CONTENTS

Chapter 1  Introduction  1 - 6
  1.1  Indian Classical Music  3
  1.2  Initial Studies  4
  1.3  Fast Fourier Transform  5
  1.4  Raga Identification  6

Chapter 2  Physics of Carnatic Music  7-28
  2.1  Cochlea  10
  2.2  Sruti  11
  2.3  Fundamental frequency and overtones  13
  2.4  Sruti Systems  15
  2.4.1  Ragas on the basis of 12 sruti  15
  2.4.2  Ragas on the basis of 16 sruti  17
  2.4.3  Ragas on the basis of 22 sruti  18
  2.5  Gamaka  19
  2.6  Concluding remarks  27

Chapter 3  Evolution of the Design  29-44
  3.1  Identification of Raga  31
  3.2  Female and Male Voices  37
  3.3  Analysis of musical instruments  39
    3.3.1  Tampura  39
    3.3.2  Mridangam  40
    3.3.3  Violin  41
    3.3.4  Veena  41
    3.3.5  Mandolin  42
    3.3.6  Flute  43
Chapter 4  Technology and the tools  45-57

4.1  Acquiring Data with a Sound Card  47
4.2  Fourier theorem  48
4.2.1  The Fourier Transform  49
4.3  Program to find the frequency and amplitude of a sound signal  49
4.3.1  An experiment for finding the frequency of a turning fork  50
4.4  The Fundamentals of Raga rendering  52
4.5  Identifying the Raga in a rendering  52
4.6  Algorithm of Raga detection program  54
4.7  The Relevance of Scan Duration

Chapter 5  Identification of Ragas-case study  59-126

5.1  Veena recital by S. Balachander  61
5.2  Testing and case studies  62
5.3  Results of the analysis done by the Program  109
5.4  Analysis of Hanumathodi Raga rendered by eminent artists  117
5.5  Remarks  126

Chapter 6  Proficiency Rating of a Musician  127-150

6.1  Sruti Consistency Coefficient (SCC) and Raga Consistency Coefficient (RCC)  129
6.1.1  Sruti Consistency Coefficient (SCC)  129
6.1.2  Raga Consistency Coefficient (RCC)  129
6.2  Analysis of Raga rendered by Eminent Artists  130