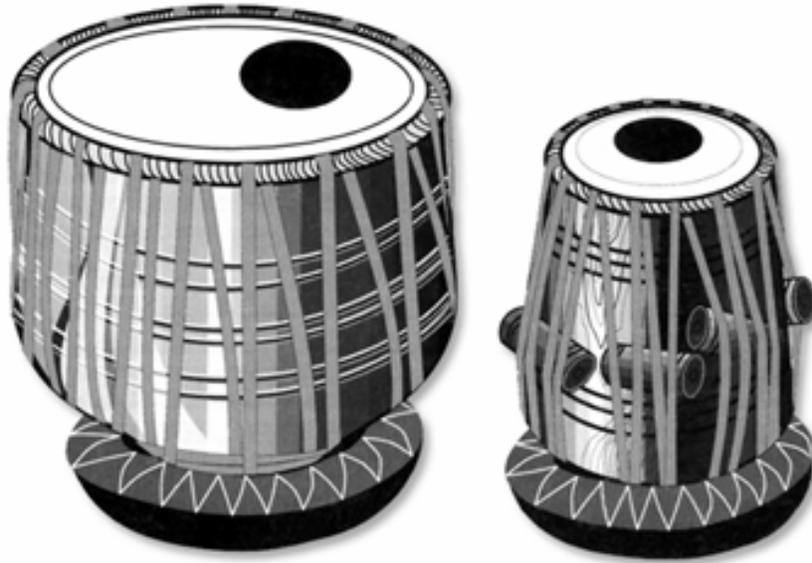


ਜੋੜੀ ਦੇ ਅੰਗ

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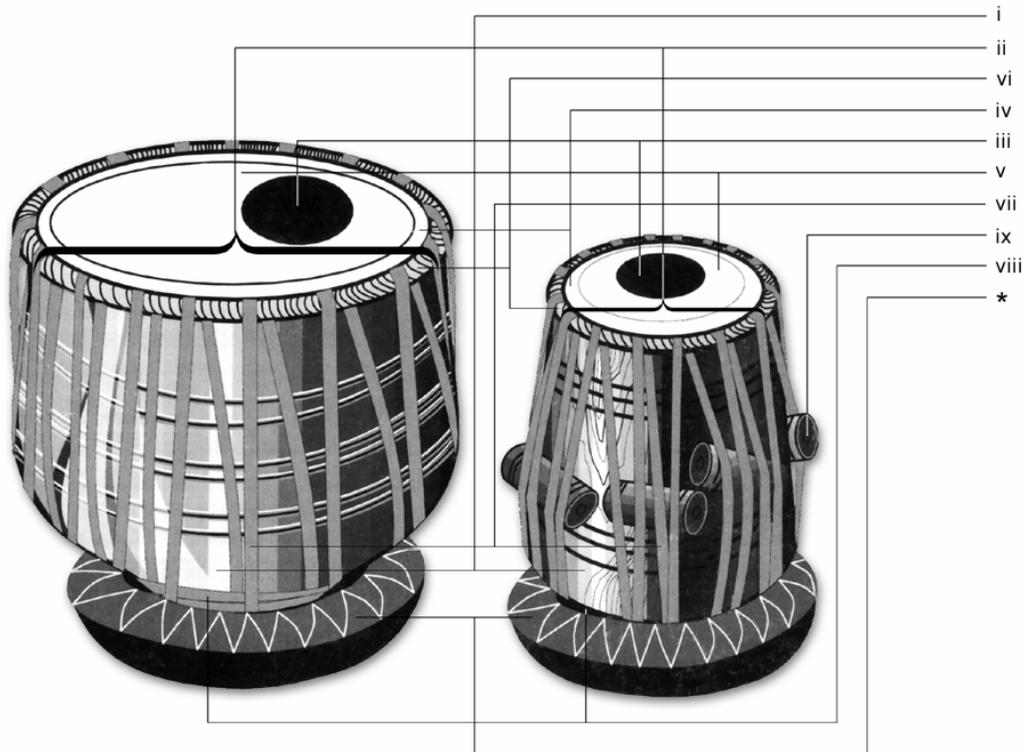


ਧਾਮਾਂ

੧. ਡਗਾ
੨. ਡੋਰੀ
੩. ਸਿਆਹੀ
੪. ਪੁੜੀ
੫. ਈਂਡੂ

ਪੁੜਾ

੧. ਚਟੂ
੨. ਪੁੜੀ
੩. ਸਿਆਹੀ
੪. ਚਾਟੀ
੫. ਲਵ
੬. ਗਜਰਾ
੭. ਬਦਰੀ
੮. ਗੁੜਰੀ
੯. ਗਟੇ



Tablā/ Joṛī History

The *joṛī*, (ਜੋੜੀ) according to the Sikh tradition is brought to the fore by the fifth Nānak, Gurū Arjan Sāhib, by splitting the age-old instrument *pakhāvaj* (ਪਖਾਵਜ) into two. Although instrument like this pair can be seen in ancient sculptural art, the Joṛī developed the repertoire of its contemporary *pakhāvaj* into a vigorous style. The two parts called *dhāmām* (ਧਮਮਾਂ / generally on left-side) and *puṛā* (ਪੁੜਾ / generally on right-side) are kept vertically on the floor, the first of 14 inches and as heavy as 35 pounds, and the second a few inches smaller. The left one produced deeper base sounds that are strong, expansive and resonating, unequaled by any other South Asian drums. The right one again being upright allows greater modulation of strokes as well as volume. The *joṛī* thus catered to the temperament of vigorous music of *dhrupad* as distinct from the mannerisms of softness highlighted in the *khayāl* of the much later period.

The songs and prayers of South Asian spiritual pursuits were sung in the *dhrupad* style. Guru Sāhibs undoubtedly must have sung their compositions in the music of the day. The *joṛī*, along with the *mridaṅg* or *pakhāvaj*, thus is the primary drum of the *gurmat sangīt* (ਗੁਰਮਤ ਸੰਗੀਤ) which was performed according to the highest standards of what is now called classical music.

As a percussion instrument the *joṛī* incorporated all the features of the sophisticated and complex rhythmic work that came to be developed in the course of the centuries that unfolded. It seems to have taken many contributions from various parts of the country to develop a comprehensive repertoire of what came to be known as the Ammritsarī *bāj* (ਅਮ੍ਰਿਤਸਰੀ ਬਾਜ) and which included elements like *sāth*, *jat*, and the latest called the *gat* taken from *tablā* playing.

The *gurmat saṅgīt* from its very outset preserved the purely devotional ambience of dhrupad and the *pakhāvaj* and *joṛī* rhythms which in the royal courts softened into excessive embellishments and heavy ornamentations and eventually declined into the decorative and sentimental *khayāl* with *tablā* accompaniment which is the presently extant genre. The *gurmat saṅgīt* which had preserved till very recently the dhrupad style has yielded now to the demands of popularity and diluted the tradition.

While the revival of *gurmat saṅgīt* is on the horizon (*tantī sāz* included), *tablā* remains the dominant percussion instrument.