

Raga (Melodic Mode)

Raga

This article is about melodic modes in Indian music. For subgenre of reggae music, see [Ragga](#).
For similar terms, see [Ragini \(actress\)](#), [Raga \(disambiguation\)](#), and [Ragam \(disambiguation\)](#).



A Raga performance at Collège des Bernardins, France

Indian classical music

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Concepts

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A **Raga** (ⁱ¹²: rāga), **Raag** or **Ragam**, literally means "coloring, tingeing, dyeing".¹² The term also refers to a concept close to [melodic mode](#) in [Indian classical music](#).³ *Raga* is a remarkable and central feature of classical Indian music tradition, but has no direct translation to concepts in the classical European music tradition.⁴⁵ Each *raga* is an array of melodic structures with musical motifs, considered in the Indian tradition to have the ability to "color the mind" and affect the emotions of the audience.¹²⁵

A *raga* consists of at least five notes, and each *raga* provides the musician with a musical framework.³⁶⁷ The specific notes within a *raga* can be reordered and improvised by the musician, but a specific *raga* is either ascending or descending. Each *raga* has an emotional significance and symbolic associations such as with season, time and mood.³ The *raga* is considered a means in Indian musical tradition to evoke certain feelings in an audience. Hundreds of *raga* are recognized in the classical Indian tradition, of which about 30 are common.³⁷ Each *raga*, state Dorothea E. Hast and others, has its "own unique melodic personality".⁸

There are two main classical Indian music traditions, North Indian (*Hindustani*) and South Indian (*Carnatic*), and the concept of *raga* is shared by both.⁶ *Raga* are also found in Sikh traditions such as in *Guru Granth Sahib*, the primary scripture of [Sikhism](#).⁹ Similarly it is a part of the *qawwali* tradition found in [Sufi](#) Islamic communities of [South Asia](#).¹⁰ Some popular [Indian film songs](#) and [ghazals](#) use *rāgas* in their compositions.¹¹

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Etymology

The Sanskrit word *raga* has Indo-European roots, as **reg-* which connotes "to dye". It is found in Greek, Persian, Khwarezmian and other languages, in variants such as "raxt", "rang", "rakt" and others. The words "red" and "rado" are also related.^[12]

Terminology

Rāga (Sanskrit: राग), states **Monier Monier-Williams**, means "the act of colouring or dyeing", or simply a "colour, hue, tint, dye".^[13] The term also connotes an emotional state referring to a "feeling, affection, desire, interest, joy or delight", particularly related to passion, love, or sympathy for a subject or something. In the context of ancient Indian music, the term refers to a harmonious note, melody, formula, building block of music available to a musician to construct a state of experience in the audience.^[13]

The word appears in the ancient **Principal Upanishads** of **Hinduism**, as well as the *Bhagavad Gita*.^[14] For example, verse 3.5 of the *Maitri Upanishad* and verse 2.2.9 of the *Mundaka Upanishad* contain the word *raga*. The *Mundaka Upanishad* uses it in its discussion of soul (Atman-Brahman) and matter (Prakriti), with the sense that the soul does not "color, dye, stain, tint" the matter.^[15] The *Maitri Upanishad* uses the term in the sense of "passion, inner quality, psychological state".^{[14][16]} The term *raga* is also found in ancient texts of **Buddhism** where it connotes "passion, sensuality, lust, desire" for pleasurable experiences as one of three **impurities** of a character.^{[17][18]} Alternatively, *raga* is used in Buddhist texts in the sense of "color, dye, hue".^{[17][18][19]}

The term *raga* in the modern connotation of a melodic format occurs in the *Brihaddeshi* by Matanga dated ca. 8th century,^[21] or possibly 9th century.^[22] The *Brihaddeshi* describes *raga* as "a combination of tones which, with beautiful illuminating graces, pleases the people in general".^[23]

According to Emmie Te Nijenhuis, a professor in Indian musicology, the *Dattilam* section of *Brihaddeshi* has survived into the modern times, but the details of ancient music scholars mentioned in the extant text suggest a more established tradition by the time this text was composed.^[21] The same essential idea and prototypical framework is found in ancient **Hindu** texts, such as the *Naradiyasiksa* and the classic Sanskrit work *Natya Shastra* by Bharata Muni, whose chronology has been estimated to sometime between 500 BCE and 500 CE,^[24] probably between 200 BCE and 200 CE.^[25]

