CHAPTER-V

Farrukhābād Gharānā’s Traditional Style of Tablā Playing

In the third chapter we have discussed about the origin and development about Farrukhābād gharānā. This chapter has concluded the traditional playing style and specialties of composition of Farrukhābād gharānā. On the basis of the domains of every ghārānā, composition of Farrukhābād ghārānā and their specialties and traditional sequences are discussed in this chapter.

In the purab baaj of tablā playing Lucknow ghārānā was the first and foremost. It is assumed that Lucknow ghārānā evolved after Delhi ghārānā. Farrukhābād ghārānā is the disciple of Lucknow ghārānā. The playing style of Farrukhābād ghārānā is influenced by the style of Lucknow and Delhi ghārānā. The effect of kinār baaj of Delhi ghārānā and open thapiyā baaj of Lucknow ghārānā is seen on the playing style of Farrukhābād ghārānā. In composition of Farrukhābād ghārānā along with quāyedā, relā, rau etc. of bandh baaj, other compositions like gat, ṭukāḍā, toḍā, chakradār etc. are artistically included. This chapter has included the finer points of the specialties of these playing styles on the basis of the playing style of Farrukhābād ghārānā.

5:1 The Dimensions of the Methodic Tablā Playing System of Farrukhābād Gharānā

The most important dimension of the system of Farrukhābād ghārānā is the arrangement of every composition, maintaining the clarity as well as the purity of every composition and to present each of it with proper sound. The artists of Lucknow ghārānā practiced use of maidān in place of kinār. At the same time to get similar sound like pakhāwaj on the bānyā they used an open palm below the syāhī. To this the artists of Farrukhābād ghārānā used maidān along with kinār and used a closed palm on
Due to this experiment the tabla played by Farrukhābād gharānā was more pleasing to the ears. The system of giving a blow (thāp) by keeping four fingers together is much practiced in Lucknow gharānā. The artists of Farrukhābād gharānā used kinār along with a thāp which gave a composition a speed. The tabla playing of Lucknow gharānā is much influenced by the kathak dance form as well as pakhāwaj. The artists of Farrukhābād gharānā used the composition of pakhāwaj as well as the varna of into their playing style but there was very less influence of dance. Due to this there are variations in the compositions of Farrukhābād gharānā. In the Lucknow gharānā there were two ways followed-thapiyā baaj and playing on the maidān-these are not suitable for playing the quāyedā in chaugun and athgun. Due to this in Lucknow gharānā the importance is not given to create quāyedā as it is given in Delhi gharānā. There are very less compositions of quāyedā in this gharānā. Just keeping in mind the above fact Farrukhābād gharānā started using kinār and it was able play the compositions easily with speed. The most important composition is quāyedā the compositions of which are heard only in this gharānā. In this gharānā one quāyedā generally of thirty-two beats and is lengthy. Previously the use of peshkār was not heard in Lucknow gharānā. The peshkār of Farrukhābād gharānā is followed till date by the artists of all other gharānā in their performance. The sound similar to pakhāwaj is heard the most in the composition of Lucknow gharānā. Most of the composition of this gharānā is arranged in chatushtra jāti. Sometimes for variety different types of laya are used. The composition of this gharānā is played mostly in madhya laya or bārābar laya. In Farrukhābād gharānā also the sound similar pakhāwaj is heard. But the tabla artists of this gharānā have given strokes on various surfaces of tabla very effectively to get better sound while playing the composition. Most of the composition of Farrukhābād gharānā have variety in laya and sound in their composition.

