

Scheme for Safeguarding the Intangible Cultural Heritage and Diverse Cultural Tradition of India



28-6/ICH-Scheme/18/2014-15/12705

**First Report
Submitted
by**

**Dr. Ajay Kumar
Music Department
University of Delhi
2015**

Tradition and Creation of Pandit Anokhe Lal Mishra : Preserving Cultural Heritage of Banaras Gharana



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Introduction

As we all know, necessity is the mother of invention. Hence the instruments were gradually developed according to the desires of the people. It can also be as a part of artist's existence. The origin of drums, development and its use has been taking its route certain lydown through the ages. But the question that begs here is when and how drum came into existence? In primitive times, people who were indulge in music, perhaps wanting of drums for accompaniment and they may not be completely satisfied with the instruments prevail in those times. Further possibility seems echoes and sounds of people in deep caves or the sound of the crippling of birds on hollow trees might have led people to infer that the hollowness of vessel helps to a great extent in amplifying the sound. It is true that we enjoy melody but we feel rhythm. However its approach has been a massive innovation in the realm of music.

In Indian musical literature, drums (Membranophones) are referred to *avanaddha vadyas*. *Avanaddha* means, to be shielded or covered, therefore an instrument wherein a vessel or a frame is shielded with leather is designed as *avanaddha vadya*. It would be appropriate at this juncture, to define the term *vadya*, its etymology. Indian terminology musical instruments are generally known as *vadyas*, has its root from the Sanskrit word 'vad', which means *to speak*. Therefore, something spoken or *to be sounded or played* is *vadya*. If someone gives a careful listen to a mellifluous drum playing, melody (musical sounds-*swaras*) can be almost deduced from its rhythmic counter-part. This is what the criterion that principal artist may express emotions through the drums and instruments.

One of the specialties of Indian music is that it is one system of music, which stands closely attached to spirituality. It has been traced from the mythological scripts, the association of various musical instruments with God

and Goddesses. For instance, it is illustrated as Lord Krishna holding Flute, Lord Shiva with Damaru and Goddess Saraswati with Veena. Assuming these connotations by the people, instruments have evolved into Veena as stringed, Damaru as percussion and flute as wind as well. Further references stories regarding the evolution of Tala and avanaddha vadya are flourished as when slayed demon *Tripurasura*, Lord Shiva danced and during this time, in respect of giving rhythmic stature to his dance, Lord Brahma made an object that resembles like a drum with the mixture of demon's blood and mud and directed Lord Ganesha to play it. Damaru, being a skin-covered instrument, has been pondered under avanaddha vadya. Thus, on these religious grounds, Lord Shiva and Lord Brahma have been considered father of avanaddha vadya.

Human beings always seem very close to the surroundings of nature. They were familiar with hearing of many natural sounds like sounds of clouds, sounds of thunder, sounds of water flowing river, sounds of bamboos, sounds of leaves etc. by understanding the law of natural's sounds there might be motivational thoughts into the minds of human being to create or make instruments in this regard.

In the realm of avanaddha vadya, tripushkar seems foremost instrument at the same way today Pakhawaj being a principal instrument. Early period three kinds of tripushkar vadya such as anakik, urdhwak and aalingya were stated. Anakik vadya were placed horizontally and other two kept vertically. Aalingya vadya played while keeping between the hip and hands. It looks like Aankik vadya of Bharata's time developed as Pakhawaj and ancient urdhwak, established to Tabla in the modern time as main percussion instruments.

According to the opinion of some scholars, Mridanga, a percussion instrument precedes even Indian Music. It came into existence via Brahma- the creator. There are scores of legendary myths woven around this instrument.

Human nature predominantly among Indians – is such that it will succumb to blind faith out of ignorance or when it fails to unravel a certain mystery, it will instantly attribute its origins to the celestial deities. Possibly in the same manner, a myth is born linking such deities with an ancient percussion instrument like Mridanga. As it is, the average Indian populace is well-known for displaying its affinity with unprecedented faith to Gods and Goddesses. Here we present below two such legends for example.

When a Giant called Tripurasur was assassinated by God Shiva, the latter in an exalted, rapturous mood began to dance. But dance was lack of rhythm and so the planet earth started to rock unsteadily. When the almighty creator realized that the earth was being destroyed thus, he panicked and to prevent any cataclysmic catastrophe, he immediately created a Mridanga out of the dismembered Giant Tripurasur. He then inspired God Ganesh, son of Shiva to give rhythmic beats on the instrument. Very soon, God Siva began to dance in harmony with the rhythmic beats and thus, by the timely invention of Mridanga and evolution of rhythm, the disastrous fate of the earth was averted.

