CHAPTER-III

Farrukhābād Gharānā’s origin and its development

In the second chapter the researcher has concluded by giving detail information about the origin and evolution of Ajrādā gharānā. After mentioning analytical evaluation about all the reasons of the origin and evolution of each gharānā, there is a mention of the origin and evolution of Farrukhābād gharānā in this chapter.

3:1 The Origin of Farrukhābād Gharānā

The Farrukhābād gharānā is the origin of tabla playing which belonged to village Farrukhābād. This gharānā is not of completely independent style. This gharānā is a disciple of Lucknow gharānā. According Pandit Arvind Mulgaonkarji’s opinion the Farrukhābād gharānā was established along with Ajrādā gharānā. It is assumed that this gharānā was established somewhere after 1780 AD.

3:1:1 The Original Founder of Farrukhābād Gharānā

Ustad Haji Vilayat Ali Khan, who was a resident of Farrukhābād, is considered to be the original founder of Farrukhābād gharānā. Ustad Haji Vilayat Khan took education from khalīfā of Lucknow Ustad Bakhlshu Khan. He got all the treasure of tabla of Lucknow gharānā from Ustad Bakhlshu Khan and his daughter Moti Bibi (who was wife of Ustad Haji Vilayat Ali Khan). Moti Bibi herself was a very good tabla player. According to one such story, it is said that when she married to Ustad Haji Vilayat Ali Khan, the khalīfā of Lucknow Ustad Bakhsu Khan gave 500 gat compositions to her as dowry. Then all those gat compositions became famous as dowry compositions (Dahej ki gat). ‘Md. (Mohammedi) Karan Innaam’ has mentioned in his ‘Madanool Moosheequi’ that Ustad Haji Vilayat Ali Khan was neither son-in-law of Bakhsu Khan nor a citizen of Farrukhābādā. During the time of Bakhsu Khan, he was in Lucknow and had taken education from him. There is a possibility that his ancestor belonged to Farrukhābādā. During his lifetime Ustad Haji
Vilayat Ali Khan visited religious place *Haj* seven times. He always prayed to Almighty to bless him that all his composition would be influential. Due to his visit to *Haj* seven times gave him the name Haji Vilayat Ali Khan.\(^3\)

Ustad Haji Vilayat Ali Khan was a man of religious thoughts. In a book *‘Madan-al Moosiqui’* by Hakim Mohammad (Md.) Karam Imaam there is a mention that after going on a *Haj* for seven times, Ustad Hajji stopped performing in concerts. He continued teaching his disciples and also composed new compositions of tablā. This gharānā is especially well known as Hajji’s compositions.\(^6\)

In Ustad Ameer Hussain Khan’s words, “the concert that played even one composition of Hajji was considered to be the prestigious one”.\(^7\)

During 1847 to 1856 Ustad Haji Vilayat Ali Khan worked with the last ruler of Lucknow Nawab Wajid Ali Shah. In 1857 he retired from politics and left for Rampur which was an important center of Music and Dance.\(^8\)

Hajji was not only a great artist but also the best teacher (*Guru*). In the era when it was impossible to think of an educational institution, he had opened an academy of tablā.\(^9\)

Ustad Haji Vilayat Ali Khan was a very good tablā player, teacher and a composer. He had already got lot many compositions of Lucknow gharānā from his wife. He had also learnt a lot from his teacher (*Guru*). Apart from that he had composed many wonderful compositions of his own, which gave a different dimension to Lucknow gharānā. That completely established a new style of tablā playing. This entirely became new identity in tablā playing and was known as Farrukhābād style. From the above written statements it is very clear that in tablā playing Farrukhābād gharānā is a disciple of Lucknow gharānā.\(^9\)

In this way due to his avocation of modifying and independent style of instrument playing; Ustad Haji Vilayat Ali Khan did important changes in tablā playing of Lucknow gharānā and established Farrukhābād gharānā. Actually Lucknow gharānā has a very strong bond with Farrukhābād gharānā; as Farrukhābād gharānā had evolved from Lucknow gharānā.
Keeping in mind the above information and thoughts it is essential to do 'The methodical study of Farrukhābād gharānā'. In this we include questions like 'Who laid the foundation of Lucknow gharānā?', 'How was the method and style of tabla playing of Lucknow gharānā?' On the basis of this the researcher feels necessary to begin with the brief outline of Lucknow gharānā.

