

15. Conclusions:

The present study undertakes to examine the existence of **inverse relationships in Raaga Scales of Hindustani Systems of Indian Music**. Also it undertakes to examine existence & validity of inverse Raaga scales formed by the mirror images of the already established Raagas in the background of all the existing and prevalent general rules & practices of formation of Raagas and also tries to ascertain, if the new Inverse Raaga scales which are '**inverted harmonic patterns of consonance and dissonance**' do have any independent aesthetic appeal and character of their own etc (page-30). Also the study undertakes to draw conclusions about the existence of 'Inverse Raagas', which are useful in understanding both the science and the art of the Indian music so that it becomes useful to the society in general and music society in particular (page-28).

The Chapter 11 in which the inversely related Raagas , which are already established in the Hindustani system of Music and in Chapter 12 the Inverse Raagas Scales of the established Raagas , which do have their independent existence have been found out as a result of the study to explain the above claim.

The above claim can also be practically proved by converting the Swaras of the inverse Raaga Scales indicated in the above mentioned chapters in to sound by any convenient medium i.e vocal or instrumental. This also has been done by recording few of inverted Bandishes (Chapter 13) of the established Raagas of Hindustani system of Music.

Though the above study has primarily been done for Hindustani system of music, to start with but, the findings are equally applicable to the Carnatic system of Music. In Chapters 11 the inverse relationships of few of the Raagas Scales of Carnatic System of music and in Chapter 12 few Inverse Raagas of that system have also been given. The validity of the claim of the study for Carnatic System can also similarly be proved by converting the Swaras of the Raagas indicated in the above mentioned chapters to sound and also by inverting few of the established bandishes of that system (like bandishes of Hindustani system as mentioned Chapter 13) based on the principles mentioned in the study, by anyone who is proficient in that system.

Since the above study is primarily based on the laws of sound which have a scientific origin and are, therefore, universal in nature the results are equally applicable to all the other prevalent systems of the music the world over like Western,

Chinese and Arabian etc. It is left open to all those who are proficient in other systems of music to invert few of the 'bandishes'(a well prepared piece of music) composed in those systems , on the principles mentioned in the above study and convert them to sound to see for themselves the validity of the above claim of the study.

P.K.Mittal