

Contribution of Anokhelal Mishra to Tabla

Dr. Ravikiran R.Nakod

Assistant professor, Dept of Music, Karnataka State Central University, kalburgi

ARTICLE DETAILS

Article History

Published Online: 19 December 2019

Keywords

Tabla, Music, Rhythm.

ABSTRACT

Music is mainly a physical, metaphysical and psychological aspect of our life. It is universal and eternal; it is pleasing, dynamic, and expressive and leads on the way to salvation. It is not too much to state that the world will cease to exist without its main pillar - the rhythm. Each and every forms of art preserved some definite fundamental materials with which the artist works. In music these elements are rhythm, melody, harmony, and tone colour. It can be also said that in music there is nothing but rhythm.

1. Introduction

With the development of primitive people's consciousness some demand might be emerged to accompany their rhythmic emotions, which caused to create instrument. Bhumi-dundubhi and Dundubhi might be the first instrument. With the time being several percussion instruments like Pushkar, Pataha, Mridang, Pakhawaj, Dholak, Tabla etc. were evolved. There are several references to lead ancient music by Pushkar. Early medieval ages were only for Mridang and Pakhawaj instruments. But in Muslim period with the evolvement of some new styles like, 'Khyal' 'Thumri', 'Qavali', etc., the existence of Tabla was started to expose and within very short time started to use exceedingly with each and every styles of music. Tabla bears a vibrant variety of tonal qualities, also holds a capacity to express extraordinary rhythmic permutations, which make it a unique percussion instrument in percussion family.

Tabla is a well-famous North Indian percussion instrument. According to Britannica Concise Encyclopedia Tabla is a pair of small drums, the principal percussion in Hindustani music of northern India, Pakistan, and Bangladesh1.

The present Tabla has not come in a day. It has a long chained history behind its beginning.

In point of fact, there are several questions to answer to know Tabla's evaluation properly. These are like:

Music expresses the determination and the obsessions of human beings, approach and sentiments being its burden in a variety and precision not probable to words. There are two kind of musical races in the world —

1. The birds and
2. The humans.

Birds have a large collection of folk-songs which they have taught from generation to generation without any change or a little change. Birds are the less musical then humans and they are very simpleminded musician. In this respect Percy A. Scholes

has said that, "Most birds are but simple-minded musicians, having nothing but 'folk-songs', handed down from father to son, in some cases varied a little with the season, but passing from generation to generation little changed or none. Man proudly boasts "composers', actual professionals, but he has not had them long1.

Scholes has further added that, the humans are the more musical — they sing all the year round. Love is one great

impulse behind music, witness the nightingale in June and Schumann's hundred songs in the year of his marriage.

The birds have tiny thought of musical form. On the other hand, we can say that they have very little variety and idea of musical forms which they recur again and again. For a second time, if we give our attention to recurring subject of birds then we also find that, a very small expression is repeated several times with a little change or without any change. The birds/ what they recur is of course melodius but not so rhythmic. On the other hand, man has a strong sense of melody and rhythm.

Percy Scholes also emphasized this matter and said that, 'The birds have but melody; no 'feathered choir' yet produced 'the harmony of the grove' in any but

the poets' sense. Man has harmony, but he has apparently only had it for a little over a thousand years. The bird's rhythmic sense is not always very acute, though it decidedly has one. Man's rhythmic sense is perhaps stronger than his melodic, so that marching short-trousered through the streets on youth he can take pleasure on a piece compounded of the mere tap of a drum Anokhelal Mishra, otherwise called Pandit Anokhelalji, was a regarded Tabla player having a place with the Banaras Gharana of Hindustani old style music. He was perceived as the Samrat (ruler) of Tabla playing and was frequently tended to as Tabla Samrat Pandit Anokhelal Mishra. He was known for his serious nature and straightforward way of life who limited publicizing himself as a superstar. He was called as the wizard of explicit Tabla syllables like 'Dhere Kite Taka' and 'Na Dhin Na' (theka of Teen Taal-16 beats). He was likewise certify for advancing the Banaras style of Tabla Early Life of Anokhelal Mishra Anokhelal Mishra was conceived in the year 1914 in Varanasi of the Indian state Uttar Pradesh to a poor family. He had learnt Tabla under the tutelage of Bhairav Prasad Mishra. The last in the wake of finding his ability selected him in the Banaras Gharana of Ram Sahajji as an understudy of Tabla at 5 years old or 6 years. For around 15 years, Anokhelal Mishra took in the aptitudes of playing Tabla under Bhairav Prasad Mishra, who himself was the pupil of Bhagat-ji. The last was thus the devotee of the author of Banaras Gharana, Ram Sahai. Among the prominent pupils of Bhairav Prasad Mishra like Nageshvar Prasad, Mahadev Prasad Mishra, Mahavir Bhatt and Maulvi Ram Mishra, the most prestigious was Anokhelal Mishra. As a young person Anokhelal Mishra had lost his folks after which his great mother brought him up. During his youth, he had a nearby experience with hardship and destitution.

