

*“Ajrāḍā aevam Farrukhābād gharāne ki vidhivat Tablā vādan
paramparā kā tulnātmak adhyān”*

(The Traditional style of Tablā playing of Ajrāḍā and Farrukhābād Gharānā:
A Comparative study)

A THESIS SUBMITTED TO
THE MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA
FOR THE AWARD OF THE DEGREE OF

DOCTOR OF PHILOSOPHY

IN

MUSIC (TABLA)

BY

KEDAR R MUKADAM

UNDER THE GUIDENCE OF

PROF. DR. A.V.ASHTAPUTRE



DEPARTMENT OF INDIAN CLASSICAL MUSIC (VOCAL-TABLA)
FACULTY OF PERFORMING ARTS
THE MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA
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DECLARATION

I here declare that the topic “*Ajrāḍā aevam Farrukhābād gharāne ki vidhivat Tablā vādan paramparā kā tulnātmak adhyan*” (The Traditional style of Tablā playing of Ajrāḍā and Farrukhābād Gharānā: A Comparative study) which is submitted herewith to The Maharaja Sayajirao University of Baroda, Vadodara for the fulfillment of the award of the degree of **DOCTOR OF PHILOSOPHY IN MUSIC (TABLA)** is the result of the work carried out by me in Department of Indian Classical Music (Vocal-Tabla) Faculty of performing Arts, The M.S. University of Baroda under the able guidance of Prof. (Dr.) A.V. Ashtaputre.

I further declare that the result of this work has not been previously submitted for any degree fellowship.

(**KEDAR R MUKADAM**)

Place : Vadodara

Date : 17-09-2013



Department of Indian Classical Music (Vocal-Tabla)

Faculty of Performing Arts

The Maharaja Sayajirao University of Baroda

Opp. Sursagar, Vadodara - 390 001, (Gujarat), India

Phone : (+91-0265) 2410194

CERTIFICATE

THIS IS TO CERTIFY THAT, THIS THESIS ENTITLED

***“Ajrāḍā aevam Farrukhābād gharāne ki vidhivat Tablā vādan paramparā kā
tulnātmak adhyan”***

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A Comparative study)

SUBMITTED BY

KEDAR R MUKADAM

IN PARTIAL FULFILMENT FOR THE AWARD OF DOCTORATE DEGREE

IN

MUSIC (TABLA)

***TO THE MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA, HAS BEEN CARRIED
OUT UNDER MY SUPERVISION AND GUIDENCE. THE MATTER COMPILED IN
THIS THESIS HAS NOT BEEN SUMBITTED FOR THE AWARD FOR ANY OTHER
DEGREE OR FELLOWSHIP.***

GUIDE

PROF. (DR.) A.V.ASHTAPUTRE

HEAD, DEPARTMENT OF INSTRUMENTAL MUSIC (SITAR – VIOLIN)

FACULTY OF PERFORMING ARTS

THE M.S.UNIVERSITY OF BARODA

PANDIT ISHWARCHANDRA

OFFG. HEAD,

**DEPARTMENT OF INDIAN CLASSICAL MUSIC
(VOCAL-TABLA)**

FACULTY OF PERFORMING ARTS

THE M.S.UNIVERSITY OF BARODA

PROF. (DR.) PARUL SHAH

DEAN

FACULTY OF PERFORMING ARTS

THE M.S.UNIVERSITY OF BARODA

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 Ajrādā 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 Ajrādā gharānā is considered as the son of Delhi gharānā. The researcher has not only thrown a light only on Ajrādā 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 Ajrādā gharānā. When we talk about development of tablā of Ajrādā 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 Ajrādā and Farrukhābād Gharānā' ? He was determined to present a thesis on 'The Traditional style of Tablā playing of Ajrādā 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.

ACKNOWLEDGEMENT

Behind every endeavor undertaken by us, it is possible to accomplish with the help of not one but hundreds of people. We can achieve success only because of their support and well-wishes.

It is impossible to achieve my result without direct or indirect help from countless persons. Before moving ahead it is my utmost responsibility to thank each one of them.

Ever since I was a child my parents developed my interest towards music. From very beginning my parents had penchant towards music. My maternal grandfather was a good Harmonium player. From my childhood there was musical atmosphere which was helpful for me to develop interest in music and that is still really helpful for my achievement in music. I was interested in playing *tablā* since my childhood. We have academy of *tablā* called '*Saraswati Sangeet Vidyalay*' in my neighbourhood. Since very young age I began my journey of music from that academy. My first *Guru* Shri Prabhakar Date taught me hands on *tablā* and helped me to acquire the basics of playing a *tablā*. I managed to grasp whatever was taught to me very easily as I had keen interest in learning that subject playing *tablā*. For five years I took training from my *guru* Shri Prabhakar Date. For this his wife Mrs. Vidya Date also helped me a lot. I go to their house other than the timings of the classes i.e. at any time of the day as they have always encouraged me to do my *riyāz*. He only encouraged me to take admission in Diploma in *tablā* at Music Collage and guided me to continuing my further education. I am sincerely thankful to my first *guru* Shir Prabhakar Date who encouraged me to enter in the field of music.

In my life other than my parent's valuable guidance, Dr. Ajay Ashtaputra is the immediate person who became my mentor and guided me throughout my endeavor. In the beginning I had no adequate knowledge about *tablā* playing and its traditional system and compositions. Prof. Ajay Ashtraputre happened to hear me playing *tablā* at '*Saraswati Sangeet Vidyalay*' and guided me to approach the eminent artist and *guru* of *Ajrādā gharānā* Prof. Sudhir Kumar Saxena. After some days he took me to Prof. Sudhir Kumar Saxena. There was no looking back after that day as under his guidance I began my training of *Ajrādā* as well as the

other gharānās. At that time I realized that he is not only my *guru* but he is everything for me. He trained me with so much love and warmth as any artist would do it for his own son. At the same moment I realized that I must take up music as my profession and try to be successful in this field. There was atmosphere of education in my family and they always wanted me to complete my graduation and to obtain a degree either in B.A. or B. Com. was a must. I completed B. Com. and then took admission in Masters' Degree in tablā at Faculty of Performing Arts. I am extremely grateful to my *guru* Prof. Sudhir Kumar Saxena. I pray to Almighty that in the next birth if I happened to get the same musical atmosphere in my family then I wish Prof. Sudhir Kumar Saxena should be my *guru*. My '*Guru-Mātā*' Smt. Pradnya Saxena had always treated me with love and affection as his own son and will continue to do so. Today though my *guru* Prof. Sudhir Kumar Saxena is no more but our '*Guru-Mātā*' has contributed a lot to keep all the students together. She had never let me feel my teacher's absence. I will remain thankful to her for my entire life.

Every person gets somebody as a guide in life. After my parents and *guru*, I was lucky to get Dr. Ajay Ashtaputre as my guide. Immediately after my Masters' Degree he compelled me to do my Ph.D. After obtaining my Masters' degree I took up a job as a music teacher for two years at '*Swaminarayan Vidyapith*'. Soon after I was appointed as a lecturer in my own faculty (Department of Tabla, Faculty of Performing Arts, M. S. University of Baroda). My guide continued to guide me since then. Till then I was undecided about my subject and registration for the Ph.D. My guide Prof. Ajay Ashtaputre wished that I should take up this subject for my Ph.D. just then I registered myself for the same. Thereafter he continued guiding and encouraging me for my further studies. I don't know how to thank him and saying 'Thank you' is not enough. I am very lucky to have such a helpful persona as my guide. I happened to go to my guide's house but his wife Mrs. Meghana Ashtaputre also helped me a lot and she always welcome me. Success is assured if you have such loving parents, able, devoted *guru* and guide to support you wholeheartedly.

I am really thankful to all those who helped me to complete my thesis. My other mentor Shri Pushkaraj Shridhar always shared the most vital information related my topic and guided me. He brought to my notice some valuable facts which I would have never even thought about.

He shared some of the rarest *bandishes* with me that he might have got either from his *guru* or some Ustad of earlier times. I am extremely grateful to Shri Pushkarajji for all his guidance as he has treated me as his son. I am thankful to my *guru-bandhu* and friends Dr. Gaurang Bhavsar, Shri Nandkishor Date, Shri Anil Gandhi, Shri Chandrashekhar Pendse, Shri Chirayu Bhole, Shri Rajesh Kelkar and Shri Ashwini Singh for sharing valuable information about my subject. I am extremely grateful to the Head of the Department Pandit Ishwarchandraji and our Dean Prof. (Dr.) Parul Shah who were ever ready to help me to complete my researcher work. Whenever I asked for help the office helped me by providing required official material, I am thankful to them too. I am also thankful to librarian of Hansa Mehta Library and our faculty library. I am really thankful to the Ph.D. Course Convener Prof. R. G. Kothari as he always provided guidance for accurate Research Methodology. I am grateful to all the teachers who help me a lot to complete my work.

To complete my thesis I had to interview various renowned artists to gather required information related to my topic. The information shared by them was extremely valuable for me. I have interviewed many renowned artists of both the *gharānā* namely Ustad Hashmad Ali Khan, Ustad Akram Khan, Ustad Nisar Hussain Khan, Pandit Sudhir Mainkar, Pandit Mrudangraj, Shri Harish Gangani, Pandit Arvind Mulgaonkar, Pandit Suresh Talwalkar, Pandit Amogh Dandge, Pandit Vibhav Nageshkar, Pandit Omkar Gulwadi, Ustad Sabir Khan, Pandit Bhai Gaytonde, Shri Shridhar Padhye, Shri Kiran Deshpande, Shri Mukund Bhale, Shri Pravin Uddhav etc. I have gathered all the important information and tried to include it in my thesis along with all the compositions. I am thankful to all those renowned artists and I will continue to acknowledge their contribution.

Other than the above mentioned people my wife Mrs. Rekha Kedar Mukadam and my loving daughter Kum. Krupa also helped me a lot for completion of my research work. I sincerely thank them for it. Due to their co-operation and support I was able to concentrate on completion of my thesis. They have extended their helping hand at every hour of the day without any hesitation. I began writing my thesis in Hindi language at the time of my Registration of my Ph.D. In the meantime a directive was sent by the U. G. C. to submit my thesis in English language. I was in a real dilemma at that time. I immediately contacted my brother-in-law Shri

Nikhil Khandekar, his mother Smt. Rohini Khandekar and my sister Smt. Pradnya Nikhil Khandera for guiding me for the translation of my thesis into English language. I am extremely thankful to all three of them for their kind support. I also thank my friend Smt. Ujwala (Khare) Naik guiding me whenever required. I am also thankful to Shri Subhash Shinde and Shri Bhaskar Pendse for assisting me in printing work.

I really want to acknowledge everybody who had knowingly and unknowingly contributed a lot in completing my thesis.

KEDAR R MUKADAM

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6:3:8:1	<i>Ṭukḍās of Ajrāḍā Gharānā</i>
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VII

Contribution of Exponents of

Ajrāḍā and Farrukhābād Gharānā

in Solo Tablā Playing

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7: 1	Contribution of Exponents of Ajrāḍā Gharānā
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7:1:2	Ustad Habeebuddin Khan
7:1:3	Swami Dayal
7:1:4	Prof. Sudhir Kumar Saxena
7:1:5	Pandit Hajarilal
7:1:6	Ustad Ramzan Khan
7:1:7	Shri Yashwant Kerkar

7:1:8	Shri Padhye Master
7:1:9	Ustad Manju Khan
7:1:10	Shri Madhukar Gurav
7:1:11	Pandit Sudhir Mainkar
7:1:12	Shri Pushkarraj Shridhar
7:1:13	Ustad Mohammad (Md.) Akram Khans
7:1:14	Prof. (Dr.) Ajay Ashtaputre
7:1:15	Shri Sudhir Pandye
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7:2:1	Ustad Haji Vilayat Ali Khan
7:2:2	Ustad Ahmad Jan Thirakwa
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7:2:4	Ustad Jahangir Khan
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7:2:6	Ustad Karamatullah Khah
7:2:7	Pandit Dnyan Prakash Ghosh
7:2:8	Pandit Nikhil Ghosh
7:2:9	Pandit Pandharinath Nageshkar
7:2:10	Pandit Arvind Mulgaonkar
7:2:11	Pandit Suresh Talwalkar

7:2:12	Pandit Suresh (Bhai) B. Gaytonde
7:2:13	Pandit Anindo Chaiterjee
7:2:14	Pandit Kiran Deshpande
7:2:15	Shir Omkar Gulwadi
7:2:16	Pandit Vibhav Pandharinath Nageshkar
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Chart of Ajrāḍā and Farrukhābād Gharānā
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Plan of Transliteration

(Not strictly in accordance with the standard practice, but with an eye to easy following by the average lover of Tablā rhythm):

३ = *t*; ३२ = *dhī* and ३२३ is *dhī*

३२ and २३ are *dhi* and *dhī* respectively;

Similarly, ३३ and ३३ are *i* and *tī*.

Where they appear as the last letter of the *bol*, ३३; ३२ are written as *tin* and *dhin* in English;

But ३३na and ३२na are put as *tinnā* and *dhinnā*, hoping that letters *nn* will enable the nasal tinge required by a dot over the Hindi letter to help the continuity of flow which is implicit in resonance.

३ is *ḍ*, as in *kḍedhā* (KD2a).

CHAPTER-I

The Inclusion of Gharānās in Eastern and Western *Baaj*

Indian Music is an ancient tradition. Many prominent skills within this tradition are observed today. Here, we will exclude all other skills except those concerned with percussion instruments. Indian percussion instruments comprise several different musical instruments made using leather. The *tablā*, however is considered the most prominent among Indian percussion instruments. It holds a position of the highest merit among percussion instruments made from leather.

Researchers and experts tend to agree that there are two important methods of playing percussion instruments: the Eastern playing style and the Western playing style. The researcher would ask why only these two methods have been taken into account. Most of the instruments that the Indian gharānā traditions were based on belonged to North India. Hence, the experts of old concluded that these would be the most important methods:

Eastern playing style

Western playing style

History does not stop at merely the methods for these instruments. Further research goes on to attempt to allot each instrument to a specific gharānā. The present research seeks to probe and explore the following issues:

- How these methods were ascribed to their specific gharānās?
- What their origins were?
- How the gharānā-specific methods came to be known as *baaj*?
- What required them to be divided between the gharānās?
- Why the gharānās were considered separate on the basis of the methods employed?

All these questions will be answered within the scope of this chapter.

1:1 The Meaning of *Baaj*

The literary meaning of *baaj* is "to play". When an instrument is being played,

the method employed in playing it is known as *baaj*. If a particular *bandish* is presented in different ways, we may say that different *baaj* or methods have been employed. Different presentations entail the following:

- Employing different styles of how the hands are positioned on the *tablā*.
- Playing a single *bol* using different sections of the *tablā* and with different fingers.
- When we think of a *baaj* from a given region, its meaning may be derived with the musical ethos of that region in mind.
- Making sense of the meaning of *baaj* also entails the musical legacy of the region to which it belongs.

Inclusion of all these matter we understand the meaning of *baaj*.

Pandit Sudhir Mainkar opines: "The identity of a *baaj* of *tablā* is determined using characteristics such as how the fingers and the hand rest on the *tablā* and the *bānyā*, their exact position, and what sounds are produced using that position. Study of these characteristics reveals that they are actually the identifiers of physical movement. These may be known as *baaj* or *vādan shailī*."¹

1:2 The Origin of the Word *Baaj*

A discussion on the meaning of *baaj* led us to conclude that it is related to the act of playing the *tablā*. We also realize that the word is related to the concept of sound. The phenomenon of Indian music and its development are also related to sound. Sound is taken to be related to the various natural sounds, such as those made by birds and animals for example. We use the sounds we like for musical purposes. The sounds that we do not like, however, are identified as cacophony.

Among percussion instruments, the sound of the *pakhāwaj* is considered to be calm and composed. The instrument is used to accompany calm and composed forms of singing such as *dhrupad* and *dhamār*. However, the development of *khyāl* form of singing led to the development of the prominence of the *tablā*. Today, this instrument is prime among percussion instruments. Here, excluding all other percussion instruments, we will discuss only with regard to the *tablā*.

We have previously stated that the literal meaning of the word *baaj* is 'to play'. When we play an instrument, we are very particular about the sounds that emanate

from it. Laying an instrument leads us to discover not only the various sounds we can extract from it but also that striking the same spot in different manners helps us produce different sounds from it. Such diverse sounds are found in the different instances of *bandish*, these days.

When we categorized these different sounds in accordance with the principles of Indian music, we realized the different methods for playing different sounds, which we developed into the meaning of the word *baaj*.

1:3 The Kinds of *Baaj*

Further discussion on the meaning of the word *baaj* led us to discover that *vādan pranāli* and *vādan shailī* are referred to as *baaj*. It is on the basis of the *vādan shailī* and *vādan pranāli* that we have explained the origin of *baaj* through the medium of sound. If we analyze such sound from the perspective of the *tablā*, we find two kinds of *baaj*: 1) *Āsdār dhwani (khulā baaj)* and 2) *Maryādit ās-yukta dhwani (bandh baaj)*.

1:3:1 *Bandh Baaj*

This *baaj* is very well-suited to the use of fingers in *bandish*. We hear sweet and soft sounds groups of *bol* in this *baaj*. Since the *kinār* portion of the *tablā* is prominently used in this *baaj*, it is also known as ‘*kinār ka baaj*’.

According to Pandit Arvind Mulgaonkar, the resonance of the *tablā* and the *bānyā* is limited. In solo performances, the limited resonance makes it possible to play much better. The resonance of the *tablā* is inherently limited; therefore it becomes necessary to play the next *varna* before the resonance of the previous *varna* ends. Therefore too, within *bandh baaj*, *quāyedā* and *relā* are most prominently used. In *bandh baaj*, the pure sound that comes from the *tablā* and the *bānyā* is given great importance. With the *pakhāwaj*, the sound coming from the *maidān* portion is not included in this *baaj*. While playing the *pakhāwaj*, the sound made with the impact of all the fingers together is not included in the *bandh baaj*.² Therefore, in the *bandh baaj*, the kinds of *bandish* such as *peshkār*, *peshkār-quāyedā*, *relā*, and *rau* are used more frequently. Playing all these kinds of *bandish* perfectly is not possible until we give due importance to using each finger appropriately.

1.3.2 *Khulā Baaj*

This *baaj* involves the use of powerful and open sounds. It employs the use of the palm in addition to the use of fingers. The influence of the style of playing the pakhāwaj is observed in playing the open sounds of this *baaj*. This *baaj* involves the prominent use of *bol-bandish* such as *uthān*, *paḍāl*, *paḍālang*, *chālā*, *layakāri*, *laggi*, *laḍi*, *ṭukḍā*, *gat*, *relā*, and *chakradār*.

In Pandit Arvind Mulgaonkar's book, 'Tablā', the author writes, “*Khulā* means open, indicating compositions that use resonance of alphabets. Such a sound is produced by using the hand as in playing the pakhāwaj. Therefore, speedy composition is more often produced using this *baaj*. Similarly, keeping the fingers together, and using the palm, and the longer duration of the resonance, the compositions in *khulā baaj* have less speed than compositions in *bandh baaj*. In this *baaj*, different sounds are heard, generally.”³

The researcher believes that *baaj* originate from sound. *Baaj* are composed on the basis of this sound. The combination of different sound, different positions of the hand, and striking different areas with the fingers has led to the development of different *nād*, and *bandh bol* and *khule bol* were discovered through them. It also led to the differentiation between two kinds of *baaj*.

1:4 Inclusions of Gharānās in *Baaj*

We have previously mentioned about *baaj* and gharānās. But the researcher has always asked how the *baaj* came to constitute gharānās and when it happened? Therefore, discussion on the words *baaj* and gharānā led to the conclusion that compositions of every gharānā were definitely created before the gharānā was itself created. Therefore, the beauty, *nikās*, rules and style clarify the gharānā. While playing it, the player either plays it with a raised hand or with a closed hand. It also clarifies whether the composition belongs to *bandh baaj* or *khulā baaj*.

Yet every gharānā's compositions retain their own specialties. Previously we have mentioned that in tablā, a total of six gharānās have been accepted. Out of these, two gharānās involve playing compositions without raising the hand - with only the fingers. Therefore we consider them compositions of the *bandh baaj*. The compositions of the Delhi and Ajrāḍā gharānās are soft and smooth. Therefore, Delhi and Ajrāḍā gharānās have compositions made in the *bandh baaj*. Similarly, if we look

at the other four gharānās, they exhibit the influence of the styles of the pakhāwaj and *nritya ang*.

The researcher believes that *nritya ang* should be played not with a closed hand but with an open hand. To further prove the point, many experts today have clearly written in their books that Lucknow and Banaras gharānās' tablā is of the *nritya ang* style. And a majority of the Farrukhābād gharānā's compositions match with the pakhāwaj *ang*. It is no exaggeration to state that Punjab gharānā's tablā is also of the pakhāwaj *ang*. That's because the compiler of this gharānā is Lala Bhawani Das. He was a great pakhāwaj player. If the players of these gharānās are considered, this fact is borne out.

About *baaj* we have previously said that for tablā, there are only two kinds of *baaj*. Therefore the researcher also opines that Delhi and Ajrāḍā gharānās are classified as *bandh baaj* gharānās. And Farrukhābād, Lucknow, Banaras, and Punjab gharānās are classified as *khulā baaj* gharānās. In the same way, the different gharānās are classified under two kinds of *baaj*.

1:5 The Origin of the Gharānās

The word gharānā is known in the music world since time immemorial. All music is based on these different gharānās and regions of India, thought, and style of playing. It can be safely assumed that the gharānās were founded on the basis of different kinds of styles of playing. It is difficult to tell when exactly the gharānās came to exist. In the modern age, the books available only on the gharānās, speak of the tradition of gharānās as being 150-300 years old.

The most ancient style, *dhrupad-dhamār* had four kinds of music that were classified into four names of gharānās. Even before the *dhrupad-dhamār* style, the *Bharat Mat*, *Shiv Mat*, *Hanumant Mat*, and *Nārad Mat* were the four mats prevalent that can be considered options to the four gharānās. Therefore, the rise of the gharānās cannot be correctly assumed to have taken place in the last 2 or 3 hundred years. Gharānās existed even earlier but they had a different form then. They were referred to sometimes as *vāni* or *mat*.⁴

Gharānās are created and spread through the contribution of individuals, their disciples' thinking, their presentation, and renewal of *bandishes*. Since ancient times, emulation has been human nature. When such emulators saw something special in the

presentation or the dramatic nature of some artist's performance, such that they saw something unique in them, they would doubtless honor such performances and performers. They would have expressed faith and love for such an exponent. They would have been curious to listen to him time and again. His artistic skill and his intelligence would have influenced them to emulate him as his disciples and that would have led to the foundation of a *gharānā*.

According to Shri Bhagwatsharan Sharma, the foundation of *gharānās* in music was initiated between 8th and 12th century AD, in the Rajput era. In the Rajput era (8th to 12th century) musicians received patronage from the royal courts. Therefore the music of this period generally developed on imperial lines.

The artists of this period were so possessive about their knowledge of music, that they kept it hidden from not only the practitioners of other *birādi* but also from those of their own *birādi*. This music passed from generation to generation.

If they were childless, their music ended with them. Later, in the British period, music passed into the hands of crass commercially inclined persons. The musicians of that very period displayed base, vulgar, selfish, narrow-mindedness and such other traits that impeded the development of music and personal interests dominated all else. The *gharānās* were born in a catalytic atmosphere of such selfishness and preference to promote self interest. Therefore, the worst event in Indian Music during the British era was the development of *gharānās*.⁵

The above two statements prove that although the *gharānās* began in the Rajput era, or prior to 12th century, the modern *gharānās* came into existence in the British era.

Now we will discuss exclusively the development of *gharānās* specific to the *tablā*. '*Tablā Shāstra*' by Shri Madhukar Godbole tells us that in the history of *tablā*, the era of Amir Khusrau or the era after 1300 is considered the most important. This era saw the initiation of the *sitār* by Khusrau Khan, the *khayāl* by Hussain Sharki, and *tablā* by Siddhar Khan.⁶

Mridangacharya Pandit Ram Shankar (Pagaldas) writes in an article that Ustad Siddhar Khan is identified as a contemporary of Ustad Kudausingsh's guru Bhawani Din (Bhawanidas). Acharya Brihaspati has identified Bhawani Din as a court performer of Mohammed Shah Rangila. When Bhawani Din and Siddhar Khan are identified as contemporaries, Siddhar Khan's era should be the same as that of Mohammed Shah. The period between 1719 and 1749 saw the rise of *dhrupad gāyki*.

This *gāyki* was replaced by *khayāl gāyaki*. Different historians agree unanimously on this. After all this discussion, the present researcher believes that *tablā* would have started developing after the 18th century.

All *tablā* scholars indicate Delhi *gharānā* as being the first *tablā gharānā*. If we take into account the lineage associated with this *gharānā*, it doesn't seem to be older than 300 years. The discussion seems to indicate that the exponent of Delhi *gharānā*, Ustad Siddhar Khan arrived after 1317 or in the 14th century. But if we think about the origin of *gharānās*, the fact is not borne out. Secondly, no medieval book speaks of *tablā*, its exponents, or its *gharānās*.

In Indian music too, until the time of Mohd. Shah Rangila, there is no discussion to be found of either the *sitār* or the *tablā*. Thirty-nine years after the demise of Mohd. Shah Rangila, the compilation "*Nādirātānā Shāhi*," the work of Mughal emperor Shah Alam II, was written in the emperor's own hand in 1797. This work also has no mention of the *tablā*.⁷

Pandit Vishnu Narayan Bhatkhande writes in his "*Sangeet Shāstra*", "The mention of *gharānās* in music is first found in Hakim Mohd. Imam's book '*Mad-Un Al Mausiqui*' which was written in 1857."⁸

Shri Lalit Kishor Sinh writes in his book "*Dhwani Evam Sangeet* that Tansen's descendent Vilas Khan started the famous *gharānā* of Rabāris (Rabāb players) and his youngest son Sursen started the *sitār gharānā Seniyā*.⁹

When did *gharānās* start according to these scholars and books? If one does not wish to answer the question, the books mentioned in the *shāshtras* and those by scholars and individual analytical postulations can be used to posit that in Indian music, the origin of *gharānās* - whether it was before or after the *Yavan* culture - *gharānās* of vocal and instrumental music and dance, as they are known today, started in the Mughal period.

These facts point to the conclusion that modern-age *gharānās* (such as Vocal Music: Gwalior, Agra, Jaipur, Kirana, etc.; Pakhāwaj *gharānās* started in recognition of Kudausinhji and Nana Panse; *Tablā*: Delhi, Ajrādā, Farrukhābād, Lucknow, Benaras, and Punjab; Dance; Jaipur, Lucknow would have come into existence in the Mughal period, and aren't older than 300 years. That leads to the conclusion that all these *gharānās* would have come into existence after the year 1800.

1:5:1 The Meaning of the Word Gharānā

The word Gharānā has come from the word *ghar*. Just as *ghar* means 'home', or tradition and family, the word gharānā, in the language of music theory, gharānā means a personal style or tradition. The word *ghar* is actually an *apabhramsha* of the Sanskrit word *gruha*. The meaning of gharānā can be said to be 'family tradition' as well, which means the continuation of a personal or family style over generations. In earlier times, the meaning of gharānā was associated only with royal gharānās. But with time, it came to be used in other areas as well. The family tradition of a single family is also now seen as a gharānā.

The word gharānā was used in Indian music to establish family traditions in vocal, instrumental music and dance. A correlation between the gharānā and the development of its own style is only to be expected. Therefore too, the word gharānā came to denote the special style of its exponents. For that reason, style and gharānā are believed to denote one and the same thing. A gharānā is established only when by the means of a single talent at least three generations present their understanding and playing style and create new instances of *bandish*.

Music is an imitative art. At the root of the gharānās is the ‘*Guru-Shishya Paramparā*’. All the finest qualities of a *guru* are observed in the disciple's singing, playing or dance, which establishes the tradition and style of the gharānā. After a disciple has acquired training over the years from his *guru*, he presents his thinking and style, the gharānā he belongs to is immediately obvious.

If such a disciple comes under the influence of another region's gharānā and presents his own unique interpretation of it, a new gharānā comes into being. The present researcher believes that a gharānā can materialize only through the ‘*Guru-Shishya Paramparā*’ or alternately, it is that very tradition that crystallizes the gharānā. There are two kinds of gharānās: one is where blood relations are trained - known commonly as ‘*Vansh-Paramparā*’ and the other is where a disciple is trained under the ‘*Guru-Shishya Paramparā*’.

1:5:2 Perspectives on Gharānā

The social perspective on the word gharānā also establishes the historical perspective. In Sanskrit, there's the saying: “*Vansho dwidhā janmanā vidyāyā cha*”. This means, “Ancestry and lineage are two kinds of subclasses of tradition”. In

addition, tradition is passed down by birth and knowledge. Persons of the same ancestry are known by the name of a single family or gharānā. But in the language of music, all generations of disciples studying under a *guru* are known by a single family name or tradition.

Dr. N. R. Marulkar writes on the point of view and form of a gharānā saying that a gharānā is a tradition of great thought started by the extraordinary effort of a genius.

That means that a gharānā is a tradition of great thought started by an extraordinary personage of high virtuosity. When such a great person imparts education of such a new tradition by means of his extraordinary thought and advances the tradition of his ancestors, a new gharānā is invented.¹⁰

Any *guru* absorbs the teachings, education, and the genre of artistic presentation and related ideas received from his own *guru*. Such rules of presentation, discipline, tradition, and so on are received by the disciple from his *guru* and passes them on to his own disciples. In this way, the *guru's* tradition of artistic thought and presentation are accepted by his descendants and their disciples to give rise to a new class of tradition. Gradually, such a tradition is recognized as a gharānā.

If a gharānā is extremely old, its direct inheritor's (*khalifā*) existence in the present is a matter of great fortune. Even if the *khalifā* of that gharānā is not living, the gharānā does not disintegrate. The gharānā is continued by the disciples of that gharānā. But when the gharānā's inheritors-neither direct nor disciples - are no longer living, it is said that the gharānā is ended.

However, it is possible that if future a capable artist may present his thinking and all those thoughts match with an extinct gharānā-then we can say that the extinct gharānā is revived. But in the same context it is important for us to also understand that if those thoughts include a few new directions, it is not acceptable as a new gharānā. That is because a new gharānā is born only when its gharānā has an ancestral and disciples' traditions have a '*Guru-Shishya Paramparā*' of three or more generations.

Pandit Sudhir Mainkar also believes, however, that in the history of music, the manifestation of art in an independent form by exponents has given rise to entire gharānās. Accompanists have never established gharānās. This is a common statement, but technically speaking, musicians can also have their own gharānās.

Gharānā *anuvansh* (direct inheritors) and disciples help a gharānā survive and

develop. The authority personage of a gharānā may not remain the authority figure within a gharānā, yet his authority is respected as that of the main authority.¹¹

The present researcher believes that the basic viewpoint of a gharānā, its original thought, and its original characteristics should be preserved. But with the passage of time, the presentation and the thought behind the presentation peculiar to a gharānā keep evolving. A new way of presenting the gharānā is achieved this way. One should always remember therefore, that the characteristics peculiar to a gharānā should always be preserved in any presentation.

1:6 Gharānās of the Tablā

The word gharānā in Indian music has been passed down since time immemorial-which has already been discussed. These discussions have led us to discover that a gharānā is known by a geographical origin or the name of its originator. On this basis, we should focus on the birthplace of the tablā. On that basis, we can find how gharānās came to be included in tablā and how different gharānās were established for the tablā.

Tablā has been in vogue for the last 300-400 years. Experts have formed two opinions about the birthplace of the tablā. Many experts believe it to be Delhi while other experts believe Punjab to be the place of its origin. Those that believe Delhi to be its birthplace opine that Ustad Siddhar Khan is the original exponent and promoter of the tablā. Those that believe Punjab to be its birthplace opine that Lala Bhawanidasji is the original exponent and promoter of the tablā. The latter believe that the *bānyā* is made with dough (Which is also known as *dhāmā*), which is considered to be a symbol of its relationship with the pakhāwaj. The mere fact that dough is used does not prove that tablā originated in Punjab. It is possible that other artistes found the practice of using dough inconvenient and they preferred to use *syāhī*.

To support the thesis that Punjab is the birthplace of the tablā, Pandit Kishan Maharaj writes in the preface to '*Taal Prakār*' that: Even before the time of Ustad Siddhar Khan, the tablā was well-known in Punjab. Ustad Siddhar Khan's son Ustad Modu Khan was married to a daughter of a tablā exponent in Punjab. On the occasion of the marriage, Ustad Modu Khan received 500 Punjabi gats. This proves that tablā had been in vogue for a long time in Punjab.

To begin with, there's no evidence to prove whether the sum was 500 or 5 gats. Secondly, the pakhāwaj was widely known in the medieval times. Then, it is possible that Modu Khan was given *bandishes* that were not *gat* but *paran* of the pakhāwaj. Which the us tads would have called *gat* on account of their lack of linguistic skills. We agree that Ustad Siddhar Khan's grandson, Modu Khan, was given 500 *gats* as dowry by his father-in-law. On that basis, we can say that Ustad Modu Khan's father-in-law would have been elder to Modu Khan, which tells us that the father in law and Ustad Siddhar Khan would have been contemporaries. That in turn proves that Ustad Siddhar Khan's own time Punjab saw the development of the tablā. Ustad Siddhar Khan's contemporary Lala Bhawanidas developed the tablā in Punjab. Just as Ustad Siddhar Khan gave rise to many *bandishes* in Delhi, and these were taught to his disciples, Lala Bhawanidas and his disciples also probably gave rise to many *bandishes*. That's why the two critically important gharānās, Delhi and Punjab, came into existence.

According to Ustad Allarakha, in those times Delhi and Punjab were parts of the same province. Unlike today, they were not separate. But since Delhi was the capital, people would come to Delhi to find a living. It is possible that the tablā exponents of Punjab would have come and settled in Delhi. “*Ainā Akbari*” and “*Moinuddin al Mushiki*” are books according to which *Ḍhādhī* people were the original defenders of Punjab. That tells us that Ustad Siddhar Khan *Ḍhādhī* also belonged to Punjab. However, his work was done in Delhi. And his line and tradition of disciples started from Delhi.

There is no doubt that the proponent of Punjab gharānā, Lala Bhawanidas, and Ustad Siddhar Khan *Ḍhādhī* were contemporaries. According to an old record, these two maestros performed pakhāwaj *jugalbandi* for a period of nine years at the court of Mohammad Shah Rangila. Every year, Ustad Siddhar Khan would lose out.¹² I also heard of this anecdote from Pandit Yogesh Samsi. On account of losing continuously for nine years, he left playing the pakhāwaj for taking up the tablā. At the same time, the tablā had already been introduced. But it had not yet developed. At that time, the highly intelligent Ustad Siddhar Khan *Ḍhādhī* invented several improvements to the tablā and made several changes to its form as well. He also used the *bol* and *bandishes* of the pakhāwaj to introduce using the fingers instead of the entire palm and give rise to a new style of playing the tablā. He taught these new *bandishes* and the new style to his descendants and disciples and presented this new style before the

audiences. At the time, in the place of the *dhrupad-dhamār* style, *khyāl* style of vocal music gained currency. For the music of the *khyāl* style, *tablā* offered a playing style that was completely compatible, which led to the introduction of a new era in music and great development of the *tablā*. According to the discussion that followed, Ustad Siddhar Khan, being a resident of Delhi, the style he introduced came to be known as Delhi gharānā and Delhi *baaj*. In the opinion of the present researcher, it is possible that in the field of *tablā*, new directions and a new style of playing it were initiated by Ustad Siddhar Khan and that is the reason why the very first gharānā in *tablā* was the Delhi gharānā. In similar fashion, *tablā* gharānās would have developed.

Since both maestros were contemporaries, the traditions started by Ustad Siddhar Khan and Lala Bhawanidas would have flourished at the same time in Delhi and Punjab. In Punjab, an instrument known as the *dukkad* was in currency. It is related to the invention of the *tablā*. It is said that Lala Bhawanidas used the *dukkad* to invent a new *baaj*. He also taught that new *baaj* method to his disciples. Apart from that, the *pakhāwaj* retained its prominence in Punjab. All of Lala Bhawanidas' disciples were known as '*Pakhāwaji*'. Nasir Khan, Miya Fakir Baksh, and Miya Kadir Baksh are all names that took the epithet *pakhāwaji*. The true publicity of the *tablā* in Punjab took place after the time of Miya Fakir Baksh. All *pakhāwajis* of the Punjab gharānā may have been playing the *tablā* and *dukkad* very well too, but they are properly known for playing the *pakhāwaj*. They are known as '*pakhāwajis*', not as *tablā* artistes. Similarly, Ustad Siddhar Khan and his descendants and disciples were playing the *tablā* right from the beginning, since 1750-the beginning of the Delhi *baaj* not the *pakhāwaj*. They were known as *tablā* artistes, not as '*pakhāwajis*'.

The *tablā* in Punjab rose to public note since Ustad Fakir Baksh and his fellow exponents. Their time started after 1850. His son, Ustad Kadir Baksh, and other disciples such as Baba Mangaldas, Miya Karam Ilahi, Miya Mira Baksh greatly developed the *tablā* later on. At the court of Maharaj Chakradhar Singh of Madhypradesh Raigad district, 1921-1947 all these masters played the *tablā*, according to historical records.

Ustad Siddhar Khan publicized the *tablā* in the Delhi gharānā from 1725 to 1750 according to some observations. That is because around 1850, in the book '*Maudul al Mushikī*' by Hakim Mohd. Karam Inam and '*Sarmaisrāt*' by Sadiq Ali Sital Khan both books refer to the Delhi gharānā in *tablā* and the skill involved in its playing. On page 143 of *Sarmaisrat*, a *quāyedā* of the Delhi gharānā is also written.

This tells us that by 1855, the *quāyeda* of Delhi gharānā had gained currency.

On account of the lack of historical proof, we do not have the information on what kind of *bol* were used on the *tablā* as a folk musical instrument or before Siddhar Khan and what kind of *bol* were used and how that *varna* came to be developed. This question appeared in the mind of the present researcher because even before Ustad Siddhar Khan the *tablā* was used. According to the present researcher, it appears that before Siddhar Khan the *bols* and *bandishes* used on the *tablā* and the *bol bandishes* of pakhāwaj were used to Ustad Siddhar Khan would have given rise to a new style of playing and that style known as Delhi *baaj* came to be known as Delhi gharānā. All these historical fact tell us that in the history of the *tablā* the beginning of the gharānās can be located to around 1700 AD. Thereafter, all the development of the *tablā* can be considered as a different style of playing to lay the foundations for other new gharānās. Unfortunately, as there's no written proof of all these theses, they cannot be solidly backed by evidence.

1:6:1 The Development of the Gharānās of the Tablā

Since ancient times, leather instruments have been used for percussion in Indian music. Pandit Bharat Muni, Pandit Nanyadev, Pandit Sarangdev etc. ancient scholars have talked about Indian percussion instruments in ancient India. In the ancient times, *bhoomi*, *dundubhi*, *panav*, *pushkar*, *godhā*, *ping* etc. leather instruments were used for *taal*. Thereafter, *nagāḍā*, *tāshā*, *nakkārā*, *pakhāwaj*, etc. instruments were used in the mediaeval times as percussion instruments and on that basis *nagāḍā*, *tāshā*, *pakhāwaj*, *dhol*, *dholak*, *naal*, and *tablā* were used for percussion in the modern times.

As Indian music developed its vocal tradition, the style of singing adapted to the *tablā* in the place of the *pakhāwaj*. Till the mediaeval times, a new style of singing and new note instruments also underwent development, and *pakhāwaj* accompaniment was not suitable to any of the new styles, hence the need for a new percussion instrument was felt and at the same time new percussion instrument that is one of the most popular and most developed instrument, *tablā* came into its own.

Every percussion instrument was used for the purpose of accompaniment. That is why, before any discussion of origins and development of the gharānās of *tablā*, it is necessary to dwell on the history of ancient and medieval styles of Indian

vocal music. In this context, Thakur Jaydevsingh says that in the 8th and the 9th centuries, two main styles of vocal music were known: one was *Rāgālipta* and the other was *Rupkalāpta*.¹³

Rāgālipta denotes the *ālāp* of a *rāga*. It started with a sequential increase of the notes and was known as *Rāgālipta*. *Rupkalāpta* denotes the usage of words in singing the *ālāp* to enhance a *rāga*. In *Rupkalāpta*, the singer would sing the *mukhḍā* repeatedly to match the *sam*. It showed the singer's intellectual power (*upaj ang*) and natural flair. The artiste began using it to exhibit new directions in his thinking, which was different from *dhrupad* style of singing. That is why that style of singing became prevalent. In a way, *khyāl* style of singing became properly prevalent by the 14th and 15th centuries in the history of Indian Music. Before that time, it was the *dhrupad-dhamār* style and its accompaniment, the *pakhāwaj* that enjoyed currency. As the popularity of *khyāl* style went on increasing, and as the powerful *baaj* of the *pakhāwaj* was no longer compatible with that style of singing, *tablā* rose to prominence as a percussion instrument for accompaniment. In the next 200 years, the *khyāl* style and the *tablā* along with it became prevalent and developed. In spite of that, the intellectuals in music did not accept the *tablā* and *khyāl* style.

In 1719, Mohammed Shah Rangile inherited the throne of the Mughal Empire. His time is considered to be the most important from the point of view of the development of music and literature. These two artistes were responsible for the development of *khyāl* style. On the other hand, in the time of the king of Gwalior, Mansinh Tomar, and the Sultan of Jodhpur, Hussain Sharki, along with *Khyāl* style other new dynamic styles such as *thumri*, *dādra*, and *qawālī* gained currency. The *tablā* came into prominence as a mandatory accompaniment for these styles. At the same time, in the place of *dhrupad-dhamār*, a new style of singing known as *khyāl* came into prominence; similarly, in the place of the *veenā*, the *sitār* gained prominence. With all these singing styles and instruments, the *tablā* proved to be more compatible and prevalent. In the same manner, new styles of singing and string instruments such as the *sitār* were sequentially publicized and became prevalent and developed, which led to the establishment of the *tablā* as a popular percussion instrument in North Indian music. Since ancient times in India, there had already been four *vanis* well-known within the *dhrupad-dhamār* style. Each of the four *vanis* had their own specialties that are the *gharānās* of the time were known by the names of the *vanis*. It is only on the basis of these four *vanis* of *dhrupad* that *khyāl* style *gharānās*

were established. The style and tradition developed in a particular region became a gharānā named after that particular region. For this reason, in vocal music, the Kirānā gharānā, Patiala gharānā, Bhindi-Bazār gharānā, Gwalior gharānā, Jaipur gharānā, were all named after the particular region. Like the diverse gharānās of this style of singing, the gharānās in tablā also developed and their specialties were established.¹⁴ In 1738, the second Mughal emperor Mohd. Shah's time, there was a popular pakhāwaj artiste by the name of Rehman Khan. It is believed that his second son, Amir Khushro Khan created the tablā on Sadarang's request. Thereafter, in that time, *khyāl* style of singing started using the tablā for accompaniment. In diverse books on the tablā, the discussion descendants of the gharānās of tablā and information about *shishya paramparā* and the birthdates of those artistes and the date of their demise are all uncertain issues. Still, in the opinion of the intellectuals, the origin and development of tablā gharānās' should have happened in the latter half of the 17th century and the 18th century. On account of the disciplined governance of the company, the *Nawābs*, *Mahārājās* of diverse kingdoms became indulgent and lazy. For that reason, many artistes began receiving their patronage. Indian music saw several great compositions created during this time.

Some 300 years ago, India's historical city Delhi in the time of the Bādshāh Mohammed Shah Rangila, Ustad Siddhar Khan *Ḍhādhī* was an influential and intellectual figure who came on the scene of Indian music. In spite of being a *pakhāwaji*, he modified the then tablā and gave it a new form. Pakhāwaj and contemporary *avanadya* instruments had a style of playing and *bol-bandishes*, on the basis of which *bandishes* compatible with the tablā were composed to establish a new style of playing that came to be known as Delhi gharānā.

The gharānā tradition in music has been carried forward since ancient times. It is on the basis of this tradition that the tablā gharānās were founded. The regulations we discussed previously in talking of the earlier gharānās are applicable to the gharānās in tablā as well. Therefore we may say that the vocal music gharānās were founded first and then the gharānās of pakhāwaj, tablā, instruments, and dance came into existence.

A historical saying goes that the Delhi gharānā is a parent gharānā to all other tablā gharānās. The disciples of the Delhi gharānā settled in diverse cities and managed to earn a living there. All these exponents considered the musical environment of their particular region, its folk culture, political conditions to create

relevant new *bandishes* and infused their knowledge of the Delhi gharānā to give rise to a new style of playing the tablā. The new styles were also taught to descendants and disciples by those exponents and that is how the style was passed down from generation to generation and was duly respected by other artistes. That is why different gharānās came to be established and the tablā was further developed. Today, North Indian music recognizes six main gharānās in the history of the tablā. These gharānās have been mentioned in books by all intellectuals. The six gharānās are as follows:

1. Delhi gharānā 2. Ajrāḍā gharānā 3. Lucknow gharānā 4. Farrukhābād gharānā
5. Banāras gharānā and 6. Punjāb gharānā

Six main gharānās are recognised in tablā, but in Dr. Aban Mistry's book she writes that Delhi, Ajrāḍā, Lucknow, and Farrukhābād are the four main gharānās of the tablā. According to the intellectual, Punjāb is considered to be basically a gharānā of the pakhāwaj. Similarly, the Banaras gharānā is believed to be without any major composition for the tablā. Therefore, Banaras gharānā should not be recognised as an independent gharānā. But it should be acceptable that the Banaras gharānā has given some high-quality tablā exponents.

According to Dr. Aban Mistry, in addition to the six main gharānās of the tablā, there are several traditions of the tablā in the different regions of the country. These include Indore, Vishnupur, Dhāka, Jaipur, Hyderābād, Muradābād, and Bhataulā traditions. In addition, Rampur, Raigad, Gwalior, and such other royal courts had established tradition and other traditions discussed by dancers and *pakhāwajis*.

For the last twenty years, researchers have concerned themselves with the classical and experimental aspects of the tablā. In several cities of India, public performances and seminars have been attended by the present researchers. That has led to the conclusion that the development of the tablā gharānās would have taken place in several different regions, but the researcher believes that the development of the tablā has been chiefly attributed to the six main gharānās. In all of these six gharānās, the Delhi gharānā is considered to be the most ancient. The other five gharānās have developed from the *shishya paramparā* of the Delhi gharānā.

1:7 The Condition of Gharānā in Modern Times

The tradition of gharānā is an age old reality in Indian music. This tradition of Indian music is based on gharānā. Now it is experienced that its importance is decreasing due to changing era. The purity and existence of gharānā is in great danger due to advanced thinking pattern as well as revolution in the means of communication. The danger to the existence of gharānā that we see in the 21st Century, its foundation was laid in 19th Century itself. The condition of music turned over again after the British entry into India and then it continued changing thereafter. After the English began ruling India the condition of all the state and the realm changed. The rulers, kings and *nawābs* functioned as per the directives from Englishmen and their status was merely of caretakers. The foremost and direct effect of it was on musicians. Due to this the kings and *nawāb* felt tremendous financial crisis and the musicians were asked to leave. This was one more reason of downfall of music.

After facing lot of squalls, struggle and challenges, some of the musicians directed the society to the new path, gave them strength and inspired them to think in new direction. They became immortal and their names are written in gold in the history. This gave new dimensions to the art forms like vocal, instrumental and dance. The history of music bows down for them who gave new dimensions to the field of music such as vocal, instrumental and dance. They not only followed and preserved the age old tradition of music but also included new ideologies and specialties. Day by day the art of Indian music flourished. The artists of those times had gifted keen intellect, talent and powerful memory. These qualities are not found in the artists of this generation though they are well equipped with modern education system. The artists of those eras had accumulated so much knowledge, varieties of compositions, the expertise, incredible dedication, sense of loyalty, radiance of devotion and determination to maintain the specialties of their gharānā that was really prodigious and worth saluting. If these artists were so selfish then was it possible then would this art remained alive? They generously taught the art to the followers their gharānā.

In the recent times the field of music has expanded. Many people understand it, listen to it and try to learn it. It is widely spread in every household due to music concerts, conferences, AIR, television and modern technology. Today lots of books are written on music. The new melodies of *bandish* are composed, *tukdā* of dance and

tablā-pakhāwaj *bandishes* are composed. Forty years back it was very difficult to convince a renowned artist of a particular gharānā to perform. Now due to radio, television and records it is become very simple to hear them repetitively. This has made music easily available to all. In a single performance any artist presents the art of various gharānā. It is very obvious that every artist very easily accumulates many new and good qualities of different gharānā in his performance.

In the olden times the disciple stayed at his *guru's* house-in '*Guru-Shishya Paramparā*'- for many years and got vigorous training from that gharānā. Due to this he was free from financial responsibility and was able to concentrate on teaching as well as learning. The students today's generation cannot practice for ten to twelve hours a day like olden tradition as now life moves like a needle of a clock. In recent times a student has the responsibility to earn for his livelihood, so in such a situation he hardly finds four to five hours in a day for practice. Today the standard of music is deteriorating because a student has to work hard for his living, lack of training, lack of devotion towards music, lack of concentration and hard work and low standard of training in music colleges or schools.

It is impossible to maintain separate gharānā system and following rigorous traditional style of training. Now-a-days it is very rare to hear a particular singing style or *baaj* of any particular gharānā in the performance of an artist whether its vocal, instrumental and dance. The form of music has always changed according to the liking of the masses. These days every artist tries to acquire best from all gharānā to make his singing-instrument playing pleasing as it is a matter of human tendency to develop the best. As long as the best specialties of every gharānā are preserved till then it is very appropriate to follow this system of presentation. It breaks the orbit of the gharānā. This also true that due to this the music of a particular gharānā breaks own orbit and develops with liberal outlook.

It is must for us to acquire the best qualities from all gharānā. One has to follow all the rules and rigorous training to learn, understand and acquire the best qualities of all gharānā. Once an artist acquires the essential knowledge, understands the difference between various playing styles and able to know the merits and demerits of it he can easily choose his own path. In today's era the requirement of every gharānā depends on the knowledge of a person.

It is the need of an hour to accept music in its present form rather than worrying about the ruined conditions of the walls of gharānā. However the upcoming

artists do not follow the traditions and specialties of a specific gharānā but they show the talent in their individual performances. This is the secret that this art is still alive. What else do we expect in the performance of an artist other than that of creativity and novel presentation in his art? In this way the flow of traditional art form is going on for generations and will continue.

FOOTNOTE

- 1 "*Tablā Vādan Mein Nihit Saundarya*," author PanditSudhir Mainkar, pg. 201
- 2 "Tablā" author PanditArvind Mulgaonkar, pg. 261 & 262
- 3 "Tablā" author PanditArvind Mulgaonkar, pg. 263
- 4 "*Pakhāwaj aur Tablā ke gharāne evam paramparāyē*" author Dr. Aaban Mistry pg.1
- 5 "*Bhārtiya Sangeet ka Itihās*" author Shri Bhagwat Sharan Sharma pg. 51,52
- 6 "*Tablā Shāshtra*" author Shri Ganesh Godbole pg. 46,47
- 7 "*Mrudang Ank*" publisher "*Sangeet Karyālaya Hāth-Ras*" pg-35
- 8 "*Bhātkhande Sangeet Shāshtra*" author Pt. Vishnu Narayan Bhatkhande pg.56
- 9 "*Dhwani aur Sangeet*" author Shri Lalit Kishor Singh pg.56
- 10 "*Pakhāwaj aur Tablā ke gharāne evam paramparāyē*" author Dr.Aaban Mistry pg.10
- 11 "*Tablā vādan me nihit saundarya*" author Pt.Sudhir Mainkar pg. 202
- 12 "*Sangeet Chintāmani*" author Aacharya Bruhaspati pg.346
- 13 "*Pakhāwaj aur Tablā ke gharāne evam paramparayē*" author Dr. Aaban Mistry pg.110
- 14 "Tablā" author Pandit Arvind Mulgaonkar, pg. 262
- 15 "*Pakhāwaj aur Tablā ke gharāne evam paramparāyē*" author Dr. Aaban Mistry pg.127
- 16 "*Pakhāwaj aur Tablā ke gharāne evam paramparāyē*" author Dr. Aaban Mistry pg.121
- 17 "*Tablā Purān*" author PanditVijayshankar Mishra pg.302

CHAPTER – II

Ajrāḍā Gharānā's Origin and its Development

In the first chapter of the thesis the researcher has comprised brief information about gharānā and its six types. The researcher is making a humble attempt to present the thesis on the topic 'The Traditional style of Tablā Playing of Ajrāḍā and Farrukhābād Gharānā: A Comparative Study. Subsequently in this chapter, the researcher has tried to give the comprehensive information about Ajrāḍā gharānā.

2:1 Ajrāḍā: A Geographical Vision

In the field of Indian Music whichever gharānā was founded by the Ustad or *Guru* gave it a name of a native village, town or city.

If we study in detail about any tablā gharānā from its style of playing, all of them are mentioned by the name of a village, town or city. To name some of the main ancient and well-known gharānās are Delhi, Ajrāḍā, Lucknow, Farrukhābād, Banaras and Punjab. The origin of Ajrāḍā gharānā is a village Ajrāḍā near Merath District of Uttar Pradesh state. Merath (Ajrāḍā) district is adjacent to Delhi i.e. nearly 90 km away.

2.1.1 Brief Introduction of state Uttar Pradesh

Uttar Pradesh is a huge but significant state of India which is located in northern plateau. It has Nepal and Tibet towards north boundary, to west of it is Madhya Pradesh, on East Bihar and Himachal Pradesh, Haryana, Delhi and Rajasthan towards its west.

2.1.2 History of Merath City

Merath is considered to be an important town located in the west of Uttar Pradesh. It is located just 90 km. away from Delhi.

Merath is walled city. It is surrounded by four gates namely;

1. *Kambho Darwājā*
2. *Khernagar Darwājā*
3. *Budhānā Darwājā*
4. *Shāhpeer Darwājā*

Long time ago, there was a *bailee bazār* among these four *darwājā*. There were various types of shops at the ground floor. Above these shops were brothels of mistresses.

It is also famous as the office of C.M.A. i.e. (Controller of Military Account) is located here. Other than that, it is also considered as the biggest manufacturing center of sports goods. *Khadi Boli* is the dialect of this region. Agriculture is a main occupation of this region as it is located between the river Gangā and Yamunā.

This town is also famous for ‘The Revolt of 1857’. This town is closely associated with music. India’s finest *sārangi* were manufactured here. These days we may not have *sārangi* players over here but half of the shops of the town, we find *sārangi*.

Apart from *sārangi* there were 850 houses of artists. Once there lived a *tablā* maker over here named Munne Khan. He used to make the best *pudi* of *tablā*. He used to charge six times more for a *pudi*, from the people who were not natives of Merath.

There is a *shāhipeer* tomb near *shāhipeer darwājā* of Merath. *Shāhipeer* was known as a ‘*Peer*’ of ‘*Mirasi*’ community. Most of the Ustad of that time preferred to do their *riyāz* near this tomb. Merath is famous in the field of music not only because *tablā* is made over here but it is famous as the *Ajrāḍā gharānā* exists here (as *Ajrāḍā gharānā* belongs to this place.) From this point of view it proves that Merath was famous then and it is famous now too.¹

2.2 The Origin of Ajrāḍā Gharānā

The origin of tablā playing of Ajrāḍā gharānā took place in Ajrāḍā village. The inspiration of origin of this gharānā is associated with Delhi gharānā. According to eminent tablā player Prof Sudhir Kumar Saxena ‘The Ajrāḍā is a son of Delhi gharānā’.² He has stated in his book ‘The Art of Tablā Rhythm’ that “The Ajrāḍā gharānā is commonly regarded as an offshoot of Delhi gharānā.”³ Ajrāḍā gharānā is closely associated with Delhi gharānā, not only that Ajrāḍā gharānā was created from the style of Delhi gharānā.⁴

2.2.1 The Founder of Ajrāḍā Gharānā

According to the historical hierarchy two real brothers Ustad Kallu Khan and Ustad Meeru Khan, the key founder of this gharānā, were native of Ajrāḍā village. It is said that both brothers came to Delhi in 1770 AD and settled over here with the intention of learning tablā. They become disciples of tablā player Ustad Sitab Khan of Delhi.⁵ He took training from his Ustad almost for twelve years. The hard work and *riyāz* in tablā continued for twelve years. Both the brothers acquired thorough knowledge given by their Ustad and returned to hometown Ajrāḍā. From the above evidence it becomes clear that Ajrāḍā gharānā is a gift of Delhi gharānā. A renowned tablā player, Pandit Sudhir Mainkar of Mumbai who had taken his training from Delhi and Ajrāḍā gharānā confirms the above information.

According to him all the other gharānā except Punjab, are directly or indirectly associated to Delhi gharānā by blood or *guru-shishya*. Though the style of tablā playing of all these gharānā may not be similar but they originated from Delhi gharānā.⁶ Delhi gharānā is considered to be original gharānā in the field of tablā playing. All the other gharānā originated from Delhi gharānā, so Delhi is certainly an originator of them. All the disciples took education from the Ustad of Delhi gharānā and settled down in their respective villages. As per the musical environment of the place they composed their own *bandishes*. In this way the new gharānā were established. The renowned tablā player of

Farrukhābād gharānā, Pandit Mulgaonkar also confirms that Delhi gharānā is the origin (birth place) of all gharānā. According to him – “Delhi gharānā means the earliest and original gharānā of solo style of tablā playing.”⁷ The main reason behind this was scholar of music like Ameer Khusro and Miyā Taansen belonged to Delhi. Besides this many renowned artists got *rajāshray* at the Royal Court of Emperor Akbar.

Due to this *rajāshray* was given to the artists not only from Delhi but outside Delhi at the Royal Court. Many artists used to perform at the Royal Court of Emperor Akbar. The emperor was impressed with their performance or art he used to include such artists to his Royal Court. We find a mention of a caste named *Ḍhādhī* in the Royal Court of Emperor Akbar. The original occupation of this caste was to play *charma vādya* (instruments made of leather). From this fact one can assume that Delhi gharānā had originated during Emperor Akbar’s period.⁸

There were many artists present in the Royal Court of Emperor Akbar. They were playing various musical instruments. From this we confirm that the artists were highly respected during Emperor Akbar’s period. Due to this during this period there was a scope for development for the tradition of *avanadhya* instruments. If we think of the topic tablā, during earlier period we hear more of use of pakhāwaj at the time of vocal performance of *dhrupad-dhamār*. At that time Sadarang and Adarang the two sons of Khusaro Khan came up with new style *khyāl gāyaki*. This *gāyaki* was melodious and soft compared to *dhrupad-dhamār*. To accompany *khyāl gāyaki* pakhāwaj was not considered appropriate. Tablā was originated at that time. Ustad Siddhar Khan *Ḍhādhī* of Delhi gharānā put lots of efforts and hard work to improvised the compositions of pakhāwaj and introduced new style of tablā playing. The Delhi gharānā came into existence with his innovative ideas he composed new *bandish*.

2:3 The History of Delhi Gharānā

Keeping in mind the above information and thoughts it is essential to do ‘The Methodical Study of Ajrādā Gharānā’. In this we include questions like ‘Who laid the foundation of Delhi gharānā?’, ‘How was the method and style of tablā playing of this

gharānā?’ On the basis of this the researcher feels necessary to begin with the brief outline of Delhi gharānā.

2:3:1 Delhi- A ‘*Apabhraunsh*’ Word

Delhi is *apabhraunsh* of a word *dehli*. The original word *dehli* means ‘door frame’ (*Chaukhat*). This means ‘the main entrance house is called *chaukhat*.⁹

2:3:2 The First *Tablā* Player from Delhi Gharānā

The first *tablā* player of Delhi gharānā was Ustad Siddhar Khan. He laid the foundation of this gharānā. Many books written on *tablā* do not agree with his name as Ustad Siddhar Khan. In some books his name is mentioned as Ustad Sudhaar Khan. Pandit Arvind Mulgaonkar has also mentioned his name as Ustad Sudhaar Khan in his book *tablā*.

In their books ‘The Art of *Tablā* Rhythm’ by Prof. Sudhir Kumar Saxena and ‘*Tablā Vādan Me Nihit Saudarya*’ by Pandit Sudhir Mainkar state his name as Ustad Siddhar Khan.

After reading various books by scholars on this subject we concluded that these two names were of same artist. The description given about these two names proved to be identical. It is also assumed that the style of *tablā* playing is invented by Ustad Siddhar Khan of Delhi gharānā.

After listening to several opinions and the discussion done with the scholars it is concluded that –Ustad Siddhar Khan of Delhi was the first *tablā* player. He and his heirs tried to establish a unique and independent style of playing *tablā* and successfully kept *pakhāwaj* different from them. Their style of playing *tablā* created a new *baaj* which is known as Delhi *baaj* or *paschim baaj*.

2:3:3 The Period of Ustad Sudhar (Siddhar) Khan

Ustad Siddhar Khan is considered to be the beginner as well as the founder of Delhi gharānā. First experiment of tablā was done by him. Making this statement is not an exaggeration. Ustad Siddhar Khan was renowned tablā player of his period. With lot of efforts he composed innovative *bandishes* of tablā. With his knowledge about this art and with the help of his heirs and disciples, he tried to bring a revolution in the world of tablā.

The information neither about birth place nor date of birth of Ustad Siddhar (Sudhar) Khan is available anywhere. We can surely state that his period should be 1700 AD. Dr. Aaban Mistry has mentioned in his book-‘it is difficult to give reference about his birth place but his period should be somewhere around 1700 AD’.¹⁰ If we throw the light on the History of the Indian Music, we come to know that the Indian Music progressed under various Royal courts of the kingdoms. Without going into deep study of let’s say Ustad Siddhar Khan was there at the Royal Court of Delhi. He stayed in Delhi and brought through development in tablā playing.¹¹

2:3:4 Independent Tablā playing Style by Ustad Siddhar Khan

From the above available facts it is tried to prove that 1700 AD should be the approximate period of Ustad Siddhar (Sudhaar) Khan. During the period that he spent at the Royal Court he created a *baaj* which he named as Delhi *baaj*. This evolution of *baaj* brought uniqueness to Indian Music as well as the tablā.

During those times use of pakhāwaj was very common. During that period inventing a new instrument- tablā and to introducing a complete *baaj* was the greatest gift to the Indian Music. It is very difficult to create a new instrument in Indian Music other than that of pakhāwaj, introduce it as percussion and introduce innovative style of playing it.

Keeping in mind the above Ustad Siddhar Khan originated tablā and its style of playing. Due to the propaganda done by him the growth of tablā and its playing style was

possible. About this Pandit Sudhir Mainkar has stated that Ustad Siddhar Khan (Sudhaar Khan), his heir and the artists of this gharānā had developed an independent style of playing tablā. They had successfully tried to keep the tablā playing style distinctive from pakhāwaj.

It seems the ancestors of Ustad Siddhar Khan's gharānā used to play and instrument called dukkad. This instrument was mainly made of two vessels. To get various sounds from this instrument mostly its edge was used. It seems that the playing style of this instrument influenced the Delhi *baaj*. Due to this Delhi gharānā was further established as '*chānti ka baaj*' and was recognized by that name.¹²

From this we confirm that to create a sound two thin sticks were stroked on the edge of the dukkad. In the similar way the fingers were used on the edge of the tablā to create a sound. Due to this Delhi is called '*kinār ka baaj*' or '*bandh baaj*'.

From the above fact it is proved that the style of playing of Delhi gharānā was influenced by an instrument called dukkad. At the same time one cannot forget the fact that an established instrument of that period pakhāwaj equally influenced the playing style of Delhi gharānā. The credit goes to Ustad Siddhar Khan who altered and improvised the *bandishes* of pakhāwaj and made them appropriate to be played on a tablā.

2:3:5 Specialities and Playing Style of Delhi Gharānā

1. The composition of Delhi gharānā is soft and melodious. In the *bandish* of this gharānā, we observe a wonderful use of enormous *quāyedā*, impressive *ṭukḍā* and *gat* etc. There is a maximum use of *chānti's bols* in the *bandish* of this gharānā. In the *bandish* of this gharānā only two fingers are used to create sound like *ṭiṭa*, *tirakiṭa*, *kḍadhetiṭa*, *dhati*, etc. Therefore this gharānā is also known as '*chānti ka baaj*' or '*do ungalio ka baaj*'.

2. Most of the compositions of this gharānā are played using a forefinger (*tarjani*) and middle finger (*madhyamā*). In a *bānya* also these two fingers are used. It is observed that in the style of this gharānā word *tirkiṭ* is repetitively used.

The Ustad of those times had started use of ring finger (*anāmika*) in their playing style. At that time while playing *ṭa* of *tirakiṭa* the middle finger (*madhyamā*) was used; immediately after it while playing *ti* also the same finger is to be used.

While doing so the movement of the fingers must be getting stuck. To give solution to this problem ring finger (*anāmikā*) was used. Due to this playing this *bol* become easy. Since then used of ring finger (*anāmikā*) is practiced.

3. In the style of this gharānā no specific *nikās* is used for high tempo, rather same fingers and surface are used for the *vilambeet laya*, *dugun* and *chaugun*. This resulted into two shortcomings follow:

I) It created deadlock in presentation of compositions.

II) If it is presented with speed then the composition does not sound rhythmic and melodious.

If it is insisted to present the compositions of Delhi gharānā with speed then it is observed that they lose their beauty. The players of this gharānā, who were aware of the disadvantage of speed, they presented their compositions in *madhyalaya*. In short, the tablā playing of Delhi gharānā is generally presented in *madhyalaya*.¹³

4) When we observe the playing style of this gharānā the immediate fact comes to our mind is that the style of pakhāwaj playing does not influence it at all. This also proves that *nikās* of this gharānā is totally different from pakhāwaj. Therefore the *baaj* of Delhi gharānā is not at all influenced by pakhāwaj.

5) In this gharānā main compositions like, *peshkār*, *quāyedā*, *relā* etc. are significantly used. These compositions are in expandable form and the compositions are simple, easy and small in size. In these compositions there are few hidden *vistār-bij*. Once the development and extension of *vistār-bij* were openly played then the *varna* of these compositions came forward in the form of *paltās* and were expanded further.

While doing the expansion of these *bandishes* the different words or phrases were used alternatively. Due to this we get to hear many new and melodious formations. Sometime few melodious pieces of notations were created while doing these variations.

The above things were considered while doing the expansion of *quāyeda* of Delhi gharānā.¹⁴

6) The composition of this gharānā mostly composed in *chatushra jāti* or sometimes in *tishtra* form too.

7) The *quāyeda* of Delhi gharānā are composed in such a pattern that they can be played in *dugun* or *chaugun laya*. In this gharānā the tradition of playing *rau* of *quāyeda* is never followed. The *bandish* played in *vilambeet laya* are similar to *drut laya*.

8) In Delhi gharānā, when a solo performance is given *bandishes* like *peshkār*, *quāyeda*, *relā* etc. sounds very rhythmic and melodious, but at the time of performing the *madhya laya*, the artists of this gharānā are also take a help of *purab baaj*.

At the same time the tablā players of this gharānā who had worked really hard to achieve the style of this gharānā and present only what they have learnt from the Ustad. While doing so they perform rhythmic and melodious *gat*, *ṭukḍā*, *mukhḍā*, *mohrā* etc. They have also created their own compositions for the purpose of solo performance.

Prof. Sudhir Kumar Sexena gives a scientific principle for the fingers used for playing tablā in this gharānā. According to him the forefinger finger (*tarjani*) of our right hand is more powerful compared to other fingers. It is exactly opposite in the case of our left hand.

The forefinger (*tarjani*) of our left hand is the weakest than that of other fingers. There are no difficulties faced while playing tablā in the style of Delhi gharānā, as to produce rhythm the use of right hand is done.

At the same time when the forefinger of left hand is used while playing *bānyā*, it becomes difficult as the fingers become weak. According to Prof. Sudhir Kumar Saxena, tablā playing should always be done at ease as well as pleasant. It should neither be harm our body nor difficult to perform.

These days the artists of Delhi gharānā do not use two fingers as per the old tradition but prefer using other fingers too. As per this method tablā playing becomes convenient and easy.¹⁵

2:4 Ajrāḍā Gharānā according to reference of the Promoter of Delhi Gharānā

It is said that Ustad Siddhar Khan *Ḍhādhī* (Sudhaar Khan) is the promoter of Delhi gharānā. He had three sons. i) Bugara Khan ii) Ghaseet Khan and iii) unknown (his name is not known yet). Bugara Khan had two sons namely Ustad Sitab Khan and Ustad Gulab Khan. Two disciples of Ustad Sitab Khan were from Ajrāḍā village.

They were two brothers; namely Kallu Khan and Miru Khan. They took training from Ustad Sitab Khan and settled down in their village Ajrāḍā. They worked really hard, composed many new *bandishes* and established new playing style. These playing style are recognized as creations of Ajrāḍā gharānā.

2:4:1 The Era of Ustad Kallu Khan and Ustad Miru Khan

It is a fact that the two brothers Kallu Khan and Miru Khan came to Delhi to learn tablā. Both of them became disciples of renowned tablā player of Delhi gharānā Ustad Sitab Khan and took training under him. According to the thesis of Prof. Ajay Ashtaputre, before Kallu Khan and Miru Khan, Miya Basant was also following this tradition and the founder of Ajrāḍā gharānā is Miya Basant. This fact is verified. The detail about the year in which these two became disciples is not known to anyone or the history about their period is still unknown.

It is assumed that they came to Delhi approximately around second half of the 18th Century. It is assumed so as 1700 AD is the period of Ustad Siddhar (Sudhar) Khan,

which is proved in the beginning of this chapter. After that the third generation is of Ustad Sitab Khan.

If the period of one generation is nearby of forty years then two generation is of eighty years. With this calculation the third generation should be somewhere around 1780 AD. The period of Kallu Khan and Miru Khan is considered to be approximately 1780 AD. In his book Dr. Aaban Mistry has also mentioned their period as 1780 AD.¹⁶

2:4:2 Development of Ajrāḍā Gharānā

The names of Kallu Khan and Miru Khan should be mentioned first, when we discuss about the development of Ajrāḍā gharānā. These two brothers took rigorous training for twelve years from renowned tablā player of Delhi gharānā Ustad Sitab Khan. They did lot of hard work to learn the style of this gharānā. Then they came and settled in their village Ajrāḍā (Dist. Merath), of State Uttar Pradesh.

With lot of hard work and with the help of original *bandish* of Delhi gharānā, they created innovative *bandishes* of their own. They taught all these *bandish* to their disciples too. This way they contributed a lot to develop new styles of Ajrāḍā gharānā.

2:4:3 The Inclusion of ‘Ādi Laya’ in Ajrāḍā Gharānā

As mentioned earlier, the tablā of Delhi gharānā entirely depends on *chatushtṛa jāti*. Kallu Khan and Meeru Khan worked really hard and composed new *bandishes*. To bring variations in their compositions they used *ādi laya*. This is how *ādi laya* was included in Ajrāḍā gharānā.

It is a fact that when one needs to establish a separate identity and bring beauty to any gharānā, some new principles as well as innovative compositions are to be introduced. To achieve the same *ādi laya* is included in the playing style of Ajrāḍā gharānā. Henceforth it was observed that the style of Ajrāḍā gharānā is dependent on *ādi laya*. These days this gharānā is known as ‘*ādi laya ka baaj*’.

2:5 Purposes

The researcher is always trying to prove to be unique, to create one's own identity it is necessary to innovate and present something new to the masses. While doing so it becomes essential to highlight the limitations in the work done by others. This helps to establish own identity. To achieve this one has to keep own character aside and present oneself in such a way that the identity becomes exceptional.

The *Khalifā* of Ajrāḍā gharānā Ustad Kallu Khan and Ustad Miru Khan did hard work and created new and innovative compositions. They aimed to create innovative compositions by highlighting the limitations in the style of Delhi gharānā and thus established a new gharānā.

2:6 Necessities

The phrase 'Necessity is the mother of all inventions' is an indication of successful undertaking of Delhi gharānā. Immediately after completion of training of Delhi *baaj*, Ustad Kallu Khan and Ustad Miru Khan went back to their native place Ajrāḍā. They had realized that Delhi *baaj* was played with two fingers i.e. middle finger (*madhyamā*) and fore finger (*tarjani*).

At the same time the compositions of Delhi gharānā has many complications related to speed. Therefore the *bandish* of this gharānā can be played only in *madhya laya*. They arranged the words of the *bandishes* that way, which were easy to play in *chaugun* and *athagun*. They also encouraged use of ring finger (*anāmikā*) in compositions and considered to play them on higher *laya*.

After that whichever composition composed were created in such a way that there will be used of ring finger (*anāmikā*) and will be presented with speed. This experiment gave this gharānā tremendous success and identity. In this way the Ajrāḍā gharānā was established.

2:7 Experiments

With their experience Ustad Kallu Khan and Ustad Miru Khan had already realized that in their style of *tablā* playing, to get better speed the use of other fingers is required instead of only two fingers that were already used. They had also realized that to bring the diversity in their style of playing new experiments were required. While doing this they used the third finger in the style of Delhi and distributed the words to be played among three fingers. e.g. *tirakiṭa* was played using *madhyamā* and *tarjani*. Here they used ring finger (*anāmikā*) to play *ṭa* and played it with a speed.

They also introduced some new *varna* and made their own style different from Delhi *gharānā*. In these compositions they began to experiment *ādi laya* which was not there in the present form.¹⁷ The experiment of *ādi laya* is done in the compositions independent *tablā* playing. Due to this experiment the *gharānā* of *ādi laya* was also recognized as *Ajrāḍā gharānā*.

2:8 Successes

The inclusion of *ādi laya* they broke the monotony of Delhi *gharānā*. They introduced new *bandishes* and presented *laykāri* to the masses. These experiments were approved and liked by the masses. Whatever compositions presented by them were attractive and different from Delhi *gharānā*. This way the *tablā* playing of this *gharānā* made its own identity as well as was highly recognized in the society of music circle.

