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Relevance of astanayika & its impact on Indian classical music

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Abstract

Any subject of study as well as investigation is very helpful when one may view the relevance of it's in the present times also. Astanayika in music that is classical is a topic that has with standed the test of time, changing countries in addition to societal patterns. As expressed earlier, the Astanayika idea hasn't been completely explored or even represented in the world of music as a department of fine arts. We discover sophisticated representations of Astanayika current in dance, sculpture, painting, etc. By creating as well as articulating the Astanayika idea for music, this particular effort has aimed to generate an evolved and detailed image of the Astanayika in the different types of Hindustani classical music. This particular investigation job deals with the psychological component of music and for studies the psychological quotient of music with all the foundation of astanayika poetry. It brings out this particular symbiosis and also encapsulates it in an organized order. This particular report provides the thought of the astanayika in music, that is an extensive understanding of the art form initially offered to the Natyasastra and the evolution of its beyond that, in the context of various kinds of music.

Keywords: Indian classical music, astanayika, performance

1. Introduction

One can't point out precisely when and just how music came into existence. The historical past and origin of Indian classical music is veiled in mythology and mysticism. In ancient India, music was inextricably interwoven with the ritualistic and devotional aspect of living and had, thus had religious origins. Indian music has constantly been considered not just a kind of executing art, but additionally as a way to achieve religious upliftment as well as self-realization of the human soul. This particular topic of astanayika in various kinds of Indian classical music is a notion of the Indian classical music as an art form containing appearance, beauty, spirituality as well as enjoyable impulses which elevate as well as enlighten the human soul from deliverance of all that's mundane and temporary in life. It seeks to develop an expression of the Indian classical music as something to achieve greater understanding that art is but a manifestation of the human brain.

2. Origin of the idea of astanayika

Natyasastra: Natyasastra, a treatise on performing arts, the basis of the fine arts in India was written by Bharata, dated between second century BC and second century AD. Natyasastra' could be interpreted as "A compendium of Theatre", or maybe a "A Manual of Dramatic Arts". Natya" ways Dramatic Arts. In Sanskrit, the word natya describes drisya rupaka or maybe Drisya Kavya, meaning a troika of drama, music as well as dance. Natyasastra of Bharata contains approximately 5 thousand 6 hundred verses. The Natyasastra can hold uncontested value in the story of the fine arts of the nation of ours. It's all of the components that create the bases of the performing arts including dance, music and drama as well as of architecture and stagecraft. Because he was a master and a dramatist of dramaturgy, "Bharata assures us we can't believe of any item of lore or knowledge, craft or art, style or maybe activity which won't enter in to the structure as well as stage presentation of drama". For the demonstration of any drama, there's a requirement for characters. Bharata made use of all sorts of individuals in the culture originating from various regions of the nation, with various qualities to stand for the characters he required for the demonstration of the drama. Bharata has discussed in detail about the various kinds of females which may be represented on stage in the type of Nayikas.

