



# ORIGIN AND DEVELOPMENT OF INDIAN MUSIC

Indian classical music has developed over centuries into a nuanced, glorious art form. Indian classical music, through a variety of melodic entities (ragas), ornamentation of notes and rhythmic patterns, tries to unite the performer and the listener in the experience of emotions or bhava. Classical music in India has had a complimentary relationship with other varieties of music — folk, sacred, dance, opera, light, katha kalakshepa etc. Indian classical music is a part of Indian culture. Music has been an inseparable part of daily life in India. It has been considered as the soothing entertainer for the common man, besides being a spiritual experience and a means to God realization by the wise seers. In puranas, we can find references of Siva, Krishna and Saraswati, associated with Nada, flute and veena. Celestials like Tumburu, Narada, Nandi and others were also accomplished musicians. All these aspects gave a sacred nature to Indian classical music. The greatness of classical music is that it can easily relate itself to all varieties of music, like Art music, Folk music, Sacred music, Dance music, Opera music, Light music, Katha Kalakshepa music etc. These varieties have also developed side by side along with classical music, complimenting each other.



## OBJECTIVES

After learning this lesson, the learner will be able to:-

- recognize the importance of musicology in preserving the rich heritage of Carnatic Classical music;
- recognize the different periods, when important treatises and composers appeared on the scene and milestones were set;
- explain about the Golden period of Musical Trinity and appreciate the multifaceted progress of music as a fine art;
- develop the knowledge about the media advancement and its role in preserving and popularizing the art of classical music;
- trace the growth of music from mere spiritual art system of Vedic Age to well developed Art Music form of modern period.



## 1.1 THREE MAJOR PERIODS IN THE HISTORY OF INDIAN MUSIC

The history of Indian music can be studied under three major periods like Ancient, Medieval and Modern. The era of Ancient music extends from the Vedic Age to period of Sangita Ratnakara, after which the medieval system of music evolved. Around 14th century it culminated in the bifurcation of the Indian music into two branches- Hindustani and Carnatic systems. Both these branches evolved and established themselves firmly. During this period, innumerable musicologists and composers appeared on the scene and enriched the concepts of Raga, Tala and musical forms.

### 1.2 ANCIENT PERIOD

The ancient literature of our country, like the Vedas, Agamas, Upanishad, Vayu Purana, Brihaddharma Purana, Ramayana, Mahabharata, Bhagavata, Shiksha granthas and others contain invaluable references to the basic principles of classical music such as - seven swaras, three gramas, twenty one murchanas, three layas (speeds), nine rasas, three sthayis (octaves), srutis, etc.

Narada Parivrajakopanishad mentions about the saptaswaras for the first time. In vedic age, the concept of Adhara shadja was not there. Only the musical scales consisting of Swaras were used for reciting the Vedas. Vedas are the treasure house of all the ancient Indian knowledge and culture. Of the four Vedas, Sama Veda is mainly considered as the originator of music. Vedic singing started with a single note. Seeking a better and attractive way of reciting, gradually 2 notes, and then 3 notes were used. Then finally the scales stabilised with 7 basic notes, which culminated in the vedic recitals transforming themselves into the fine art of music. These developments took centuries.

Both the orchestral music and concert music of today can trace their origin to the ancient times. During yagas and yagnas, the vedic hymns were sung and went round the ritual fire, dancing to the accompaniment of string instruments and percussion instruments. Later playing of instruments in a group came to be known as 'kutapa'. Kutapa is the earlier form of orchestra. The concept of Raga had not yet emerged. They were tuned to the saptaswaras and played on open strings. Manodharma sangita and musical notation as we understand them today, were unknown. The rise and fall in tune of vedic recitation was symbolically marked on the manuscripts, while the rhythm was indicated through specific movement of fingers.

Besides sacred scriptures, the sculptures and paintings in our ancient temples and caves have also contributed in preserving valuable evidences to the contemporary



music. In south, Ilango Adigal was a famous scholar in the court of Chera Kings, mentions in the silappadi kaaram that the ancient Tamils had developed the basic musical ideas as early as first century AD. Mahendra Verma (7<sup>th</sup> century) has done yeomen service to Carnatic music by mentioning all the contemporary musical facts in Kudumiyamalai inscriptions.

