

THE ROLE OF INTERNET IN HINDUSTANI CLASSICAL MUSIC SINGING PERFORMANCES GLOBALLY IN PRESENT SCENARIO

Rajesh Kumar Yadav [राजेश कुमार यादव]¹, Richa Mishra [ऋचा मिश्रा]²,
Avinash Kumar [अविनाश कुमार]³

Abstract

Music is believed to have originated during the Vedic period. It has been preserved as a tradition since ancient times through performances. Based on various authentic pieces of evidence in music, it is reasonable to say that performance developed alongside music. Two main genres, North Indian classical music and South Indian classical music, were already prevalent in ancient times. Over time, different singing styles emerged within Indian classical music, which have been continuously promoted through performances. Since the Vedic period, artists have been sharing music on stage. Musical performances have taken the form of stage traditions since ancient times, allowing artists to easily convey their thoughts and emotions to the audience through their art. In this tradition, a specially elevated stage was arranged for artists to present their art to the audience. Currently, the Internet is mainly used to showcase music and singing performances more effectively and easily to a global audience. Musicians can now connect with their listeners more effortlessly and deliver a richer emotional experience. Using various online platforms, such as television, social media, and YouTube, has made it easier to communicate the beauty, uniqueness, and significance of different singing styles to music lovers around the world. As internet use continues to grow, it is likely to increase public interest in music and facilitate global promotion. Consequently, in the future, authentic music will deeply resonate with listeners through singing performances. Therefore, this research topic can provide new insights and perspectives for future studies, aiming to make singing performances more natural and accessible. Therefore, this research topic will be useful in offering new insights and perspectives for new researchers. It aims to make singing performances more natural, simple, and well-organized. With the use of the internet, artists can easily convey their artistic expression and creativity to listeners and society.

Keywords

Hindustani classical music, Indian classical music, Internet, presentation, singing, social media

INTRODUCTION

Indian Classical Music, especially Hindustani Classical Music is a rich and ancient art form, which has been transferred from generation to generation through the *Guru-Shishya* tradition for centuries. The Origin, development and progress of Hindustani classical music singing and Indian classical music is expanding and reaching to all. The study provides a conclusive analysis of the reasons for its popularity and success (Satapathy, 2008). According to the tradition of Indian music and drama, theatre is first mentioned in the famous Sanskrit book, *Natyashastra*. Since art is an essential part of life, it is natural for artistic elements to develop along with the development of civilization and culture. The specific place where artists sit to present any art or specific ideas is called a stage. The colorful beauty of art as its primary theme, it is also known as theatre. As a result of this long process of development, the stage, or theatre, has attained its modern form (Yaman, 2014). Evidence from this body of work suggests that the tradition of performance emerged alongside the origins of music. Stage performance is a powerful medium for establishing a direct connection between artist and audience.

¹ Rajesh Kumar Yadav, PhD Scholar and UGC JRF, Department of Music, Chhatrapati Shahu Ji Maharaj University, Kanpur, India. His research focuses on Hindustani Classical Music with a special interest in digital media and its role in the global propagation of vocal traditions. Email: rajeshyadavsinger94@gmail.com.

² Richa Mishra, Assistant Professor, Department of Music, Chhatrapati Shahu Ji Maharaj University, Kanpur, India. She specializes in Indian Classical Music, pedagogy, performance traditions, and cultural preservation.

³ Avinash Kumar, PhD Scholar, Department of Music, Chhatrapati Shahu Ji Maharaj University, Kanpur, India.

