CONCLUSION
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The man who nurtures gāndharvam (music) and nātyam attains salvation like Brāhmaṇarṣis.

This concluding sīkha (No. 69) of Bhārata in Nātyaśāstra vests the artist with the duty of nurturing the arts – music and dance. In order to achieve this, he should attain perfection. A perfect or full-fledged artist is one in whom there is the right proportion of a performer, student and teacher. Practical as well as the theoretical knowledge is necessary to achieve this perfection.

There is theoretical aspect behind any performing art. The synchronisation of lakṣyā and lakṣaṇa makes the art and the artist great. A more or less complete knowledge of the art that we handle is necessary to impart it to the next generation. Only a performer and
teacher combined in one with the abovesaid fund of knowledge can kindle the spark of seriousness and dedication in students.

Teaching is the link carrying any knowledge, be it art or science, to the next generation. The way in which the students are moulded is reflected in the future. In the realm of music and music education, a number of values have deteriorated through the passing of time. The gufukula system had an encouraging aspect in the sense that there was a close contact between the teacher and the taught round the clock. This gave an opportunity to develop a personal relationship with the guru and hence all the subtleties and nuances of music could be absorbed directly from the teacher. At the same time, the gufukula system had its negative aspects also. In some cases, the students were exploited badly. For several reasons such as the students' general education, extra curricular activities, the change in lifestyle etc., gufukula has given way to gufumukha and a learning culture based on books, tapes, CDs etc. has come into being. As learning has turned to be time oriented, it is doubtful whether the maximum of the
knowledge can be imbibed even from a sincere teacher. At present, music activities are often carried out along with higher education or a decent job. In this time-restricted life style, the availability of sources like audio and video, which can help to restore the glory and depth of yesteryears’ music, is really a blessing. The present performing generation, being highly educated, is having the capacity to exploit modern developments in information technology. In spite of all the technological benefits, the main drawback of the system is that the student’s rendering cannot be listened to and corrected instantly by the teacher. Hence this medium is advisable only for students of performing standards.

Learning of a subject can be divided into two parts – theory and practical. As far as performing arts are concerned, the theoretical part is seldom taught outside the syllabus-oriented education. Though (it may be argued that) performance is the final part, any student or performer aspiring for real knowledge cannot neglect the theoretical part. Books are the major contributors to the theoretical knowledge. Books on music can broadly be classified into three groups.
1. Compositions and Notations: Whereas compositions have reached us through the oral tradition which has the advantages of passing on the śrūthis, gamakas and bhāva without any drain, books have been of immense help in preserving several rare compositions. Further, refreshing of the learnt ones and the reference of correct literature and notation are possible only through books.

2. History and Biography. History reveals the sequence of developments, transitions and transformations in the chronological order. The biographies of great masters serve as an inspiring source for the succeeding generation, inciting them for further probe into the subject.

3. Theory and science. Theory of music comprises lakshana aspects such as melakartha scheme, rāga classification, thālā aspects etc. The physics of the sound of music like frequencies, timbre, resonance, harmonics etc. come under the scientific part. Though many are not much aware of the importance
of the scientific factor, in fact it is this aspect that has been applied in the designing and construction of musical instruments, theatres and auditoriums. Audiology and aesthetics are the foundations on which the entirety of music is built up right from the ēkaswaṅgāyana period onwards.

It is the audiological phenomenon that is behind the concept of śrūthis. But, the relationship among śrūthis comes under physics. Gamakas are the various types of decorations of musical notes that were formulated based on the factors of audiology. The importance of audiology in music is as much as that of human vision in the development of visual media where some specific features of the eye like the persistence of vision are exploited. The characteristics of a sound, e.g. pitch, volume etc. as per audiology may be much different from the values obtained through scientific measurements. The association of both should be in such a way that the science is used to improve the audiological features of the sound. It is in this concept that scientific study becomes very important.
Whereas music can be learnt only through hearing and analysis, observations can be had through books. Further, the student can make his own observations, which can later be discussed and analysed. This will sow the habit of analytical observation in the student. Books are inevitable to preserve such observations for future reference.

This work is an attempt on this line. Since bhāva is the foremost aspect to be present in music, the observations are made wherever possible, in a bhāva-oriented way. The authoress has heard many, referring to śṛuthis and gamakas as dry subjects. The reason is the absence of practical oriented expounding of these factors, which increases the distance between the subject and the student. On the other hand, the subject, though very complicated, is enjoyable. The analysis of a swarā, with different śṛuthi values and gamakas in various combinations in the very same ārga, is an interesting element. So also the śṛuthi-gamaka-bhāva aspect dealt with in different compositions.
Hypothesis (Findings)

The following are a few of the points which evolved out during the course of study.