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Fig 1: Astha Nayika

The Natyasastra additionally suggests several areas of musical performance, particularly the application of it's to vocal, orchestral and instrumental compositions. Additionally, it handles the rasas as well as bhavas which could be evoked by music. Once the Samaveda, that managed ritual utterances of the Vedas, the Natyasastra was the very first main text which managed music at length. It was regarded as the best original determining treatise of Indian classical music. Additionally, it handles the rasas as well as bhavas which could be evoked by music. In the Natyasastra 8 rasas are realized that's *śringara*, *hasya*, *karuṇa*, *raudra*, *vira*, *bhayanaka*, *bibhatsa*, & *adbhuta*. *Rati*, *bhaya*, *utsaha*, *krodha*, *soka*, *hasa*, *jugupsa* as well as *vismaya* will be the 8 *sthayi bhavas* corresponding to the above mentioned rasas. Love, Repulsion, Fear, The Heroic, Horror, Compassion, Humour, and Wonder may be translated as the 8 *sthayi bhavas*. This results in many emotions like dejection, fear, sorrow, excitement, pleasure, boldness, laziness, jealousy, suspicion, etc. In the Natyasastra, the treatise of his of the majority of appearance, the sage dedicated a minimum of 2 complete chapters on exposition on bhavas (states) of the psychological fervour: to be imbibed by the rasas and also the performer being invoked in the spectator. "When the bhava as well as rasa satisfy, it's a few minutes of total sublimation for the performer and the spectator. Performing arts entails performers. The audiences or spectators also played an important part in it. The Natyasastra appears to give a great deal of emphasis on the effect of the performance on the spectators of its. A really crucial component of this particular treatise would be the chapter on *rasa*. Whatever is stated about the 8 bhavas and their corresponding rasas in the Natyasastra, have provided forth eventually commentaries as well as interpretations by amazing scholars of music, poetry, dance and drama. The *rasa sutra*, a *sloka* by Bharata on the development of *rasa*, forms the foundation of eventually succeeds on a single. The emotions or even the bhavas which create the fundamental metaphysical areas of human life are inseparable from the art which they produce. It's the expression of these bhavas which create drama, music, and poetry attainable. The Natyasastra is thus the most crucial copy on that the topic of the thesis rests, as it's commentaries concerning all of the elements of this particular topic, music, namely, emotions as well as *astanayikas*.

2.1 Music, emotion and woman

Art is a manifestation of life and also we are able to trace the improvement of the *Astanayikas* across the graph of your time. As this thesis seeks to set the personalities of the *Astanayikas* in the topic of music, it will be good to produce this particular graph in the products of music as well as time. As modern society evolved, therefore did the perception of the female, therefore did the reflections in art styles. The job of art is as a thread to string all of the flowers together and allow it to be a garland. Art form forms attempt to express the internal thoughts with the intent to glorify human virtues. What's the relation of *astanayika* with regard to various art styles? *Astanayika* depicts the various moods of a female in love. The *nayaka* and also the *nayika* are main characters of the design. Just like there's night and day, sadness and happiness, for that reason also there's the female as well as the male. Both are polarities which exist just in relation to one another and therefore are incapable, irrelevant and incomplete without the other person. Osho states the most elementary categorisation of a human being starts at the amount of the gender. Human beings look at world of genders. When one meets an individual, one could forget the face of theirs, nationality etc. status, name, age, but one can't ever forget if that individual was a female or a male. The real difference goes down deep, and therefore this particular characterisation of the *nayaka* as well as *Nayika* starts right at this fundamental level of existence. In the context of Music and *Astanayika* we've studied the 8 kinds of moods of a female in love. We've additionally lightly touched upon all of the various other sorts of artistic *Nayika-bhedas* which have appeared on the years, as an outcome of the theorisation of numerous scholars. Together with these, we've additionally explored the different art forms in which the *Astanayikas* discover plentiful representation.

2.2 Film music and *astanayika*

So far as the contemporary time of India is worried, the business that has been, but still is, among the most widely used medium of business art as well as provider of entertainment is Bollywood. This Hindi movie industry has been influential and popular across the nation. The twentieth century saw the start of Indian cinema and since that time it's been an extremely well-known as well as effective medium of entertainment for the individuals of the nation. The area of cinema doesn't exclusively are available in context of the subject of the thesis as it seeks to demonstrate the presence as well as importance of *astanayika* in Indian classical music. However the predominance of music is a striking attribute which makes Indian cinema different amongst cinemas of the planet. Music is an essential requirement of every film around the planet. Though the job that music plays in earth films is primarily in the type of background music. The background score plays a really crucial role in the making of motion pictures around the planet.

But in India, the job of songs is much more vital. These songs don't go with the category of simple background music. Instead, the figures of the film enact these songs. The songs express the feelings of the characters right. In reality, the job songs have played in *natya* for hundreds of years appears to be mirrored in the contemporary version of the exact same, i.e. cinema. Obviously you will find films produced in the Hindi movie industry which don't comply

with the favorite trend, though vast majority of the films are full of full length songs set to various moods with respect to the plot of the film concerned.

