

Relationship between Fantasy Levels and Music Listening Incentives of Fine Arts vs. Non Fine Arts Students

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Abstract

Raga is a combination of notes under a grammatical boundary that colors human emotions. Rasa is essence or aesthetic delight that listener's mind perceives while listening to music. Throughout the history of South Asian Classical Music, various musicologists have been trying to establish a relationship between Raga and Rasa on the basis of Rasa Theory expounded by Bharata in Natyashastra. In most cases, they have been attributing a specific Rasa to a specific swara or to a specific Raga, which, if properly analyzed, lacks plausibility. It is likely to be that a specific raga alone cannot evoke a specific rasa (emotion) attributed to it, in the listener's mind. This study conducts experimental research based on pre and posttest experiment to quantify the effect of Raga on the 50 respondents of fine arts and 50 non-fine arts students of undergrad level. This study traces the relationship between fantasy levels and music listening incentives of fine arts and non-fine arts respondents. This study concludes that majority of the respondents are affected by the happy and sad composition respectively. The respondents belong to fine arts are more prone to sad or pleasant effect of music. In addition to it, the respondents belong to fine arts group are more prone to be imaginative and they do not enjoy logical thinking in comparison to non-fine arts group. This work may help to solve the controversy concerning the Raga-Rasa relationship and provide the artiste with a comprehensive view of the subject matter.

Key words: Raga, Rasa, Human emotions, fantasy levels

Introduction

After having expounded the Rasa Theory in the context of drama, Bharata explains its application to various entities of music in addition to drama, as it was understood in Bharata's time as a composite art form that included literature, acting, dance, music etc. Bharata defined music by including songs, instrumental music and dance in it. Therefore, he was quite justified in relating music with different rasas. The relationship between a specific sawara (note) jati (ancient modal pattern) and dhruva (jati

based vocal composition) with a particular rasa has been clearly mentioned by Bharata. The rasas associated with the different swaras as itemized by Bharata are as follows: (Shastry, 1967) Furthermore, Bharata has also talked about the "Rasa Theory" in the perspective of dhruvas or the jati-based vocal composition. For instance, Apakrishta dhruva should be sung in a dismal sentiment; or in physical distress and in anger, Antara dhruva should be employed. (Rangacharya, 1996) While explaining Rasa, he articulates that there are eight latent moods, which turn into Rasa



according to the atmosphere they obtain. These eight hidden stationary moods (Sthayi-Bhavas) are as follows: Love (Rati), Laughter (Haasa), Sorrow (Shoka), Heroism (Utsaaha), Fear (Bhaya), Anger (Krodha), Disgust (jugupasa), Wonder (Vismaya) (Rangacharya, 1996Rao, Shastry, 1967) Madhyama grama melodies should be used in the mukha (opening of the drama). The Shadja grama melodies in the pratimukha stages (progressing). The Sadharita melodies in the garbha (development) stages. The Panchama jati melodies for the vimarsha (pause). Matanga further illustrates the notes of each jati and also mentions the Rasa of each in conjunction with its place in drama. (Singh, 1995). However, the specific information relating to raga and rasa presented in this work can have practically no relevance to the present day raga-music. In spite of the detailed descriptions of the various ragas presented by Shrangadeva, we have no real evidence to link the ragas of today with those discussed in this work, even though some of the Ragas bear the same names. (Rao, 2000). It is noted that the sadder Ragas have an average of three flats as against an average of two flats for those, which picture the more joyous emotions. (Popley 1921). Peggy Holroyde concludes that a single note in isolation cannot communicate a particular emotion. He lays emphasis that it is a certain approach of an artiste that how he uses note. In this regard intonation of note, its duration and expression in combination with the ornamentation of graces that can influence the mind. (Holroyde, 1972). Bishen Swarup also has the same viewpoint. He gives an