Venkatamakhi's partition of Melakarthas - It is well known that Venkatamakhi has divided his Melakartha Scheme into two equal halves based on Madhyama - viz. Sud'dha Madhyama āgās and prathi Madhyama āgās. Thus, he has ruled out the possibility of both the madhyamas appearing in a rāga consecutively. One reason for choosing ma as the divider may be that, being the middle note, it facilitated the tabulation, pairing other variable notes r-g and d-n on either side. But this division restricted the varieties of ma as just two, whereas three varieties could be formed for r, g, d & n. Had he opted to give three varieties to ma with anthara Gāndhāra as the lowest variety, more number of scales could have been derived. This was not done because he might have felt the dissonant effect in using two consecutive madhyamas in a raga. Further, the discarding of Gāndhāra grāma due to this defect might have struck him.
Śrūthi allocations – The tuning of the string of the harp to the note ‘n’ might have taken place in the gathhika period. The development of seven notes and the derivations of śrūthis might have been done keeping the tuning of the string as such. Thus, the scale on the string became – n s r g m p d . On derivation of the 22 śrūthis, the scale evolved as under.

<table>
<thead>
<tr>
<th>Notes</th>
<th>n</th>
<th>s</th>
<th>r</th>
<th>g</th>
<th>m</th>
<th>p</th>
<th>d</th>
<th>n</th>
</tr>
</thead>
<tbody>
<tr>
<td>Position*</td>
<td>open</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
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*Distance of each note from its previous note in terms of śrūthis.

If we look at the above scale, we can see that s is at a distance of 4 śrūthis from n and r is 3 śrūthis away from s etc. Interpretation by some, relating 4 śrūthis to sa, 3 śrūthis to ri etc. lead to the impression that s has four śrūthis, r has three śrūthis etc. This creates a lot of confusion in the minds of students. Instead, if it was expressed in such a way that s is four śrūthis away from n, r is 3 śrūthis away from s etc., or the interval between n and s is 4 śrūthis, that between s and r is 3
śrūthis etc., it would have been very clear to the students and the communication gap could have been prevented.

It can be seen that most of the gamakas have been explained on the basis of manipulation of the strings on the veeṇa. While defining many gamakas, the special plucking, gliding etc. are referred to. Therefore, an artist not having an access to veeṇa, finds it very difficult to understand the definitions, since they do not convey the structure or form of the gamaka. If an individual artist is able to produce the same gamaka by any other method on the string, we cannot deny it, provided the ultimate effect remains the same.

Informal Interviews.

A number of artists, teachers, students as well as listeners have been met as a result of which certain conclusions could be arrived at.

1. Regarding the śrūthis, the students find the topic very complicated one and they couldn’t find any
relationship between the rāga exposition and the śūthi therein. When these aspects were explained with the help of a number of illustrations from the compositions familiar to them, it was found acceptable.

2. The meaning of the word gamaka, as understood by students, is confined to the links and shakes of notes only. All the other types of gamakas, seem to be meaningless, as most of them like 'Humphitha', 'Namitha' etc. are only voice modulations and those like 'Thribhinna', 'Thripuchha' etc. are swarā groupings, according to them.

3. The listeners, though find the concerts enjoyable, feel a lapse of the bhāva aspect when compared to the concerts of the veterans of the past. They find the popular rāgās with specific 'pidis' (phrases) more enjoyable than many of the rare rāgās and compositions that have become the fashion of the day. Their further complaint is that none of the present concert leaves a long term impression in
their minds and not a single āga can be associated with a musician as his master piece.

4. Many teachers are of opinion that these two topics are time-consuming. Further, it is remarked that the physics of music and the calculation part of śfuthis etc. are generally considered to be less practical oriented.

5. Most of the performers are not interested in analysing the śfuthi-gamaka-bhāva aspect, as they do not find it necessary. They give importance to the practical factors than theoretical studies.

Regarding the śfuthis, though the values need not be calculated, yet the rare positions of certain swaras in particular āgās may be identified by the students. When the sāhithya-arthha and the bhava are well known, sangathis can be properly utilised to uphold the sahityabhava and thereby create the mood of the sahithya and raga.
Regarding gamakas, if the teachers open the path of analysis to the taught and give them exercises to find out the types of gamakas met with in the krthis, they will get used to the identification of each and every gamaka, thus putting an end to the unnecessary fuss and mess.

Music is an art of verbal expression of emotion. Classical music is an advanced system of music bound by rules and regulations regarding rāga, thāḷa etc. These restrictions are being directly poured into a learner automatically along with music. His long years of training, nourished with the experience in kēḻvijṉanam, helps him to render a rāga or a krthi with appropriate handling of jeeva-amśa-nyāsa swaras, viśeṣa sancharas and with due attention to rāga bhāva.

An understanding of the importance of bhāva, arthha and Sāhithya will highten the performing ability. While composing a krthi, the knowledge of all these will help him a lot. In the curriculum, Lakshya-Lakshaṇa relationship should be highlighted. "Know your singing" is the moto behind this attempt.
According to C.S. Ayyar -

"Melodic music at all times is firstly Art - with a capital - though it has a scientific background. No amount of getting by heart the fractional ratios, or cyclic cents or of the swaras representing ārōha and avaroha of their sanchara can create the aesthetic feature of rāga frame in the human mind. The stacks of sound and pitch have to be learnt by the ear initiated by a teacher. The living music, be actually reproduced by the human voice or learnt on the instruments to preserve the practical art for succeeding generations."