

Prelims Master Program (2023-24) – Ancient, Medieval, Art and Culture

Handout 30: Indian Classical Music

Indian Classical vs Western Music

- Voice types
- Taal/Rhythm
- Song presentation
- Instruments
- **Three major differences**

- Raga is the pivotal concept in Indian music. There is no single English word that can accurately translate the full meaning of raag. It is not a musical scale, a mode or even a tune, but it definitely encompasses all those three elements. It is a melodic structure of musical notes having specific character, and is governed by certain rules.
- Improvisation
- Orchestration: Harmony vs Melody



Ancient India

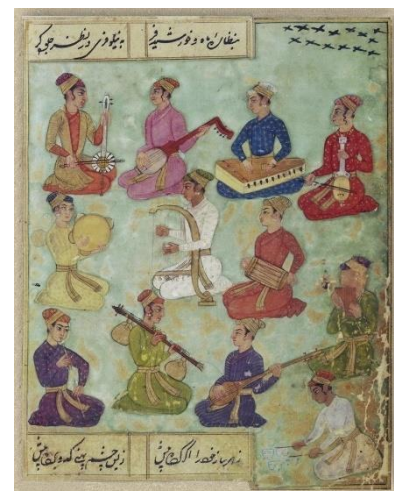
- **Evolution:**
 - **Prehistoric Era** Music
 - During the late **Vedic Period**, music prevailed in the form called **Samgana**, which was purely a chanting of the verses in musical patterns.
 - The epics were narrated in musical tones called **Jatigan**.
 - Between the 2nd to the 7th c CE, a form of music called **Prabandh Sangeet**, written in Sanskrit became very popular.
 - This form later gave rise to a simpler form called **Dhruvpad**.
- **Shastric Tradition of Lakshana Granthas: Ancient Texts on Musicology**
 - There was the development of both music and musicology right from the very beginning.
 - The ancient **literature** like Agamas, Vayu Purana, Brihaddharma Purana, Ramayana, Mahabharata, Bhagavata, Shiksha granthas and others contain invaluable references to the **basic principles** of classical music.
 - Continuous assimilation of new features within the framework of tradition. These treatises gave a vivid description of the music and musicology – **change and continuity**.
 - **Sama Veda**: Rigveda set to tune (gaan).

- Sung by **Udgatri** priests.
- Two types of melodies:
 - Gramageya melodies - for public recitations
 - Aranyageya melodies – for personal meditative use.
- Also mentions instruments.
- **Gandharva-Veda** (Upaveda) is attached to it.
- **Bharata's Natyashastra**: An encyclopedic treatise on all performing arts (200BCE-200CE)
 - It contains several chapters dedicated to music (28-34 out of 36)
 - Divided music into octaves and 22 micro tones.
 - Classification of musical instruments into Tata, Sushira, Avanaddha and Ghana varieties.
- **Dattilam by Dattila**: Contemporary of Bharata's Natyashstra
 - A small book devoted to the description of gandharva gayan.
 - Melodic structure categorized into 18 jatis, their names reflect regional origins: andhri, oudichya.
- **Matang Muni's Brihaddeshi** (6th-8th c)
 - Landmark text between Natyashastra and Ratnakar.
 - Distinguishes marga and desi.
 - First text to speak directly of the raga.
 - Talks of sargam, murchhana, grama, jati etc.

- In South, Ilango Adigal mentions in **Silappadikaaram** that the ancient Tamils had developed the basic musical ideas quite early.
- Mahendra Varman (7th c) has mentioned the musical facts in **Kudumiyamalai inscriptions** in Pallava era.

Medieval Era

- **Bhakti movement's influence** 7th century onwards
 - Hundreds of saint poet-singers and religious teachers.
 - Regional languages were extensively used for these songs, in order to reach the masses.
- 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 slowly started branching off into the two distinct forms of Hindustani and



Carnatic music. These two traditions of music started to diverge only around 14th century CE.

