PREFACE (Introduction)

In the modern age, among series of percussion instruments, Tablā is most melodious and ear-pleasing. Today, six gharānās are recognized in solo tablā playing, each of them has acquired its unique and independent existence. The promoters of each gharānā have laid their own independent style in solo playing. These gharānās have also given many popular as well as successful artists. However, in this modern age, it is very clearly perceived that both Ajrāḍā and Farrukhābād gharānā are much prevalent. For this, the credit actually goes solely to senior Ustads of the respective gharānās. If we want a confirmation about these facts, we remember a statement made by Prof. Sudhirkumar Saxena. There is no doubt about this fact. If we study the history, the history of both the gharānās, it becomes very clear that there is not much of difference between the two. This proves that according to the history, these two are almost accepted as contemporary.

Delhi gharānā is definitely primitive. However, according to historical facts, Delhi gharānā’s period has been approximated to 1780 AD. It is possible that no other gharānā emerged in those 60 years. So, all the tablā artists have accepted that Ajrāḍā gharānā is considered as the son of Delhi gharānā. The researcher has not only thrown a light only on Ajrāḍā gharānā but also tried to highlight Farrukhābād gharānā. So the conclusion is that Farrukhābād gharānā was also equally evolved. If we think about the modern period, it is found that great artists of Farrukhābād gharānā are more in number than Ajrāḍā gharānā. When we talk about development of tablā of Ajrāḍā gharānā, we gave major credit to Ustad Habeebuddin Khan. It will not be an exaggeration if it is stated that, for the development of Farrukhābād gharānā, the credit is mainly given to Ustad Ahmad Jan Thirakwa, Ustad Ameer Hussain Khan, Ustad Haji Vilayat Khan and Ustad Shaikh Daood Khan etc. The researcher read a book named ‘Tablā’ by a great author, Pandit Arvind Mulgaonkar, after deep study, the thought came to his mind, if he should present a thesis on the topic ‘The Comparative Study of the Methodical Style and Tradition of Tablā Playing of Ajrāḍā and Farrukhābād Gharānā’? He was determined to present a thesis on ‘The Traditional Style of Tablā playing of Ajrāḍā and Farrukhābād Gharānā: A Comparative study’. He began the research by working methodically and logical. This is really a modest attempt. The objective of it is not to underestimate any other gharānā. This is also a reason that most of the compositions of both the gharānās are conceptual as well as extensively elaborative.