

A Comparative Study between Indian Rāgas and Japanese Scales

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Abstract

The Rāgas of Indian Music have their origin in folk melodies of different parts of the country and are being performed and practiced by independent ethnic groups. More delving deep into this matter indicates the unique characteristics of folk forms, engendered by man's spontaneous habit of cultural expression apart from their continental contrast. Because of this coherence, outside of the Indian subcontinent, a close resemblance is very observable between Indian Rāgas and foreign Modes. Undoubtedly these Modes are also generated from the folk tunes of those lands as in Rāgas. In this article, an attempt has been made to establish this kind of cultural integrity and singularity by analyzing three traditional Japanese Scales, which carry tonal similarities with the three North Indian Rāgas.

Methodology: The key findings of the comparative study have been drawn from the ethnographic realm involving historiographical evidence, exploration of soundscape and notation, analysis of music and motion, hermeneutic appraisal, and ecological assessments. Embracing secondary literature including English texts and traditional practices of both the countries, I aim to shed light on the endemic musical exercise of Japan and India. With this sense, I further intend to emphasize qualitative techniques, efficiently articulating musicological insights.

Keywords: North Indian Rāga, Japanese Scale, Foreign Mode, Folk music, Cultural integrity.

Introduction:

The rich cultural traditions of the Asian continent, as well as in India, undoubtedly indicate the utmost diversity and multi-cultural blend. This diversification is a reflection of the translocation as well as assimilation of various human races. 1200-1000 years before the birth of Christ, Indian civilisation was introduced with the Vedic rituals and hymns known as *Sāma Gāna*,¹ which was nothing but a tuneful collection of 75 Rigvedic verses along-with 1474 verses of Sāmaveda. After the paradigm shift from religious Vedic *Sāma Gāna* to *Gāndharva* or *Mārga Gāna*, within the period of 600-200 BC, Indian music experienced two distinct divisions in the area of applied musicology, viz. *Nibaddha Sangīt* or Rhythm-oriented music and *Anibaddha Sangīt* or Melody-oriented music (Ghosh, 2003). Among them, the first

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type was propagated by the Bharata School whereas; *Anibaddha* was the doctrine of the followers of Nārada School of ancient Indian musicology.

Nibaddha, thrived as a musical rendition, was substantially used in drama and earned popularity in forms like *Dhruvā*, *Prakaran-Gīta*, etc. According to NāṭyaŚāstra, these forms were staged by depending on 18 *Jātis*² and five types of *Mārga Tāla*³ together with four types of regional rhythmic varieties which were, *Māgadhī*, *Ardha-Māgadhī*, *Sambhābitā*, and *Pritthulā*. Furthermore, NāṭyaŚāstra evinced the way wherein 7 *Śuddhā Jātis* i.e., *Śāḍjī*, *Ārṣabhī*, *Gāndhārī*, *Madhyamā*, *Pañcamī*, *Dhaivatī* and *Naiṣādī* as well as 11 *Vikṛtā Jātis* i.e., *Śaḍja-kaiśikī*, *Śaḍjodīcyavā*, *Śaḍja-madhyamā*, *Gāndhārodīcyavā*, *Raktagāndhārī*, *Kaiśikī*, *Madhyamodīcyavā*, *Kārmaravī*, *Gāndhārapañcamī*, *Āndhrī* and *Nandayantī* left its footprint in the process of *Rāga* formation (Ghosh, 2016). On the flip-side, the Nārada school endorsed *Grāmarāga* in the field of melody-oriented *Anibaddha Sangīt*, which could be treated as the fundamental step towards the emergence of Indian *Rāga* as they conformed to five *Gītis*.⁴ The application of seven major *Grāmarāgas*,⁵ along-with five regional performance styles or *Gītis*, played an indispensable role to bring out total 30 *Grāmarāgas* through the constant amalgamation and inclusion of new foreign tune within this initial classification. Besides the entanglement of two *Grāmarāgas* (*Takka-Kaiśika*, *Śaḍja-kaiśika*, etc.), the insertion of distant tunes like *Boṭṭa*,⁶ *Sauvīra*,⁷ *Śaka*, *Bhammāṇa-pañcama*,⁸ etc., explicitly depicts the notion of this article.