It is through stage performance that artists present their art to audiences or connoisseurs. In today's scientific age, there are many means of disseminating music to the public, such as radio, television, tape records, and stage performances. Of these, stage presentation is the most important, as the audience can hear the artist directly. To achieve success on stage, the artist must now prepare his or her performance with great understanding. While considering how much time is sufficient for each performance, one must always keep in mind the nature and aspirations of the audience. After studying the merits and demerits of the singer and the singing, one should present one's music on stage with great refinement (Vasant, 2022)

In the late 20th and early 21st centuries, the advent of the Internet has revolutionised the ways in which this art form is performed and disseminated. The aim of classical music is to express the true spirit of the music with a good sense of lyricism, melody and rhythm through proper presentation. (Banerjee, 2024). Digital innovations in recent years have brought about radical transformation in various sectors including music and education (Rohit & Ashfaq, 2023). The Internet has enabled Hindustani classical music to reach a global audience, allowing people from around the world to now listen, watch and learn this music online. A revolutionary change in the Hindustani classical music landscape due to the rise of online platforms, there have been many changes. Social media, online music platforms and digital advertising strategies play an integral role in the promotion of Indian classical music in modern times (Dasovich-Wilson et al., 2022). The Internet has revolutionised the ways in which Hindustani classical music is performed and disseminated. By bringing this art form to a global audience, providing new opportunities for learning, giving artists a platform to showcase their music, and playing a vital role in building a global community, in this way Internet has given a new direction to Hindustani classical music. Access to various social media platforms like Facebook, Instagram, YouTube and Twitter. This brought an unprecedented global exposure of these rich cultural art forms. Social media is addressing challenges such as quality control of music, and digital divide (Choudhary, 2024).

HISTORICAL BACKGROUND

Music, which is as old as the Vedas has been an integral part of Indian culture. It has been performed for worship of God and to entertain the people and it has been a tradition since the Vedic period. The role of presentation in music is very important through which Indian classical music has been propagated through different platforms.

The Indian classical music genre has been propagated through various singing styles (drhupad, dhamar, khayal, tarana).

ध्रुपद [DHRUPAD]

It is commonly believed that drhupad was systematized and promoted by 'राजा मानसींह तोमर' (Raja Mansingh Tomar) of Gwalior in the late 15th century (1486–1516 CE), although some scholars hold that the style originated earlier. Raja Mansingh is credited with giving the form a structured, courtly presentation. Before drhupad, a singing style known as prabandha was prevalent. This style of singing was dominated by devotional sentiments. Originally, this music was performed in temples and churches. Drhupad is believed to have originated from this very singing style called prabandha. It can be said that when drhupad evolved from dhruvapad after modifications, Alaap and other ornamental elements were added to it, likely to suit the new style performed in the court. drhupad, like prabandha, may have been dominated by devotional sentiments, but it originated from religious places and reached the courts. Gradually, this new form or style of classical music was given the status of court music as it was adopted and performed not only by the court musicians of Gwalior but also by those of other parts of North India. (Nayak Bakhshu, Miyan Tansen, Niamat Khan Sadarang), and many other great musical figures of different times contributed to the development and popularity of this musical style.

The excellence of drhupad depends on the proper execution of several distinct expressions of sound and ornamentation. From a pedagogical perspective, representatives of various *Ghara*

groups have made significant contributions to the creation and unique presentation of ragas, even before the institutional system began. Hindustani ragas have been primarily presented through the forms of drhupad and khayal for centuries. The late nineteenth century saw a significant awakening through the initiation of academics and scholars from various fields, including music. In fact, they strived for holistic social and cultural development through certain changes. Institutional training in music began during the first half of the twentieth century. The pioneers of this renaissance envisioned the development of music and culture through a correlation between theory and practice. Pandit Vishnu Narayan Bhatkhande and Pandit Vishnu Digambar Paluskar are remembered with great respect in the field of Hindustani classical music. He took the initiative to establish music institutions as well as arranging classical music concerts and symposia with renowned music maestros to spread music education among the common people (Banerjee, 2021).

In the present era, khayal is being practiced and performed on a larger scale by a larger number of practitioners than drhupad. The practice of drhupad is gradually declining. Drhupad offers ample scope for proper expression of a raga through alaap (expression through gradual and progressive expansion of musical notes). The alaap portion of drhupad is being neglected day by day, which is extremely deplorable. People show more interest in various layakarīs (variations of meter or rhythm) than alaap. This practice is harmful for both educational and performance purposes.