example of Raga Bhoopali, “In the case of Bhupali, Ga (gandhar) is vadi which shows anger, and Dha (pancham) near Ga excite admiration, love and soften down anger, while Sa (shadja) brings calmness. There is no bitterness because Ni (nishad) is absent. All of them unilaterally uphold Bharata’s principle of amsha (vadi) svara being the controlling factor in deciding the rasa of Raga. (Rao, 2000). In considering the problem of Rasas therefore precedence ought to be given to the laws of harmony over the likes and dislikes of individuals. These laws will ever remain what they are and will not alter like the tastes of individuals. Hence the problem of the relation between Raga and their emotional appeal must be considered independently of the likes and dislikes of men.....As there are three types of notes, such as absolute or perfect consonances, medial consonances and dissonance, the corresponding musical appeal of the respective vadi notes will also be of three types. The appeal would put on an openly gay and bright character for consonances, whereas for dissonances, it would be openly sad and dull or depressing. If the vadi happens to be a medial consonance, the appeal would neither be very bright nor dull, but would be intermediate between the two and thus would seem rather indefinite in character. (Ranade, 1951). The present endeavour suggests that the aesthetic effect due to the tonal configuration of a Raga constitutes a core of the total experience or the Rasa, while the effect due to the varying elements constitutes its periphery. The wholesome combination of the two



aforesaid factors lead to an integrated effect of Rasa. However, absolutely no specificity can be attached to this experience in terms of Rasa. (Rao, 2000). What I am driving at is the idea music does not express a particular emotion but creates a certain parallel states of mind. It is non referential. (Deva, 1980). We may legitimately contend that music is not expected to cover as wide an emotional universe as the theater, apart from the theater: despite of specification of the rasa Bhibatsa or Hasya for certain ragas which rest more on tradition than on any specific connection between the dominate emotion and the musical features of the ragas, I have never heard performance where a sense of disgust or fear arose purposely. But it cannot be questioned that music evoke its own expressive universe as fully and as deeply as any of the other performing arts. (Rowell, 1992). Stating that rasa like hasya (humorous, raudra (furious) and bibhatsa (odious) cannot be articulated through music, M.R. Gautam in the musical... Further, the author surmises the rasas like shanta, karuna and shringara are musically similar to one another and it would be difficult to express them distinctly without the help of the words. (Rao, 2000). About fifteen years ago, a documentary film on Ustad Bade Ghulam Ali Khan, the renowned vocalist, was being made at Calcutta and the present author was one of those associated with it. During a conversation with him, the talk turns to Raga-s and their moods. He started explaining in his highly colourful manner the mood of Marava. "It is all contradictory in mood. When I sing Dha, it gives me the

feeling of warrior attacking ferociously with a sword and a shield. But when I sing ri it is all pity and fear; it is as if someone was cringing in fright. (Deva,1980). These scales of ascent and descent peculiar to each Raga are but the springboard for the imagination and the creative power of the musician from which he can leap into the higher reaches where transcendental feeling takes over and where mood and the inner flavour-as mentioned previously-transform the struck note into an expressive sound, a catalyst for all manner of emotional and spiritual connotations. (Holroyde, 1972). The term "Raga", which is generally translated by 'mode', is much more accurate than the term 'mode' as usually understood by occidentals. Its meaning is rather 'passion' and it stands for a group of sounds utilized for the representation of a definite emotional state. (Daneilou, 1979). A Raga is neither a melody nor a mere scale, nor is a mode. The principles on which a Raga is built are as follows: A Raga must have a minimum of five notes up and down the scale. It can have more notes-six or seven. But the minimum is five. The Raga scale must have two pivotal points situated in each tetra chord. These notes are called VADI and SAMAVADI. The Raga's motion is organized towards these notes. The Raga also has a set of notes called PAKAD, which provide a grip on the Raga. These are characteristic turns of phrase by which the Raga's principal characteristic can be recognized. (Menon, 1995)

Significance

The study will initiate the critical dialogue to explore the very intangible area of the South



Asian music at academic level in Pakistan-the area that has been being neglected since Pakistan's inception in addition to it this study will elucidate upon the process of the Raga-Rasa relationship that provide the comprehensive knowledge to musicians, singers and directors so that they could keep different factors in mind while composing different themes. Over and above, this study will initiate the quantitative and empirical approach in the deserted field of music in Pakistan-the field that does not have a single study based on the scientific principles.