Bharata describes a series of empirical experiments he did with *Vina*, then compared what he heard, noting the relationship of fifth intervals as a function of intentionally induced change to the instrument's tuning. Bharata states that certain combination of notes are pleasant, certain not so. His methods of experimenting with the instrument triggered further work by ancient Indian scholars, leading to the development of successive permutations, as well as theories of musical note inter-relationships, interlocking scales and how this makes the listener feel.^[22] Bharata discusses *Bhairava*, *Kaushika*, *Hindola*, *Dipaka*, *Sri-raga*, and *Megha*. Bharata states that these have the ability to trigger a certain affection and the ability to "color the emotional state" in the audience.^{[13][22]} His encyclopedic *Natyashastra* links his studies on music to the performance arts, and it has been influential in Indian performance arts tradition.^{[26][27]}

The other ancient text, *Naradiyasiksa* dated to be from the 1st century BCE, discusses secular and religious music, compares the respective musical notes.^[28] This is earliest known text that reverentially names each musical note to be a deity, describing it in terms of *varna* (colors) and other motifs such as parts of fingers, an approach that is conceptually similar to the 12th century **Guidonian hand** in European music.^[28] The study that mathematically arranges rhythms and modes (*raga*) has been called *prastara*.**(Khan 1996**, p. 89, Quote: " (...) the Sanskrit word *prastara*, which means mathematical arrangement of rhythms and modes. In the Indian system of music there are about the 500 modes and 300 different rhythms which are used in everyday music. The modes are called Ragas."^[29]

In the ancient texts of Hinduism, the term for the technical mode part of *Raga* was *Jati*. Later, *Jati* evolved to mean quantitative class of scales, while *Raga* evolved to become a more sophisticated concept that included the experience of the audience.^[30] A figurative sense of the word as 'passion, love, desire, delight' is also found in the **Mahabharata**. The specialized sense of 'loveliness, beauty,' especially of voice or song, emerges in **Classical Sanskrit**, used by **Kalidasa** and in the **Panchatantra**.^[31]

History and significance



▲ Raga groups are called *Thaat*.^[20]

The classical Indian music has ancient roots, and it primarily developed due to the reverence for arts, for both spiritual (*moksha*) and entertainment (*kama*) purposes in **Hinduism**. **Buddha**, the founder of Buddhism, discouraged music aimed at entertainment, but encouraged chanting of sacred hymns.^[32] The various canonical *Tipitaka* texts of Buddhism, for example, state *Dasha-shila* or ten precepts for those following the Buddhist spiritual path. Among these, is the precept recommending "abstain from dancing, singing, music and worldly spectacles".^{[33][34]} Buddhism does not forbid music or dance to a Buddhist layperson, but its emphasis has been on chants, not on musical *raga*.^[32]

Raga, along with performance arts such as dance and music, has been historically integral to Hinduism, with some Hindus believing that music is itself a spiritual pursuit and a means to **moksha** (liberation).^{[35][36][37]} *Ragas*, in the Hindu tradition, are believed to have a natural existence.^[38] Artists don't invent them, they only discover them. Music appeals to human beings, according to Hinduism, because they are hidden harmonies of the ultimate creation.^[38] Some of its ancient texts such as the *Sama Veda* (~1000 BCE) are structured entirely to melodic themes.^{[35][39]} It is sections of *Rigveda* set to music.^[40] The *ragas* were envisioned by the Hindus as manifestation of the divine, a musical note treated as god or goddess with complex personality.^[28]

 A Sikh kirtan in raga (4 min 31 secs)



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During the **Bhakti movement** of Hinduism, dated to about the middle of 1st millennium CE, *raga* became an integral part of a musical pursuit of spirituality. **Bhajan** and **Kirtan** were composed and performed by the early South India pioneers. A *Bhajan* has a free form devotional composition based on melodic *ragas*.^{[41][42]} A *Kirtan* is a more structured team performance, typically with a **call and response** musical structure, similar to an intimate conversation. It includes two or more musical instruments,^{[43][44]} and incorporates various *ragas* such as those associated with Hindu gods **Shiva** (*Bhairava*) or **Krishna** (*Hindola*).^[45]

The early 13th century Sanskrit text *Sangitaratnakara*, by Sarngadeva patronized by King Sighana of the Yadava dynasty in **Maharashtra**, mentions and discusses 253 *ragas*. This is one of the most complete historic treatises on the structure, technique and reasoning behind *ragas* that has survived.^{[46][47][48]}

