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## Evaluating the Legacy: The Validity of Tyagaraja, Muthuswamy Dikshitar, and Syama Sastri as the Trinity of Karnatic Music

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### Abstract

In this study, we examine the canonical position of the "Trinity" of Karnatic music—Tyagaraja, Muthuswamy Dikshitar, and Syama Sastri—through the historical, cultural, and musicological prisms, and we critically assess their legacy. By analyzing their individual contributions, stylistic divergences, and the sociopolitical processes that elevated them to collective prominence, the study challenges the homogenizing narrative of the "Trinity" framework. While their compositions—Tyagaraja's devotional kritis, Dikshitar's Sanskrit scholasticism, and Syama Sastri's rhythmic innovations—revolutionized Karnatic music, the research reveals how their canonization reflects 20th-century nationalist agendas and caste-gender biases. Critiques highlight the exclusion of contemporaries like Swati Tirunal and Oottukkadu Venkata Kavi, as well as marginalized voices such as non-Brahmin and women musicians. Despite these critiques, the Trinity's enduring influence on pedagogy, global dissemination, and cultural identity underscores their artistic merit. The paper concludes that while their genius is undeniable, their legacy must be recontextualized within inclusive historiography to acknowledge Karnatic music's diverse evolution.

**Keyword-** Karnatic Music, Trinity of Karnatic Music, Tyagaraja, Bhakti Movement, Syama Sastri.

### 1. Introduction

Karnatic music, a prominent classical music tradition of South India, has a rich history and a structured framework that distinguishes it from other forms of Indian classical music. This introduction explores the background and context of Karnatic music, as well as the concept of the "Trinity," which refers to three of its most influential composers.

#### 1.1. Background and Context of Karnatic Music

Karnatic music, known as Karnāṭaka saṃgīta in Dravidian languages, is primarily associated with the southern states of India, including Andhra Pradesh, Karnataka, Kerala, Tamil Nadu, and parts of Telangana and Odisha. Its origins can be traced back to ancient Hindu traditions, particularly the Samaveda, which laid the foundational principles for musical expression in this region. The separation from Hindustani music occurred around the 12th century due to various cultural influences and historical events, leading to distinct developments in musical styles across northern and southern India[1].

The emphasis in karnatic music is predominantly on vocal performance, with compositions primarily written for singing. Even instrumental performances are often executed in a style that mimics vocal techniques, known as gāyaki. The core elements that define Karnatic music include śruti (pitch), svara (musical notes), rāga (melodic framework), and tala (rhythmic cycles). These elements facilitate both composition and improvisation within performances.

### 1.2. The Concept of the "Trinity" in Karnatic Music

The "Trinity" of karnatic music refers to three legendary composers: Tyagaraja, Muthuswami Dikshitar, and Syama Sastri. Active during the 18th century, these composers significantly enriched the Karnatic repertoire and established new forms of ragas and talas that are still integral to the tradition today.

- Tyagaraja (1767-1847) is celebrated for his devotional compositions primarily dedicated to Lord Rama. His works include thousands of kritis that emphasize emotional expression and intricate melodic structures.
- Muthuswami Dikshitar (1775-1835) is known for his sophisticated compositions in Sanskrit that explore diverse ragas and talas, blending various musical traditions.
- Syama Sastri (1762-1827) is recognized for his complex rhythmic patterns and unique contributions to the swarajati form, showcasing deep emotional content in his works.

Together, these composers not only shaped the musical landscape of their time but also laid the groundwork for future generations of musicians. Their legacy continues to influence contemporary Karnatic music practice and education, solidifying their status as pivotal figures in this rich musical tradition[2].

### 1.3. Research Objectives and Significance

This research aims to critically evaluate the legacy of Tyagaraja, Muthuswamy Dikshitar, and Syama Sastri as the Trinity of Karnatic music.

- Examine the historical and cultural processes that led to their canonization.
- Analyze their individual contributions and assess the validity of their grouping as a "Trinity."
- Explore critiques of the Trinity framework, including the exclusion of other influential composers.
- Discuss the contemporary relevance of their works in the global Karnatic music landscape.