Objectives

The objectives are:

- To explore the process of Raga-Rasa relationship
- To evaluate and assess the effect of Raga on the listener's mind
- To inquire about the objective and subjective factors contributing in the perception of Rasa
- To trace the relationship between fantasy levels and music listening of the respondents

Literature Review

Musicological texts written later that the second half of the nineteenth century present diverse views about the Rasa doctrine being applied to music in general and to raga in particular. Bharata's arbitrary statement regarding a specific rasa to be associated with a particular svara, jati and so on without elaborating the relevant logic has raised many questions. The different views expressed by modern writers can be broadly classified into four categories as follows: Authors who subscribe to the traditional, theory of rasa as it is found in

Natyashastra, without attempting any kind of modifications to link it with the raga concept of the contemporary period. Authors who have taken a step ahead and tried to provide an independent explanation either supporting or contradicting the raga-rasa association. Authors who have attempted to present scientific explanations of a theoretical nature for the raga-rasa relation by drawing upon the principles of mode of psychology, physiology and physics.

Authors who have adopted empirical methods to investigate the effect of music on human psychology, focusing on rasa theory in music. While dealing with Indian music, authors such as H.A. Popley in *The Music of India*, Peggy Holroyde in *Indian Music*, and Mani Sahukar in *The Appeal in Indian Music*, have placed emphasis on the concept of rasa in Indian music. Definite statements are made indicating the association of a particular raga with a specific rasa. It means that a particular raga communicate a particular emotion with listeners. H.A. Popley points out that ragas depicting sadness have an average of three flats as against an average of two flat, in ragas associated with joyous emotions. Peggy Holroyde observes that a single note in isolation cannot express a specified sentiment; rather it is the way a certain note is used, its duration and expression in combination with the ornamentation of graces that can influence the mind. Writers such as Antsher Lobo in his article 'Multiple functions of Vadi and Samvadi' (1957), Ram Avtar Vir in *Theory of Indian Music* (1980) and Bishen Swarup in *Theory of Indian Music* (1950), have preferred to dwell upon the conventional aspects of rasa theory in music.



S.N. Ratanjankar, a well-known musician and musicologist of this century, in his article 'Individual Notes and Specific Rasas' maintains that the individual notes may be pleasing but they cannot be associated with any specific emotion.

Authors Presenting Subjective Opinions about Raga-Rasa

C.S. Tembe in his article 'Raga and Rasa' supports the idea of notes (tones) bearing the latent power of producing an aesthetic effect. He insists that notes alone contribute to the rasa creation. Without providing any rationale, he attaches the emotional attributes to different notes.

Authors Expressing Views Based on Modern Scientific Principles

G.H. Ranade in his work *Hindustani Music: Its Physics and Aesthetics*, recognizes music as a dual entity. He points out that besides being an art, music is a science governed by certain physical laws, hence amenable to inquiry based on scientific principles. The author underlines the need for eliminating subjective and groundless elements to arrive at a meaningful solution to the problem of raga-rasa that how a specific raga communicates with listeners and how it evokes feelings in a person.

In an attempt to justify the notion that music creates emotional effects, R.L. Batra in *Science and Art of Indian Music* states that auditory perceptions of music are converted by the 'music faculty' (situated in the brain) into impulses which finally take the form of 'emotions' and produce specific sensory and motor reactions. Dr. Ashok Ranade, a well-known musician and musicologist, in his article 'Affective Analysis of North Indian

Ragas' advocates a need for reviewing the methodological procedures adopted for resolving complex problems such as the meaning of music.

Ashok Kelkar, a linguist and philosopher, in his paper "Understanding Music and the Scope for Psychological Probes" considers the possibility of a 'modern' restatement of rasa in music. While disapproving of a simple one-to-one correspondence between the musical phrases and moods, he admits that there is some relationship between the two. In order to understand this relationship, the author proposes a psychological inquiry probing many aspects such as (i) the role of individual notes, the sequence of notes, the whole musical piece and tala, (ii) the relationship between the dominant rasa of a piece and the passing moods in the course of its performance, (iii) the significance of traditional associations between various musical elements and specific moods, and (iv) the role of the audience in the rasa process.

