

Bols of Instruments in Paran



Ritika Chopra
Research Scholar,
Deptt.of Dance,
Punjabi University,
Patiala



Simmi
Associate Professor,
Deptt.of Dance,
Punjabi University,
Patiala

Abstract

A general concept about Paran is that it is a technical composition formed from the bols or syllables of Pakhawaj, a kind of drum of Indian origin. Parans are played on drums like, Tabla, Pakhawaj and Mridanga and are also presented in Kathak Dance extensively.

They are treated to be something very special in music and dance presentations. Parans, when presented even stand to evaluate the standard of an artiste. Parans have made a long way to attain such a position in the Indian classical music and dance tradition.

Technically, these compositions have syllables like, Dha, Dhilanga, Dhumakita, Thou, Thunga, Gadighina, Ddhan, Dhagina, Ghen, Dhagetita, Dhett, etc., intertwined with Layakaaris, Jatis, Yatis and Grahas which are set on atleast two to three avartans of a Taal and generally ends up with a tehai. These are comparatively lengthier compositions than certain other technical compositions like, Tukda and Toda. There are different varieties of Parans found in the whole music system of North Indian Classical Music.

'Paran' is derived from the Sanskrit word, 'Prana' which means, a promise, a practice or the leaf of a tree.

Also we find something very interesting. The smaller bols played in middle of the main bols of Mridanga or Pakhawaj are called, Parans.

If we go by this very description then Paran is found to be synonymous to the 'Akshara' or 'Pataha' or 'Pataakshara' or the consonants, which are played on Pakhawaj.

According to Natyashastra, Sangeet Ratnakar, Abhinaya Darpan mentions many Hastapata. The total count of Hastapata is 88. All these when applied with Jati, Yati, Gati, laya, etc. Produce different varieties of compositions or clusters of pata and are called 'Bandish'-es which were also called 'Prabandha' in earlier times.

Keywords: Parans, Kathak Dance,

Introduction

Parans in the presentation of Kathak Dance have always been greatly appreciated. Their attitudes, energy, efforts put in all lead to the creation of Adbhuta, Vir and even Sringar Rasasin the minds of the spectators.

The dancers attain a state of bliss in performing them just as it is expected as an outcome of successful Nrityanga presentations.

Nrityangas have originated from the dance of Lord Shiva it is said to release a soul from all material bindings as, Maya, Moha, Karma and evil and helps it to attain the Ananda. Parans can be honoured and compared with that supreme intellectual power which when exists can develop a positive environment full of positive energy and win over all negatives. It is like the Brahma itself. By restoring Parans with all possible and dedicated efforts of this genuine research work can gift the Art from a high spirit and power of perseverance which in this present time seems very much necessary.

Reviews of Literature

We find no research done so far on any topic directly related to this. Certain few topics which can be indirectly related to this are as below:-

Sh. Vidha 2008 Shankar Trivedi, Sugam Sangeet Ke Kshetra Mein Avnadh Vadhyo Ke Bhauayami Prayog: Sangitak Anusheelan (20th Century ke Vishesh Sandharb Me) IKSVV, Khairagarh, Sh. Shivpujan Avasthi, Bundel Khand Mein Pandit Kudou Singh Gharane Ki Mridang Parampara ka Visleshanatmak Adhyayan IKSVV, Khairagarh.

There are many books, journals, articles, Hindi Shabkosh etc. which are related with my topic. Like: Natyasastra (Hindi), Babulaal Shukal Shastri. Hindi Shabad Sagar, Shyamsundar Das. Sangeet Ratnakar, Subhadra Chaudhary. Indian Classical Dance, Kapila Vatsyayan. Kathak

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ke Pracheen Nrittyag, Dr.Geeta Raghubir. Mridang Tabla Prabhakar, Sh.Bhagwan Das. Dr. Shivendra Pratap Tripathi, Chayanat, Article: Aaradhana Ka Madhyam Stuti Paran. Dr. Dipanwita Singha Roy, Ph.D Work –A Comparative Study of The Lucknow And Jaipur Gharanas of Kathak Dance. Dr.Dipanwita Singha Roy, National Seminar in Patiala Punjabi University Patiala, Topic: The Raigarh Darbar Tradition; A Joint Venture of Lucknow And Jaipur Gharanas Of Kathak Dance.