3:2 The Origin and Development of Lucknow Gharānā

Among all the tabla gharānās, Delhi gharānā is supposed to be ancient and the first gharānā. Except Punjab gharānā, evolution of all other gharānās is associated with Delhi gharānā. The disciples of Delhi gharānā settled all over the places. Keeping in mind the musical atmosphere of that place and according to their ideology the Ustads developed and composed the bandishes. They also brought varieties in it and introduced few new styles. They also established some new gharānās.

It is assumed that the origin of Lucknow gharānā took place 50 years after Delhi gharānā. So we can assume that time of origin of Lucknow gharānā must be from 1750 AD to 1760 AD. It is also assumed that the time of the promoter of Delhi gharānā Ustad Siddhar Khan was 1700 AD. On the basis of the above we can state the origin of the Lucknow gharānā.

The promoter of Delhi gharānā was Ustad Siddhar Khan. When his grandson Ustad Modu Khan started his journey of music then the condition of music of Delhi was not good. Somewhere around 1739 Nadir Shah had already done a terrible attack on Delhi. At the time of the attack Mohammad Shah Rangeele was the ruler of Delhi. He was very sensitive and emotional by nature. He considered himself responsible for the attack done by Nadir Shah. He was terribly in pain to see the oppression and suffering his state and subjects. A thought stuck to his mind that he was always engrossed into music and dance. He considered himself responsible for the oppression and sufferings of his state and subjects. Suddenly many artists became shelter less due to this and were forced to leave the state. When Ustad Modu Khan decided to enter the field of profession of music then he did not find the atmosphere of music in Delhi much suitable for it.
In those days Lucknow was important center for music and dance after Delhi. At that time Modu Khan and Bakhshu Khan, the two grandsons of Ustad Siddhar Khan decided to go to Lucknow to try their luck. In those days Nawab Aasifuddaula was the ruler of Lucknow. When he got the news that Modu Khan is in Lucknow, he appointed him as an artist in his Royal court. Later Modu Khan called Bakhshu Khan to Lucknow. After some period he also became associated with the Royal court of Lucknow.11

During those times the Nawabs of Lucknow had also given a shelter to dance. Due to this the style of Lucknow gharānā is influenced by dance. Along with kathak a style of thumīr singing also developed a lot in Lucknow. Lucknow always had a stronghold on thumīr singing and kathak dance. Due to these two; tablā playing was influenced and got new direction. At that time pakhāwaj was used to accompany kathak dance. After he came to Lucknow Ustad Modu Khan had to face many challenges in music. In the Eastern part of India pakhāwaj was used to accompany kathak but it was difficult to play ṭaṭkār, bhāv-abhinay and dhūrt laya on pakhāwaj, so tablā was used in place of pakhāwaj. Modu Khan accompanied many musical programs but he was never satisfied accompanying dance programs. He was very brilliant, thoughtful and serious by nature, so he kept himself busy in composing new creations. His younger brother and companions always teased Modu Khan for this habit and called him ‘Par kata Kabutar’. But Modu Khan continued creating new compositions as he wanted to make changes in his traditional style of tablā playing and it was suitable for kathak accompaniment.12

To fulfill the above needs these two brothers came from Delhi to Lucknow. They worked really hard to create new compositions for kathak dance and experimenting accompanying tablā in kathak dance. These two Ustads while playing tablā experimented use of its maidōn instead of chāntī or kīnār. Along with it they introduced a new method of using open hand on a lower part of syāḥī instead of closed hand on left part (Dānyā) of the maidōn. With this they tried to bring a sound from tablā which was similar to a pakhāwaj. Compared to the use of pakhāwaj this tablā playing style gave comfortable seat, a great speed and use of all the fingers as well as a palm. This successful experiment gave tablā its own importance while accompanying dance. In the same order they also introduced maidōn and syāḥī in Delhi’s kīnār style. They also used chakradār and paran along with mukhdā, mohrā
and few small pieces of composition in their style of playing. Here with rhythm and beat the quāyedā and relā were also included. This way the Delhi gharānā of tablā came to Lucknow. It got a new form which is now known as the Lucknow style of tablā playing.

