CHAPTER 2

HISTORY OF INDIAN MUSIC
The most primitive savage tribes not only of India but of all the countries of the world, used to sing simple songs in praise of nature, supernatural powers, departed spirits and so on; and also used to keep rhythm and tempo by clapping hands, with movements of different limbs of the body and nodding heads. Indian music has created a history of its own, having different records and chronicles of materials of music, musical manuscripts and scriptures, stone pictures, sculptures and paintings of Ragamala and it can be said that the history of music has preserved the glorious tradition from the most ancient time up till now. Archeologists have discovered that the people of Indus valley, probably of pre-Aryan civilization, were skilled in the playing of flutes, primitive drums and stringed instruments known as Vīṇā. Gradually there developed certain definite forms of song together with drumming and dancing. On the basis of relevant records of historians, the Indus valley civilization is the most ancient one. It attained such esteem that history of music also is believed to begin at Indus valley civilization. Indian scholars and musicians consider classical music as their own and strongly feel proud of their music. It is because of their roots and developments which have never stopped until today. Apart from the fact that the roots of Indian music are found in the religious scriptures like Vedas which date back not less than three to four thousand years.
Music evolved in the prehistoric India though in a very crude form. The history of Indian music goes back to at least 2000 BC. The historians recorded that the period of Indus valley civilization was in 3000 BC. Some musical instruments and dancing figures that have been unearthed from prehistoric mounts of Mohan-jo-daro and Harappa proved that the music cultured even in pre-historic days. Unfortunately its exact form is not known to us for decay of sufficient records and chronicles.

(I) Vedic period

Music took a definite form in the Vedic period and was performed for religious motives and spiritual purposes. The vedic music is an essential part of the vedic sacrifice. The vedic literature contains many references to various kinds of stringed instruments, and drums used for dances, and particular songs, and also to the Vedic music itself. Rgveda is considered as the first text of Vedic literature in which vocal music, instrumental music and dance are indicated as an evidence to highlight the glory of music. The 'air' (Marut) played pivotal role as great singer and Bṛhaspati was treated as the God of music. At that time music had not secured the position as a science. The hymns of Rgveda were recited as 'Ekasvaragāyanaṃ' and three types of instruments with its various names such as Dundubhi, Vīṇā, Vēṇu, flute (made out of metal), Vāṇā, Vāṇī, Dhamani, Bhrutsi, Bakura, Nāṭī, Vanaśa, Kṣonī, Karkarī, Agādhī have also been reformed. The chant of Vedas or Sāmans were said to be melodious and were known as
Sāmagāna, which is at the root of all Indian classical music. It is from this Sāman music that the music of India developed further. The music lore is considered to be derived from the Sāmavēda. The music of these hymns was characterized by downward movements of notes which numbered from two or three to seven. The three notes known as Ědāṭṭa, Anudāṭṭa and Svarīta formed the nucleus of what was to evolve as the full octave scale. Later Music known as Sāmagāna, which was sung in Vedic notes known as Prathamā, Dvitiyā, Tṛtiyā, Caturthā, Mandra, Ātisvarya and Kruṣṭā.

Sāmavēda

Sāmavēda is the Veda of music. The complete illustration of music first found in Sāmavēda contained collections of hymns used for Sāmayāga. These hymns were known as Sāmans. Sāman means the hymns that can be sung. Gātum yogyah manthrah iti Sāman itysya arthah. Sāmavēda samhitā has two parts, Pūrvārcika and Uttarārcika. The Pūrvārcika divided into four- Āgneya, Aindra, Pavamāna and Āraṇyaka. Pūrvārcika contains 1225 hymns and 22 lessons. Four hundred vedic utterances are also included in Uttarārcika. Similar vocal chanting has been formed as Ědāṭṭa in high pitch and Anudāṭṭa in low pitch. Then a voice Svarīta was found in between them. Gradually it became five Svaras containing Auḍava scale and six Svaras containing Śaḍava scale. Then the chanting of Sāmans was developed as Sāmagānasaptaka.
(ii) **Puranic period**

In this period the entire development had been made in the field of music and dance. The clear illustrations of the subjects related to music can be seen in Vāyu, Mārkaṇḍhēya, Harivaṃśa Purāṇas and the description of Saptakatraya, Mūrcchanas and several musical instruments like Viṇā, Paṇava, Dardura, Puṣkara, Mṛdanga and Dundubhī are also available in that period.

(i) **Mārkaṇḍeyapurāṇa**

In Mārkaṇḍeyapurāṇa, the references to musical science-related subjects are included in 23rd chapter, and also the indication to the names of musicians; Aśvatāra and Kambala are seen. Mārkaṇḍeyapurāṇa says that those seven Svaras, seven Grāmarāgās seven Gitās, seven Mūrcchanas, forty nine Tānās, and the three Grāmas were created by Saraswathy. It gives the description of three Layas- Druta, Madhya and Vilambita; three Yatis- Sama, Gopuccha and Śrōtogata; three Tālas; Āvapa, Vikṣēpa and Praviśaka and twenty one Mūrcchanas. Musical instruments such as Viṇā, Vēṇu, Dardura, Paṇava, Puṣkara, Mṛdaṅga, Paṭaha, Ānaka and Devadundubhī with Karaṇas and Bhāvas in Nṛtta Śāstras included in the chapter 106 to 128.

(ii) **Vāyupurāṇa**

Vāyupurāṇa consists of seven Svaras including Svaramandala; three Grāmas and twenty one Mūrcchanās named as Sauvīrī, Hariṇāśvā,
Kalopanata, Suddha Pavani etc. Besides it contains comments and mentions use and purpose of music also.

(iii) Brhadharmapurana

Brhadharmapurana is combined with the three parts such as Purva, Madhya and Uttara. There we have references to the music made in the fourteenth chapter of Madhyakandha in which the noble saying of Siva. Raga and Ragini are explained in simplicity and perfection. Sweet Raga is an important among them. Under the label of 'Sivavani' the subject of music is being discussed. It is believed that the origin of voice rose out of soundarya and soundarya arose from Muladhara the prime centre of human body. Naturally, voice originated from divine knowledge. In the human body there are twenty two Srutisthanas in the area from naval to head. Sadja come under four Srutis; Rsabha under two; Gandhara and Panchama under three respectively; Madhyama in four; Dhaivata; in two and Nisada comes under six Srutis. In short they are treated on the basis of Svarasthana. In addition, six Ragas, Ragini and Uparagini are explained.