What about the making of these songs Indian classical music had the own impact of its. A lot of music as well as composers directors have used the wealthy treasure of Indian classical music to create several important "filmy" songs. These are the direct rendition of standard songs of the nation along with the utilization of various ragas for composing songs that are new. Even during the 21st century, when both effect of globalisation and also the technical development in the area of music creation have brought about groundbreaking modifications in how music is made, the influence of Indian ragas in the musical framework of the brand new songs could be clearly understood. The reason for it might function as the point that, after many, it's the target of any business art form to be sure that the mass purchases the entertainment it offers. And also to be able to make certain the viewership of the folks it becomes vital for the film industry to deal with the emotions of theirs (bhavas) in such a manner so as to extract pleasure from the film-watching-experience. Therefore will come the inevitability of the utilization of the Indian ragas that are created from the sharp understanding as well as observation of human emotions.

It's not just the classical types of music which are popularly utilized in movies, though folk music also finds great value as much as the expression of feelings plus conditions is concerned. The inter relationship of the folk music on the everyday lives as well as rituals of the folks in India may be so strongly woven together, which in reality, music is a simple medium to express some strategy to be represented. Only a couple of swaras in a specific phrasing, right away constructs in the mind's eye, a photograph of the spirits, and on occasion even a way of life. For instance, a handful of beats of the dhol attacked with a stick and several normal notes of music are profitable in producing an imagery of the record of Punjab. Thus, too, the ravanhatta folk instrument playing a handful of strains of Maand instantly fills up in the creativity the scenic beauty of the dried up deserts of Rajasthan. Thus the idea of folk music is nicely exploited in the area of film music in a few ways, even with regard to the topic of astanayikas. This would go to confirm the importance of astanayika in musical types can't ever fade, as it's adapted to the more recent types of music also. Infact, one may state the film music of India is really a fabric where all of the colors as well as shades of the music of the nation of ours were represented are designed fashion to be attractive to the masses. Actually, it could be stated that mass music also really should be started as a genre independently, as it really showcases the pattern along with the inclination of the masses.

3. Current relevance of the astanayika

The modern day has brought together with itself the improvement of science accompanied by technical advancement as well as manufacturing development. Scientific discoveries altered the technique of people towards life. Religious beliefs & superstitions faced challenging from the logical mindset of the individuals that received modern training. Since the West is popularly viewed as the birthplace of the scientifically sophisticated and also highly developed world, the nation's experiencing westernisation even underwent modernisation in the

traditional sense. Nevertheless, lately, in such a scientifically enlightened society there continues to be a development in the acceptance of particular opinions which was viewed as absurd even thirty years back. One particular idea will be the 1 in reincarnation. "According to information released year that is last by the Pew Forum on Public Life along with Religion, a fourth of a of Americans today think in reincarnation".

The growing acceptance of past life regression treatment in the West, the place that the main as well as dominating religious order denied reincarnation, reveals the idea is profoundly rooted in the brains of people on the whole. Whether reincarnation is imaginary or real isn't the concern of the thesis, to be certain. But what's being pointed at in the context of trust in past life is, individuals have an inherent tendency of reliving previous times. The individuals of the Indian subcontinent and of several other places of the planet were thinking in it for a huge number of years. Today, the question that has be answered is exactly what could be the reason for this belief? The belief in reincarnation, based on Dr. De Bell, "allows you to see history as yours". If this particular trend of having the story as one's very own is the thing that pushes people to have confidence in the previous life, it could be found that individuals possess an all-natural inclination of visiting yesteryear through practical experience.