Given the conception that the *Grāmarāgas* are derived from the *Jātis*⁹ which are necessarily associated with the *Grāmas* setting up a connection between them, a brief investigation on *Jāti-Lakshana* is essential to understand how *Jātis* performed at the background to develop *Rāgas*. Initially, *Grāmarāgas* were not directly associated with *Jāti-Lakshana* as no reference of *Jāti* was mentioned in Nāradiya-Śiksha when discussing the *Lakshanas* of seven *Grāmarāgas*. Regarding the characteristics of *Jātis*, the NāṭyaŚāstra asserted that-

Grahāmsou Tāramandrou Ca Nyāsāpanyāsa Eba Ca
Alpatwaṃ Ca Vahutwaṃ Ca Sādavoudavite Tathā
(28/74)

It implies that, the ten principal norms of *Jāti* were, *Grahā*, *Amsa*, *Tāra*, *Mandra*, *Nyāsa*, *Apanyāsa*, *Alpatwa*, *Vahutwa*, *Sāḍav*, and *Ouḍava*. Driven by the influence of Bharata, Matanṅa later imposed those *Lakshanas* on *Grāmarāgas*— *daśalakṣaṇalakṣitaṃ gītaṃ rāgaśabdāvidheyam*. Śārngadeva also adopted those characteristics of *Jāti* and identified their accountability for regulating the mechanism of twenty *Jātirāgas* or *Rāgas* mentioned by him. Because of these, the *Jāti-Lakshana* are still relevant and observable in contemporary *Rāgas* and known as *Rāga-Lakshana* (2003).

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Imperatively, the regionality of *Jātis* and *Grāmarāgas*, as one of the main ingredients contributing the geographical and cultural diversification of the Indian subcontinent, feeds up the notion that the Indian *Rāgas* are rooted in folk music. In regard to this, M. R. Gautam observed that,

...the names of the *Jātis* suggest reference to certain regions. For example, the *Vikrt Jātis Kaiśikī, Sadjodīcyavā, Āndhrī* indicate specific regions. *Kaiśikī*, according to Monier Williams Dictionary represented the regions which pertains to the present Vidarbha. *Sadjodīcyavā* is referred to as a place in the North; *Udīcyavā* means northern region; *Āndhrī* straightaway denotes the region of *Āndhra*. So it seems justifiable to presume that *Jātis* like *rāgas*, which followed, may have evolved out of folk melodies. Because no form of music, especially classical can spring up without a base (1988).

When the Indian conservative beliefs were experiencing the intellectual curiosity and nonconformist contemplation against all the ceremonial religion during the post NāṭyaŚāstra era,¹⁰ all the creative sectors started to incline towards regionality. This turmoil broadened the way for Śārdūla and Yāstika to introduce and implement the *Janaka-Janya* classification in the field of the Indian music. Among total thirty *Grāmarāgas*, four and fifteen conventional *Grāmarāgas* by Śārdūla and Yāstika respectively, were assorted as *Janaka*. Numerous regional tunes were included into *Janaka* as their subordinated forms (*Janya*) known as *Bhāsā*, and thereby divulged the authoritarian perspective of *Mārga*. In due course, with the proliferation of more regional tunes, the *Janya* segment was divided into *Bibhāsā* and *Antarbhāsā*. This significantly accelerated and augmented the arrival and propagation of *Deśī Rāga*.

After the insightful exploration and attaining a new type of classification in Bṛhaddeśī by Matanṅa, *Deśī* established its dominance over the *Mārga* tradition by the help of Western Chalukya king Someshvara III (1126–1138) and his son Jagadhekamalla II (1138–1151) when they developed a scheme of 6 *Rāgas* and 36 *Rāginīs*. Following the footsteps of Matanṅa, Śārngadeva propounded the *Deśī Rāga* classification in the 13th century just like Matanṅa did in the 6th-8th century in order to keep the sustainability of *Mārga* flow. Seemingly, the temporal gap created substantial differences between them. A dominating, uninterrupted surge of the Persian culture, brought by Delhi Sultanates in the 13th century, was so distinct that made musicologists like Śārngadeva to acknowledge the voluntary amalgamation of two cultures through inclusion of *Rāgas* such as *Turuska Todī, Touruska Gauḍa*, etc. to his *Deśī Rāga* classification-

In the second chapter of his treaty (that means in *Rāga Vivekādhyāya*) Śārngadeva exhibited few new types of mixed *rāgas* constructed with Indian and Persian melodies. Śārngadeva classified the *deśī rāgas* under four distinct sub-heads namely – *rāgāṅga, bhāsāṅga, kriyāṅga* and *upāṅga*. Under the *upāṅga* section two types of *Todī rāgas* were seen, like – *Chāya Todī* and *Turuska Todī*.