The tradition of incorporating *raga* into spiritual music is also found in **Jainism**,^[49] and in **Sikhism**, an Indian religion founded by **Guru Nanak** in northwest Indian subcontinent.^[50] In the Sikh scripture, the sections are attached to a *raga* and is sung according to the rules of that *raga*.^{[51][52]} According to Pashaura Singh – a professor of Sikh and Punjabi Studies, the *raga* and *tala* of ancient Indian traditions were carefully selected and integrated by the Sikh Gurus into their hymns. They also picked from the "standard instruments used in Hindu musical traditions" for singing *kirtans* in Sikhism.^[52]

During the Islamic rule period of the Indian subcontinent, particularly in and after the 15th century, the mystical Islamic tradition of Sufism developed devotional songs and music called *qawwali*. It incorporated elements of *raga* and *tala*.^{[53][54]}

Description

A *raga* is sometimes explained as melodic rule set that a musician works with, but according to Dorottya Fabian and others, this is now generally accepted among music scholars to be an explanation that is too simplistic. According to them, a *raga* of the ancient Indian tradition is best described as "a non-constructible set in music", just like non-constructible set in language for human communication, in a manner described by **Frederik Kortlandt** and **George van Driem**.^[55]

The attempt to appreciate, understand and explain *raga* among European scholars started in the early colonial period.^[56] In 1784, Jones translated it as "mode" of European music tradition, but Willard corrected him in 1834 with the statement that a *Raga* is both mode and tune. In 1933, states José Luiz Martinez – a professor of Music, Stern refined this explanation to "the *raga* is more fixed than mode, less fixed than the melody, beyond the mode and short of melody, and richer both than a given mode or a given melody; it is mode with added multiple specialties".^[56]

A *raga* is a central concept of Indian music, predominant in its expression, yet the concept has no direct Western translation. According to Walter Kaufmann, though a remarkable and prominent feature of Indian music, a definition of *raga* cannot be offered in one or two sentences.^[4] *Raga* is a fusion of technical and ideational ideas found in music, and may be roughly described as a musical entity that includes note intonation, relative duration and order, in a manner similar to how words flexibly form phrases to create an atmosphere of expression.^[57] In some cases, certain rules are considered obligatory, in others optional. The *raga* allows flexibility, where the artist may rely on simple expression, or may add ornamentations yet express the same essential message but evoke a different intensity of mood.^[57]



Two Indian musicians performing a *raga* duet called *Jugalbandi*.

A *raga* has a given set of notes, on a scale, ordered in melodies with musical motifs.^[7] A musician playing a *raga*, states [Bruno Nettl](#), may traditionally use just these notes, but is free to emphasize or improvise certain degrees of the scale.^[7] The Indian tradition suggests a certain sequencing of how the musician moves from note to note for each *raga*, in order for the performance to create a *rasa* (mood, atmosphere, essence, inner feeling) that is unique to each *raga*. A *raga* can be written on a scale. Theoretically, thousands of *raga* are possible given 5 or more notes, but in practical use, the classical Indian tradition has refined and typically relies on several hundred.^[7] For most artists, their basic perfected repertoire has some forty to fifty *ragas*.^[58] *Raga* in Indian classic music is intimately related to *tala* or guidance about "division of time", with each unit called a *matra* (beat, and duration between beats).^[59]

A *raga* is not a tune, because the same *raga* can yield infinite number of tunes.^[60] A *raga* is not a scale, because many *ragas* can be based on the same scale.^{[60][56]} A *raga*, state Bruno Nettl and other music scholars, is a concept similar to mode, something between the domains of tune and scale, and it is best conceptualized as a "unique array of melodic features, mapped to and organized for a unique aesthetic sentiment in the listener".^[60] The goal of a *raga* and its artist is to create *rasa* (essence, feeling, atmosphere) with music, as [classical Indian dance](#) does with performance arts. In the Indian tradition, classical dances are performed with music set to various *ragas*.^[61]

Joep Bor of the Rotterdam Conservatory of Music defined *Raga* as "tonal framework for composition and improvisation."^[62] [Nazir Jairazbhoy](#), chairman of [UCLA](#)'s department of [ethnomusicology](#), characterized ragas as separated by scale, line of ascent and descent, [transilience](#), emphasized notes and register, and intonation and [ornaments](#).^[63]

Rāga-Rāgini system

For illustrations of ragas and raginis, see [Ragamala paintings](#).