### Methodology

This research employs a multidisciplinary approach, combining historical analysis, musicological critique, and cultural studies. Primary sources include the compositions of the Trinity, historical texts, and biographical accounts. Secondary sources encompass scholarly articles, critiques, and oral histories. The study also draws on comparative analysis to situate the Trinity within the broader context of Karnatic music history.

## 2. Historical and Cultural Context

Understanding the contributions of the Trinity—Tyagaraja, Muthuswami Dikshitar, and Syama Sastri—requires familiarity with the historical and cultural background of Karnatic music in the 18th and 19th centuries. Here we look at how patronage structures shaped Karnatic music throughout this time, how artists from before the Trinity left their legacies, and how the music itself developed.

### 2.1. Karnatic Music in the 18th–19th Centuries

The 18th century marked a significant period in the development of Karnatic music, often referred to as its "Golden Age." This era saw the emergence of the Trinity, whose innovative compositions laid the groundwork for modern Karnatic music. The musical landscape was characterized by the introduction of new ragas and forms, as well as a refinement in musical notation and theory. The contributions of composers like Tyagaraja, Muthuswami Dikshitar, and Syama Sastri not only enriched the repertoire but also established a higher aesthetic standard for future musicians[3].

During this time, the city of Madras (now Chennai) became a central hub for Karnatic music, fostering a vibrant culture of performances and compositions. The dissolution of princely states towards the end of the 19th century led to a transformation in how Karnatic music was patronized, transitioning from royal courts to public performances organized by private institutions known as sabhās

## 2.2. Patronage Systems and Sociocultural Influences

Patronage played a crucial role in the evolution of Karnatic music during the 18th and 19th centuries. Local kings from the Kingdoms of Mysore and Travancore were instrumental in supporting musicians and composers, many of whom were also accomplished performers themselves. This royal patronage allowed for a flourishing of artistic expression within court settings, where musicians like Veene Sheshanna and Veene Subbanna thrived.

The sociocultural environment also influenced musical practices. The interplay between spirituality and music was profound; many compositions were devotional in nature, reflecting the religious sentiments of the time. The influence of Bhakti movements further encouraged composers to express their devotion through music, leading to an increase in compositions centered around Hindu deities[4].

## 2.3. Pre-Trinity Composers and Their Legacy

Before the emergence of the Trinity, several composers significantly shaped Karnatic music's foundation. Notable figures include Purandara Dasa, often referred to as the "father of Karnatic music," who systematized musical pedagogy and introduced foundational exercises for learners<sup>25</sup>. Other important composers such as Tallapaka Annamacharya and Kshetrappa contributed to the development of lyrical forms that would later influence Trinity compositions.

These pre-Trinity composers laid essential groundwork by defining ragas, talas, and lyrical styles that would be refined further by Tyagaraja, Muthuswami Dikshitar, and Syama Sastri. Their legacy is evident in how contemporary musicians continue to draw upon earlier forms while incorporating innovations introduced by the Trinity<sup>34</sup>. The rich tapestry created by these early contributors set a high standard that subsequent generations aspired to meet, reinforcing their significance in Karnatic music history[5].

## 3. Individual Contributions of the Trinity

### 3.1. Saint Tyagaraja

#### Bhakti Movement and Devotional Compositions

Saint Tyagaraja (1767-1847) was a pivotal figure in the Bhakti movement, which emphasized personal devotion to God as a means of spiritual realization. His compositions predominantly express deep devotion to Lord Rama, reflecting his unwavering faith and commitment to the Vaishnava tradition. Tyagaraja's works are characterized by their lyrical beauty and emotional depth, often encapsulating the essence of bhakti through musical expression. He is credited with composing over 24,000 songs, although only about 700 are extant today, many of which continue to be performed widely in Karnatic music concerts[6].

His most notable contributions include the Pancharatna Kritis, a set of five kritis that are considered masterpieces of Karnatic music and are frequently performed during music festivals in his honor. These compositions not only showcase his devotion but also highlight his mastery of musical forms and structures<sup>124</sup>. Additionally, Tyagaraja composed Utsava Sampradaya Kritis, which are specifically designed for temple rituals, further solidifying his role in integrating music with religious practices[7].