2. Profession of Anokhelal Mishra

All through his melodic life Anokhelal Mishra used to have broad practice meetings day by day for extended periods of time under the direction of his Guruji. His mastery in playing the syllables of Tabla with impressive clearness was incredibly respected. He was gifted in playing the syllable 'Na Dhin Na' exceptionally quick with his first finger. He was referred to be an incredible accompanist just as soloist. During his profession he had rendered various performance shows. He had likewise went with a few famous old style artists and artists including Ustad Ali Akbar Khan, Ustad Vilayat Khan, Ustad Allauddin Khan and some more. In his short life expectancy he figured out how to perform all through the nation at an ordinary premise. For some a period he acted in the National Program of Music on All India Radio, which during that period was viewed as an esteemed issue. In late 1950s the Voice of America likewise communicated his projects. Numerous devotees of Anokhelal Mishra, for example, Chakkan Lal Mishra, Partha Nath Shastri, Bityut Banerjee, Chandra Nath Shastri and so on have set up themselves as unmistakable element in the realm of Indian old style music. The collection 'Samrat Rare Gems, Tal: Teental', (Duration: 45.27mins) went with.

In harmonium by Gyanprakash Ghosh contains his accounts going back to 26th of December 1957 of every a music show.

Then again, Pt. Anokhelal Mishra who was a devotee of Pt. Bhairu Mishra is viewed as the Badshah and entertainer of the Tntala theka 'Na DhIn DhIn Na'. Dr. Prem Narayan Sinha, who likewise composed a book by utilizing this as a title¹. Panditji lapsed on 10 March 1958 and among his renowned supporters were Shri Mahapurush Mishra, Chotelal Mishra,

Ramji Mishra (child) and ishwarilal Mishra. As we probably am aware the Benaras gharana is begun by Pt. Ramsahay Mishra who had his underlying preparing from Lucknow, thus, the effect of Lucknow gharana is constantly appeared in this gharana. What's more, for being a Hindu ruled city, some Hindu culture additionally is appeared in Benaras gharana. Pafans, tukdas, gats, l • ! ' • laggi, ladi are very commonjin! this gharana. What's more, bois are played transparently and noisily. In this regard Saxena gurujee writes, it (Benaras) is a totally open baz. As it were, vyhole hands are utilized here, as against: negligible fingers; and hence the sounds created are, now and again, a piece excessively noisy, tending (by chance) to bring down articulateness of playing¹. Bols like ; DhIraDhTra, Dhetephete, Kran, GaDTGaNa, and so forth are generally utilized and bayan is very prorment in this gharana. For instance, a Benaras quaida is given underneath:

j - . * ! j ' DhTk DhTNa TTRaKTTa DhTNa
x ; ! 2 : ! ; ! | DhaGe NaDhT KDhT NaDa
TTk TIna TTRaKTTa TTNa |
PhiG^ NaPhT - KPhT NaPa

3. Conclusion

Hence Music is particularly a physical, metaphysical and psychological aspect of our life. it is frequent and eternal; it is pleasing, dynamic, and expressive and leads on the thanks to salvation. it's not too much to nation that the planet will give up to exist without its foremost pillar - the rhythm. Each and every varieties of art preserved some definite essential materials with which the artist works. In music these factors are rhythm, melody, harmony, and tone colour. It can be also said that in tune there is nothing but rhythm.

References

1. MALLIKARJUN MANSUR: By Sadanand Kanwalli Prasaranga, Kamatak University, Dharwad.
2. Manodharma Sangetam Edited by Dr. Karaikudi S. Subramaniam. Brhaddhvani Research and Training Centre for Musics of the World, 5, Second Trust Cross Street, Mandaveli- pakkam, Madras
3. NATANA MANIGALINKAIYEDU: By S. Balachandra Raju, Timmagal Nilayam, 55, Venkatanarayana Road, T.Nagar, Madras