3:2:1 The Playing Style of Lucknow Gharānā and its Specialities

When we talk about style of playing and the specialties of Lucknow gharānā it is very necessary to note that this particular gharānā is not only a 'Nachkaran Baaj' means it is not only a baaj to be influence with kathak dance. It is necessary to note that when Ustad Modu Khan and Bakhshu Khan came to Lucknow from Delhi, they realized that whatever tablā they had learnt in Delhi was of little use to accompany dance. So after coming from Delhi to Lucknow, Ustad Modu Khan and Bakhshu Khan brought some necessary changes in the style of tablā playing as it had an influence of dance on it. They played it in such a way that it would be suitable to accompany dance. The biggest fact is that it would be a cultural injustice to call Lucknow baaj just as 'Nachakaran Baaj'. It is so as here only dance bandishes not played. In this Modu Khan did some alteration in the style of playing and made it useful for accompanying dance. He kept the top compositions of Delhi gharānā as it is. He used all the compositions of maiddān and syāhī. Due to this bandh baaj of Delhi gharānā got a new exposure in Lucknow. Along with the bandish of mukhādā, mohrah etc. gat, paran, chakradār, tukdā etc. were also used in this baaj. In this baaj style of playing laggī-ladī was appropriately used to accompany tappā and thumrī. In this style of tablā playing along with quāyedā and relā, laya-bānt was also included. This way tablā playing of Lucknow gharānā totally got a new style of its own. The Lucknow gharānā and baaj have a very reach tradition. It has its own language, literature and words of their own compositions of bandish can be heard.

3:2:2 The Style of Playing (Vādan Shailee) of Lucknow Gharānā

1. From the above written statements we get the information that pakhāwaj had a tremendous influence on the style of playing of Lucknow gharānā. Due to this
according to pakhāwaj, in Lucknow style of playing maximum use of a palm was done to create sound. The maximum use of palm had given it a better resonance while playing tabla. This style of playing was then recognized as 'Thappi ka baaj' or 'khulā baaj'.

In this reference Pandit Sudhir Mainkar mentions that in Delhi and Ajrāḍā gharānā style of playing tabla, the sound is created by the stroke of forefingers on top or outer ring of tabla. In Lucknow gharānā the use of palm gives better sound than the use of forefingers. As use of forefingers reduce the sound (echo) to half compared to the use of for palm. The less sound (echo) creation in this style was called as bandh baaj or 'chāntī ka baaj' or 'kinār ka baaj'.

2. In this baaj the bandishes were composed in such a way that the varna of pakhāwaj could be played on tabla. This reduced the use of kinār. This style was begun to create similar sound of pakhāwaj by giving the blow on maidān and syāht.

3. This style of playing is also known as thapiyā baaj. In this manner the varnas can be played forcefully and openly on tabla.

4. In Lucknow gharānā the bols were played on banyā by using open hand on the maidān. The main reason for this was the style of playing pakhāwaj with open hand. When a thought was given of playing it in a solo, it was not appropriate to give a blow with open hand. Due to this slowly and steadily, the style of playing with open hand on the banyā was reduced. Due to this the solo tabla playing of Lucknow gharānā became popular as it was melodious and had variety in sound.

5. In this gharānā to create sound from tabla more than one finger was used. In this style of playing tabla along with tarjani (forefinger) and madhyānā (middle finger), the use of anāmikā (ring finger) is also equally important. The maidān of tabla is specially used for creating the sound. Some artists of Lucknow gharānā also use their thumb on specific beats.14

6. Compared to Delhi gharānā the quāyedā of Lucknow gharānā are longer in size and their language of compositions are different. They are very difficult to play in speed because in quāyedā of Lucknow gharānā the bols of maidān and syāht are used more. The quāyedās of Delhi & Ajrāḍā gharānā have great speed which is not heard in the quāyedās of Lucknow gharānā.
7. In Delhi and Ajrāḍā gharānā the way of quayedās are expanded are not done so in Lucknow gharānā. The expansion of quayedās is done very less in a solo performance. In this style of playing the artists of this gharānā don’t use a quayedā much, but they make maximum use of relā, ran, ṭukā, gai, chakradār, paran, fard etc.

