



unesco
Intangible Cultural Heritage

Representative List

ICH-02 – Form

4.1. REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

**Deadline: 31 March 2025
for possible inscription in 2026**

*Instructions for completing the form are available at:
<https://ich.unesco.org/en/forms>*

A. State Party or States Parties

India

B. Name of the element – Maihar Band – Nal Tarang

B.1. Name of the element in the languages and scripts of the community(ies) concerned

मैहर बैंड - नलतरंग

B.2. Name of the element in English

Maihar Band- Nal Tarang

C. Name of the communities, groups, or individuals concerned

Maihar Band is a musical band comprising classical musical instruments, where Natarang is the most significant instrument of the band, designed by maestro Ustad Allaiddin Khan in 1918, the

creator of the Maihar band. The following are the names of all the group members and individuals concerned –

Baba Allaiddin Khan (the musical maestro who created the Maihar Band)

Original Maihar Band members (1918):

Shri Anaar Khan

Shri Ramswaroop

Shri Dashrath ji

Shri Chunbadhi Maharaja

Shri Binda ji

Shri Vishwanath ji

Shri Shivsahay ji

Shri Baijnath Singh

Shri Sukhdev ji

Shri Lacchiram ji

Shri Tansuram ji

Shri Jamuna Prasad Chaurase

Shri Jhulelal ji (Nal Tarang player)

Shri Girdharilal

Shri Urmila Prasad

Shri Mulchand ji

Shri Ram Lakhan Pandey

Shri

N.L.

Sharma

Master Shailendra Sharma (Previous Naltarang player)

Dr. Prabhu Dayal Dwivedi (Previous Nal Tarang player)

Current Band members of Maihar Band:

Shri Saurabh Kumar Chourasiya (current Nal Tarang player of band)

Shri Suresh Kumar Chaturvedi

Shri Gokaran Prasad Pandey

Shri Ramsuman Chourasiya

Shri Vijay Kumar Sharma

Dr. Ashok Kumar Badoliya

Shri Ravindra Bhagwat

Shri Vijay Dev Singh

Shri Brijesh Kumar Dwivedi

Shri Gunakar Sawale

Shri Ramayan Prasad Chaturvedi

Shri Gautam Bhartiya

Mohammad

Ahmed

Khan

Ms. Jyoti Chaudhary (Nal Tarang player – disciple of Maihar Gharana, member of Shastriya Vadya Vrundh Maihar Senia Gharana)

Ms. Anshu Sharma

Mr. Sujeet Kumar

Mr. Ashok Bharti

Ms. Pragya

Mr. Junaid Ahmad

Mr. Mukesh Kumar

Mr. Rohit Kumar

Ms. Sonali

Mr. Udaykumar Suryavanshi

Mr. Shivpal Singh

Mr. Gautam Bhartiya
Mr. Mohammad Ahmad Kha

1. General information about the element

For **Criterion R.1**, States **shall demonstrate that ‘the element constitutes intangible cultural heritage** as defined in Article 2 of the Convention’.

1.1. Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.

Not to exceed 300 words

The Maihar Band is an Indian classical instrumental music group in the city of Maihar, in the state of Madhya Pradesh, India. The band was founded by the renowned music maestro Baba Allaaddin Khan Sahab in 1918 with the support of the Maharaja Brijnath Singh of Maihar. The specialty of the Maihar Band is the creation of unique fusion music created with Indian and Western instruments like harmonium, Tabla, Sarod, Sitar, Sitar Banjo, Nal Tarang together in harmony. Nal Tarang is a unique musical instrument, which means ‘waves from the barrel’. It is a musical instrument originally made with discarded rifle barrels using different sizes and shapes of pipes, arranged from larger barrels to smaller at equal distances in a trapezoidal form, by placing all the elements on a wooden box with grooves for barrel placement to create musical notes.