Authors adopting empirical approaches to examine the mood music relationship Prof. B.G. Deva is one of those pioneering modern scholars who have attempted to undertake an empirical study to probe into some of the complex problems of musicology. In his work *Music of India: (A Scientific Study)* he observes that although music is fundamentally a non-referential form of art, we are affected by music and it can certainly excite us

Research Questions

The present study incorporates the following research questions for the inquiry:

- Is there any logical relationship between Raga and Rasa?
- Can a particular Raga evoke a particular emotion in the listener's mind?
- Is there any relationship between fantasy levels and music listening incentives of fine arts and non-fine arts students
- Is the process of rasa creation a simple or complex one incorporating in it different objective and subjective factors?

Hypotheses

H1: It is likely to be that Raga changes the emotional state of mind of the listeners.

H: 2 It is likely to be that a specific Raga can evoke different kinds of emotions in the listener's mind.

H: 3 it is likely to be that the process of rasa creation in the listener's mind is a complex process that includes some objective and

subjective factors on the part of the Raga, artistes and listeners.

Research Design

This study is conducted to quantify the effect of four Raga based compositions on 100 respondents belonging to fine arts and non-fine arts students of undergrad. The experimental approach is adopted on the basis of pre-test and posttest questionnaires. To conduct the experiment, 50 undergrad students of fine arts and 50 s non-fine arts students are selected. The compositions which are selected are inspired by two popular Ragas-Raga Aiman and Raga Bhairvi. First composition is supposed to be creating happy mood in the respondents and 2nd composition is supposed to be creating sad mood in the respondents. Questionnaire is designed by keeping in mind the research questions and aim and objectives of the study. The both respondents are exposed to both compositions one by one and asked to record their response by filling the questionnaire. The collected data is analyzed through SPSS by applying different tests.

Analysis and Interpretations

Table No. 01

Values	Frequency	Percent
Strongly Agree	31	41.11
Agree	20	27.8
Disagree	10	13.5
Strongly Disagree	13	15.8
Not at All	7	8.8
Total	80	100.0

Table No. 1 is all about the role of music in venting frustration, stress, and creating calmness and relaxation in the respondent. I made a category of the questions that are related to eliminating frustration and stress and resultantly creating a soothing emotional state of mind of the respondents. Furthermore, first table shows the results of the respondents belong to fine arts group. Table shows that out of 100, 31

respondents strongly agree that music gives them relief by reducing stress. It means 41.11 of the respondents strongly agree the role of music in reducing stress, frustration, and creating calm state of mind. Therefore, majority of the respondents proves the hypothesis of the study that music does alter the emotional state of mind. The sum of the respondents who strongly agree and simply agree that music reduces the stress and creates calmness 51, it further proves the hypothesis. Only 13 respondents (15.5%) out of 100 strongly disagree with the statements and 7 respondents remained neutral that is only 8.8% of the total respondents. Generally it can be inferred from table that majority of the respondents strongly agree.

Table No.02

Values	Frequency	Percent
Strongly Agree	33	41.3
Agree	15	18.8
Disagree	10	12.5
Strongly Disagree	9	11.3
Not at All	2	2.5
Total	80	100.0

The above table is about the category of the statements related to overall impact of the first composition that is overjoyed, cheerful and pleasant. The table shows that out of 100, 33 respondents strongly agree with the statements. 15 respondents agree, whereas, 10 disagree and 9 respondents strongly disagree with the statements. Only 2 respondents remain neutral. Therefore, it can be inferred that majority of the respondents i.e. 41.3% strongly agree with the statements. It shows that majority of the respondents belonging to the fine arts group opine that the mood of the first composition is cheerful, overjoyed and pleasant. By adding the two groups of respondents who strongly agree and simply agree the sum is 48 means generally, 60.1% feels that the overall mood of the composition is cheerful.

Table No.03

Values	Frequency	Percent
Strongly Agree	38	47.5
Agree	12	15.00
Disagree	15	18.8
Strongly Disagree	12	15.0
Not at All	3	3.8
Total	80	100.0

Table No.03 is about the statements related to the tempo of the first composition. The statements were, “its tempo helps me feel energetic”, “Its tempo helps me dance with it”. The table shows that out of 100 respondents, 38 strongly agree with the mentioned statements, whereas, 12 respondents agree simply. 15

respondents disagree and 12 disagree with the statements strongly. Only 3 respondents remain neutral. The table shows that the majority 47.5% of the respondents strongly agree that the tempo of the composition influences to help them energetic and dance with it. It further shows that the majority of the respondents' belong to the fine arts group believe that tempo of the first composition provides energy subsequently, the mood of the composition becomes is cheerful.