Aim of Study

According to my Research and Methodology used, I thereby state that what actually paran is? As we already know, technically Paran is the composition formed from the bols or syllables of pakhawaj. But According to my point of view or the material i have found defines Paran with different concept which is very interesting, The smaller bols played in middle of the main bols of mridanga or pakhawaj is called Paran. If we go by this very description then paran is found to be synonymous to the 'Akshara or Pataha' 'Pataakshara' or the consonants, which are played on pakhawaj.

So by restoring Parans with all possible and dedicated efforts of this genuine research work we can gift the Art form a high spirit and power of perseverance which in this present time seems very much necessary, when classical arts with their complicated and high levels of knowledge, are facing great challenges to survive and sustain.

The huge numbers of Parans found to be danced in Kathak at present demands for a good research to be done on them for further clarifications, developments and preservation as well. These can be obtained from the study of materials starting from ancient Scriptures, Treatises and other works of modern scholars on Avanaddha Vadya and their compositions and even from the writings on dance compositions so available.

Research Methodology

In my research paper, I have used Analytical Research Methodology, I had used the facts and information available for the critical evaluation of the material. I have done the analysis of the historical documents and records. For me as a analysts, my research may mean the generalisations of new theories. These obtained from the study of materials we can surf various libraries and collection of written texts so available from various sources like journals.

Parans, Instruments and Bols

Paran is a technical composition formed from the bols or syllables of pakhawaj, a kind of drum of Indian origin.

Parans are played on drums like tabla, pakhawaj and mridanga and are also presented in kathak dance extensively.

These compositions sound heavy and resonating.¹

They are treated to be something very special in music and dance presentations. Parans, when presented even stand evaluate the standard of an artiste.

Parans have made a long way to attain such a position in the Indian classical music and dance tradition.

Technically these compositions have syllables like Dha, Dhilanga, Dhumkita, Thou, Thunga, Gadighina, Ddhan, dhagina, Ghen, Dhagetita, Dhett, etc., intertwined with Layakaries, Jatis. Yatis and Grahas which are set on atleast two or three avartans of a taal and generally ends up with a tehai. These are comparatively lengthier compositions than certain other technical compositions like, tukda and toda. There are different varieties of parans found in the whole music system of North Indian Classical Music.

In kathak dance parans are found to be a part of suddha nritta presentation. They are generally with bold, broad and vigorous movements.²

Clear sounds from the feet and ghungroos imitating the very syllables of their compositions contribute to the mood of a paran. There are different types of parans danced in all gharans of Kathak Dance, Like: Lucknow Gharana, Jaipur Gharana, Banaras Gharana and the Raigarh Parampara. And depending on the Gharana system so schools of style in Kathak, the pattern also variably change and they intum mark the identity of each school of style in most of the time. The composition and dancing, both stand equally important to create their variations.

The number of Parans so available are huge and need to be categorised more systematically so that it becomes more convenient to study them, remember them practice them and preserve them at the same time with a better approach.

Detail of The Topic

Parans is derived from the Sanskrit word, "Prana" which means, a promise, a practice or the leaf of a tree.³

Also we find very interesting. The smaller bols played in middle of the main bols of mridanga or pakhawaj are called Parans.⁴

If we go by this very description then paran is found to be synonymous to the 'Akshara or Pataha' 'Pataakshara' or the consonants, which are played on pakhawaj.

According to Natyashastra, Pakhawaj, Mridanga, Panava and Durdur are the various categories of "Pushkara Badya". There are certain technical elements, associated with the playing of these Pushkara Badya. There are sounds of 16 Consonants or Aksharas, 4 Margas, Vilepan, 6 Karanas, 3 Yati, 3 laya, 3 Gati, 3 Danyog, 3 Pani, 5 Pani Parihat, 3 Praharas, 3 Marjanayas, 18 Jati and 20 Alankaras.⁵

The 16 Aksharas are:

Ka, Kha, Ga, Gha, Ta, Tha, Da, Dha, Ta, Tha, Da, Dha, Ma, Ra, la, Ha.

