Chapter-10

Conclusion

This research study has focused attention on the contribution of Sangeeta Ratna Mysore T. Chowdaiah to Karnataka Classical music—the violin heritage established by him in Karnataka, his invention of the seven-stringed violin, the nuances of the instrument, the seven-stringed violinists of his period who adapted the instrument for their performances, the compositions of T. Chowdaiah from the point of sangeeta and Sahitya and a critical analysis of the musical movie, ‘Vani’ produced by him. The above points have offered a vast scope of research.

The present study based on substantial corroborative evidence from the textual, practical and sculptural sources has been able to prove that Mysore T. Chowdaiah’s contribution to Karnataka classical music is unparalleled and that he has undoubtedly carved a niche in the field of music and in the soil of Karnataka.

The influence of this versatile maestro on his contemporaries was great. The seven-stringed violin, the 19 stringed and the 21 stringed violins designed by Chowdaiah depict a profound impact of his vision. The seven-stringed violin invented by T. Chowdaiah gained such popularity during his own period that even great violinists like R.R. Keshava Murthy adapted the instrument and played and performed with it. Thus a heritage was established. Students of both these Seven-string maestros trained under them and played accompaniment to many veteran artists of the time with the instrument. Thus a new page is turned in the history of Karnataka classical Music and brings with it many of its greatest and most enduring achievements.

Extent of his Unique Style:

Chowdaiah’s playing had such a magical effect on his listeners that even
the most unmusical among the audience would succumb to the wizardry of
his art. Chowdaiah endeared himself to numerous music lovers with his
innovative playing, palpable joy and blithe indomitable spirit. He played for
all the stalwarts of his time with his seven-stringed violin, unique of its kind
and ensured that the accompanist could match the vocalist. He achieved
such heights of popularity in his career that all the leading stalwarts of the
period considered it an honor to have him as their accompanist. He created
history when he played 256 notes in a single bow at the Madras Music
Academy, Chennai in the annual music conference in 1957. No accompanist
has attained this esteemed height of status so far and therefore the present
study becomes most relevant in showcasing him as a model with his wide
ranging accomplishments.

**Unique Versatility:**

Chowdaiah had a stellar career as a performing artiste, innovator, guru and
composer. Chowdaiah could be called an experimentalist and an innovator
not merely because he invented the 7, 19 and 21-stringed violins, but also
because of his experiments with plants. The fact that music had a magical
effect on plants was established by him yet again by his own experimentation.

The musical worthiness of the film ‘Vani’ produced by Chowdaiah proves
his skill as a film-maker, though he had no experience in the field. That a
classical musician produced a film is a matter of pride and inspiration for
all musicians. This movie to which Chowdaiah was the musical director,
producer and the lead actor in dual role is a classic with its music.

**Instrumental Genre:**

Of the musical instruments used either as accompaniment or played as solo,
the Tambura, Veena, Gotuvadyam, flute and nagaswaram have been held
in special honor and favor. The frequent references to the veena,
descriptions of its shape, construction and technique of play scattered all
over the literature establish the importance attached to it. The existence and use of string instruments on the international arena is taken up in detail in this study. The western string instruments, the Indian string instruments of the past and the present, the western string instruments adapted by Indians for Karnataka classical music like the mandolin, the Mohan veena and the viola, Hindustani String Instruments, String Instruments of Karnataka Music, Plucked String Instruments with Frets, Plucked String instruments without Frets, Bowed Instruments of Karnataka Music with special reference to violin, its evolution and history, Origin, Chronology, Manufacture, Playing Techniques and Science are brought about in this research study. Similarly this study also throws light on musical instruments of Karnataka music as mentioned in the music treatises.

Violin maestros like Piteelu Tayappa, Alangudu Venkata Subbiah, T. Chowdaiah, R.R. Keshava Murthy and others established a violin heritage in Karnataka. The innumerable number of students trained by Chowdaiah has carried forward the musical heritage in the generations that followed. The appearance of violin in Karnataka and in Karnataka classical music and the legacy of violin playing carried forward in family and through disciples is traced in this research study.

**The Future Aspirations:**

Though the luminary Chowdaiah is no more, he is immortal in the musical senario. More Chowdaiahs are to be born in this soil; the heritage needs to grow farther; the legacy to be carried forward. The artistes of today need to follow his ideals, his dedication, his commitment to music. It is the contribution of musicians like Chowdaiah that has made Mysore a prominent seat of music.

That the Government has been showing some concern towards artists is a good sign. The house of T. Chowdaiah at Tirumakudalu can be taken over by the Government and be converted into a national monument. The
neighboring houses can also be taken over and an auditorium can be constructed in its place. The violins of Chowdaiah and photographs depicting his life and concerts- from his childhood to his last breath can be displayed here. The recordings of his concerts can be collected and a digital library can be installed here where all the recordings of his solo and accompaniment concerts could be made available for the music lovers so that spectators who visit the museum can also have the enjoyment of listening to his blissful music. Stamps bearing Chowdaiah’s picture can be brought out.

It is a pity that The Ayyanar Kalashale established by Chowdaiah at Mysore and Bangalore does not exist anymore today. It can be re-established. More number of concerts in his name can be arranged.

Chowdaiah remains as a shining star in the hearts and minds of true connoisseurs of Karnataka classical music. The musical fame of Mysore which is a cultural heritage city and Chowdaiah who is immortal with his music will echo and re-echo to eternity.

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