The ancient Tamil music used several 'pans' which corresponds to the Ragas. Sthayi (octave) was known to them. They were familiar with srutis and the 12 swara sthanas. Karunamrita sagara is another Tamil treatise, which mentions many interesting factors about music.

### 1.2.1 Treatises

Right from early times, Indian music and Musicology (Lakshya and Lakshana) show continuous development. The Lakshanas were constantly altered or re-written to suit the changing trends in music. There was continuous assimilation and adoption of new features, within the framework of tradition. Treatises gave a vivid description of the music and musicology that existed prior to their time and the changes that came to be adopted. The treatises of those days were predominantly focusing on the theoretical aspects. The practical part of this performing Art used to pass through oral tradition and they were explained in the form of formulae (sutras) in the treatises. Therefore we have only a vague idea about the form of music existed during those days.

Famous sages like Bharata, Matanga, Narada have written well known music treatises. As early as the 2nd century Bharata Muni wrote the Natya Shastra in which he refers about Indian Music directly in chapters 28 to 34. He explains the system of classification of musical instruments into Tata, Sushira, Avanaddha and Ghana varieties. This classification is universally accepted even now. Bharata experimented with his Dhruva Vina and Chala Vina and enumerated the 22 micro tones.

The seven musical notes, sa, ri, ga, ma, pa, dha and ni, got mentioned in one of the earliest upanishads - Narada parivrajaka upanishad. Evolution of musical scales, the sapta Swaras and 22 Srutis, distributed in an Octave were mile stones in musical concepts, which ultimately resulted in the development of Ragas. By about 10th century musicology and music had almost all the basics to launch their way to perfection.

The seven solfa notes of Indian music sa, ri, ga, ma, pa, dha, ni, travelled through the Arab and Persian countries to European countries and influenced the development of their music where music as an art was still in the emerging state. The west adopted the "CDEFGAB" as the 7 solfa syllables, for their church music. Indian music continued to develop along the melody style where as the western music evolved the harmony style.

**INTEXT QUESTIONS 1.1**

1. What are the major periods in the history of Indian music?
2. When did the bifurcation of Indian classical music take place?
3. Name a two basic principles of classical music?
4. Why are 'Kudumiyamalai' inscriptions significant?
5. Why musical Treatises are important?
6. Name two treatises and their authors of Ancient period
7. What is Kutapa?
8. How did the saptaswaras reach the west?

**1.3 MEDIEVAL PERIOD**

India had one system of music through out the country till about 13<sup>th</sup> century. The same fundamentals like saptaswaras, octave, sruti etc. formed the basic principles. Haripala, for the first time mentioned the terms Hindustani and Karnatak (Carnatic) music. With the advent of muslim rule in North, the art of Indian music interacted with the Arabian and Persian systems of music. Patronised by the Muslim rulers in their royal court, the Indian music branched out to develop along with new dimension. Comparatively South India remained undisturbed without any foreign invasions or upheavals. Indian classical music continued to prosper and grow along the ancient traditional way encouraged by temples and traditional Hindu Kings. Thus Hindustani and Kamatak music developed into two independent systems of music emerging from the same, single source- Vedas.

7th century onwards /Bhakti movement in the country brought in its wake hundreds of saint singers and religious teachers. Shaivite and vaishnavite saints wrote Tevarams and Divya Prabhandas in Tamil region. Devotional singers like Purandara Dasa. Bhadrachala Ramadasa, Annamacharya, Mira Bai, Surdas, Kabir Das, Tulasidas, Gurunanak and other saint singers composed thousands of simple devotional songs. With messages of bhakti, virtuous living and Universal love, these songs were set to simple rhythms and appealing tunes. Regional languages were extensively used for these songs, in order to reach the masses. In south, these songs had the features of the ancient prabandhas in a simple format of Pallavi, Anupallavi /Charana, that became the nucleus for the future bejewelled kriti.