As mentioned earlier the tabla playing of Ajrāḍā gharānā is somewhat influence by a tāshā. Ustad Ahmad Jan Thirakwa had said that; “The development of tabla takes place due to the sounds of various musical instruments but while doing this the purity is not maintained.” From that aspect the tabla of Farrukhābād gharānā is pure as it is not influenced by the sound of tāshā, nagāḍā, dhol and khanjarī etc. This is the most important aspect of the solo performance. As the purity is not maintained in the solo
performance till then the compositions played are not at its best. From the point of the solo presentation the style of Farrukhābād gharānā has different varieties in their compositions. Whichever composition is arranged in this gharānā are based only on the rules of solo performance and that is always reflects in all their presentations. Pandit Mulgaonkar had mentioned in his book as well as in his V.C.D. that “The Gwalior gharānā is popularly known for its ashtāṅg method similarly Farrukhābād gharānā is known for its shodash ang (16 divisions).”

In the earlier period there were solo performances in Lucknow gharānā. At that time peshkār and relā was not practiced but there was use of compositions such as chālā, gat, gat-quāyedā, chakradār, paran etc. As it was also mostly influenced by dance so compositions of dance were used maximum. But the artists of Farrukhābād gharānā thought that composition that are included and presented by Lucknow gharānā are very close to composition played on pakhāwaj or for dance. So a thought was given by them that as in a vocal performance while presenting any rāga the ālāp is prolonged, on the basis of the same outline the peshkār was presented by Farrukhābād gharānā. At the same time they might have included vilambeet laya for composed peshkār. Then they might have thought of bringing variety while presenting farshbandi in the separate stages-as the beginning of it and their various laya. After this they might have experimented quāyedā. The best specialty of this gharānā was to hold the chālā for playing a relā. After that it was made more attractive by playing rau of a relā. After this the artist used to play composition like gat, ṭukālā, paran, chakradār etc. and conclude the presentation by playing long paran or rau. If all these compositions are played according to definite sequence then the presentation is done according to the considered to be of Farrukhābād gharānā. This statement is not an exaggeration.

5:2 The Method of Riyaż of Farrukhābād Gharānā

Every gharānā has well-known for its own playing style. The Ustad of every gharānā has done tremendous hard work to develop this specific playing style by doing rigorous riyaż and presented it to the next generation. Riyaż is the most important aspect
in every category of music. The artists of various gharānā have developed and presented their own style of riyāz. Hence every gharānā is recognized for its unique and independent method of riyāz e.g. the artists of Banaras gharānā wore heavy wristlet (kaḍā) at the time of riyāz. In artists of Ajrāḍā gharānā did riyāz of compositions called Ikāi. It is found that the Muslim Ustad did riyāz of chillā i.e. to do riyāz of a particular composition only for forty days. It is observed that each and every gharānā has followed a specific technique of riyāz.

According to the point of view of the researcher Ustad Haji Vilayat Khan of Farrukhābād gharānā had arranged dānyā (right) and bānyā (left) of wood in his academy and he trained his disciples to do riyāz on the same. Among the Muslim artists chillā was the most prevalent method of riyāz. Therefore the most of the renowned tablā artists are Muslims. The essential seriousness which is observed in Muslim artists is also found in Hindu artists of Banaras, Lucknow and Farrukhābād gharānā. During the interview of Pandit Arvind Mulgaonkar stated that Ustad Amir Hussain Khan and Ustad Ahmad Jan Thirakwa had completed chillā of twenty quāyedā each and practiced them for twenty hours at a stretch. This was practiced by them at a very young age and so the day of every 40th day a fixed chillā of quāyedā was played. In addition to this Pandit Mulgaonkar also told me that he had seen two chillā of Ustad Amir Hussain Khan Sahab.5

The researcher has also come across one more fact that in Farrukhābād gharānā one specific composition is arranged especially for riyāz called Murakkā. In this particular composition one word or group of words are used and the same is played while doing riyāz.6

