

## **Chapter- 7**

### **Conclusion**

To summarize, it can be stated that it is quite impossible task to discuss the music heritage, artists and “Gharana” of Bangladesh in a single thesis. All records and books were maintained well from 1757 to 1947 as India was under British rule. It is our misfortune that our most of the collection is lost due to the partition of 1947 and liberation war of 1971. Intelligent people shifted their collection to Kolkata when they immigrated there. Especially, collections of the Maharaja of Gouripur of Mymensing had been preserved at Gouripur House at 55, Baliganj Palace in Kolkata. And collections of Muktagacha one of the place of Mymensingh are kept at Bangla Academy and at the library of Savar Public Administration Training Center (PATC). Most parts of this collection were destroyed during the liberation war of 1971. No serious work on music has been done during 1947 to 2002. It is a difficult task to search the information from journals and magazines at the Bangla Academy archive and from old newspapers. There are many obstacles in this process. While doing my research work though Assam, Kolkata and Agartola are neighboring regions of Bangladesh, the communication is very difficult and expensive to these places. Even though they have important information in those places one cannot manage to acquire them. For example, Maharaja Provat Chandra Barua of Gouripur of Assam had published the book “Tabla Taranginee” (2<sup>nd</sup> part) by Prasanna Kuman Saha Banikya, a renowned Tabla player of Dhaka of the undivided Bengal. This book was published from Kuntalin press, 65/2 Bidon Street, Kolkata in 1934. This was the case with many books. So it is very difficult to research on the music heritage of East Bengal. It is also difficult to collect past history and the history and heritage of the pre-degree of Bengali Muslims as they are not available. Bangladesh is encircled by India from three sides and by the sea from one side. South Indian music of the subcontinent is practiced in south India. The quality of music improved and became popular due to Muslim rule in India (1200-1757), was termed South Indian music. Mixed with Indian, Persian and Arabian music, North Indian music became more sweet and pleasant and

spread to Bangladesh as well as into the entire subcontinent. Due to the partition of India in 1947, many artists – believers in traditional religion – went to India and some artists immigrated into this country though they were less in number. And some Muslim artists from West Pakistan settled here as they arrived earlier. Music artists were discouraged due to the oppressive Pakistani rule from 1947 to 1971. Especially, due to lack of royal patronage to artists, classical music suffered a great setback. Gradually it reached a point of extinction. After the liberation war of Bangladesh in 1971, many Bangladeshi students went to different Institutes and Universities of India for higher studies on music. Around one hundred students with scholarships-enriched in different branches of music from different universities of India and returned to Bangladesh in last thirty years. After facing some obstacles, they are now established in Bangladesh.

Indian Council for Cultural Relations, an organization of the education department of India is a very reliable organization in this regard. Thus North Indian music was in a way reborn in this country and saved from extinction. Music has been included as a partial or complete subject for higher education in Rajshahi, Dhaka and Chittagong University. Also many institutes and organizations are providing intensive training in classical music in the different towns and cities.

From the above discussion, it can be observed and stated that, music has been established as an academic subject with the continued efforts of Late Pandit Vishnu Digambar Paluskar, Late Pandit Vishnu Narayan Bhatkhande (1899-1974), Pandit Nikhil Ghosh in India and Pandit Barin Majumdar (1919-2001) in Bangladesh. Although music is a subject of teacher-lineage education, music of different Gharanas has reached a common point due to time, electronic media and modern instruments. The concept of Gharana is presented differently in this century. With cultural exchange programme one will have to learn Dhrupad and Dhamar as a tradition though they are not popular. Today Khayal, Thumri and Ghazal are very popular and easily available. One hopes that music of Bangladesh and North Indian music will prosper more in future. Our past will be brought forward with new research and practice. One will love to go ahead trading that path for discovery new ways. And, there lies the significance of a research like this

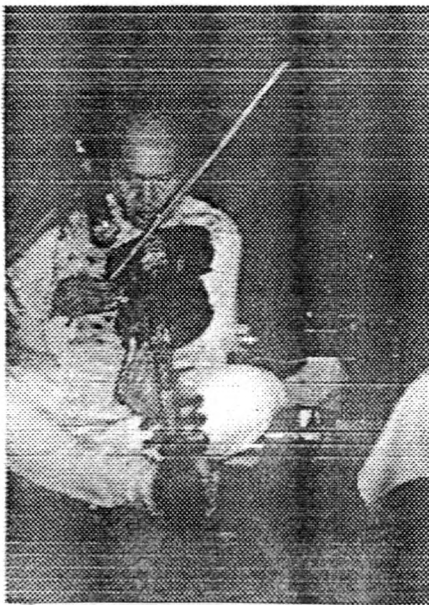
Guest of this sub-continent (Programme of Dhaka)



Ustad Showkat Ali Khan Qadri  
(Tabla Player of Kolkata)



Pandit Shiv Kumar Sharma  
(Santoor Player of India)



Pandit Vishnu Govindo Jog  
(Classical Violinist of India)



Farida Khanam  
(Thumri and Dadra Singer of Pakistan)