This legend sounds like figment of fertile imagination which certainly does not congeal with the intellectual logic in today's scientific era. The other, Bharata's Natyashastra, *avanaddha vadyas* were made of clay and so the instrument been called Pushkar vadyas or *mridanga*. In Sanskrit *mridang* has been named as *mritika*. That time the popularity of mridang was not separately seen, nor Pakhawaj in the name of mridanga exists. *Avanaddha vadyas* made of clay mostly developed as *mridang* in the realm of music. Concerning the instrument called Pushkar, is to be found in Natayashastra :-

अनध्याये कदाचित्तु स्वातिर्वि दुर्दिने दिने

जलाशयं जगामाथ सलिलानयनं प्रति । 5 ।

तस्मिन् सरो निषण्णे तु प्रवृत्तः पाकशासनः

धराभिर्महतीभिप कत्तुमिर्कार्णवं जगत् । 6 ।

पतन्तीभिप धाराभिर्वायुवेगाज्जलाशये

पुष्करिण्यां पटुः शब्दः पत्राणामभवत्तदा । 7 ।

तेषां धारोज्ज्वं शब्दं निशम्य सहसा मुनिः

आपर्यमिति मन्वानपावधारितवोप तम् । 8 ।

ज्येष्ठमध्यकनिष्ठन्तु पात्राणामवधार्य च

गम्भीरमधुरं हृद्यमाजगामाश्रमं ततः । 9 ।

गत्वा सृष्टं मृदशैश्च पुष्करानसृत्ततः

पणवं दर्दुराशैव सहितो विश्वकर्मणा । 10 ।

देवानां दुन्दुभि दृष्ट्वा चकार मुरजं ततः

आलिश्यमूर्ध्वकञ्चैव तथैवाधिकमेव च । 11 ।

Once on a holiday when the atmosphere was dark and cloudy sage Swati Muni went to the lake to fetch water. Then god *Indra* poured heavy rains commenced to make the world one ocean. The rain water lashed by the wind fell on lotus leaves producing a loud noise. Listening to the sound of rain water falling on the leaves he made up his mind and observed carefully. The sound produced from thick, slender and tender leaves captured his imagination and he returned to the hermitage soon after. Thereafter with the assistance of the great craftsman, *Vishwakarma* he made various types of *pushkar vadya* like *Alingaye*, *Urdhavak* and *Ankik*.

Actually Swati Muni got imagination from the lotus leave to make it this kind of drum, So he called in this new drum as a *tripuskar* or *puskartraye* .

‘*Ankye*’ or *Ankik* : the two side cattle hand drum in long shape.

‘*Urdharva*’ : this drum face was in the sky side and played with hand.

‘*Alingye*’ : the small hand drum which was handled in the waist of musician.



Urdhavak & Ankik Player



Alingye Player

In *Ankik* had two face left and right, *Urdhavak* and *Alingye* had one face. *Ankik*, *Alingye* and *Urdhavak* was separated by body face but played one by one booths. Later when this drum was divided in three part then *Ankik* was developed as a one separate percussion drum, And one faced drum *Urdhavak* and *Alingye* both drum faced in sky side (udharvamukhi). *Ankik* part was developed as a separate percussion drum. So in past one artist played in *Ankik* or other Artist played *Urdhavak* and other played *Alingyek*, so from here the tradition had been started as *Joddi vadya* playing.

So *puskar vady* was popular in three kinds of playing style. First original structure of *tripuskar* : where played in all three part as percussion instrument. Second was *Ankik* who played as solo percussion drum and third was *urdhavak* and *alingyek* which was played as same in solo drum. In tradition of *Ankik vadya* playing, shown in many sculpture before 2nd century. And some similar drum was also shown from 11th century.

Urdhavak and *Alingyek* called as *Joddi vadya*(two parts of instrument).And this percussion instrument was being played as solo percussion instrument before 1st century. And it was popular and stabilised in 7th -13th century as *duipuskar*(द्विपुष्कर) *vadya*. Later it was famous in *Joddi vadya*

tradition, and we can say that even today it is famous in folk music as a *Joddi vadya*.

In sikh community there is tradition of *sabad kirtan* from the time Guru Nanak Dev. Later Guru Arjun Dev also made it rich tradition. In starting they used mridang for devotional song but later, *Joddi vadya* became popular from that time to till now. These *Joddi vadyas* both left and right make it from wood. Right side drum have black pest (syahi) and left side drum use wheat pest for the bass sound. This instrument is closely similar to cave sculpture. So catastrophe later *Joddi vadya* developed as tabla. In Gurudwara still good Raggi musician use traditionally *Joddi vadya* for accompaniment with their own recital.