- The Persian influence brought a substantial change in the Northern style of Indian music. Comparatively South India remained undisturbed without any foreign invasions.

Some Early Medieval Personalities:

- **Narada's Parivrajak-upanishad:** Mentions about the saptaswaras.
- **Naradas' Sangit Makaranda** (11th c CE)
 - Narada classifies system *before* Persian influences. He discusses and enumerates 93 Ragas and classifies them into masculine, feminine and neuter.
- **Raja Bhoja** (1018-1050): Great patron of Music
- **Nanyadeva** (1097-1147): A king of Mithila who was a famous musicologist. His important books were Saraswati Haridayalankara and Grantha Maharnava.
- **Someshwara** (1127-38) was the king of Chalukyas and a great musician.
 - Famous work was **Sangeet Ratnavali**.
 - Authored encyclopedic text **Manasollasa**
- **Haripala** (12th c) was a king in Gujarat and the author of Sangit Sudharak. For the first time, he mentioned the terms Hindustani and Karnatak music.
- **Sangit Ratnakar by Sarangdeva** (13th c CE, significant treatise)
 - In the court of Yadava king Singhana of Devgiri (MH)
 - Basis for both Hindustani and Carnatic music
 - Conserved the ancient structure of Indian classical music: knowledge about ancient forms, Svaras, Ragas, Gitis, Jati Gana, Tala, instruments, dance etc. available to us.
 - Turushka todi and turushka gaud, reveal influx of ideas from Islamic culture.

Hindustani Classical Music: Historical Evolution

Developments in Delhi Sultanate:

- **Amir Khusro Dehlavi (1253-1325)**
 - He served 7 sultans.
 - Pupil of the great Sufi master Hazrat Nizamuddin Awliya (1238-1325).
 - His contribution to the emergence of Hindustani culture came via poetry, in both Farsi and Braj Bhasha.
 - In Nuh Sipahr (masnavi), there is an open admiration of Indian music.
 - He infused Turkish, Persian elements in Indian music.
 - Introduced several ragas.
 - Inventor of Qawwali.
 - Created six genres of music: Khyal, Tarana, Naqsh, Gul, Qaul, and Qalbana.
 - Introduced new instruments (tabla, sitar)
- **Firuz Shah Tughlaq (r. 1351-1388)**
 - Patronage to poets, musicians, and various linguistic communities.
 - He had a large personal library of manuscripts from Arabic, Persian etc.
 - Under his patronage, **premakhyān** which is Sufi poetry written in Awadhi grew. It was a new genre of literature.
 - He built many **institutes for musicians and poets**.
 - **Sanskrit books** on medicine and music were translated into Persian.
 - He **patronised classical music** and the largest number of singers came from Gwalior.
- **Sikandar Lodi (r. 1489-1517)** took a great interest in music.
 - He had a refined taste in classical music and employed many musicians in his court. He enjoyed shehnai very much.
 - A reputed work on music titled '**Lahjat-i- Sikandar Shahi**' was prepared during his reign.



Regional Patronage: North India

- **Jaunpur: Sharqi rulers**
 - **Ibrahim Shah Sharqi (1401-40)** was responsible for the compilation of the Sanskrit treatise **Sangeet-Shiromani** which was dedicated to him.
 - **Hussain Shah Sharqi (1458-79)** assumed the title of **Gandharva** and contributed significantly to the development of **khyal style** of music. He also composed several new ragas like Jaunpuri, Malhar-Shyama, Guada-Shyama, Jaunpuri-Asavari, Jaunpuri-Basant.

