CONCLUSION

There are innumerable numbers of prolific musicians and composers in India. This thesis covers more than 20 composers and their incidental compositions. It is a very interesting subject and its scope of research is wide indeed. Incidental compositions of the composers are analysed here in detail.

There are mainly three categories. Each of these have contributed an abundant musical compositions coming under various musical forms.

(a) Compositions that spontaneously burst forth out of sudden divine inspiration.
(b) Compositions made on particular occasions and
(c) Compositions on specific Sambhayās (occurrences)

An earnest attempt is made to analyse compositions coming under several languages like Telugu, Tamil, Sanskrit, Kannada and Malayalam. A fine variety of distinct ragas are dealt with, like Amritavarshini, Sindhu kannada etc. Further, different time measures like Ādi, Rūpaka, Jhampa and Chapu are also covered to make the work a comprehensive one and the field of research as wide as possible.

Remarkable compositions have emanated from their inner soul. In the compositions of saint Tyagaraja, emotions play a dominant role as it is an integral part of devotion and he has adopted Telugu as a perfect
vehicle for pouring out his heart overflowing with Bhakti. (‘devotion to his Ishta devata Lord Rama’). Visiting almost all the temples, in South India, he has sang out of divine inspiration before each shrine and such compositions are an asset to the treasure house of music. Sri. Muthuswami Dikshitar who visited various shrines of both South India and North India has made compositions on the presiding deities of those temples of India. In his songs aesthetic excellence and scholarly beauty shines forth prominently in regard to Raga and Rasa (exposition of ragas).

Another luminary is Syama Sastry. His songs are profound. In order to render them, a musician must have great erudition and practice for a long period. He has a special fondness for Ānandabhairavi raga and Misra Chāpu tala.

Next in eminence come the Tamil composers like Gōpalakrishna Bhārati, Nilakanta Sivan and Pāpanāsam Sivan. They have to their credit so many incidental compositions. They are unique in their literary brilliance and musical grace. They are outstanding in their literary loftiness and musical beauty.

Patnam Subramonya Iyer’s compositions are more or less equal to Tyagarajas kritis in style and form. Sri. Patnam Subranmonya Iyer’s kritis are distinguished by their varieties of sangatis, full of imaginative genius regarding raga sanchārās.

Muthayya Bhāvathar’s remarkable contribution is that he codified and arranged in a separate pattern, the rare kritis of Maharaja Swati
Tirunal. The Bhagavathar’s compositions are noteworthy for their melody. He has also invented many new ragas and given them life through his kritis.

In spite of these occasional aberrations, their compositions have immortalized the sublimity of worldly love and the elevated spiritualized love that establishes the link between God and human beings. In the course of the history of Indian music, there will be many more composers and their great works have not seen the light of day. Sustained research studies on the various compositions in future may throw plenty of side-lights on them.