

**Glimpses of Folk- Musicological Study on Deshi Dhol: Special Emphasis  
Towards Rajbangshi Community of North Bengal and Lower Assam**

A Dissertation Submitted

To

**Sikkim University**



In Partial Fulfilment of the Requirement for the

**Degree of Master of Philosophy**

By

**Dhananjay Ray**

Department of Music

School of Professional Studies

Supervisor:

**Dr. Krishnendu Dutta**

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Gangtok, 737102, INDIA

6 माइल, सामदुर, तादोंग - 737102  
गंगटोक, सिक्किम, भारत  
फोन-03592-251212, 251415, 251656  
टेलीफैक्स - 251067  
वेबसाइट - [www.cus.ac.in](http://www.cus.ac.in)



6th Mile, Samdur, Tadong-737102  
Gangtok, Sikkim, India  
Ph. 03592-251212, 251415, 251656  
Telefax : 251067  
Website : [www.cus.ac.in](http://www.cus.ac.in)

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*Dhananjay Ray*  
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DHANANJAY RAY

Registration No. 20/M.Phil/MUS/01

6 माइल, सामदुर, तादोंग -737102  
गंगटोक, सिक्किम, भारत  
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टेलीफैक्स -251067  
वेबसाइट - [www.cus.ac.in](http://www.cus.ac.in)



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Telefax: 251067  
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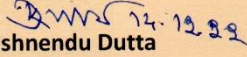
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Date: 12.12.22

  
Dr. Krishnendu Dutta

Place: Gangtok, Sikkim

Associate Professor & Head

Department of Music,

**Sikkim University**  
**Dr. Krishnendu Dutta Ph.D.**  
Associate Professor & Head  
Department of Music  
Sikkim University Gangtok 737102

6 माइल, सामदुर, तादोंग -737102  
गंगटोक, सिक्किम, भारत  
फोन-03592-251212, 251415, 251656  
टेलीफैक्स -251067  
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**“Glimpses of Folk-Musicological Study on Deshi Dhol: Special Emphasis Towards Rajbangshi Community of North Bengal and Lower Assam”**

Submitted by Dhananjay Ray under the supervision of Dr. Krishnendu Dutta, Associate Professor, Department of Music, School of Professional Studies, Sikkim University, Gangtok.

*Dhananjay Ray*  
14/12/2022

(Dhananjay Ray)

Signature of Research Scholar

*Dr. Krishnendu Dutta* 14.12.22

(Dr. Krishnendu Dutta)

Signature of Supervisor

Dr. Krishnendu Dutta Ph.D.  
Associate Professor & Head  
Department of Music  
Sikkim University Gangtok 737102

*[Signature]*

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## **Chapter – 1**

### **Introduction**

The 'Dhol' is a percussion instrument. It is known as 'Deshi Dhol' by the people in the region of lower Assam and the northern part of Bengal. It's a unique indigenous and old percussion instrument of India as well as of all over the Asia. As per the socio-cultural overview, we can say that it had been playing a very important role since ancient time in this society specially in marriage ceremony, puja parban, as well as Rajbangshi folk festivals. It also used in countless folk genres, devotional traditions and family functions. But sadly, now a day's children are not interested to play or learn about deshi dhol because they do not get the proper formula i.e Bols-Bani- taal which is not available in our region. That's why it is very important to create the syllabus for the children in schools and colleges to learn and play of deshi dhol.

Finally, we need to collect the Bol-Bani of Deshi Dhol as a diploma course. Also introduce the syllabus for newcomers. We have to preserve the traditional one and to preserve new things to make a bridge. Also need to give importance to the builder and players of deshi dhol to develop their profession economically. In the view of my research, we need to publish a hand book for the new generation how to play deshi dhol so that they will take part as student. I hope to introduce the Deshi Dhol everywhere.

#### **1. Research questions**

- Does the Rajbangshi community have instruments similar to deshi dhol when comparing with other communities of North Bengal and Lower Assam?
- Are the contemporary playing techniques of Deshi Dhol similar to the techniques used by bygone players?

- What is the significance of Deshi Dhol in relation to the Rajbangshi community?
- Does the Deshi Dhol of the Rajbangshi community have significance in the lives of the present generation? Has the use of Deshi Dhol been maximized towards the commercial music field or is still within the communities get together?

## **1.2. Problem of the research**

- a) Gathering raw materials; currently, the government has put restrictions on felling of trees. Because of the restrictions imposed by the government, people are being dissuaded from planting new trees. This is the main issue because local trees like Jack fruit, Mango, and Gamari are required to produce this instrument. Deshi Dhol maker Shapan Malakar says that, “the availability of the local raw materials is vanishing day by day from our society. And that’s why prices of these are going high”.
- b) Local History says that most of artists in this region are those who belong to families living below poverty level. They are not able to bear this. And gradually they lose their interest.
- c) There is no theoretical history in Deshi Dhol in this subject in this region. Somewhat of a little oral history is there.
- d) The making process in some families is going from generations wise but new comers are not interested to take this to keep this practice like their previous genre.



### **1.3. Objective**

- To analyze the Deshi Dhol in relation to Rajbangshi community.
- To understand the importance of Deshi Dhol in various music genres.
- To preserve the Deshi Dhol musical instrument.

### **1.4. Area of research**

The area of the study is the lower part of Assam and the Northern part of Bengal in India.

### **1.5. Scope of research**

1. To find the history of Deshi dhol
2. To find the explanation of taal and bol.
3. To build a bridge between old and new deshi dhol players.
4. To bring the deshi dhol in education as a course with syllabus.
5. To establish the deshi dhol in the market for economical profit.

### **1.6. Limitation of research**

1. Due to unavailability of resources, we cannot undertake some of the required research activities.
2. The history of the instrument cannot be fully uncovered as there are not enough data sources to explore this area.

### **1.7. Rational of the study**

1. There are so many folk artists in this particular region and many of them turned aged and experienced now.
2. Another benefit for the society is that they can introduce this art form to the new generation who also hails from this society. And simply we can say that it can become a traditional cultural bridge between old and new artist.
3. Opposite to that, the new interested generation can reach them (old artist) to learn something as per their cultural, researchable and professional needs.

## Chapter – 2

### Review of literature

*The musical instruments of Hill maria, ghoria, and Bastar muria gond tribe* by Walter Kauf Mann states that the dhol is a holy instrument among the Hindus. (Kaufmann, 1961)

According to Dr. Jolly K James told in his book *Nashik Dhol and the violation of child Rights*, Dhols are the percussion instruments used for making the occasions more festive (James, 2018).

According to Jitendra Kumar Premi in his book *ethnomusicological documentation of the musical instruments of the Abujhmadia and madia tribe of Chhattisgarhi* told that dhol is mainly used by the Madigh tribe people during the Gaur dance in their festivals and marriages (Raj, 2020).

According to Prachita Walankar and Ninisha Patil conducted in 96 dhol players of a specific area of pain according to the body region was used to collect information from the dhol playing they're back a cross-sectional study on the prevalence of Musculo skeletal pain in dhol players in India (patil, 2021).

According to D.B. Reck in his article *Drums of India: A pictorial selection* told that drums are from one of the four classes of musical instruments categorized by Bharata in his *Natya sastra* (Reck, 1982).

I had studied “*Bhawaiya Swaralipi*” by Dr. Jayanta Kumar Barman which taught us how can we sing a Bhawaiya song with proper tune and notation. Also found the various categories of Bhawaiya song. Some taals were also found which help to play the Bhawaiya song (Barman J. K., 2018).

Another book of Dr. Jayanta Kumar Barman & Sri Dhananjay Ray named “Deshi Dhol Shikkha” in this book were found in details of Deshi Dhol. This is only book I had discovered in the research which related with my topic. The book expressed that The time frame of Indian music, the procedure of Tala, The ‘Dasapran’ of Indian Classical Music, the introduction of percussion instruments of India, The merit and demerits of the percussionist, the history of Dhol, Name of Deshi dhol, the evaluation and the implementation of Rajbanshi Deshi Dhol, the introduction of different parts of Deshi Dhol, the sitting, tuning process of deshi dhol, making process of deshi dhol, the Bol, Varna and Exercise, Details of Talas of Deshi Dhol, Bol of Dhol, The comparative study with Tabla and Deshi Dhol, Deferent Talas of India, The interviews of artists of Deshi Dhol, Diploma syllabi of deshi dhol (Ray, 2021).

The cultural Heritage of Sikkim written by Sarit k. Chaudhuri told that – Chyabrung is a percussion instrument played on happy occasions with Ke Lang in marriage ceremony (Sarit K. Chaudhuri, 2018).

In the book “Rabha Janajati” written by Rajen Rabha told that “kham (long Dhol), Kham naluk (Small Dhol) Tarsa are the instrument for Rabha community (Rabha, April, 2018 ).

Sangeetikee written by Dr. Krishnendu Dutta told that sangeet in consists of geet, Badya, Nirtya, Manch(stage). Drama and drawing etc. He also mentioned that people played in their body that is the real form of Dhol (Dutta, 2014).

Sree khol Badya Taranga siksha by Narendra Nath Rama told that how to function our fingers in bol-bani (Rana, 2006).

Sangeet Tattwa (Tabla prasanga) by Debabrata Dutta told that Pakhowaj in originated in south India and played in classical form (Dutta D. , 1982).

Bhawaiya Sangeet Itikatha written by Upendra Nath Barman(upasu) talked about the Taal used in Bhawaiya songeet such as – Dadra, kaharba, ghumer, rupak, teora, jhaptaal. (Upasu, 2007).

‘Bhawaiya Chatka’ by Sukh Bilas Barma talked about a badya instruments are Dhol, Dholak, Dhak, Dhulki, Khol, Khanjari, Madal, Dhamsa, Karka, Tasa etc. these instruments are played with Lok Sangeet and Lok Nirtya. So, they are known as Lok badya (Borma, 2011).

Hamru Chinhari Madal written by Kishor Magar (Thapa) and Jayanta Kumar Barman told that madal is an extinct instrument of Nepali community. They tried to revive it with Bol – Bani- Borna and Taal (Barman, 1<sup>st</sup> decamber 2020 ).

Sree khol Badya Taranga Siksha by Narendra Nath Rama told that how to function our fingers in Barna-bol and bani (rana, 2006).

Review of literature on the topic ‘The significance of Deshi Dhol: An overview in lower Assam and North Bengal’ and major findings.

Thomas (2007) “Music and musical instrument of the Garo tribe of North-East India”, in his book, he has mentioned a sub-classification of musical instrument which are Idiophones, Aerophones, Chordphones and Membranophones. And out of them, Membranophones have skin or membranes stretched over a frame (as in the tambourine) or over the ends of wooden or metal cylinders as in the three major type of drums. The Garo have a wide range of drums ranging from 4 feet 3 inches in length to the tiniest which is only about 5 inches in length. They prefer Gambil wood for the frame of the drum. The Garo have different styles of playing the drum depending on the area they come from.