- **Kashmir's Zain-ul-Abidin** (1416 – 1467) became famous for his promotion of high culture and music in particular. Due to his generous patronage, many masters in art flocked to Kashmir from all directions.
 - The Raja of Gwalior gifted him all the standard books on Indian music.
- **Rana Kumbha of Mewar** (r. 1433 to 1468) was a great patron of the arts. Long treatises on music (Sangeeta Raj and Sangeeta Mimansa, Shudh Prabandha etc.) were written in his time.
- **Tomars of Gwalior** led the Revival of Indian music post Timur's attacks.
 - **Dungarendra Singh Tomar** (1425-59) made a systematic effort was made to revive Indian classical music.
 - **Presented two Sanskrit books** on music, entitled Sangeeta Shiromani and Sangeeta Chudamani, to the Kashmir sultan Zail-ul-Abidin.
 - He was the originator of the idea of **adopting Hindi songs** for Indian classical music.
 - His **Vishnu pada style of singing** was passed on to his great-grandson, Man Singh.
 - **Raja Man Singh Tomar of Gwalior** (r. 1486-1516)
 - Man Singh's main object was to re-establish the lost glory of classical Indian music. He popularized Dhrupad. He himself composed many Dhrupads and patronized this form. An illustrious **dhrupad style** was firmly established at Gwalior and thereby all over India.
 - **Attracted the best musicians of the time:** Baiju, Bakshu, Gopala, Mohamud Lohang, Karna and Pandviya etc.
 - Created some **new Ragas** (e.g. Gurjari Todi, Mal Gujari and Mangal Gurjari)
 - He replaced Sanskrit songs with **Hindi (Braj) lyrics**. Himself **composed many pada-s** and asked the musicians of his court to do the same. He had three volumes compiled, of Vishnu pada-s, of dhrupad-s and of hori-s and dhamars.
 - **Mankautuhala**
 - **To facilitate the teaching** of Indian classical music.
 - **First work on Indian music written in Hindi.** It was a bold and revolutionary step.
 - It was translated into Persian in 1673 by Faquirullah by the name '**Raga Darpan**' (in the times of Aurangzeb).
 - After Sikandar, when Ibrahim Lodi took to the throne, he attacked Gwalior in a bid to take over. During this period in 1516, Raja Mansingh lost his life.



Dhrupad-Dhamar

- It is the oldest Hindustani form still in vogue today.
- Evolved from Prabandhas but in its present form has been in vogue since 15th-16th c CE. This period is known as the golden age of Dhrupad.
- Man Singh's 'Mankutuhāl' specially discussed Dhrupad.
- Emperor Akbar also provided great patronage to Dhrupad.
- Swami Haridas is credited with a large body of Vishnupadas of Dhrupad style. He left a deep imprint on Hindustani music.
- Four Banis** (styles): Gauhar, Khandar, Dagar, Nauhar.



Haveli Sangeet

- Origin in Rajasthan and Gujarat. Flourished in the 16th c.
- Important in Pushtimargi system of worship. Its exponents included 'ashta chaap kavis'.
- It is essentially a tribute to Krishna.
- Commonly played at the many temples of India, like the Radha Vallabh of Vrindaban, Krishna of Nandgaon, Uttar Pradesh and Sri Nathji of Nathdwara.

Developments in Deccan:

- Golconda: Sultan Muhammad Quli Qutb Shah** (1565 – 1612) wrote poetry in Urdu, Persian, and Telugu. He is credited with introducing a new sensibility into prevailing genres of Persian/Urdu poetry and setting them to musical tones.
- Bijapur: Sultan Ibrahim Adil Shah II** (1571-1627) was fascinated by the dhrupad gayaki of Gwalior style; he worshipped Ganesha and Saraswati and wrote Hindi dhrupad-s in their praise in spite of protests from the Muslim orthodox. He wrote the book **Kitab-e-Navras** in Dakhani language to introduce the theory of Rasas to Muslims.

Mughal Court Patronage

In the Mughal court, devotional music took a back seat; while Darbar Sangeet came into limelight. Fusion of the Persian and Indian music gained encouragement.