**Murakkā** composed by Ustad Haji Vilayat Khan:

\[
\text{X} \quad 2 \\
\text{ik 32 aS it rik 3 i2 Sn aS ik 32 aS it rik 3 i2 Sn aS} \\
\text{ik 32 aS it rik 3 i2 Sn aS ik 3 t k it r i t r i t r i2 r i2 r i2 r i2 r i k t t k} \\
\text{0} \quad 3
\]
Murakkā composed by Ustad Hussian Ali Khan (Haji Sahab’s second son)
(It is played in madhya and drut laya in Teen-Taal. Notation is given in Ek-taal)

\[
\begin{align*}
&i\,D\,n\,g \quad i\,2\,r\,i\,2\,r \quad i\,g\,D\,n\,g \quad i\,t\,g\,n\,g \quad i\,t\,r\,i\,t\,r \quad i\,k\,D\,n\,g \quad t\,a\,s\,i\,k\,D \quad n\,k\,i\,2\,r \\
&x \quad 0 \\
&i\,2\,r\,i\,2\,r \quad i\,g\,D\,n\,g \quad i\,2\,r\,i\,2\,r \quad i\,g\,D\,n\,g \quad i\,t\,S\,n\,a\,s \quad k\,t\,S\,S\,\,i\,2\,r\,i\,2\,r \quad i\,g\,D\,n\,g \\
&2 \quad 0 \\
&2\,a\,s\,i\,g\,D \quad n\,g\,i\,2\,r \quad i\,2\,r\,i\,2\,r \quad i\,g\,D\,n\,g \quad i\,2\,r\,i\,2\,r \quad i\,2\,r\,i\,2\,r \quad i\,g\,D\,n\,g \quad i\,d\,g\,t\,k \\
&3 \quad 4
\end{align*}
\]

In Farrukhābād gharānā equal importance was given to riyāz along with padhant. While playing this composition rather than maintaining its speed more emphasis was given to retain its purity and beauty of it. As sometimes while increasing the speed the fingers are altered that changes the beauty of rhythm of composition. Pandit Arvind Mulgaonkar has added further that in the playing style of Farrukhābād gharānā both dānyā (right) and bānyā (left) is used and various alphabets that are produced are used. Equal importance is given to the alphabets that are produced and sequenced in various compositions and a specific style is adopted while doing riyāz.

5:3 The Tradition of the Playing System of Farrukhābād Gharānā

To establish an independent presentation style of a particular gharānā, the selection of words and a group of words (phrases), and its proper presentation at a specific stage is extremely important. As every gharānā has its distinctive tradition of presenting the compositions. Compositions of that particular gharānā, two most important features of composition are varna and layakāri. In Ajrādā gharānā the use of ādi laya is done while playing a composition. Presenting a performance in that form is an experimental and independent tradition of this gharānā. In Farrukhābād gharānā the use of kīnār bāaj of Delhi gharānā and lau bāaj of Lucknow gharānā is done very effectively. This unique tradition of presenting is known as the style of presentation of Farrukhābād gharānā. The technique of presenting style of Farrukhābād gharānā is a manikānchan combination of Delhi gharānā and Lucknow gharānā. The promoter of Farrukhābād
gharānā Ustad Haji Vilayat Khan had actually learnt *thapiyā baaj* of Lucknow gharānā from his guru and his style of presenting was also influenced by *kinār baaj* of Delhi gharānā. Ustad Haji Vilayat Ali Khan combined both these *baaj* in his numerous compositions. These compositions were too different from the compositions of Lucknow and all other gharānā.

The introduction of these new compositions innovated by him presented a unique style of playing which were known as a style of Farrukhābād gharānā. *Peshkār* of Lucknow gharānā was not much recognized but *peshkār* composed by Ustad Miya Salari Khan of Farrukhābād gharānā is become a specialty of this gharānā. The credit goes to Ustad Ahmad Jan Thirakwa for making this *peshkār* popular. He always played this *peshkār* into his presentation. Due to this *peshkār* the presentation of this gharānā always begins with *vilambeet laya*. Initially in the presentation of Lucknow gharānā various types of *chālā, chalan, relā, quāyedā, gat, toḍā* etc. were played. The performers of Farrukhābād gharānā started presenting *farshbandi* after *peshkār*. They also played various types of *quāyedā, gat* etc. The most typical discipline of this gharānā is to play *quāyedā* and ‘*relā ki rau*’. This gharānā is also mainly influenced by *purab baaj* i.e. pakhāwaj. Due to this most of *gats* presented by this gharānā have the influence of pakhāwaj’s playing style. It is not wrong to say that in this gharānā very few *quāyedā* are used in its presentation.

