CHAPTER IX

CONCLUSION
Indian Music has been subjected to various internal and external influences and as a result has undergone many changes. These influences were also visible in the musical content and theme of South Indian Musical repertoire.

If we retrace back to the earlier periods of the musical history we have several references to the usage of the Chari Gitis, Dhruva Gitas etc., in the lakshana grandhas. Almost all musical forms in the realm of Carnatic Music owe their origin to one or the other of the medeival prabandhas. A study of the structure of the various musical forms such as the Kriti, Padam, Daru, Varnam, Javali, Tillana, etc., makes is abundantly clear that Carnatic Music has been maintaining the ancient traditions of the Musical forms for more faithfully and rigidly than Hindustani Music. For instance in Carnatic Music adherence to the structure of the Prabandha compositions was somewhat very rigid, one of the reasons that can be attributed to its obsoleteness. Actually this rigid fidelity to this type of composition was carried to such level that the repetition of one part turned it altogether into another one and so on.
In ancient India, music was inextricably interwoven with the devotional and ritualistic side of life and had therefore, close association with the temples. It was mainly on account of its devotional and emotional appeal that various musical forms sprung up, in various languages. The advent of muslim rule in the North and their influence in the South struck roots in the terrain of the Courts and also influenced the local patrons.

This gave way to the fusion of several types of musical forms. Another reason for the upsurge of such vast variety of musical forms was because of the theme, purpose, nature, content etc. For instance in extolling the glory of the God the 'Kirtana' was found more suitable. For describing the state of the Nayaka and Nayika, the 'Pada' composition was found more suitable.

It is in this context that the present research study on musical forms was taken up. The study has attempted an analysis of various musical forms on a selective basis.

As has already been said, each musical form had its own purpose and utility to suit different theme,
with the result, that some compositions were considered to be included under sacred form and some under secular form. But on the whole, these musical forms contained the final metaphysical idea of true devotion i.e., glorification of deities or heroes. It is in this context that the present study has been developed. Once again it is reiterated that most of the musical forms pertaining to concert formula is taken up under this cover.

The study of Musical Forms can never be complete. The present study reveals many facts. The ancient musical forms especially those classified under obsolete forms have now become obsolete. This is due to many reasons. First is the lack of preserving methods for these forms. They were emerged during a period when there was no facility of musical notation or visual or oral recording. These musical items were taught and popularised mainly through oral tradition. Further these were in the custody of a few persons of high status and hence were not accessible to the masses. The public was not able to hear or learn the rhetorics of these musical forms. There were no established institutions also to teach them. Moreover only
selected few got the rare opportunity to learn these under the tutelage of the master because of hardships of the Gurukula system.

Naturally, this lead to the extinction of many forms like Prabandha varieties. The end of the Royal age also witnessed the disappearance in oblivion of many musical forms. Though many of the royal kings patronised musicians, væggeyakara to a great extent and Music in general, the vanishing of kingly rule in many parts of India adversely affected the popularity of these forms. Musicians were also forced to stick on to popular forms only. On an analysis of the reasons, for the obsoleteness, and unscientific manipulation with regard to classical Musical form, the present investigation has come to the following conclusions.

1. Even though these musical forms are the result of persistent study, great tradition, enduring research, enormous effort put for years, of creative genius and wisdom of eminent scholars and artists, these fell into oblivion on account of the lack of systematic methods of preservation and procreation.

2. Succeeding generations of the ancient musical Gaııınts did not evince interest on grammar, and science
of these forms. Perhaps the succeeding generation did not have the intellectual calibre, erudition and temperament to digest and master the complexity and diversity of these forms.

3. The patrons as well as the performers were giving more importance to the performing aspect than the theoretical, academic, educative and creative aspect.

4. The preference given to lakshya (performance) aspect neglecting the lakshana (theoretical) aspect of music resulted in dearth of many of these forms.

5. When public started enjoying music, the public appeal became the criterion and label of approval. The performers were forced to sing to the gallery. Naturally the complexities were to be diluted resulting in the extinction of complex and scholarly forms and their evolution into or replacement by simple and mass appeal forms. This is a great loss to the science of music. This gradual decay and obsolescence is not only the curse on classical music alone but also all the oriental studies the world over.

6. Though the connoisseurs and laymen who give importance to the enjoyment and entertainment aspect of
music may not realise the gravity of the situation and the harm they are inflicting innocently on classical music, the academicians, musicologists and lovers of Indian wisdom ardently feel bad about this irreparable damage caused to cultural and intellectual heritage of India. It is very difficult to find in the world music literature parallels to the great musical treatises and magnum opus of Indian Musicology like Natyasastra, Briheddesi, Sangita Ratnakara, Raga Vibodha, Chaturdhandi Prakashika etc. It is a shame on the part of the learners, educators, educational planners, Administrators, performers and scholars of Indian Music that the value and utility of the above great works is under-estimated with the result that an anarchy in the name of variety has come to prevail in the world of music.

Now people are clamouring the lamenting over the absence of a controlling and regulating force to check the onslaught of the popular music over the scientific and classical music. Now the enjoyment has become the sole force behind the music and in the name of creating enjoyable music, composers and music directors have started creating hybrid music mixing disproportionately
heterogeneous forms of music and tunes prevalent in various parts of the world. The main attraction of these temporary creations is their strangeness, novelty, appeal to the basic instincts, conglomeration of accompaniments, oral, aural, visual and physical impact and their overall influence. But it is to be realised that such creations are individualistic and cannot leave a lasting and soothing impression on the listener. No one can think of the writing of a uniform and binding methodology and codified scientific principles also regarding these extempore, spontaneous and individualistic and stylistic grammics, on the basis of which future musicologists can assess the music.