- Abul Fazl (1551-1602) mentions** numerous musicians, Hindus, Iranians, Kashmiris, Turks, both men and women. There were also instrumental players. And the entire team was headed by Tansen.
- The chief musicians of Akbar's era:** Tansen, Bajbahadur, Badgebakhsh, Gopal, Haridas, Ramdas, Sujan Khan, Miya Chand and Miya Lal.



- **Baz Bahadur of Malwa**, famous musician during Akbar's time, is described by Abul Fazl as "he was the best person of his time in music and Hindi songs."

- **Tansen of Gwalior (1500-86)**

- Ramtanu Pandey and Muhammad Ata Ali Khan
- **Early Life:**
 - Training in the music school of Raja Mansingh Tomar
 - Guru was Swami Haridas.
 - Tansen title given to him by Raja Vikramjit of Gwalior.
 - He was a court musician of Raja Ramachandra of Bandavagarh (Rewa).



- **Akbar's court:**
 - Akbar made him one of the Navaratnas in his court.
 - Title of 'Mian', 'Sangit Samrat'.



- **Contribution**
 - **Composer and singer:** Prefix Mian (Mian ki) owe their origin to Tansen. (Miyan Malhar, Miyan ki Todi, Mian ki Mand, Mian ka Sarang etc.) also, Darbari-Kanada, Darbari-Todi, and Rageshwari.
 - **Tansen was also an accomplished musicologist and a composer:** Texts Sangeeta Sara, Ganesha/Shiva/Parvati stotra and dohas to outline raga lakshanas, and Kalpadruma.
 - **Creator of instrument:** Rabab fused with traditional Indian Veena to create **Sarod**
 - **Senia Gharana:**
 - Elder son **Bilaskhan** headed the gharana of the Rabab players.
 - Other son **Suratsen** headed another gharana of Sitar players.
 - Daughter **Saraswati** and her husband Misri Singh initiated the tradition of Beenkars.
- Buried in Gwalior near the tomb of **Muhammad Ghawth** (Shattari Sufi)



- **Shah Jahan**

- He was passionate about music. It is said his diwaan-e-khaas in day-to-day special, instrumental play and music were used. And he himself was a singer.
- **Khushhal Khan Kalawant 'Gunasamudra'** was great-grandson of the most famous Tansen. He was also the chief musician to the Mughal emperors Shah Jahan

- **Aurangzeb:** Used to play Vina initially.

- **Muhammad Shah "Rangeela"** (r. 1719 – 48)

- His pen-name was Sada Rangila (Ever Joyous)
- Qawwali was reintroduced in the Mughal court and then it quickly spread throughout Indian subcontinent.
- Compositions of the court musicians such as Niyamat Khan (**Sadarang**) (great composer, Vina player), and his nephew Firoz Khan (**Adarang**) popularised Khyal. It evolved, became popular and received princely patronage.

Wajid Ali Shah (1882-1887) of Awadh

- He was a poet, playwright, dancer and great patron of the arts. During 1856-57, from Lucknow he was exiled to Kolkata
- **Music**
 - He was not only a munificent patron of music, dance, drama, and poetry but was himself a gifted composer. Pen-name was "**Qaisar**" and "**Akhtarpiya**" for poems, prose and thumris. He composed many new ragas and named them Jogi, Juhi, Shah-Pasand, etc.
 - In his ear, complicated ragas and dhrupad were ignored → **easier raginis were encouraged.**
 - Popular belief has it that the light classical form, **thumri** was created by Wajid Ali Shah.
- **Kathak:**
 - He is widely credited with the revival of Kathak as a major form of classical Indian dance.
 - Nawab Wajid Ali Shah organized pageants, **jogia jashan**.