According to Prof. Sudhir Kumar Saxena; at that time establishing a new *gharānā* means the most difficult task, just like '*Lohe Ke Chane Chabāna*'. The *guruja*n, seniors and scholars of those times were too orthodox. Then any new composition or style was to be presented before the heirs and disciples. After doing in depth discussion on such compositions they were rejected or accepted. Their work was also presented in front of the scholars and they were accepted too. The achievement of Ustad Kallu Khan and Ustad Miru Khan is really appreciable that they established innovative style of playing and a new *gharānā* in such an orthodox atmosphere.¹⁸

FOOTNOTES

1. Prof. Sudhir Kumar Saxena interview ref. Dr. Ajay Ashraputre – “*Ajrāḍā Gharāne Ki Vidhivat Tablā Vādan Paramparā*”: *Ek Adhyayan*
2. Excerpts from Prof. Sudhir Kumar Saxena’s interview
3. “The Art of Tablā rhythm”-author Prof. Sudhir Kumar Saxena pg.116
4. “*Tablā Vādan Me Nihit Saundarya*”-author Pandit Sudhir Mainkar pg. 209
5. “*Tablā*”-author-Arvind Mulgaonkar, pg.232.
6. “*Tablā-Vādan Kalā Aur Shāstra*”- author-Sudhir Mainkar, pg.232.
7. “*Tablā*”-author-Arvind Mulgaonkar pg 226.
8. “*Ajrāḍā Gharāne ke Vidhivat Tablā Vādan Paramparā*”: *Ek Adhyayan* (Thesis) author-Prof. (Dr.) Ajay Ashtaputre pg.5
9. “*Ajrāḍā Gharāne ke Vidhivat Tablā Vādan Paramparā*”: *Ek Adhyayan* (Thesis) author Prof (Dr.) Ajay Ashtaputre pg.6
10. “*Pakhāwaj Aur Tablā ke Gharāne Awam Paramparāe*” Authoress Dr. Aabaan Mistry, pg.122.
11. “*Ajrāḍā Gharāne ke Vidhivat Tablā Vādan Paramparā*”: *Ek Adhyayan* (Thesis) author Prof (Dr.) Ajay Ashtaputre pg.11-12.
12. “*Tablā Vādan me Nihit Saundrya*” by author Pandit Sudhir Mainkar, pg.205.
13. “*Tablā Vādan me Nihit Saundrya*” by author Pandit Sudhir Mainkar, pg.206.
14. “*Tablā Vādan me Nihit Saundrya*” by author Pandit Sudhir Mainkar, pg.207.
15. Excerpts from Prof. Sudhir Kumar Saxena’s interview
16. “*Pakhāwaj Aur Tablā ke Gharāne Awam Paramparāe*” by authoress Dr. Aabaan Mistry pg.133
17. “*Ajrāḍā Gharāne ke Vidhivat Tablā Vādan Paramparā*”: *Ek Adhyayan* (Thesis) author Prof (Dr.) Ajay Ashtaputre pg.22

18 Excerpts from Prof. Sudhir Kumar Saxena's interview

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 tablā playing which belonged to village Farrukhābād. This gharānā is not of completely independent style.¹ This gharānā is a disciple of Lucknow gharānā. According Pandit Arvind Mulgaonkarji's opinion the Farrukhābād gharānā was established along with Ajrādā gharānā.² 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 Farrukhābādā, is considered to be the original founder of Farrukhābād gharānā. Ustad Haji Vilayat Khan took education from *khalifā* of Lucknow Ustad Bakhshu Khan. He got all the treasure of tablā of Lucknow gharānā from Ustad Bakhshu Khan and his daughter Moti Bibi (who was wife of Ustad Haji Vilayat Ali Khan). Moti Bibi herself was a very good tablā player. According to one such story, it is said that when she married to Ustad Haji Vilayat Ali Khan, the *khalifā* of Lucknow Ustad Bakhshu Khan gave 500 *gat* compositions to her as dowry. Then all those *gat* compositions became famous as dowry compositions (*Dahej ki gat*).³ 'Md. (Mohammad) Karam Imaam' has mentioned in his '*Madanool Mooseequi*' that Ustad Haji Vilayat Ali Khan was neither son-in-law of Bakhshu Khan nor a citizen of Farrukhābādā. During the time of

Bakhshu Khan, he was in Lucknow and had taken education from him. There is a possibility that his ancestor belonged to Farrukhābādā.⁴ 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.⁵

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 Hajiji stopped performing in concerts. He continued teaching his disciples and also composed new compositions of tablā. This gharānā is especially well known as Hajiji's compositions.⁶

In Ustad Ameer Hussain Khan's words, "the concert that played even one composition of Hajiji was considered to be the prestigious one".⁷

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

Hajiji 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 desciple of Lucknow gharānā.

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 tablā playing of Lucknow gharānā?’ On the basis of this the researcher feels necessary to begin with the brief outline of Lucknow gharaana.

3:2 The Origin and Development of Lucknow Gharānā

Among all the tablā 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.¹⁰ 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 Aasifudaulla 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 Nawābs 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 *ṭhumrī* singing also developed a lot in Lucknow. Lucknow always had a stronghold on *ṭhumrī* 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 *tatkār*, *bhāv-abhinay* and *dhrut 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 katā 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 *maidān* instead of *chānti* or *kinār*. Along with it they introduced a new method of using open hand on a lower part of *syāhī* instead of closed hand on left part (*Dānyā*) of the *maidān*. 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 *maidān* and *syāhī* in Delhi's *kinār* 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*'.¹³ 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 *maidān* and *syāhī*. Due to this *bandh baaj* of Delhi gharānā got a new exposure in Lucknow. Along with the *bandish* of *mukhdā*, *mohrā* etc. *gat*, *paran*, *chakradār*, *ṭukḍā* etc. were also used in this *baaj*. In this *baaj* style of playing *laggi-laḍi* was appropriately used to accompany *tappā* and *ṭhumrī*. 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 tablā. 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 Ajrādā gharānā style of playing tablā, the sound is created by the stroke of forefingers on top or outer ring of tablā. 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 '*chānti 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 tablā. This reduced the use of *kinār*. This style was begun to create similar sound of pakhāwaj by giving the blow on *maidān* and *syāhī*.

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

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 *bānyā* was reduced. Due to this the solo tablā playing of Lucknow gharānā became popular as it was melodious and had variety in sound.

5. In this gharānā to create sound from tablā more than one finger was used. In this style of playing tablā along with *tarjani* (forefinger) and *madhyamā* (middle finger), the use of *anāmikā* (ring finger) is also equally important. The *maidān* of tablā 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 *syāhī* are used more. The *quāyedās* of Delhi & Ajrādā gharānā have great speed which is not heard in the *quāyedās* of Lucknow gharānā.

7. In Delhi and Ajrāḍā gharānā the way of *quāyedās* are expanded are not done so in Lucknow gharānā. The expansion of *quāyedās* is done very less in a solo performance. In this style of playing the artists of this gharānā don't use a *quāyedā* much, but they make maximum use of *relā, rau, ṭukḍā, gat, 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 *dhiṭa-dhiṭa, dhagetīṭa, kaḍadhāṭīṭa, dhāgedingatiṭa, kḍān, ghaḍān, dhet-dhet, katākatā, ṭīṭakatā-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 *ṭhumrī* singing. So when this style is performed in solo we get to hear maximum of *laggi-laḍi*.

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.¹⁵ When Ustad Haji Vilayat Ali Khan was in Lucknow then he was associated with thoughts of musical of that part. Along with that whatever *tablā* 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 *tablā* of Farrukhābād gharānā.¹⁶

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 Nisaar Hussain Khan was living in the Royal Court of Rampur. He was a very good artist who played tablā 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 Jiyalalji, 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 tablā 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 tablā player. In recent years his son Ustad Sabir Khan has developed Farrukhābād gharānā in Kolkata.

Haji Vilayat Ali's son-in-law Hussain Bakhsh 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-Bhāi*'. 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 Chudiyawale Imambakhsh. There is one folktale behind the name 'Chudiyawale'. 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 to 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.²⁰ 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.²¹

In his book ‘Tablā’ 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 ‘*Manikānchan Sanyog*’ of Delhi and Lucknow gharānā.²² It must be remembered that the specialities 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 tablā can be easily done by variety of instruments but that finishes the purity of it.’ From this point of view tablā of Farrukhābād gharānā is pure, as in this style of playing tablā 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 tablā. 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 tablā. 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 tablā 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 not 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 dhir-dhir*, 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 tablā 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 tablā 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, tablā of this gharānā became very successful, got a very high status in the society and it also set a very high standard of tablā playing.

FOOTNOTES

1. “*Tablā vādan me nihit saundarya*” 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 Purān*” author Pt.Vijayshankar Mishra pg.29
6. “*Maadan-ul-Mooshiki*” author Mohhamad Karam Imaam
- 7 “*Tablā Purān*” author Pt.Vijayshankar Mishra pg.31
- 8 “*Tablā aur Pakhāwaj ke Gharāne evam Paramparāyē*” author Dr. Aban Mistry pg.149
9. “*Tablā*” author Pt .Arvind Mulgaonkar pg.215
10. “*Tablā*” author Pt. Arvind Mulgaonkar pg.266
11. “*Tablā Purān*” author Pt. ViijayShankar Mishra pg.23
- 12 “*Tablā Purān*” author Pt. ViijayShankar Mishra pg.24
- 13 “*Tablā Purān*” author Pt.Vijayshankar Mishra pg.26
- 14 “*Tablā vādan me nihit saundary*” author Pt.Sudhir Mainkar pg.214
- 15 “*Taal ke lakshya lakshan swarup me ekruptā*” author Smt. Vasudha Saxena pg.228
- 16 “*Tablā aur Pakhāwaj ke Gharāne evam Paramparāyē*” author Dr. Aaban 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.Aaban Mistry pg.151 & 152
- 20 “*Pakhāwaj aur Tablā ke Gharāne evam Paramparāyē*” auther Dr.Aaban Mistry pg.148
- 21 “*Tablā Purān*” auther Pt. Vijayshankar Mishra pg.29
- 22 “*Tablā Purān*” author Pt.Vijayshankar Mishra pg.29

23 “*Tablā Vādan me Nihit Saundarya*” author Pt.Sudhir Mainkar pg.216

24 “*Taal ke Lakshya Lakshan swaroop me Ekrupatā*” author Smt.Vasudha Saxena pg.218

CHAPTER-IV

Ajrāḍā Gharānā's traditional style of Tablā playing

In the second chapter we have discussed about the origin and evolution about gharānā. This chapter has concluded the traditional playing style and specialties of compositions of Ajrāḍā gharānā. On the basis of the domains of every gharānā, composition of Ajrāḍā gharānā and their specialties and traditional sequences are discussed in this chapter.

First and the foremost gharānā that was established in the history of tablā gharānā was Delhi gharānā and then Ajrāḍā gharānā was originated. The formation of Ajrāḍā brought a revolution and energy in the field of tablā playing. The field of tablā playing was unorganized, narrow, and to some extent undeveloped, but the formation of Ajrāḍā gharānā gave it a new life. The artists of Ajrāḍā gharānā accepted and began to play various *chand* (metre) and *layakāri* those were slumbered. They also tried to present all the *varna* those were not played in the field of tablā by arranging them in rhythmic *quāyedā* and started playing them in special style of Ajrāḍā gharānā. In the field of tablā playing due to the formation of Ajrāḍā gharānā, the creation of beauty and aesthetics came into existence. Essentially, Delhi gharānā is the first and foremost tablā gharānā, but Ajrāḍā gharānā has made tablā playing the most popular, elite, astonishing and exquisite.

4:1 The Beginning and Purpose of Traditional system of Tablā Playing

Since ancient times the percussion instruments are used traditionally in Indian music. All these instruments have specific specialties as well as independent usage. Since ancient times these instruments were used only for the purpose of accompanying. Several percussion instruments were used for accompanying various form of music. During those times *drupad-dhamār* style of singing was traditional as well as popular

and to accompany it, pakhāwaj was traditionally used. It is assumed that as time passed, with the propaganda and popularity of *khyāl gāyki*, use of tablā came into existence. This was because with soft and melodious *khyāl gāyki* use of pakhāwaj was not considered appropriate. It was confirmed that tablā was similar to pakhāwaj and so it became popular at that time. During those times tablā was used for accompanying the vocal concerts as its rhythm sound was pleasing to the ears.

As time passed new things were discovered in the percussion musical instruments. Even new Composition was composed. Along with that new methods of playing the various musical instruments were brought into practice. During this process tablā got its independent identity. After this it was developed and used for solo performances. That gave birth to a new style. Since then the solo performances of percussion instruments came into existence. Due to this originated the tradition of gharānā in the History of tablā.

Due to the determination and hard work of all the scholars various innovative compositions were composed and originated new gharānā. As soon as the gharānā were established these scholars continued developing new compositions and innovative styles of playing for solo performances. These Ustads continued to introduce new compositions. All the innovative compositions arranged by them were known by different names. With these new compositions arose a about in which definite order they should be put to the people in general. Such an intense thought process gave tablā its independent form.

Every gharānā has its unique tradition and independent style of playing. Every tradition and style has its own existence depending upon the way it is executed as well as its composed. Every gharānā has their exclusive style of presentation. At the same time it is also observed that the artists of the same gharānā had created their own identity by presenting the compositions differently. They may have variety in presenting their performances their origin is the same. Still it gets uniqueness for their order of compositions and their presentation.

In solo performance of tablā it is very important to know its aim as well as system of presentation. While doing so it is required observe the system in which it is

presented as well as the order in which the compositions are presented. This helps the performer to present his composition in defined order. If the presentation is done systematically it creates its own identity. The time of presentation of these compositions on decided place has a meaning. The artist is trying to convey something meaningful thought through his performance. The presenter has reasons for presenting a particular composition first. If a particular composition is not presented at the beginning the artist will always reason out the consequences of it. This systematic way of presenting will help the performer to remain in leading position.

Every gharānā has its own traditional methodology of presenting tablā solo playing. The expert immediately identifies the gharānā of the performer just by listening to the style in which tablā is played.

4:2 The Dimensions of the Methodic Tablā Playing System of Ajrāḍā Gharānā

The most important dimension of Ajrāḍā gharānā is its style of execution (*Nikās*). Some of the rules of Delhi gharānā were really very orthodox. The Ustad of Ajrāḍā gharānā broke those rules and introduced new composition, style of playing which made the presentation high speed and pleasing to the ears. At the same time all the compositions were arranged with accurate speed. In the style of playing of Delhi gharānā use of fingers like *tarjani* (forefinger) and *madhyamā* (middle finger) is done. In the style of this gharānā in both the *danyā* and *banyā* the above mentioned fingers are used. Due to this in that gharānā all the compositions can be presented only up to the *madhya laya*. In the style of Ajrāḍā gharānā the used of *anāmikā* (ring finger) is also done along with above two fingers. This gave the compositions uniqueness and made them easy to play in *drut laya*.

In the style of Delhi gharānā the *varna na* and *nā* both were played by giving the blow on the *chānti* by using *tarjani* (forefinger). In a situation where these two *varna* were to be played one after the other the presenter's hands get tired as maximum strength was required while giving the strokes. The Ustad of Ajrāḍā gharānā changed

execution of both the alphabets - *na* and *nā*. They played *nā* as with *tarjani* (forefinger) same as Delhi gharānā but they started playing *na* by giving a stroke on the end part of using *anāmikā* (ring finger). The separation of both the alphabets made it easy to execute *na* and *nā* together.

Similarly in the word *tirakiṭa* use of *anāmikā* (ring finger) was done to play *ṭa* which made it easy to execute that particular *varna*. If we look at the scientific principles then to play *rau* these two things must be remembered. As to play *rau* maximum use of two *bols dhingin* and *tirakiṭa* is done. It is assumed that the people from Ajrāḍā might have implemented this tradition of playing *rau*.¹ The tablā players of Ajrāḍā gharānā so expert at playing the *rau* of any *quāyedā* or *relā* that their presentation used to be really pleasing to the ears.

The Delhi gharānā was devoted towards the two basic principles of language i.e. clarity and purity of the language. Since then till today the tablā of Delhi gharānā is presented in *madhya laya* and is persistence of following the above discipline. Opposite the artist of Ajrāḍā gharānā were aware about the fact the beauty using *madhya laya* in their presentation. To make the presentation very pleasing and remarkable they played it with speed. To do this the artists of Ajrāḍā gharānā brought some important changes in their style. In this style any composition was played on tablā with speed but without any obstruction to the hands. To give speed to their presentation the artists of Ajrāḍā gharānā introduced some important variations in execution of *dānyā* and *bānyā*.²

In Ajrāḍā gharānā has given equal importance to the *dānyā* as well as *bānyā*. Both of these were given equally weight-age while presentation of performance. It was very important to have equanimity as well as sequence in the *varna*. While presenting any composition the absence of the above might have created a deadlock. This is the most important fact about style of presentation of the Ajrāḍā gharānā.

The specialty of this gharānā is to give equal importance to *dānyā* and *bānyā* in the presentation of every composition. The notations in some of the compositions are such that the stroke of *dānyā* and *bānyā* is given at the same time. Some notations in the compositions are such that they played one after the other.³

The artists of Ajrāḍā gharānā gave equal importance to *dānyā* (Right) as well as *bānyā* (Left). According to the scientific principle *tarjani* the forefinger of a right hand has more strength than other four fingers. Based on this principle maximum use of *tarjani* was done. For better result they changed the way *bānyā* was played in Delhi gharānā. They did best use of three fingers - *tarjani* along with *anāmikā* and *madhyamā* to play *bānyā* which resulted different from the playing style of Delhi gharānā. Opposite to this the forefinger of the left hand is very weak compared to other four fingers. Due to this when the artists of Delhi gharānā used *bānyā* while playing their hands used to get tired very quickly. In this style of playing splitting the *bols* were also very difficult.

To overcome this difficulty the artists of Ajrāḍā gharānā brought some changes in the use of fingers in such a way that there was strength in playing the *varna* of *bānyā*. At the same time the use of the fingers were divided which helped the artists to play the compositions easily in *drut laya*. In the style of Delhi gharānā the *bānyā* was played only in two ways.

To press and play the *bānyā*.

To keep the *bānyā* slightly open.

Other than this the artists of Ajrāḍā gharānā made the sound of the *varna* and composition rhythmic and melodious to the ears. To do their presentation so effective they not only made the use of *bānyā* but along with it they used *ghaseet* and kept the *bānyā* open. Ustad Habeebuddin Khan used his thumb for *ghaseet* to execute better sound.

The effect of *tāshā* is heard in the style of Ajrāḍā gharānā. While playing *tāshā* only one stick is used repetitively to give a stroke. In this style many times similar word like *dhindhināginā* is played. If this word is played in the *drut laya*, then they give a sound as *dhinnānāgen* which gives as the effect of *tāshā*. My *guru* Prof Sudhir Kumar Saxena used to say that during the procession of *Tāziyā* Ustad Habeebuddin Khan used to play *tāshā* by hanging it around his neck. He played all the compositions of *tablā* as if he is playing on *tāshā*. He comprised the *baaj* of *tāshā* and used it in the form of *rau*

while playing *tablā*. Due to this in the style of *Ajrāḍā gharānā* is highly influenced by *tāshā*.⁴

In the methodical playing tradition of *Ajrāḍā gharānā* all the compositions are precisely arranged in *tishtra jāti* for its independent existence. Most of the compositions of *Delhi gharānā* were arranged in *chatushtra* form. The *Ajrāḍā gharānā* experimented and promoted use of *tishtra* form in the compositions and brought novelty in the playing style. Due to this strange but new experiment and simplicity in the presenting style *Ajrāḍā* got recognition as *Ajrāḍā gharānā*.

While doing the introduction of *tishtra jāti* in the solo performance special care is taken about the *laya*. In this *gharānā* when any *quāyedā* is played for any composition a special care of *laya* was done while playing it on a higher speed. It is easy to play a *quāyedā* in *dugun* and *chaugun* in *chatushtra jāti* compared to *tishtra jāti*. Even if we see the system of notation to form one *mātrā* of *chatushtra* form, four letters are used. Use of three or six letters is done in *tishtra* form which depends on *laya*.

In the solo performance of *Ajrāḍā gharānā* the artist has to do the presentation in a precise order. If his presentation of *tablā* is done in that particular order, it is recognized as ‘The Presentation of *Ajrāḍā gharānā*’. The form is as follows: In the style of this *gharānā* *peshkāṛ* is played in the beginning. This is followed by the most important composition i.e. *peshkāṛ-quāyedā*, which is not found in any other *gharānā*. After playing *peshkāṛ-quāyedā* different forms of *quāyedā*, *relā*, *rau* etc. are played. In this the *paltā* of *quāyedā* are expanded similar to it the expansion of other composition is also done. After presenting the *rau* in the *vilambeet laya* complete *tihāṭ* is played. Then in *madhya laya* compositions like *ṭukḍā*, *mukḥḍā*, *gat*, *chakradār* etc. are also included. To end the performance a *lamb-chaḍ* (prolonged) composition is presented.

If all the compositions are played in the specific order of presentation it is considered as the style of *Ajrāḍā gharānā*. While playing *tablā* by the style of *Ajrāḍā gharānā* if all these prescribed specifications are followed by an artist success is definite. This statement is not at all an exaggeration

4:3 The Method of *Riyāz* of *Ajrādā Gharānā*

In the field of music *riyāz* is considered to be the most important and essential thing. Every *gharānā* has its own and specific system of doing *riyāz*. *Riyāz* is the only thing to which every *tablā* player gives equal importance. The artists of Delhi *gharānā* used to do maximum practice of *quāyedā*. Before beginning the *riyāz* of any *quāyedā*, if it used to be big in size then it was divided into halves before playing.

The artists of *Ajrādā gharānā* followed this system of *riyāz*, at same time they also introduced their own method. In their method they did *riyāz* of every word as well as every group of word. For this they arranged a new composition which is popularly known as *Īkāi*. Only the players of *Ajrādā gharānā* only do its *riyāz*. While doing *riyāz* the artists of this *gharānā* convert any words into *Īkāi*. In this composition the division is done keeping in mind the *tishtra* form of *Ajrādā gharānā*. They have not only used *tishtra jāti* but also very skillfully used three-three beats. In this they have divided the *mātrā* as ‘three-three-two’ and ‘three-two-three’. The division of these two beats is played in the same manner in *bhari* as well as in *khāli*. Sometimes this composition is also played during the solo performance. If a *quāyedā* is arranged giving importance to a specific word then *Īkāi* is played before presenting that *quāyedā*. This is used as experiment while doing the presentation.⁵

Īkāi of word *dhāti*

2ait 2ait ign2ait 2aitign 2aitign

X

2ait 2ait ign2ait igntait taitik n

2

Tait tait ik n tait taitik n taitik n

0

2ait 2ait ign2ait ign2ait 2aitign

3

Īkāi of word *dhir-dhir*

i63tk i2ri2r ik 3tk i63tk

X

i2ri2r ik 3tk i2ri2r ik 3tk

2

i63tk i2ri2r ik 3tk i2ri2r

0

ik 3tk i63tk itritr ik 3tk

3

ik 3tk itritr ik 3tk ik 3tk

X

itritr ik 3tk itritr ik 3tk

2

i63tk i2ri2r ik 3tk i2ri2r

0

ik 3tk i63tk i2ri2r ik 3tk

0

4:4 The Tradition of Ajrāḍā Gharānā's Tablā Playing System

Every gharānā has its independent style of presentation. That gives the gharānā its own identity. In the playing style of this gharānā importance is given to *baaj* of *tishtra jāti*. Most of the compositions of this gharānā are arranged in *tishtra jāti*. Due to this Ajrāḍā gharānā is popularly known as '*Ādi Laya ka Gharānā*'. This chapter evaluates the sequence of presenting a solo performance of tablā as well as how it gained its popularity. The pioneers of this gharānā Ustad Kallu Khan and Meeru Khan adopted *tishtra jāti* for the first time. As a result this became the most important tradition of this gharānā. Most of the compositions were composed only in *vilambeet laya*. In the earlier times the Ustad

of this gharānā used to play *quāyedā* and *relā* then they used to improvise them into *pechdār palte*. Along with that Ustad Habeebuddin Khan experimented *madhya laya* to play them. He added *gat*, *ṭukḍā*, *chakradār* etc. into the compositions. This gave a new life to the compositions and they were presented with new dimensions. He had taken his training of *purab baaj* from Ustad Muneer Khan. Due to this *baaj* of *madhya laya* was established in this gharānā. After the Ustad of this gharānā used varieties in the existing compositions like *gat*, *ṭukḍā*, *chakradār*, *mukḥḍā*, *tripalli* etc. which provided a foundation for this gharānā. In the earlier times Ustad used to play *quāyedā* and *relā* maximum only to *dugun laya* or maximum up to *chaugun laya*. Ustad Habeebuddin Khan did so much *riyāz* that his normal pace was equal to the *dugun laya* of other tablā players. Ustad Habeebuddin Khan brought tremendous transformation into the method of tablā playing of this gharānā. It is a live example that till today his method is traditionally followed by the performers of this generation. The followers of this generation have also accepted the style of playing. Now the tablā playing method of this gharānā is traditionally recognized.

4:5 The Sequence of Composition and their specialties in Independent Playing Method of Ajrāḍā Gharānā

The sequence of composition is discussed in this chapter. Hence in this chapter the analytical discussion about exact sequence of compositions played in Ajrāḍā gharānā will be done. While doing the same the exact order of each composition will be given in detail. It is also stated here that in the earlier times the Ustad of Ajrāḍā gharānā had presented their tablā only in *quāyedā* and *relā*. Here in this chapter we will also discuss how Ustad Habeebuddin Khan transformed the playing method as well as he presented every composition in his independent and unique method. We will also discuss about ‘how it all began?’ in the later part of this chapter.

The tablā players of today’s generation have established a historical sequence of presentation. If the performer follows this historical sequence while performing then it is considered to be a presentation of Ajrāḍā gharānā. The playing method of this gharānā

has been divided into two parts. The compositions like *peshkār*, *peshkār-quāyedā*, *quāyedā*, *relā*, *rau* etc. are played in *vilambeet laya*. The compositions like *gat*, *mukhḍā*, *tukḍā*, *chakradār* etc. are played in *madhya laya*. In this chapter we will also discuss in detail about the technical explanation about the ways to present these compositions.

4:5:1 *Peshkār*

The basic *peshkār* of Ajrādā gharānā is of ‘*Kharwā Ang*’. In the earlier times the Ustad used to begin their performance only with a *peshkār*. The *peshkār* of Delhi gharānā begins with *dhā*, the *peshkār* of Ajrādā gharānā begins with *dhi*. *Dhi* is the most important word in Ajrādā gharānā. Similarly *tiṭa ghiḍān* is used in Delhi gharānā. In Ajrādā gharānā it is played as *tit ghiḍān*. In the earlier times the Ustad of Ajrādā gharānā used to play *peshkār* as follow:

The Traditional *Peshkār* of Ajrādā Gharānā (*Kaharwā Ang*)

i 6gn2a	5k i 6n	2agēi 6.	Si 6nk	2agēi 6.	S2a2ait	2agēi t.	Si t nk
X				2			
itk nta	5k itn	tak ēit.	Si t nk	2agēi 6.	S2a2ait	2agēi 2.	Si 6nk
0				3			

The tradition of this *peshkār* is similar to the form of a *Kharwā taal*. They used to play *paltā* of this *peshkār* and then end it with *tihāī*. This *peshkār* was generally presented in *madhya laya*, which made its *chalan* really melodious and pleasing to the ears. After this all the *quāyedā* and *relā* were played.

As the *tablā* of this gharānā developed in place of this original *peshkār*, a new and well-known *peshkār* is played i.e. ‘*dhikḍā dhin dhā dhā dhin tā*’ which is played by all the *tablā* players of recent times. The artists of this gharānā play *paltā* of *peshkār* really well. They play and expand each word of a *paltā* so precisely which sounds very pleasing to ears. After that they play some *choot in place* of *khāli* and form 13th beat they begin the *peshkār -quāyedā*.

Ustad Habeebuddin Khan always presented a *peshkār* in his solo performance that he had learnt from Ustad Munir Khan. This remained as a fact only till he was not honored as *khalifā*. Once among the *tablā* performers came up one question ‘who will be honored as *khalifā* of *Ajrādā gharānā*?’ Here the researcher wants to express some information taken from Prof. Sudhir kumar Saxena that – Once Ustad Habeebuddin Khan was told by many *tablā* players to sit in front of them. Then he was told that if you really want to be honored as *khalifā* then you will have to present the *peshkār* which you have learnt from your *wālid* (father). Keeping in mind their respect and on the request of the community of *tablā* performers he presented a *peshkār* of *kaharwā ang*. Due to this he was honored as *khalifā*. There were many compositions of solo *tablā* performances which were presented in a form of a pair.

The researcher has tried to write most of all those compositions. All those compositions are presented in form of a chapter according to their style of playing. The compositions which are written down and they are given in the form of footnotes. This thesis will help all the students as well as the *tablā* players of future generation to gain more knowledge. All this information given over here is based on the excerpts of an interview of Prof. Ajay Ashtaputreji.

Prof. Sudhir Kumar Saxena has presented this *peshkār* in a different form. He created a new composition based on this *peshkār* which is composed in *tishtra jāti*. This complete *peshkār* on *tishtra jāti* is arranged in such a way that its base is in the *peshkār* of *chatushtra jāti* i.e ‘*dhikḍa dhintā dhādhintā*’. This seems just an adaptation of *peshkār* of same *tishtra jāti*. He also used to begin his performance with a *peshkār* of *chatushtra jāti*. This used to be followed by the *paltā* of same *peshkār*.

Then he used to begin a *peshkār* of *tishtra jāti* with thirteenth beat. Then he used to play *paltā* of *tishtra jāti peshkār*. It was followed by *tihāi* and end of *peshkār*. After is from a *sam* he used to again play the *peshkār* of *chatushtra jāti* or from the same note of *tishtra jāti* he used to play a *tishtra jāti peshkār-quāyedā*. If they used to begin with *peshkār* of *chatushtra jāti*, then they used to again play *paltā* in *chatushtra* form of *peshkār-quāyedā*, in this way they used to continue their performance.

Most of the times, Prof. Saxena has presented this *peshkār* in his performances. Over the years most of the tablā players of this period have followed and adopted his style of playing in their performances by listening to him. The style that is presented in the recent times is considered to the presentation of Ajrādā gharānā.

For this style of presentation the presenter has to have a deep knowledge of *laya*, as while doing so the *laya* suddenly varies which is very difficult to play. Though it is difficult to perform but it is very pleasing to the ears as well as sounds extraordinary. It is said that in today's times the performers of Ajrādā gharānā have adopted and included this style of playing as their own.

After a detailed study and deep thinking done on the subject the researcher has come to the conclusion that Ustads of the earlier generation used to present their performance by *peshkār* of *chatushra jāti*. After listening to the recordings of the all the exponents of Ajrādā gharānā it is found that none of them have played in *peshkār* of *tishtra jāti*. But according to Prof. Sudhir kumar Saxena's opinion, all the performers' present *peshkār*, so it is being revised and keeping in mind main principle of *peshkār* of *tishtra jāti*, they presented their performances. This was considered as new concept by the performers of this generation and that became the new form of presentation. The artists of this generation of this gharānā use this form of *peshkār* of the same form. This statement is a fact and not exaggeration that the tablā players of Ajrādā gharānā begin their performance in the above said form. It has become a tradition which is followed by the performers of this generation of Ajrādā gharānā to present their performance by combining *peshkār* of *tishtra jāti* with *peshkār* of *chatushra jāti*.

'Peshkār of ādi laya' – Composer Prof. Sudhir Kumar Saxena

i 6SSKDi 6S 2aSi 6S2aS 2aSi t S2aS 2aSi 6STaaS

X

i t 3i 6DaSn 2aSi 6STaaS 2aSi t S2aS 2aSi t STaaS

2

ik Dnk itn itnaik natake itrik 3take 5k itnaik na

0

it 3i6DaSn 2aSi 6STaaS 2aSi t S2aS 2aSi 6STaaS

3

After playing a *choot*, a part of *khāli* is never played, rather this is only considered as part of *khāli*. At the same time it doesn't sound proper if this is only played as *khāli*. This is a uniqueness of Ajrāḍā gharānā.

4:5:2 *Peshkār-Quāyedā or Peshkār Rang*

This composition is composed on the basis of the alphabets of a *peshkār* itself. So it is known as *peshkār-quāyedā* or *peshkār rang*. Since last 60 to 70 years the tablā players of this gharānā gives importance to this composition and present during their performance. In this most of the words are included from words of tablā. In this *quāyedā*, *palte* are played so artistically that it sounds really pleasing and attractive. The types of *paltā* included while it is played in this are as *petch lagānā*, *kulfī lagānā*, *giraha lagānā*, *choot ka paltā*, *kani ka paltā* etc. The most important thing to be remembered while presenting this composition is a *kāfiyā* and *radif* it should include words like *ginatinākinā* or *kinatāke dhināginā*. The tablā artists of other gharānā change the *kāfiyā* and *radif*. They play notes as *dhātīdhāge tinākinā* or *tātītāke dhināginā*. This takes away the beauty of an original *quāyedā*. In this *quāyedā* the practice of Ajrāḍā gharānā of using one and half *mātrā* is done here very artistically. If this is played as per the above described way then it becomes appealing and also pleasing to the ears. The composition of *quāyedā* in Delhi and Ajrāḍā gharānā has a calculation of *mātrās* (beats) as 3+3+2 and 3+2+3. But in this gharānā the composition of a *mātrās* in this *peshkār quāyedā* is divided into four and a half and three and a half respectively.

The tradition of playing this composition is only of Ajrāḍā gharānā. The style of playing this composition is slightly different than other *quāyedā*. This *quāyedā* can be easily combined with *peshkār*. In this after the completion on *paltā* of *peshkār*, a part of

khāli as *choot* is played followed by *sam* and then the entire *quāyedā* is played. In this Prof. Sudhirkumar Saxena has also composed ‘*ādi laya* of *peshkār-quāyedā*’. This ‘*ādi laya peshkār-quāyedā*’ was presented along with ‘*ādi laya peshkār*’. The *paltā* of same ‘*ādi laya peshkār-quāyedā*’ was played with on *khāli* with *choot* in *chatushtra jāti*. That was followed by *peshkār-quāyedā* of *chatushtra jāti*.⁶ One must have an in-depth knowledge of *laya* to present this form. While presenting this a *laya* is kept little higher from the beginning. If we use *vilambeet laya* while playing *peshkār-quāyedā* of *tishtra jāti* then the *laya* slows down, later when *peshkār-quāyedā* of *chatushtra jāti* is played in a slow *laya* it doesn’t sound appealing. Shri Sudhir Mainkar explains this in his book as, “The sound that is repeated when a stick is hit on strings, a presentation of a similar sound is produced with great speed is the style of *Ajrāḍā gharānā*”. Both type of *peshkār-quāyedā* is given in chapter six.

4:5:3 *Quāyedā*

In every *gharānā* a composition of *quāyedā* is done. It is the most important element for a solo performance. The performers of all the *gharānā* use *quāyedā* in their solo performance. Most of the *quāyedā* are composed in Delhi and *Ajrāḍā gharānā*. The artists of the above *gharānā* have the expertise and skill of presenting a *quāyedā*. In both of these *gharānā* a special training is given about expanding a *quāyedā*. We get to listen to the expansion of *quāyedā* according to its rules and regulations in all the performances given by the *tablā* players of these *gharānā*.

In fact *Ajrāḍā gharānā* is considered to be a son of *Delhi gharānā*. On the basis of the background of *quāyedā* of *Delhi gharānā*, the arrangement of words in *quāyedā* of *Ajrāḍā gharānā* 1) *dhānchā* (outline) and 2) main *quāyedā* is done. Due to the above two components *quāyedā* of *Ajrāḍā gharānā* becomes unique. Most of the *quāyedā* of *Delhi gharānā* are composed in *chatushtra Jāti*. The artists of *Ajrāḍā gharānā* innovatively added *tishtra jāti* in the existing *quāyedā* to make it appealing and distinct. *Quāyedā* of *Delhi gharānā* are composed in single step (*ek charan*) but in *Ajrāḍā gharānā* the composition is in two steps (*do charan*). Compared to *quāyedā* of *Delhi gharānā*, the

composition of Ajrāḍā gharānā has more beats. Earlier also it is stated that most of the *quāyedā* of Delhi gharānā begins with *dhā*. In Ajrāḍā gharānā *quāyedā* begins with words like *ghe*, *dhin*, *dhinā*, *ghe*, *gheghenaka*. Along with these notes when *dhā* is used there is a *quāyedā* produces melodious sound. When along with it a stroke of *dhā* is added to it while playing makes it very melodious and classy.

A presenter exchanges melodious sounds in a form of *Vādi-Samvādi* among the above mentioned corresponding sounds and a note *dhā*. The division of beats in a *quāyedā* of Ajrāḍā gharānā is different from Delhi and other gharānā. In Delhi gharānā most of the beats is divided in *chatushra jāti* as 3+3+2 or 3+2+3. The same if followed by Ajrāḍā gharānā too. In the similar form of Ajrāḍā gharānā a beat is further divided into four and a half or three and a half. It sounds really melodious.

The step of a *quāyedā* is big then also in its *khāli-bhari* and its division is composed in the similar pattern. The *khāli-bhari* of *quāyedā* of Ajrāḍā gharānā is also very exceptional and superior. In *quāyedā* of other gharānā the *varna* that is played in a *bhari*, the same *khāli varna* is played in *khāli*. The similar style is not followed in Ajrāḍā gharānā. While a *khāli* of *quāyedā* in this gharānā different *varna* are presented beautifully.

While *quāyedā* is expanded it is presented by playing *paltā* as per pure composition of *quāyedā* or from its half a portion of *quāyedā* is opened. When all the *paltā* of *quāyedā* is to be played as per pure composition of *quāyedā* then length of *paltā* has to be large. That is why the *quāyedā* is expanded from its half part.

Pandit Sudhir Mainkar writes in his book “*Tablā Vādan Me Nihit Saundarya*” about *khāli-bhari* of Ajrāḍā gharānā that; “*Quāyedā* of any gharānā is presented on the principles of its *khāli-bhari* at that time sound on the *bānyā* is created on a first beat. Generally without a sound on the *bānyā* or sometimes the sound is created on the left in a *khāli* contrasting words are also created.

While playing *quāyedā* of Ajrāḍā gharānā variety of opposite sounds played to add beauty to it. This style of presenting *quāyedā* is a specialty of Ajrāḍā gharānā. This way of presenting a thought is called as *Farshbandi*.⁸

The *Quāyeda* of Ajrādā Gharānā in which part of *Khāli* is different.

2agəi2. Sn2aš 2aš66e nk i2n i2nagna i2n2age 5k i2n i2nagna

X 2

i2ni2na igna2aš 2aš66e nk i2n i2nagna i2n2age 5k itn itnaik na

0 3

tak ètr ik 3tak eitnitna ik ntak ètrik 3 tak èt3 tak 5k itnaik na

X 2

2agəi2. Sn2aš 2aš66e nk i2n i2nagna i2n2age 5k i2n i2nagna

0 3

In Ajrādā gharānā *quāyeda* is divided in two stages as they are given above. In this the part of *khāli* is completely different from *bhari*. The words played at the beginning of *bhari* are *dhāgena dhin*. Normally *tākena tin* words should be played in *khāli*. Here the part of *khāli* is mentioned as *tāketirakiṭa*.

Here when *paltā* is played, they are played and expanded in single *laya* in a same sequence. When they are played in *dugun* and *chaugun* then *quāyeda* is expanded from its half way. This way it is easy to play and sounds best. When *khāli* is played differently, its words are generally double than the beginning words of *bhari*.

When *quāyeda* of Ajrādā gharānā are played, *paltā* are expanded with different style than other gharānā. The traditional way of presenting a *paltā* was to begin with playing *doharā* of *quāyeda*. In Ajrādā gharānā the style of expanding *quāyeda* is different than the traditional style.

In this style the Ustads used own words like *giraḥ lagānā*, *fandā lagānā*, *kulfi lagānā*, *petch lagānā*, *choot lagānā*, and *kani ka paltā*. They understood the meaning of these words and used them in *paltā*. This was something very unique about Ajrādā gharānā.⁹ It is said that *quāyeda* of this gharānā beats are divided and the base of *laya* is different. Due to this the *quāyeda* are expanded and *paltā* are played in the style as discussed above.

Ajrāḍā gharānā has a very different style of presenting *quāyeda*. Every performer of this gharānā takes special care about making a performance appealing and pleasant. The performers have acquired and adopted an independent style of presenting a *quāyeda* in five or three *laya*. If *quāyeda* is presented in three *laya* and is of *chatushra jāti* (*sidhi laya*) then the performers of this gharānā play *thāh laya* (*vilambeet laya*) of *quāyeda* and then play a *tishtra jāti* of same *quāyeda* in *dugun* which is actually a main *quāyeda* and then expand *paltā* of that *quāyeda*.

If *quāyeda* is to be played in five *laya* then the *laya* is kept low. *Quāyeda* is played in *thāh laya*, it is transformed into *ādi laya*, and plays a main *quāyeda* in *dugun*, and then *dugun* of *ādi laya* and at the end the main *quāyeda* is expanded by transforming in *chaugun*. The above mentioned style was presented by Ustad Habeebuddin Khan. All the performers of present generation have adopted this style by listening to his style of playing. Most of the compositions of this *quāyeda* which are arranged in *tishtra jāti* are composed by my *guru* Pandit Sudhir kumar Saxena. The most prominent *quāyeda* of Ajrāḍā gharānā is in *ādi laya*. The middle *laya* of it, i.e. *quāyeda* in *sidhi laya* (*chatushra jāti*) is also composed by him.

Pandit Sudhir Mainkar mentions in his book ‘*Tablā Vādan Mei Nihit Saundarya*’ that no other gharānā than Ajrāḍā gharānā use of *yatī* (*virām-punctuation*) is done in main *quāyeda*. In general combination of words in *quāyeda* is done without *virām kriyā* (use of punctuations). In the main *quāyeda* of Ajrāḍā gharānā use of *yatī* is done in an organized way. The use of it makes a composition most striking.

I gathered one important fact while interviewing Shri Pushkarraj Shridhar that *quāyeda* of Ajrāḍā gharānā and their expansion is influenced by ‘*Shero-Shāyari*’. This is because the artists of those times used to perform in courtyard. They used to spend lot of time at *darbār* itself. This is the reason the Ustads of those times were encouraged to use lots of ‘*Shero-Shāyari*’ in their composition.

In his book ‘*Tablā Vādan mei Nihit Saundarya*’; Pandit Sudhir Mainkar has also mentioned that Ajrāḍā gharānā used a new system of showing *khālī* differently which was originated by the artists of *ukat* gharānā due to the influence of ‘*Shero-Shāyari*’. The performers of Ajrāḍā gharānā considered their own *quāyeda* as *shāyari*. They knew

‘*Antya Yamak*’ (*Radif*) of a *shāyarī* and ‘*Upāntya Yamak*’ (*Kāfiyā*) of the direct poesy. They used present a poetry and present it on *tablā* in an artistically arranged compositions.¹⁰

The *quāyedā* of Delhi gharānā are played only in *dugun* and *chaugun*. The artists of Ajrādā gharānā had taken special care about its execution and how to play a composition on a *falak* (high speed). The performers of Ajrādā gharānā not only kept in mind the unique style of presenting a *quāyedā* with *athgun*, but also introduced a different method of executing the same with a high speed. Here is one example of *quāyedā* of Ajrādā gharānā.

Quāyedā of Ajrādā gharānā

2aSKD	6èt 3	2agèt	rik 3	2a2age	gəg	i2ni2	naigna
X				2			
2a2age	gəg	i2nig	ni6n	2a2age	gəg	itnit	naik na
0				3			
t aSKD	t èt 3	t ak èt	rik 3	tatak e	k ək	itnit	naik na
X				2			
2a2age	gəg	i2nig	ni6n	2a2age	gəg	i2ni2	naigna
0				3			

The above mentioned *quāyedā* is played in *dugun* or *chaugun* only as per the given notation. The same *quāyedā* is performed differently in *athgun*. While executing it some words are replaced as – *kḍadhetīṭa* as *tirakiṭa*, *gheghenaka* as *ghīḍanaga* and *dhin dhināginā* or *tintinākinā* as *tinnānākena* or *dhinnānāgena*. This sounds just like original *quāyedā* at the same time it’s *ravish* becomes attractive as well as pleasant.

After detailed study of all these facts and lot of thinking done by the researcher, it can be concluded that a composition of a *quāyedā* and its presentation style of Ajrādā gharānā is more attractive compared to Delhi gharānā. According to the researcher *laya* of *quāyedā* of Ajrādā gharānā is influenced by *dhrupad-dhamār* style of singing. In this

style of singing the original *laya* remains unchanged but presented different. In a similar way while presenting *quāyeda* original *laya* remains as it is and different *laya* is played in a *quāyeda*. It seems the style of this gharānā is highly influenced by *dhrupad-dhamār*. The other thing observed by the researcher is in this style of presenting a composition maximum use of *anāmikā* is done while executing it. This is the most important achievement of this gharānā.

Earlier we have learnt that Ajrādā gharānā belong the category of *paschim baaj* or *bandh baaj*. It is considered as a *shishya* gharānā of Delhi gharānā. In *bandh baaj* the most significant playing style is *quāyeda*. Due to this reason in Ajrādā and Delhi gharānā maximum compositions are in *quāyeda*. At the same time compared to any other gharānā, in Ajrādā gharānā the variety of *quāyeda* are composed. Due to this, Ajrādā gharānā is popular for its *quāyeda*.

4:5:4 Relā

If we discuss about my subject it is observed that in *relā* composed in Ajrādā gharānā the words used are *tirakiṭa*, *dhingin*, *dhinaghiḍanaga*, *tinakiḍanaga* etc. Along with it the words that are included which may create hindrance while execution still can be played easily in *chaugun* and *athgun*. In this gharānā most of the *relā* that are played are originated from *quāyeda*. Any one part of *quāyeda* is selected, can be easily played in *chaugun* or *athgun* and which feels like played in a flow it is called a *relā-quāyeda*. The playing style of this gharānā is influenced by *tāshā*. Due to this the composition is also done with similar sound effect. This is mostly used in *relā*.

In reference to this *relā* presented by Ustad Habeebuddin Khan is as follows:

2aSi 6Dng i t rik 3 t k t k i 6DaSn 2aSi 2SnaS

X

2aSigDng i 6ni 6Dng i t rik 3 t k i t rik 3 t k

2

t aSi k Dn k i t r i k 3 t k t k i k D a S n t a S i t S n a S

0

2 a S i g D n g i 6 n i 6 D n g i t r i k 3 t k i t r i k 3 t k

3

In this *relā* the word *ghidān* is not executed openly as *purab baaj* but it is played on *chānti* as *dhinān*. This word gives an effect as if a sound is created by striking wooden sticks on the surface of a *tāshā*. Ustad Habeebuddin Khan used to play *tāshā* in the procession of *Tāziyā* as he was a renowned *tāshā* player of those times. While playing *tāshā* he used to play many composition of *tablā* and specifically played a *relā* too. I gathered the above facts from the interviewing of Prof. Sudhir kumar Saxena.

The words which create hindrance are like *nānākena*, *dhinaghiḍanaga*, *gheghetirakiṭa* etc. The arrangement of composition is done in such a way that there is no obstacle to a hand while execution of it. *Relā* with *dhingin* is practiced more *paschim baaj* of *Ajrāḍā gharānā* along with *purab baaj*.

After discussing all the above the researcher realized that the *relā* of *Ajrāḍā* and *Farrukhābād gharānā* are different due to the compositions of the *varna* (words), its execution and its language. The *relā* that are played in *Ajrāḍā gharānā* are most of originated from *quāyedā*. *Farrukhābād gharānā* has composed *relā* independently.

4:5:5 Ajrāḍā Gharānā's Tradition of playing system in Madhya and Drut Laya

Ajrāḍā gharānā is popular for compositions in *vilambeet laya* as *quāyedā*, *relā*, *peshkār*, *peshkār-quāyedā*, *rau* etc. From the time of Ustad Habeebuddin Khan *madhya laya* came into existence in this *gharānā*. The artists previous to Ustad Habeebuddin Khan never played compositions like *tukḍā*, *gat*, *chakradār*, *gat-tukḍā* etc. in their presentation. Since Ustad Habeebuddin Khan had taken training from Ustad Munir khan so perhaps he had included *madhya laya* and made his presentation might have made his presentation

very attractive. Prof. Sudhir Kumar Saxena and artist of today's generation have also included *madhya laya* in his performance.

If we talk about the compositions of this gharānā then lot of importance is given to the language of tablā. The style of performing these compositions is arranged in *bandh baaj*. We don't get to hear big compositions in this gharānā rather we find compositions like small *mukhdā*, *gat* with one or two *āvartan*, *gat-tukdā*, *chakradār* that are composed in the words of tablā etc. In these compositions there is very less or no use of *varna* of pakhāwaj. I had mentioned that *rau* not played in earlier times in Ajrādā gharānā. When I heard and studied the recording of solo performance of Ustad Habeebuddin Khan I found that he has played more *rau* based on *quāyedā* than *chalan*. I got this information from Pandit Pushkarraj Shridhar.

In the recent times the artists of this gharānā present *rau* very artistically. A formal training and guidance is to be taken from a teacher *guru* to present a systematic execution of *rau*. This is because *relā* is a composed composition but *rau*, former training and *riyāz* are required. It is difficult to play *rau* without the guidance of *guru*. Mostly very simple *gats* are composed. There is very limited use of *tihāī* in *gat* compositions in this gharānā. The tablā presentation of this gharānā sounds extremely melodious in *vilambeet laya* compared to *mandya laya* and *drut laya*.

The researcher thought about composition of *gat-quāyedā* he realized a fact that the basic *quāyedā* of Ajrādā gharānā are so melodious that the Ustads of that gharānā never thought about composition *gat-quāyedā*. The *quāyedā* of this gharānā had all the specialties and qualities required in a *quāyedā* which are not found in the *quāyedā* of any other gharānā. Due to this reason *gat-quāyedā* is not practiced much in Ajrādā gharānā. In this gharānā *gat-quāyedā* is very similar to *quāyedā*. In this gharānā there are very few compositions of *gat-quāyedā*. It is played very rarely. This composition is played after the *quāyedā* in solo performance. In a composition of *gat-tukdā* of Ajrādā gharānā words of tablā is used but its length is extended by maximum one to two *āvartan*. In this gharānā this composition is not practiced much rather more than *gat-tukdā* small pieces of *gat* are used. *Gat* is purely composed with words of tablā, but in *gat-tukdā* influence of pakhāwaj has also seen. So, in this gharānā quantity of *gat-tukdā* is very less. In Ajrādā gharānā *gat* is based on the principle of *khālī-bhari* and equally based on *dugun* or *chaugun laya*. In a composition of *gat* of Ajrādā gharānā words of tablā is used but its

length is extended by maximum one *āvartan*. In this gharānā only simple *gat* has composed not a variety of *gat* has composed as in Farrukhābād gharānā. The *chakradār* is also composed in less beats rather than more. The compositions of this gharānā are less melodious compared to the compositions of Farrukhābād gharānā. Generally the compositions are arranged in variety of *laya* but that is not heard in the compositions of this gharānā.

The researcher is associated with this gharānā so with that reference I have gathered information about the compositions from my *guru* as well as from some of the departed Ustads and eminent artist of this gharānā and tried to present the same in forthcoming chapters.

FOOTNOTES

- 1 Excerpt from Interview with Prof.Sudhirkumar Saxena
- 2 “*Tablā vādan me Nihit Saundarya*” author Pt. Sudhir Mainkar pg.221
- 3 “*Ajrāḍā Ghārāne ki Vidhivat Tablā Vādan Paramparā*”: *Ek Adhyayan*, (Thesis) author Prof (Dr.) Ajay Ashtaputre pg.28
- 4 (a) Excerpts from interview with Prof. Sudhirkumar Saxena.

(b) “*Tablā Vādan me Nihit Saundrya*” author Pandit Sudhir Mainkar.
- 5 Excerpt from the interview with Prof. Sudhir Kumar Saxena and Pandit Pushkaraj Shridhar
- 6 Excerpt from interview with Prof. Sudhir kumar Saxena
- 7 “*Tablā Vādan Kalā Aur Shāstra*” author Sudhir Mainkar pg.26
- 8 “*Tablā Vādan Me Nihit Saundarya*” author Pandit Sudhir Mainkar, pg.89
- 9 Excerpts from interview with Prof. Sudhir kumar Saxena and Pandit Pushkarraj Shridhar
- 10 “*Tablā Vādan Me Nihit Saundarya*” author Pandit Sudhir Mainkar, pg.212
- 11 “*Tablā Vādan Me Nihit Saundarya*” author Pandit Sudhir Mainkar, pg.101

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 *quāyedā*, *relā*, *rau* etc. of *bandh baaj*, other compositions like *gat*, *ṭukḍā*, *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 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 pakhāwaj on the *bānyā* 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 *bānyā*. 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 *kinār* along with a *thāp* which gave a composition a speed. The *tablā* 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 *barābar laya*. In Farrukhābād gharānā also the sound similar *pakhāwaj* is heard. But the *tablā* artists of this gharānā have given strokes on various surfaces of *tablā* 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 *tablā* playing of Ajrāḍā gharānā is somewhat influence by a *tāshā*. Ustad Ahmad Jan Thirakwa had said that; “The development of *tablā* takes place due to the sounds of various musical instruments but while doing this the purity is not maintained.” From that aspect the *tablā* of Farrukhābād gharānā is pure as it is not influenced by the sound of *tāshā*, *nagāḍā*, *dhol* and *khanjarī* etc.¹ 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 ashtāng method similarly Farrukhābād gharānā is known for its shodash ang (16 divisions).²

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*, *ṭukdā*, *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 (*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 *quāyedāe* 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:

i 2ri 2r	ik 3 2aS	itrik 3	i 2SnaS	ik 3 2aS	ik 3 2aS	itrik 3	i 2SnaS
X				2			
ik 3 2aS	itrik 3	i 2SnaS	ik 3 tk	itritr	itri 2r	i 2ri 2r	ik t tk
0				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)

igDng i2ri2r igDng itgng itrir ik Dng taSik D nk i2r	
X	0
i2ri2r igDng i2ri2r igDng itSnaS k tSS\i2ri2r igDng	
2	0
2aSigD ngi2r i2ri2r igDng i2ri2r i2ri2r igDng idgtk	
3	4

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 *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.⁷ 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 *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*, *ṭukḍā*, *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.

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 Lucknow 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*.

i 2SKDi 2na i Tt 2age 2ai t 2ai t 2a2ai t na

X

S2aiTt 2a i t na2ai t 2ai k 3t k i 2. Na2ai t na

2

St aiTt t a St ai t na t ai k 3t k i t. Taat ai t na

0

S2aKD2a i t nai 2na 2ai t nai 2. na2ai t na

3

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 Acādemī*’ 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 ghidān* 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:

i 2SKD	i 2SnaS	SS2aS	i 2SnaS	2aSt IS	2aSt IS	2aS2aS	i 2SnaS
X				2			
t k l6Dā	Sn2aS	i t t 2aS	i 2S2aS	2aS5k	2aSt IS	2aS2aS	i 2SnaS
0				3			

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

i 2SKD	i 2SnaS	SS2aS	i 2SnaS	2aSt IS	2aSt IS	2aS2aS	i 2SnaS
X				2			
t k l6Dā	Sn2aS	i 2SnaS	2aSt IS	2aSKD	2aStt IS	2aS2aS	i 2SnaS
0				3			

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 and 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 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 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*, *dhātraka*, *kḍadhe tiṭa*, *takdhā tirakiṭa*, *dhi dhi gina*, *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 *chatushra jāti* and very few *quāyedā* are composed in *tishtra jāti*. Most of the *quāyedā* of this gharānā are bigger, composed in ‘Teen Taal’ and has thirty-two beats. They are played in two āvartan.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*, *gīrah lagānā*, *doharā*, *bal*, *mukh*, *tihāī* 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 *tihāī*. 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*, *tihāī* etc. This is not found in *quāyedā* of Farrukhābād gharānā. The stress is specifically given on *mukh*, *laut-palat* and *tihāī*. 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 *dhir-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 *tirakiṭa*, *dhir-dhir*, *dhin gin*, *ghīḍanaga*, *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 Farrukhābād gharānā. *Tirakiṭa* is the key word of *relā*. While presenting this word, the presenter of Ajrādā gharānā distributes it among the fingers like *madhyamā*, *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 Farrukhābād 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 *anāmikā* is repeated to play *ṭa*.

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*, *ṭukḍā*, *chakradār*, *gat-quāyedā*, *gat-ṭukḍā* 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 *tihāī* 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 *tihāī* 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 “*Tablā Purān*” author Pandit Vijay Shankar Mishra. Pg. 29
- 2 “The Rare Treasure of Farrukhābād Gharānā” V.C.D Artist Pt. Arvind Mulgaonkar
- 3 “*Tablā Purān*” author Pandit Vijayshankat Mishra, pg. 29
- 4 “*Tablā*” 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 “*Tablā 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 Saundarya*” author Pandit Sudhir Mainkar, pg 123
- 10 Excerpts from the interview of Pandit Arvind Mulgaonkar and Shri Amod Dagange
- 11 “*Tablā*” author Pandit Arvind Mulgaonkar, pg. 273
- 12 Excerpts from interview of Pandit Bapusaheb Patwardhan and Shri Praveen Uddhav

CHAPTER-VI

Similarities and Differences between Compositions (*Bandish*) of the *Ajrāḍā* and *Farrukhābād* *Gharānā*

In all the three divisions of Indian Music, there are *gharānā*, their independent styles and compositions. Time and again when we try to assess various historical developments, we come across several similarities, resemblance as well as variances. When we scientifically study this process, we can call it as a comparative study.

We can do comparative study of culture of Indian and Western Music, living being and verve, nature and wrath, similarities and diversities; at the same time we can compare Western Music and in Indian Music too. We can compare North Indian Music (*Hindustāni Sangeet*) and South Indian Music (*Karnāṭaka Sangeet*).

The researcher has decided to the comparative study of *Ajrāḍā* and *Farrukhābād* *gharānā*. According to the subject are there any similarities and differences are there in these two *gharānā*?

The researcher will do subtle study the similarities and differences of these two *gharānā*. He will give the modest analysis of the comparative study of these two *gharānā* and mention all their specialties over here. There is a comparative analysis of playing style of both the *gharānā* and their compositions.

6:1 Comparative Analysis of Compositions and Playing Style of *Ajrāḍā* and *Farrukhābād* *Gharānā*

To understand the subject of the thesis of the researcher, it is important to study the *baaj* and playing style of *Ajrāḍā* and *Farrukhābād* *gharānā*. The development of various *baaj* or development of its playing style is actually associated with make of a *tablā*. The sound and rhythm of *tablā* changed over the years as there was a change in its construction over the years.

These new *baaj* were originated to comprise all these specialties that have developed over the years. This can understand as during the initial creations of compositions of Delhi gharānā. *Bānyā* was smaller and *dānyā* was bigger. Due to this it was appropriate to keep less sound of *bānyā*.

However, with increasing size of *bānyā*, it was possible to bring novelty by indentifying its sound. This resulted into more use of *bānyā* in Ajrāḍā gharānā. Initially the players of Lucknow gharānā used to play *thapiyā baaj*, when they heard compositions style of Delhi gharānā for the first they were influenced with it and adopted that style by doing required changes in it and started using *lau* in place of *thāp*.

After this playing style with *lau* and *chānt* was blended according to the requirement of the understanding and imagination of the player and with the combination of *khulā* (Eastern) and *bandh* (Western) *baaj* the playing style of Farrukhābād gharānā was established. In this manner the playing style of Farrukhābād and Ajrāḍā gharānā was established. We will do the comparative study about *baaj* and compositions of the playing style of Ajrāḍā and Farrukhābād gharānā.

6:2 The Comparative Study of Tradition and Playing Style of Ajrāḍā and Farrukhābād Gharānā

1. In fact all the gharānā are originated from Delhi gharānā. Ajrāḍā gharānā is considered to be son of Delhi gharānā. The two brothers of village Ajrāḍā-Ustad Kallu Khan and Ustad Miru Khan learnt from their *guru* Ustad Sitab Khan and went back to their village Ajrāḍā. However the fact that, the pioneer of Ajrāḍā gharānā was done by Miyan Basat, which is already mentioned in the previous chapter.

After reaching their village they modified the existing playing style of Delhi gharānā and composed various compositions to establish a new gharānā, which is popularly recognized as Ajrāḍā gharānā.

The pioneer of Delhi gharānā-Ustad Siddhar Khan's grandson Ustad Bakhshu Khan and Ustad Modu Khan went to Lucknow from Delhi and settled down over there. At that time Ustad Haji Vilayat Ali Khan was also in Lucknow. Ustad Haji Vilayat Ali Khan learnt from Ustad Modu Khan and Ustad Bakhshu Khan and settled down in his native village Farrukhābād. There he created innovative playing style, which is popularly recognized as Farrukhābād gharānā.

2. Ajrādā gharānā falls under the category of *paschim baaj* means under the *bandh baaj*. In this gharānā mostly *varna* of *tablā* are used and mostly fingers are used while playing *tablā*.

The *tablā* of Farrukhābād gharānā falls under the category of *purab baaj*. This gharānā has the influence of *pakhāwaj*. Due to that we get to hear *varna* of *tablā* as well as *pakhāwaj*. Therefore while playing *tablā* use of fingers and entire palm is done.

3. *Chānti* is used maximum in the playing style of Ajrādā gharānā. The *bols* of *maidān* and *syāhī* are also used in along with *chānti*. Though it is less in Ajrādā compared to Farrukhābād gharānā.

Farrukhābād gharānā falls under the category of *khulā baaj*, so in this gharānā maximum use of *maidān* is done. Along with *chānti baaj* of Delhi gharānā, we get to hear utmost use of *lau* of Lucknow gharānā. The playing style of Farrukhābād gharānā is the precious combination Delhi and Lucknow gharānā.

4. The artists of Ajrādā gharānā concentrated more on execution and gave importance to playing any composition is *drut laya*. They thought that though presenting anything in *madhya laya* is melodious but they also realized that if the same is presented in higher speed then it will be more effective due to more speed.

To get this kind of result the artists of this gharānā brought some important changes in the playing style of Delhi gharānā that any composition can be presented with great speed without stopping a hand to any part. Compositions of this gharānā are more influenced by speed.

The artists of Farrukhābād gharānā have the influence of *thapiyā baaj* of Lucknow gharānā and *chānti baaj* of Delhi gharānā. Due to this the compositions of this gharānā have the influence by the style of *lau* and *chānti*. This type of playing style sounds really melodious and has varieties in creations of other gharānā in it which makes its presentation appealing.

The artists of this gharānā not only played these compositions in *drut laya* but also importance to preserve the aesthetic value of each composition.

5. In the playing style of Ajrādā gharānā there is maximum use of different compositions like *quāyedā*, *relā*, and *rau* etc. The earlier Ustad kept their presentation

limited to *madhya laya* and never included *drut laya* in their presentation and even if they were using *drut laya* in the composition it would be in the form of small *mukhdā*, *mohrā*, *gat*, *ṭukdā* and *chakradār*.

Ustad Habeebuddin Khan had also taken the training in *purab baaj* of *tablā* from Ustad Munir Khan who was the *khālīfā* of Farrukhābād gharānā. By using this *gat ṭukdā* of Ajrāḍā gharānā the artists have made their presentation very melodious and attractive.

The playing style of Farrukhābād gharānā already had the influence of *pakhāwaj* so from the beginning while playing *tablā drut* and *madhya laya* is used. Various sounds were generated by giving a stroke on *dānyā (right)* and *bānyā (left)*. Varieties compositions were arranged by using these sounds. It is assumed that in this gharānā, *tablā* is played only in *drut and madhya laya*; this is not true because in Farrukhābād gharānā we get to hear various compositions of *quāyedā*.

In fact Farrukhābād gharānā has tremendous collection all the varied materials required for *tablā* playing of various styles. Therefore this gharānā is known as a complete gharānā. In Ajrāḍā gharānā the composition of *quāyedā* and *relā* are maximum but in *madhya* and *drut laya*-e.g. *gat*, *ṭukdā*, *chakradār* etc. are less compared to Farrukhābād gharānā.

6. *Bandh baaj* is the soul of playing style of Ajrāḍā gharānā. Therefore, the artists of this gharānā can successfully accompany with string instrument as well as vocal recital. The use of *khulā baaj* which is required for accompanying of Dance performance is not found much in the artists of this gharānā.

In the playing style of Farrukhābād gharānā we see a combination of both *khulā baaj* and *bandh baaj*. Therefore the artists of this gharānā can flawlessly accompany any type of music performances.

7. The artists of Ajrāḍā gharānā were mostly performers. They have concentrated more on performance. In this gharānā, we find fewer composers and teacher. Therefore this gharānā did not develop much.

The artists of Farrukhābād gharānā came forward as well-known performers, composers and teachers. They have composed various new compositions and also taught traditional compositions to their students. Thus the artists of Farrukhābād gharānā are more popular compared to other Gharānā.

8. The researcher has done extensive study and found that the origin and place where the gharānā developed both are different. Undoubtedly only Ajrāḍā gharānā is considered son of Delhi gharānā and not Farrukhābād gharānā. If we look into the beginning of Ajrāḍā gharānā then we find that this gharānā came into existence after 60 years of Delhi gharānā i.e. its time is considered to be somewhere around 1780. Farrukhābād gharānā came into existence after this. One thing that is commonly noticed is both these gharānā belong to Uttar Pradesh.

6:3 The Comparative Study of Compositions of Ajrāḍā and Farrukhābād Gharānā

Formation and introduction of a *baaj* is the fundamental function in the creation of a gharānā and its compositions. In the modern period it is practiced for the playing style. Still the main question has remained unanswered that who plays an important role in the creation of *baaj*? Is it *varna* or method of playing *varna*?

After analyzing the playing style, compositions and system of various gharānā we came across the answers. The playing style changes due to the modification in the execution of *varna* and combination of group of *varna*. The identifying and differentiating a *baaj* depends upon the execution of *varna* and use of appropriate group of words.

Baaj means to play a specific group of words in a particular form, to play similar *varna* in different execution method or to use different place of tablā while playing a particular *varna*. It is obvious that new words are introduced when an innovative playing style is developed, depending on it innovative compositions are composed. In this manner new *baaj*, new compositions and the playing style are created.

6:3:1 Peshkār or Peshkārā

According to many renowned scholars *peshkār* or *peshkārā* are the names of one composition. However my *guru* Prof. Sudhir kumar Saxena and Shri Pushkarraj Shridhar think that these two have different meaning. According to them *peshkār* means the one who presents and *peshkārā* means a name of a particular composition. A person who presents this particular composition can be called as *peshkār*. A

composition that is presented is known as *peshkārā*.¹ In the earlier times the musicians who were associated only to the field of playing a *tablā* were also called *peshkār*.

There are very few rules and restrictions in *peshkār*. Though while presenting it every *gharānā* has established its own specialized method. While presenting a *peshkār* every performer is particular about what he has acquired, his aesthetic vision, observation power and the thought process. The life of an expandable composition is *khāli-bhari*.

If this *khāli-bhari* is played according to the discipline of technique and rules of *quāyedā* then it reduces its creativity. There are no variations in this presentation as it is done on the basis on fixed rules. Sometimes from a *peshkār* we can make out what a presenter is going to present next. In *peshkār* other than that of existing words and group of words, different words can be used for giving expansion.

According to Pandit Sudhir Mainkar “*Taal* is made of sections (*vibhāg*) of beat as well as is related to the words of notations. Similarly it is also based on compositions arranged in the slow *laya* and also the compositions arranged in a various expanded forms”. According to the views of some of the scholars this *peshkār* was named as ‘*Jahālī-Laāl Quilā*’.²

Prof. B.L.Yadav has a different opinion about *peshkār*. According to him “*Peshkār* means a *quāyedā* of a special category. The *paltā* of this comes on a *sam* after playing *tihāī*. In this also *paltā* and *tihāī* can be played as in *quāyedā*. The performers of Delhi and Ajrādā *gharānā* always present a *peshkār* in their solo performance.”³

When *tablā* playing initiated in an independent form, the performers of those times possess in depth knowledge of music. They were not only well acquainted with *khayāl gāyaki* but they had also done through study of that form (*khayāl gāyaki*). They had also thoroughly studied the power of sound created on *tablā*, its limits and limitations, they created and practiced varieties of compositions by keeping in mind all the minute details and also developed a theory to present those innovative compositions.

Peshkār is one such developed composition of playing *tablā* among those innovative theories. *Peshkār* is one of the most distinctive compositions of presenting in *tablā* in various styles of playing. This composition and similar to this are not played on *pakhāwaj*. This is invented by talented *tablā* players.⁴

The presentation of *peshkār* is similar to presentation of *ālāp* in vocal singing. While playing *quāyedā* some rules have to be followed but such rules are not followed while playing *peshkār*. In *peshkār* most of the *paltā* are played only from the *upaj ang*. In this there are no restrictions of playing *paltā*. It is not necessary or there is no rule that whatever is played in *bhari* has to be played in *khālī*.

While composing a *peshkār*, a composition is arranged in such a way that most of the words are used of *dānyā* as well as *bānyā*. Generally in *peshkār* words like-*dhin*, *kḍa*, *dhāḍ*, *tit*, *ghīḍan*, *ghḍān*, *kiṭatak*, *tinga tinā*, *ge*, *traka*, *tak*, *kaḍān*, *dhindhināginā*, etc. are used.

According to the definition given by Pandit Arvind Mulgaonkarji “*Peshkār* is a composition which reflects ideas of a presenter that includes all types of words, importance of *layakāri*, *bols* beginning and ending of with vowels, use of different *laya* between every two beats etc. The composition that has above specific qualities which is played by the presenter at the beginning of the solo performance is called a *peshkār*”.⁵

Every *gharānā* has its own *peshkār*. Every presenter begins his performance with *peshkār*. The exception to this rule is the performers of Banaras *gharānā*. They do not begin their performance with *peshkār*. Due to this it becomes very to identify from which *gharānā* the performer belong to. Sometimes as soon as the *peshkār* is played by the performer, it is possible to know from which *guru* he has taken the training.

Peshkār is such a unique composition by which it is easy to judge the knowledge of performer, his thoughts, the depth of the knowledge acquired, ideas and liking for the subject.

6:3:1:1 *Peshkār* of *Ajrādā Gharānā*

Composition: *Peshkār*, (Traditional Composition), Received from: Prof. Sudhir kumar Saxena, *Jāti*: *Chatushtra*, Type of *laya*: *Vilambeet*.

धिगनधा	त्रकधिन	धागेनधिं	ऽधिंनक	धागेनधिं	ऽधाधात्ती	धागेनतिं	ऽतिनक
x				2			

तिकनता	त्रकतिन	ताकेनतिं	ऽतिंनक	धागेनधिं	ऽधाधात्ती	धागेनधिं	ऽधिनक
0				3			

पल्टा – १

धिगनधा	त्रकधिंऽ	ऽऽऽधा	त्रकधिंऽ	धागेनधिं	ऽधाधात्ती	धागेनतिं	ऽतिनक
x				2			

तिकनता	त्रकतिंऽ	ऽऽऽता	त्रकतिंऽ	धागेनधिं	ऽधाधात्ती	धागेनधिं	ऽधिनक
0				3			

पल्टा – २

धिगनधि	गनधिंऽ	धात्रकधिं	ऽधात्रक	धागेनधिं	ऽधाधात्ती	धागेनतिं	ऽतिनक
x				2			

तिकनति	कनतिंऽ	तात्रकतिं	ऽतात्रक	धागेनधिं	ऽधाधात्ती	धागेनधिं	ऽधिनक
0				3			

पल्टा – ३

धिगनधा	ऽधात्रक	धागेनधिं	ऽधिनक	धागेनधिं	ऽधाधात्ती	धागेनतिं	ऽतिनक
x				2			

तिकनता	ऽतात्रक	ताकेनतिं	ऽतिनक	धागेनधिं	ऽधाधात्ती	धागेनधिं	ऽधिनक
0				3			

पल्टा – ४

धिगनधा	त्रकधाधा	कधात्रक	ऽधिनक	धागेनधिं	ऽधाधात्ती	धागेनतिं	ऽतिनक
x				2			

तिकनता	त्रकताता	कतात्रक	ऽतिनक	धागेनधिं	ऽधाधात्ती	धागेनधिं	ऽधिनक
0				3			

पल्टा – ५

धिगनधा	ऽधाधात्ती	धागेनधा	ऽधाधात्ती	धागेनधा	ऽधाधात्ती	धागेनतिं	ऽतिनक
x				2			

Q

3

A

 γ

Y

(

C

धऽऽकड	धिंऽधाऽ	ऽधाऽऽ	धिंऽधाऽ	धाऽतीऽ	धाऽतीऽ	धाऽधाऽ	धिंऽताऽ
X				2			
तकूधिड़ा	ऽनधाऽ	धिंऽताऽ	धाऽतीऽ	धाऽकडऽ	धाऽतीऽ	धाऽधाऽ	तिंऽताऽ
0				3			
किडनक	तिंऽनाऽ	किडनक	तिनतिना	किनाताके	तिरकिट	ताकेत्रक	तिनाकिना
X				2			
तकूधिड़ा	ऽनधाऽ	धिंऽताऽ	धाऽतीऽ	धाऽकडऽ	धाऽतीऽ	धाऽधाऽ	धिंऽताऽ
0				3			

In this *peshkār* a part of *khāli* is not played. The part of *khāli* is replaced by *kiḍanaga* of 17th beat of the composition. Sometimes while expanding the composition half part of *peshkār* is played as *khāli-bhari*. Ustad Ahmad Jan Thirakwa never played half *peshkār*. The artists of Ajrādā and Delhi gharānā presents this half composition of this *peshkār* and expands it as by altering a *quāyedā*.