Saint Purandara Dasa, revered as 'Karnataka Sangita Pitamaha' is one of the most



prominent composer among the Haridasas. Purandardasa simplified the 108 ancient Talas into a system of 35 Talas, consisting of 7 Suladi Talas and their 5 varieties (Jatis). He formulated Sarali Varisa, Sapta tala Alankaras, Gitas in Malahari Raga and systematized the Abhyasagana for the beginners. The new system of talas enumerated by Purandaradasa made use of mainly laghu, Druta and Anudruta in the place of shadangas of ancient tala system. The chapu talas were also profusely used for the innumerable devotional songs called 'Kirtanas' or 'Dasara Padagalu'.

During this period Raga classifications became clearer, though not specific. Raga is the soul of Indian music and it is Indian contribution to International music. Vidyaranya (14th. cent) mentioned 15 melas and their Janya Ragas in his treatise "Sangita sara". Ramamatya (16th cent) mentioned 20 melas in his treatise "Swara mela Kalanidhi". This treatise covers nearly 2000 years history of development in Indian Music and is like a preface to the modern Carnatic Music.

These treatises along with others, specified the Raga lakshanas with specific Gamakas for each Raga. Ragas in Carnatic music come alive only through specific gamaka alankaras, decorating the particular note.

17th century saw the emergence of Chaturdandi Prakasika by Venkatamakhi. The treatise was a land mark and ushered in the modern era in the history of music. The treatise enumerated 72 Asampurna mela karta scheme, based on the 16 Swara sthanas. At that time, only 19 melas were in vogue. All the 72 melas and their Janya Ragas, the vivadi melas were musical possibilities. The system was called Kanakambari-Ratnambari Scheme. Later the system was revised and revamped by Govindacharya as 72 Sampurna Mela Paddhati, known as Kanakangi - Ratnangi scheme, where the Melas had Krama Sampurna Arohana and Avarohana. The 72 mela karta scheme opened the flood gates for the creation of unlimited number of Janya Ragas, with specific Lakshanas. Composers belonging to Medieval and Modern period composed innumerable compositions in newly formed ragas. Among the musical trinity, Muthuswami Dikshitar followed the Asampurna Mela Paddhati of Venkatamakhi. But Tyagaraja and Shyama Shastri followed Sampurna Mela Paddhati of Govindacharya. Now Sampurna Mela Paddhati is in vogue.



### INTEXT QUESTIONS : 1.2

1. What is the most important turning point in Indian Music that took place during medieval period?
2. What was the main reason behind bifurcation of Indian classical music?



3. Name any three saint singers of Bhakti movement.
4. Why Bhakti movement is considered important for the development of Music ? Write in brief.
5. Mention the name of two Lakshanakaras and their important treatises of medieval period.
6. Why chaturdandi Prakashika of Venkata makhi is so important? Write in brief.
7. Who brought the revised Sampoorna Mela Paddathi into vogue?
8. Which Mela Paddathi is followed by the present musicians?

### 1.4 18TH CENTURY - THE GOLDEN AGE

During this period there was multifaceted development and musical activity, both in quality and quantity of the musical forms, Ragas, Talas, Musical instruments, musical notation system etc. The scholarly musical forms such as well decorated Kritis, Swarajatis, Varna, Pada, Tillana, Jawali, Ragamalikas etc. were composed in large numbers. It is important to mention here that all these different forms of compositions drew their fundamentals from the ancient prabandhas. Only the sections; the musical and lyrical aspects had assumed a refined and transformed shape in the newer compositions. Protecting and preserving the music compositions in notation also practiced and today the present generation is fortunate to have access to all earlier invaluable compositions.

18th -19th century was equally important for Hindustani music system too. Pandit Vishnu Narayan Bhat khande systematized the Hindustani Ragas under the 'That' system. A variety of composition forms like Khayal, Thumri, and Tarana were composed. Famous and prominent musicians like ustad Alladia Khan, Pt. Omkarnath Thakur, Pt. Vishnu Digambar Paluskar, Ustad Bade Gulam Alikhan emerged as legends of the next century. The famous gharanas of Agra, Gwalior, Jaipur, Kirana, Lucknow etc. came to be established.