In Ajrādā and Delhi gharānā *varna* and language used to compose *quāyedā* similar form is not used to creations but the *quāyedā* of Farrukhābād gharānā are created by using *gat ang* and different form of *quāyedā* are composed. The performance of Farrukhābād gharānā always begins with *peshkār* in *vilambeet laya*, followed by *farshhbandi* and *quāyedā*. After this the compositions like *relā, rau, chalan, gat-quāyedā* etc. are presented by increasing *laya*. After presenting the above the compositions like *gat, tukdā, paran, chakradār, fard* etc. are included by the performer in his performance and they are presented in *madhya* and *drut laya*. In this gharānā instead of *quāyedā, relā* and *gat toḍā* were mainly used. In this generation also the performers of this gharānā follows the same method of presentation. That has established as an independent method as well as a unique style of presentation of this gharānā.

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5:4 The Sequence of Composition and their Specialties in Independent Playing Method of Farrukhābād Gharānā

A most important speciality of this gharānā is that it has made very intelligent use of the *kinār* of the Delhi gharānā and *maidān* of Lucknow gharānā. Metaphorically, if Delhi is the West and Lucknow is the East, then; the Farrukhābād Gharānā under its founder Ustad Haji Vilayat Khan and his disciples chose to bridge this vast gap in between. Its playing style has the sweetness of the *bandh baaj* of Delhi and the *khulā baaj* of the Luckow gharānā respectively. Therefore its playing style is unique in itself, neither rigidly structured to the Delhi or the Lucknow gharānā. Therefore it would be absolutely proper to call Farrukhābād as an independent gharānā.

If we talk about a solo performance of tablā of this gharānā we get to know the right path of its compositions and presentations. Now we will discuss how the compositions are presented, their composition and their systematic way.

5:4:1 Peshkār

As discussed before the earlier tablā players of Ajrādā gharānā practiced *peshkār* of kaharwā form in their presentation. But in the presentation of Ustad Habeebuddin Khan’s *peshkār* of kaharwā form is never heard. Rather in his performance it is always heard *peshkār* of Farrukhābād gharānā. After this it is found that the performers of Ajrādā gharānā have always presented a *peshkār* either of Delhi gharānā or Farrukhābād gharānā. According to the subject of my thesis it is necessary to discuss the playing style as well as playing tradition of Ajrādā gharānā and then the Farrukhābād gharānā. We will discuss in detail about this subject.

Most of the tablā players present *peshkār* in their performance that is primarily of Farrukhābād gharānā. The *peshkār* that was played and popularized by Ustad Thirakwa around sixty years ago had different form. It is said that this *peshkār* was composed by Ustad Salari Miya.8 This composition was then inherited traditionally by Ustad Ahmad Jan Thirakwa. The tradition of playing this *peshkār* in the same form was carried out by
him so well that it is not only the most popular composition but till date it is played as it by the performers of all the gharānā. In this form except word *dhir dhir*, most of the alphabets of tablā all other alphabets are used as it in the *peshkār*. The original composition of this *peshkār* is given by Pandit Narayan Joshi in his book *Ādi Taal*.

The artists have made many changes in the original *peshkār* and now with that the composition is played. It is still played in that form till date with those changes. Some artists know this composition of *peshkār* as the composition of Delhi gharānā. The two organizations namely ‘*Sangeet Nātal Acādemy*’ and ‘*SāReGaMa*’ have published the performances, ideas and thoughts of Ustad Thirakwa Khan in the form of a C.D. In this C.D. Ustad Thirakwa Khan has acknowledged this *peshkār* as the *peshkār* of Delhi gharānā.