Table No.4

Values	Frequency	Percent
Strongly Agree	37	46.3
Agree	13	16.3
Disagree	31	38.8
Strongly Disagree	7	8.8
Not at All	3	3.8
Total	80	100.0

The above mentioned table belongs to the non-fine arts group. The same set of statements related to the role of music in venting frustration, stress, and creating calmness and relaxation in the respondent belonging to fine arts group, asked to the non-fine arts group too. The table shows that 37 (46.3%) respondents strongly agree with the statements; whereas, 13 respondents agree simply. 31 respondents (38.8%) disagree whereas, disagree with the statements strongly. Only 3 respondents remain neutral. The above mentioned facts show that majority of the respondents belonging to the non-fine arts group strongly agree with the statements that music vents frustration, stress and anxiety. It means the response of the both fine arts and non-fine arts group remain by and large same.

Table No.05

Values	Frequency	Percent
Strongly Agree	22	27.5
Agree	34	42.5
Disagree	11	13.8
Strongly Disagree	7	8.8
Not at All	8	10.0
Total	80	100.0

The above table is about the category of the statements related to overall impact of the first composition that is overjoyed, cheerful and pleasant. The above table shows that 22 respondents (27.5%) strongly agree with the statements. whereas, 34 (42.5%) simply agree with the statements. 11 respondents disagree and 7 respondents strongly disagree with the statements. Over and above, 8 respondents remain neutral. It can be inferred from the above facts, that although 27.5% of the respondents strongly agree but if we add 42.5% of the respondents in it, who simply agree, again we can say that majority of the respondents' opinion about is this that overall mood of the composition is overjoyed.

Table No.6

Values	Frequency	Percent
Strongly Agree	17	21.3
Agree	29	36.3
Disagree	21	26.3
Strongly Disagree	10	12.5
Not at All	3	3.8
Total	80	100.0

Table No.06 is about the statements related to the tempo of the first composition. The statements were, “its tempo helps me feel energetic”, “Its tempo helps me dance with it”. The table shows that out of 100 respondents only 17 (21.3%) strongly agree with the statements. 29 respondents (36.3%) simply agree with the statements. 21 respondents (26.3%) strongly agree with the statements, whereas, 10 respondents strongly disagree with them 3 respondents (3.8%) remain neutral. Although majority of the respondents do not strongly agree but both respondents with strongly agree and simply agree again show that by and large majority of the respondents have the opinion that tempo of the first composition gives them energy that strengthen the hypothesis that overall mood of the composition is overjoyed.

Composition No.2

Table No.7

Values	Frequency	Percent
Strongly Agree	26	32.5
Agree	26	32.5
Disagree	12	15.0
Strongly Disagree	6	7.5
Not at All	1	1.3
Total	80	100.0

The above table is about the responses of the respondents of 2nd composition that’s mood is supposed to be sad. The three categories were made on the basis of three sets of statements. First category was about the statements that regarding the creation of sadness in the respondents; second category is related to its tempos that enhances the emotion of sadness and third is about the overall sad impact of the 2nd composition. The table no. 07 shows that the same percentages 32.5% of the respondents strongly agree and simply agree with the statements. It shows that by and large majority of the respondents have the opinion that 2nd composition evokes or creates sadness. Almost the same percentage (12.5%, 11.3%) of the respondents disagree and strongly disagree with the statements. 2two respondents remain neutral in this regard.

Table No.8

Values	Frequency	Percent
Strongly Agree	23	28.8
Agree	36	45.0
Disagree	10	12.5
Strongly Disagree	9	11.3
Not at All	2	2.5
Total	80	100.0

The above table is about the tempo of the 2nd composition. Here, 23 respondents (28.8%) strongly agree with the statements and 36 (45.0%) simply agree, whereas, 10 and 9 respondents disagree and strongly disagree with the statements, respectively. Two remain neutral.

