



APPLICATION OF TABLA IN VARIOUS FORMS OF HINDUSTANI MUSIC

KEYWORDS

MUSIC, RHYTHM, TABLA, HINDUSTANI

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ABSTRACT

The Tabla is an ancient percussion instrument. This instrument is related to the other instruments frequently used in the Indian music such as the Mrudangam, Pakhawaj and Dholak. It is generally believed that the Tabla is a precise but a complex percussion instrument. Tabla, pair of small drums fundamental to Hindustani music of northern India. Tabla can be documented in India from the late 18th century. Originally associated with courtesan dance traditions, Tabla now are used in a variety of genres and styles of Hindustani music. The most famous musical instrument associate with Hindustani Music is Tabla. Tabla players traditionally perform with melodic artists. The sounds and beats of the Tabla have the unique ability of transforming any kind of music and giving it a completely new dimension. An ideal accompaniment, the Tabla is undoubtedly an inseparable part of North India Classical Music known as Hindustani Music.

Tabla can be documented in India from the late 18th century. Originally associated with courtesan dance traditions, Tabla now are used in a variety of genres and styles of Hindustani music. The Tabla is a set of two kettledrums of different sizes and timbers that are played simultaneously by tapping on them with the hands in various ways to produce different kinds of sounds. These sounds are then strung together in sequences to create different rhythm patterns to accompany musical performances. The Tabla is unique among percussion instruments because of the different kinds of sounds it can make. A Tabla-accompanied performance can come alive with all the excitement of a fascinating conversation - sometimes playful, sometimes competitive, sometimes passionate, sometimes intimate, and always a pleasure to listen to. The main thing Hindustani classical music does is explore the melodic and emotional potential of different sets of notes. About five hundred ragas are known or known of today. Sometimes ragas die out if people stop singing them, but then new ragas are born all the time, and some of them endure. So, the number of ragas is not fixed. Students learn the basics of all the important ragas, and then spend many years mastering the ragas of their choice.

The word Tabla is used broadly to describe both drums. Tabla is the actual name for the right (Hindi = Dayan) drum, which is made of wood and is the treble drum which keeps the time. The left (Hindi = Bayan) drum made of metal and is the bass drum used to create special effects. The Tabla is regarded as the queen of drums and percussion instruments and is the most popular Indian rhythm instrument. It consists of two drums, the Bayan and the Dayan. The two of them are almost always played together. Both the two drums as a pair and also the Dayan on its own - as opposed to the Bayan - are called Tabla.

Tablas are used in a variety of musical genres, from the devotional music of Hindus, Muslims, and Sikhs to film, folk, and fusion. However, they are perhaps best known for their role in Hindustani classical and semi-classical music genres as accompaniment to vocal and instrumental music or in solo performances.

Soon after Tabla drums were invented in the early 18th century, some of the early expert players began to develop stylistic specialties that eventually turned into distinct regional schools (or families) of Tabla playing called Gharanas. Each Gharana

started to develop compositions and techniques that were unique to their region, and these repertoires were carefully guarded so that the other Gharanas would not steal them. Each Gharana would draw a lineage or family tree showing the line of great players over the generations and the compositional contributions by noteworthy players. The repertoire was passed down from father to son, or teacher to student.

Hindustani Classical Music has some unique characteristics which define and distinguish it from other musical traditions. It has always maintained its profound continuity, pristine beauty and distinctive identity. It has the charming quality of touching the deepest levels of human sentiments and raising the feelings to the highest state of ecstasy. In fact, it is because of such fascinating qualities, that our musicologists were able to generate new ideas and make experiment to make it richer. Gharana may be thought of as a school, approach or dialect of Tabla. Each Gharana has its own special Silsila or style or logic of presentation, within the general framework of the regional Bani which applied to it. Thus, the rise of the Gharana system resulted in the segmentation of the different styles of Raga development. This sometimes led to different versions of the same Raga, especially when comparisons arose between the presentations of musicians of different Gharana presenting the same Raga. This has had a spin-off to the present day. For example, Gwalior Gharana musicians use Shuddha Ni in addition to Komal Ni in Raga Rageshwari but musicians of several other Gharana use only Komal Ni and not Shuddha Ni. One of the most important concepts within Hindustani Classical music is that of the lay. This refers to the speed of the music, and although historically the lay referred to the tempo, in practice it is used to describe the rhythmic density. The related concept Laykari refers to the rhythmic variations or surface rhythm generated from the Tal cycle by means of accurately subdividing within each beat.