Sharma (2008) in his book 'Music culture of North-East India', carried out a study on musical cultures of North-East India. In this book, he discussed about Avanaddha Vadya, Ghana Vadya, Sushira Vadya, Tata Vadya. In avanaddha vadya, instruments are covered with a hide or skin for example Dhol, Nagara, Bheri, Madal, Damru, Khol. Dhol is a common drum used in Bihu song and dance. It is played by striking one side of the Dhol with one bamboo stick and by striking the other side with the palm. Drums are two headed and they are hanged in the neck with cloth and placed in the lap.

Ghosh, (1997), in his book 'Sangeeter Itibriti', has described the membranophones and its measurements and types. The different types of membranophone instruments are Dhol, Khol, Dhak, Madol, Domfo, Korka. These are played using pressure with finger. And wood is being covered in this instrument.

Dutta (2014) carried out a study on Sangeetikee and in this study, he described the topic on Banglar Lokobadya. In this topic, some ancient instruments like Muraj, Potoho, Mridanga Chokka, Damru, Modul, are mentioned. Now a days, as per the new traditions, these types of ancient instruments are not used in West Bengal.

Barman (2018) carried out a study on "Bhawaiya Saralipi" in his book "Bhawaiya Saralipi". He described Bhawaiya folk songs and explained the notation along with different Taalas of Deshi Dhol. From the book I found taalas such as Hasti, Jhatka, Chaddyasoyari, Saitol, Baromaisya, Chabissa Batrishdana.

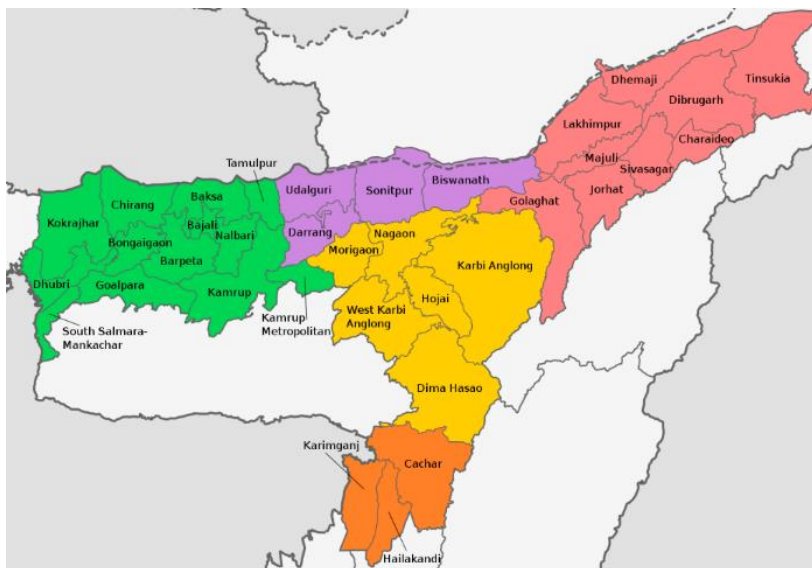
Kumar (2013) in his book "Sangeeter lekomala", described so many important things which are related to the classical music and folk music also. In this I have found the topic "Badya ka Bargikaran" which is related to the folk instrument Deshi Dhol.

## Chapter – 3

### The history and culture of Rajbanshi & Geographical overview

#### 3.1. Geographical Landscape

Map of Assam along with the region of Lower Assam



(Wikipedia, 2022)

The given map represents the area of North Bengal.



(Facebook, 2021)

### **3.2 History of Rajbangshi**

North-Eastern India is surrounded by mountains, rivers and forests. The first to enter this vast region were the people of the Austric tribe. Many centuries before the birth of Christ, these people then began to live in the Brahmaputra valley. The newcomers made a living by farming rice, animal husbandry and antelope hunting in this region. People like Khasia, Jaintia etc. belong to this Austric group. After the Austric influx, the Mongols entered all of North East India. This Mongol population was called the Kirats (Dharmanarayan Barma, 1412, 2nd publication 2005 ).

(After entering India) they settled along the Brahmaputra, Irrawaddy, Chindhal Mekong, Menam River or north-east and south-east of present-day Assam. Aka, Dafla, Miching, Chingkou, Khamti Nga, Karbi, Bodo, Mech, Ahom etc. belong to the Mongolian population.

The Aryans came last in North-East India. During the Rigveda period Abdati entered North-East India through Karatwa. Pre-Aryan kingdoms are mentioned in this vast area. Mahiranga demon was the king of this kingdom. 7 miles south-east of Guwahati on the way to Shillong is Mainak Parbat. This mountain is reminiscent of the Mahirong demon. Three descendants of Mahiranga demon ruled this kingdom. Their names are Hotkasur, Sambarasura, Ratnasur (Dharmanarayan Barma, 1412, 2<sup>nd</sup> publication 2005).

After this dynasty Ghatak Kirat dominated the region. According to historians, he was the descendant of Ghatak, Hotkasur, Sambarasura and Ratnasur. Dethroned and killed by Ghatakirat (asura) the famous Naraka. However, there are clear references in various scriptures that King Naraka was the king of Prajyetisha (Dharmanarayan Barma, 1412, 2<sup>nd</sup> publication 2005 ).



## **Prag Jyotishpur**

We find explanation in various ancient texts about why the state got its name Pragjyotishpur. It is said in Kalikapurana that this Puri or city is the capital or the main city of Kamrupa kingdom. Not the name of the state. In this Pragjyotishpur, Brahma created a star in the past. That's why this Puri similar to Indrapuri is called Pragjyotishpur. It has been said that astrology was widely practiced or discussed in some places in this region. The name of this place is Pragjyotishpur as this Puri or country is located to the east of that place. The name of ancient Pragjyotishpur is mentioned in Ramayana, Mahabharata, Kalikapurana, Vishnupurana, Agnipurana, Garurpurana, Matsyapurana, Bayupurana, Harivamsa Brihatsamhita, Yoginitantra etc. (Dharmanarayan Barma, 1412, 2<sup>nd</sup> publication 2005 ).

According to the Kalika Purana, the ancient capital of the Kamrup kingdom was called 'Pragjyotish'. "In the Tasya is situated Brahma Prangnakshtang sasarjjah. Tatah Pragjyotisakheyong Puri Shatrurpurisma" 38.119 Ka: Pu: The present Kamakhya or Gauhati is this pragjyotis. The name of Bhagadatta's capital was Pragjyotish-pur or present Gauhati (Mahabharata, Udyoga Parva, Vol.: 4; Yogini Tantra Part, Vol.: 12).

Asura – King Naraka was called Narakasura. He is also called a demon in Ramayana. That's Pragajyotish name Jatrupamayangpuram. Tasmin Basti Dushtatma Narko Namu Demon: 31. Ramayana Kishkindhya Kanda (42 Sarga)

## **Bhagadatta**

This story of Bhagadatta is described in the Mahabharata: Bhagadatta, the son of Maharaja Naraka. After the death of his father, Bhagadatta sat on the patriarchal throne. In the Mahabharata, Bhagadatta is described as a mighty warrior of ancient India. Kings and heroes from different states of India attended the swayambar meeting of his

daughter Bhanumati. Duryodhana, Karna, Jarasandha, Dronacharya etc. were the best heroes of Aryavarta. The condition of the Swayambhar meeting was that the one who can raise the royal bow and give praise, Bhanumati will donate the dowry to him. King Jarasandha raised his bow, but was unable to deliver guna. One by one the heroes present tried but failed. Finally, Karna raised his bow and gave guna. Then when Bhanumati went to put Varna garland on his neck, Varna asked her patron King Duryodhana to give the garland. But Jarasandha failed. Duryodhana could not lift the bow so he could not have any claim on Bhanumati. Instead, Jarasandha lifted the bow. So, his claim on Bhanumati is paramount. As a result, he fought with Karna. Jarasandha was defeated in the battle. Bhanumati then offered Varanamalaya to Duryodhana (Dharmanarayan Barma, 1412, 2nd publication 2005 ).

Arjuna emerged triumphant. He came to Pragjyotishpur on that occasion. Bhagadatta fought against Arjuna with his huge Kirat and Chinese army. The war lasted for eight long days. But in the end, Bhagadatta was forced to admit defeat. An agreement was reached on the terms of payment of taxes. Another name of Bhagadatta is Shailaloy. It means mountain dweller or inhabitant. In his last life, Bhagadatta took the Kauravaksha in the battle of Kurukshetra. There was a war between the Kauravas and the Pandavas over the succession of the empire. Pandavas wanted to live in Panchagram. But Duryodhana did not agree to give 'Suchyagramedini' without a fight. Finally, war broke out on both sides. Bhagadatta's son-in-law took the side of Duryodhana in this war. In addition to the huge Kirat and Chinese army, he joined this battle with a huge army of elephants. The story of great heroism of Bhagadatta is narrated in Mahabharata. He fought with Arjuna on that battlefield. It was in that battle that Bhagadatta's armor was preserved in the Adyapi Gosanimari (Dinhata) temple. The shell is worshiped daily in that temple. Bhagadatta was the Supreme Lord of the entire North-Eastern India. He

also had dominion over the country of China. As a result, there were Chinese soldiers in his army (Dharmanarayan Barma, 1412, 2<sup>nd</sup> publication 2005 ).

### **Vajradatta:**

After Vajradatta his son became the king of Pragajyotish. Thus 19 kings of this dynasty ruled successively. The last king of this dynasty was Subahu. The history of Vajradatta's later period is not so clear. Naturally, the idea arises that after Vajradatta the Pragajyotish kingdom fell.

Dr. Ramesh Chandra Majumdar wrote in the book 'A Brief History of India': The Shudra Bhupati Mahapadma Nanda of the Nanda clan was an extraordinary hero. Even without the sixteenth Mahajanapada, Nanda attacked Paundadesha in the southeast of Magadha. Frightened and terrified by the attack of the mighty Mahapadma, the five sons of Vardhana Raja, along with their relatives and friends, left their homeland and entered the Ratnapeeth of Kamarupa. Due to the lack of Brahmins there, Kshatriya abandoned Kshatriya and lived under Rajvanshi name. In fact, the name Rajvanshi is a pseudonym. Real name should be Rajput Kshatriya.