In all these fact when duipuskar became popular in medieval period further it was famous in the name of *Joddi vadya*. After some year ago *Joddi vadya* was popular as a *Udharvamukhi* (उर्ध्वमुखी वाद्य) in Western zone Delhi, Rajasthan, Punjab, Jammu Kashmir etc and this zone was effected the muslim court and culture, so *Joddi vadya* had new name from muslim culture called TABLA because tabla word came from *tab-l* from Arabic and Persian literature and this was translated from Sanskrit literature which meant *Urdavak*. From Natyashatra until now this instrument developed and named so we can say -

URDHAVAK ——— JODDI VADYA ——— TABLA.

The Banaras Gharana

Tabla is most popular and widely used drum of north Indian classical music. It consists of a right hand drum, the 'dayan', and left hand drum 'bayan' also referred to as table. Striking the drum heads, either separately or in combination, the 'dayan' and 'bayan' are capable of producing a wide variety of sonorities. Most frequently the table is used to accompany all kinds of music like vocal, instrumental and dance. The tabla players are also soloists in their own right, and many have vast repertoires of elaborate compositions some of which have been handed down orally from father to son over seven or eight generations. Some of the older composition are still performed and can be traced to the founding member of particular family group or gharana which specialized in tabla. Gharana has important significance for all musicians, singers and dancers because it stands for a particular artistic tradition having an established artistic creditability. Belonging to an established gharana provides socially acceptable environment of professional recognition and achievement in the arts. The tabla gharana have developed their own repertoires and individual performing styles. The most highly esteemed performer and exponent follow his traditions. Six gharanas are widely recognized those of Delhi, Ajrara, Farukhabad, Lucknow, Banaras and Punjab.

The Banaras gharana of table founder was Pandit Ram Sahay Ji. He learned tabla in very childhood from father Pandit Prakash Sahay and uncle. That time he played Tabla look like performer. He took advance training from Ustad Modu Khan Saheb with continuously 12 years.

Some of the reason artist community and relative said to Ustad Modu Khan Saheb recover all Talim (training) from Pandit Ram Sahay. After this happening he came back Banaras And founding a new style of table playing called 'Banaras Baaj'. Banaras Baaj is not belongs to Lacknow gharana.

Pandit Ram Sahay gave a new turn to the art and innovated a distinct Banaras style. The Banaras gharana compositions are indeed replete with alphabet that relate to pakhawaj. Syllables like ‘dhumkit’, ‘takit taka’, ‘gadigan’, ‘gheran’, ‘kraan’ here dominate. This can easily lend an impressive look to the total recital.

The open manner of Banaras tabla is an artistic asset too. It enables the drummer to provide good accompaniment to kathak dance, all kind of instruments, thumari, tappa, dhrupada style of vocal music. There are quite a few kathak dancer who prefer to have a voluminous type of accompaniment with their performance. In such case of Banaras player can easily score over table players from other gharanas. Solo playing in the fold of Benaras gharana. It is quite different from the way it is done in other gharanas. Here the player open his solo recital with an ‘utthan’ which is an open type of rhythmic phrase. The special features of which may be listed as follow:

1. It is completely open baaj. In other words, fully hands are used here, as against mere fingers, and therefore the sounds produced are, at time a bit too loud, tending to detract from articulateness of playing. However one must also acknowledge the striking quality of this ‘baaj’.
2. A solo recital here begins not with a ‘peshkar’ but with playing of a big ‘bol patterns’ technically called ‘utthan’. The repertoire also comprises ‘tukrda’, ‘paran’, ‘chand work’ ‘stuti paran’ etc.
3. Further strange though it may seem, this gharana draws a distinction between masculine and feminine gats. The former are as a rule, emphatic in character and emit loud sounds and the latter are comparatively gentle in their impact.
4. The compositions of this gharana are influenced much more by pakhawaj.

Illustrative composition in Teental

Utthan

Dhatir KitadhaS Tete SDha x	Tete Kridha Tete Ghina 2
Tete Ghina Tuna Ghina 0	Tirakit TakTS Kita Tina 3
Taki Tta Sda Tak x	Dinn SNa Tete Ghin 2
Tirkit Dhina Kita Kradha 0	Tete Ghina Dhina Kita 3
DhaTu Naka Tete Kata x	Kradha SN Kradha SN 2
Kradha SN Dha- DhaTu 0	Naka Tete Kata Kradha 3
SN Kradha SN Kradha x	SN Dha- DhaTu Naka 2
Tete Kata Kradha SN 0	Kradha SN Kradha SN Dha 3

Legendry tabla players of these gharana name like this: Pandit Ram Sahay (founder) Pandit Janki Sahay, Pandit Ishwari Sahay, Pandit Gauri Sahay, Pandit Biru Jee, Pandit Bhairav Sahay, Pandit Baijnath jee, Pandit Ramsharn Jee, Pandit Bhagat Jee, Pandit Bairav Prashad jee and many more.