8. In Lucknow gharānā the khule bols and the style of playing is similar to pakhāwaj; so most of its bols are played such as dhīta-dhīta, dhagetiṭa, kadadhāṭṭa, dhūgedingatiṭa, kāṭān, ḍhaḍān, dhēt-dhet, katōkatā, tiṭakatā-gadigana, trakadhet etc.

9. The artists of this gharānā are highly influenced by dance. So in this style while performing solo maximum use of padhant is done.

10. Similarly this style is highly influenced by thumrī singing. So when this style is performed in solo we get to hear maximum of laaggi-ladi.

3:3 The Development of Farrukhābād Gharānā

If we want to discuss the development of Farrukhābād gharānā the first name taken is of Ustad Haji Vilayat Khan. The further development of Farrukhābād gharānā was possible only because of his descendants and disciples. The maximum development of Farrukhābād gharānā was also possible as Hajiji got a lot of compositions in dowry. When Ustad Haji Vilayat Ali Khan was in Lucknow then he was associated with thoughts of musical of that part. Along with that whatever tabla was developed over there, keeping in mind that fact he was busy in trying to present his own creations. But when he reached Rampur in 1857, he added different type to whatever he had learnt in Lucknow and gave birth to different style of playing. This was known as Farrukhābād gharānā. At that time Rampur was supposed to be an important destination of music and dance. At that time Nawāb Yusuf Ali was the ruler of Rampur. He was a staunch music lover. He had appointed many artists in his Royal court. At that time Haji Vilayat Ali was also appointed as one of the artists of the Royal court. After that many generations continued serving in this Royal court. So Rampur Court has an important contribution in the development and success of tabla of Farrukhābād gharānā.
Four sons of Hajiji namely Ustad Nisar Hussain Khan, Amaan Ali Khan, Hussain Ali Khan and Ustad Nanhe Ali Khan had also contributed a lot in the development of Farrukhābād gharānā.

Ustad Nisar Hussain Khan was living in the Royal Court of Rampur. He was a very good artist who played tabla and pakhāwaj. From their childhood, his younger brother Ustad Hussain Ali Khan and Ustad Muneer Khan were his disciples and took education from him.

His second son Ustad Amaan Ali Khan, who is very less known by their heir, was suffering from leprosy. He got sick of his family members and left them and went to Jaipur. There he trained his disciples. One of his disciples was Pandit Jiyaalalji, who was an artist of kathak dance. He trained himself successfully under Ustad Amaan Ali Khan and acquired both the art forms.

His third son Ustad Hussain Ali Khan got education and training from his father and elder brother. Among his disciples, Ustad Muneer Khan's name is taken with pride. He developed tabla in Madhya Pradesh, Uttar Pradesh and especially in Maharashtra.

His fourth son’s grandson Ustad Maseetullah Khan was called as Ustad of Rampur. After the demise of the Nawāb of Rampur he withdrew his mind from royal court and went to Kolkata. Then he stayed there for lifetime. His son Ustad Karamatullah Khan was also a great tabla player. In recent years his son Ustad Sabir Khan has developed Farrukhābād gharānā in Kolkota.

Haji Vilayat Ali’s son-in-law Hussain Bakhash was a resident of Hyderabad. He spread the art of Farrukhābād gharānā in the western part of India. Due to one of his heir Ustad Daud Khan, Farrukhābād gharānā developed in Hyderabad. He is known as 'Dakshin ka Thirakwa'.

