

## **CHAPTER I**

# **THE HISTORICAL DEVELOPMENT OF MUSIC**

# CHAPTER I

## THE HISTORICAL DEVELOPMENT OF MUSIC

### 1.1 First Stage: Vedic Period to Bharata

The historical development of music can be divided into three periods. The first from vedic period to Bharata (Natya Sastra), then the second period was from Bharata to Sarangadeva, and the third period was from Sarangadeva to Venkatamakhi. Although music had developed at different points in time, there appears to be a linkage between the older system and the newer development. So it is necessary to understand the first and second stages of development of music before going into the third stage.

In the development of music the very first realization was Nāda, which engulfed around the whole universe and was called as Nāda Brahman. Our ancient rishis and munis scripted many theories about Nāda. According to Brahmananda theory, "Cosmic sound is considered to be the cause of the material universe and is identified with Brahman of the upanishads. The structure of music based on audible or perceptible sound (āhata nada) is ultimately rooted in the absolute sound (anāhata nāda) which creates the world. Nāda is related to the ultimate, exactly as rays are to a gem. Just as an approach along the rays of a

gem leads to the attainment of the gem itself, so the apprehension of Nāda leads to the realization of the ultimate. Music is the process by which the absolute can be apprehended through the sensuous method of sruti, svara and raga." (Aparajta Pracca P 418).

Then the next development in music was the 22 srutis. From ancient to modern period this had been accepted and even now all musicologists are holding to the theory that there are 22 srutis only.

It is well known that from the early vedic period onwards our Indian music had started to develop. According to the Jaiminiya (जैमिनीय) sutra the mantras were recited by a way of a tune or by singing, and this singing itself had been called as sama (गीतिषु सामारव्य). Generally, the sāma or music itself had the quality of soothing effect on the mind. Similarly in the later period also the same kind of explanation was given to the ragas - 'Ranjayati iti Raga'.

During the Rig Vedic period hymns were recited with one note, this was called as ārchika gana. Then came the gāthik period, where ricas were recited with two svaras. Then, next came sāmik period. The sāmik hymns were recited with 3 svaras. Then, the next development was an addition of one more svara. The new scale was called as svarāntara. Sārāṅgadeva (13th century AD) also mentions this kind of development in Sangita Ratankara.

आर्चिको गायिकश्चाथ सामिकोऽयं स्वरान्तरः

एक स्वरदि तानानां चतुर्णामभिधाइमाः ।। ३२ ।।

(S R. - R. K. Shringy - p.188)

In the later sāmik period only six notes and rarely 7 svaras were included. In the vedic period the word, svara was used for only vowels, musical notes were called

as 'yāma'. Nāradiya Siksha (2nd century AD) described these svaras as pratama, dvitiya, tritiya, caturta, and krushta. Later on, in the upanishad period only the sapta svaras were denoted with the initial syllable, like, Sa, Ri, Ga, Ma, Pa, Dha, Ni. But these were in the descending order in relation to pitch.

Further, apart from these seven notes, in between these notes different points were selected and were called as vikruta svaras. Bharata placed two points in between Ga and Ma, Ni and Sa. The medieval writers, as well as, Sarangadeva declared 12 vikruta svaras. Then later medieval authors like Pundarika Vittala and others like Somanathā, Ahobalā had all declared almost all srutis as svaras. So it can be said that from ancient period to medieval period the development of music was based on how many svaras were accepted on the 22 srutis. (Apart from these the development gamakas and rendering styles had also developed).

In the ancient period the svaras were also called as jatis. In the 12th century AD, a treatise called Manasollasa by Somanatha, described that the samagana which was set in the svaras were also called as jatis.

सामवेदस्वरा जाताः स्वरेभ्यो ग्राम संभवः

या (ग्रा) मेभ्यो जातयो जाता जातिभ्यो राग निर्णयः

(MaU - p.12 - v 120)

This jati can also be said to be the first classification in the development of music. This may be based on a quantitative aspect or in other words, how many svaras were taken in a particular mantra. Even today those ragas which take five svaras are called as audava jati and the ragas which take six svaras are called as shādava jati.

Later on, svaras were classified qualitatively. In Naradiya Siksha (2nd century AD) references were there of sruti jati (The Concept of Sruti Jatis has

been mentioned in detail by N Ramanathan J.M.A Vol 21 page 9).

दीपतायता करुणानां मृदुमध्यम योस्तथा ।

श्रुतीनां योऽविशण्णो न स आचार्य उच्यते ।।

(N Ska P 79)

*"Those who do not have a knowledge of deepṭa, āyata, karuṇa, mrudu, and madhyā do not deserve to be called a teacher."*

According to Nāradeya Siksha, the qualities attributed to the different svaras were:

Pa - krushta - karunā

Sa - caturta - deepṭa

Ma - pratama - mrudu

Dha - mandra - deepṭa

Ga - dviteya - deepṭa, āyata, mrudu, madhyā

Ni - atisvarya - deepṭa

Ri - truteya - deepṭa

(BSIT - p 12)

Sārangadevā also describes these sruti jatis as follow:

Sadja - deepṭa, āyatā, mrudu and madhyā

Rishabha - karuṇa, madhyā, mrudu

Gāndhara - deepṭa, āyatā

Madhyamā - deepṭa, āyata, mrudu and madhyā

Pancamā - mrudu, madhyā, āyata, karunā

Dhaivata - karunā, āyatā, madhyā

Nishāda - deepṭa, madhyā

(S R - R K Shringy - p 137 - v 28)

After svara the next development was Grāma, Murcanā, Jāti system. This kind of classification continued upto (13th century) Sarangadeva. This qualitative description gave birth to the rasa theory in music.

Bharata classified melodies under jātis, though, during his time melodies were classified under Grāma, Murcanā jati system. This may be because of the need of emotion in dramatic themes that could be only fulfilled by the appropriate qualitative svaras in the jatis. Bharata also describes svaras according to the their emotional value. Svaras

Ma, Pa -	predominant in a raga gives love and comedy
Sa, Ri -	heroic, wonderful and terrible
Ga, Ni -	in pathos
Dha -	in loathsomeness

In the same way jatis and grama ragas were also divided according to the variation in emotions. "Sadjodicyāvati and Sadjamadyama are to be employed for love and fun, Ārshabhi and Sadji for the heroic, the wonderful and the terrible etc."