Nal Tarang is performed in an ensemble with various musical instruments, creating a rich tapestry of sound that highlights the unique tonal qualities of each pipe. It has been played by different artists over the years, from the Maihar Band. It is quite a heavy instrument requiring 2-3 people to carry and needs a larger space to play; one of the reasons that Nal Tarang is always placed at the center of the band, while all the other players are seated around it. Nal Tarang is a key component of the band, as unlike typical percussion instruments like the Tabla or dholak, which primarily provide rhythmic support, the Nal Tarang adds a melodic element to the performance. Its unique sound helps blend the rhythmic and melodic aspects of Indian classical music, which is particularly important in the Maihar Band’s fusion performances. It is a part of the rich cultural heritage of India, showcasing the intricate craftsmanship and cultural significance of Indian artists.

1.2. Who are the bearers and practitioners of the element? Are there any specific roles, including gender-related ones or categories of persons with special responsibilities for the practice and transmission of the element? If so, who are they and what are their responsibilities?

Not to exceed 100 words

Maihar Band and Nal Tarang players are practitioners of the element. It is one of its kind ensembles of classical bands comprising string, percussion, wind and solid instruments such as Nal Tarang, Harmonium, Tabla, Cello, Violin, Sarangi, Sarod, Israj, Sitar, and Sitar Banjo. Nal Tarang, a unique invention by Baba Allaaddin Khan Sahab, is the only barrel instrument in the band. It is a key element that ties the whole band together by adding a layer of harmonious sounds with the rhythms of different string and percussion instruments like the Sarod and Tabla, which is important to showcase the fusion performances of the band. Along with musical instrument players, originally, there were 4 female singers in the band as well. In 1918 Maihar band was created by Baba Allaaddin Khan with the support of the Maharaja of Maihar, Brijnath Singh. The Band comprises of Band Master who leads the troop. The tradition expresses the testimony of unity in diversity through the coexistence and coherence of the instruments. Amidst the changing cultural contexts, the Maihar Band and Nal Tarang signify the exceptional talent and acclaim in Hindustani instrumental music, the epitome of the lineage of *Guru Shishya Parampara* and the continuation of the living traditions through the transmission to the upcoming generations.

Henceforth, all the artisans, their teachers, and patrons are responsible for the practice and transmission of the element. The current members of the band have the responsibility to continue to transmit the knowledge by practicing and carrying forward the teachings to the next generation. Simultaneously, the state cultural department, the Ministry of Culture, private and public music institutions have the responsibility to provide opportunities for the growth and promotion of the art and artisans. Moreover, the higher education department in the classical music sector shall take responsibility to archive the creation of Baba Allaiddin Khan Sahab and incorporate it into the music course. The concerned department shall also make sure to fill the positions of retired individuals at the Maihar College of Music for the continuity of the cultural practice.

1.3. *How are the knowledge and skills related to the element transmitted today?*

Not to exceed 100 words

Music is an art form that represents the rich cultural history of India. It is an art form of traditions that was originally transmitted through Guru Shishya Parampara, which denotes a succession of teachers and disciples. It is a spiritual relationship and mentoring between a guru (teacher) and a shishya (disciple) where teachings are transmitted based on the honest commitment of a guru and the respect and devotion of a shishya. Baba Allaiddin Khan was the creator of the Maihar band, where he tried to pass on his knowledge of Indian classical music to his disciples through immense practice (riyaz). Over the years, this tradition has been passed down to generations and the Maihar Band is still working on the path of the learnings of Baba. In the year 1955, Baba established the Maihar College of Music, which is now known as *Shaskiya Sangeet Mahavidyalaya*, and the *Shastriya Maihar Vadya Vrinda (Maihar Band)*, comes under the state department. The Music Academy in Maihar and the Baba Allaiddin Khan Music Academy in Bhopal are actively engaged in the promotion and transmission of the creative practice by encouraging the propagation of this knowledge and tradition. There are also disciples from the Maihar Gharana who are working profoundly for the same and still form part of the *Shastriya Maihar Vadya Vrinda (Maihar Band)*. The Madhya Pradesh Department of Culture patronises the form and often invites it on various occasions for performance.