धमार [DHAMAR]

Dhamar developed alongside drhupad and is closely associated with Hori songs performed during the festival of Holi. Dhamar is typically set to dhamar tāla (a 14-beat cycle) and often depicts the playful and romantic episodes of ‘राधा-कृष्ण’ (Radha-Krishna). It is conventionally presented in three parts, one of which—when sung in the drhupad style—is called dhamar.

Dhamar is an ancient style, performed in religious and festive settings, and is considered part of the drhupad ang (drhupad tradition). Although technically similar to drhupad, dhamar differs in mood and content: its subject matter emphasizes ‘शृंगार रस’ (shringar rasa) — love and beauty — and it creates a colourful, festive atmosphere in contrast to the solemnity typical of drhupad. Typical imagery in dhamar includes Radha-Krishna scenes, ‘गोपी’ (Gopi) dance, drums, cymbals, and the colour play of ‘अबीर-गुलाल’ (Abir-Gulal).

In contemporary North India, dhamar has received less institutional support and fewer performance opportunities compared with styles such as drhupad and khayal. Consequently, its practice has diminished, although it remains an important element of India’s musical heritage.

खयाल [KHAYAL]

Since the khayal a singing style is completely based on the raga. It is dependent and raga is the basis of khayal singing, hence what is raga, This becomes extremely important to understand. It is well known that the term raga is first defined in ‘बृहद्देशी’ (Brihaddesi), written by ‘मतंगमुनि’ (Matangmuni). He defined a raga as a special composition of sound that is adorned with tones and syllables and that can entertain the mind. That is, a combination and flow of tones that, when heard, creates a feeling of enjoyment is called a raga. Matangmuni gave the origin of raga. The rules or characteristics used in the presentation and creation of a raga are considered extremely important in raga singing. These ten characteristics of a raga are:

- ग्रह (graha): The tone with which the raga’s performance begins.
- अंश / वादी (ansh / vadi): The principal or dominant tone used frequently.
- तार-मंद्र (taar-mandra): Use of high (taar) and low (mandra) pitch ranges.
- न्यास (nyasa): The tone on which the raga commonly concludes.

- अपन्यास (apanyasa): Other important resting tones besides nyasa.
- अल्पत्व-बहुत्व (alpatva-bahutva): The relative infrequency or frequency of particular tones.
- षाडव-औडव (shadava-audava): Classification based on number of tones (six or five).

Vocal would have (grah, ansh, tar, mandra, nyas, apanyas, many alpatva, audava and shadav), plays an important role in the changing state of the raga and in new creation.

Raga is the foundation of Indian music and plays a crucial role in classical music performance. Indian classical music refers to systematic and high-quality musical performance through the proper articulation of sounds with precise embellishments of swaras and rhythm. Raga is a blend of powerful elements of classical music that expresses specific emotions. Classical music undoubtedly represents an evolution in music that did not happen overnight. Perseverance, rigorous practice, and unwavering dedication have led musicologists and music experts to achieve their goals. Classical music has certain essential practices, such as as meend, gamak, and shruti, through which ragas can be properly expressed. When an artist performs a raga, they strive to give it a stable form within these rules. Scholars have identified the ten characteristics of raga as graha, ansh, taar, mandra, nyasa, apanyas, audav, shadav, alpatva, and bahutva. Even in the present times, these raga characteristics are used in Indian classical music. Although these characteristics have changed in the present times, still, by keeping in mind the changes and rules in these raga characteristics, various experiments and changes are being done in the functional form of ragas so that new ragas can be invented and the form of traditional ragas can be made more excellent. (Nisha Jha et al., 2022)