Renowned artistes of the Banaras Gharana : Pandit Anokhe Lal Mishra, Pandit Kanthe Maharaj, Pandit Kishan Maharaj, Pandit Samta Prashad Mishra (Godai Maharaj), Pandit Sharda Sahay, Pandit Chhotel lal Misra, Pandit Ram jee Mishra, Pandit Ishwarlal Mishra, Pandit Lachhu Maharaj, Pandit Mahapurush Mishra, Pandit Kumar Lal Mishra, Pandit Puran Maharaj, Pandit Kumar Boss, Shri Sanju Sahay, Shri Ram Kumar Mishra, Shri Sukhvindar Singh (Namdhari), Shri Sandeep Das, etc.

Tradition and Creation of Pandit Anokhe Lal Mishra

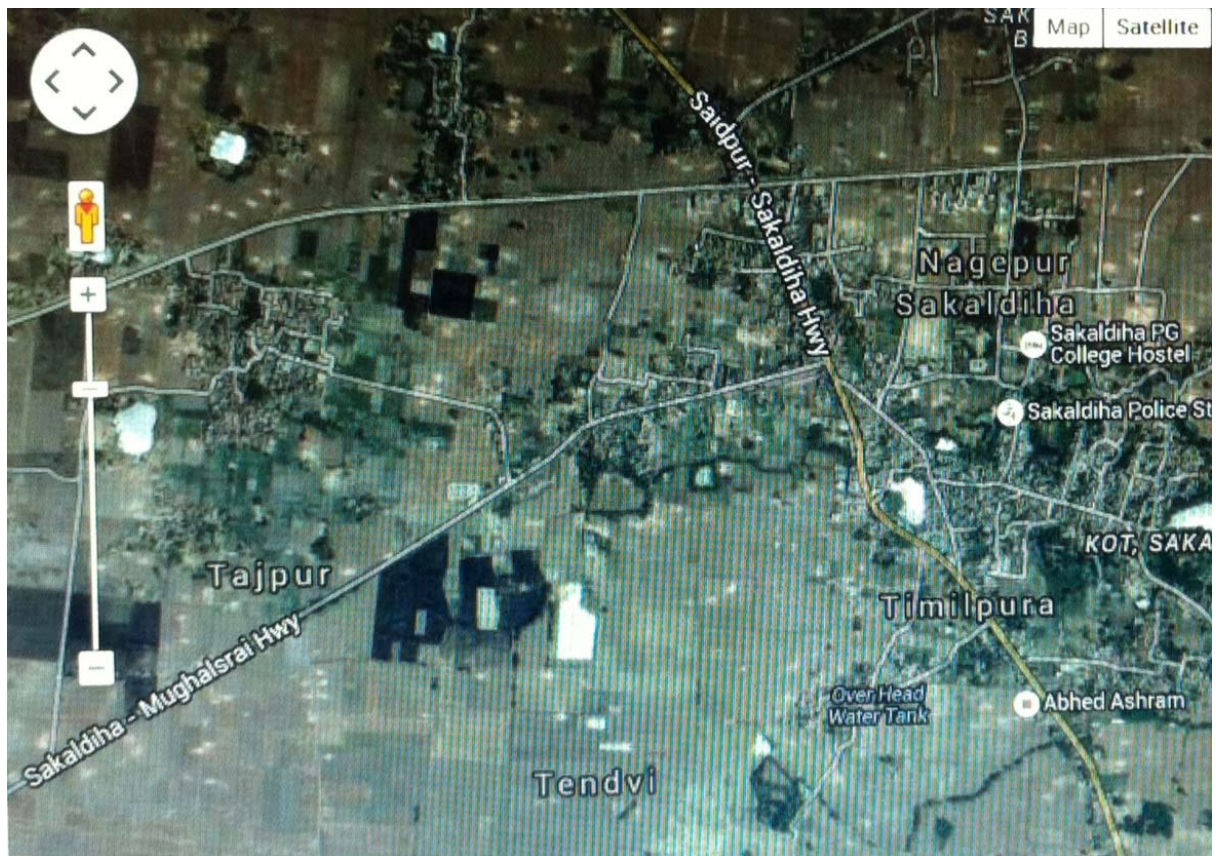
One of such all time greats was Pandit Anokhe Lal Mishra of Banaras Gharana. Best known as “**Na Dhin Dhin Na**” ke Jadugar. He was no less eminent in rendering all kind of accompaniment and solo recital.