(Music in ancient Indian Drama by Dr. V. Raghavan J.M.A Vol XV p 87)

Along with this it is necessary to consider the situation and the development of music in ancient days. There were three kinds of music in the ancient days. One was the folk music which was sung spontaneously by ordinary or common people. Another was the sāmaveda vedic music which was sung in the vedic rituals like yāga and yagna. Then, another type of music was the one which was developed for the recreation and was called as gāndharvam. Generally, in the ancient time music was indicated by the word gāndharvam. Then the gāndharvās were semi-god-like people who guarded the somā, the celestial ambrosia (the intoxicating ritual drink) which also stimulated the voice. (The term gāndharavam has been described in detail in Dattilam by Mukand Lath. According to him the gāndharvam which was mentioned in Nātya Sastra was a specific kind of music)

In the epic poetry Rāmayana this word gāndharava occurs many times. When Lava and Kusa performed the Rāmayana in front of their father, Lord Rāma, the two brothers were described as two gāndharvas, - knowing the essence of

music, and skilled in practising notes. The slokas in Ramayana are

तांस शुश्राव काकुत्स्थः पूर्वाचार्यविनिर्मिताम् ।

अपूर्वा पाठय जातिं च गेयेन समलंकृताम् ॥

पाठये गेये च मधुरं प्रमाणौस्त्रि भिरन्वितम् ।

जातिभिः सप्ताभिर्वद्धं तन्त्रीलय समन्वितम् ॥

(Uttara Khand and Bala Khand -B S I. - p 149)

Here it shows that apart from the vedic hymns there were patya (patya jatis and 7 svara were jati mentioned) or kavya like poems which were set in music and performed, for recreation. (Ramayana was a geaya-kavya)

Bharata says that Natya Sastra was created by Brahma for the recreation of devas

महेन्द्र प्रमुखै देवैरुक्तः किल पितामहः ।

क्रीडनीयकमिच्छामो दृश्यं श्रव्यं च यद् भवेत् ॥

(N S - Pratamadyaya)

It was also considered as the fifth veda and Bharata also says that Brahma took patya from rigveda, music from sāmaveda, abhinaya from yajurveda, rasa from atharva veda.

जाग्रह पाठयमृगवेदा त्सामभ्यो गीतमेवथा ।

यजुर्वेदादभिनयान रसानाथर्वणादपि ॥

(N S - Pratamadyaya)

In the later period only all forms of arts like dance, drama, music were separated and got their individual identifies.

In the ancient days ladies were also taking part in the singing of sāmāgana.

It has been mentioned in Taitriya Sanhita,

पत्नय उपगन्ति मिथुनत्वाय प्रजान्यै

(B.S.I - p 38)

In samayagnas a branch was called as mahavrat. In this yaga one of the divisions was called as udgrāha; here, a `sama' called `badra' was sung by the yajamana's (owner's) wife. In this upagana ladies used to play instruments, like, āgati, karkarika, piccola, etc. In the same way in Apasthamba Srouthra Sutra there is mention that the wives used to play the instruments like āgati, sthambala, veena etc., in the `upagana'. This may be the reason for the evolution of Icon of Sri Sarasvati.

पत्नय उपगायन्ति पत्नयोऽनिकत्पत्नोऽपाघाटलिका

स्तंबलवीणा पिच्छोला इति

(A. S. S. - B.S.I. - p.38)

It is said that while reciting samagana ladies also accompanied them with veena. There was udgathas, their 2 accompanists, four upagathis and the yajamana's wife singing in one note and in addition, many instruments also played along with male and female voices. It looked like a group singing.

(B.S.I - p 39)

Moreover, even during the time of reciting rigveda reference to dance along with music has been mentioned. Rigvedic mantra also mentions

प्रान्यो अगाम नृत्ये हसाय

(Rigveda - B S I. - p 26)

In the mahāvrata yāga ladies used to keep pots on their heads filled with water and danced. Sāyana Bhāshya (2012.13) mentions



तत उत्तरं वयं प्राश्य प्राङ्मुखानना आयाम्  
नृत्ये नर्तनाय कयणि गात्र विक्षेपाय  
स्व कर्मानुष्ठानयेति भाव

(Sayana Bhashya - B.S.I. - p.26)

The upagayakas were very important in samayagna. Samgana starts with Om "ओमिति सामानि गायन्ति" (तैत्तरीय उपहार) In samagana the starting svara was very important (आद्योपान्त स्वर). The Om thus recited also gave the starting svara. The upagayakas had to keep that svara or maintain the Om in its pitch and had to repeat every now and then or maintain continuously in a low voice. This action indicated that it was like, a 'drone' for maintaining the starting pitch and holding it through out the singing. Latyayana srouta sutra says

त एतेनाक्षरेणोप गायेयुर्हो इति मन्द्र स्वरेण सन्ततं  
सहवाच्येष्वार भन्तः ।। तस्मात् त्रयन्तरेण स्तुयुः ।।

(L.S.S. B.S.I. - p 81)

This shows that the upagayakas maintain the pitch. (P.L. Sharma and others mention that the flute was used as a drone in the ancient period)

As it has been already mentioned that along with vedic rituals, entertainment also had started. There are also references which say that in Asvamedha Yagna, while giving oblation to 'Savitrī', musicians used to sit in the southern part of the yagna mandap and used to play on the veena set in uttaramandra and sang the praise of the yajamana's philonthraphy.

The uttaramandra was the first murcana of Sa grama. So this shows that grama murcana jati system had already evolved. This also shows that veenas were tuned according to murcana and played. This kind of practice of each

murcana being tuned on separate veenas and played can be seen even after many centuries. Silapadikaram (4th century AD) (a tamil epic like kavya composed by Illangoadigal, the brother of Chera king Chengutuvan) also mentioned different types of Yazh (veena) tuned or set to different murcanas. These were

Yazh Type	Svara ratios	Murcana
(1) Marudayazh	4: 4: 3: 2: 4: 3: 2	Harikambodi
(2) Kuranji Yazh	2: 4: 3: 2: 4: 4: 3	Sankarabharana
(3) Naithal Yazh	4: 3: 2: 4: 4: 3: 2	Karaharapriya
(4) Palai Yazh	3: 2: 4: 3: 2: 4: 4:	Todi

(S Ramanathan, Silapdikarm Isai Tamil - p.30)

In this book 4 types of yazh have been mentioned, and music during that period has been well described here.

After Ramayana even during the period of Mahābhāratha, music flourished well. It is known that Lord Krishna himself, with his flute was a symbol of music. Arjun when he was in the form of Bruganala, taught dance to the daughter of king Virāta. Even Sārangadeva (13th century) mentioned a school called as Arjun Matha.

There has been reference to many instruments available in Mahabharata, like, vallaki, veena, venu, saptatantri, mrudanga etc., as also many types of tala. Along with veena a talā called 'samyā' was kept for the timing, and another tala called 'pānitāla' (may be this was kept by hand) have been mentioned in literature.