1.4. *What social functions and cultural meanings does the element have nowadays for the communities concerned?*

Not to exceed 200 words

The Maihar gharana and Maihar Band represent the unique living tradition of the Guru Shishya Parampara, which is rooted in ancient and Vedic history. The transmission of learning through music indicates the level of dedication involved in the process. The confluence of diverse gharana, musical instruments and religious diversity of the practitioners provides an exceptional example celebrating the respect for coexistence, resulting in a coherent society. The use of a weapon to create music in times of distress to invent the unique instrument Nal Tararang, Baba set an outstanding example for the peace and well-being of humanity. The confluence of Indian and Western Classical Music through the fusion compositions and renditions signifies the strength and creativity resulting from cultural exchange. Music is an art form that creates inclusivity among people; it has the power to mitigate a lot of social issues in society. Baba Allaiddin Khan dedicated his whole life to learning the depths of Indian classical music and the remaining life to teaching his disciples of the Maihar Gharana and the Maihar Band.

Currently, there are two institutions established by the state government—the Maihar Music Academy and Baba Allaiddin Khan Music Academy in Bhopal—that are supporting and promoting these artists by providing them opportunities to perform at various music festivals all over the state and providing them with economic stability. It is important to introduce the musical talents of the Maihar band and the uniqueness of Nal Tarang to the whole world to protect their relevance.

1.5. Can the State Party or States Parties confirm that nothing in the element is incompatible with existing international human rights instruments?

Not to exceed 50 words

Yes, it can be confirmed that nothing in the element is incompatible with existing international human rights instruments.

1.6. Can the State Party or States Parties confirm that nothing in the element could be perceived as not compatible with the requirement of mutual respect among communities, groups and individuals?

Not to exceed 50 words

Yes, it can be confirmed that nothing in the element could be perceived as not compatible with the requirements of mutual respect among communities, groups, and individuals. Baba Allaiddin Khan was a worshipper and devotee of the Hindu deity Goddess Sharda. Not only does the element bind different communities, but it also maintains communal harmony within the society and proves that music is beyond religion.

1.7. Can the State Party or States Parties confirm that nothing in the element could be perceived as not compatible with the requirement of sustainable development?

Not to exceed 50 words

Yes, it can be confirmed that nothing in the element could be perceived as not compatible with the requirement of sustainable development. The creation of the instruments, tools and processes has no element that impacts sustainable development.

1.8. Are there customary practices governing access to the element? If yes, describe any specific measures that are in place to ensure their respect.

Not to exceed 100 words

The element represents the oral tradition where the knowledge of music has been transferred from one generation to the next by Guru Shishya Parampara. The prerequisites are none other than devotion and commitment to achieve excellence. The musical compositions of Baba Allaiddin Khan represented the Maihar Gharana, which is renowned for its unique style and creation.

2. Contribution to visibility, awareness, dialogue and sustainable development

For **Criterion R.2**, the States **shall demonstrate that 'Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity'**. In addition, States are encouraged, with reference to Chapter VI of the Operational Directives, to recognize the interdependence between the safeguarding of intangible cultural heritage and sustainable development.

Given its extensive nature, criterion R.2 will be assessed based on the information provided in the nomination file as a whole, including the answers provided in this section.

