CONTRIBUTION OF HINDUSTANI CLASSICAL MUSIC TO THE CREATION OF THE
BRAND BOLLYWOOD AND USING THE BUSINESS AS A GLOBAL SOFT POWER

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Abstract

The study aims to identify the impact of Hindustani Classical Music on the Bollywood industry. The study defines how Bollywood emerged with the help of Hindustani classical music. The study utilizes a mixed research design to leverage the advantages of qualitative and quantitative methods. The study's target group consists of individuals worldwide who are interested in Bollywood films and music. The business concept of assimilating Hindustani Classical Music and Bollywood investigates how Bollywood may be used to increase India's cultural impact on the international arena. Indian traditional musical aspects were blended into mainstream film, allowing Bollywood to build unique cultural brands and resonate them with the worldwide cinematic industry. The study finds that Hindustani classical music has had a significant impact on the rise of the Bollywood industry. There is a scarcity of research examining the significance of Hindustani classical music in the cinema business. The study suggests that the Importance of Hindustani classical music in the Bollywood industry needs to be more examined. This promotes India's economic prospects in cultural diplomacy at the global level through cinematography. It expands India's business opportunities in the global entertainment sector.

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CHAPTER I: INTRODUCTION

1.1 Introduction

Hindustani Classical Music in Bollywood is one of the most important business strategies for the Indian Bollywood industry, which enhances the global soft power. This business concept explores the use of Bollywood to strengthen the cultural influence of the India on the global stage. Indian traditional musical elements were integrated into the mainstream cinema; in this way Bollywood can create unique cultural brands and resonated this to the global sphere of the cinematic industry. This fosters economic opportunities of India in the cultural diplomacy at the global aspect of the cinematography. It increases the market opportunity for India on the worldwide entertainment industry. Indian Bollywood industry is associated with high quality of vibrant music and attractive story-telling within the form of traditional elements of music and cinematography. Furthermore, Hindustani classical music is contained with profound emotional depth and rich history to content the Indian common people; later, it made the worldwide people highly satisfied with this features as distinctive and unique artistic appeal and satisfaction. As a result, diverse audience from the different parts of the world were attracted to the distinctive appeal of the artistic appearance of the Indian music and cinematography. These identify and represent the classical arts and cultural heritage of India to increase market reach of the Indian Bollywood.

One of the most renowned traditions of Indian classical music is known as Hindustani classical music. Carnatic music is another major genre. The musical genre known as Hindustani classical music has its roots in the northern regions of the Indian subcontinent. It is deeply rooted in the cultural and spiritual traditions of the region. Monophonic compositions predominate in Hindustani classical music. Taal is a rhythmic pattern that is played constantly in the compositions, and the compositions are based around a melodic line that is performed frequently. Raga refers to a certain set of melodic modes or scales that are responsible for determining the melody. This type of Indian classical music, which is also known as "North Indian Classical Music" or simply "Hindustani Music," was initially developed in the northern region of India. It is widely acknowledged that Indian classical music is one of the oldest genres of classical music in the world. Approximately one thousand years before the present, the ancient Hindu sacred scripture known as Samaveda was written down. This is where the origins of this may be found. The Samaveda is a collection of songs that are sung as Samagana and are

considered to be religious in nature. The Samagana was the primary foundation upon which the development of Indian classical music was founded (Trivedi, 2008).

Computational musicology is an interdisciplinary field that supports research in areas such as music composition, feature extraction, recognition, and music information retrieval. It is both an exciting and hard field of study. Over the course of the 1960s, Western classical music (WCM) has achieved significant advancements in this particular domain. There has been a limited amount of study conducted on Hindustani Classical Music (HCM) and Indian Classical Music (ICM), according to the findings. One of the main reasons why HCM isn't given more attention is that it's intrinsically difficult, as music is created using ragas that are extremely loosely defined. The structure of a Raga is followed by instrumental ensembles or songs performed in "Indian Classical Music (ICM)". Raga is distinct from Western music in that it is based on standards and regulations for the sequencing, combinations, and permutations of notes (Pendekar et al., 2013). However, Western music is based on a variety of diverse patterns. When taken together, these constraints and limits determine the overall framework of the melodic composition. Even though these principles and restrictions do determine the syntax of a Raga, they do not mandate any particular rendition of the composition. Therefore, rather than memorizing a piece of music that has been written down, a singer or musician produces their interpretation of the song by, for instance, "putting more emphasis on certain lines or repeating a specific sequence of notes".

When Hindustan Classical Music renditions are taken into consideration in computational models, it becomes abundantly obvious that such latitude adds a degree of complexity that is not readily handled (Purwins, 2010). However, despite the intricacy of HCM, several scholars have sought to develop computer models of the system. Automating the categorizing of music for retrieval systems and identifying performances in various Ragas have been the primary focuses of the majority of these efforts. As a matter of course, the usual operating procedure has been to adhere to the established standards and procedures.

For beginner students of vocal HCM, a computer-based tutoring system that comprises a note transcription module and includes the "Raga syntax-based computer model of evaluation" is recommended. The first two years of studying are often spent with a novice being restricted to practicing songs with an instructor who is continuously checking for wrong notes or swears or rule breaches (such as the Aroha sequence) and providing the student with constructive feedback (Ranade, 2006). This is going to take a significant amount of time, especially when one considers that it is typically only able to engage one learner at a time. To get there, one

needs to find out how feasible it is to build an online learning system that can automate the first steps of the learning process. In particular, it was anticipated that such a system should incorporate a reliable and trustworthy technique for ensuring that the rendition of a song is accurate and providing recommendations for correcting errors in compliance with the norms and traditions of the Raga.

The regions of India that are considered to be the epicenters of "Hindustani classical music (HCM)", which is a subset of Indian Classical Music (ICM), are the northern and central countries. HCM is characterized by its characteristic "melodic structure, which is produced by a harmony of musical formalisms and melodic phrases called a Raga". The rhythm is responsible for determining the speed of the arrangement. Several of these raga qualities have been extensively delineated by Pandit Vishnu Narayan Bhatkhande throughout his work (Reindl, 2023). The key musical components, regulations, and conventions that are detailed below are what form the structure of each Raga. This structure is determined by a mixture of these elements. Ragas serve as a framework or structure that it is common practice for instrumental and vocal music (including songs and solo performances) to be composed or composed in byhakraborty, et. al., 2014).

"Shadaj (Sa), Rishabh (Re), Gandhar (Ga), Madhyam (Ma), Pancham (Pa), Dhaivat (Dha), and Nishad (Ni)" are the component tones that are used to create compositions that are classified as belonging to the stars (notes) of the HCM scale. Shuddha swars, which translates to "pure notes," are the seven tones that constitute the fundamental components of the scale. The tonic third and optimum fifth are the only two swars thatstarsonly take one kind of note: flat (komal) or sharp (tivra). All the other swars, however, may accommodate both. The following "twelve notes, which make up the scale of Hindustan Classical Music Ragas", are utilized in the production or performance of music and melodies: Seven ordinary swars make up the Rudra swar. "Sa, Re, Ga, Ma, Pa, Dha, and Ni" are the names of they. It is also possible to represent the four swars, which are Re, Ga, Dha, and Ni, as komal swars, which indicates that they occur less frequently than shuddha swars. Tivra swar is an alternative form of Ma' that is more common than shuddha Ma; it is distinguished by the fact that it is composed of a single swar. "Saptak" is the name that is used to designate the group of twelve swars. In contrast to WCM, HCM makes use of a scale that can be moved about, which means that each note in HCM may be played at a different pitch. An octave can be formed by beginning at any pitch, also known as the tonic frequency, which is the frequency of the "Sa" in the middle octave. Within the course of a recital, the vocalist or musician has the ability to switch between the

lower (Mandra), middle (Madhyam), and upper (Taar) saptak ranges. The pitch frequencies of taar saptak are greater than those of madhyam saptak, whilst the pitch frequencies of mandra saptak are lower. It is possible to describe the relationship that exists between the tonic frequency and each note utilized in these three saptaks (Gajjar and Patel,2021).

In this concern, the marketing strategy needs to be implemented by the development of proper market study and market research. Different collaboration strategies, such as music production collaboration is necessary, which can restructure and revise the musicians and composers. A partnership with the Hindustani Classical Music, its musicians, composers and singers can be a business strategy to promote and develop a sound soundtrack for the high-profile Bollywood films (Archer, 2021). It may ensure the authentic representation of the Indian music culture and heritage and flourish the high-quality production. In order to implement this plan, the music companies in the Indian music industry need to improve the human resources by adequate training. In other words, investment in the training programmes will assess the development of human resources, such as singers, musicians, and composers, based on the music business processes. The trained musicians, singers, and composers will integrate Indian classical music into national and international modern film scores. This strategy will foster the new generation of talented human resources for Indian music and entertainment industry.