पाणिताल सतालैश्व शम्यतालेः समैस्तथा

संग्रहष्टैः प्रनृत्यभिः शर्वस्तत्र विनेयते ।

(B.S.I. - p 161)

This means that during the time of worship of Siva, dancers used to bring out the nuances or intricate patterns of different talas.

In the same way in Jain literature also there were many references to music. The Tananga Suta (ठाणांग सुत) mentions about the origin of svaras, and the sounds of these svaras were equated with the sounds of animals and birds. The equating of sounds with animals and birds were found in many places in literature on music.

In the Chandogya Upanishad in the first adyāya are described sthobas of Samaveda. These were used in samagana. These were hāukar, hāekar etc. It is said that the secret of the samagana lies in these sthobas. This upanishad equated every wordly thing to music, even the rain falling from the sky etc.

In Chandogya upnishad the word geshna (गेष्णा) used for singers, and also discussed about the quality of good and bad singers. Moreover in this upanishad, the changing of season corresponded with the practice of the division of samas.

ऋतुषु पंच विधं सामोपासीत वसंतो हींकारो ।

ग्रीष्मः प्रस्तावो वर्षा उद्गीथ शरत्प्रतिहारो हेमन्तो निधनम्

(C U - B.S.I - p 108)

From the above description the time theory and singing of raga in a particular season, and the description of raga, had all started in the ancient period itself.

In the ancient period, in sama-yajur, different sthomas were sung in different seasons:

- |     |                         |                 |
|-----|-------------------------|-----------------|
| (1) | रथन्तरं सामत्रिवृत्सोमो | - Vasanta ritu  |
| (2) | वृहत्साम पंचदशस्तोमो    | - Greeshma ritu |
| (3) | वैरूपंसाम सप्तदशस्तोमो  | - Varsha ritu   |
| (4) | शाक्वररैवत सामानि       | - Hemantha ritu |

(B S I - p 28)

Further, even literature like smrutis, sikshas were profuse with reference to music. In the siksha literature reference of highly developed form of music has been mentioned. Siksha means teaching, that is, imparting correct instruction to the student. The most important sikshas were Paniniyasikhsa, Yagna Valkiya Siksha, and Nāradiya Siksha. The last named siksha was considered as a contemporary of Natya Sastra.

Nāradiya, Yagnavalkiya, and Manduki Sikshas give the origin of the sound and also references to the musical sound originating from the sounds of animals and birds and other characteristics of musical sound, such as, caste colour, gotra, chanda etc., can be seen. Even in the later text, like, Sangita Ratnakara (13th century) explains this and Pundarika Vittala also equates svaras with sounds of animals. Manduki Siksha says that though samagana sangita had 7 svaras, but those who were practising samagana, used only 4 svaras.

In the smruti literature especially, Manu Smruti, (approximately dated from 2nd century B.C to 2nd century AD) references were there that learning music was prohibited for brahmins and specially brahmacharis and those who were doing veda adyayana. This shows that bad aspects crept in along with the good aspects of music. This probably meant that some kind of moral degradation occurred among some of the learned musicians.

In the Harivamsha (2nd century) there were many references to music. During the festival time there was a dance called chhalikya, in which all men and women used to take part, and also there was chhalikya geet, where different musical instruments were used. There was another kind of dance called hallesam (हल्लीशं), which was like the dance (ras) of gopis with Sri Krishana, (A dance program mainly one man sings and seven to eight females danced). This also meant dancing in a circle. So this dance must be like the modern rās dance.

In the Harivamsha there was also mention of gandhara grama. This was like the Bhaimastri (भैमस्त्री), singing the devagandhara chhalikya. It seems that the chhalikya was a kind of drama or abhinaya, and the name of the music set in the drama might have been called as devagandhara chhalikya. And the raga's name was āsārīta (आसारित), gandhara grama raga. The subject of the music was a story called gangāvatara, meaning, how the river ganga was brought to the earth. This music was supposed to please asuras.

So this shows that upto 2nd century AD the gandhara grama prevailed. But later on it must have disappeared. Natya Sastra also did not mention gandhara grama.

### **1.1.1 Music during Buddhist and Jain Period**

The period of Bhuddhism and Jainism also helped in the development of music.

After Mahabharata (approximately fixed at 5th century BC) there was a total destruction in the country. Many people perished in the war and miscreants looted the people. The kshatriyas, brahmins, vaisyas looked down upon the poor people. Education also was restricted (mainly sanskrit) to the higher class of society (even during the time of Mahabharata, for example Ekalavya was deprived of his dhanur vidya). So this was the main cause for the spread of Jainism, and Buddhism.

Buddha was born in 566 BC. But the Buddhism became more popular when Ashoka the Great, Mauriyan Emperor made Buddhism the state religion. Moreover, he took more interest in spreading the religion not only in India but to other countries. But after Ashoka, the Mauriyan Empire started to decline. From 322 BC to 184 BC was the best period for Buddhism. The Greek ruler Milinda

(2nd century BC) invaded India and he also became a Buddhist. During the Buddhist period the great universities like Nalanda, Dakshashila, Vikramashila were established. They used to teach (1) Sabdavidya, (2) Ādyatmavidya, (3) Chikitsavidya (4) Shilpavidya (5) Hetuvidya. These were called as panchayan. In Nalanda and Vikramashila faculty for gandharva vidya also prevailed. During the period of Buddhisam, dance and drama were called 'Pekkha' प्रेक्षा or 'Preksha',

There was reference of music competition between two persons namely, Musila and Guthila. Musila belonged to Ujjain, and Guthila was court musician from Varnasi. During the competition Guthila broke his veena's strings one by one and he continued to play on the veena until the last string remained on the veena. This shows that even during that time musicians knew that even a single string could produce all the svaras. But that was kept a secret and not popularized.

During the secular period only, religious preaching was done in the local languages. The early Buddhist literature was written in Pali language. In the same way prakrit was also used for writing the scripture of Jainisim.

Moreover music was used to propagate their religions, throughout the country. Dance and music were used to attract the common folk during the religious congregations, common people also started to learn music. In the Sidharta Kaumudi the word 'kathik' was used for the people who were proficient in story telling and giving religious lectures. Those people who propagated the religion through music and dance were also called as kathik. In 'The music of India' by (Ram Avatar Veer Vol 1 from 600 BC to 1000 AD), he says that Buddhists adopted 5 note system of singing. The system remained in vogue for a pretty long time, till the 2nd century B.C. It was given the name of Quintal Age or Pantatonic by Chinese, and was based on the first five notes of the cycle of fifths. He also says that the Quintal Age ended by the close of 6th century and

Teritian (6 notes) Age started from the dawn of 5th century B.C.