1. The 4 Margas are : 1) Aalipta 2) Addhit 3) Goumukh 4) Vitastataa
2. Vilepan
3. The 6 Karans are : 1) Roop 2) Kratpratikrata 3) Pratibheda 4) Roop Sheesh 5) Augh 6) Prati Shushka
4. The 3 Yatis are : 1) Sama 2) Strotogata 3) Gopuchchha

5. The 3 Layas are : 1) Dhruv 2) Madhya 3) Vilabhit
6. The Gatis are : 1) Tatva 2) Anugata 3) Augh
7. 3 Pracharas are : 1) Sam Prachara 2) Visham Prachara 3) Sam Vishamprachara
8. 3 Sanyogas are: 1) Guru Sanyog 2) Laghu Sanyog 3) Guru laghu Sanyog
9. The 3 Pani are: 1) Sam Pani 2) Avar Pani 3) Upari Pani
10. The 5 Pani Prahat are : 1) Sam Pani Prahat 2) Adhra Pani Prahat 3) Adhraadhra Pani Prahat 4) Parshav Pani Prahat 5) Pradeshini Prahat
11. The 3 Praharas are : 1) Nigrahita 2) Adhranigrahita 3) Mukta
12. The 3 Marjan are : 1) Mayuri 2) Adhra Mauryi 3) Kamaarvui
13. 18 Jatis are : 1) Shudha 2) Ekroopa 3) Deshanuroopa 4) Deshadapetroopa 5) Parayya 6) Vishkambh 7) Paryasta 8) Sanarambh 9) Pashiransmsth 10) Dushkarkarna 11) Udhragoshthika 12) Ucchitika 13) Avavadha 14) Aavnadha 15) Mridhangapanava 16) Avakeerna 17) Samlavaa 18) Vidhuth
14. The 20 Prakars are : 1) Chitra 2) Sam 3) Vibakat 4) Chinna 5) Chinnavidha 6) Vidh 7) Anuvidh 8) Savroopanugat 9) Anusarat 10) Vichyuat 11) Duarg 12) Avkiran 13) Arthavkina 14) Ekroop 15) Pariksipta 16) Sachikrit 17) Samlekh 18) Chitralekh 19) Sarvsumvaaya 20) Dradh

In Mridanga (Pakhawaj) Ka , Ta , Ra , Ta , Tha , Da , Gha , are played in right side and Ga , Ha, Dha are played in left side. In udhvaraka mridanga played Tha consonant and in Aaligrayaka mridanga played Ka , Ra , Ra , Dha , Va , and La consonants.⁶

These elements interact and combine in various manners to produce the innumerable 'Vachaskaran' or 'Vashkarans' or 'Bols'.⁷

The Vowels to be added to these consonants are a, a, i, i, u, u, e, ai, o, au, um, aha.⁸

1. To 'Ka' is added a, i, e, u, o, um, (six vowels), we get, ka, ki, ku, ke, ko, kam
2. To 'kha' is added i, u, o, we get Khi, ku, kho
3. To 'Ga' is added u, e, or o, we get gu, ge, go
4. To 'Gha' is added a, e, o we get gha, ghe, gho
5. To 'Ta' and 'Tha' is added a, i, o, we get Ti, To, Thi, Tho, Thum
6. To 'Ra' and 'La' is added a, a, i, e, we get La, Li, Le, Ra, Ri, Re
7. To 'Na' is added a, i, e , we get ni, ne
8. To 'Gha' is added a, i, o, um, we get ghi, gho, or ghum
9. To 'Ta', 'Tha' is added is added a, a, i, e, we get Ta, Ti, Te, Tha, Thi, The
10. To 'Da' is added a, u, o, we get Du, De, Do
11. To 'Dha' is added a, i, o, um, we get Dhi, Dho, Dhum
12. To 'Da' is added a, o, we get Do

By combining these vowels and consonants we get the syllables ta, dhi, thom, etc. Which called Hastapatta or Bol.⁹

When these consonants are combined with elements of Pushkara Vadya, some bols are obtained.

For example: Addit Marg, which is a part of Marg.