During the latter half of the 19th century and the early 20th century, Hindustani classical music underwent several alterations, which had a significant influence on the music's contemporary status and the societal function it plays. In the nineteenth century, the majority of professional musicians were from Muslim hereditary communities, and they were responsible for a significant portion of the musical knowledge. The majority of performances took place in courtesan salons, as well as in the residences of princes and other wealthy individuals. This specialized music for the courtly and salon repertoire was given by hereditary specialists. There was a limited availability of classical music among the general populace. Both the chance of really learning classical music and the frequency with which one could listen to it were low. The likelihood of learning classical music was low. Even though a reform movement launched a series of modest but steady advances, this state of affairs remained far into the early 1900s. The beginning of this movement may be traced back to the late 1800s; however, it didn't fully take off until the turn of the century. It was the goal of the reform movement to make Hindustani classical music more accessible to the general people (Kobayashi, 2003). This was accomplished through the production of textbooks, the arranging of paid public concerts, and the construction of music schools. Reform leaders were more likely

to have origins from the Hindu middle class, which is predominantly Brahman, than they were to have origins from the conventional professional music scene. They frequently brought attention to the religious component of Hindu music that is present in classical music.

Public performances, transmission through institutions, singers hailing from a variety of backgrounds, and the Hindu interpretation of classical music are all examples of developments that have contributed to the formation of the foundation upon which Hindustani music culture is constructed today. Because of this, those who listen to Hindustani music in the contemporary day would be well to educate themselves about the reform movement that occurred in the early 20th century. It should come as no surprise that the Hindustani music reform movement had several notable outliers. The period covered by this conflict lasted from the middle of the nineteenth century to the middle of the twentieth century. It was characterized by the presence of several groups and a diverse geographical distribution. The movement that was started by Vishnu Digambar Paluskar (1872-1931) and Vishnu Narayan Bhatkhande (1860-1936) is investigated in depth throughout this dissertation using a wide range of different threads (Subramanian, 2020). Within the realm of contemporary writing, Bhatkhande and Paluskar stand out as the most notable personalities from the reform movement. It is anticipated that Paluskar's public concert in 1897 was the first time that tickets were sold for a performance of Hindustani classical music. During the succeeding years, performances that required tickets became the standard (Флегонтова, 2018).

A series of huge musical conferences were arranged by Bhatkhande beginning in 1916. These events were known as the All-India Music Conference. To gain access to Hindustani classical music and the information associated with it in a new manner, members of the general public who are interested in attending these conferences may purchase tickets. Each of the events included a variety of activities, including live concerts, scholarly papers and discussions, reformist manifestos, and remarks given by dignitaries. There was a proliferation of conferences with a similar framework; but, beginning in the 1920s, live performances, as opposed to research papers or talks, became the primary focus of music conferences. One of the areas in which the two reform leaders excelled was in the field of music instruction. Through the establishment of two schools in 1901 and 1908, Paluskar set the framework for what would eventually become a wide network of educational institutions known as Gandharva Mahavidyalaya. This network comprised a large number of schools that were established by his pupils and colleagues. The Madhav Sangeet Vidyalaya, which is today known as Madhav Music College, was established by Bhatkhande in 1918, and the Marris College of Hindustani

Music was established in 1926. Both of these institutions made use of his instructional methods and resources. Up to the middle of the twentieth century, both institutions had considerable influences, with Marris College having the most important impact being the one that occurred. Bhatkhande's methodology and textbooks were utilized by a multitude of additional music schools, in addition to the two primary institutions (Grimes, 2008). These schools followed that institution's lead. It is common for accounts of the reform movement to concentrate only on Bhatkhande and Paluskar, to the exclusion of a great number of other reformers. This is because Bhatkhande and Paluskar have become iconic figures in the music reform movement.

Marketing of the music of Hindustani Classical Music depends on the promotional strategies as well (Raja et al., 2020). In that case, the global marketing strategies will be implemented based on the needs of highlighting the fusion of both Hindustani Classical Music and Indian Bollywood market. Such campaigns can be based on social media platforms; moreover, international film festivals and global music events can increase the market reach of the Indian entertainment world of music and Bollywood cinematography. These strategies can provide the Hindustani Classical Music with a wider reach of audiences. This is crucial for the development of the Indian music market at the global or international sphere; for this reason, these promotional strategies can be helpful for the development of the Indian music and cinematography.

It is possible to gain insight into the origins and progression of Indian music by conducting a comprehensive analysis of the Musical treatise, which is a piece of literature that is both sacred and profane. The history of Indian music may be broken down into three distinct eras: the Ancient, the Medieval, and the Modern. All of these factors contribute to shedding light on these three periods. There is a great deal of creativity and artistic skill in Indian music. There is more to it than just a system of musical notation; it has its origins in religious observances and festivities, as well as in the rich and colorful history of the traditions and tales that have been recorded in ancient manuscripts and passed down to us through the ebb and flow of history. The movement of musical instruments and the mingling of civilizations are two topics that have a special appeal to this nation. There have been many distinct tribes and civilizations that have come and gone throughout the history of Indian music, and each of these tribal groups has left its stamp on the music. North Indian classical music, also known as Hindustani music, and South Indian classical music are the two primary schools of Indian classical music. These schools of music arose as a result of the mutual influence of a large number of indigenous and global musical traditions respectively. The fundamental components

of Hindustani and Carnatic music are very similar to one another. The two systems might be seen either as dialectical variants or as variations within the same musical lineage.

The musical underpinnings of both systems are monophonic, with a single melody line being performed over an established drone. Both systems contain a drone. Ragas serve as the framework for the performance's melodic section, while talas serve as the foundation for the performance's rhythmic section. There is a similarity between the concept of tala and the laws that govern the creation of ragas. There are a great number of characteristics that are shared by the two systems; yet, there are also several distinctive differences that set them apart from one another significantly. Facilitating improved communication as well as the quick exchange of ideas and approaches can be of assistance in bringing the two systems closer together.

In order to maintain proper marketing strategies for the Hindustan Classical Music, the culture and heritage of the Indian music needs to be expressed through proper and attractive content. Hence, content creation is an important strategy, as the productions of the content is the product of this industry, it is crucial for the development of the contents to strengthen the strategies of the business processes and attract the stakeholders of the Hindustan Classical Music, musicians, vocalists or singers, composers. Apart from that, high quality of the content of music and Bollywood films will be effective for attracting more investors and partners, who can support the financial condition of Indian music and film industry. In that case, documentaries, interactive content, and behind-the scene footages can be used to create attractive content showcasing the uniqueness of the current film. In addition, unique soundtrack can engage the audience for increasing market reach of the Hindustan Classical Music. Proper education and degree-based training can enhance the knowledge about the Indian music culture and heritage, which can be considered as the product or service of the Hindustan Classical Music. Such education services for the students will attract both national and international students. In this concern, it is required to know detail of the development of the Indian classical music from the ancient period to the modern period.

Ancient period: Those who have a deep appreciation for music are aware that the Samaveda is the source of the origin of Indian classical music. The singing of Samaveda is nearly nonexistent in Indian culture at the present day. The Sasvara-Patha musical recitations of the Samaveda were the only thing that one listened to throughout this period; one did not hear the actual singing of the text. There were instances in which musical compositions from the Vedas were used in ancient Indian rituals and temple worship. A great number of people attributed a religious and even magical value to music. Sama is the term used to describe the performance

of Rigvedic hymns. This work, known as Sama, is a commentary on the Rigveda and does not include any separate content. Consequently, Sama has constructed its melody, even though it has utilized texts from the Rigveda in its musical compositions. The author is: "Gautam" The adherence to Vedic beliefs and customs was the driving force behind the flourishing and development of music in India throughout the latter period of the Hindu era. Compilations containing a great number of musical works were created throughout later centuries. The Natyashastra, which was written by the wise Bharata Muni, offers advice on a wide range of issues that are associated with performance. A total of thirty-two chapters are included in this book, with five of those chapters devoted to music. The remaining twenty-seven chapters include topics such as theater, classical dance, and drama. In 1985, Bandyopadhyaya's work was published. When Natyashstra was no longer present, it was possible to locate the Daltilam of Dattila. In addition, there are no further manuscripts that were written by individuals such as "Kohalas, Visvavasu, Sardula Narada, Nandikesvara, Yastika, Durgasakti, Tumburu", and others. The musical forms that were prominent in the early fifth century A.D. have been highlighted by Kalidasa, who has provided details on these styles. The composition known as Brihaddesi, which was written by Matanga Muni in the seventh century, addressed several key aspects of music. He interprets both the classical music and the folk music that was popular during that time year. He has now realized that Jati is a raga (Strickland,1931).