THE KHAYAL SINGING STYLE IN THE PRESENT DAY

khayal singing is considered an important and popular genre of Indian classical music. Whenever classical music is discussed, the khayal singing style is the first thing that comes to mind. This means that in the present times, the khayal singing style has become synonymous with Indian classical music. The primary reason for the khayal singing style 's popularity is that it has absorbed the characteristics of many Indian musical styles. While on the one hand, it possesses the seriousness and elegance of the drhupad singing style, on the other, it possesses the playfulness and agility of the Thumari style. The word khayal is an Arabic-Persian word, meaning imagination, because in a khayal performance, the artist has complete freedom to express their imagination. The word imagination is very important in the context of the khayal singing style. Without new imaginations, new voice systems, or combinations, the singing becomes less appealing. The attraction of the raga is centered on the attachment of the notes. khayal singing is not done only on the basis of mathematics like taan, alaap, and boltan. With the help of imagination, the artist presents various parts of the raga artistically, only then imagination and emotion together give the experience of spiritual joy to the listeners and the artist himself. After drhupad, khayal singing has influenced the entire world of music, in the present times, this style has become the most popular among all the singing styles and has become synonymous with classical music. Most of the listeners who are into classical music and those who are less knowledgeable about it consider the khayal singing style as the main form of classical music.

The level and popularity of the khayal singing style in the present times can be said as the credit for making the form of khayal a subject of so much expansion, respect and detailed analysis goes to the music scholars, teachers and music institutions of modern times besides the earlier scholars, due to which the khayal style has emerged as the main style of classical music.

FORMS OF KHAYAL SINGING

Modern khayal practice is typically divided into three tempo-based forms:

1. Vilambit khayal / slow tempo:
Bada khayal: emphasises raga development through alaap, bol-alaap, taan, and sargam.

the bandish generally comprises sthayi and antara sections and is set to talas such as tilwada, ektaal, teentaal, and jhoomra.

2. Madhyalaya khayal/ medium tempo:
faster than vilambit, it is lighter and more playful, using shorter alapaas and taans. some performers move directly from vilambit to drut khayal depending on gharana tradition.
3. Drutkhayal / fast tempo:
characterised by rapid taans, sargams, and boltaans, showcasing technical virtuosity. common talas include teentaal, jhaptal, rupak taal, and ektaal.

The sthayi and antara are central to structural clarity: the composition both defines the raga's identity and offers the listener immediate melodic reference. A well-composed bandish functions as a mirror of the raga, reflecting its principal phrases and rhythmic design.

There are several reasons for the popularity of the khayal style in contemporary society, such as the variety and diversity of melody, rhythm, and lyrics in the singing. Today, artists are completely free to experiment in their singing. Based on the modern form of khayal, it can be said that it is not only suitable for romantic compositions but also includes compositions on divine praise, seasonal descriptions, 'कृष्ण लीला' (Krishna Leela), wedding ceremonies, descriptions of the 'नवरस वर्णन' (nine rasas), musical principles, and other subjects. It can be said that khayal singing has progressed from its origin to its current advanced state, and many scholars, including 'सदारंग-अदारंग' (sadarang and adarang), as well as various gharanas, educational institutions, music institutions, music conferences, All India Radio, Doordarshan centers have made significant contributions to bringing it to this position.

तराना (TARANA)

It is said that because the Muslim community did not have knowledge of devotional melodies, which is not proven, they started singing by distorting the tones, which later became known as tarana. Derived from the Persian word tarannum. Tarana singing came into vogue with the use of meaningless words like ता, ना, दानी (ta, na, dani), and its invention is attributed to Amir Khusrau. A composition consisting of melodic, rhythmic, and percussion elements is sung in a fast tempo, usually after the khayal style of singing. Its characteristic feature is the miraculous weaving together of intricate melodic phrases and singing them in rapid tempos.

Analysis of the above singing styles reveals that most of these styles are becoming extinct. If, currently, artists present the aesthetic expression of these styles, keeping in mind their theoretical aspects, through various internet platforms, then the essence of Indian classical music will spread globally.

