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 gharānā, composition of Farrukhābād gharānā and their specialties and traditional sequences are discussed in this chapter.

In the purab baaj of tablā playing Lucknow gharānā was the first and foremost. It is assumed that Lucknow gharānā evolved after Delhi gharānā. Farrukhābād gharānā is the disciple of Lucknow gharānā. The playing style of Farrukhābād gharānā is influenced by the style of Lucknow and Delhi gharānā. The effect of kinār baaj of Delhi gharānā and open thapiyā baaj of Lucknow gharānā is seen on the playing style of Farrukhābād gharānā. In composition of Farrukhābād gharānā along with quayeda, relā, ran etc. of bandh baaj, other compositions like gat, tukdā, todā, 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 gharānā.

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

The most important dimension of the system of Farrukhābād gharānā 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 gharānā practiced use of maidān in place of kinār. At the same time to get similar sound like pakhwaj on the bōnyā they used an open palm below the syāhī. To this the artists of Farrukhābād gharānā used maidān along with kinār and used a closed palm on the bōnyā. Due to this experiment the tablā 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 *kīnār* 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—*thāpiyā 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 *kīnār* 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 *barābar 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 Ajrādā 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, nagādā, dhol and khanjari 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 gharana 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 gharana 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, tukā, 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 Riyāz 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 riyāz and presented it to the next generation. Riyāz 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 (kadō) at the time of riyāz. In artists of Ajrādā 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:

\[
\begin{array}{cccc}
0 & 3 \\
X & 2 \\
\end{array}
\]
Murakka composed by Ustad Hussian Ali Khan (Haji Sahab’s second son)
(It is played in madhya and drut laya in Teen-Taal)

In Farrukhābād gharānā equal importance was given to riyaż 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 riyaż.

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 layakārī. 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 kinār baaj of Delhi gharānā and lau baaj 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
Ustad Haji Vilayat Khan had actually learnt *thapiya baaj* of Lucknow gharanā from his guru and his style of presenting was also influenced by *kinār baaj* of Delhi gharanā. 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 gharanā.

The introduction of these new compositions innovated by him presented a unique style of playing which were known as a style of Farrukhābād gharanā. *Peshkār* of Lucknow gharanā was not much recognized but *peshkār* composed by Ustad Miya Salari Khan of Farrukhābād gharanā is become a specialty of this gharanā. 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 gharanā always begins with *vilambeet laya*. Initially in the presentation of Lucknow gharanā various types of chālā, chalan, relā, quāyedā, gat, todā etc. were played. The performers of Farrukhābād gharanā started presenting *farshbandi* after *peshkār*. They also played various types of quāyedā and ‘relā ki rau’. This gharanā is also mainly influenced by purab baaj i.e. pakhāwaj. Due to this most of *gats* presented by this gharanā have the influence of pakhāwaj’s playing style. It is not wrong to say that in this gharanā very few quāyedā are used in its presentation. In Ajrādā and Delhi gharanā *varna* and language used to compose quāyedā similar form is not used to creations but the quāyedā of Farrukhābād gharanā are created by using *gat ang* and different form of quāyedā are composed. The performance of Farrukhābād gharanā always begins with *peshkār* in *vilambeet laya*, followed by *farshbandi* 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 gharanā instead of quāyedā, relā and gat todā were mainly used. In this generation also the performers of this gharanā follows the same method of presentation. That has established as an independent method as well as a unique style of presentation of this gharanā.
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 tabla 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 tabla 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 tabla 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. 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 dhīr dhīr, most of the
alphabets of tabla 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 Nātak 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 dhī. In Delhi gharānā the method in which the
expansion of the peshkār is similar to the expansion of a quāvedā. 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 tīhāt, 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:

\[
\begin{array}{ccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 \\
\hline
1 & 2 & 3 & 4 & 5 & 6 & 7 \\
\end{array}
\]

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

\[
\begin{array}{ccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 \\
\hline
1 & 2 & 3 & 4 & 5 & 6 & 7 \\
\end{array}
\]

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 tabla 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 *ālāpī* other than that of purity of a *raag* while singing, similarly there are no limitations while presenting a *peshkār* on tabla 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 *ṭhekā* 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 laykārī. It is expanded entirely with upaj ang. Its presentation begins with simple laykārī, to continue with difficult laykārī and then it is concluded with single tīhāṭ.