Khyal Gayaki (thoughts, imagination)

- Romantic melody with greater freedom than dhrupad
- The singer depicts the emotional content through music in the set raga.
- The singer improvises and finds inspiration within the raga to depict the khyal.
- Vilambit khayal is followed by a shorter, drut khayal in the same raga
- Greater variety of embellishments and ornamentations. Sargam, nom-tom and taan as well as movements to incorporate dhrupad-style alap

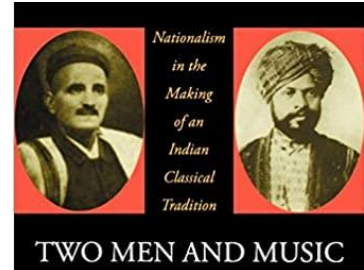
Musical Gharanas

- **Gharana:** A gharana indicates a style of music and a comprehensive musicological ideology.
 - It emerges from the creative genius, who gives existing structures a new approach, form and interpretation. When sons/disciples continue this style **for three or more generations**, a new gharana is born.
 - Khyal Gharanas: Agra, Banaras, Bhendi Bazaar, Delhi, Gwalior, Jaipur, Kirana, Mewati, Patiala, Rampur-Sahaswan.
 - Agra and Gwalior gharanas are a few centuries older.
 - Some of the gharanas were established only in the early 20th c.
 - **Abdul Karim Khan** became the creator of Kirana gharana
 - **Alladiya Khan** created the Atrauli-Jaipur gharana.
 - **Allauddin Khan** created Maihar gharana.
 - Thumri Gharanas
 - Dhrupad Gharanas
 - Tabla Gharanas
 - Pakhawaj Gharanas
 - Sitar Gharanas
 - Kathak Gharanas
- **Origin and March of Gharanas:**
 - During the **twilight of the Mughal empire** there was a declined patronage.
 - In 1668-69 Emperor Aurangzeb ordered a ban on music.
 - Later, there was a series of incapable rulers, several agrarian uprisings strained resources.
 - Thus, as the patronage by smaller princely kingdoms like Awadh, Patiala, and Banaras became important, Hindustani classical music shifted to these courts.
 - Once more, the dispersal and migration of the gharanas took place after 1857 and the consequent disappearance of the last vestiges of the Mughal court. This time, they shifted from central north India to other metropolitan centres in Bombay Presidency and Bengal Presidency.
 - As the power of the maharajahs and nawabs declined in the early 20th century, so did their patronage.
- **The Gharana Rivalries:** Royal favouritism and family jealousies.



Colonial Era

- With the advent of the British in India, the court arts underwent a decline and most of the musicians had to move over to other occupations. On the whole, Indian music took a backseat and interest and resources to sustain this art started to fade. Only a few gharanas managed to survive.
- In this context, the efforts of **Pt. Bhatkhande** and **Pt. Paluskar** resulted in popularizing Hindustani music among the masses.
- With the opening of the institutions, students could learn music in a proper academic environment. They could later specialize under able musicians. Owing to the efforts of Pt. Bhatkhande and Pt. Paluskar, Hindustani music underwent a Renaissance and received its rightful place in society.



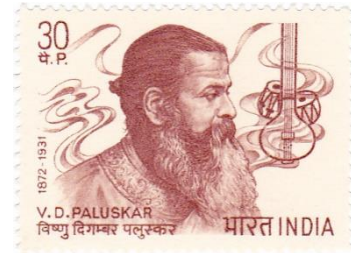
Vishnu Narayan Bhatkhande (1860-1936)

- Bhatkhande undertook the arduous task of restating the musicological framework underlying contemporary musical performance.
- He realized that many accomplished artists are not familiar with rules of raagas and are not even interested in music theory. So, he decided to improve the situation in both practical and theory of classical music.
- He compiled about 1,200 compositions in **Kramik Pustak Malika** series.
 - Classification of Ragas into Thaats.
 - Interpretation of time theory of Ragas
 - Bhatkhande Notation System
- He **wrote several books and articles** covering various aspects of Hindustani music during his lifetime. He opened a treasure trove of music knowledge to all musicians.
- He edited and published **rare Sanskrit works** relating to music.
- He **established music colleges** in India with institutionalized programs for studying music.
 - In Lucknow, he established 'Maris Music College', which is now called 'Bhaatkhande University of Music'.
 - Madhav Sangeet Vidyaalay in Gwalior, Music College in Baroda are noteworthy.
- He organized **music conferences** in many cities across India.
 - First conference was in Baroda in 1916, and a proposal was brought forward to establish 'All India Music Academy'. These conferences helped spread music.