2.1. Do communities concerned consider that the element contributes to the following?

- ☒ Ensuring visibility and awareness of the significance of intangible cultural heritage
- ☐ Encouraging dialogue
- ☒ Reflecting cultural diversity and testifying to human creativity

2.2. Do communities concerned consider that the element contributes to the following? (select only relevant options)

- ☐ Food security
- ☐ Health care
- ☐ Quality education
- ☐ Gender equality
- ☐ Inclusive economic development
- ☐ Environmental sustainability, including climate change
- ☒ Peace and social cohesion
- ☐ Others (please specify):

2.3. Provide explanations in support of the statement(s) made above, as appropriate.

Not to exceed 200 words

Heritage development is the key component towards achieving sustainable goals, as heritage provides one with identity, a sense of belongingness, promotes social cohesion and encourages socio-economic development. With the help of musical talents like the Maihar band and creative inventions like Nal Tarang, one can enhance the quality of education, where intercultural exchange of musical ideas can be promoted and with academies like the Maihar Music Academy, intergenerational knowledge exchange can be encouraged.

Music does not discriminate based on any religion, gender, or caste. It is an art form that brings communities together. Maihar band itself is a combination of various backgrounds coming together and creating music. It is also inclusive of all genders. Such rare musical talents also help in economic development by showcasing their talents on larger platforms and attracting tourism. It also supports a dialogue between different countries, as even though one cannot understand the verbal foreign language of another country, music can be felt and helps to spread the message of peace and unity for the entire humankind.

The beauty of Indian classical music is that it is not confined; it gives a spontaneous freedom to different artists. Even if the composition is defined, the approach to perform the same with diverse techniques allows one to explore the form differently and improvise the rendition. Thus, the knowledge produced with the practice holds tremendous nuance value, even while protecting the essence of its roots. It can be played with different instruments, resulting in a unique creation. The attributes of music that people tend towards are its meditative and uplifting

quality, which provides a sense of calmness and peace. For an outsider, Indian classical music seems difficult, but the moment one starts practicing, it opens up an opportunity to evolve spiritually as well, with enriched skills. The element can bring people together, beyond their religion, caste, or race, not only through instrumental players but also through connoisseurs who share the value of this treasure. Nal Tarang itself promotes social cohesion; it needs a group of talented individuals who come together to perform and continue to transmit the unique innovation of Baba. In a world where we are facing challenges like regional conflicts, climate change, technological developments, discrimination, and violence, the element sets an example of a global movement of intercultural music ensembles breaking the conventional norms and cultural barriers by celebrating the beauty of cultural intersections.

2.4. States are encouraged to submit audiovisual materials that convey the communities' voice in support of the statements made above (optional).

☐ Materials (written, audiovisual, or any other way) are submitted (referred to as 'R.2 materials')

3. Safeguarding measures

For **Criterion R.3**, States **shall demonstrate that 'safeguarding measures are elaborated that may protect and promote the element'**.

What safeguarding measures are put in place to protect and promote the element?

Include in your answer:

- The description of the safeguarding measures.
- The communities' role in the planning of measures is described.
- The communities' role in the implementation of the measures is described.

Not to exceed 500 words

The Maihar band is a musical heritage of India. It is the only Indian classical music band where different ranges of musical instruments come together and present a unique selection of compositions created by Baba Allaiddin Khan. Eventually, the form has evolved and also incorporates other compositions and semi-classical renditions, making it more accessible to a larger audience. One of the key elements of the band is the instrument Nal Tarang, a unique invention by Baba with discarded gun barrels that binds the whole band together. Initially, the band was developed under the reign of Maharaja Brijnath Singh of Maihar under the guidance of Baba Allaiddin Khan. Several times the band faced many challenges for their continuation. To protect the relevance of the Maihar band, the state government of Madhya Pradesh established the Maihar Music Academy at Maihar and the Baba Allaiddin Khan Music Academy at Bhopal to conserve this rich musical heritage of India. Currently Maihar Band is functioning under the Maihar Music Academy, where the band members are also given the designation of professors who deliver their knowledge of music to the upcoming generations. Another organisation, called the Shastriya Vadya Vrundh Maihar Senia Gharana, is also taking forward the lineage of the Maihar Band tradition. The state government provides opportunities for the band to perform at various platforms where they can showcase their talents and raise awareness in the public about the values of classical music. Such opportunities also help the band members to gain economic stability and valuable interactions with people who are true appreciators of their talents and can give them the much-deserved recognition. Through such efforts, the Maihar band is still intact and continuing its legacy created by Baba. To maximize the exchange and transmission of knowledge and traditional wisdom, more opportunities shall be created by local and national patrons.