Pandit Anokhe Lal Mishra was the one of devoted Tabla artist who made Tabla as great instrument. He made his audience overwhelmed by his recital. He was the shining pearl of the sea, which brightened other musicians of his time. He obtained this knowledge by his power of practice and dedications and distributed in music world. Such open hearted music personality like him was very few in Indian music. He had a tremendous sense of aesthetics of Tabla playing. He had very good knowledge of the sound production of every bol and composition in every tempo. At the same time he was the genius in fast tempo so his audience and tabla lovers were influenced towards his performance in large numbers.

Pandit Ji was born in 1914 Tajpur village. This village situated in one kilometre west of Sakaldiha in Uttar Pradesh. Sakaldiha is a town in Chandauli District. It is just 9 km north of Chandauli and 30 km from Varanasi. Short excursions can be made to Chandraprabha Wildlife Sanctuary from Sakaldiha. Sakaldiha Railway Station lies on the Dildarnagar-Mughal Sarai rail route. Nearest airport is Varanasi Airport.

Map of Sakaldiha District



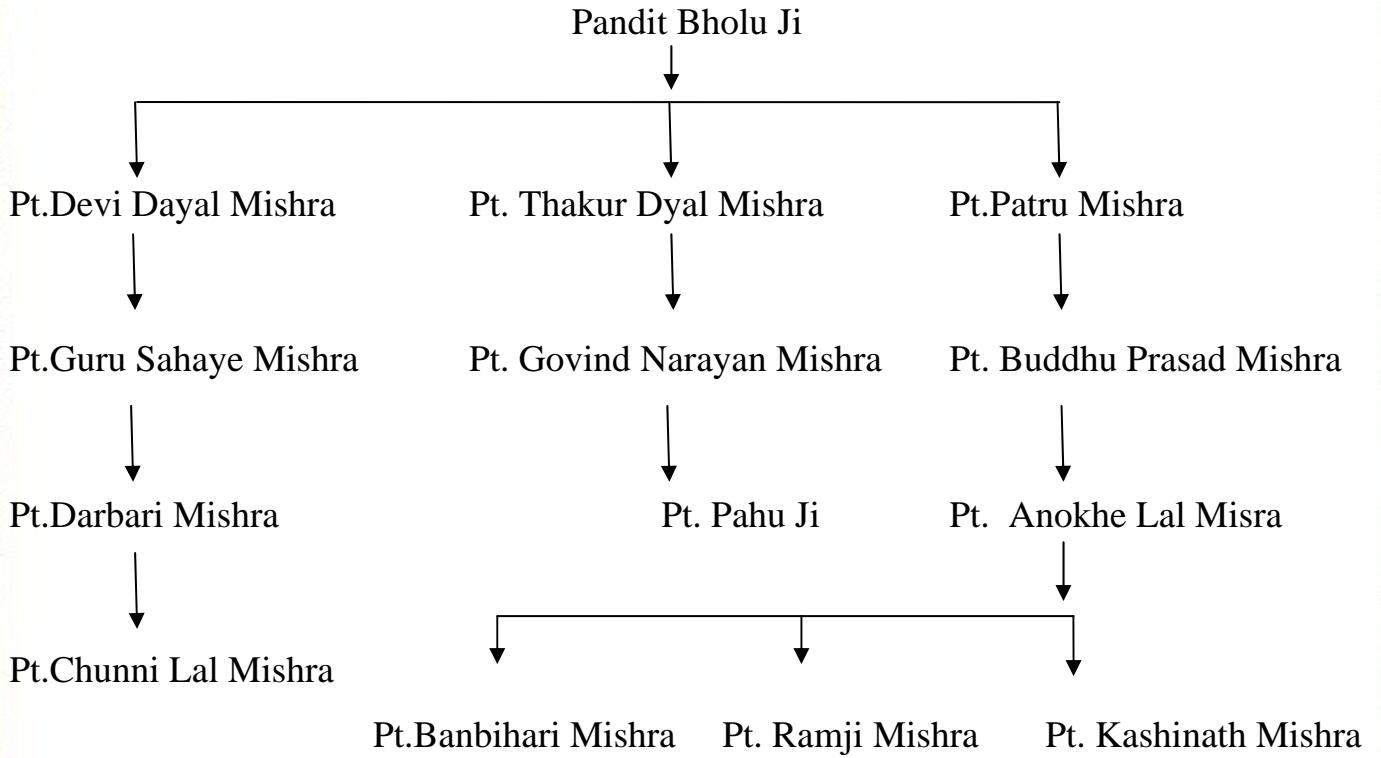


Division: Varanasi, District Head Quarters: Chandauli

Language: Hindi and Urdu

Elevation / Altitude: 79 meters. Above Sea leve

Family Tree of Pandit Anokhe Lal Mishra



His father's name was Pandit Buddhu Prasad and mother's name was Janki Devi. He lost his mother when he was six months old. Then his grandmother decided to good care of him, so she left the village and went to Banaras for good education of his grandson. She took him for higher music education under the direct guidance of Pandit Bhairav Prashad Ji, and Pandit Bhairav Prashad was the disciple of Pandit Bhagat Ji who was one of five disciples of Pandit Ram Sahai Ji, His grand mother went to Pt. Bhairav Prashad ji's house and told him "Pandit Ji nobody is here to take a good care of this child, accept him