During the same period, even western classical music enjoyed prosperity and development. The musical legends Bach, Hayden, Beethoven, popularly known as the trinity of western music emerged and took western classical music to new heights. Wagner was another composer to enrich the western music. .

#### 1.4.1 Golden Age of Musical Trinity in the history of Carnatic Music

Right from 12 century onwards composers like Jayadeva (Ashtapadi-Gita Govinda), Narayana Tirtha (Taranga – Krishna Lila Tarangini), Arunagiri Nathar (Tiruppugazh) Annamacharya (Sankirtanas), Kshetragna (Padas), the simple



Kritis of Giriraja Kavi, Margadarsi Sesha Iyengar, Melattur Veera Bhadrappa, Pallavi Gopala Ayyar, Ramaswamy Dikshitar, Adi Appayya (Viriboni-Bhairavi - Atta tala), Sonti Venkataramanayya (Tyagaraja's Guru) and others had flooded the pre trinity period with their vast variety of compositions. Thus the ground work had already been done. The modern musical forms like Varna, Kritis etc had defined and refined through their compositions. The number of ragas in usage also had swelled. The simplified Tala system added additional thrust. All these composers, musicologists and scholars were fore runners of the golden period of musical Trinity in Karnatak Music.

Sri Shyama Shastri, Sri Thyagaraja and Sri Muthu Swami Dikshitar are together known as the musical Trinity of Carnatic music. They composed hundreds of scholarly Kritis in new and rare ragas hitherto unused. The Kritis are musically most perfect and they are considered as models for those Ragas. All the three were contemporaries and born in Tiruvarur in Tanjore Dist. They had a large number of Sishyas/students who were instrumental in collecting and preserving, the invaluable compositions of their preceptors. Later, many of those Sishyas/students themselves became composers of great merit and contributed to the already rich musical collection.

**1.4.2 Sri Shyama Shastri (1763-1827 AD.)** Sri Shyama Shastri was eldest among the Trinity. Almost his kritis are in praise of mother Goddess Kamakshi of Kanchi. Kritis are in Telugu as well as in Sanskrit. They are replete with Raga bhava and Sahitya bhava. His three scholarly Swarajatis are well known as three gems. He has composed 9 kritis on Meenakshi of Madurai, known as Navaratnamalika. He has used chapu talas profusely for his kritis. He has come up with viloma chapu (4+3) for the first time. His kritis are especially known for their rhythmic excellence. Swarasahitya and swaraksharas decorate his kritis. He has used many rare ragas like Manji, Ahiri, Kalgada, Chintamani, etc. Shyamashastri is believed to have composed nearly 300 compositions. But only around 50 compositions have been accessed so far.

### **1.4.3 Sri Tyagaraja (1767-1847 AD).**

Sri Tyagaraja is believed to have composed more than 1000 kritis. Nearly 750 compositions have already been published. They include simple as well as scholarly kritis. He brought into usage hundreds of Ragas. He was a devotee of Lord Rama. Majority of his Kritis are in Telugu, others are in Sanskrit. He has composed several Samudayakritis (Group Kritis) such as Ghana Raga Pancharatna, kritis and also other Pancha ratna groups like, Kovur, Lalgudi, Tiruvattiyur and Srirangam Pancharatna. He has also composed the groups of Utsava Sampradaya kritis, Divyanama Sankirtanas, Upachara Kritis, which easily lend themselves for



## Notes

congregational singing. He has adopted Desadi and Madhyadi Talas for some of his Kritis. Sangatis, Multiple Charanas, Ateeta-Anagata Eduppus, are his contribution to the Kriti form. He has composed three beautiful musical operas, Prahlada Bhakti Vijayam, Nowka Charitram and Sri Sita Rama Vijayam. Large number of students who followed him were responsible for preserving and popularising the invaluable musical heritage of Tyagaraja.