पल्टा – १

धिंऽऽकड	धिंऽधाऽ	ऽधाऽऽ	धिंऽऽकड	धिंऽधाऽ	धिंऽऽकड	धिंऽधाऽ	ऽधाऽऽ
X				2			
धिंऽऽकड	धिंऽधाऽ	ऽधाऽऽ	धिंऽधाऽ	धाऽतीऽ	धाऽतीऽ	धाऽधाऽ	तिंऽताऽ
0				3			
तिंऽऽकड	तिंऽताऽ	ऽताऽऽ	तिंऽऽकड	तिंऽताऽ	तिंऽऽकड	तिंऽताऽ	ऽधाऽऽ
X				2			
धिंऽऽकड	धिंऽधाऽ	ऽधाऽऽ	धिंऽधाऽ	धाऽतीऽ	धाऽतीऽ	धाऽधाऽ	धिंऽधाऽ
0				3			

पल्टा – २

धिंऽकडधिं	ऽकडधिंऽ	धाऽकडधिं	ऽधाऽकड	धिंऽताऽ	धाऽतीऽ	धाऽधाऽ	धिंऽताऽ
X				2			
तकूधिड़ा	ऽनधाऽ	धिंऽताऽ	धाऽतीऽ	धाऽकड	धाऽतीऽ	धाऽधाऽ	तिंऽताऽ
0				3			
तिंऽकडतिं	ऽकडतिंऽ	ताऽकडतिं	ऽताऽकड	तिंऽताऽ	ताऽतीऽ	ताऽताऽ	तिंऽताऽ
X				2			
तकूधिड़ा	ऽनधाऽ	धिंऽताऽ	धाऽतीऽ	धाऽकड	धाऽतीऽ	धाऽधाऽ	धिंऽधाऽ
0				3			

पल्टा - ३

धिंऽऽक्ड	धिंऽधाऽ	तित्धाऽ	धिंऽनाऽ	धिंऽनाऽ	धाऽतीऽ	धाऽधागे	तिंऽनाऽ
X				2			
ऽऽधाऽ	ऽऽधाऽ	धिंऽनाऽ	धाऽतित्	धाऽकिट	तक्धिंऽ	धाऽधाऽ	तिंऽताऽ
0				3			
किटतक	तिंऽक्डऽ	तिंऽनाऽ	किटतक	तिंगतिना	किनतागे	त्रकतिंग	तिनाकिना
X				2			
तक्धिड़ा	ऽनधागे	धिंऽनाऽ	धिड़ाऽन	धागेधिंऽ	नाऽधिड़ा	ऽनधागे	धिंऽनाऽ
0				3			

पल्टा - ४

ऽऽधाऽ	ऽऽधाऽ	ऽऽधागे	धिंऽधाऽ
X			
धिंऽनाऽ	धाऽतीऽ	धाऽधागे	तिंऽनाऽ
2			
ऽऽधाऽ	तित्धाऽ	ऽऽधागे	धिंऽनाऽ
0			
धिंऽधाऽ	धाऽतित्	धाऽधागे	तिंऽनाऽ
3			
किटतक	तिंऽऽक्ड	तिंऽनाऽ	किटतक
X			
तिनतिनकिना	ताकेतिरकिट	ताकेतिटताके	त्रकतिनाकिना
2			
तक्धिड़ाऽन	धागेतिरकिट	धाऽतिंऽनाऽ	तक्धिड़ाऽन
0			
धागेतिरकिट	धाऽतिंऽनाऽ	तक्धिड़ाऽन	धागेतिरकिट
3			

पल्टा - ५

धिंऽऽक्ड	धिंऽधाऽ	त्रकधिंऽ	नाऽत्रक
X			
धिंऽनाऽ	धाऽतित्	धाऽधागे	तिंऽनाऽ
2			
त्रकधिंऽ	नागेत्रक	धिंऽधाऽ	ऽऽधाऽ
0			

त्रकधिंऽ	धाऽतित्	धाऽधागे	तिंऽनाऽ
3			
किटतक	त्रकतिना	किटतक	त्रकतिना
X			
त्रकतिना	किटतक	तागेत्रक	तिनाकिना
2			
तागेनतिऽन	ताकेतिरकिट	तागेतिटतागे	त्रकतिनाकिना
0			
तक्धिड़ाऽन	धाऽधिंऽधाऽ	धाऽधिंऽनाऽ	धिटधिटकिट
3			

6:3:1:4 *Farshbandi*

Composition: *Farshbandi*, (Traditional Composition), Received from: V.C.D of Ustad Ahmad Jan Thirakwa, *Jāti: Tishtra* and *Chatushtra*, Type of *laya: Vilambeet*.

After playing the *paltā* of this *peshkār* the artists of Farrukhābād gharānā begin to present *farshbandi*. The tablā players of Farrukhābād gharānā presents *farshbandi* in the similar manner the artists of Ajrādā gharānā presents *peshkār-quāyedā (peshkār rang)*. It is like this.

धिंऽधाऽ	ऽऽधाऽ	तित्धधाऽ	ऽऽधाऽ
X			
तिंऽताऽ	ऽऽताऽ	तित्धधाऽ	तिरकिट
2			
धिंऽधाऽ	ऽऽधाऽ	तित्धधाऽ	ऽऽधाऽ
0			
तिंऽताऽ	ऽऽताऽ	तित्धधाऽ	तिरकिट
3			

पल्टा – १

धिंऽधाऽ	ऽऽधाऽ	तित्धधाऽ	ऽऽधाऽ
X			
तिंऽताऽ	किटतकतातिर	किटतकतिरकिट	तकताऽतिरकिट
2			

<u>धिंऽधाऽ</u>	<u>ऽऽधाऽ</u>	<u>तित्धधाऽ</u>	<u>ऽऽधाऽ</u>
0			
<u>तिंऽताऽ</u>	<u>किटतकताऽतिर</u>	<u>किटतकतिरकिट</u>	<u>तकताऽतिरकिट</u>
3			

पल्टा - २

<u>धिंऽधाऽ</u>	<u>ऽऽधाऽ</u>	<u>तित्धधाऽ</u>	<u>ऽऽधाऽ</u>
X			
<u>तिंऽताऽ</u>	<u>ऽऽताऽ</u>	<u>तित्धधाऽ</u>	<u>तिरकिट</u>
2			
<u>तित्धागे</u>	<u>तिरकिट</u>	<u>धिंऽधाऽ</u>	<u>ऽऽधागे</u>
0			
<u>तिरकिट</u>	<u>तिंऽताऽ</u>	<u>ऽऽधागे</u>	<u>तिरकिट</u>
3			

पल्टा - ३

<u>धिंऽधाऽ</u>	<u>ऽऽधाऽ</u>	<u>किटतकतिरकिट</u>	<u>तक्ताऽतिरकिट</u>
X			
<u>धिंऽधाऽ</u>	<u>ऽऽधाऽ</u>	<u>तिंऽताऽ</u>	<u>ऽऽताऽ</u>
2			
<u>किटतकतिरकिट</u>	<u>तकताऽतिरकिट</u>	<u>धिंऽधाऽ</u>	<u>ऽऽधाऽ</u>
0			
<u>तिंऽताऽ</u>	<u>ऽऽताऽ</u>	<u>किटतकतिरकिट</u>	<u>तक्ताऽतिरकिट</u>
3			

पल्टा - ४

<u>धिंऽधाऽ</u>	<u>ऽऽधाऽ</u>	<u>तित्धधाऽ</u>	<u>धिडनग</u>
X			
<u>धिनधिना</u>	<u>गिनधागे</u>	<u>त्रकधिन</u>	<u>धिनागिना</u>
2			
<u>धिनधिना</u>	<u>गिनधिन</u>	<u>धिनागिना</u>	<u>धिनागिना</u>
0			
<u>धिनधिना</u>	<u>गिनधागे</u>	<u>त्रकतिन</u>	<u>तिनाकिना</u>
3			
<u>तिनतिना</u>	<u>किनतागे</u>	<u>तिरकिट</u>	<u>तागेतिट</u>
X			

वडतिकिट	तागेतिकिट	तागेत्रक	तिनाकिना
2			
ऽऽधिन	धिनागिना	तिनतिना	किनाधिन
0			
धिनागिना	तिनतिना	किनाधिन	धिनागिना
3			

पल्टा - ५

धिंऽऽधा	ऽऽधाऽ	तित्धधाऽ	धिडनग
X			
धिनधिना	गिनधागे	त्रकधिन	धिनागिना
2			
धिनागिना	किनताके	तिरकिट	धागेत्रक
0			
धिनधिना	गिनधागे	त्रकतिन	तिनाकिना
3			
तिंऽऽता	किटतकताऽतिर	किटतकतिरकिट	तकताऽतिरकिट
X			
तकतकऽऽतिर	किटतकताऽतिर	किटतकूतिरकिट	तकताऽता
2			
किटतकतिरकिट	तकताऽतिरकिट	धाऽऽऽकिटतक	किटतकूतिरकिट
0			
तक्ताऽतिरकिट	धाऽऽऽकिटतक	किटतकतिरकिट	तक्ताऽतिरकिट
3			
धा			
X			

6:3:1:5 Comparative study of *Peshkār*

Peshkār composition is mainly played in solo performances of both the gharānā. In both the gharānā, this is played with *taal* in the beginning of the performance. It is heard in the tablā playing of Ustad Habeebuddin Khan, Ustad Thirakwa and Ustad Amir Hussain Khan of Farrukhābād gharānā. There is a limitation in *peshkār* of Ajrāḍā gharānā. Though this composition can be extended but has some restrictions. Opposite to this in Farrukhābād gharānā this composition

considered to be the prolonged one. The researcher mentions a reason behind this as, in Ajrāḍā gharānā *peshkār* is not played as extended as *peshkār-quāyedā*. The tablā players of this gharānā present *peshkār* very appealingly as there is no *peshkār-quāyedā* in Farrukhābād gharānā. In Ajrāḍā gharānā there is a specific form of playing *kaharwā ang peshkār*. This type of form is achieved in the tablā playing by Ustad Habeebuddin Khan. Farrukhābād gharānā has done extensive study by using its ability on this and realized the necessity of use of various *layakāri*, group of words and *chand* (metre) etc. This element is seen only in tablā players of recent times and not in the earlier Ustads. The researcher has observed that while playing *peshkār* of Ajrāḍā, *tīt* is used instead of *tīṭa*. It is assumed that it is done as there is a use of 'Baaḍ of Tāshā'. However Farrukhābād gharānā continued use of *tīṭa* of Delhi gharānā without changing it. According to Prof. Sudhir Kumar Saxena's opinion Ajrāḍā gharānā began the use of *tishtra* form in *peshkār*. However much importance was not given to *tishtra* form in Farrukhābād gharānā as there was different *layakāri* in its playing.

There are fewer similarities and more differences seen in both gharānā. After the extensive study the researcher has found that in both gharānā *peshkār* has a superior place. Therefore today also *peshkār* is played in both gharānā. However recent generation artists of Ajrāḍā gharānā play *peshkār* of Farrukhābād gharānā. Although it is found that the artists of both gharānā expand it differently.

6:3:2 *Peshkār-Quāyedā* / *Peshkār Rang*

This composition is composed on the basis of the *varna* of a *peshkār*. So it is known as *peshkār-quāyedā*. Further, according to the gharānās, I have especially in mind, a *peshkār* is to be followed immediately by a particular type of *quāyedā* called *peshkār-quāyedā*, which is one of the many kinds of *quāyedā* that distinguish the art of solo playing. There is a reason why this particular *quāyedā* is called what it is. The point is that it is made to build upon some tufts of alphabets which occur in the format of *peshkār*.⁶ But, as is the norm in respect of other *quāyedā*, only the basic *bols* of the *quāyedā* are used differently. Yet, the other rules which determine *quāyedā* in general do not have to be followed conservatively in playing a *peshkār-quāyedā*. Further,

every *quāyedā* comprises two lines. The first one starts from *sama* and ends at *khāli*; the second one begins from *khāli* and ends at the *sama*. It admits of pretty speedy playing, quite unlike a *peshkār* which has to wear a reposeful look on the whole. Further, not only in respect of its form and content, but also in its manner of playing, this *quāyedā* differs from *gharānā* to *gharānā*. In this most of the *varna* are included from *varna* of *tablā*. In this *quāyedā*, *palte* are played so artistically that it sounds really pleasing and attractive. The types of *paltā* included while it is played in this are as *petch lagānā*, *kulfī lagānā*, *giraha lagānā*, *choot ka paltā*, *kani ka paltā*, etc. But in this *gharānā* the composition of a beat in this *peshkār-quāyedā* is divided into four and a half and three and a half respectively.

6:3:2:1

Composition: *Peshkār-Quāyedā* / *Peshkār Rang* (Traditional Composition),

Received from: Prof. Sudhir kumar Saxena, *Jāti*: Chatustra, Type of *laya*: *Vilambeet*.

धाऽक्डधा	त्तीधागेन	धागधिना	धागधिना	गिनाधातिर	किटधात्तीधा	गेनधागे	तिनाकिना
x				2			
ताऽक्डता	त्तीताकेन	ताकतिना	ताकतिना	किनाधातिर	किटधात्तीधा	गेनधागे	धिनागिना
0				3			

पल्टा – १

धाऽक्डधा	त्तीधागेन	धागधिना	धागधिना	गिनाधाऽतिर	किटधात्तीधा	गेनधागे	धिनागिना
x				2			
धागेनधा	त्तीधागेना	धागधिना	धागधिना	गिनाधाऽतिर	किटधात्तीधा	गेनधागे	तिनाकिना
0				3			
ताऽक्डता	त्तीताकेन	ताकतिना	ताकतिना	किनाताऽतिर	किटतात्तीता	केनताके	तिनाकिना
x				2			
धागेनधा	त्तीधागेना	धागधिना	धागधिना	गिनाधाऽतिर	किटधात्तीधा	गेनधागे	धिनागिना
0				3			

पल्टा – २

धाऽक्डधा	त्तीधागेन	धाधाक्डधा	त्तीधागेन	धिनागिना	धाऽक्डधा	त्तीधागेन	धिनागिना
x				2			

धाऽक्डधा	त्तीधागेन	धिनाऽधा	त्तीधागेन	धिनागिना	धाऽक्डधा	त्तीधागेन	तिनाकिना
0				3			
ताऽक्डता	त्तीताकेन	ताताक्डता	त्तीताकेन	तिनाकिना	ताऽक्डता	त्तीताकेन	तिनाकिना
X				2			
धाऽक्डधा	त्तीधागेन	धिनाऽधा	त्तीधागेन	धिनागिना	धाऽक्डधा	त्तीधागेन	धिनागिना
0				3			

पल्टा - ३ (Petch Lagānā)

धाऽक्डधा	त्तीधागेन	धागधिना	धागेनति	नकधाऽ	क्डधात्तीधा	गेनधागे	तिनाकिना
X				2			
ताऽक्डता	त्तीताकेन	ताकतिना	धागेनति	नकधाऽ	क्डधात्तीधा	गेनधागे	धिनागिना
0				3			

पल्टा - ४ (Kani ka Paltā)

धाऽक्डधा	त्तीधागेन	धागधिना	धागेनति	नकधिन	क्डधात्तीधा	गेनधागे	धिनागिना
X				2			
धागेनती	नकधीन	क्डधात्तीधा	गेनधागे	तीनकधि	नकधात्तीधा	गेनधागे	तिनाकिना
0				3			
ताऽक्डता	त्तीताकेन	ताकतिना	ताकेनति	नकधिन	क्तात्तीता	केनताके	तिनाकिना
X				2			
धागेनती	नकधीन	क्डधात्तीधा	गेनधागे	तीनकधि	नकधात्तीधा	गेनधागे	धिनागिना
0				3			

पल्टा - ५ (Choot Lagānā)

धाऽक्डधा	त्तीधागेन	धागधिना	किडनकतिरकिट
X			
तकताऽतिरकिट	धाऽक्डधा	त्तीधागेन	तिनाकिना
2			
ताऽक्डता	त्तीताकेन	ताकतिना	किडनकतिरकिट
0			
तकताऽतिरकिट	धाऽक्डधा	त्तीधागेन	धिनागिना
3			

पल्टा - ६

धाऽक्डधा	त्तीधागेन	धागधिना	धागधिना
X			

किडनकतिरकिट	तकताऽतिरकिट	धात्तीधागे	धिंऽनाऽकिडनग
2			
तिरकिटतकताऽ	तिरकिटधात्ती	धागधिना	किडनगतिरकिट
0			
तकताऽतिरकिट	धाऽक्डधा	त्तीधागेन	तिनाकिना
3			
ताऽक्डता	त्तीताकेन	ताकतिना	ताकतिना
X			
किडनकतिरकिट	तकताऽतिरकिट	तात्तीताके	तिंऽनाऽकिडनग
2			
तिरकिटतकताऽ	तिरकिटधात्ती	धागधिना	किडनगतिरकिट
0			
तकताऽतिरकिट	धाऽक्डधा	त्तीधागेन	धिनागिना
3			

तिहाई

धाऽक्डधा	त्तीधागेन	धागधिना	गिनाधाग	धिनागिना	धाऽगिन	धागधिना	गिनाधाऽ
X				2			
गिनाधाग	धिनागिना	धाऽऽऽ	धाऽक्डधा	त्तीधागेन	धागधिना	गिनाधाग	धिनागिना
0				3			
धाऽगिन	धागधिना	गिनाधाऽ	गिनाधाग	धिनागिना	धाऽऽऽ	धाऽक्डधा	त्तीधागेन
X				2			
धागधिना	गिनाधाग	धिनागिना	धाऽगिन	धागधिना	गिनाधाऽ	गिनाधाग	धिनागिना
0				3			
धा							
X							

Ustad Habeebuddin khan played this *quāyedā* in all the concerts. This *quāyedā* is played with *peshkār*. The artists of Ajrādā gharānā present this *quāyedā* Whatever types of *paltās* are there, are played.

The presentation of the *āḍī laya* of this *quāyedā* is seen in the play performance of Prof. Sudhir kumar Saxena. The composition like this.

धाऽक्ड	धात्तीधा	गेनधा	गेधिना	गिनधि	नागिना	धागेति	नाकिना
X				2			

6:3:2:2 Comparative studies of *Peshkār- Quāyedā* and *Farshbandi*

In both gharānā the solo tablā presentation always commences with a *peshkār*. It holds a same importance but the compositions of both gharānā are different and distinct. The significance of *peshkār* is similar in both gharānā.

When we talk about Ajrādā gharānā *peshkār-quāyedā* is presented immediately after *peshkār*. After detailed study the researcher has come to the conclusion that the composition *peshkār-quāyedā* is an expandable in itself. This composition is extremely witty (*purva sankalpit*). Every tablā player presents this as the most appealing composition. This composition is expandable though the earlier as well as the present renowned artists have not played *peshkār* composition in expanded form. However the *peshkār-quāyedā* has its own identity in itself. *Peshkār-quāyedā* has its significance in Delhi gharānā too but it does not get its due importance. If we observe the Farrukhābād gharānā then *peshkār-quāyedā* was never played or not played over here. After a detailed study the researcher has concluded that the tablā players of this gharānā give lot of importance to *peshkār* composition that they never realized the merit of presenting *peshkār-quāyedā*. The presenter highlighted the expandable composition and played it successfully by comprising all *varna* in one composition and played it with a *layakāri*. The artists of this gharānā have worked successfully for this. The other reason for not including *peshkār-quāyedā* could be compared to Ajrādā gharānā the artists of Farrukhābād gharānā gave more weightage to *relā* and *gat*. It is but obvious that compared to Ajrādā gharānā *quāyedā* was not presented much in solo presentation of Farrukhābād gharānā.

One fact is concluded after a lot of consultation that in the methodical playing tradition of Ajrādā gharānā if any artist presents a performance as per the tradition of Ajrādā gharānā, he will positively present *peshkār-quāyedā* in his performance. If he goes on expanding a *peshkār* and not give attention towards *peshkār-quāyedā* then the former Ustad termed such artists as disciple without a *guru*. This proves that

peshkār-quāyedā is the most important composition of Ajrāḍā gharānā. However this composition does not exist in Farrukhābād gharānā so the artists of Farrukhābād gharānā present *peshkār* with a *farashbandi* composition at the beginning of their performance and by adding variety of group of words and *layakāri* present it further. Sometimes they include *quāyedā* in that same *farashbandi* and expand the same in their performance.

6:3:3 Quāyedā

Quāyedā is originally a *Farsi* word which means a 'Law'. A *quāyedā* means a composition presented according to its principles. A *quāyedā* is a composition which is never played on pakhāwaj or other instruments. A *quāyedā* is exclusively played on a tablā. A *peshkār* is compared with a musical language of *ālāp*; similarly *quāyedā* can be compared with various *raag* in music. In a *raag* the *swar* are absolute and based totally on definite rules; a *raag* is presented based on those specific *swar* and its rules. Similarly while presenting a *quāyedā* definite *bols* are used. The same *bols* are expanded in the form of *paltā*. While expanding a *raag* use of other *swar* is not permissible similarly while expanding a *quāyedā* it is not permissible to use other words than the prescribed ones. But sometime for increasing aesthetical value use of other words are permissible.

According to Pandit Sudhir Mainkar *quāyedā* means *pāth* (lesson), in Urdu language. In Urdu language *pāth* - 1 (lesson-1) and *pāth* - 2 (lesson-2) were termed as *quāyedā* - 1 and *quāyedā* - 2. Due to which this style of composition was recognized as *quāyedā*. During that time in this a *pāth* of *tiṭa* alphabet, a *pāth* of *tirakiṭa* alphabet or a *pāth* of *dhātī* alphabet all these were known as *tiṭa ka quāyedā* or *tirakiṭa ka quāyedā*. According to their opinion the definition of a *quāyedā* means “use of planned, definite and consonant words or group of words. The composition has complementary words, end with accurate vowels, which can be expanded, with proper sections (*vibhāg*) of taals, comprises *khālī-bhari* and with artistic rhythm that can be normally presented in *madhya laya*”.⁷

A definition of *quāyedā* given in a book '*Tablā Vignyan*' by Pandit Nandlal Sharma is, “*Quāyedā* means an arrangement of group of words is done on the basis of

taal's divisions (*vibhāg*), *khāli-bhari* and the expansion of the words can be done easily, is called a *quāyedā*.”⁸

Pandit Satyanarayan Vashishtha writes in his book about '*Delhi aur Purab*' “a composition with consistent and prearranged group of words is a *quāyedā*.”⁹

'*Tablā*' a book written by Pandit Arvind Mulgaonkar in Marathi language in which a definition of *quāyedā* is mentioned. “*Quāyedā* is a main form of *tablā* playing in which the first alphabet (*mukh*) is vowels, and *bols* of *mukh* is only expanded, which are essentially played in according to a definite order and which includes *khand* and *khāli-bhari*”.¹⁰

Pandit Girishchandra Shrivastav defines *quāyedā* as “According to Arabic language a word *Kaid* gives a term *quāyedā*. This means restrictions of use of words and which is composed and played on the basis of specific rules and regulations”. This is the most important component of *tablā* playing. The training of *tablā* begins with *quāyedā*. This is also presented in most of the solo performances.¹¹

After studying all the above definitions given by various scholars the researcher thinks *quāyedā* means composition of series of *bol*, which should be divided on the basis *vibhāg*, it has *Nishabda* and *Shashabda Kriya* (*khāli-bhari*) that should match with *taal's* *khāli* and *bhari*, the selection of *bols* and their combination can be expanded.

6:3:3:1 *Quāyedās* of *Ajrādā Gharānā*

6:3:3:1:1

Composition: *Āḍī laya quāyedā*, Composer: Prof. Sudhir kumar Saxena,
Received from: Prof. Sudhir kumar Saxena, *Jāti: Tishtra*, Type of *laya*: *Vilambeet*.

धाधात्ती	धागेन	धिनक	धागेन	धिनक	धाधात्ती	धागेति	नाकिना
x				2			
तातात्ती	ताकेन	तिनक	ताकेन	तिनक	धाधात्ती	धागधि	नागिना
0				3			

Chatushtra jāti of above quāyedā

धाधात्तीधा	गेनधागे	धिनकधा	धात्तीधागे	नधिनक	धाधात्तीधा	गेनधागे	तिनाकिना
X				2			
तातात्तीता	केनताके	तिनकता	तात्तीताके	नधिनक	धाधात्तीधा	गेनधागे	धिनागिना
0				3			

Double speed of āḍi laya quāyedā

धाधात्तीधागेन	धिनकधागेन	धिनकधाधात्ती	धागेतिनाकिना
X			
तातात्तीताकेन	तिनकताकेन	तिनकधाधात्ती	धागेधिनागिना
2			
धाधात्तीधागेन	धिनकधागेन	धिनकधाधात्ती	धागेतिनाकिना
0			
तातात्तीताकेन	तिनकताकेन	तिनकधाधात्ती	धागेधिनागिना
3			

पल्टा - १

धाधात्तीधागेन	धिनकधाधात्ती	धागेनधिनक	धागेनधिनक
X			
धाधात्तीधागेन	धिनकधागेन	धिनकधाधात्ती	धागेतिनाकिना
2			
तातात्तीताकेन	तिनकतातात्ती	ताकेनतिनक	ताकेनतिनक
0			
धाधात्तीधागेन	धिनकधागेन	धिनकधाधात्ती	धागेधिनागिना
3			

पल्टा - २

धाधात्तीधागेन	धिनकधागेन	धिनकधाधात्ती	धागेधिनागिना
X			
धागेनतिनक	धिनकधागेन	धिनकधाधात्ती	धागेतिनाकिना
2			
तातात्तीताकेन	तिनकताकेन	तिनकतातात्ती	धागेतिनाकिना
0			
धागेनतिनक	धिनकधागेन	धिनकधाधात्ती	धागेधिनागिना
3			

पल्टा - ३

<u>धाधात्तीधागेन</u>	<u>धिनकधागेन</u>	<u>तिनकधिनक</u>	<u>धागेनधिनक</u>
X			
<u>धाधात्तीधागेन</u>	<u>धिनकधागेन</u>	<u>धिनकधाधात्ती</u>	<u>धागेतिनाकिना</u>
2			
<u>तातात्तीताकेन</u>	<u>तिनकताकेन</u>	<u>तिनकधिनक</u>	<u>ताकेनतिनक</u>
0			
<u>धाधात्तीधागेन</u>	<u>धिनकधागेन</u>	<u>धिनकधाधात्ती</u>	<u>धागेधिनागिना</u>
3			

पल्टा - ४

<u>धागेनतिनक</u>	<u>धिनकधाधात्ती</u>	<u>धागेनतिनक</u>	<u>धिनकधागेन</u>
X			
<u>धाधात्तीधागेन</u>	<u>धिनकधागेन</u>	<u>धिनकधाधात्ती</u>	<u>धागेतिनाकिना</u>
2			
<u>ताकेनतीनक</u>	<u>धिनकधाधात्ती</u>	<u>ताकेनतिनक</u>	<u>धिनकताकेन</u>
0			
<u>धाधात्तीधागेन</u>	<u>धिनकधागेन</u>	<u>धिनकधाधात्ती</u>	<u>धागेधिनागिना</u>
3			

पल्टा - ५

<u>धाधात्तीधागेन</u>	<u>धिनकधागेन</u>	<u>धिनकधाधात्ती</u>	<u>धागेतिनाकिडनक</u>
X			
<u>तिरकिटतकताऽतिरकिट</u>	<u>धिनकधागेन</u>	<u>धिनकधाधात्ती</u>	<u>धागेतिनाकिनाँ</u>
2			
<u>तातात्तीताकेन</u>	<u>तिनकताकेन</u>	<u>तिनकतातात्ती</u>	<u>ताकेतिनाकिडनक</u>
0			
<u>तिरकिटतकताऽतिरकिट</u>	<u>धिनकधागेन</u>	<u>धिनकधाधात्ती</u>	<u>धागेधिनागिना</u>
3			

तिहाई

<u>धाधात्तीधागेन</u>	<u>धिनकधागेन</u>	<u>धिनकधाधात्ती</u>	<u>धागेतिनाकिना</u>
X			
<u>धाऽऽधिनक</u>	<u>तिनकधाधात्ती</u>	<u>धागेतिनाकिना</u>	<u>धाऽऽतिनक</u>
2			

धिनकधाधात्ती	धागेतिनाकिना	धाऽऽऽऽऽ	धाधात्तीधागेन
0			
धिनकधागेन	धिनकधाधात्ती	धागेतिनाकिना	धाऽऽधिनक
3			
तिनकधाधात्ती	धागेतिनाकिना	धाऽऽतिनक	धिनकधाधात्ती
X			
धागेतिनाकिना	धाऽऽऽऽऽ	धाधात्तीधागेन	धिनकधागेन
2			
धिनकधाधात्ती	धागेतिनाकिना	धाऽऽधिनक	तिनकधाधात्ती
0			
धागतिनाकिना	धाऽऽतिनक	धिनकधाधात्ती	धागेतिनाकिना
3			
धा			
X			

The main specialty of this *quāyedā* is that here the use of *chānti* is prominent i.e. *chānti* is used prominently. Here what happens is equivalent sound of the sound of *tāshā* is felt. It is believed that as the awe of *tāshā* is seen on the compositions of the *Ajrādā gharānā*.

6:3:3:1:2

Composition: *Quāyedā*, Composer: Prof. Sudhir kumar Saxena, Received from: Prof. Sudhir kumar Saxena, *Jāti: Chatushttra*, Type of *laya: Vilambeet*.

धाऽधात्ती	धागेधिना	तिटधागे	धिनातिट	धागेधिना	धातिटधा	तिटधागे	तिनाकिना
X				2			
ताऽतात्ती	ताकेतिना	तिटताके	तिनाधिट	धागेधिना	धातिटधा	तिटधागे	धिनागिना
0				3			

पल्टा – १

धाऽधात्ती	धागेधिना	धात्तीधागे	धिनातिट	धागेधिना	धातिटधा	तिटधागे	तिनाकिना
X				2			
ताऽतात्ती	ताकेतिना	तात्तीताके	तिनातिट	धागेधिना	धातिटधा	तिटधागे	धिनागिना
0				3			

पल्टा - २

<u>धाऽधात्ती</u>	<u>धागेधिंना</u>	<u>धागेधिंना</u>	<u>तिटधागे</u>	<u>धिंनातिट</u>	<u>धातिटधा</u>	<u>तिटधागे</u>	<u>तिनाकिना</u>
X				2			
<u>ताऽतात्ती</u>	<u>ताकेतिंना</u>	<u>ताकेतिंना</u>	<u>तिटधागे</u>	<u>धिंनातिट</u>	<u>धातिटधा</u>	<u>तिटधागे</u>	<u>धिनाकिना</u>
0				3			

पल्टा - ३

<u>धाऽधात्ती</u>	<u>धागेधिंना</u>	<u>ऽधातिट</u>	<u>धागेधिंना</u>	<u>धिटधिट</u>	<u>धातिटधा</u>	<u>तिटधागे</u>	<u>तिनाकिना</u>
X				2			
<u>ताऽतात्ती</u>	<u>ताकेतिंना</u>	<u>ऽतातिट</u>	<u>ताकेतिंना</u>	<u>धिटधिट</u>	<u>धातिटधा</u>	<u>तिटधागे</u>	<u>धिनागिना</u>
0				3			

पल्टा - ४

<u>धाऽधिंना</u>	<u>तिटधाऽ</u>	<u>धिंनातिट</u>	<u>धाऽधिंना</u>	<u>तिटतिट</u>	<u>धातिटधा</u>	<u>तिटधागे</u>	<u>तिनाकिना</u>
X				2			
<u>ताऽतिंना</u>	<u>तिटताऽ</u>	<u>तिंनातिट</u>	<u>ताऽतिंना</u>	<u>धिटधिट</u>	<u>धातिटधा</u>	<u>तिटधागे</u>	<u>धिनागिना</u>
0				3			

पल्टा - ५

<u>धाऽधात्ती</u>	<u>धागेधिंना</u>	<u>तिटधागे</u>	<u>धिंनातिट</u>	<u>धागेधिंना</u>	<u>धातिटधा</u>	<u>तिटधागे</u>	<u>धिनागिना</u>
X				2			
<u>धाधातिट</u>	<u>धागेधिंना</u>	<u>तिटधागे</u>	<u>धिंनातिट</u>	<u>धागेधिंना</u>	<u>धातिटधा</u>	<u>तिटधागे</u>	<u>तिनाकिना</u>
0				3			
<u>ताऽतात्ती</u>	<u>ताकेतिंना</u>	<u>तिटताके</u>	<u>तिंनातिट</u>	<u>ताकेतिंना</u>	<u>तातिटता</u>	<u>तिटताके</u>	<u>तिनाकिना</u>
X				2			
<u>धाधातिट</u>	<u>धागेधिंना</u>	<u>तिटधागे</u>	<u>धिंनातिट</u>	<u>धागेधिंना</u>	<u>धातिटधा</u>	<u>तिटधागे</u>	<u>धिनागिना</u>
0				3			

पल्टा - ६

<u>धात्तीधागे</u>	<u>धिंनाधात्ती</u>	<u>धागेधिंना</u>	<u>धात्तीधागे</u>	<u>धिनागिना</u>	<u>धातिटधा</u>	<u>तिटधागे</u>	<u>तिनाकिना</u>
X				2			
<u>तात्तीताके</u>	<u>तिंनातात्ती</u>	<u>ताकेतिंना</u>	<u>तात्तीताके</u>	<u>तिनाकिना</u>	<u>धातिटधा</u>	<u>तिटधागे</u>	<u>धिनागिना</u>
0				3			

तिहाई

धाऽधात्ती	धागेधिना	धागेधिना	तिटधागे	धिनागिना	धाऽतिट	धागेधिना	गिनाधाऽ
x				2			
तिटधागे	धिनागिना	धाऽऽऽ	धाऽधात्ती	धागेधिना	धागेधिना	तिटधागे	धिनागिना
0				3			
धाऽतिट	धागेधिना	गिनाधाऽ	तिटधागे	धिनागिना	धाऽऽऽ	धाऽधात्ती	धागेधिना
x				2			
धागेधिना	तिटधागे	धिनागिना	धाऽतिट	धागेधिना	गिनाधाऽ	तिटधागे	धिनागिना
0				3			
धा							
x							

While making this *quāyēdā*, the special playing style of Delhi gharānā is much more effectively seen. In this *quāyēdā* *tiṭa* is played in both the styles here simple *tiṭa* and reverse *tiṭa* is played.

6:3:3:1:3

Composition: *Āḍi laya quāyēdā*, (Traditional Composition) Received from: Prof. Sudhir kumar Saxena, *Jāti: Tishtra*, Type of *laya: Vilambeet*.

धाऽधाऽधाऽ	धाऽघेघेनग	धिनघेघेनग	धिनधिनागिना
x			
तकधिनगिन	तकिटधाऽड	धिनघेघेनग	तिनतिनाकिना
2			
ताऽताऽताऽ	ताऽकेकेनक	तिनकेकेनक	तिनतिनाकिना
0			
तकधिनगिन	तकिटधाऽड	धिनघेघेनग	धिनधिनागिना
3			

This is the main *quāyēdā* of *Ajrāḍā* gharānā. The Increasing part (*baḍhant*) and *chatushtra jāti* is developed by Prof. Sudhir kumar Saxena. It is like this.

Quāyēdā's baḍhant

धाऽधाऽधाऽ	धाऽघेघेनग	धिनघेघेनग	धिनधिनागिना
x			

तकधिनगिन	तकिटधाऽड	धिनघेघेनग	धिनधिनगिना
2			
धिनधिनगिना	धाऽघेघेनग	धिनधिनगिना	तकधिनतक
0			
धिनधिनगिना	तकिटधाऽड	धिनघेघेनग	तिनतिनाकिना
3			
ताऽताऽताऽ	ताऽकेकेनक	तिनकेकेनक	तिनतिनाकिना
X			
तकधिनगिन	तकिटधाऽड	तिनकेकेनक	तिनतिनाकिना
2			
धिनधिनगिना	धाऽघेघेनग	धिनधिनगिना	तकधिनतक
0			
धिनधिनगिना	तकिटधाऽड	धिनघेघेनग	धिनधिनगिना
3			

Chatushtra jāti of above quāyedā

धाऽऽधाऽऽधाऽ	धाऽघेघेनगधिन	धिनागिनातकधिन	तकधिनधिनगिना
X			
तकिटधाऽडतकि	टधाऽडधिनघेघे	नगधिनधिनगिना	तकधिनधिनगिना
2			
धिनधिनगिनाधिन	धिनागिनाधाऽघेघे	नगधिनधिनगिना	तकतिनतिनाकिना
0			
तकिटधाऽडतकि	टधाऽडधिनघेघे	नगधिनधिनगिना	तकतिनतिनाकिना
3			
ताऽऽताऽऽताऽऽताऽ	ताऽकेकेनकतिन	तिनाकिनातकतिन	तकतिनतिनाकिना
X			
तकिटताऽडतकि	टताऽडतिनकेके	नकतिनतिनाकिना	तकतिनतिनाकिना
2			
धिनधिनगिनाधिन	धिनागिनाधाऽघेघे	नगधिनधिनगिना	तकधिनधिनगिना
0			
तकिटधाऽडतकि	टधाऽडधिनघेघे	नगधिनधिनगिना	तकधिनधिनगिना
3			

Double speed of āḍi laya quāyedā

<u>धाऽधाऽधाऽधाऽघेघेनग</u>	<u>धिनघेघेनगधिनधिनागिना</u>
X	
<u>तकधिनगिनतकिटधाऽड</u>	<u>धिनघेघेनगतिनतिनाकिना</u>
<u>ताऽताऽताऽताऽकेकेनक</u>	<u>तिनकेकेनकतिनतिनाकिना</u>
2	
<u>तकधिनगिनतकिटधाऽड</u>	<u>धिनघेघेनगधिनधिनागिना</u>
<u>धाऽधाऽधाऽधाऽघेघेनग</u>	<u>धिनघेघेनगधिनधिनागिना</u>
0	
<u>तकधिनगिनतकिटधाऽड</u>	<u>धिनघेघेनगतिनतिनाकिना</u>
<u>ताऽताऽताऽताऽकेकेनक</u>	<u>तिनकेकेनकतिनतिनाकिना</u>
3	
<u>तकधिनगिनतकिटधाऽड</u>	<u>धिनघेघेनगधिनधिनागिना</u>

पल्टा - १

<u>धाऽधाऽधाऽ</u>	<u>धाऽघेघेनग</u>	<u>धिनधिनागिना</u>	<u>तकधिनतक</u>
X			
<u>धिनधिनागिना</u>	<u>तकिटधाऽड</u>	<u>धिनघेघेनग</u>	<u>तिनतिनाकिना</u>
2			
<u>ताऽताऽताऽ</u>	<u>ताऽकेकेनक</u>	<u>तिनतिनाकिना</u>	<u>तकतिनतक</u>
0			
<u>धिनधिनागिना</u>	<u>तकिटधाऽड</u>	<u>धिनघेघेनग</u>	<u>धिनधिनागिना</u>
3			

पल्टा - २

<u>धाऽधाऽधाऽ</u>	<u>धाऽघेघेनग</u>	<u>धिनधिनागिना</u>	<u>धाऽधाऽधाऽ</u>
X			
<u>धाऽगेगेनग</u>	<u>धिनधिनागिना</u>	<u>तकधिनतक</u>	<u>धिनधिनागिना</u>
2			
<u>धिनधिनागिना</u>	<u>धाऽघेघेनग</u>	<u>धिनधिनागिना</u>	<u>तकधिनतक</u>
0			

<u>धिनधिनागिना</u>	<u>तकिटधाऽड</u>	<u>धिनगेगेनग</u>	<u>तिनतिनाकिना</u>
3			
<u>ताऽताऽताऽ</u>	<u>ताऽकेकेनक</u>	<u>तिनतिनाकिना</u>	<u>ताऽताऽताऽ</u>
X			
<u>ताऽकेकेनक</u>	<u>तिनतिनाकिना</u>	<u>तकतिनतक</u>	<u>तिनतिनाकिना</u>
2			
<u>धिनधिनागिना</u>	<u>धाऽघेघेनग</u>	<u>धिनधिनागिना</u>	<u>तकधिनतक</u>
0			
<u>धिनधिनागिना</u>	<u>तकिटधाऽड</u>	<u>धिनगेगेनग</u>	<u>धिनधिनागिना</u>
3			

पल्टा - ३

<u>धाऽधाऽधाऽ</u>	<u>धाऽगेगेनग</u>	<u>धाऽगेगेनग</u>	<u>धिनधिनागिना</u>
X			
<u>तकधिनगिन</u>	<u>तकिटधाऽड</u>	<u>धिनगेगेनग</u>	<u>धिनधिनागिना</u>
2			
<u>तकधिनगिन</u>	<u>तकिटधाऽड</u>	<u>तकधिनगिन</u>	<u>तकिटधाऽड</u>
0			
<u>तकधिनगिन</u>	<u>तकिटधाऽड</u>	<u>धिनगेगेनग</u>	<u>तिनतिनाकिना</u>
3			
<u>ताऽताऽताऽ</u>	<u>ताऽकेकेनक</u>	<u>तिनकेकेनक</u>	<u>तिनतिनाकिना</u>
X			
<u>तकतिनकिन</u>	<u>तकिटताऽड</u>	<u>तिनकेकेनक</u>	<u>तिनतिनाकिना</u>
2			
<u>तकधिनगिन</u>	<u>तकिटधाऽड</u>	<u>तकधिनगिन</u>	<u>तकिटधाऽड</u>
0			
<u>तकधिनगिन</u>	<u>तकिटधाऽड</u>	<u>धिनघेघेनग</u>	<u>धिनधिनागिना</u>
3			

पल्टा - ४

<u>तकधिनगिन</u>	<u>तकिटधाऽड</u>	<u>धिनगेगेनग</u>	<u>तिनतिनाकिना</u>
X			
<u>तकतिनकिन</u>	<u>तकिटताऽड</u>	<u>धिनघेघेनग</u>	<u>धिनधिनागिना</u>
2			

तकधिनगिन
0

तकतिनकिन
3

तकिटधाऽड

तकिटताऽड

धिनगेगेनग

धिनघेघेनग

तिनतिनाकिना

धिनधिनागिना

पल्टा - ५

तकधिनगिन
X

तकधिनगिन
2

तकतिनकिन
0

तकधिनगिन
3

तकधिनगिन

तकिटधाऽड

तकतिनकिन

तकिटधाऽड

तकिटधाऽड

धिनगेगेनग

तकिटताऽड

धिनघेघेनग

तकधिनगिन

तिनतिनाकिना

तकतिनकिन

धिनधिनागिना

पल्टा - ६

तकधिनगिन
X

तकधिनगिन
2

तकतिनकिन
0

तकधिनगिन
3

तकधिनगिन

तकिटधाऽड

तकतिनकिन

तकिटधाऽड

धिनगिनतक

धिनगेगेनग

तिनकिनतक

धिनगेगेनग

तकधिनगिन

तिनतिनाकिना

तकतिनकिन

धिनधिनागिना

तिहाई

धाऽधाऽधाऽ
X

तकधिनगिन
2

धाऽडधाऽऽ
0

धाऽघेघेनग
3

तकिटधाऽड
X

धाऽघेघेनग

तकिटधाऽड

तकिटधाऽड

धिनघेघेनग

तकिटधाऽड

धिनघेघेनग

तकिटधाऽड

धाऽऽऽऽऽ

धिनधिनागिना

धाऽऽतकिट

धिनधिनागिना

धाऽऽतकिट

धाऽधाऽधाऽ

तकधिनगिन

धाऽडधाऽऽ

<u>तकिटधाऽड</u>	<u>धाऽऽऽऽऽ</u>	<u>धाऽधाऽधाऽ</u>	<u>धाऽघेनग</u>
2			
<u>धिनघेनग</u>	<u>धिनधिनागिना</u>	<u>तकधिनगिन</u>	<u>तकिटधाऽड</u>
0			
<u>तकिटधाऽड</u>	<u>धाऽऽतकिट</u>	<u>धाऽडधाऽऽ</u>	<u>तकिटधाऽड</u>
3			
धा			
x			

For making the presentation of the *quāyēdā* more attractive first of all the original *laya* or base *laya* is being played. Then *chatustra jāti* of *quāyēdā* means *quāyēdā* of *sidhi laya* is played. After that the *āḍi laya* is doubled and then it is expanded.

If the execution of this *quāyēdā* is to be discussed then, for playing this *quāyēdā* in *chaugan ghīḍanaga* is played in place of *gheghe naga*, *dhinnānāgena* is played in place of *dhindhināginā* and *takdhin* is played in place of *takdhināginā*. In resonance of *dhin* the whole word of *dhināginā* is accommodated.

6:3:3:1:4

Composition: *Quāyēdā*, (Traditional Composition), Received from: Prof. Sudhir kumar Saxena, *Jāti: Chatushtra*, Type of *laya: Vilambeet*.

<u>धागेनधिं</u>	<u>ऽनधाऽ</u>	<u>धाऽगेगे</u>	<u>नगधिन</u>	<u>धिनागिना</u>	<u>धिनधागे</u>	<u>त्रकधिन</u>	<u>धिनागिना</u>
x				2			
<u>धिनधिना</u>	<u>गिनधाऽ</u>	<u>धाऽगेगे</u>	<u>नगधिन</u>	<u>धिनागिना</u>	<u>धिनधागे</u>	<u>त्रकतिन</u>	<u>तिनाकिना</u>
0				3			
<u>ताकेतिर</u>	<u>किटताके</u>	<u>तिनतिना</u>	<u>किनाताके</u>	<u>तिरकिट</u>	<u>ताकेतिट</u>	<u>ताकेत्रक</u>	<u>तिनाकिना</u>
x				2			
<u>धागेनधिं</u>	<u>ऽनधाऽ</u>	<u>धाऽगेगे</u>	<u>नगधिन</u>	<u>धिनागिना</u>	<u>धिनधागे</u>	<u>त्रकधिन</u>	<u>धिनागिना</u>
0				3			
Half portion of <i>quāyēdā</i>							
<u>धागेनधिं</u>	<u>ऽनधाऽ</u>	<u>धाऽगेगे</u>	<u>नगधिन</u>	<u>धिनागिना</u>	<u>धिनधागे</u>	<u>त्रकधिन</u>	<u>धिनागिना</u>
x				2			

<u>धिनधिना</u>	<u>गिनाधाऽ</u>	<u>धाऽगेगे</u>	<u>नगधिन</u>	<u>धिनागिना</u>	<u>धिनधागे</u>	<u>त्रकतिन</u>	<u>तिनाकिना</u>
0				3			
<u>ताकेनतिं</u>	<u>ऽनऽताऽ</u>	<u>ताऽकेके</u>	<u>नकतिन</u>	<u>तिनाकिना</u>	<u>तिनताके</u>	<u>त्रकतिन</u>	<u>तिनाकिना</u>
X				2			
<u>धिनधिना</u>	<u>गिनधाऽ</u>	<u>धाऽगेगे</u>	<u>नगधिन</u>	<u>धिनागिना</u>	<u>धिनधागे</u>	<u>ताकेधिन</u>	<u>धिनागिना</u>
0				3			

The *āḍi laya* of this *quāyedā* is composed by Prof. Sudhir kumar Saxena. It is like this.

<u>धागेन</u>	<u>धिंऽन</u>	<u>धाऽधा</u>	<u>ऽगेगे</u>	<u>नकधि</u>	<u>नधागे</u>	<u>त्रकधि</u>	<u>नागिना</u>
X				2			
<u>धिनधि</u>	<u>नागिना</u>	<u>धाऽधा</u>	<u>ऽगेगे</u>	<u>नकधि</u>	<u>नधागे</u>	<u>त्रकति</u>	<u>नातिना</u>
0				3			
<u>ताकेन</u>	<u>तिंऽन</u>	<u>ताऽता</u>	<u>ऽकेके</u>	<u>नकति</u>	<u>नताके</u>	<u>त्रकति</u>	<u>नाकिना</u>
X				2			
<u>धिनधि</u>	<u>नागिना</u>	<u>धाऽधा</u>	<u>ऽगेगे</u>	<u>नकधि</u>	<u>नधागे</u>	<u>त्रकधि</u>	<u>नागिना</u>
0				3			

Different form of composition

<u>धागेनधिं</u>	<u>ऽनधाऽ</u>	<u>धाऽगेगे</u>	<u>नगधिन</u>	<u>धागेनधा</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
X				2			
<u>धाऽधाऽ</u>	<u>घेघेनग</u>	<u>धिनधिना</u>	<u>घेघेनग</u>	<u>धिनधिना</u>	<u>गिनधागे</u>	<u>त्रकतिन</u>	<u>तिनाकिना</u>
0				3			
<u>ताकेनतिं</u>	<u>ऽनऽताऽ</u>	<u>ताऽकेके</u>	<u>नकतिन</u>	<u>ताकेनता</u>	<u>त्रकतिन</u>	<u>ताकेत्रक</u>	<u>तिनाकिना</u>
X				2			
<u>धाऽधाऽ</u>	<u>घेघेनग</u>	<u>धिनधिना</u>	<u>घेघेनग</u>	<u>धिनधिना</u>	<u>गिनधागे</u>	<u>त्रकतिन</u>	<u>धिनागिना</u>
0				3			

There is also one *quāyedā* in the Farrukhābād gharānā like this *quāyedā*. Many compositions are such that what happens suppose a composer likes any particular composition, by using same language and same *bols* creates a new type of composition and thus a new composition is innovated this way. On account of this

base only the *quāyēdā* of Farrukhābād gharānā resembles with the *quāyēdā* of Ajrādā gharānā. Researcher has received this *quāyēdā* from Shri Amod Dandage. It is like this.

The specialty of this *quāyēdā* is that the division of beats are $4\frac{1}{2} + 3\frac{1}{2}$. To listen this is very pleasing and attractive. The expansion of this *quāyēdā* has been done under the Farrukhābād *quāyēdā*.

Farrukhābād form

<u>धिऽगेन</u>	<u>धगेनधा</u>	<u>ऽनधाऽ</u>	<u>धाऽघेघे</u>	<u>नकधिन</u>	<u>गिनधागे</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>
x				2			
<u>धिनागिना</u>	<u>धाऽधाऽ</u>	<u>घेघेनग</u>	<u>धिनधिना</u>	<u>गिनाधागे</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>तिनाकिना</u>
0				3			
<u>तिऽकेन</u>	<u>तकेनता</u>	<u>ऽनताऽ</u>	<u>ताऽकेके</u>	<u>नकतिन</u>	<u>किनताके</u>	<u>त्रकतिन</u>	<u>ताकेत्रक</u>
x				2			
<u>तिनाकिना</u>	<u>धाऽधाऽ</u>	<u>घेघेनग</u>	<u>धिनधिना</u>	<u>गिनाधागे</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
0				3			

पल्टा – १

<u>धागेनधिं</u>	<u>ऽनधागे</u>	<u>नधिंऽन</u>	<u>धाऽधाऽ</u>	<u>धागेनधिं</u>	<u>ऽनधाऽ</u>	<u>धाऽगेगे</u>	<u>नगधिन</u>
x				2			
<u>धागेनधिं</u>	<u>ऽनधाऽ</u>	<u>धाऽगेगे</u>	<u>नगधिन</u>	<u>धिनागिना</u>	<u>धिनधागे</u>	<u>त्रकतिन</u>	<u>तिनाकिना</u>
0				3			
<u>ताकेनतिं</u>	<u>ऽनताके</u>	<u>नतिंऽन</u>	<u>ताऽताऽ</u>	<u>ताकेनतिं</u>	<u>ऽनताऽ</u>	<u>ताऽकेके</u>	<u>नकतिन</u>
x				2			
<u>धागेनधिं</u>	<u>ऽनधाऽ</u>	<u>धाऽगेगे</u>	<u>नगधिन</u>	<u>धिनागिना</u>	<u>धिनधागे</u>	<u>त्रकधिन</u>	<u>धिनागिना</u>
0				3			

पल्टा – २

<u>धागेनधिं</u>	<u>ऽनधाऽ</u>	<u>ऽधाऽऽ</u>	<u>ऽधाऽऽ</u>	<u>धागेनधिं</u>	<u>ऽनधाऽ</u>	<u>धाऽगेगे</u>	<u>नगधिन</u>
x				2			
<u>धागेनधिं</u>	<u>ऽनधाऽ</u>	<u>धाऽगेगे</u>	<u>नगधिन</u>	<u>धिनागिना</u>	<u>धिनधागे</u>	<u>त्रकतिन</u>	<u>तिनाकिना</u>
0				3			

<u>ताकेनतिं</u>	<u>ऽनताऽ</u>	<u>ऽताऽऽ</u>	<u>ऽताऽऽ</u>	<u>ताकेनतिं</u>	<u>ऽनताऽ</u>	<u>ताऽकेके</u>	<u>नकतिन</u>
X				2			
<u>धागेनधिं</u>	<u>ऽनधाऽ</u>	<u>धाऽगेगे</u>	<u>नगधिन</u>	<u>धिनागिना</u>	<u>धिनधागे</u>	<u>त्रकधिन</u>	<u>धिनागिना</u>
0				3			

पल्टा - ३

<u>धागेनधिं</u>	<u>ऽनधाऽ</u>	<u>धाऽगेगे</u>	<u>नगधिन</u>	<u>धिनागिना</u>	<u>तिनतिना</u>	<u>किनाधिन</u>	<u>धिनागिना</u>
X				2			
<u>धिनधिना</u>	<u>गिनधाऽ</u>	<u>धाऽगेगे</u>	<u>नगधिन</u>	<u>धिनागिना</u>	<u>धिनधागे</u>	<u>त्रकतिन</u>	<u>तिनाकिना</u>
0				3			
<u>ताकेनतिं</u>	<u>ऽनताऽ</u>	<u>ताऽकेके</u>	<u>नकतिन</u>	<u>तिनाकिना</u>	<u>धिनधिना</u>	<u>गिनातिन</u>	<u>तिनाकिना</u>
X				2			
<u>धिनधिना</u>	<u>गिनधाऽ</u>	<u>धाऽगेगे</u>	<u>नगधिन</u>	<u>धिनागिना</u>	<u>धिनधागे</u>	<u>त्रकधिन</u>	<u>धिनागिना</u>
0				3			

पल्टा - ४

<u>धागेनधिं</u>	<u>ऽनधाऽ</u>	<u>गेगेनग</u>	<u>धिनधिना</u>	<u>गिनाधाऽ</u>	<u>धाऽगेगे</u>	<u>नगधिन</u>	<u>धिनागिना</u>
X				2			
<u>धिनधिना</u>	<u>गिनधाऽ</u>	<u>धाऽगेगे</u>	<u>नगधिन</u>	<u>धिनागिना</u>	<u>धिनधागे</u>	<u>त्रकतिन</u>	<u>तिनाकिना</u>
0				3			
<u>ताकेनतिं</u>	<u>ऽनताऽ</u>	<u>केकेनक</u>	<u>तिनतिना</u>	<u>किनाताऽ</u>	<u>ताऽकेके</u>	<u>नकतिन</u>	<u>तिनाकिना</u>
X				2			
<u>धिनधिना</u>	<u>गिनधाऽ</u>	<u>धाऽगेगे</u>	<u>नगधिन</u>	<u>धिनागिना</u>	<u>धिनधागे</u>	<u>त्रकधिन</u>	<u>धिनागिना</u>
0				3			

पल्टा - ५

<u>धिनधिना</u>	<u>गिनाधिन</u>	<u>धिनागिना</u>	<u>धाऽधाऽ</u>	<u>धिनधिना</u>	<u>गिनाधागे</u>	<u>त्रकधिन</u>	<u>धिनागिना</u>
X				2			
<u>धिनधिना</u>	<u>गिनाधाऽ</u>	<u>धाऽगेगे</u>	<u>नगधिन</u>	<u>धिनागिना</u>	<u>धिनधागे</u>	<u>त्रकतिन</u>	<u>तिनाकिना</u>
0				3			
<u>तिनतिना</u>	<u>किनातिन</u>	<u>तिनाकिना</u>	<u>ताऽताऽ</u>	<u>तिनतिना</u>	<u>किनाताके</u>	<u>त्रकतिन</u>	<u>तिनाकिना</u>
X				2			
<u>धिनधिना</u>	<u>गिनाधाऽ</u>	<u>धाऽगेगे</u>	<u>नगधिन</u>	<u>धिनागिना</u>	<u>धिनधागे</u>	<u>त्रकतिन</u>	<u>तिनाकिना</u>
0				3			

तिहाई

धागेनधिं	ऽनधाऽ	धाऽगेगे	नगधिन	धिनागिना	धाऽऽऽ	धिनधिना	गिनाधाऽ
x				2			
ऽऽधिन	धिनागिना	धाऽऽऽ	धागेनधिं	ऽनधाऽ	धाऽगेगे	नगधिन	धिनागिना
0				3			
धाऽऽऽ	धिनधिना	गिनाधाऽ	ऽऽधिन	धिनागिना	धाऽऽऽ	धागेनधिं	ऽनधाऽ
x				2			
धाऽगेगे	नगधिन	धिनागिना	धाऽऽऽ	धिनधिना	गिनाधाऽ	ऽऽधिन	धिनागिना
0				3			
धा							
x							

The main feature of this *quāyedā* is that here the part of *khāli* is acquire different then other *quāyedās* whatever *boles* are there in this *khāli* are shown by experimentally the different *bols* and *khāli* is played. But when *paltās* are played at that time, they are played by using the half portion of the *quāyedā*. By keeping the original status of the *quāyedā* originally where *khāli* comes, there itself many eminent artists uses same *khāli*.

While presenting this *quāyedā*, first of all *sidhi laya* is played then from 9th beat or 13th beat *āḍi* is played and again on coming to *sam*, using *sidhi laya* it is expanded.

6:3:3:1:5

Composition: *Āḍi laya quāyedā*, (Traditional Composition) Received from: Prof. Sudhir kumar Saxena, *Jāti: Tishtra*, Type of *laya: Vilambeet*.

धिंऽऽ	धागेन	धाऽऽ	धागेन	धातग	घेतग	धिनधि	नागिना
x				2			
धागेति	रकिट	धिंऽऽ	धागेन	धातग	घेतग	तिनति	नाकिना
0				3			
तिंऽऽ	ताकेन	ताऽऽ	ताकेन	तातक	केतक	तिनति	नाकिना
x				2			

धागेति	रकिट	धिंऽऽ	धागेन	धातग	घेतग	धिनधि	नागिना
0				3			

Quāyeda of *chaturshtra jāti (sidhi laya)* has been composed by Prof. Sudhir kumar Saxena. It is like this.

धिंऽऽधा	गेनधाऽ	ऽऽऽधा	गेनधाऽ	धाऽगिन	धातगघे	तगधिन	धिनागिना
X				2			
धागेतिर	किटधिंऽ	ऽऽऽधा	गेनधाऽ	धाऽगिन	धातगघे	तगतिन	तिनाकिना
0				3			
तिंऽऽता	केनताऽ	ऽऽऽता	केनताऽ	ताऽकिन	तातकके	तकतिन	तिनाकिना
X				2			
धागेतिर	किटधिंऽ	ऽऽऽधा	गेनधाऽ	धाऽगिन	धातगघे	तगधिन	धिनागिना
0				3			

Double speed of *āḍi laya quāyeda*

धिंऽऽधागेन	धाऽऽधागेन	धातगघेतग	धिनधिनागिना
X			
धागेतिरकिट	धिंऽऽधागेन	धातगघेतग	तिनतिनाकिना
2			
तिंऽऽताकेन	ताऽऽताकेन	तातककेतक	तिनतिनाकिना
0			
धागेतिरकिट	धिंऽऽधागेन	धातगघेतग	धिनधिनागिना
3			

पल्टा – १

धिंऽऽधागेन	धाऽऽधागेन	धाऽऽधागेन	धाऽऽधागेन
X			
धिंऽऽधागेन	धाऽऽधागेन	धातगघेतग	तिनतिनाकिना
2			
तिंऽऽताकेन	ताऽऽताकेन	ताऽऽताकेन	ताऽऽताकेन
0			
धिंऽऽधागेन	धाऽऽधागेन	धातगघेतग	धिनधिनागिना
3			

पल्टा - २

X	<u>धिंऽऽधागेन</u>	<u>धाऽऽघेतन</u>	<u>धिनधिनागिना</u>	<u>धाऽऽघेतन</u>
2	<u>धिनधिनागिना</u>	<u>धिंऽऽधागेन</u>	<u>धाऽऽघेतन</u>	<u>तिनतिनाकिना</u>
0	<u>तिंऽऽताकेन</u>	<u>ताऽऽकेतक</u>	<u>तिनतिनाकिना</u>	<u>ताऽऽकेतग</u>
3	<u>तिनतिनाकिना</u>	<u>धिंऽऽधागेन</u>	<u>धाऽऽघेतग</u>	<u>धिनधिनागिना</u>

पल्टा - ३

X	<u>धिंऽऽधागेन</u>	<u>धाऽऽघेतग</u>	<u>धिनधिनागिना</u>	<u>धिंऽऽधागेन</u>
2	<u>धाऽऽघेतग</u>	<u>धिनधिनागिना</u>	<u>धातगघेतग</u>	<u>धिनधिनागिना</u>
0	<u>धिंऽऽधागेन</u>	<u>धाऽऽधागेन</u>	<u>धातगघेतग</u>	<u>धिनधिनागिना</u>
3	<u>धागेतिरकिट</u>	<u>धिंऽऽधागेन</u>	<u>धातगघेतग</u>	<u>तिनतिनाकिना</u>
X	<u>तिंऽऽताकेन</u>	<u>ताऽऽकेतक</u>	<u>तिनतिनाकिना</u>	<u>तिंऽऽताकेन</u>
2	<u>ताऽऽकेतक</u>	<u>तिनतिनाकिना</u>	<u>तातककेतक</u>	<u>तिनतिनाकिना</u>
0	<u>धिंऽऽधागेन</u>	<u>धाऽऽधागेन</u>	<u>धातगघेतग</u>	<u>धिनधिनागिना</u>
3	<u>धागेतिरकिट</u>	<u>धिंऽऽधागेन</u>	<u>धातगघेतग</u>	<u>धिनधिनागिना</u>

पल्टा - ४

X	<u>धिंऽऽधागेन</u>	<u>धाऽऽघेतग</u>	<u>धिनधिनागिना</u>	<u>घेतगधिनधि</u>
2	<u>नागिनाघेतग</u>	<u>धिनधिनागिना</u>	<u>धातगघेतग</u>	<u>धिनधिनागिना</u>
0	<u>धिंऽऽधागेन</u>	<u>धाऽऽधागेन</u>	<u>धातगघेतग</u>	<u>धिनधिनागिना</u>

धागेतिरकिट

3

तिंऽऽताकेन

X

नाकिनाकेतक

2

धिंऽऽधागेन

0

धागेतिरकिट

3

धिंऽऽधागेन

ताऽऽकेतक

तिनतिनाकिना

धाऽऽधागेन

धिंऽऽधागेन

धातगघेतग

तिनतिनाकिना

तातककेतक

धातगघेतग

धातगघेतग

तिनतिनाकिना

केतकतिनति

तिनतिनाकिना

धिनधिनागिना

धिनधिनागिना

पल्टा - ५

धिंऽऽधागेन

X

धागेतिरकिट

2

धागेतिरकिट

0

धागेतिरकिट

3

तिंऽऽताकेन

X

ताकेतिरकिट

2

धागेतिरकिट

0

धागेतिरकिट

3

धाऽऽधागेन

धिंऽऽधागेन

धिंऽऽधागेति

धिंऽऽधागेन

ताऽऽताकेन

तिंऽऽताकेन

धिंऽऽधागेति

धिंऽऽधागेन

धातगघेतग

धातगघेतग

रकिटधिंऽऽ

धातगघेतग

तातककेतक

तातककेतक

रकिटधिंऽऽ

धातगघेतग

धिनधिनागिना

धिनधिनागिना

धागेतिरकिट

तिनतिनाकिना

तिनतिनाकिना

तिनतिनाकिना

धागेतिरकिट

धिनधिनागिना

तिहाई

धिंऽऽधागेन

X

धातगघेतग

2

धाऽऽधागेन

धिनधिनागिना

धातगघेतग

धाऽऽघेतग

धिनधिनागिना

धिनधिनागिना

0	<u>धाऽऽघेतग</u>	<u>धिनधिनागिना</u>	<u>धाऽऽऽऽऽ</u>	<u>धिंऽऽधागेन</u>
3	<u>धाऽऽधागेन</u>	<u>धातगघेतग</u>	<u>धिनधिनागिना</u>	<u>धातगघेतग</u>
X	<u>धिनधिनागिना</u>	<u>धाऽऽघेतग</u>	<u>धिनधिनागिना</u>	<u>धाऽऽघेतग</u>
2	<u>धिनधिनागिना</u>	<u>धाऽऽऽऽऽ</u>	<u>धिंऽऽधागेन</u>	<u>धाऽऽधागेन</u>
0	<u>धातगघेतग</u>	<u>धिनधिनागिना</u>	<u>धातगघेतग</u>	<u>धिनधिनागिना</u>
3	<u>धाऽऽघेतग</u>	<u>धिनधिनागिना</u>	<u>धाऽऽघेतग</u>	<u>धिनधिनागिना</u>
X				

This is the most popular *quāyedā* of Ajrādā gharānā. Usually, most of the table payers play this *quāyedā*. The main specialty of this *quāyedā* is that of punctuation that we incorporated in this *quāyedā*. Majority players play this *quāyedā* in single or double speed. But the players from Ajrādā gharānā present this *quāyedā* in three types of *laya*. First of all *āḍī laya* is played then it is played in *sidhi laya* and then the *āḍī laya* is doubled and expanded.

While paying this *quāyedā* in single *laya* the *na* of *dhāgena* word is played by striking the *tarjani* on the *chānti* but when this played in *chaugun*, same *na* is played by striking the ring finger. So that playing in fast tempo it becomes more convenient.

6:3:3:1:6

Composition: *Quāyedā*, (Traditional Composition), Received from: Prof. Sudhir kumar Saxena, *Jāti: Chatushra*, Type of *laya*: *Vilambeet*.

X	<u>धाऽऽऽ</u>	<u>ऽऽघिड</u>	<u>नगधिंऽ</u>	<u>ऽऽऽऽ</u>	<u>ऽऽघिड</u>	<u>नगधिन</u>	<u>धागेत्रक</u>	<u>धिनघिड</u>
0	<u>नगधिंऽ</u>	<u>ऽऽऽऽ</u>	<u>ऽऽघिड</u>	<u>नगधिन</u>	<u>धागेत्रक</u>	<u>धिनघिड</u>	<u>नगतिन</u>	<u>तिनाकिना</u>

ताऽऽऽ	ऽऽकिड	नकतिंऽ	ऽऽऽऽ	ऽऽकिड	नकतिन	ताकेत्रक	तिनकिड
X				2			
नकतिंऽ	ऽऽऽऽ	ऽऽघिड	नगधिन	धागेत्रक	धिनघिड	नगधिन	धिनागिना
0				3			

पल्टा - १

धाऽऽऽ	ऽऽघिड	नगधिंऽ	ऽऽघिड	नगधिंऽ	ऽऽघिड	नगधिंऽ	धागेत्रक
X				2			
धाऽऽऽ	ऽऽघिड	नगधिंऽ	ऽऽऽऽ	घिडनग	धिनघिड	नगतिन	तिनाकिना
0				3			
ताऽऽऽ	ऽऽकिड	नकतिंऽ	ऽऽकिड	नकतिंऽ	ऽऽकिड	नकतिंऽ	ताकेत्रक
X				2			
धाऽऽऽ	ऽऽघिड	नगधिंऽ	ऽऽऽऽ	घिडनग	धिनघिड	नगधिन	धिनागिना
0				3			

पल्टा - २

धाऽऽऽ	ऽऽघिड	नगधिंऽ	ऽऽघिड	नगघिड	नगधिंऽ	ऽऽघिड	नगघिड
X				2			
नगघिड	नगधिंऽ	ऽऽघिड	नगधिन	धागेत्रक	धिनघिड	नगतिन	तिनाकिना
0				3			
ताऽऽऽ	ऽऽकिड	नकतिंऽ	ऽऽकिड	नककिड	नकतिंऽ	ऽऽकिड	नककिड
X				2			
नककिड	नकतिंऽ	ऽऽघिड	नगधिन	धागेत्रक	धिनघिड	नगधिन	धिनागिना
0				3			

पल्टा - ३

धाऽऽऽ	ऽऽघिड	नगधिंऽ	ऽऽघिड	नगधिंऽ	धागेत्रक	धाऽऽऽ	ऽऽघिड
X				2			
नगधिन	धागेत्रक	धिनघिड	नगधिन	धागेत्रक	धिनघिड	नगतिन	तिनाकिना
0				3			
ताऽऽऽ	ऽऽकिड	नकतिंऽ	ऽऽकिड	नकतिंऽ	ताकेत्रक	ताऽऽऽ	ऽऽकिड
X				2			
नकतिन	धागेत्रक	धिनघिड	नगधिन	धागेत्रक	धिनघिड	नगधिन	धिनागिना
0				3			

पल्टा - ४

धाऽऽऽ	ऽऽघिड	नगधिन	धागेत्रक	धिनघिड	नगधिन	धागेत्रक	धिनागिना
X				2			
धागेत्रक	धिनघिड	नगधिन	धागेत्रक	धिनघिड	नगधिन	धागेत्रक	तिनाकिना
0				3			
ताऽऽऽ	ऽऽकिड	नकतिन	ताकेत्रक	तिनकिड	नकतिन	ताकेत्रक	तिनाकिना
X				2			
धागेत्रक	धिनघिड	नगधिन	धागेत्रक	धिनघिड	नगधिन	धागेत्रक	धिनागिना
0				3			

The main specialty of this Ajrāḍā gharānā is that of punctuation that we incorporated in this *quāyeda*.

From the above mentioned *quāyeda* by removing the punctuation, a new *quāyeda* in traditional way composed. Prof. Sudhir kumar Saxena played both *quāyeda* simultaneously. It is like this

धाऽधाऽ	घिडनग	धिनधागे	त्रकधिन	घिडनग	धिनगिन	धागेत्रक	धिनागिना
X				2			
धागेत्रक	धिनघिड	नगधिन	धागेत्रक	धिनघिड	नगधिन	धागेत्रक	तिनाकिना
0				3			
ताऽताऽ	किडनक	तिनताके	त्रकतिन	किडनक	तिनकित	ताकेत्रक	तिनाकिना
X				2			
धागेत्रक	धिनघिड	नगधिन	धागेत्रक	धिनघिड	नगधिन	धागेत्रक	धिनागिना
0				3			

पल्टा - १

धाऽधाऽ	घिडनग	धिनघिड	नगधिन	घिडनग	धिनगिन	धागेत्रक	धिनागिना
X				2			
धागेत्रक	धिनघिड	नगधिन	धागेत्रक	धिनघिड	नगधिन	धागेत्रक	तिनाकिना
0				3			
ताऽताऽ	किडनक	तिनकिड	नकतिन	किडनक	तिनकिन	ताकेत्रक	तिनाकिना
X				2			

<u>धागेत्रक</u>	<u>धिनघिड</u>	<u>नगधिन</u>	<u>धागेत्रक</u>	<u>धिनघिड</u>	<u>नगधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
0				3			

पल्टा - २

<u>धाऽधाऽ</u>	<u>घिडनग</u>	<u>धिनधागे</u>	<u>त्रकधिन</u>	<u>घिडनग</u>	<u>धिनघिड</u>	<u>नगधिन</u>	<u>घिडनग</u>
X				2			
<u>धागेत्रक</u>	<u>धिनघिड</u>	<u>नगधिन</u>	<u>धागेत्रक</u>	<u>धिनघिड</u>	<u>नगधिन</u>	<u>धागेत्रक</u>	<u>तिनाकिना</u>
0				3			
<u>ताऽताऽ</u>	<u>किडनक</u>	<u>तिनताके</u>	<u>त्रकतिन</u>	<u>किडनक</u>	<u>तिनकिड</u>	<u>नकतिन</u>	<u>किडनक</u>
X				2			
<u>धागेत्रक</u>	<u>धिनघिड</u>	<u>नगधिन</u>	<u>धागेत्रक</u>	<u>धिनघिड</u>	<u>नगधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
0				3			

पल्टा - ३

<u>धाऽधाऽ</u>	<u>घिडनग</u>	<u>घिडनग</u>	<u>धागेत्रक</u>	<u>धिनघिड</u>	<u>नगधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
X				2			
<u>घिडनग</u>	<u>धिनधागे</u>	<u>त्रकधिन</u>	<u>घिडनग</u>	<u>धिनघिड</u>	<u>नगधिन</u>	<u>धागेत्रक</u>	<u>तिनाकिना</u>
0				3			
<u>ताऽताऽ</u>	<u>किडनक</u>	<u>किडनक</u>	<u>ताकेत्रक</u>	<u>तिनकिड</u>	<u>नकतिन</u>	<u>ताकेत्रक</u>	<u>तिनाकिना</u>
X				2			
<u>घिडनग</u>	<u>धिनधागे</u>	<u>त्रकधिन</u>	<u>घिडनग</u>	<u>धिनघिड</u>	<u>नगधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
0				3			

पल्टा - ४

<u>धाऽधाऽ</u>	<u>घिडनग</u>	<u>धाऽघिड</u>	<u>नगधिन</u>	<u>धागेत्रक</u>	<u>धिनघिड</u>	<u>नगधिन</u>	<u>धिनागिना</u>
X				2			
<u>घिडनग</u>	<u>धिनगिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>	<u>धिनघिड</u>	<u>नगधिन</u>	<u>धागेत्रक</u>	<u>तिनाकिना</u>
0				3			
<u>ताऽताऽ</u>	<u>किडनक</u>	<u>ताऽकिड</u>	<u>नकतिन</u>	<u>ताकेत्रक</u>	<u>तिनकिड</u>	<u>नकतिन</u>	<u>तिनाकिना</u>
X				2			
<u>घिडनग</u>	<u>धिनगिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>	<u>धिनघिड</u>	<u>नगधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
0				3			

तिहाई

<u>धाऽधाऽ</u>	<u>घिडनग</u>	<u>धिनधागे</u>	<u>त्रकधिन</u>	<u>घिडनग</u>	<u>धिनगिन</u>	<u>धागेत्रक</u>	<u>तिनाकिना</u>
X				2			

धाऽऽकड	धाऽत्तीऽ	धाऽऽऽ	धाऽधाऽ	घिडनग	धिनधागे	त्रकधिन	घिडनग
0				3			
धिनगिन	धागेत्रक	तिनाकिना	धाऽऽकड	धाऽत्तीऽ	धाऽऽऽ	धाऽधाऽ	घिडनग
X				2			
धिनधागे	त्रकधिन	घिडनग	धिनगिन	धागेत्रक	तिनाकिना	धाऽऽकड	धाऽत्तीऽ
0				3			
धा							
X							

6:3:3:1:7

Composition: *Quāyeda* (Traditional Composition), Received from: Prof. Sudhir kumar Saxena, *Jāti: Chatushtra*, Type of *laya: Vilambeet*.

