CHAPTER VI

CONCLUSION

6.1 REVIEW OF STUDY

Concluding the present research the review and the resolution are marked in present chapter. The specific area of the present research covers the core objectives of the Indian string instrumental music repertoire. The research was an attempt to illustrate three major objectives such as,

i. The history of sitār and sarod instruments.
ii. The study of sitār and sarod gharānās.
iii. The study on practical data of sitār and sarod gharānās.

The reason of carrying these objectives as the central concern of present study could be explicated as under,

The history of musical instruments was an essential criterion to begin any discussion on musical data that performed on respective instrument. It is proved that constructional components of an instrument strongly impact on the function of music performed on that instrument. In the history of music we can see that the music has become sophisticated accordingly to the structural developments of musical instruments. Thus the historical part of musical instruments was discovered in brief.

The study of sitār and sarod gharānās was essential to adopt the conventional view of discussing the practical data of particular gharānās. The musical ideology has been developed through the restraints of compositions that created by various gharānās. A deeper meaning of the word gharānā, in strict musical sense, indicates a
comprehensive musical ideology emerging from the collection of musical knowledge protected through a lineage. The collection of musical knowledge changes from one gharānā to the other and substantially musical ideology also changes from one gharānā to the other. To provide knowledge about repertoires of sitar and sarod music, the study on gharānās has been made.

The practical data that performed on sitār and sarod instruments among different instrumental traditions was the main objective of present research is to analyze. The compositions of sitār and sarod are the disciplined mainstream of instrumental music and preserved through the unique Indian traditional gharānā system. In that course, the practical data of compositions and improvisations was described in a greater length. Following the title and hypothesis of present research the attempts of notifying the treatments of compositions in different traditions of sitar and sarod was described through practical data.

6.2 THE DISCUSSIONS

A brief review on the chapters gives a recall of the subjects discussed. The first chapter is an elementary chapter to provide background information for the subjects discussed in further chapters. The chapter begins with introduction to Indian musical philosophy and turn on different aspects of music that relates to instrumental compositions and the treatments.

The second chapter was devoted to the study of the origin and development of sitār and sarod as well other related instruments. This chapter included a bird view on the theories of their origin and the discussions over the repertoire of sitār and sarod. The chapter is
divided into three sections and covers the subject on origin and development of sitār, sarod and their repertoires. The changes in sitar and sarod repertoire that employed in modern period have been notified in this chapter.

The third chapter was a study on sitar and sarod gharānās. There has been notified six instrumental gharānās within which the Senia Maihar and Indore beenkār gharānās were largely described. The study of the genealogical relations of traditions includes charts and clarifications. Furthermore both theoretical and practical aspects of Maihar and Indore beenkār gharānās as they have been selected for special reference. Both gharānās focused in the lead of this chapter. This chapter was classified into three sections covers the core subject of Basic practical knowledge and information of teaching methods, performance style-bāj, Contributions to development of instrumental music that made by referred gharānās.

The fourth chapter was devoted to the study of the theoretical aspects as well practical data of compositions among the sitar and sarod gharānās. This included transcriptions of compositions of different sitār and sarod traditions and descriptive analysis of the transcribed compositions. Both vilambit and drut types of gat from each gharānā are presented in this chapter. The sources have been obtained variously.

The fifth chapter was the foremost chapter of present thesis which is attributed to the study of the treatments of compositions among sitār and sarod traditions with special reference to Indore beenkār and Senia Maihar gharānās. This section is devoted to examine and analyze the treatments of compositions with reference
to Indore beenkār and Senia Maihar gharānās. The descriptions of treatments that employed on compositions included both compositions and improvisation sections. The examination and the analysis have been made on both vilambit and drut type compositions of referred gharānās.

6.3 REACHING THE PROBLEM

The major issue notified and discussed in present study is the ‘treatments of compositions’. As early said, in musical sense, the term treatment is meant for the employment of various melodic characters over the musical segments. When applied to compositions the term is connotative of two aspects such as,

a. Internal treatments: Ingredient melodic particles that built in a composition.

b. External treatments: Integrated melodic frames that used to expand the gamut of the composition.

Usually, the employment of so-called treatments is always taught from master to disciple through oral-practical methods under strict traditional manners. Thus it is problematic to bring them under written discussions. With a hard effort, above said fragments were evaluated in the course of following examinations.

a. Reaching the employment of ingredient melodic particles of compositions.

This was an examination and analysis of internal melodic particles that built in a composition. During the process of performing compositions, the qualitative elaboration of the performance techniques is essential to achieve the musical
satisfaction of the artist as well as the listener. This qualitative elaboration is subjected to premeditated melodic ingredient particles and structural variants. The attempts have been made to substantiate this annotation through describing the ‘employment of melodic particles into compositions’ of sitār and sarod gharānās. Following particles have been notified through charts and described their employments. 1. chapkā, 2. chut, 3. ghasīt, 4. gamak, 5. gitakari, 6. kanand sparsha, 7. khatkā, 8. krintan, 9. patak, 10. murki, 11. meend, 12. sut, 13. zamzamā.

b. Reaching the employment of integrated melodic frames that used to expand the gamut of the composition.