Among the disciples of Ustad Haji Vilayat Khan the main names taken are Ustad Salari Khan and Ustad Chudiyawale Imam Bakhsh. Many people knew this duo as disciple-student, two were brothers-in-law and some think them as ‘Guru-Bhai’. Salari Miyan did publicity of chalan or chālā style of playing and the peshkār played in Delhi baaj, he also brought few changes in that and presented new composition, Which is called as Farrukhābād gharānā’s peshkār. These compositions were played
many times by Ustad Thirakwa. His other disciple was Ustad Chudiyanwale Imambakhsh. There is one folktale behind the name ‘Chudiyanwale’. When he decided to be a disciple of Ustad Haji Vilayat Khan, Ustad Haji Khan’s wife gifted him bangles when he was to emulate. He wore those bangles for lifetime.17

According the book *Tabale Par Delhi aur Purab* by Shri Satyanarayan Vashishta, the tradition was continued by Chudiya Imam Bakhsh’s disciples and his heirs is known as ’Bhatolā Tradition’. There is neither a proof found anywhere about this subject or the name of this tradition nor a single book has discussed this.18

Becharam Chattopadhyay of Vishnupur was a disciple of Hajiji. He took his basic training in Vishnupur. His tradition is developed in Vishnupur and his tradition is known as Vishnupur tradition.

Mubaarak Ali Khan of Patna was well known disciple of Hajiji, Ustad Jahangeer Khan of Indore learnt from him. In Indore Farrukhābād gharānā is developed by Jahangeer Khan.19

According to the above statements and the researcher’s opinion:

1. In Maharashtra the Farrukhābād gharānā was developed by Ustad Muneer Khan and his main disciple Ustad Ahmad Jan Thirakawa and his nephew Ustad Ameer Hussain Khan.
2. In Kolkata Farrukhābād gharānā was developed by Ustad Karamatullah Khan and his son Ustad Saabir Khan and his main disciple Pandit Gyanprakash Ghosh, Pandit Nikhil Ghosh.
3. In the west part of India and Hyderabad the Farrukhābād Gharānā was developed by Ustad Shaikh Daud Khan.
4. In Indore i.e. Madhya Pradesh the Farrukhābād gharānā was developed by Ustad Jahangeer Khan.

Though the tablā of Farrukhābād gharānā that is heard and played today is basically of one style, but many experts brought many changes in their style of playing. Due to this it is felt that it is divided in four parts. As when we hear the artists of these four regions performing the style of Farrukhābād gharānā, their style of playing and compositions differ from each other.
After a deep study done by the researcher, it is observed that compared to all other gharānās the tablā artists from all over India are associated with Farrukhābād gharānā.

3:3:1 The Period of Ustad Haji Vilayat Ali khan

According to the above written statement it is proved that Ustad Haji Vilayat Khan came to Lucknow from Farrukhābād to learn tablā. He took training from Ustad Bakhshu Khan. During the period 1847 AD to 1857, he was active in the Royal court of Lucknow Nawāb Wajeed Ali Shah. In 1857 he retired from his political carrier and left for Rampur which was then an important center of music and dance. This gharānā was established in the name of Farrukhābād which was a small town of Uttar Pradesh. This gharānā actually developed in Lucknow, Rampur and Kolkata. Haji Vilayat Khan was resident of Farrukhābād, so the style of playing and the gharānā got its name as Farrukhābād gharānā.

In his book ‘Tabla’ Pandit Arvind Mulgaonkar mentions that the period of origin of Ajrāḍā and Farrukhābād gharānā is considered as same. On this basis we can guess that, in the previous chapter the time of origin of Ajrāḍā gharānā is the year 1780. On this basis only we can say that the time of origin of Farrukhābād gharānā must somewhere around that time. On the basis of above written statement we can guess that Ustad Haji Vilayat Ali Khan’s period must be after 1825 AD. If we consider that, he took training from his teacher for minimum 10 to 15 years then we can justify the above statements.