Medieval period: Throughout the medieval period, a wide variety of musical styles had a significant impact on Indian music. An overwhelming amount of writing about Indian music was being produced at this time. Following Matanga Muni's Brihaddesi, the Sangitaratnakar is the next key text to be discussed. Approximately in the year 1230 CE, Sarangadeva composed the fundamental book known as Sangitratnakar. The book Sangitaratnakara is a thorough introduction to Indian music that covers the period from the Vedic era to his day. It includes all of the technical aspects. Through their role as conquerors, the Mohamedans established their initial contact with the Indian people in the eleventh century. Ever since that time, they have exerted an influence on the Hindu culture that has been maintained in India. The music of the north Indian region developed independently of it as a result of this. Although the South began to break apart from the rest of the country, it managed to preserve its Aryan feelings and sentiments, as well as its traditional musical and religious activities. Ragatarangini, written by "Locana Kavi, Pancamasarasamhita, written by Narad, Sangita Raja, written by Maharana Kumbha, Rajamela, written by Ksema Karana, Manakutuhala, written by Raja Manasinha Tomar, Svara Melakalanidhi, written by Ramamatya, Chaturdandi Prakasika, written by Pandit

Venkatamakhi, Sadragcandrodaya, written by Pundarika Vithala, Sangita-Darpana, written by Damodara Misra, Ragavibodha, written by Somanatha", and a great number of other texts from subsequent epochs can be found. The history of raga was meticulously documented in each of these volumes, each in its own special way. In a couple of the texts, the ragas were classified using a process that was based on the raga-Ragini system. There will be a total of six basic ragas and accompanying raginis utilized. Some of the scriptures provide descriptions of the many Mattas, or schools, of the Raga-Ragini classification. Some examples of these schools are Ragharnava, Hanuman, Bharat, Shiva, and Krishna. The only thing that is known about "Indian music from the thirteenth and fourteenth centuries" is song lyrics; composition notations are not known. Even though these texts are available, it is still a difficult undertaking to reproduce and reconstruct Indian music from those eras. Because Since most of the music was also determined to be fake, it is quite challenging to confirm the original structure and form of raga tunes composed in bygone eras (Hutchings,1946).

Modern period: In the years after the collapse of the Moghul Empire in the latter half of the 17th century and the early 18th century, the future of Indian music was uncertain until about the turn of the twentieth century. The disintegration of the Indian empire into several smaller rulers and provinces was the catalyst for the demise of musicians who were being funded by the courts. They were compelled to accept the assistance, royal patronage, and support that was guaranteed in several states because they had no other option. Bardoa, Jaipur, Rampur, Gwalior, Murshidabad, Dacca, and Mysore were among the states that were included in this group. When it came to western education and culture, the local princes were given priority, but the British showed very little interest in conserving and improving Indian music. This resulted in the incredible ancient Indian art music falling into the hands of musicians who were illiterate yet skilled, which led to a significant decline in the level and quality of that music. Research was carried out by Bandyopadhyaya in the year 1985. Pandit Vishnudigambar Paluskar and Pandit V.N. Bhatkhande, considered to be two of the most influential music promoters in Indian history, came to the aid of Indian music during this period. The contributions that these two pioneers made to the field of Indian classical music are priceless. A significant amount of work was put out by them to reform and rejuvenate Indian music. They traveled to several different cities to acquire music from a wide variety of musicians and academics. Not only did they produce a lot of books, but they also developed a notation system that formalized all of the knowledge that was available on music theory and practice. In addition to that, they orchestrated several musical performances and established several institutions and schools that

specialize in music. A wide variety of educational institutions, including music schools, colleges, and university music departments, have been responsible for the transmission of Hindustani classical music. Over the course of the past 125 years or more, the Raga system, which serves as the foundation upon which Hindustani music is constructed, has been propagated throughout the vast majority of the country and beyond. One type of musical melody is referred to as a raga. Raga is the foundation upon which Hindustani music is constructed. Ragas are characterized by their distinctive melodic form and the presence of certain key movements or groups of notes. The capacity of Indian classical music's repertoire to develop new shapes and influences with each use—notes taking on unique tones within phrases of the same composition—allows for an unprecedented degree of creative freedom. This is one of the reasons why Indian classical music is so popular (Chakraborty, et. al., 2021).

At this very moment, Hindustani music, which is well-known and has historically and obligatorily gained popularity all over the world, is absolutely and completely necessary. Particularly noteworthy is the fact that Pandit Vishnu Narayan Bhatkhande, in his Sangeet grant has, offered a comprehensive study of this aspect. A summary of the Hindustani music systems is presented in this section, with the sequence of the systems being followed:

- The Shudhaswar's roles in Hindustani Sangeet Paddhati are often thought to be "the Swar Saptaks of the Bilawal Thaat", which are mostly used these days.

- The Suddha and the Vikrita both contain precisely twelve swars. Out of these twelve swars, a raga is created by using seven swars at most and five swars at the very least.

- The suddha and the Vikrit, two of the swar's shapes and pitches, cannot be used in direct succession inside a raga. Ragas like the Lalit, in particular, have loosened this need.

- One category is Ourav Jati, which uses five swars to sing a raga; another is Sharav Jati, which uses six swars to sing a raga; and finally, there is Sampoorna Jati, which uses seven swars to sing a raga.

- The nine Raga groups were passed down through "Ourav, Sharav, and Sampoorna into Aroha and Avroha", respectively, by the variation in the number of sugars used in each. The raga is known by several names: Ourav Shakrav, Ourav Sampoorna, Sharav Shakrav, Sharav Ourav, Sampoorna-Sharav, Sampoornce Aurav, and Sampoorna jati.

- The "Thaat, Aroha, Avroha, Vadi, Samvadi, time of occurrence", deeply joyful, and melodic tones will undoubtedly be present in every Raga.

- In every Raga, the Vadi Swar is utilized more often than any other swar. It is via the Vadi Swar that the actual identities of the Purbarag and Uttaraga may be discerned.

- It is customary to maintain a four-or five-swar gap between the Vadi and the Sambadi Swar. At all times, Shruti should have nine or thirteen shrutis. Furthermore, the Uttaranga Swar should contain the Sambadi, and vice versa; if the Poorvarga Swar has the Vadi, then the Uttaranga Swar should have the Sambadi.

- Only by altering the star of the Vadi can the shape of the Raga be altered. Additionally, the ragas that were originally played in the evening are now played in the morning, and vice versa.

- If a Raga's Vadi is a Komal Swar in this Paddhati, then the Sambadiswar will also be a Komal Swar. It follows that a Suddha swar, if it is the Vadi, will also be a Samvadiswar (Saxena,1964).

- Ragas isn't complete without the Madhyam and Pancham swear. Nevertheless, one of them must incorporate.

- It is believed that the Saptak is divided into two halves. Known as the Purbanga from South Africa to Pennsylvania, and the Uttaranga from Madhya Pradesh to South Africa.

- The purvaraga is the named for the "Vadi Swar in the Purbanga and the Ragas sung between noon and midnight, whereas the Uttaraga is the name for the Vadi in the Uttaranga and the Ragas sung between midnight and noon". While the "Uttaraga's" movements are more crucial in the Uttaranga, the Purvaraga's movements are more crucial in the Purbanga.

- The Saptak of the Purbanga and the Uttaranga have included "the three Swars— SA, MA, and PA. Vadi in the Ragas of the Sarbakalik, one of the three Swars", can thus be sung at any moment.

- When it comes to Ragas sung after midnight, or throughout the day, the three Swars—SA, MA, and PA—are rather prominent.

- The swaras, Sa, Ma, and Pa, play a significant role in respectful contemplative ragas. Not to mention the Mandra Saptak's significant use of Ragas. However, this is of little consequence when it comes to the delicate Ragas.

- Whenever "one of the three Ragas—Sa, Ma, or Pa—becomes the Vadi Swar, it will inherently be a Raga with an air of gravity and solemnity".

- In the "Padhati of the Purbaragas and the Uttaragas, there are pairs of Raga that are extremely similar to each other (because of the similarity of the war that has been employed, or slightly different swar, according to the Swar Sangati), but also opposite to each other (because of the differences in the movement and gait of the Purbanga and the Uttaranga). Consider the following pairs: Bhupali and Deshkar, Kalyan and Bilawal, Puriya and Sohani, Rewa and Bibhash, etc".

- In Hindustani Sangeet, the Madhyam Swar holds great significance. This swar will be used to determine the time of day and night for singing the Ragas.