(iv) Lingapurana

Lingapurana is considered as a composition in AD 1000, it consists of two parts and illustrates Mucchanas and forty nine Tanas.
Agnipūraṇa

Agnipūraṇa is divided into three on the basis of Satva, Raja and Tamo Guṇas. Agnipūraṇa praises Agni based on the belief that Nāda (voice) originated from Agni; and Agni is the sun of Ākāśa (sky). Agnipūraṇa has clarified the criteria on application of varṇas in Gāyatrīmantra. For the lyric composition, the varṇas such as Ma, Ya, Ra, Sa, Ja, Bha, Na, etc. had been used in the mode of Vaidarbhi, Gaudī, Pañcalī, Latī, etc. Agnipūraṇa also explains the use of two kinds of Jātibhāṣās. Dealing with Jāti used in music and dramas there is a clear indication that Sarasenī (Saurasenī), Māgadhī, Śakara, Śabarā are important.

Viṣṇudharmottarapurāṇa

It is assumed that the composition of Viṣṇudharmottarapurāṇa was done around 1030 AD. The narration of vocal and instrumental music is given in two chapters. Mandra, madhyā and Tāra are svarāsthas. Other illustrations are seven Svaras; six Jātis; twenty Mūrcchanaś; forty nine Tānas; three Vṛttis; nine Rasas; ten Jātivīśeṣas and four Alankāras. There we
can find the musical references in Śikṣa composition are written in the same period, as that of Maṇḍūkyaśikṣā, Paṇiniyaśikṣā, and Naradīyasikṣā. Grammatic centered Paṇiniyaśikṣā discusses the Svaras like Udātta, Anudātta and Svarita. Maṇḍūkyaśikṣā says Sāmagānas sung with the seven Svaras.

Rāmāyaṇa

Vālmīki has given a beautiful description of the seven pure (casual) Jātirāgas, along with their three registars (Sthānas), seven aesthetic sentiments, moods etc.

पाठ्ये गेये च मधुरं प्रमाणे ज्ञितमिर्नितम् ।

जातिभि: सतपिर्युक्तं तन्त्रिलयसम्मितिभि:।

रसै: श्रुतारकरुणहराययौऽस्मवावानकाः।

वीराभि: रसेयुक्तम् काव्यमेतद्रायताम्।

तो तु गान्धर्वतत्त्वाः स्थानमृत्त्वानन्कोविदाः।

भ्रातारो स्वरसंपन्नो गान्धर्ववाणोगोपणो।

The Rāmāyaṇa has absorbed the elements of Pāṭya or Sāhitya and melody, composed of seven Rāgas, and they are surcharged with emotional aspects and different tonal decorations. From the music materials in the Rāmāyaṇa, it is understood that the poet, Vālmīki himself was conversant with both Vaidika and Laukika types of music, and he appreciated the story-tellers or court-singers. Lava and Kuśa were
called 'Gāndharvatatvajñau', as they were learned in this art. they were also well-versed in the post-Vedic, Gāndharva or Dēśī type of music. Dr. winternitz comments that 'they were also travelling singers, called Kuśīlavaśas, who memorised the songs and publicly sang them to the accompaniment of Viṇa.' In the 94th Sarga of Rāmāyaṇa, Vālmīki mentions that the singers Kuśa and Lava were experts in the art of singing the Gāndharva type of music.

अपूर्व पाठयं जाति च गायन समलङ्करतम्

There are references to the use of the Vipānci-Viṇā, fitted with nine strings in the Rāmāyaṇa. Just like the Vipānci, the use of the Chatra-Viṇā, fitted with seven strings, also is definitely referred to in this classic. Besides these two, there are evidences pointing to the use of Vēṇu, Vaṃśa, Tūrya or horn, Śaṅkha or Conche, Bhēri, Mṛdaṅga, Muraja, Dundubhi, Paṇava, Karkaṭa, etc in it.

वधूगाटक-संवेश संयुक्तां सर्वां पुरीम्

The above statement shows that female drama troupes were prevalent in Ayodhya, under the royal patronage of Rāma.

Mahābhārata

The Aṣvamedhika Parva of Mahābhārata gives references to the origin of seven post-vedic Laukika tones- Śaḍja, Rṣabha, Gāndhāra, etc and Gāna is found referred to as Gāndharva. Vedic Sāmagāna is mentioned by Vyāsa in the Anuśāsana-Parva. Vyāsa refers to Yāgas like
Agnistôma, Vâjapêya, Aśvamêtha, etc. in Śalya-Parva. It can be concluded that the Sāman- singing accompanied those Yāgas.

**Brhaddevi**

This composition was made by Muni Mātaṅga in the 9th century AD. Another view is that it might be in 10th century. Brhaddevi, is the former narrative record of Rāga with its feature and criticism. If attractive and pleasing quality are joined together, it can be called Rāga. Mataṅga says Rāgas and Grāmas are formed out of Jātis. Rāgalapana has ten Jātis. Before Mataṅga, ascertaining of ten Jātis happened. Several Subjects are discussed in Rāgabhāṣālakṣaṇa like the origin of sound, Śruti, Svara accertaintment, modern Tāna, Varṇa, and Alaṅkāra, etc. As the name itself shows Dēsi dealt mainly with music with the elaborate description.

Brhaddevi is the collection of well-known musical theories of south India. There is a reference to a musician named 'Kohala' in Tamil composition Silpathikaram or Chilapathikaram.

**Dattilam**

Dattila was one among the immediate disciples of Bharata, who are mentioned as hundred sons in the Natyaśāstra. Dattila and Kohala have written separate treatises. Dattila was a devout follower of Bharata and never differed from him in his expositions, so that, when later writers wanted anything to support Bharata, they invariably invoked Dattila. It is believed that Dattila belonged to the lineage of Kṛṣṇa. Dattila was the
author of Dattilam in the 5th century AD. This composition accepts the theories of Bharata without having any new law added to its substance. In eighteen Jātis there are eleven Vikṛta Jātis and seven are Suddha Jātis. The difference in two Jātis is mentioned as Vivādi, and from nine to thirteen Jātis are referred as Vādī.

Later, Dattilamataṃ was accepted in every scientific composition of music, and afterwards it got the expanded title 'Prayogastabakaṃ'. But the perfect form of the composition was not gained. We have the name of Dattila from the Nāṭyaśāstra as one of Bharataputras. They are known as the propagandists of Nāṭya on Earth.

**Kohalam**

Kohala's work is known as Kohalaṃ or Kohalamataṃ. Bharataputras were cursed by saints to become sudras when they performed vulgar Nāṭya infront of them. But later by the desire of king Nāhuṣa, they performed Nāṭya and attained salvation. This story is narrated in Nāṭyaśāstra itself. This composition helps us to understand Bharata's theories very easily. But it is also found incomplete. According to Nāṭyaśāstra, Kohala had written a treatise on Prastaratantraṃ. He is frequently cited by later writers, and largely by Abhinavagupta and commentators on Śaṅgadeva. The major part of Kohala's work is lost. A study of citations there indicates that Kohala, though he followed Bharata in the main, improved upon Nāṭyaśāstra in detail. Dattila- Kohaliyam purports to be a narration by
Kohala to Dattila and Kohalarahasya a narration by Kohala to Matanga and these are epitomes of Kohala's work.