धाऽऽघे	तगधिन	कतकघे	तगधिन	कतकघे	तगधिन	धागेत्रक	धिनागिना
X				2			
धाऽधाऽ	घेघेनग	धिनधिना	घेघेनग	धिनधिना	गिनाधागे	त्रकतिन	तिनाकिना
0				3			
ताऽऽके	तकतिन	कतकके	तकतिन	कतकके	तकतिन	ताकेत्रक	तिनाकिना
X				2			
धाऽधाऽ	घेघेनग	धिनधिना	घेघेनग	धिनधिना	गिनाधागे	त्रकधिन	धिनागिना
0				3			

पल्टा - १

धाऽऽघे	तगधिऽ	ऽऽऽघे	तगधिऽ	कतकघे	तगधिन	धागेत्रक	धिनागिना
X				2			
धाऽधाऽ	घेघेनग	धिनधिना	गेगेनग	धिनधिना	गिनधागे	त्रकतिन	तिनाकिना
0				3			
ताऽऽके	तकतिऽ	ऽऽऽके	तकतिऽ	कतकके	तकतिन	ताकेत्रक	तिनाकिना
X				2			
धाऽधाऽ	घेघेनग	धिनधिना	गेगेनग	धिनधिना	गिनधागे	त्रकधिन	धिनागिना
0				3			

पल्टा - २

<u>धाऽऽघे</u>	<u>तगधिंऽ</u>	<u>ऽऽऽघे</u>	<u>तगधिंऽ</u>	<u>कतकघे</u>	<u>तगधिंऽ</u>	<u>ऽऽऽघे</u>	<u>तगधिंऽ</u>
X				2			
<u>धाऽऽघे</u>	<u>तगधिंऽ</u>	<u>ऽऽऽघे</u>	<u>तगधिंऽ</u>	<u>कतकघे</u>	<u>तगधिन</u>	<u>धागेत्रक</u>	<u>तिनाकिना</u>
0				3			
<u>ताऽऽके</u>	<u>तकतिंऽ</u>	<u>ऽऽऽके</u>	<u>तकतिंऽ</u>	<u>कतकके</u>	<u>तकतिंऽ</u>	<u>ऽऽऽके</u>	<u>तकतिंऽ</u>
X				2			
<u>धाऽऽघे</u>	<u>तगधिंऽ</u>	<u>ऽऽऽघे</u>	<u>तगधिंऽ</u>	<u>कतकघे</u>	<u>तगधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
0				3			

पल्टा - ३

<u>धाऽऽघे</u>	<u>तगधिन</u>	<u>कतकघे</u>	<u>तगधिन</u>	<u>कतकत</u>	<u>कतकत</u>	<u>कतकघे</u>	<u>तगधिन</u>
X				2			
<u>धाऽऽघे</u>	<u>तगधिन</u>	<u>कतकघे</u>	<u>तगधिन</u>	<u>कतकघे</u>	<u>तगधिन</u>	<u>धागेत्रक</u>	<u>तिनाकिना</u>
0				3			
<u>ताऽऽके</u>	<u>तकतिन</u>	<u>कतकके</u>	<u>तकतिन</u>	<u>कतकत</u>	<u>कतकत</u>	<u>कतकके</u>	<u>तकतिन</u>
X				2			
<u>धाऽऽघे</u>	<u>तगधिन</u>	<u>कतकघे</u>	<u>तगधिंऽ</u>	<u>कतकघे</u>	<u>तगधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
0				3			

पल्टा - ४

<u>धाऽऽघे</u>	<u>तगधिन</u>	<u>धागेत्रक</u>	<u>तिनाकिना</u>	<u>ताऽऽके</u>	<u>तकधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
X				2			
<u>धाऽऽघे</u>	<u>तगधिन</u>	<u>धागेत्रक</u>	<u>तिनाकिना</u>	<u>ताऽऽके</u>	<u>तकधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
0				3			

पल्टा - ५

<u>धाऽऽघे</u>	<u>तगधिन</u>	<u>घेतगघे</u>	<u>तगधिन</u>	<u>धाऽऽघे</u>	<u>तगधिन</u>	<u>धागेत्रक</u>	<u>तिनाकिना</u>
X				2			
<u>ताऽऽके</u>	<u>तकतिन</u>	<u>केतकके</u>	<u>तकतिन</u>	<u>धाऽऽघे</u>	<u>तगधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
0				3			

पल्टा - ६

<u>घेतगघे</u>	<u>तगधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>	<u>धाधाघेघे</u>	<u>नगधिन</u>	<u>धागेत्रक</u>	<u>तिनाकिना</u>
X				2			

केतकके	तकतिन	ताकेत्रक	तिनाकिना	धाधाघेघे	नगधिन	धागेत्रक	धिनागिना
0				3			
तिहाई							
धाSSघे	तगधिन	कतकघे	तगधिन	धाSSS	कतकघे	तगधिन	धाSSS
X				2			
कतकघे	तगधिन	धाSSS	धाSSघे	तगधिन	कतकघे	तगधिन	धाSSS
0				3			
कतकघे	तगधिन	धाSSS	कतकघे	तगधिन	धाSSS	धाSSघे	तगधिन
X				2			
कतकघे	तगधिन	धाSSS	कतकघे	तगधिन	धाSSS	कतकघे	तगधिन
0				3			
धा							
X							

In this *quāyedā* more importance is given to *bānyā*. In this *quāyedā*, *ghetaga* and *ketaka*, though these sounds are contrary to each other are used so effectively and in beautiful way that it sounds very melodious. To listen this is harmonically and pleasing to ear.

6:3:3:1:8

Composition: *Āḍilaya quāyedā*, Composer: Ustad Tullan Khan (brother of Ustad Kale Khan), Received from: Prof. Sudhir kumar Saxena, *Jāti: Tishtra*, Type of *laya: Vilambeet*.

धिनधाग	धिनधाग	धागधिन	धागेतिट	धागेनधा	त्रकधिन	धागेत्रक	धिनागिना
X				2			
धगधग	धिनधग	धगधिन	धागेतिट	धागेनधा	त्रकधिन	धागेत्रक	तिनाकिना
0				3			
तिनताक	तिनताक	ताकतिन	ताकेतिट	ताकेनता	त्रकतिन	ताकेत्रक	तिनाकिना
X				2			
धगधग	धिनधग	धगधिन	धागेतिट	धागेनधा	त्रकधिन	धागेत्रक	तिनाकिना
0				3			

The *āḍi laya* of this *quāyedā* is composed by Prof. Sudhir kumar Saxena. It is like this.

धिनधा	गधिन	धागधा	गधिन	धागेति	टधागे	त्रकधि	नागिना
X				2			
धगध	गधिन	धगध	गधिन	धागेति	टधागे	त्रकति	नाकिना
0				3			
तिनता	कतिन	ताकता	कतिन	ताकेति	टताके	त्रकति	नाकिना
X				2			
धगध	गधिन	धगध	गधिन	धागेति	टधागे	त्रकति	नागिना
0				3			

Khāli is never played when portion of *choot* is played.

धिनधाग	धिनधाग	धागधिन	धागेतिट	धागेनधा	त्रकधिन	धागेत्रक	धिनागिना
X				2			
धागधाग	धिनधाग	धागधिन	धागेतिट	धागेनधा	त्रकधिन	धागेत्रक	तिनाकिना
0				3			
तोकतिन	ताकेत्रक	तिनाकिना	ताकेतिट	ताकेनता	त्रकतिन	ताकेत्रक	तिनाकिना
X				2			
धागधाग	धिनधाग	धागधिन	धागेतिट	धागेनधा	त्रकधिन	धागेत्रक	धिनागिना
0				3			

पल्टा – २

धिनधाग	धिनधाग	धिनधाग	धिनधाग	धिनधाग	धागधिन	धागेत्रक	धिनागिना
X				2			
धिनधाग	धिनधाग	धागधिन	धागेतिट	धागेनधा	त्रकधिन	धागेत्रक	तिनाकिना
0				3			
तिनताक	तिनताक	तिनताक	तिनताक	तिनताक	ताकतिन	ताकेत्रक	तिनाकिना
X				2			
धागधाग	धिनधाग	धागधिन	धागेतिट	धागेनधा	त्रकधिन	धागेत्रक	धिनागिना
0				3			

पल्टा – ३

धिनधिन	धागधिन	धागधिन	धिनधाग	धिनधिन	धागधिन	धागेत्रक	धिनागिना
X				2			

<u>धिनधाग</u>	<u>धिनधाग</u>	<u>धागधिन</u>	<u>धागेतिट</u>	<u>धागेनधा</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>तिनाकिना</u>
0				3			
<u>तिनतिन</u>	<u>ताकतिन</u>	<u>ताकतिन</u>	<u>तिनताक</u>	<u>तिनतिन</u>	<u>ताकतिन</u>	<u>ताकेत्रक</u>	<u>तिनाकिना</u>
X				2			
<u>धिनधाग</u>	<u>धिनधाग</u>	<u>धागधिन</u>	<u>धागेतिट</u>	<u>धागेनधा</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
0				3			

पल्टा - ४

<u>धिनधाग</u>	<u>धिनधाग</u>	<u>धागधिन</u>	<u>धागेतिट</u>	<u>धागेनधा</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
X				2			
<u>धिटधागे</u>	<u>त्रकधिना</u>	<u>गिनाधिट</u>	<u>धागेतिट</u>	<u>धागेनधा</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>तिनाकिना</u>
0				3			
<u>तिनताक</u>	<u>तिनताक</u>	<u>ताकतिन</u>	<u>ताकेतिट</u>	<u>ताकेनता</u>	<u>त्रकतिन</u>	<u>ताकेत्रक</u>	<u>तिनाकिना</u>
X				2			
<u>धिटधागे</u>	<u>त्रकधिना</u>	<u>गिनाधिट</u>	<u>धागेतिट</u>	<u>धागेनधा</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
0				3			

Portion of choot

<u>धिनधाग</u>	<u>धिनधाग</u>	<u>धागधिन</u>	<u>धागेतिट</u>	<u>धागेनधा</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
X				2			
<u>धागधाग</u>	<u>धिनधाग</u>	<u>धागधिन</u>	<u>धागेतिट</u>	<u>धागेनधा</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>तिनाकिना</u>
0				3			
<u>ताऽतिऽ</u>	<u>ताऽतिना</u>	<u>किनाताके</u>	<u>तिनाकिना</u>	<u>ताकेनता</u>	<u>त्रकतिन</u>	<u>ताकेत्रक</u>	<u>तिनाकिना</u>
X				2			
<u>तिनकधि</u>	<u>नकधिन</u>	<u>धिनागिना</u>	<u>धागेतिट</u>	<u>धागेनधा</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
0				3			

पल्टा - ६

<u>धिनधाग</u>	<u>धिनधाग</u>	<u>धागधिन</u>	<u>धागेतिट</u>	<u>धागेनधा</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
X				2			
<u>धागधाग</u>	<u>धिनधाग</u>	<u>धागधिन</u>	<u>धागेतिट</u>	<u>धागेतिर</u>	<u>किटधाग</u>	<u>धागतिन</u>	<u>तिनाकिना</u>
0				3			
<u>तिनताक</u>	<u>तिनताक</u>	<u>ताकतिन</u>	<u>ताकेतिट</u>	<u>ताकेनता</u>	<u>त्रकतिन</u>	<u>ताकेत्रक</u>	<u>तिनाकिना</u>
X				2			
<u>धागधाग</u>	<u>धिनधाग</u>	<u>धागधिन</u>	<u>धागेतिट</u>	<u>धागेतिर</u>	<u>किटधाग</u>	<u>धागतिन</u>	<u>धिनागिना</u>
0				3			

पल्टा - ७

<u>धागधाग</u>	<u>धिनधाग</u>	<u>धागधिन</u>	<u>धागेतिट</u>	<u>धागेतिर</u>	<u>किटधाग</u>	<u>धागतिन</u>	<u>तिनाकिना</u>
X				2			
<u>ताकताक</u>	<u>तिनताक</u>	<u>ताकतिन</u>	<u>ताकेतिट</u>	<u>धागेतिर</u>	<u>किटधाग</u>	<u>धागधिन</u>	<u>धिनागिना</u>
0				3			

पल्टा - ८ (Īkavai)

<u>धागेतिर</u>	<u>किटधाग</u>	<u>धागतिन</u>	<u>तिनाकिना</u>	<u>तागेतिर</u>	<u>किटधाग</u>	<u>धागधिन</u>	<u>धिनागिना</u>
X				2			
<u>धागेतिर</u>	<u>किटधाग</u>	<u>धागतिन</u>	<u>तिनाकिना</u>	<u>ताकेतिर</u>	<u>किटधाग</u>	<u>धागधिन</u>	<u>धिनागिना</u>
0				3			

पल्टा - ९ (Īkavai)

<u>धागेतिर</u>	<u>किटधागे</u>	<u>तिरकिट</u>	<u>तिरकिट</u>	<u>धागेतिर</u>	<u>किटधाग</u>	<u>धागतिन</u>	<u>तिनाकिना</u>
X				2			
<u>तागेतिर</u>	<u>किटताके</u>	<u>तिरकिट</u>	<u>तिरकिट</u>	<u>धागेतिर</u>	<u>किटधाग</u>	<u>धागधिन</u>	<u>धिनागिना</u>
0				3			

पल्टा - १० (Īkavai)

<u>धागेतिर</u>	<u>किटतिर</u>	<u>किटधागे</u>	<u>तिरकिट</u>	<u>धागेतिर</u>	<u>किटधाग</u>	<u>धागतिन</u>	<u>तिनाकिना</u>
X				2			
<u>तागेतिर</u>	<u>किटतिर</u>	<u>किटताके</u>	<u>तिरकिट</u>	<u>धागेतिर</u>	<u>किटधाग</u>	<u>धागधिन</u>	<u>धिनागिना</u>
0				3			

तिहाई

<u>धिनधाग</u>	<u>धिनधाग</u>	<u>धागधिन</u>	<u>धागेतिट</u>	<u>धागेनधा</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
X				2			
<u>धाSSS</u>	<u>धागेतिट</u>	<u>धागेनधा</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>	<u>धाSSS</u>	<u>धागेतिट</u>
0				3			
<u>धागेनधा</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>	<u>धाSSS</u>	<u>SSSS</u>	<u>धिनधाग</u>	<u>धिनधाग</u>
X				2			
<u>धागधिन</u>	<u>धागेतिट</u>	<u>धागेनधा</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>	<u>धाSSS</u>	<u>धागेतिट</u>
0				3			
<u>धागेनधा</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>	<u>धाSSS</u>	<u>धागेतिट</u>	<u>धागेनधा</u>	<u>त्रकधिन</u>
X				2			

<u>धागेत्रक</u>	<u>धिनागिना</u>	<u>धाऽऽऽ</u>	<u>ऽऽऽऽ</u>	<u>धिनधाग</u>	<u>धिनधाग</u>	<u>धागेधिन</u>	<u>धागेतिट</u>
0				3			
<u>धागेनधा</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>	<u>धाऽऽऽ</u>	<u>धागेतिट</u>	<u>धागेनधा</u>	<u>त्रकधिन</u>
X				2			
<u>धागेत्रक</u>	<u>धिनागिना</u>	<u>धाऽऽऽ</u>	<u>धागेतिट</u>	<u>धागेनधा</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
0				3			
धा							
X							

6:3:3:1:9

Composition: *Quāyedā*, (Traditional Composition), Received from: Prof. Sudhir kumar Saxena, *Jāti: Chatushttra*, Type of *laya: Vilambeet*.

<u>धाऽगिनधाऽ</u>	<u>धाऽतकधिन</u>	<u>धाऽऽघेतग</u>	<u>धिनधिनागिना</u>
X			
<u>तकधिनधाऽ</u>	<u>धाऽतकधिन</u>	<u>धाऽऽघेतग</u>	<u>तिनतिनाकिना</u>
2			
<u>घेनकतिंऽन</u>	<u>ताकेतिरकिट</u>	<u>ताकेतिटताके</u>	<u>त्रकतिनाकिना</u>
0			
<u>तकधिनधाऽ</u>	<u>धाऽतकधिन</u>	<u>धाऽऽघेतग</u>	<u>धिनधिनागिना</u>
3			

पल्टा - १

<u>धाऽगिनधाऽ</u>	<u>धाऽतकधिन</u>	<u>धाऽऽघेतग</u>	<u>धिनधिनागिना</u>
X			
<u>कतकघेतग</u>	<u>धिनधिनागिना</u>	<u>धाऽऽघेतग</u>	<u>तिनतिनाकिना</u>
2			
<u>ताऽकिनताऽ</u>	<u>ताऽतकतिन</u>	<u>ताऽऽकेतक</u>	<u>तिनतिनाकिना</u>
0			
<u>कतकघेतग</u>	<u>धिनधिनागिना</u>	<u>धाऽऽघेतग</u>	<u>धिनधिनागिना</u>
3			

पल्टा - २

<u>धाऽगिनधाऽ</u>	<u>धाऽतकधिन</u>	<u>धाऽऽघेतग</u>	<u>धिनधिनागिना</u>
X			

तकधिनतक

2

ताऽकिनताऽ

0

तकधिनतक

3

धिनधिनागिना

ताऽतकतिन

धिनधिनागिना

धाऽऽघेतग

ताऽऽकेतक

धाऽऽघेतग

तिनतिनाकिना

तिनतिनाकिना

धिनधिनागिना

पल्टा - ३

धाऽगिनधाऽ

X

तकधिनधाऽ

2

ताऽकिनताऽ

0

तकधिनधाऽ

3

धाऽतकधिन

धाऽतकधिन

ताऽतकतिन

धाऽतकधिन

तकधिनतक

धाऽऽघेतग

तकतिनतक

धाऽऽघेतग

धिनधिनागिना

तिनतिनाकिना

तिनतिनाकिना

धिनधिनागिना

पल्टा - ४

धाऽगिनधाऽ

X

तकधिनधाऽ

2

तकधिनधिना

0

तकधिनधाऽ

3

ताऽकिनताऽ

X

तकतिनताऽ

2

तकधिनधिना

0

तकधिनधाऽ

3

धाऽतकधिन

धाऽतकधिन

गिनातकधिन

धाऽतकधिन

ताऽतकतिन

ताऽतकतिन

गिनातकधिन

धाऽतकधिन

धाऽऽघेतग

धाऽऽघेतग

धिनागिनातक

धाऽऽघेतग

ताऽऽकेतक

ताऽऽकेतक

धिनागिनातक

धाऽऽघेतग

धिनधिनागिना

धिनधिनागिना

धिनधिनागिना

तिनतिनाकिना

तिनतिनाकिना

तिनतिनाकिना

धिनधिनागिना

धिनधिनागिना

पल्टा - ५

धाऽऽघेतग	धिनधिनागिना	कतकघेतग	धिनधिनागिना
X			
तकधिनधाऽ	धाऽतकधिन	धाऽऽघेतग	तिनतिनाकिना
2			
ताऽऽकेतक	तिनतिनाकिना	कतककेतक	तिनतिनाकिना
0			
तकधिनधाऽ	धाऽतकधिन	धाऽऽघेतग	धिनधिनागिना
3			

तिहाई

धाऽगिनधाऽ	धाऽतकधिन	धाऽऽघेतग	तिनतिनाकिना
X			
धाऽऽऽऽऽ	धाऽऽघेतग	तिनतिनाकिना	धाऽऽऽऽऽ
2			
धाऽऽघेतग	तिनतिनाकिना	धाऽऽऽऽऽ	धाऽगिनधाऽ
0			
धाऽतकधिन	धाऽऽघेतग	तिनतिनाकिना	धाऽऽऽऽऽ
3			
धाऽऽघेतग	तिनतिनाकिना	धाऽऽऽऽऽ	धाऽऽघेतग
X			
तिनतिनाकिना	धाऽऽऽऽऽ	धाऽगिनधाऽ	धाऽतकधिन
2			
धाऽऽघेतग	तिनतिनाकिना	धाऽऽऽऽऽ	धाऽऽघेतग
0			
तिनतिनाकिना	धाऽऽऽऽऽ	धाऽऽघेतग	तिनतिनाकिना
3			
धा			
X			

In the portion of *khāli*, a different types of *bols* comes in this *quāyeda*. It is also called portion of *choot*. Many artists of the other gharānā do present this *quāyeda* in their performance.

6:3:3:1:10

Composition: *Quāyedā*, Composer: Ustad Chand Khan, Received from: Prof. Sudhir kumar Saxena, *Jāti*: *Chatushtra*, Type of *laya*: *Vilambeet*.

तकधिंSSSधागे	तिरकिटधागेत्रक	धिनागिनाधागेतिट	धागेत्रकधिनागिना
X			
धागेतिरकिटतक	धिनधिनागिनाधागे	तिरकिटधागेतिट	धागेत्रकतिनाकिना
2			
तकतिंSSSताके	तिरकिटताकेत्रक	तिनाकिनाताकेतिट	ताकेत्रकतिनाकिना
0			
धागेतिरकिटतक	धिनधिनागिनाधागे	तिरकिटधागेतिट	धागेत्रकधिनागिना
3			

The small form of this *quāyedā* is also received from Shri Pushkarraj Shridhar the composition is also composed by Ustad Chand khan. Before playing the original *quāyedā*, small portion was being played and presented. The small from is like this.

तकधिन	धागेतक	धिनधिना	गिनातक	धिनधिना	गिनाधागे	तकतिन	तिनाकिना
X				2			
तकतिन	ताकेतक	तिनतिना	किनातक	धिनधिना	गिनाधागे	तकधिन	धिनागिना
0				3			

पल्टा - १

तकधिंSSSतक	धिंSSSधागेत्रक	धिनागिनाधागेतिट	धागेत्रकधिनागिना
X			
धागेतिरकिटतक	धिनधिनागिनाधागे	तिरकिटधागेतिट	धागेत्रकतिनाकिना
2			
तकतिंSSSतक	तिंSSSताकेत्रक	तिनाकिनाताकेतिट	ताकेत्रकतिनाकिना
0			
धागेतिरकिटतक	धिनधिनागिनाधागे	तिरकिटधागेतिट	धागेत्रकधिनागिना
3			

पल्टा - २

X	तकधिंSSSधागे	तिरकिटतकधिंS	SSधागेतिरकिट	धागेत्रकधिनागिना
2	तकधिंSSSधागे	तिरकिटधागेत्रक	धिनागिनाधागेतिट	धागेत्रकतिनाकिना
0	तकतिंSSSताके	तिरकिटतकतिंS	SSताकेतिरकिट	ताकेत्रकतिनाकिना
3	तकधिंSSSधागे	तिरकिटधागेत्रक	धिनागिनाधागेतिट	धागेत्रकधिनागिना

पल्टा - ३

X	तकधिंSSSधागे	तिरकिटतकतक	तकधिंSSSधागे	तिरकिटतकतक
2	तकधिंSSSधागे	तिरकिटधागेत्रक	धिनागिनाधागेतिट	धागेत्रकतिनाकिना
0	तकतिंSSSताके	तिरकिटतकतक	तकतिंSSSताके	तिरकिटतकतक
3	तकधिंSSSधागे	तिरकिटधागेत्रक	धिनागिनाधागेतिट	धागेत्रकधिनागिना

पल्टा - ४

X	तकधिंSSSधागे	तिरकिटधागेत्रक	धिनागिनाधागेतिट	धागेत्रकधिनागिना
2	धिनधिनागिनाधागे	त्रकधिनागिनाधागे	धिनागिनाधागेतिट	धागेत्रकतिनाकिना
0	तकतिंSSSताके	तिरकिटताकेत्रक	तिनाकिनाताकेतिट	ताकेत्रकतिनाकिना
3	धिनधिनागिनाधागे	त्रकधिनागिनाधागे	धिनागिनाधागेतिट	धागेत्रकधिनागिना

पल्टा - ५

X	तकधिंSSSधागे	तिरकिटधागेत्रक	धिनागिनाधागेतिट	धागेत्रकधिनागिना
2	धागेतिरकिटतक	धिनधिनागिनाधागे	तिरकिटधागेतिट	धागेत्रकधिनागिना

<u>तिंऽऽनाऽनताके</u>	<u>तिरकिटताकेत्रक</u>	<u>तिनाकिनाताकेतिट</u>	<u>ताकेत्रकतिनाकिना</u>
0			
<u>धागेतिरकिटतक</u>	<u>धिनधिनागिनाधागे</u>	<u>तिरकिटधागेतिट</u>	<u>धागेत्रकधिनागिना</u>
3			
तिहाई			
<u>तकधिंऽऽऽधागे</u>	<u>तिरकिटधागेत्रक</u>	<u>धिनागिनाधाऽऽऽ</u>	<u>त्रकधिनागिनाधाऽ</u>
X			
<u>ऽऽत्रकधिनागिना</u>	<u>धाऽऽऽतकधिंऽ</u>	<u>ऽऽधागेतिरकिट</u>	<u>धागेत्रकधिनागिना</u>
2			
<u>धाऽऽऽत्रकधिना</u>	<u>गिनाधाऽऽऽत्रक</u>	<u>धिनागिनाधाऽऽऽ</u>	<u>तकधिंऽऽऽधागे</u>
0			
<u>तिरकिटधागेत्रक</u>	<u>धिनागिनाधाऽऽऽ</u>	<u>त्रकधिनागिनाधाऽ</u>	<u>ऽऽत्रकधिनागिना</u>
3			
धा			
X			

This *quāyēdā*, though belongs to *Ajrāḍā gharānā*, is mostly played by Ustad Ahmad Jan Thirakwa. The specialty of this *quāyēdā* is that, this *quāyēdā* is not played like other *quāyēdā* i.e in *barābar*, *dugun* or *chaugun laya*. After playing this *quāyēdā* in *barābar laya* or *dugun laya*, *rau* is always played. It is played in this way only and then it gives melody and increasing the aesthetical value. Many artists of *Ajrāḍā gharānā* and of other *gharānā* s also presents this *quāyēdā* in very typical way greatly.

For playing this *quāyēdā* the proper knowledge of how to play *rau* is essential and must. After playing three or four *paltās* of this *quāyēdā* in *barābar laya* or *dugun laya*, immediately *rau* is being played.

6:3:3:1:11

Composition: *Āḍi laya quāyēdā*, (Traditional Composition), Received from: Prof. Sudhir kumar Saxena, *Jāti: Tishtra*, Type of *laya: Vilambeet*.

This *quāyēdā* is made with reference of Delhi *gharānā*.

<u>धागेति</u>	<u>टधागे</u>	<u>धिंनिति</u>	<u>टधागे</u>	<u>नातिट</u>	<u>धागेना</u>	<u>धागेति</u>	<u>नाकिना</u>
X				2			

ताकेति	टताके	तिंनाति	टताके	नातिट	धागेना	धागेधि	नागिना
0				3			

पल्टा - १

धागेति	टधागे	धिंनाति	टधागे	नातिट	धागेना	धागेधि	नागिना
X				2			
तिटति	टधागे	धिंनाति	टधागे	नातिट	धागेना	धागेति	नाकिना
0				3			
ताकेति	टताके	तिंनाति	टताके	नातिट	ताकेना	ताकेति	नाकिना
X				2			
तिटति	टधागे	धिंनाति	टधागे	नातिट	धागेना	धागेधि	नागिना
0				3			

पल्टा - २

धागेति	टधागे	धिंनाति	टऽऽ	धातिट	धागेना	धागेधि	नागिना
X				2			
तिटधा	गेनाधा	गेधिना	तिटऽ	धातिट	धागेना	धागेति	नाकिना
0				3			
ताकेति	टताके	तिंनाति	टऽऽ	तातिट	ताकेना	ताकेति	नाकिना
X				2			
तिटधा	गेनाधा	गेधिना	तिटऽ	धातिट	धागेना	धागेधि	नागिना
0				3			

पल्टा - ३

धागेति	टधागे	नातिट	तधागे	नातिट	धागेना	धागेधि	नागिना
X				2			
तिटत	धागेना	तिटधा	गेधिना	तिटत	धागेना	धागेति	नाकिना
0				3			
ताकेति	टताके	नातिट	तताके	नातिट	ताकेना	ताकेति	नाकिना
X				2			
तिटत	धागेना	तिटधा	गेधिना	तिटत	धागेना	धागेधि	नागिना
0				3			

पल्टा - ४

धागेति	टधागे	नतिन	कधिन	कतिट	धागेना	धागेधि	नागिना
X				2			

तिटधा	गेनाति	नकति	टधागे	नातिट	धागेना	धागेति	नाकिना
0				3			
ताकेति	टताके	नतिन	कधिन	कतिट	ताकेना	ताकेति	नाकिना
X				2			
तिटधा	गेनाति	नकति	टधागे	नातिट	धागेना	धागेधि	नागिना
0				3			

पल्टा - ५

धागेति	टधागे	धिंनाति	टधागे	धिनाति	टतिट	धागेधि	नातिट
X				2			
धागेति	टधागे	धिंनाति	टधागे	नातिट	धागेना	धागेति	नाकिना
0				3			
ताकेति	टताके	तिंनाति	टताके	तिनाति	टतिट	ताकेति	नातिट
X				2			
धागेति	टधागे	धिंनाति	टधागे	नातिट	धागेना	धागेधि	नागिना
0				3			

तिहाई

धागेति	टधागे	धिंनाति	टधागे	नातिट	धागेना	धागेति	नाकिना
X				2			
धाऽऽ	धागेना	धागेति	नाकिना	धाऽऽ	धागेना	धागेति	नाकिना
0				3			
धा							
X							

6:3:3:1:12

Composition: *Quāyedā* of word *Kata*, (Traditional Composition), Received from: Prof. Sudhir kumar Saxena, *Jāti: Chatushtra*, Type of *laya: Vilambeet*.

धाऽधाऽ	कतगिन	धिनाकत	गिनधिना	कतकत	गिनधिना	कतगिन	तिनाकिना
X				2			
ताऽताऽ	कतकिन	तिनाकत	किनतिना	कतकत	गिनधिना	कतगिन	धिनागिना
0				3			

पल्टा - १

धाऽधाऽ	कतगिन	धिनाकत	गिनधिना	कतकत	गिनधिना	कतगिन	धिनागिना
X				2			
कतकत	कतकत	कतगिन	धिनाकत	गिनधिना	कतकत	कतगिन	तिनाकिना
0				3			
ताऽताऽ	कतकिन	तिनाकत	किनतिना	कतकत	किनतिना	कतकिन	तिनाकिना
X				2			
कतकत	कतकत	कतगिन	धिनाकत	गिनधिना	कतकत	कतगिन	धिनागिना
0				3			

पल्टा - २

धाऽधाऽ	कतगिन	धिनाऽधा	कतगिन	धिनागिना	धाऽधाऽ	कतगिन	तिनाकिना
X				2			
ताऽताऽ	कतकिन	तिनाऽता	कतकिन	तिनाकिना	धाऽधाऽ	कतगिन	धिनागिना
0				3			

पल्टा - ३

धाऽकत	गिनधिना	कतकत	गिनधिना	कतकत	गिनधिना	कतगिन	तिनाकिना
X				2			
ताऽकत	किनतिना	कतकत	किनतिना	कतकत	गिनधिना	कतगिन	धिनागिना
0				3			

पल्टा - ४

धाऽकत	गिनधिना	गिनाकत	गिनधिना	कतकत	गिनधिना	कतगिन	तिनाकिना
X				2			
ताऽकत	किनतिना	किनाकत	किनतिना	कतकत	गिनधिना	कतगिन	धिनागिना
0				3			

पल्टा - ५

धाऽकत	गिनधिना	कतगिन	धिनाधागे	नधाकत	गिनधिना	कतगिन	तिनाकिना
X				2			
ताऽकत	किनतिना	कतकिन	तिनाताके	नधाकत	गिनधिना	कतगिन	धिनागिना
0				3			

तिहाई

धाऽधाऽ	कतगिन	धिनागिना	धाऽकत	धाऽकत	गिनधिना	गिनाधाऽ	कतधाऽ
X				2			

कतधाऽ	कतगिन	धिनागिना	धाऽकत	धाऽकत	धाऽकत	धाऽऽऽ	ऽऽऽऽ
0				3			
ऽऽऽऽ	धाऽधाऽ	कतगिन	धिनागिना	धाऽकत	धाऽकत	गिनधिना	गिनाधाऽ
X				2			
कतधाऽ	कतधाऽ	कतगिन	धिनागिना	धाऽकत	धाऽकत	धाऽकत	धाऽऽऽ
0				3			
ऽऽऽऽ	ऽऽऽऽ	धाऽधाऽ	कतगिन	धिनागिना	धाऽकत	धाऽकत	गिनधिना
X				2			
गिनाधाऽ	कतधाऽ	कतधाऽ	कतगिन	धिनागिना	धाऽकत	धाऽकत	धाऽकत
0				3			
धा							
X							

In Ajrādā gharānā the *quāyedā* is composed by giving importance to any particular word. This *quāyedā* is composed by word *kata*. Word *ta* is sounded by playing in the center part of *syāhī* with middle finger.

6:3:3:1:13

Composition: *quāyedā* of word *Gadigana*, (Traditional Composition),
Received from: Prof. Sudhir kumar Saxena, *Jāti: Chatushra*, Type of *laya: Vilambeet*.

गिनाऽत	गदिगन	धाऽगदि	गनधाऽ	धाऽधाऽ	गदिगन	धागेत्रक	धिनागिना
X				2			
धाऽधाऽ	गदिगन	धाऽगदि	गनधाऽ	धाऽधाऽ	गदिगन	धागेत्रक	तिनाकिना
0				3			
किनाऽत	कतिकन	ताऽकति	कनताऽ	ताऽताऽ	कतिकन	ताकेत्रक	तिनाकिना
X				2			
धाऽधाऽ	गदिगन	धाऽगदि	गनधाऽ	धाऽधाऽ	गदिगन	धागेत्रक	धिनागिना
0				3			

पल्टा – १

गिनाऽत	गदिगन	धाऽऽऽ	गदिगन	धाऽऽऽ	गदिगन	धाऽधाऽ	गदिगन
X				2			

गिनाऽत	गदिगन	धाऽगदि	गनधाऽ	धाऽधाऽ	गदिगन	धागेत्रक	तिनाकिना
0				3			
किनाऽत	कतिकन	ताऽऽऽ	कतिकन	ताऽऽऽ	कतिकन	ताऽताऽ	कतिकन
X				2			
गिनाऽत	गदिगन	धाऽगदि	गनधाऽ	धाऽधाऽ	गदिगन	धागेत्रक	धिनागिना
0				3			

पल्टा - २

गिनाऽत	गदिगन	धाऽगदि	गनधाऽ	धाऽगदि	गनधाऽ	धाऽधाऽ	गदिगन
X				2			
गिनाऽत	गदिगन	धाऽगदि	गनधाऽ	धाऽधाऽ	गदिगन	धागेत्रक	तिनाकिना
0				3			
किनाऽत	कतिकन	ताऽकति	कनताऽ	ताऽकति	कनताऽ	ताऽताऽ	कतिकन
X				2			
गिनाऽत	गदिगन	धाऽगदि	गनधाऽ	धाऽधाऽ	गदिगन	धागेत्रक	धिनागिना
0				3			

पल्टा - ३

गिनाऽत	गदिगन	धाऽऽऽ	ऽऽधाऽ	गदिगन	धाऽऽऽ	ऽऽधाऽ	गदिगन
X				2			
धाऽधाऽ	गदिगन	धाऽगदि	गनधाऽ	धाऽधाऽ	गदिगन	धागेत्रक	तिनाकिना
0				3			
किनाऽत	कतिकन	ताऽऽऽऽ	ऽऽताऽ	कतिकन	ताऽऽऽ	ऽऽताऽ	कतिकन
X				2			
धाऽधाऽ	गदिगन	धाऽगदि	गनधाऽ	धाऽधाऽ	गदिगन	धागेत्रक	धिनागिना
0				3			

पल्टा - ४

धाऽगदि	गनधाऽ	धाऽगदि	गनधाऽ	धाऽधाऽ	गदिगन	धागेत्रक	धिनागिना
X				2			
धाऽधाऽ	गदिगन	धाऽगदि	गनधाऽ	धाऽधाऽ	गदिगन	धागेत्रक	तिनाकिना
0				3			
ताऽकति	कनताऽ	ताऽकति	कनताऽ	ताऽताऽ	कतिकन	ताकेत्रक	तिनाकिना
X				2			
धाऽधाऽ	गदिगन	धाऽगदि	गनधाऽ	धाऽधाऽ	गदिगन	धागेत्रक	धिनागिना
0				3			

पल्टा - ५

गदिगन	धाऽगदि	गनधाऽ	गदिगन	धाऽधाऽ	गदिगन	धागेत्रक	धिनागिना
X				2			
गिनाऽत	गदिगन	धाऽगदि	गनधाऽ	धाऽधाऽ	गदिगन	धागेत्रक	तिनाकिना
0				3			
कतिकन	ताऽकति	कनताऽ	कतिकन	ताऽताऽ	कतिकन	ताकेत्रक	तिनाकिना
X				2			
गिनाऽत	गदिगन	धाऽगदि	गनधाऽ	धाऽधाऽ	गदिगन	धागेत्रक	धिनागिना
0				3			

तिहाई

गिनाऽत	गदिगन	धाऽगदि	गनधाऽ	धाऽधाऽ	गदिगन	धाऽऽऽ	गदिगन
X				2			
धाऽऽऽ	गदिगन	धाऽऽऽ	गिनाऽत	गदिगन	धाऽगदि	गनधाऽ	धाऽधाऽ
0				3			
गदिगन	धाऽऽऽ	गदिगन	धाऽऽऽ	गदिगन	धाऽऽऽ	गिनाऽत	गदिगन
X				2			
धाऽगदि	गनधाऽ	धाऽधाऽ	गदिगन	धाऽऽऽ	गदिगन	धाऽऽऽ	गदिगन
0				3			
धा							
X							

This *quāyedā* is composed by giving importance to word *gadigana*. In this *quāyedā* also the *gatikana* is stroked in the place of *gadigana* with the first finger (*tarjani*) *tin* is played openly by striking in the central part of *syāhī*.

6:3:3:2 *Quāyedās* of Farrukhābād Gharānā

6:3:3:2:1

Composition: *Quāyedā* of *Zulanā chand*, (Traditional Composition),
Received from: Prof. Sudhir kumar Saxena, *Jāti: Mishra*, Type of *laya: Vilambeet*.

धागेना	धागेतिट	धागेना	धिनागिना	तिटधा	गेनातिट	धागेना	तिनाकिना
X				2			

<u>ताकेना</u>	<u>ताकेतिट</u>	<u>ताकेना</u>	<u>तिनाकिना</u>	<u>तिटधा</u>	<u>गेनातिट</u>	<u>धागेना</u>	<u>धिनागिना</u>
0				3			

Similar to this *quāyedā*, there is one *quāyedā* in *zulnā* chand of *Ajrādā* gharānā. It is like this.

<u>धागेन</u>	<u>धागेधिन</u>	<u>धागेन</u>	<u>तिटतिट</u>	<u>धागेन</u>	<u>धागेधिन</u>	<u>धागेन</u>	<u>तिनाकिना</u>
X				2			
<u>ताकेन</u>	<u>ताकेतिन</u>	<u>ताकेन</u>	<u>तिटतिट</u>	<u>धागेन</u>	<u>धागेधिन</u>	<u>धागेन</u>	<u>धिनागिना</u>
0				3			

पल्टा – १

<u>धागेना</u>	<u>धागेतिट</u>	<u>धागेना</u>	<u>धिनागिना</u>	<u>धागेना</u>	<u>धागेतिट</u>	<u>धागेना</u>	<u>धिनागिना</u>
X				2			
<u>धागेना</u>	<u>धागेतिट</u>	<u>धागेना</u>	<u>धिनागिना</u>	<u>तिटधा</u>	<u>गेनातिट</u>	<u>धागेना</u>	<u>तिनाकिना</u>
0				3			
<u>ताकेना</u>	<u>ताकेतिट</u>	<u>ताकेना</u>	<u>तिनाकिना</u>	<u>ताकेना</u>	<u>ताकेतिट</u>	<u>ताकेना</u>	<u>तिनाकिना</u>
X				2			
<u>धागेना</u>	<u>धागेतिट</u>	<u>धागेना</u>	<u>धिनागिना</u>	<u>तिटधा</u>	<u>गेनातिट</u>	<u>धागेना</u>	<u>धिनागिना</u>
0				3			

पल्टा – २

<u>धागेना</u>	<u>धागेनधा</u>	<u>गेतिट</u>	<u>धिनागिना</u>	<u>तिटधा</u>	<u>गेनातिट</u>	<u>धागेना</u>	<u>तिनाकिना</u>
X				2			
<u>ताकेना</u>	<u>ताकेनता</u>	<u>केतिट</u>	<u>तिनाकिना</u>	<u>तिटधा</u>	<u>गेनातिट</u>	<u>धागेना</u>	<u>धिनागिना</u>
0				3			

पल्टा – ३

<u>धागेति</u>	<u>टधागेना</u>	<u>धागेना</u>	<u>धिनागिना</u>	<u>तिटधा</u>	<u>गेनातिट</u>	<u>धागेना</u>	<u>तिनाकिना</u>
X				2			
<u>ताकेति</u>	<u>टताकेना</u>	<u>ताकेना</u>	<u>तिनाकिना</u>	<u>तिटधा</u>	<u>गेनातिट</u>	<u>धागेना</u>	<u>धिनागिना</u>
0				3			

पल्टा – ४

<u>धागेना</u>	<u>धागेतिट</u>	<u>तिटधा</u>	<u>गेनातिट</u>	<u>धागेन</u>	<u>धागेतिट</u>	<u>धागेना</u>	<u>तिनाकिना</u>
X				2			

<u>ताकेना</u>	<u>ताकेतिट</u>	<u>तिटता</u>	<u>केनातिट</u>	<u>धागेन</u>	<u>धागेतिट</u>	<u>धागेना</u>	<u>धिनागिना</u>
0				3			

पल्टा - ५

<u>तिटधा</u>	<u>तिटतिट</u>	<u>धागेना</u>	<u>तिटगिना</u>	<u>धागेना</u>	<u>धागेतिट</u>	<u>धागेना</u>	<u>तिनाकिना</u>
X				2			
<u>तिटता</u>	<u>तिटतिट</u>	<u>ताकेना</u>	<u>तिटकिना</u>	<u>धागेना</u>	<u>धागेतिट</u>	<u>धागेना</u>	<u>धिनागिना</u>
0				3			

तिहाई

<u>धागेना</u>	<u>धागेतिट</u>	<u>धागेना</u>	<u>गेनातिट</u>	<u>धाऽऽ</u>	<u>धागेना</u>	<u>गेनातिट</u>	<u>धाऽऽ</u>
X				2			
<u>धागेना</u>	<u>गेनातिट</u>	<u>धाऽऽ</u>	<u>धागेना</u>	<u>धागेतिट</u>	<u>धागेना</u>	<u>गेनातिट</u>	<u>धाऽऽ</u>
0				3			
<u>धागेना</u>	<u>गेनातिट</u>	<u>धाऽऽ</u>	<u>धागेना</u>	<u>गेनातिट</u>	<u>धाऽऽ</u>	<u>धागेना</u>	<u>धागेतिट</u>
X				2			
<u>धागेना</u>	<u>गेनातिट</u>	<u>धाऽऽ</u>	<u>धागेना</u>	<u>गेनातिट</u>	<u>धाऽऽ</u>	<u>धागेना</u>	<u>गेनातिट</u>
0				3			
धा							
X							

6:3:3:2:2

Composition: *Quāyedā*, (Traditional Composition), Received from: Prof. Sudhir kumar Saxena, *Jāti: Chatushtra*, Type of *laya: Vilambeet*.

<u>घिनताऽ</u>	<u>गेनातिट</u>	<u>गिनधागे</u>	<u>धिनागिना</u>
X			
<u>तिटगिन</u>	<u>धागेतिट</u>	<u>गिनधागे</u>	<u>तिनाकिना</u>
2			
<u>किनताऽ</u>	<u>केनातिट</u>	<u>किनताके</u>	<u>तिनाकिना</u>
0			
<u>तिटगिन</u>	<u>धागेतिट</u>	<u>गिनधागे</u>	<u>धिनागिना</u>
3			

कायदा

<u>धिनताऽ</u>	<u>गेनातिट</u>	<u>गिनधागे</u>	<u>धिनागिना</u>	<u>तिटगिन</u>	<u>धागेतिट</u>	<u>गिनधागे</u>	<u>तिनाकिना</u>
X				2			
<u>किनताऽ</u>	<u>केनातिट</u>	<u>किनताके</u>	<u>तिनाकिना</u>	<u>तिटगिन</u>	<u>धागेतिट</u>	<u>गिनधागे</u>	<u>धिनागिना</u>
0				3			

In this *quāyeda*, the second line of the *quāyeda* is presented in different way that also included in this *quāyeda*.

<u>धिनताऽ</u>	<u>गेनातिट</u>	<u>गेनधागे</u>	<u>धिनागिना</u>	<u>तिटगिन</u>	<u>धाऽगेना</u>	<u>तिटगिन</u>	<u>तिनाकिना</u>
X				2			
<u>किनताऽ</u>	<u>केनातिट</u>	<u>केनताके</u>	<u>तिनाकिना</u>	<u>तिटगिन</u>	<u>धाऽगेना</u>	<u>तिटगिन</u>	<u>धिनागिना</u>
0				3			

पल्टा – १

<u>धिनताऽ</u>	<u>ऽऽधिन</u>	<u>ताऽधिन</u>	<u>ताऽऽऽ</u>	<u>धिनताऽ</u>	<u>गेनातिट</u>	<u>गेनधागे</u>	<u>तिनाकिना</u>
X				2			
<u>किनताऽ</u>	<u>ऽऽकिन</u>	<u>ताऽकिन</u>	<u>ताऽऽऽ</u>	<u>धिनताऽ</u>	<u>गेनातिट</u>	<u>गेनधागे</u>	<u>धिनागिना</u>
0				3			

पल्टा – २

<u>धिनताऽ</u>	<u>गेनातिट</u>	<u>गेनातिट</u>	<u>तिटगेना</u>	<u>तिटगेना</u>	<u>तिटतिट</u>	<u>गेनधागे</u>	<u>धिनागिना</u>
X				2			
<u>धिनताऽ</u>	<u>गेनातिट</u>	<u>गेनधागे</u>	<u>धिनागिना</u>	<u>तिटगिन</u>	<u>धाऽगेना</u>	<u>तिटगेन</u>	<u>तिनाकिना</u>
0				3			
<u>किनताऽ</u>	<u>केनातिट</u>	<u>केनातिट</u>	<u>तिटकेना</u>	<u>तिटकेना</u>	<u>तिटतिट</u>	<u>केनताके</u>	<u>तिनाकिना</u>
X				2			
<u>धिनताऽ</u>	<u>गेनातिट</u>	<u>गेनधागे</u>	<u>धिनागिना</u>	<u>तिटगिन</u>	<u>धाऽगेना</u>	<u>तिटगेन</u>	<u>धिनागिना</u>
0				3			

पल्टा – ३

<u>धिनताऽ</u>	<u>गेनातिट</u>	<u>ऽधातिट</u>	<u>गेनाधागे</u>	<u>धिनागिना</u>	<u>गेनातिट</u>	<u>गेनधागे</u>	<u>धिनागिना</u>
X				2			
<u>धिनताऽ</u>	<u>गेनातिट</u>	<u>गेनधागे</u>	<u>धिनागिना</u>	<u>तिटगिन</u>	<u>धाऽगेना</u>	<u>तिटगिन</u>	<u>तिनाकिना</u>
0				3			

<u>किनताऽ</u>	<u>गेनातिट</u>	<u>ऽतातिट</u>	<u>केनताके</u>	<u>तिनाकिना</u>	<u>केनातिट</u>	<u>केनताके</u>	<u>तिनाकिना</u>
X				2			
<u>घिनताऽ</u>	<u>गेनातिट</u>	<u>गेनधागे</u>	<u>धिनागिना</u>	<u>तिटगिन</u>	<u>धाऽगेना</u>	<u>तिटगिन</u>	<u>धिनागिना</u>
0				3			

पल्टा - ४

<u>घिनताऽ</u>	<u>गेनातिट</u>	<u>गेनधागे</u>	<u>धिनाऽधा</u>	<u>गेनातिट</u>	<u>धागेनाधा</u>	<u>तिटगिन</u>	<u>धिनागिना</u>
X				2			
<u>तिटगिन</u>	<u>धाऽतिट</u>	<u>गिनधाऽ</u>	<u>तिटगिन</u>	<u>धाऽऽधा</u>	<u>गेनातिट</u>	<u>गेनधागे</u>	<u>तिनाकिना</u>
0				3			
<u>किनताऽ</u>	<u>केनातिट</u>	<u>केनताके</u>	<u>तिनाऽता</u>	<u>केनातिट</u>	<u>ताकेनता</u>	<u>तिटकिन</u>	<u>तिनाकिना</u>
X				2			
<u>तिटगिन</u>	<u>धाऽतिट</u>	<u>गिनधाऽ</u>	<u>तिटगिन</u>	<u>धाऽऽधा</u>	<u>गेनातिट</u>	<u>गेनधागे</u>	<u>धिनागिना</u>
0				3			

पल्टा - ५

<u>तिटगिन</u>	<u>धाऽऽधा</u>	<u>तिटगिन</u>	<u>धिनागिना</u>	<u>तिटगिन</u>	<u>धागेनधा</u>	<u>तिटगिन</u>	<u>तिनाकिना</u>
X				2			
<u>तिटकिन</u>	<u>ताऽऽता</u>	<u>तिटकिन</u>	<u>तिनाकिना</u>	<u>तिटगिन</u>	<u>धागेनधा</u>	<u>तिटगिन</u>	<u>धिनागिना</u>
0				3			

तिहाई

<u>घिनताऽ</u>	<u>गेनातिट</u>	<u>गिनधागे</u>	<u>धिनागिना</u>	<u>धाऽतिट</u>	<u>गिनधागे</u>	<u>धिनागिना</u>	<u>धाऽतिट</u>
X				2			
<u>गेनधागे</u>	<u>धिनागिना</u>	<u>धाऽऽऽ</u>	<u>घिनताऽ</u>	<u>गेनातिट</u>	<u>गिनधागे</u>	<u>धिनागिना</u>	<u>धाऽतिट</u>
0				3			
<u>गनधागे</u>	<u>धिनागिना</u>	<u>धाऽतिट</u>	<u>गेनधागे</u>	<u>धिनागिना</u>	<u>धाऽऽऽ</u>	<u>घिनताऽ</u>	<u>गेनातिट</u>
X				2			
<u>गिनधागे</u>	<u>धिनागिना</u>	<u>धाऽतिट</u>	<u>गिनधागे</u>	<u>धिनागिना</u>	<u>धाऽतिट</u>	<u>गेनधागे</u>	<u>धिनागिना</u>
0				3			

धा

X

6:3:3:2:3

Composition: *Quāyeda*, (Traditional Composition), Received from: Shri Pushkarraj Shridhar, *Jāti: Chatushtra*, Type of *laya: Vilambee*.

<u>घिड़ाऽन</u>	<u>घिडनग</u>	<u>तक्ऽऽ</u>	<u>धाऽघिड</u>	<u>नगधिन</u>	<u>धाऽधाऽ</u>	<u>घिड़ाऽन</u>	<u>तिंऽनाऽ</u>
x				2			
<u>किड़ाऽन</u>	<u>किडनक</u>	<u>तक्ऽऽ</u>	<u>धाऽघिड</u>	<u>नगधिन</u>	<u>धाऽधाऽ</u>	<u>घिड़ाऽन</u>	<u>धिंऽनाऽ</u>
0				3			

पल्टा – १

<u>घिड़ाऽन</u>	<u>घिडनग</u>	<u>तक्ऽऽ</u>	<u>घिडनग</u>	<u>तक्ऽऽ</u>	<u>घिडनग</u>	<u>तक्ऽऽ</u>	<u>घिडनग</u>
x				2			
<u>घिड़ाऽन</u>	<u>घिडनग</u>	<u>तक्ऽऽ</u>	<u>धाऽघिड</u>	<u>नगधिन</u>	<u>धाऽधाऽ</u>	<u>घिडनग</u>	<u>तिंऽनाऽ</u>
0				3			
<u>किड़ाऽन</u>	<u>किडनक</u>	<u>तक्ऽऽ</u>	<u>किडनक</u>	<u>तक्ऽऽ</u>	<u>किडनक</u>	<u>तक्ऽऽ</u>	<u>किडनक</u>
x				2			
<u>घिड़ाऽन</u>	<u>घिडनग</u>	<u>तक्ऽऽ</u>	<u>धाऽघिड</u>	<u>नगधिन</u>	<u>धाऽधाऽ</u>	<u>घिडनग</u>	<u>धिंऽनाऽ</u>
0				3			

पल्टा – २

<u>घिड़ाऽन</u>	<u>घिडनग</u>	<u>घिडनग</u>	<u>तक्ऽऽ</u>	<u>घिडनग</u>	<u>घिडनग</u>	<u>तक्ऽऽ</u>	<u>घिडनग</u>
x				2			
<u>घिड़ाऽन</u>	<u>घिडनग</u>	<u>तक्ऽऽ</u>	<u>धाऽघिड</u>	<u>नगधिन</u>	<u>धाऽधाऽ</u>	<u>घिडनग</u>	<u>तिंऽनाऽ</u>
0				3			
<u>किड़ाऽन</u>	<u>किडनक</u>	<u>किडनक</u>	<u>तक्ऽऽ</u>	<u>किडनक</u>	<u>किडनक</u>	<u>तक्ऽऽ</u>	<u>किडनक</u>
x				2			
<u>घिड़ाऽन</u>	<u>घिडनग</u>	<u>तक्ऽऽ</u>	<u>धाऽघिड</u>	<u>नगधिन</u>	<u>धाऽधाऽ</u>	<u>घिडनग</u>	<u>धिंऽनाऽ</u>
0				3			

पल्टा – ३

<u>घिड़ाऽन</u>	<u>घिडनग</u>	<u>तकघिड</u>	<u>नगतक</u>	<u>तकघिड</u>	<u>नगतक</u>	<u>घिडनग</u>	<u>तकतक</u>
x				2			
<u>घिड़ाऽन</u>	<u>घिडनग</u>	<u>तक्ऽऽ</u>	<u>धाऽघिड</u>	<u>नगधिन</u>	<u>धाऽधाऽ</u>	<u>घिडनग</u>	<u>तिंऽनाऽ</u>
0				3			

<u>किड़ाऽन</u>	<u>किडनक</u>	<u>तककिड</u>	<u>नकतक</u>	<u>तककिड</u>	<u>नकतक</u>	<u>किडनक</u>	<u>तकतक</u>
X				2			
<u>घिड़ाऽन</u>	<u>घिडनग</u>	<u>तक्ऽऽ</u>	<u>धाऽघिड</u>	<u>नगधिन</u>	<u>धाऽधाऽ</u>	<u>घिडनग</u>	<u>धिंऽनाऽ</u>
0				3			

पल्टा - ४

<u>घिड़ाऽन</u>	<u>घिडनग</u>	<u>तक्ऽऽ</u>	<u>घिडनग</u>	<u>तकघिड</u>	<u>नगतक्</u>	<u>ऽऽघिड</u>	<u>नगतक्</u>
X				2			
<u>घिड़ाऽन</u>	<u>घिडनग</u>	<u>तक्ऽऽ</u>	<u>धाऽघिड</u>	<u>नगधिन</u>	<u>धाऽधाऽ</u>	<u>घिडनग</u>	<u>तिंऽनाऽ</u>
0				3			
<u>किड़ाऽन</u>	<u>किडनक</u>	<u>तक्ऽऽ</u>	<u>किडनक</u>	<u>तककिड</u>	<u>नगतक्</u>	<u>ऽऽकिड</u>	<u>नगतक्</u>
X				2			
<u>घिड़ाऽन</u>	<u>घिडनग</u>	<u>तक्ऽऽ</u>	<u>धाऽघिड</u>	<u>नगधिन</u>	<u>धाऽधाऽ</u>	<u>घिडनग</u>	<u>धिंऽनाऽ</u>
0				3			

पल्टा - ५

<u>घिड़ाऽन</u>	<u>घिडनग</u>	<u>तक्ऽऽ</u>	<u>धाऽघिड</u>	<u>नगधिन</u>	<u>धाऽधाऽ</u>	<u>घिडनग</u>	<u>धिंऽनाऽ</u>
X				2			
<u>घिडनग</u>	<u>तकघिड</u>	<u>नगघिड</u>	<u>नगतक</u>	<u>घिडनग</u>	<u>धाऽधाऽ</u>	<u>घिडनग</u>	<u>तिंऽनाऽ</u>
0				3			
<u>किड़ाऽन</u>	<u>किडनक</u>	<u>तक्ऽऽ</u>	<u>ताऽकिड</u>	<u>नकतिन</u>	<u>ताऽताऽ</u>	<u>किडनक</u>	<u>तिंऽनाऽ</u>
X				2			
<u>घिडनग</u>	<u>तकघिड</u>	<u>नगघिड</u>	<u>नगतक</u>	<u>घिडनग</u>	<u>धाऽधाऽ</u>	<u>घिडनग</u>	<u>धिंऽनाऽ</u>
0				3			

तिहाई

<u>घिड़ाऽन</u>	<u>घिडनग</u>	<u>तक्ऽऽ</u>	<u>घिडनग</u>	<u>तक्ऽऽ</u>	<u>धाऽघिड</u>	<u>नगतक्</u>	<u>ऽऽधाऽ</u>
X				2			
<u>घिडनग</u>	<u>तक्ऽऽ</u>	<u>धाऽऽऽ</u>	<u>घिड़ाऽन</u>	<u>घिडनग</u>	<u>तक्ऽऽ</u>	<u>घिडनग</u>	<u>तक्ऽऽ</u>
0				3			
<u>धाऽघिड</u>	<u>नगतक्</u>	<u>ऽऽधाऽ</u>	<u>घिडनग</u>	<u>तक्ऽऽ</u>	<u>धाऽऽऽ</u>	<u>घिड़ाऽन</u>	<u>घिडनग</u>
X				2			
<u>तक्ऽऽ</u>	<u>घिडनग</u>	<u>तक्ऽऽ</u>	<u>धाऽघिड</u>	<u>नगतक्</u>	<u>ऽऽधाऽ</u>	<u>घिडनग</u>	<u>तक्ऽऽ</u>
0				3			
धा							
X							

6:3:3:2:4

Composition: *Quāyeda*, Composer: Ustad Ameer Hussain Khan, Received from: Prof. Ajay Ashtaputre, *Jāti: Tishtra*, Type of *laya: Vilambeet*.

<u>धाऽनधाऽन</u> X	<u>धागेतिरकिट</u>	<u>धाऽघिडनग</u>	<u>धिनधिनागिना</u>
<u>धिनधिनागिना</u> 2	<u>धागेतिरकिट</u>	<u>धाऽघिडनग</u>	<u>धिनधिनागिना</u>
<u>तकतकतक</u> 0	<u>धिनधिनागिना</u>	<u>तकतकतक</u>	<u>धिनधिनागिना</u>
<u>धिनधिनागिना</u> 3	<u>धागेतिरकिट</u>	<u>धाऽघिडनग</u>	<u>तिनतिनाकिना</u>
<u>ताऽनताऽन</u> X	<u>ताकेतिरकिट</u>	<u>ताऽकिडनक</u>	<u>तिनतिनाकिना</u>
<u>तिनतिनाकिना</u> 2	<u>ताकेतिरकिट</u>	<u>ताऽकिडनक</u>	<u>तिनतिनाकिना</u>
<u>तकतकतक</u> 0	<u>तिनतिनाकिना</u>	<u>तकतकतक</u>	<u>धिनधिनागिना</u>
<u>धिनधिनागिना</u> 3	<u>धागेतिरकिट</u>	<u>धाऽघिडनग</u>	<u>धिनधिनागिना</u>

पल्टा - १

<u>धाऽनधाऽन</u> X	<u>धागेतिरकिट</u>	<u>धाऽघिडनग</u>	<u>धिनधिनागिना</u>
<u>धागेतिरकिट</u> 2	<u>धाऽघिडनग</u>	<u>धिनधिनागिना</u>	<u>धागेतिरकिट</u>
<u>धाऽघिडनग</u> 0	<u>धिनधिनागिना</u>	<u>तकतकतक</u>	<u>धिनधिनागिना</u>
<u>धिनधिनागिना</u> 3	<u>धागेतिरकिट</u>	<u>धाऽघिडनग</u>	<u>तिनतिनाकिना</u>
<u>ताऽनताऽन</u> X	<u>ताकेतिरकिट</u>	<u>ताऽकिडनक</u>	<u>तिनतिनाकिना</u>
<u>ताकेतिरकिट</u> 2	<u>ताऽकिडनक</u>	<u>तिनतिनाकिना</u>	<u>ताकेतिरकिट</u>

ताऽकिडनक

0

धिनधिनागिना

3

तिनतिनाकिना

धागेतिरकिट

तकतकतक

धाऽघिडनग

धिनधिनागिना

धिनधिनागिना

पलटा - २

धाऽनधाऽन

X

धिनधिनागिना

2

तकतकतक

0

धिनधिनागिना

3

ताऽनताऽन

X

तिनतिनाकिना

2

तकतकतक

0

धिनधिनागिना

3

धागेतिरकिट

धागेतिरकिट

धिनधिनागिना

धागेतिरकिट

ताकेतिरकिट

ताकेतिरकिट

धिनधिनागिना

धागेतिरकिट

धागेतिरकिट

धाऽघिडनग

तकतकतक

धाऽघिडनग

ताकेतिरकिट

ताऽकिडनक

तकतकतक

धाऽघिडनग

धाऽघिडनग

धिनधिनागिना

धिनधिनागिना

तिनतिनाकिना

ताऽकिडनक

तिनतिनाकिना

धिनधिनागिना

धिनधिनागिना

पलटा - ३

धाऽनधाऽन

X

तकधिनधिना

2

तकतकतक

0

धिनधिनागिना

3

ताऽनताऽन

X

धागेतिरकिट

गिनातकधिन

धिनधिनागिना

धागेतिरकिट

ताकेतिरकिट

धाऽघिडनग

धिनागिनातक

तकतकतक

धाऽघिडनग

ताऽकिडनक

धिनधिनागिना

धिनधिनागिना

धिनधिनागिना

तिनतिनाकिना

तिनतिनाकिना

तकतिनतिना

2

तकतकतक

0

धिनधिनागिना

3

किनातकतिन

धिनधिनागिना

धागेतिरकिट

तिनाकिनातक

तकतकतक

धाऽघिडनग

तिनतिनाकिना

धिनधिनागिना

धिनधिनागिना

पल्टा - ४

तकधिनतक

X

तकधिनधिना

2

तकतकतक

0

धिनधिनागिना

3

तकतिनतक

X

तकतिनतिना

2

तकतकतक

0

धिनधिनागिना

3

धिनधिनागिना

गिनातकधिन

धिनधिनागिना

धागेतिरकिट

तिनतिनाकिना

किनातकतिन

धिनधिनागिना

धागेतिरकिट

तकधिनतक

धिनागिनातक

तकतकतक

धाऽघिडनग

तकतिनतक

तिनाकिनातक

तकतकतक

धाऽघिडनग

धिनधिनागिना

धिनधिनागिना

धिनधिनागिना

तिनतिनाकिना

तिनतिनाकिना

तिनतिनाकिना

धिनधिनागिना

धिनधिनागिना

पल्टा - ५

धाऽनधाऽन

X

घिडनगधिन

2

तकतकतक

0

धिनधिनागिना

3

धागेतिरकिट

धिनागिनाघिड

धिनधिनागिना

धागेतिरकिट

धाऽघिडनग

नगघिडनग

तकतकतक

धाऽघिडनग

धिनधिनागिना

धिनधिनागिना

धिनधिनागिना

तिनतिनाकिना

ताऽनताऽन

X

किडनकतिन

2

तकतकतक

0

धिनधिनागिना

3

ताकेतिरकिट

तिनाकिनाकिड

धिनधिनागिना

धागेतिरकिट

ताऽकिडनक

नककिडनक

तकतकतक

धाऽघिडनग

तिनतिनाकिना

तिनतिनाकिना

धिनधिनागिना

धिनधिनागिना

पल्टा - ६

धागेतिरकिट

X

धाऽघिडनग

2

ताकेतिरकिट

0

ताऽकिडनक

3

धाऽघिडनग

धिनधिनागिना

ताऽकिडनक

तिनतिनाकिना

धिनधिनागिना

धाऽघिडनग

तिनतिनाकिना

धाऽघिडनग

धागेतिरकिट

तिनतिनाकिना

ताकेतिरकिट

धिनधिनागिना

तिहाई

धाऽनधाऽन

X

धाऽतिरकिट

2

धाऽघिडनग

0

धागेतिरकिट

3

धाऽघिडनग

X

धिनधिनागिना

2

धाऽघिडनग

0

धागेतिरकिट

धाऽघिडनग

धिनधिनागिना

धाऽघिडनग

धिनधिनागिना

धाऽऽऽऽऽ

धिनधिनागिना

धाऽघिडनग

धिनधिनागिना

धाऽऽऽऽऽ

धिनधिनागिना

धाऽतिरकिट

धाऽनधाऽन

धाऽतिरकिट

धिनधिनागिना

धाऽतिरकिट

धाऽनधाऽन

धाऽतिरकिट

धाऽघिडनग

धागेतिरकिट

धाऽघिडनग

धिनधिनागिना

धाऽतिरकिट

धाऽघिडनग

धिनधिनागिना

3

धा

X

6:3:3:2:5

Composition: *Quāyeda*, (Traditional Composition), Received from: Shri Pushkarraj Shridhar, *Jāti: Chatushra*, Type of *laya: Vilambeet*.

धिटकडधा तिटधागे त्रकधिन धिनाघिड नगधिन धिनाघिड नगतिन तिनाकिना

X

2

तिटकडता तिटताके त्रकतिन तिनाघिड नगधिन धिनाघिड नगतिन धिनागिना

0

3

पल्टा - १

धिटकडधा तिटधागे त्रकधिन धिनागिना धिटकडधा तिटधागे त्रकधिन धिनागिना

X

2

धिटकडधा तिटधागे त्रकधिन धिनाघिड नगधिन धिनाघिड नगतिन तिनाकिना

0

3

तिटकडता तिटताके त्रकतिन तिनाकिना तिटकडता तिटताके त्रकतिन तिनाकिना

X

2

धिटकडधा तिटधागे त्रकधिन धिनाघिड नगधिन धिनाघिड नगतिन तिनाकिना

0

3

पल्टा - २

धिटकडधा धिटधिट धागेतिट धाऽघिड नगधिन धिनाघिड नगतिन तिनाकिना

X

2

तिटकडता तिटतिट ताकेतिट धाऽघिड नगधिन धिनाघिड नगतिन धिनागिना

0

3

पल्टा - ३

धिटकडधा तिटधागे त्रकधिन धिनाघिड नगधिन धिनाघिड नगतिन धिनागिना

X

2

धाऽधाऽ कडधातिट तिटकडधा तिटधागे तिटघिड नगघिड नगतिन तिनाकिना

0

3

<u>तिटकडता</u>	<u>तिटताके</u>	<u>त्रकतिन</u>	<u>तिनाकिड</u>	<u>नगतिन</u>	<u>तिनाकिड</u>	<u>नकतिन</u>	<u>तिनाकिना</u>
X				2			
<u>धाऽधाऽ</u>	<u>कडधातिट</u>	<u>तिटकडधा</u>	<u>तिटधागे</u>	<u>तिटधिड</u>	<u>नगधिड</u>	<u>नगधिन</u>	<u>धिनागिना</u>
0				3			

पल्टा - ४

<u>धिटकडधा</u>	<u>तिटधागे</u>	<u>तिटकडधा</u>	<u>तिटधाऽ</u>	<u>घिडनग</u>	<u>धिनधिड</u>	<u>नगधिन</u>	<u>धिनागिना</u>
X				2			
<u>कडधातिट</u>	<u>तिटधागे</u>	<u>त्रकधिन</u>	<u>धिनाधिड</u>	<u>नगधिन</u>	<u>धिनागिड</u>	<u>नगतिन</u>	<u>तिनाकिना</u>
0				3			
<u>तिटकडता</u>	<u>तिटताके</u>	<u>तिटकडता</u>	<u>तिटताऽ</u>	<u>किडनक</u>	<u>तिनकिड</u>	<u>नकतिन</u>	<u>तिनाकिना</u>
X				2			
<u>कडधातिट</u>	<u>तिटधागे</u>	<u>त्रकधिन</u>	<u>धिनाधिड</u>	<u>नगधिन</u>	<u>धिनाधिड</u>	<u>नगधिन</u>	<u>धिनागिना</u>
0				3			

पल्टा - ५

<u>धिटकडधा</u>	<u>तिटधागे</u>	<u>त्रकधिन</u>	<u>धिनाधिड</u>	<u>नगधिन</u>	<u>धिनाधिड</u>	<u>नगधिन</u>	<u>धिनागिना</u>
X				2			
<u>धिनधिना</u>	<u>गिनाधिड</u>	<u>नगधिन</u>	<u>धिनाधिड</u>	<u>नगधिन</u>	<u>धिनाधिड</u>	<u>नगतिन</u>	<u>तिनाकिना</u>
0				3			
<u>तिटकडता</u>	<u>तिटताके</u>	<u>त्रकतिन</u>	<u>तिनाकिड</u>	<u>नकतिन</u>	<u>तिनाकिड</u>	<u>नकतिन</u>	<u>तिनाकिना</u>
X				2			
<u>धिनधिना</u>	<u>गिनाधिड</u>	<u>नगधिन</u>	<u>धिनाधिड</u>	<u>नगधिन</u>	<u>धिनाधिड</u>	<u>नगधिन</u>	<u>धिनागिना</u>
0				3			

तिहाई

<u>धिटकडधा</u>	<u>तिटधागे</u>	<u>त्रकधिन</u>	<u>धिनाधिड</u>	<u>नगधिन</u>	<u>धिनागिना</u>	<u>धाऽधिन</u>	<u>धिनागिना</u>
X				2			
<u>धाऽधिन</u>	<u>धिनागिना</u>	<u>धाऽऽऽ</u>	<u>धिटकडधा</u>	<u>तिटधागे</u>	<u>त्रकधिन</u>	<u>धिनाधिड</u>	<u>नगधिन</u>
0				3			
<u>धिनागिना</u>	<u>धाऽधिन</u>	<u>धिनागिना</u>	<u>धाऽधिन</u>	<u>धिनागिना</u>	<u>धाऽऽऽ</u>	<u>धिटकडधा</u>	<u>तिटधागे</u>
X				2			
<u>त्रकधिन</u>	<u>धिनाधिड</u>	<u>नगधिन</u>	<u>धिनागिना</u>	<u>धाऽधिन</u>	<u>धिनागिना</u>	<u>धाऽधिन</u>	<u>धिनागिना</u>
0				3			

धा

X

In this *quāyeda*, as the sequence of the *bols* goes on increasing it is called '*Badhā hua quāyeda*'.

6:3:3:2:6

Composition: *Quāyeda*, (Traditional Composition), Received from: Shri Pushkarraj Shridhar, *Jāti: Tishtra*, Type of *laya: Vilambeet*.

धागेना	तकिट	धिनधि	नागिना	तकधि	नतक	धिनधि	नागिना
x				2			
घेतग	घेतग	धिनधि	नागिना	तकधि	नतक	तिनति	नाकिना
0				3			
ताकेना	तकिट	तिनति	नाकिना	तकति	नतक	तिनति	नाकिना
x				2			
घेतग	घेतग	धिनधि	नागिना	तकधि	नतक	धिनधि	नागिना
0				3			

Just like this *quāyeda*, one more *quāyeda* is composed in *Ajrāḍā gharānā* by binding the words only. In above referred *bandish takīṭa* and *ghetaga*, both are used. In the *Ajrāḍā gharānā quāyeda dhātraka* and *natak* both these words are used separately. But its form is similar. In *Ajrāḍā gharānā quāyeda* its expansion is given in detail. Only to know the difference, it has been given the form of *quāyeda* here. It is like this.