and please teach him Tabla, I would be very obliged for this". On this humble request Pt. Bhairav Prashad accepted and started his training in early age. Pt. Bhairav Prashad loved music not for the sake of music alone but considered it worship of God. In this process he dearly nourished in shrine of his inner temple and it was the way which inspired his music and endowed it with divine touch.

Pandit Anokhe Lal Mishra was a man of utter simplicity; Pretension and showing off were miles away from him. He was of saintly nature and renunciation was in his blood.

Pandit ji has presented many kind of composition in Banaras style beautifully, but some were much popular and famous.

One of traditional ‘Baant’ in *Banaras Gharana* is following :

Dhige	Dhina	Tirakita	Dhina	
x				
Dhage	Nati	Kati	Nara	
2				
Tika	Tina	Tirakita	Dhina	
0				
Dhage	Nadhi	Gadhi	Nara	
3				

Variation

Dhige	Dhina	Tirakita	Dhina	
x				
Dhige	Dhina	Tirakita	Dhina	
2				
Dhige	Dhina	Tirakita	Dhina	
0				
Dhage	Nati	Kati	Nara	
3				
Tika	Tina	Tirakita	Tina	
x				
Tika	Tina	Tirakita	Tina	
2				
Dhige	Dhina	Tirakita	Dhina	
0				

- | | | | | | |
|---|----------|----------|----------|-------|--|
| | Dhage | Nadhi | Gadhi | Nara | |
| | 3 | | | | |
| • | Dhige | Dhina | Tirakita | Dhina | |
| | x | | | | |
| | Tirakita | Dhina | Tirakita | Dhina | |
| | 2 | | | | |
| | Dhige | Dhina | Tirakita | Dhina | |
| | 0 | | | | |
| | Dhage | Nati | Kati | Nara | |
| | 3 | | | | |
| | Tika | Tina | Tirakita | Tina | |
| | x | | | | |
| | Tirakita | Tina | Tirakita | Tina | |
| | 2 | | | | |
| | Dhige | Dhina | Tirakita | Dhina | |
| | 0 | | | | |
| | Dhage | Nadhi | Gadhi | Nara | |
| | 3 | | | | |
| • | Dhige | Dhina | Tirakita | Dhina | |
| | x | | | | |
| | Tirakita | Takatira | Kitataka | Dhina | |
| | 2 | | | | |
| | Dhige | Dhina | Tirakita | Dhina | |
| | 0 | | | | |
| | Dhage | Nati | Kati | Nara | |
| | 3 | | | | |
| | Tika | Tina | Tirakita | Tina | |
| | x | | | | |