### **Nandisut Vayattime Paundradeshat Samagata:**

**Vardhanasya Panchaputra: Saganairbandhavhai: shaho (with).**

**ratnapithang vivasante Kaldviprairasangamat.**

**Kshatradharmadpakranta Rajvanshiti Kheta Bhubi II**

**(Bhramaritantra 2nd Patal)**

In Puranas Kamarupa was divided into 4 parts. Namely Ratnapeeth, Kampeeth, Suvarnapeeth and Souma Peeth. The area from Karatoa to Shonkosh river was called Ratnapeeth. Shankaradeva's disciple and his contemporary Nayasik Pandit Rupanarayana wrote in 'Kamteshwara Kalkarika–

*Chiriyā galar dari kshatriya shikam lupt kari*

*pranabhaye iti uti palant sakoli.*

*Shongramok voy kori vongo khotri name dhorī*

*Apnake mane keho rajbangshi boli*

*Bordhonshut pasjon ratnopithe nilo than*

*Ar keho lukail jonigorvo pithe*

### **Barman Dynasty –**

Historians have mentioned that the period of extinction of the Kushan and Satavahana dynasties and the beginning of the Gupta dynasty was a deep dark period of Indian history. Although there are many opponents of this opinion. Similarly, there is no clear history after the epic and mythological era till the Gupta era. Many have estimated that this long span is at least a thousand years. Smith, the reign of Srigupta (275-300 AD) is assumed. This period is the founding period of the Gupta Empire. Many have speculated that Ghatotkacha Gupta ruled after the reign of Sri Gupta. However, it is very difficult to get any accurate information about Ghatotkacha Gupta. Historian Alan, through the dating of Gupta coins and Puranic genealogies, has proved that the expansion of the Gupta empire began during the reign of Chandragupta I, son of Ghatotkacha Gupta. Meanwhile, at that time, the beginning of the Kamrupa Burman dynasty began (Dharmanarayan Barma, 1412, 2<sup>nd</sup> publication 2005 ).

### **Pushya Barman (380-400 AD)**

Pushyavarman is the founder of this dynasty. He was a contemporary of Guptaraja Samudragupta. According to Dr. Nagendranath Acharya he sat on the throne of Kamrup in 380 AD. Kamarupa is described as a 'frontier kingdom' in Samudragupta's Allahabad inscription.

**Samudra Burman (400-425 AD)**

After the death of Pushyavarman, his son Samudravarman ascended the throne of Kamarupa in 400 AD. Historians say that he was a contemporary of Chandragupta II.

**Bol Barman (425-440 AD)**

Bala Barman's son of Samudravarman 425 AD. ascended the father's throne. He reigned as Kama for only fifteen years. He was a strong warrior. His mother's name was Dattadevi.

Kalyana Barman (440-460 AD)

Ganapati Barman (460-478 AD)

Mahendra Burman (678-513 AD)

Narayana Barman (513-538 AD)

Bhutivarman (538-550 AD)

Chandramukha Barman (550-560 AD)

Istuti Barman (560-580 AD)

Shuprostuti Barman (593-594 AD)

Bhaskar Barman (594-670 AD)

**Genealogy of Barman dynasty –**

Puryavarman (380-400 AD)

Samudravarman (400-425 AD)

Balavarman (425-440 AD)

Kalyanavarman (440-460 AD)

Ganapativarman (460-478 AD)

Mahendrarvarman (478-513 AD)

Narayanavarman 513-538 AD), Bhutivarman (538-550 AD), Chandramukhavarman (550-560 AD)

Sthitavarman (560-580 AD)

Asthalitavarman (580-593 AD)

Suprasthitavarman (593-594 AD)

Bhaskaravarman (594-670 AD)

Pushya Barman was the first king of the Varman dynasty. From the time of this Pushyavarman, traces of the historical period of Kamarupa are found. The history of a long thousand years from the beginning of the Burman dynasty after Maharaja Bhagadatta's son Brajdatta has not been recorded so far.

Bala Barman III (885-910 AD)

Tyaga Singh (910-180 AD)

Brahmapala (990-1010 AD)

Ratnapala (1010-1040 AD)

Purandar Pal,

Indrapal (1040-1065 AD)

Gopala (1065-1080 AD)

Harshapala (1080-1095 AD)

Dharmapala (1095-1120 AD)

Joy Pal (1120-1138 AD)

**Prithu Ray (1200-1228 AD)**

**Introduction to King Prithu**

Prithu was the king of Kamarupa. His capital is called Kamrup Nagar, near the city of Gauhati to the north.

Glazier says Prithu was a very important king of Kamarupa; He built an extensive fort at Jalpaiguri, a short distance west of Jalpaiguri town;

The fort still exists in the name of Arthur Garh.

Shindu Rai (1260-85 AD)

Rup narayana (1285-1300).

After Sindhu Rai, his son Rupnarayan Kamta became the king as the successor of the kingdom. He reigned for 15 years. His fame spread far and wide abroad. Of his reign, nothing else is known.

Singhadhvaja (1300-1305) After the death of Rupnarayana, his son Kamata ascended the throne of the kingdom in 1300 AD. He reigned for only five years. He had a minister. His name was Manik. He killed the king in 1305 AD and sat on the throne of Kamta. He declared that he was the king of Kamata and assumed the title of Pratapdhvaja.

Pratapdhavaja (1305-1325)

Durlabhanarayana (1330-1350 AD)

Indra Narayana (1350-1365 AD)

### **Khan Dynasty –**

King Neeldhwaja (1440-1460 AD)

Neeldhwaja was born at a place called Devnagar in Boda area under the present Jalpaiguri district. Now this place belongs to Bangladesh. He was the son of a poor man belonging to the Kshatriya caste. He was engaged in the work of a shepherd in the house of a Brahmin in Etadanchal. His father's name was Bhaktiswar and mother's name was Angana. Niladhvaj's childhood name was Kanteshwar. The name of the Brahmin in whose house Kanteshwara was the cowherd is nowhere written, or not

found. Lord Brahmin knew that Kanteshwar was of Kshatriya descent. All the traits or qualities that a Kshatriya child should possess were present in Kantesvara. His nature, behavior, duties, affections etc. have royal characteristics, Brahmins used to think that means Brahmins thought that the shepherd Kantesvara had royal signs in his body. The belief was born in his mind that Kanteshwar would be the king in the future. Based on this idea, the Brahmin began to care for him, taught him martial arts and inspired him to win the war and form a kingdom.

Chakradhwaja 1460-1480

Nilambar (1480-1498 AD)

Rajbangshi is an ancient indigenous group of people originated from greter parakjutishpur and kamrupdinestry divided. After sometime it was divided in four parts, there are, kam pith, rotno pith, soumer pith and shubarna pith in modern era Cooch Bihar dynasty hase drived from the Ratnapit part. The “Rajbangshi” literally means “royal community” they have a rich cultural heritage and they have own language. In the book “Cooch Beharitihas” written by Kha Choudhary Amanatullah Ahmed in 426 B.C. permitted by Coochbihar Raj Sarkar.

First Rajbongshi king was Haridas alias Haria das Mandol or Hariya Mandol. He got married with princess Herra. Herra got a son name “Bishu” (Ahmed, 426 BC).

In the seventeenth century the book “KamrupBuranji”, mentioned that Haria and Herra was born in guise of lord Mahadev and Parbati, Bishu become the king in 1496 and his name converted to Biswa Singha.

From the second edition of “Cooch Beharitihas” by Shree Hemanta Kumar Roy Barma and “Kamrup, Kamata, Cooch Beher Rajyar itihās” by Dharma Nayan Barman.



Family tree of Rajbongshi –

Haridas Mandal,

1496-1533 Biswa Singha

Naro Singha

1533- Nara Narayan

1584- Lakshi Narayan

1627- Bir Narayan

1632- Pran Narayan

1666- Modo Narayan

1680- Basudev Narayan

Mahendra Narayan

1714- Rup Narayan

Upendra Narayan

Debendra Narayan

1921-1948- Jagadipendra Narayan.

*Rajbongshi* are found in Assam, West Bengal, some part of Nepal, Bhutan, and Bangladesh.

### **3.5 Language and Communities**

The languages which are very popular in these regions are Assamese, Rajbangshi, Bengali, Hindi, Boro, Rabha. Nevertheless, the official languages are English and Assamese.

From the research area, we found several communities belonging to different caste and religion. In lower part of Assam, we found Muslim population of Bengali community

in majority and then Assamese, Rajbangshi, Bengali, Boro, Rabha comes in lower numbers as per 2011 census.

Under the research field of North Bengal, we found the communities such as Rajbangshi, Bengali, Boro, Rabha and Adibashi in similar proportion of population.

### **3.6. Art forms and Festival's in which Deshi Dhol is used**

Actually, Rajbangshi people are fond of their own music, they have own culture from ancient time.

From the book “Rajbangshi Lok Sanskriti (Bhakat L. )”, written by Dr. Labanya Bhakat we get the puja's

- i) Hudum Puja – when there will be no rain for long time that time Rajbangshi women organize the Hudum Puja at night in the open field. Men are not allowed to attend this puja place. Actually, worship to God Indra” who is God of Rain. In this festival deshi dhol is used.
- ii) Sonarai puja- in ancient time people were frighten of wild animal mostly “Tiger” the Sonarai puja was celebrated by the Rakhali (cow boy) they worship to lord Krishna and Balaram. In this festival khol used to be played but nowadays dhol is also used.
- iii) Kati Puja- according to the holy epic Mahabharata and Ramayana “Kati is the son of Mahadeva and Parvati. Kati Puja celebrated in the last of Assamese month ‘Kati’. The women worship ‘Kati’ to get son or daughter. In this festival mainly the dhaak is played but nowadays deshi dhol is also used.

- iv) Bura – Buri Puja – in the Rajbangshi society when new baby comes in family, then they offered this Bura Buri Puja. This puja offered by the widow and tells some stories. In this puja the deshi dhol is used.

### **Rajbangshi music**

Rajbangshi musical instruments are Deshi Dhol, Dotor, Beyna, Sarinda, Mukh Bashi, Dampo, korka, Sanai, Kashi, are found in the book “Rajbangshi Lok Sanskriti, written by Dr. Dwijendra Nath Bhakat.

### **The Deshi Dhol is used in the following music genres**

1. Goalparia songs
2. Bhawaiya songs
3. Bamboo dance (Bass Nritya)
4. Chandi Nritya
5. Bhuimali (Marriage Ceremony)
6. Kartik Nritya

### **Festivals of Rajbangshi community**

- Beshma/Bisuwa- It is celebrated by Rajbangshi people in assamese month of Bohag. This festival celebrated in Assam as well as North Bengal.
- Pushuna – Pusuna is a festival for Rajbangshi people. It starts on the last day of the month of “Push” it is special for feasting.