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Besides these, four kinds of *Gouda rāgas* were prevalent, like – *Karnāta Gouda*, *Desabala Gouda*, *Touruska Gouda* and *Drāvida Gouda*. This classification indicates that, all kinds of mixed *rāgas* were included in the group of *deśī rāgas* curved out from regional tune. The name of *Touruska rāga* is also mentioned as a burning example of Persian influence. The later musicological texts also exhibit the same system while classifying Indo-Persian musical elements (Goswami, 2014).

Since, it was the time when numerous Persian *Maqām* started tracing out the tonal similarities with the Indian *Rāgas* and vice versa, references of the Persian tunes like *Hejjujī* or *Hijjeju*¹¹ as well as *Yaman*, could be found in post Saṅgītaratnākara texts like Saṅgītasāra and Rāgatarāṅginī written by, Mādhava Vidyāranya and Locan respectively. Furthermore, attempts had been made to establish the similarities between *Maqāms* and *Rāgas* by Somanātha, Pundarīk Vittal, Mīrza Khān whereas on other side, Amīr Khusrau Dehlavī introduced some new melodic structure in the field of Indian *Rāga-Rāginīs* by incorporating some Persian melodic elements to existing Indian melodies.

These foreign influences together with the constant regional flux clearly diminished the *Mārga* supremacy and consequently secured an incontestable place for *Deśī*. However, the silhouette presence of *Mārga* could not be overlooked as its *lakshanas* were concealed behind the contemporaneous Indian music. Contextually, this might distort the relationship between the aforementioned two main streams (*Mārga* and *Deśī*) and invite a fallacious argument, if any one of them received more importance than the other. Matāṅga used the term *Mārga* to refer not only the mainstream but also ancient traditional material of music and *Deśī* as a contemporary over regional (Jiarazbhoy, 1975). In this sense, the relationship between *Mārga* and *Deśī* indicates the principle of a healthy exchange. Perhaps the use of the terms 'horizontal' and 'vertical' may help to understand this relationship.¹² The 'horizontal' culture operated as the overarching patterns within which individual 'vertical' patterns of culture were accommodated. In the area of Indian music as well as in Sanskrit literature, the term *Mārga* used for the overarching, horizontal pattern, whereas the local, vertical and subsumed pattern was denoted as *Deśī*. Etymologically, the distinction is believed to have originated in descriptive linguistics. Moreover, linguistic geography described the regional languages or dialects, language varieties as *Deśī* and the standard language as *Mārga* (Devy, 2017).

Subsequently, this reciprocity is shaped by perpetual mobilisations and diffusion of cultural attributes within India as well as the Asian continent. The geographical and socio-political framework played a central role in determining this diaspora that was referred as "network oriented cultural geography" (Wilbanks, 1980). By acknowledging this hypothesis and background, the article will draw a comparative outline between Japanese and Indian music to manifest this cultural transfusion.

Observation and Analysis

The root of Japanese culture could be traced back to ancient India in its major elements not only in religious and philosophical arena but also in the broader socio-cultural fields of Japanese way of life. Despite of Buddhist influence, Kaburagi suggests not to solely depend on this religious notion, rather,

...more attention should be paid to comparative aspects, such as indigenous origin versus foreign origin through root-finding, interchange, diffusion, propagation, assimilation and acculturation; and succession versus change through evolution, integration and amalgamation, and maturity in custom and tradition (2012).

By considering this aspect, the analysis of interrelationship between three traditional Japanese scales and three Indian *Rāgas*, could be placed in the broader realm of discussion in order to understand not only the history of amalgamation and assimilation of two cultures but also the spontaneous urge of human mind to express its cultural intuition irrespective of their continental distances.