ON THE EVOLUTION OF HINDUSTANI CLASSICAL MUSIC

In the modern era, if the 20th century is called the era of change, then it will not be an exaggeration as it has brought rapid changes in every sphere of life. At present, along with scientific progress, various types of electronic equipment have been invented in music as well, which has accelerated the propagation of every genre of music. The concept of globalization was inevitable for Indian classical music as it was contrary to the music culture. After independence, classical music of North America came with a variety of new dimensions and perspectives. After the end of British rule, Indian classical musicians had to face the responsibility of earning bread along with carrying forward the musical tradition. Thus, with the advent of globalization, the music scene started taking a different shape due to which traditional music accepted many new perspectives in learning and performance (Vedabala, 2016).

In the modern era, the Internet is a global network that connects computers and various types of electronic devices to each other at a global level. Through this, we can get any kind of information from the Internet by searching on a search engine. In this, we can get information related to music such as files, videos, and songs and can also share them by uploading them. Most of the traditional presentation and its communication has got a new direction at the global level with the use of various

mediums of the Internet such as YouTube to television, Instagram or Facebook. If seen in the perspective of the Internet, before the Internet, people had to face more difficulties in accessing music. People had to wait for a long time on TV channels or any other platform to listen to music or apart from this, sometimes they had to buy music stores or catalogs for their favorite music. But when the Internet came, it probably brought a huge change in all areas. Along with changes in all fields, changes also came in the field of music and people got easy access to music at the global level. Currently, through the various mediums of the Internet, the original heritage of Indian culture, music, is being established and flourishing with modern times through the media. Internet has played an important role in making Hindustani classical singing presentations reach more and more people through the use of special applications like various dimensions of social media such as YouTube, and Facebook. Artists can mostly showcase their talent on big platforms like social media and they can easily express their feelings at the global level through their art. Indian classical music has also made its mark on the global platform. ‘अजय चक्रबोर्ती’ and ‘कौशिकी चक्रबोर्ती’ (Ajay Chakraborti and Kaushiki Chakraborti) are the popular example for Hindustani Classical Music Performers in India and world as well. Hindustani Classical music has helped evolve and remain relevant in the diverse musical world of today. Indian classical music is a powerful and transformative form of singing that connects performers and listeners deeply to their emotions and spirituality (Sla, 2024).

Currently, during the Corona pandemic, a special kind of change has taken place in the presentation of music. All types of performing arts are mostly being performed through social media apps like Facebook Live, YouTube, WhatsApp, including video calling. At present, the use of the Internet has given artists more control over their musical art. Now they can decide for themselves how to continue or present music, even how they want to market it or commercialize it. Artists can present musical singing independently through the Internet on a live stage or can also take the help of a record level to represent them, which can be saved and broadcast later.

CONTEMPORARY PRACTICES AND PLATFORMS KNOWN

In the current difficult circumstances, the ongoing worldly functioning got disrupted due to the last global pandemic (Covid-19), during which the field of music also remained untouched. In such a situation, social media proved to be helpful in teaching and presenting music. Social media platforms not only connect music artists with listeners but also allow them to find their listeners among the user base. Facebook followers, Instagram followers, YouTube subscribers are examples of dedicated communities of an artist and it gives an opportunity to build real relationships with all the listeners and musicians. Indian classical music promotes cultural identity at the global level. Individualism and in a world built on rapid change, classical music represents continuity, awareness and provides an early feeling of winter (Bhardwaj, 2023). Streaming music videos on the Internet is an increasingly popular music listening activity that has taken over the field of music science. Studies on the role of films and music, as well as experiments examining the effects of audiovisual media and environment, have shown that visual information can have a significant impact on the perception and experience of music (Dasovich-Wilson et al., 2022).

FACEBOOK

Facebook is a popular social media platform that has transformed the way Hindustani Classical Music is performed and connected globally. Through it, live video and audio can be streamed from mobile devices, computers, or streaming software. Listeners can easily give feedback to musicians by asking questions online via live chat. The platform's interactive features, such as comments and dedicated groups, create vibrant online communities and enable real-time interaction between performers and audiences, fostering a sense of shared experience. Facebook also acts as an important networking tool, supporting collaborations and learning opportunities for musicians worldwide, while also serving as a digital archive for preserving and sharing valuable performances and educational content. Additionally, it offers artists essential marketing and monetization tools, helping them promote events, grow their fan base, and sustain their careers. Ultimately, Facebook has not only broadened the audience for Hindustani Classical music but also transformed the very nature of its performance and consumption, creating a dynamic and interconnected digital ecosystem.