3:3:2 The Specialties of Farrukhābād gharānā

If we notice the specialties of Farrukhābād gharānā the first thing comes to mind is that it is neither based on bandh baaj like Delhi or Ajrāḍā gharānā nor it is influenced by purab baaj. According to Pandit Vijayshankar Mishra the style of Farrukhābād is ‘Manikānchān Sanyog’ of Delhi and Lucknow gharānā. It must be remembered that the specialties of Farrukhābād gharānā of tablā playing has influence of pakhāwaj but does not have influence of dance style. While highlighting
the specialties of Farrukhābād style once Ustad Ahmad Jan Thirakwa had said, ‘the expansion of the compositions on tabla can be easily done by variety of instruments but that finishes the purity of it.’ From this point of view tabla of Farrukhābād gharānā is pure, as in this style of playing tabla the sound of tāshā, nakkārā, dhol and khanjari etc. are not heard. This gharānā is known as a complete gharānā as in this the arrangement of compositions is done in such a way that whether the compositions are played solo or for any other purpose of accompanying, it is remarkable. This gharānā is a disciple of Lucknow gharānā so the artists of this gharānā had technically learnt the thapiyā baaj of Lucknow gharānā and along with they also had influence of chānti baaj of Delhi gharānā on their style of playing tabla. As a result in their style while presenting the compositions they started using maidān and chānt artistically. This made this gharānā very attractive as it brought different varieties in sound and made it melodious.23

According to deep thinking of the researcher it can be guessed that the compositions of Farrukhābād gharānā gave a new dimension. It also gave a new style, thought and outlook for solo tabla. After studying all the specialties and compositions the researcher realized that the artists of this gharānā were not only excellent at their art of playing tabla but they were also expert in composing wonderful compositions. They came up as expert composers.

3:4 The Farrukhābād Gharānā from the Reference of the Promoter of Lucknow Gharānā

The main pioneer of Delhi gharānā Ustad Siddhar Khan had three sons. They were 1. Bugara Khan, 2. Ghaseet Khan and 3. Unknown (name of third child is no. known). Ustad Modu Khan and Ustad Bakhshu Khan were the two heirs of this unknown son. They laid the foundation of Lucknow gharānā. That means the foundation of Lucknow gharānā was laid by grandson of Ustad Siddhar Khan. After completing the education and training Ustad Modu Khan and Ustad Bakhshu Khan came to Lucknow to earn their livelihood. Here also they worked hard to lay the foundation of Lucknow gharānā. At the same time Ustad Haji Vilayat Ali Khan came to Lucknow from Farrukhābād. Ustad Bakhshu Khan accepted him as his disciple and
began training him. Dr. Yogmayaji has written that Bakhshu Khan of Lucknow had no son. He gave the entire knowledge and training to his daughter. Then his daughter got married to Ustad Haji Vilayat Khan who was resident of Farrukhābād.24

This way Ustad Haji Vilayat Khan became the disciple and son-in-law of Ustad Bakhshu Khan. Ustad Haji Vilayat Ali Khan got 500 compositions as dowry. On the basis of those compositions and the hard work that he done on training, he created new compositions. Later these were known as compositions of Farrukhābād gharānā.

3:5 Purposes

The main aim of the pioneer is keeping in mind the originality and specialties of the style of playing and to introduce something new and innovative style of playing. On the same basis, according to his imaginations and thoughts, Ustad Haji Vilayat Ali brought some changes and removed some shortcomings of Lucknow gharānā’s playing style. With this they introduced different style of playing to the masses and put the foundation of a new gharānā which was established as Farrukhābād gharānā.

Ustad Haji Vilayat Ali Khan thought that the style of playing the compositions of Lucknow gharānā had influence of dance so those compositions were based on the dance style. The style of this gharānā was also influenced by use of pakhāwaj. So while giving solo performance and accompanying with vocal and instrumental music the same style was used, that was not appropriate for solo performance and accompaniment. Keeping in mind these facts he introduced new compositions to the present form. With this new style of playing baaj came into existence which came to the masses and was then known as Farrukhābād baaj. With this intention Ustad Haji Vilayat Ali Khan gave birth to a new baaj of tablā, later it became popular as Farrukhābād baaj.
3:6 Necessities

Lucknow baaj was popularly known as thapiyā baaj. In this style while playing on bānyā four fingers are used to give an open blow on the maidān. This was done to bring similar sound as pakhāwaj. Tablā was also played with maximum use of the maidān. The main component of playing a tablā is quāyedā, but there is a deadlock in playing these compositions by this style of Lucknow gharānā.