### 1.4.4 Muthuswami Dikshitar (1775-1835 AD)

Dikshitar was the youngest of Trinity. He was a Sri Vidya upasaka and composed a majority of Kritis on Devi. He has also composed on innumerable Shaivite and Vaishnavite deities, whom he visited during his pilgrimages. His scholarly compositions speak of his deep knowledge of Indian philosophy, Jyotisha, Tantrashastra and Hindu Culture. All his Kritis are in Sanskrit and the literary content of his Kritis are of high standard and slightly difficult to understand for a layman. The Kritis are brilliant with musical and literary beauties like swaraksharas, various Mudras, Samashti Charana, Madhyama Kala Sahityas, Yati-Prasas etc, Ragas of Asampurna Mela Paddhati of Venkata Makhi are existing through Dikshitar kritis, where in the composer has beautifully introduced the Raga mudras. Dikshitar was a master in composing scholarly group Kritis. He has composed 13 such groups. A few examples are Navagraha Kritis (Astrology), Kamalamba Navavarana (Tantra Shastra), Panchabhuta linga kritis (Hindu Philosophy), Tyagaraja Vibhakti Kritis (yoga) etc., He has also composed Manipravala and beautiful Ragamalikas. Dikshitar's tradition was widely popularized by his talented students followers/sishya parampara.

### 1.4.5 Swati Tirunal Maharaja (1813-1847 AD)

Swati Tirunal Maharaja was a prolific composer and was the youngest contemporary of the great Trinity. His court was full of talented scholars, musicians and artists. He composed a variety of compositions like Varna, Kriti, Jawali, Tillana, Bhajans in many languages and North Indian musical forms like Dhrupad, Khyal etc. He was a great scholar and composed musical operas like Kuchelopakhya and Ajamilopakhya. His Navaratri Kriti, Navavidha Bhakti Kriti are well known. Unfortunately he died at a very young age of 32. Since he did not have any students his compositions took many years to come to light.



### INTEXT QUESTIONS : 1.3

- (1) Why 18<sup>th</sup> century is important in the development of Carnatic Music? Write in brief.



- (2) What are important factors of Golden age in Music?
- (3) Name two composers of the Golden age.
- (4) Who was the musical trinity? Name them.
- (5) Who wrote the Geetha Govinda?
- (6) What is Prahallad Bhakti Vijaya and who composed it ?
- (7) What is the origin for all types of musical compositions?
- (8) Name one Samudaya Kriti of each one of the musical trinity. Write in brief.

**1.4.6 Subbarama Dikshitar** was the grand son of Balu Swami Dikshitar. Baluswami Dikshitar adopted his daughter's son Subbarama Dikshitar who was highly gifted, scholarly and excelled both as a composer and musicologist. He published in 1903 A.D. the voluminous Sangita Sampradaya Pradarsini. He has done invaluable service to Carnatic music by preserving the Dikshitar tradition – Asampurna mela Paddhati of Venkatamakhi. Sampradaya Pradasini is a collection of Ragalakshanas, the Lakshana gitas, Varnas, Krits, Raga malikas. It also contains some compositions of other pre-trinity legendary composers. All of Muthuswami Dikshitar's Kritis with original notation have been given in systematic way, starting from 1<sup>st</sup> mela and its Janya Ragas. The rest of the melas follow in the same order, till the 72<sup>nd</sup> mela. It has 1700 pages and contains the life history of 76 musicians / composers.

Subbarama Dikshitar was a composer himself and has composed scholarly Kritis in Ragas like Ananda Bhairavi, Surati etc. He has also composed many Varnas and Ragamalikas. He has the credit of writing the book 'Prathamabhyasam' on music and musicology. He also composed a Tamil Drama 'Valli Bharatham'.

During Post Trinity Period a large number of their students who became musicians, composers. A few of them may be mentioned as;

**1.4.7 Tyagaraja's Students and Followers :-** Walajapet Venkataramana Bhagavatar, Veena Kuppier Ayya Bhagavatar, Patnam Subrahmanya Ayyar, Subbarama Bhagavatar, Tillaisthanam Rama Ayyangar, Umayalapuram Krishna Bhagavatar, Sundara Bhagavatar, Mysore Vasudevachar, Ramanadu Srinivas Ayyangar and others.