When the researcher heard about it, he thought in his mind that if this composition belonged to Delhi gharānā then the composition should begin with the alphabet *dhā*, but instead it is beginning with the note *dhi*. In Delhi gharānā the method in which the expansion of the *peshkār* is similar to the expansion of a *quāyedā*. The expansion of *peshkār* of Farrukhābād gharānā is independent and it does not have any restrictions at the same time there is no discrimination while doing the selection of the words.

After thinking about the above composition of original *peshkār* it is known that in this composition based on the principle of *khāli-bhari*. At the same time the words which
are there in bhari are not used in the khāli. The other most important quality in this composition is- there is no letter in the fifth, ninth and thirteenth beats. In these places the condition of anāghāt is created and made the composition very beautiful. When a condition of anāghāt is created in the vilambeet laya the composition becomes attractive as well as pleasing to the ears.

Peshkār is expanded originally expanded with upaj ang or it is expanded by the artists with his ideas or thoughts. On that basis keeping the original peshkār as it is many of the performers use different alphabets, laya etc. this makes their performance attractive and give it a novel form. That establishes various ideas of the performer through their playing style.

Ustad Ahmad Jan Thirakwa had experimented numerous variations of tihāī, laya and words in his compositions which have become perfect guidelines for the artists of the coming generation. He had used tak ghiḍān very artistically, though it is difficult but very pleasing to the ears. The peshkār presented by Ustad Ahmad Jan Thirakwa and a peshkār presented by the artists of recent generations of Farrukhābād Gharānā is as follows:

\[
\begin{align*}
&i2 \text{ SK D} \quad i2 \text{ Sn aS} \quad SS2 \text{ aS} \quad i2 \text{ Sn aS} \quad 2 \text{ aSt} 1\text{ S} \quad 2 \text{ aSt} 1\text{ S} \quad 2 \text{ aS2 aS} \quad i2 \text{ Sn aS} \\
&X \quad 2 \\
&t \quad k \quad 16 \text{ D a} \quad 2 \text{ aS} \quad i2 \text{ S2 aS} \quad 2 \text{ aS5 k} \quad 2 \text{ aSt} 1\text{ S} \quad 2 \text{ aS2 aS} \quad i2 \text{ Sn aS} \\
&0 \quad 3 
\end{align*}
\]

There is another tradition of playing a second line which is as follows:

\[
\begin{align*}
&i2 \text{ SK D} \quad i2 \text{ Sn aS} \quad SS2 \text{ aS} \quad i2 \text{ Sn aS} \quad 2 \text{ aSt} 1\text{ S} \quad 2 \text{ aSt} 1\text{ S} \quad 2 \text{ aS2 aS} \quad i2 \text{ Sn aS} \\
&X \quad 2 \\
&t \quad k \quad 16 \text{ D a} \quad 2 \text{ aS} \quad i2 \text{ Sn aS} \quad 2 \text{ aSt} 1\text{ S} \quad 2 \text{ aS5 k} \quad 2 \text{ aSt} 1\text{ S} \quad 2 \text{ aS2 aS} \quad i2 \text{ Sn aS} \\
&0 \quad 3 
\end{align*}
\]
After this when *choot* or *badhat* is being played then its *khāli* is not played. Sometimes from the ninth or the thirteenth beats *bhari* of *quāyedā* is practiced in *dugun* or ādi laya. That sounds very ear pleasing an attractive.

After in-depth thinking and study the researcher has understood that the *peshkār* is presented by various gharānā in different forms. At the same time every performer presents it according to own personality and beautifies it too.

There are lot of variations in a *peshkār* presented by Ustad Ahmad Jan Thirakwa and *peshkār* played by various artists. But the *peshkār* played in those times by Ustad Ahmad Jan Thirakwa is more popular as he was a popular renowned tablā player. The concept of *peshkār* is not based on any particular composition. A performer can present it with variations in it as well as according to his independent thoughts. As there are no restrictions in ālāpi other than that of purity of a *raag* while singing, similarly there are no limitations while presenting a *peshkār* on tablā an artist has to keep in mind the stress on laya and alphabets of a composition, can beautify it and present according to his own thoughts.