Many jatis (in modern sense, ragas) were developed, and for this purpose the acharyas used simple words. To classify the prevailing Jatis they may have used words like stri, purusha, napumsaka etc., this time could be easily understood by the common people. The religious preaching was spread through music.

In group singing many men and women sang together. It might have been very difficult for them to change the tune quite often and in the early time in the grama ragas, meaning, Sa grama started from Sa and Ma grama started from Ma. So males sang from Sa to Ma, and females from Ma upwards. In 'The Music of India' by Ram Avatar Veer has mentioned that male and female voices had the following svaras and their pitches

male voice                      Sa 4 Ri 3, Ga 2, Ma 4,

female voice                  Ma 4 Pa 3, Dha 2, Ni 4

(Even foreign countires have 'bass' for male voice and 'superno' for female voice)

In this, Ma is harmonic with the lower Sa in the first part, and in the same way the upper Sa is harmonic with Pa the second part of the saptak. May be that was why in the later period Sa and Pa were fixed as achala svaras; prior to this Ma was an achala svara.

## **1.2 Second Stage: From Bharata to Sarangadeva**

The second stage of development can be said to start with Bharata's Natya Sastra. Natya Sastra mainly dealt not only with drama, dance, and theater, but also, with music in chapters from 28-32 (five chapters). Hence, Bharata's Natya

Sastra was an important treatise for all these art forms. Its date was approximately fixed between 2nd century B.C and 2nd century A.D.

If one sees the historical situation in the country, during the 1st century AD, the Kushanas, were ruling this country. The very important Kushan king was Kanishka. In his court was the great literateur and musician Ashva Ghosh. During that time the main religion of the state was Buddhism. His kingdom extended upto the Afghanistan and China. The artistic style of his time was called as Gandhara school of arts. Paintings at Ajanta, Amaravati, Nagarjunakonda, in all these places one can see (Sarod - like) veena, flute, mrudanga etc. Dancing can be seen in Amaravati paintings of Sathavahanas.

The next age, that is, the Gupta age was a golden period for music and fine arts. The great king like Chandra Gupta (320 to 335 AD), Samudra Gupta, and then Chandra Gupta Vikramadhitya (395 to 413 AD) ruled upto 5th century AD.

The figure of Samudra Gupta playing a sarod like veena on the walls (of the caves) show that the music was patronised by the kings too. From the shilaleka and from the tamrapatra, which were available of that period mention about yagasala (because of buddhism and jainism, the vedic rituals were considerably reduced during that secular period), it can be said the Hinduism had revived during that period. Great poet Kalidasa wrote Raguvamsha and other literary works like Megasandesam, Shākuntalam etc, gave ample evidence about music during that period. Along with music the shilpa kala was also in great esteem in that period.

In the 7th century AD during the time of Harsha, in his court, poet Bana wrote Kādambari, and Harsha Charita. In these two works also there were many evidences of music flourishing at that time.



In the south during the time of the three rulers Chera, Chola, Pandya, music and dance had flourished. The Chera king Chengutuvan's brother Ilango wrote a great epic work called Silapadikaram which mainly dealt with music and dance. During that time Buddhism was in great esteem. In another epic called Jeevaka Chintamani, the hero Jeevaka himself was a great veena player and was a Jain.

During the Pallava period temple architecture and sculptures show that dance and music flourished. The Kudumiyamalai inscription in Pudukkottai, Tanjore District of Tamil Nadu, was of great importance from the historical point of view. Music was inscribed on a flat rock surface. The different varieties of svaras, ra, ri, ru, re, ga, gi gu, ge etc., and the music phrases in the form of tanas and ragas, seven suddha jatis could be seen in those inscriptions. The author of the inscription was Mahendravarman I, the Pallava ruler of the 7th century A.D. During the Pallava period Buddhism and Jainism had started to deteriorate. Mahendra Pallava wrote a book called Matha Vilasam. In that book the deteriorated condition of these religions were described.

As mentioned before Hinduism had revived, and moreover the regional languages were also well developed during these centuries. For example, in the south, great saint poets like Appar, Sundarar, and Gyana Sambandar's poems and Perialvar's 4000 Divya Prabandas were considered as Dravida veda. Tevaram was a complete musical composition, ragas like nishadantya, and panchamantya were all mentioned in these Tevaram poems. Ragas like nilambari, bhupalam, kedargaula, nata were also used in those days. Also from the story that when Tirugyana Sambandar sang the teevaram hymn Madar madapidiyum in nilambari pann (these panns were in all heptatonic in scale) his accompanist Tirunilakanta Yazhpannar was not able to reproduce on his harp the delicate shades of that raga. When he was about to break the yazh Tirugyana Sambandar consoled his accompanist by saying that it was not his fault, only that

it was the limitation of the yazh. So it shows that during that time the yazh was not fully developed like vocal music.

These panns or ragas were divided according to the time theory. The pagal panns were sung in the morning. Iravu panns sung in the evening, and the podupann sung at all times. The ragas also were divided according to geographical divisions of landscape, like, plains, hills, seashore, desent, etc., these were Palai, Mullai, Marudam, Naidal, Kuranji etc.

The main musical literature or treaties during this period was Bharata's Natya Sastra, Dattilam, Bruhadesi etc. Natya Sastra was a well codified and an authoritative book and was considered of supreme value. Even the name Bharata was believed to be of a codified form like 'Bha' means bhava, and 'Ra' means raga, and 'Ta' means tala.

Natyasastra was considered as the fifth veda.

### **1.2.1 Natya Sastra**

After 2nd century AD, music, dance, drama all these started to develop. From the 28 to 32 chapters in Natya Sastra describe about music. First Bharata divided the entire field of music into three gāndharvas. These were svara, tala, pada.

He defines svara, grama, murcana, tana, vrithi, svarāsadharana, varna, alankara, sruti, yathi, etc. He says that svaras are seven, these are sadja, rishabha, gandhara, madhyama, pancana, dhaivata, nishada. He for the first time introduced two extra vikruta svaras kakali Ni and antra Ga under the svara sadhrana, but these svaras were used restrictedly and could not become an amsa svara.

Natya Sastra also gives the authentic information of gramas. He mentions only 2 gramas, sadja and madhyama gramas. The gandhara grama went into oblivion during his time. These gramas were based on 22 srutis. The sruti values of sadja grama svaras were in this ratio 4: 3: 2: 4: 4: 3: 2 and the madhyama grama svaras were in this ratio 4: 3: 2: 4: 3: 4: 2. He explained the 22 srutis with the help of druva and chala veenas. In the later period also this 'chatus sarana' experiment was explained in detail in Sangita Ratnakara by Sarangadeva.