Nārada's and his works

Nārada muni is known as a great master of music. Though he belonged to the vedic period, he is considered as the author of two works. But records show that the two works were written in different periods, of which Nāradiyaśikṣa is the former one. Jogeendra Singh Babara says that Nāradiyaśikṣa was written in 7th century AD. But some others' opinion that it was in 1st century AD. It contains two chapters, named as Prabandha. These are again divided as Kāndhas, which illustrate the vedic music and worldly music with suitable explanations. Its other peculiarity is Gāndhāragrāmanirūpaṇa is included in it. Several of the Śrutis and Svaras in Gāndhāragrāma were created by Nārada. Later, learned men used to quote these theories. Even though sage Bharata quotes the theories of Nārada on a few occasions, but that quotations are not the description of Nāradiyaśikṣa. Abhinavagupta the famous commentator of Nāṭyaśāstra and Bharata in that illustration of Sāmavēdasvara quote Nārada. It deals with seven kinds of melody and scale. Besides the seven melodies or Grāmarāgas, there evolved five microtones- Dīpta, Āyata, Mṛdu, Madhya and Karuṇa which served as the basic notes of tonal forms of the Gāndharva music. The names of the so called microtones were given according to their respective inherent sentiments and mood. As for example, the microtone
Dīpta signifies shining, glowing or heroic mood which means the sentiments involved in Vīra. Āyata signifies broadness which denotes Śānta. Mṛdu signifies softness and slackness denotes Jugupsa or Bībhatṣa. Madhya signifies intermediate or balancing, which denotes Hasya. Karuṇa signifies compassion, representing Karuṇa. So we can assume that Nārada lived before both Abhinavagupta and Bharata. Nāradīyapurana also shows such references.

Another composition of Nārada is Saṅgītamakaranda, in the 8th century AD. The author of Saṅgītaśāstra Pravēṣika mentions that it was written in 11th century AD. But it happened after the division of Indian music into Hindustani and Karnatic (north Indian & south Indian) music. Firstly Hindustani music is described. Rāga is classified as feminine, masculine and neuter. Rāga, Rāgni, Pūrvarāga, Madhyānharāga, Śāyānharāga, Ḫamsitarāga, Ardhamarbārāga, Ḫampānhīnaraṇāga are the eight divisions of the Rāga. Classification of Rāga is based on Rasa. Raudra, Atbhuta and Vīra are grouped under masculine Rāga. Śṛṅgāra and Karuṇa are under feminine Rāga. Bhayānaka, Hāsyā and Śānta are considered under Neuter division. Nadotpatti is divided into five sections - Nakhaja, Vāyuja, Caramaja, Lauhaja and Śarīraja.

Great scholars point out that the composition, Saṅgītamakaranda was written by the poet Veda and it contained the illustrations of modern dance and music. Besides which, it gives the description of the
Muhammadian art and painting. Now records prove that the poet Veda lived in 7th century AD in the royal chamber of Shaji, as the son of great Shivaji. His other works are Rāganirūpaṇa and Pañcamāsārasamhitā. It is believed that a composition with three chapters named Dattila-Nāradasamhitā was also created by him. Either these works were written by persons named Nārada in different periods or the ideas of Nārada were codified by the person named in different periods.

The work Rāgasāgara with three chapters in puranic style narrated in a dialogue between Nārada and Dattila on different kinds of Rāgas, their forms and attributes as later theories are adopted in it, it could not be earlier than 14th century AD.

During this period the all-round development of music must have been inspired by music practitioners. They were extremely enthusiastic to keep the existing system, and also adopting new methods.

Sōmeśvara

The work of Sōmeśvara is known as Mānasōllāsa or 'Abhilaṣitārthacintāmaṇī'. It was written between 1127-1135 AD. In his Mānasōllāsa he devoted 2500 verses to music and instruments, and also makes passing comments on music-related Prabandhas. He even condescended to get down from his throne to suggest certain graceful posture for dance and that came to be known as Kundali. Sōmeśvara
devoted his entire attention to song with the result that it is closely related to South Indian Music. Sōmēśvara analyses music in three chapters.

**Jagadekamalla**

Jagadekamalla, the son of Sōmēśvara was also known as Pratāpacakravartin. He became the king in 1138AD. He wrote an important work on music, known as Saṅgītacūḍāmaṇī. The composition of Pārśavadeva named as Saṅgītasamayasāra gives the illustration of Jagadekamalla. Saṅgītacūḍāmaṇī contains the Rāgas, which were common in that period. Some foliage had been lost from the Gackwords oriental series. Unfortunately there are only three slokas available pertaining to musical instrument. Nṛttādhyāya also is incomplete. It deals with one hundred and one prabandhas Their characteristics are not mentioned. He wrote brief commentary on Nāṭyaśāstra named as Nāṭyaṭippani.

**Saṅgītasudhākara**

Haripala is the most talented musician among Saṅgītaśastrakāras he lived in 12th century AD. His famous work is Saṅgītasudhākara. There are six chapters in it which deal with Nāṭya, Tāla, Vādyā, Rasa, and Prabandha, with an appendix on Gāyakalakṣaṇa. Its copies are now available at Thiruvananthapuram manuscript library. Haripala or Haripaladeva was the
son of Kumiri and grandson of Somanadha. He was probably a king of the Yadava dynasty of Devagiri. He himself is known as Vicaracaturmukha and Vinātantravīśārada. During a visit to Sriranga, at the request of the dancers and musicians, he is supposed to have composed Saṅgītasudhākara there.²⁶

Sōmabhūpāla

Sōmabhūpāla was another famous Saṅgītaśāstrakāra. He wrote Saṅgītaratnāvalī in 1180 AD. It contained nine chapters. In the first chapter, he introduces music in general. In the second chapter deals with Svaras and Grāmas. The third chapter is on Dēśīrāgas; sixth on Tālas, seventh on Vādyas respectively. The last two chapters refer to Ākṣatanātriśa and Ālāpāvīṇa. The study of Dēśī music is the main attraction of this work. It is also available in the manuscript library of Venkatesvara University.²⁷

Jayasenapathi.

Jayasenapati wrote Nṛttaratnāvalī in eight chapters and it deals with Mārga and Dēśī kinds of music. In the former he followed Bharata and in the latter, chiefly Somesvara, but all the latest improvements in dancing were also incorporated. It was composed in the year 1254 AD.²⁸ Gītaratnāvalī and Vādyaratnāvalī are two other music-related works. Vocal music and co-related subjects are illustrated in Gītaratnāvalī.
Śāṅgītaraṇākara belonged to an affluent family of Kashmir. His grandfather migrated from Decan to Kashmir. Śāṅgītaraṇākara was the auditor general under king Singhana of Yadava dynasty, who ruled between 1132 and 1169AD. He was great not merely because of music, but also the fields of medicine and philosophy. He mastered all subjects and calls himself often as 'Niśśāṅka' and he invented a Vīṇā under that name.

