The collected information is gathered and only the facts are presented over here after doing detailed and collective study of methodical style of tabla tradition of Ajrada and Farrukhabad gharanā. However both gharanā have legacies over solo tabla playing. The researcher has done extensive hard work to gather required information and only facts are put forward in the thesis. The researcher has highlighted all the facts in the form of conclusion.

1. There is a very little a difference between the origins of these two gharanās. The difference is only of about nearly fifty to sixty years.

2. According to researcher findings Ustad Miyan Basant name had come forward as the pioneer of Ajrada gharanā before the names of Ustad Kallu and Ustad Miru Khan. Ustad Haji Vilayat Ali Khan is considered as the pioneer of Farrukhabad gharanā.

3. However Ajrada gharanā is influenced by Delhi gharanā similarly Farrukhabad gharanā is influenced by both Lucknow as well as Delhi gharanā.

4. Both gharanā have different playing style. However there are similarities among the materials and diversities among the playing styles.

5. Ajrada gharanā is known as bandh baaj gharanā. The compositions of this gharanā are entirely composed in vilambeet laya. The foundation of Ajrada gharanā was established after Delhi gharanā. Therefore, the effect of all the facts that are given above is seen. At that time there was a trend of playing pakhāwaj. Lots of efforts were done to keep away the influence pakhāwaj from tabla. On the basis of this fact both gharanās composed their compositions in vilambeet laya than drut laya or madhya laya. This proves most of the compositions of Ajrada gharanā are in vilambeet laya compared to madhya laya. The compositions of Farrukhabad gharanā are composed mostly in madhya laya. At that time there was an influence pakhāwaj on Lucknow gharana. On the basis of this fact most of the compositions of Farrukhabad gharanā are composed in madhya laya such as tukdā, gat, chakradār, tripalli, mukhā dot etc.

6. As tabla playing style of Farrukhabad gharanā has the influence of Lucknow gharanā hence it is based on khulā baaj. Lucknow gharanā is principally influenced by
pakhāwaj and Dance. During that period most of the singing style was done for dance oriented that’s why Thumri, Dadra, Kajri, Chaiti etc. form of style was popularized. Hence the compositions of tablā were also based on that type of singing. All of them were very similar to the playing style of pakhāwaj. Ustad Bakhshu Khan and Ustad Modu Khan were mainly trained in Delhi baaj then both of them proceeded to Lucknow. There is a possibility that after going to Delhi and both these Ustad might have found difficulty in playing khulā baaj of Lucknow gharānā. By putting lots of efforts they brought changes and to some extent khulā baaj was converted to bandh baaj. This is how the innovative playing style came into existence. The khalifā of Farrukhābād gharānā Ustad Haji Vilayat Ali Khan by trained by his guru in the playing style of thāpiyā baaj of Delhi gharānā and bandh baaj of Lucknow gharānā. Subsequently he combined both baaj and originated a new baaj that was popularly known as ‘Farrukhābād baaj’. 7. After the detailed study of these two ‘Baaj’ the researcher came across a fact that a new method of process came into existence due to the transformation in both Gharānā is quite similar. There is a variety is found only in the compositions of bol-bandish. This resulted in bringing innovative compositions with change in speed of playing and brought diversity in sound which became favorable for traditional tablā playing style. 8. When we focus on the matter of tablā playing then the only difference observed only in the compositions of peshkār-quāyeda and farshbandi. The composition peshkār-quāyeda or peshkār-rang is arranged in Ajrādā gharānā. Then in Farrukhābād Gharānā peshkār and farshbandi is more superiority playing style compared to Ajrādā Gharānā. The quāyeda that are composed in Ajrādā gharānā does not exist in any other Gharānā. Quāyeda exist in Farrukhābād gharānā is less compared to Ajrādā gharānā. In this gharānā more importance is given to gat-quāyeda. The artists of present generation prefer to play quāyeda of Ajrādā gharānā in their solo performances. The former renowned Ustad namely Ustad Ahmad Jan Thirakwa, Ustad Shaikh Dawood Khan, Ustad Jahangir Khana, Ustad Karamatullah Khan and the renowned artists of present generation namely Pandit Anindo Chatterjee, Pandit Nayan Jyoti Ghosh, Pandit Kiran Deshpande, Ustad Sabir Khanaa, Pandit Blai Gaytonde, Pandit Arvind Mulagaonkar, Pandit Vibhav Nageshkar etc. have mostly played quāyeda of Ajrādā gharānā in their performances.
However, all the above mentioned artists had accurate knowledge of its process so they were able to present qawwals in its original form of Ajrāḍā gharāṇā.