Another object was to examine the external melodic frames that used to expand the gamut of the composition with reference to selected instrumental traditions. In the course of research number of improvisations models at different level of music learning are found and analyzed. It was notified that, the methods and series of composition oriented improvisations entirely or partially vary from one composition to another, from one tradition to another and from one artist to another.

The skillful attempts have been made to transcribe and analyze the advanced level improvisation models such as of Indore beenkār and Maihar gharānās such as 1. Vistār, 2. Bolkāri, 3. Laykāri, 4. Tān, 5. Todā-paltā, 6. Gamak, 7. Ladi, 8. Lad-lapet, 9. Lad-guthav, 10. Jhālā, 11. Tihāyi, 12. Sawāl-jawāb, 13. Peshkar etc. To achieve the result, the research was made through learning traditional compositions in selected ragas from exponents and transcribed to reach the improvisational treatments of compositions. However, the adoption of any of above segment into performance is subjected individually.
6.4 ASSESSMENT

The abundance of the traditional compositions and improvisations repertoire, show the difficulty in absolute assessment of treatments. The most striking thing about the four traditions investigated has to be their connectedness. The same concepts and processes recur again and again throughout the traditions, despite the wide variation in performance style, and represent what is distinctive. These concepts and processes can be divided into three main areas; rhythmical concepts, performance structure, and developmental techniques.

The overview on patterns of internal treatments notify following marked points.

a. Gat patterns from sam, 7th, 12th and 15th mātrā, etc. are notified.

b. Described variations in vilambit and drut gat patterns of sitār and sarod.

c. Different mukhadās to approach the sam are notified.

d. Notified dropping the speed to adding bols in the basic format.

e. Notified internal melodic particles.

The overview on patterns of external treatments notify following marked points.

a. Notified the own instrumental techniques; vistār, todā, fikra, gamak, tihāyi, bol ang, jhālā, thonk etc.

b. Notified techniques obtained from other instruments; on sitār-ladi, lad lapet lad guthāv, kattar, tārparan, laykari sawāl jawāb etc. on sarod- todā, jhālā etc.

c. Notified techniques obtained from vocal genres; tāns, firat etc.

d. Notified various aspects of laya dimensions.

e. Examined the employment of external improvisations.
Below table consists the summary of the whole performance of sitār and sarod, with special reference of Maihar and Indore beenkār gharānās.

**Table. 6.1 Instrumental performance in Maihar and Indore gharānās.**

<table>
<thead>
<tr>
<th>Maihar gharānā</th>
<th>Indore beenkār gharānā</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ālāp includes stāyi, antarā, sanchāri, abhog; dhuā and mātha are the types of ending ālāp. Jod or jod-alāp includes gamak, ladi, thonk and tārparan etc.</td>
<td>Ālāp includes mandra, kharj, madhya and tāra vistārs. Mohrā is an ending of ālāp. Jod includes gamak, uchāt ladi ang, chapkā ang, mizrāb ki kat tarāsh.</td>
</tr>
<tr>
<td>Gat performance includes vistār, bolkāri, laykāri, tān, gamak, tihāyi, chakkardār, ladi, lad-lapet, lad-guthāv, sawāl-jawāb and jhālā etc components.</td>
<td>Gat performance includes thāhdugun bāj, gat-bharanā, gat-āmad, ladant, gat ang ki jhālā, sapāt tān, khatakā hirakkā, lehk meend, khatakā meend etc components.</td>
</tr>
<tr>
<td>Madhya vilambit is major laya that includes gamak, ladanth, bolkāri, laykāri, peshkār etc improvisations.</td>
<td>Slower vilambit is major laya that includes gamak, meend, gat bharanā, gat āmad, ladanth, sapat tān, sut-meend etc.</td>
</tr>
<tr>
<td>Drut laya elaborations are dominated by bol ang.</td>
<td>Drut laya elaborations are dominated by bol ang.</td>
</tr>
<tr>
<td>Jhālā includes thonk, ladi, Ladguthāv, kattar and lad-lapet.</td>
<td>Jhālā includes uchāt ladi, mizrāb ki kāt tarāsh and lad-lapet.</td>
</tr>
<tr>
<td>Ati-drut gats were played.</td>
<td>Same gat continues to fast.</td>
</tr>
</tbody>
</table>
6.5 CONCLUSION

In concluding of present work, I express that present thesis would likely to be a significant study in sitār and sarod music. Finally, the areas that discussed and discovered in the research are marked as below,

a. Illustrated the history of sitār, sarod and related instruments.
b. Described the repertoires of sitār and sarod.
c. Discussed about the various aspects of instrumental gharānās.
d. Discussed over the practical data of instrumental gharānās.
e. Examined and analyzed the compositional elements of sitār and sarod.

In conclusion of the present research, the review of present thesis shows the areas that unreached in the present research. They may could be determined and accomplished by researches in future.