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 tīhāṭ 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 Ajrādā 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 Ajrādā gharānā. Farrukhābād gharānā belongs to purab banaj and allied with Lucknow gharānā so its playing style is highly influenced by pakhwāj. Thus in quāyedā of this gharānā most of bols like dhāgenā, dhātrakā, kādhe tīta, takdhā tirakīta, dhi dhi gina, dhigana etc. that are mostly played on lau and syāḥ1.
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 quāyēdā 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. Most of quāyēdā of this gharānā are composed in chatushtra jāti and very few quāyēdā are composed in tishtra jāti. Most of the quāyēdā of this gharānā are bigger, composed in ‘Teen Taal’ and has thirty-two beats. They are played in two āvartan.

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

When we think about the expansion of quāyēdā of Farrukhābād gharānā we realize that it is not similar to Delhi and Ajrādā gharānā. They give more stress on upaj ang while expanding quāyēdā. Delhi and Ajrādā gharānā give more importance to petch, kulī lagānā, girah lagānā, doharā, bal, mukh, tihāt etc. while expanding quāyēdā. All the above expansion methods are not practiced in Farrukhābād gharānā. Rather more importance is given to mukh, laut-palat and tihāt. While expand a quāyēdā 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 ‘Tabla’—“In the baaj of Delhi and Ajrādā gharānā gives importance to a sequence of mukh, doharā, bal, paltā, tihāt etc. This is not found in quāyēdā of Farrukhābād gharānā. The stress is specifically given on mukh, laut-palat and tihāt. It is found that there is no limitation on expanding quāyēdā but it depends upon spontaneous imagination of a performer. It seems while expanding quāyēdā 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 quayeda 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 quayeda rhythmic using other words than original words.

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

The researcher has understood from his study that; “A quayeda is a composition which has a combination of vowels and consonant words, which ends with an arrangement of words like tinnâ dhinnâ, tinâ kinâ, dinâ gînâ, tin tinâ kinâ, dhin dinâ gîna etc. A tabla performer of every gharânâ presents it according to own understanding and knowledge. The presentation of quayeda depends entirely on a personal thinking. An expansion and reduction of quayeda totally depends upon the knowledge and capacity and style of a presenter. The beauty of quayeda depends more on its presentation i.e. its expansion rather than its original composition. The expansion of it depends upon the gharânâ a presenter belongs to and the knowledge he has acquired.

5:4:4 Relâ

A tabla of purab baaj is highly influenced by pakhâwaj most of composition and its presentation style of just like pakhâwaj. Playing a relâ originated from pakhâwaj itself. Most of the relâ were played on pakhâwaj and then practiced on tabla too. If we talk about relâ in purab baaj of Farrukhâbâd gharânâ then while expanding it the use of maidân and syâht along with while playing dhir-dhir with full palm or use of kinâr is done so effectively that it sounds balanced and pleasant. In relâ of this gharânâ too words like tirakiita, dhir-dhir, dhin gin, ghidanaga, kiîtatak etc. are used. In a composition of relâ use a word dhir-dhir is common which makes it attractive, pleasant to hear and recognized. In this gharânâ a relâ is played using a word of any châlâ or chalân then it is termed as relâ. 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 Farrukhābād gharānā. Tirakīta 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 madhyāmā is used, for ra tarjanī, ki is played with closed hand and nails on a bānyā with tip of finger and ta is played using anāmikā. The artists of Farrukhābād gharānā play the same word differently. They use madhyāmā and anāmikā 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 syāht and madhyāmā and anāmikā is repeated to play ta.

After discussing all the above the researcher realized that the relā of Ajrādā and Farrukhābād 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. Farrukhābād gharānā has composed relā independently.

5:4:5 Farrukhābād 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, tukdā, chakradār, gat-quāyedā, gat-tukdā 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 tukdā 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 tihāt are used in tukdā. In this gharānā
due to the absence of quāyeda compositions are arranged in gat-quāyeda. In this composition gat and quāyeda 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 quāyeda but variety which is found in the paltā of quāyeda 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 tīhā are done very attractively.

Once conducting a detailed study the researcher concluded that in Farrukhābād 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 Puran" author Pandit Vijay Shankar Mishra. Pg. 29
2. "The Rare Treasure of Farrukhabad Gharana" V.C.D Artist Pt. Arvind Mulgaonkar
3. "Tabla Puran" 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 Farrukhabad Gharana" V.C.D., lecture demonstration by Pandit Arvind Mulgaonkar
7. "Tabla Puran" author Pandit Vijayshankat Mishra, pg. 35
8. "Taal ke Lakshya Lakshan Swarup me Ekrupta" author Ms. Vasudha Saxena pg.219
9. "Tabla Vadan Mei Nihil Saundarya" 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