9. When playing material of madhya laya and drut laya of both gharāṇās is perceived, one fact is concluded that maximum compositions are composed in Farrukhābād gharāṇā compared to Ajrāḍā gharāṇā. The main reason behind this is the influence of Pakhāwaj and khulā baaj. Since the time of Ustad Habeebuddin Khan the artists of Ajrāḍā gharāṇā played the compositions arranged in madhya laya. My Guru Prof. Sudhir Kumar Saxena has also done extensive study on madhya laya. This has helped the researcher to include all the compositions of Ajrāḍā gharāṇā in his thesis that are based on gat and tukdā. This confirms the fact that the present generation artists of Ajrāḍā gharāṇā also very artistically include madhya laya in their performance. However the artists of Farrukhābād gharāṇā have flawless proficiency and richness in their performance compared to the artists of Ajrāḍā gharāṇā.

The tradition of gharāṇā is descending day-by-day in today’s era. However the artists of present generation have apprehensions about making their tabla presentation attractive. To achieve success the artists of present generation adds whatever attractive they found to their tabla playing performance. However, the seniors have really worked to compose various compositions in traditional tabla playing. This achievement is beyond compare and remarkable. The artists of present generation bring about variations in the traditional compositions and playing style and then them in their performance. The playing style of the artists of earlier generation of every gharāṇā used to be extremely orthodox but that does not exist in the performances of the artists of present generation. This is why even if in the present generation the artist belonged to the same gharāṇā there are dissimilarities in their presentation. Numerous seniors and scholars composed innovative compositions and presented them artistically and imparted the same in their disciples and that is how the traditional style of presentation was carried to the next generations this led to change in the basic rules of main gharāṇā also changed which leads to confusion among the students. Keeping in mind the above fact the researcher has focused on both-the playing style of both the gharāṇās. In his thesis the researcher has aimed to comprise the traditional compositions of both gharāṇā keeping in mind the students and tried to give the accurate information to them. The facts that have
congregated from the earlier Ustads and the renowned artists of both gharāṇā and the same are presented in this thesis. The notations of the compositions are established in this thesis on the basis of the legendary artists of this gharāṇā or I have learnt some of them from my guru. All the composition presented here are the original bandishes of both gharāṇā.

10. In the compositions of Farrukhābād gharāṇā all the sounds that are originated on tablā are used while composing bandishes. This has made the compositions of this gharāṇā really complicated. The varna used while composing bandishes of Ajrāḍā gharāṇā are not complicated as they are in Farrukhābād gharāṇā. It is also observed that in these bandish a particular word is played by altering its order and used it in various nikās stype.

11. In Ajrāḍā gharāṇā while playing tablā only fingers are used as it adhere to bandh baaj of Ajrāḍā gharāṇā. Different fingers are used for execution is done by using different fingers and the importance is given on playing the compositions different tempo. The tablā performance Ustad Habeebuddin Khan is the finest example to prove the above fact. He very rarely lifted his hand from tablā while playing compositions and presented them very efficiently and competently.

In playing style of Farrukhābād gharāṇā along with the fingers entire palm is also used. While playing Tablā he lifted his hand to create diversity in sound and resonance. The use of thapiyā baaj is also done to sustain the resonance in their presentation.

12. In Ajrāḍā gharāṇā importance is given to chanti and hand is lifted very rarely while effective execution of varna. On the contrary in Farrukhābād gharāṇā along with the use of maidan the other varan are executed with open hand.

13. A word dhir-dhir is very rarely played in Ajrāḍā Gharāṇā but whenever dhir-dhir is presented it is played with fingers at the center on syāḥt of tablā. However in this gharāṇā too dhir-dhir is played by use of a palm as Ustad Habeebuddin Khan and Ustad Munir Khan were proficient in ‘Purab Baaj’.

Since the origin Farrukhābād gharāṇā falls under the style of khulā baaj so here dhir-dhir is played with open palm. Therefore dhir-dhir is played in most of the compositions of this Gharāṇā.