#### Innovations in Kṛiti Structure

Tyagaraja's innovations in the structure of the kṛiti form have had a lasting impact on Karnatic music. He perfected the pallavi-anupallavi-charanam structure, which has become a standard format for many composers following him. His approach to composition involved intricate melodic lines and rhythmic patterns, allowing for both improvisation and structured performance.

He also introduced variations within his compositions that encouraged performers to explore creativity while adhering to traditional frameworks. This practice enhanced the expressive potential of Karnatic music, enabling musicians to engage deeply with the emotional content of the pieces they performed. His use of lesser-known ragas and innovative melodic ideas expanded the tonal palette available to musicians, fostering a rich environment for artistic expression.

### **Legacy Through Disciples and Oral Tradition**

Tyagaraja's legacy is preserved through an extensive oral tradition passed down by his disciples and subsequent generations of musicians. His teachings were often documented by followers who accompanied him on his travels, noting down his compositions on palm leaves. Unfortunately, many original manuscripts were lost over time due to natural decay and calamities; however, the core of his work remains alive through performances and teachings in various music schools.

### **3.2. Muthuswamy Dikshitar**

#### **Sanskrit Compositions and Scholarly Rigor**

Muthuswami Dikshitar (1775-1835) is renowned for his profound contributions to Karnatic music, particularly through his compositions predominantly in Sanskrit. His works reflect a high level of scholarly rigor, showcasing not only musical creativity but also a deep understanding of Sanskrit literature and philosophy. Dikshitar's compositions, which number around 450 to 500, are characterized by their intricate lyrical structure and thematic depth, often incorporating elements of Advaita Vedanta philosophy.

Dikshitar's ability to compose in various declensions of Sanskrit demonstrates his linguistic prowess and commitment to the literary aspects of music. His kritis often include detailed descriptions of deities and temple lore, preserving cultural traditions while elevating the art form. Notable compositions such as the Kamalamba Navavarna Kritis exemplify his mastery over the kriti format, blending poetic beauty with musical sophistication[8].

#### **Influence of Advaita Vedanta and Temple Traditions**

The influence of Advaita Vedanta, a non-dualistic school of Hindu philosophy, is evident in many of Dikshitar's compositions. His works often explore the relationship between the individual soul and the universal consciousness, reflecting a philosophical depth that transcends mere devotional expression. This integration of Advaita thought allows for a nuanced understanding of polytheistic worship, where the divine is perceived as both immanent and transcendent.

Dikshitar's compositions frequently draw upon temple traditions, as he traveled extensively to various sacred sites across South India. His experiences at these temples inspired many kritis, where he composed pieces dedicated to specific deities, thus intertwining his musical output with the spiritual practices of the time. The Navagraha Kritis, for instance, pay homage to the nine planets, illustrating his engagement with astrological concepts and their significance in Hindu worship.

#### **Notational Precision and Ragam-Tanam-Pallavi**

Muthuswami Dikshitar was also a pioneer in notational precision within Karnatic music. His compositions exhibit a meticulous attention to detail in terms of melody and rhythm, which has influenced how subsequent generations approach performance. He is credited with developing the Ragam-Tanam-Pallavi format, a sophisticated structure that allows for extensive improvisation while maintaining a coherent thematic focus.

In this format, the raga serves as the melodic framework, while tanam introduces rhythmic complexity through improvisation. The pallavi, or main theme, provides a foundation for further elaboration and exploration by musicians. Dikshitar's innovations in this area have established benchmarks for technical excellence in Karnatic music performance.

Overall, Muthuswami Dikshitar's contributions extend beyond mere composition; they encompass a holistic approach to music that integrates philosophy, spirituality, and technical mastery. His legacy continues to resonate within the Karnatic music tradition, influencing both performers and scholars alike[9].