A variety of musical scales are used in Japanese music. Since the Heian period (794-1185), Japanese music began to be influenced by a twelve-tone (dodecaponic) Chinese scale that coexisted with conventional pentatonic scales. Furthermore, the impact of Indian *Rāgas* could also be traced out in Japanese music. Substantially, this plethora of cultural flows in Japan enriched its modal practice. But, the debate around the modal system in Japanese music has been ongoing for centuries and no universal theory of modal practice has yet been developed that will explain all of Japanese music. The incorporation of Western music in Japanese culture and contemplating its music through the lens of the octave framework gave rise to this disagreement (Tokita, 1996). However, Fumio Koizumi attempts to eradicate this disarrangement by introducing the framework of the fourth or tetrachord in the area of Japanese Pentatonic scale, especially in shamisen (three stringed lute) music, to demonstrate the pattern lying behind it. This vantage point can be utilised more effectively to appraise the similarities between Japanese pentatonic '*Insen*', '*Ritsu*', '*Miyako-bushī*', scales and Indian pentatonic *Bairāgī*, *Dūrgā*, and *Gunkalī*, *Rāgas* respectively.

In 1958, Fumio Koizumi introduced an epoch-making theory by approaching Japanese music from the point of view of ethnomusicology, encouraging an emic perspective. By adapting the terminology of ancient Greek modal system, he conceptualized Japanese modes



Figure 1: Four varieties of tetrachords (Koizumi, 1958)

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as a construct of units of a fourth that he called tetrachord. Whereas the tetrachord is commonly a succession of four descending pitches (Apel, 1969), Koizumi deploys the framework of a fourth with only one intermediate tone, rather than two. Figure 1 shows that the four varieties of tetrachord, could be identified in Japanese music, each distinguished by the position of its intermediate tone. When two tetrachords of same kind are combined separately one above another, four pentatonic scales within an octave framework develop: the *Miyako-bushī* scale, the *Minyō* scale, the *Ritsu* scale and the *Ryūkyū* scale (see figure 2). The *Miyako-bushī* tetrachord and scale predominate the art music of the Edo period (1603-1867);

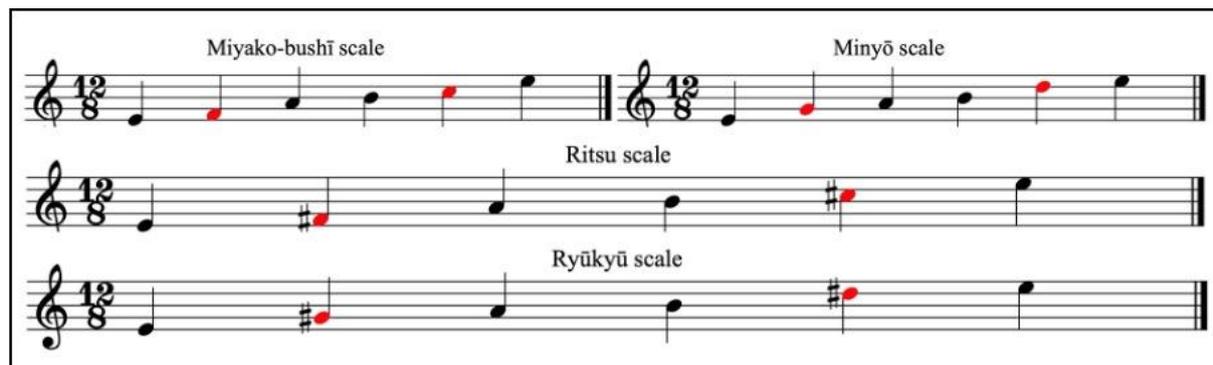


Figure 2: Scales derived from the disjunct combination of the four tetrachord types (Tokita, 1996)

the music of the koto, the shakuhachi and the shamisen. However, folk music is mainly featured by the *Minyō* tetrachord and scale. The *Ritsu* tetrachord and scale are used in gagaku, shōmyō (Japanese Buddhist chant), and some folksong whereas, the *Ryūkyū* tetrachord and scale are popular in the Okinawan region that was previously known as the Ryūkyū islands (1996).