**1.4.8 Dikshitar's Students and Followers:** Ponniah, Vadivelu, Sivanandam and Chinniah popularly known as Tanjore Quartette, Tiruvarur. Ayyaswami, his own younger brothers Baluswami and Chinnaswami, Ettiyapuram kings, Subbarama Dikshitar and others.

**1.4.9 Shyamashastri's students and Followers:** Annaswami Shastri, Subbaraya Shastri, Panchanada Ayyar and others.



## Notes

**20<sup>th</sup> century** saw thousands of old musical compositions being unearthed and published in print along with notation. Treatises were published and new musicology books were written by well known scholars which provided a guideline to both teachers and students.

The Concept of Concert singing as we understand today, originated some time during 18<sup>th</sup> century. Now concert singing / Sabha gana has become popular. In place of royal patronage, now the artists are sponsored by art loving public and private audience. Manodharma sangita, Ragam Tanam and pallavi is the main piece of attraction in a concert. Musical compositions, especially kritis came to be liberally decorated with technical and lyrical beauties. These compositions represented the artistic expression of the creative genius of Vaggeyakaras. Unlike the older day concerts, the present day concerts have limitations of time and a general format which is usually followed by the traditional singer. Music has assumed more and more importance as a Pure Art form.

Now violin has become an inevitable accompaniment in South Indian music concert. Vina and other Indian musical instruments have developed new techniques of tuning / fingering etc. to improve their tonal quality and Gamaka embellishments. Western musical instruments such as Mandolin, Saxophone have been adopted for Carnatic music.

Even the music teaching system has changed from the traditional Gurukula system to Institutional teaching and personalised private teaching. Students learning from more than one guru at a given time is also not uncommon. Since the student, is exposed to different styles of music ultimately, he will not be able to represent any particular style or “Bani” music conferences, seminars, lecture demonstrations are conducted by well known music sabhas, institutions and associations where musical thoughts and ideas are exchanged. 20th century saw unprecedented advances in Science and Technology. Electronic media has revolutionised the communication and network system. Today, the music of the musician, composer and other details can be saved and preserved in Audio as well as visual medium for the benefit of posterity.



### INTEXT QUESTIONS 1.4

- (1) Who was Subbarama Dikshitar ? Name his famous treatise. Why the treatise is so important?
- (2) Name two students of one of the Trinity.
- (3) What are main advances in technology helpful in furthering the cause of Music?
- (4) Name two important features of modern times in concert singing and teaching system.



## WHAT YOU HAVE LEARNT

History of Indian music is an unbroken record of contributions by various Lakshanakaras, the commentators on these Treatises, the great composers, the musicians and patrons. Presently the advances in electronic media and communication have immensely helped in the preservation and communication of both music and musicology.

Transformation of Indian music from simple Vedic Scales to a highly evolved art music was slow but subtle. The study would reveal that the rich tradition of music and methodology of Vedic hymns recitation is infact the underlying basic principle for all the further developments of music in becoming a fine art. This introductory chapter will highlight the importance of the musical heritage in a nutshell. The development has passed through different stages right from Vedic age to present day. There is around multi faceted development in the spheres like Ragas, Musical forms, Talas, Musical Instruments, Notation, and other aspects.

Of Late there is interaction between Hindustani and Carnatic styles of music. Jugal bandi is emerging as popular concept programme, where the two systems of music enlighten the music lovers on the same platform. Carnatic music has made global inroads. Our musicians are giving music concerts, scholarly lec. demo's and have become a part of the global fusion music. More and more of our compositions are reaching people outside India through Western staff notation. In spite of all these modern facets and trends, Carnatic music continues to grow within its traditional framework with an ever present spiritual undercurrent.



## TERMINAL EXERCISES

- (1) Explain the three periods in which the music had a tremendous development.
- (2) Why the 18<sup>th</sup> century is called as golden age of music? Explain.
- (3) Write about the sampoorana mela paddhati in detail.
- (4) Explain the importance of Natyasartra in music and its contribution.
- (5) Why Purandaradasa is known as Karnataka Sangeeta pitamaha?