### **Ornaments of Rajbangshi**

Gota, Kharu, Muta, kharu, Gokul Kharu, Mutha kharu, Kankan, kata Bazu, Surjo Har, Chandra Har, Sikka har, Angti, Thang kharu, sita pati, Nolo, Bali.

### **Cultural background of Rajbangshi community**

- Kushan gaan – Kushan gaan is a combination of Nirtya, Badya, Song and Drama.  
It is mainly based on Ramayana.
- Goalini Nirtya – this is a cultural art of Rajbangshi.
- Hudum Nirtya – it is only for women.
- Bash Nirtya (Bamboo Dance) – it is only for male.
- Kati nritya – it is for women.
- Biya geet – specialy in marriage ceremony.
- Sishu geet – it is for the children and sleep, play, etc. (Bhakat, 2008)

## Chapter – 4

### History of Dhol (Indian Drum)

It can be assumed that before Chaitanyadev, the Mangal Akhya was sung throughout the night in the form of panchali. Earlier, instruments like the drum were seen in the carvings of murtis in Konark temples in the twelfth century. Srihatt district has a type of musical instrument called Dholak. This instrument looks like a drum but a bit longer. The Knot family of Barisal in Bengal has gained fame as skilled drummers. The name of Kshirod Nasty of this family deserves special mention. The dhol as a sophisticated musical instrument also became popular among the upper caste Hindus in the nineteenth century. The dhol, the common drum is used in bihu song and dance. It is played by striking one side of the dhol with one bamboo stick and the other side is played with striking with the palm. Drum Dance Most of the folk dances of Sikkim require drum accompaniment. Generally, the drummer provides the percussion accompaniment with dance. There are many dances in which the dancer himself plays the drum while dancing. Such dances come under the category of drum dance (Pani, 2000: 99). The rural masses or even the primitive inhabitants, the aborigines, probably all felt continuity in the first musical-impulse in rhythm. Some of the European music theorists believe that music first originated with rhythm, rhythm and dance (Barman & Ray, Deshi Dhol Shikkha, 2021).

Gaur Chandrika is announced by Srikhol playing, Khol instrument marks the beginning of the kirtan song, Khamak playing introduces the asar of Baul. A troupe of folk singers can perform a musical assembly with only one instrument. Around 200 AD, Bharat Muni explained the use of musical instruments in Natya Shastra. We can explain folk instruments by adopting Bharatamuni's classification, but cannot give a full historical explanation of the instruments associated with folk songs. There is no history of the

device. All the signs in the architecture in various parts of India are sophisticated instruments. In Bengal, Bishnupur terracotta works also have signs of numerical instruments belonging to Avanamba - hanging around the neck and playing khol or dhol-like. The most ancient Bhumi Dunduti-Tumi was covered in a canopy and beaten (Barman & Ray, Deshi Dhol Shikkha, 2021).

Dunduvi is an instrument used in Vedic sacrificial places. Hypocrisy is surely next. The earth was broken or the root of the tree was cut, and it was impregnated, made into a vessel, and covered with skin. Bhavadya has been transformed in later times. Some theorists say that the half-covered opening of a coconut made by the indigenous people in Varammandal is also a special primitive instrument. The word Mridanga is derived from mrti-anga or opening of the earth, but mridanga is a sophisticated musical instrument. Swati was inspired to create Pushkar badya by listening to the sound of rain falling on lotus petals. From that came the form of Mridanga. Along with Puskar came music such as Panab, Dardur etc. All this is leather. But this explanation does not describe the instruments of folk music. Class Division There are three categories of Bharatamuni-Alinga, Urdhavaka and Ankika. In this category can be divided the instruments with various types of abandha or leather canopies in folk music. Numerical instruments also. Many mundane instruments belong to this category. The dhol instrument is angik which is usually hung around the neck and played by dropping the number. Instruments like Khol, Pung of Manipur, Mridanga etc. belong to this stage. Among them, the dhol instrument is a main instrument of Bengali folk music. It is common practice to play kansar along with drumming (Barman & Ray, Deshi Dhol Shikkha, 2021).

It seems that the invented way of drumming several centuries ago gave a lot of variety to rural music. In the past century, the practice of playing tabla and srikhol was

surprisingly tightened in dhol music. In this, the status of the drum is increased by the older people of the society who especially encourage Kabigan. The place of prominent drummers has a special status in folk music gatherings. Through Kabigan and Tarja, the refinement of this instrument was possible in the 18<sup>th</sup> and 11<sup>th</sup> centuries and the practice of dhol was also prevalent in the special areas of the city. A special musical group known as the Natsamaj established the tradition of playing instruments. In fact, the dhol classifies the folk music of the East to a certain extent. The special use of the drum can be observed in the entire eastern region. Dhol is played by moving around stick of eight-ten inches in one hand and the palm and fingers in the other hand. There is no comparison with the traditional drumming style of Bengal, Assam, Tripura etc. with the equivalent North Indian instruments. The drum is small in appearance, similar in structure, but is played on both sides.

Limbu people's addiction to music can be observed in every stage of their life. They mainly have some musical instruments, which are associated with their beliefs, festivals and life. Namely — K, Kiya or Chakrang (Cylinder-shaped drum type). Negra (a pair of blind class instruments). Chethya (large cymbal made of brass). Miklakam/ Veenayo (Simlika bamboo tat instrument) Murchunga (Mukhaveena type instrument made of metal). Nufro- flute (made of Moligo bamboo) is a cymbal (katal). Siri Clock Sani - special drum with leather on both sides (Dr.Jayanta Kumar Barman, 2021).

#### **4.1 History of Deshi Dhol**

The 'Rajbangshi' is the largest population in the region spanning North East India, North Bengal of Bangladesh, Lower Nepal, or parts and parts of West Bengal in India, totaling 8 of North Bengal. This is a vast area. Large population by region Kshatriya-Rajbangshi /Deshi/Koch-Rajbangshi/ Palia Rajbangshi / Kamtapuri / Kamarupi / Rajbangshi Nasyashekh etc. known historians still debate about their real names. Karka, Domfu,

Dhulki, Akrai Dhak, Nagara, Deshi Dhol, Damru, Jaydhak etc. are used in the traditional music of this 'Rajbangshi population'. One of them is Deshi Dhol.

Folklore varies about the origin of this indigenous drum made of mango or neem wood covered with leather. According to some rural natives of this region - In ancient times, a group of people got tired while going out to plow and cut wood in one of the forests of this region, and all took shelter under a tree to rest. At some point, one drop of water from the resting tree is continuously falling on another big dry tree lying on the ground. That sound over time in a lonely forest.

From Dom Dom i.e., the sharpness of the sound is gradually increasing. Out of curiosity some people went near the fallen tree and hit it hard with a branch of another tree. The sound after the impact attracted them and they decided that if they cut down a part of the tree and take it to their residence, the splintered log could be used to communicate messages to the common people. Returning to the residence, they were all worried as they did not get the expected sound from the cut trunk of the tree. Through some experiments they were able to realize that the two sides of the tree trunk were hollow, and therefore they were not hearing the expected sound from that particular tree trunk. Finally it was decided that the two sides of the tree trunk would be covered with the skins of the hunted animals. Everyone decided to do so and they all heard the amazing sound of hope coming from the trunk of the tree covered in leather. The newly created music was used in different forms in various functions of the primitive society and in different festivals depending on the region. Many people think that today's desi dhol is a modified form of music made from the bark of that tree (Barman & Ray, Deshi Dhol Shikkha, 2021).



Some music connoisseurs of North Eastern India call it Kathi Dhol or Mati Dhol. Among the talented artists of this dhol band are Bangabandhu Balram Hazra, Bimal Mali (Kalu), Bangaratna Malaya Kinnar, Anil Ray and Dhananjay Ray.

Initially, this drum was used in the coronation festival, dholai, wedding, upanayan adi of Rajbanshi folk society. A folk music group called 'Bhooimaali' used to use it. Today, this desi dhol is used in one of the folk songs of the Rajvanshis, Bhavaiya. The style of playing this 'native dhol' and the canopies are very different from the dhols of other parts of India. In a normal drum, the bass direction is larger than the treble direction. But this Desi dhol is the opposite. The method of holding the stick made of bamboo to play this drum is also different (Barman & Ray, Deshi Dhol Shikkha, 2021).

## Chapter - 5

### Making procedure of Deshi Dhol

Making for Deshi Dhol we need either pitch of mango tree or neem tree which measures 18 inch long and 5 feet diameter.



Figure 1. Gautam Das and Saranjeet cutting a Mango tree

Chisel is very essential to making holes in the Deshi Dhol about 45 – 48 inch the middle of the Dhol. It is something different from the other Dhol. Both sides have different sound like bom (Bass) about 9 inches and treble about 10 inches.



Figure 2. Gautam Das making a Dhol

The top part of the Dhol needs to be made smooth so that when played with the Dhol without any difficulties. The weight of the Deshi Dhol is about 5 to 8 kg. For the long-lasting of the dhol, the use of mustard oil for a few days. In the local language, we call it "Tel Khawano". For their special process, the wood of the dhol becomes black in color and long.



Figure 3 Making of a Dhol

On both sides we make a ring of Chak made with Bamboo, that Chak was covered with the skin of a goat, and make 15 to 17 holes to fit the Dowal or rope. The dowal has used the skin of cow. Generally, we use the skin of goat in the left side and the skin of a male goat or the skin of a cow in the right side.

For the tuning of Deshi Dhol, we use some bran ring or iron ring. For the melodious sound, there is a small hole in the right side. The main instruments for making dhol are chisel, plane, hand saw, mallet, drill, hummer, screw, etc.

5 feet round whole mango or neem wood and 18 inches long is required to make a desi dhol. The belly part of 45-to-48-inch drum is made by carving with specific iron tools.

Then the two pass faces of the wooden part are 9 inches towards the bass or boom and 10 inches towards the treble or saddle. Here is its main difference with other drums.



Figure 4 Deshi Dhol Maker, Gautam Das

The outer part of the drum should be smoothed by rubbing with serish paper, so that the dhol artist does not have any difficulty sitting with the drum in the mill. An ideal desi dhol should weigh 5 to 8 kg. To keep the desi dhol for a long time, the wood has to be soaked in mustard oil for some time. This is called 'oil feeding' in the local language. By this special method, the wood of the drum will remain fresh and will not catch insects and the color of the drum will be dark black.

Rings or chucks are made of bamboo on both sides of the drum. The wheel is tightly wrapped with goat skin and 15 to 17 holes are drilled in the wheel for attaching dowels. These doals are usually made of cowhide. Thin skin of goat is used on the left side of the drum and thick skin of male goat or cow skin is used on the right side. After the skin is applied on both sides, the dowel is applied.