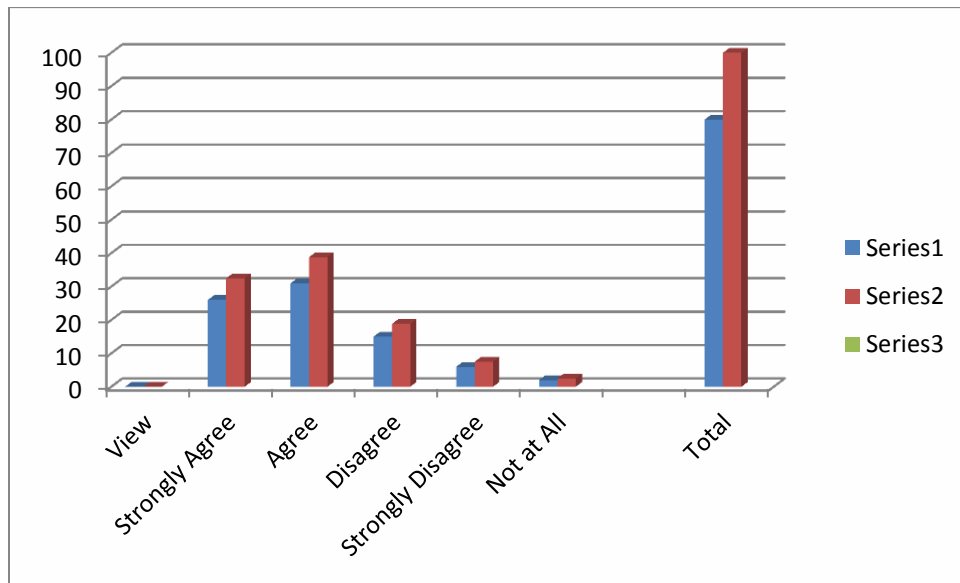
Table No.09

Values	Frequency	Percent
Strongly Agree	12	15.0
Agree	38	47.5
Disagree	15	18.8
Strongly Disagree	12	15.0
Not at All	3	3.8
Total	80	100.0

The ninth and final table is about the overall impact and mood of the 2nd composition. The facts show that only 15% of the respondents agree with the statements strongly. Majority of the respondents simply agree with the statements. It shows by and large the majority of the respondents agree who agree and strongly agree are in opinion of the sad impact of the 2nd composition.