## ANSWERS TO INTEXT QUESTIONS

### 1.1

- (1) Ancient period, Medieval period and modern period in music.
- (2) Around 13<sup>th</sup> century the Indian music bifurcated into Hindustani and Karnatak Systems.



## Notes

(3) Sapta Swara's, three grama's, 21 murchana's, 3 Laya's, 9 Rasas, 3 Sthayis, Srutis

(4) Kudumiyamalai inscriptions are the earliest references to classical music

(5) Because, musical treatises help us to trace the way, the music has grown and they preserve the Lakshya and Lakshana for the posterity.

Eg.: (1) Bharata - Natya Shastra

(2) Matanga - Brihaddesi

(6) 'Kutapa' is a term for Orchestra of Ancient Times.

(7) The Saptaswaras of Indian music traveled through Persia and Arabia to reach the West and the notes influenced the Church music in transformed names as 'CDEFGAB'.

### 1.2

(1) Bifurcation of Indian music into Hindustani and Karnatak system was the most significant event.

(2) North India came under the influence of Muslim rulers and was influenced by Persian and Arabian music in the Royal courts of muslim rulers. But South remained unaffected and continued in its classical way encouraged by traditional Hindu Kings.

(3) Purandaradasa, Kabir das, Mirabai '

(4) Because hundreds of Saint singers of the Bhakti movement composed thousands of compositions in many Ragas and also in regional languages which got appreciation from the masses.

(5) Because purandaradasa composed thousands of songs, systematized the Abhyasagana Krama for the students and simplified the talas into Suladi Sapta Talas.

(6) (a) Venkata Makhi – Chaturdandi Prakasika

(b) Ramamatya – Swaramela Kalanidhi

(7) Because it gave the most scientifically arranged mela system for Carnatic Music.

(8) Govindacharya brought into Vogue 72 Sampurna Mela Paddhati.

(9) Govindacharya's Sampurna Mela Paddhati is followed by present musicians.



**1.3**

- (1) Because 18<sup>th</sup> Century brought in unforeseen developments and progress not only in Hindustani and Carnatic music but also in Western music. It was golden age of Musical Trinity there also.
- (2) Emergence of Large number of Ragas, Simplified tala system, a number of compositions in different forms, and large number of composers and musicologists of great merit led to the Golden Age.
- (3) Ponnai, Margadarsi, Sesha Ayyanagar, Melattur Veerabhadraiah, Veenakuppier, Pallavi Gopala Ayyar and the like.
- (4) Sri Shyama shastri, Sri Tyagaraja and Sri Muthuswami Dikshitar are known as musical trinity of Carnatic Music.
- (5) Jayadeva composed the 'Gitagovinda'.
- (6) 'Pralhada Bhakti Vijaya' is musical opera composed by Tyagaraja.
- (7) Ancient Prabhandas are the source of origin for all types of Carnatic music compositions.
- (8) Shyama shastri - Navaratna malika  
Tyagaraja - Ghana raga pancha ratna  
Dikshitar - Navagraha kritis.

**1.4**

- (1) Subbarama Dikshitar was grandson of Balu Swami Dikshitar through his daughter. Later he adopted him as his son. He wrote Sangita Sampradhy Pradarsini. It is a continuation of Dikshitar parampara.
- (2) Shyama Shastri's Students: Sangitaswami and Panchanada Ayyar etc.  
Tyagaraja's students: Walajapet Venkataramana Bhagavatar and Veena Kuppayyar etc.  
Dikshitar's Students: Ponniah, Ayyaswarni, Ettiyapuram Kings etc.
- (3) Technical Advancements in electronic media, refined printing and publishing techniques and communication network have immensely helped in spreading the music and knowledge.
- (4) Concert Singing: In modern period concerts are time bound for the public and Sabhas. Violin and Mridanga have emerged as main accompaniments for a South Indian Concert.



## Notes

**Teaching System:** has changed from Gurukula system to Institutionalised / Private/personalised teaching.

### SUGGESTED ACTIVITY

- (1) Make a comparative note of the features of music in ancient times and modern times.
- (2) When you listen to any composition, try to find out Raga name and composer's name.
- (3) Make a list of the ragas you have learnt so far.