Tirakita Takatira Kitataka Tina |
2

Dhige Dhina Tirakita Dhina |
0

Dhage Nadhi Gadhi Nara |
3

• Dhige Dhina Tirakita Dhina |
x

Tirakita Takatira Kitataka Dhina |
2

Dhige Dhina Tirakita Dhina |
0

Tirakita Takatira Kitataka Dhina |
3

Dhige Dhina Tirakita Dhina |
x

Tirakita Takatira Kitataka Dhina |
2

Dhige Dhina Tirakita Dhina |
0

Dhage Nati KaTi Nara |
3

Tika Tina Tirakita Tina |
x

Tirakita Takatira Kitataka Tina |
2

Tika Tina Tirakita Tina |
0

Tirakita Takatira Kitataka Dhina |
3

Dhige Dhina Tirakita Dhina |
x

Tirakita Takatira Kitataka Dhina |
2

Dhige Dhina Tirakita Dhina |
0

Dhage Nadhi Gadhi Nara |
3

• Dhige Dhina Tirakita Dhina |
x

Tirakita Takatira Kitataka Dhina |
2

Tirakita Takatira Kitataka Dhina |
0

Tirakita Takatira Kitataka Dhina |
3

Dhige Dhina Tirakita Dhina |
x

Tirakita Takatira Kitataka Dhina |
2

Dhige Dhina Tirakita Dhina |
0

Dhage Nati KaTi Nara |
3

Tike Tina Tirakita Tina |
x

Tirakita Takatira Kitataka Tina |
2

Tirakita Takatira Kitataka Tina |
0

Tirakita Takatira Kitataka Tina |
3

Dhige Dhina Tirakita Dhina |
x

Tirakita Takatira Kitataka Dhina |
2

Dhige Dhina Tirakita Dhina |
0

Dhage Nadhi Gadhi Nara |
3

• Dhige Dhina Tirakita Dhina |
x

Tirakita Takatira Kitataka Dhina |
2

Dhige Dhina Tirakita Dhina |
0

Dhage Nadhi KaTi Nara |
3

• Tirakita Takatira Kitataka Dhina |
x

Dhage Nadhi KaTi Nara |
2

Tirakita Takatira Kitataka Dhina |
0

- | | | | | | |
|---|----------|----------|----------|----------|--|
| | Dhage | Nadhi | Gadhi | Nara | |
| | 3 | | | | |
| • | Tirakita | Takatira | Kitataka | Dhina | |
| | x | | | | |
| | Tirakita | Takatira | Kitataka | Dhina | |
| | 2 | | | | |
| | Tirakita | Takatira | Kitataka | Dhina | |
| | 0 | | | | |
| | Dhage | Nadhi | KaTi | Nara | |
| | 3 | | | | |
| | Tirakita | Takatira | Kitataka | Tina | |
| | x | | | | |
| | Tirakita | Takatira | Kitataka | Tina | |
| | 2 | | | | |
| | Tirakita | Takatira | Kitataka | Dhina | |
| | 0 | | | | |
| | Dhage | Nadhi | Gadhi | Nara | |
| | 3 | | | | |
| • | Tirakita | Takatira | Kitataka | Tirakita | |
| | x | | | | |
| | Takatira | Kitataka | Tirakita | Dhina | |
| | 2 | | | | |
| | Tirakita | Takatira | Kitataka | Dhina | |
| | 0 | | | | |
| | Dhage | Nadhi | Kati | Nara | |
| | 3 | | | | |
| | Tirakita | Takatira | Kitataka | Tirakita | |
| | x | | | | |

Takatira Kitataka Tirakita Tina |
2

Tirakita Takatira Kitataka Dhina |
0

Dhage Nadhi Gadhi Nara |
3

• Tirakita Takatira Kitataka Tirakita |
x

Takatira Kitataka Tirakita Tina |
2

Tirakita Takatira Kitataka Tirakita |
0

Takatira Kitataka Tirakita Tina |
3

Tirakita Takatira Kitataka Tirakita |
x

Takatira Kitataka Tirakita Dhina |
2

Tirakita Takatira Kitataka Dhina |
0

Dhage Nadhi Kati Nara |
3

Tirakita Takatira Kitataka Tirakita |
x

Takatira Kitataka Tirakita Dhina |
2

Tirakita Takatira Kitataka Tirakita |
0

Takatira Kitataka Tirakita Dhina |
3

Tirakita Takatira Kitataka Tirakita |
x

Takatira Kitataka Tirakita Dhina |
2

Tirakita Takatira Kitataka Dhina |
0

Dhage Nadhi Gadhi Nara |
3

• Tirakita Takatira Kitataka Dhina |
x

Dhage Nadhi Kati Nara |
2

Tirakita Takatira Kitataka Dhina |
0

Dhage Nadhi Gadhi Nara |
3

• Dhage Nadhi KaTi Nara |
x

Dhage Nadhi Gadhi Nara |
2

Dhage Nadhi KaTi Nara |
0

Dhage Nadhi Gadhi Nara |
3

- Dhage Nadhi Kadhi Nadhi |
x
Kadhi Nadhi Kati Nara |
2
Dhage Nadhi Kadhi Nadhi |
0
Kadhi Nadhi Kati Nara |
3

Tihai

- Dhige Dhina Tirakita Dhina |
x
Dhage Nati Kati Nara |
2
Dha s Dhage Nati |
0
Kati Nara Dha s |
3
Dhage Nati Kati Nara |
x
Dha s Dhige Dhina |
2
Tirakita Dhina Dhage Nati |
0
Kati Nara Dha s |
3
Dhage Nati Kati Nara |
x
Dha s Dhage Nati |
2

Kati	Nara	Dha	s		
0					
Dhige	Dhina	Tirakita	Dhina		
3					
Dhage	Nati	Kati	Nara		
x					
Dha	s	Dhage	Nati		
2					
Kati	Nara	Dha	s		
0					
Dhage	Nati	Kati	Nara		Dha
3					x