Bharata defines 14 murcanas derived from the two gramas, sadja and madhyama. The starting svaras of each of the murcanas were in the descending order like Sa, Ni, Dha, Pa, Ma, Ga, Ri. But the murchana's svaras were in ascending order. Even after many centuries Sarangadeva and Pundarika Vittala mention the same murcanas with the same names.

Bharata also explains 18 Jatis belonging to both sadja grama and madhyama grama.

These were for Sa grama: (1) sadja (2) arshabi (3) dhaivati (4) nishadi (5) sadjothichaiva (6) sadja kaisiki (7) sadja madhya

From 'Ma' grama (1) gandhara (2) madhyama (3) gandharodichaiva (4) pancami (5) raktha gandhara (6) gandhara pancama (7) madhyamodichaiva (8) nandayanti (9) karmaravi (10) andri (11) kaisiki. The first 7 jatis were called as suddha jatis and the remaining 11 jatis were called as Vikruta jatis. The jatis described by Bharata were considered as the precursor to the modern ragas. But during the time of Bharata the raga concept was not clearly defined as in Bruhaddesi by Matanga in the 7th to 9th century.

Further, he explains the 10 lakshanas of jati, such as graha, amsa, tara,

mandra, nyasa, apanyasa, alpatva, bahutva, shadava and audava. Then the four kinds of varnas and these were arohi, avarohi, sthayi and sanchari. The alankaras were based on these 4 varnas, totaling 37 in number - the arohi varnas has 13 alankaras, avarohi 5, sthayi 5, and sanchari has 14 alankaras. He also describes gitis, and in a separate chapter he describes druvas, then the qualities and disqualities of voice etc., have also been described.

### **1.2.2 Dattilam**

The next important treatise after Bharata was Dattilam written by Dattila. He was a great ācharya. It is a very short treatise consisting of only 244 verses or karikas. Dattila was said to be the son of Sage Bharata. Some scholars opine that the present edition may be a part of a much larger treatise considering the shortness of the work. In many aspects Dattilam follows Bharata but there are some differences. This has been clearly pointed out by Mukund Lath in his book 'A Study of Dattilam' (6 P to 35). For example, about gandharava, Bharata defines it as comprising svara, pada and tala (N.S.8.8). Dattila's definition of gandharava beside implying togetherness of svara, pada, tala, also suggests an heirarchical relationship between these elements. The hierarchy elements are that svara is the dominant element, then tala comes, it is second important element, its function is to give an equipoise and equilibrium (samya) to svara. Pada follows last in the hierarchy. But Bharata did not explicitly set forth this hierarchy.

Another difference pointed out in Dattilam was that in the serial order of topics in the uddesa related to svara and sruti, Bharata listed svara on the top of the list and the sruti at the second position but Dattila gives preference to sruti, so he lists sruti on the top of the list and immediately after sruti Dattila keeps svara. Hence according to Bharata svaras were self revelatory and srutis were secondary to svara but for Dattila srutis were the basis for svaras. Further,

according to Bharata, gāndharva form was based on svara, not on sruti, and its octave had only seven svaras plus two intermediary or two sadharnas, but they do not have full status of svaras. Dattila's view was that certain specific srutis out of the range of 22 in an octave, had been selected and given the status of svara (Dat. 9-11), Dattila also says that pancama in the Ma grama, dhaivata in sadja grama, and madhyama in both the gramas should be considered as indispensable notes (Datt. 20).

On the other hand Bharata mentions the indispensability of madhyama only. Moreover Natya Sastra deals with rasa, describing the auditorium and how to construct the theme of dance etc. But Dattilam deals mainly with gāndharava (a type of music). These are some differences between Dattilam and Natya Sastra.

Further, all other aspects of music like grama, murcana, jati, varna and alankara were dealt by Dattilam, but not about instrumental music. Dattila himself says that because of the fear of the treatise becoming too large he omitted these topics.

### **1.2.3 Bruhaddesi**

The next important work after Bharata was Bruhaddesi by Matanga. His work was ascribed to 7th to 9th century. Bruhad means comprehensive and desi means desi ragas. Matanga says that the main purpose of his work was to highlight many aspects of music which were omitted by Bharata.

The important aspect about Bruhaddesi was that it dealt mainly with theory, and the clear definition of raga and desi forms of music. The word raga was first used by Matanga in a technical sense. He says 'their particular sound (formation) which is embellished by musical tones and the movement of tonal patterns as is

(thereby) delightful to the people's mind is called as raga'.

Generally, only *svara* by itself does not give any *ranjakatha* to a raga, For this, during the time of Bharata embellishments, like *kaku*, *sthaya*, *varna alankara* were used effectively. But after Bharata to use these embellishment, a kind of technique might have been evolved, and it prevailed during the time of Matanga. This technique might have been used in the *jatis*. Hence it was said that ragas evolved out of *jatis*.

Sārangadeva also mentions that the *jatis* have given rise to the raga forms and that the knowledgeable people can detect the subsequent derivative ragas in the pristine structure of the parent *jatis*.

दृश्यन्ते जन्यरागांशास्तज्जैर्जनक जातिषु

बृह प्रोक्त पदैः सम्यक्प्रणुक्ताः शंकरस्तुतो

(Bru Sec. 7.13)

Abinava (11th century) after Bruhaddesi also mentions, about the notes in the raga form, born out of *jatis*. He says that Takka raga and the Malava Kaisika used the same *sadja* with the same number of *srutis*, but still the note sound different (because of the change in context). Similarly Vegasvara and Saindhava where the same *sadja* acquired yet a new expression. On hearing the note *sadja*, one can immediately be able to recognize whether Takka raga or Saindhava, Vegasvara or Malava Kaisika was being played.

For these kinds of rendering technique a *svara* needs some kind of support from the neighbouring *srutis* or *svaras*. Hence these might have later on led Sarangadeva to define *gamaka* and distinguish some *srutis* as *svaras*. Parsvadeva and Sarangadeva were the pioneers who clearly defined *gamakas* in music.

000000

1

Bru 13-15

by many rules and regulations like graha, amsa, nyasa etc. Suppose a jati was not following one of the rules, it will still look mostly like jati only, because majority of its features followed the jati. To avoid this confusion a definitive antra marga or (chalan) and the nyasa should be clearly listed for these 18 jatis. So original jatis and the jatis born out of this original were called as desi forms of jati which can be clearly recognized. Here he mentions those margas which become desi.

Abinava also mentions other forms of marga and desi (Mukund Lath Dattilam, Page 169).