Evolution is an inevitable natural process and hence naturalists support evolution and advocate for it. But the evolution in the human achievements should be channelised and modified intelligently and thoughtfully for the advantage of the coming progeny without sacrificing the outcome of the wisdom of the forefathers of a generation. But in India, particularly in the sphere of classical music the opposite has happened. Here the performers and their
individualistic styles only are patronised. This is utter lack of academic vision and farsightedness. As a result, the musical forms not patronised by the performers, Patrons, Promoters and listers became obsolete. The investigator feels that the dangerous trend in the erosion of musical values and varieties can be arrested by adopting the following steps.

1. Institutes should be established like the Folklore Institute, Drama Institute etc., for organising and encourage studies in different form of Music.

2. Students at the Graduate, Post Graduate and M.Phil level should be initiated to the richness of the Musical Heritage and compulsory dissertation should be introduced in the examination.

3. In the curriculum itself the music students should be asked to take up a project connected with the Musical Forms.

4. Now the Departments of Music of the different Universities and Music Colleges working under the Government are concentrating only on coaching Music for passing examinations and certificates with the result that learning of Music has degenerated into certificate
oriented. This must be changed by making these institutions subject oriented study centres. Schemes should be devised that only deserving candidates are sent for the examinations and those who pass the examination should stick to the study of Music.

5. Now the sad experience is that after taking degrees in Music many degree holders are forced to work as clerks and other offices which are in no way connected with music. This results in a wastage of human energy and resources at all levels. Some immediate steps are to be taken to arrest and remedy this.

6. Centres of higher and advanced studies in Music are to be established at State and National levels.

7. A survey of Musical Manuscripts worthy of publication should be conducted and time bound schemes should be made for their publication.

8. It should be made compulsory for the teachers of the Music Colleges and the Departments of Music in Universities that they should publish at least one research paper in Music and it should be made a criterion for promotion.

9. A Journal in Music mainly devoted to the Musical Forms should be started.

10. There are central councils intended for the promotion of different subjects. Such a Central
Council of Musical Studies at the Central level with regional level is desired.

11. The present day Sangeetha Nataka Academies and Cultural Departments are not giving the deserving consideration in the matter of music. So the Music should be made a separate subject and independent Sangeetha Academies should be established.

12. Steps should be taken to translate the Sanskrit Musical treatises in all Indian languages and for this purpose Sanskrit should be made a compulsory subject of study for Music students.

13. A team of scholars in both Sanskrit and the concerned regional languages should be set up and with the help of them all the Sanskrit Music Treaties should be translated into regional languages and published.

14. The voluntary organisations of individuals who are prepared to publish musical works should be aided financially.

15. Many thesis have been submitted and approved for the award of Ph.D Degrees. Schemes are to be planned to publish all such thesis.

16. Seminars are to be conducted to enlighten the teachers of Music about the richness of Musical
heritage and to inspire them to do research in that field which is given to the performing aspect of Music.

17. The same importance, which is given to the performing aspect is to be given to theory.

18. Now at the Degree level only at the 3rd year the study of Music is concentrated. Much importance is given to English and second language. For a student of Music the study of English Drama, Poetry etc., is a waste. They need only that much English and language which they actually require. The syllabus and curriculum should be suitably modified.

19. There exists now great disparity between the courses offered and taught in Music Colleges having Diploma Courses and Degree Courses. Diploma courses are not giving importance for theory. Uniformity should be brought in these courses. Throughout the world in all faculties of studies diplomas are replaced by Degrees. But in Music alone due to the lack of understanding, farsightedness, Governments are encouraging and conducting Diplomas alone. This is high time that the Diplomas are converted to Degrees and Diplomas Colleges are converted to Degree Colleges.
20. Audio Video cassettes in obsolete Musical forms should be prepared to preserve all the obsolete Musical forms and should be made available for learners and researchers in Music.

21. The Sabhas, cultural voluntary organisations and Educational Foundations should give more attention for the propagation, preservation and research of ancien Music literature also.

22. As has been done by the U.G.C. for college teachers it must be made compulsory for the teachers of the Diploma Music Colleges also that they continuously increase and update their knowledge in Music.

23. It is to be noted that a branch of knowledge can and will develop only at the hands of really interested and dedicated people and such development cannot to expected at the hands of those people who learn that subject with the only motivation of earning their livelihood. So it is the duty of all to attract and invite the really interested and studious people to the study of Music and Musicology which is possible when attractive avenues are Forum - made for them.
24. Such occasions can be created by arranging Seminars, Conferences, Workshops, discussions, demonstrations, special classes in the subject.

25. It is requested that scholars of Music will apply their minds to the above suggestions of the investigator and it is hoped that by the sustained efforts of all concerned the classical Music will attain its past and lost glory and the study of Music becomes more meaningful and useful.

During this study, the investigator has felt that further researches in the following areas of musical forms will add to the store of knowledge of faculty of music. Some topics for further research in allied subjects are given below

1) Evolution of Prabhandas
2) The musical and literary significance of obsolete forms.
3) A comparative study on dhrupad, Prabandha and Kriti.
4) Musical forms figuring in classical and folk style-comparison and contrast.
5) Language and style in musical forms.
6) Comparative study on sacred and secular forms.
7) Lakshana Gradhas in different languages.
8) Influence of modern Carnatic Music on film and folk music.
9) Geneology of musical forms from ancient times.