- Ragas sung at night have traditionally made use of the Tivra Madhyam. During the day, it is hardly used.

- In the Ragas, "the Madhyam and the Komal Nishad" have never been used in tandem. They are used sparingly and exclusively in certain ragas.

- The Ragas of Suddha nature, 'Re, Ma, Dha, Ni,' are performed following the Sandhi Prakash Ragas.

- Ragas of a Komal style, such as "Ga, Ni," are typically performed between midnight and noon (Chakraborty, et. al., 2014).

- Except two Madhyams, all of the Ragas sound very similar. Although there is a subtle change in the Aroha, it appears that the Avroha of these Ragas are the same or quite comparable.

- The "Suddha Madhyam has been used freely in both the Aroha and the Avroha in these Ragas, but the Tivra Madhyam has only been used as the Swar to show the Thaat in Aroha", according to the wide scheme of the Ragas sung in the first half of the night.

- The Hindustani Sangeet Paddhati places greater emphasis on the "Raga than the Tal". In fact, according to the "Karnataka Sangeet Paddhati", the Taal is more significant than the Raga.

- Ragas that use Komal RE and DHA have Karun and Shant rasa features, whereas those that use Tivra RE and GA and DHA have Vir, Roudra, and Bhayanak rasa features.

- Traditional times to sing the Sandhi Prakash Ragas are before dawn and after twilight. The "Ragas of Suddha nature or those that use Komal GA, NI, RE", or DHA have typically been sung and performed after this.

- Ragas that use the Komal Nishad, such as the Khanmaj That and the Kaphi, often use the NI Suddha in the Aroha.

- The "Parmel Prabeshak Ragas" has been performed and sung at the end of one Thaat's Ragas and the beginning of another Thaat's Ragas.

- The three ways of employing Ragas—"the strongest/highest possible degree, the lowest possible degree, and the equal possible degree maintaining equilibrium"—are referred to as "Prabal," "Durbal," and "Sam" respectively, depending on the "amount or quantum of Swaras" in it or their insignificance.

- A Taal, not a Raga, is the term used to describe the mixing or combination of two, three, or four Swars..

- DHA, RE During the Aroha of the Ragas, the Swars sung in the afternoon are often "the Durbal or, if left out, the Barjit. NI and RE, when sung in Ragas around midday, are used as the most distinctive and crucial".

- Both the Komal RE and DHA sung in the morning Ragas and the Suddha DHA and NI Swars performed in the twilight Ragas are powerful and have found particular use.

- There are many fewer Ragas, even when you include in the "Suddha Madhyam and the Ragas of the Sandhiprakash (dawn)".

- The Ragas NI, SA, RE, and GA showcase an unexpected aspect of the Sandhiprakash.

- TAR and SA aren't used much in twilight Ragas, they don't have much impact, and they're aesthetically unpleasant. Although they are often utilized and aesthetically pleasant, they play a crucial role in the morning Ragas.

- The GA swar is the traditional starting point for the Antara of most Ragas, including the Tivra MA.

- Singing the Raga is a significant role for the Kan Swar. As a result, the swars seem prettier and sound more pleasant to the human ear. Raga features can be distinguished as belonging to distinct beings on occasion.

- Ragas' characteristics are revealed by their Swar Sangati, or their method of mixing and combining.

- The imployed Swars have also shown themselves by the Ragas' qualities and characteristics; that is, in the wake of the Ragas, the Swars are slightly fluctuating in planned regularities, rising and dropping.

- When the Pancham isn't playing, the "Komal Dhaivat and Suddha Gandhar Ragas" still have the Pancham Swar; in its stead, the Raga features two Madhyams.

- There will be a glimmer of hope in the "Raga if DHA and PA" are used in increasing quantum doses. The Uttaranga Ragas are particularly beautiful because they use two Swars, which add to their allure. The swars' decline is symbolized by the symphony singing of DHA and PA swars in harmony with "GA swar from the Purbanga".

- To enhance the beauty and create a nice appearance while starting the vista of the Raga, regular swars, which are not Vadi, can be used in place of the Vadi to mirror the Tirobhav. On the other hand, the Tirobhav might be demonstrated by combining the Swar Sangati of several Ragas of a Samprakritik character with Parampara (Singh and Devi,2023).

Features of Hindustani Classical Music

i. **Raga:** The idea of raga, which is a melodic framework consisting of a specified set of notes, ascending and descending rhythms, and characteristic phrases, lies at the core of Hindustani classical music. Raga is a musical structure. Each and every raga evokes a certain feeling or disposition. The song "Koi jab tumaea hriday" is considered to be one of the most beautiful compositions in the raga Bharvi. Additionally, "Dost dost na raha" is a well-known song in the raag Shivranjani. From the perspective of Indian classical music, raga may be understood as the underlying framework.

ii. **Tala:** When referring to the rhythmic patterns or cycles that are responsible for establishing the rhythmic structure of Hindustani classical music, the term "tala" is the

one that is utilized. Manual motions that are commonly referred to as "mudras" are something that Tala is known for.

iii. **Improvisation:** One of the most important aspects of Hindustani classical music is the use of improvisation. Within the confines of the tala, musicians explore and embellish the raga, demonstrating their inventiveness and competence in the process (Borgohain, et. al., 2021).

iv. **Guru-Shishya Parampara:** During the guru-shishya parampara, the tradition of education in Hindustani classical music is firmly established. In this parampara, knowledge is conveyed verbally from teacher to student over an extended period of time via dedicated instruction and practice.

v. **Instruments:** There is a wide variety of instruments and voice styles that are utilized in Hindustani classical music. Some of these instruments include the sitar, tabla, sarangi, flute, and sarod.

Forms of Hindustani Classical Music

i. **Khayal:** inside the realm of Hindustani classical music, khayal is a notable vocal style that is renowned for its sophisticated improvisation that takes place inside the framework of a particularly chosen raga. The khayal singer Suriya was widely regarded as one of the most excellent performers.

ii. **Thumri:** The vocal music genre known as Thumri is characterized by the incorporation of elements of both classical and popular genres. The majority of the time, it is performed with a lighter, more expressive style, and it is distinguished by its emphasis on spiritual and romantic themes.

iii. **Dhrupad:** Dhrupad is a well-established vocal style in Hindustani classical music. It is recognized for its vast and meditative qualities, and it is distinguished by longer sustained tones and intricate melodic themes (Singh, et. al., 2023).

iv. **Instrumental Music:** Exceptional performances on instruments such as the sitar, tabla, and sarangi are hallmarks of Hindustani classical music, which spans a rich and varied tradition of instrumental music.

In India, Hindustani classical music has had a tremendous influence on the country's culture, spirituality, and artistic expression. Numerous performers and music enthusiasts all

over the world continue to engage in the practice and preservation of Hindustani classical music, which serves as a source of motivation and cultural legacy for succeeding generations.

Examples: - "Ghoomar" by Shreya Ghosal, "Jane Wo Kaise" by Hemant Kumar, "Kasme wade Payar Bafa" by Manna Dey, "Koi jab tumara hriday" by Mukesh Kumar, "Dil ki tapish" by Rahul Deshpande.

1.2 Research problem

It is generally accepted that Bollywood, which is often referred to as the Hindi film industry, is the most prominent and well-known sector in the Indian film industry. Accolades from all around the world have been bestowed upon its colorful and melodious musicals, which usually blend elements of drama, romance, humor, and action. Mumbai, which was formerly known as Bombay, is the birthplace of Bollywood, which has become associated with Indian film. Bollywood plays a significant part in shaping the cultural character of the country as well as the composition of its entertainment landscape. The first silent feature film to be released in India was "Raja Harishchandra," which was directed by Dadasaheb Phalke and premiered in 1913. This was the initial step in the development of Bollywood. Since that time, Bollywood has seen a period of rapid expansion, changing into a massive industry that generates hundreds of films annually, embracing a diverse spectrum of film genres and styles (Vasudevan, et. al., 2011).

Bollywood is considered the epitome of the Indian cinema and the entertainment industry of this nation. In this concern, people or stakeholders of this industry will be associated with the development of the musical richness story-telling activities of Indian classical music. In addition, the diverse musical influence is affecting the Bollywood industry of India positively; especially, Hindustani Classical Music plays the crucial role in developing and flourishing both Indian musical heritage and Bollywood culture to reach the international level and draw the attention of global audiences. Hindustani Classical Music conveys and represents the profound cultural heritage of India. In that case, it is necessary to assess the way Hindustani Classical Music can influence the business processes and operations based on the development of music and story-telling content. The business concept of the entertainment priority is associated with music and cinematography which can influence of global culture of music based on the needs and demands of the common people or the target customers. The Indian movies are based on the lives of common people, it expressed the lives or lifestyles of common people in this

country. The way Indian people deal with different social, cultural, political, legal or economic issues are the prime concerns of Indian people, which attracts the Indian audience the most.