In the area of art form, the modern working day India is seeing the infatuation of countless artists to relive as well as revisit yesteryear with the exploration of medieval and ancient art styles. Likewise, in music, it's discovered that lots of artists are developing contemporary adaptations of early musical compositions as well as styles possibly through the rendition of the exact same in a genuine format or even fusing it with contemporary styles. Whatever function as the case, the desire of reliving yesteryear is definitely apparent in the musical situation of India. This particular thirst isn't just visible among performers but additionally of all the audience. Actually, it's the reception of the market which is making the generation of pre modern music fruitful & well-known. To have arrived at the realization that individuals possess an all-natural inclination of reliving history it have to be added this tendency as well as the simple curiosity about the olden times can't help support the growing trend of classical and traditional music. Generally there ought to be another thing that is building up its adaptation as well as presence in the contemporary times. But what's it? It's the relevance of it's in the contemporary times which is making the rendition of its and reception attainable. The contemporary market has been ready to connect with the songs composed far in the past and it is, thus, having the ability to help the contemporary productions of the identical. It's in this context of relatability as well as relevance of Indian classical music which the concept of astanayika may be discussed in this section working with the contemporary times.

The reason for the acceptance of the astanayikas amongst composers and poets of yesteryear as opposed to the various other nayikas, as is talked about previously, could be the point that the 8 nayikas have been categorized on the bases of mental states and feelings. Emotion being the foundation of human communication and relations, the bhava facet of music and also of the idea of astanayika can't ever be viewed as irrelevant. The standard emotions of people don't change with time. What changes is exactly how humans

cope with them. Since, all of the astanayikas are categorized on the foundation of the psychological condition of females in love, they're appropriate in the contemporary situation. The emotion of rati is natural in humans like every other pet. Therefore, the depiction of similar on music and also the resulting impact of srngara rasa is something which will always be a supply of enjoyment for the market. And also the association of all of the additional bhavas with love as well as the business presentation of theirs in the types of the nayikas permits them to be very powerful that there's really little chance of this particular idea remaining stagnant with time. Actually today once the earth is hooked up via diverse networks of telecommunication, the bodily separation of lovers can cause the identical grief. The longevity and degree of this grief may be reduced because of the presence of modern technology as well as media of communication, though the kind is definitely the same.

4. Indian classical music & different forms

Indian classical music has a really powerful historical background. There's no documented proof of the story of Indian classical music, it prevails as a reference in different literature as well as epics, from that it's been traced. The origins of Indian classical music is discovered in the Vedic literature. There's proof that lots of centuries ago the hymns of the Samaveda had been sung and while chanting those hymns there is svara in addition to laya. These were scientifically explored sounds which had an influence on the environment which makes it resonate with this metered and melodic design of chanting. The marga or even gandharva system of music may be the earliest post Vedic reference of music known.

The first mention of it's in the Natyasastra. Subsequently a few musicologists have described it, probably the most visible one currently being Sarangdeva's Sangitaratnakara, wherein music finds a condition outside of simply a part of early theatre. In order to chart the improvement of Indian music in an extremely short fashion, it could be traced that with the stretch of time this particular samagana produced into Prabandha gana as well as Chanda gana. It may be said that this's here from the place that the synthesis of substantial music and poetry emerged. This particular thesis traces the presence of the astanayikas in all of the stated types of classical music which created below onwards. The idea of raga emerged in the 8th century BCE, initially released in Brhaddesi by Matanga. The whole structure as well as philosophy of Indian classical music rests on the basis of the idea of Raga. The raga ragini scheme of music has wonderfully represented the nayika-bheda with the ragamala paintings and also the Sanskrit dhyanas.

The prabandhas then created into Dhruvapada. The Dhruvapada style of singing remains in existence, even after such an extended interval of time since the conception of its. Miya Tansen, Baiju as well as Swami Haridas were the primary exponents who after composed many Dhruvapada with a comprehensive raga as well as a tala pattern. Their compositions have been found to contain extremely rich literary content. The padas together with the astanayika themes are present in dhruvapada type also.



Fig 2: Indian Classic Music

With the passage of time, there's a modification in all things. Therefore likewise the design of singing gradually began emerging towards the more innovative style of music. An entirely new form of music came into development which had innovative phrases as the foundation of its. This was the Khayal. Khayal actually means imagination or thought. It's popularly recognized the Khayal created during the reign of Mughal Emperor Akbar. The musicality of the Khayal type of singing was rated incredibly high. Many gharanas of classical music emerged as well as developed into independent and systematic genres within the Khayal type of music. Astanayikas are already a favorite design of Khayal bandises.