Haiko Ōtsuka extended Koizumi’s model and convincingly argues that the scale of Edo

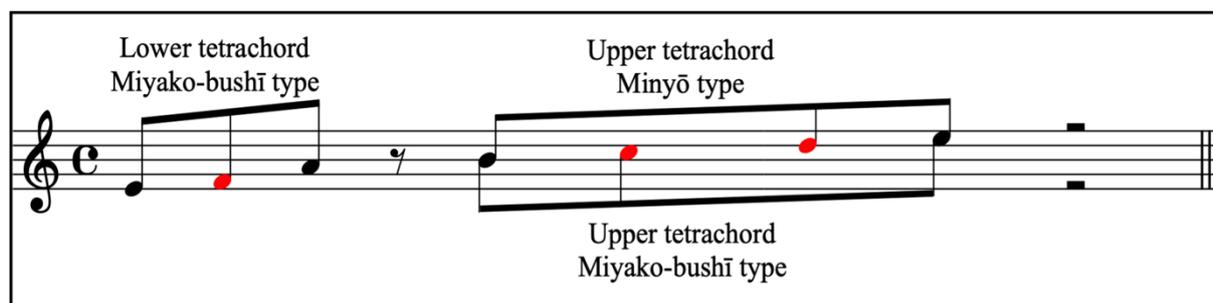


Figure 3: Composite scale of two disjunct tetrachords with alternative upper tetrachords (Otsuka, 1979)

period music consists of a *Miyako-bushī* tetrachord coupled with either another identical tetrachord or with a *Minyō* tetrachord (see figure 3). Ōtsuka’s model reserves a pentatonic scale structure in an octave framework with the following features:

1. There is a clearly identified base note similar to a tonic.

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2. The base note supports two tetrachords.
3. The lower tetrachord is always a *Miyako-bushī* type.
4. The upper tetrachord is variable; it can be *Miyako-bushī* or *Minyō* type.

From the aforementioned diagram (figure 3), it is discernible that the tetrachord with lower E is always a *Miyako-bushī* type but the tetrachord with upper E could be either *Miyako-bushī* or *Minyō* class when E is the base note (in C major scale).

Driven by his knowledge of western major and minor scale, Uehara Rokushirō distinguish the scale of Japanese ‘urban’ music from that of ‘country’ music which he termed *In senpō*



Figure 4: The *Insen* scale (Kojima, 1981)

(*yin* or gloomy, minor mode) and *Yō senpō* (*yang* or bright, major mode)¹³ respectively in the year 1895. After Tomiko Kojima delineates the framework of *Insen* scale, Koizumi and Ōtsuka’s model undeniably demonstrate

that the *Insen* scale is nothing but a coalescence of *Miyako-bushī* and *Minyō* tetrachords (see figure 4) wherein the lower tetrachord is *Miyako-bushī* type and the upper is a construct of *Minyō* progression (Gates, 2017).¹⁴ The tonality of this *Insen* framework is somewhat similar to the Indian *Rāga Bairāgī* or *Bairāgī Bhairav* (Vandali, 2019).¹⁵ The framework of this early morning pentatonic *Rāga* is, *Ṣaḍaj, Komal Ṛiṣabha, Suddha Madhyama, Pañcama, Komal Niṣāda* and *Ṣaḍaj* (S, r, m, P, n, Ś) whereas, the tonal progression of *Insen*, as observed by Kojimo, is E - F - A - B - D - E, after E is taken as a tonic in C major scale. The tonal analysis of these two structures help to figure out the similarity between them. When E is considered as *Ṣaḍaj* in C major, F and D will be spontaneously narrowed by one semitone that denotes the *Komal Ṛiṣabha* and *Komal Niṣāda* respectively. Henceforth it takes the identical shape of *Bairāgī*.

Simultaneously, the anhemitonic¹⁶ *Ritsu* scale from the Japanese modal family and the