On the other hand, the musical elements, expressed story through the lyrics, rhythm, tone, music, used musical instruments and the voice of the vocalist are the core elements of the music areas. For this reason, it is necessary to develop the business processes of the musical culture through these elements, to engage audiences and improve the rating for movies as well as the music. In this way, the Hindustani Classical Music enhances the power of the Indian cinematography in the form of soft skills in the Indian entertainment industry. Furthermore, it is also necessary to assess the profound cultural heritage and explore the integration of Hindustani Classical Music within the uniqueness of Bollywood so that it can enhance the cinematic experience of Bollywood. This is also necessary to evaluate the influence of global culture on India, so that this nation can use Bollywood as an ingredient of global soft power.

The impression that urban living in India is undergoing a significant amount of change is one of the most prevalent conceptions of our present day. Two of the transformation nodes that have been identified as the roots of these shifts are economic liberalization and globalization. Both of these change nodes have been identified. In the late 1980s, the Indian government took action to remove a protectionist regime that had been established when the country gained its independence. This action was taken in response to the large debt that the country incurred to the World Bank. The objective was to encourage the expansion of the domestic industrial sector, to entice foreign direct investment, which included investments from non-resident Indians, and to open up the Indian market to the importation of goods and competition from other countries. During this age, one of the trends that can be observed is the rapid adaptation of urban surroundings to the new demands that have been placed on them. By clearing out significant urban districts of slum settlements, pavement dwellings, and street hawking in order to make room for new markets, malls, and entertainment places, it may be possible to build a robust consumer economy. A plethora of disagreements emerged concurrently with the emergence of a new commodity culture and the process of urbanization. These disagreements included those over property rights, the confiscation of land by local governments, and the forcible removal of individuals belonging to the working class (Mishra,2006). Again, a significant segment of the urban working class has been deeply impacted by the controversial connection that the new urbanism has with urban environmentalism. This relationship has emerged as a response to the expansion of polluting small enterprises and workshops in residential districts.

Everyone has witnessed the rise of ICT-based production methods in the modern era, along with the rise of the consumer economy and new forms of urbanism. Additionally, we have witnessed an increased focus on this field from both the public and private sectors, which is a direct result of the impact that Indian IT expertise has had on the international stage. A number of factors have contributed to the influence that this environment has had on the consumer sector. These factors include the fast spread of communication and media formats such as the telephone, satellite broadcasting, and cable television, as well as the introduction of new digital distribution and delivery technologies. Corporate entities have been the driving force behind the bulk of these initiatives, with significant backing from the appropriate authorities. The unpredictable nature of this transition has led to the creation of new production, circulation, and consumption circuits that are fraught with controversy. An study of decentralized, informal forms of initiative that are opposing efforts to monopolize emergent economic forms by means of a growing regime of intellectual property rights is the focus of the second perspective, which rejects the concept of corporate leadership and entrepreneurship in favor of an analysis of these kinds of initiative (Mishra, 2009).

The success of Bombay (and Tamil) cinema, as well as the success of the industry as a whole, is the result of a complex web of interconnected investments in a variety of cinematic, advertising, fashion, music, website, and live performance-related multi-media forms of distribution and exhibition. These forms of distribution and exhibition include, but are not limited to, cinema, DVD, VCD, satellite broadcast, video on demand, and music rights. The fact that this endeavor was successful demonstrates how important new corporate cultures are in the process of forming the contemporary nation through their influence. Earlier assertions that seeing Indian films in other countries helps with managing identity issues in the face of modernity that subjugates ethnic cultures have lost their credibility. It has been possible for the Indian diaspora to effectively promote its goods in mainstream retail, eating, cinema, and theater facilities up to this point. Consider the "Bollywood" theme that was introduced in May 2002 in the London and Manchester sites of the well-known British department retailer Selfridges. This theme lasted for a whole month and featured Indian-inspired clothes and interior design. Around the same time, Imaginasia, a comprehensive program that aims to promote South Asian film, dance, theater, and music, was also initiated (Mishra,2011).

One of the most remarkable aspects of this change is the rising popularity of the "Bollywood" subculture. One might almost say that this statement has been around for a very long time already. It is typical practice for popular publications, trade magazines, and television

shows to make use of retrospective language. I did not become aware of its regular use until the latter part of the decade, when I was reading trade publications from the 1990s. These periodicals were published in the 1990s. It is obvious that it has undoubtedly been used in the past, but not in the same organized manner as it is used today. In general, one would anticipate earlier usages to be more colloquial and casual, maybe even giving the impression that they are an attempt by a third world country to imitate the authentic American thing. However, this is no longer the true, and it is reasonable to suppose that it emerged as a reaction to the growing success of films with a diaspora-related subject, beginning with DDLJ.

To be more specific, the term may be associated with the reinvention of family films as a method of appealing to viewers from the diaspora as well as laying the groundwork for the new kinds of commercialization that have evolved in the Indian film industry (Morcom, 2001). On the basis of these links, Ashish Rajadhyaksha has utilized a more expansive definition of Bollywood in order to explain the conglomeration of interests that govern the contemporary entertainment industry. Despite the fact that it is a source of cultural capital for other entertainment and consumer sectors, such as music, websites, fashion, advertising, and television, this perspective considers cinema to be only one of the components. In his argument on the film, Rajadhyaksha places a significant amount of emphasis on the political significance of the mass cultural influence that cinema has. After the country gained its independence, he believes that the Bollywood ensemble has reconsidered the mismatch that existed between national film and the state. According to his point of view, due to the disparity between official goals for the role of cinema in national culture and the prevailing cinematic style, the desires of nationstate builders to construct a civil social form with appropriate cultural components ran into a number of fundamental difficulties. A cinematic style that is more realistic, as well as many types of classical and folk art that are more traditional, would be considered to come under this category. In accordance with Rajadhyaksha, the political and historical significance of cinema rests in the fact that it broadened the scope of rights, making it possible for moviegoers to physically have the right to a view just by purchasing a ticket (Prasad,2008).

Within the context of a society that prohibited people from lower social levels from participating in public spectacles and performances, the cinema provided a public meeting space that held significant symbolic importance. This particular ritual public consisted of the temple as well as various places for the performance of classical and ritualistic elements. In addition to the privileges that citizens were allowed by the modern enumerative state in relation to their voting rights and social benefits, this kind of privilege extended beyond those rights.

Cinema, on the other hand, was responsible for the production of illegal content that subjected viewers to cultural denigration; hence, the state was forced to restrict the rights of cinemagoers. This resulted in the imposition of moral rules on the film industry through censorship by the state, as well as the levy of taxes. Similar to post-colonial and subaltern cultures in general, the cinema portrayed the most chaotic features of democracy's attempt at inclusion, expressing and channeling public energies that went beyond the formal and normative needs of a current ruling class.

Bollywood has achieved international acclaim, which is notable for underutilisation of Hindustani Classical Music base on its production. This is a crucial issue for the development of the business processes of the Bollywood in the global film and entertainment industry. In that case, analysis of both artistic elements and cultural heritage is required to find the gap for which Indian cultural heritage is associated with the development of the Indian film industry and increasing the market reach. In this concern, it is necessary to assess the issues, as well as opportunity for which Indian Bollywood can utilize the Hindustani Classical Music as the soft power on the global sphere. It is important to identify and assess the challenges of Hindustani Classical Music so that it can mitigate those challenges and integrate the Indian classical music into the prime features of Bollywood. It is also necessary to assess the choices of the global audience and attract them to the authenticity of Bollywood through Hindustani Classical Music and its distinctive qualities.