After studying all these things the researcher has felt that a concept of *peshkār* is not abided by specific rules. After a proper guidance by a *guru* and precise practice does not mean a *peshkār* is presented accurately. But a real presentation on a *peshkār* depends on a proper guidance from *guru*, precise practice, listening to presentations of other scholars and finding the finer points of it, intellectual thinking on it, its deep study etc. After studying all the finer points should be included to make a *peshkār* worth its beauty if a performer is enriched with proper training, guidance and intellect; with the help of the above quality he can increase aesthetic of their playing of *peshkār*.

**5:4:2 Farshbandi**

*Farshbandi* is an ‘Arabic’ word. In this language ‘*Farsh*’ means to spread. To spread anything on the floor or just to decorate a part of floor with some object means floor is spread (covered with something). In *tablā* any group of *bols* are taken according
to their divisions and later played in the form of khāli-bhari with thekā then it is called farshbandi. Many scholars feel that there is no difference in farshbandi and peshkār. In farshbandi by keeping the same form of rhythm it is presented with any group of words, any varna or any laykāri. It is expanded entirely with upaj ang. Its presentation begins with simple laykāri, to continue with difficult laykāri and then it is concluded with single tihāī.

Pandit Sudhir Mainkar explains farshbandi based on the principle of ‘Virodh Nād Sangati’ (Music on opposite sound). When any artist studies thinks about different rhythm on the basis of exchange of complementary and contrary music rhythm, then when he presents any small composition by its expansion, it becomes really melodious.⁹

This composition was mostly played by Ustad Ahmad Jan Thirakwa. His disciples too played this composition. This composition is either played after peshkār or it is taken from peshkār and expanded the same while presenting. Use of various group of words or small tihāī made it melodious and pleasant.

The researcher interviewed Shri Amod Dandage, he stated that, “In the villages of Uttar Pradesh when Nautanki was performed at that composition similar to farshbandi was presented on dholak. Today we get to hear its similar form as farshbandi. Shri Amod Dandage gathered this information Pandit Sudhir Panday.

According to the researcher’s opinion only the artists of Farrukhābād gharānā presents farshbandi composition. In that too this composition is practiced in the performance of the artists belonging to the tradition of Ustad Thirakwa’s playing style. The artists of Farrukhābād gharānā presents farshbandi from peshkār, similarly the artists of Ajrāda gharānā begins peshkār quāyedā.

5:4:3 Quāyedā

In this reference if we talk about the compositions of Farrukhābād gharānā are different due to their varna, standard of laya, its presentation styles, types of words and its execution, compared to quāyedā of Ajrāda gharānā. Farrukhābād gharānā belongs to
purab baaj and allied with Lucknow gharānā so its playing style is highly influenced by pakhāwaj. Thus in quāyedā of this gharānā most of bols like dhāgenā, dhātrakā, kḍadhe tiṭa, takdhā tirakiṭa, dhi dhi gīna, dhigana etc. that are mostly played on lau and syāhī. Due to the influence of Delhi and Lucknow gharānā many times use of kinār is also done but it is less compared to Ajrādā gharānā. This brings obstacles in presenting every composition. If we look at the execution done by the tablā players of Farrukhābād gharānā, the selection of bols and style of presenting is done in slow speed and keep it in high speed while presenting it. This is the main reason quāyedā is generally presented in chaugun laya. I have gathered the above facts and information from excerpts from the interview of Pandit Arvind Mulgaonkar and Shri Amod Dandage. 10 Most of quāyedā of this gharānā are composed in chatushtra jāṭi and very few quāyedā are composed in tishtra jāṭi. Most of the quāyedā of this gharānā are bigger, composed in ‘Teen Taal’ and has thirty-two beats. They are played in two āvantān. 11