धागेना	धात्रक	धिनधि	नागिना	तकधि	नतक	धिनधि	नागिना
x				2			
नतक	घेतक	धिनधि	नागिना	तकधि	नतक	तिनति	नाकिना
0				3			
ताकेन	तात्रक	तिनति	नाकिना	तकति	नतक	तिनति	नाकिना
x				2			
नतक	घेतग	धिनधि	नागिना	तकधि	नतक	धिनधि	नागिना
0				3			

पल्टा - १

<u>धागेनातकिट</u>	<u>धिनधिनागिना</u>	<u>तकिटधिनधि</u>	<u>नागिनातकिट</u>
X			
<u>धागेनातकिट</u>	<u>धिनधिनागिना</u>	<u>तकधिनतक</u>	<u>तिनतिनाकिना</u>
2			
<u>ताकेनातकिट</u>	<u>तिनतिनाकिना</u>	<u>तकिटतिनति</u>	<u>नाकिनातकिट</u>
0			
<u>धागेनातकिट</u>	<u>धिनधिनागिना</u>	<u>तकधिनतक</u>	<u>धिनधिनागिना</u>
3			

पल्टा - २

<u>धागेनातकिट</u>	<u>धिनधिनागिना</u>	<u>तकिटतकिट</u>	<u>धिनधिनागिना</u>
X			
<u>तकिटधिनधि</u>	<u>नागिनाधिनधि</u>	<u>नागिनातकिट</u>	<u>धिनधिनागिना</u>
2			
<u>धागेनातकिट</u>	<u>धिनधिनागिना</u>	<u>तकधिनतक</u>	<u>धिनधिनागिना</u>
0			
<u>घेतगघेतग</u>	<u>धिनधिनागिना</u>	<u>तकधिनतक</u>	<u>तिनतिनाकिना</u>
3			
<u>ताकेनातकिट</u>	<u>तिनतिनाकिना</u>	<u>तकिटतकिट</u>	<u>तिनतिनाकिना</u>
X			
<u>तकिटतिनति</u>	<u>नाकिनातिनति</u>	<u>नाकिनातकिट</u>	<u>तिनतिनाकिना</u>
2			
<u>धागेनातकिट</u>	<u>धिनधिनागिना</u>	<u>तकधिनतक</u>	<u>धिनधिनागिना</u>
0			
<u>घेतगघेतग</u>	<u>धिनधिनागिना</u>	<u>तकधिनतक</u>	<u>धिनधिनागिना</u>
3			

पल्टा - ३

<u>धागेनातकिट</u>	<u>धिनधिनागिना</u>	<u>तकिटधिनधि</u>	<u>नागिनातकिट</u>
X			
<u>तकिटधिनधि</u>	<u>नागिनातकिट</u>	<u>तकिटतकिट</u>	<u>तिनतिनाकिना</u>
2			
<u>ताकेनातकिट</u>	<u>तिनतिनाकिना</u>	<u>तकिटतिनति</u>	<u>नाकिनातकिट</u>
0			

तकिटधिनधि

3

नागिनातकिट

तकिटतकिट

धिनधिनागिना

पल्टा - ४

तकिटतकिट

X

धिनधिनागिना

तकधिनतक

धिनधिनागिना

घेतगघेतग

2

धिनधिनागिना

तकधिनतक

तिनतिनाकिना

तकिटतकिट

0

तिनतिनाकिना

तकतिनतक

तिनतिनाकिना

घेतगघेतग

3

धिनधिनागिना

तकधिनतक

धिनधिनागिना

पल्टा - ५

घेतगधिनधि

X

नागिनाघेतग

धिनधिनागिना

धिनधिनागिना

घेतगघेतग

2

धिनधिनागिना

तकधिनतक

तिनतिनाकिना

केतकतिनति

0

नाकिनाकेतक

तिनतिनाकिना

तिनतिनाकिना

घेतगघेतग

3

धिनधिनागिना

तकधिनतक

धिनधिनागिना

तिहाई

घेतगघेतग

X

धिनधिनागिना

तकधिनधिना

गिनाधाSSS

SSतकधिन

2

तकधिनधिना

गिनाधाSSS

SSतकधिन

तकधिनतक

0

धिनधिनागिना

धाSSSSS

घेतगघेतग

धिनधिनागिना

3

तकधिनधिना

गिनाधाSSS

SSतकधिन

तकधिनधिना

X

गिनाधाSSS

SSतकधिन

तकधिनतक

धिनधिनागिना

2

धाSSSSS

घेतगघेतग

धिनधिनागिना

तकधिनधिना	गिनाधाऽऽऽ	ऽऽतकधिन	तकधिनधिना
0			
गिनाधाऽऽऽ	ऽऽतकधिन	तकधिनतक	धिनधिनागिना
3			
धा			
x			

6:3:3:2:7

Composition: *Quāyedā*, (Traditional Composition), Received from: Book
'*Tablā ke Gharāne, Vādan Shailiya evam Bandishe*' author Dr. Sudarshan Ram pg.95,
Jāti: Chatushttra, Type of *laya: Vilambeet*.

धाऽकिट	तकधाऽ	घिडनग	तेत्ऽऽ	धाऽधाऽ	घिडनग	तिंऽनाऽ	किडनक
x				2			
ताऽकिट	तकताऽ	किडनक	तेत्ऽऽ	धाऽधाऽ	घिडनग	धिंऽनाऽ	घिडनग
0				3			

पल्टा – १

धाऽकिट	तकधाऽ	घिडनग	तेत्ऽऽ	धाऽऽऽ	घिडनग	तेत्ऽऽ	घिडनग
x				2			
तेत्ऽऽ	धाऽऽऽ	घिडनग	तेत्ऽऽ	धाऽधाऽ	घिडनग	तिंऽनाऽ	किडनक
0				3			
ताऽकिट	तकताऽ	किडनक	तेत्ऽऽ	ताऽऽऽ	किडनक	तेत्ऽऽ	किडनक
x				2			
तेत्ऽऽ	धाऽऽऽ	घिडनग	तेत्ऽऽ	धाऽधाऽ	घिडनग	धिंऽनाऽ	घिडनग
0				3			

पल्टा – २

धाऽकिट	तकधाऽ	घिडनग	तेत्ऽऽ	घिडनग	तेत्ऽऽ	घिडनग	तेत्ऽऽ
x				2			
धाऽकिट	तकधाऽ	घिडनग	तेत्ऽऽ	धाऽधाऽ	घिडनग	तिंऽनाऽ	किडनक
0				3			
ताऽकिट	तकताऽ	किडनक	तेत्ऽऽ	किडनक	तेत्ऽऽ	किडनक	तेत्ऽऽ
x				2			

<u>धाऽकिट</u>	<u>तकधाऽ</u>	<u>घिडनग</u>	<u>तेत्ऽऽ</u>	<u>धाऽधाऽ</u>	<u>घिडनग</u>	<u>धिंऽनाऽ</u>	<u>घिडनग</u>
0				3			

पल्टा - ३

<u>धाऽकिट</u>	<u>तकधाऽ</u>	<u>घिडनग</u>	<u>तेत्धाऽ</u>	<u>घिडनग</u>	<u>तेत्घिड</u>	<u>नगतेत्</u>	<u>धाऽघिड</u>
X				2			
<u>नगतेत्</u>	<u>घिडनग</u>	<u>तेत्घिड</u>	<u>नगतेत्</u>	<u>धाऽधाऽ</u>	<u>घिडनग</u>	<u>तिंऽनाऽ</u>	<u>किडनक</u>
0				3			
<u>ताऽकिट</u>	<u>तकताऽ</u>	<u>किडनक</u>	<u>तेत्ताऽ</u>	<u>किडनक</u>	<u>तेत्किड</u>	<u>नकतेत्</u>	<u>धाऽघिड</u>
X				2			
<u>नगतेत्</u>	<u>घिडनग</u>	<u>तेत्घिड</u>	<u>नगतेत्</u>	<u>धाऽधाऽ</u>	<u>घिडनग</u>	<u>धिंऽनाऽ</u>	<u>घिडनग</u>
0				3			

पल्टा - ४

<u>धाऽकिट</u>	<u>तकधाऽ</u>	<u>घिडनग</u>	<u>तेत्ऽऽ</u>	<u>घिडनग</u>	<u>तेत्घिड</u>	<u>नगघिड</u>	<u>नगतेत्</u>
X				2			
<u>धाऽकिट</u>	<u>तकधाऽ</u>	<u>घिडनग</u>	<u>तेत्ऽऽ</u>	<u>धाऽधाऽ</u>	<u>घिडनग</u>	<u>तिंऽनाऽ</u>	<u>किडनक</u>
0				3			
<u>ताऽकिट</u>	<u>तकताऽ</u>	<u>किडनक</u>	<u>तेत्ऽऽ</u>	<u>किडनक</u>	<u>तेत्किड</u>	<u>नककिड</u>	<u>नकतेत्</u>
X				2			
<u>धाऽकिट</u>	<u>तकधाऽ</u>	<u>घिडनग</u>	<u>तेत्ऽऽ</u>	<u>धाऽधाऽ</u>	<u>घिडनग</u>	<u>धिंऽनाऽ</u>	<u>घिडनग</u>
0				3			

पल्टा - ५

<u>धाऽकिट</u>	<u>तकधाऽ</u>	<u>घिडनग</u>	<u>तेत्ऽऽ</u>	<u>धाऽधाऽ</u>	<u>घिडनग</u>	<u>धिंऽनाऽ</u>	<u>घिडनग</u>
X				2			
<u>घिडनग</u>	<u>तकधाऽ</u>	<u>घिडनग</u>	<u>तेत्ऽऽ</u>	<u>धाऽधाऽ</u>	<u>घिडनग</u>	<u>तिंऽनाऽ</u>	<u>किडनक</u>
0				3			
<u>ताऽकिट</u>	<u>तकताऽ</u>	<u>किडनक</u>	<u>तेत्ऽऽ</u>	<u>ताऽताऽ</u>	<u>किडनक</u>	<u>तिंऽनाऽ</u>	<u>किडनक</u>
X				2			
<u>घिडनग</u>	<u>तकधाऽ</u>	<u>घिडनग</u>	<u>तेत्ऽऽ</u>	<u>धाऽधाऽ</u>	<u>घिडनग</u>	<u>धिंऽनाऽ</u>	<u>घिडनग</u>
0				3			

तिहाई

<u>धाऽकिट</u>	<u>तकधाऽ</u>	<u>घिडनग</u>	<u>तेत्ऽऽ</u>	<u>धाऽऽऽ</u>	<u>घिडनग</u>	<u>तेत्ऽऽ</u>	<u>धाऽऽऽ</u>
X				2			

घिडनग	तेत्ऽऽ	धाऽऽऽ	धाऽकिट	तकधाऽ	घिडनग	तेत्ऽऽ	धाऽऽऽ
0				3			
घिडनग	तेत्ऽऽ	धाऽऽऽ	घिडनग	तेत्ऽऽ	धाऽऽऽ	धाऽकिट	तकधाऽ
X				2			
घिडनग	तेत्ऽऽ	धाऽऽऽ	घिडनग	तेत्ऽऽ	धाऽऽऽ	घिडनग	तेत्ऽऽ
0				3			
धा							
X							

6:3:3:2:8

Composition: *Quāyedā*, Composer: Ustad Karamatullah Khan, Received from: Book '*Tablā-Vādan ki Vistārshel Rachanāye*' author Shri Jamunaprasad Patel, *Jāti: Chatushtra*, Type of *laya: Vilambeet*.

धागेनधा	तिरकिटधागे	नधातिरकिट	धाधातिरकिट
X			
धागेनधा	तिरकिटतिंना	किटतकतिरकिट	तकताऽतिरकिट
2			
ताकेनता	तिरकिटताके	नतातिरकिट	तातातिरकिट
0			
धागेनधा	तिरकिटतिंना	किटतकतिरकिट	तकताऽतिरकिट
3			

पलटा - १

धागेनधा	तिरकिटतकताऽ	तिरकिटधागे	नऽधाऽतिरकिट
X			
धागेनधा	तिरकिटतकतिंना	किटतकतिरकिट	तकताऽतिरकिट
2			
ताकेनता	तिरकिटतकताऽ	तिरकिटताके	नऽताऽतिरकिट
0			
धागेनधा	तिरकिटधिंना	किटतकतिरकिट	तकताऽतिरकिट
3			

पल्टा - २

<u>धागेनधा</u> X	<u>तिरकिटधाऽतिर</u>	<u>किटतकतिरकिट</u>	<u>तकताऽतिरकिट</u>
<u>धागेनधा</u> 2	<u>तिरकिटतिंना</u>	<u>किटतकतिरकिट</u>	<u>तकताऽतिरकिट</u>
<u>ताकेनता</u> 0	<u>तिरकिटताऽतिर</u>	<u>किटतकतिरकिट</u>	<u>तकताऽतिरकिट</u>
<u>धागेनधा</u> 3	<u>तिरकिटधिंना</u>	<u>किटतकतिरकिट</u>	<u>तकताऽतिरकिट</u>

पल्टा - ३

<u>धागेनधा</u> X	<u>तिरकिटधागे</u>	<u>नधातिरकिट</u>	<u>धाधातिरकिट</u>
<u>धागेनधा</u> 2	<u>तिरकिटधिंना</u>	<u>किटतकतिरकिट</u>	<u>तकताऽतिरकिट</u>
<u>धागेतिंना</u> 0	<u>किटतकतिरकिट</u>	<u>तकताऽतिरकिट</u>	<u>ताऽतिरकिटतक</u>
<u>धागेनधा</u> 3	<u>तिरकिटतिंना</u>	<u>किटतकतिरकिट</u>	<u>तकताऽकिटतक</u>
<u>ताकेनता</u> X	<u>तिरकिटताके</u>	<u>नतातिरकिट</u>	<u>तातातिरकिट</u>
<u>ताकेनता</u> 2	<u>तिरकिटतिंना</u>	<u>किटतकतिरकिट</u>	<u>तकताऽतिरकिट</u>
<u>धागेतिंना</u> 0	<u>किडनकतिरकिट</u>	<u>तकताऽतिरकिट</u>	<u>ताऽतिरकिटतक</u>
<u>धागेनधा</u> 3	<u>तिरकिटधिंना</u>	<u>किटतकतिरकिट</u>	<u>तकताऽतिरकिट</u>

पल्टा - ४

<u>धागेनधा</u> X	<u>तिरकिटधाधा</u>	<u>तिरकिटधाऽतिर</u>	<u>किटधाऽतिरकिट</u>
<u>धागेनधा</u> 2	<u>तिरकिटतिंना</u>	<u>किटतकतिरकिट</u>	<u>तकताऽतिरकिट</u>
<u>ताकेनता</u> 0	<u>तिरकिटताता</u>	<u>तिरकिटताऽतिर</u>	<u>किटताऽतिरकिट</u>

<u>धागेनधा</u> 3	<u>तिरकिटधिंना</u>	<u>किटतकतिरकिट</u>	<u>तकताऽतिरकिट</u>
तिहाई			
<u>धागेनधा</u> X	<u>तिरकिटधागे</u>	<u>नधातिरकिट</u>	<u>तकताऽतिरकिट</u>
<u>धाऽऽतिरकिट</u> 2	<u>धाधातिरकिट</u>	<u>तकताऽतिरकिट</u>	<u>धाऽऽतिरकिट</u>
<u>धाधातिरकिट</u> 0	<u>तकताऽतिरकिट</u>	<u>धाऽऽऽऽऽऽ</u>	<u>धागेनधा</u>
<u>तिरकिटधागे</u> 3	<u>नधातिरकिट</u>	<u>तकताऽतिरकिट</u>	<u>धाऽऽतिरकिट</u>
<u>धाधातिरकिट</u> X	<u>तकताऽतिरकिट</u>	<u>धाऽऽतिरकिट</u>	<u>धाधातिरकिट</u>
<u>तकताऽतिरकिट</u> 2	<u>धाऽऽऽऽऽऽ</u>	<u>धागेनधा</u>	<u>तिरकिटधागे</u>
<u>नधातिरकिट</u> 0	<u>तकताऽतिरकिट</u>	<u>धाऽऽतिरकिट</u>	<u>धाधातिरकिट</u>
<u>तकताऽतिरकिट</u> 3	<u>धाऽऽतिरकिट</u>	<u>धाधातिरकिट</u>	<u>तकताऽतिरकिट</u>
धा			
X			

6:3:3:2:9

Composition: *Quāyedā*, (Traditional Composition), Received from: Shri Amod Dandge, *Jāti*: *Chatushtra*, Type of *laya*: *Vilambeet*.

<u>धिऽगेन</u> X	<u>घगेनधा</u>	<u>ऽनधाऽ</u>	<u>धाऽघेघे</u>	<u>नकधिन</u> 2	<u>गिनधागे</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>
<u>धिनागिना</u> 0	<u>धाऽधाऽ</u>	<u>घेघेनग</u>	<u>धिनधिना</u>	<u>गिनधागे</u> 3	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>तिनाकिना</u>
<u>तिऽकेन</u> X	<u>तकेनता</u>	<u>ऽनताऽ</u>	<u>ताऽकेके</u>	<u>नकतिन</u> 2	<u>किनताके</u>	<u>त्रकतिन</u>	<u>ताकेत्रक</u>

<u>तिनाकिना</u>	<u>धाऽधाऽ</u>	<u>घेघेनग</u>	<u>धिनधिना</u>	<u>गिनधागे</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
0				3			

पल्टा - १

<u>धिऽगेन</u>	<u>घगेनधा</u>	<u>ऽघगेऽ</u>	<u>नऽधाऽ</u>	<u>धाऽधाऽ</u>	<u>घेघेनग</u>	<u>धाऽघेघे</u>	<u>नगधिन</u>
X				2			
<u>धिनागिना</u>	<u>धाऽधाऽ</u>	<u>घेघेनग</u>	<u>धिनधिना</u>	<u>गिनाधागे</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>तिनाकिना</u>
0				3			
<u>तिऽकेन</u>	<u>तकेनता</u>	<u>ऽतकेऽ</u>	<u>नऽताऽ</u>	<u>ताऽताऽ</u>	<u>केकेनक</u>	<u>ताऽकेके</u>	<u>नकतिन</u>
X				2			
<u>तिनाकिना</u>	<u>धाऽधाऽ</u>	<u>घेघेनग</u>	<u>धिनधिना</u>	<u>गिनाधागे</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
0				3			

पल्टा - २

<u>धिऽगेन</u>	<u>घगेनधा</u>	<u>ऽनधाऽ</u>	<u>घेघेनग</u>	<u>धिनधिना</u>	<u>गिनाधागे</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>
X				2			
<u>धिनागिना</u>	<u>धाऽधाऽ</u>	<u>घेघेनग</u>	<u>धिनधिना</u>	<u>गिनाधागे</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>तिनाकिना</u>
0				3			
<u>तिऽकेन</u>	<u>तकेनता</u>	<u>ऽनताऽ</u>	<u>केकेनक</u>	<u>तिनतिना</u>	<u>किनाताके</u>	<u>त्रकतिन</u>	<u>ताकेत्रक</u>
X				2			
<u>तिनाकिना</u>	<u>धाऽधाऽ</u>	<u>घेघेनग</u>	<u>धिनधिना</u>	<u>गिनाधागे</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
0				3			

पल्टा - ३

<u>धिऽगेन</u>	<u>घगेनधा</u>	<u>ऽनधिधि</u>	<u>गिनघगे</u>	<u>नधाऽन</u>	<u>धिधिगिन</u>	<u>धिनधागे</u>	<u>त्रकधिन</u>
X				2			
<u>धिनागिना</u>	<u>धाऽधाऽ</u>	<u>घेघेनग</u>	<u>धिनधिना</u>	<u>गिनाधागे</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>तिनाकिना</u>
0				3			
<u>तिऽकेन</u>	<u>तकेनता</u>	<u>ऽनतिति</u>	<u>किनतके</u>	<u>नताऽन</u>	<u>तितिकिन</u>	<u>तिनताके</u>	<u>त्रकतिन</u>
X				2			
<u>तिनाकिना</u>	<u>धाऽधाऽ</u>	<u>घेघेनग</u>	<u>धिनधिना</u>	<u>गिनाधागे</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
0				3			

पल्टा - ४

<u>धिऽगेन</u>	<u>घगेनधा</u>	<u>ऽनधाऽ</u>	<u>घिडनग</u>	<u>धिनघिड</u>	<u>नगधिन</u>	<u>गिनधिन</u>	<u>धागेत्रक</u>
X				2			

धिनागिना	धाऽधाऽ	घेघेनग	धिनधिड	नगधिन	धिनागिना	धागेत्रक	तिनाकिना
0				3			
तिऽकेन	तकेनता	ऽनताऽ	किडनक	तिनकिड	नकतिन	किनतिन	ताकेत्रक
X				2			
तिनाकिना	धाऽधाऽ	घेघेनग	धिनधिड	नगधिन	धिनागिना	धागेत्रक	धिनागिना
0				3			

पल्टा -५

धिऽगेन	घगेनधा	ऽनधाऽ	धाऽघेघे	नगधिन	धिनागिना	तिनतिना	किनाधिन
X				2			
धिनागिना	धाऽधाऽ	गेगेनग	धिनधिना	गिनाधागे	त्रकधिन	धागेत्रक	तिनाकिना
0				3			
तिऽकेन	तकेनता	ऽनताऽ	ताऽकेके	नकतिन	तिनाकिना	धिनधिना	गिनातिन
X				2			
तिनाकिना	धाऽधाऽ	गेगेनग	धिनधिना	गिनाधागे	त्रकधिन	धागेत्रक	धिनागिना
0				3			

तिहाई

धिऽगेन	घगेनधा	ऽनधाऽ	धाऽगेगे	नगधिन	धिनागिना	धाऽधिन	धिनागिना
X				2			
धाऽधिन	धिनागिना	धाऽऽऽ	धिऽगेन	घगेनधा	ऽनधाऽ	धाऽगेगे	नगधिन
0				3			
धिनागिना	धाऽधिन	धिनागिना	धाऽधिन	धिनागिना	धाऽऽऽ	धिऽगेन	घगेनधा
X				2			
ऽनधाऽ	धाऽगेगे	नगधिन	धिनागिना	धाऽधिन	धिनागिना	धाऽधिन	धिनागिना
0				3			

धा

X

In this composition the beats are divided as 4½ and + 3½. This composition is mostly played in *dugun* or *chaugun*. There is no separate way to execute this *quāyēdā*. This is played in a similar manner on higher as well as on lower *laya*.

6:3:3:2:10

Composition: *Quāyeda*, (Traditional Composition), Received from: Pandit Arvind Mulgaonkar, *Jāti: Chatushra*, Type of *laya: Vilambeet*.

<u>गिनधिधि</u>	<u>गिनधाती</u>	<u>गिनधिन</u>	<u>धातीगिन</u>	<u>धात्रकधि</u>	<u>तिटगिन</u>	<u>धातीगिन</u>	<u>धिनागिना</u>
X				2			
<u>धाऽधाऽ</u>	<u>गिनधाऽ</u>	<u>धाऽगिन</u>	<u>धाऽगिन</u>	<u>धात्रकधि</u>	<u>तिटगिन</u>	<u>धातीगिन</u>	<u>तिनाकिना</u>
0				3			
<u>किनतिति</u>	<u>किनताती</u>	<u>किनतिन</u>	<u>तातीकिन</u>	<u>तात्रकति</u>	<u>तिटकिन</u>	<u>तातीकिन</u>	<u>तिनाकिना</u>
X				2			
<u>धाऽधाऽ</u>	<u>गिनधाऽ</u>	<u>धाऽगिन</u>	<u>धाऽगिन</u>	<u>धात्रकधि</u>	<u>तिटगिन</u>	<u>धातीगिन</u>	<u>धिनागिना</u>
0				3			

पल्टा – १

<u>गिनधिधि</u>	<u>गिनधाती</u>	<u>गिनधिधि</u>	<u>गिनधाती</u>	<u>गिनधिधि</u>	<u>गिनधाती</u>	<u>गिनधिन</u>	<u>धातीगिन</u>
X				2			
<u>गिनधिधि</u>	<u>गिनधाती</u>	<u>गिनधिन</u>	<u>धातीगिन</u>	<u>धात्रकधि</u>	<u>तिटगिन</u>	<u>धातीगिन</u>	<u>तिनाकिना</u>
0				3			
<u>किनतिति</u>	<u>किनताती</u>	<u>किनतिति</u>	<u>किनताती</u>	<u>किनतिति</u>	<u>किनताती</u>	<u>किनतिन</u>	<u>तातीकिन</u>
X				2			
<u>गिनधिधि</u>	<u>गिनधाती</u>	<u>गिनधिन</u>	<u>धातीगिन</u>	<u>धात्रकधि</u>	<u>तिटगिन</u>	<u>धातीगिन</u>	<u>धिनागिना</u>
0				3			

पल्टा – २

<u>गिनधिधि</u>	<u>गिनधाती</u>	<u>गिनधाऽ</u>	<u>धातीगिन</u>	<u>धाऽधाती</u>	<u>गिनधाऽ</u>	<u>धातीगिन</u>	<u>धिनागिना</u>
X				2			
<u>गिनधिधि</u>	<u>गिनधाती</u>	<u>गिनधिन</u>	<u>धातीगिन</u>	<u>धात्रकधि</u>	<u>तिटगिन</u>	<u>धातीगिन</u>	<u>तिनाकिना</u>
0				3			
<u>किनतिति</u>	<u>किनताती</u>	<u>किनताऽ</u>	<u>तातीकिन</u>	<u>ताऽताती</u>	<u>किनताऽ</u>	<u>तातीकिन</u>	<u>तिनाकिना</u>
X				2			
<u>गिनधिधि</u>	<u>गिनधाती</u>	<u>गिनधिन</u>	<u>धातीगिन</u>	<u>धात्रकधि</u>	<u>तिटगिन</u>	<u>धातीगिन</u>	<u>धिनागिना</u>
0				3			

पल्टा - ३

गिनधिधि	गिनधाती	गिनधाऽ	धाऽगिन	धातीगिन	गिनधाऽ	धाऽगिन	धातीगिन
X				2			
गिनधिधि	गिनधाती	गिनधिन	धातीगिन	धात्रकधि	तिटगिन	धातीगिन	तिनाकिना
0				3			
तिनकिकि	तिनताती	किनताऽ	ताऽकिन	तातीकिन	तिनताऽ	ताऽकिन	तिनाकिना
X				2			
गिनधिधि	गिनधाती	गिनधिन	धातीगिन	धात्रकधि	तिटगिन	धातीगिन	धिनागिना
0				3			

पल्टा - ४

धाऽगिन	धाऽधाऽ	गिनधाऽ	गिनधाऽ	धाऽगिन	धात्रकधि	तिटगिन	धिनागिना
X				2			
गिनधिधि	गिनधाती	गिनधिन	धातीगिन	धात्रकधि	तिटगिन	धातीगिन	तिनाकिना
0				3			
ताऽकिन	ताऽताऽ	किनताऽ	किनताऽ	ताऽकिन	तात्रकति	तिटकिन	तिनाकिना
X				2			
गिनधिधि	धिनधाती	गिनधिन	धातीगिन	धात्रकधि	तिटगिन	धातीगिन	धिनागिना
0				3			

पल्टा - ५

गिनधिधि	गिनधाती	गिनधाती	गिनगिन	धातीगिन	धात्रकधि	तिटगिन	धिनागिना
X				2			
धाऽधाऽ	गिनधाऽ	धाऽगिन	धाऽगिन	धात्रकधि	तिटगिन	धातीगिन	तिनाकिना
0				3			
किनतिति	किनताती	किनताती	किनकिन	तातीकिन	तात्रकति	तिटकिन	तिनाकिना
X				2			
धाऽधाऽ	गिनधाऽ	धाऽगिन	धाऽगिन	धात्रकधि	तिटगिन	धातीगिन	धिनागिना
0				3			

तिहाई

गिनधिधि	गिनधाती	गिनधिन	धात्रकधि	तिटगिन	धाऽधात्र	कधितिट	गिनधाऽ
X				2			
धात्रकधि	तिटगिन	धाऽऽऽ	गिनधिधि	गिनधाती	गिनधिन	धात्रकधि	तिटगिन
0				3			

धाऽधात्र	कधितिट	गिनधाऽ	धात्रकधि	तटगिन	धाऽऽऽ	गिनधिधि	गिनधाती
x				2			
गिनधिन	धात्रकधि	तिटगिन	धाऽधात्र	कधितिट	गिनधाऽ	धात्रकधि	तिटगिन
0				3			
धा							
x							

In this a *quāyeda* permutations or *ghumak* is used in a very artistic manner. The main *maidān* which is the main factor of Farrukhābād gharānā is used very artistically in this *quāyeda*.

6:3:3:3 Comparative study of *Quāyeda*

Quāyeda is considered the most important composition in solo tablā presentation. We have already explained about this in the previous chapter. In every gharānā *quāyeda* is presented after playing *peshkār*. *Quāyeda* is the most important composition of playing style of both Ajrādā and Farrukhābād gharānā. If we look at the principles while doing the comparative study in this chapter we didn't find any difference on theory side. Though whatever variations are found in are seen in presenting (Practical) side. If we observe then *quāyeda* of Ajrādā gharānā are unique compared to other gharānā. The distinctive fact about *quāyeda* of this gharānā, it is presented in *bhari* from *sam* to *sam*. In the second *āvartan* a part of *sam* to *sam* is played in *khālī*. The earlier Ustad considered *quāyeda* of this gharānā lengthier composition compared to others. If we look at this *quāyeda* we find that in *quāyeda* of Ajrādā gharānā most of them begin with a note *dhin*. This does not mean that in this gharānā *quāyeda* does not begin with *dhā*. One more thought comes to the mind that people have a misconception in their mind that *quāyeda* of Ajrādā gharānā are only in the form of *tistra*. If we hear the tablā playing of Ustad Habeebuddin Khan we observe that equal importance is given to both *tishtra* and *chatushtra jāti* in presentation of *quāyeda* of Ajrādā gharānā. Many *quāyeda* are played with a beginning note of *dhā* that makes it more attractive. If we observe the specialties of *quāyeda* of Ajrādā gharānā one thing becomes clear that if tablā player begins presentation in *tistra* form then later he alters it in *chatushtra* form. After this the origianl *quāyeda* is presented in

dugun and it is continued by playing *paltā*, *bal*, *kulfi*, *fandā*, *petch* etc. The tradition of this gharānā is *quāyedā* begins with *chatushra* form then it has *tishtra* form too. This is not the specialties of Ajrādā gharānā but the study of the researcher confirms that one particular *quāyedā* can be played with five different *layakāri*. This tradition can be cleared perceived in the *tablā* playing of Prof. Sudhir Kumar Saxena. If we hear *tablā* playing of Ustad Habeebuddin Khan then we observe that in some *quāyedā* there is no *khāli* instead of *khāli* the following words are played-*tākena tin*, *tin nān*, *tintinākinā*, *ghenaktin* etc.

This *quāyedā* can be converted in a *rau* by changing the style of its execution. This *rau* sounds very similar to *quāyedā*. The importance gives to the ring finger *anāmikā* for playing this *quāyedā* on the highest speed (*falak*). The earlier Ustad used to know it as '*Tablā of Anāmikā*'. At the same time while playing *tablā* Ustad used to call it as '*Tablā of Nā-Murād*'. This was called by these names as it was not a style which can be acquired simply by listening to it.

Sometimes the *tablā* players of other gharānā have heard and played this composition or attempted to memorize it or sometimes some talented players used to alter it before presenting. We have confirmed this through practical approval. Alteration of *quāyedā* depends on the ability of the artist. The legendary artist sometimes altered *quāyedā* either on the fifth, the ninth or the thirteenth beat while presenting it. According to the legendary *tablā* players of Ajrādā gharānā *quāyedā* is the soul of solo *tablā* playing as the heart is crucial organ in a human body. They always insisted that *quāyedā* is the most important aspect of solo *tablā* performance.

Quāyedā is the most important composition of traditional *tablā* playing of Farrukhābād gharānā. If we compare *quāyedā* of Ajrādā gharānā then at first it becomes clear that in the methodical *tablā* playing tradition of this gharānā there are very less *quāyedā* are played in Farrukhābād gharānā. However special importance is given to *peshkār* and *gat* too. The main reason behind this change must be as this gharānā is categorized under *khulā baaj* and it is entirely influenced by *pakhāwaj*. The *quāyedā* of this gharānā are generally not lengthy but few *quāyedā* are of thirty two beats. In this only part from *sam* to *khāli* and *khāli* to *bhari* is played. Then also this is an expandable composition. In *quāyedā* of this gharānā a part of *khāli* and *bhari* can

be clearly figured out. That means no other words used as a part of *khāli*. The other specialty of *quāyeda* of this gharānā is they are always played in *ekgun*, *dugun* and *chaugun* and not in any other *laykāri*. In *quāyeda* of Farrukhābād gharānā very few words of *kinār* are heard and more used of the words palm are found. Very few *quāyeda* which are played as *rau*. If we go little deep into this *quāyeda* we observe that the word *tin* is executed on the right side of the *syāhī*. However due to the influence of pakhāwaj the effective and resonance words are produced. The other specialty of *quāyeda* of this gharānā is in *khāli* any words other than *tinā*, *tinā kinā* and *tin tinā kinā* are also used. Then also it is called *quāyeda* and not *gat-quāyeda*.

6:3:4 Relā

This word means speed. When the water in a stream or a river flows with speed it is termed as *relā*. Keeping this in mind we can say that when any composition is played in a speedy rhythm and sounds as a flow then it is termed as *relā*. Mostly *relā* is smaller in size compared to *quāyeda* or it can be similar to *quāyeda*. There is less number of words in *relā* compared to *quāyeda*. Due to which while expanding a *relā* more *paltā* can't be played. *Quāyeda* is composed using different words. These words are arranged in a sequence to form a composition. *Relā* is formed using fewer words. Same words are repeated to arrange a *relā*. The most important thing to keep in mind to present a *relā* is execution of words. If the words arranged in *relā* are not understood and studied carefully or if they are not played in a predefined sequence or if a performer has not done enough *riyāz* of a particular *relā* then its execution becomes difficult and movements of hands becomes difficult. The most important thing about *relā* is its *riyāz*. Without *riyāz* makes its execution difficult. *Relā* is a flair composition adopted from pakhāwaj. *Relā* are regularly played on pakhāwaj. *Relā* is difficult to play accurately on pakhāwaj compared to *tablā* as to play pakhāwaj an artist uses his entire palm. Whereas an artist uses only fingers to play *tablā* which makes it easy compared to pakhāwaj. While playing *relā* easy combination of words is used. In *relā* words are arranged in *chaugun* and *athgun* as they become easy to execute. The exception to this rule is the words like – *tirakiṭa -tirakiṭa* , *dhā-dhā*, *dhināginā* etc.

When above *bol*s are arranged in a *relā* and proper *riyāz* is done for their execution then their composition can be played in *chaugun* and *athagun*.

Pandit Sudhir Mainkar defines *relā* in his book '*Tablā Vādan Me Nihit Saundarya*' as-“A *relā* means arrangement of words in a composition that are complementary, speed of circle, swift movements, consonants, based on the principles of *khāli-bhari* and co-related with rhythm”.¹²

In his book '*Tablā*' Pandit Arvind Mulgaonkar has technically defined *relā* as-“In a *relā* the while composing group of words the first letter is a vowel and last letter is consonants, between a gap every two beat maximum consonant should be there before the vowel, there has to be *rau* in at as it has to be played in *dhrut laya*. In this the expansion is done like a *quāyedā* and has freedom of *laut-palat*”.¹³

Prof. B. L. Yadav has given a definition of *relā* as – “There are many *paltā* in a *quāyedā*. Among those a particular *paltā* is arranged beautifully or *bol* of a particular *paltā* are repeated and can be reduced and is played as a *relā*. In this manner *relā* is divided into two parts.

1. A *paltā* which can be taken out from a *quāyedā*. This is also known as '*relā* of a *quāyedā ang*' or '*relā-quāyedā*'.

2. That can be played separately”.¹⁴

Shri Girishchandra Shriwastav writes in his book '*Taal Parichay*'-part-3, “*Relā* is basically belongs to *pakhāwaj* and is accepted in *tablā* playing. There are two types of *relā*.

1. *Relā* created from *quāyedā*

2. Independent *relā*¹⁵

If we think about *relā* we come to know that most of them are based on a word *tirakiṭa*; as this word itself is *bol* of *duguni laya*. *Relā* is one such composition that is always played in a high speed. If *relā* is to be defined in short-“It is a combination of *khāli-bhari*, is played in *drut laya*, stanzas composed that can be played smoothly and can also be defined as very ordinary and simple compositions. So an appropriate *relā* of *tirakiṭa* exists in this composition. Similarly *dhir-dhir* word is also used in *relā* and after *tirakiṭa* a *relā* with *dhir-dhir* also exists. *Dhingīn* (in this the execution of letter na is played by *anāmikā* on the edge of *syāhī*) is used maximum while composition a

relā, which is practiced in both *baaj*. Perhaps *tirakiṭatak* and *dhir-dhirkiṭatak* are two *bandh bol* compared to very effective *dhingin*. Hence there must have been a hesitation using that word while composing *relā*. Shri Mukund Bhale states about a *relā* arranged with this word; “seniors must have describing composition of this word as '*Rang-Relā*'.” *Rang-Relā* means a feel of *relā*.¹⁶

Now-a-days very few *relā* exist with a word *dhingin* and composed in both types of *baaj* and these give a sense of a flow when played. It is very important to mention here that *relā* with *tirakiṭa* are practiced in all *gharānā* but *relā* with *dhir-dhir* are mostly practiced only in *purab baaj*. According to the technique of presentation, a *relā* with *dhingin* is practiced more in *paschim baaj* of *Ajrāḍā gharānā* along with *purab baaj*.

It is very necessary to have technical knowledge of execution of *relā*. Sometimes for an echo and to give an effect of a flow a *relā* is played by changing its words so that it does not sound as broken; e.g. A word *tā tirakiṭatak* is played; *ke* is used with *tā* to complete and *ga* is played in place of *ka* to maintain its echo.

6:3:4:1 *Relās* of *Ajrāḍā Gharānā*

6:3:4:1:1

Composition: *Relā*, Composer: Ustad Shammu Khan, Received from: Prof. Sudhir kumar Saxena, *Jāti*: *Chatushtra*, Type of *laya*: *Madhya*.

धागेतिर	किटघेघे	तिरकिट	धिनगिन	धागेतिर	किटघेघे	नानाकेन	तिनकिन
x				2			
ताकेतिर	किटकेके	तिरकिट	तिनकिन	धागेतिर	किटघेघे	नानागिन	धिनगिन
0				3			
पल्टा – १							
धागेतिर	किटघेघे	तिरकिट	धाऽऽऽ	घेघेतिर	किटघाऽ	ऽऽघेघे	तिरकिट
x				2			
धागेतिर	किटघेघे	तिरकिट	धिनगिन	धागेतिर	किटघेघे	नानाकेन	तिनकिन
0				3			

ताकेतिर	किटकेके	तिरकिट	ताऽऽऽ	केकेतिर	किटताऽ	ऽऽकेके	तिरकिट
X				2			
धागेतिर	किटघेघे	तिरकिट	धिनगिन	धागेतिर	किटघेघे	नानागेन	धिनगिन
0				3			

पल्टा - २

धागेतिर	किटघेघे	तिरकिट	धागेतिर	किटघेघे	तिरकिट	धिनगिन	नानागेन
X				2			
धागेतिर	किटघेघे	तिरकिट	धिनगिन	धागेतिर	किटघेघे	नानाकेन	तिनकिन
0				3			
ताकेतिर	किटकेके	तिरकिट	ताकेतिर	किटकेके	तिरकिट	तिनकिट	नानाकेन
X				2			
धागेतिर	किटघेघे	तिरकिट	धिनगिन	धागेतिर	किटघेघे	नानाकेन	धिनगिन
0				3			

पल्टा - ३

धागेतिर	किटघेघे	तिरकिट	धिनगिन	धागेतिर	किटघेघे	नानाकेन	धिनगिन
X				2			
धिनगिन	धागेतिर	किटघेघे	तिरकिट	धागेतिर	किटघेघे	नागेगेन	तिनकिन
0				3			
ताकेतिर	किटकेके	तिरकिट	तिनकिन	ताकेतिर	किटकेके	नानाकेन	तिनकिन
X				2			
धिनगिन	धागेतिर	किटघेघे	तिरकिट	धागेतिर	किटघेघे	नानागेन	धिनगिन
0				3			

पल्टा - ४

धागेतिर	किटतिर	किटधागे	तिरकिट	धागेतिर	किटघेघे	नानाकेन	तिनकिन
X				2			
ताकेतिर	किटतिर	किटताके	तिरकिट	धागेतिर	किटघेघे	नानागेन	धिनगिन
0				3			

पल्टा - ५

धागेतिर	किटगेगे	नानाकेन	तिनकिन	ताकेतिर	किटघेघे	नानागिन	धिनगिन
X				2			
धागेतिर	किटगेगे	नानाकेन	तिनकिन	ताकेतिर	किटघेघे	नानागिन	धिनगिन
0				3			

तिहाई

धागेतिर	किटघेघे	तिरकिट	धिनगिन	धागेतिर	किटघेघे	नानाकेन	तिनकिन
X				2			
धाSSS	नानाकिन	तिनकिन	धाSSS	नानाकिन	तिनकिन	धाSSS	SSSS
0				3			
SSSS	धागेतिर	किटघेघे	तिरकिट	धिनगिन	धागेतिर	किटघेघे	नानाकेन
X				2			
तिनकिन	धाSSS	नानाकिन	तिनकिन	धाSSS	नानाकिन	तिनकिन	धाSSS
0				3			
SSSS	SSSS	धागेतिर	किटघेघे	तिरकिट	धिनगिन	धागेतिर	किटघेघे
X				2			
नानाकेन	तिनकिन	धाSSS	नानाकिन	तिनकिन	धाSSS	नानाकिन	तिनकिन
0				3			
धा							
X							

Ustad Habeebuddin Khan used to play this composition. It is observed that the very good use of the *bānyā* and the *dānyā* is being done in this composition. In this *relā tirakīṭa* is played with two fingers. Moreover for palying *keke* also finger is being used.

6:3:4:1:2

Composition: *Relā*, Composer: Ustad Habeebuddin Khan, Received from: Shri Pushkarraj Shridhar, *Jāti: Tishtra*, Type of *laya: Madhya*.

धाऽघिडनग	तिरकिटतक	तकऽधिड़ाऽन	धाऽधिऽताऽ
X			
धाऽघिडनग	धिनघिडनग	तिरकिटतक	तिरकिटतक (धिरधिरकिट)
2			
ताऽकिडनक	तिरकिटतक	तकऽकिड़ाऽन	ताऽतिऽताऽ
0			
धाऽघिडनग	धिनघिडनग	तिरकिटतक	तिरकिटतक (धिरधिरकिट)
3			

पल्टा - १

<u>धाऽघिडनग</u>	<u>धाऽघिडनग</u>	<u>तिरकिटतक</u>	<u>धाऽघिडनग</u>
X			
<u>धाऽघिडनग</u>	<u>तिरकिटतक</u>	<u>धाऽघिडनग</u>	<u>तिरकिटतक</u>
2			
<u>धाऽघिडनग</u>	<u>तिरकिटतक</u>	<u>तकऽधिड़ाऽन</u>	<u>धाऽधिंऽताऽ</u>
0			
<u>धाऽघिडनग</u>	<u>धिनघिडनग</u>	<u>तिरकिटतक</u>	<u>तिरकिटतक</u>
3			
<u>ताऽकिडनक</u>	<u>ताऽकिडनक</u>	<u>तिरकिटतक</u>	<u>ताऽकिडनक</u>
X			
<u>ताऽकिडनक</u>	<u>तिरकिटतक</u>	<u>ताऽकिडनक</u>	<u>तिरकिटतक</u>
2			
<u>धाऽघिडनग</u>	<u>तिरकिटतक</u>	<u>तकऽधिड़ाऽन</u>	<u>धाऽधिंऽताऽ</u>
0			
<u>धाऽघिडनग</u>	<u>धिनघिडनग</u>	<u>तिरकिटतक</u>	<u>तिरकिटतक</u>
3			

पल्टा - २

<u>धाऽघिडनग</u>	<u>तिरकिटतक</u>	<u>तकऽधिड़ाऽन</u>	<u>धाऽधिंऽताऽ</u>
X			
<u>तिरकिटतक</u>	<u>तकऽधिड़ाऽन</u>	<u>धाऽधिंऽताऽ</u>	<u>तिरकिटतक</u>
2			
<u>धाऽघिडनग</u>	<u>तिरकिटतक</u>	<u>तकऽधिड़ाऽन</u>	<u>धाऽधिंऽताऽ</u>
0			
<u>धाऽघिडनग</u>	<u>धिनघिडनग</u>	<u>तिरकिटतक</u>	<u>तिरकिटतक</u>
3			
<u>ताऽकिडनक</u>	<u>तिरकिटतक</u>	<u>तकऽकिड़ाऽन</u>	<u>ताऽतिंऽताऽ</u>
X			
<u>तिरकिटतक</u>	<u>तकऽकिड़ाऽन</u>	<u>ताऽतिंऽताऽ</u>	<u>तिरकिटतक</u>
2			
<u>धाऽघिडनग</u>	<u>तिरकिटतक</u>	<u>तकऽधिड़ाऽन</u>	<u>धाऽधिंऽताऽ</u>
0			

धाऽघिडनग

3

धिनघिडनग

तिरकिटतक

तिरकिटतक

पल्टा - ३

धाऽघिडनग

X

तिरकिटतक

तकऽधिडाऽन

धाऽधिंऽताऽ

तकऽधिडाऽन

2

धाऽधिंऽताऽ

तकऽधिडाऽन

धाऽधिंऽताऽ

धाऽघिडनग

0

तिरकिटतक

तकऽधिडाऽन

धाऽधिंऽताऽ

धाऽघिडनग

3

धिनघिडनग

तिरकिटतक

तिरकिटतक

ताऽकिडनक

X

तिरकिटतक

तकऽकिडाऽन

ताऽतिंऽताऽ

तकऽकिडाऽन

2

ताऽतिंऽताऽ

तकऽकिडाऽन

ताऽतिंऽताऽ

धाऽघिडनग

0

तिरकिटतक

तकऽधिडाऽन

धाऽधिंऽताऽ

धाऽघिडनग

3

धिनघिडनग

तिरकिटतक

तिरकिटतक

पल्टा - ४

धाऽघिडनग

X

तिरकिटतक

तकतिरकिट

धाऽतिरकिट

धाऽघिडनग

2

धिनघिडनग

तिरकिटतक

तिरकिटतक

ताऽकिडनक

0

तिरकिटतक

तकतिरकिट

ताऽतिरकिट

धाऽघिडनग

3

धिनघिडनग

तिरकिटतक

तिरकिटतक

तिहाई

धाऽघिडनग

X

तिरकिटतक

तकऽधिडाऽन

धाऽधिंऽताऽ

<u>धाऽऽऽऽऽ</u>	<u>तकऽधिड़ाऽन</u>	<u>धाऽधिऽताऽ</u>	<u>धाऽऽऽऽऽ</u>
2			
<u>तकऽधिड़ाऽन</u>	<u>धाऽधिऽताऽ</u>	<u>धाऽऽऽऽऽ</u>	<u>धाऽघिडनग</u>
0			
<u>तिरकिटतक</u>	<u>तकऽधिड़ाऽन</u>	<u>धाऽधिऽताऽ</u>	<u>धाऽऽऽऽऽ</u>
3			
<u>तकऽधिड़ाऽन</u>	<u>धाऽधिऽताऽ</u>	<u>धाऽऽऽऽऽ</u>	<u>तकऽधिड़ाऽन</u>
X			
<u>धाऽधिऽताऽ</u>	<u>धाऽऽऽऽऽ</u>	<u>धाऽघिडनग</u>	<u>तिरकिटतक</u>
2			
<u>तकऽधिड़ाऽन</u>	<u>धाऽधिऽताऽ</u>	<u>धाऽऽऽऽऽ</u>	<u>तकऽधिड़ाऽन</u>
0			
<u>धाऽधिऽताऽ</u>	<u>धाऽऽऽऽऽ</u>	<u>तकऽधिड़ाऽन</u>	<u>धाऽधिऽताऽ</u>
3			
धा			
X			

6:3:4:1:3

Composition: *Relā-Quāyedā*, Composer: Prof. Sudhir kumar Saxena,
Received from: Prof. Sudhir kumar Saxena, *Jāti: Tishtra*, Type of *laya: Madhya*.

<u>धाऽतिरकिट</u>	<u>धाऽघिडनग</u>	<u>धिनधिनागिना</u>	<u>धाऽघिडनग</u>
X			
<u>धिनधिनागिना</u>	<u>धाऽतिरकिट</u>	<u>धाऽघिडनग</u>	<u>तिनतिनाकिना</u>
2			
<u>ताऽतिरकिट</u>	<u>ताऽकिडनक</u>	<u>तिनतिनाकिना</u>	<u>ताऽकिडनक</u>
0			
<u>तिनतिनाकिना</u>	<u>धाऽतिरकिट</u>	<u>धाऽघिडनग</u>	<u>धिनधिनागिना</u>
3			

Chatushra jāti of above *Relā*

<u>धाऽतिर</u>	<u>किटधाऽ</u>	<u>घिडनग</u>	<u>धिनधाऽ</u>	<u>तिरकिट</u>	<u>धाऽघिड</u>	<u>नगतिन</u>	<u>तिनाकिना</u>
X				2			

<u>ताऽतिर</u>	<u>किटताऽ</u>	<u>किडनक</u>	<u>तिनताऽ</u>	<u>तिरकिट</u>	<u>धाऽघिड</u>	<u>नगाधिन</u>	<u>धिनागिना</u>
0				3			

पल्टा - १

<u>धाऽतिरकिट</u>	<u>धाऽघिडनग</u>	<u>धिनधिनागिना</u>	<u>धाऽतिरकिट</u>
X			
<u>धाऽघिडनग</u>	<u>धिनधिनागिना</u>	<u>धाऽघिडनग</u>	<u>तिनतिनाकिना</u>
2			
<u>ताऽतिरकिट</u>	<u>ताऽकिडनक</u>	<u>तिनतिनाकिना</u>	<u>ताऽतिरकिट</u>
0			
<u>ताऽकिडनक</u>	<u>तिनतिनाकिना</u>	<u>धाऽघिडनग</u>	<u>धिनधिनागिना</u>
3			

पल्टा - २

<u>धाऽतिरकिट</u>	<u>धाऽघिडनग</u>	<u>धिनधिनागिना</u>	<u>धिनधिनागिना</u>
X			
<u>धिनधिनागिना</u>	<u>धाऽतिरकिट</u>	<u>धाऽघिडनग</u>	<u>तिनतिनाकिना</u>
2			
<u>ताऽतिरकिट</u>	<u>ताऽकिडनक</u>	<u>तिनतिनाकिना</u>	<u>तिनतिनाकिना</u>
0			
<u>धिनधिनागिना</u>	<u>धाऽतिरकिट</u>	<u>धाऽघिडनग</u>	<u>धिनधिनागिना</u>
3			

पल्टा - ३

<u>धाऽतिरकिट</u>	<u>धाऽघिडनग</u>	<u>धाऽतिरकिट</u>	<u>धाऽघिडनग</u>
X			
<u>धिनधिनागिना</u>	<u>धाऽतिरकिट</u>	<u>धाऽघिडनग</u>	<u>तिनतिनाकिना</u>
2			
<u>ताऽतिरकिट</u>	<u>ताऽकिडनक</u>	<u>ताऽतिरकिट</u>	<u>ताऽकिडनक</u>
0			
<u>तिनतिनाकिना</u>	<u>धाऽतिरकिट</u>	<u>धाऽघिडनग</u>	<u>धिनधिनागिना</u>
3			

पल्टा - ४

<u>धाऽतिरकिट</u>	<u>धाऽतिरकिट</u>	<u>धाऽघिडनग</u>	<u>धिनधिनागिना</u>
X			

<u>धाऽतिरकिट</u>	<u>धाऽतिरकिट</u>	<u>धाऽघिडनग</u>	<u>धिनधिनागिना</u>
2			
<u>धाऽतिरकिट</u>	<u>धाऽघिडनग</u>	<u>धिनधिनागिना</u>	<u>धाऽघिडनग</u>
0			
<u>धिनधिनागिना</u>	<u>धाऽतिरकिट</u>	<u>धाऽघिडनग</u>	<u>तिनतिनाकिना</u>
3			
<u>ताऽतिरकिट</u>	<u>ताऽतिरकिट</u>	<u>ताऽकिडनक</u>	<u>तिनतिनाकिना</u>
X			
<u>ताऽतिरकिट</u>	<u>ताऽतिरकिट</u>	<u>ताऽकिडनक</u>	<u>तिनतिनाकिना</u>
2			
<u>धाऽतिरकिट</u>	<u>धाऽघिडनग</u>	<u>धिनधिनागिना</u>	<u>धाऽघिडनग</u>
0			
<u>धिनधिनागिना</u>	<u>धाऽतिरकिट</u>	<u>धाऽघिडनग</u>	<u>धिनधिनागिना</u>
3			

पल्टा - ५

<u>धाऽतिरकिट</u>	<u>धाऽतिरकिट</u>	<u>धाऽघिडनग</u>	<u>धिनधिनागिना</u>
X			
<u>धाऽघिडनग</u>	<u>धिनधिनागिना</u>	<u>धाऽघिडनग</u>	<u>तिनतिनाकिना</u>
2			
<u>ताऽतिरकिट</u>	<u>ताऽतिरकिट</u>	<u>ताऽकिडनक</u>	<u>तिनतिनाकिना</u>
0			
<u>धाऽघिडनग</u>	<u>धिनधिनागिना</u>	<u>धाऽघिडनग</u>	<u>धिनधिनागिना</u>
3			

तिहाई

<u>धाऽतिरकिट</u>	<u>धाऽघिडनग</u>	<u>धिनधिनागिना</u>	<u>धाऽघिडनग</u>
X			
<u>धिनधिनागिना</u>	<u>धाऽऽऽऽऽ</u>	<u>घिडनगधिन</u>	<u>धिनधिनागिनाधाऽ</u>
2			
<u>ऽऽघिडनग</u>	<u>धिनधिनागिना</u>	<u>धाऽऽऽऽऽ</u>	<u>धाऽतिरकिट</u>
0			
<u>धाऽघिडनग</u>	<u>धिनधिनागिना</u>	<u>धाऽघिडनग</u>	<u>धिनधिनागिना</u>
3			

<u>धाऽऽऽऽऽ</u>	<u>घिडनगाधिन</u>	<u>धिनागिनाधाऽ</u>	<u>ऽऽघिडनग</u>
X			
<u>धिनधिनागिना</u>	<u>धाऽऽऽऽऽ</u>	<u>धाऽतिरकिट</u>	<u>धाऽघिडनग</u>
2			
<u>धिनधिनागिना</u>	<u>धाऽघिडनग</u>	<u>धिनधिनागिना</u>	<u>धाऽऽऽऽऽ</u>
0			
<u>घिडनगाधिन</u>	<u>धिनागिनाधाऽ</u>	<u>ऽऽघिडनग</u>	<u>धिनधिनागिना</u>
3			
धा			
X			

6:3:4:2 *Relās* of Farrukhābād Gharānā

6:3:4:2:1

Composition: *Relā*, (Traditional Composition), Received from: Prof Sudhir kumar Saxena, *Jāti: Tishtra*, Type of *laya: Madhya*.

<u>धिनघिडनग</u>	<u>तक्घिड़ाऽन</u>	<u>धिनगिनधागे</u>	<u>त्रकधिनागिना</u>
X			
<u>धिनगिनधिन</u>	<u>गिनधिनगिन</u>	<u>धिनगिनधागे</u>	<u>त्रकतिनाकिना</u>
2			
<u>तिनकिडनग</u>	<u>तक्किड़ाऽन</u>	<u>तिनकिनताके</u>	<u>त्रकतिनाकिना</u>
0			
<u>धिनगिनधिन</u>	<u>गिनधिनगिन</u>	<u>धिनगिनधागे</u>	<u>त्रकधिनागिना</u>
3			
धा			
X			

The similar form of composition (*joḍā*) of above *relā*

<u>धिनघिडनग</u>	<u>तक्घिड़ाऽन</u>	<u>धिनगिनतक</u>	<u>तकधिनागिन</u>
X			
<u>धिनगिनधिन</u>	<u>गिनतकतक</u>	<u>धिनगिनतक</u>	<u>तकतिनकिन</u>
2			

<u>तिनकिडनक</u>	<u>तक्किडाऽन</u>	<u>तिनकिनतक</u>	<u>तकतिनकिन</u>
0			
<u>धिनगिनधिन</u>	<u>गिनतकतक</u>	<u>धिनगिनतक</u>	<u>तकधिनगिन</u>
3			

Ustad Ahmad Jan Thirakwa has performed this *relā* in almost all of his concerts – as it is heard.

6:3:4:2:2

Composition: *Relā-Quāyedā*, (Traditional Composition), Received from: Shri Pushkarraj Shridhar, *Jāti: Chatushra*, Type of *laya: Madhya*.

<u>धाऽऽऽ</u>	<u>ऽऽधिर</u>	<u>धिरकिट</u>	<u>धागेत्रक</u>	<u>धिनघिड</u>	<u>नगधिर</u>	<u>धिरकिट</u>	<u>धागेत्रक</u>
X				2			
<u>धिनघिड</u>	<u>नगधिर</u>	<u>धिरकिट</u>	<u>धागेत्रक</u>	<u>धिनगिन</u>	<u>धागेतिट</u>	<u>धागेत्रक</u>	<u>तिनाकिना</u>
0				3			
<u>ताऽऽऽ</u>	<u>ऽऽतिर</u>	<u>तिरकिट</u>	<u>ताकेत्रक</u>	<u>तिनकिड</u>	<u>नकतिर</u>	<u>तिरकिट</u>	<u>ताकेत्रक</u>
X				2			
<u>धिनघिड</u>	<u>नगधिर</u>	<u>धिरकिट</u>	<u>धागेत्रक</u>	<u>धिनगिन</u>	<u>धागेतिट</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
0				3			
धा							
X							

Same like this *bandish*, one *bandish* is also being composed in *Ajrādā gharānā* it is like this. In these *bandish dhir-dhir* is played exactly in the central part of *syāhī* by fingers.

<u>धाऽऽऽ</u>	<u>ऽऽधिर</u>	<u>धिरकिट</u>	<u>धागेत्रक</u>	<u>धिनघिड</u>	<u>नगधिर</u>	<u>धिरकिट</u>	<u>धाऽऽऽ</u>
X				2			
<u>ऽऽऽऽ</u>	<u>ऽऽधिर</u>	<u>धिरकिट</u>	<u>धागेत्रक</u>	<u>धिनघिड</u>	<u>नगधिन</u>	<u>धागेत्रक</u>	<u>तिनाकिना</u>
0				3			
<u>ताऽऽऽ</u>	<u>ऽऽतिर</u>	<u>तिरकिट</u>	<u>ताकेत्रक</u>	<u>तिनकिड</u>	<u>नकतिर</u>	<u>तिरकिट</u>	<u>ताऽऽऽ</u>
X				2			

<u>SSSS</u>	<u>SSधिर</u>	<u>धिरकिट</u>	<u>धागेत्रक</u>	<u>धिनधिड</u>	<u>नगधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
0				3			
धा							
X							

6:3:4:2:3

Composition: *Chalan, Relā, Rau*, Composer: Miya Salari Khan, Received from: V.C.D of Pandit Arvind Mulgaonkar (Treasure of Farrukhābād Gharānā), *Jāti: Chatushttra*, Type of *laya: Madhya*.

Chalan

<u>धाऽ</u>	<u>धाऽ</u>	<u>धिना</u>	<u>तीधा</u>	<u>ऽधिं</u>	<u>नाती</u>	<u>धागे</u>	<u>तिन</u>
X				2			
<u>ताऽ</u>	<u>ताऽ</u>	<u>तिना</u>	<u>तीधा</u>	<u>ऽधिं</u>	<u>नाती</u>	<u>धागे</u>	<u>धिन</u>
0				3			

Relā

<u>धातीगिन</u>	<u>धातीगिन</u>	<u>धिनधाती</u>	<u>गिनधाती</u>	<u>गिनधिन</u>	<u>धातीगिन</u>	<u>धातीगिन</u>	<u>तिनकिन</u>
X				2			
<u>तातीकिन</u>	<u>तातीकिन</u>	<u>तिनताती</u>	<u>किनताती</u>	<u>गिनधिन</u>	<u>धातीगिन</u>	<u>धातीगिन</u>	<u>धिनगिन</u>
0				3			

Rau

<u>धाऽतिरकिटतक</u>	<u>धाऽतिरकिटतक</u>	<u>धिनतीत्धाऽतिर</u>	<u>किटतकधाऽतिर</u>
X			
<u>किटतकधिनतीत्</u>	<u>धाऽतिरकिटतक</u>	<u>धातिरकिटतक</u>	<u>तिंऽतिरकिटतक</u>
2			
<u>ताऽतिरकिटतक</u>	<u>ताऽतिरकिटतक</u>	<u>तिनतीत्ताऽतिर</u>	<u>किटतकधाऽतिर</u>
0			
<u>किटतकधिनतीत्</u>	<u>धाऽतिरकिटतक</u>	<u>धातिरकिटतक</u>	<u>धिंऽतिरकिटतक</u>
3			

6:3:4:2:4

Composition: *Gatāng Relā*, Composer: Ustad Nisar Ali Khan, Received from: V.C.D of Pandit Arvind Mulgaonkar (Treasure of Farrukhābād Gharānā), *Jāti*: *Chatushtra*, Type of *laya*: *Madhya*.

धाऽऽऽ	ऽऽधिन	गिनधिन	धागेत्रक	धिनधिड	नगधिन	गिनधिन	धागेत्रक
X				2			
धिनगिन	धिनगिन	धिनधागे	त्रकधिन	गिनधागे	त्रकधिन	धागेत्रक	तिनकिन
0				3			
ताऽऽऽ	ऽऽतिन	किनतिन	ताकेत्रक	तिनताके	त्रकतिन	किनतिन	ताकेत्रक
X				2			
धिनगिन	धिनगिन	धिनधागे	त्रकधिन	गिनधागे	त्रकधिन	धागेत्रक	धिनगिन
0				3			

Relā of Gat ang

धाऽऽऽ	ऽऽधिंऽतिर	किटतकधिनतीत्	धाऽतिरकिटतक
X			
धिंऽतिरकिटतक	तकऽऽधिंऽतिर	किटतकधिनतीत्	धाऽतिरकिटतक
2			
धिंऽतिरकिटतक	धिंऽतिरकिटतक	धिनतीत्धाऽतिर	किटतकधाऽतिर
0			
किटतकधिनतीत्	धाऽतिरकिटतक	धाऽतिरकिटतक	तिंऽतिरकिटतक
3			
ताऽऽऽ	ऽऽतिंऽतिर	किटतकधिनतीत्	धाऽतिरकिटतक
X			
धिंऽतिरकिटतक	तकऽऽधिंऽतिर	किटतकधिनतीत्	धाऽतिरकिटतक
2			
धिंऽतिरकिटतक	धिंऽतिरकिटतक	धिनतीत्धाऽतिर	किटतकधाऽतिर
0			
किटतकधिनतीत्	धाऽतिरकिटतक	धाऽतिरकिटतक	धिंऽतिरकिटतक
3			

6:3:4:2:5

Composition: *Gatāng Relā*, Composer: Ustad Hussain Ali Khan, Received from: V.C.D of Pandit Arvind Mulgaonkar (Treasure of Farrukhābād Gharānā), *Jāti*: *Chatushtra*, Type of *laya*: *Madhya*.

<u>धाऽऽऽ</u>	<u>ऽऽधिर</u>	<u>धिरकिट</u>	<u>धागेत्रक</u>	<u>धिनघिड</u>	<u>नगधिर</u>	<u>धिरकिट</u>	<u>धागेत्रक</u>
X				2			
<u>धिनघिड</u>	<u>धिरधिर</u>	<u>किटधागे</u>	<u>त्रकधिन</u>	<u>घिडधिर</u>	<u>धिरकिट</u>	<u>धागेत्रक</u>	<u>तिनाकिना</u>
0				3			
<u>ताऽऽऽ</u>	<u>ऽऽतिर</u>	<u>तिरकिट</u>	<u>ताकेत्रक</u>	<u>तिनकिड</u>	<u>नकतिर</u>	<u>तिरकिट</u>	<u>ताकेत्रक</u>
X				2			
<u>धिनघिड</u>	<u>धिरधिर</u>	<u>किटधागे</u>	<u>त्रकधिन</u>	<u>घिडधिर</u>	<u>धिरकिट</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
0				3			

Relā

<u>धाऽऽऽ</u>	<u>ऽऽऽऽधिरधिर</u>	<u>किटतकधिनतीत्</u>	<u>धाऽतिरकिटतक</u>
X			
<u>धिरधिरकिटतक</u>	<u>तक्ऽऽधिरधिर</u>	<u>किटतकधिनतीत्</u>	<u>धाऽतिरकिटतक</u>
2			
<u>धिरधिरकिटतक</u>	<u>धिरधिरकिटतक</u>	<u>धिनतीत्धाऽतिर</u>	<u>किटतकधाऽतिर</u>
0			
<u>किटतकधिनतीत्</u>	<u>धाऽतिरकिटतक</u>	<u>धाऽतिरकिटतक</u>	<u>तिंऽतिरकिटतक</u>
3			
<u>ताऽऽऽ</u>	<u>ऽऽऽऽतिरतिर</u>	<u>किटतकतिनतीत्</u>	<u>ताऽतिरकिटतक</u>
X			
<u>तिरतिरकिटतक</u>	<u>तक्ऽऽतिरतिर</u>	<u>किटतकतिनतीत्</u>	<u>ताऽतिरकिटतक</u>
2			
<u>धिरधिरकिटतक</u>	<u>धिरधिरकिटतक</u>	<u>धिनतीत्धाऽतिर</u>	<u>किटतकधाऽतिर</u>
0			
<u>किटतकधिनतीत्</u>	<u>धाऽतिरकिटतक</u>	<u>धाऽतिरकिटतक</u>	<u>तिंऽतिरकिटतक</u>
3			

6:3:4:3 Comparative study of *Relā*

This is the most important composition in *tablā* playing. In both *gharānā* this composition is played with tremendous importance. This composition is played in *madhya laya* in solo *tablā* presentation. *Tablā* players of both *gharānā* present this composition in the middle of their performance. Only an expert *tablā* player (artist) is able to play this composition very aesthetically.

If we observe *relā* of *Ajrādā* *gharānā* then it is the most melodious composition arranged using minimum words. This composition is arranged with a single word which can be extended by using different *beat*. In this composition in place of *khāli* the *bol* of *tāshā* are applied. However due to few characters this composition can be played as *rau*. If we observe its execution it can be termed as *relā* and *rau*. The word *ghidānaga* is used maximum in this composition so it sounds appealing due to its pace. The artists of this *gharānā* also call this as *relā-quāyedā*. One more specialty of *relā* is it can be presented by sorting some *beat* similar to *quāyedā*. This makes the composition very melodious and lively. It sounds melodious only if it is repeated two to three times. However it is not necessary that every *tablā* player presents it. While presenting *relā* of this *gharānā* whichever composition is played at a lower place the same is played on top by just altering the execution i.e. by showing the change of *anāmikā* (ring finger) and *madhyamā* (middle finger). If the execution of a *tablā* player develops it precisely then this composition is the most accurate in itself. If we look at the history of playing style of this *gharānā*, then the artists earlier than Ustad Habeebuddin Khan never had speed in their presentation which was there in the playing of Ustad Habeebuddin Khan. This confirms the above given information.

If *relā* of *Farrukhābād* *gharānā* are studied in detail then according to the researcher these *relā* have maximum number of words. However the use of maximum words most of these compositions are presented in *ekgun*, *dugun* or *chaugun*. It is never termed as *rau* or *ravish* as compared to *Ajrādā* *gharānā*. There is unusual reverberation (echo) in *relā* of this *gharānā*. If due to echo this composition is played on the palm. There is modification in its execution too. This composition can be expanded so if we think about *khāli-bhari* then in this composition we clearly see *khāli* just like *quāyedā*. Compared to *Ajrādā* *gharānā* there is no influence of *tāshā* or

any other percussion instrument. However after through study the researcher has realized that due to added use of palm and notes like *dhir-dhir* it leaves the impact of *pakhāwaj*. If we observe the history this tradition is going on from beginning. This is very evidently observed in *tablā* playing of Pandit Anindoji and not much difference is found in the execution. It is different thing that if these compositions are played by giving *khāli-bhari*, four beat are removed and are converted into *ravish*. However a complete extensive composition like *relā* is played on a great speed (*falak*) and it is not termed as *rau*. These compositions have not more punctuation (*avagraha*) or not at all. This composition is played with equal speed. This is observed in *tablā* playing of Ustad Ahmad Jan Thirakwa and erstwhile artist Ustad Amir Hussain Khan. The researcher has gathered the information from the interview with Pandit Arvind Mulagaonkar that *Ajrāḍā gharānā* has a tradition of playing *quāyedā-relā* similarly *Farrukhābād gharānā* has the practice of playing *gatāng relā*. This is neither *quāyedā-relā* nor *gat-quāyedā*. This *relā* is composed by using similar words of *gat*. This can be one reason why this *relā* has reverberation. To get the confirmation about this the researcher has studied few similar *relā* and put those facts in his thesis.

The researcher has also studied that the existing *tablā* players begin their solo performance with *chalan*. They convert the same into a *rau* or *relā*. They are becoming successful due to these attempts. This is a different tradition of solo *tablā* performance.

6:3:5 Gat-Quāyedā

The concept of *gat* and *quāyedā* are taken under consideration while composing this composition. This composition cannot be prolonged, so the same is repeated twice or thrice to present it melodiously. Though *gat-quāyedā* is a composition which can be prolonged like *quāyedā* but the original form of *quāyedā* does not exist in it. *Kaḥiyā* and *radif* are considered the most essential elements in a *quāyedā*. The basic form of *quāyedā* is known from words like- *tinā*, *dhinā*, *tinā-kinā*, *dhinā-ginā*, *tintinākina*, *dhindhināginā* etc. This is not so in *gat-quāyedā*, as the completion of *khāli-bhari* ends with any letter. However this composition is known as *gat-quāyedā* as it can be extended.

Gat-Quāyedā is mostly practiced in *purab baaj*. The *gharānā* that comes under the category of this *baaj* give more importance to *gat* than *quāyedā*. Due to this the artists of this *baaj* play *gat-quāyedā* in place of *quāyedā* in their solo performances. *Gat-quāyedā* can be extended through the varieties that exist in extending a *quāyedā* are not heard in *gat-quāyedā*. It is not easy to play *gat-quāyedā* on higher tempo. *Gat-quāyedā* is generally played in *dugun* or *chaugun*.

6:3:5:1 *Gat-Quāyedās* of *Ajrādā gharānā*

6:3:5:1:1

Composition: *Gat-Quāyedā*, Composer: Ustad Tullan Khan, Received from: Shri Pushkarraj Shridhar, *Jāti: Chatushttra*, Type of *laya: Madhya*.

धाऽतिर	घिडनग	घिडनग	धिनघिड	नगधिन	घिडनग	घिडनग	धिनगिन
x				2			
घिडनग	घिडनग	घिडनग	धिनघिड	नगधिन	घिडनग	घिडनग	तिनकिन
0				3			
ताऽतिर	किडनक	किडनक	तिनकिड	नकतिन	किडनक	किडनक	तिनकिन
x				2			
घिडनग	घिडनग	घिडनग	धिनघिड	नगधिन	घिडनग	घिडनग	धिनगिन
0				3			

6:3:5:1:2

Composition: *Gat-Quāyedā*, Composer: Pandit Hajarilal, Received from: Shri Pushkarraj Shridhar, *Jāti: Tishtra*, Type of *laya: Madhya*.

धात्तीऽधागेना	गेनातिरकिट	धाधागिनतिट	गिनधिनागिना
x			
धाधागिनधाधा	गिनातिरकिट	धाधागिनतिट	गिनतिनाकिना
2			
तिनतिनाकिना	केनातिरकिट	ताताकिनतिट	किनतिनाकिना
0			

धात्तीऽधागेना

3

धा

X

गेनातिरकिट

धाधागिनतिट

गिनधिनागिना

6:3:5:2 Gat-Quāyedās of Farrukhābād Gharānā

6:3:5:2:1

Composition: *Gat-Quāyedā*, (Traditional Composition), Received from:
Pandit Suresh (Bhai) Gaytonde, *Jāti: Chatushtra*, Type of *laya: Madhya*.

धिरधिर

X

धिरधिर

घिडनग

धिननग

धाऽतिर

2

किटधाऽ

घिडनग

धिननग

घिडनग

0

तकतिट

घिडनग

धिननग

धाऽतिर

3

किटधाऽ

घिडनग

तिननक

तिरतिर

X

तिरतिर

किडनक

तिननक

ताऽतिर

2

किटताऽ

किडनक

तिननक

घिडनग

0

तकतिट

घिडनग

धिननग

धाऽतिर

3

किटधाऽ

घिडनग

धिननग

धा

X

6:3:5:2:2

Composition: *Gat-Quāyedā*, Composer: Ustad Haji Vilayat Ali Khan,
Received from: Prof. Sudhir kumar Saxena, *Jāti: Chatushtra*, Type of *laya: Madhya*.

तकिटधा

3

त्रकधिट

धिटकत

कधिनक

धिननत

2

कगेनक

धिरधिरकिटतक

धाऽतिरकिटतक

तकिटता

0

त्रकतिट

तिटकत

कधिनक

<u>धिननत</u>	<u>कगेनक</u>	<u>धिरधिरकिटतक</u>	<u>धाऽतिरकिटतक</u>
3			

The *badhant* of this *gat-quāyedā* is composed by Prof. Sudhirkumar Saxena. It is like this.

<u>तकिटधा</u>	<u>त्रकधिट</u>	<u>धिटकत</u>	<u>कधिनक</u>
X			
<u>धिननत</u>	<u>कगेनक</u>	<u>धिरधिरकिटतक</u>	<u>धाऽतिरकिटतक</u>
2			
<u>कतिटता</u>	<u>केनाधिट</u>	<u>धिटकत</u>	<u>कधिनक</u>
0			
<u>धिननत</u>	<u>कगेनक</u>	<u>धिरधिरकिटतक</u>	<u>धाऽतिरकिटतक</u>
3			

This *gat-quāyedā* is played as *dodhari gat*. It is like this.

<u>तकिटधा</u>	<u>त्रकतकि</u>	<u>टधात्रक</u>	<u>धिटधिट</u>
X			
<u>कतकघे</u>	<u>नगधिट</u>	<u>धिटकत</u>	<u>कघेनग</u>
2			
<u>धिननत</u>	<u>कघेनक</u>	<u>धिननत</u>	<u>कघेनक</u>
0			
<u>धिरधिरकिटतक</u>	<u>धाऽतिरकिटतक</u>	<u>धिरधिरकिटतक</u>	<u>धाऽतिरकिटतक</u>
3			

The *badhant* of this *gat-quāyedā* is also played like this.