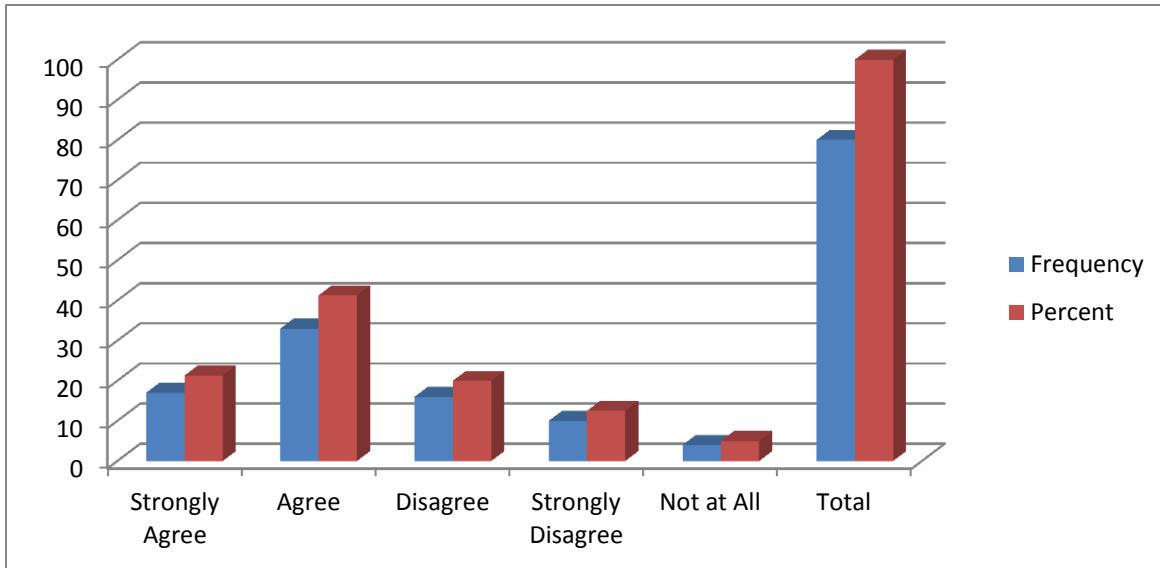
Fantasy Levels

Graph No. 01



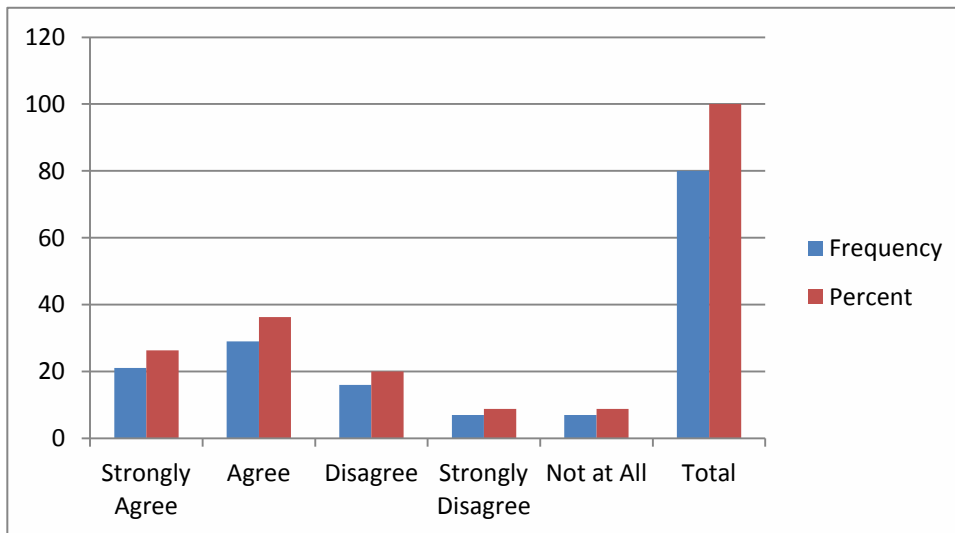
I have made the three set of the statements based on the fantasy questionnaire. The statements related to be imaginative, less logical and improvement of life through fantasies. The above graph is related to be an imaginative. It shows that majority of the respondents of the fine arts group simply agree with the statement and the respondents who strongly agree with the statements are a few numbers less than the aforesaid. By and large majority of the respondents are imaginative. The respondents who disagree and strongly disagree are clearly less in numbers. Only a few numbers of the respondents remain neutral.

Graph No2



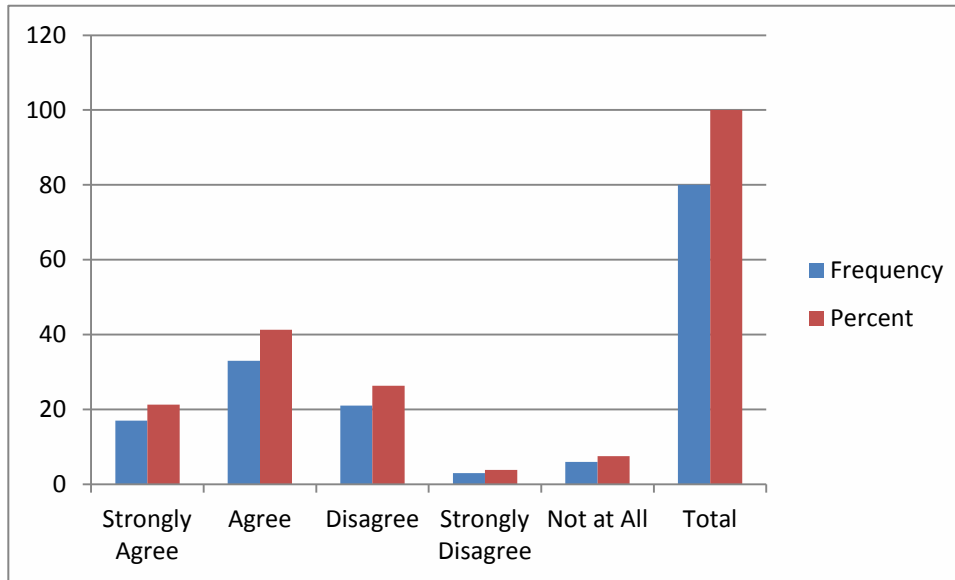
The above table is about the statement that shows response that fantasies improve life. The majorities of the fine arts group respondents are in the favor of the statement and agree with it. A clearly less number of the respondents strongly agree with the statement in comparison with simply agree group. It shows that most of the fine arts students think fantasizing improves life.

