

CONCLUSION

When we take a glance to the available primitive (original) literature, we conclude that 'verbalization through sound' is the most important base for human expression. These sounds became base for the understanding only when implications of their intonations (tunes) were understood through assigned interval. That means the tune is self-ingrained for the distance between the two words. The human senses the tune first. This doesn't mean that tune is music. Hence a definite tune when played repetitively, music is created. On the basis of these diverse and significant notations a human tries to express numerous feelings through combination of sentences. When this language begins to give definite meaning, in such conditions begins the actual progress. Here-after origins concrete tradition. The period is prolonged by the representatives of music for a longer period.

In the beginning of this thesis, the historical facts about Punjab Gharana of Tabla interpreted in detail. Among all the Gharana, Delhi Gharana is considered to be the initial one. It is considered to be the paternal of all Gharana. Though the researcher has not only highlighted the Punjab Gharana but in the beginning he has highlighted concise but meaningful information about all other important Tabla Gharana too. In this the information related to other five Gharana that existed earlier than the origin and evolution of Punjab Gharana and their renowned artists is included. While doing the research work the researcher came across many observations and historical statements. All those facts are covered in this thesis.

During the research work the researcher has observed and concluded after a thorough study, review and analysis of each and every aspect related to the topic and he concluded that Punjab Gharana is considered the sixth Gharana of Tabla.

However after the study of history of Punjab it is concluded that this period and the period of the supreme artist Lala Bhawanidas seems proximate to Dadhi Tradition. This means its period seems similar to Delhi Gharana. Though this is not published anywhere. However after the research work it is concluded that the compositions are traditional and almost two hundred years old. However Pandit Yogesh Samasi's quotes that it is divided into three sections. It consists of the traditional compositions and specialities of their playing styles that are 150 years, 100 years as well as 50 years. Lots of efforts are put in to include these vital facts in one of the chapters of this thesis. Few compositions are found confirm that are this Gharana belongs to the same period as Delhi Gharana. The presented facts are given on the basis of the information collected from the interviews of the erstwhile artists of those Gharana.

Every Tabla Gharana has its independent style and specific order. This process is categorized on the basis of systematic order. When the researcher gathered the information and decided to give the facts of previous five Gharana in his thesis, he realized that Punjab Gharana too has its own distinctive traditional Tabla playing style. However a formal attempt is made to include the interpretations of methodical style of Punjab Gharana in the conclusion.

In Indian Music, same accreditation is given to theory and practical. However theory and practical both have their own significance. Generally in the thesis theory is extensively reviewed however in this thesis the researcher has put extra efforts to include actual practical knowledge in detail.

There is no access to comprehensive and meticulous record of theories, principles and definitions etc. of Tabla Gharana of Punjab. The efforts are made to manifest this limited available information in this thesis. In this thesis the theoretical material of playing style of this Gharana is defined theoretically and presented in scripted form. However the information

about the technical vocabulary is made available after the discussion with the senior artists of this Gharana. The theoretical information of these artists are also scripted and presented here and they proved their own distinction. It is known that the Ustad of this Gharana are known for the compositions. Their compositions were in the forms of 'Chalan', 'Peshkar', 'Kayade-Palate', 'Rela', and 'Gat' etc. All this material is included in this thesis. After in-depth study, series of discussion and with lots of efforts whatever important information is gathered related to playing style of this Gharana is included and presented in a sequential form.

1. Most of the things of this Gharana are similar to other Gharana. However 'Peshkar' or 'Chalan' of this Gharana are unique. In the notations of 'Peshkar' of Punjab Gharana forceful. However a 'Lay' (speed and variations in rhythm) of this Gharana that is not found in other Gharana. Their intricacies are too complicated.
2. In this Gharana along with 'Peshkar' sometimes 'Padaal' is also played by using forceful words which is created and gifted by this Gharana. It gives an impression of Pakhawaj while listening to it.
3. In the methodical sequence of playing styles of this Gharana, 'Kayada' comes next to 'Peshkar'. However the composition of these 'Kayada' is not arranged in similar manner as other Gharana. Rather in this Gharana while composing 'Kayada' words are artistically arranged. These compositions can be absorbed only by the students who acquire training from a Guru. The student is unable to comprehend these compositions if he doesn't have a rigorous training under this Gharana. The playing method of this 'Kayada' is also different. It is said that playing the notes of 'Kayada' is known as 'Palta'. However the 'Palta of Kayada' of this Gharana are neither played by altering the notations nor by arranging the fixed 'Matra'. 'Paltas' are presented

with artistic blend of words, balance of 'Daaya-Baaya' which gives a marvelous feeling. Presenting extensive 'Tihaai' is a specialty of this Gharana.

4. Relat: The 'Relat' of this Gharana entirely reflects the impression of 'Pakhawaj'. Though the 'Relat' of this Gharana has definite 'Khali-Bhari' compared to 'Relat' of other Gharana. However in this 'Relat' it is not necessary to have the notes 'TinaKina' rather few more notes are added to this. This is confirmed in chapter three and four of this thesis. In this Gharana it is observed that after playing 'Relat'; there is a system of beginning of a 'Chalan' of Madhya Lay. The compositions of the beginning are never fixed as that depends upon the artist. Here at the beginning some artists play 'Rav' for warm up. This is spotted in the presentations of Ustad Alla Rakha, Ustad Zakir Hussain and Pandit Yogesh Samasi. This Gharana is renowned specifically for its 'Gat'. After interviewing the renowned artists the researcher has gathered various compositions and included all of them in this thesis. The researcher has put in lots of efforts to collect these compositions. He is regretful as he could not collect all of them. Many times similarities as well as differences are observed in the sequence presented by the renowned artist of this Gharana. To overcome this, views of various artists are collected from the excerpts from the interviews and discussions of renowned artists and the sequence of compositions of this Gharana is maintained. All this is based on the available facts. The specialty of this Gharana is maximum use of notes like 'TIRKIT' and 'DHINGIN' in every composition.

In this thesis the compositions of renowned artists of various Gharana are also included. Along with it the interviews of the well-known artists are also included in this thesis those who have put in lots of efforts for the promotion of this Gharana. The memoir of these artists are also included in this thesis.

After presenting all types of facts about this Gharana in this thesis it is upheld that there are less chances of research work in this topic in near future. However the chances of doing so are obvious. I humbly request to all those students who are taking training under this Gharana that if they come across any shortcomings in this thesis then they should overcome them through their thesis. This will play an important contribution by them for the development and promotion of this Gharana.