<u>तकिटधा</u>	<u>त्रकधिट</u>	<u>धिटकत</u>	<u>कधिनक</u>
X			
<u>धिननत</u>	<u>कगेनक</u>	<u>धिरधिरकिटतक</u>	<u>धाऽतिरकिटतक</u>
2			
<u>नातकधि</u>	<u>नकधिन</u>	<u>धिननत</u>	<u>कधिनक</u>
0			
<u>तकिटधा</u>	<u>त्रकधिन</u>	<u>धाऽऽऽ</u>	<u>धिरधिरकत्ऽऽ</u>
3			

Many typical variations can be made from this *gat-quāyedā* out of which one from is given here.

6:3:5:2:3

Composition: *Gat-Quāyedā*, (Traditional Composition), Received from: Pandit Suresh (Bhai) Gaytonde, *Jāti: Chatushtra*, Type of *laya: Madhya*.

<u>धिरधिर</u>	<u>धिरधिर</u>	<u>घिडनग</u>	<u>धिनतक</u>	<u>धाऽतिर</u>	<u>किटधाऽ</u>	<u>घिडनग</u>	<u>धिनतक</u>
x				2			
<u>घिडनग</u>	<u>तकतिट</u>	<u>घिडनग</u>	<u>धिनतक</u>	<u>धाऽतिर</u>	<u>किटधाऽ</u>	<u>घिडनग</u>	<u>तिननक</u>
0				3			
<u>तिरतिर</u>	<u>तिरतिर</u>	<u>किडनक</u>	<u>तिनतक</u>	<u>ताऽतिर</u>	<u>किटताऽ</u>	<u>किडनक</u>	<u>तिनतक</u>
x				2			
<u>घिडनग</u>	<u>तकतिट</u>	<u>घिडनग</u>	<u>धिनतक</u>	<u>धाऽतिर</u>	<u>किटधाऽ</u>	<u>घिडनग</u>	<u>धिनतक</u>
0				3			
धा							
x							

6:3:5:2:4

Composition: *Gat-Quāyedā*, (Traditional Composition), Received from: Prof. Sudhir kumar Saxena, *Jāti: Chatushtra*, Type of *laya: Madhya*.

<u>धाऽकिट</u>	<u>तकधिर</u>	<u>धिरकिट</u>	<u>तकधिर</u>	<u>धिरकिट</u>	<u>तकधिर</u>	<u>धिरकिट</u>	<u>धाऽत्तीऽ</u>
x				2			
<u>धाऽकिट</u>	<u>तकधिर</u>	<u>धिरकिट</u>	<u>धाऽत्तीऽ</u>	<u>धिऽनऽ</u>	<u>धाऽऽति</u>	<u>नऽतिऽ</u>	<u>नाऽनाऽ</u>
0				3			
<u>ताऽकिट</u>	<u>तकतिर</u>	<u>तिरकिट</u>	<u>तकतिर</u>	<u>तिरकिट</u>	<u>तकतिर</u>	<u>तिरकिट</u>	<u>ताऽत्तीऽ</u>
x				2			
<u>धाऽकिट</u>	<u>तकधिर</u>	<u>धिरकिट</u>	<u>धाऽत्तीऽ</u>	<u>धिऽनऽ</u>	<u>धाऽऽधि</u>	<u>नऽधिऽ</u>	<u>नाऽनाऽ</u>
0				3			
धा							
x							

6:3:5:2:5

Composition: *Gat-Quāyedā*, (Traditional Composition), Received from:
Pandit Suresh (Bhai) Gaytonde, *Jāti: Chatushra*, Type of *laya: Madhya* and *Drut*.

घिडनग	नाऽतिट	घिडनग	धिनतग	तिटघिड	नगतिट	घिडनग	धिनतग
x				2			
धाऽघिड	नगधाऽ	घिडनग	धिनतग	धिरधिर	धिरधिर	घिडनग	तिनतक
0				3			
किडनक	नाऽतिट	किडनक	तिनतक	तिटकिड	नगतिट	किडनक	तिनतक
x				2			
धाऽघिड	नगधाऽ	घिडनग	धिनतग	धिरधिर	धिरधिर	घिडनग	धिनतग
0				3			

6:3:6 Gat

In all forms of music *gat* is a commonly used word. In all forms of vocal, instrumental as well as dance composition in *gat* is used. In every category of music it has a different meaning. In solo presentation *gat* composition is the most important thing. As in *khyāl gāyan* a composition is incomplete without *antarā*, similarly a solo *tablā* presentation is incomplete without compositions like *gat*, *gat-ṭukḍā*, *gat-paran* etc. As in a verse the most important thing is poem and *shero-shāyari* likewise *gat* is important in a composition of *tablā*. When a *gat* is used for accompanying, if we keep in mind the beauty and a place of composition it makes it really melodious. Although while composing a *gat* a composer must have thorough knowledge of words, meter (*chand*), combination of words, *yati*, execution, *layakāri*, appropriate combination between *dānyā* (right) and *bānyā* (left). Without above knowledge it is impossible to compose an accurate and meaningful *gat*. *Gat* is also a composition that is played on a *tablā* like *quāyedā*. It is not used in any other instrument made of leather. The words used in their composition are obviously melodious and pleasant as they are to be presented on a *tablā*. In various *gat* composition is presented. Every *gharānā* has variations used in words and language while composing such *gat* composition. Many

times we may find few similarities in selection of words while such composition is composed. In *tablā* playing, *gat* is one such style which is decorated entirely with poetic language.

Gat composition is associated with speed. As entire universe is based on variations in speed similarly *gat* is based on speed. In a way flow of water, the sound of clouds during monsoon, a dancing peacock, a slithering snake, a bouncing ball, an art of flying a kite, a style of conversation between two people, using various rhythms etc. have precise speed. Keeping in mind all the above facts a *gat* is composed. All the ascetic, caste and planets that are described in science of rhythm are used while composing this particular composition. This *gat* composition ends on the last beat of *taal* and *thekā*. Once this composition is completed there is a tradition to play such a composition twice while presenting *tablā*. *Gat* is a small composition. It has to be composed in such a way that it can be presented artistically. In its composition the framework of words should be rhythmic so that it sounds melodious to the audience. There has to be variety in it. Due to this there is a system that *gat* is played twice. When a particular composition is composed with twenty four beats, it is played in *tritaal*, it will come on *khāli*. It is played twice and ends on a *sam*.¹⁷

According to definition given by Pandit Arvind Mulgaonkar “*Gat* is a composition which ends before *sam*, which can be repeated and it has a concept of a natural outlook of speed.”¹⁸

According to the views of Pandit Girishchandraji “*Gat* is a composition which is composed with soft words, which has no *paltā* and is different than *quāyedā*, *ṭukḍā*, *paran* and *peshkār*. *Gat* is generally without a *tihāī*.¹⁹

Prof. Sudhir Kumar Saxena writes in his book “The art of *Tablā* Rhythm”; “The word *gat* is an abbreviation of *gati* which means movement. It never ends with *tihāī*. It does not admit of any improvisation. *Gat* is composed of pure *tablā bols*. A *gat* ends quietly, so to say without specific *āmad* that is; without a distinct, self-evolving access to *sam* which is shorter in range than *ṭukḍā*. What is striking about it is rather the grace of undulating movement.”²⁰

6:3:6:1 Gats of Ajrādā gharānā

6:3:6:1:1

Composition: Simple *Gat*, (Traditional Composition), Received from: Prof. Sudhir kumar Saxena, *Jāti*: *Chatushtra*, Type of *laya*: *Madhya or Drut*.

<u>धिननग</u>	<u>धिननग</u>	<u>तकधिन</u>	<u>नगतिट</u>	<u>घिडनग</u>	<u>धिननग</u>	<u>तिटकता</u>	<u>घिडनग</u>
X				2			
<u>धिनगिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>	<u>धागेतिट</u>	<u>धिनाऽत</u>	<u>धगनग</u>	<u>धिनधग</u>	<u>नगधिन</u>
0				3			
धा							
X							
<u>घिडनग</u>	<u>धिनधागे</u>	<u>त्रकधिन</u>	<u>घिडनग</u>	<u>धिनधागे</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>धिनघिड</u>
X				2			
<u>नगधिन</u>	<u>धिनागिना</u>	<u>ताऽघिड</u>	<u>नगधिन</u>	<u>धागेत्रक</u>	<u>धिनघिड</u>	<u>नगतिन</u>	<u>तिनाकिना</u>
0				3			
धा							
X							

6:3:6:1:2

Composition: Simple *Gat*, Composer: Ustad Habeebuddin Khan, Received from: Shri Pushkarraj Shridhar, *Jāti*: *Chatushtra*, Type of *laya*: *Madhya or Drut*.

<u>धाऽतक</u>	<u>धिनधाऽ</u>	<u>तकधिन</u>	<u>धागेतिट</u>
X			
<u>कताऽन</u>	<u>धाऽऽऽकिटतक</u>	<u>ताऽऽऽकिटतक</u>	<u>ताऽतिरकिटतक</u>
2			
<u>ताऽऽऽकिटतक</u>	<u>ताऽकिटतकधिर</u>	<u>धिरकिटधाऽत्तीऽ</u>	<u>धाऽऽऽ</u>
3			
<u>धाधात्तीधा</u>	<u>गेनधागे</u>	<u>तिनाकधा</u>	<u>त्तीधागेना</u>
0			
धा			
X			

6:3:6:1:3

Composition: Simple *Gat*, Composer: Ustad Chand Khan, Received from:
Shri Pushkarraj Shridhar, *Jāti: Chatushtra*, Type of *laya: Madhya or Drut*.

<u>धात्तीधाऽ</u>	<u>ऽऽगिन</u>	<u>धात्तीगिन</u>	<u>धिनाऽऽ</u>
X			
<u>धागेनकत्ऽऽऽ</u>	<u>गिनधात्ती</u>	<u>गिनधिना</u>	<u>किटतकताऽऽऽ</u>
2			
<u>ताऽऽऽकिटतक</u>	<u>ताऽऽऽकिटतक</u>	<u>ताऽऽऽताऽऽऽ</u>	<u>किडनकतिरकिट</u>
0			
<u>तकताऽतिरकिट</u>	<u>धात्तीधागेन</u>	<u>धात्तीधागेन</u>	<u>धात्तीधागेन</u>
3			
धा			
X			

6:3:6:1:4

Composition: *Mod-Mohār Gat*, (Traditional Composition), Received from:
Shri Pushkarraj Shridhar, *Jāti: Chatushtra*, Type of *laya: Madhya or Drut*.

<u>धाऽऽकड</u>	<u>धाऽधिंऽ</u>	<u>ताऽतिर</u>	<u>किटधाऽ</u>
X			
<u>कडधाऽन</u>	<u>धिंऽधाऽ</u>	<u>किडनक</u>	<u>तिरकिट</u>
2			
<u>धाऽऽकड</u>	<u>धाऽधिंऽ</u>	<u>गेनकतिं</u>	<u>ऽनताके</u>
0			
<u>तिटताके</u>	<u>त्रकतिट</u>	<u>कतगिन</u>	<u>नानाकता</u>
3			

It can be explained like this. Suppose our friend or relative comes to our home and stays with us for some days when time of departing comes, normally we say insistently to our relative to stay more for one or two or three days. In this styli mood the composition is made.

6:3:6:1:5

Composition: *Dumuhī gat*, (Traditional Composition), Received from: Prof. Sudhir kumar Saxena, *Jāti: Tishtra*, Type of *laya: Madhya or Drut*.

<u>धाऽघिडनग</u>	<u>धिनधागेत्रक</u>	<u>धिनघिडनग</u>	<u>धिनधिनागिना</u>
X			
<u>घिडनगघिड</u>	<u>नगधागेत्रक</u>	<u>धिनघिडनग</u>	<u>धिनधिनागिना</u>
2			
<u>धगततकिट</u>	<u>धाऽऽऽऽऽ</u>	<u>घिडनगधिन</u>	<u>घिडनगधिन</u>
0			
<u>धाऽघिडनग</u>	<u>धिनधागेत्रक</u>	<u>धिनघिडनग</u>	<u>धिनधिनागिना</u>
3			

6:3:6:1:6

Composition: *Dumuhī gat*, (Traditional Composition), Received from: Prof. Sudhir kumar Saxena, *Jāti: Tishtra*, Type of *laya: Madhya or Drut*.

<u>धाऽघिडनग</u>	<u>धिंऽनाऽघिड</u>	<u>नगधिनधागे</u>	<u>त्रकधिनागिना</u>
X			
<u>घिडनगधिंऽ</u>	<u>नाऽघिडनग</u>	<u>धिनगिनधागे</u>	<u>त्रकधिनागिना</u>
2			
<u>धगततकिट</u>	<u>धाऽघिडनग</u>	<u>धिंऽऽऽऽऽ</u>	<u>घिडनगधिंऽ</u>
0			
<u>धाऽघिडनग</u>	<u>धिंऽनाऽघिड</u>	<u>नगधिनधागे</u>	<u>त्रकधिनागिना</u>
3			

6:3:6:2 Gats of Farrukhābād Gharānā

6:3:6:2:1

Composition: Simple *gat*, Composer: Ustad Haji Vilayat Ali Khan, Received from: Pandit Arvind Mulgaonkar, *Jāti: Chatushtra*, Type of *laya: Madhya or Drut*.

ताऽऽऽ	धाऽऽऽ	घिडनग	तक्ऽऽ
X			
घिडनग	तकधाऽ	घिडनग	तक्ऽऽ
2			
घिडनग	तकधाऽ	ऽडधाऽ	घिडनग
0			
तकधाऽ	ऽडधाऽ	घिडनग	धिंऽनाऽ
3			
घिडनग	दिंऽऽक	दिंऽनाऽ	घिडनग
X			
घिडनग	तक्ऽऽ	घिडनग	तकधाऽ
2			
ऽडधाऽ	घिडनग	धिंऽनाऽ	घिडनग
0			
तकधाऽ	ऽडधाऽ	घिडनग	धिंऽनाऽ
3			
धा			
X			

6:3:6:2:2

Composition: Simple *gat*, Composer: Miya Salari Khan, Received from: Shri Pushkarraj Shridhar, *Jāti*: *Chatushtra*, Type of *laya*: *Madhya or Drut*.

ताऽऽऽ	धाऽऽऽ	घिडनग	तक्ऽऽ
X			
धाऽऽऽ	घिडनग	तक्ऽऽ	घिडनग
2			
तकधाऽ	घिडनग	तक्ऽऽ	घिडनग
0			
धिरधिर	घिडनग	धिंऽनाऽ	घिडनग
3			
तकिटधा	ऽडधाऽ	घिडनग	धिनतक
X			

धिरधिर	घिडनग	धिंऽनाऽ	घिडनग
2			
धाऽधिड	नगधिर	धिरधिर	घिडनग
0			
धिरधिर	घिडनग	तिंऽनाऽ	किडनक
3			
धा			
X			

6:3:6:2:3

Composition: Simple *gat*, Composer: Miya Salari Khan, Received from:
Pandit Arvind Mulgaonkar, *Jāti: Chatushtra*, Type of *laya: Madhya or Drut*.

ताऽऽऽ	धाऽऽऽ	घिडनग	तकूऽऽ
X			
घिडनग	तकधाऽ	घिडनग	तकूऽऽ
2			
घिडनग	तकधाऽ	ऽडधाऽ	घिडनग
0			
तकधाऽ	ऽडधाऽ	दिंऽऽग	दिंऽनाऽ
3			
किटतक	तिंऽऽग	तिंऽनाऽ	किटतक
X			
तिरकिट	तकताऽ	कऽऽतिं	किडनक
2			
घिडनग	तकधाऽ	ऽडधाऽ	घिडनग
0			
तकधाऽ	ऽडधाऽ	दिंऽऽग	दिंऽनाऽ
3			
धा			
X			

6:3:6:2:4

Composition: *Dumuhī gat*, (Traditional Composition), Received from: Prof. Sudhir kumar Saxena, *Jāti: Chatushtra*, Type of *laya: Madhya or Drut*.

<u>धिडनग</u> X	<u>धिनगिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
<u>धागेनधा</u> 2	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
<u>तकधिंऽ</u> 0	<u>ऽऽतक</u>	<u>धिंऽऽऽ</u>	<u>तकऽऽ</u>
<u>धिडनग</u> 3	<u>धिनगिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
<u>कत्ऽऽ</u> X	<u>धिऽनऽ</u>	<u>धिऽनऽ</u>	<u>धिऽनऽ</u>
<u>ताऽकेऽ</u> 2	<u>त्रऽकऽ</u>	<u>तिंऽनाऽ</u>	<u>कऽताऽ</u>
<u>धिडनग</u> 0	<u>धिनगिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
<u>धागेनधा</u> 3	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
धा X			

6:3:6:2:5

Composition: Simple *gat*, Composer: Ustad Haji Vilayat Ali Khan, Received from: Shri Pushkarraj Shridhar, *Jāti: Chatushtra*, Type of *laya: Madhya or Drut*.

<u>कताऽघे</u> X	<u>नाऽऽऽतिरकिट</u>	<u>ताऽऽऽघेऽतिर</u>	<u>किटतकताऽऽऽ</u>
<u>धिरधिरकिटधाऽ</u> 2	<u>डधाऽऽधिरधिर</u>	<u>किटधाऽडधाऽऽ</u>	<u>तिऽकडतिंऽनाऽ</u>

<u>तिऽक्डतिऽनाऽ</u>	<u>किडनकतिरकिट</u>	<u>तकताऽतिरकिट</u>	<u>ताऽतिरकिटतक</u>
0			
<u>धिरधिरकिटधाऽ</u>	<u>डधाऽऽधिरधिर</u>	<u>किटधाऽडधाऽऽ</u>	<u>तिऽक्डतिऽनाऽ</u>
3			
धा			
X			

Similar form of composition (*joḍa*) of above composition

<u>कताऽघे</u>	<u>नाऽऽऽधिरधिर</u>	<u>कत्ऽऽ</u>	<u>धिरधिरकिटतक</u>
X			
<u>धिरधिरकत्ऽऽ</u>	<u>धिरधिरकिटधाऽ</u>	<u>डधाऽऽधिरधिर</u>	<u>किटधाऽडधाऽऽ</u>
2			
<u>तिऽक्डतिऽनाऽ</u>	<u>किटतकतिरकिट</u>	<u>तकताऽतिरकिट</u>	<u>ताऽतिरकिटतक</u>
0			
<u>धिरधिरकिटधाऽ</u>	<u>डधाऽऽधिरधिर</u>	<u>किटधाऽडधाऽऽ</u>	<u>तिऽक्डतिऽनाऽ</u>
3			

6:3:6:2:6

Composition: *Miya Salari Khan ki Sameṭ*, Composer: Miya Salari Khan,
Received from: Shri Pushkarraj Shridhar, *Jāti*: *Chatushtra*, Type of *laya*: *Madhya or Drut*.

<u>तिरकिटतकताऽ</u>	<u>केनाधिट</u>	<u>धिटक्डधा</u>	<u>गेनाधागे</u>
X			
<u>तिटक्डधा</u>	<u>गेनाधागे</u>	<u>दिऽगनड़ा</u>	<u>ऽनताके</u>
2			
<u>धिरधिरकिटधाऽ</u>	<u>गेनाधागे</u>	<u>धिरधिरकिटतक</u>	<u>तिरतिरकिटतक</u>
0			
<u>धिरधिरकिटतक</u>	<u>तिरतिरकिटतक</u>	<u>धिरधिरकिटतक</u>	<u>तिरतिरकिटतक</u>
3			
धा			
X			

6:3:6:2:7

Composition: *Miya Salari Khan ki Sameṭ*, Composer: Miya Salari Khan,
Received from: Shri Pushkarraj Shridhar, *Jāti: Tishtra*, Type of *laya: Madhya or Drut*.

धिनधि	नधिन	धागेन	धागेन
x			
धागेन	ताकेन	तिरकिटतक	ताकेन
2			
धागेति	टतिट	ताकेति	टतिट
0			
कडधाति	टतिट	गदिंऽ	नाऽऽ
3			
धाऽघिडनग	तिरकिटतक	तिरकिटतक	धाऽघिडनग
x			
तिरकिटतक	तिरकिटतक	तिरकिटतक	धिरधिरकिट
2			
धाऽतिं	नाऽकिडनक	तिरकिटतक	धिरधिरकिट
0			
धाऽतिं	नाऽकिडनक	तिरकिटतक	धिरधिरकिट
3			
धा			
x			

Sameṭ means the scattered *bol* that one in composition to be bringing together and end on *sam*. In *sameṭ*, it does not mean that the *sameṭ* comes at the end only. It can come in between also in the above referred *bandish* “*dhā ghiḍanaga tirakiṭatak tirakiṭatak dhā ghiḍanaga tirakiṭatak*” these *bols* are part of group are part of *sameṭ*.

6:3:6:2:8

Composition: *Gat*, (Traditional Composition), Received from: Shri Pushkarraj Shridhar, *Jāti: Chtushtra*, Type of *laya: Madhya or Drut*.

<u>धिऽऽकडधिऽ</u>	<u>ताऽघिडनग</u>	<u>तिरकिटतक</u>	<u>धिरकिटतक</u>
x			
<u>घेनकतकिट</u>	<u>तकधिंऽताऽ</u>	<u>गदिगनधागे</u>	<u>त्रकतिनाकता</u>
2			
<u>तकतिऽतक</u>	<u>ताऽकिडनग</u>	<u>त्रकतिनाकिना</u>	<u>ताकेतिरकिट</u>
0			
<u>घेनकतकिट</u>	<u>तकधिंऽताऽ</u>	<u>गदिगनधागे</u>	<u>त्रकतिनाकता</u>
3			
धा			
x			

Ustad Ahmad Jan Thirakhwa used to perform this *bandish* usually.

6:3:6:2:9

Composition: *Mod-Mohār Gat*, (Traditional Composition), Received from: Shri Pushkarraj Shreedhar, *Jāti: Chatushtra*, Type of *laya: Madhya or Drut*.

<u>धाऽगेन</u>	<u>धाऽधाऽ</u>	<u>धिंऽताऽ</u>	<u>तिटगिन</u>
x			
<u>धाऽधाऽ</u>	<u>धिंऽताऽ</u>	<u>कतगेन</u>	<u>तिनाकिना</u>
2			
<u>धाऽधाऽ</u>	<u>धिंऽताऽ</u>	<u>गेनतिना</u>	<u>किनाताऽ</u>
0			
<u>धाऽधिंना</u>	<u>किटतकधिरधिर</u>	<u>किटतकधाऽतिर</u>	<u>किटतकतिरकिट</u>
3			
धा			
x			

6:3:6:2:10

Composition: *Simple Gat*, Composer: Ustad Haji Vilayat Ali Khan, Received from: Shri Madhukar Gurav, *Jāti: Chatushtra*, Type of *laya: Madhya or Drut*.

धिनधिडनग

x

धिनधिडनग

तितघिड़ाऽन

2

धिरधिरघिड

तितघिड़ाऽन

0

त्रकघेत्ऽऽऽऽ

त्रकघेत्ऽऽऽऽ

3

त्रकघेत्ऽऽऽऽ

धा

x

तितघिड़ाऽन

तितघिड़ाऽन

धाऽधिडनग

नगधिनतक

धाऽधाऽधाऽ

धिरधिरकिटतकधाऽतिरकिटतक

धिरधिरकिटतकधाऽतिरकिटतक

धिरधिरकिटतकधाऽतिरकिटतक

6:3:6:2:11

Composition: *Badhaiyā ki Gat*, (Traditional Composition), Received from:
Shri Pushkarraj Shridhar, *Jāti: Chatushttra*, Type of *laya: Madhya or Drut*.

This composition is start from 16th beat. On that beat *kiṭa* is playd.

किट (16th beat)

ताऽताऽकिट

3

धाऽऽघेघेत्

3

ताऽनधाऽऽ

3

धाऽनधाऽन

3

धा

x

तिऽकड़ाऽन

ताऽनधाऽऽ

तकिटधाऽऽ

धाऽकडताऽन

दिऽकऽत्ता

घेघेत्ताऽन

तिऽकड़ाऽन

ताऽनताऽकड

घेघेत्ताऽन

धाऽऽऽऽऽ

ताऽनताऽकड

धाऽनधाऽन

All the *gats* of *Badhaiyā* mostly begin with *ka* only. This *bandish* ends with the *bols* such as "*kḍa dhān dhān dhā, kḍa tān tān tā, kḍa dhān dhān dhā,*"

6:3:6:2:12

Composition: *Do-Dhārī Gat*, Received from: Shri Pushkarraj Shridhar, *Jāti*: *Tishtra*, Type of *laya*: *Madhya or Drut*.

(Each phrase come for two time)

<u>धिनधिड़ाऽन</u>	<u>धिनधिड़ाऽन</u>
x	
<u>धागेनागेधिन</u>	<u>धागेनागेधिन</u>
<u>धात्रकधितिट</u>	<u>धात्रकधितिट</u>
2	
<u>गेनकतिंऽन</u>	<u>गेनकतिंऽन</u>
<u>न्नककिटतक</u>	<u>न्नककिटतक</u>
0	
<u>धड़ऽनकिटतक</u>	<u>धड़ऽनकिटतक</u>
<u>धाऽधाऽगिन</u>	<u>धाऽधाऽगिन</u>
3	
<u>तिरकिटतकधिरधिरकिटतक</u>	<u>तिरकिटतकधिरधिरकिटतक</u>
धा	
x	

6:3:6:2:13

Composition: *Mod-Mohār Gat*, Received from: Shri Pushkarraj Shridhar, *Jāti*: *Chatushtra*, Type of *laya*: *Madhya or Drut*.

<u>धाऽगिन</u>	<u>धाऽधाऽ</u>	<u>धिंऽनाऽ</u>	<u>तितगिन</u>
x			

<u>धाऽधाऽ</u>	<u>धिंऽताऽ</u>	<u>कतगिन</u>	<u>तिनाकिना</u>
2			
<u>धाऽधाऽ</u>	<u>धिंऽताऽ</u>	<u>गेनतिना</u>	<u>किनाधाऽ</u>
0			
<u>ताऽधिंना</u>	<u>किटतकधिरधिर</u>	<u>किटतकधातिर</u>	<u>किटतकतिरकिट</u>
3			
धा			
x			

6:3:6:2:14

Composition: *Do-Dhārī Gat*, Received from: Shri Pushkarraj Shridhar, *Jāti*: *Tishtra* and *Chatushtra*, Type of *laya*: *Madhya* or *Drut*.

This composition is also called as *Lāhorī gat*.

<u>धिरधिरकिटतक</u>	<u>तकिऽटधाऽऽऽ</u>	<u>धिरधिरकिटतक</u>	<u>तकिऽटधाऽऽऽ</u>
x			
<u>धाऽधिंऽनाऽ</u>	<u>धाऽधिंऽनाऽ</u>	<u>कऽत्</u>	<u>कऽत्</u>
2			
<u>दिंऽन</u>	<u>दिंऽन</u>	<u>गेनतराऽन</u>	<u>गेनतराऽन</u>
0			
<u>तागेनाता</u>	<u>गेनागेन(धिन)</u>	<u>गेन(धिन)धाधा</u>	<u>तकिटतकिट</u>
3			
धा			
x			

6:3:6:2:15

Composition: *Miya Salari Khan ki Sameṭ*, Composer: Miya Salari Khan, Received from: Prof. Sudhir kumar Saxena, *Jāti*: *Chatushtra*, Type of *laya*: *Madhya* or *Drut*.

<u>तिटगिना</u>	<u>धात्रकधि</u>	<u>तिटधिन</u>	<u>कत्ऽऽ</u>
3			

कत्धना	धात्रकधि	तिटधना	तित्ऽऽ
2			
घेडनत्	धाऽऽऽ	धिरधिरकिटतक	तिरतिरकिटतक
0			
धिरधिरकिटतक	तिरतिरकिटतक	धिरधिरकिटतक	तिरतिरकिटतक
3			
धा			
X			

6:3:6:2:16

Composition: *Miya Salari Khan ki Sameṭ*, Composer: Miya Salari Khan,
Received from: Prof. Sudhir kumar Saxena, *Jāti: Chatushtra*, Type of *laya: Madhya or Drut*.

धिटतित	कडघेतित	धागेदिंऽ	नगनग
X			
तितकता	गदिगन	कताकता	कत्ऽऽधिरधिर
2			
किटतकतकिऽट	धाऽकता	कताकत्	धिरधिरकिटतक
0			
तकिऽटधाऽऽऽ	कताकता	कत्ऽऽधिरधिर	किटतकतकिऽट
3			
धा			
X			

6:3:6:2:17

Composition: *Āsam Gat (Anāgat)*, Composer: Ustad Haji Vilayat Ali Khan,
Received from: Prof. Sudhir kumar Saxena, *Jāti: Tishtra and Chatushtra*, Type of *laya: Madhya or Drut*.

तितकताऽन	धिनघिडनग	धिनगिनधागे	त्रकधिनागिना
X			

<u>धिनाऽत्घिड</u>	<u>नगदिनतक</u>	<u>तिटकताकिड</u>	<u>नकदिंऽऽऽऽ</u>
2			
<u>तिरकिटताऽतिर</u>	<u>किटतकतिरकिट</u>	<u>ताऽतिरकिटतक</u>	<u>ताऽऽऽऽऽऽ</u>
0			
<u>धिरधिरकिटतक</u>	<u>धिरधिरकिटतक</u>	<u>धिरधिरकिटतक</u>	<u>धाऽऽऽऽऽऽ</u>
3			
<u>कड़ाऽननाऽनऽ</u>	<u>धाऽतिरकिटतक</u>	<u>ताऽतिरकिटतक</u>	<u>तकिऽटधाऽऽऽ</u>
X			
<u>ऽऽऽऽधिंऽऽऽ</u>	<u>धिरधिरकिटतक</u>	<u>धिरधिरकिटतक</u>	<u>तकिऽटधाऽऽऽ</u>
2			
<u>ऽऽऽऽधिंऽऽऽ</u>	<u>धिरधिरकिटतक</u>	<u>धिरधिरकिटतक</u>	<u>तकिऽटधाऽऽऽ</u>
0			
<u>ऽऽऽऽधिंऽऽऽ</u>	<u>धिरधिरकिटतक</u>	<u>धिरधिरकिटतक</u>	<u>तकिऽटधाऽऽऽ</u>
3			

6:3:6:2:18

Composition: *Manzedār Gat*, Received from: Pandit Arvind Mulgaonkar,
Jāti: Tishtra and Chatushtra, Type of *laya: Madhya or Drut*.

<u>धगत्त</u>	<u>किटधागे</u>	<u>तिटघिड़ा</u>	<u>ऽनकत्</u>
X			
<u>धात्रकधितिट</u>	<u>कत्रकधिकिट</u>	<u>गदिंऽन</u>	<u>कत्ऽऽ</u>
2			
<u>कडधिंऽनाऽन</u>	<u>धाऽघेत्ताऽ</u>	<u>कत्रकधिकिट</u>	<u>तिटघिड़ाऽन</u>
0			
<u>घड़ाऽनऽऽऽऽ</u>	<u>किटतकधाऽघिड</u>	<u>नगधिनघिडनग</u>	<u>घेत्ताघिडनग</u>
3			

6:3:6:2:19

Composition: *Mayur Gat*, Composer: Ustad Najar Ali Khan, Received from:
V.C.D of Pandit Arvind Mulgaonkar (Treasure of Farrukhābād Gharānā), *Jāti:*
Tishtra and Chatushtra, Type of *laya: Madhya or Drut*.

कतिट	कताऽ	ऽनऽ	धादिता
X			
कऽत्	धाऽऽ	ऽति	ऽट
2			
ऽधि	ऽट	ऽऽधाऽ	किटतकदिंकिटतक
0			
धाऽऽऽ	त्रकघेत	तगेऽन	धाऽऽति
3			
टक	ताधि	टधा	किटतकदिंकिटतक
X			
धाऽति	ऽटऽ	कऽता	ऽधिऽ
2			
टऽधा	किटकिटतकदिंकिटतक	धाऽऽऽ	तिट
0			
कता	धिट	ऽऽऽऽधाऽऽऽ	किटतकदिंकिटतक
3			
धा			
X			

6:3:6:2:20

Composition: *Domukhi Gat*, Composer: Ustad Haji Vilayat Ali Khan, Received from: V.C.D of Pandit Arvind Mulgaonkar (Treasure of Farrukhābād Gharānā), *Jāti: Tishtra*, Type of *laya: Madhya* or *Drut*.

While playing this *gat* similar lines of *bols* are used at the beginning and end of this composition. This composition is named after the kind of a snake called *Dumukhi* which has mouth on both its sides.

घड़ऽनकिट	धाऽघिडनग	दिंनगऽऽऽधिरधिर	किटतकतकिऽटधाऽऽऽ
X			
घड़ऽनकिट	धाऽघिडनग	दिनदिनागिना	ताऽऽऽऽऽऽऽ
2			

<u>तकतिऽतक</u>	<u>ताऽकिडनक</u>	<u>तिनकिनताके</u>	<u>त्रकत्नाकता</u>
0			
<u>घड़ऽनकिट</u>	<u>धाऽघिडनग</u>	<u>दिंगनगऽऽऽधिरधिर</u>	<u>किटतकतकिऽटधाऽऽऽ</u>
3			

6:3:6:2:21

Composition: *Prapāt Gat*, Composer: Ustad Haji Vilayat Ali Khan, Received from: V.C.D of Pandit Arvind Mulgaonkar (Treasure of Farrukhābād Gharānā), *Jāti: Tishtra* and *Chatushtra*, Type of *laya: Madhya* or *Drut*.

This word means cascade or a flow like river. While flowing, a river makes its own way as per the turn, and when it falls down the mountain or a hill it takes the form of a waterfall. This type of movement is included in this composition.

<u>धिनघिड़ा</u>	<u>ऽनधिन</u>	<u>घिड़ाऽन</u>	<u>नगतक</u>
X			
<u>धिनगिन</u>	<u>धाऽऽऽ</u>	<u>धिरधिरकिटतक</u>	<u>धाऽतिरकिटतक</u>
2			
<u>तकत</u>	<u>कतक</u>	<u>तकघि</u>	<u>डनग</u>
0			
<u>तकघि</u>	<u>डनग</u>	<u>तिरकिटतकधिर</u>	<u>धिरधिरकतऽऽ</u>
3			
<u>घगतत</u>	<u>किटधागे</u>	<u>त्रकधिन</u>	<u>घिडनग</u>
X			
<u>धिनघिड</u>	<u>नगधिन</u>	<u>धागेत्रक</u>	<u>धिनागिन</u>
2			
<u>धिरधिरकिटतक</u>	<u>तकिऽटधाऽऽऽ</u>	<u>ऽऽऽदिं</u>	<u>ऽऽऽघे</u>
0			
<u>ऽऽनत</u>	<u>धाऽऽऽ</u>	<u>धिरकत्ऽऽधिर</u>	<u>धिरधिरकिटतक</u>
3			
<u>धाऽतिरकिटतक</u>	<u>धाकड़ाऽन</u>	<u>धिरधिरकिटतक</u>	<u>तकिऽटधाऽऽऽ</u>
X			

दिंघेऽ	ऽनतऽ	धाऽऽऽ	धिरकत्ऽधिर
2			
धिरधिरकिटतक	धाऽतिरकिटतक	धाकड़ाऽन	धिरधिरकिटतक
0			
तकिऽटधाऽऽऽ	दिंघेऽ	ऽनतऽ	धाऽऽऽ
3			
धिरकत्ऽधिर	धिरधिरकिटतक	धाऽतिरकिटतक	धाकड़ाऽन
X			
धिरधिरकिटतक	तकिऽटधाऽऽऽ	दिंघेऽ	ऽनतऽ
2			
धा			
X			

Note: This bandish is always played in drut laya.

6:3:6:2:22

Composition: *Gend-Uchāl Gat*, Composer: Ustad Haji Vilayat Ali Khan, Received from: V.C.D of Pandit Arvind Mulgaonkar (Treasure of Farrukhābād Gharānā), *Jāti: Tishtra* and *Chatushra*, Type of *laya: Madhya* or *Drut*.

This *gat* is composed by keeping in mind the bounce of the ball. The specialty of this composition is it sounds like a bouncing ball. After playing this composition twice or thrice its initial phrase is played in the form of *tihāī*.

घगत्तकिट	धात्रकधितिट	तित्ऽधिरधिर	किटतकतकिऽट
X			
दिंऽ	कतति	ऽति	ऽति
2			
ऽना	ऽना	ऽऽनागे	तिरकिट
0			
गऽदिंऽ	गऽनऽ	धागे	तिट
3			
धिना	ऽऽकत्	गदिंऽऽ	ऽऽगन
X			

धगेन	धात्रक	धिनाग	दिगन
2			
तककड़ाऽन	दिंऽनदिंऽन	नगननगन	नागेतिरकिट
0			
घगततकिट	धाऽतिरकिटतक	तक्ऽऽधिरधिर	किटतकतकिऽट
3			
धा			
X			

6:3:6:2:23

Composition: *Gend-Uchāl Gat*, Composer: Ustad Munir Khan, Received from: V.C.D of Pandit Arvind Mulgaonkar (Treasure of Farrukhābād Gharānā), *Jāti*: *Tishtra*, Type of *laya*: *Madhya* or *Drut*.

धाऽकिटतक	तकधिंऽऽऽ	ऽऽऽऽतक	तकधिंऽऽऽ
X			
तकतकतक	तिरकिटतक	तिरकिटतक	तकधिंऽऽऽ
2			
तकतकतिंऽ	ऽऽतकतक	तिंऽऽऽतिर	तिरकिटतक
0			
धिरधिरकिट	तकधिंऽऽऽ	तकधिंऽऽऽ	तकधिंऽऽऽ
3			
धा			
X			

Dhir-dhir and *tir-tir* is played by use of fingers.

6:3:6:2:24

Composition: *Gend-Uchāl Gat*, Composer: Ustad Amir Hussain Khan, Received from: V.C.D of Pandit Arvind Mulgaonkar (Treasure of Farrukhābād Gharānā), *Jāti*: *Tishtra*, Type of *laya*: *Madhya* or *Drut*.

<u>धाऽघिडनग</u>	<u>धिनघिडनग</u>	<u>तिरकिटतक</u>	<u>तकधिंऽऽऽ</u>
X			
<u>तकतकधिन</u>	<u>गिननागेतिट</u>	<u>घिड़ाऽनतक</u>	<u>तकतिंऽऽऽ</u>
2			
<u>तकतिंऽऽऽ</u>	<u>ताऽकिडनक</u>	<u>तिरकिटतक</u>	<u>तकधिंऽऽऽ</u>
0			
<u>ऽऽऽऽतक</u>	<u>तकधिनगिन</u>	<u>धिनघिडनग</u>	<u>तकधिंऽऽऽ</u>
3			
<u>ऽऽऽऽतक</u>	<u>तकधिनगिन</u>	<u>धिनघिडनग</u>	<u>तकधिंऽऽऽ</u>
X			
<u>ऽऽऽऽतक</u>	<u>तकधिनगिन</u>	<u>धिनघिडनग</u>	<u>तकधिंऽऽऽ</u>
2			
धा			

Note: This bandish is always played in drut laya.

6:3:6:2:26

Composition: *Fard Gat*, Composer: Ustad Chudiyawale Imambakhsh
 Received from: V.C.D of Pandit Arvind Mulgaonkar (Treasure of Farrukhābād
 Gharānā), *Jāti: Chatushtra*, Type of *laya: Madhya* or *Drut*.

<u>धिरधिरकत्ऽऽ</u>	<u>धिरधिरकत्ऽऽ</u>	<u>घिटघिट</u>	<u>धागेतिट</u>
X			
<u>कडघेत्धि</u>	<u>किटकत्</u>	<u>धाऽऽऽकिडनक</u>	<u>तकिटत</u>
2			
<u>कघेत्धा</u>	<u>ऽनघेत्</u>	<u>तगऽन</u>	<u>धाऽऽऽ</u>
0			
<u>कडघेन</u>	<u>ऽऽकड</u>	<u>घेनऽधा</u>	<u>दिंताकत</u>
3			
<u>किटतक</u>	<u>घेत्ताऽ</u>	<u>धाऽऽऽकिटतक</u>	<u>ताऽघेत्</u>
X			

<u>तगऽन</u>	<u>धाऽतीऽ</u>	<u>दिंऽनाना</u>	<u>किटतकदिंऽकिटतक</u>
2			
धा			
x			

Note: This bandish is always played in drut laya.

6:3:6:2:27

Composition: *Āsam Gat (Anāgat)*, Composer: Ustad Amir Hussain Khan,
Received from: V.C.D of Pandit Arvind Mulgaonkar (Treasure of Farrukhābād
Gharānā), *Jāti: Chatushtra*, Type of *laya: Madhya* or *Drut*.

<u>धिनधिड़ा</u>	<u>ऽनधिन</u>	<u>धाऽकडधा</u>	<u>ऽनधाऽ</u>
x			
<u>कततिट</u>	<u>तिटधागे</u>	<u>तिटधिड़ा</u>	<u>ऽनदिंऽ</u>
2			
<u>छड़ाऽऽनधिडनग</u>	<u>नाऽतिरकिटतक</u>	<u>तिरकिटतकधिर</u>	<u>धिरधिरकत्ऽऽ</u>
0			
<u>ऽऽऽऽऽधिर</u>	<u>धिरधिरकत्ऽऽ</u>	<u>ऽऽऽऽऽधिर</u>	<u>धिरधिरकत्ऽऽ</u>
3			
धा			
x			

6:3:6:2:28

Composition: Simple *Gat*, (Traditional Composition), Received from: V.C.D
of Pandit Arvind Mulgaonkar (Treasure of Farrukhābād Gharānā), *Jāti: Chatushtra*,
Type of *laya: Madhya* or *Drut*.

<u>घेऽतग</u>	<u>धिननग</u>	<u>तिटकता</u>	<u>किडनक</u>
x			
<u>तिटकता</u>	<u>किटधागे</u>	<u>तिटधिड़ा</u>	<u>ऽनघेत्</u>
2			

धिऽत	किटधागे	त्रकधिन	घिडनग
0			
तकिटधा	त्रकधिंऽ	धिरधिरकिटतक	धाऽतिरकिटतक
3			
धा			
x			

6:3:6:2:29

Composition: *Āsam Gat (Anāgat)*, Composer: Chudiyawale Imambakhsh
 Received from: V.C.D of Pandit Arvind Mulgaonkar (Treasure of Farrukhābād
 Gharānā), *Jāti: Chatushtra*, Type of *laya: Madhya* or *Drut*.

घड़ाऽन	नाऽतीऽ	कत्ऽऽ	ऽऽऽऽ
x			
तिरकिट	तकताऽ	थुंऽऽऽ	ऽऽऽऽ
2			
ताऽऽऽ	ताऽतिर	किटतक	ताऽऽऽ
0			
धिरधिर	धिरधिर	धिरधिर	कत्ऽऽ
3			
धा			
x			

6:3:6:2:30

Composition: *Āsam Gat (Anāgat)*, Composer: Miya Bakhshu Khan,
 Received from: V.C.D of Pandit Arvind Mulgaonkar (Treasure of Farrukhābād
 Gharānā), *Jāti: Chatushtra*, Type of *laya: Madhya* or *Drut*.

दिंऽनदिं	ऽनतक्	तकिटत	किटतक्
x			
धात्रकधि	तिटकता	गदिंऽना	घिडनगतिरकिट
2			

धातीकत्	तिटधाऽ	त्रकघेत्	तऽगेन
0			
ताऽगेगे	नानाकत्	ऽऽऽधिं	धिंनाऽऽ
3			
ऽऽऽधिं	धिंनाऽऽ	ऽऽऽधिं	धिंनाऽऽऽ
X			
धातिं	तिंता	त्रकधिं	धिंता
2			
धा			
X			

6:3:6:2:31

Composition: *Āsam Gat (Anāgat)*, Composer: Ustad Amir Hussain Khan,
Received from: V.C.D of Pandit Arvind Mulgaonkar (Treasure of Farrukhābād
Gharānā), *Jāti: Chatushra*, Type of *laya: Madhya* or *Drut*.

दिंऽनदिं	ऽनतक्	तकिटत्	किटतक्
X			
धात्रकधि	तिटकता	गदिंऽना	घिडनगतिरकिट
2			
धातीकत्	तिटधाऽ	त्रकघेत्	तऽगेन
0			
ताऽगेगे	नानाकत्	ऽऽकत्	ऽऽकत्
3			
धा			
X			

6:3:6:2:32

Composition: *Tidhārī Gat*, (Traditional Composition), Received from: V.C.D
of Pandit Arvind Mulgaonkar (Treasure of Farrukhābād Gharānā), *Jāti: Tishtra*,
Type of *laya: Madhya* or *Drut*.

In this composition every words are repeated thrice.

धिनधिडनग

धिनधिडनग

X

धिनधिडनग

तकतकतक

तकधिनतक

धिनतकधिन

2

धिरधिरकत्ऽऽधिरधिर

कत्ऽऽधिरधिरकत्ऽऽ

धिरधिरधिर

तिरतिरतिर

0

धिरधिरकिटतकधाऽतिर

किटतकताऽतिरकिटतक

धिरधिरकिटतकधाऽतिर

किटतकताऽतिरकिटतक

3

धिरधिरकिटतकधाऽतिर

किटतकताऽतिरकिटतक

धा

X

6:3:6:2:33

Composition: *Darjedār Gat*, Composer: Ustad Haji Vilayat Ali Khan,
Received from: V.C.D of Pandit Arvind Mulgaonkar (Treasure of Farrukhābād
Gharānā), *Jāti: Tishtra* and *Chatushtra*, Type of *laya: Madhya* or *Drut*.

In this *gat* various standards of *laya* are shown. There can be numerous *laya* of this type.

धगत्

तकिट

तकधि

नतक

X

दिंगन

नगन

नागेति

रकिट

2

धिनगि

नतक

तकधि

नतक

0

दिंगन

नगन

नागेति

रकिट

3

तकत	तकिट	तकति	नतक
X			
तिंकन	नकन	नागेति	रकिट
2			
धिनगि	नतक	तकधि	नतक
0			
दिंगन	नगन	नागेति	रकिट
3			
धगत्त	किटतक	धिनतक	दिंगन
X			
गननागे	तिरकिट	धिनगिन	तकतक
2			
धिनतक	दिंगन	गननागे	तिरकिट
0			
तकतत	किटतक	तिनतक	तिंकन
3			
कननागे	तिरकिट	धिनगिन	तकतक
X			
धिनतक	दिंगन	गननागे	तिरकिट
2			
धगत्तकिट	तकधिनतक	दिंगनगन	नागेतिरकिट
0			
धिनगिनतक	तकधिनतक	दिंगनगन	नागेतिरकिट
3			
तकततकिट	तकतिनतक	तिंकननकन	नागेतिरकिट
X			
धिनगिनतक	तकधिनतक	दिंगनगन	नागेतिरकिट
2			

धा

X

In above composition *laya* is taken in three different forms.

Note: This bandish is always played in drut laya.

6:3:6:2:34

Composition: *Darjedār Gat*, Composer: Miya Salari Khan, Received from:
V.C.D of Pandit Arvind Mulgaonkar (Treasure of Farrukhābād Gharānā), *Jāti*:
Tishtra and *Chatushtra*, Type of *laya*: *Madhya* or *Drut*.

Similar form of composition (*joda*) of above composition.

धगत्	तकिट	तकधि	नतक	दिंगन	नगन	धिडन	गतक
X				2			
तकधि	नतक	धगत्	तकिट	तकधि	नतग	तिंगन	नगन
0				3			
तकत्	तकिट	तकति	नतक	तिकन	नकन	धिडन	गतक
X				2			
तकधि	नतक	धगत्	तकिट	तकधि	नतग	दिंगन	नगन
0				3			
धगत्त	किटतक	धिनतक	दिंगनन	गनधिड	नगतक	तकधिन	तकधग
X				2			
तूतकिट	तकधिन	तगतिंग	ननगन	तकत्त	किटतक	तिनतक	तिकनन
0				3			
कनधिड	नगतक	तकधिन	तकधग	तूतकिट	तकधिन	तगदिंग	ननगन
X				2			
धगत्तकिट		तकधिनतक		दिंगननगन		धिडनगतक	
0							
तकधिनतक		धगत्तकिट		तकधिनतग		तिंगननगन	
3							
तकत्तकिट		तकतिनतक		तिकननकन		धिडनगतक	
X							
तकधिनतक		धगत्तकिट		तकधिनतग		दिंगननगन	
2							
धा							
X							

Note: This bandish is always played in drut laya.

6:3:6:2:35

Composition: *Simple Gat*, Composer: Ustad Haji Vilayat Ali Khan, Received from: V.C.D of Pandit Arvind Mulgaonkar (Treasure of Farrukhābād Gharānā), *Jāti*: *Chatushtra*, Type of *laya*: *Madhya* or *Drut*.

धगत्त	किटधाऽ	ऽऽघेत्	ताऽऽऽ	गऽदिऽ	ऽऽधिर	धिरधिर	घिडनग
x				2			
तकिटधा	ऽडधाऽ	ऽऽघेत्	ताऽऽऽ	गऽदिऽ	ऽऽधिर	धिरधिर	किटतक
0				3			
तकिटधा	ऽडतकि	टधाऽड	धाऽऽऽ	धिरधिर	ऽऽधिर	धिरधिर	घिडनग
x				2			
धिरधिर	ऽऽधिर	धिरधिर	घिडनग	धिरधिर	ऽऽधिर	धिरधिर	घिडनग
0				3			
धा							
x							

6:3:6:2:36

Composition: *Simple Gat*, Composer: Miya Salari Khan, Received from: V.C.D of Pandit Arvind Mulgaonkar (Treasure of Farrukhābād Gharānā), *Jāti*: *Chatushtra*, Type of *laya*: *Madhya* or *Drut*.

Similar form of composition (*joda*) of above composition.

गदिगन	नगघेत्	ऽऽताऽ	गदिगन	नगघेत्	ऽऽधिर	धिरधिर	किटतक
x				2			
तकिटधा	ऽडधाऽ	गदिगन	नगघेत्	ऽऽधिर	धिरधिर	घिडनग	धिनतक
0				3			
तकधिन	तकतक	धिनतक	धिनतक	धिरधिर	ऽऽधिर	धिरधिर	घिडनग
x				2			
धिरधिर	ऽऽधिर	धिरधिर	घिडनग	धिरधिर	ऽऽधिर	धिरधिर	घिडनग
0				3			
धा							
x							

6:3:7 Gat-Ṭukḍā

In *gat-ṭukḍā* we get to hear an artistic combination of both *gat* and *ṭukḍā*. There is a wonderful use of *layakāri*, soft and pure words of *tablā* which exhibits the form of *gat* similarly in *gat-ṭukḍā* there is used of words of *pakhāwaj* and *tihāī*, which exhibits the form of *ṭukḍā*. The composition in which both the symptoms are found is called *gat-ṭukḍā*. A composition *gat-ṭukḍā* is very similar to *gat* till the fact, its essence and real form is not understood.

6:3:7:1 Gat-Ṭukḍās of Ajrādā gharānā

6:3:7:1:1

Composition: *Gat-Ṭukḍā*, (Traditional Composition), Received from: Prof. Sudhir kumar Saxena, *Jāti*: *Chatushtra* and *Tishtra*, Type of *laya*: *Madhya* or *Drut*.

धिनघिडनग

x

ऽतकिटधिन

तकतकतिटधिड़ा

2

तिरकिटकिड

घेऽनतरान

0

राऽनतकिऽटधा

धाऽऽऽतकिऽटधाऽऽऽ

3

धाऽऽऽतकिऽटधाऽऽऽ

धा

x

घेऽनतरान

घिडनगधिंऽ

ऽनघिडनगधिन

नकतिनकिन

घेऽत्ऽघेनत

ऽऽऽऽधिरधिरकिटतकतकिऽट

ऽऽऽऽधिरधिरकिटतकतकिऽट

ऽऽऽऽधिरधिरकिटतकतकिऽट

6:3:7:1:2

Composition: *Gat-Ṭukḍā*, (Traditional Composition), Received from: Prof. Sudhirkumar Saxena, *Jāti: Mishra (Zulnā Chand)*, Type of *laya: Madhya* or *Drut*.

धिनगिनतक	धिनगिनतकतक	धिनगिनतक	धिनगिनधाऽऽऽ
X			
घेऽतऽगऽ	धिनगिनतकतक	धिनगिनतक	धिनगिनधाऽऽऽ
2			
धिनगिनतक	धिनगिनतकतक	धिनगिनतक	धिनगिनतकतक
0			
धिनगिनतक	धिनगिनतकतक	धिनगिनतक	धिनगिनधाऽऽऽ
3			
कडऽधिंऽऽऽ	नाऽनाऽकिडनग	तिरकिटतक	धिरधिरकिटतक
X			
धाऽत्ती	धाऽऽऽ	कडऽधिंऽऽऽ	नाऽनाऽकिडनग
2			
तिरकिटतक	धिरधिरकिटतक	तिरकिटतक	धिरधिरकिटतक
0			
तिरकिटतक	धिरधिरकिटतक	धाऽऽऽ	कडऽधिंऽऽऽ
3			
नाऽनाऽकिडनक	तिरकिटतक	धिरधिरकिटतक	तिरकिटतक
X			
धिरधिरकिटतक	तिरकिटतक	धिरधिरकिटतक	धाऽऽऽ
2			
कडऽधिंऽऽऽ	नाऽनाऽकिडनक	तिरकिटतक	धिरधिरकिटतक
0			
तिरकिटतक	धिरधिरकिटतक	तिरकिटतक	धिरधिरकिटतक
3			
धा			
X			

6:3:7:1:3

Composition: *Gat-Ṭukḍā*, (Traditional Composition), Received from: Prof. Sudhir kumar Saxena, *Jāti : Chatushtra*, Type of *laya: Drut*.

<u>तकधिंऽ</u> X	<u>ऽऽधागे</u>	<u>तिरकिट</u>	<u>घेनतरा</u>
<u>ऽनधाऽ</u> 2	<u>धिंऽनाऽ</u>	<u>तिऽटऽ</u>	<u>तिऽटऽ</u>
<u>ताऽतिट</u> 0	<u>तिटताऽ</u>	<u>कडधेतिट</u>	<u>धाऽकडधे</u>
<u>तिटघेन</u> 3	<u>तराऽन</u>	<u>दिंगनदिं</u>	<u>गननग</u>
<u>ननगन</u> X	<u>धिंना</u>	<u>धिंधिं</u>	<u>नातिं</u>
<u>नाधिं</u> 2	<u>धिंना</u>	<u>धिंना</u>	<u>धिंधिं</u>
<u>नातिं</u> 0	<u>नाधिं</u>	<u>धिंना</u>	<u>धिंना</u>
<u>धिंधिं</u> 3	<u>नातिं</u>	<u>नाधिं</u>	<u>धिंना</u>
धा X			

6:3:7:1:4

Composition: *Gat-Ṭukḍā*, Composer: Shammu Khan, Received from: Prof. Sudhir kumar Saxena, *Jāti: Chatushtra*, Type of *laya: Drut*.

<u>कत्तिट</u> X	<u>तिटधागे</u>	<u>तिटकता</u>	<u>ऽनघिड</u>
<u>नगधिन</u> 2	<u>गिनधागे</u>	<u>त्रकधिन</u>	<u>धिनागिना</u>

घिडनग	धिनगिन	धागेत्रक	धिनागिना
0			
धिंऽनाऽघिडनग	धाऽतिरघिडनग	धाऽतिरघिडनग	धिरधिरकिटतक
3			
धाऽऽघे	ऽनत्ऽ	धाऽऽऽ	धिनाघिडनग
X			
धाऽतिरघिडनग	धाऽतिरघिडनग	धिरधिरकिटतक	धाऽऽघे
2			
ऽनत्ऽ	धाऽऽऽ	धिनाघिडनग	धाऽरिघिडनग
0			
धाऽतिरघिडनग	धिरधिरकिटतक	धाऽऽघे	ऽनत्ऽ
3			
धा			
X			

6:3:7:1:5

Composition: *Gat-Ṭukḍā*, (Traditional Composition), Received from: Prof. Sudhir kumar Saxena, *Jāti: Tishtra* and *Chatushtra*, Type of *laya: Madhya* and *Drut*.

कत्	धिन	धिन	धिन
X			
धाऽगेगे	नकधिन	धागेत्रक	धिनागिना
2			
घेन	कति	टक	तिट
0			
ताके	ताके	ताके	ताके
3			
धाऽन	धितिट	धात्रक	धितिट
X			
कडघेत्	धिकिट	दिंगना	नाऽऽ
2			
कऽत	धाऽऽऽ	तिरकिटतक	ताऽऽ
0			

धिरधिरकिटतक	धाऽतिं	ऽऽघे	ऽनत्
3			
ऽऽघे	ऽनत्	धाऽऽ	धिरधिरकिटतक
X			
धाऽतिं	ऽऽघे	ऽनत्	ऽऽघे
2			
ऽनत्	धाऽऽ	धिरधिरकिटतक	धाऽतिं
0			
ऽऽघे	ऽनत्	ऽऽघे	ऽनत्
3			
धा			
X			

6:3:7:1:6

Composition: *Gat-Tukdā*, Composer: Shri Pushkarraj Shridhar, Received from: Shri Pushkarraj Shridhar, *Jāti*: *Chatushtra*, Type of *laya*: *Drut*.

धिरधिरकिटतक	धाऽकत	धाऽकत	गेनतरा
X			
ऽनताऽ	धाऽताऽ	धाऽऽगे	नकतिंऽ
2			
ऽऽऽऽधिरधिर	किटतकतकिऽट	धाऽऽतिं	ऽऽऽऽधिरधिर
0			
किटतकतकिट	धाऽऽतिं	ऽऽऽऽधिरधिर	किटतकतकिऽट
3			
धा			
X			

This composition includes punctuation. This part is clearly indicate characteristics of *Ajrādā gharānā*.

6:3:7:2 Gat-Ṭukḍās of Farrukhābād Gharānā

6:3:7:2:1

Composition: *Gat-Ṭukḍā*, Composer: Ustad Haji Vilayat Ali Khan, Received from: Shri Madhukar Gurav, *Jāti*: *Chatushtra* and *Tishtra*, Type of *laya*: *Drut*.

तकधिन	नतकधे	तगधिन	नानाकता
X			
तकधिन	तकधिन	धागेत्रक	तिनाकता
2			
तकिटत	किटतक	धिननत	कधेतग
0			
धिनघिड	नगधिन	घिडनग	धिनगिन
3			
धागेत्रक	धिनघिड	नगधिन	नानाकता
X			
धिनघिडनग	तिरकिटतक	धाऽतिरघिड	नगधिनतक
2			
धाऽऽदिं	ऽघेऽनत्	धाऽऽऽ	ऽऽकत्
0			
धिरधिरकिटतक	धाऽतिरकिटतक	तिंऽनाऽकिटतक	ताऽतिरकिटतक
3			
धाऽऽदिं	ऽघेऽनत्	धाऽकत्	धिरधिरकिटतक
X			
धाऽतिरकिटतक	तिंऽनाऽकिटतक	ताऽतिरकिटतक	धाऽऽदिं
2			
ऽघेऽनत्	धाऽकत्	धिरधिरकिटतक	धाऽतिरकिटतक
0			
तिंऽनाऽकिटतक	ताऽतिरकिटतक	धाऽऽदिं	ऽघेऽनत्
3			
धा			
X			

6:3:7:2:2

Composition: *Gat-Tukdā*, Composer: Ustad Haji Vilayat Ali Khan, Received from: Prof. Sudhir kumar Saxena, *Jāti*: *Chatushtra* and *Tishtra*, Type of *laya*: *Drut*.

धाऽधाऽ	धाऽत्रक	दिंऽदिंऽ	धागेतिट
X			
धगत्त	किटधिन	नगधागे	तिटकता
2			
ऽनधाऽ	धिरधिरकिटतक	धिरधिरकिटतक	तकिऽटधाऽऽ
0			
नगधेत्	ऽऽऽऽताऽऽऽ	धाऽघि	डनग
3			
धाऽधा	ऽधाऽ	धाऽदिंऽताऽ	तकिटधितिट
X			
धाऽकताऽन	धाऽऽऽ	दिंऽऽऽदिंऽऽऽ	धाऽऽऽधिरधिर
2			
किटतकतकिऽट	धाऽऽऽदिंऽऽऽ	दिंऽऽऽधाऽऽऽ	धिरधिरकिटतक
0			
तकिऽटधाऽऽऽ	दिंऽऽऽदिंऽऽऽ	धाऽऽऽधिरधिर	किटतकतकिऽट
3			
धा			
X			

6:3:7:2:3

Composition: *Gat-Tukdā*, (Traditional Composition) (Nagāde ka Baaj), Received from: Prof. Sudhir kumar Saxena, *Jāti*: *Chatushtra* and *Tishtra*, Type of *Laya*: *Drut*.

ताऽकिटतक	ताऽकिटतक	तिरकिटतक	तिरकिटतक
X			
नाऽनाऽऽऽ	नाऽकिटतक	तिरकिटतक	तकतिरकिट
2			

0	<u>धादिता</u>	<u>कऽत्</u>	<u>धाऽऽऽ</u>	<u>कड़ाऽन</u>
3	<u>कतघिड़ा</u>	<u>ऽनकत</u>	<u>घेनतड़ा</u>	<u>ऽनताऽ</u>
X	<u>धाऽऽग</u>	<u>दिऽगन</u>	<u>धाऽऽऽधिरधिर</u>	<u>किटतकतकिऽट</u>
2	<u>धाऽऽऽ</u>	<u>कड़ाऽन</u>	<u>कतघिड़ा</u>	<u>ऽनकत</u>
0	<u>घेनतड़ा</u>	<u>ऽनताऽ</u>	<u>धाऽऽग</u>	<u>दिऽगन</u>
3	<u>धाऽऽऽधिरधिर</u>	<u>किटतकतकिऽट</u>	<u>धाऽऽऽ</u>	<u>कड़ाऽन</u>
X	<u>कतघिड़ा</u>	<u>ऽनकत</u>	<u>घेनतड़ा</u>	<u>ऽनताऽ</u>
2	<u>धाऽऽग</u>	<u>दिऽगन</u>	<u>धाऽऽऽधिरधिर</u>	<u>किटतकतकिऽट</u>
0				
3				
X				

Note: This bandish is always played in drut laya.

From this *Tukdā* one *Mukhadā* is composed, which played by Ustad Ahmad Jan Thirakwa.

X	<u>ताऽकिटतक</u>	<u>ताऽकिटतक</u>	<u>तिरकिटतक</u>	<u>तिरकिटतक</u>
2	<u>नाऽनाऽऽऽ</u>	<u>नाऽकिटतक</u>	<u>तिरकिटतक</u>	<u>तकतिरकिट</u>
0	<u>धाधिना</u>	<u>कऽत्</u>	<u>धाऽक्ड</u>	<u>धाधिना</u>
3	<u>कऽत्</u>	<u>धाऽक्ड</u>	<u>धाधिना</u>	<u>कऽत्</u>
X				

6:3:7:2:4

Composition: *Gat-Ṭukdā*, Composer: Ustad Haji Vilayat Ali Khan, Received from: Shri Pushkarraj Shridhar, *Jāti*: *Chatushtra* and *Tishtra*, Type of *laya*: *Drut*.

धितिटधाऽन

x

घेतूताऽत्रक

कतितगतित

2

गिनधाऽगिन

तकतकतक

0

ताकेनताकेन

ताऽतिरकितकधिरधिरकितक

3

धिरधिरकितकधाऽऽऽकितक

धा

x

धितिटताऽन

धितिटताऽन

गेनकगेनक

धाऽधाऽगिन

तिनतिनतिन

ताऽऽऽकितक

धाऽऽऽकितकताऽतिरकितक

ताऽतिरकितकधिरधिरकितक

6:3:7:2:5

Composition: *Gat-Ṭukdā*, (Traditional Composition), Received from: Prof. Sudhir kumar Saxena, *Jāti*: *Chatushtra*, Type of *laya*: *Drut*.

धात्रकधि

x

धात्रकधि

2

नकधिन

नकधिन

कतकधि

धिरधिरकितक

नगतक

ताऽतिरकितक

<u>तककड़ाऽनत्</u>	<u>धाऽऽऽधिरधिर</u>	<u>किटतकताऽतिर</u>	<u>किटतकतककड़ा</u>
0			
<u>ऽनतधाऽऽऽ</u>	<u>धिरधिरकिटतक</u>	<u>ताऽतिरकिटतक</u>	<u>तककड़ाऽनत्</u>
3			
धा			
x			

6:3:7:2:6

Composition: *Gat-Ṭukḍā*, Composer: Ustad Faiyaz Khan (Maternal uncle of Ustad Ahmad Jan Thirakhwa), Received from: Received from: V.C.D of Pandit Arvind Mulgaonkar (Treasure of Farrukhābād Gharānā), *Jāti*: *Chatushtra*, Type of *laya*: *Drut*.

<u>धिनगिन</u>	<u>धिनगिन</u>	<u>धागेत्रक</u>	<u>तिनाकिना</u>
x			
<u>तकिटधा</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>तिनाकिना</u>
2			
<u>धिरधिर</u>	<u>धिरकिट</u>	<u>तिरतिर</u>	<u>तिरकिट</u>
0			
<u>तकिटधा</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>तिनाकिना</u>
3			
<u>धातिट</u>	<u>तातिट</u>	<u>तातिट</u>	<u>धातिट</u>
x			
<u>कड़ाधिट</u>	<u>धातिट</u>	<u>दिंगदि</u>	<u>नाऽऽ</u>
2			
<u>नगनग</u>	<u>तिरकिट</u>	<u>ताकेत्रक</u>	<u>तिनाकिना</u>
0			
<u>तकिटधा</u>	<u>त्रकधिन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
3			
<u>धाऽऽऽ</u>	<u>ऽऽऽधिनगिन</u>	<u>ताऽऽऽ</u>	<u>ऽऽऽधिनगिन</u>
x			
<u>धाऽऽऽ</u>	<u>ऽऽऽधिनगिन</u>	<u>ताऽऽऽ</u>	<u>ऽऽऽधिनगिन</u>
2			

धाऽऽऽऽऽधिर	धिरधिरकिटतक	ताऽतिरकिटतक	धाऽऽऽऽऽधिर
0			
धिरधिरकिटतक	ताऽतिरकिटतक	धाऽऽऽऽऽधिर	धिरधिरकिटतक
3			
धा			
x			

6:3:8 *Ṭukḍā*

Ṭukḍā word itself creates its own meaning. When in a big composition one part or different group of words are joined and so when another composition is composed, it is called a *ṭukḍā*. In *tablā* there is no such provision to call any incomplete group of word as a *ṭukḍā*. For this from a particular big *paran* a composition of words are selected with specific application of *tablā* playing and then it is presented. This type of new composition is called *ṭukḍā*. Every individual artist selects such a composition according to his expertise and knowledge and creates melodious composition and presents it. In this way a *ṭukḍā* is composed. Such *ṭukḍā* has its own special identity. To make this *ṭukḍā* a complete one *tihāī* is played at the end of it. Such a *ṭukḍā* takes a form of new composition. According to Pandit Sudhir Mainkar various combinations of sounds are combined with different identities many artistic composition are created. This is called *ṭukḍā*. In a composition the selected *ṭukḍā* are not similar, though there neither a chance of dissimilarity nor thy sound unattractive. This type of *ṭukḍā* creates its own place and identity.²¹

A *ṭukḍā* composition has a *tihāī* in it. Sometimes we also find *ṭukḍā* without *tihāī*. In such cases the combination of words are done in such a way they are part of a *ṭukḍā*. Its length is minimum of three or four *Āvartan*. *Ṭukḍā* always ends with *sam* and is played only once. In a *ṭukḍā* *khulā* (open) and *bandh* (closed) both *varna* are used. *Ṭukḍā* is always played with open hand. In a *ṭukḍā* there is a combination of various *laya*, *yati*, varied sound and combination of variety of words etc. is found in such composition.

Pandit Vijay Shankar Mishra writes that “*Ṭukḍā* means the words that are created by playing open handed on a *maidān* of *tablā* -they are bigger than a *mukhdā* and smaller than a *paran* and at its end one *tihāī* is added”.²²

6:3:8:1 *Ṭukḍās* of *Ajrādā Gharānā*

6:3:8:1:1

Composition: *Ṭukḍā*, Composer: Ustad Habeebuddin Khan, Received from: Prof. Sudhir kumar Saxena, *Jāti*: *Chatushtra*, Type of *laya*: *Drut*.

नानानाऽ	ताऽऽऽ	कत्तऽऽधिरधिर	किटतकतकिऽट
X			
धाऽऽग	दिऽगन	धाऽऽकड	धाऽनधाऽन
2			
धाऽऽकड	ताऽनऽताऽन	ताऽऽऽ	कताऽन
0			
कतधिडा	ऽनकत	घेनतरा	ऽनताऽ
3			
धाऽऽग	दिऽगन	धाऽऽऽधिरधिर	किटतकतकिऽट
X			
धाऽऽऽ	कताऽन	कतधिडा	ऽनकत
2			
घेनतरा	ऽनताऽ	धाऽऽग	दिऽगन
0			
धाऽऽऽधिरधिर	किटतकतकिऽट	धाऽऽऽ	कताऽन
3			
कतधिडा	ऽनकत	घेनतरा	ऽनताऽ
X			
धाऽऽग	दिऽगन	धाऽऽऽधिरधिर	किटतकतकिऽट
2			
धा			
3			

Note: This bandish is always played in drut laya.

6:3:8:1:2

Composition: *Ṭukḍā*, Composer: Prof. Sudhirkumar Saxena, Received from:
Prof. Sudhir kumar Saxena, *Jāti: Chatushtra*, Type of *laya: Drut*.

Similar form of composition (*joḍa*) of above composition.

<u>नानानाऽ</u>	<u>ताऽऽऽकिटतक</u>	<u>तिरकिटताऽतिर</u>	<u>किटतकतिरकिट</u>
X			
<u>धाऽऽऽ</u>	<u>ऽऽऽकिटतक</u>	<u>तिरकिटताऽतिर</u>	<u>किटतकतिरकिट</u>
2			
<u>धाऽऽऽकिटतक</u>	<u>तिरकिटताऽतिर</u>	<u>किटतकतिरकिट</u>	<u>धाऽऽऽकिटतक</u>
0			
<u>तिरकिटताऽतिर</u>	<u>किटतकतिरकिट</u>	<u>धाऽऽऽ</u>	<u>ताऽऽऽ</u>
3			
<u>कतकत</u>	<u>घिड़ाऽन</u>	<u>कतकत</u>	<u>घिड़ाऽन</u>
X			
<u>कतघिड़ा</u>	<u>ऽनकत</u>	<u>घिड़ाऽन</u>	<u>गदिगन</u>
2			
<u>धाऽऽऽधिरधिर</u>	<u>किटतकतकिऽट</u>	<u>धाऽऽऽ</u>	<u>कतकत</u>
0			
<u>घिड़ाऽन</u>	<u>कतकत</u>	<u>घिड़ाऽन</u>	<u>कतघिड़ा</u>
3			
<u>ऽनकत</u>	<u>घिड़ाऽन</u>	<u>गदिगन</u>	<u>धाऽऽऽधिरधिर</u>
X			
<u>किटतकतकिऽट</u>	<u>धाऽऽऽ</u>	<u>कतकत</u>	<u>घिड़ाऽन</u>
2			
<u>कतकत</u>	<u>घिड़ाऽन</u>	<u>कतघिड़ा</u>	<u>ऽनकत</u>
0			
<u>घिड़ाऽन</u>	<u>गदिगन</u>	<u>धाऽऽऽधिरधिर</u>	<u>किटतकतकिऽट</u>
3			
धा			
X			

6:3:8:2 *Ṭukḍās* of Farrukhābād Gharānā

6:3:8:2:1

Composition: *Ṭukḍā*, (Traditional Composition), Received from: Shri Pushkarraj Shridhar, *Jāti*: *Chatushtra* and *Tishtra*, Type of *laya*: *Drut*.

धाऽऽकड	धिंऽधिंऽ	नाऽऽऽ	तिऽऽऽ
X			
धाऽघिडनग	तिरकिटतक	तिरकिटतक	तककड़ाऽन
2			
धातिट	धातिट	तातिट	तातिट
0			
कत्तिटतिट	कत्रकधितिट	कतागदिगन	धाऽऽऽकिटतक
3			
दिंऽऽऽ	ऽऽऽऽनाऽतिर	किटतकधिरधिर	किटतकतकिऽट
X			
धाऽऽऽ	ऽऽऽऽकिटतक	दिंऽऽऽ	ऽऽऽऽनाऽतिर
2			
किटतकधिरधिर	किटतकतकिऽट	धाऽऽऽ	ऽऽऽऽकिटतक
0			
दिंऽऽऽ	ऽऽऽऽनाऽतिर	किटतकधिरधिर	किटतकतकिऽट
3			
धा			
X			

6:3:8:2:2

Composition: *Ṭukḍā*, (Traditional Composition), Received from: Shri Pushkarraj Shridhar, *Jāti*: *Chatushtra*, Type of *laya*: *Drut*.

धिऽकडधि	ऽकडधिऽ	ताऽघेघे	नकधिन
X			
कतकघे	तगधिन	धागेत्रक	तिनाकता
2			

किडनक	तिनकिन	तकित्रक	तिनाकता
0			
कतकघे	तगधिन	धागेत्रक	धिनागिना
3			
तकतकतक	तकतकतक	घगत्तकिट	घेऽनतरान
X			
धात्रकधिकिट	कतागदिगन	धाऽऽऽऽऽ	ताऽऽऽऽऽ
2			
ऽऽऽघे	ऽनतऽ	धाऽऽऽ	ऽऽऽघे
0			
ऽनतऽ	धाऽऽऽ	ऽऽऽघे	ऽनतऽ
3			
धा			
X			

6:3:8:2:3

Composition: *Tukdā*, (Traditional Composition), Received from: Prof. Sudhir kumar Saxena, *Jāti*: *Chatushtra* and *Tishtra*, Type of *laya*: *Drut*.

Similar form of composition (*jodā*) of above composition.