This baant was very favourite to him which he always played in every concert. On Tabla there is only one composition played on palm called *Dhere Dhere*. By practice he made this composition imperilled. He played this composition in ascending and descending order. Following is one of composition *Dhere Dhere* which was created by him :-

DhaSTira	Kitataka	DhereDhere	Kitataka	
x				
Dhere Dhere	DhereDhere	DhereDhere	Kitataka	
2				
Dhere Dhere	DhereDhere	DhereDhere	Kitataka	
0				
Dhere Dhere	DhereDhere	DhereDhere	Kitataka	
3				
DhaSTira	Kitataka	DhereDhere	Kitataka	
x				
Dhere Dhere	DhereDhere	DhereDhere	Kitataka	
2				

DhaSTira	Kitataka	DhereDhere	Kitataka
0			
DhaSTira	Kitataka	Tinana	Kitataka
3			
TaSTira	Kitataka	TereTere	Kitataka
x			
Tere Tere	TereTere	TereTere	Kitataka
2			
Tere Tere	TereTere	TereTere	Kitataka
0			
Tere Tere	TereTere	TereTere	Kitataka
3			
DhaSTira	Kitataka	DhereDhere	Kitataka
x			
Dhere Dhere	DhereDhere	DhereDhere	Kitataka
2			
DhaSTira	Kitataka	DhereDhere	Kitataka
0			
DhaSTira	Kitataka	Dhinana	Kitataka
3			

Following is the famous Rela of Banars Gharana:

DhaSTr	Kataka	Dhndha	STrka
x			
DhaSTr	Kataka	Tinta	STrka
2			
TaSTr	Kataka	Dhndha	STrka
0			
DhaSTr	Kataka	Dhndha	STrka
3			

Varities of the Theka composed by Pandit Anokhe Lal Misra Ji :

Dha Dhin Dhin Dha Dha Dhin Dhin Dha Dha Tin Tin Ta Ta Dhin Dhin Dha |

x

Dha Dhin Dhin Dha Dha Dhin Dhin Dha Dha Tin Tin Ta Ta Dhin Dhin Dha |

2

Dha Dhin Dhin Dha Dha Dhin Dhin Dha Dha Tin Tin Ta Ta Dhin Dhin Dha |

0

Dha Dhin Dhin Dha Dha Dhin Dhin Dha Dha Tin Tin Ta Ta Dhin Dhin Dha |

3

• Dha Dhin Dhin Dha Dhin Dha Dhin Dha Dha Dhin Dhin Dha Dha Tin Tin Ta |

x

Ta Tin Tin Ta Tin Ta Tin Ta Dha Dhin Dhin Dha Dha Dhin Dhin Dha |

2

Dha Dhin Dhin Dha Dhin Dha Dhin Dha Dha Dhin Dhin Dha Dha Tin Tin Ta |

0

Ta Tin Tin Ta Tin Ta Tin Ta Dha Dhin Dhin Dha Dha Dhin Dhin Dha |

3

• Dhin Dhin Dhin Dha Dha Dhin Dhin Dha Dha Dhin Dhin Dha Dha Tin Tin Ta |

x

Tin Tin Tin Ta Ta Tin Tin Ta Dha Dhin Dhin Dha Dha Dhin Dhin Dha |

2

Dhin Dhin Dhin Dha Dha Dhin Dhin Dha Dha Dhin Dhin Dha Dha Tin Tin Ta |

0

Tin Tin Tin Ta Ta Tin Tin Ta Dha Dhin Dhin Dha Dha Dhin Dhin Dha |

3

• Dhin Dhin Dhin Dha Dhin Dhin Dha Dhin Dhin Dha Dhin Dha Dha Tin Tin Ta |

x

Tin Tin Tin Ta Tin Tin Na Tin Tin Ta Tin Ta Dha Dhin Dhin Dha

2

Dhin Dhin Dhin Dha Dhin Dhin Dha Dhin Dhin Dha Dhin Dha Dha Tin Tin Ta|

0

Tin Tin Tin Ta Tin Tin Na Tin Tin Ta Tin Ta Dha Dhin Dhin Dha|

3

One of the praise worthy contribution of Pandit Ji although he was master of his in comparable style at the same time he used to astonished his audiences by including the style of other Gharana also during his performances. The romantic and serene moods Pandit Ji was able to express with his playing was something unbelievable. Audiences would sit engrossed in his solo and accompaniment for as long as he wished to play. He kept on doing his *riyaz* and the standard of his playing was unbelievable right up until the end.