Śāṅgītaraṇākara is a well-known treatise on music which embraces in views of all ancient writers, and has by its comprehensive treatment attained almost the first place in musical literature. It is not a mere epitome of the older works, but proceeds on an original definition and discussion. But the lapse of centuries since Śāṅgītaraṇākara's time has brought about a change in the modes and practice of singing, so that his description of Rāgas and tālas differs from the actualities of this century. Śāṅgītaraṇākara recorded the art of his time and therefore gives us a glimpse of the progress of music in India.

Śāṅgītaraṇākara is in seven parts and each part is divided into prakaraṇas. The first, Svarādhyāya, treats of musical notes, scales, etc. The second, Rāgadhyāya contains definitions and examples of the different classes of melodies etc. The third called, Prakīrtādhyāya explains some
technical terms. The fourth, Prabandhādhyāya furnishes rules of composition. The fifth Tālādhyāya treats of measures of time. The sixth Vādyādhyāya, deals with musical instruments and their use. The last Nṛttādhyāya explains dancing and acting. There are commentaries on it by Simhabhupala, Kēśava, Kallinātha, Hamsabhūpāla, Kumbhakarna, and another anonymous author.

Palkuriki Somanadha

In 1270 AD, Palkuriki Somanadha wrote Paṇḍhitārādhyacarita in Telugu. It deals with twenty five types of Viṇās, four types of Mṛdaṅgas, forty nine flutes, etc. Gamakas are twenty two types; one hundred and eight Rāgas, twelve Vācakas, five Svaras, three Sthānas, twenty two Śuddhatānas, forty six Lāsyas, twenty Amṛgahāras, Cāris etc are elaborately described.

Hammira

Hammira was probably the king of Mewar and the fifth ancestor of king Kumbhakarna, who commentated on Saṅgītaratnākara. Saṅgītasārastaṅgraha is the most prominent work of Hammira in 1300AD. He wrote Śrīgārahāra was not published.

Kumbhakarna

Kumabhakarna or Kumbha was the famous commentator of Saṅgītaratākara and it is known as Kumbhasvamimandāra. Another of his
well-known works is Saṅgītarāja or Saṅgītamāmsa in five sections of
Pāṭhya, Gīta, Vādya, Nṛtta and Rasa. The whole work is not available to us.
The work extends over 16,000 ślokas and discusses theories very
intelligently. His section on musical prosody was borrowed by the later
writers of North India. He gives all possible details on the construction of
Viṇā and Varṣā. He touches chiefly upon Nakula, Pīṇāki, Svaramandala,
Mattakokila, Kinnarī of medium and higher sorts. He accidently mentions
that Nārada Viṇā was of twenty one strings and Mataṅga practised upon
Chaitrika, and Svāti on a lute of nine strings.

Pārvādivēva

He was the son of Ādideva and Gaurī and the disciple of
Mahadevaraya. He believed that music is the way to salvation. He calls
himself as Saṅgītasāgara, Śrutiṇāmacakravarti and Abhinavabharatācārya.

He lived in the 13th century AD. His Saṅgītasamayasāra consist of nine
Adhikaraṇas- on Nāda and Dhvani, on Sthāyis, on Rāgas, on Dhekkis, on
Prabandhas on Vādyas, on Tāla, on Abhinaya and ends with Adhvayoga.

This book Saṅgītasamayasāra is said to have been written earlier than
Saṅgītaratnākara. It was published in Travancore.

Locanakavi

Locanakavi wrote a famous treatise on music as Rāgatarangini in 15th
century AD. Some scholars consider his period to be between 12th and 14th
century AD. He describes Rāgas in vague in the 14th century. He has made a
new criticism on Janakamēlarāga and Janyarāga excluding old traditional approach. Dealing with Rāgalakṣaṇa, he accepted only twelve Svaras. He is the manifester of Dhyāyarāgapaḍhāti of Hindustani music.

Punḍarīkavīṭṭalana

Punḍarīkavīṭṭalana belonged to Karnataka Brahmin family of Jamadagyagotra. He wrote Vitthaliya, Rāgamāla, Nartananimaya, Ragamaṇjari and Sadragacandrodaya. After wards Khandesh, the birth place of Punḍarīkavīṭṭalana was annexed by Akbar in 1599 AD, Punḍarīkavīṭṭalana went to his court at Delhi and wrote Rāganārāyana at the instance of chief Madhavasimha there. His expositions evidence a comprehensive scholarship of Northern and Southern systems of music. He was probably the same as vitthala who wrote Saṅgītavṛttaratnākara.39 Sadragacandrodaya deals with one hundred and ninty six Mēlarāgās, and Janyarāgas include Mukhāri and Mālavagaula. All his works belong to Hindustani music.40

Rāmāmātya

Rāmāmātya was the son of Timmamatiya of Todarmal family. He wrote a famous text on classical music as Svaramelakānīndhi. It contains five chapters named Prakarana, and gives the description of the Rāgas of Karnatic system of music and their distribution into seventy two melakartas.41 Scholars believe that Rāmāmātya wrote the book at the command of king Ramadeva of Vijayanagar.42 The nature of composition
and features are illustrated in the first chapter named Upodghataparakaraṇa. The second chapter is divided into two Gandhava and Gāna. The third Vīṇāprakaraṇa explains three types of Vīṇas named Śuddhamela, Madhyamela and Acyutaraya. Rāmāmātya introduced the four-stringed Vīṇā, which is also in common use now. Twenty-two Śrutis, seven Vikṛtasvaras, seven Śuddhasvaras and twenty Melas were common during that period and sixty-four Janyarāgas were also described.  

At the point of 'Melarāgas' description Rāmāmātya gives a detailed study on co-related subjects.

### Sōmanātha

Sōmanātha's Rāgavibodha is a well-known composition in Karnatic Music. It was written in Sanskrit. The author belonged to Andhrapradesh. It was published on 18th September, 1609 and stress is given to Svaras and Melas, and it also resembles Saṅgītaratnakara with its style and subject arrangements. There are five chapters named Viveka. Śruties and Svaras are discussed in the first chapter, and a detailed study of Rāgarūpa also given in the last one. In accordance with the Śrutis, Svarasthāpana is arranged as 4-7-9-13-17-20-22. Tīvra and Tīvratama are the two types of Svaras. Sōmanātha explains seventy-two Rāgas including twenty-three Melas. He used both the terms Dhāt or Dhādh in the sense of Mela.

