CHAPTER - VII

CONCLUSION
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Syāmasāstri often referred to as the non prolific composer among the Musical Trinity has won equal status with his compeers, on account of his variegated contributions spread over the different aspects of laya, rāga, and sāhitya, as explained in the previous chapters. Here it is the quality, which supercedes quantity. The quality of the composer is to be discerned firstly in the protrusion of the ‘laya’ element in the compositions. Besides being a composer, Syāmasāstri, simultaneously a singer too, acquired great name and fame through the musical contests in which he had to participate. He had always been traversing in the unexplored regions of laya prastāra, not only in the theoretical sense, but in practical exposition also. The chief goal of the present research work was to confirm and stress this significance given to the concept of laya by the brilliant composer in his compositions. Along with this, the various gamakas figuring in the compositions have also been dealt with so as to realize the fundamental concept of rāga as handled by the composer.

The analysis of the compositions given in various notations provided the tool for the study. Pre-recorded audio cassettes sung by eminent musicians and songstresses of the past and present also paid immense help in this respect. On the basis of the analytical study of the compositions, the researcher has arrived at the following conclusions
(a) As expressed in the early reference books, among the fundamental concepts of rāga, tāḷa & bhāva, it is to the tāḷa aspect that the composer has given utmost concernment. The study has helped to realize the relevance of this widely held view about the composer.

(b) The laya beauties and intricacies are conspicuous at the very outset of some pieces whereas in some other pieces, a close examination is to be made for making them out.

(c) Just as the kṛīṭīs of Dīkshitar, most of which sound as rāga ālapana when sung without sāhitya, Syāmasāstri kritis may be said to express different tāḷajāṭis. They unveil the intellectual hand of the composer.

(d) Even though each musical composition in Karnāṭic music can be expressed in terms of tāḷajāṭis, the significance of Syāmasāstri’s compositions lies in the introduction of rhythmic groups of tisram, khaṇḍam or misram in different patterns in specific portions.

(e) The employment of tāḷas used rarely to clothe the musical ideas and sāhitya brimming over with emotions discloses the experimental mood of the composer.

(f) Invention of the new tāḷa, Sarabhanandana, experiments with the tāḷās existed, kṛīṭīs suggestive of two rhythms and the laya intricacies like sama and srōtōvaha yatis from atīta and anāgata
eduppus are the other factors which manifest the genius of the composer in the field of rhythm.

(g) Svarajatīs, varṇās and chitāsvarās of kṛitis are consciously systematized in rhythmic aspect and are of more importance regarding the concept of laya.

(h) In most of the kṛitis of Syāmasāstri, the concept of gamaka may be said to be functioning as the counterpart of sangatīs in Tyāgarājakṛitis, i.e. while Tyāgarāja employed sangatīs to enrich rāgabhāva and arthabhāva, Syāmasāstri did it by subjecting the rāga phrases to slight variation which involved in itself the exploitation of the concept of gamaka.

(i) The application of the gamaka to emphasise the meaning of a word is a peculiar feature imparting Syāmasāstri’s compositions a marked distinction.

(j) The incorporation of certain gamakās in appropriate tempo and accent in the compositions, which announce the identity of the rāgās (as in Mānji & Āhiri) is responsible for the equal enhancement of rāgabhāva and arthabhāva in Syāmasāstri kṛitis. Such confluence of melody and sāhitya multiples the emotional content of the musical pieces.

(k) Both intellectual and emotional experience can be had by studying, singing or listening to Syāmasāstri compositions, the former received from the concept of laya and the latter getting from the melodic and lyrical sweetness.
Even if the study is based on the twin aspects of laya and gamaka, it opened an access to the assessment of his greatness in other areas also. The following are some of the peculiarities to be remembered:

(a) Simplicity & lucidity of language used.
(b) Compositions in three languages, Sāňskrit, Telugu & Tamil
(c) Compositions in praise of ‘Devi’ alone (with two exceptions mentioned before)
(d) The absence of kṛtīs praising Gañēsa, the invocatory God on whom the other composers have sung.
(e) Attempt of compositions in varied musical forms ranging from Gīta to Kṛiti and Group Kṛiti
(f) Limited number of rāgās used (34 only) avoiding the vivādi mēḷās (but composed in janya rāgās of vivādi mēḷās like Kalgaḍa and Varāḷi) and usage of less number of mēḷaKarṭas (only four)

The re-formulation of the musical form, Svarajati, the introduction of svarasāhitya to the chittāsvara or charaṇās, the profusion of compositions in Ānandabhairavi and the more delicate pieces in Āhiri & Lalita are the general achievements of the composer earmarked by the posterity. These alone could make him a doyen of Kārṇṭic music. On account of the peculiar rhythmic flow of the musical pieces and intricacies and nuances offered by them, his creations are being enthralled only by a
Of the 72 compositions, 30 compositions i.e, 42% of those available have been found to be of more rhythmic importance, and hence are taken for analysis in this work. Besides 3 svarajatīs and 4 varṇās, 23 kṛtīs are included. The analysis of the gamakās is made on almost all compositions.

**Topics suggestive for further research studies**

The comprehensive assessment of the Great Composer's achievements suggests many subjects having enough scope for serious study. Some are given below.

1. Literary excellence in Syāmasāstri kṛtīs
3. A comparative study of Syāmasāstri’s Navaratnamālīka and Svāti Tirunāl’s Navaratri kirtanās.
4. Rare tāḷās and rare rāgās handled by Syāmasāstri
5. Sāhityabhāva of Syāmasāstri kṛtīs in comparison with the sāhityabhāva of Tyāgarāja kṛtīs.

6. A study of the styles of Syāma Sāstri, Subbarāya Sastri and Anṇāsvami Sāstri

7. A study of the gītās, svarajatīs & varṇās of Syāmasāstri

More studies on the composer as suggested above will ensure the popularity of his compositions. His lesser-known kṛtīs require more attention and should be given a specific place in practical exposition, also. It is a welcome fact that today’s top-ranking performers pay obeisance to Sāstrigal by the inclusion of his vilōmachāpu kṛtīs in their concerts. Definitely, those kṛtīs of Syāmasāstri which fell into darkness, if brought forward would have enriched the repository of classical Karṇāṭik compositions and would have revealed many other laya intricacies and peculiar features relating to the aspects of rāga & bhāva. It is hoped that the present study has succeeded in expounding the variegated peculiarities of his available compositions and is concluded with the sincere hope and gratification that it will be an auxilliary in answering many of the queries regarding the concerned topic.