The Medieval period saw the growth of the Bhakti cult as well as Sufi motions that also contributed mostly to the musical heritage of the nation of ours. The saint-poets have transposed the erotic like on the religious love, plus below very there's a wealthy repository of the astanayika songs. Around the 19th century the Thumri style of singing evolved. At first it was used as a form of singing together with the Kathak style of dance. The word Thumri has developed out of the term "thumak ri". The Nawab of Awadh Wajid Ali Shah was recognized to be the primary promoter of Thumri style of music. Perhaps now it's a recognized ritual to voice a Thumri in the conclusion of any classical concert overall performance. This particular kind of singing spread all through Lucknow, Banaras, Bengal and Bihar and developed into powerful independent style of music. There seemed to be a great deal of value offered to the poetic information with the expression of music. The poetic content quite expressively brought out with the medium of bol-banav and bol-bant. Aside from the Thumri, Kajri and Dadra are additionally quite popular styles of semi classical music. Astanayikas have been very well represented in this type of music.

4.1 Relationship of Indian classical music to astanayika

The subject of astanayika is about articulating the sense or feelings of the nayika in the state of her of pleasure, distress, enjoyment or even this kind of mixed emotions. This particular relation of music as well as emotion is

investigated thoroughly by age-old music scholars and musicologists. The foundation of this particular chapter is exactly how classical music isn't just about the complex mixture of musical notes but only it's a good impulse which satisfies numerous a psychological, emotional, spiritual cravings of mankind. Such as a river, that in the voyage of its towards the ocean, occasionally, gurgling, occasionally bubbling, occasionally calm and constant, malevolent or forceful then, bursting forth from in between the stones, caressing the mountains as it moves, supplying fertile flatlands for civilizations to settle around the benevolent banks of its, classical music also grants an adventure of numerous feelings as well as sensation of gratification that span many dimensions. It's moving, alive and dynamic with improvisations which are available now and after that might certainly not recur in a lifetime. It's said you are able to certainly not walk into exactly the same river two times, as a great deal of water has flowed by which moment has passed. Likewise, in the characteristics of the listener and also the performer of the improvised design of Indian music, exactly the same musical expression in all the totality of its might not repeat, ever. A lot has been transmitted and absorbed, which is outside of merely musical notes. The nayikas also, with their varied experiences & emotions, when conveyed in the ragas which resonate with exactly the same emotion, bring us by way of a trip of a lovely musical knowledge. We'll now trace the origin and also the emergence of the idea in which the nayikas were in touch with classical music styles.

There's plenty of classical bandises on the actual physical explanation along with the psychological states of the nayikas. Not just that, but in the course of review it had been observed that among the ashta nayikas too, there was obviously a rich repository of bandises of the minute and subtle classifications and also subclassifications inside the group of only these 8 nayikas, causing them being varied and large in number. Variations that are Slight in the nayikas named for the chance to produce a bandis which expressed the beauty, status, situation, emotion, state of a specific nayika. But such a type of value hasn't been provided on the nayaka in the topic of the bandises. Barely not many bandises talk of the explanation of the nayakas physical appearance or maybe the mental state of his, along with this kind of sort of bandises are unusual and isolated.⁴ The gorgeous intricacies associated with a woman's physical type and also the mystical moods appeared to be a richer fabric where a few shades and tones of only 1 colour may be provided in all its majesty and brilliance. This might be the explanation why the nayikas, moreover not the nayakas have been a favorite design in the area of Indian music.

