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# Contribution Of Pandit Ram Sahay In The Lineage And Disciple Tradition Of Banaras Gharana In The Development Of Tabla: An Analytical Study

**Harjeet Kaur** Ph.D. Research Scholar Government Kamalaraja Girls Post Graduate (Autonomous) College Gwalior (M.P.)

**Dr. Atul Kumar Gupta** Associate Professor Government Kamalaraja Girls Post Graduate (Autonomous) College Gwalior (M.P.)

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## Abstract

In the presented research article, the contribution of Pandit Ram Sahay of Banaras Gharana in the development of Tabla and how Banaras Gharana developed has been highlighted. And an attempt has also been made to find out how the lineage and disciple tradition developed in the Banaras Gharana. This research studied has investigated the various tabla players of Banaras Gharana. And also throws light on the playing styles created by the tabla players. From this study it is known that the originator of Banaras Gharana is Pandit Ramsahay ji.

**Keywords:** Tabla, Player, Awadh, Gharana, Banaras.

## 1. Background of the Study

The combination of song, instrument and dance is called music. What it means to say is that music has been created by combining the three gems of song, instrument and dance. Thus, it can be said that these three are the important elements of music which are the basis of music. The literal meaning of Vaad is a special musical instrument. The word 'vaad' has been formed by the combination of the suffix 'niche' of the root 'vad', followed by the suffix 'yat', which literally means speaking. The meaning of saying 'Vadtiti Vaadm' in Sanskrit is that the one who speaks is actually a Vaadm. When the lineage and disciple tradition of Banaras Gharana is evaluated, it is known that except Pandit Ramsahay's disciple Yadunandan, all the disciples and descendants have a developed parallel lineage tradition. Although such characteristics are not found in other gharanas of Tabla.

## 2. Objective of the Study

1. To trace the various Tabla players of Banaras Gharana.
2. To find out the playing styles originated by various Tabla players of Banaras Gharana.
3. To know the various traditions of Banaras Gharana.

### **3. Research Approach**

In the presented research, historical approach as well as analytical research approach has been used. For research work in any subject, it is necessary that appropriate research techniques are applied, only then can the research be fruitful. This research work has been done on tabla players of Banaras Gharana. For which secondary information sources have been used.

### **4. Scope and Limitation**

Before starting research work on any subject, it is very important to know the research problem on which the study is being done. It is very important to outline its subject area. The scope and limitation of the study is limited to contribution of Pandit Ram Sahay in the lineage and disciple tradition of Banaras Gharana in the development of Tabla.

### **5. Lineage and Disciple Tradition of Banaras Gharana**

Lucknow Gharana has an important contribution in the origin and development of Banaras Gharana or if it is said that Banaras Gharana is basically related to Lucknow Gharana then there should be no exaggeration in this. Pandit Ramsahay ji is considered the originator of Banaras Gharana. Pandit Sahay was a disciple of Mondu Khan. Pandit Ramsahay's father's name was Prakash Maharaj ji, who was a tabla player who accompanied the dance. Prakash Maharaj ji had sent his son to Ustad Mondu Khan of Lucknow for education and initiation. And Pandit Ramsahay took Tabla lessons from Mondu Khan for 12 years. He had five main disciples whose names are as follows - Janaki Sahay, Ramsharan ji, Bhairo Sahay, Bhagatji and Partappu ji. Janaki Sahay was the brother of Ram Sahay. Gokul ji and Vishwanath ji were two disciples of Janaki Sahay ji. Bhagwan ji was the disciple of Vishwanath ji. His son's name was Veeru Mishra who also became a disciple of Vishwanath ji. Ramsharan ji's son's name was Durga. Durga was talented since childhood. Baldev Sahay ji had two sons. Surdas and Nanhu. Both of them were skilled in playing Tabla and were always ready to further their father's goals. Bhairo Sahay ji's son was Baldev Sahay ji, who was an excellent player of the tabla. Shri Kanthe Maharaj was the disciple of Baldev Sahay ji. Pandit Kishan Maharaj, Pandit Shyamlal and Anokhelal ji belong to this gharana. Pandit Ramsahay ji's younger brother Janaki Sahay ji took full charge of carrying forward the tradition of playing tabla. Janaki Sahay ji's conduct and thoughts remained the same as his elder brother. This was the reason why Janaki Sahay ji did not leave Banaras and go anywhere else.