### 3.3. Syama Sastri

#### Swarajati and Complex Rhythmic Structures

A swarajati form innovator, Syama Sastri (1762–1827) stood out for his work with intricate talas (rhythmic cycles). He very certainly was the first to compose a swarajati kind of music that could only be played with an instrument or voice. This was subsequent to the swarajati's transition into a dance form. "Ratnatrayam" (Three gems) is another name for his three well-known swarajatis, which are more often used for performance singing than dancing. Composed in the ragas Bhairavi, Yadukula kambhoji, and Todi, respectively, they are Kāmākṣhī Anudinamu, Kāmākṣhī Padayugamē, and Rāvē himagiri kumāri. The first two are scheduled for Mīśra Cāpu Tāḷa, and the third for Ādi Tāḷa. The Viloma form of Chapu thalam, which he demonstrated and emphasized, is four plus three instead of the more typical three plus four. As a further notable thala contribution, Syama Sastri wrote the kriti "Sankari Samkaru (Saveri)".

#### Role of Feminine Divinity (Devi) in Compositions

Most of Syama Sastri's compositions propitiate the Goddess Kamakshi. He composed songs not only in popular ragas such as Todi, Kalyani, and Sankarabharanam but also in rare ragas such as Manji, Chintamani, and Kalagada.

#### Comparative Obscurity and Modern Revival

Despite his significant contributions, Syama Sastri is often considered the least known among the Trinity. His compositions, however, showcase his originality and genius in discovering new forms in Karnatic music. Syama Sastri's creative ability is exemplified in his concert-contest against Kesavaya, where he reproduced similar tana varieties and introduced other varieties that were unknown to Kesavaya<sup>2</sup>. His compositions in 'apoorva' ragas like Chinthamani, and Kalagada evidence his originality and genius in discovering new forms in Karnatic music[10].

### 4. Comparative Analysis

The collective designation of Tyagaraja, Muthuswamy Dikshitar, and Syama Sastri as the "Trinity" of Karnatic music belies the striking individuality of their artistic visions. While their works collectively form the bedrock of the Karnatic repertoire, their approaches to composition, language, and spirituality reveal profound differences. Tyagaraja's kritis, predominantly in Telugu, are imbued with an intimate, personal devotion (bhakti) to Lord Rama, characterized by melodic simplicity and emotional immediacy. His compositions, such as the Pancharatna Kritis, prioritize lyrical accessibility and rhythmic fluidity, making them central to pedagogical traditions. In contrast, Muthuswamy Dikshitar's Sanskrit compositions reflect a scholarly rigor, blending Advaita Vedanta philosophy with intricate raga architectures[11]. His Nottuswara Sahityas, influenced by Western hymnody, and grand temple-oriented cycles like the Kamalamba Navavaranam showcase a cerebral, almost architectural approach to music, demanding technical precision from performers. Syama Sastri, though less prolific, carved a niche through his mastery of rhythm (tala) and swarajatis, compositions dedicated to the goddess Devi. His works, such as Devi Brova Samayamide, fuse complex mathematical patterns with emotive depth, straddling the devotional and the intellectual[12].

Linguistically, the Trinity's choices further highlight their divergences. Tyagaraja's use of Telugu, the vernacular of his region, democratized his message, aligning with the Bhakti Movement's ethos of accessibility. Dikshitar's Sanskrit compositions, however, catered to an elite, temple-centric audience, reinforcing his role as a preserver of Vedic tradition. Syama Sastri's works, primarily in Telugu and Sanskrit, subtly blend poetic metaphor with rhythmic sophistication, reflecting his dual focus on devotion and structural innovation[13]. Philosophically, too, their orientations differ: Tyagaraja's nara-bhakti (devotion through human expression) contrasts with Dikshitar's jnana-bhakti (devotion through knowledge) and Syama Sastri's sthana-bhakti (devotion through sacred space and ritual)[14].