### Panditadāmodara

Panditadāmodara wrote Saṅgītadarpaṇa in 1625 AD. He was the
follower of ancient composers. He is also known as Caturadāmodara. His description of Rāga and Rāginī is entitled Dhvani. Saṅgītadarpana has been translated into many languages. Among them, Sir William John's The musical modes of Hindus is an important one. Saṅgītadarpanam means 'the mirror of music' and it is a comprehensive treatise on all the chapters of music inclusive of dance during the 16th century AD. Mārga is the system as taught by Brahma to Bharata. Dēśi is the system which grew up according to the tastes of different countries and climes. Caturadāmodara describes voice, production of sound, three octaves of human voice, seven pure svaras, twelve modified notes and four kinds of instruments, etc. They are described as the causes of the origin of Rāga. Nineteen causes are mentioned by author. Then he explains those causes. Tālas classified as Mārga(Classical), Dēśi(popular), Śuddha(Pure), Sālaga(mixed) and Saṅkīrṇa (promiscuous).

Pictures of Rāgas and Rāginīs are favourite item in the picture galleries of North India. It is this feature of Saṅgītadarpana, which has made it a favourite text book in Northern India.

Ahobala's Saṅgītapārijāta

Ahobala the author of Saṅgītapārijāta lived in the 17th century AD. It believed that Saṅgītapārijāta was written in 1670. It is a glorious composition of North Indian Music. It deals with Svara, Rāga, Prabandha, Vādyā and Nṛtta. In Vīṇānirūpaṇa various types of Śuddha and Vikṛta
Svaras are discussed. He has mentioned Šuddha Dhat equal to Kafi Dhat is in common use nowadays. Aobala makes reference to one hundred and twenty two Šuddha and Vikṛta Rāgas in Svarasptaka.

**Works of Ḣṛdayanārāyaṇa Deva**

In 1660, Ḣṛdaya Nārāyana Deva contributed two compositions on Music named Ḣṛdayaprakāśa and Ḣṛdayakausthubha. It can be said that he followed Ahobala, by the theories applied in Saṅgītapārijāta. According to Ḣridaya Narayaṇa Deva the mingled form of five Svaras can never be a Rāga and can be called only as Tāna.

**Bhāvabhatta’s works**

Bhāvabhatta lived during the period 1675-1709 AD. Bhāvabhatta was the son of Janardhana Bhatta, a member of Shajahan's royal chamber. He had another attribute that he was a member of Bekaneer king Anoopasimha's royal chamber. He was the author of three books on music named Anūpavilāsa, Anūpasaṅgītaratnākara, and Anūpāṅkuśa. The word Anoopa shows his awe towards the king Anoopasimha. Anūpavilāsa states on Svaras, Grāmas, Mūrchnas, Jātis and Tānas. He interpreted seventy Rāgas in Anūpavilāsa. He gives many ancient Dhruvapadas, detailed description in Anūpasaṅgītaratnākara. Explanations of Rāgas and their division were included in the chapter on Rāga. He has depended mainly on Saṅgītaratnākara and Saṅgītapārijāta for his composition.
Anūpasaṅgītaratnākara. In Anūpaṅkuṣa, the divisions of Rāgas are given as in Saṅgītadarpaṇa. The method of South Indian Music tradition adopted the same manner that prevailed during that period. He gave the description of twenty Melas in it. Now Scholars say that the famous Mukhāri Rāga is the same as Śuddha Dhat used by Bhāvabhāṭṭa.

**Govinda Dīkṣītara**

Saṅgītasudha is ascribed to Raghunadha Nayaka, who was king of Tanjore during the period 1614-1628AD. There is no reason to doubt the scholarship and accomplishment of the king. But from an explicit mention and quotation in the Caturdaṇḍi-prakāśika of Venkatamakhi. It assumed that his father Govinda Dīkṣītara wrote the Saṅgītasudha. He was the preceptor and minister of Raghunadha and his two predecessors Chevvappa and Achyuthappa.

The work was written according the plan of the Saṅgītaratnākara of Śāṅgadeva, though it condemns that work. According to the enumeration of topics which the work gives at the beginning itself, the Saṅgītasudha dealt with the subjects: Svaras, Rāgas, Prakaraṇas, Prabandhas, Tālas, Vādyas and Nartana. But Svara, Rāga, Tāla and Prakīrṇa portions only are completed among them. Rāgas are divided into ten. Like that thirty Grāmarāgas, eight Uparāgas, ninety six Bhāṣārāgas, twenty Vibhāṣārāgas or Bhāṣāṅgas, thirty Upangas and fifteen Kriyāṅgas were described besides fifteen Melas, fifty Rāgas included as the view of Vidyaranya.
Some scholars say that the author of this composition may be Raghunadh as the clear mention shows on the term for Vīṇa as Raghunadh Mela Vīṇa.

Introduction includes the historical enumeration of topics Nāda, Śruti, Svara; the methods of distinguishing Svaras, Grāmas, Tānas, Kūṭatānas, Śuddhatānas, Sadharaṇavara and Jātivamaras; Alāṅkāras, Sthāyi-Alaṅkāras- Ārohi, Saṅcāri, Prasiddhālaṅkāras, Jāti, Amśa, etc. Thirteen characteristics are elaborated in the 1st chapter. Śādji, Āṛṣabhī, Gāndhārī, Madhyamā, Pañcamī, Dhaivatī, Niṣādī, Śaḍjakaiśikī, Śaḍjodīcyavatī, Śaḍjamadhyamā, Gāndhārōdīcyavatī, Raktagāndhārī, Kaiśikī, Madhyamōdīcyava, Karmāravī, Gāndhārapancami, Āndhri and Nandayanti are the names of Jātis in Saṅgītasudha. The first chapters also include subjects like Tālas for Jātis, the merit of singing, etc.

What is Rāga? - the author raises this significant question at the beginning of the second chapter. He also refers to ten kinds of Rāgas, five styles of Rāga singing named as Śuddha, Bhinnā, Gaudī, Vesaras and Śādharanī in that chapter. The author then defines ten classes of Rāga in this work. The third chapter gives highly informative description of Vārgēyaṅkāras, Gāyakalakṣaṇas, Śabda, its varieties and qualities, Śārīra, Gamaka, Sthāyis, Ālapti, etc.

The fourth chapter contains a detailed study of prabhanda. The singing part of Prabhanda can be classified in to Sama, Vyakta, Madhura etc. Nibaddha and Anibaddha, limbs of Anibaddha names and limbs of
Nibaddha, Svara, Biruda, Pada, Tennaka, Pāṭha, Ṭāla and Śuddha Prabandhas are explained. On this occasion he quotes the views of Nandin, Arjuna and Śiva.