1.3 Purpose of research

Impact of Hindustani Classical Music on Bollywood's Branding:

i)   Use of classical music elements in film soundtracks

Hindustani classical music has made a substantial contribution to the branding of Bollywood by improving the quality and profundity of film soundtracks. Composers frequently include traditional ragas, melodies, and rhythms in their compositions, enhancing the sophistication and cultural genuineness of Bollywood music. The classical features in Bollywood films provide a feeling of tradition and legacy, connecting with viewers and strengthening the cultural identity of Bollywood. The incorporation of classical music elements in romantic ballads, devotional songs, and dramatic passages enhances the emotional effect of

film soundtracks, ultimately bolstering Bollywood's reputation as a provider of opulent and beautiful music (Rao, et. al., 2010).

ii)   Creation of iconic songs and musical scores

Hindustani classical music has been instrumental in the development of famous songs and musical compositions that have been closely associated with the reputation of Bollywood. Bollywood songs have drawn inspiration from Hindustani classical music, with compositions ranging from the timeless classic "Awaara Hoon" by Shankar Jaikishan to the soul-stirring melody "Lag Ja Gale" by Madan Mohan. These songs have a lasting impact on people of all ages, representing the ageless charm of Bollywood's musical tradition and contributing to its long-lasting reputation. Furthermore, Hindustani classical music has had a significant impact on the creation of musical compositions for films, enhancing the art of storytelling and bringing greater complexity to cinematic narratives. Bollywood's reputation for creating distinctive and evocative music that surpasses cultural barriers has been developed through the incorporation of classical melodies and themes in film compositions (Gopal, et. al., 2008).

iii)   Influence of classical music on dance sequences and choreography

Hindustani classical music has not only had an impact on film soundtracks, but it has also shaped the branding of Bollywood through its influence on dance sequences and choreography. Classical dance genres like Kathak, Bharatanatyam, and Odissi frequently take center stage in Bollywood movies, displaying the refinement, poise, and accuracy of classical dance skills. Choreographers derive inspiration from the lexicon of classical dance, integrating elaborate footwork, manual movements, and facial expressions into dance sequences. The impact of Hindustani classical music on Bollywood's dance sequences, whether in traditional or fusion choreography, strengthens the industry's dedication to artistic brilliance and cultural legacy. Furthermore, the use of classical-based dance routines in Bollywood films brings an exclusive visual and aesthetic element, elevating its entertainment worth and bolstering the industry's reputation as a worldwide cultural phenomenon (Matusitz, et. al., 2011).

To summarize, Hindustani classical music has significantly influenced the branding of Bollywood, moulding its musical identity, producing legendary songs and musical compositions, and impacting dance sequences and choreography. Bollywood solidifies its cultural legacy and artistic prowess by integrating classical music components into its film soundtracks, positioning itself as a prominent player in the worldwide entertainment sector. The article of Gupta (2021) explains that Hindustani classical music inspires the Bollywood

music and dance sequences and choreography in a multifaceted approach. The richness of heritage provides a complex rhythmic inspiration with tala system and Laya and tempo. The tala system of classical melody includes Teentaal, Ektaal, and Rupak in the dance compositions of Bollywood through the artistry of chorographers. For example, the music of the film, "Jodha Akbar" beautifully exerts the beaty of the Indian classical music and dances. The dance sequence of the song "mohe rang do lal" from the blockbuster hit Bollywood movie "Bajirao Mastani" by the eminent director Sanjay Leela Bhansali curated the art and tradition of Indian culture. Here, the tempos of the classical music permit the choreographers to design the steps from slow to fats with dynamic movements and expressions. The songs composed with the integration of Indian classical music such as "maar dala" from the movie "Devdas" put emphasis on the expressions of thje performers. The chorographers focus on the facial expressions and hand gestures for telling the story and portraying the emotions deeply. In common, this kind of dance forms includes traditional dance styles of India such as Bharatnatyam and kathak.

Business implications of incorporating "Hindustani Classical music" in Bollywood

The integration of Hindustani Classical music into Bollywood carries various financial ramifications, including enhancing the worldwide acknowledgment and appeal of Bollywood music, augmenting income through music sales and concert tours, and solidifying Bollywood as a unique brand within the entertainment sector.

Global recognition and popularity of Bollywood music

- Hindustani Classical music enriches Bollywood music by adding depth and cultural sophistication, hence increasing its global appeal to consumers.

- Using traditional components, Bollywood music achieves a higher level of complexity and variety, appealing to a wider global audience.

- Bollywood's combination of classical and current music forms has propelled it to be recognized as a distinctive and culturally significant genre in the worldwide music landscape (Gopal, et. al., 2008).

Increased revenue through music sales and concert tours

- Integrating Hindustani Classical music into Bollywood elevates the caliber and allure of film soundtracks, resulting in heightened sales of music albums and digital downloads.

- The connection between Bollywood and classical music appeals to music aficionados and attendees of concerts, leading to increased ticket sales for live performances and concert tours.

- Partnerships between Bollywood musicians and classical artists generate additional sources of income through collaborative music productions, live performances, and sales of branded items (Sharma, et. al., 2022).

Establishment of Bollywood as a distinct brand in the entertainment industry

- Hindustani Classical music is a defining characteristic of Bollywood's artistic brilliance and cultural legacy, setting it apart from other film industries worldwide.

- Bollywood's dedication to safeguarding and advancing classical music traditions enhances its standing as a cultural envoy on the global platform.

- The integration of traditional features enhances Bollywood's brand identity, establishing it as a prominent player in the worldwide entertainment sector and increasing its appeal to various demographic groups (Vasudevan, et. al., 2011).

To summarize, the integration of Hindustani Classical music in Bollywood carries substantial commercial ramifications, such as bolstering international acclaim and appeal, augmenting profits from music sales and live performances, and solidifying Bollywood's unique identity within the entertainment sector. Bollywood strengthens its cultural authenticity and creative integrity by adopting classical music traditions, establishing itself as a significant participant in the global music and film industries.

The role of "Hindustani Classical Music" in establishing the success of Bollywood

"Hindustani Classical music" has played a pivotal role in shaping the business of the Brand Bollywood in several ways:

i.   **Cultural Authenticity:** Integrating Hindustani, the inclusion of classical music in Bollywood films enhances the cultural depth and genuineness, setting Bollywood apart as a distinctive and culturally relevant genre on the international platform.

ii. **Artistic Excellence:** The amalgamation of classical and current music genres enhances the caliber and allure of Bollywood music, captivating a wider international audience and solidifying Bollywood's position as a prominent entity in the global entertainment sector.

iii. **Revenue Generation:** The incorporation of Hindustani Classical music into Bollywood serves to augment revenue streams through music sales, concert tours, and partnerships with classical musicians, so bolstering the profitability and long-term viability of the Bollywood industry.

iv. **Global Recognition:** Hindustani Classical music is a significant symbol of Bollywood's artistic excellence and cultural legacy. It contributes to the global recognition and appeal of Bollywood, establishing its role as a cultural ambassador on the international platform (Beaster-Jones, et. al., 2018).

Reflection on the Enduring Legacy of Classical Music in Bollywood's Success

The lasting impact of Hindustani the popularity of classical music in Bollywood stems from its capacity to enhance the cultural and creative milieu of Indian cinema, while also bolstering the industry's commercial sustainability. Classical music maintains a significant role in Bollywood, acting as a wellspring of inspiration, invention, and artistic brilliance, despite the changing music styles and trends. The enduring charm of Bollywood surpasses decades and boundaries, captivating viewers worldwide and reaffirming its status as a global cultural phenomenon. As Bollywood progresses and adjusts to shifting business conditions, the enduring tradition of classical music remains a crucial component of its identity, guaranteeing its ongoing triumph and significance in the ever-changing entertainment industry (Bose, et. al., 2006).

The strategic business initiatives employed by Bollywood, incorporating Hindustani Classical music

Bollywood carefully integrates parts of Hindustani Classical music into film soundtracks. Bollywood produces a distinctive and culturally significant musical experience by combining classical melodies, ragas, and rhythms with contemporary music forms. This integration caters to both local and global viewers, strengthening Bollywood's brand image as a promoter of varied and culturally significant musical customs.

i. **Cultural Diplomacy and Soft Power:** Bollywood utilizes Hindustani Classical music as a means of cultural diplomacy and projecting soft power on the international platform. Bollywood utilizes film festivals, cultural exchanges, and foreign partnerships to advance Indian culture and history, hence amplifying its global impact and prominence. Hindustani Classical music symbolizes India's cultural opulence and artistic prowess,

enhancing Bollywood's influence and cultivating favorable ideas of Indian identity internationally.

ii.   **Strategic Partnerships and Collaborations:** Bollywood forges strategic alliances and collaborations with classical performers, institutions, and cultural groups to advance the global promotion of Hindustani Classical music. Bollywood enhances its global influence and presence in the music industry by incorporating classical performers into film soundtracks, arranging collaborative performances, and providing funding for classical music endeavors. These partnerships bolster the reputation of Bollywood and contribute to its role as a worldwide cultural envoy (Parida, et. al., 2015).

iii. **Tourism and Cultural Experiences:** Bollywood employs Hindustani Classical music to enhance tourism and foster cultural immersion in India. Bollywood exhibits India's cultural richness and legacy by featuring classical music performances, dance routines, and traditional festivals in its films, which captivate tourists and aficionados worldwide. These cinematic depictions generate captivating encounters that deeply connect with viewers, promoting cultural interactions and bolstering India's standing as a cultural tourism hotspot.

iv.   **Digital and Social Media Engagement:** Bollywood utilizes digital and social media tools to enhance the global accessibility and influence of Hindustani Classical music. Bollywood utilizes streaming services, internet music platforms, and social media outlets to distribute classical music content to a worldwide audience, hence promoting a deeper understanding and recognition of Indian musical traditions. This digital engagement strategy improves the level of recognition and impact of Bollywood's brand in the digital era (González Grandía, et. al., 2022).

v.   **Educational Initiatives and Outreach Programs:** Bollywood allocates resources towards educational efforts and outreach projects to foster the popularity of Hindustani Classical music among international listeners. Bollywood promotes a more profound comprehension and admiration of classical music traditions through its sponsorship of music education programs, workshops, and cultural exchanges. These activities cultivate upcoming generations of classical performers and aficionados, guaranteeing the ongoing significance and influence of Hindustani Classical music in the worldwide music scene.