Vishnu Digambar Paluskar (1872-1931)

- He introduced first music colleges of India – Gandharva Mahavidyalaya music school (opened in Lahore in 1901, another one in Mumbai in 1908)
- Re-invention of compositions to include Bhakti.
 - In his lifetime, a degradation had occurred in the standard of words used in compositions. Owing to this, there was a general lack of respect for musicians and music. He set out to increase acceptability and respectability of music by including words with Bhakti.
- Many students from the school's early batches became respected musicians and teachers in North India. His disciples Vinayakrao Patwardhan, Omkarnath Thakur, Narayanrao Vyas, and B. R. Deodhar became renowned classical singers and teachers. This brought respect to musicians, who were treated with disdain earlier.
- He is also credited with arranging India's national song, **Vande Mataram**, as it is heard today.



Classical Music and Recordings

The first star was **Gauhar Jan**, whose career was born out of recordings of Indian music in 1902. With the advance of films and other public media, musicians started to make their living through public performances.

Modern Times

- In modern times, the **government-run All India Radio** helped to bring the artists to public attention, countering the loss of the patronage system.
- A number of **Gurukuls**, such as that of Alauddin Khan at Maihar, flourished.
- **Corporate support** has also been forthcoming. E.g. ITC Sangeet Research Academy.
- With the advent of television, radio etc. western influences started creeping into Indian music. There was the spread of pop music and this trend increased with the **spread of cinema**.
- Classical music too started being exported out of the country in the 60's and it gave rise to fusion music.. Hindustani classical music has become **popular across the world** through the influence of artists such as Ravi Shankar and Ali Akbar Khan.
- **Fall of Gharanas**
 - Until 1950-60s – gharana system was strong. However, in recent decades, it is weakening.



- **Attitude change:** The rising trend of **teaching students outside one's family.**
- **Changed Patronage:** **Princely patronage** earlier available to the gharanas has long gone. Necessary for artists to monetise upon their music through **concerts and corporate events.**
- **Technology:** The gharana tradition has a **geographical reference.** Today, with the internet, mobiles and data, it is impossible for a living tradition to stick to an ideology that was developed at a time when no communication was possible.
- **Dilution of purity of Gharana:** To be **trained in multiple gharanas** is often seen as an attribute of a good singer. Intermingling of gharanas has produced several stalwarts
- **Fusion and Blending**
 - Pandit Ravishankar with American violinist Yehudi Menuhin and others
 - Hindi film industry artists like O P Nayyar and R D Burman
- **Does this mean that gharanas have lost all relevance?**



Carnatic Music: Historical Evolution

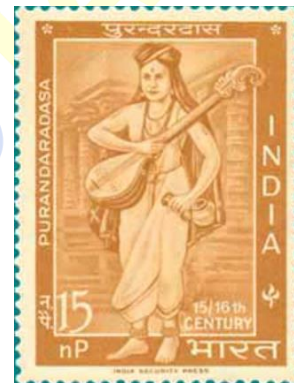
Owing to Persian and Islamic influences in North India from the 12th century onwards, Indian classical music began to diverge into two distinct styles — Hindustani music and Carnatic music. Carnatic music remained relatively unaffected by Persian and Arabic influences.



Vijayanagara Phase:

By the 14th-17th c, there was a clear demarcation between the two. Carnatic music flourished in Vijayanagara, while the Vijayanagar Empire reached its greatest extent. During this period, the classification of Raga, the soul of Indian music, became clearer, though not specific.