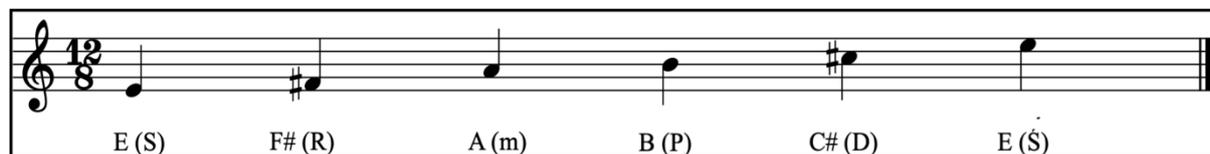


Figure 5: The comparative tonality of *Ritsu* scale and *Dūrgā*

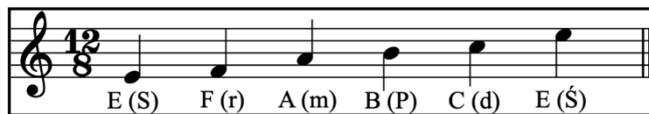
Indian evening pentatonic *Rāga Dūrgā* (First Edition Arts Channel, 2015)¹⁷ share the same tonal structure. Figure 5 signifies that, the structure of *Ritsu* would be E - F# - A - B - C# - E when E is the tonic in C major. The conversion of this European musical nomenclature into Indian *Swara* brings forth the tonal progression of *Dūrgā*, i.e., *Ṣaḍaj, Suddha Ṛiṣabha, Suddha Madhyama, Pañcama, Suddha Dhaivata* and *Ṣaḍaj* (S, R, m, P, D, Ś).

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Along-with *Insen* and *Ritsu*, another prior-mentioned Japanese scale- *Miyako-bushī* (Uncharted, 2020),¹⁸ could be established in our area of analysis as the scale carrying the tonal similarity with north Indian *Rāga Gunkalī* (Kjaan, 2008).¹⁹ Instead of its mutual relationships along-with *Minyō* behind the development of *Insen* through their incorporated model (see figure 4), *Miyako-bushī* could be derived as an individual scale joining two tetrachords of its own (see figure 2)

The reference of *Rāga Gunkalī* could be traced back as *Gunakrī* in *Deśī Rāga* classification.

According to Alain Daniélou, the early morning pentatonic *Rāga Gunkalī* is typically enharmonic having in each tetrachord a major third or ditone completed



by a half tone, itself subdivided into two (2014). It clearly accords to the Japanese *Miyako-bushī* scale. In Indian notes, the framework of *Gunkalī* is, *Ṣaḍaj*, *Komal Rīṣabha*, *Suddha Madhyama*, *Pañcama*, *Komal Dhaivata* and *Ṣaḍaj* (S, r, m, P, d,

Figure 6: The comparative tonality of *Miyako-bushī* and *Gunkalī*

Ś). Now, if E as a tonic in C major scale is considered, the tonality of *Gunkalī* would be E - F - A - B - C - E which is indistinguishable from the *Miyako-bushī* scale (see figure 6). Contextually, *Miyako-bushī* is also known as *in* scale.

Conclusion:

In this background, the present study opens a large room for investigating two aspects-

1. The socio-ecological analogy; and
2. Technical perspective of pitch intervals and progression.

The observation of kaburagi denotes that the musical resemblance between two countries is often attributed by the socio-cultural processes and multicultural amalgamation. Whereas culture defines a way of life of a particular society or group of people imbricated within the patterns of idea, belief, knowledge, custom, tradition and behaviour that are transmitted through generations (2012), society is a spatial organisation of individuals mutually interacting with one another to develop complex social relationships and institutions, typically subject to the same political authority and dominant cultural expectations. In view of S. A. Husain, culture is an ultimate value possessed by a particular society and expressed as feelings, behaviors, manners and forms given to material objects (1978, 2018). Taking the above viewpoints into account, it may be concluded that, society is a collective form of cultures on a wider scale rather than culture used as an individual element. In this sense, dominant discourses of nature-society relationship could be drawn in to unpack the nature as a social product. Castree explains that,

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Nature is defined delimited and even physically reconstituted by different societies, often in order to serve specific, and usually dominant, social interests (2001).

While arguing about nature-society dualism some critical geographers and social scientists asserted that the social relations are inherently ecological and the ecological relations are innately social (Alkon, 2012).

By acknowledging this socio-nature analogy, Kaburagi has drawn a comparative analysis between Indian and Japanese way of life. He mentioned the influences of Indo-Japan trade route as a major mechanism behind the cultural intermixing. Moreover, he assumed that ecological characteristics have a crucial role to play in developing identical cultural traits in two distant lands. Clearly there is a large scope to investigate the relationships between socio-natural processes and cultural dispersals in order to understand the musical similarities between lands with identical environments.