To summarize, Bollywood's strategic business strategies, which integrate Hindustani Classical music, have strengthened its status as a worldwide brand and influential force.

Bollywood boosts its global cultural influence and reinforces its brand identity by incorporating classical music into film soundtracks, utilizing cultural diplomacy, establishing strategic collaborations, boosting tourism, utilizing digital media, and supporting educational programs.

In this concern, this study made the concerns of the business processes and the management of artistic qualities of Bollywood and integrating Hindustani Classical Music into it. It is also necessary to develop measure the effect of the Hindustani Classical Music on Bollywood and India's rank in the global film sphere is crucial for enhancing the cultural influence through Indian film industry, that is Bollywood. In other words, the prime purpose of this study is to conduct the analysis of the current condition of Hindustani Classical Music and Bollywood so that the best practices can be identified to integrate classical music into films of Bollywood. It also aims at measuring the impact of such integration on the audience from each regional background throughout the world so that cultural influence and audience engagement can be enhanced by the distinctive nature and traditional cultural heritage of Indian music, especially Hindustani Classical Music. This study has another purpose of the preserving the authenticity of Hindustani Classical Music and Bollywood so that it can enhance its soft power of music, rhythm and story-telling system to influence the global culture.

1.4 Significance of the study

The term "Bollywood" has been included in the Oxford English Dictionary (OED). According to the version from 2005, this is a word that is used to characterize the popular movie industries in India that are located in Bombay. History from the 1970s as background. Bombay and Hollywood come face to face. The entry of the word into the Oxford English Dictionary (OED) acknowledges the existence of a film industry that has produced around 9,000 pictures since the introduction of sound in 1931. When compared to the production value of Indian film as a whole, which is four times more, this is a much lower estimation. The Oxford English Dictionary, in contrast to its earlier explanations, does not make it quite apparent how the phrase came to signify what it does now; rather, it functions as a "empty signifier" that may be utilized in a variety of different ways to comprehend popular Indian movies. Considering how far-reaching this movie is, both in terms of its own social effects and national cultural coding, as well as how cinema as a whole is growing prevalent all over the world, the astounding success of the phrase (in comparison to others) demonstrates how far-reaching it is. It is a worldwide indication of Indian modernity that Bombay Dreams, a musical by Andrew Lloyd Weber, and our very own Merchants of Bollywood have become symbols of a cultural

logic that extends beyond cinema. This is the case despite the fact that some Indian spectators and film producers are still uncomfortable with it (the vernacular press only reluctantly came around to using the term "Bollywood"). Bollywood will serve as the cultural performance that promotes Indian national culture when the Commonwealth Games are held in Delhi in 2010. This is similar to what was witnessed at the closing ceremony of the Commonwealth Games in Melbourne (Vasudevan,2011). Many times, the advent of modernity in a country is represented in the international events that that country participates in. Some examples of these games are the Olympics, the World Cup Soccer, the Asian events, the Commonwealth Games, and many others. Bollywood is increasingly becoming an interpellant of modernism in the cultural arena in India. This is a trend that is expected to continue.

Significance in the Indian Film Industry

The study on integrating the tradition of Hindustani Classical Music into Bollywood to increase soft power and foster cultural preservation and the management of the business processes in the modern entertainment industry. This focuses on the assimilation of the cultural preservation strategy with the modern entertainment processes. In this concern, this research project contributes to the following aspects.

i. **Cultural Influence:** Bollywood films epitomize the multifaceted cultural tapestry of India, exhibiting the varied traditions, dialects, and customs from various regions across the nation. They function as a conduit for cultural expression and play a role in safeguarding and advancing Indian heritage. In addition, cultural preservation is crucial to ensure that the traditional music forms in Hindustani Classical Music can keep alive and crucial in the contemporary Indian medias (Samdarshi et al., 2020). The influence of Indian culture will be beneficial for increasing the market reach of Bollywood in the international films sphere. The more customers will engage in Indian films, the more investors and sponsors it will attract. Then, it can produce more high-budget films, leading economic support to India.

ii. **Global Reach:** Bollywood has a large global following, with its movies being shown in theaters around the world and distributed through digital media. It has played a pivotal role in disseminating Indian culture and cinema to international audiences (Dastidar, et. al., 2020). Furthermore, global influence of Indian culture of music and cinematography can enhance India's soft power by increasing cultural diplomacy through music of Hindustani Classical Music and modern Indian films. Increasing global reach of the

Indian films and music and songs from Hindustani Classical Music will higher the rank of India in the international film sections.

iii. **Economic Impact:** Bollywood plays a crucial role in the Indian economy, generating substantial income through activities including film production, distribution, and related businesses such as retail, tourism, and advertising. The film industry offers extensive employment prospects to a wide range of individuals, encompassing actors, directors, producers, technicians, and support personnel. The combination and collaboration of Bollywood and Indian support system is crucial for the development of the business processes and operations of Indian entertainment industry (Rajadhyaksha. 2003). This study significantly analyses the way the integration of Hindustani Classical Music into Bollywood can enhance the economic growth of India by providing this country with new revenue streams and opportunities for expanding the film market in the global sphere.

iv. **Technological Advancements:** This study is crucial for the technological advancement for both Bollywood and Hindustani Classical Music, as well as their collaboration and integration. Bollywood has adopted technological developments in filmmaking, encompassing progress in cinematography, special effects, and sound design (Wright, 2010). As a result, the film industry has created visually captivating and technically skilled movies that can compete internationally. These features are crucial for industrialists' assessment of the business processes, which can integrate technology in artistic presentation of Indian culture and heritage through the Hindustani Classical Music and Bollywood movies. In this way, it will attract international investors and audiences through the cultural and heritage preservation in Bollywood by integrating Hindustani Classical Music in it.

v. **Social Influence:** Bollywood frequently tackles social concerns and current themes in its movies, promoting awareness and stimulating discussions on subjects like gender parity, social equity, poverty, and governmental malfeasance. It functions as a reflective surface that accurately portrays the achievements and difficulties of society (Hafeez, et. al., 2016). This technique is included in the story-telling content which is effective for the development of the business processes and its assessment of the issues. Such social influence attracts not only the national audiences, but also the international investors. Such portrayal increases social awareness, which can attract the government to solve social issues by more investment.

vi. **Music and Dance:** Music and dance are essential elements of Bollywood films, with intricate song and dance scenes enhancing the overall entertainment value. Bollywood music surpasses linguistic boundaries and possesses a universally appealing quality, hence adding to the global popularity of Indian cinema. In other words, this is a part of artistic influence or innovation than encourages a creative collaboration among music, dance, and film arts. Such creative collaboration can expand the boundaries of both modern and classical music of India on the global sphere. According to London & Hart, (2004), Such collaboration will fetch higher support for preserving Indian culture and tradition from both international and national target customers and investors. Furthermore, such integration can fetch high rating and unnumbered positive review for Indian films.

Bollywood plays a crucial role in both the Indian film business and cultural milieu. It consistently develops and adjusts to shifting trends while maintaining its distinct allure and personality, engaging audiences both in India and outside.