- **Purandaradasa** (1484-1565) also known as **Karnataka Sangit Pitamaha**
 - Lived in Hampi (Vijayanagara), travelled widely, and influenced numerous Bhakti movement musicians. Belonged to Haridasi sect. Noted composer of Dasa Sahitya.
 - His compositions are mostly in **Kannada**, some are in Sanskrit. Ankitanama "Purandara Vittala"
 - He systematized the **Abhyasagana** and created a concrete syllabus for learning that is followed till date with very minor variations.
- **Annamacharya** (1408-1503)
 - **Andhra Pada Kavita Pitamaha**
 - A senior contemporary of Purandara Dasa
 - Composed entirely on the deities of the Tirumala temple.
 - First time use of a **pallavi** (beginning line) and several **charanams** (verses). He thus strongly influenced Carnatic music.
 - His songs are set to tune by several contemporary scholars and composers.
- **Kshetrappa** (1600-1680)
 - He was a prolific **Telugu** poet and composer of Carnatic music.
 - Mudra – **Muvva Gopala**
 - His padas are replete with Shringara.
 - His songs are on his favourite deity Krishna (Gopala) in Telugu.
 - Devadasis were subject of many compositions.
 - A unique feature is the practice of singing the **anupallavi** first then the **pallavi**
 - His work has played a major role in influencing poetry, dance, music of the South Indian tradition.
- **Kanakadasa** (1509-1609)
 - He was Haridasa, a renowned composer, poet, philosopher and musician.



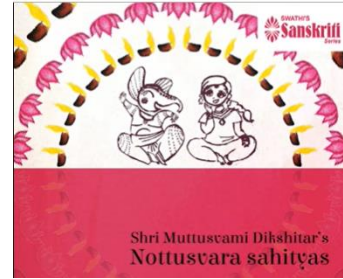
- Used simple **Kannada** language for his compositions.
- His writing used life of common man and addressed **social issues**.
- Association with Udupi
- **Bhadrachala Ramadasa (1620-1688)**
 - **Telugu** language
 - Like Purandaradasa, Ramadas used **simple folk tunes** and easy language to describe his deity.
 - He inspired many later composers, especially Tyagaraja who refers to him.

17th-19th Century Developments:

- In 17th c, Carnatic music became **codified** the way we know it today.
 - **Chaturdandi Prakashika** (by Venkatamakhin) defined the ragas and mathematically arrived at 72 of them (**melakartas**).
- During these centuries, Carnatic music was mainly **patronised by the local kings of Mysore, Travancore, and Tanjore Marathas**. Some kings were themselves noted composers and instrument players.
- **Trinity:**
 - **Shyama Shastri (1763-1827)**
 - Hereditary priest at Bangaru Kamakshi temple, Tanjore. He composed kritis mostly on the Goddess and his songs, mainly in Telugu (sometimes in Sanskrit), are excellent in melody. His kritis are especially known for their rhythmic excellence.
 - He has composed 9 kritis on Meenakshi of Madurai, known as Navaratnamalika.
 - **Tyagaraja (1767-1847)**
 - In Tyagaraja kritis we find very wide variety. Tyagaraja's songs have literary beauty, yogic vision, bhakti and musical excellence.
 - His ishta devta was Rama but he sings of Ganesa, Shiva, Devi, etc. with equal ease. Like Purandaradasa, he criticizes mere outward observance of rituals without sincere devotion.
 - His songs on Sangita, Nada, express his ideas on theory and practice of his art.
 - Of the three, his songs have greatest variety, popularity and continued sishya parampara.
 - **Muthuswami Dikshitar "Guruguna" (1775-1835)**
 - He was a master in composing **scholarly Kritis**. His compositions are more literary than lyrical. 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.

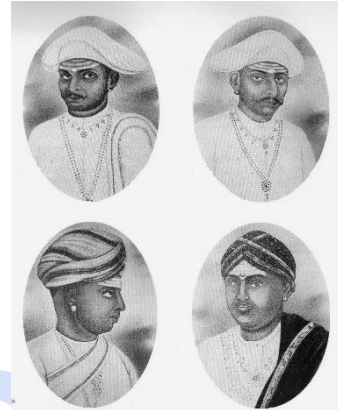


- His family and sishyas popularized the songs, which are alive and vibrant now even in 21st century.