**Jayana or Jayasenapati**

Jayana or Jayasenapati was the brother-in-law of Ganapati, the king of Warangal and master of elephant forces of the king. He wrote Nṛttaratnāvalī in eight sections. The first four dealing with Mārgaṇṭṭa or classical forms of dancing and last four with Dēśīṅṭṭa or regional forms of dancing current during the time of 1249 AD. He also wrote two separate treatises entitled Gīṭaratnāvalī on vocal music and Vādyaratnāvalī on instrumental music. These books have not been traced so far. He has quoted copiously in his Nṛttaratnāvalī from Tandu and Kīrthidhara. He is said to have written Saṅgīṭaratāvalī. It is not clear whether Saṅgīṭaratāvalī and Gīṭaratnāvalī are the same book or different ones.

**Venkatēśa or Venkatamakhi**

Venkata Makhi was the son of Govindamakhi or Govinda Dīkṣita and brother of Yajñanārayana and was in the court of King Vijaya Raghava who ruled Tanjore till 1672 AD. He was a pupil of King Raghunadha. He was proficient in music and rhetoric. In general he follows Bharata. He introduced a system of notation in the expression of Śrutis; discovered a type of Vīṇa; a Mela in Simhāravarāga called Madhyamela; and asserted that the old Vīṇa Śuddhamela or Raghunadha's Vīṇa was unfit for
illustrating Śrutis. He criticized the view of Śāṅgadeva and Rāmāmātya rather with too much severity.

His Caturdaṇḍīprakāśika in six chapters is mainly intended as a treatise on music with special reference to the instrument Vīṇā. The work is critical and the author introduced many novel ideas, and suggested new methods. It is said that he was the first to introduce seventy two Melakartas now in use in south India. This introduction is mnemonic rather than logical which is the characteristic of the older classification. Venkata Makhi’s system was taken up and enlarged in Mēlādhikāralakṣaṇa of about 18th century AD.

Śrīnivasa

Śrīnivasa who wrote Rāgatavibodha lived in the 18th century AD. He discusses Śuddha Ṭhāṭṭ similar to Kāñṭ Ṭhāṭṭ which is being used now. There are four parts in all Rāgas, Udgrāhya, Sthāyī, Saṅcārī and Muktāmayī. He follows Vīṇa description, but in Dhaivata svara he shows his on view. Four hundred and eighty four Rāgas are produced from a Mela and he gives a detailed study of Auḍava, Śaḍava and Sampūrṇa scales.

Thulaja Maharaja

Thulaja Maharaja is also called as Thukkoji, who was the king of Tanjore during 1729-1735. He wrote an extensive work in prose named Saṅgītasārāmṛta, all topics in it deal with Śāṅgadeva. There are fourteen chapters in Saṅgītasārāmṛta. His Nāṭyavēdāgama deals with dancing.
Nāda, Śrutis, Svaras, Jātis, Grāmas, Mūrcchanās, Sādhāraṇas, Varṇālaṅkāras, Gītis, Mēlas, Rāgas, Vādyas, Prabandhas and Tālas are discussed with their divisions. In the case of Rāga he quotes old Gītas, Prabandhas, Thāyas and Ālāpas.

Ganapati Nārāyana Dev

Saṅgītanārāyaṇa was composed by Ganapati Nārāyana Dev of Khemudi, a place in southern Orissa. It contains four chapters. The first chapter includes Nāda, Śruti, Svara, Grāma, Rāga, Gīta and Tāla. The second chapter contains Vādyas, the third chapter contains Nṛtta and the last one Prabandha. Many music-materials are quoted from Nāradīyasamhita, Paṅcamasārasamhita, Saṅgītaratnākara, etc.

Kavi Nārāyaṇa

It is said that Saṅgītasāra was written by Kavi Nārāyaṇa, who was greatly indebted to Kṛṣṇadas of Gītaprakāśa. His name has been mentioned in the Saṅgītasarasānti. The author quotes from many musical compositions of his father Purushothama Misra who was a well-versed in music. Kavi Nārāyaṇa has specially mentioned two varieties of Prabandha, Gītis, Śuddha and Sūtra.

Pandit Narahari Chakravarthi

Pandit Narahari Chakravarthi composed Saṅgītasārasaṅgraha in the early 18th century AD. It is purely a book of collection, containing all the
topics on Svara, Tāla, Vādyā, Rasa, Abhinaya, etc. It remained unpublished for a very long time. Recently a correct and reliable manuscript has been procured and published by the Ramakrishna Vedanta Math, Calcutta. It is critically edited by Swami Prajñānanda with an introduction in English by the present author in 1956.

**Jayadeva**

Jayadeva's Gitagovinda is one of the greatest landmarks in the history of Indian Music. Of the musical influences that have shown new paths to our culture; it should be ranked with the devaranamas of Purandaradasa, the kritis of Tyāgarāja, Drupads of Swami Haridas and the kheylas of Sadarang and Adarang. All of them have either given us new forms, or created music of the highest quality in a pre-existed style. The work contains twelve chapters, comprising twenty four astāpatis, interspersed with ślokas. It was composed in the early 1200 AD.  

**Tansen**

Few musicians in North India have been extolled as Tansen. He has been described often as the greatest singer that this part of the country has known. Naturally, every school of musicians and, almost every other Muslim musicians claim to be descendents of this genius. Historians say that Tansen lived in the 15th century AD. He was the son of Makarand Pande (Makarand Misra), the Hindu priest of Gwalior. His early name was Rāmtanu and later got converted to Islam religion. But his compositions reveal no
element of influence of Islam religion. 'There has not been such a musician in the past thousand years, neither will there be another.' Tansen respectively addressed as Miyan, is traditionally accepted as the creator of new Rāgas.

Tansen lived during a period when Drupad reached its highest degree of popularity, and his compositions and style of singing were of this type. He is credited with thousands of Drupads, a few hundreds of which bear the name of Akbar. Three works- Saṅgītasāra, Rāgamāla and Śrīganēśana, are attributed to him.

Purandaradasa

Purandaradasa lived probably in between 1480 to 1564 A D. His writings and songs have came to be called as Purandara Upanisad. Purandaradasa travelled widely to holy places and composed songs on deities. The finest experiences of mystic often get visible in his books and words. He communicated to everyone the beauty of adoration in the language that everyone could understand. In short, Purandaras, who sang of the deeply religious life in the simplest words. The literary beauty of Purandarad's compositions indeed of the highest order. The style is simple and easy but extremely effective. He had intended to compose five lakh songs, dealing with holy places, eulogy of guru, tantra, mantra, rituals, devotional songs and so on. He commenced composing at the young age of fifteen and continued till the time of his demise. It is an indescribable
tragedy that much of his works are lost to us, even the original music records.