According to this stroke, some bols are obtained. Like:

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घट्टं कथित घट्टित घेटा गथिम घण्टा गथिते¹⁰

The another example is Ogha, which is the part of karan. In this, the sound of a constant flow of water is obtained.

घकिटि मथिहि किटि घेड्¹¹

They also throws light on the rhythmic form of the seven mnemonics arising out of Shiva's Panchamukha namely Sadyojata, Vamdeva, Aghormukha, Tatpurasha and Isanamukha.¹²

The names of the seven mnemonics arising out of Sadyojata mukha (western face) and its rhythmic expressions are as follows:

Name	Rhythmic Form
1. Nagabandha	Tanagina Ginanagi
2. Pavana	Nanagida Gidadagi
3. Eka	Gidagida Gidadatha
4. Ekasara	Kitatata kitatata
5. Dussara	Nakhu Nakhu
6. Sancara	Kira Tatkitita
7. Vikshepa	Thongi Thontha

The mnemonics arising out of Vamadeva Mukha (Northern Face)

Name	Rhythmic Form
1. Svastika	Tatakitaki
2. Balikohala	Thom Hanta
3. Pulla Vikshepa	homgina Thomgina Thomgina
4. Kundali Vikshepa	Thom Thom Gomgom
5. Sancaravilikhi	Thomginatatta
6. Khanda Nagabandha	Kitathomthom Ginatkemkhem

7. Puraka
The mnemonics arising out of Aghora Mukha (Southern Face)

Name	Rhythmic Form
1. Alagna	Naga Gidadaga Dagida
2. Utsara	Datthariki Datthariki
3. Vishrama	Takidhiki Takidhiki
4. Vishamakhali	Tagunagu Tagunagu
5. Sari	Khiritu Khiritu
6. Sphuri	Khiri Khiri
7. Sphurana	Narakitthariki

The seven mnemonics arising from the Tatpurusha Mukha (Eastern Face)

Name	Rhythmic Form
1. Shuddhi	Darigida Gidadagida
2. Svarasphurana	Tatkutata
3. Ucchala	Nanagina Kharikhari
4. Valita	Dakhen Dakhen Dakhenkhe
5. Avaghata	Thom Ginagi Thom Ginagi
6. Takar	Tatta
7. Manikyavalli	Dhidhi

The seven mnemonics arising from the Ishana Mukha (Middle Face)

Name	Rhythmic Form
1. Samaskhalita	Tajhen Tajhen Jhen
2. Vikata	Giruigda Girigda
3. Sadrsha	Kinakinaki
4. Skhalita	Dhidhikitaki
5. Adusshkhalita	Diginagi Diginagi
6. Anucchala	Dharakata Dharakata
7. Khutta	Donnakata Donnokata

All these being played by hands and referred as Hasta-pata or Tala-pata.

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In text of Sangeet Ratnakar, the chapter on instruments mentions the sixteen original mnemonics syllables and their rhythmic expressions.¹³

1. Ulalola: jhemtha jhemtha tham tham
2. Panyantara: nakhem nakhem khekhekhem khemkhem dakhun Khunda khunda
3. Nirghosha: nakhakhi thomthom digida
4. Khandakartari: damkhukhudam khukhuthom khukhuga thomtajhemdem jhemdom githothin
5. Dandahasta: kukhunam khukhunam jhemdri jhemdri tiritiri
6. Samanakha: raha raha tarakita dhikita takidhaki tehenta hentrah
7. Bindu: dendigi dendigi girigida girigida
8. Yamalahastra: kunda kunda jhendra jhendra jhemhe jhemhe
9. Recita: demdem thamthom dede nakajhem nakajhem nahajhem
10. Bhramara: khekhenam khukhunam khukhukhunam jhendra jhendra naha karejhem
11. Vidyutvilasa: tane tane tane titi jhom jhom dri dri dri tram
12. Ardhakartari: dokhukhum dokhukhum dokhukhum greha gheha gheha gheha jhemhe dhigi dhigi ithonate
13. Alagna: khumkhum khumkhum nakhem jhehengi jhehengi thonte
14. Repha: hanathom jhemjhem dramdram jhendra jhendra
15. Samapani: nanagi nanagi degi thom ginaha ginaha ginaha
16. Parivrtta: jhem thom thom thom thom ginana ginana ginana