On the other hand, Japanese and Indian methods for measuring intervals among musical notes are not similar. Influences of western music on the Japanese modal system brought forth a method for computing intervals through the lens of the western systems, which might accelerate the extinction of the aboriginal *modus operandi* of measuring Japanese intervals.²⁰ Contrarily, despite foreign influence, the Indian method of calculating musical intervals, i.e., *Śruti*, is still functioning unanimously within the *Rāga* music in a manner of sustaining the essence of *Rāga*. Moreover, multiple attempts regarding the comparative analysis between *Śruti* and western interval, amplify discordance amongst musicologists, albeit the authentication of *Rāga* lies behind the proper usage of *Śruti*. Additionally, dire inadequacy of research relating to the traditional method of measuring Japanese intervals, obscures the grounds for comparative appraisals within the note progressions of two lands, further inviting fallacies in broader outcomes. Added to this, the lack of collaborative and empirical research adhering to interdisciplinary and transdisciplinary tools, poses a challenge, if not limitation, to the emergent musicological studies.

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I am immensely grateful to Dr. Pradip Kumar Ghosh, whose remarkable work and relentless contribution to Indian Musicology inspired me to build up my research orientation.

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Notes:

¹ As Rājyeshwar Mitra suggests to draw a connection between Vedic *Sāma* and ancient Hebrew chant *Psalm* or *ersemma*, the indication is clear that the word *Sāma* probably concealed its origin in pre-Sanskrit lingo (Mitra, 1993).

² *Jāti* was nothing but the staccato form of simple melodic structure based on the ancient *svara grāma-murchanā* (Goswami, 2014).

³ Five types of *Mārga Tāla: Cañcatpuṭaḥ, Cācapuṭaḥ, Saṃparkeṣṭākaḥ, Saṭpitāputrakah* and *Udghaṭṭakaḥ*.

⁴ *Śuddha, Bhinna, Gauḍa, Vesara and Sādhāraṇa*.

⁵ The seven primary *Grāmarāgas* were *Ṣaḍja-Grāma, Madhyama-Grāma, Pañcama, Kaiśika, Sādhārīta, Ṣaḍava and Kaiśika-Madhyama*. Interestingly, the instance of these seven *Grāmarāgas* could be found in the Kudumiyamalai inscription, along-with corresponding notations, as given in the *Nāradiyasiksā*. The inscription is written in the seventh century character of the early Chalukyan period (Prajnanananda, 1996).

⁶ Folk tune of Bhutan.

⁷ According to Baudhāyana Dharmasūtra, *Sauvīra* was a name of a place, which could be the southern part of Sindhu and Punjab in the present era (Roy, 1950, 2019).

⁸ This may be *Hammāna-pañcama*, which could have a distant relation with Armenian tune.

⁹ According to Kallinātha, Matanga raises the question as to why these *Rāgas* are related to *Grāmas* and are called *Grāmarāgas*, and in reply quotes Bharata who suggests us to believe that *Grāmarāgas* gradually developed from the *Jātis*- "*Jātisambhutawād Grāmarāgānāmīti*." However, this statement is not to be found in any of the available recensions of *NātyaŚāstra* (Shringy & Sharma, 1989, 2018).

¹⁰ The post *NātyaŚāstra* era was denoted as the era of *Cārvākas* as well as of the Buddhists (Radhakrishnan, 1948).

¹¹ *Hejjujī* or *Hijjeju* could be considered as the transformed manifestation of Persian *Maqām Hejāza*.

¹² For an analysis of the interplay of the 'vertical' and 'horizontal' elements in Indian history, see B. Subbarao, *The Personality of India* (Baroda, 1958).

¹³ This traditional dichotomous terminology actually does not necessarily mean respectively gloomy and cheerful but is the equivalent of neutral labels such as 'type a' and 'type b'.

¹⁴ See <https://tinyurl.com/5n6vuvjr> (accessed on 01/12/2021).

¹⁵ See <https://tinyurl.com/3p8tek87> (accessed on 01/12/2021).

¹⁶ Musicology commonly classifies scales as either hemitonic or anhemitonic. Hemitonic scales contain one or more semitones, while anhemitonic scales do not contain semitones.

¹⁷ See <https://tinyurl.com/4wbhvr2e> (accessed on 01/12/2021).

¹⁸ See <https://tinyurl.com/3fcadd6s> (accessed on 01/12/2021).

¹⁹ See <https://tinyurl.com/3fr6nj7r> (accessed on 01/12/2021).

²⁰ This could be treated as a prominent example of cultural deprivation which is caused during the transformation and intercourse of civilisation, i.e., the transformed civilisation system deprives the original culture within civilisation to be operated by other new culture.

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