धिऽकडधि	नकधिन	धागेत्रक	धिनागिना
X			
तकिटधा	त्रकधिन	धागेत्रक	धिनागिना
2			
धागेत्रक	धिनधागे	त्रकधिन	धागेत्रक
0			
तर्घेऽना	ऽडकत्	धिरधिरकिटतक	धाऽतिरकिटतक
3			
ताऽऽऽ	तिरकिट	धिनगिन	धिनगिन
X			
धागेत्रक	धिनागिना	धिरधिरकिटतक	धाऽतिरकिटतक
2			

<u>तक्ऽऽकड़ाऽन</u>	<u>धाऽऽऽधिरधिर</u>	<u>किटतकधाऽतिर</u>	<u>किटतकतक्ऽऽ</u>
0			
<u>कड़ाऽनधाऽऽऽ</u>	<u>धिरधिरकिटतक</u>	<u>धाऽतिरकिटतक</u>	<u>तक्ऽऽकड़ाऽन</u>
3			
धा			
X			

6:3:8:2:4

Composition: *Tukdā*, Composer: Chudiyawale Imam Bakhsh, Received from: Prof. Sudhir kumar Saxena, *Jāti: Chatushtra* and *Tishtra*, Type of *laya: Drut*.

<u>कत्ततिट</u>	<u>घेघेतिट</u>	<u>कडधातिट</u>	<u>धागेतिट</u>
X			
<u>गदिगन</u>	<u>नागेतिट</u>	<u>कडधातिट</u>	<u>धागेतिट</u>
2			
<u>तागेतिट</u>	<u>गदिगन</u>	<u>नागेतिट</u>	<u>धिरधिरकिटतक</u>
0			
<u>तक्ऽऽधिरधिर</u>	<u>किटतकतक्ऽऽ</u>	<u>धात्रक</u>	<u>धितिट</u>
3			
<u>कताग</u>	<u>दिगन</u>	<u>धिरधिरकिटतक</u>	<u>धाऽतिरकिटतक</u>
X			
<u>तक्ऽऽकड़ाऽन</u>	<u>ऽनत्ऽ</u>	<u>धाऽऽऽधिरधिर</u>	<u>किटतकधिरधिर</u>
2			
<u>किटतकताऽतिर</u>	<u>किटतकताऽतिर</u>	<u>किटतकऽऽगेगे</u>	<u>नगेगेन</u>
0			
<u>धाऽगेगे</u>	<u>नगेगेन</u>	<u>धाऽगेगे</u>	<u>नगेगेन</u>
3			
धा			
X			

6:3:8:2:5

Composition: *Ṭukḍā*, Composer: Miya Salari Khan, Received from: Shri Pushkarraj Shridhar, *Jāti: Chatushtra*, Type of *laya: Drut*.

<u>धिरधिरकिटतक</u>	<u>तकिऽटधाऽऽऽ</u>	<u>धिरधिरकिटतक</u>	<u>तकिऽटधाऽऽऽ</u>
X			
<u>ऽऽऽऽधाऽऽऽ</u>	<u>ऽऽऽऽतकिऽट</u>	<u>धाऽऽऽऽऽऽऽ</u>	<u>ऽऽऽऽऽऽऽ</u>
2			
<u>धागेनधा</u>	<u>गदिगन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
0			
<u>घेघेऽत</u>	<u>किटतागे</u>	<u>तिनतिना</u>	<u>किडनक</u>
3			
<u>कडधिंऽऽऽऽतिर</u>	<u>किटतककडधिंऽऽ</u>	<u>ऽऽतिरकिटतक</u>	<u>ताऽतिरकिटतक</u>
X			
<u>ताऽऽऽकिटतक</u>	<u>तक्ऽऽकिटतक</u>	<u>तक्ऽऽधिरधिर</u>	<u>किटतकतकिऽट</u>
2			
<u>धाऽऽऽकिटतक</u>	<u>तक्ऽऽकिटतक</u>	<u>तक्ऽऽधिरधिर</u>	<u>किटतकतकिऽट</u>
0			
<u>धाऽऽऽकिटतक</u>	<u>तक्ऽऽकिटतक</u>	<u>तक्ऽऽधिरधिर</u>	<u>किटतकतकिऽट</u>
3			
धा			
X			

6:3:8:2:6

Composition: *Chābukmār Toḍa*, (Traditional Composition), Received from: Prof. Sudhir kumar Saxena, *Jāti: Chatushtra*, Type of *laya: Drut*.

<u>छडाऽनकिटतक</u>	<u>ताऽतिरकिटतक</u>	<u>तकिटधा</u>	<u>त्रकधिंना</u>
X			
<u>कत्ऽधा</u>	<u>धिंनाकत्</u>	<u>धिरधिर</u>	<u>किटतक</u>
2			

ताऽतिर	किटतक	धिरधिरकत्ऽऽऽ	धिरधिरकिटतक
0			
ताऽतिरकिटतक	धाऽऽऽकिटतक	धिंऽताऽकिटतक	ताकेतिटधिड़ाऽन
3			
धा			
x			

This produces a sound of the stroke of a lash. In this notes like *ka*, *kaḍān* or *ghaḍān* are used. These notes add beauty to this composition.

6:3:8:2:7

Composition: *Ṭukḍā*, (Traditional Composition), Received from: V.C.D of Pandit Arvind Mulgaonkar (Treasure of Farrukhābād Gharānā), *Jāti: Tishtra* and *Chatushtra*, Type of *laya: Drut*.

तकधिन	धिनागिना	तकधिन	धिनागिना
x			
तकधिन	घेतगघे	तगधिन	धिनागिना
2			
तकिटत	किटतक	धिनघेत	गघेतग
0			
धिनगिन	धागेधिन	गिनधागे	धिनगिन
3			
धागेत्रक	धिनागिना	तकधिन	धिनागिन
x			
धिनघिडनग	ताऽतिरकिट	ताऽतिरकिट	नगतिरकिट
2			
धाऽदिंऽ	ऽघेऽऽ	ऽऽनत्	धाऽकत्
0			
धिरधिरकिटतक	धाऽतिरकिटतक	धाऽतिरकिटतक	तिंऽतिरकिटतक
3			
धाऽऽदिं	ऽघेनत्	धाऽऽऽ	धिरधिरकिटतक
x			

धाऽतिरकितक	धाऽतिरकितक	तिंऽतिरकितक	धाऽऽदिं
2			
ऽघेनत्	धाऽऽऽ	धिरधिरकितक	धाऽतिरकितक
0			
धाऽतिरकितक	तिंऽतिरकितक	धाऽऽदिं	ऽघेनत्
3			
धा			
x			

Various *varna* are used in *tablā* playing style of Farrukhābād gharānā among which *tak* is the most important *varna*. Most of the artists play *varna tak* on the back side of *syāhī* and some artists play it at the center of the *syāhī* by keeping their fingers flat. While playing *tak* in the playing style of Ajrādā gharānā and Farrukhābād gharānā the palm is kept open and fingers are closely joined so that the playing style and its placement will sound like *pak* and not as *tak*.

6:3:9 Chakradār

Chakradār is one type of a *tihāī*. When a particular group of *bols* is played thrice as it is and brought back to *sam*, it is called as a *tihāī*. When any big and complete composition, which is a blend of a *tihāī*, is played thrice and brought back to *sam*, it is called as *chakradār*. The only necessity of a *chakradār* is to have a *tihāī* at its end. A *chakradār* must be played either twice or it can be repeatedly played several times. Any composition which is not extended and has *tihāī* in it, if it is played thrice and is brought back to *sam*, it is called a *chakradār*. When any *paran* is played thrice and brought back to *sam*, it is called *chakradār paran*. When any *ṭukḍā* is played thrice and brought back to *sam*, it is called a *chakradār ṭukḍā*.

A *chakradār* is more of a mathematical perspective. As when any composition is played thrice then at every stage there is a calculation of its beat, on that basis only it comes back to *sam*. There is a lot of importance of punctuation in a *chakradār* composition. As when in a composition we reduce or add a place of punctuation, then automatically that composition gets composed in to different *taal*.

In recent times we mainly hear *chakradār* of three types:

1) *Sidhi Chakradār* 2) *Farmāishī Chakradār* 3) *Kamāli Chakradār*

1) *Sidhi Chakradār*: There is no specific specialty found in the entire composition of this type of *chakradār*. In this type *chakradār* a composition with *tihāī* is played thrice as it is and brought back to *Sam*. It is called a *sidhi chakradār*.

2) *Farmāishī Chakradār*: In the olden times the intellectual musicians used to arrange concerts. At that time a group of talented musicians used to insist the performer to present his exclusive composition. Such distinct compositions were known as *farmāishi bol*.²³

In recent times a *farmāishī chakradār* means at first stage first *dhā* of a *tihāī* comes on the *sam*, at second stage a second *dhā* of *tihāī* comes on *sam* and at third stage when a third *dhā* is obviously comes on *sam*; it is called as *farmāishī chakradār*. Such types of meaningful compositions are not found much, so they are still kept in *farmāishī* category.

3) *Kamāli Chakradār*: This word generally used when any composition has some exclusivity in it. In the olden days there were various compositions which were exclusive and unique. They were very melodious, soulful and full of beauty. The Ustad used to call such composition as '*Kamāl ki Bandish*'. Such Composition is known as *kamāli* category.

In recent times there is a fixed rule made for *kamāli chakradār*. The remarkable playing exists in the *tihāī* of *chakradār*. There are three *dhā* in every stage of its *tihāī* e.g. *tiṭakatā gadigana dhā dhā dhā*, *tiṭakatā gadigana dhā dhā dhā*, *tiṭakatā gadigana dhā dhā dhā*. When such *chakradār* is composed, special care is taken that when it is played in the beginning, in the first part the first *dhā* of *tihāī* comes on first *sam*, in the second part the second *dhā* comes on the second *sam* and in the third part the third *dhā* comes in the third *sam* i.e. the last *dhā* ends at *sam*. These specific types of compositions are rarely found. It is appropriate to call them *kamāli*.

6:3:9:1 *Chakradārs* of *Ajrādā Gharānā*

6:3:9:1:1

Composition: Simple *Chakradār*, (Traditional Composition), Received from:
Prof. Sudhir kumar Saxena, *Jāti: Tshtra*, Type of *laya: Drut*.

धाऽतिं	नाऽकिडनक	तिरकिटतक	धिरधिरकिट
x			
धाऽऽऽऽऽ	तिरकिटतक	धिरधिरकिट	धाऽऽऽऽऽ
2			
तिरकिटतक	धिरधिरकिट	धाऽऽऽऽऽ	धाऽतिं
0			
नाऽकिडनक	तिरकिटतक	धिरधिरकिट	धाऽऽऽऽऽ
3			
तिरकिटतक	धिरधिरकिट	धाऽऽऽऽऽ	तिरकिटतक
x			
धिरधिरकिट	धाऽऽऽऽऽ	धाऽतिं	नाऽकिडनक
2			
तिरकिटतक	धिरधिरकिट	धाऽऽऽऽऽ	तिरकिटतक
0			
धिरधिरकिट	धाऽऽऽऽऽ	तिरकिटतक	धिरधिरकिट
3			
धा			
x			

6:3:9:1:2

Composition: *Tripallī Chakradār*, Composer: Ustad Habeebuddin Khan,
Received from: Prof. Sudhir kumar Saxena, *Jāti: Tshtra* and *Chatushtra*, Type of
laya: Drut.

धिनधि	नधिन	नगन	नगन
x			

तकिट	धितिट	घेऽनत	राऽन
2			
तकिटधि	तिटकत	घेऽनतरा	ऽनकत्
0			
धिनधिनधिन	नगननगन	तकिटधितिट	घेऽनत्तराऽन
3			
धाऽऽऽ	धिनधिनधिन	नगननगन	तकिटधितिट
X			
घेऽनत्तराऽन	धाऽऽऽ	धिनधिनधिन	नगननगन
2			
तकिटधितिट	घेऽनत्तराऽन	धाऽऽऽ	धिनधि
0			
नधिन	नगन	नगन	तकिट
3			
धितिट	घेऽनत	राऽन	तकिटधि
X			
तिटकत	घेऽनतरा	ऽनकत्	धिनधिनधिन
2			
नगननगन	तकिटधितिट	घेऽनत्तराऽन	धाऽऽऽ
0			
धिनधिनधिन	नगननगन	तकिटधितिट	घेऽनत्तराऽन
3			
धाऽऽऽ	धिनधिनधिन	नगननगन	तकिटधितिट
X			
घेऽनत्तराऽन	धाऽऽऽ	धिनधि	नधिन
2			
नगन	नगन	तकिट	धितिट
0			
घेऽनत	राऽन	तकिटधि	तिटकत
3			
घेऽनतरा	ऽनकत्	धिनधिनधिन	नगननगन
X			

<u>तकिटधितिट</u>	<u>घेऽनत्तराऽन</u>	<u>धाऽऽऽ</u>	<u>धिनधिनधिन</u>
2			
<u>नगननगन</u>	<u>तकिटधितिट</u>	<u>घेऽनत्तराऽन</u>	<u>धाऽऽऽ</u>
0			
<u>धिनधिनधिन</u>	<u>नगननगन</u>	<u>तकिटधितिट</u>	<u>घेऽनत्तराऽन</u>
3			
धा			
X			

6:3:9:1:3

Composition: *Dumuhi Chakradār*, Composer: Shri Pushkarraj Shridhar,
Received from: Shri Pushkarraj Shridhar, *Jāti: Chatushttra*, Type of *laya: Madhya* or
Drut.

<u>धिरधिरकिटतक</u>	<u>धाऽकत</u>	<u>धाऽकत</u>	<u>गेनतरा</u>
X			
<u>ऽनताऽ</u>	<u>धाऽऽगे</u>	<u>नकतिंऽ</u>	<u>ऽऽऽऽधिरधिर</u>
2			
<u>किटतकतकिऽट</u>	<u>धाऽऽऽधिरधिर</u>	<u>कत्ऽऽऽऽऽऽ</u>	<u>धिरधिरकिटतक</u>
0			
<u>धाऽकत</u>	<u>धाऽकत</u>	<u>गेनतरा</u>	<u>ऽनताऽ</u>
3			
<u>धाऽऽगे</u>	<u>नकतिंऽ</u>	<u>ऽऽऽऽधिरधिर</u>	<u>किटतकतकिऽट</u>
X			
<u>धाऽऽऽधिरधिर</u>	<u>कत्ऽऽऽऽऽऽ</u>	<u>धिरधिरकिटतक</u>	<u>धाऽकत</u>
2			
<u>धाऽकत</u>	<u>गेनतरा</u>	<u>ऽनताऽ</u>	<u>धाऽऽगे</u>
0			
<u>नकतिंऽ</u>	<u>ऽऽऽऽधिरधिर</u>	<u>किटतकतकिऽट</u>	<u>धाऽऽऽधिरधिर</u>
3			
कत्			
X			

6:3:9:2 *Chakradārs* of Farrukhābād Gharānā

6:3:9:2:1

Composition: Simple *Chakradār*, (Traditional Composition), Received from:
Prof. Sudhir kumar Saxena, *Jāti: Tshtra* and *Chatushtra*, Type of *laya: Drut*.

त्रकघेत्	ऽऽधिट	धिटधिट	घिडनग
X			
धिनतक	धिनतक	तकित	धात्रक
2			
धिटक	ताऽन	धिरधिरकितक	तकिऽटधाऽऽऽ
0			
धिरधिरकितक	तकिऽटधाऽऽऽ	तकिऽटधाऽऽऽ	ऽऽऽऽऽऽऽ
3			
धात्रक	धितिट	कताग	दिगन
X			
दिगन	नगन	तितक	ताऽन
2			
धात्रकधि	तितकत	घेनतरा	डनकत्
0			
धिरधिरकितक	धाऽतिरकितक	तिंऽनाऽकितक	ताऽतिरकितक
3			
त्रकघेत्ऽऽऽऽ	ऽऽऽऽऽऽऽ	धिरधिरकितक	धाऽतिरकितक
X			
तिंऽनाऽकितक	ताऽतिरकितक	त्रकघेत्ऽऽऽऽ	ऽऽऽऽऽऽऽ
2			
धिरधिरकितक	धाऽतिरकितक	तिंऽनाऽकितक	ताऽतिरकितक
0			
त्रकघेत्ऽऽऽऽ	ऽऽऽऽऽऽऽ	त्रकघेत्	ऽऽधिट
3			
धिटधिट	घिडनग	धिनतक	धिनतक
X			

<u>तकिट</u>	<u>धात्रक</u>	<u>धिटक</u>	<u>ताऽन</u>
2			
<u>धिरधिरकिटतक</u>	<u>तकिऽटधाऽऽऽ</u>	<u>धिरधिरकिटतक</u>	<u>तकिऽटधाऽऽऽ</u>
0			
<u>तकिऽटधाऽऽऽ</u>	<u>ऽऽऽऽऽऽऽ</u>	<u>धात्रक</u>	<u>धितिट</u>
3			
<u>कताग</u>	<u>दिगन</u>	<u>दिगन</u>	<u>नगन</u>
X			
<u>तिटक</u>	<u>ताऽन</u>	<u>धात्रकधि</u>	<u>तिटकत</u>
2			
<u>घेनतरा</u>	<u>डनकत्</u>	<u>धिरधिरकिटतक</u>	<u>धाऽतिरकिटतक</u>
0			
<u>तिंऽनाऽकिटतक</u>	<u>ताऽतिरकिटतक</u>	<u>त्रकघेत्ऽऽऽऽ</u>	<u>ऽऽऽऽऽऽऽ</u>
3			
<u>धिरधिरकिटतक</u>	<u>धाऽतिरकिटतक</u>	<u>तिंऽनाऽकिटतक</u>	<u>ताऽतिरकिटतक</u>
X			
<u>त्रकघेत्ऽऽऽऽ</u>	<u>ऽऽऽऽऽऽऽ</u>	<u>धिरधिरकिटतक</u>	<u>धाऽतिरकिटतक</u>
2			
<u>तिंऽनाऽकिटतक</u>	<u>ताऽतिरकिटतक</u>	<u>त्रकघेत्ऽऽऽऽ</u>	<u>ऽऽऽऽऽऽऽ</u>
0			
<u>त्रकघेत्</u>	<u>ऽऽधिट</u>	<u>धिटधिट</u>	<u>घिडनग</u>
3			
<u>धिनतक</u>	<u>धिनतक</u>	<u>तकिट</u>	<u>धात्रक</u>
X			
<u>धिटक</u>	<u>ताऽन</u>	<u>धिरधिरकिटतक</u>	<u>तकिऽटधाऽऽऽ</u>
2			
<u>धिरधिरकिटतक</u>	<u>तकिऽटधाऽऽऽ</u>	<u>तकिऽटधाऽऽऽ</u>	<u>ऽऽऽऽऽऽऽ</u>
0			
<u>धात्रक</u>	<u>धितिट</u>	<u>कताग</u>	<u>दिगन</u>
3			
<u>दिगन</u>	<u>नगन</u>	<u>तिटक</u>	<u>ताऽन</u>
X			

धात्रकधि	तिटकत	घेनतरा	डनकत्
2			
धिरधिरकिटतक	धाऽतिरकिटतक	तिंऽनाऽकिटतक	ताऽतिरकिटतक
0			
त्रकघेत्ऽऽऽऽ	ऽऽऽऽऽऽऽऽ	धिरधिरकिटतक	धाऽतिकिटतक
3			
तिंऽनाऽकिटतक	ताऽतिरकिटतक	त्रकघेत्ऽऽऽऽ	ऽऽऽऽऽऽऽऽ
X			
धिरधिरकिटतक	धाऽतिरकिटतक	तिंऽनाऽकिटतक	ताऽतिरकिटतक
2			
धा			
3			

Note: This bandish is always played in drut laya.

6:3:9:2:2

Composition: *Dumuhi Chakrada*, (Traditional Composition), Received from:
Shri Pushkarraj Shridhar, *Jāti: Chatushtra*, Type of *laya: Drut*.

धिरधिरकिटतक	तकिटधा	कत्तिट	धाऽतगे
X			
ऽनधाऽ	घेघेनाना	किटतकताऽतिर	किटतकतकिऽट
2			
धाऽऽऽकिटतक	तकऽऽधिरधिर	कत्ऽऽ	धिरधिरकिटतक
0			
तकिटधा	कत्तिट	धाऽतगे	ऽनधाऽ
3			
घेघेनाना	किटतकताऽतिर	किटतकतकिऽट	धाऽऽऽकिटतक
X			
तकऽऽधिरधिर	कत्ऽऽ	धिरधिरकिटतक	तकिटधा
2			
कत्तिट	धाऽतगे	ऽनधाऽ	घेघेनाना
0			

<u>किटतकताऽतिर</u>	<u>किटतकतकिऽट</u>	<u>धाऽऽऽकिटतक</u>	<u>तकऽऽधिरधिर</u>
3			
कत्			
X			

6:3:9:2:3

Composition: *Dumuhi Chakradār*, (Traditional Composition), Received from: Shri Pushkarraj Shridhar, *Jāti: Chatushra*, Type of *laya: Drut*.

<u>धिरधिरकत्तऽऽ</u>	<u>ताकेतिट</u>	<u>कताऽघे</u>	<u>नाऽधाऽ</u>
X			
<u>तिंऽनाऽ</u>	<u>गेनातिना</u>	<u>धाधिनाधा</u>	<u>तिटकता</u>
2			
<u>गेनातिना</u>	<u>कत्तऽऽधिरधिर</u>	<u>कत्तऽऽऽऽऽऽ</u>	<u>धिरधिरकत्तऽऽ</u>
0			
<u>ताकेतिट</u>	<u>कताऽघे</u>	<u>नाऽधाऽ</u>	<u>तिंऽनाऽ</u>
3			
<u>गेनातिना</u>	<u>धाधिनाधा</u>	<u>तिटकता</u>	<u>गेनातिना</u>
X			
<u>कत्तऽऽधिरधिर</u>	<u>कत्तऽऽऽऽऽऽ</u>	<u>धिरधिरकत्तऽऽ</u>	<u>ताकेतिट</u>
2			
<u>कताऽघे</u>	<u>नाऽधाऽ</u>	<u>तिंऽनाऽ</u>	<u>गेनातिना</u>
0			
<u>धाधिनाधा</u>	<u>तिटकता</u>	<u>गेनातिना</u>	<u>कत्तऽऽधिरधिर</u>
3			
कत्			
X			

6:3:9:2:4

Composition: *Zulanā Chand ki Chakradār*, (Traditional), Received from: Prof. Sudhir kumar Saxena, *Jāti: Mishra*, Type of *laya: Drut*.

धाऽगे	नाऽतिट	तिटगे	नाऽत्रक
X			
धिटगे	नाऽगेन	दिंगदि	नाऽगेना
2			
कऽत्	तिरकिट	ताकेन	ताकेतिट
0			
कडधिंऽ	नगनगनगनग	तिरकिटतक	धिरधिरकिटतक
3			
धाऽऽ	कडधिंऽ	नगनगनगनग	तिरकिटतक
X			
धिरधिरकिटतक	धाऽऽऽ	कडधिंऽ	नगनगनगनग
2			
तिरकिटतक	धिरधिरकिटतक	धाऽऽऽ	धाऽगे
0			
नाऽतिट	तिटगे	नाऽत्रक	धिटगे
3			
नाऽगेन	दिंगदि	नाऽगेना	कऽत्
X			
तिरकिट	ताकेन	ताकेतिट	कडधिंऽ
2			
नगनगनगनग	तिरकिटतक	धिरधिरकिटतक	धाऽऽ
0			
कडधिंऽ	नगनगनगनग	तिरकिटतक	धिरधिरकिटतक
3			
धाऽऽऽ	कडधिंऽ	नगनगनगनग	तिरकिटतक
X			
धिरधिरकिटतक	धाऽऽऽ	धाऽगे	नाऽतिट
2			
तिटगे	नाऽत्रक	धिटगे	नाऽगेन
0			
दिंगदि	नाऽगेना	कऽत्	तिरकिट
3			

ताकेन	ताकेतिट	कडधिंऽ	नगनगनगनग
X			
तिरकिटतक	धिरधिरकिटतक	धाऽऽ	कडधिंऽ
2			
नगनगनगनग	तिरकिटतक	धिरधिरकिटतक	धाऽऽऽ
0			
कडधिंऽ	नगनगनगनग	तिरकिटतक	धिरधिरकिटतक
3			
धा			
X			

6:3:9:2:5

Composition: Simple *Chakradār*, Composer: Ustad Haji Vilayat Ali Khan,
Received from: Prof. Sudhir kumar Saxena and Shri Amod Dandage, *Jāti*:
Chatushtra, Type of *laya*: *Drut*.

तिककिटतकधिर	धिरधिरकत्ऽऽ	धागेदिंऽ	नानातिट
X			
घेघेतिट	घेघेतिट	घेघेदिंऽ	ऽऽऽऽकिटतक
2			
दिंऽऽऽऽऽऽ	ऽऽऽऽकिटतक	दिंऽऽऽऽऽऽ	ऽऽऽऽऽऽ
0			
कडधिंऽकड	धिंऽऽऽकिटतक	दिंऽऽऽऽऽऽ	नाऽऽऽकिटतक
3			
ताऽऽऽऽधिर	धिरधिरकिटतक	धाऽतिरकिटतक	ताऽऽऽऽधिर
X			
धिरधिरकिटतक	धाऽतिरकिटतक	धाऽऽऽऽऽऽ	ऽऽऽऽकिटतक
2			
दिंऽऽऽऽऽऽ	नाऽऽऽकिटतक	ताऽऽऽऽधिर	धिरधिरकिटतक
0			
धाऽतिरकिटतक	ताऽऽऽऽधिर	धिरधिरकिटतक	धाऽतिरकिटतक
3			

<u>धाऽऽऽऽऽऽऽ</u>	<u>ऽऽऽऽकिटतक</u>	<u>दिंऽऽऽऽऽऽऽ</u>	<u>नाऽऽऽऽकिटतक</u>
X			
<u>ताऽऽऽऽऽधिर</u>	<u>धिरधिरकिटतक</u>	<u>धाऽतिरकिटतक</u>	<u>ताऽऽऽऽऽधिर</u>
2			
<u>धिरधिरकिटतक</u>	<u>धातिरकिटतक</u>	<u>धाऽऽऽऽऽऽऽ</u>	<u>तिककिटतकधिर</u>
0			
<u>धिरधिरकत्ऽऽ</u>	<u>धागेदिंऽ</u>	<u>नानातिट</u>	<u>घेघेतिट</u>
3			
<u>घेघेतिट</u>	<u>घेघेदिंऽ</u>	<u>ऽऽऽऽकिटतक</u>	<u>दिंऽऽऽऽऽऽऽ</u>
X			
<u>ऽऽऽऽकिटतक</u>	<u>दिंऽऽऽऽऽऽऽ</u>	<u>ऽऽऽऽऽऽऽ</u>	<u>क्डधिंऽक्ड</u>
2			
<u>धिंऽऽऽऽकिटतक</u>	<u>दिंऽऽऽऽऽऽऽ</u>	<u>नाऽऽऽऽकिटतक</u>	<u>ताऽऽऽऽऽधिर</u>
0			
<u>धिरधिरकिटतक</u>	<u>धाऽतिरकिटतक</u>	<u>ताऽऽऽऽऽधिर</u>	<u>धिरधिरकिटतक</u>
3			
<u>धाऽतिरकिटतक</u>	<u>धाऽऽऽऽऽऽऽ</u>	<u>ऽऽऽऽकिटतक</u>	<u>दिंऽऽऽऽऽऽऽ</u>
X			
<u>नाऽऽऽऽकिटतक</u>	<u>ताऽऽऽऽऽधिर</u>	<u>धिरधिरकिटतक</u>	<u>धाऽतिरकिटतक</u>
2			
<u>ताऽऽऽऽऽधिर</u>	<u>धिरधिरकिटतक</u>	<u>धाऽतिरकिटतक</u>	<u>धाऽऽऽऽऽऽऽ</u>
0			
<u>ऽऽऽऽकिटतक</u>	<u>दिंऽऽऽऽऽऽऽ</u>	<u>नाऽऽऽऽकिटतक</u>	<u>ताऽऽऽऽऽधिर</u>
3			
<u>धिरधिरकिटतक</u>	<u>धाऽतिरकिटतक</u>	<u>ताऽऽऽऽऽधिर</u>	<u>धिरधिरकिटतक</u>
X			
<u>धातिरकिटतक</u>	<u>धाऽऽऽऽऽऽऽ</u>	<u>तिककिटतकधिर</u>	<u>धिरधिरकत्ऽऽ</u>
2			
<u>धागेदिंऽ</u>	<u>नानातिट</u>	<u>घेघेतिट</u>	<u>घेघेतिट</u>
0			
<u>घेघेदिंऽ</u>	<u>ऽऽऽऽकिटतक</u>	<u>दिंऽऽऽऽऽऽऽ</u>	<u>ऽऽऽऽकिटतक</u>
3			

<u>दिंSSSSSSS</u>	<u>SSSSSSSS</u>	<u>कडधिंऽकड</u>	<u>धिंSSSSकित्तक</u>
X			
<u>दिंSSSSSSS</u>	<u>नाSSSSकित्तक</u>	<u>ताSSSSऽधिर</u>	<u>धिरधिरकित्तक</u>
2			
<u>धाऽतिरकित्तक</u>	<u>ताSSSSऽधिर</u>	<u>धिरधिरकित्तक</u>	<u>धाऽतिरकित्तक</u>
0			
<u>धाSSSSSSS</u>	<u>SSSSकित्तक</u>	<u>दिंSSSSSSS</u>	<u>नाSSSSकित्तक</u>
3			
<u>ताSSSSऽधिर</u>	<u>धिरधिरकित्तक</u>	<u>धाऽतिरकित्तक</u>	<u>ताSSSSऽधिर</u>
X			
<u>धिरधिरकित्तक</u>	<u>धाऽतिरकित्तक</u>	<u>धाSSSSSSS</u>	<u>SSSSकित्तक</u>
2			
<u>दिंSSSSSSS</u>	<u>नाSSSSकित्तक</u>	<u>ताSSSSऽधिर</u>	<u>धिरधिरकित्तक</u>
0			
<u>धाऽतिरकित्तक</u>	<u>ताSSSSऽधिर</u>	<u>धिरधिरकित्तक</u>	<u>धातिरकित्तक</u>
3			
धा			
X			

6:3:9:2:6

Composition: Simple *Chakradār*, Composer: Ustad Haji Vilayat Ali Khan,
Received from: Prof. Sudhir kumar Saxena, *Jāti*: *Chatushra*, Type of *laya*: *Drut*.

<u>धिरधिरकित्तक</u>	<u>तकिऽटधाSSS</u>	<u>SSSSधाSSS</u>	<u>SSSSतकिऽट</u>
X			
<u>धाSSSSSSS</u>	<u>धागेनधा</u>	<u>गदिगन</u>	<u>धागेत्रक</u>
2			
<u>धिनागिना</u>	<u>घेघेऽत</u>	<u>कित्तागे</u>	<u>तिनतिना</u>
0			
<u>कित्ताके</u>	<u>कडधिंSSSतिर</u>	<u>कित्तककडधिंऽ</u>	<u>ऽऽतिरकित्तक</u>
3			
<u>ताऽतिरकित्तक</u>	<u>ताSSSSSSS</u>	<u>कत्ऽऽधिरधिर</u>	<u>कित्तकतकिऽट</u>
X			

<u>धाऽऽऽऽऽऽऽ</u>	<u>कत्ऽऽधिरधिर</u>	<u>किटतकतकिऽ</u>	<u>धाऽऽऽऽऽऽऽ</u>
2			
<u>कत्ऽऽधिरधिर</u>	<u>किटतकतकिऽट</u>	<u>धाऽऽऽऽऽऽऽ</u>	<u>धिरधिरकिटतक</u>
0			
<u>तकिऽटधाऽऽऽ</u>	<u>ऽऽऽऽधाऽऽऽ</u>	<u>ऽऽऽऽतकिऽट</u>	<u>धाऽऽऽऽऽऽऽ</u>
3			
<u>धागेनधा</u>	<u>गदिगन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>
X			
<u>घेघेऽत</u>	<u>किटतागे</u>	<u>तिनतिना</u>	<u>किटताके</u>
2			
<u>कडधिंऽऽऽतिर</u>	<u>किटतककडधिंऽ</u>	<u>ऽऽतिरकिटतक</u>	<u>ताऽतिरकिटतक</u>
0			
<u>ताऽऽऽऽऽऽऽ</u>	<u>कत्ऽऽधिरधिर</u>	<u>किटतकतकिऽट</u>	<u>धाऽऽऽऽऽऽऽ</u>
3			
<u>कत्ऽऽधिरधिर</u>	<u>किटतकतकिऽ</u>	<u>धाऽऽऽऽऽऽऽ</u>	<u>कत्ऽऽधिरधिर</u>
X			
<u>किटतकतकिऽट</u>	<u>धाऽऽऽऽऽऽऽ</u>	<u>धिरधिरकिटतक</u>	<u>तकिऽटधाऽऽऽ</u>
2			
<u>ऽऽऽऽधाऽऽऽ</u>	<u>ऽऽऽऽतकिऽट</u>	<u>धाऽऽऽऽऽऽऽ</u>	<u>धागेनधा</u>
0			
<u>गदिगन</u>	<u>धागेत्रक</u>	<u>धिनागिना</u>	<u>घेघेऽत</u>
3			
<u>किटतागे</u>	<u>तिनतिना</u>	<u>किटताके</u>	<u>कडधिंऽऽऽतिर</u>
X			
<u>किटतककडधिंऽ</u>	<u>ऽऽतिरकिटतक</u>	<u>ताऽतिरकिटतक</u>	<u>ताऽऽऽऽऽऽऽ</u>
2			
<u>कत्ऽऽधिरधिर</u>	<u>किटतकतकिऽट</u>	<u>धाऽऽऽऽऽऽऽ</u>	<u>कत्ऽऽधिरधिर</u>
0			
<u>किटतकतकिऽ</u>	<u>धाऽऽऽऽऽऽऽ</u>	<u>कत्ऽऽधिरधिर</u>	<u>किटतकतकिऽट</u>
3			
धा			
X			

6:3:9:2:7

Composition: Simple *Chakradār*, Composer: Chudiyawale Imambakhsh,
Received from: Prof. Sudhir kumar Saxena, *Jāti: Tishtra and Chatushtra*, Type of
laya: Drut.

तकतकतक

x

तकिटधिकिट

धाऽऽकऽत

2

तकिटधिकिट

धाऽऽऽऽऽ

0

तक्कड़ाऽनधाऽकत्

घेघेघेघेघे

3

धिरधिरकिटताऽऽऽधिरधिर

धाऽऽऽऽऽकत

x

घेघेघेघेघे

किटतकताऽऽऽधिरधिरकिटतक

2

घेघेघेघेघे

धिरधिरकिटताऽऽऽधिरधिर

0

धाऽऽऽऽऽऽऽ

तकतकतक

3

घेऽनतराऽन

तकतकतक

घेऽनतराऽन

धाऽधाऽधाऽ

घेऽनतराऽन

धिरधिरकिटतकधाऽतिरकिटतक

धाऽऽऽऽऽऽकत

घेघेघेघेघे

किटतकताऽऽऽधिरधिरकिटतक

घेघेघेघेघे

धिरधिरकिटताऽऽऽधिरधिर

धाऽऽऽऽऽकत

घेघेघेघेघे

किटतकताऽऽऽधिरधिरकिटतक

तकतकतक

तकिटधिकिट

धाऽऽकऽत

धाऽधाऽधाऽ

X

घेऽनतराऽन

धिरधिरकिटतकधाऽतिरकिटतक

2

धाऽऽऽऽऽऽकत

घेघेघेघेघेघे

0

किटतकताऽऽऽधिरधिरकिटतक

घेघेघेघेघेघे

3

धिरधिरकिटताऽऽऽधिरधिर

धाऽऽऽऽऽऽकत

X

घेघेघेघेघेघे

किटतकताऽऽऽधिरधिरकिटतक

2

तकतकतक

तकिटधिकिट

0

धाऽऽकऽत

तकिटधिकिट

3

धाऽऽऽऽऽ

तक्क्ङाऽनधाऽकत्

X

घेघेघेघेघेघे

धिरधिरकिटताऽऽऽधिरधिर

2

तकिटधिकिट

धाऽऽऽऽऽ

तक्क्ङाऽनधाऽकत्

घेघेघेघेघेघे

धिरधिरकिटताऽऽऽधिरधिर

धाऽऽऽऽऽऽकत

घेघेघेघेघेघे

किटतकताऽऽऽधिरधिरकिटतक

घेघेघेघेघेघे

धिरधिरकिटताऽऽऽधिरधिर

धाऽऽऽऽऽऽऽ

तकतकतक

घेऽनतराऽन

धाऽधाऽधाऽ

घेऽनतराऽन

धिरधिरकिटतकधाऽतिरकिटतक

धाऽऽऽऽऽऽकत

घेघेघेघेघेघे

किटतकताऽऽऽधिरधिरकिटतक

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धिरधिरकिटताऽऽधिरधिर

1

धाऽऽऽऽऽक्त

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3

किटतकताऽऽधिरधिरकिटतक

ધા

X

6:3:9:2:8

Composition: *Lambchaḍ Chakradār*, Composer: Ustad Haji Vilayat Ali Khan,
Received from: V.C.D of Pandit Arvind Mulgaonkar (Treasure of Farrukhābād
Gharānā), *Jāti: Tishtra and Chatushtra*, Type of *laya*: *Drut*.

नातिट

तिरकिटतक

तिटकताऽन

X

गिनधाऽगिन

धात्रकधितिट

गेनकतिंऽऽ

2

तिटकताऽन

तकतकतक

तिंडकिडनक

1

ધાડધિંડનાડ

घिडनगतक

तक्ऽऽऽऽ

3

गिनधाऽगिन

धात्रकधितिट

गेनगदिगन

X

नाऽऽऽऽऽ

ताऽधिरधिर

किटतकतकिऽट

2

कडधित्

८८८धि

तिटऽऽ

0

ताऽतिरकिटतक

ताऽऽऽधिरधिर

किटतकतकिऽट

3

<u>धाऽऽऽऽऽऽऽ</u>	<u>धिरधिरकिटतक</u>	<u>ताऽतिरकिटतक</u>	<u>ताऽऽधिरधिर</u>
X			
<u>किटतकतकिऽट</u>	<u>धाऽऽऽऽऽऽऽ</u>	<u>धिरधिरकिटतक</u>	<u>ताऽतिरकिटतक</u>
2			
<u>ताऽऽधिरधिर</u>	<u>किटतकतकिऽट</u>	<u>धाऽऽऽऽऽऽऽ</u>	<u>कडऽधिंऽ</u>
0			
<u>नातिट</u>	<u>तिरकिटतक</u>	<u>तिटकताऽन</u>	<u>घेनकतकिट</u>
3			
<u>गिनधाऽगिन</u>	<u>धात्रकधितिट</u>	<u>गेनकतिंऽऽ</u>	<u>नगनगनग</u>
X			
<u>तिटकताऽन</u>	<u>तकतकतक</u>	<u>तिंऽकिडनक</u>	<u>कडऽधिंऽना</u>
2			
<u>धाऽधिंऽनाऽ</u>	<u>घिडनगतक</u>	<u>तक्ऽऽऽऽ</u>	<u>घेनकतकिट</u>
0			
<u>गिनधाऽगिन</u>	<u>धात्रकधितिट</u>	<u>गेनगदिगन</u>	<u>धाऽऽऽऽऽ</u>
3			
<u>नाऽऽऽऽऽ</u>	<u>ताऽधिरधिर</u>	<u>किटतकतकिऽट</u>	<u>धाऽऽऽऽऽ</u>
X			
<u>कडधित्</u>	<u>ऽऽऽधि</u>	<u>तिटऽऽ</u>	<u>धिरधिरकिटतक</u>
2			
<u>ताऽतिरकिटतक</u>	<u>ताऽऽधिरधिर</u>	<u>किटतकतकिऽट</u>	<u>धाऽऽऽऽऽऽऽ</u>
0			
<u>धिरधिरकिटतक</u>	<u>ताऽतिरकिटतक</u>	<u>ताऽऽधिरधिर</u>	<u>किटतकतकिऽट</u>
3			
<u>धाऽऽऽऽऽऽऽ</u>	<u>धिरधिरकिटतक</u>	<u>ताऽतिरकिटतक</u>	<u>ताऽऽधिरधिर</u>
X			
<u>किटतकतकिऽट</u>	<u>धाऽऽऽऽऽऽऽ</u>	<u>कडऽधिंऽ</u>	<u>नातिट</u>
2			
<u>तिरकिटतक</u>	<u>तिटकताऽन</u>	<u>घेनकतकिट</u>	<u>गिनधाऽगिन</u>
0			
<u>धात्रकधितिट</u>	<u>गेनकतिंऽऽ</u>	<u>नगनगनग</u>	<u>तिटकताऽन</u>
3			

तकतकतक	तिंऽकिडनक	कडऽधिंऽना	धाऽधिंऽनाऽ
X			
घिडनगतक	तक्ऽऽऽऽ	घेनकतकिट	गिनधाऽगिन
2			
धात्रकधितिट	गेनगदिगन	धाऽऽऽऽऽ	नाऽऽऽऽऽ
0			
ताऽधिरधिर	किटतकतकिऽट	धाऽऽऽऽऽ	कडधित्
3			
ऽऽऽधि	तिटऽऽ	धिरधिरकिटतक	ताऽतिरकिटतक
X			
ताऽऽऽधिरधिर	किटतकतकिऽट	धाऽऽऽऽऽऽ	धिरधिरकिटतक
2			
ताऽतिरकिटतक	ताऽऽऽधिरधिर	किटतकतकिऽट	धाऽऽऽऽऽऽ
0			
धिरधिरकिटतक	ताऽतिरकिटतक	ताऽऽऽधिरधिर	किटतकतकिऽट
3			
धा			
X			

The speciality of this *chakradār* if it is played in *madhya laya* the aesthetic value of this composition is maintained. In this composition punctuation or *ghumak* are present and that is the beauty of it. This composition must be played in *madhya laya* in stead of *drut laya*.

6:3:9:2:9

Composition: *Farmāishī Chakradār*, (Traditional Composer), Received from: V.C.D of Pandit Arvind Mulgaonkar (Treasure of Farrukhābād Gharānā), *Jāti: Tishtra*, Type of *laya: Drut*.

घेऽतग	धिननग	तिटकता	किडनक
X			
तिटकता	किटधागे	तिटधिड़ा	ऽनधिन
2			

<u>धिनधिना</u>	<u>गिनाधागे</u>	<u>त्रकधिन</u>	<u>घिडनग</u>
0			
<u>धिरधिरकिटतक</u>	<u>तक्ऽऽधिरधिर</u>	<u>किटतकधिरधिर</u>	<u>किटतकतकिऽट</u>
3			
<u>धाऽऽऽऽऽऽऽ</u>	<u>धिरधिरकिटतक</u>	<u>तक्ऽऽधिरधिर</u>	<u>किटतकधिरधिर</u>
X			
<u>किटतकतकिऽट</u>	<u>धाऽऽऽऽऽऽऽ</u>	<u>धिरधिरकिटतक</u>	<u>तक्ऽऽधिरधिर</u>
2			
<u>किटतकधिरधिर</u>	<u>किटतकतकिऽट</u>	<u>धाऽऽऽऽऽऽऽ</u>	<u>घेऽतग</u>
0			
<u>धिननग</u>	<u>तिटकता</u>	<u>किडनक</u>	<u>तिटकता</u>
3			
<u>किटधागे</u>	<u>तिटधिड़ा</u>	<u>ऽनधिन</u>	<u>धिनधिना</u>
X			
<u>गिनाधागे</u>	<u>त्रकधिन</u>	<u>घिडनग</u>	<u>धिरधिरकिटतक</u>
2			
<u>तक्ऽऽधिरधिर</u>	<u>किटतकधिरधिर</u>	<u>किटतकतकिऽट</u>	<u>धाऽऽऽऽऽऽऽ</u>
0			
<u>धिरधिरकिटतक</u>	<u>तक्ऽऽधिरधिर</u>	<u>किटतकधिरधिर</u>	<u>किटतकतकिऽट</u>
3			
<u>धाऽऽऽऽऽऽऽ</u>	<u>धिरधिरकिटतक</u>	<u>तक्ऽऽधिरधिर</u>	<u>किटतकधिरधिर</u>
X			
<u>किटतकतकिऽट</u>	<u>धाऽऽऽऽऽऽऽ</u>	<u>घेऽतग</u>	<u>धिननग</u>
2			
<u>तिटकता</u>	<u>किडनक</u>	<u>तिटकता</u>	<u>किटधागे</u>
0			
<u>तिटधिड़ा</u>	<u>ऽनधिन</u>	<u>धिनधिना</u>	<u>गिनाधागे</u>
3			
<u>त्रकधिन</u>	<u>घिडनग</u>	<u>धिरधिरकिटतक</u>	<u>तक्ऽऽधिरधिर</u>
X			
<u>किटतकधिरधिर</u>	<u>किटतकतकिऽट</u>	<u>धाऽऽऽऽऽऽऽ</u>	<u>धिरधिरकिटतक</u>
2			

तक्ऽऽधिरधिर	किटतकधिरधिर	किटतकतकिऽट	धाऽऽऽऽऽऽऽ
0			
धिरधिरकिटतक	तक्ऽऽधिरधिर	किटतकधिरधिर	किटतकतकिऽट
3			
धा			
x			

6:3:10 Comparative study of *Madhya* and *Drut Laya* compositions of both Gharānā

In the solo presentation of Ajrāḍā and Farrukhābād gharānā all the above given compositions have specific importance due to its *laya*. Though the composers of both gharānā have arranged the composition in this playing style keeping in mind the specific *laya* and aspect of elegance. While presenting a solo performance this *laya* is presented with a specific reverence.

Every composition of Ajrāḍā gharānā is played on the great speed, whether it is in *vilambeet laya*, *madhya laya* or in *drut laya*. Whatever methods are maintained by the earlier Ustad is very accurate as per the tradition but some variations are also found in it. The researcher has observed that in Ajrāḍā gharānā more importance is given to *vilambeet laya* compared to *madhya or drut laya*. The composers of this gharānā could be responsible for this. If the compositions are observed carefully then it is found that they are composed more in *vilambeet* than *madhya laya*. However the assistance is taken from other gharānā for the completion of its playing style. This element is clearly observed in the presentation of Ustad Habeebuddin Khan. The more thinking was done while composing *quāyedā* compared to the compositions of *madhya laya*.

However when we observe the style of Farrukhābād gharānā, we conclude that the maximum compositions are in *madhya laya*. The credit goes to the composers of that gharānā. Though more importance is given to *gat-ṭukḍā* compared to *quāyedā* and *relā*. This is because the playing style of this gharānā has the influence of pakhāwaj. In Ajrāḍā gharānā there is a tradition of playing small *mukhdā* after presenting *relā*. However in this gharānā *ṭukḍā* are presented after playing *mukhdā*.

These *ṭukḍā* do not match with any other gharānā but they have their own identity. In this composition has its own value and beauty when it is played after *mukhdā*. We have discussed before that this gharānā has the influence of *tāshā* and earlier in this thesis the researcher has mentioned about this fact. However the composers of this gharānā had composed certain the compositions in such a manner that they are neither influenced by *tāshā* nor any other percussion instruments and these compositions have unique identity. One fact is very clear according to Ustad Habeebuddin Khan and from the interview of Prof. Ajay Ashtaputre that *gat* is always positioned after *ṭukḍā*. According to some scholars *gat* doesn't exist in this gharānā.

However the researcher is associated with this gharānā and in context to it he confirms that the *gat* with speed exist in this gharānā. In this chapter the researcher has tried to give some examples related to the above fact. Later by highlighting some of the important words of this gharānā selected compositions like *chakradār* were composed and presented. When the researcher did a thorough study of the traditional style of this gharānā he found out that the tablā players have taken aid of other gharānā to balance and develop their methodical presentation. To confirm the above information the researcher have referred chapters from number of books and also interviewed various tablā players.

Sometimes while interviewing the researcher has also came across some discrepancies in the collected facts such as there no fixed sequence of presentation followed in the methodical tablā playing tradition of this gharānā. However all compositions are presented. According to the researcher's opinion it could have been the tradition. The opinion of the researcher and as mentioned in the thesis of Porf. Ajay Ashtaputre it is sure that this could have been a tradition. After the interview the researcher has gathered facts, collected many compositions and tried to rearrange them in a chronological order.

This gharānā has its own tradition of presentation for the comparative study with Farrukhābād gharānā. If the compositions of both gharānā are observed aptly then there are few similarities as well as differences in them. Taking in consideration the time factor the compositions of Ajrāḍā gharānā there is less duration while presenting *madhya laya* and more duration for *vilambeet*. In Farrukhābād gharānā

less duration is taken while playing *vilambeet* and more duration for *madhya laya*. This mention is about duration.

In both the playing styles there is no difference observed when *mukhdā* is played at the beginning of *madhya laya*. At the same time there similarity observed in compositions, in the duration as well as in the execution. After interviewing many scholars the researcher concludes that in Farrukhābād gharānā lot of thinking is done on *gat*.

Gat is an authentic composition of this gharānā. The attempt has been made to gather maximum *gat* and their types which play a significant role in solo tablā performance. The specialties of *gat* are such that this composition is played with open handed, has create echo and elegance. These compositions seem different as they are named differently and there is neither any specific order of presentation nor a specific system of playing. *Gat-quāyedā* are also played along with *gat*. The credit goes to the erstwhile artist of this gharānā Ustad Jahangir Khan. It does not mean that this composition is not played by any other artist. All the erstwhile artists of Ajrādā gharānā have played this composition in their own community. There is a possibility that some of their compositions may not be available.

However this alteration is observed in the compositions and style of execution of presentations of the artists namely Ustad Ahmad Jan Thirakwa, Ustad Amair Hussain Khan, Ustad Shaikh Dawood Khan, and Ustad Jahangir Khan of Farrukhābād gharānā. After the comparative study the researcher concludes that most of the compositions of this gharānā are composed and played in *madhya laya* and *drut laya*. Though these compositions exist but none of them are found in a chronological order. The detail study of this confirms the presentation style of every artist varies.

In the solo performance of the methodical tablā playing tradition of both gharānā it is observed that very little difference is observed in presentation of *vilambeet*, *madhya* and *drut laya*. The only difference observed is in *khulā baaj* and *bandh baaj* of both gharānā. The same tradition is accepted by society i.e. all the artists. These gharānā are separate only because of the difference between these compositions. However both *baaj* follow different style of execution. The researcher has realized after the detailed study that in the methodical playing tradition of Ajrādā

gharānā more importance is given to the compositions in *vilambeet laya*. Compared to *madhya laya* most of the compositions are in *vilambeet laya*. The proof of this tradition is there since the time of Ustad Habeebuddin Khan. The same tradition had been followed by the earlier artists but there is no concrete proof to confirm it.

However it has been endorsed from the excerpts of the interviews of some of the scholars of this gharānā. The researcher has done lot of hard work to gather the facts about the tradition and tried to present them over here. At the same time he has also tried to focus on the tradition of Farrukhābād gharānā. However it has already been confirmed earlier that this gharānā is based on *khulā baaj*. After reading numerous books, by interviewing the existing artists and listening and gathering related information from the available records the researcher has reached to the conclusion that in the playing tradition of this gharānā equal importance is given to *vilambeet laya*, *madhya laya* as well as *drut laya*. Both *laya* have equal important in a solo tablā performance. However this presentation style is different in comparison with Ajrāḍā gharānā. It is assumed that this tradition existed before 1899 too but to prove this fact no recording was found to prove it, though too many efforts were done to find the same.

After doing detailed study and rigorous thought process about both gharānā whatever facts were gathered are presented here. The researcher has done the detailed study about accumulated information from various sources and only the facts about both gharānā are presented here. During the time of writing this thesis the researcher has enhanced maximum knowledge and determined what should be the order of the methodical playing style of traditional solo performance? The researcher himself is a student, he has not written this thesis just to keep in the library. This thesis will guide and help all the students who wants to acquire knowledge about both gharānā can use to know the methodical tablā playing style tradition of both gharānā. The researcher has indeed worked hard to give all the facts in this thesis.

FOOTNOTE

- (1) Excerpts from the interview of Prof. Sudhir Kumar Saxena and Pandit Pushkarraj Shridhar.
- (2) “*Tablā Vādan me nihit saundarya*” author Pandit Sudhir Mainkar pg-73
- (3) “*Tablā-Prakash*” author Pandit B.L.Yadav pg-19
- (4) “*Tablā Vādan me nihit saundarya*” author Pandit Sudhir Mainkar pg-71
- (5) “*Tablā*” author Pandit Arvind Mulgaonkar pg-111
- (6) “The Art of *Tablā* Rhythm” author Prof. Sudhirkumar Saxena pg-46
- (7) “*Tablā Vādan me Nihit Saundarya*”, author Pandit Sudhir Mainkar, pg. 85
- (8) “*Tablā Vignyan*”, author Pandit Nandlal Sharma pg. 49
- (9) “*Table par Delhi aur Purab*”, author Pandit Satyanarayan Vashishtha. Pg. 110
- (10) “*Tablā*”, author Shri Arvind Mulgaonkar. Pg. 147
- (11) “*Taal Parichay-Part-3*”, author Shri Girishchandra Shrivastav pg. 30
- (12) “*Tablā Vādan me Nihit Saundarya*”, author Pandit Sudhir Mainkar, pg. 92
- (13) “*Tablā*” author Pandit Arvind Mulgaonkar pg-146
- (14) “*Tablā-Prakash*” author Pandit B.L.Yadav pg-45
- (15) “*Taal Parichay-Part-3*”, author Shri Girishchandra Shrivastav pg. 47
- (16) Excerpts from the interview of Shri Mukund Bhale.
- (17) “*Tablā Vādan me Nihit Saundarya*”, author Pandit Sudhir Mainkar pg. 130
- (18) “*Tablā*” author Pandit Arvind Mulgaonkar, pg. 158
- (19) “*Taal-Kosh*”, author Pandit Girishchandra Shrivastav, pg. 129
- (20) “*Tablā Vādan me Nihit Saundarya*”, author Pandit Sudhir Mainkar pg. 130
- (21) “*Tablā Vādan me Nihit Saundarya*”, author Pandit Sudhir Mainkar pg. 125
- (22) “*Tablā Puran*”, author Pandit Vijay Shankar Mishra pg-68
- (23) “*Tablā Puran*”, author Pandit Vijay Shankar Mishra pg. 72

CHAPTER-VII

Contribution of Exponents of Ajrādā and Farrukhābād Gharānā in Solo Tablā Playing

Since the prehistoric era there is a tradition of Indian music. It is not an exaggeration if we say that music was present in nature since the evolution of human on earth. The relic of values of music was present on the entire earth. On the entire earth the land of India and its people were cultural. In the entire universe the Indian culture is rich since the beginning. Since the ancient times India has achieved cultural, scientific, social, religious, spiritual and intellectual progress.

This is why in all the field India was positioned first. At that time India was known as *Vishwa Guru*. Owing this from the entire universe the students used to come to the universities like *Takshashilā*, *Nālandā* and *Vikramshilā* to study the cultural values. The subjects like archery, political science, governance, study of logic, anthropology, and study of mathematics, study of Ayurveda, art of painting, art of sculpture, science of linguistics, architectural science and the art of music were taught over here. That is why India was recognized as a *Vishwa Guru*.

After observing all the historical facts it is known that in India the tradition of *Guru-Shishya* exists since thousands of years. The same tradition is followed in Indian Classical Music. In his thesis the researcher has decided to put the facts about the great guru of Ajrādā and Farrukhābād gharānā. He has also mentioned about their biography, their great teachings and contribution to the world of music. Both the gharānā are the uppermost gharānā of tablā playing. The tradition is preserved by numerous *guru-shishya*.

It is very difficult to mention over here about all *guru* of both the gharānā. Then too I have tried to include the biography of *guru* who was the pioneers of these gharānā. Though in his thesis from beginning to the end if any important information is unknowingly missed out by the researcher, he requests you to forgive and guide him.

7: 1 Contribution of Exponents of Ajrāḍā Gharānā

7:1:1 Shammu Khan

In the ancestry of Ajrāḍā gharānā Ustad Shammu Khan's name is taken with respect. The exact record of birth of Ustad Shammu Khan is not available but his period is presumed to be somewhere around the year 1875. You were the most distinctive tablā players of Ajrāḍā gharānā.

You were well aware about the knowledge of your ancestors but you still put lot of efforts to develop various innovative compositions and presented them each one of it in your performances. Due to this the tablā playing of Ajrāḍā gharānā became familiar. Ustad Shammu Khan was popularly known as *Munshi* in the field of tablā. *Munshi* means originator of *bandish*. Most of the compositions of *Munshi* were in *tishtra jāti quāyedā* and their variations. It is said that in his performance there was beauty of *paltā* as well as *bal* along with *quāyedā*. While presenting the tablā of Ajrāḍā gharānā, you always explained the difference to the audience in tablā playing style of Ajrāḍā and Delhi gharānā through your performances. This is contributed a lot for the development of Ajrāḍā gharānā.

The specialty of your tablā performance is to give equal importance to *dānyā* (right) and *bānyā* (left). The most important part of your presentation is to maintain the beauty and purity of every composition. Ustad Shammu Khan Sahab had two sons namely Ustad Habeebuddin Khan and Ustad Rafiquddin Khan.¹

7:1:2 Ustad Habeebuddin Khan

In the year 1899 Ustad Habeebuddin was born at Merath. In your childhood initiated training in tablā under your father Ustad Shammu Khan. As tablā playing was a ritual in your family so the atmosphere in the house was of music, hence since your childhood you were habituated to hear tablā playing of Ajrāḍā gharānā. You did a lot of thinking on the shortcomings of Delhi gharānā. You were the successful artist to achieve to overcome the shortcomings of Delhi gharānā.

From your childhood you were trained by your father and you became a successful tablā player. Later you developed interest in learning tablā of Delhi gharānā.

Therefore you decided to become disciple of talented tablā artist Ustad Nathhu Khan of Delhi gharānā and began your training. As he learned tablā of Delhi gharānā for many years and that got reflected in his performances. This made tablā playing by Ustad Habeebuddin Khan very effective, melodious and rhythmic attractive. While playing *bandish* on tablā you exhibited the easiest way of playing the compositions in *drutgati*. Ustad Habeebuddin Khan had a good command over *bānyā* wherein he played composition *ghetak ghetak dhindhināginā* very effectively and efficiently. When this composition was played it gave the effect as if two pigeons are cooing. You performed tablā of both Ajrādā and Delhi gharānā very melodiously.

In Ajrādā gharānā tablā is played in *tishtra* form. Whenever during a performance *quāyedā* of this gharānā was presented by you it was initially played in *tishtra jāti*, followed by *chatushtra jāti* and then the first was played in *dugun*. Till today in your presentations you presented various lengthy *quāyedā*. You presented *quāyedā* of *chatushtra jāti* you lifted and played the 13th ‘*mātrā* of *quāyedā* of *ādi laya*. You had the exclusive art of presenting the most difficult compositions cleanly by converting them in *drut laya*. You generally presented tablā playing in *drut laya*. The tablā of Delhi gharānā is considered to be in the form of *madhya laya* but with lot of practice Ustad Habeebuddin Khan converted these *quāyedā* compositions into *drut laya*. Therefore you were known to be the supreme artist to play tablā of Delhi gharānā in *drut laya*.

You were expert at with playing word *dhir-dhir* with use of fist (mutthi). You very easily played the compositions in *drut gati*. It is said that in one of the conferences held at Kolkata one tablā player very skillfully presented *dhir-dhir* before you. After listening to the open *dhir-dhir*, you decided to play that same word with closed fist. As soon as you took over the stage you declared to the audience that to response to this open fist *dhir-dhir* and declared that; ‘I will present the same with closed fist’ and very skillfully played that word. Due to your presentation skill you became the topmost, very popular and an extraordinary artist of the society. It is said that Ustad Habeebuddin Khan did all his *riyāz* in Merath itself. Your disciple Prof. Sudhir Kumar Saxena very precisely declares that Ustad Habeebuddin Khan did most of his *riyāz* in Hapud village of Merath district. Your specialty was to do *riyāz* very secretly. You used a tablā with a large *mukh*. Your hands had a special melody. Your father Ustad Shammu Khan had trained you only

for the promotion and development of tablā of Ajrāḍā gharānā. You loved to mingle around with everyone. It is said that you were fond of flying pigeons. You also loved making fire crackers. You were also the captain of Kabbadi team.

In the year 1939 Shri Maheshwari Dayal, the Civil Judge of Merath had organized a Music Confernece. In this conference Ustad Habeebuddin presented the most prominent compositions of Ajrāḍā gharānā. That created a special impression on people about Ajrāḍā gharānā. Ustad Habeebuddin Khan not only learned, wrote compositions and remembered tablā but became complete and established tablā player. This concert was organized to present you to the audience. Your cousins-Ustad Abdul Karim Khan, Ustad Azizuddin Khan and his son Ustad Ashiq Hussin Khan and Ramzan Khan-their names are remembered with lot of respect. In the year 1941 Shri Umanath Bali had organized a concert for the propaganda and promotion of tablā of Ajrāḍā gharānā. This concert was held at Pandit Bhatkhande College in Lucknow. In this concert you presented your solo performance, listening to it the audience was enthral and mesmerized. You presented a marvel of *laya* to the audience. The specialty of your presentation was such when you played a composition in *drut laya*, each words could be heard clearly and every character can be copied easily by the listener. In the same year (1941) Dr. B. R. Bhattacharya organized a concert at Allahabad. In this concert you presented a solo performance of tablā of Ajrāḍā gharānā. It is said that Ustad Habeebuddin Khan was not only the expert solo performer but also the best at accompanying. You were recognized as *Sangat Samrāt*. The contribution made by Ustad Habeebuddin Khan to develop tablā of Ajrāḍā gharānā is remarkable. The development of this gharānā was impossible if the artist of your caliber did not belong to it. There was a possibility that after Ustad Shammu Khan this gharānā would not have subsisted remained in limelight. Ustad Banne Khan's son Ustad Niyaz Ahmed Khan was an expert tablā player but he accompanied you by playing Sarangi. Some of the well-known and prominent disciples of Ustad Habeebuddin Khan are his son Manju Khan still resides in Delhi and among his other disciples Prof. Sudhir Kumar Saxena (Baroda) and his nephew Late Ramzan Khan. During the period from 1940 to 1960, tablā playing of Ustad Habeebuddin Khan was at its paramount level. In musical concerts all over the nation his tablā playing has created sensation. Your health deteriorated after few years and in the year 1969 you suffered a paralytic attack. Finally,

after a prolonged illness your demise took place on 1st July 1972 you departed to a heavenly abode.²

7:1:3 Swami Dayal

Swami Dayal was native of Allahbad. Your father Shri Maheshwari Dayal Mathur was the Station Judge (around 1940) at Allahbad. Your father had two sons namely-Shri Guru Dayal and Shri Swami Dayal. Shri Guru Dayal was a vocalist and Shri Swami Dayal was a tablā player. Shri Swami Dayal had acquired training of Ajrādā gharānā from Ustad Habeebuddin Khan. You are the senior most disciples of Ustad Habeebuddin Khan. You aimed to play tablā only as a hobby. You have learned and memorized important aspects of tablā of Ajrādā gharānā. Your father always invited Ustad Habeebuddin Khan to your resident so that you will learn tablā of Ajrādā gharānā.

The *Nauchandi* Festival was regularly held at Merath. Every year Shri Maheshwari Dayal used to organize music conference at this festival. Ustad Habeebuddin Khan had given his first program of his life at this festival. Swami Dayal never performed anywhere in India so he did not get fame. Recently you passed away.³

7:1:4 Prof. Sudhir Kumar Saxena

Prof. Sudhir Kumar Saxena was born on 5th July 1923 in Aligarh district of Uttar Pradesh. Since your childhood you were fond of music. At the young age of 12 to 13 you began elementary training in tablā from Ustad Bundu Khan at Gaziabad. You tried to learn playing tablā by reading various books on related subject but you realized that by merely reading books one cannot learn to play tablā. However you decided to begin your training under your maternal uncle Pandit Prasadilalji of Delhi. At that time your maternal uncle was at Lucknow. Your maternal uncle encouraged you a lot to develop interest in the field of music. This helped you to progress in overall education in tablā playing training. You developed more interest in this field. In the year 1930 you were started accompaniment with vocal and instrumental music on tablā. To attain further progress in this field you decided to go get training from appropriate *guru*. Subsequently in the year 1939 you met Ustad Habeebuddin Khan of Merath. You decided to acquire

training from Ustad Habeebuddin Khan who was India's distinguished *khalifā* of Ajrādā gharānā. In the year 1939 you started formal training in Ajrādā gharānā. Along with tablā training you continued working hard and within three years of duration you completed a degree of Bachelor of Arts. Day by day you became affectionate towards your *guru*. Keeping in mind the routine of your *guru* Ustad Habeebuddin Khan you continued practicing in an artistic form.

From your Ustad you obtained comprehensive training of tablā playing of Ajrādā gharānā. You put in tremendous efforts and lot of hard work for the same. Your aim was to obtain in-depth knowledge of tablā of Ajrādā gharānā and to work towards its development and assimilated your goal. You have learnt the best of the qualities of tablā playing in the company of his *guru* and developed it further with your intellect.

In the year 1950 Smt. Hnasa Mehta, the first Vice Chancellor of Maharaja Sayajirao University of Baroda was present at one of your performances at Bombay. After listening to your performance she invited you to take over the post of Head of the Department of tablā. You gracefully accepted the offer and since the year 1950 to 1983- for thirty three years you were associated with the university. You have performed in prominent music concert all over India, aimed to develop tablā of Ajrādā gharānā and are honoured as the eminent tablā player. You have performed in cities like Delhi, Mumbai, Lucknow, Kolkata, Banaras etc. You have accompanied renowned vocalists, instrumentalists as well as classical dancers and persistently worked towards the development of tablā of Ajrādā gharānā. In Baroda city of Gujarat State, you have trained many disciples; who are performing tablā of Ajrādā gharānā on the state, national and international level. Many of your disciples are associated with various educational institutions in tablā departments. Some of your well-known disciples are Late Shri Ganpatrao Ghodke, Shri Madhukar Gurav, Shri Ravindra Nikte, Shri Chandrakant Bhosle, Shri Vikram Patil, Shri Pushkarraj Shridhar, Shri Chandrashekhar Pendse, Shri Ajay Ashtaputre, Shri Anil Gandhi etc.

Names of the disciples who are actively involved in tablā playing in various cities of Gujarat State: Shri Divyag Vakil and Shri Ramesh Bapodara (Ahmedabad), Shri Devendra Dave and Dr. Gaurang Bhavsar (Rajkota), disciples active in Maharashtra State: Mumbai: Pandit Sudhir Mainkar, disciples' active at the international level: Shri

Dirpaul Devnandan at Mauritius, Shri Kazuyuki at Japan, Shri John at London, Shri Altaf Hussain and Shri Nitiranjan at Bangladesh.

Pandit Sudhir Kumar Saxena selected various mediums for the promotion of tablā. Among them Radio was the most prominent. Till date the recordings of your tablā performances is aired on all the Radio Stations of Gujarat State. You have given numerous solo performances and accompanied various musical concerts on Radio. Your articles on tablā are published in numerous journals of different organizations. Your solo performances of tablā are still broadcasted on Doordarshan programs.

Various organizations have honoured you for your valuable contribution for the development and promotion of tablā playing namely-

1. *Gaurav Puraskrā* by *Sangeet Nritya Nātya Acādemty* of Gujarat State in 1983
2. *Shārangdev Puraskār* by *Surshringār* of Mumbai in 1992
3. You have organizes workshops and lecture sessions in various institutions to address the topics like ‘Tablā Gharānā’ *Bandish* and ‘*Ajrāḍā baaj*’. You are the ‘A’ grade artist of All India Radio (A.I.R). Pandit Sudhir Kumar Saxena composed numerous melodious compositions of *Ajrāḍā Gharānā*. In that you have primarily composed *quāyedā*, *relā* and *gat*. On 30th November 2007 you departed to the heavenly abode.⁴

7:1:5 Pandit Hajarilal

Around 1925, you were born in the village Badawar of district, Churu of Sujangarh Tahesil of Rajasthan State. You acquired the training of *Ajrāḍā gharānā* from Ustad Habeebuddin Khan. After several years of training from Ustad you came to Mumbai. After coming to Mumbai you set up an academy for the promotion of *Ajrāḍā gharānā*. However, in the year 1941 you were appointed as a Reader at Merath Sangeet Samaj College of Merath. Later you were appointed at the Department of Tablā as a Ustad at Raghunath Girls College of Merath.

Instead of giving public performances you concentrated more on teaching tablā of *Ajrāḍā gharānā* to the students. His specialty was to use a wrist and to play a complicated composition in the simplest form. He trained every disciple according to his ability. You have made a remarkable contribution for the development of this *gharānā*. Your demise took place on 23rd April 1995. Your sons Shri Prem Shankar, Shri Brij Mohan, Shri

Hanuman, Shri Ravi, Shri Prakash, Shri Munna and Shri Dhaji names are well-known and Pandit Sundarlal Ghagani and Late Madanlal Gangani are two of his well-known disciples.⁵

7:1:6 Ramzan Khan

In the year 1941 Ramzan Khan was born in Meraath, Uttar Pradesh. This artist represented the most renowned tablā gharānā i.e. Ajrāḍā gharānā. You got the formal training of tablā from your father Ustad Azizuddin Khan and Ustad Habeebuddin Khan. Ustad Azizuddin Khan had three sons namely Ashique Hussain, Ramzan Khan and Shamshad Hussain.

Ustad Ramzan Khan had accompanied many eminent artists in the concerts organized on A.I.R. Along with an expert solo performer; you were talented companion for the classical music performances, Gazals and accompanying other forms of music. You were bestowed *Tālmani* by the organization called *Sur-Singār Sansad* of Bombay. Other than India you have travelled to the countries like Germany, England, France and Afghanistan for performances. He passed away at the beginning of 19th century.

Some of the prominent disciples of Ramzan Khan are Gulam Sabir, Mohemmad Kamil (these two are his sons), Shakil Ahmed, Naushad Ahmad and S. R. Chishti.⁶

7:1:7 Shri Yashwant Kerkar

Shri Yashwant Kerkar was born in the year 1915 in the village Keri of Goa. You initiated your formal training in tablā from Ustad Habeebuddin Khan. You became a disciple of Ustad Habeebuddin Khan to obtain training in tablā of Ajrāḍā gharānā. Later to acquire training in tablā playing of Farrukhābād gharānā you became disciple of Ustad Amir Husasain Khan.

You acquired the best training of both-Ajrāḍā and Farrukhābād gharānā. Therefore you are the proficient at solo tablā playing and as an accompanying other performances. You are specialized in playing tablā with open words while accompanying vocal recitals. You are well known for this quality. For years on you are teaching tablās in Mumbai. You are the ‘A’ grade artist and are associated with All India Radio, Mumbai

Centre. Later you retired from Mumbai Radio station and were associated with *Sangeet Nātak Acādemī* of Goa. You have always aimed to give best education to your disciples. Therefore you worked really hard for the promotion and development of *tablā* of *Ajrāḍā gharānā*. Shri Gore is one of the best disciples of yours.⁷

7:1:8 Shri Padhye Master

Pandit Shridhar Pandhye was born on 9th March 1938, at Ādiware (Kalikawādi), Taluka Rajapur of Ratnagiri district. He did his basic schooling from Ādiware and then completed his S.S.C. from a night school in Mumbai.

There is a precise enculturation of *tablā* on him due to daily *Āratīs* and rhythmic Bhajans that took place in the temples of Ādiware. He started his Tabla training under the guidance of Pandit Sakharampant Bhawat of Kasheli. In the year 1957, he met his prodigious *Guru* Pandit Yashwant Kerkar. Since 1957, he not only took traditional and methodical *tablā* training from his *Guru* Pandit Yashwant Kerkar but also wholeheartedly served him till 1992. Pandit Padhye Master is very fortunate that he got a Pandit Yashwant Kerkar as his *Guru*. Master Kerkar means the ocean of knowledge of Delhi and *Ajrāḍā Gharānā*. Under his guidance Pandit Padhye acquired profound knowledge and countless traditional compositions too. He also got guidance about process of *nikās*. He got the spell and technique of accompaniment. Above all under his guidance he acquired perception about Tabla.

In the year 1965 he started teaching *tablā*. Pandit Padhye progressed under the guidance of his *Guru* Master Kerkar. He also enhanced his knowledge while teaching his students. In this process of self-development he got due recognition. He is well-respected amongst the people as *Guru* and an artist.

As a person, he is very simple and kind-hearted. He is also known as a man of principles. In the mean-time many scholars thought and experience his greatness. He is a hard-working man with high morale and determination. He has acquired and proved his greatness through tremendous loyalty towards *Guru* and immeasurable hard work done to achieve goals of life. He has served in the Department of Music at Mumbai University for ten years.

Generally while accompanying, taals like *Teen Taal*, *Rupak*, *Ādacaताल*, *Zap Taal*, *Sawāri*, *Addhā*, *Chamak* etc. are to be played and in a *veelambeet laya*. It is the most essential but challenging to maintain such a beat. Pandit Padhye Master manages to handle these tasks effortlessly. Along with playing *tablā*, his other interest is Astrology. He has expertise at this subject too. By using the knowledge of Astrology, he has helped and guided many curious people without any monetary gain. He is a rare combination of erudition, talent and offered education to students generously. He has trained countless students selflessly. He has trained nearly 200 students.

He has accompanied various prominent artists like Pandit Nivruttibua Sarnaik, Pandit Krishnarao Chonkar, Pandit Gajananbua Joshi, Pandit Govindrao Agni, Pandit Firoz Dastoor, Dr. Ashok Ranade and Pandit Ratnakar Pai. He has given presentations of *tablā* during the workshops and lectures on music Professor B. R. Devdhar. He has accompanied '*Gān Samradnyai*' Pandita Dhondutai Kulkarni for almost 40 to 45 years. He has played *tablā* in more than 50 shows of musical dramas of Smt. Suhasini Mulgaonkar and also accompanied '*Gān Samradnyai*' Smt. Shanta Apte in a drama- '*Sangeet Swayamwar*'.