4. Community participation in the nomination process and consent

For **Criterion R.4**, States **shall demonstrate that ‘the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent’**.

4.2. Describe how the communities, groups or individuals concerned have actively participated in all stages of the preparation of the nomination.

Not to exceed 300 words

- ☐ Consent (written, audiovisual or any other way) to the nomination of the element from the communities, groups or individuals concerned is attached in support of the description above (referred to as ‘consent materials’)

4.3. Community organizations or representatives concerned

Contact person for the communities:

Title (Ms/Mr, etc.):

Family name:

Given name:

Institution/position:

Address:

Telephone number:

Email address:

Other relevant information:

- ☐ Additional contact information for main community organizations or representatives, non-governmental organizations or other bodies concerned with the element are attached in a separate annex, and their details can be published on the website of the Convention as part of the nomination

5. Inventory

For **Criterion R.5**, States **shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) in conformity with Articles 11 and 12 of the Convention**.

5.1. Name of the inventory(ies) in which the element is included

Representative List

5.2. Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language and in translation when the original language is not English or French

The Maihar Music College, Baba Allaiddin Khan Music Academy, Shastriya Vadya Vrund
Maihar Senia Gharana

5.3. Reference number(s) and name(s) of the element in the relevant inventory(ies)

Provided separately

5.4. Date of the element's inclusion in the inventory(ies)

Is the information concerning the updating and periodicity of the inventory(ies), as well as the participation of communities, groups and NGOs concerned to the inventorying process, included in the periodic report on the implementation of the Convention?

☐ Yes, the information is included in the periodic report. Specify in the box below the year in which that report was submitted

☐ No, the information is not included in the periodic report. Provide information in the box below

Not to exceed 200 words

Organisations such as the Sangeet Natak Academy and Baba Allauddin Khan Music Academy are continuously working on the documentation of the artisans and transmission of the element.

☐ An extract of inventory(ies) in English or in French and in the original language, if different, is submitted

6. Checklist for audiovisual materials

Confirm that the following audiovisual materials have been submitted:

- ☐ 10 recent photographs in high definition submitted
- ☐ Form ICH-07-photo is attached to grant rights for the 10 photographs submitted
- ☐ A video (from 5 to 10 minutes) is submitted
- ☐ Form ICH-07-video is attached to grant rights for the video submitted
- ☐ R.2 materials (written, audiovisual or any other way) submitted (*optional – with reference to section 2.3; audiovisual materials should last no more than ten minutes*)
- ☐ Form ICH-07-video is attached to grant rights for the R.2 materials submitted (*only if the materials are audiovisual*)
- ☐ Consent materials (written, audiovisual or any other way) submitted (*with reference to section 4.1; audiovisual materials should last no more than ten minutes*)
- ☐ Form ICH-07-video is attached to grant rights for the consent materials submitted (*only if the materials are audiovisual*)

7. Correspondence and signature

7.1. Designated contact person

Provide the contact details of a single person responsible for all correspondence concerning the nomination. For multinational nominations, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

Title (Ms/Mr, etc.):

Family name:
Given name:
Institution/position:
Address:
Telephone number:
Email address:
Other relevant information:

7.2. *Other contact persons (for multinational nomination only)*

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

Title (Ms/Mr, etc.):
Family name:
Given name:
Institution/position:
Address:
Telephone number:
Email address:
Other relevant information:

7.3. *Signature on behalf of the State Party or States Parties*

Name:
Title:
Date:
Signature:

7.4. *Name(s), title(s) and signature(s) of other official(s) (for multinational nominations only).*

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