Apart from a supreme artist, he was a pioneer in musical pedagogy, for he is said to have standardized and brought into order of teaching methods in music. One of the most significant innovations, he made was the postulation Māyāmālāvagawla - Sa Ri Ga Ma Pa dha Ni - as the standard scale for teaching. To this day, it is the first raga taught beginners in south India. Purandaradasa also developed graded lesson of Svaravali (preliminary scale exercise), Jantavarisai (exercise with paired notes), Alankara (note pattern), Pillarigeeta (small songs) to train students in the intricacies of music. Therefore, he has been reverently called the Adi guru and Karnataka sangeeta Pitamaha (the father of Karnatak music). But to him music was prayer.

Gōvindācārya

Gōvindācārya wrote Saṅgrahacūḍāmaṇī in the second half of the 18th century AD. He was a scholar in the chamber of Tanjore. He was an astrologer too. He has contributed a detailed study of Svara, Śruti, Mela, Janyarāga, etc with Lakṣaṇa. Even though seventy-two Melapaddhati were introduced by Venkata Makhi, he has not properly named them. But Gōvindācārya has made detailed studies and classified them with names. Svarasthānas and Svaranāmas are prevailing even now as confirmed by him. The name given in the last part of this work is Saṅgrahacūḍāmaṇī. But
the original Telugu manuscript has marked its name as Saṅgītaśāstrasāṅkṣēpa.

The trinity

Śyāmaśāstri, Tyāgarāja and Muttusvāmi Dīkṣitar have been aptly called the Tīmūrtti (trinity) of Karnatic music. A new era has been ushered in with the coming of these three saintly singers. All their ancestors had migrated from the northern area of the Tiruvarur part of country, and each in his unique style has contributed to the enrichment of South Indian music. The most surprising fact is that they were all contemporaries and were born in the same village, Tiruvarur, in the Tanjavoor district of South India.

i. Tyagaraja

Tyagaraja was a musical star whose influence extended far beyond the limits of India to many other countries and other continents. His music had been recorded in the western system of notation also. His compositions present an extraordinary variety of musical form, from the slow-timed namminavarini to the quick trot of Śōbhillu, and afford as much scope for the trained musical acrobat to exhibit his skill, as for the women at home and the man in the street to sing with felicity and delight. These early songs were mostly in Sanskrit, and his Rāga Nata was the first of the garland of five gems, Pañcaratna.
ii. **Muttusvāmīdīkṣīta**

Muttusvāmīdīkṣīta was born at Tiruvarur in 1775AD. He worshipped with the gift of his songs in all travels. The following are the most important of his compositions - 'Vātāpi' in Hamsadhwani, and 'Sri maha gaṇapathim' in Goula which are famous. In his Pañcaliṅga Kīrttanas, gods are represented as the five elements of the earth. The goddess Kamalamba at Tiruvarur was the favourite divinity of Diksitar, especially he had composed a Navāvaraṇa series especially on her. He led a pious life and believed in Advaita philosophy. His Navagraha kritis are masterpieces in this respect both from the point of view of music and devotion.

iii. **Śyāmasāstrī**

Śyāmasāstrī was Tyāgarāja's contemporary and is the third of the musical trinity of South India. He wrote mostly in Telugu, but there is an excellent piece in Sanskrit, opening with Śakārī in Sāvērī Rāga.

**Riyas Muhammed Raza**

The modern period of music begins with the work Nagmate Asafi by Riyas Muhammed Rasa. It was written in 1813. He has made a detailed study of the old, theoris and also created a new style. He gave stress mainly on six Rāgas and its Rāgiṇis. Rāgas and Rāgiṇis are co-related with each other. The important Rāgas marked by him are-Bhairava, Malakaumsa, Hindola, Śrī, Megha and Naṭa.
Krishnananda Vyasa

An elaborated work, Saṅgītarāgakalpadruma, in the three volumes, is the contribution of Krishnananda Vyāsa to the field of music. It has a prominent place in the development of Indian music. It was compiled in 1843 in Bengali, Hindi and Sanskrit. It is a collection of Druvapada, Kheyal and other traditional types of songs, together with a theoretical portion in Sanskrit, compiled from different original books on music.

Svati Tirunal

Among the great composers of Karnatic Music, the name of Svāti Thirunal is placed on par with the trinity of Karnatic music. The world of music approves him at the same classical level with these highly renowned South Indian composers Tyagaraja, Muthusvami Dikshitar and Syamasastri. He belonged to the first half of 19th century. He was a Garbhasīrman. But like other real supermen, he had a short span of life of just thirty five years. Svati Tirunal was singularly great in the infinite variety and versatility of his compositions, in their suitability for dance, and in the number of languages he handled with felicity. The use of Svarasāhitya was a speciality with him. His scholarship in Sanskrit was remarkable. His researches in music have enabled him to compose Apūrva Rāga- Gōpikāvasanta, Dēśākṣi, Dvijāvanti, Gaurī, etc; not commonly handled by other great composers. Svarajati, Tānavaraṇa and Padavarṇas are among the best known to us.
Muthayya Bhagavathar at the end of forty years of rigorous endeavour published his Saṅgītakalpadruma in 1942 in Tamil language. He submitted it before the king Sri Chithirathirunal after a long period of study from Saṅgītaratnakāra to Saṅgītasārāmṛta. Musical theories are described with Cakra, Citra and Īdāharaṇa. Later, this work was translated into Malayalam by Dr. Venkata Subramanya Ayyer in two parts. In the first part he discusses Nāda, Śruti, Svara, Varṇālaṅkāra, Svaraprastara, Jāti and Gītaprakaraṇa with introduction about the origin, merit and definition of music respectively. The second part contains Prabandha, Vādyar, Tāla, Rāga, Nartana and Vārargcayakaradi Lākṣaṇa Prakaraṇa. Saṅgītakalpadruma helped the people of Kerala to achieve a considerably deeper knowledge of music.

**Works that originated in Kerala**

Many works on music have originated in Kerala. Saṅgītacandrika is the most important one among them. Dakṣiṇēndyan Saṅgītaṁ was published in three volumes in 1970, 2003, 2008AD respectively. Saṅgītaśāstrapravēśika in 1974, Malayalam version of Saṅgītakalpadruma in 1977, and Rāgasudhārṇavāṁ in 1992, are the important Malayalam works in Music.

**Bālarāmabharata**

Karthika Tirunal Balaramavarma who lived between 1724-1798 AD,
written Bālarāmabharata in Sanskrit. It is known as Nāṭyaśāstra of Kerala. This work is done both in prose and poetic style. It consists of Six chapters named Pūrvavipīṭhikā, Aṅgabhēda, Rasābhivyaṅcaka, Uppāṅgabhēda, Bhāvasvarūpanirūpaṇa and Pratyaṅgabhēda, and around six hundred Nāṭya-related subjects are discussed in it. Music related subjects are elaborated in Pūrvavipīṭhikā. Five kinds of instruments are mentioned- Gātrabhava, Kāmsyabhava, Carmabhava, Tantrībhava andRandhrabhava. These are again categorized as Śrutitālavādyya, Rāgatālavādyya, Tālamātravādyya,etc. There are thirty types of covered instruments like Maddala. Origin of Rāga; characteristics of Śrutī; discussion of Nāda etc are the important areas in Bālarāmabharata.