Figure 5 Deshi Dhol

A brass aungta or (ring) is attached to tune the dhol instrument properly. A small hole is made in the skin on the right side (bom a) for the sound of the drum to come out beautifully and properly. Big rings are attached to the wheels on both sides of the drum for attaching ribbons. The straps are leather. The tools required for making desi dhol are – Baish, Kural, Shabal Renda, round and long different types of Batal, Saw, Katai, Dao, Raat etc.

In the vernacular, paka tala is used on the side of the drum or on the treble. Paka tala means the skin is dried by removing the hair from the raw skin. Aloa tala is used towards the right side of the bow (base). Aloya Talar means the skin is used after drying the raw skin after shedding the hair.



Figure 6 Preparing of animal skin for making deshi dhol

**Factors of Dhol:**

We can guess the dhol was played whole night with mangal akkhan before lord Chaitanya dev. In the 12<sup>th</sup> century we can see the similar instrument like Dhol in temple of Konark.

This dhol is used specially in folk song of Assam, Bengal and Bangladesh also used in kobigaan, Marriage ceremony, puja parban, etc.

## Chapter - 6

### Varna of Deshi Dhol

#### Structure of Deshi Dhol:



BASS JAMIN

## DESHI DHOL



BASS JAMIN POINTING



HAMMER (HATURA)



(Barman & Ray, Deshi Dhol Shikha, 2021)

The elementary words that are used in Deshi Dhol are-

### **Varna of Bass**

1. Section 'Ga' – Ga, Ge, Ghee
2. Gh (section)- Gha, Ghe, Ghee



3. K (section) – Ka, Ke, Kha, Khat, Ki

Some sections in Deshi Dhol used only single theka are as follows:

**Varna of Treble**

1. Ta or Na
2. Te or Re
3. Tak
4. Ja
5. La
6. Core
7. Crue
8. Jhum
9. Chak
10. Tith

(Barman & Ray, Deshi Dhol Shikkha, 2021)

**Both the hands used only 17 Varna.**

- (i) Dhing (ii) Dha (iii) Dhik (iv) dhet (v) Dhe (vi) Dik (vii) Dhete (viii) GirGir (ix) Dir  
Dir (x) krikri (xi) krang (xii) Tak (xiii) Khet (xiv) Dring (xv) Jha (xvi) KhereKhere  
(xvii) Thala Thala

**Tune variation: -**

The right-side membrane radius of Deshi Dhol is about 8.5 to 9 inches (bass) and treble is about 9 to 9.5 inches. Middle part of deshi dhol is about 42 to 44 inches. Deshi dhol tuning depends on the 15 ghat or stripes. Also used the rings for tuning the deshi dhol. Its sound producing specialties lies in its making process. Specially the bass side

leather is used up of the skin of goat. But now a days, used the skin of bull. The treble side is used up of the thinner leather of the goat (Ray, 2021).

### How to play the Varna in Deshi Dhol

#### Varnas of right hand

1. Ga, Gi, Ge- Lightly strike on the topmost part demarcated as number 1 of the *dhol* with the striking stick or the lower number 1 with the middle finger of the right hand. There will be a vibration when thus struck.



GA/GE / গ / গে

2. Ghee and Ghe- The top 2<sup>nd</sup> part of the drum is struck with the head of the stick while pressing the lower 2<sup>nd</sup> part with the palm of the finger. There will be no sustain in the sound (Barman K. m., 1st decamber 2020 ).



GHE / গে

3. Ghet- The skin of the drum is pressed on the lower 2<sup>nd</sup> part with the palm of the hand and is struck on the top 2<sup>nd</sup> part with the stick. Then the hand is moved across rubbing on the skin.



GHET / যেত

4. Dung- If one strikes the 2<sup>nd</sup> part or the part between the 2<sup>nd</sup> and the 3<sup>rd</sup> part of the skin with the stick in a free manner then the sound produced is known as Dung. There will be a sustain in the sound thus produced (Barman & Ray, Deshi Dhol Shikkha, 2021).



DUNG / ডুং

5. Kat- The right-hand 3<sup>rd</sup> part of the drum is struck with right hand or with the head of the stick, both the method includes pressing slightly after the stroke. Then the sound produced is Kat. There will be no sustain in the sound (Barman & Ray, Deshi Dhol Shikkha, 2021).



KA / ক

6. Tak- When the rim of the drum is struck with the lower part of the stick then the sound produced is tak.



TAK / টাক

7. Ghen- When the skin of the drum is rubbed across from side to side with the middle finger and the thumb, then the sound produced is Ghen.



GHEN / ঘেণ

8. Tik- When the wooden part of the drum is struck with the stick then the sound produced is Tik (Barman & Ray, Deshi Dhol Shikkha, 2021).



TIK / টিক

9. Terer- The left 3<sup>rd</sup> part is loosely struck with the right hand carrying the stick, then the sound produced is known as Terer.



TERER / টেরের

10. Di- The top 1<sup>st</sup> part is struck hard with the stick while at the same time pressing the 3<sup>rd</sup> part with the heel of the right hand. Then sound produced is Di.



DI / ডি

11. Ka- This is the same as Kat, but in this case the stroke is much softer.



KA/ क

12. The- The 2<sup>nd</sup> part of the right-hand side of the dhol is struck with the four fingers of the right hand and pressed after it. The sound produced is The.



KA/ क

### Varnas of left hand

1. Ta, Na – When the 1<sup>st</sup> part of the treble side of the Dhol is struck with the index finger of corresponding hand then, the sound produced is Ta or Na. This sound has a fair bit of sustain.



TA/NA / ত / না

2. Twak: When the part close to the rim of the treble side of the Dhol is struck and pressed by the four fingers of the left hand, excluding the thumb, then the sound produced is twak. This sound does not have sustain.



TWAK / ত্বাক



3. Te- When the 1<sup>st</sup> part of the treble side of the dhol is struck and pressed by the index finger of the corresponding hand, then the sound produced is known as Te. This sound does not have sustain.



TE / তে

5. Te, Re- When the 2<sup>nd</sup> part of the treble side of the dhol is struck and pressed by the ring finger of the corresponding hand, then the sound produced is known as Te, Re. This sound does not have sustain (Barman & Ray, Deshi Dhol Shikkha, 2021).



TE / RE / টে/রে

5. Jaa- When then index, middle, ring and little finger strikes the 2<sup>nd</sup> part of the treble side of the dhol, then the sound produced is Jaa. This sound has sustained in it.



JAA / জা

6. Chak- When the little, middle and ring fingers are combined and the 2<sup>nd</sup> part of the treble side of the dhol is struck and pressed. Then the sound produced is called chak. The part of the hand below the fingers is used. This sound does not have sustain.



CHAK / চাক

7. Kurur- When the five fingers of the corresponding hand strikes with their nails, on the 3<sup>rd</sup> part of the treble side of the dhol, then the sound produced is known as kurur. This sound has sustained in it.



KURUR / কুরুর

8. Koror- When the corresponding hand is shaped like shown in the picture and then is rubbed across the dhol from the top 1<sup>st</sup> part to the bottom 1<sup>st</sup> part, then the sound produced is known as koror. This is an advanced technique and is to be learnt with a guru. This sound has sustained in it.



KOROR / কোরর

9. Jhum- When the 3<sup>rd</sup> part of the treble side of the dhol is struck with the facing side of the whole hand then the sound produced is known as jhum. This sound has sustain in it. (Barman & Ray, Deshi Dhol Shikkha, 2021)



JHUM / জুম

10. Laa-When the 1<sup>st</sup> part of the treble side of the Dhol is struck freely with the ring and little finger of the corresponding hand then the sound produced is known as laa. This sound has sustained.



LAA / লা

## **Playing varnas simultaneously with both hands**

### **17 varnas**

1. Dhing= Ga/Gee + Na/Ta
2. Dha = Ghe + Na/Ta
3. Dhik = Ghe + Twak
4. Dhet = Ghet + Na/Ta
5. Dhe = Ghe + Te
6. Dik = Dee + TeTe
7. Dhete = Dhe + Te
8. GirGir = Dung + TeTe
9. DirDir = Dhing + TeTe
10. KiriKiri = Ka + Tere
11. Kran = Kot + Ta
12. Tak = Ka + Ta
13. Khet = Ka + Twak
14. Dring = Dung + Jaa
15. Jha = Chak + Ghe
16. KhereKhere = Ka + Tete
17. ThalaThala = Ka + TalaTala

### **Dhol varna**

#### **Right hand varna**

Ga/Gee, Ghe/Ghee, Ghet, Ka, Dee, Tak, Teek, Trer/Tree, Dung, Kot, Ghing, They.

Left hand varna Ta/Na, Te, Re/Te, Twak, jaa, Laa, Koror, Kurur, Jhum, Chak, Tit

(Barman & Ray, Deshi Dhol Shikkha, 2021).

## Hostwashadhon pronali

### Varna - Ga, Gi, Ta, Na,

1. | Gotagina | Gotagina | Gotagina | Gotagina |
2. | Taginago | Taginago | Taginago | Taginago |
3. | Nagitago | Nagitago | Nagitago | Nagitago |
4. | Ginagata | Ginagata | Ginagata | Ginagata |

### Bistar – In details

1. | Gotagina | Gotagina | Taginago | Gotagina |
2. | Taginago | Taginago | Nagitago | Taginago |
3. | Nagitago | Nagitago | Ginagata | Nagitago |
4. | Ginagata | Ginagata | Gotagina | Ginagata |

### Varna- ta, ghe, te, ge

1. | Tagheghete | Tagheghete | Tagheghete | Tagheghete |
  2. | Getaghena | Getaghena | Getaghena | Getaghena |
  3. | Tatagege | Tatagege | Tatagege | Tatagege |
  4. | Gheghetata | Gheghetata | Gheghetata | Gheghetata |
- (Barman & Ray, Deshi Dhol Shikkha, 2021)

### Bistar

1. | Tagheghete | Tagheghete | Getaghena | Tagheghete |
2. | Getaghena | Getaghena | Tatagege | Getaghena |
3. | Tatagege | Tatagege | Gheghetata | Tatagege |
4. | Gheghetata | Gheghetata | Tagheghete | Gheghetata |

### Varna – Dhing, dik, Dir, Tete, Ke

1. | Dhing-Geta | Ghetegena | Dhing-geta- | Ghetegena |
2. | Ghetegena | Dikdik Dikdik | Dhing- Ge- | Ta- Ge- |
3. | Nadir Dirdir | Nadir Dirdir | Nadir Dirdir | Dhik- Ta- |
4. | Tete Tete | Dhingge Tete | Tete Tete | Kena Kena |