Rāgini (**Devanagari**: रागिनी) is a term for the "feminine" counterpart of a "masculine" *rāga*.^[64] These are envisioned to parallel the god-goddess themes in Hinduism, and described variously by different medieval Indian music scholars. For example, the *Sangita-darpana* text of 15th-century Damodara Misra proposes six *raga* with thirty *ragini*, creating a system of thirty six, a system that became popular in [Rajasthan](#).^[65] In the north Himalayan regions such as [Himachal Pradesh](#), the music scholars such as 16th century Mesakarna expanded this system to include eight descendants to each *raga*, thereby creating a system of eight four. After the 16th-century, the system expanded still further.^[65]

Raag Bhairav associated with Shiva is deemed a morning raga. In *Sangita-darpana*, the Bhairava *raga* is associated with the following raginis: Bhairavi, Punyaki, Bilawali, Asleghi, Bangli. In Meskarna system, the masculine and feminine musical notes are combined to produce *putra ragas* called Harakh, Pancham, Disakh, Bangal, Madhu, Madhava, Lalit, Bilawa.^[66]



In the Hindu traditions, *raga* musical notes have personalities, and they are reverentially linked to gods and goddesses.^[64] Left is Bhairava-Bharavi pair (Shiva), right is Vasanta raga-ragini (Krishna).

Ragas and their symbolism

The North Indian *ragas* system are also called *Hindustani*, while the South Indian system is commonly referred to as *Carnatic*. The North Indian system suggests particular time of a day or a season, in the belief that human state of psyche and mind are affected by seasons and by daily biological cycles and nature's rhythms. The South India system is closer to the text, and places less emphasis on time or season.^{[67][68]}

The symbolic role of classical Indian music through *raga* has been both aesthetic indulgence and the spiritual purifying of one's mind (yoga). The former is encouraged in [Kama](#) literature (such as *Kamasutra*), while the latter appears in [Yoga](#) literature with concepts such as "Nada-Brahman" (metaphysical [Brahman](#) of sound).^{[69][70][71]} *Hindola raga*, for example, is considered a manifestation of Kama (god of love), typically through Krishna. *Hindola* is also linked to the festival of *dola*,^[69] which is more commonly known as "spring festival of colors" or [Holi](#). This idea of aesthetic symbolism has also been expressed in [Hindu temple](#) reliefs and carvings, as well as painting collections such as the [Ragamala](#).^[70]

In ancient and medieval Indian literature, the *raga* are described as manifestation and symbolism for gods and goddesses. Music is discussed as equivalent to the ritual *yajna* sacrifice, with pentatonic and hexatonic notes such as "*ni-dha-pa-ma-ga-ri*" as [Agnistoma](#), "*ri-ni-dha-pa-ma-ga*" as [Asvamedha](#), and so on.^[69]

In the Middle Ages, music scholars of India began associating each *raga* with seasons. The 11th century Nanyadeva, for example, recommends that *Hindola raga* is best in spring, *Pancama* in summer, *Sadjagrama* and *Takka* during the monsoons, *Bhinnasadj* (*Bhairava*) is best in early winter, and *Kaisika* in late winter.^[72] In the 13th century, Sarngadeva went further and associated *raga* with rhythms of each day and night. He associated pure and simple *ragas* to early morning, mixed and more complex *ragas* to late morning, skillful *ragas* to noon, love-themed and passionate *ragas* to evening, and universal *ragas* to night.^[73]

Raga and mathematics

According to Cris Forster, mathematical studies on systematizing and analyzing South Indian *raga* began in the 16th century.^[74] Computational studies of *ragas* is an active area of musicology.^{[75][76]}

Notations

Although notes are an important part of *rāga* practice, they alone do not make the *rāga*. A *rāga* is more than a scale, and many *rāgas* share the same scale. The underlying scale may have **four**, **five**, **six** or **seven tones**, called *swaras* (sometimes spelled as *svaras*). The *svara* concept is found in the ancient *Natya Shastra* in Chapter 28. It calls the unit of tonal measurement or audible unit as *Śruti*,^[77] with verse 28.21 introducing the musical scale as follows,^[78]



तत्र स्वराः –
षड्जश्च ऋषभश्चैव गान्धारी मध्यमस्तथा ।
पञ्चमो धैवतश्चैव सप्तमोऽथ निषादवान् ॥ २१॥
— *Natya Shastra*, 28.21^{[79][80]}