Despite these contrasts, their collective legacy lies in their shared commitment to elevating Karnatic music as a vehicle for spiritual and aesthetic expression. All three expanded the kriti form, standardized raga frameworks, and integrated improvisatory elements like kalpanaswaras. Yet, the homogenizing label of "Trinity" risks erasing their individuality. For instance, Syama Sastri's relative obscurity compared to

Tyagaraja and Dikshitar underscores how canon formation often prioritizes volume of output and institutional patronage. Similarly, the exclusion of contemporaries like Swati Tirunal or Oottukkadu Venkata Kavi from the “Trinity” framework raises questions about the socio-political biases that shape musical historiography. Ultimately, their grouping reflects not just artistic merit but also the 20th-century nationalist project to codify Karnatic music, positioning them as cultural icons of a unified Indian identity[15].

## 5. Critiques and Counterarguments

The canonization of Tyagaraja, Muthuswamy Dikshitar, and Syama Sastri as the Karnatic Trinity has faced scholarly scrutiny, particularly for its exclusionary undertones and historical oversimplifications. Critics argue that the “Trinity” framework emerged less from their contemporaneous recognition and more from 20th-century nationalist agendas seeking to consolidate a “classical” Indian identity. Scholars like Lakshmi Subramanian and Amanda Weidman note that colonial-era reformers and early musicologists, such as Abraham Pandithar and C. Subrahmanya Ayyar, actively promoted the Trinity to align Karnatic music with European notions of high art, sidelining regional and folk traditions. This process inadvertently marginalized contemporaries like Swati Tirunal (royal composer of Travancore) and Oottukkadu Venkata Kavi (prolific Tamil composer), whose contributions rival the Trinity’s in complexity and volume. For instance, Swati Tirunal’s varnams and padams integrated Hindustani influences, while Venkata Kavi’s operatic narratives expanded the scope of Karnatic storytelling—achievements often overshadowed by the Trinity’s devotional focus.

Further critiques highlight the Trinity’s homogenization of Karnatic music’s socio-cultural diversity. The canon’s emphasis on Brahmin male composers reflects caste and gender biases, erasing contributions from non-Brahmin and women musicians. For example, Muthaiah Bhagavathar, a non-Brahmin composer, and Bangalore Nagarathnamma, a devadasi musician, played pivotal roles in preserving and popularizing the Trinity’s works, yet their own artistry remains undervalued. Similarly, the Trinity’s association with the Bhakti movement obscures their privileged access to patronage and education, which artists from marginalized communities lacked. Modern scholars, such as T.M. Krishna, argue that canon formation must reckon with these hierarchies to dismantle the “savarna hegemony” entrenched in Karnatic historiography.

Counterarguments defending the Trinity’s status emphasize their unparalleled influence on Karnatic pedagogy and performance. Proponents contend that their works codified the kriti form, standardized raga lakshana (raga grammar), and systematized improvisatory practices like neraval and kalpanaswaram. Tyagaraja’s disciples, such as Walajapet Venkataramana Bhagavathar, and Dikshitar’s family lineage ensured their compositions became central to the oral tradition, unlike lesser-known contemporaries whose works faded due to fragmented transmission. Moreover, the Trinity’s thematic universality—whether Tyagaraja’s humanistic devotion, Dikshitar’s metaphysical depth, or Syama Sastri’s rhythmic genius—resonates across generations, cementing their relevance. Ethnomusicologist Indira Viswanathan Peterson acknowledges the Trinity’s “constructed legacy” but asserts that their artistic merit justifies their canonical dominance, as their compositions uniquely balance technical rigor with emotional accessibility.

## 6. Contemporary Relevance

### 6.1. The Trinity in Modern Karnatic Repertoire

The compositions of Tyagaraja, Muthuswamy Dikshitar, and Syama Sastri remain the cornerstone of the Karnatic repertoire, shaping both pedagogy and performance in the 21st century. Tyagaraja’s kritis, such as Nagumomu (Abheri raga) and Endaro Mahanubhavulu (Sri raga), are staples in concert programs, celebrated for their melodic beauty and devotional fervor. Dikshitar’s works, like Vatapi Ganapatim (Hamsadhwani raga) and Sri Nathadi Guruguho (Mayamalavagowla raga), are revered for their structural complexity and philosophical depth, often serving as benchmarks for advanced students. Syama Sastri’s swarajatis and kritis, such as Devi Brova Samayamide (Chintamani raga), are prized for their rhythmic intricacy and emotional resonance. Their compositions are not only performed in traditional settings but also adapted in fusion projects, film music, and experimental genres, demonstrating their versatility and timelessness. The Trinity’s works continue to inspire new generations of musicians, ensuring their legacy remains vibrant and relevant.

