ABSTRACT

TITLE
AN ANALYSIS OF THE APPROPRIATENESS OF GROUPING
TYAGARAJA, MUTHUSWAMY DIKSHITAR AND SYAMA
SASTRI AS THE “TRINITY” OF KARNATIC MUSIC.

Karnatic music is a very highly evolved system of music with its
fundamentals grounded upon a very sound basis of classification. This
thesis seeks to examine whether the grouping together of Tyagaraja,
Muthuswamy Dikshitar and Syama Sastri as the “Trinity” of Karnatic
music is appropriate.

Introduction
The Introduction lays the foundation for the thesis by defining
terms like Grouping, Appropriateness and Trinity in greater detail,
outlining how they are used in the context of this research and also lays
out the scope and boundaries of this study.

Chapter I: The Significance of Numbers
This chapter examines the importance of numbers and in
particular, the number three in the context of different cultures
concluding that the number three enjoys an exalted position.

Chapter II: Groupings in History
This chapter looks at groupings and classifications in music, in
particular groupings of composers and also analyses the contributions
of some groups of composers in Karnatic music such as the Seergazhi
muvar and Tanjavur naalvar in the light of the Trinity's contributions.
Chapter III: Historical and sociological factors that led to the earmarking of the “Trinity”

This chapter examines the sociological, historical and musical factors that prevailed in the era of the Trinity which was generally a period of great progress for Karnatic music and discusses how, when and why the term Trinity of Karnatic music came to be associated with these three composers.

Chapter IV: General Comparison

This chapter looks at the similarities and dissimilarities in the life and compositions of the Trinity, covering aspects such as raga, tala, themes, languages, concert worthiness and so on.

Chapter V: The Trinity and Decorative Angas

This chapter explores the usage of decorative angas like chittaswaras, swarasahitya, solkattu swaras, swaraksharas, mudras, sangatis, gamakas, madhyamakala sahitya and prosody in the compositions of the Trinity and discusses how these aspects showcased their virtuosity.

Chapter VI: The Trinity and Musical Forms

This chapter examines how musical forms in Karnatic music underwent a significant transformation during the times of the Trinity.

Chapter VII: Individualistic approaches

This chapter analyses the contribution of the Trinity in 9 ragas, briefly taking up one composition of the three composers in each raga to examine it in closer detail, contrasting this with the contribution of other Vaggeyakaras.
Chapter VIII: Other Noteworthy Karnatic Composers

This chapter details some of the other prominent composers who lived and composed before, during and after the period of the Trinity.

Chapter IX: Present Day Situation

The final chapter examines the lasting impact the Trinity had on the state of Karnatic music and music appreciation which is evident till today.

Conclusion

Having critically examined the contributions of the Trinity, one sees that their gift to Karnatic music is immeasurable and it is no wonder that they should be clubbed together as the “Trinity” of Karnatic music.

Bibliography

The Bibliography lists out all the books and websites referenced in the course of this research.