These seven degrees are shared by both major *raga* system, that is the North Indian (Hindustani) and South Indian (Carnatic).^[81] The **solfege** (*sargam*) is learnt in abbreviated form: *sa, ri (Carnatic) or re (Hindustani), ga, ma, pa, dha, ni, sa*. Of these, the first that is "sa", and the fifth that is "pa", are considered anchors that are unalterable, while the remaining have flavors that differs between the two major systems.^[81]

Svara in North Indian system of *raga*^{[82][83]}

Svara (Long)	Sadja (षड्ज)	Rsabha (ऋषभ)	Gandhara (गान्धार)	Madhyama (मध्यम)	Pañcama (पञ्चम)	Dhaivata (धैवत)	Nisada (निषाद)
Svara (Short)	Sa (सा)	Re (रे)	Ga (ग)	Ma (म)	Pa (प)	Dha (ध)	Ni (नि)
12 Varieties (names)	C (sadja)	D> (komal re), D (suddha re)	E> (komal ga), E (suddha ga)	F (suddha ma), F# (tivra ma)	G (pancama)	A> (komal dha), A (suddha dha)	B> (komal ni), B (suddha ni)

 Svara in South Indian system of *raga*^[83]

Svara (Long)	Sadja (षड्ज)	Rsabha (ऋषभ)	Gandhara (गान्धार)	Madhyama (मध्यम)	Pañcama (पञ्चम)	Dhaivata (धैवत)	Nisada (निषाद)
Svara (Short)	Sa (सा)	Ri (री)	Ga (ग)	Ma (म)	Pa (प)	Dha (ध)	Ni (नि)
16 Varieties (names)	C (sadja)	D> (suddha ri), D# (satsruti ri), D+ (catussruti ri)	E> (sadarana ga),  (suddha ga), E+ (antaraga)	F# (prati ma), F+ (suddha ma)	G (pancama)	A> (suddha dha), A# (satsruti dha), A+ (catussruti dha)	B> (katsiki ni),  (suddha ni), B+ (kakali ni)

The music theory in the *Natyashastra*, states Maurice Winternitz, centers around three themes – sound, rhythm and prosody applied to musical texts.^[84] The text asserts that the octave has 22 *srutis* or microintervals of musical tones or 1200 cents.^[77] This is very close to the ancient Greek system, states Emmie Te Nijenhuis, with the difference that each *sruti* computes to 54.5 cents, while the Greek enharmonic quartertone system computes to 55 cents.^[77] The text discusses *gramas* (**scales**) and *murchanas* (**modes**), mentioning three scales of seven modes (21 total), some of which are the same as the Greek modes.^[85] However, the Gandhara-grama is just mentioned in *Natyashastra*, while its discussion largely focuses on two scales, fourteen modes and eight four *tanas* (**notes**).^{[86][87][88]} The text also discusses which scales are best for different forms of performance arts.^[85]

These musical elements are organized into scales (*mela*), and the South Indian system of *raga* works with 72 scales, as first discussed by *Caturdandi prakashika*.^[83] They are divided into two groups, *purvanga* and *uttaranga*, depending on the nature of the lower tetrachord. The *anga* itself has six cycles (*cakra*), where the *purvanga* or lower tetrachord is anchored, while there are six permutations of *uttaranga* suggested to the artist.^[83] After this system was developed, the Indian classical music scholars have developed additional *ragas* for all the scales. The North Indian style is closer to the Western diatonic modes, and built upon the foundation developed by Bhatkhande using ten *Thaat*: *kalyan*, *bilaval*, *khamaj*, *kafi*, *asavari*, *bhairavi*, *bhairav*, *purvi*, *marva* and *todi*.^[89] Some *ragas* are common to both systems and have same names, such as *kalyan* performed by either is recognizably the same.^[90] Some *ragas* are common to both systems but have different names, such as *malkos* of Hindustani system is recognizably the same as *hindolam* of Carnatic system. However, some *ragas* are named the same in the two systems, but they are different, such as *todi*.^[90]

Rāgas that have four swaras are called *surtara* (सुस्तर) rāgas; those with five swaras are called *audava* (औडव) rāgas; those with six, *shaadava* (षाडव); and with seven, *sampurna* (संपूर्ण, **Sanskrit** for 'complete'). The number of swaras may differ in the ascending and descending like *rāga* Bhimpalasi which has five notes in the ascending and seven notes in descending or Khamaj with six notes in the ascending and seven in the descending. Rāgas differ in their way how to ascend or descend. Those that do not follow the strict ascending or descending order of swaras are called *vakra* (वक्र) ('crooked') rāgas.^[citation needed]

