

Carnatic Music Evolution and Tradition of 21st Century

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Abstract

Music tradition which evolves to function as the society's carrier of tradition and culture. It's mode of transmission allows in regular changes, modification and creative mood of various styles from one period time to another period of generation. The music tradition implies all the technical, user-friendly applications in the performance, discovery of new music, back soundings, compositions, playback singers for effective music development. Music is the powerful media to unite the people from all over the world. Indian music has been divided into two varieties such as Carnatic music and Hindustani Music. Traditional music carries a extent of every aspect of its culture fabrics be it political, philosophical, economical or social related which proves working guide to the development needs of the people. The combination of classical music and multimedia is another notable practice in the 21st century. The paper discuss the Carnatic music evolution and tradition of 21st century during this period of technological improvisation.

Introduction

A Karnatak musician has to be proficient in Raga (melody), Bhava (feeling and mature handling of devotional experience) and Tala (Rhythm) and know at least five or six languages which are the basis for kritis. Knowing what you are singing is important and enhances the value of the concert. Above all devotion is basic and the alpha, beta and gamma of Karnatak music is Bhakti or devotion.

Ancient All classical Indian music originates from the text Natya Shastra, where Bharata defines the fundamentals of music as an art form encompassing Swara, Tala, and Pada. It is here, at the beginning of the common era, that music began in India as a form of worship and prayer to the Devas. While both Carnatic and Hindustani music originated from the same source, the definitive split in the two styles happened after the rise of the Mughal empire.

Carnatic music, on the other hand, has remained exclusive, in both its religious and spiritual ethos. Its practitioners come from within a privileged community. Its 18th-century composers — the ‘Carnatic Trinity’ of Tyagaraja, Muthuswami Dikshitar and Sama Sastri — were hailed as musical Hindu saints. The religious verses, hymns and poems prior to the 18th century were by Saivite and Vaishnavite monks, mostly from the upper castes.

Evolution And Impact Of Carnatic Music

Carnatic music is one of the performing arts. Generally the term carnatic music refers to the classical traditional form of the Southern India. People living in this southern part of India have their language, culture, tradition for upcoming of their generation of peoples. Music is more of a character development subject rather than only other education. Being introducing multimedia into the education of music develops a more innovative and creative set of students. Music has its own capacity for developing a fundamental aspect of perception, social consciousness of personal interest for the benefit of the self as well as the group.

Interaction is a mutual action between the learners therefore the learning system and the learning materials have found that interactive method of learning has strong and positive effect on learning. Bosco in the year 1986 reviewed that 75 learning studies and found that learner’s learn faster and have better knowledge towards learning of music through multimedia.

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Ancient Tamils Development In Music

The ancient Tamils of South India had also developed a highly evolved system of music with its solfa methods, concordant and discordant notes, scales and modes, etc. A number of instruments were also used to accompany song and dance. The Tamil classic of the 2nd century A.D. titled the *Silappadhikaram* contains a vivid description of the music of that period. The *Tolkappiyam*, *Kalladam* and the contributions of the Saivite and Vaishnavite saints of the 7th and 8th centuries A.D. also serve as resource material for studying musical history.

During this period, many important musical concepts evolved in clear terms and in this period, more care was taken to put into record some of the important musical developments by several music scholars, to enable us to have proper historical links. Several musical composers and luminaries have also lived during this period.

- The work of Matanga (6th - 7th Century A.D.), *Brihaddesi*, is the first to mention the word, Raga. This text also gives the names of the then popular Ragas, with their suitable structures, and a basic classification system. The other notable feature during that period was the gradual development of the art of music as an independent form, breaking away from being overly dependent on forms of dance and drama.

The Kudimiyamalai inscriptions in a cave, near Pudukottai (Tamilnadu), has an array of musical diction (notation) of South Indian music in the 7th century AD. The *Tevarams* (6th - 9th century AD), songs in praise of Lord Siva, used more than 20 scales with Tamil names, which were equivalent to the present system of Carnatic music. Many of these *Tevarams* are still rendered as musical pieces in concerts. This corpus, along with the *Divya Prabandham* (compositions of the Vaishnavite Azhwars, 6th - 8th century AD), have been a significant contribution of the Tamil speaking region to Carnatic music.

- The *Tiruppugazh* of Arunagirinathar, who lived around the 15th century, is another inspiring Tamil work which significantly affected Carnatic music. This has complex rhythmic meters, which remain unique and unsurpassed in their grandeur.
- The *Gita Govinda* of Jayadeva (12th century) is a monumental work of the medieval period in Sanskrit, consisting of 24 songs, each set to a particular Raga. The rhythmic meter is determined by the meter of the verse. These were, probably, the earliest examples close to the regular musical compositions and are called *Ashtapadis* (*ashta* meaning eight and *padi* meaning foot). These are popular throughout India even today, though the original tunes are lost. Contemporary musicians from both the Carnatic and Hindustani traditions have set these songs to music independently.