### **Varna- krot, tak, kran, dung, tak**

- 1) Gheghe Krot- | Gheghe Krot- | Gheghe Krot- | Gheghe Krot- |
  - 2) Dhing- Gheghe | Krot Gheghe | Tak Gheghe | Krot- Gheghe |
  - 3) Dhing ge Tete | Gheghetete | Kran-tete | tetekran- |
  - 4) Dung-dung- | tetetete | Kran-tete | Dung-tete |
- (Barman & Ray, Deshi Dhol Shikkha, 2021)

### **Varna- koror, Jaa, Terer, Girgir**

- 1)| Dhing ghenā koror - | Ge ge na koror |  
| Ge ge na koror | Dung - jaa - |
- 2)| Dung jaa tik jaa | terer jaa tik jaa |  
| terer jaa tik jaa | Dung jaa tik jaa |

### **Varna- Dha, dhik, kirikiri, dhi, kot, ko**

- 1)| Dha - gir gir | Ta - gir gir |  
| Kot - gir gir | ta - gir gir |
- 2)| Dhik - dhing te | Na ge dhi na |  
| Kiri kiri dhing te | na ge dhi na |
- 3)| Dhi - na - | dhi dhi kot - na |  
| Dhi dhi na dhi | dhi na koror |

### **Varna- Tere, dhut, khet, tadu, nadu**

- 1)| tere tere | ke te ta ko | dhut - te re | ke te ta ko |
- 2)| dhut - te re | ko te ta ko | khet - te re | ke te ta ko |
- 3)| Ta du na du | na du dung - | khet - na du | na du dung - |

### **Varna- Twak, laa, kherekhere, dhet,**

- 1)| Te te ke twak | twak ge dhing laa |  
| Dhing ge te twak | twak ge dhing laa |
- 2)| Dhing laa khere khere | Dhing laa khere khere |  
| Twak - twak - | dhing Laa khere khere |
- 3)| Dhet - Laa - | twak - Laa - |  
| khere khere khere khere | Dhet - Laa - |

**Varna- Dring, tak, dhege, girgir, chak, thaa**

- 1)| khet - dring - | khet - dring - |  
| Gir gir gir gir | dung - jaa - |
- 2)| tak ta ta - | kota ko ko - |  
| dring - thee na | thee na thap - |
- 3)| Dring - tak - | dhe ge ta - |  
| khet - ta - | dhe ge ta - |

**Varna- Ghet, jhum, ghele, dring, tik**

- 1)| cha - ghet - | ghe na ghet - |  
| Laa - dur dir | dhing - ge - |
- 2)| Tik tik jhum - | tik tik na laa - |  
| dhing - Laa - | tik tik na laa |
- 3)| Dhik - ge na | ghe le ge na |  
| ghe le ge na | koror tak |

**Varna- Jhing, gen, dhing, kre,**

- 1)| Dhing kre dhing dhing | dhing kre dhing dhing |  
| Tak - - kre | dhing - tak - |
- 2)| Jhing tha na la | jhing tha na laa |  
| Gir gir gir gir | jhing tha na Laa |
- 3)| gen - na ge | gen - na ge |  
| Na ge na ge | gen - - koror |



## Chapter - 7

### Taal of Deshi Dhol

Deshi Taal – Hasti

Taal Nama ----- Hasti

Matra----- Sixteen

Sam-----First Matra

Fankh-----One(nine)

Vibhaga-----Four

Pada-----Sama

Jati-----Chaturasra

Chanda----- 4/4/4/4

Tali----- Three (1,5,13)

Anga-----Laghu

Prakriti-----Santa

Rasa-----karuna

Sangket-----4 | 4 | 4 | 4

X 2 0 3

Laya----- Dhirgati

Theka----- Dhing Ge Na Ghe |

X

Te Ge Na S |

2

Ta Di Dik Dik |

0

Dik Dik Dik Dik |

3

Dhing

X

## Prokar

- 1) | Dhing ge na ghe | te ge na - |  
| te te ta kot | - ko ta - |
- 2) | Dhing ge na ghe | te ge na - |  
| Te te ta kot | - dir dir dir |
- 3) | Dhing ge na ghe | te ge na - |  
| Te te ta kot | - koror gr koror |
- 4) | Dhing ge na ghe | te ge na - |  
| Te te ta kot | - gir gir gir |
- 5) | Dhing ge na ghe | te ge na - |  
| Te te ta kot | - khre khet ta |
- 6) | Dhing ge na ghe | te ge na - |  
| Ta di dik dik | dhing - ta - |
- 7) | Dhing ge na ghe | te ge na - |  
| dik dik dik dik | dhing - ta - |
- 8) | Dhing ge na ghe | te ge na - |  
| ta dir dir dir | dhing - tak - |
- 9) | Dhing ge na ghe | te ge na - |  
| ta gir gir gir | dhing - ta - |

## **Deshi Taal – Chaddyasowari**

Taal Nama ----- Chaddyasowari

Matra----- Fourteen

Sam-----First Matra

Fankh-----One (Eight)

Vibhaga-----Six

Pada-----Bisama

Jati-----Chaturasra

Chanda----- 3/2/2/3/2/2

Tali----- Five (1,4,5,10,12)

Anga-----Laghu

Prakriti-----Santa

Rasa-----Santa

Sangket----- 3 | 2 | 2 | 3 | 2 | 2 |

X 2 3 0 4 5

Laya----- Madhyalaya

Theka----- Dhing Na Ka |

X

Dhing S |

2

Dhing S |

3

Te Te ka |

0

Te Te |

4

La S |

5

## **Prokar**

1) | dhik ge na | dhik na | ghet la |

| Ta ke te | Tak - | Tak - |

2) | Dhing ge na | Dhik - | ghene Gena |

| Ta ke te | tak - | tak - |

- 3) |Dhing ge na | dhing na | ghene gena |  
 | Ta ke te | thala thala | thala thala |
- 4) |Dhing ge na | dhing na | ghene gena |  
 | Ta ke te | koror - | koror - |

### **Deshi Taal – Baromaishya**

Taal Nama ----- Baromaishya  
 Matra-----Twelve  
 Sam-----First Matra  
 Fankh-----One (Seventh)  
 Vibhaga-----Four  
 Pada-----Sama  
 Jati-----Chaturasra  
 Chanda----- 3/3/3/3  
 Tali----- Three (1,4,10)  
 Anga-----Laghu  
 Prakriti-----Chanchal  
 Rasa-----Sringar  
 Sangket-----3 | 3 | 3 | 3  
 X 2 0 3  
 Laya----- Durta  
 Theka----- Dhing Ge Ghe |  
 X  
 Re Te Te |  
 2  
 Na Dhing Dhing |  
 0  
 Dhing Ghe S |  
 3

### **Prokar**

- 1) | Dhing ge ghe | re te te |  
 | Na dir dir | Dhing ghe - |
- 2) | Dha te te | Re te te |  
 | Na dhing dhing | dhing ghe - |

- 3) | Dhing dhing dhing | dhing ghe te |  
 | te te te | te laa - |
- 4) | Dhing dhing dhing | dhing ghe te |  
 | Te te te | te tere tere |
- 5) | | Dhing dhing dhing | dhing ghe te |  
 | Dhing te - | - koror - |

### **Deshi Taal – Shaitol**

Taal Nama ----- Shaitol

Matra----- Six

Sam-----First Matra

Fankh----- Na

Vibhaga-----Four

Pada-----Sama

Jati-----Tishra

Chanda----- 1/2/1/2

Tali----- Four (1,2,4,5)

Anga-----Laghu

Prakriti-----Chanchal

Rasa-----Sringer

Sangket----- 1 | 2 | 1 | 2

X 2 3 4

Laya----- Matdhya

Theka----- Dhi |

X

Na Dhingla |

2

Dhi |

3

Na S |

4

## Prokar/ Categories

- 1) | Dhi | naa dhingla | dhi | na dirdir |
- 2) | Dhi | na dhingla | dhi | na - |  
| Ti | na dhingla | dhi | na - |
- 3) | Dhingla | dhingla tete | Nage | dhingla tete |
- 4) | Dhatere | terena teretere | natere | terena dirdir |
- 5) | Tage | taghe laa | Tage | taghe laa |

## Maan / Tehai

- 1) | Dring | khirkhir khirkhir | dring | khirkhir khirkhir |  
| dring | khirkhir khirkhir | tak | ta - |

## Deshi Taal – Khasra

Taal Nama ----- Khasra  
Matra----- twenty-four  
Sam-----First Matra  
Fankh-----Four (4,10,16,22)  
Vibhaga-----Eight  
Pada-----Sama  
Jati-----Tishra  
Chanda----- 4/4/4/4  
Tali----- Four (1,7,13,19)  
Anga-----Laghu(  
Prakriti-----Chanchal  
Rasa-----Hashya  
Sangket----- 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3  
X 0 2 0 3 0 4 0  
Laya----- Durta  
Theka----- Dhing Ge Ghe |  
X  
Le Tak S |  
0  
S S Ko |  
2

Te Tak S |  
0  
S S Ko |  
3  
Te Tak S |  
0  
Koror Ge Koror |  
4  
Ge La S |  
0

(Barman & Ray, Deshi Dhol Shikkha, 2021)

### **Deshi Taal – Golapi**

Taal Nama ----- Golapi  
Matra----- Eight  
Sam-----First Matra  
Fankh-----No  
Vibhaga-----Four  
Pada-----Sama  
Jati-----Chaturasra  
Chanda----- 2/2/2/2  
Tali----- Four (1,3,5,7)  
Anga-----Laghu  
Prakriti-----Chanchal  
Rasa-----Sringar  
Sangket----- 2 | 2 | 2 | 2  
X 2 3 4  
Laya----- Atidurta  
Theka----- Dhing Dhing |  
X  
Nake Dhing |  
2  
Nake Dhina |  
3  
Tak

(Barman & Ray, Deshi Dhol Shikkha, 2021)

## Prakar

- 1) | Dhing dhing | nage ghetē | nage ghetē | koror - |
- 2) | Dhing dhing | nage ghetē | nage ghetē | tak koror |
- 3) | Dhing dhing | nage ghetē | nage ghetē | koror koror |
- 4) | Dringja tikja | trererja tikja | Dringja tikja | trererja tikja |
- 5) | Dhik tete | dhik tete | dhik tete | tet tete |

(Barman & Ray, Deshi Dhol Shikkha, 2021)

## Maan

- 1) | Dring tete | tete kota | tete jadungna | jadungna jaa |

## Deshi Taal – Batrishdana

Taal Nama ----- Batrishdana

Matra----- Thirty-two

Sam-----First Matra

Fankh-----One(nine)

Vibhaga-----Four

Pada-----Sama

Jati-----Chaturasra

Chanda----- 4/4/4/4

Tali----- Three (1,5,13)