The mood of the *rāga* depends mainly on the way the notes are approached and intoned and their dominance as well as their duration

rather than on the used notes. For example, **Darbari Kanada** and **Jaunpuri** share the same notes but are entirely different in their renderings.^[*citation needed*]

Carnatic rāga

Main article: **Carnatic rāga**

In **Carnatic music**, the principal rāgas is called ***Melakartha***, which literally means "lord of the scale". It is also called *Asraya raga* meaning "shelter giving raga", or *Janaka raga* meaning "father raga".^[91]

A *Thaata* in the South Indian tradition are groups of derivative *rāgas*, which are called *Janya rāgas* meaning "begotten ragas" or *Asrita ragas* meaning "sheltered ragas".^[91] However, these terms are approximate and interim phrases during learning, as the relationships between the two layers are neither fixed nor has unique parent-child relationship.^[91]

Janaka rāgas are grouped together using a scheme called *Katapayadi sutra* and are organised as *Melakarta* rāgas. A Melakarta rāga is one which has all seven notes in both the ārōhanam (ascending scale) and avarōhanam (descending scale). Some *Melakarta* rāgas are *Harikambhoji*, *Kalyani*, *Kharaharapriya*, *Mayamalavagowla*, *Sankarabharanam* and *Todi*. *Janya* rāgas are derived from the Janaka rāgas using a combination of the swarams (usually a subset of swarams) from the parent rāga. Some janya rāgas are *Abheri*, *Abhogi*, *Bhairavi*, *Hindolam*, *Mohanam* and *Kambhoji*.^[*citation needed*]

Raga schools and training

The *rāga* and classical Indian music has been transmitted through **Guru-Shishya parampara** (teacher-student tradition) through an **oral tradition** and practice. Some are known as *gharana* (houses), and their performances are staged to rural and urban public through *sabhas* (music organizations).^{[92][93]} Each Guru tradition has freely improvised over time, and differences in the rendering of each *rāga* is discernible. In the Indian musical schooling tradition, the small group of students lived near or with the teacher, the teacher treated them as family members providing food and boarding, and a student learnt *rāga* and other aspects of music thereby continuing the musical knowledge of his *guru*.^[94] The tradition survives in parts of India, and many musicians can trace their guru lineage.^[95]

Persian Rāk

The music concept of *Rāk* in Persian is probably a pronunciation of *Raga*. According to Hormoz Farhat, it is unclear how this term came to Persia, it has no meaning in modern Persian language, and the concept of *raga* is unknown in Persia. [96]


See also

- [List of rāgas in Indian classical music](#)
- [List of rāgas](#)
- [Nava rasas](#)
- *[Rāga](#)*, a documentary about the life and music of [Ravi Shankar](#)
- [Raga rock](#)
- *[Ten Ragas to a Disco Beat](#)*