## 6.2. Global Dissemination and Cross-Cultural Adaptations

The globalization of Karnatic music has amplified the Trinity's influence far beyond South India. Their compositions are now performed and taught in conservatories, universities, and cultural festivals worldwide, from the United States to Europe and Southeast Asia. This global dissemination has led to innovative cross-cultural collaborations, such as Tyagaraja's kritis being adapted for Western classical ensembles or Dikshitar's raga-based compositions inspiring jazz improvisations. For instance, the annual Tyagaraja Aradhana in Cleveland, Ohio, attracts thousands of musicians and enthusiasts, showcasing the universal appeal of his devotional music. Similarly, Dikshitar's Sanskrit lyrics and Syama Sastri's rhythmic patterns have been explored in interdisciplinary projects, blending Karnatic traditions with contemporary dance, theater, and digital art. These adaptations not only introduce global audiences to the Trinity's genius but also highlight the adaptability of Karnatic music in a multicultural world.

## 6.3. Role in Preserving Cultural Identity

In an era of rapid globalization and cultural homogenization, the Trinity's works serve as a powerful anchor for South Indian cultural identity. Their compositions, deeply rooted in Indian spirituality, philosophy, and aesthetics, offer a sense of continuity and pride for diasporic communities. For instance, Tyagaraja's emphasis on bhakti (devotion) and Dikshitar's integration of Vedic traditions resonates with Indian expatriates seeking to reconnect with their heritage. Educational initiatives, such as online platforms and global music schools, have made the Trinity's works accessible to younger generations, ensuring their transmission across borders. Moreover, their music has become a symbol of resistance against cultural erasure, with artists and scholars using their compositions to assert the value of indigenous knowledge systems. By preserving and promoting the Trinity's legacy, Karnatic music not only safeguards a rich artistic tradition but also fosters a sense of belonging and identity in an increasingly interconnected world.

## Results

The study reveals three key findings. First, the Trinity's individual contributions are distinct yet complementary: Tyagaraja democratized devotional expression through Telugu kritis, Dikshitar fused Sanskrit scholarship with Advaita philosophy, and Syama Sastri pioneered rhythmic complexity in swarajatis. Second, their canonization as a unified "Trinity" emerged from colonial-era reforms and postcolonial nationalism, sidelining contemporaries and reinforcing Brahminical hegemony. Third, their works remain central to modern Karnatic pedagogy and global practice, with adaptations in fusion genres and diasporic cultural preservation. However, critiques expose systemic biases—exclusion of non-Brahmin composers like Muthaiah Bhagavatar and erasure of devadasi artists—that challenge the Trinity's universal representation of Karnatic tradition. Their legacy persists as both a cultural anchor and a contested construct, balancing artistic brilliance with historical revisionism.

## Conclusion

The Trinity of Tyagaraja, Muthuswamy Dikshitar, and Syama Sastri undeniably shaped Karnatic music through their devotional, scholarly, and technical innovations. Yet their status as a triumvirate reflects historical contingencies more than organic recognition, shaped by colonial-modernist agendas and caste hierarchies. While their compositions continue to define the Karnatic repertoire and inspire global adaptations, this study calls for a critical reassessment of their canonical framing. Acknowledging excluded voices—such as Swati Tirunal's Hindustani syntheses or Bangalore Nagarathnamma's preservation efforts—is essential to decolonizing Karnatic historiography. Future scholarship must reconcile the Trinity's artistic eminence with the socio-political contexts of their canonization, fostering a more inclusive narrative that honors both their legacy and the pluralism of South India's musical heritage. Their works endure not as static monuments but as dynamic texts inviting reinterpretation in an evolving cultural

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