His students have achieved accolades in various programmes of A.I.R; competitions like '*Valhemāmā Spardhā*' and '*Jagannāth Spardhā*'. In the year 1993 he went to South Africa on request of his students. He gave programs, presentations and conducted workshops in Durban and Johannesburg. Since 1965, he is serving his Guru diligently and the teaching learning process is still on.⁸

7:1:9 Ustad Manju Khan

Ustad Manju Khan was born approximately around 1950 in at the resident of Ustad Habibbuddin Khan. For 13 years he took *tablā* training from Ustad Habeebuddin Khan. After the riots of Merath in 1962 Ustad Habeebuddin Khan suffered a paralytic attack. For the next one year he went to Ustad Amir Hussain Khan to acquire further *tablā* training. Then he shifted to Merath. The next five years was the most difficult time of his life. After the demise of Ustad Habeebuddin Khan in 1972, Ustad Manju Khan came to Delhi. By that time he had become an expert *tablā* player. Ustad Karim Khan

(Merath), *Khalifā* Affaq Hussain Khan (Lucknow), Ustad Ramzan Khan (Delhi), Babu Ram Parwesh Singh (Darbhanga) and Panidt Balkrishna Sharma (Amritsar) were his disciples. Khan Sahab was the esteemed artist of All India Radio. He was known as the most respected tablā player in Delhi. He was also known as '*Table ki Dukān*'. In the year 1971 Balkrishna Shukla took him to Amritsar for a tablā performance. For the next 15 years, he gave tablā performances at *Shri Durgyanā Raag Sabhā*. Apart from Amritsar, Khan Sahab gave wonderful tablā performances in *Harivalabh Sangeet Sammelan*-at places like Jalandhar, Ludhiana, Fillaur, Chandigarh, Patiala, Pathankot, Shimla, Kanpaur, Lucknow, Banaras, Rampur, Jaipur, Jodhpur, Patna, Darbhanga, Hyderabad, Muambai, Delhi, Bhopal, Agra, Gwalior, Mugal Sarai, Dibrugarh and many more places. Along with a solo performance he had accompanied several superior artists and for this the artists respected him a lot. However, Ustad never was ranked among the renowned artists. The main reason for this was his illiteracy and he was never into playing politics among the artists. Ustad Manju Khan Sahab was a straight forward and extremely humble ahuman being. He had accompanied renowned artists like 'Bharat Raatna' Pandit Bhimsen Joshi, Ustad Amjad Ali Khan, Pandit Ram Narayanji, Pandit Jitendra Abhisheki, Pandit Jagannath Mishra, Ustad Abdul Haleem Jafar Khan etc. He never compromised with the purity of tablā, although he had a tough life. He is still working really hard to preserve the purity of tablā of *Ajrādā gharānā*. Ustad Athar Hussain (Delhi), Parvez (Delhi), Anil Sharma (Ludhiana), Amaan Ali (Delhi), Kumari Neety Chopra and Sanjesh Prasad (Fiji) are among his disciples. Various other disciples of Khan Sahab are bringing glory to his name.⁹

7:1:10 Shri Madhukar Gurav

On 21st August 1954 you were born to Pandit Nanasaheb Tukaram Gurav. There was atmosphere of music in your family so at very young of six you started taking formal training in tablā from your father Pandit Nanasaheb Gurava. Pandit Nanasaheb Gurav was one of the best tablā player and pakhāwaj player. You father passed away when you were very young. Therefore in the year 1966 you took admission in Diploma course at Maharaja Sayajirao Univesity. Here you met Prof. Sudhir Kumar Saxena.

After listening to *tablā* performance of Prof. Sudhir Kumar Saxena you decided to attain further training from him. Your interest in *tablā* playing took you close to Prof. Sudhir Kumar Saxena and developed respect and affection for him and you accepted him as your *guru*. From your *guru* you acquired training of *Ajrāḍā gharānā* as well as other *gharānā* too. However you strongly believed that *Ajrāḍā gharānā* is totally distinctive than any other *gharānā* so you decided to develop it further and began tremendous reparation for it and attained success in it. You were mesmerized when you heard the recording of your senior *guru* Ustad Habeebuddin Khan. You have realized that in *Ajrāḍā gharānā tablā* is to be played at superior level to attain pleasure. You have always presented *tablā* to achieve the superior level. You did the promotion of *tablā* of *Ajrāḍā gharānā* through Radio, Doordarshan and by writing in various newsletters. You ranked first in India at the Classical Instrumental Music Competition sponsored by A.I.R. This made you an ‘A’ graded artist at A.I.R. You worked really hard to promote and develop the *tablā* playing style of *Ajrāḍā gharānā*. For this purpose you gave various solo performances and accompanied various music concerts on A.I.R. During the period of 1972 to 1979 you were the artist at A.I.R. centre at Rajkot. In the year you took over as a Head of Department of Instrumental Music at Maharaja Sayajirao University at Baroda. You have performed at various music concerts in India and abroad. You were accompanied some of India’s renowned musicians like Pandit Jasraja, Smt. Kishori Amonkar, Ustad Gulam Musttafa Khan, Dr. Prabha Atre, Pandit Jagdish Prasad, Pandit Dinkar Kaikini, Pandit Umashankar Mishra, Pandit D. K. Datar, and Dr. Arvind Parekh etc. The above given information is from the excerpts of the interview of Prof. Ajay Ashtaputre. Along with the Degree in *Tablā*, you have obtained a degree of Bachelor of Arts. On 9th July 2004 you departed to the heavenly abode.¹⁰

7:1:11 Shri Sudhir Mainkar

In your family your father Late Shri Vishnupant alias Dada Mainkar has great liking for music. You started leaning to play *tablā* as the instrument was available in the house and your father’s wish that you should learn play it. At the very young age of 13 to 14 you were cultured for music.

You began learning *tablā* of Delhi *gharānā* from Pandit Marutirao Kir. Your father was very much keen on listening best performances of *tablā* artists so he was keen on inviting many artists of different *gharānā* to his residence. Therefore you were lucky to hear performance of well-known artists at your residence. While listening to these performances, Shri Sudhir Mainkar decided to become the disciple of Ustad Imamali of Delhi *gharānā* and started systematical training of *tablā* playing under him. You acquired the formal training of *tablā* playing of Delhi *gharānā* from Pandit Marutirao Kir and *khalifā* Ustad Imamali Khan. Along with *tablā* playing, you are working as an officer with Life Insurance Corporation of India. You wanted to continue with your occupation at Life Insurance Corporation of India. Therefore you stayed in Baroda for few years. During this period you happened to meet Pandit Sudhir Kumar Saxena who was associated with Maharaj Sayajirao University of Baroda. Hereafter you continue training of *Ajrādā* *gharānā* under Prof. Sudhir Kumar Saxena. Hence you did special study of the beauty involved in the compositions of *Ajrādā* *gharānā*. The development of basic culture of Delhi *gharānā* and the training acquired of *Ajrādā* *gharānā* from Prof. Sudhir Kumar Saxena had given you the fame of the best *tablā* player in the society.

He was became admired as one of the best teacher for giving training in *Ajrādā* and Delhi *gharānā*. You gave the most important training to your disciples. You imparted the most important value of education on your disciples. The most important aspect of the tradition of *guru-shishya* is to learn, to observe and to examine. You explained this principle to your disciples i.e. to have a vision. You have acquired the above during the training from Prof. Sudhir Kumar Saxena. Shri Umesh, Shri Amit and Shri Ashish are some of your famous disciples.

During your long service with Life Insurance Corporation of India you played a very important role in the Department of Training and Human Resource Development. While working in this department you have studied the Principles of Global Training and imparted the same principles while teaching *tablā*. You have always worked hard for the developing the quality of the playing style of the artist to the fullest and tried to maintain the balance to get the best. For the development of *tablā* of *Ajrādā* *gharānā* you are still training students in Kandivali, one of the suburbs in Bombay. You have contributed a lot in the development of Delhi and *Ajrādā* *gharānā*.¹¹

7:1:12 Shri Pushkarraj Shridhar

You were born on 15th September 1952. Your entire family is in the field of music thus you spent your childhood in the culture of melody and rhythm. You started your training in *tablā* age of six under your father Pandit Kishanlal Shridhar. However since your childhood you began your training in *tablā* that developed your interest in it. You immediately acquired obtained *tablā* training from Pandit Lakshman Prasad Shirdhar of Jaipur but due to some unavoidable reasons you left your home and came to Baroda in 1965. In the year 1967 you met Prof. Sudhir Kumar Saxena. You were already trained under Jaipur style. You sincerely decided to learn *tablā* playing style of *Ajrāḍā gharānā*. After acquiring training under *Ajrāḍā gharānā* you began your tours all over India. In the year 1968 you resided at Delhi. You went to Aligarh in 1969, to Kolkata in 1971 and finally in the year 1972 you joined Vanasthali College as lecturer in *tablā*. Your father Pandit Kishanlalji was already residing at Baroda so you visited frequently. During every visit you acquired training from your maternal uncles Pandit Sunderlal Gangai and Pandit Madanlal Gangani. From 1974 to 1982 you worked as a lecturer and promoter of *tablā* at ‘The Institute of Music and Fine Arts’ in Jammu. Since 1983 you are working as Reader in Department of *Tablā* at Maharaja Sayajirao University of Baroda. You acquired *tablā* training of different *guru*-*tablā* of Jaipuar style from your father and maternal uncle, Banaras *gharānā* from Pandit Bipin Chandra Malviya and *tablā* of *Ajrāḍā gharānā* from Prof. Sudhir Kumar Saxena. You are B+ grade artist of A.I.R. You have established the reputation of a brilliant musician at several reputed music conferences all over India. It is said that you are the expert and successful accompany for vocal recitals, instrumental as well as dance performances. You are very good composer and singer. You are adopted playing style of Ustad Habeebuddin Khan and Ustad Ahmad Jan Thirakhwa. Now a days researcher is also received training from such a talented artist and *guru*.¹²

7:1:13 Mohammad (Md.) Akram Khan

You are the young, renowned, intelligent and versatile artist of *Ajrāḍā gharānā*. In the year 1965 you were born in the family of musicians. You began your *tablā* playing

from your father Ustad Hashmat Ali Khan. Later you continued tablā playing under the guidance of Ustad Niyaju Khan.

Ustad Akram Khan has graduated from Merath University. You obtained degree as *Sangeet Praveen* from *Prayāg Sangeet Samiitī*, Allahbad and *Sangeet Vishārad* from *Prāchin Kalā Kendra*, Chandigarh.

Mohammad Akram Khan started stage performances at a very young age. In the year 1987 you went to Japan to accompany Ustad Vilayat Khan. Later time and again you gave many performances abroad. You are grade ‘A’ artist of A.I.R. You have accompanied renowned artists like Ustad Vilayat Khan, Panit Ravi Shankar, Pandit Ramnarayan, Pandit Shiv Kumar Shama, Pandit Budhaditya Mukharjee, Shri Bhajan Saponi, Ustad Shahid Parvez, Ustad Shujat Khan, Pandit Hari Prasad Chaurasiya, Pandit Rajan-Sajan Mishra, Pandit Jasaraj, Ustad Rashid Khan, Dr. N. Rajam, Pandit Debu Chaudhari, Pandit Birju Maharaj etc.

Your specialty is to play the most difficult composition of Ajrādā gharānā in the easiest and fascinating manner. You love to mingle with people. You are tirelessly and diligently working towards the development and promotion of the traditional tablā of Ajrādā gharānā in the society. You reside at Delhi and guide your disciple wholeheartedly and affectionately.¹³

7:1:14 Prof. (Dr.) Ajay Ashtaputre

Ajay Ashtaputre was born in 1965 from a Music living family. He has started learning tablā from his first *guru* Shri Prabhakar Date at the age of 10, who taught him basic of rhythm. Later he had also the fortune of receiving advance training from Prof. Sudhirkumar Saxena, The prominent artist of Ajrādā gharānā and the disciple of Ustad Habeebuddin Khan of Ajrādā gharānā. After years of rigorous training and hard practice put Ajay on a firm and solid foundation and he emerged as a competent tablā player at the young age.

He passed ‘*Sangeet Vishārad*’ examination with first class distinction from ‘*Akhil Bhartiya Gāndharva Mahāvidyālaya Mandal*’ Miraj, Bombay. He also received the degree of Ph.D. from M.D. University Rohtak Haryana under the guidance of Dr. Ravi

Sharma in 2004. He has awarded '*Taal-Mani*' from '*Sur-Shingār Samsad*'. He is a B-high grade artist of doordarshan and A.I.R. since last twenty years.

He is serving in the M.S.University of Baroda as a professor, Head, Department of Instrumental Music and Vice-Dean in the Faculty of Performing Arts since 1990. He performed with top grade artist in foreign countries like France, Spain, Italy, Austria, Germany, Switzerland, Belgium, Poland, U.K., Mauritius etc. At present he is a prominent artist of Ajrādā gharānā.¹⁴

7:1:15 Shri Sudhir Pandye

You were born on 10th April 1967, on the auspicious day of *Ramnawami*, in the devoted and established family of musicians. Shri Sudhir Pandye acquired high-level education in *tablā* playing from your father Pandit Arjun Pandye and your Guru Pandit Bhagwatsinhji. Both your *guru* trained you in *tablā* of Ajrādā, Delhi and Banāras gharānā and made you extremely qualified.

You were eminent solo performer as well as you have accompanied several renowned artists like Late Vilayat Kha, Late Shri Nikhil Banerjee, Late Shri V. G. Jog and Late Shri Bholanathji Pathak (*Guru* of Pandit Hariprasad Chaurasiya). You have also accompanied Ustad Amjad Ali Khan, Ustad Raees Khan, Mehendi Hasan, Vidushi Girija Devi, Pandit Jasraj, Dr. L. Subramanyam, Pandit Bhajan Saponi, Pandit Ramnarayan, Late Shri Shirkant Bakre, Pandit Rajan-Sajan Mishra, Dr. Ashwini Bhide Deshpande, Pandit Ronu Majumdar and Ustad Shujat Hussain.

The audio-visual and compact discs recordings of your performances of accompanying Ustad Vilayat Khan, Ustad Amjad Ali Khan, Pandit Bhajan Saponi, Vidushi Kankana Banerjee, Vidushi Sumitra Guha etc. are available the market. In one of the Fusion Concert organized by Max Muller Bhavan at Delhi, you have accompanied Saxophone players from Michael Ritjler and Valendein Clauster of France.

You are the recipient of many gold medals. You have also received the junior fellowship from the Ministry of Human Resource Development. You are honoured with title of *Tālmani* by *Sursingār Sansad* of Mumbai and *Taal Ratna* by *Surmandir* of Patna.

As an artist Shri Sudhir is equally popular on A.I.R and Doordarshan. On the 50th anniversary of India's Independence you got an opportunity to present your performance at the programme organized by the United Nations at Geneva. At this program Presidents from more than 100 countries were present. You have successfully performed in countries like Germany, Holland, Belgium, Switzerland, Serbia, France, England (London), Gulf countries, Bhutan, Vietnam, Korea, Japan etc. and many other countries.

Shri Sudhir Pandye is the 'A' grade artist of A.I.R. and Doordarshan, and has performed in various Music Concerts organized by them on national level. You have obtained the honours degree of Sanskrit literature. You are a tablā player of the styles of Ajrādā, Delhi and Banāras gharānā and your wife Smt. Amrut Prabha Kaur is a vocalist and a tablā of player of Punjāb gharānā.¹⁵

7:2 Contributions of Exponents of Farrukhābād Gharānā

7:2:1 Ustad Haji Vilayat Ali Khan

Haji Vilayat Ali had unique blend of qualities, as he was the supreme tablā player, finest composer and a successful tutor. He combined the composition of Delhi and Farrukhābād gharānā into his opus and presented tablā playing in a new form. He gave acknowledgement to Farrukhābād gharānā through his sons and disciples. His son, Hussain Ali became a renowned artist. Some of his eminent disciples are esteemed Chudiyānwale Imaam Bakhsh, Miyan Salaari Khan, Mubarak Ali Khan and Chhunnoo Khan.

Amaan Ali Khan was Haji's second son. He was also connoisseur at his art. Prof. Laalji Shrivastav had heard from his *guru* that in his old age Aman Ali Khan suffered from some contagious disease. His family members neglected him at that time. At that he left for Jaipur and decided to educate others instead of his own family members. Pandit Jiya Lal grabbed this opportunity. He took lot of care of Ustad and Ustad trained him wholeheartedly.

Haaji's compositions are religiously pursued by all the competent tablā players. Ustad Ameer Hussain Khan claims that even if one composition of Hajiji is presented by any performer it is considered to be the best performance.¹⁶

7:2:2 Ustad Ahmad Jan Thirakwa

Ustad Ahmad Jan Thirakwa is considered one of the greatest tablā players of the 20th century. He is known for his mastery over most of the different tablā gharānās, and was one of the first tablā players to elevate the art of playing tablā solo to an art in its own right.

He was born to a family of musicians in 1892 in Murādābād in Uttar Pradesh state in northern India. Although his early musical training was in Hindustani vocals and the Sarangi, his interest in tablā was aroused when he heard the famous Ustad Munir Khan. He became Munir Khan's disciple at the age of 12.

The name Thirakwa is not actually his original name, but was an epithet he earned from his *guru's* father. One day, while watching him practice, his *guru's* father remarked that he played so well his fingers seemed to be 'shimmering' on tablā. This earned him the nickname Thirakwa. He acquired his nickname in an interesting manner. It is said that Thirakwa's devoted practice and natural talent pleased Ustad Munir Khan so much that Thirakwa became his favourite disciple. Munir Khan's father, Kale Khan used to watch Thirakwa play.

One day Kale Khan remarked how nicely his son's pupil's fingers 'dance on the drum'. Thirakwa came from the word *thirakh* or 'Shimmering thunder'-like the quality of a Kathak dancer's feet in action. Soon he was to be "Thirakwa tablā master with dancing fingers".

In three types of presentation-Form, Matter and Process- the most important was 'Process', of which Thirakwa was prominent tablā player. Along with process the other most important aspect is richness of language. Ustad Thirakwa's tablā playing was affluent in literary language. When we listen to tablā playing it seemed that brilliant results are not achieved just by literature, but literary tablā playing will be extremely effective if presented skillfully, efficiently and using powerful hands. Ustad Thirakwa's tablā playing was always superior as he possesses both the qualities-the knowledge of standard literature, best and dominant style of process. His smallest *mohrā* too was appreciated by the audience.

It was considered to be the specialty of Delhi gharānā to present a traditional and disciplined *peshkār*. Ustad Thirakwa never played that *peshkār*, (He played a *peshkār* of

Delhi gharānā only on a national program of ‘All India Radio’.) but he presented altogether a different *peshkār*.

There are four major factors of presenting a *peshkār*. It consists of (1) Slow *vilambeet laya*, (2) its presentation should be done in poetic language and in the form of vocal recital in *upaj ang*, (3) it should be free from strict rules of *quāyedā*, and (4) Various alphabets should be presented on the basis of the principles of *khāli-bhari*. There is a liberal and artistic utilization of all these four things in *peshkār vādan* by Ustad Thirakwa.

There was tremendous influence of Ustad Natthu Khan’s thoughts on the playing style of Ustad Thirakwa. Ustad Thirakwa used to say that his thoughts about tablā playing were highly influenced by Ustad Natthu Khan’s ideologies. Other than *peshkār vādan*, Ustad Thirakwa used to present few *quāyedā* of Delhi, Ajrādā as well as Farrukhābād gharānā.

While presenting *quāyedā* of Delhi gharānā he used to apply *laya* relevant to Delhi gharānā. He used to extend a *quāyedā* with limited strength. Audience used to enjoy his performance to the fullest as he has magnificent power in his hands. Ustad Thirakwa had expert at playing *quāyedā* of Ajrādā gharānā but he brilliantly played *quāyedā* of Farrukhābād gharānā.

Relā were played after *quāyedā*. He used to play *relā* very excellently in Delhi as well as Farrukhābād gharānā style. There has to be a continuity echo of words in a *relā*. Due to the echo of *chānt* and *bānyā* there was a flow of rhythmic tone in his *relā* playing. His presentation was really superior and ear pleasing. He used to play various compositions of *relā*. There was tremendous sweetness in his *relā* due to his individual process style.

Ustad Thirakwa used to play *mukhdā*, *mohrā*, and *tukdā* very delicately and elegantly while extending a composition during his presentation with his expertise and surprise the audience.

Ustad Thirakwa had the ultimate supremacy of playing *gat-tukdā*. It was a matter of fortune to hear the presentations of *gat-tukdā* that are composed in rich language and high quality of rhythmic *laya*. His style of presenting *gat-tukdā* was decorated in the style of Lucknow and Farrukhābād gharānā.

He served in *Bāl Gandharva Nātak mandal* for almost one decade as a companion and as he took interest in it, so his accompanying used to be very melodious and it was not just about accompanying but his solo performance was also equally brilliant.

Thirakwa's debut performance was in *Khetbādi*, Bombay at the age of 16. From then on he became one of the busiest artists in North India. In 1936 he was appointed a court-musician of Rampur. In his 30 years of service he accompanied the greatest musicians of his time. After his service, he went to Lucknow, *Bhatkhande College of Music*. He became professor and Head of the faculty of *tablā*. Even after he retired, he was closely associated with this institution as Professor Emeritus.

Thirakwa was able to play material from all the different *gharānās*. He belongs to the *Laliyānā paramparā* of the Farrukhābād *gharānā*. (*Some suggest that this paramparā deserves to be considered a separate gharānā read biography of Ustad Nizamuddin Khan for more details on Laliyānā tradition.*) Other *Laliyānā* musicians are Ustad Amir Hussain, Ustad Nizamuddin Khan, Ghulam Hussain, Shamsuddin and Nikhil Ghosh.

The romantic and serene mood Thirakwa was able to express with his playing was something unbelievable. Audiences would sit engrossed in his solos for as long as he wished to play. He kept on doing his *riyāz* and the standard of his playing was unbelievable right up until the end. In 1972 you departed to the heavenly abode. There is only one Thirakwa! ¹⁷

7:2:3 Ustad Amir Hussain Khan

In the year 1899, you were born to Ahmad Bakhsh Khan in a village Bankhedā of District Merath. Your father, Ahmad Bakhsh Khan was a renowned *sarangi* player of those times. He was conferred royal patronage by the Royal court of Hyderabad. Your childhood was spent in Hyderabad along with your father. Initial training in *tablā* playing also was given by your father. Your maternal uncle was the renowned artisan Ustad Munir Khan of Bombay, who used to often visit Hyderabad. During his visits, he would take up your musical training. However this routine was broken when Ustad Munir Khan would return to Bombay. Finally, young Amir Hussain Khan decided to shift to Bombay, so that there would be no break in his training & *riyāz*. Ultimately, you settled down in

Bombay. You were one of the three main disciples of your maternal uncle Ustad Munir Khan. Ustad Munir Khan would take all three of you during his touring across India. He would enthusiastically encourage you to play to the audience. In the year 1923, at the age of 24 years, you played magnificently before the renowned art connoisseur Naresh Chakradhar Singh. He was so enraptured by your playing that he bestowed his blessings & gave you huge prize money.

During your stay at Hyderabad Ustad Amir Hussain Khan did *tablā* playing in *purab baaj* style. Ustad Ameer Hussain Khan possessed good health thus did lot of *riyāz* of *khulā baaj* of Lucknow and Farrukhābād style and acquire expertise thus became renowned *tablā* player. He was very much influenced by a *tablā* player of Delhi gharānā Ustad Natthu Khan other than Ustad Munir Khan. With tremendous respect Ustad Ameer Hussain Khan tell about Ustad Natthu Khan that, due to the influence of Delhi gharānā by using two fingers he did so much *riyāz* of the words *tiṭa*, *tirakiṭa* and *dhir-dhir* that they were very importantly in his presentation. Therefore along with Lucknow-Farrukhābād gharānā, Ustad Ameer Hussain was able to play *tablā* of Dalhi gharānā very competently and effectively.

Ustad Ameer Husain played *tablā* with left hand. Due to tremendous *riyāz* and probably with God's blessings, he played each alphabet so clearly, efficiently and effortlessly. Being a healthy person, Ustad Ameer Hussain Khan continuously played *tablā* and people had never seen him exhausted.

Ustad was apprised with hundreds of *quāyedā* and *relā* and presented with incredible strength, but the real strength and beauty was in his presentation of *gat-ṭukḍā*. He presented the compositions of all the leading scholars and Ustad of all the gharānā by taking the name of Ustad individually before presenting his composition. He was aware of all types of *gats*. He pleased and enamored the audience by continuously playing a *gat* for two hours or more.

He would have been equally talented at *tablā* playing even if he was trained under Ustad Munir Khan but Ustad Ameer Hussain Khan was not only a player but a genius artist as he has composed many *quāyedā* and countless *gat-ṭukḍā*. *Bandish* composed by him are as exquisite as *bandish* composed by Ustad of earlier times. Ustad Ameer

Hussain Khan presented tablā in different rhythm, may be with the intention of presenting them on the Radio Stations, probably they were his own compositions.

Ustad Ameer Hussain Khan was not only a great tablā player and composer but he was a great *guru* too. Today tablā is popular in various places of Mumbai and Maharashtra. This is because Ustad Ameer Hussain Khan has taught tablā playing to many disciples. Today in the entire Maharashtra more than five hundred disciples of Ustad Ameer Hussain Khan are playing tablā with responsibility and teaching other disciples too.

Ustad Ameer Hussain Khan used to play in various styles of tablā playing but he was inclined towards playing tablā with great speed. Which is why, he preferred to present most of his compositions in *drut laya*. It is very rare to hear a *peshkār* presented by Ustad Ameer Hussain Kha in *vilambeet laya* as he was less fascinated with it. In his tablā he used very effective and rich language that made his presentation impressive. (*His Tablā playing was very impressive and remarkable due to effective use of rich language.*) In you departed to the heavenly abode.¹⁸

7:2:4 Ustad Jahangir Khan

You were born in Varānasi (Uttar Pradesh) around 1869. Your father Janab Ahmad Khan was a great artist. Young Jahangir inherited musical atmosphere. He began training in tablā from his father. A competent Jahangir Khan took training from Mubarak Ali of Patna, Chhunnu Khan of Bareli, Firozshah of Delhi and *khalifā* Aabid Hussain Khan of Lucknow. In his playing he acquired the specialties of all gharānā. He was soft-spoken by nature and from his heart he always praised the artists from all categories. He accompanied many artists but for long years he accompanied vocalist *Sangeet Samrāt* Ustad Rajjab Ali Khan. Maharaj Tukojirao Holkar of Indore was very much impressed with your tablā playing. Somewhere in the 1911, he appointed you in his court along with other legendary performers. Then Ustad settled in Indore itself.

Ustad Jahangir Khan was well aware of tablā of all gharānā, but he had more liking towards tablā playing style of Lucknow and Farrukhābād gharānā. He always presented extraordinary compositions to the audience. The execution with his hands and

clarity of words were amazing. He composed many melodious compositions and trained his disciples. You were an exceptional solo performer, companion and the best teacher.

Ustad Jahangir Khan, a worshipper of music was awarded with the President's Medal. He was awarded a fellowship by *Sangeet Nātak Acādemī*, Delhi and *Indirā Kalā Sangeet Mahāvidyālaya*; Khairagarh conferred an honorary degree as 'Doctor of Music'. Other than this, in the year 1956 he was also awarded with a degree as *Tablā Nawāz* by *Abhinav Kalā Samāj*, Indore and felicitated by *Sangeet Samāj* of Bombay. Despite of receiving lot many awards and felicitations you always faced financial crisis in your life. However you lacked many things in life.

Ustad Jahangir Khan was a generous tutor. Out of your hundred of disciples few are named here-Shri Narayan Rao Indurkar, Mahadev Rao Indurkar, Late Shri Chaturlal, Niyaju Khan, Late Shri Dhulji Khan, Mehboob Khan (Poona), Abdul Hafeez (Udaipur), Shri Gajanaj Tade, Shri Sharad N., Shri Madhav Khargaonkar, Shri Ravi Date, Shri Dinkar Majumdar, and Shri Dipak Garud. None of his family members acquired the art of tablā playing from him and that bothered him a lot, at the same time he was confident that many of his disciples will preserve his art.

You breathed last on 11th May 1976 at Indore. Twelve years before his death he celebrated a birth centenary, which is remarkable.¹⁹

7:2:5 Ustad Shaikh Dawood Khan

In the year 1916, you were born in Kolhapur. Your father's name was Hashim Khan who was a draught's-man. You were sent to a local Ustad Mohammad Kasim to learn tablā. In the year 1939 you took a job at A.I.R. Hyderabad Centre. It is notable that during those days Hyderabad was under Nizam's rule and the A.I.R. centre was known as 'Deccan Radio'. After you came to Hyderabad from Solapur you took advanced training from Ustad Alladiya Khan, Mohammad Khan, Chhote Khan, Ustad Mehboob Khan Mirajkar of Poona and Ustad Jahangir Khan of Indoor, at the same time learnt compositions of Pakhāwaj player Nana Panse.

Ustad Shaikh Dawood Khan was popular among the apex artists for his balanced music. He had developed his own technique of apt, impressive and melodious for accompanying vocal recital performances. For which he was recognized in the Indian

subcontinent. Along with vocal recital he successfully accompanied the instrumental music too. You never preferred accompanying dance performances.

Ustad Shaikh Dawood had collection of various compositions of numerous Ustad and he used to present them very adorably and efficiently with his hands. In some of his presentations the audience used to get the feel of Ustad Ahmad Jan Thirakwa. He considered Ustad Thirakwa as his *guru*. In your solo performances, you have presented *gat*, *gat-ṭukḍā*, and *rau* very competently.

Shaikh Dawood Khan's *guru*, Ustad Kaasim Khan had a distinctive specialty of playing *bānyā*, and that was to produce a word *ge* very softly and a sound in deep tone with a thumb on *bānyā*. Ustad Shaikh Dawood Khan had acquired that technique with tremendous *riyāz* and enhanced its melody. He used to play this *ge* very effectively while presenting *peshkār*, *laggī* and *relā*.

To conclude every composition an artist takes help of a *tihāt*. The tradition of playing a *tihāt* is to continue it in the *laya* of previous composition but Ustad Shaikh Dawood used to play a *tihāt*, which used to come at the end of the extended composition with *dhimi laya*, which used to create an amazing atmosphere.

In the period of Shanrgadev the classical music was present through *chitra mārg*, then in *vartik mārg* i.e. half a *gun-laya* of *vartik* and then the same composition was presented in *dakshin mārg* where the composition would conclude. Probably, Ustad Shaikh Dawood Khan was not at all aware about this *mārg* system, but the extended composition which he used to present *tihāt* in *dhimi laya*; it was very similar to *mārg* system. Other than his son Ustad Bashir Khan, Shri Nand Kumar and Shri Kiran Deshpande were his foremost disciples.

Ustad was a generous tutor. Some of his main disciples worth a mention are-Shri Kiran Deshpande (Bhopal), Shri Vijay Krishna (Kumaon University, Nainital), Shri Nand Kumar (Hyderabad), Shri Gautam Kodaikil, Shri Lakshmaiya and Nawab of Hyderabad Zahir Yarjung and your son Shabbir Nisar. Ustad was the 'A' grade artist of A.I.R. and with respect the people of Hyderabad called him as *Hazarat*. In his old age he suffered with paralysis that affected his memory, speech and remembrance. In the year 1991 when *Sangeet Nātak Acādemī*, Delhi conferred the *Acādemī Puraskār*, his health had already

deteriorate. At last on 21st March 1992 due to old age, this loveable musician passed away in pain.

Ustad Shaikh Dawood served for promotion and propaganda of art. In his remembrance his son and disciples have established ‘Ustad Shaikh Dawood Academy of Music’ in Hyderabad.²⁰

7:2:6 Ustad Karamatullah Khah

You were born in the eminent family of professional musicians of Rampur village (Uttar Pradesh) in the year 1918. Your father well-known Ustad Masit Khan, was a disciple of Nanhe Khan, who belonged to a tradition of Farrukhābād gharānā of Ustad Haji Vilayat Ali Khan. At the age of 6, young Karamat began his training from his father. In youth, you migrated to Kolkata, chose Bengal as your workplace. You served as a staff artist at All India Radio Kolkata Center for the entire life. You were expert at plying style of Farrukhābād gharānā.

You possessed melodious voice and were popular among the singers of your era. An EP-record of your solo performance is available in which you have played *taal* like- *Dhamār*, *Teen taal* and *Kahrawā*. Other than your son Ustad Sabir Khan, other main disciples were-Shri Narendra Ghosh, Shri Shankh Chatterjee, Shri Amar De, Late Kanai Dutt and Shri Kamlesh Chakravarty. After a prolonged illness, you passed away on 3rd December 1977 at Kolkata.²¹

7:2:7 Pandit Dnyan Prakash Ghosh

The resident of Kolkata, *Padma Bhushan* Pandit Dnyan Prakash Ghosh had achieved success according to the meaning of his name. His services to the world of music are written in golden words as he has trained many singers and tablā players of West Bengal.

Pandit Dnyan Prakash Ghosh is a gharānā in him as he has dedicated his entire life to music. Pandit Ghosh was a gifted genius, who was a disciple Ustad Masit Khan of Farrukhābād gharānā and always acquired the best from wherever he could.

In those days Ustad Habeebuddin Khan used to give lots of performances at Kolkata. At that time Pandit Ghosh learnt tablā playing style of Ajrādā gharānā from Ustad Habeebuddin Khan. He remembered most of the exceptional *quāyedā* of Ajrādā gharānā. You taught all those special *bandishes* to your disciples. That is how tablā of Ajrādā gharānā was played in Kolkata. You were a brilliant harmonium player. You arranged many compositions and composed various *bandishes* for vocal recital, which are still presented by many of your disciples on stage. His eminent disciple Shri Ajay Chakravarty often presents his compositions on stage with devotion.

Pandit Ghosh has experiment a wonderful orchestra of percussion instruments. The percussion instruments like-tablā, pakhāwaj, khol, naal, nakkarā, mrudangam, kanjirā etc. were assembled in that orchestra. The music company has presented it with a name ‘Drums of India’, in the form of long play and an album.

You have trained many disciples in Bengal. In those Pandit Anindo Chatterjee is known to a prominent one. Keeping in mind your dedication towards music, the Indian Government had awarded you with *Padma Bhushan*.²²

7:2:8 Pandit Nikhil Ghosh

Pandit Nikhil Ghosh was born in the village Barisal (presently in Bangladesh) in the family of musicians. His father Shri Ajay Kumar Ghosh was a brilliant musician. At a very young age Nikhil entered the world of music. Other than his father he learnt vocal music from Shri Vipin Chatterjee, Shri Dnyan Prakash Ghosh, Shri Firoz Nijami and he learnt tablā from Pandit Dnyan Prakash Ghosh, Ustad Amir Hussain Khan and Ustad Ahmad Jan Thirkwa.

After coming to Bombay he tried his luck in film industry and composed music for many films. This field did not suit him and in your friend’s name you established an institute called ‘*Arun Sangeetālay*’. The popularity of this institute increased so it changed its name to ‘*Sangeet Bhāratī*’ and the same then changed to ‘*Sangeet Mahābhāratī*’. The education Department of Maharashtra Government affiliated this as University. Through this University Pandit Ghosh educated many disciples in music. He made an extensive plan to write books namely ‘Encyclopaedia of Music and Dance and Drama in India’. The work of writing a book is in progress according to plans. Your book

‘Fundamentals of *Rāga* and *Tāla* with a new system of Notation’ is available in English, Marathi, Hindi and Gujarati languages. Other than this many books are in process of publication.

As a companion of *tablā*, Pandit Ghosh accompanied the artists of three generations. He accompanied senior artists like Pandit Omkar Nath Thakur, Ustad Faiyaz Khan, Ustad Allaaddin Khan, Ustad Bade Gulam Ali Khan and elder brother Shri Pannalal Ghosh and Pandir Ravi Shankar, Ustad Ali Akbar Khan, at the same time accompanied artists younger to him like Pandit Nikhil Banerjee and Pandit Jasraj.

Pandit Nikhil Ghosh has proved his talent through his solo performances in Europe, United States America and other countries, their Universities as well as radio stations and television program. Both his sons, Shri Nayan Ghosh is a good *tablā* and *sitār* player and Shri Dhruv is a good *sārangi* player. His daughter Tulika is a *sitār* player. You have received many degrees and awards. Receiving *Padma Bhushan* from the Indian President is the highest honor you have achieved.

Internationally renowned, *Padma Bhushan* Pandit Nikhil Ghosh passed away on 3rd March 1995 at the age of 75. He was a younger brother of renowned flute player Late Shri Pannalal Ghosh. He devoted his entire life to music. The possessor of qualities of an artist, teacher, author of many books, and inventor of self-assessment technique, founder of a Music University in Bombay, the music world is at great loss due to the demise of this greatest artist.²³

7:2:9 Pandit Pandharinath Nageshkar

Pandit Pandharinath Nageshkar’s name is taken with great respect in the echelon of the elderly and the senior most *tablā* players of recent times. In the year 1988, ‘Dādar Matungā Cultural Center’ has organized a function to celebrate your 75th birth day. While addressing that huge function Ustad Allahrakha had praised your talent and devotion towards music, and he also wished him a long and healthy life.

Pandit Pandharinathji was born on 17th March 1913 in Nāgeshi (Goa). Your father’s name was Gangadhar Nageshkar. Other than your uncle you Pandit Ganesh Nageshkar, you took *tablā* training from Shri Vitthal Naik (Balhemāmā), Shri Subba Rao Ankolkar and Ustad Amir Hussain Khan for 16 years. You played a major role in

bringing and settling down Ustad Amir Hussain Khan to Bombay. You played all the three styles-Delhi, Farrukhābād and Ajrāḍā gharānā with an extraordinary authority.

You have accompanied many artists of historic importance like-Ustad Vilayat Hussain Khan, Ustad Ajmat Hussain Khan, Ustad Faiyaz Khan, Ustad Amir Khan, Ustad Manzi Khan, Ustad Murji Khan, Ustad Khadim Hussain Khan and Pandit Vaze Bua Haribhau ghangharekar, Shri Sharadchandra Arolkar, Shri Bhaskar Bua Joshi and Shri Hirabai Badodekar.

On 19th March 1991, on Goa's Independence Day function then President of India Dnyani Zail Singh awarded him with *Marāthi Kalā Acādemī* for his services to music. Among his prominent disciples are, his son Shri Vibhav Nageshkar and others like-Shri Vasant Acharekar, Shri Rambhau Vasta, Shri Suresh Talwalkar, Shri Rajendra Antarkar, Shri Sandeep, Shri Devendra Solanki and Shri Abhay Suthar.²⁴

7:2:10. Pandit Arvind Mulgaonkar

Pandit Arvind Vishnu Mulgaonkar was born on 16th November 1938. You always had liking for tablā playing from childhood but to acquire an expertise in the year 1955, only for 6 months you took training from Ustad Baba Lal Islampur. Then from 1955 to 1969, you learnt methodical tablā from the great Ustad Janab Amir Hussain Khan of Farrukhābād gharānā. Since 1969 for 3 years, you were fortunate to get training under Ustad Ahmad Jan Thirakwa and in 1979 for another 3 years you were trained under Ustad Atahussain Khan of Rampur.

Pandit Mulgaonkar wrote a very important book named 'Tablā' in Marathi language, that's a wonderful contribution by you to the music world. In the year 1975 this book was published by 'Maharashtra Test Book Board', Nagpur. Time and again in many newspapers you have published articles about various artists. You are associated with 'All India Radio, 'Education Department of Indian Government' and many universities of the country in some or the other manner. Pandit Mulgaonkar has given speeches, conducted seminar, given solo performances and accompanied exceptional and legendary artists. In the year 1992, Maharashtra Government has honored you for Percussion Instrumental Music. Till date you are imparting education to many disciples by *Guru-Shishya* tradition.

Pandit Arvind Mulgaonkar has all the specialties of playing style of Farrukhābād gharānā and it gets reflected in his presentations. He always preferred pure form of tablā. In his performances he always exhibits old compositions of Ustad very artistically. He is extremely careful about the purity, process, force, *dānb-ghāns* and the aesthetic value of *bandish*. Most of his tablā presentation used to be in madhya laya, at the same time he also presented *bandishes* composed in vilambeet laya artistically.

You have published your own composed *bandih* in a book named *Ijāzat*; this has proved that you are a great composer too. You are a great solo performer, accompanist, composer and the best tutor. You have trained all your disciples very carefully. You reside in Mumbai, Maharashtra. Due to your ill health, you just provide guidance to your disciples. Pandit Arvind Mulgaonkar is a founder and honorable secretary of an organization named '*Bandish*', which is established in the memory of Ustad Amir Hussain Khan.²⁵

7:2:11 Pandit Suresh Talwalkar

You were born on 20th July 1949 in the family of famous *Kirtankār* Pandit Dholi Bua. Your father Shri Dattatray Talwalkar was a renowned Pakhāwaj player. His father gave him a basic training of tablā. You continued your further training in tablā with Pandit Pandharinath Nageshkar, Pandit Vinayakrao Dhanagrekar and *khalifā* of Farrukhābād gharānā Ustad Amir Hussain Khan.

Pandit Suresh Talwalkar was an 'A' grade artist of All India Radio. Many times you have performed in the national programs of All India Radio and Doordarshan. Compositions of *Taal Mālā* and *Jod Taal* are the reward of his creative intellect.

During his training of tablā playing, as his preference was more towards *laykāri*. He took a special training from Karnataki (South Indian Music) music expert and Mrudang player-Laya Prabhu Shri Ishwaran, in *laykāri* and its presentation. Due to this in his performances audience always experience command over *laykāri*.

Reserved but by rasik by nature, Talwalkarji has learnt all the specialties of all the gharānā and compositions and through which he formed his independent and distinctive

style. He studied and acquired the basic ideas and playing style of Delhi gharānā. Following are some of the playing styles innovated by him:

- Since last many years his solo performances are based on *taal* other than *tritaal*.
- Most of the presented *peshkār* and *quāyedā* are his own compositions as in other rhythms traditional compositions are not used for these both compositions.
- His *tablā* presentation is influenced by principles of *purvāṅg* of Delhi baaj.
- *Gat-ṭukḍa* on *tablā* is of *uttarāṅg* of *purab baaj*, but audience experience the feel of *pakhāwaj*.
- He presents *chakradār-ṭukḍa* and *tihāī* of differently and very long duration.
- With the intention of making his solo presentation more effective and melodious, instead of using *laheerā* in his solo presentation he used *bandish* of vocal recital.
- Sureshji went on experimenting new presentations in his *tablā* playing. In a vocal recital a *raag* is presented in the form of *Raag Mālā* (a Bandihs composed in series of various raag). Similarly, he thought and worked on presenting a *bandish* composed in *thekā* and presented a *Taal Mālā*.

While presenting a *Taal Mālā* in solo, the *taal* keeps changing and according to it *tablā* playing continues. The audience enjoys this extra ordinary presentation of *taal-laya* in his performances. In this style of *Taal Mālā* there is an exhibition or technical aspect *tablā* playing as well as presentation of high quality of art. *Jod Taal* is associated with this and he was expert at presenting *Jod Taal* in his solo performances.

- Some legendary artists preset *murchanā* in their vocal recital; he presents the same concept of *murchanā* in his solo performances.
- From his very young age, Pandit Talwalkarji has never missed an opportunity of accompanying any senior and renowned vocalist of Maharashtra from Gwalior, Agra and Jaipur gharānā. He also developed a unique technique of accompanying vocal recital. He has successfully accompanied senior vocalist like-Pandit Nivruttibua Sarnaik, Pandit Gajananrao Joshi, Pandit Ram Marathe, Pandit Yashwantbua Joshi, Pandit Sharadchandra Aarolkar, Ustad Khadim Hussain and Pandit Ulhas Kashalkar of the present generation. He has created special playing

style of *thekā* with *khyāl gāyki*. He gives absolute pleasure to the performer and the audience by his accompaniment.

- He also accompanies the instrumental performances excellently.
- He has done a special analysis and calculation for the rhythm of ‘Kathak Dance’.
- Along with presentation of *tablā*, he does his duty of a tutor with tremendous responsibility. More than hundred students from all over Maharashtra are learning *tablā* under his guidance. With the intention of effective teaching-learning, he conducts workshops in the villages of Maharashtra.
- He is tirelessly putting all his efforts to develop training in *tablā* based on the accurate principles and for this he contributes by participating in various conferences as well as seminars.

He educates his disciples under the tradition of *guru-shishya paramparā* and through this he trained excellent disciples like-Pandit Vijay Ghate, Shri Ramdas Palsule, Shri Charudatt Phadke and his son Satyajit Talwalkar.²⁶

7:2:12 Pandit Suresh (Bhai) B. Gaitonde

On 6th May 1932, you were born in Kankawli village, Ratnagiri District. Among musicians and music lovers you are popularly known as Bhai Gaitonde. Your father was a doctor by profession but he had special interest in playing *Tablā* and Harmonium. Bhai Gaitonde got his primary training in music from his father. In the year 1942, when Bhai was just 10 years his father shifted to Kolhapur.

In those times Kolhapur was a prosperous regime and had a strong hold of musicians. Due to this Bhai got to remain in the proximity and training from Pandit Sudhar Digrajkar (vocalist), Pandit Ramakant Bedagkar, Pandit Mahmudal Sangonkar and renowned *tablā* player Ustad Bal Bhai Rukadikar. This went on of 9 years.

Thereafter for next 16 years he came into contact with Pandit Jagannath Bua Purohit ‘Gunidas’ and under a popular tradition of *guru-shishya* he did hard work and got training.²⁷

7:2:13 Pandit Anindo Chaiterjee

Pandit Anindo Chaiterjee is considered to be one of the senior most and renowned disciples of *Padma Bhushan* Pandit Dnyanprakash Ghosh. He is one of the foremost exponents of *tablā* playing in our country. Your pleasing personality and melody in your execution in *tablā* playing, clarity of words and an extra ordinary steadiness with *dānyā-bānyā* has fascinated the audience.

Pandit Anindo Chaiterjee is a native of Kolkata (West Bengal). In your childhood itself, you made *tablā* playing as your ultimate goal and devoted your entire life for art. You are an internationally renowned artist. On various occasions you have travelled to western countries to accompany the performances of well-known Sitar player Pandit Nikhil Benerjee. You have very successfully gratified various renowned artists by accompanying them during their performances and during your solo performances on A.I.R., Doordarshan and music concerts and during your solo performances too.

Dnyanprakash Ghosh was a disciple of Ustad Masid Khan-the *khalifā* of Farrukhābād gharānā. He was very knowledgeable and able *tablā* player. He has extensively worked for the promotion of *tablā* in West Bengal. Pandit Anindo Chaiterjee is one of the disciples of him. Due to Pandit Dnyanprakashji, Pandit Anindo Chaiterjee has immense treasure of Farrukhābād gharānā.

Before going to Pandit Dnyanprakashji for formal training in *tablā*, Pandit Anindo Chaiterjee attained his primary *tablā* training from his uncle Pandit Vishwanath Chaiterjee. He then went to Ustad Aafaq Hussain-the *khalifā* of Lucknow gharānā to acquire the best of *tablā* training of Farrukhābād and Lucknow gharānā.

Owing to definite and artistic process of *dānyā-bānyā* his *tablā* playing was of very high level and melodious. He is popular as well as an expert in both the fields-for his solo performances and as the best accompaniment. His system of *riyāz* was very different. While *tablā* playing he used only fingers and hands and never shook his body much. Due to this his *tablā* playing was not only melodious but also really spectacular.

His solo presentation in *tritaal* was obviously of high quality. In his other solo performances too he played all other Taal with equal competence.²⁸

7:2:14 Shri Kiran Deshpande

You were born in Jabalpur (Madhya Pradesh) in the year 1940. He was son of musician Pandit M.B.Deshpande. Your father proved to be a blessing for Madhya Pradesh especially for Jabalpur. Due to your father's efforts and determination *Bhātkhande Sangit Mahāvidyalay* was established in Jabalpur. Shri Kiran Deshpande took his basic training in tablā from his father. You were selected by Government of India under the scheme of young talent and got national scholarship for your further training for methodical training in tablā. You went to renowned tablā player Ustad Shaikh Dawood of Hyderabad for the same. You hold a bachelor degree in English language.

At first in 1955 Shri Deshpande received a junior fellowship at University of Pennsylvania in America and resided there as 'Artist in Residence'. Time and again you have travelled all over the world and pleased the music lovers with your melodious tablā playing. In 1958 you bagged the first prize in the Inter-University Youth Festival. You had successfully participated and received a merit and bagged *Pnadit Anokhelal Troaaphy* in the competition held by *Prayāg Sangit Samīti* of Allahabad. It is a remarkable achievement that this trophy was awarded to you by the Director of the Committee Prof. Lalji Shrivastav.

Kiranji's tablā playing has strong Aesthetic value. You also included *quāyedā* of Farrukhābād and Delhi gharānā in your tablā playing. Due to the perfect balance between *dānyā* and *bānyā* your tablā presentation is extremely ear pleasing and attractive. You presentation of the compositions in *drut laya* are very melodious.

You are very well-known among the vocalists as you are soft spoken and straight forward by nature. You have very successfully accompanied many renowned vocalists. You are a professor in Vocal Department at Woman's College of Bhopal. Your son Shri Suprit Deshpande is successfully following your footsteps.²⁹

7:2:15 Shri Omkar Gulwadi

You were born on 2nd March 1945 in the village Kasārgaud in Kerala. You have taken your training of tablā from Late Shri Gulwadi Ratnakar Bhatt of Mangalore and Pandit Taranath Rao-the disciple of Ustad Shamsuddin, Shri Ravi Ballore and Pandit

Anvind Mulgaonkar. Omkarji has acquired the art of a perfect accompanying from Pandit Chidanand Nagarkar and Shri Mangeshnawth Govikar. Your style of playing is closely associated with Farrukhābād and Laliyānā gharānā.

Shri Omkar Gulvadi has done graduation in Commerce. You have become the most popular among the renowned artist due to your persistent, confident and melodious style of accompanying. You have participated in numerous musical concerts and accompanied artists like Pandit Mallikarjun Mansoor, Pandit Bhinsen Joshi, Pandit Kumar Gandharv, Pandit Hariprasad Chaurasia, Shrimati D. N. Rajam etc.

Shri Gulwadi has represented Government of India at Afghanistan (Shir Gulwadi has travelled to Afghanistan on behalf of Government of India). He also performed in countries like America, Britain, Bahrain, Muscat, Dubai etc. Lots of recordings of your performances are available. You serve as a Secretary of an organization called 'Peshkār' which works for the development and propaganda of tablā in Mumbai.³⁰

7:2:16 Pandit Vibhav Pandhirinath Nageshkar

On 19th April 1955 you were born in Mumbai. Your father and *guru* Pandit Pandharinath Nageshkar was the senior most and renowned tablā player of India. Under the guidance of your father you acquired the knowledge of the playing style of Delhi, Ajrādā and Farrukhābād gharānā.

Pandit Nageshkar is an 'A' grade artist of All India Radio. You titled as *Taalmani* and also recipient of the *Pandit Balhe Mama Tablā Award*. You have accompanied various renowned artists of the country and numerous recordings of the same are available. You are also an expert solo tablā performer. To play Tablā meticulously as per Delhi, Ajrādā and Farrukhābād gharānā style is your forte. Your presentation of *peshkār* is extremely ear pleasing and attractive. You generally prefer to present *quāyedā* of Ajrādā and Delhi gharānā and specifically present *bandishes* of Farrukhābād gharānā that are composed in *drut laya*. You have extensively reviewed the playing style of Ustad Thirakwa, Ustad Amir Hussain Khan and Ustad Habeebuddin Khan. Your presentation is always attractive and methodical.

Presently Pandit Vibhav Nageshkar is a Professor of tablā at Club House at University of Mumbai. You have travelled to various countries on many occasions. Some

of your disciples are Shri Same Chalkar, Shri Girish Sabnis, Shri Nivas Ranivkar, Shri Vishwanath Shirodkar, Shri Lalait Paradkar, Shri Dhyanes Kulkarni, Shri Anand Kirloskar, Shri Vinay Thali, Shri Prakash Anil Vaidya, Shri Milind Naik etc. and also your daughter Kumari Dhanashri Nageshkar.³¹

7:2:17 Pandit Nayan Jyoti Ghosh

Pandit Nayan Jyoti Ghosh was born in the year 1956 in the family of India's most prominent musicians and inherited music. His father Pandit Nikhil Jyoti Ghosh and elder uncle Pandit Pannalal Ghosh are the signatures of the world of music. Flute was just considered as one of the important instrument played in folk music, sentimental songs and in films but his uncle gave flute entirely different dimension and made it one of the most prominent instruments of Indian classical music. His father Pandit Nikhil Jyoti Ghosh bestowed a distinctive dimension to the art of tablā playing. Nayanji acquired the art of playing tablā from his father and the art of playing Sitar from Pandit Buddhadev Dasgupta. He presents both-tablā as well as sitar-on All India Radio, Doordarshan and in the music concerts at national and international level. He has extensively travelled all throughout the world and performed successfully in musical concerts around entire Europe, England, America, Australia and New Zealand. He has performed magnificently at numerous music festivals world over such as International String Festival of Rome, The Helsinki International Music Festival of Finland, The Bratislava International Music Festival of Czechoslovakia now Czech and Slovakia are separated, this town is in Slovakia, the East-West Music Festival at Athens, the World Music Conference at Germany and the Festival of India at New York. World famous violinist Sir Lord Yehudi Menuhin is one of the greatest admirers of Pandit Nayan Jyoti Ghosh.

The believer of tradition and experiments, Pandit Nayan Jyoti Ghosh has accompanied maestros of Indian music like Pandit Ravishankar, Pandit Nikhil Banerjee, Ustad Vilayat Khan, Pandit Buddhadev Dasgupta, Ustad Amjad Ali Khan, Pandit Shivkumar Sharma and Ustad Zakair Hussain. On the other hand he has also performed with maestros of western music like Lewis Armstrong, Duke Ellington, Dave Brubeck, Kidd Jordan, Yosuke Yamashita, and Kajumi Bentenva etc. He was the lead performer in the 'Dynamic Asian Fantasy Orchestra' of Japan. In the year 1998 in one of the program

at Los Angeles, you were awarded by the ‘Achievement Award’ by Grey Davis the then Governor of California. Despite his preoccupation Pandit Nayan is doing the most important work of shaping up the young talents of present generation at *Sangeet Mahābharati*, Mumbai, which was founded by his father Pandit Nikhil Ghosh.³²

7:2:18 Shri Mukund Bhale

Pandit Mukund Bhale was born on 18th November 1953 at Gwalior in the family of music enthusiasts. His father Shri N. R. Bhale encouraged and developed his interest in tablā playing. At very young age of seven, you started your training of tablā playing under the able guidance of Pandit Yashawant Rao Shirgaonkar of Gwalior. Pandit Yashawant Rao Shirgaonkar had acquired training under the guidance of numerous renowned artists. He was mainly trained under Pandit Yashawant Rao Kerkar of Mumbai, who himself was disciple of *khalifā* Ustad Amir Hussain Khan of Farrukhābād gharānā.

This extensive training had established Mukundji not only as child artist but he has won various awards and was also blessed by many scholars. During this time he also attained the degree of Bachelor of Music with first class and by scoring highest marks from Jiwāji University of Gwalior.

In the year 1972, Shri Mukund Bhale joined *Indira Kala Sangeet Vishwavidhyalaya* at Khairagarh for B.A. Honors in tablā, where he got an opportunity to acquire training under the guidance renowned artist Pandit Gajanan Tade who himself was one of the prominent disciples of Ustad Jahangir Khan (Indore) of Lucknow gharānā. Under the able guidance of Pandit Tade Mukund attained the B.A. Honors degree with highest marks to get first class and was in the merit list. He also attained a degree of M.A. in tablā with first class for which the University awarded him with the Gold medal.

National Scholarship, U.G.C. Fellowship and the Fellowship under the Ministry of Human Resource Development, New Delhi were your major achievements. Pandit Mukundji has exhibited his art at various prestigious concerts on national and international. In your six international tours, you have travelled to countries namely Yugoslavia, Bulgaria, Poland, Russia, France, Italy, Switzerland and England. Along with that you have exhibited your talent in England and America. He has exhibited his extra ordinary talent in the most prestigious programs of our country like *Tānsen*

Samāroh, Maihar Samāroh, Ustad Amir Khan Samāroh, Gangā Mahotsav, Lucknow Mahotsav and *Chakradhar Samāroh* of Raigadh etc. Other than this he has successfully accompanied on tablā some of the departed and present, vocalists as well as instrumentalists such as Shri Pandit Kumar Gandharv, Pandit Hariprasad Chaurasia, Ustad Abdul Halim Jafar Khan, Pandit Vishwa Mohan Bhatt, Pandit Om Prakash Chaurasia, Ustad Fariduddin Dagar, Smt. Malini Rajurkar, Smt. Padma Talvalkar, Pandit Yashawant Bua Joshi, Pandit Balasaheb Poochhwale, Pandit Sharad Chandra Arolkar, Pandit Buddhdev Dasgupta, Dr. N. Rajam, Pandit Vasant Ranade, Pandit Rup Kumar Soni, Dr. Smt. Anita Sen, Pandit Budhaditya Mukharjee, Pandit Prabhakar Karekar, and Sushri Ms. Aarti Ankalikar Tikekar.

The connoisseur tablā player and expert companion of vocal and instrumental performances, Pandit Mukund is associated with the field of education ever since 1982. He is the first lecturer of *Indira Kala Sangeet College*. Since 1982 he is working as the Reader and has trained and guided several students. Due to his sincere efforts teaching percussion instruments was only introduced at the University but since the year 1992 there is a separate department of Percussion Instrument and Pandit Mukund Bhale is obviously the Principal of the same. In the field of education he has made his mark by conducting several workshops and done analysis of various topics as well as research articles. He has included required modifications in the traditional and added findings into the existing courses. He also focused on percussion instruments and developed courses for degrees like M. Phil. and D. Music. He is the member of the Board of Studies in various Universities as professional of subject and a member of a Selection Committee of various Universities are some of your achievements.

Pandit Mukund Bhale has earned stipend under the senior fellowship from Ministry of Human Resource Development, New Delhi and has done extensive research and analysis work on the compositions of Lucknow and Farrukhābād gharānā. He has also done a remarkable research on the transformation that has taken place in the last fifty years in solo tablā playing styles.

Your research papers are published now and then in the Journals on Music. You have won the award for your article titled *Relā Quāyeda Peshkār* which was published in *Sangeet Hāthras Magazine* of Uttar Pradesh.³

FOOTNOTES

1. “*Ajrāḍā Gharāne ki Vidhivat Tablā Vādan Paramparā*”: *Ek Adhyayan*, (Thesis) author Prof (Dr.) Ajay Ashtaputre pg.212
2. “*Tablā Vādan me Nihit Saundarya*”author Pandit Sudhir Mainkar pg.224
“*Ajrāḍā Gharāne ke Vidhivat Tablā Vādan Paramparā*”: *Ek Adhyayan*, (Thesis) author Prof (Dr.) Ajay Ashtaputre pg.216
3. “*Ajrāḍā Gharāne ke Vidhivat Tablā Vādan Paramparā*”: *Ek Adhyayan* (Thesis) author Prof (Dr.) Ajay Ashtaputre pg.221
4. “*Samsavedanā*” (Souvinar of first death anniversary of Prof. Sudhirkumar Saxena) Distributor Dr. Heena Saxena pg.1
5. Excerpts from Shri Pushkarraj Shridhar’s interview
6. “*Ajrāḍā Gharāne ke Vidhivat Tablā Vādan Paramparā*”: *Ek Adhyayan*, (Thesis) author Prof (Dr.) Ajay Ashtaputre pg.209
7. “*Ajrāḍā Gharāne ke Vidhivat Tablā Vādan Paramparā*”: *Ek Adhyayan*, (Thesis) author Prof (Dr.) Ajay Ashtaputre pg.208
8. Souvinar of 75th birth anniversary of Shri Padhye Master
9. Received from Ustad Manju Khan’s disciple Shri Amit
10. Excerpts from Shri Pushkarraj Shridhar and Prof. (Dr.) Ajay Ashtaputre’s interview
11. “*Ajrāḍā Gharāne ke Vidhivat Tablā Vādan Paramparā*”: *Ek Adhyayan*, (Thesis) author Prof (Dr.) Ajay Ashtaputre pg.215
12. Excerpts from Shri Pushkarraj Shridhar’s interview
13. “*Ajrāḍā Ghārāne ke Vidhivat Tablā Vādan Paramparā*”: *Ek Adhyayan*, (Thesis) author Prof (Dr.) Ajay Ashtaputre pg.207
14. Excerpts from Prof. (Dr.) Ajay Ashtaputre’s interview
15. “*Tablā Purān*” author Pandit Vijayshankar Mishra pg.298
16. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.220
17. “*Sangeet Kala Vihar*” (Magazine) article of Pandit Vijayshankar Mishra pg.38
18. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.9
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19. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.76
20. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.228
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21. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.36

22. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.254
23. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.134
24. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.138
25. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.38
26. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.248
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27. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.248
28. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.20
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29. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.41
Excerpts from Shri Kiran Deshpande’s interview
30. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.33
31. “*Taal Kosh*” author Pandit Girishchandra Shrivastav pg.218
32. “*Tablā Purān*” author Pandit Vijayshankar Mishra pg.286
33. “*Tablā Purān*” author Pandit Vijayshankar Mishra pg.288

CONCLUSION

The collected information is gathered and highlighted and only the facts are presented over here after doing detailed and collective study of methodical style of tablā tradition of Ajrāḍā and Farrukhābād gharānā. However both gharānā have legacies over solo tablā 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 difference between the origins of these two gharānās. 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 Ajrāḍā gharānā before the names of Ustad Kallu and Ustad Miru Khan. Ustad Haji Vilayat Ali Khan is considered as the pioneer of Farrukhābād gharānā.
3. However Ajrāḍā gharānā is influenced by Delhi gharānā similarly Farrukhābād gharānā is influenced by both Lucknow as well as Delhi gharānā.
4. Both gharānā have different playing style. However there are similarities among the materials and diversities among the playing styles.
5. Ajrāḍā gharānā is known as *bandh baaj* gharānā. The compositions of this gharānā are entirely composed in *vilambeet laya*. The foundation of Ajrāḍā gharānā was established after Delhi gharānā. 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 tablā. On the basis of this fact both gharānās composed their compositions in *vilambeet laya* than *drut laya* or *madhya laya*. This proves most of the compositions of Ajrāḍā gharānā are in *vilambeet laya* compared to *madhya laya*. The compositions of Farrukhābād gharānā 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 Farrukhābād gharānā are composed in *madhya laya* such as *ṭukḍā*, *gat*, *chakradār*, *tripalli*, *mukhḍā* etc.
6. As tablā playing style of Farrukhābād gharānā has the influence of Lucknow gharānā hence it is based on *khulā baaj*. Lucknow gharānā 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 *thapiyā baaj* of Lucknow gharānā and *bandh baaj* of Delhi 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-quāyedā* and *farshbandi*. The composition *peshkār-quāyedā* or *peshkār-rang* is arranged in Ajrāḍā gharānā. Then in Farrukhābād Gharānā *peshkār* and *farshbandi* is more superiority playing style compared to Ajrāḍā Gharānā. The *quāyedā* that are composed in Ajrāḍā gharānā does not exist in any other Gharānā. *Quāyedā* exist in Farrukhābād gharānā is less compared to Ajrāḍā gharānā. In this gharānā more importance is given to *gat-quāyedā*. The artists of present generation prefer to play *quāyedā* of Ajrāḍā gharānā in their solo performances. The former renowned Ustad namely Ustad Ahmad Jan Thirakwa, Ustad Shaikh Dawood Khan, Ustad Jahangir Khana, Ustad Karamatullh Khan and the renowned artists of present generation namely Pandit Anindo Chatterjee, Pandit Nayan Jyoti Ghosh, Pandit Kiran Deshpande, Ustad Sabir Khanaa, Pandit Bhai Gaytonde, Pandit Arvind Mulagaonkar, Pandit Vibhav Nageshkar etc. have mostly played *quāyedā* of Ajrāḍā gharānā in their performances.

However, all the above mentioned artists had accurate knowledge of its process so they were able to present *quāyedā* in its original form of Ajrāḍā gharānā.

9. When playing material of *madhya laya* and *drut laya* of both gharānās is perceived, one fact is concluded that maximum compositions are composed in Farrukhābād gharānā compared to Ajrāḍā gharānā. The main reason behind this is the influence of Pakhāwaj and *khulā baaj*. Since the time of Ustad Habeebuddin Khan the artists of Ajrāḍā gharānā 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 gharānā in his thesis that are based on *gat* and *ṭukḍā*. This confirms the fact that the present generation artists of Ajrāḍā gharānā also very artistically include *madhya laya* in their performance. However the artists of Farrukhābād gharānā have flawless proficiency and richness in their performance compared to the artists of Ajrāḍā gharānā.

The tradition of gharānā is descending day-by-day in today's era. However the artists of present generation have apprehensions about making their tablā presentation attractive. To achieve success the artists of present generation adds whatever attractive they found to their tablā playing performance. However, the seniors have really worked to compose various compositions in traditional tablā 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 gharānā 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 gharānā 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 gharānā 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 gharānās. In his thesis the researcher has aimed to comprise the traditional compositions of both gharānā 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 gharānā 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 gharānā or I have learnt some of them from my *guru*. All the composition presented here are the original *bandishes* of both gharānā.

10. In the compositions of Farrukhābād gharānā all the sounds that are originated on *tablā* are used while composing *bandishes*. This has made the compositions of this gharānā really complicated. The *varna* used while composing *bandishes* of Ajrādā gharānā are not complicated as they are in Farrukhābād gharānā. 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 Ajrādā gharānā while playing *tablā* only fingers are used as it adhere to *bandh baaj* of Ajrādā gharānā. 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 gharānā 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 Ajrādā gharānā importance is given to *chānti* and hand is lifted very rarely while effective execution of *varna*. On the contrary in Farrukhābād gharānā along with the use of *maidan* the other *varan* are executed with open hand.

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

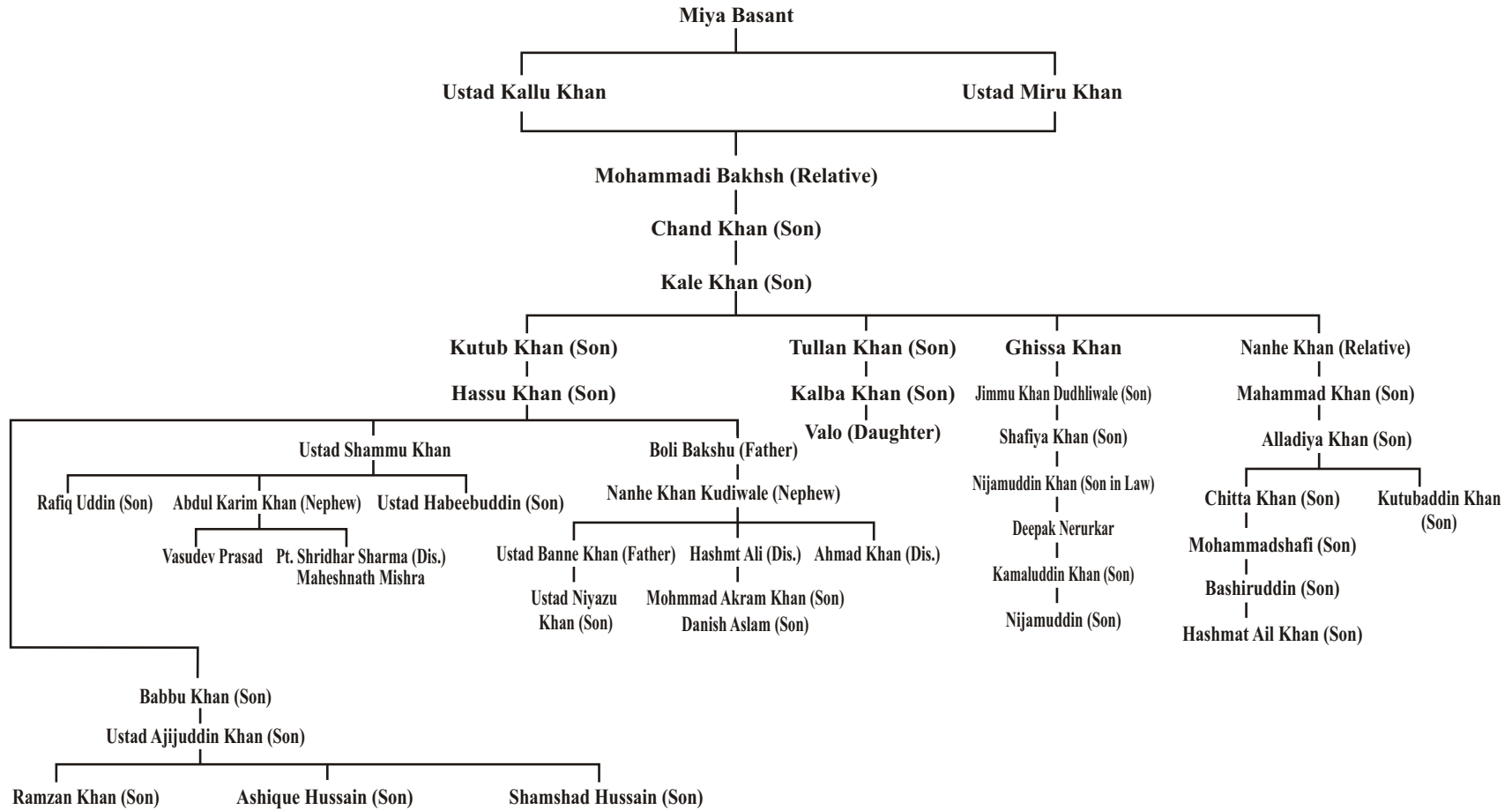
Since the origin Farrukhābād gharānā falls under the style of *khulā baaj* so here *dhir-dhir* is played with open palm. Therefore *dhir-dhir* is played in most of the compositions of this Gharānā.

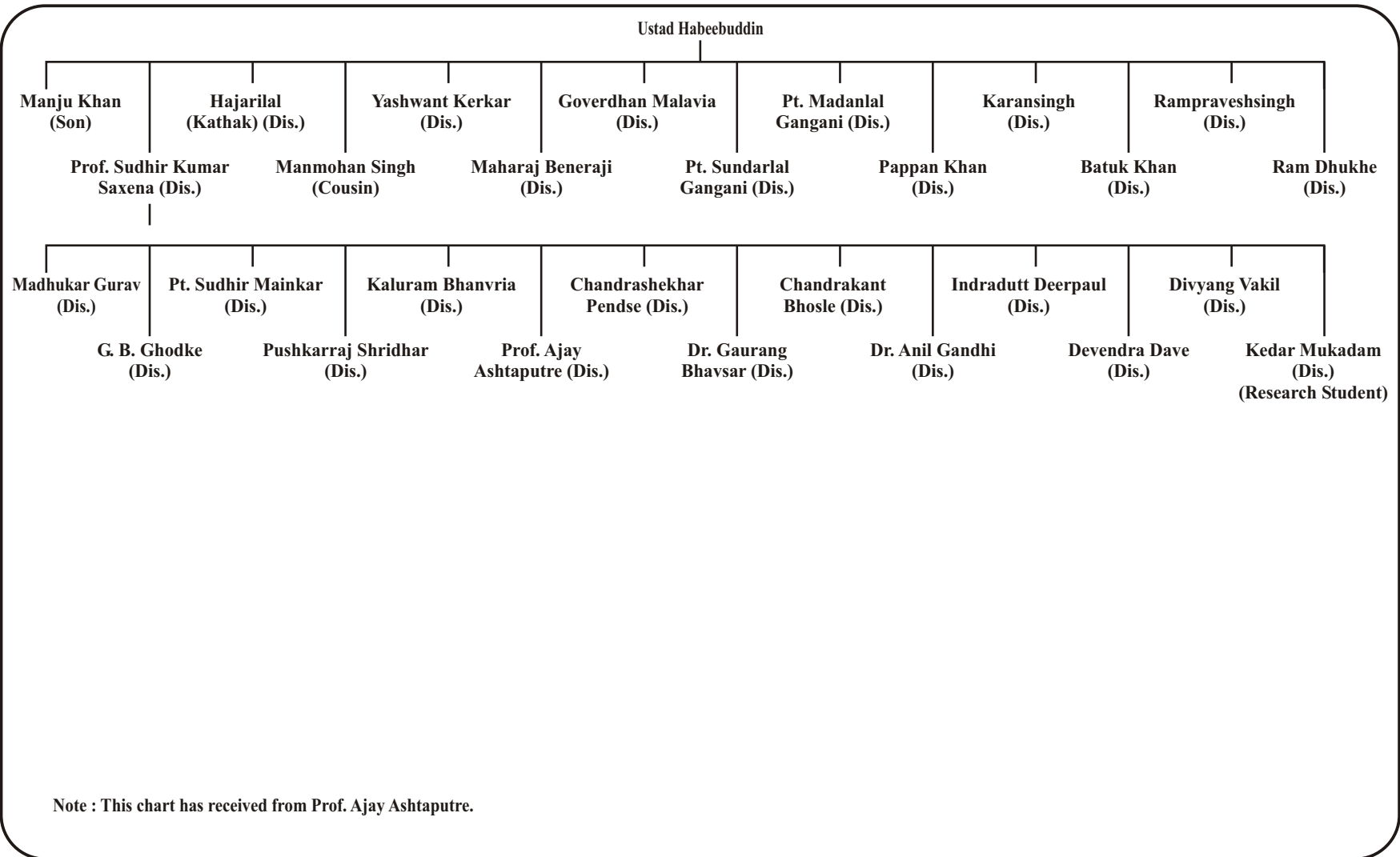
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Ajrāḍā Gharānā (Family Tradition)





Farrukhābād Gharānā (Family Tradition)