He kept in mind the above facts he thought the necessity of introducing new style of playing which must have easily removed all the shortcomings. In this way Ustad Haji Vilayat Ali Khan gave birth to new styles of playing tablā, which was popularly known as Farrukhābād gharānā.

3:7 Experiments

Farrukhābād gharānā had tremendous influence of Lucknow gharānā. Ustad Haji Vilayat Ali Khan mixed the Delhi’s style of kinār baaj and Lucknow’s style of lau baaj on experimental basis and introduced a new style of playing tablā. All the composed in the above style became popular as the style of Farrukhābād gharānā. In Lucknow gharānā peshkār and relā was not used much. He had experimented with these methods in his style of playing and introduced a new style which became unique style of Farrukhābād gharānā. The style of using rau of relā was then adopted by the other tablā gharānā. The artists of this gharānā experimented giving a stroke on different places on the tablā and bānyā and introduced new sounds and compositions. They used the same words created new compositions. They arranged these compositions in such a way that they were very easy to play and melodious. The Farrukhābād style of playing a tablā is very melodious because in this the use of maidān to blow it strongly while playing a bol tak, by using a forefinger along with other four fingers, to use full palm to play the bol dhīr-dhīr, all this had made these compositions very melodious. Looking at the nikās of this gharānā Pandit Arvind Mulgaonkar mentions that in this gharānā many bols are such that they are differently pronounced so their style of playing is also different. They are not played the way they are pronounced.
Ustad Haji Vilayat Ali Khan thought about whatever was not included in Lucknow gharānā and by his imagination he experimented and introduced new styles of playing tabla in Farrukhābād gharānā. This way the compositions of Lucknow gharānā differed from and a new style was established which is popularly known as Farrukhābād style.

3:8 Successes

Farrukhābād gharānā had influence of Lucknow gharānā in which tabla was played with dance style; Ustad Haji Vilayat Ali Khan broke that tradition and presented new compositions to the masses. He took opinions and recognition from masses about his style. Whatever compositions were composed and presented by him were different and fascinating than Lucknow gharānā. As a result, tabla of this gharānā became very successful, got a very high status in the society and it also set a very high standard of tabla playing.
FOOTNOTES

1. "Tablā vādan me nihil saundaryā" author Pt. Sudhir Mainkar pg.217
2. "Tablā" author Pt. Arvind Mulgaonkar pg.292
3. "Tablā" author Pt. Arvind Mulgaonkar pg.276
4. "Taal ke lakshya lakshan swarup me ekruptā" author Smt. Vasudha Saxena pg.228
5. "Tablā Purāṇ" author Pt. Vijayshankar Mishra pg.29
6. "Maadan-ul-Mooshiki" author Mohhamad Karam Imam
7. "Tablā Purāṇ" author Pt. Vijayshankar Mishra pg.31
8. "Tablā aur Pkhāwaj ke Gharāne evam Paramparāyē" author Dr. Aban Mistry pg.149
10. "Tablā" author Pt. Arvind Mulgaonkar pg.266
14. "Tablā vādan me nihil saundaryā" author Pt. Sudhir Mainkar pg.214
15. "Taal ke lakshya lakshan swarup me ekruptā" author Smt. Vasudha Saxena pg.228
16. "Tablā aur Pkhāwaj ke Gharāne evam Paramparāyē" author Dr. Aban Mistry pg.149
17. "Taal ke lakshya lakshan swarup me ekruptā" author Smt. Vasudha Saxena pg.218
18. "Tabalē Par Delhi aur Purab" author Shri Satyanarayan Vashishta pg.56
19. "Pkhāwaj aur Tablā ke Gharāne evam Paramparāyē" author Dr. Aban Mistry pg.151 & 152
20. "Pkhāwaj aur Tablā ke Gharāne evam Paramparāyē" author Dr. Aban Mistry pg.148
22. "Tablā Purāṇ" author Pt. Vijayshankar Mishra pg.29
23 "Tablā Vādān ac Nātī Samākhya" author Pt. Sudhir Manikar pg. 216

24 "Tad ke Lakṣaṇa Lakṣaṇa swaroop ac Ekrupa" author Smt. Vasudha Saxena pg. 218