I interviewed Shree Pravin Uddhav for my thesis. He provided some important facts about specialties of quāyedā of Farrukhābād gharānā. According to him in this gharānā the composition of most of the quāyedā is based on gat ang. To support the above fact Pandit Bapusaheb Patvardhan added that most of gat-quāyedā are composed in Farrukhābād gharānā. 12

When we think about the expansion of quāyedā of Farrukhābād gharānā we realize that it is not similar to Delhi and Ajrādā gharānā. They give more stress on upaj ang while expanding quāyedā.

Delhi and Ajrādā gharānā give more importance to petch, kulfī lagānā, girah lagānā, doharā, bal, mukh, tihāῑ etc. while expanding quāyedā. All the above expansion methods are not practiced in Farrukhābād gharānā. Rather more importance is given to mukh, laut-palat and tihāῑ. While expand a quāyedā more stress is given to upaj ang and the power of imagination of the performer. In reference Pandit Arvind Mulgaonkar has mentioned in his book ‘Tablā’—“In the baaj of Delhi and Ajrādā gharānā gives importance to a sequence of mukh, doharā, bal, paltā, tihāῑ etc. This is not found in quāyedā of Farrukhābād gharānā. The stress is specifically given on mukh, laut-palat and tihāῑ. It is found that there is no limitation on expanding quāyedā but it depends upon
spontaneous imagination of a performer. It seems while expanding quāyedā Ustad Ahmad Jan Thirakwa emphasized more on style of singing rather than its mathematical structure. Every raag consists of āroh and avaroh. He established a unique system of expanding a quāyedā on the basis of similar framework. Generally a raag has specific swar but it is also presented melodiously using different swar. Similarly he must have made quāyedā rhythmic using other words than original words.

After going into all the details we understand that while presenting quāyedā, performers of Farrukhābād gharānā gave more importance to maintain its purity. The artist not just merely selected bols of quāyedā in athgun. They kept it in mind and expanded words of quāyedā in dugun and chaugun. Quāyedā are in gat ang so there are minimum chances of their expansion.

The researcher has understood from his study that; “A quāyedā is a composition which has a combination of vowels and consonant words, which ends with an arrangement of words like tinnā dhinnā, tinā kinā, dhinā ginā, tin tinā kinā, dhin dhinā gina etc. A tablā performer of every gharānā presents it according to own understanding and knowledge. The presentation of quāyedā depends entirely on a personal thinking. An expansion and reduction of quāyedā totally depends upon the knowledge and capacity and style of a presenter. The beauty of quāyedā depends more on its presentation i.e. its expansion rather than its original composition. The expansion of it depends upon the gharānā a presenter belongs to and the knowledge he has acquired.

5:4:4 Relā

A tablā of purab baaj is highly influenced by pakhāwaj most of composition and its presentation style of just like pakhāwaj. Playing a relā originated from pakhāwaj itself. Most of the relā were played on pakhāwaj and then practiced on tablā too. If we talk about relā in purab baaj of Farrukhābād gharānā then while expanding it the use of maidān and syāhī along with while playing dhīr-dhir with full palm or use of kinār is done so effectively that it sounds balanced and pleasant. In relā of this gharānā too words like tirakita, dhīr-dhir, dhin gin, ghīdanaga, kiṭatak etc. are used. In a composition of
relā use a word dhir-dhir is common which makes it attractive, pleasant to hear and recognized. In this gharānā a relā is played using a word of any chālā or chalan then it is termed as relā. Then its rau is played or it is played in dugun or chaugun laya.