Sāṅgītacandrikā

Śrītūr Kṛṣṇa Piṣāraṭi lived between 1875 and 1964AD. He wrote Sāṅgītacandrikā which is the basic text of Karnatic Music. In 1948 when he was seventy two years old, he wrote Sāṅgītacandrikā. But it was published only in 1954. He had studied the works of Bharata, Śāṅgadeva and Rāmāmātya, the masters who represented ancient, medieval and modern period of music respectively. Besides he included his own points with their quotations. In Sāṅgītacandrikā, karikas are written in Sanskrit and explanations in Malayalam. It begins with pranavamantra:

ॐ नादविन्दु शक्तिवाय शान्तभेदेन भास्वते।

नमःशिदानन्दमये ब्रह्मेण जगदात्मने॥
And ends with blessings.

संगीतचन्द्रिकासे यं कृष्णचन्द्रसमुद्रता।
तमे निर्बहिणीभूयाङ्रिनुथानन्दायिनी॥

And also discusses Śuddha Saṅkīrṇa Mēlarāgas at the appendix. There are twelve chapters named Prakāśas. Saṅgītacandrika dealt with the subject like- Nāda, Śruti, Svara, Viṇa, Grāma, Mūrcchana, Mēla, Tāla, Varṇa, Alāṅkāra, Gamaka, Sthāyī, Prabandha and Rāga. The term 'Saṅgītam' is defined as- 'श्रोद्रकमचन्द्रि: शब्द:'. Nāda is classified into two Āhata and Anāhata. These two have two divisions and based on Sūkṣma and Sthūla. There are five Sthāyis- Anumandra, Mandra, Madhya, Tāra and Atitāra. Saṅgītacandrika has one thousand three hundred and thirty Ślokas.

Daksinēndyan Saṅgītam

A .K. Ravinda Nath wrote Daksinēndyan Saṅgītam in three volumes. The first part shows the origin, Mārgī-Desī divisions, the glory of Indian music and the history of Vārgeyakaras. The second part contains basic principles of classical music like Gīta, Tāna, and Aṭatālavarna. The old theories of Jāti, Grāma, Mūrcchana, history of Rāgas, seventy two Melakarta system, Janya ,Rāga, Tāla and ten Prakaraṇas are explained in the third chapter.
Saṅgītaśāstrapravēśika 

As the title implies it is very helpful to, those who wish to study music from the beginning stage. Dr. Venkata Subramanya Iyer is its author and he published it in 1974. There are six chapters in Saṅgītaśāstrapravēśika named Svara, Rāga, Tāla, Gāna, Vadya, Caritram (history).

Rāgasudhārṇavām

The author K T Ravindranath published Rāgasudhārṇavaṇ in 1992. The Indian concept upon the origin of music is observed in this book. In the first chapter, the development of music, Melakartarāgas, Janyarāgas, Śrutis, divisions of Svara like Vādi, Vivādi, Saṃvādi and Anuvādi, meanings of several musical terms etc. are discussed. The second chapter deals with important Rāgas of seventy two Melakartas and the third is Janyarāganikhanḍu.

Akkamma Isaq's Saṅgītāstraṇ Īru Paṭhanām, Dr. Leela Omchāri's Saṅgītattīṭe Padavum Pādavum, Abhinayasaṅgītam, Rāgalakṣanadīpika, Karnatakasaṅgītam, Karnatakasaṅgeethalokām, Karnatakasaṅgeetha Charithram are the beneficial guidelines to Music students in Kerala.

Jagaddhara's Saṅgītasarvasva; Devanacarya's Saṅgītamuktāvalī (both in 15th century AD); Kṣemakarṇa's Rāgamāla; Lakṣmi Narayāṇa's Saṅgītasūryodaya; Lakṣmidhara's Rāgadīpika (16th century AD);
Subhaṅkara's Saṅgītadāmōdara; Jagajjyotirmalla's Saṅgītasārasaṅgraha (17th century AD); Devendra's Saṅgītāvalī, Gopinatha Kavibhasaṇa's Kavīcintāmaṇi; Purusottama's Rāgamālika, etc deserve note of historical importance.

Valuable contributions of Śaḍkālagōvindamarar, Ksetrayya and Varadayya (17th century AD), Venkata Vidyaranya Diksita, Śrī Svami Ramavarman Kulasekhara and Kolkkonda Venkataratnam Pantulu (1842-1916) the great masters, paved the way for the development of Indian music. They had a prime role in the growth of South Indian music. In the same manner Rabindra Nath Tagore, Vishnu Narayana Bhatkhande, Sadarang and Visnu Digambar Paulskar had given their own contribution to North Indian music. Balkrishnabuwa Ichalkaranjikar, Alladiya Khan, Prof. Giovani Scrinzi, Murad Khan, Bhaskarbuwa Bakhale, Allauddin Khan, Ramakrishnabuwa Vaze, Abdul Karim Khan, Rajaballi Khan, Vamanbuwa Chafekar, Bundu Khan (Sarangi), Faiyaz Khansaheb, Baba Sinde Khan, Surasri Bai Kesarbai, Bholanath Bhatt, Bade Gulam Ali Khan, Vishnupant Chhatre, Laxmanrao Parwatkar (rhythm expert), Faridsaheb (Sitar maker) and so on are known as Pillars of Hindustani music.

Amjad Ali Khan, Bhim Sen Joshi, Bismillah Khan, Gangu Bhai Hangal, Hariprasad Chaurasya (flute), Jasraj, Kishan Maharaj (Tabala), Kishori Amonkar, Lalgudi Jayaraman (Violin), Dr. M Balamuralikrishna, M S Subbulakshmi, N Rajam (Violin), N Ramani (flute), Ram Narayan
An analysis of the great works on the topic concerned, a humble study of the contributions of geniuses (the connoisseurs of music) in the advance and growth of Indian music from the origins to the present times etc are included in this.
Footnotes

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4. Premalatha V, Music Through Ages, P-13
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6. Prajñananda Svami, Music of South Asian peoples, P-198
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21. Dr. Thakur Jaideva Singh, Indian Music- Part II
22. M. Krishnamacharya, History of Indian Sanskrit Literaure, P-632
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37. Saṅgītatasamayasāra of Śrī Parśvadava (Ed. T. Ganapati Satri)
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42. Jogindra Singh Babara, Bhāratīy Saṅgīt Kā Itihās, p-35
43. Venkita Subramanya Iyer, Sangita Sastra Pravesika, p-328
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47. Swami Prajñananda, Historical Development of Indian Music, P335-336.
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