### **1.2.5 Marga and Desi by Sarangadeva**

Matanga's definition of desi was similar to that of Sarangadeva. But the definition of marga differs. Sarangadeva says

मार्गदर्शी च यो वेत्ति स गान्धर्वोभि धीयते  
यो वेत्ति केवलं मार्गं स्वरादिः सनिगद्यते

(S.R - R K Shringy Vol II - p.149)

One who knows marga and desi is called as gandharva, while one who knows only marga is said to be svaradi. He also says gitam, vadyam, nirtyam all the three together was called as sangita, which is two-fold marga and desi.

### **1.2.6 Marga and Desi by Kallinatha**

Kallinatha says "those forms that are created in various areas or regions (of the country) for the pleasure of the populace are in the desi state; with this and in view of their composition follows a free spontaneous course" He quotes an authority named Anjaneya who had defined desi ragas as those (ragas) which are not governed by rules regarding sruti, svara, grama, jati, etc., and contain ethos of



musical movements popular in regional (or folk) music of various areas.

From the above discussion it shows that during the time of Bharata jati strictly followed rules and regulations but gana did not. In the early days grama ragas were not as rigid as those of jati and over a period of time new ragas evolved and the grama ragas themselves became old or classical and apparently static and these were included in the category of marga.

Sarangadeva also suggests that grama ragas did have a kind of history, they were not always rule-bound like marga form when it was evolved. But during the period of Sarangadeva it became marga or rule-bound music. Sarangadeva classified grama-ragas as marga or nibadha forms, but he also says that these forms were once in desi forms

प्रसिद्धा ग्रामरागाद्याः केचिद्वेशी त्यपीरिताः

(S.R. - R.K Shringy - Vol II - p.44)

Some call the well established grama-ragas etc., too as desi

Generally, marga means path. In music tala, sruti (as a drone) and svaras, show the path for musicians. In modern days also the classical music is bound by certain rules. A classical rendering includes first in the beginning some alap then the chiz (in Hindustani music in Carnatic music alap followed by a kirtana) set in a particular raga should not be mixed with any other ragas. Then the raga will start with slow tempo then in between the chiz, then alap with tal and bol alap etc., then the druta version etc., is the pattern one is expected to follow while singing a classical music. But at the same time in tumri, even though it is bound by tala and some alap it is not considered fully classical music but considered as semi-classical music, because tumri does not follow the same strict convention followed by either khayal or drupad in rendering ragas.

If one compares khayal with drupad, the latter is considered as older and also more rigid than khayal. Then when drupad becomes marga, khayal will be desi. But khayal when compared with tumri or other varieties, khayal becomes marga and other varieties become desi etc.

So one can conclude even when a new form develops then new development is considered as desi and over a period of time when it becomes static and not allowed new improvisation then that music will become marga. In medieval period anything old was considered as marga.

Matanga also describes grama ragas and their derivative ragas as bhasha, vibhasha, antrabhasha etc., He also gives dvādasa murchana, but this was not accepted by later authors.

### **1.3 Third Stage: From Sarangadeva to Pundarika Vittala**

The third stage of development started with Sarangadeva. But before that it is necessary to see the political situation in India. There was initially a decline in the musical activity and only from the 15th century, that is, from Akbar's period onwards it started to improve.

In the early period of this stage many countries invaded India like, Greeks, Scythians, Parthas and Huns, but they were absorbed in the Hindu society during the course of a few generations.

R.C Majumdar says "Islam came to India with its simple message of its own clear-cut and aggressive posture. Islam had nothing in common with the elaborate ritualistic and absorptive Hinduism. Islam's well established social system, philosophy, laws and a strong monolithic outlook made its absorption

into Hinduism impossible."

The first series of Islamic invasions of the Indian subcontinent happened between 800 and 1000 AD under the leadership of Turkish warrior princes of Afghanistan. Between 1000 to 1030 Mahmud Ghazni lead a series of devastating raids on India, and he destroyed the magnificent temples of Kanauj, Mathura, and Somnath. The Islamic conquest of India really begun in 1192. Another Turkish ruler of Afghanistan Mohammed Ghor invaded Punjab and defeated the Rajput king Prithviraj Chauhan. Mhammad Ghor appointed Turkish slave leader Qutb-ud-Din Aybak as his representative in Delhi. In the first phase muslims came to India and looted the country destroyed temples and went away. But the second phase started from Qutb-ud-Din. Because of the upheaval in northern India and because of the fear of conversion into Islam many artists and people migrated to south.

### **1.3.1 Sarangadeva**

Originally Sarangadeva's ancestors were kashmiri brahmins. But the reason why they migrated to the south is not clearly known. Sarangadeva's ancestors too migrated to south to Deccan and lived under the patronage of the Yadava dynasty at Devagiri (present Dauladabad). This dynasty was formally established by the king Bhillana in 1145 A.D. Sarangadeva's grand father's name was Bhaskara who was a great ayurvedic vaid. His son Shodala was appointed as an accountant (Srikaranagrani) in Bhillana's court.

King Bhillama died in 1193 A.D. His son Jaitrapala or Jaitragi ascended the throne and ruled for a short period. His son Singhana ascended the throne in 1200 AD. During his time only Sarangadeva took over his father's post as an accountant and also wrote Sangita Ratnakara.

Sarangadeva's Sangita Ratnakara is an important book for both South Indians and North Indians as well, because, during his time there was no bifurcation of music into Carnatic and Hindustani.

Sangita Ratnakara consists of 7 chapters. These are (1) svaragatadhyaya (2) ragavivekhdhyaya (3) prakirnadhyaya (4) prabhandhadhyaya (5) taladhyaya (6) vadyadhyaya (7) nartanadhyaya. Sarngadeva explains in detail about the nadautpati, sruti, svara, grama, murcana jati etc. Also under the prāk prasidha popular ragas he describes grama ragas, uparagas their bhasha, vibhasha, antrabhasha and their melodic forms. In the second section under the aduna prasidha (newly developed) ragas he described ragas under different melodic forms - Rāganga, Bhashanga, Kriyanga, Upanga.

It has been already mentioned that during the time of Bruheddesi ragas were classified into marga and desi. Now Sārangadeva describes these desi ragas and classifies them under the name of Raganga, Bhashanga, Kriyanga, and Uparga which were based on melodic qualities.

Sārangadeva was followed by Rana Kumbha who was the last one to discuss in detail about the Grama - Murcaha - Jati system.

### **1.3.1a Raganga Raga**

These were desi ragas and somewhat associated with the grama ragas. There were 13 ranganga ragas mentioned by him. Which are as follows:

Madhyamadhi, Malavasri, Todi, Baṅgāla, Bhairava, Varāti, Gurjari, Gauda, Kolāhala, Vasanta, Dhanyasi, Deshi, Desakhya.