Hindu Mythology

In Hindu mythology, music and God have always been portrayed together. Many deities are assigned their own instruments and are all hailed as music lovers. Lord Siva is believed to be the embodiment of *Nada*. Lord Krishna, the foremost of flautists, indicates his musical inclinations by assessing that he is Sama Veda among the Vedas. While Lord Siva is the embodiment of *Nada* and *Tandava* (cosmic dance), Goddess Parvati is hailed as the embodiment of *Lasya*. Goddess Saraswati, the Goddess of Learning is always associated with the Vina (known as Vipanchi). Goddess Lakshmi, the goddess of wealth is believed to revel in music while Lord Vishnu, her consort, plays on the percussion.

Among the saints, Narada and Tumburu are hailed as Vainika-Gayaka (experts in music and Vina). Nandi, the bull, is the master of Laya. The separate set of demi-Gods like Yaksha, Kinnara and Gandharva are all believed to be proficient in music and musical instruments..In fact, where there is a perfect union of *Nada* and *Paramatma* (Super power), one finds *Nadopasana* (transcendental bliss). It is very amazing to note that many Westerners also believe in this theory. Paul Brunton says, "Who can respond to the genius of Bach's Saint Mathew passion unless some awakening of spirituality is in him!" Brahms himself has said that,

"When I reach my best in the task of composition, I feel a higher power working through me!"

There are many more instances of great saints of music having been in communion with God when beautiful music flows out. Such is the divine power of music!

The earliest composers of Bhakti or devotional music could be traced back to the Tevaram Trinity and the Azhwars. In North India, one sees the emergence of devotional outpourings from Gorakhnath, Meerabai and so on. This dates back to the 3rd to 10th century. The Tevaram Trinity and the Alwars have composed beautiful songs, which have both literary and melodic beauty. Their total surrender to God has come in the form of Tevarams and Pasurams, regally clothed in Pans.

Classical Music Culture

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A Kind Of Academic Support

There are many people who are eagerly want to learn music but they faces many problems in this day today life. So the method for utilising available technological devices, modern techniques and their development in South Indian Music Education. The respondents were identified based on their level of use of modern technological devices in their concerts. In the findings of several websites about the musical learning of many books which teaches there are many advantages in the learning of many multimedia support the learning of music is faster and easier.

Audience

The audience of a typical concert will have some understanding of Carnatic music. It is also typical to see the audience tapping out the *tala* in sync with the artist's performance. As and when the artist exhibits creativity, the audience acknowledges it by clapping their hands. With experienced artists, towards the middle of the concert, requests start flowing in. The artist usually sings the requests, and it helps in exhibiting the artist's broad knowledge of the several thousand kritis that are in existence.

In the 20th and 21st centuries, Chennai's Carnatic performers, audiences and patrons have predominantly been upper class, especially Brahmins. The last shining star was M S Subbulakshmi, whose transcendental music often glazed over her origins from the Dasi community — unlike her contemporary in dance, Balasaraswati, who wore her community status as a mark of pride. Following the anti-Nautch drive in the early 19th century, the Dasis and musicians lost their livelihood.

The predominant community with access to wealth and power came to take up Carnatic music. The credit to push Carnatic music from its rarefied circle into a populist zone rests with film musicians who introduced aspects of ragas, instruments in film songs and also had Carnatic musicians sing for films. The few non-Brahmin performers like KJ Yesudoss and

musicians like Illaiyaraja, the doyen of south Indian film music since the 1970s, had active patronage and collaborated with Carnatic musicians.

Modern Period

In the 18th century, within a short period from 1763 - 1775 AD, were born the three great composers of Carnatic music, who were later to be celebrated as the Musical Trinity (*Trimurti*) - Syama Sastri (1762 - 1827) Tyagaraja (1767-1847) and Muthuswami Dikshitar (1776-1835). All of them combined their immense knowledge, deep spirituality and profound traditional musicianship with an amazing sense of creativity and innovative spirit. This has made their contribution to Carnatic music invaluable. The art of musical composition was elevated to great heights at their hands. It can confidently be asserted that all later composers have tried to live up to the standards set by these three bright stars. Other great composers who have contributed to the vast repertoire of Carnatic music compositions include Swati Tirunal (1813-1847), Vina Kuppayyar, Subbaraya Sastri, Gopalakrishna Bharati, Ghanam Krishna Iyer, Patnam Subramanya Iyer, Koteeswara Iyer, Muthaiah Bhagavata, Mysore Vasudevachar and Papanasam Sivan.

Influences And Integration Of Folk Melodies In Carnatic Music

This type of collaborative performance, which stepped outside of the traditional bounds of Indian classical music, was a first for Sruti. The second concert explored the influence of South Indian folk traditions on Carnatic music, and featured leading vocalist S. Sowmya and emerging vocalist Bharat Sundar. This pairing was also unique, as Carnatic duets usually occur between siblings or artists of similar status.

The two artists performed solo in other American cities, but the Sruti concert, presented as part of Montgomery County Community College's Lively Arts Series, was their only collaborative endeavour. With these concerts, SRUTI became the first United States organisation to showcase these types of experimental concerts, which have become increasingly popular in the world of Indian classical music.

Conclusion

The technology has improved so much for music teachers and music lovers for easily they can learn from the place where they are and also they can save time in their day today life. There are many different types of music in the 21st century for boosting the learners on creative mood of ragas, compositions, several svaras for generating from new era of music.

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