Anga-----Laghu

Prakriti-----Santa

Rasa-----karuna

Sangket-----4 | 4 | 4 | 4

X 2 0 3

Laya----- Bilambita

## Theka

| Dhing ge na ghe | te ge na - |

| Dhik - dhing - | dhik - dhing - |

| Dhing ge na ghe | te ge na - |

| Te te te tee | te te ta - |



## Prakar

1) | Dhing ge na ghe | te ge na - |

| Dhik - dhing - | dhik - dhing - |

| Dhing ge na ghe | te ge na - |

| Taa dir dir dir | dir dir dir dir |

2) | Dhing ge na ghe | te ge na - |

| dhing - kot - | dhing - kot - |

| Dhing ge na ghe | te ge na - |

| te te te te | te te kot - |

(Barman & Ray, Deshi Dhol Shikkha, 2021)

## Deshi Taal – Hasti

Taal Nama ----- Hasti

Matra----- Sixteen

Sam-----First Matra

Fankh-----One(nine)

Vibhaga-----Four

Pada-----Sama

Jati-----Chaturasra

Chanda----- 4/4/4/4

Tali----- Three(1,5,13)

Anga-----Laghu

Prakriti-----Santa

Rasa-----karuna

Sangket-----4 | 4 | 4 | 4

X 2 0 3

Laya----- Dhirgati

Theka----- Dhing Ge Na Ghe |

X

Te Ge Na S |

2

Ta Di Dik Dik |

0

Dik Dik Dik Dik |

3

Dhing

X

### **Kayda**

| dhingge naghe gena gena | dhingge naghe gena ge |

| Tadi di ghenana gena | dhingge naghe gena ghenana |

### **Bistar**

| dhingge naghe dhingge naghe | gena gena gena ge | tadi di tadi

di | gena gena gena ghenana |

(Barman & Ray, Deshi Dhol Shikkha, 2021)

### **Chakradhar**

| Geghetete geghetete taghetete taghetete |

| kotetege tetegege tetekota geghetete |

| geghetete gechakgena dhing geghete |

| gechakgena dhing geghetete gechakgena |

### **Peshkar**

|dhing dhikta -dha gena | dhingtwak dhingtwak dikdik dhingtwak |

|twakge twakge dhikna jaghet | jadung dungja dikdik dhingtwak |

| Takre twakta -ta twakta twakta tata twakta |

| tage tage gena dhingtwak | dhik dhikta dikdik dhingtwak | (Barman & Ray,

Deshi Dhol Shikkha, 2021)

### **Hosti taal – Rela**

| dhingtere ketetak dhetedhete ketetak |

| dhingtere ketetak tetekota ghenagena |

| tatere ketetak teretere ketetak |

| dhingtere ketetak tetekota ghenagena ||

### Selami/Namashkaree

Dringdring Tatata	Dringdring Tatata
Takta-aktak Dungdring	Takta-aktak Dungdring
Dringta-ta kotta-ta	Dringta-ta kotta-ta
Dringtakdungdung dring ----	Dringtakdungdung dring ----
Dringtakdungdring Nadungdung -	Dring – dring – dring - nadung girigiri
Dringtakdungdring Nadungdung -	Dring – dring – dring - nadung girigiri
(Barman & Ray, Deshi Dhol Shikkha, 2021)

### Posture of body while playing Deshi Dhol:



It is very important how to play and sit with Deshi Dhol no that singer should not be harassed singer can sit anywhere or stand but we need to give importance where and how to sit and play Deshi Dhol. Always need to play attention that the blood circulation of singers should be normal become when we play Deshi Dhol the sound of or rhythm of the Dhol must be maintained.

Figure 7. Photo of a deshi dhol player

Sometimes singers practice for a long time so the Deshi Dhol player has to control his blood circulation otherwise he she will not be attentive. Generally, the Deshi Dhol players take the Dhol near his knee and feel comfortable. Some Drshi Dhol players sit on the chair and take the Dhol on the top of his knee so that his legs can move with the

Loy. Again, some Deshi Dhol players take the Dhol hanging on their neck so that they can dance and play the Deshi Dhol. Their sitting or standing that is not the matter of playing Deshi Dhol (Barman & Ray, Deshi Dhol Shikkha, 2021).

### **Tuning method of Deshi Dhol**

- 1) The left-hand screen is tuned to C, D, E, F, or G based on the folk song.
- 2) Wooden mallet is used while tuning the Dhol. The drum wheel is tuned by beating it with a wooden hammer. Artists say that iron or other metal hammers can damage the Desi Dhol's straps or wheels, so wooden hammers or hammers are used.
- 3) Bandage rings of drum are made of iron or brass. There is a tradition of putting a piece of handkerchief-like copper inside the ring and pulling it to tune.
- 4) After tuning the left tala of the dhol, the right tala is tuned one octave lower.
- 5) The sound is stopped by making the drum lying down while playing the tune.
- 6) If there is equal tone all around, only then can the intoxicating sound of desi dhol be enjoyed.
- 7) Finally, the tone of the index, middle, ring and little fingers should be checked well. Index finger injuries are particularly important in this regard.
- 8) After playing the desi dhol, the rings should be kept in a warm place. Otherwise, in many cases, it can be seen that the canopy has collapsed by itself.

### **Introduction to the Varnas of other percussion instruments of India**

- 1) Aat , (2) itta, (3) U, (4) Ur, (5) Ayet, (6) Ka, (7) Kaa, (8) Ki, (9) ke, (10) kang, (11) ko: , (12) kot,
- (13) keet, (14) kur, (15) kura, (16) kra, (17) kre, (18) kri, (19) kran, (20) kraan, (21) treng,

(22) kram, (23) kho, (24) khay, (25) kha, (26) kee, (27) kang, (28) kho: , (29) khit,  
(30) A, (31) Go, (32) Gay,(33) Go, (34) Gro, (35) Gur,(36) iya,(37) Gho,(38) Ghe,(39)  
Ghou,  
(40) Ghu,(41) Ghee,(42) Ghang,(43) khil,(44) ghei,(45) Jhaa,(46) Ba,(47) jha,(48) jho,  
(49) jhee,(50) Jhau,(51) Jhang,(52) Ta, (53) Tey,(54) Tee,(55) Daa,(56)Dey, (57)Dee,  
(58) Bhu,(59) Deyng, (60) nu, (61)Ta, (62) te, (63) Tee, (64) Tang, (65) Ting, (66)  
Tong,  
(67) Twa, (68) Twi, (69) Tu, (70) Tat, (71) Toin, (72) Tin, (73) Tao, (74) Tit, (75) tei,  
(76) teet,  
(77) Tum, (78) Tra, (79) Tri, (80) Tre, (81) Teng, (82) Thu, (83) Thi, (84) Thung, (85)  
Tho,  
(86) Tha, (87) The, (88) Thoi, (89) Thun, (90) Thuk, (91) Thei, (92) Theen, (93) Di,  
(94) Ding,  
(95) Din, (96) Dri, (97) Dey, (98) Dro, (99) Dwi, (100) Dee, (101) Deng, (102) Dha,  
(103) Dhi,  
(104) Dhe, (105) Dhou, (106) Ding, (107) Dhitta, (108) Dhung, (109) Dheng, (110)  
Dhaan,  
(111) Dhren, (112) Na, (113) Naa, (114) Ne, (115) Nang, (116) Ni, (117) Man, (118)  
Nittwa,  
(119) inding, (120) inda, (121) Ma, (122) Maa, (123) Jya, (124) Ra, (125) Re, (126)  
Ree,  
(127) Raa, (128) Ring, (129) La, (130) Laa, (131) Lee, (132) Lang, (133) Long, (134)  
Lang,  
(135) Ling, (136) Sna, (137) Ro, (138) Raa, (139) Re, (140) Ree, (141) Yaa, (Dutta,  
2014)

## **Introduction of other percussion instruments in India which are similar to the Deshi Dhol**

### **Chhanda**

Chhanda: This instrument is played in Kathakali dance music. This musical instrument of South India is the size of our drum. A special use of this percussion instrument is seen in the popular Carnatic dance-drama called Yakshaya. Kathakali dance is started with keliktu, the main instrument of cheda instrument. An instrument like our parabaja is used in Keliktu baja which is called muphalam, besides two other percussion instruments such as heavy kansar are used in this unison. This reality is called chanda-melam in one word in southern language. The instrument is hung like a drum and placed in front near the stomach and is played with two sticks. Our dhol is slung in front over the right shoulder by the side of the back or through the middle of the neck in such a way that when the instrument is lying down the two open faces are on either side of the two hands and it is supported by two thick sticks in both hands. Chhanda but in a long way OH Geet - Badyam Jholan is hung by a rope through the middle of the waist (Vertically) and is played with two sticks in both hands with the mouth facing upwards.



Figure 8 Chhanda

## **Dholak**

Dholak: The word dholak is a Prakrit word. This is a proof of its antiquity. It is listed as a civil instrument in the Andha Yantra group. Similar instruments were used long ago in Lydia and other Assyrian countries. Yet known exclusively as an Indian instrument. Panchali and Kabigan etc. sound more. Its use in processions and other festivals with ensemble music and in processions and palagans is noticed. Dholak alone is also made from thick big wood. In the middle of it. The mound is hollowed out. Like a drum, both sides of the hollow (open) mouth are covered with skin.



Figure 9 Dholak

## **Domarum**

Domarum: Bayer shaped duo instrument. The open mouth of the wooden banchajugal is covered with leather. It is played with a stick on the skin. Yantra Jugal is the external instrument of South India. Musicians on the back of a bull go ahead of the procession playing with sticks. It is not known how old the two instruments are, many consider this duo to be the original origin of baya-tabla. We have considerable doubts about this.

## **Dhak and Jaydhak**

Dhak and Jaydhak: Dhak and Jaydhak are considered external instruments in the Andantyantra group. As it was used in war journeys in ancient times, it is called Dhakka Dhakka in pure language. Ati Brihdakar's dhaka 'Jaidhaka' is seen playing at Pujapavana today. is called the sound of Jaydhak is serious and strong from ordinary Dhak. Chuck's right face is upward. The lid is placed on the ground and played with two sticks facing upwards. The open mouth on both sides is covered with thick skin. The skin on both sides is slightly stretched. Bandhari or Bene is spread on the top of the cover and the feathers of the birds are arranged in bunches for outdoor use. This very ancient instrument was used in the battle between Rama and Ravana during the Treta Yuga. Currently Chak is seen during the worship of Hindu gods and goddesses, various festivals, and festivals.



