**Research Proposal**

**Submitted to Sant Gadge Baba Amravati University, Amravati for fulfillment of PhD Degree**

**Title**

**Tabla of Farukhabad: Contribution of Khalifa Ustad Amir Hussain Khan as *Bajayak-Banayak-Batayak***

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**Introduction**

The north Indian two piece instrument Tabla is the most popular percussion instrument commonly used for accompaniment with vocal, instrumental and dance music, where its role is to maintain the metric cycles. Today Tabla not only remained an accompanying instrument but also a perfect solo instrument. The flexible finger technique, *nikas* of *Bayan (Dugga)* and the principal of *Khali-Bhari* make this instrument more progressive and sophisticated instrument. This instrument is well known and well appreciated worldwide. Tabla has its own rich and varied language and the repertoire of Tabla is enriched compared to any other percussion instruments in the world. Born as an accompanying instrument later Tabla evolved as a complete solo playing instrument. Six Schools (*Gharanas* Traditional family - school)which are widely recognized Delhi, Ajrada, Lucknow, Farukhabad, Banaras and Punjab have their own identity, mannerism and variety of repertoire for Tabla solo recital. These schools are broadly divided into two categories: eastern style (*Poorab Baj*) and the western style (*Paschim baj*) (saxena, 2008). The Delhi and Ajrada schools are based on the western *Baj* and the remaining four schools are based on the eastern *Baj.* *Baj* refers to technique and stylistic specialty of a school. It includes different placement of hands, style of playing, and fingering in each *Gharana*. These differences give rise to various tonal qualities, application and presentation of syllables (Sengupta, 2011). Lucknow, Farukhabad, Baneras & Punjab are based on the eastern style (*Poorab Baj*). Farukhabad School is considered as a branch of Lucknow school but technically it has adopted the playing techniques of Delhi and Lucknow school. The combination of *Chaant* (Style of Delhi) and *luv* (style of Lucknow) makes Farukhabad a unique school of Tabla. *Khalifa* Ustad Amir Hussain Khan was a prominent stalwart of this *Gharana* who was accomplished Tabla player, excellent composer and great teacher.

**Literature review**

Tabla literature is available in form of books written by Tabla players and musicologists to solve academic purposes. The book titled ‘Tabla’ by Arvind Mulgaonkar covers various topics in theory and practical aspects of Tabla such as history and development of Tabla, research of C. V. Raman regarding ‘Acoustics of Indian Musical Drum’, Forms of compositions, *Gharana* system, Biographies of well-known Tabla artists and collection of some rare compositions from various *Gharana*s.

The ethnomusicological field work by James kippen is based on the Tradition of Lucknow *Gharana* Tabla. Beginning with general information on the history of lucknow and its pivotal role in evolution of Hindustani music in the nineteenth century, the book studies and investigates the employment of musicians, political machinations in the music world, the social hereditary specialists, and traditional versus modern methods of musical training. (Kippen, 2005)

Book by Aban Msitry titled ‘Tabla *aur Pakhavaj ke Gharane aur Paramparaye’* focus on her research on the origin of Tabla. The tradition of schools in Tabla and Pakhavaj is discussed in detail. There is also a collection of some compositions of Tabla and pakhavaj of respective *Gharana*.

The book ‘*Athvanincha Doha’* is a biography of Ustad Amir hussain Khan where in the first half various events of his life are discussed and the second half is collection of Extendable and fixed compositions composed by Ustad Amir Hussain Khan.

Historical studies of Daniel M. Neuman is a book with title ‘ Studying India’s Musicians’ is a collection which includes historical studies starting after the mid-nineteenth century. Focusing on the emergence of stylistic schools emerging out of core extended families of territorially based hereditary communities known as *Gharana*s, these essays provide a way to understand how large numbers of professional musicians families were able to produce the core of most of the truly outstanding musicians of the twentieth century. This book will help to study the history of *Gharana*s and traditions.

Research works of Pandit Umesh Moghe are eye opening in terms of History and origin of Tabla. His book *‘Dehli ka Tabla’* gives deep insight to the Delhi school of Tabla about its technicalities in Tabla playing of Delhi. Usatd Amir Hussain khan was influenced by the playing style of Ustad Natthu khan sahab of Delhi *Gharana*, this book discusses the playing style of Natthu Khan sahab.

The written work of Pandit Sudhir Mainkar in ‘Aesthetics of Tabla’ deal with *Gharana* and *Baaz* of Tabla, necessity of *Gharana* Traditional compositions of many *Gharana*s and characteristics of *Gharana*s in Tabla. Contribution of Tabla stalwarts is discussed in this book including the contribution of Ustad Amir Hussain Khan in brief.

