

<u>CONTENTS</u>	<u>PAGE</u>
ACKNOWLEDGEMENT	
PREFACE	(i)
TABLE OF TRANSLITERATION	(ix)
CHAPTER 1 INTRODUCTION	1
CHAPTER 2 RAGA : AN INSIGHT THROUGH SOME ANCIENT TREATISES ON MUSIC	4
CHAPTER 3 THE SEVENTY–TWO MELA SCHEME AND ITS IMPACT	22
CHAPTER 4 GAMAKA AND ITS VISUAL REPRESENTATION	29
CHAPTER 5 RAGA : A CONTEMPORARY STUDY	
5.1 KEYS TO NOTATION AND ANALYSIS OF THE CHOSEN RAGA	37
5.2 SOME TERMS USED IN THE ANALYSIS AND THEIR DEFINITION	39
5.3 ANALYSIS FORMAT	41

5.4 ANALYSIS

<u>NAME OF THE RAGA</u>	<u>PAGE</u>	<u>CASSETTE DURATION IN MINUTES</u>
		CASSETTE 1 SIDE A
BHAIRAVI	43	00 TO 08
HUSENI	52	08 TO 15
MUKHARI	58	15 TO 19
MANJI	66	19 TO 21
KAMBHOJI	68	21 TO 28
YADUKULAKAMBHOJI	79	28 TO 32
SAMA	86	32 TO 34
KEDARAGaulai	90	34 TO 36
CENJURUTTI	97	36 TO 38
ATHANA	102	38 TO 43
		CASSETTE 1 SIDE B
ATHANA (CONTD)		00 TO 01
KANADA	112	01 TO 04
DARBAR	121	04 TO 07
SANKARABARANAM	128	07 TO 15
KEDARAM	139	15 TO 21
NILAMBARI	146	21 TO 23
KALYANI	150	23 TO 29
SARANGA	160	29 TO 32
KHARAHARAPRIYA	165	32 TO 34
SAHANA	172	34 TO 36
		CASSETTE 2 SIDE A
NATAJKURANJI	179	00 TO 04
RITIGaulai	186	04 TO 07
ANANDABHAIRAVI	192	07 TO 14
VARALI	203	14 TO 17
PANTUVARALI	209	17 TO 24
PURVIKALYANI	218	24 TO 33
SAURASTRAM	232	33 TO 34
DEVAGANDHARI	236	34 TO 38
BILAHARI	242	38 TO 44
SURATI	254	44 TO 45

CONTENTS

PAGE

CHAPTER 6 CONCLUSION	258
----------------------	-----

APPENDIX

A A LIST OF COMPOSITIONS CITED IN THIS WORK AND ILLUSTRATED IN THE CASSETTE	262
---	-----

B OTHER COMPOSITIONS CITED IN THIS WORK	265
---	-----

BIBLIOGRAPHY	266
--------------	-----