Figure 10 Dhak

## **Dhol**

Dhol: It is called rural and outdoor instrument. This ancient instrument is like a drum. Although it is shorter in length than Dholak, it is bigger in size and has a fat belly. The open mouth on both sides is covered with skin. Earlier Kharli or Khiran was given in



the middle of the mouth of Badiki in the meaning of 'gab', now no gab is given. It is hung on the shoulder and played standing with a stick in the right hand and placed on the stomach in front of the right. The side face, and the left face is played with the bare hand. There is no arrangement of sound barriers in the drum. No, it stays on the same tune and plays on that tune. Accompanying it (to keep measure and rhythm) is a cough. It can be seen playing in puja parbans and in Tarja and Kavi song gatherings. In South India dhol is used in association with Nageswaram. Drums are common in most of the provinces of India. The rules of playing are almost the same everywhere.



Figure 11 Dhol

### **Jagjhump**

Jagjhump: It is military and extraterrestrial among the Anak instruments. The instrument is made of clay; the playing surface is covered with an open-faced skin and is pulled by a leather string like a baya. It is played by hanging it in front of the neck. It is round, the rounded face on the lower side is somewhat narrower and open in shape than the upper face. Jagjhump can be seen in two ways.

### **Tikara**

Tikara: This is also a wind instrument, made of clay, covered with a cloth and covered with leather. There are two types of vaccines — one with a big bod and the other with a small size. In earlier days, large tikaras were played on the backs of elephants or

camels during wedding processions. It was also seen playing with the boat on the ground. It is played with two sticks in both hands. Small size vaccinations are rarely seen.

In 1823 AD, a device like the lid was found in the ruins of Egypt. For this reason alone, we are unable to accept it as an instrument of the country of Egypt. We consider it a uniquely Indian instrument.

### **Tawil**

Tawil: External conflict of the south. Bad with Nageswaram. Much like the North Indian drum.

The device is round about 16/17" long and 15/16" thick. The bar is made from a large log. The skin is tied with cane or bakhari growth on both sides.

The tent of the tent is held tight with a small piece of leather. The face size is the same on both sides. The right-hand mudh is played using the right hand lick!, fingers and wrists, and the mouth is played with a thick, stiff stick.



Figure 12 Tawil

## **Tasa**

Tasa big Tasa or Jagjhamp. TASA: It falls under military and external instruments. It is played along with Jhaag Jhampa. Kara and Tasa look almost the same. But Tasa is small in size.

Made of clay, its skin is very thick. Its use in weddings, wedding processions. Currently, it is seen playing in some processions along with big drums in Bangladesh.

- It is also played with Dhak Dhol during Sharidiya Puja. Tasa is prevalent in all the states of India with minor variations. Large copper is called Jagjhamp by many people. Most of the cards are blank at the bottom.



Figure 13 Tasa

## Chapter – 8

### Findings and Future Prospects

- ▶ In-depth study of Rajbangshi community.
- ▶ History of Deshi dhol and its relation with Rajbongshi community.
- ▶ Explanation of taal and bol.
- ▶ Establish bridge between old and new deshi dhol players.
- ▶ Deshi dhol in education as a course of syllabus in respect of taal, playing techniques, making procedure, etc.
- ▶ The Deshi Dhol is a very popular instrument but not much research has been done on it. Other researchers can conduct future researches on the instrument so as to add upon this research.

### Conclusion

This study would help to acknowledge about the ethnicity of Desi Dhol with respect to Rajbangshi Community. Even the coming researcher would inspire about the work as it's a part of community so nevertheless it would preserve the archival of Deshi dhol. The taal notation would help students to get understand and begin with this folk musical instrument. This would even preserve the descriptive information about Dhol and Rajbangshi community. People would aware about its uses in different genres of music, theatre and academic field. This study would help to aware about the significance of Deshi Dhol towards Rajbangshi community. Not much research has been done on the Rajbangshi community or on the Deshi Dhol. This research will function as a reference for future research which can be conducted on the community and the instrument.

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## Appendix

### 1- Interviews

#### Interview No.1



Name of the artiste- Rakesh Mali

Age- 42

Father's name- Bhola Mali

Mother's name- Buni Mali

Teacher's name- Bhola Mali

Educational Qualification- Class Four

Address- Kali Bari, Gauripur, Assam

Contact no- 8391828974

Name of the instrument- Deshi Dhol

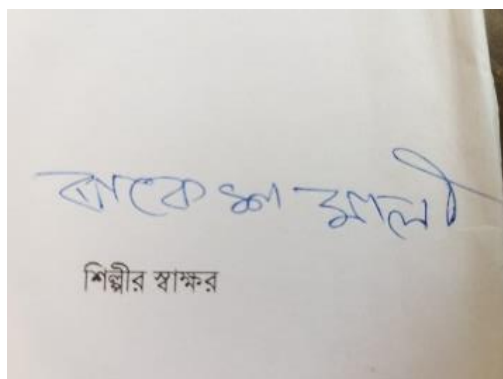
Musical experience- 20 years

Income- Rs.1000 per programme

In which genres is the Deshi Dhol used- Goalparia/ Bhawaiya songs, Kali Puja, Durga Puja

Other occupations- None

Date- 30/05/2022



## Interview No.2



Name of the artiste- Anil Ray

Age- 48

Father's name- Sudhir Ray

Mother's name- Nayantara Ray

Teacher's name- Sudhir Ray

Educational Qualification- Class Nine

Address- Boruapatti, Gauripur, Assam

Contact no- 8391828974

Name of the instrument- Deshi Dhol

Musical experience- 32 years

Income- Rs.1500 per programme

In which genres is the Deshi Dhol used- Goalparia/ Bhawaiya songs, Kali Puja, Durga Puja

Other occupations- None

Date- 18/05/2022

### Interview No.3



Name of the artiste- Sushanta Roy

Age- 46

Father's name- Amulya Roy

Mother's name- Manobi Roy

Teacher's name- Bhuban Chandra Ray, Akkhay Ray and Bimol Mali.

Educational Qualification- Class Nine

Address- Boruapatti, word no-2, Gauripur, Assam

Contact no- 8391828974

Name of the instrument- Deshi Dhol

Musical experience- 34years

Income- Rs.1000 per programme

In which genres is the Deshi Dhol used- Goalparia/ Bhawaiya songs, Kali Puja, Durga Puja

Other occupations- None

Date- 14/05/2022

#### Interview No.4



Name of the artiste- Gautam Das

Age- 51

Father's name- Thulthula Das

Mother's name- Rajkumari Das

Teacher's name- Thulthula Das

Educational Qualification- None

Address- Bhatibari, Alipur Duar

Contact no- 7384913311

Name of the instrument- Deshi Dhol

Musical experience- 27 years

Income- Rs.1500 per programme

In which genres is the Deshi Dhol used- Bhawaiya songs, Kali Puja, Durga Puja

Other occupations- None

Date- 28/05/2022

## Interview No.5



Name of the artiste- Dhanopoti Das

Age- 28

Father's name- Gautam Das

Teacher's name- Gautam Das, Dhananjay Ray

Educational Qualification- 12 pass

Address- Bhatibari, Alipur Duar west Bengal

Contact no- 8391828974

Name of the instrument- Deshi Dhol

Musical experience- 7 years

Income- Rs.800 per programme

In which genres is the Deshi Dhol used- Bhawaiya songs, Kali Puja, Durga Puja

Other occupations- None

Date- 12/06/2022

## Interview No.6



Name of the artiste- Chiranjit Barman

Age- 28

Father's name- Shudhir Barman,

Mother's name- Kukila Barman

Teacher's name- Sudhir Barman, Dhananjay Ray

Educational Qualification- 12 pass

Address- jiranpur Alipur Duar west Bengal

Contact no- 9002944659

Name of the instrument- Deshi Dhol

Musical experience- 8 years

Income- Rs.1000 per programme

In which genres is the Deshi Dhol used- Bhawaiya songs, Kali Puja, Durga Puja

Other occupations- None

Date- 12/06/2022

Interview No.7



Name of the artist- Manajit Das

Age- 26

Father's name- Molin Das

Mother's name- Hemobala Das

Teacher's name- Dhananjay Ray

Educational Qualification- 12

Address- Changpara Alipur Duar

Contact no- 7584016721

Name of the instrument- Deshi Dhol

Musical experience- 6 years

Income- Rs.500 per programme

In which genres is the Deshi Dhol used- Bhawaiya songs, Kali Puja, Durga Puja

Other occupations- None

Date- 08/06/2022

Interview No. 8



Name of the artiste- Sharanjit Das

Age- 26

Father's name- Dhojen Das

Mother's name- Putul Das

Teacher's name- Thulthula Das

Educational Qualification- 9 pass

Address- Dharshi Alipur Duar

Contact no- 8637017219

Name of the instrument- Deshi Dhol

Musical experience- 6 years

Income- Rs.500 per programme

In which genres is the Deshi Dhol used- Bhawaiya songs, Kali Puja, Durga Puja

Other occupations- None

Date- 12/06/2022



Interview No. 9



Name of the artiste- Bimol Mali

Age- 80

Father's name- Bashanta Mali

Mother's name- Topa Mali

Teacher's name- Bashanta Mali

Educational Qualification- 5<sup>th</sup>

Address- Gauripur, Dhubri Assam

Contact no-

Name of the instrument- Deshi Dhol

Musical experience- 61 years

Income- Rs.1500 per programme

In which genres is the Deshi Dhol used- Bhawaiya songs, Kali Puja, Durga Puja, Dotori Pala.

Other occupations- None

Date- 22/05/2022

**Appendix 2**  
**Photo Gallery**



Figure 14 Me and Sushanta Ray on 20<sup>th</sup> May 2022 at Gauripur Assam



Figure 15 Me and Anil Ray on 18<sup>th</sup> May 2022 at Gauripur, Assam



Figure 16 Me with Sapan on 20th May 2022 at Gauripur Assam



Figure 17 Me with Rakesh Mali on 30th May 2022 at Gauripur Assam



Figure 18 Sapan on 20th May 2022 at Gauripur, Assam



Figure 19 Screenshot of online interview with Mithu Barman on 8th June 2022



Figure 20 Online interview with Manajit Das on 8th June 2022



Figure 21 Online interview with Chiranjeet Barman on 12th June



Figure 22 Online interview with Dhanopati Das on 12th June 2022



Figure 23 Famous deshi dhol player and my guru Bimal Mali



Figure 24 Me with deshi dhol maker Gautam Das on 28th May 2022 at Bhatibari,  
West Bengal



Figure 25 Preparing animal skin for making deshi dhol



Figure 26 Preparing the sides of the unfinished deshi dhol



Figure 27 Making of the hole of a deshi dhol





Figure 28 Fitting the skin on the deshi dhol with "dowal"



Figure 29 A finished deshi dhol



Figure 30 Tools required for making a deshi dhol