Graph No3



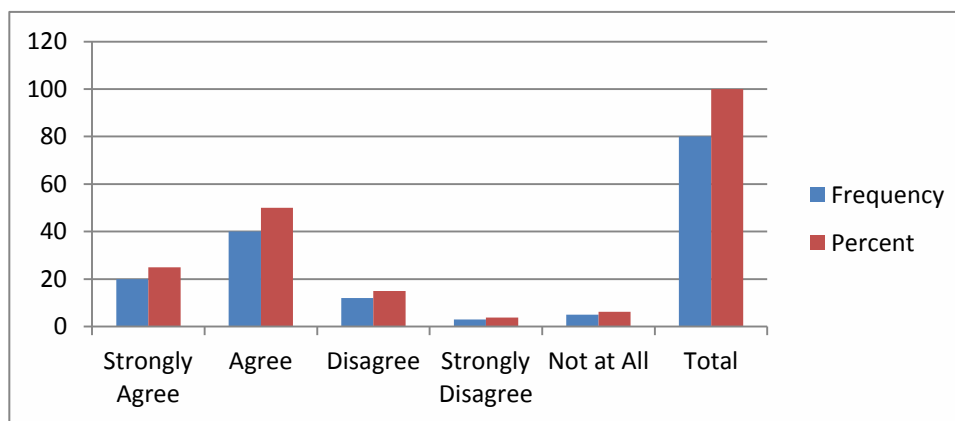
The above graph is about the responses of the non-fine arts group of respondents. It shows clearly, that majority of the respondents thinks that they are imaginative. They agree and strongly agree with the statements. Surprisingly, the same numbers of the respondents who are strongly disagreeing with the statement remain neutral too.

Graph No 4



The above graph is about the statement: “I think that I can enjoy deeper rich thinking based on logic and philosophies than others”. The graph shows the majority of the respondents simply agree with the statement, whereas, the respondents who strongly agree with the statement are less than the respondents, who disagree with the statements. A very less number of the respondents remain neutral. A few numbers of the respondents disagree with the statement strongly. By and large the majority of the respondents are in the favor of the statements that they cannot enjoy rich thinking based on logic and philosophies than others. This graph belongs to fine arts group.

Graph No5



The above graph is about the statement: “I think that I can enjoy deeper rich thinking based on logic and philosophies than others”. The respondent non fine arts groups think that they can enjoy rich thinking based on logic. The graph shows that majority of the respondents of this group agree with the statement. Almost half numbers of the respondents strongly agree with the statement. By and large, it can be inferred that

respondents of this statement think that they can enjoy logical thinking. A few numbers of the respondents disagree with the statement strongly. Mentionable numbers of the respondents remain neutral.

Conclusion

Music an intangible form of art. It is an art form that is executed through time and space. Imagination and music both have complex process-the process that occurs in the mind. These processes happen at low atomic energy levels. It is such a complex process that still to be explored in mind sciences at a tangible level. In this study, instead of going into to pure scientific inquiry, experimental approach is adopted to measure the fantasy levels and music listening in fine arts vs. non-fine arts students of undergrad. The study finds that the majority of the respondents belongs to both fine arts and non-fine arts, are affected by both happy and sad composition. Majority of both groups agrees that music reduces the stress, anxiety and frustration. Both groups of the respondents agree about the overall mood of the compositions. It shows that music affects the emotional state of minds of the listeners and the process of the rasa creation is not a simple process but a complex one incorporating different contributory factors, like tempo and lyrics. As far as fantasy levels of are concerned, both fine arts and non-fine arts give importance to imagination. They have the opinion that imagination and fantasy improve life. It is important to note that respondents of the fine arts groups do not give much importance to logical thinking. But on the other hand, the respondents of the non-fine arts give much importance to logical thinking.

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