According to Acharya Nandikeswar, there are four Hastapata mentioned:¹⁴

1. Konahata: khunkhundhri khunkhundhri karaghid karaghid
2. Sambhrantha: darghid darghid giridhada, dhanakita matataki
3. Vishama: dhen dhen khun khun dhen khun khun tataki tataki
4. Ardhasama: dadagida gigirikitadagi thom thom gidathomgida

Apart from these there are other Hastapata mentioned for other instruments whose counts are like 21, 8, & 4. The 21 Hastapata:¹⁵

1. Utafull: kanahe kanahe
2. Khalaka: dhanghid gidadagida
3. Panyantaranikuttaka: dagidadaam kharikkadam khrikka kharikkadam gidadam
4. Danda Hasta: datarikita dam kharikharidham
5. Pinda Hasta: thari katajham tharikatajham
6. Yugahasta: Daream Daream Dhamdham
7. Udharava Hasta: daragid dhamdham
8. Sathula Hasta: khumkhumda khumkhumda
9. Adhradhrapani: khudaum khudaum
10. Parshavpani: Tharagida dagida dagida dagida
11. Adharpani: dagid dagid daragid daragid
12. Katari: tiri tiri tiri kita thom digidam tiri tiri kitjhamjham takikit
13. Samkatari: jhinkita kanakita kitajhem thom digida tiriti tiritiki
14. Vishamkatari: tiri tiri thom digida tiri tiri kida

15. Sampani: dham gida gida dhamdham
16. Vishampani: dhamdham gida gida dham dham
17. Panihastaka: Taragida daragida
18. Naagabandha: Tanagina ginanagi
19. Avaghata Tatagida gida dagitina ginagananagi
20. Swastika: Takita takitataki
21. Samgraha: jhemthom jhemthom thomthom jhem

The 8 mnemonics are-¹⁶

1. Talaprahar: deom tho dhreom dhikita kita jhem dhitiri dhitiri tra
2. Prahar: jhedam tho gidigida gidigida kita dho dho
3. Valita: khumkhudari khumkhudari dha thomgi thomgi
4. Gurugunjita: thukara thukara thukara thukara thomrigidida thomrigidida dhiki thomtem
5. Ardhasamch: khem khem dari dari khem khemta khemta
6. Trisach: Khemda khem khrm dakhemda
7. Visham: khemdadhari khemdadhari thom digidharikhem khem khem khem kharataka kharataka
8. Abyasta: khanaginakhadhgi takidhikita

The 4 mnemonics are-¹⁷

1. Samch: thokara thokara ginanam ginanam
2. Vicachurita: jherom jherom jhemgiri gidida nagiri gidhnama
3. Brahmar: dam tham dram jhemdra jhemdra jhemdra jhemdra khumkhumdhri dathomgim
4. Kunachita: khumkhumdhari khumkhumdhari dharigigida dharigigida dahama dahama khumkhum dahama dahama girigidida girigidida datathomgi thomgi thomgi

Thus, the total count of Hastapata becomes 88.¹⁸

Due to 88 Hastapata's different coincidence, 25 Vadya of signs are composed which are obstructed creations. And due to these Vadya coincidence other 43 Vadya Prabandha are formed. In which some prabanda are big and some are small.¹⁹

Percussion Instruments Prabanda are different types namely, 1) Yati 2) Ota 3) Rigoni 4) Gajar 5) Kavita 6) Pad 7) Melapaka 8) Upsham 9) Udhgraah 10) Prahran 11) Avatsaka 12) Chandana 13) Tudukaa 14) Malap 15) Malpaang 16) Cheda 17) Roopak 18) Antar 19) Antarpaat 20) Khoj 21) Khandyati 22) Khandcheda 23) Avayati 29) Dhruvak 30) Ang 31) Angsoopak 32) Taal 33) Vitaal 34) Khalak 35) Samudaaye 36) Jodni 37) Udav 38) Talpaat 39) Uttavani 40) Tundak 41) Angpaat 42) Paisaar 43) Malppaata

Further in this parampara in Avnadh Badya bandish word was used in place of prabandh.²⁰

These form a huge variety of syllables to be played on the Pushkara Vadya.