For probably the earliest references on Indian Classical music, Natyasastra may be the very first grantha for review, whereby musicological ideas are recorded. Though the whole strategy of Bharata to music in the treatise of his is usually to the degree for the music which could be helpful for drama or natya. For comprehending the correlation of the astanayikas to Indian Classical music we are going to have to enjoy towards understanding the music which was utilized in the remarkable presentations while in the time of Bharata. Bharata was the very first individual to describe the idea of the astanayikas, and also it's commonly known the nayikas classified by Bharata have been discussed in detail that is careful regarding all the various areas of drama. He'd built an entire literary image of every one of the astanayikas

with regard to the costumes of theirs, gestures, expressions, behaviours, feelings as well as the appearance of theirs. But nowhere has he instructed or even attributed any certain info on the musical expression of theirs. Like, what ragas will they perform based on their expressions as well as mood, or even what music type they would sing, or even whether they'd sing at all. This's for the pupil of Natyasastra to infer the astanayikas would certainly are provided in the musical form in the early drama. Because of this we've to realize Bharata's strategy towards the topic of music, as well as definitely the instances just where he observed as well as established the benefits of music in drama.

5. Contribution of astanayika in classical music

If any performer or pupil of classical music is asked about the understanding of his of the Astanayika idea, he'd typically voice the ignorance of his regarding the understanding of his of the exact same. No person appears to be conscious of this idea that has really contributed in an excellent fashion to Indian music. In that context it will be available to suggest the Nayikas are contained in the classical music in a prachanna way. One can't negate or refute the significance or even the prominence of the Nayika bheda in the classical music styles. The majority of the Bandises are expressing the sentiments of the Nayikas and if the singer is conscious or perhaps not, he's really playing the job of many Nayika or perhaps the various other even while he performs a classical Raga along with the Bandis of its. The existence of the Nayikas in the Raga Bandises are very comprehensive & extensive, that in case we eliminate the Nayika based songs from the repertoire of classical Bandises, we will be isolating as well as removing an enormous component of the poetic along with the musical money of the specific genre of music. Not merely the music, but without them all of the arts will be inadequate.

Whenever the early idea of performing arts is taken into account, it's discovered that sangita was an amalgamation of music, dance, drama as well as rhythm. They each unitedly created an entire whole recognized as sangita. Music, particularly vocal music, wasn't devoid of the remarkable elements because like every other performing art, music attempted to produce a communication of the bhavas together with the listener.

Coming to the astanayika bheda in the Indian classical music, it should be also found the pattern of pure classical music recitals being reluctant towards the appropriate rendition of the lyrical element of music and sometimes not focusing on the bhava of the Raga concerned is a contemporary advancement. But we observe that eventually the perception of the early scholars appears to be of a classic quality, as once more today we view the pattern of a great deal of Thumri singers, who attempt a "Thumri Kathak milap", a mix of a music concert where there's a Thumri singer who's providing the vocals while a Kathak dancer is performing the Abhinaya to provide visual expression. This particular effort seeks to bring together a synthesis of the 3 art styles of music, poetry as well as dance. This sort of a presentation is extremely appealing for the topic of astanayikas.

6. Conclusion

The Hindustani classical, semiclassical and folk music styles are really developed plus with the wide categorisations of theirs, have the capability to add the expression of all sorts

of poetic texts. This particular research throws light on a lot of unknown facts and can facilitate in opening brand new vistas in the performance as well as research of music. It's a mixture of many interrelated appropriate subjects and art forms as psychology, spirituality, music and poetry. Because of this subject, poetry as well as music can't be poles asunder. They're actually, complementary to one another. Music isn't simply the art of sound, but it communicates a thing. When these items are conveyed in a sonorous music, they get captivating towards the market. This particular investigation job deals with the psychological component of music and for studies the psychological quotient of music with all the foundation of astanayika poetry. It brings out this particular symbiosis and encapsulates it in an organized order. Music as a performing art demands particular attributes. Aside from the specialized grammar of the music, to create the music communicative to even the untrained listener, it's to be filled with bhava to have the ability to produce the rasa for the listener. The literary text of the musical structure additionally has several communicative capacities. The study work on expression of the astanayika in musical presentation establishes a synthesis of all these factors.

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