### **1.3.1b Bhashanga Raga**

These were defined as *desi* ragas that were linked with *bhasha*, *vibhasha*, and *antra bhasha* of the *grama* ragas. Matanga was the exponent of *bhasha* ragas. However according to the early writers like sage Yastika, *bhasha*, *vibhasha*, *antrabhasha* were connected with *gitis* (compositions). Later writers like Simhabhupla, the commentator of *Sangita Ratnakara*, also mentions that these *rāgāṅga*, *bhāṣhāṅga*, *kriyāṅga* and *upāṅga* ragas have been of the *desi* variety of *gāna*. Generally, *gānas* were not much rigidly or strictly bound like that of *jati*. It had some flexibility, in taking other *svaras* or style than from which they were born.

Premalata Sharma (H. Powers (1970); UCLA Ethnomusicology Sp. reports Vol. 13) says that the *bhashanga* of a raga is nothing but a specific variety of *alāpa*. (*alāpa* means metrically free improvisatory exposition of the respective raga). She also explained that similar ragas have wide scope in rendering, like, *kalyan*, *kanada* etc.

Generally, *anga* means part of the body but can be taken as a characteristic of a raga. Swami Vidyaranga (14th century AD) also mentions about 6 *angas* of ragas which are

- (1) *akshiptika* - opening phrase,
- (2) *ragavarthani* - after the beginning of raga it is now expanded,
- (3) *vidhari* - ragas are divided into two parts,
- (4) *sthai* - in this the note on which this raga has begun and it is woven into *tanas* (melodie phrases),
- (5) *varitani*: *tanas* were created around the various notes of the raga. This was also called as *makrani*, and
- (6) *nyasa* - the note on which the raga ends.

From the above description it appears that angas may differ from one region of another and that was why bhashanga came into existence.

During the 15th century Raja Mansing Tomar wrote a book called Mānkuthuhal. This book is not available. But during the time of Aurangazeb an officer of his court called Fakirullah - wrote a book based on Raja Tomar's book (almost a translation apart from music he also described the political situation) in Persian language. Later on, it was translated into Hindi by Hariharnivas Dvivedi. In his book he also mentions that for a raga graha, amsa, naysa etc in all 13 characteristics for a raga were called as angas. But in a later period during 18th century the bhashanga ragas were called as those ragas which take svaras of another raga.

Sarangadeva also mentions 7 bhashanga ragas and their derivatives and these are given in Table 1.1 below.

**Table 1.1: Sarangadeva's Bhashnga Ragas**

Raga	Bhasha of	Derivatives
(1) Travana	Bhinna Sadja	(1) Dombakruti
(2) Kakuba	-	(1) Raganti (2) Saveri
(3) Bhogavardhani	Vibhasha or Kakuba	(1) Velavali (2) Pratamamanjari
(4) Bangali	Binna Sadja	(1) Adi kamodi
(5) Vegaranji	Takka	(1) Nagadhvani
(6) Souvera	-	(1) Souveri (2) Varati
(7) Pinjari	Hindola	(1) Natta (2) Kamata Bangala

### **1.3.1c Kriyanga raga**

Kri-yanga ragas were defined as desi ragas which were related to specific emotive situations. This emotive situation can be created with kaisiki variety of svaras, alankaras, gamakas, sthayas, etc.

Sarangadeva was the first one who differentiated or separated gamakas and distinctive (kaisiki) svara sthanas, and also elaborately defined sthayas, kakus and gamakas. He gave 15 types of gamakas. So, during the time of Parsvadeva there were many kriyanga ragas. But Sarangadeva only mentioned 3 kriyanga ragas, may be because those ragas which used kaisiki variety of svaras were not included in the category of kriyanga. These three kriyanga ragas were: (1) ramakri, (2) gaudakri, and (3) devakri.

### **1.3.1d Upanga ragas**

Sangita Ratnakara defines upanga ragas as those ragas which were not classified under the above categories. These ragas are listed below:

- (1) there were 6 varieties of upanga ragas for varati (1) dravida varati (2) saindavi varati (3) apasthana varati (4) kountala varati (5) hathasvara varati (6) pratapa varati
- (2) todi upanga - turshka todi, chaya todi
- (3) gurjari upanga: (1) maharashtra gurjari (2) sourashtra gurjari (3) dakshina gurjari (4) dravida gurjari
- (4) velavali upanga (1) buchi (2) khambayati (3) chyavelavali (4) pratapa velavali
- (5) bhairavi upanga - bhairavi
- (6) kamoda upanga - sinhali kamoda
- (7) natta narayana upanga - chayanatta
- (8) kolahala upanga - ramakruti
- (9) chevati upanga - vallalla
- (10) suddha pancama upanga - (1) dakshinatya (2) andhalika
- (11) gouda upanga - (1) kamata gauda (2) deshavala gauda (3) turushka gauda (4) dravida gauda

He also gives 10 other modern desi ragas. These are (1) sri raga (2) pratama bangala (3) dviteya bangla (4) madhyama shadava (5) suddha bhairava (6) meghraga (7) somaraga (8) pratama kamoda (9) dviteya kamoda (10) amrapancama

Apart from these, Sarangadeva also explained other modern miscellaneous Bhashnga raga which were:

- (1) kaisiki,
- (2) saurashtri (pratama), and dvitiya saurashtri,
- (3) lalita (pratama), and dvitiya lalita,
- (4) pratama, dvitiya, tritiya, chaturta, saindhavi,
- (5) pratama gaudi and dvitiya gaudi,
- (6) travani (7) harshpuri (8) bhairavi from takka, kaisika, malava (bhasha) and dravidi (vibhasha).

Almost all of these ragas Pundarika Vittala classified under raga ragini padhati as well as under the mela system.

After Sarangadeva many new ragas got evolved and the important person behind this development was Amir Khusrau.

### **1.3.2 Hazrat Amir Khusrau (1253-1325 AD)**

One of the important figures in the history of music was Hazarat Amir Khusrau. His father's name was Mahamamd Syfddin. Originally he belonged to Turkey. It has been mentioned in Readings on Music and Dance, by Gowri Kuppuswamy and Hariharan, that Amir Khusrau's grandfather was a Hindu chieftain who had accepted Islam. Khusrau's mother was an Indian. He was born in Patiyala which falls under the Brajadesh. Khusrau received Indian sanskar from his mother



(Brajbasha was his mother tongue) and from his father he received education in Islam, Turkish, Persian and Arabic languages. Amir khusrau during his life time served several kings (seven kings). Among them king Allaudin-khilji who was the last king. Though Khusrau was a Turk he had keen interest in Indian music.

