It was stated in chapter I that the purpose of this dissertation was to study the nature and techniques of improvisation in Hindustani classical music. Musical improvisation, especially in Hindustani music, is at once a complex and difficult craft, an applied science and an inspired art. It draws upon a well-structured body of rules based on natural acoustic principles as well as culturally accepted aesthetic foundations on the one hand and the virtuosity, imagination and musical perception of the artiste on the other. While the former, being external to the artiste and established beforehand, remains relatively unchanged over a short period of time (say, twenty-five or even fifty years), the latter naturally varies from individual to individual, depending on the six factors elaborated in pages through of chapter-I. The result is an infinitely varied tapestry of musical expression that manifests itself through a great many techniques (Chapter I). An attempt has been made, in these and the other sections of this dissertation, to go into some detail vis-à-vis the phenomenon of improvisation in our music ---- one that has earned it the highest respect of scholars, musicians and aficionados the world over.

This study indicates another interesting point. The large body of alankaars, alankarans and taanas collated in the two Appendices from some of our old and authoritative musicological Texts show the great and possibly unfathomable (on account of the vicissitudes of history) wealth of musical resources that has existed and flourished in our country over the centuries. A
comparison of this existing stock of resources as found in such Texts with those that are actually found today in practice shows that, for one reason or another, contemporary practicing musicians use only some of the many tools and techniques described in them. Moreover, much of the many “new” developments and usages introduced by the twentieth century Masters that have now once again become established musical practices are seen to be not really “new”, but in fact re-discovered, perhaps unconsciously. For example, *Ustaad Abdul Kareem Khan* introduced the use of *sargam* (सर्गम) in modern times, drawing inspiration from Carnaatic musicians. But the use of *sargam* preceded modern Carnaatic music and existed in several types of *prabandhas* (प्रबंध) described in our old Texts. *Ustaad Bade Ali Khan’s* famous tonal shifts (*shadja parivartan*) in fact date back several centuries, as also *Ustaad Ameer Khan’s “meerkhandi” tanaas*, which were applications of “*khanda meru*” see “*koot taana*”.

The point is when great trail-blazing artistes show us, from the depths of their supercharged musical genius, breathtaking novelties, it is often seen that their contribution are in the form of old wines in new bottles. Of course, this is not to belittle their stupendous genius in any way. However, serious practical musicians / performers may, it is humbly submitted, study the available Texts with advantage for who knows what other forgotten treasures they may yet reveal to the astute scholar-performer.
Moreover, as very little research work is available on the extremely important psycho social factors that influence the processes of creativity and execution of musical ideas, even though there is a slew of information by way of enlistment of the types of *gamaks* and *alankaars* available in medieval texts, this work will hopefully fill a void by providing fresh information and insight for further research.