**Statement of Problem**

Ustad Haji Vilayat Ali who was the founder of Farukhabad School was disciple of Miyan Bakshu Khan of Lucknow School. Being a disciple school of Lucknow, Farukhabad has a deep influence of Lucknow playing style. The compositions of *Gat-Toda, Chakkradar, Paran* etc. are carried by tradition but innumerous compositions of *Gat, Gat-Tukda, Chakkardar* are composed by extremely talented composers of this school. Apart from these non extendable compositions there are many extendable compositions of *Peshkar, Kayda, Rela, Chalan-Rav* composed by composers of Farukhabad School. Haji Vilayat Ali is well known for his contribution in compositions of *Gats*. *Gat* and its various types is the unique characteristic of Farukhabad. The composition of various Chalan-Rau is another important characteristic of this school. Most of the Tabla players of this school are great performer, composer and Teacher. Therefore, this school has prospered over the generations with new and newer compositions (Dandge, 2011). There are many compositions in this school whose composers are unknown. Also there is confusion with the names of the composers. Some of the composers have composed the pair (*Joda*) of the composition which was composed by other Tabla player. There are many pairs of *gats* composed by composers of Farukhabad School. These compositions strongly need to be documented for the coming generations. Some stalwart composers of this school are Ustad Chudiyavale imam baksh, Ustad salari Khan, Ustad Masit Khan.

*Khalifa* Ustad Amir Hussain Khan’s (Desciple and Nephew of Ustad Munir Khan) contribution in the development of Farukhabad School is most significant, as a performer, composer and teacher his contribution in farukhabad is indisputably crucial. Numerous compositions of *Gats, Tukda, chakkaradar, Paran, Punjabi Chaley* and extendable compositions of *kayda , rela* etc. in various metric cycles (*Taal*) enriched the repertoire of this school. Ustad Amir hussain khan a creative and rational thinker has a great disciple tradition throughout India and Pakistan.

**Objective of Research**

The objective of this research is to study the contribution of Khalifa Ustad Amir Hussain Khan in Farukhabad *Gharana* of Tabla.

1) This research aims to study the contribution of Ustad Amir Hussain Khan as a Tabla Performer (Bajayak).

2) To study his contributions as a composer (Banayak), analyze the compositions and aesthetical values in terms of Laya-Tala and poetic aspect and Baaz etc.

3) To study his contribution as a Teacher (Batayak).

4) To acknowledge his contribution in propagation and promotion of traditional Tabla in Maharashtra.

**Hypothesis**

It is hypothesized that the repertoire of Farukhabad school of Tabla is enriched by the compositions which are composed by creative minds of the stalwarts of this school. The *Nikas* techniques and equal preference to all sound aspects of Tabla and Dugga aesthetically proves this school as an ideal Tabla school. Especially the compositions of *Khalifa* Ustad Amir Hussain Khan significantly contributed in traditional Tabla playing of Farukhabad and glorified the School. His overall contribution propagated and promoted traditional Tabla playing in Maharashtra.

**Research Methodology (Data collection)**

Written work on Tabla is considerably less; information provided in the published books on Indian Music & Tabla will certainly help the study. Ethnomusicological research work of James kippen on Tabla, research work of Indian musicologist like Arvind Mulgaonkar, Aban Mistry will also help to gather data for this research. Large data and information will be gathered from meetings and series of interviews with stalwarts, Tabla artists, Musicologists. There are handfuls of artists in Farukhabad who can provide the authentic information regarding the compositions and composers also the tradition of Farukhabad School. Many central and state Universities libraries will be visited to examine the research work of other researchers on relevant subject. Documentation of workshops, lecture demonstrations by NCPA, Mumbai and Journals of Akhil Bhartiya gandharva Mahavidyalaya will be another source to collect Data. Collecting audio and video (where possible) recordings of stalwarts of this *Gharana* from various sources like archives, libraries personal collection will be a major part of methodology. Workshops and solo concerts of well known Tabla players will be attended and recorded. During the course of research, learning and playing the compositions of AmirHussain Khan Sahab will certainly help the research as a part of applied and practiced approach in Tabla playing of Farukhabad style. The Data received from various mediums such as questionnaires, interviews, Audio – video recordings, Documents can be used to test the Hypothesis.

**Limitations**

Three aspects of Amir Hussain Khan Sahab Bajayak (Performer)-Banayak (Composer)-Batayak (Teacher) will be studied. No other composer or performer from Farukhabad School will be studied. There were contemporary Tabla Players like Ustad Ahmedjaan Thirakwa and Ustad Habibuddin Khan but their contribution will not be studied, comparative study wherever possible will be done. This study deals with the study of Farukhabad School of Tabla hence other Gharans will not be studied in detail. Comparison of Lucknow and Farukhabad will be done wherever necessary.

**Tentative Chapterization**

1. Introduction
2. *Gharana*s of Tabla
3. Farukhabad *Gharana* (History, Playing Style and Characteristics)
4. Khalifa Ustad Amir Hussain Khan

* *Bajayak*
* *Banayak*
* *Batayak*

1. Khan Sahab’s contribution in Farukhabad *Gharana*.
2. Conclusion

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