Generally, in the early days Turk and Pathan orthodox muslims disfavoured arts, like music, sculpture, paintings etc. Paintings of human figure or anything that has life in it was forbidden according to Islam. Muslim rulers of India gave no encouragement to these arts. But, later on, they softened the resistance and the climate of India gradually changed. In fact, the rule of Khilji and Tuglaque were not as sterile as it was commonly believed to be. Many history books mentioned that the beginning of 14th century was an important landmark in the cultural history of India. During this period only writing paper was introduced into India from Central Asia; in architecture a remarkable development was the introduction of arch and dome. In music, pioneering movement was by Amir Khusrau, the celebrated poet and musician, who was known as Tuti-i-Hind or parrot of India. He was said to be from Balkan states also.

It was true that Amir Khusrau invaded South India he went upto Madurai and Ramesvaram (South India and Muslim Invaders by S. Krishna swamy Iyengar p.100). Amir Khusrau wrote a book called Tarrikh-i-Alai. In this book a detailed account of the southern invasion has been given. The army left Delhi on the 24th November (Jumada-1 Akhir, AH 710 (1310)). Amir Khusrau claims that this kind of invasion as a mere raid undertaken for the sole purpose of plunder. Malik-Kafur was the general of the army. He returned to Delhi in 1311 or 1312 with his booty which included some artists too.

It was also well known that the contest between khusrau and Gopal Nayak, a great musician from South was held in the court of Allaudin khilji. Gopal Nayak

was a great musician. Fakirullah in his book (1773) mentions that Gopal Nayak was said to have 1200 disciples. Reference from Chatura Kallinath (1440 AD) and Venkatamakhi also confirm that Gopal Nayak had great proficiency in music. Amir Khusrau cheated Gopal Nayak in the contest, which was held in the court of Allaudin Khilji. It is not known how Gopal Nayak came to Delhi. May be he was forcefully brought or he was tricked into coming to Delhi. According to Fakirullah's statement it seems that he was brought to Delhi partly by trickery and partly by force. Fakirullah says in Kurukshetra, in Taneshvar there was a big lake or reservoir. Hindus believed that those who take bath in that lake on the day of parva (पर्व) (comes once in a year), will go to heaven. Gopal Nayak came there to take bath in that lake. At that time Allaudin Khilji sent his soldiers to bring him to his court.

[In 1307 Ramachandra Rai the ruler of Devagiri came to Delhi for acknowledging his subordination to Allaudin Khilji. It was a fact that on this occasion the musicians of south also came to Delhi and most probably Gopal Nayak was one of them. "Reading on Indian by Gowri Kuppswami and Harihar P. 93]

Fakirullah says (in Mansingh and Mankhuthukal Page 93, 94, 95) that in general, in those days those who want to challenge others in any art they use to tie a stick (डंडी) to the turban. So Gopal Nayak also after hearing Amir Khusrau's name he tied the stick (to show that he was ready for the contest) and came to the durbar. According to the prior arrangement sultan told Gopal Nayak that Amir Khusrau was not there so Gopal Nayak was asked to sing first. Sultan hid Amir Khusrau under the throne. So when Gopal Nayak sing for 6 days and then came Amir Khusrau as if he was returning from Iran and said that only just now he was returning from Iran and he asked Gopal Nayak to sing first, and he followed. When Gopal Nayak started to sing Amir Khusrau said these ragas were all known to him for a long time and started to sing those ragas which were equivalent to the Indian ragas mixing some Persian tunes. Fakirullah has given hints that after the

incident Gopal Nayak committed suicide. Fakirullah says that sometime this kind of competition leads to death.

Amir Khusrau was naturally a great musician. Moreover he was a *ek phati* meaning that if he hears anything once he could reproduced it immediately. So after hearing 6 days Gopal Nayak's music he mixed some Persian tunes to the Indian ragas (or one raga with another) and reproduced them.

Fakirullah also mentions how Amir Khusrau created many ragas. He says that Khusrau selected 12 ragas and named them according to the 12 talas.

- (1) Khusrau mixed Varati, Malari and Husseni and named it as Divali,
- (2) changed the name of Purvi raga and named it as Kalaganam,
- (3) *todi* mixed with Panjgarh, Mayir and named it as Movar,
- (4) *farsi* raga Shahnaj mixed with Shatraga named as Jilaf,
- (5) in Afganisthan people used to sing kavvali in some tune which was called as Fargana in that tune Khusrau mixed Sarang and called as Ushak.
- (6) it is also said that Amir Khusrau wrote a book called Kiranussadin (کیرانوستادین). He mixed Goud, Bilaval, Gouri, Sarang called it as Sarparda,
- (7) Kanada mixed with chand music was called as Fardos. He mixed Yaman with Farsi gana Nairaj and called it as Yamani,
- (8) Purvi, Vibhas, Gour, and gunakali were mixed with Irak and was called as Sajgir. He also says in his book that, then this Sajgir mixed with Irak and on the Iraq's parda (may be svaras) became Ahang, and
- (9) Yaman and Vasanta mixed and called Yamani vasant.

In this way Amir Khusrau made many mixture ragas.

It was also said that Amir Khusrau invented sitar and tabla. But in the book 'Musalman and Sangeet' Acharya Bruhaspati, says that upto the time of Sadarang (18th century) nothing was heard about sitar or tabla. Only Sadarang's father Khusrau Khan invented sitar. Ahmed Shah Rangele died in 1748. After 49 years of his death there was a book called Nadiradisahi, which was written in pandulipi, the reference to tabla can be found in this book. Anyway it was a good invention and an important contribution to Indian music.

'From the life and work of Amir Khusrau' it has been said Amir Khusrau himself was supposed to have said, Indian music, the fire that burns heart and soul is superior to the music of any other country. Foreigners even after a stay of 30 or 40 years in India cannot play a single Indian tune correctly. Indian music charms not only men; beasts have been hypnotised and hunted, simply by music.

R.C Majumdar also says that music was well developed when Islam came to India. Islam had a sort of religious disliking for it and had not contributed much except some of the inventions which were attributed to the poet, literateur and mystic of the time, Amir Khusrau.

Fakirullah also mentions about Sultan Hussein Sherki. He mixed many ragas with old ragas and gave new names. For example, with Shyam as prefix or suffix twelve ragas were invented like, Gour Shyam, Shyam Mallar, Bhupla Shyam, etc. He is said to have invented Khyal.

The next important musician was king Mansing Tomer. It is said that he invented Drupad and also invented many ragas. During the second half of the 11th century, there was musician from the south called Pundarika Vittala who settled in Khandesh. His life and works are presented in the next chapter.