### **6. Contribution of Tabla player Pandit Ramsahay ji of Banaras Gharana**

The history of Banaras Gharana is believed to be around 150 years old. There is a difference of opinion among music historians as to who is the originator of Banaras Gharana. Satya Narayan Vashishtha has written in page number 93 of his book "Delhi aur Purab" that instead of believing in Pandit Ramsahay, he believes in Ganesh Ji Maharaj and Maheshi Maharaj. But

most music historians consider this to be baseless. This argument is rejected by the fact that the lineage and disciple tradition of these two is not visible anywhere even today. Mohammadkarma Imam has also mentioned the name of Pandit Ramsahay in his book, which clearly shows that Pandit Ramsahay was the originator of the Banaras Gharana. The time of Pandit Ramsahay ji is considered to be from 1830 to 1886 AD. Who was the disciple of Ustad Maudu Khan, the founder of Lucknow Gharana. He had also acquired the knowledge of Tabla from his father and uncle. Although he belonged to the Kathak family. At the age of 9, Ramsahay ji used to play the tabla so well that the audience was surprised to hear his tabla playing. After the death of his uncle, Ramsahay ji had assumed the guise of a saint. And started teaching Tabla to his disciples. He taught tabla to his brother Gauri Sahay's son for 6 years. Ram Sahay ji died at the age of about 46 years. Ram Sahay ji composed Paran, Gaj Paran, Pavas Paran, Chakradar Paran, Rasleela Paran, Durga Paran, Kali Paran, Krishna Paran, Shankar Paran, Ganesh Paran etc. Who truly left a pillar not only for the Banaras Gharana but also for the history of Indian Tabla, his contribution cannot be forgotten.

**6.1. The characteristics of Banaras Gharana:** The Following are the characteristics of the playing style of Banaras Gharana-

1. The specialty of the Tabla playing style of Banaras Gharana is that the luve is used the most, in this the sound is produced by tipping the ring finger and striking the luve.
2. In the tabla playing style of Banaras Gharana, Uthan has more importance than Peshkar.
3. There is also a practice of playing various types of lutes. , Artists of Banaras Gharana, Taktak played at very fast pace on Chanti, Badhitta, Kadan, Dhidan, Dhadhan Dhada Dhirdhir Kittak, Tinakittak, Girgingadhet, Dhadigandha, Ke Tirakit Tak Taktakta Katratam Kittak Dingin and Dhirdhir played with two fingers, etc. of the vocal groups. Use more.
4. More importance is given to parana, chakradar, raila, mohra, mukhda, lay bant ladi, laggi etc. than to the rules.
5. In the tabla playing style of Banaras Gharana, a special type of gates named 'Fard' is the main feature of this gharana.
6. Manly songs of the Gharana in the tabla playing style of the Banaras Gharana, in which powerful lyrics are played using the entire claw.
7. Along with Tabla and Pakhawaj, the influence of playing styles of Nakkara, Huduk etc. is also visible in the style of playing tabla of Banaras Gharana.
8. In the style of playing tabla of Banaras Gharana, the lyrics like Dhingadhin Dhettet, Dhedhenak Kekenak, Dhethdhetaktan Kit Dhadandha, Digan, Dhidang etc. are used more in the Gharana.

9. In the Banaras Gharana's style of tabla playing, while playing the Teentaal Theke, Ghina is recited in place of Dha Dhin Dhindha.

## **7.Conclusion**

Lucknow Gharana has an important contributed in the production of Banaras Gharana. Pandit Ramsahay ji has an important place in the development of Banaras Gharana and he is called the originator of Banaras Gharana. From the presented research it is known that Dhingadhin Dhettet, Dhedhenak Kekenak, Dhethdhetaktan Kit Dhadandha, The words Digan and Dhidang are used more. More importance is given to Parne, Chakradar, Raila, Pieces, Mukhdas, Laya Bant Ladi, Laggiyan etc. than the rules. Ram Sahay ji developed Paran, Gaj Paran, Pavas Paran, Chakradar Paran, Rasleela Paran, Durga Paran, Kali Paran, Krishna Paran, Shankar Paran, Ganesh Paran etc.

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