INSTAGRAM

Through Instagram, artists can publicly share short video clips of their performances, behind-the-scenes glimpses, or photos of themselves practicing, allowing them to reach a wider audience. The platform also provides listeners with the opportunity to connect directly with artists, thereby building a fan community. Instagram's features such as Stories and Reels allow artists to showcase their art in creative and engaging ways. Additionally, through hashtags and the Explore page, new audiences can discover classical music and artists, increasing the popularity and reach of the genre. Many classical music institutions and organizations also actively use Instagram to promote their events and artists. Due to which this platform has emerged as a powerful tool for the promotion of Hindustani classical music.

YOUTUBE

In this application, new music and podcasts can be discovered and listened to on all types of devices connected to the network. In this, music listeners get an opportunity to stay connected with their favorite artists. Artists can come live and connect with their listeners online through this and can easily upload recorded audio-video in it. Here you can also give live performances by coming online and the user can broadcast it live on this application. Music also provides a unique facility to users to add almost any type of songs available on YouTube to their YouTube Music Premium playlist. This platform provides a different type of platform from other streaming services. There are many great channels on YouTube for those who want to learn singing. For example, Akashvani Ragam is a 24/7 Indian classical music channel on which Hindustani and Carnatic classical music is broadcast. Similarly, Saregama Hindustani Classical, and T-Series provide singing lessons, which can be very useful for beginners. Through these channels one can learn the nuances of singing and train their voice at home. Similarly, there are various other social media platforms which are promoting music genre (singing, playing, dancing) globally. They are playing a major role in the presentation. Therefore, it would not be an exaggeration to say that before the discovery of the Internet, people in the society were extremely less aware of classical music. The field of presentation of Hindustani classical music was limited due to a small number of platforms. Due to limited platforms for the expression of their art, the artist had to face disappointment and difficulties in earning a livelihood. After the discovery of the Internet, people's awareness towards music has increased and there has been an emergence of more ease in the presentation of music. Artists have become more capable of expressing the aesthetic elements of art and making people feel it and a sense of interrelationship has been established between the artist and the listener.

IMPACT ON PERFORMANCE PRACTICES

The efficiency of promotion of Hindustani classical music has increased through various means of the internet and at present music lovers can easily listen to the performance of any artist. The contribution of many gharanas in the singing genre of Hindustani classical music has been highly commendable and these gharanas have been presenting the characteristics of various styles of classical music singing in a unique way, in which they have been influencing the listeners towards music by enchanting and entertaining the minds of the listeners through singing with a special kind of beauty. Artists can now make their performances more impressive by using the characteristics of different types of Gharana singing in their singing styles.

At present, any artist can learn the features of gharana singing in various styles of Hindustani classical music dhrupad, dhamar, khayal, tarana and can make his art more impressive and can express his feelings in a better way in front of people at national and international level. Along with increasing the spread of music with the use of internet, it has also contributed significantly in making music known to the society and through this, the artist can also get the feedback of the audience after singing. By making the feedback received from the audience the aim, the artist can present his art in a new and effective way.

Before the 21st century, artists were limited in reaching their art to the audience. But at present, with the help of the Internet, they are able to present their art to the audience at the national and

international level without any hindrance. Platforms like YouTube and SoundCloud, the Internet has a very important role in reaching music to listeners around the world. By creating a connection with artists at the international level through online streaming, music can be made more influential.