There are also more bols which are found from Myths.

1. Once Swati Muni went to a lake to fill some water. Suddenly drops of water began to fall in rhythmic precision on the inner, outer and middle petals of fully bloomed lotuses in the lake, creating diverse vibrations. At that time 'Pattu' word was produced.²¹
2. When Bhagwan Shankar slaughtered the gaint Muraj and threw his hands or legs on the earth. The vultures caught his hands and legs and ate some of it and the flesh which was left from his

hands and legs was thrown on the earth. These flesh hanged on the tree and dried after some time and became hard. One day Bhagwan Shankar crossed that way and he stroke on the hard skin at that time some bols were produced. Like: ta, i, ti, dho, darom etc²².

3. One day Mata Parvati was listening the sound of rain which are falling on the dry leaves and she said to shiv ji to use these bols some where.²³

There are huge variety of syllables which are uncountable.

All these when applied with jati, yati, gati, laya etc.produce different varieties of compositions or clusters of pata and are called 'Bandish'- es which were also called 'Prabandh' in earlier days.²⁴

Also it is obtained that with time these compositions have evolved much from being played only as accompaniment to musical notes and have become so prominent that they are individually played on various drum instruments and referred as Paran, Tukda, Toda, etc.²⁵

Parans have formed large varieties till date. They are categorised in different ways as, Simple Paran, Chakradar Paran, Pharmaishi Paran, Kamali Paran, Jati Paran, Bhava Paran, Lamchhad Paran etc. They are played widely on north Percussion Instruments like Tabla & Pakhawaj and are danced in Kathak dance with great enthusiasm.

Although it is not possible to indicate the exact time from when Parans are being danced in Kathak but the history of both Kathak Dance and Parans indicate their inter relationship from the very beginning,

Kathak which is believed to have evolved from the art of story telling most have used the contemporary music as medium of expression in different periods. Starting from the Dhruvapada tradition to the Bhakti Sangit and others and even to those transformations of Mughal Period kathak have always expressed itself completely. And the transformation from abhinaya based presentations to those on Rhythmic Syllables extensively happened during the Mughal period as the Mughals never encouraged the expressions based on either hindu mythologies or on hindu tradition which the base for Kathak performances so far.

So even if present within the music system of Kathak as an inseparable part from the ancient time Parans from the ancient time Parans in Kathak came out prominently while performances on Rhythmic Syllables attained the climax.The journey of Kathak has been very spontaneous. The art has accepted all new developments, as bestowed upon, by time. So the beginning of Parans performances and the steady rise in their varieties and numbers in Kathak Repertoire can be easily guessed.

The huge numbers of Parans found to be danced in Kathak at present demands for a good research to be done on them for further clarifications, developments and preservation as well. These can be obtained from the study of materials starting from ancient Scriptures, Treatises and other works of modern scholars on Avanaddha Vadya and their

compositions and even from the writings on dance compositions so available.

Conclusion

According to my Research and Methodology used, I thereby state that what actually paran is? As we already knows, technically Paran is the composition formed from the bols or syllables of pakhawaj. But According to my point of view or the material i have found defines Paran with different concept which is very interesting, The smaller bols played in middle of the main bols of mridanga or pakhawaj is called Paran. If we go by this very description then paran is found to be synonymous to the 'Akshara or Pataha' 'Pataakshara' or the consonants, which are played on pakhawaj.

So by restoring Parans with all possible and dedicated efforts of this genuine research work we can gift the Art form a high spirit and power of perseverance which in this present time seems very much necessary, when classical arts with their complicated and high levels of knowledge, are facing great challenges to survive and sustain.

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15. Dr.Mahiendra Prasand sharma, Avnadh Vadya(Sidhanth Avam Vadan Parampara)Pg: 92
16. Dr.Mahiendra Prasand sharma, Avnadh Vadya(Sidhanth Avam Vadan Parampara), Pg: 93,94
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