- **Tanjore Quartet in early 19th c**

- **Four Brothers:** Chinnayya, Ponnayya, Sivanandam and Vadivelu
- Disciples of Muthuswamy Dikshitar.
- They debuted in the royal court of Tanjavur.
- Thanjavur Quartet contributed to the development of Bharatanatyam and Carnatic music.
 - They were the first to formalise the performance pattern of Bharatanatyam.
 - Created songs in several forms such as varnams, javalis, and tillanas.
 - Their compositions were in Telugu, their mother tongue.



- **Serfoji II Raje Bhosle (1777-1832), Tanjore Maratha Kingdom**

- Great patron of science, arts, literature, dance and music
 - Popularising the unique Thanjavur style of **painting**
 - Enrichment of Saraswati Mahal **Library**
 - **Educational** Reforms
 - **Dhanvantari** Mahal, Eye surgery
- He authored famous works:
 - Kumarasambhava Champu
 - Mudrarakshaschaya
 - Devendra Kuruvanji
- **Introduced western musical instruments** like clarinet and violin in Carnatic Music.

- **Swati Tirunal (1813-1846), Maharaja of Travancore**

- In a short life span of 32 years, he wrote several hundred songs, not only in Sanskrit and Manipravala in several other languages also.
 - His compositions include two musical opera varnams, kritis, swarajatis, padams, javalis, Hindustani dhrupads khyal, tappas, thumris, bhajans.
 - His mudra was **Padmanabh**.
 - From Navaratri kirtanas to his vibrant Hindi tillana, his compositions are an important part of Carnatic repertoire.
- His court was full of talented scholars, musicians and artists (including the famous Thanjavur Quartet brothers)



Developments during the Colonial Era:

- Emergence of **Madras** as the locus for Carnatic music with shift in patronage with dissolution of the erstwhile princely states
- Emergence of **Sabha culture**: Art of the masses with ticketed performances organised by private institutions called sabhaas (concerts).
- **Changes in concerts**
 - Manodharma sangita, Ragam Tanam and pallavi are the main piece of attraction.
 - kritis came to be liberally decorated with technical and lyrical beauties.
- **Music Academy of Madras**
 - It was set up in 1927 when the All-India Congress Session was held in the city.
 - The Academy soon emerged as the pivot of Carnatic music with serious attempts in its early days **to codify and standardize** several aspects of the art form.
 - It also played a key role during the anti-nautch crisis. Led by its able secretary, E. Krishna Iyer, the Academy fought for the Devadasis but in vain.
- Boom in **recording** and broadcasting and the avenue of films slowly opening up
- **Print culture**: Carnatic music also ceased being an entirely oral tradition around this time, with the print medium gaining ground. The early works in print began coming out by the 1870s and with the efforts of A.M. Chinnaswamy Mudaliar.
- **Instruments: Western musical instruments** such as Violin, Mandolin, Saxophone have also been adopted for Carnatic music.

20th century:

- **Music teaching system:**
 - From the traditional Gurukula system to Institutional teaching and personalised private teaching.
 - Since the student, is exposed to different styles of music ultimately, he is not be able to represent any particular style or “Bani”.
- **Intellectual atmosphere:**
 - Music conferences, seminars, lecture demonstrations are conducted by music sabhas, institutions and associations where musical thoughts are exchanged.
- **Technological factors:**
 - 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.

Today, Carnatic music has survived contrary to all the gloom and doom that was predicted. New artists are added, new labels released and new sabhas are born every year.

Female Trinity of Carnatic:

- Damal Krishnaswamy Pattammal (1919 – 2009)
- MS Subbulakshmi (1916 –2004)
- Vasanthakumari (1928 –1990)