CONCLUSION

From the analysis of the presented research paper, it is known that in the past, before the discovery of the internet, there was slackness in the promotion of Hindustani classical music and artists had to face disappointment due to the limited platform for the expression of their art. There were many difficulties in earning the livelihood of the musician, the effect of which was visible on music as well. Currently, due to social media, the promotion of music and artists have also got a new dimension. With the help of the internet, many dimensions of presentation have been found in Hindustani classical music singing, through which the fame of classical music has spread throughout India. Now, by listening to the singing of any type of singing genre by any famous singer, one can get the aesthetic feeling also known as 'रसानुभूति' (Rasanubhuti). Through the internet, the features of Indian classical music are being imbibed by Indian listeners as well as foreign listeners. In future, more excellence can be achieved in the field of music by using the internet and a new dimension can be given to the presentation of Hindustani classical music singing.

REFERENCES

- Banerjee, Snigdhatanu. 2024. *Understanding and assessment of Hindustani Classical music: Constraints in present day performances. International Journal of Humanities and Social Science Studies (IJHSSS)*, 10(04W), 173-179. DOI: [10.29032/ijhsss.vol.10.issue.04W.018](https://doi.org/10.29032/ijhsss.vol.10.issue.04W.018).
- Banerjee, Snigdhatanu. 2021. Dhrupad, the Singing Style: Remarkably Losing Its Effect. *CERN European Organization for Nuclear Research*, DOI: 10.5281/zenodo.8097388.
- Bidyadhar, Satapathy. 2008. Hindustani Classical Music: An Overview. *Paripex – Indian Journal of Research*, 10(5). Retrieved from https://www.worldwidejournals.com/paripex/recent_issues_pdf/2021/May/Hindustani-classical-music-an-overview_May_2021_0166213826_7105549.pdf, last accessed 6th November 2025.
- Choudhury, Sidhartha. 2024. The role of social media in promoting and preserving Indian music and dance traditions. *The Academic International Journal of Multidisciplinary Research, Volume 2(Issue 5)*. <https://share.google/pfrfhnix6yn19k7gz>, last accessed 6th November 2025.
- Dasovich-Wilson, Johanna N., Marc Thompson, and Suvi Saarikallio. 2022. Exploring Music Video Experiences and their Influence on Music Perception. *Music & Science*, 5. DOI: [10.1177/20592043221117651](https://doi.org/10.1177/20592043221117651)
- Nisha Jha, Shiyesh Kumar [निशा झा, शिवेश कुमार]. 2022. Hindustani Shastriye Gayan Ke Vividh Swarop [हिंदुस्तानी शास्त्रीय गायन के विविध स्वरूप]. *International Journal of Creative Research Thoughts (IJCRT)*, 10 (11). Last accessed 28th November 2025. <https://share.google/QuaCTyY9GH7ch8nAY>
- Rohit, Rubaid Ashfaq, 2023. Digital Innovations in Indian Classical Music Education. *Journal of Humanities, Music, and Dance*, 33: 23–31. DOI: 10.55529/jhmd.33.23.31
- School of Liberal Arts. 2024. Exploring classical vocal music of India. *DY Patil School of Liberal Arts, Pimpri, Pune*. <https://liberalarts.dpu.edu.in/blogs/exploring-classical-vocal-music-india>. last accessed 6th November 2025.
- Smriti, Bhardwaj. 2023. The Role of Media in Promoting Hindustani Classical Music. *Asian-European Music Research Journal*, 11, 93–104. DOI: [10.30819/aemr.11-7](https://doi.org/10.30819/aemr.11-7)
- Vasant [वसंत]. 2022. संगीत विशारद [Sangeet Vishaarad]. 36th Edition. संगीत कार्यालय हाथरस [Sangeet Karyalaya Hathras]. n.p.
- Vedabala, Samidha. 2016. Indian classical music in a globalized world. *International Journal of Humanities & Social Science Studies*, 10(04W), 173–179. DOI: [10.29032/ijhsss.vol.10.issue.04w.018](https://doi.org/10.29032/ijhsss.vol.10.issue.04w.018)
- Yaman, Ashok Kumar [यमन, अशोक कुमार]. 2014. संगीत रत्नावली [Sangeet Ratnavali]. First Edition. Chandigarh India). Chandigarh: Abhishek Publication.