly, the result of which is that even today it is difficult to answer when the musical family originated and developed. It happens. In all the books on Indian music published in the present time, the tradition of Gharana is not considered to be more than two and a half to three hundred years old. If seen, even in the medieval period, four dialects of Dhrupad were prevalent. Which were called four gharanas, however, before the prevalence of Dhrupad singing, only Bharat Mat, Shiv Mat, Hanumant Mat and Narad Mat were found which were considered synonymous with gharanas.

2. Objectives of the Study

1. To trace the various Tabla players of Farrukhabad Gharana.
2. To know the lineage and disciple traditions of Farrukhabad Gharana.

3. To find out the playing styles originated by various Tabla players of Farrukhabad Gharana.

3. Research Methodology

Research approach plays an important role in any type of research work. When research work is done in social science, its importance increases even more because the society has its own values and customs. And the social group on which the study is done has its own personal behavior and objectives, hence in this research Critical study methodology has been used for the work.

4. Scope and Limitation

In social sciences, a good research work cannot be done without determining the field of study and its boundaries because the nature and extent of society is everywhere. It is not possible that all the societies can be included in one study; hence Farrukhabad area has been included for this research work. And the limitations of this research are limited only to lineage and disciple tradition.

5. Lineage and disciple tradition of Farrukhabad Gharana

If we talk about the establishment of the Farrukhabad gharana of tabla playing, it becomes clear that the Lucknow gharana is useful. Wajid Ali ruled from 1847 to 1857 AD. And Haji Ali Khan lived in his court. But in 1857 his rule was in decline. The effect of which was that due to the right shelter, the artists of Lucknow went and settled in other areas of the country, the biggest impact of which is seen in Banaras and Farrukhabad. The name of Haji Vilayat Ali's elder son was Nisa Ali Khan who was knowledgeable in Tabla and Pakhawaj. Among his disciples, the name of his younger brother Hussain Ali Khan can be taken prominently. The name of Haji Saheb's second son was Aman Ali Khan. It is believed that he was also a tabla artiste. The name of Haji Saheb's third son was Hussain Ali Khan and he also had expertise in playing the tabla or it should not be an exaggeration to say that he inherited the knowledge of tabla. However, he got training in tabla from his elder brother Ustad Nisar Ali Khan. It is believed that Ustad Nisar Ali Khan played an important role in expanding and propagating the Farrukhabad Gharana. Among his disciples, the name of Ustad Munir Khan is especially noteworthy, followed by Hussain Khan, Suppan Khan and Mian Khan, however, all three developed their tradition in Dhaka.

Ustad Munir Khan was not only a tabla player of his time. But he was also a skilled teacher. His disciple tradition spread not only in Farrukhabad but also to Madhya Pradesh, Uttar Pradesh and Maharashtra. The name of Haji Saheb's fourth son was Ustad Nanhe Khan, although some musicians and artists consider him as a grandson rather than a son. But how much truth is there in this that it remains a puzzle even today. Nanhe Khan's son's name was Ustad Masitullah Khan. He was considered a tabla player of Rampur. It is believed that after the death of Nawab Hameed, he did not feel like working in Rampur court and he went to

Calcutta and remained there till the end of his life. His son's name was U. Karamtullah Khan. Who carried forward his lineage and disciple tradition. If seen closely, it becomes clear that his son Sabir Khan is carrying forward his tradition. The main disciples of Musit Khan were Shri Raichandra Boral, Gyan Prakash Ghosh, Hirendra Kishore Rai Choudhary, Munne Khan etc. Hussain Baksh, son-in-law of Haji Vilayat Ali, who lived in Hyderabad. Through him the tabla playing of the Farrukhabad Gharana reached the South. Some musicians also consider Haji Saheb's guru brother and brother-in-law Mian Salari Khan as his disciple. Although Haji Saheb's disciple was Miyan Salari Khan. This is not true, Miyan Salari Khan was a famous tabla player and composer of his time. His main disciples were Mustafa Hussain, Gulab Hussain and Habib Ullah. Another famous disciple of Haji Saheb was Chudiyawale Imam Baksh. Among the disciples of Imam Baksh are son Haider Baksh, grandson Bande Hasan and disciples Balu Bhai Rukdikar and Satya Narayan Vashisht. It is written in Satya Narayan Vashishtha's book 'Tabla Par Delhi aur Purab' that the foundation of the disciple and lineage tradition laid by Chudiyawale Imam Baksh is known as the Bhatola tradition. But this is not true because there is no evidence of this anywhere nor has it been discussed in any book. Munir Khan's nephew was Amir Hussain Khan and grandson was Ghulam Hussain Khan. Fakir Hussain Khan is the son of Amir Hussain. Among the famous disciples of Munir Khan are famous tabla players like Ahmed Jan Thirakwa, Habibuddin Khan, Nazir Khan, Abdul Karim Khan and Shamsuddin etc.

6.The characteristics of Farrukhabad Gharana: The Following are the characteristics of the tabla playing style of the Farrukhabad Gharana:

1. The specialty of this gharana is that along with the free striking bolas in Baj, more attention is given to the playing of nigrihit and semi-nigrihit bolas on the right tabla like Delhi Baj.
2. In Tabla Baaj, the words like Ghir Ghir, Diganag, Dintak, Dingding, Digdinagin, Tangad, Deegad, Kadan, Dhyana, Ghin Gin, Tarkit etc. are seen more than practical.
3. The specialty of this gharana is that by giving a new form to Raila, it is known as Rau or Ravish.

7.Conclusion

If seen, it becomes clear that the effort to lay the foundation of the Gharana in Farrukhabad is of Lucknow Gharana or it should be said that the product of Farrukhabad Gharana is the contribution of Lucknow Gharana, then there should be no exaggeration in this. The dynasty and disciple tradition that the Farrukhabad Gharana carried is still intact and is continuously moving forward with its goals. This Gharana is famous in Tabla Baaj, Ghir Ghir, Digang, Dintak, Dingding, Digdinagin, Tangad, Deegad, Kadaan, Dhyana, It lays more emphasis on the practical aspects of Ghin Gina, Tarkit etc. and along with free striking bolas in Baj, it gives

more emphasis on the playing of nigrihit and semi-nigrihit bolas on the right tabla like Delhi Baj.

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