The varna of this gharānā are different from Ajrādā gharānā. In Ajrādā gharānā execution is done in bandh baaj and it is done with open hand khulā baaj in Farrukhabād gharānā. Tirakiṭa is the key word of relā. While presenting this word, the presenter of Ajrādā gharānā distributes it among the fingers like madhyāmā, tarjanī, and anāmikā. To play ti madhyamā is used, for ra tarjanī, ki is played with closed hand and nails on a bānyā with tip of finger and ṭa is played using anāmikā. The artists of Farrukhabād gharānā play the same word differently. They use madhyamā and anāmiakā to play ti, tarjanī is used to play ra, to play ka an open hand i.e. by striking a palm and fingers on the upper portion of a syāhī and madhyamā and anāmiakā is repeated to play ṭa.

After discussing all the above the researcher realized that the relā of Ajrādā and Farrukhabād gharānā are different due to the compositions of the varna, its execution and its language. The relā that are played in Ajrādā gharānā are mostly originated from quāyedā. Farrukhabād gharānā has composed relā independently.

5:4:5 Farrukhabād Gharānā’s Tradition of playing style in Madhya and Drut Laya

This gharānā belongs to purab baaj hence most of the compositions of this gharānā were arranged in madhya laya as well as in drut laya. This gharānā is the disciple of Lucknow gharānā thus it’s playing style is influenced by pakhāwaj as well as dance style. Therefore most of the compositions in this gharānā are gat, ṭukdā, chakradār, gat-quāyedā, gat-ṭukdlā etc. All these compositions have a perfect blend of diversity of sound, tune, appropriate pauses (yati) and sequence of words. The compositions of this gharānā give equal importance to varna of tablā as well as pakhāwaj. These compositions are influenced by variety of verses (chanda) and poetry (rhyme) in these compositions.

There are varieties of gat in this gharānā. The arrangements of these compositions are based on swiftness of nature and speed of daily events. Specific names are given to
these compositions. In the composition called ṭukḍā most of them are big and generally played on pakhāwaj, from these compositions selected pieces are rearranged as a new composition and they are played on tablā. Various tihāi are used in ṭukḍā. In this gharānā due to the absence of quāyedā compositions are arranged in gat-quāyedā. In this composition gat and quāyedā both are used. Ustad Shaikh Dawood Khan and Ustad Jahangir Khan used to play this composition in their presentation. This composition can be expanded as quāyedā but variety which is found in the paltā of quāyedā is not heard in the expansion of these compositions. In this gharānā very big and lengthy chakardār are composed. In this composition instead of using more beats, the emphasis is given on maintaining its attractiveness. There are different varieties of in the compositions of chakradār. In these compositions the use of tihāi are done very attractively.

Once conducting a detailed study the researcher concluded that in Farrukhābd gharānā the diversity that is found while playing the compositions in madhya laya and drut laya which does not exist in Ajrādā gharānā. The researcher has put in lots of efforts to gather all these mentioned compositions from the scholars and artists of this gharānā and attempted to present them in the next chapter.
FOOTNOTES

1 “Tabla Purān” author Pandit Vijay Shankar Mishra. Pg. 29

2 “The Rare Treasure of Farrukhābād Gharānā” V.C.D Artist Pt. Arvind Mulgaonkar

3 “Tabla Purān” author Pandit Vijayshankat Mishra, pg. 29

4 “Tabla” author Pandit Arvind Mulgaonkar, pg. 250

5. Excerpts of the interview with Pandit Arvind Mulgaonkar.

6 “The treasure of Farrukhābād Gharānā” V.C.D., lecture demonstration by Pandit Arvind Mulgaonkar

7 “Tabla Purān” author Pandit Vijayshankat Mishra, pg. 35

8 “Taal ke Lakshya Lakshan Swarup me Ekruptā” author Ms. Vasudha Saxena pg.219

9 “Tabla Vādan Mei Nihit Saundaryā” author Pandit Sudhir Mainkar, pg 123

10 Excerpts from the interview of Pandit Arvind Mulgaonkar and Shri Amod Dagange

11 “Tabla” author Pandit Arvind Mulgaonkar, pg. 273

12 Excerpts from interview of Pandit Bapusaheb Patwardhan and Shri Praveen Uddhav