References

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3. ^ [a](#) [b](#) [c](#) [d](#) [Lochtefeld 2002](#), p. 545.
4. ^ [a](#) [b](#) [Kaufmann 1968](#), p. v.
5. ^ [a](#) [b](#) [Nettl et al. 1998](#), pp. 65-67.
6. ^ [a](#) [b](#) [Fabian, Renee Timmers & Emery Schubert 2014](#), pp. 173-174.
7. ^ [a](#) [b](#) [c](#) [d](#) [e](#) [Nettl 2010](#).
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37. ^ **Beck 2012**, pp. 138-139. Quote: "A summation of the signal importance of the Natyasastra for Hindu religion and culture has been provided by Susan **Schwartz (2004**, p. 13), 'In short, the Natyasastra is an exhaustive encyclopedic dissertation of the arts, with an emphasis on performing arts as its central feature.
56. ^ *a b c* **Martinez 2001**, pp. 95-96.
57. ^ *a b* **van der Meer 2012**, pp. 3-5.
58. ^ **van der Meer 2012**, p. 5.
59. ^ **van der Meer 2012**, pp. 6-8.
60. ^ *a b c* **Nettl et al. 1998**, p. 67.
61. ^ **Mehta 1995**, pp. xxix, 248.
62. ^ Bor, Joep; Rao, Suvarnalata; Van der Meer, Wim; Harvey, Jane (1999). *The Raga Guide*. **Nimbus Records**. p. 181. **ISBN** 0-9543976-0-6.
63. ^ **Jairazbhoy 1995**, p. 45.
64. ^ *a b* **Dehejia 2013**, pp. 191-97.
65. ^ *a b* **Dehejia 2013**, pp. 168-69.
66. ^ **Jairazbhoy 1995**, p. ^[*page needed*].
67. ^ **Lavezzoli 2006**, pp. 17-23.
68. ^ **Randel 2003**, pp. 813-21.
69. ^ *a b c* **Te Nijenhuis 1974**, pp. 35-36.
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71. ^ **Sastri 1943**, p. xxii, Quote: "[In ancient Indian culture], the musical notes are the physical manifestations of the Highest Reality termed Nada-Brahman. Music is not a mere accompaniment in religious worship, it is religious worship itself"..
72. ^ **Te Nijenhuis 1974**, p. 36.
73. ^ **Te Nijenhuis 1974**, pp. 36-38.
74. ^ **Forster 2010**, pp. 564-565; **Quote**: "In the next five sections, we will examine the evolution of South Indian ragas in the writings of Ramamatya (fl. c. 1550), Venkatamakhi (fl. c. 1620), and Govinda (c. 1800). These three writers focused on a theme common to all organizational systems, namely, the principle of abstraction. Ramamatya was the first Indian theorist to formulate a system based on a mathematically determined tuning. He defined (1) a theoretical 14-tone scale, (2) a practical 12-tone tuning, and (3) a distinction between abstract mela ragas and musical janya ragas. He then combined these three concepts to identify 20 mela ragas, under which he classified more than 60 janya ragas. Venkatamakhi extended (...)".
75. ^ Rao, Suvarnalata; Rao, Preeti (2014). "An Overview of Hindustani Music in the Context of Computational Musicology". *Journal of New Music Research*. Routledge. **43** (1): 31-33. doi:10.1080/09298215.2013.831109.
76. ^ Soubhik Chakraborty; Guerino Mazzola; Swarima Tewari; et al. (2014). *Computational Musicology in Hindustani Music*. Springer. pp. 15-16, 20, 53-54, 65-66, 81-82. **ISBN** 978-3-319-11472-9.
77. ^ *a b c* **Te Nijenhuis 1974**, p. 14.
78. ^ Nazir Ali Jairazbhoy (1985), **Harmonic Implications of Consonance and Dissonance in Ancient Indian Music** , *Pacific Review of Ethnomusicology* 2:28-51. Citation on pp. 28-31.
79. ^ Sanskrit: **Natyasastra Chapter 28**, नाट्यशास्त्रम् अध्याय २८, || २१||
80. ^ **Te Nijenhuis 1974**, pp. 21-25.
81. ^ *a b* **Randel 2003**, pp. 814-815.
82. ^ **Te Nijenhuis 1974**, pp. 13-14, 21-25.
83. ^ *a b c d* **Randel 2003**, p. 815.

It is also full of invocations to deities, acknowledging the divine origins of the arts and the central role of performance arts in achieving divine goals (...)”..

38. ^ ^{a b} **Dalal 2014**, p. 323.
39. ^ **Beck 1993**, pp. 107–108.
40. ^ **Staal 2009**, pp. 4–5.
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44. ^ **Brown 2014**, p. 455, Quote:"Kirtan, (...), is the congregational singing of sacred chants and mantras in call-and-response format."; Also see, pp. 457, 474-475.
45. ^ Gregory D. Booth; Bradley Shope (2014). *More Than Bollywood: Studies in Indian Popular Music*. Oxford University Press. pp. 65, 295–298. **ISBN** 978-0-19-992883-5.
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48. ^ **Powers 1984**, pp. 352-353.
49. ^ **Kelting 2001**, pp. 28–29, 84.
50. ^ Kristen Haar; Sewa Singh Kalsi (2009). *Sikhism*. Infobase.
84. ^ **Winternitz 2008**, p. 654.
85. ^ ^{a b} **Te Nijenhuis 1974**, p. 32-34.
86. ^ **Te Nijenhuis 1974**, pp. 14–25.
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90. ^ ^{a b} **Randel 2003**, p. 816.
91. ^ ^{a b c} **Caudhuri 2000**, pp. 150-151.
92. ^ **Tenzer 2006**, pp. 303-309.
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94. ^ **Nettl et al. 1998**, pp. 457-467.
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