Tabla is the main rhythm accompanying instrument in Hindustani music, the art music tradition from North India. It consists of two drums: a left hand bass drum called the Bayan or Dikka and a right hand drum called the Dayan that can produce a variety of pitched sounds. To showcase the nuances of the Tal (the rhythmic framework of Hindustani music) as well as the skill of the percussionist with the Tabla, Hindustani music performances feature Tabla solos. A Tabla solo is intricate and elaborate, with a variety of pre-composed forms used for

developing further elaborations. There are specific principles that govern these elaborations. Musical forms of Tabla such as the Theka, Kayada, Palata, Rela, Peskar and gat are a part of the solo performance and have different functional and aesthetic roles in a solo performance.

Many years ago transportation and communication were not good in India. In this environment, different places developed their own regional variations in technique, Bol, and overall philosophy. There are six acknowledged Gharanas of Tabla: Delhi, Farukhabad, Benares, Lucknow, Ajrada, and Punjab. Most of the artists today trace their lineage to one or more of these established schools. There are numerous practical implications of the harmonic characteristics of the Tabla-dayan. The most basic is the common technique of muting the fundamental with the last two fingers of the hand. If this lowest vibrational mode were not muted it would introduce the major second which musically is inappropriate in a large number of ragas. Furthermore the major second droning on continuously with the tonic (Shaddaj) is extremely unpleasant due to the strong dissonance of this relationship. Thus the Gharana system served to "dilute" the previous "insularity" of Raga music. The result was that musicians of one Gharana began to present Raga of another Gharana in their own conditioned styles. For example, if a musician trained in the Gaurhar Bani style, where there was a good deal of Vilambit or slow tempo development with plenty of long drawn, took up a Raga like, say, Bahar, in which there was no Vilambit, he would by his own background pedagogic conditioning have a strong tendency to present Bahar in his own style, that is, he would incorporate plenty of Vilambit passages into the Raga and perhaps compose his own Vilambit Bandish in the Raga.

The Hindustani system may be thought as a mixture of traditional Hindu musical concepts and Persian performance practice. The advent of Islamic rule over Northern India maybe caused the musicians to seek patronage in the courts of the new rulers. Several centuries of this arrangement caused the Hindu music to absorb musical influences from Islamic world, primarily greater Persia. This shows the influence of Persian music on Indian music. For instance the word Tabla is a generic term for drum in Arabic language. Tabla is the one of the most important percussion instruments which is mostly used in Indian classical music. It gives the music a new dimension and it adds perfection to the tune. From a very ancient time people were passionate about music and they used to use a lot of instruments to make music sound good. However that tradition persisted carried itself even in the present time. Each tone on the Tabla has a name, such as na, din, ti, ta, and dha, which form an elaborate system of vocal percussion called Bols. The Bols which are used to define styles are derived from three main traditions: 1) traditional Tabla bols, 2) Pakhawaj Bols, and 3) Kathak dance bols. Tukada is usually only Tabla Bols. Mukhada, Mohara, Chakradar, and Tihai may use any Bols. These syllables represent the myriad tones produced on the drums by means of crisp split finger taps, smooth palm slides, and combined strokes played on both heads simultaneously. When joined together, the syllables form a complete drum language and performance art, not unlike beat boxing, which can be used to communicate even the fastest and most complex rhythms. Although their Gharanas or musical lineages might differ wildly, they share many traits in common: thousands of hours of ultra-disciplined Riyaz or musical practice, lightning fast fingers, dizzying syncopations and cross rhythms, equal mastery in flowing improvisations and structured compositions, countless international performances, and genre-defying collaborations with artists from around the world. The Tabla drum set has become the staple percussion diet of the Indian music scene. Although today it has found a permanent home in the classical

music tradition of North India, it has also been the rhythm instrument of choice in folk and film music.

During the 1st phase of Indian music we believe that classical Indian music only means vocal Music but after that our Indian performers get success performing various ragas having no support of vocal music using only instruments that is called as instrumental Music and later it is accepted highly by the views, gradually it becomes a reputed medium of Musical representation and Tabla plays a vital role in this section as because Tabla is given top priority in among all instruments in Hindustan Music as because It is used in both Vocal and Instrumental music. Tabla is used as a major instrument to accompany the Classical Indian Music created by different stringed and other instruments. Now a day's Tabla is used to create ragas of Hindustani Musical instrument of both modern and tradition musical instruments for accompaniment. In some cases various types of Tala Badyas are performed being accompanied by Tabla also. So Tabla has played various vital roles in the field of Indian music. It is no doubt that like the sky it has no limitation.

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