CHAPTER – 6

CONCLUSION
CONCLUSION

In *Aaryavrat* (ancient India) all the persons, children, young and aged person remember ‘Tansen’ with great honor. Even today his memories are everlasting and forget Tansen until the Indian music remains and *Raga-Ragaini* lives. Until the fragrance is exist in the soil of India, yet the blessed son of *Vidyarupini Vagdevi* (the Goddess of knowledge) ‘Tansen’ will remain in the form of devotion and worship in every ones heart.

We come to know from the history of ‘AbulFazal’ that no other excellent creator has been there before the birth of Tansen. Even AbulFazal had assumed up to that the prophet like Tansen was neverborn in the world. If ‘Swami Haridas’ is considered as the father of ‘SangeetMandakini’ (the great / pious river of music), so Tansen is considered as the person like *Baghirath* of this stream, who invoked like ‘Surtarangini’ (the Ganga / music river) *Jahnvi* (the Ganga) to provide the coolness and calmness for number of thirsty and woeful people of the world.

Tansen is called as the father of Indian music. Many of the contemporary musicians get Jealous in beginning but after words every one accepted his excellence and became his disciples. He gave the proud and honor to the *Drupad* style of Indian music. The *Prabandhas* (compositions) sung in *Chhand* (meter) were called music. All these *Prabhandhas* has been written mostly in Sankrrit or in Prakrit language. In *Pathan* era ‘NayakGopal’ was unique in *Chhand-Prabandhand* he achieved the honor of ‘Nayak.’ But his contemporary musician ‘BaijuBavara’ and he hadvogue the singing of *Hindustani DrupadGaan* (Indian Drupad singing) by *ChhandPrabandh*. In this way we get the first ideal introduction of *Dhrupad* from ‘NayakGopal’ and ‘BaijuBavara’s’ age. After that ‘Raja Maan Singh’ etc. had enlightened the way to the resurrection of music by the medium of *Drupadstyle*. ‘Swami Haridas’ and Tansen gave the completeeventuality to the *Dhrupad* style. *Drupad* is the only main inspiration and its internal stream of Indian music. That is why we should not have any hesitation to call Tansen as the first man and the father of Indian music.
Chapter – 1

Tansen was very sensitive and a conscious artist, in whom there were more than one artistic attitude included at a time. His personality is such an attractive; due to this our excitement increases to know about his life. So with this researcher’s little effort in this research could enlighten the conditions and the footprints of Tansen, being there he travelled through the difficult time of ‘Tannu’ to ‘SangeetSamratTansen’. In the first chapter of this research the incidents of Tansen’s life in the view of historical facts are presented, in which there are descriptions about his parents, his early name, birth, birth place, learning, study, cast, religion, ability, his patron, his children and disciples etc.

Chapter – 2

After Akbar’s enthroning in the age of Tansen, there were many political and social changes took place. Due to the harmony between Hindu and Muslims, the new cultural phenomenon was introduced. In this chapter there are the descriptions about political and social incidents of Mughal era, in which there are the topics like the contemporary harmony of Hindu and Muslims, their costumes, ornaments, food and drinks, entertainment, festivals, the conditions of women, bad social customs, religion condition, different opinions, development of Farsi, Hindi, Sanskrit, Urdu literatures, the art of Architecture, painting, the victory of Akbar over various states etc are briefly described.

The objective of including this chapter in this research is to enlighten the political and social systems and conditions of the period of Tansen.

Chapter – 3

Tansen had earned the extra ordinary fame by the name of music. Through his divine music he become world famous and because of this fame, he could have the shelter of various kings. The purpose of third chapter of this research is to manifest the fame regarding to his music and achievements. In this chapter there are descriptions about Tansen’s entry in the court of ‘RajaRamchandraVaghela’, and the position of him in
Chapter – 4

Tansen’s name is very unique in the history of development and revival of Indian music. In the field of music his contribution is extra ordinary and incredible in many points of view. The music of Tansen radiate as like as the rays of the Sun freely flows around. Tansen has achieved the incredible fame and reputation in the field of music because of his new-new innovations in music; extra ordinary singing and original \textit{Pada} creations and his fame of music propagates the whole India. The objective of this chapter is to present the invaluable contribution of Tansen in the field of Indian music. In the fourth chapter, the music volumes, new-new \textit{Ragaas} and instruments invented by Tansen and some \textit{Dhrupad} compositions created by Tansen with their notation are described.

Chapter – 5

In the period of Tansen there prevailing \textit{Drudap} style singing. He was the excellent \textit{Vagyekar}. He entertained both his patron and his listener by creating various \textit{Pada} (poems) related to various subjects in \textit{Dhrupadas}. He presented all his poetries for \textit{Drupad} style only. The prevalence of \textit{Drupad} is less in present time and in the place of ancient \textit{Drupads} singing; ‘\textit{Khayal}’ singing is more prevalent. Though the prevalence of \textit{Drupads} singing is less in present time but the ‘\textit{Padas}’ created by Tansen are even today liked and loved. This is the reason that many singers and musicians begins to present the \textit{Drupad Padas} created by Tansen in \textit{Khayal} style compositions. By this fifth chapter the main objective of research is to present the transformation of Tansen’s \textit{Drupad Padas} into \textit{Khayal} style and to present how Tansen’s \textit{Drupad Padas} are presented in \textit{Khayal} style.
This chapter is narrated about the various moods of Tansen’s Drupadas, his Vani and altered form of his Drupad Padas into Khayal with illustration is presented in this chapter.

Chapter – 6

In this chapter, the researcher has done the perception of the research work from chapter 1 to 5 and discussion the matter chapter wise.

The researcher has put utmost and humble effect to illustrate the maximum possible genuine, authentic information right from the beginning and up to the conclusion of the thesis, but if there is any error occurred, it can be resolved in a healthy way.