Hindustani Classical music influence on Bollywood's music

Hindustani classical music has exerted a significant impact on the composition of music in Bollywood. Bollywood music has incorporated several aspects of Hindustani classical music, enhancing its melodies, rhythms, and lyrical themes. The effect of "Hindustani classical music" on the composition of Bollywood's music is as follows:

i. **Melodic Structures:** Hindustani classical music is famous for its complex melodic frameworks, referred to as ragas. Bollywood composers frequently derive inspiration from these ragas to craft enchanting tunes for film songs. Ragas serve as a structural basis for conveying many moods and feelings, enabling composers to imbue their compositions with profoundness and intricacy. As opined by Vidwans & Rao, (2012), raga in the Indian music is the framework of a melodious tune that is characterized by swaras, arohas (ascendings), avaroha (descending) patterns and pakad. It is associated with specific periods, day and seasons with different emotions. In the Indian classical music alap refers to the introductory part of a performance of ragas.

ii. **Improvisation:** Improvisation is a fundamental element of Hindustani classical music, in which artists adorn and investigate the melodic patterns of a raga while adhering to a tala (rhythmic cycle). Although Bollywood songs are generally pre-composed, composers and singers frequently integrate improvisational elements during

performances, so infusing the music with spontaneity and inventiveness. In the case of improvisation, artists use different kinds of tans, meends and gamaks to embellish the melody within the framework of the raga (Utter, 2020).

iii. **Ornamentation:** Hindustani classical music is distinguished by its sophisticated ornamentation techniques, including meend (smoothly transitioning between notes), gamak (vibrating a note), and murki (quick embellishments). The addition of these decorative elements enhances the complexity and tactile quality of the melodies. In Bollywood music, composers frequently include similar embellishments in their songs to amplify their musical allure (Chakraborty, et. al., 2021). It also includes kan (Grace note), sparsh (touch), andolan (vibrato), khatka (flutter), alankar (pattern) and shruti (microtonal inflection) by allowing the artists to reach into the depth of the emotions. The technical skills and knowledge of ragas of the performers are exhibited through the ornamentation process that contributes to the artistry of Indian classical music.

iv. **Rhythmic Patterns:** Hindustani classical music employs intricate rhythmic patterns called talas, which serve as the rhythmic structure for works. Bollywood songs showcase a diverse range of rhythmic patterns, drawing inspiration from both Hindustani and other regional folk and classical traditions. Talas such as teental, dadra, and keherwa are frequently employed in Bollywood music to enhance the songs with vibrant vigor and rhythmic variety (Miron, 2011).

v. **Fusion of Musical Styles:** Bollywood composers sometimes integrate components of Hindustani classical music with many musical genres, including folk, Western, and electronic music. This amalgamation produces a distinctive and diversified sound that attracts a wide range of listeners while still preserving the fundamental qualities of Hindustani classical music. Composers can easily integrate traditional and contemporary musical components by incorporating classical raga-based compositions into current cinema songs (Choudhury, et. al., 2013).

vi. **Lyrical Content:** Hindustani classical music frequently delves into themes of love, devotion, and spirituality through its poetic subject matter. Similarly, Bollywood songs encompass a diverse array of lyrical themes, deriving inspiration from classical poetry, folk melodies, and modern storytelling. The profound and evocative essence of Hindustani classical lyrics has exerted a significant impact on the lyrical substance of Bollywood songs, endowing them with profoundness and emotional resonance.

Hindustani classical music has significantly influenced the music composition of Bollywood, playing a crucial role in molding its melodies, rhythms, and lyrical content. The enduring musical legacy of Bollywood serves as a source of inspiration for contemporary composers and artists, adding to the enduring allure and cultural importance of Indian film music (Choudhury, et. al., 2013).

Historical background of Hindustani Classical music in Bollywood

- **Early influences of classical music in Bollywood:**

The association between Bollywood and Hindustani classical music dates to the early years of Indian cinema. Even during the time of silent films, traditional Indian musical styles, such as Hindustani classical music, were frequently used as live musical accompaniment at screenings. With the advent of sound pictures in the late 1920s, music became an indispensable component of storytelling in Indian cinema. Composers utilized classical ragas, melodies, and rhythms as a source of inspiration to enhance the emotional complexity of film storylines. The incorporation of classical music components enhanced the refinement and cultural significance of Bollywood's developing musical scene (Mukherjee, et. al., 2012).

- **The emergence of classically trained musicians in the industry**

The impact of Hindustani classical music on Bollywood was enhanced by the rise of performers with formal training in classical music within the industry. Esteemed composers like Naushad Ali, S.D. Burman and Shankar Jaikishan had a strong foundation in classical music traditions (Booth, 2008). Their extensive experience in classical music allowed them to incorporate complex melodic structures, rhythmic rhythms, and improvisational techniques from Hindustani classical music into Bollywood works. In addition, renowned classical vocalists such as K.L. Saigal, Lata Mangeshkar, and Mohammed Rafi contributed their considerable training and vocal expertise to Bollywood, enhancing the authenticity and depth of cinema songs with their classical prowess (Chakraborty, et. al., 2021).

- **Evolution of music composition techniques in Bollywood**

Over the years, Bollywood has experienced a progressive transformation in music composition techniques, which have been influenced by principles of Hindustani classical music. During the initial stages, composers largely depended on orchestral arrangements and live recordings to produce cinematic soundscapes that resonated with classical aesthetics. According to the article by Kharod (2023), the Bollywood music depends on the live orchestra

such as sitar, table, flute and harmonium. in the 1940s the concept of playback singing had arisen where the professional singers record the song prior to the shooting. the actor or actress perform lip sync with the prerecorded songs. With the progression of technology, composers started to explore novel instrumentation and recording methods, fusing classical ideas with Western harmonies and folk melodies. In the 1950s and 1960s, the Bollywood music industry saw a period of great success and innovation which refers to the golden era of Bollywood film and music industry (Diettrich et al., 2011). Renowned composers like R.D. Burman and talented lyricists such as Sahir Ludhianvi and Gulzar played a significant role in the golden era. They pushed the limits of creativity by combining intricate rhythmic patterns and harmonic progressions influenced by Hindustani classical music. Bollywood still takes inspiration from traditional customs, but now in a more varied and diverse musical environment that includes fusion genres, electronic components, and influences from around the world. However, the influence of Hindustani classical music on Bollywood's musical style is still strongly present, acting as an enduring and influential source of inspiration for many generations of composers and musicians (Anantharaman, et. al., 2008).

Evolution of Bollywood

In essence, the name "Bollywood" is a joke that is only known to those who are familiar with the Hollywood business. The initial "B" originates from Bombay, which is now known as Mumbai and is the center of the film industry. The Indian film business, known as Bollywood, has had a significant influence on Indian culture and is a part of India's most successful film production sector. Around fourteen million people in India watch Bollywood films on a daily basis, according to estimates. There are a lot of individuals that are passionate about Bollywood, which has a huge fan base. The entertainment industry known as Bollywood has a tremendous impact on the lives of Indians on a weekly basis. According to the report by Singh (2020), Raja Harishchandra, also known as Truthful King Harishchandra, was the first feature film to be released in India. It was directed by Dadasaheb Phalke, who is considered to be the pioneer of Indian cinema. During the 1930s, companies in the film industry were producing more than 200 films on a yearly basis. Alam Ara, also known as The Ornament of the World, was the first Indian sound picture, and it was directed by Ardeshir Irani. When it was released in 1931, it was remarkably successful financially. Comparatively, the early expansion of the business was more slow than that of Hollywood. Film historians believe that the "Golden Age" of Hindi cinema, which began in the late 1940s and continued until the 1960s, began when India achieved its independence. This period also lasted until the 1960s. This period of time

saw the production of the Hindi films that received the most negative reviews from critics. There are a few films that may be considered, such Pyaasa (1957) and Kaagaz Ke Phool (1959), both directed by Guru Dutt, and Awaara (1951) and Shree 420, both directed by Raj Kapoor (Thussu,2008). It was a pivotal milestone in the history of Hindi cinema when the film Mughal-e-Azam, sometimes referred to as The Emperor of the Mughals, was released for the first time in 1960. K Asif was the director of the film. Both Dilip Kumar and Madhubala were featured in the film, which broke all previous records at the Indian box office. It ended up being the biggest earning Bollywood film of all time while it was still in cinemas, breaking records in the process. Each and every one of India's romantic comedies was shaped by this particular film.

In the year 2000, Bollywood saw a meteoric rise in popularity all over the world. As a consequence of this, the country's cinematic output achieved new heights, on account of technological breakthroughs in disciplines like as animation and special effects, as well as more imaginative narratives. In the year 2000, the top 10 highest-grossing films in India were as follows: Kaho Naa... Pyaar Hai (which means "I will take the bride"), Mission Kashmir, Josh (which means "frenzy"), Kya Kehna (which means "what to say"), Har Dil Jo Pyaar Karega (which means "every heart that loves"), Badal (which means "cloud"), Pukar (which means "call"), and Kurukshetra. One further aspect of Bollywood is the Filmfare Awards, which is widely considered to be among the most renowned film festivals in India. Filmfare Awards were first awarded in 1954, with the purpose of recognizing the most outstanding achievements in the film industry during that year. Film award ceremonies that celebrate outstanding performances include the National Film Awards (1954), Filmfare Awards (1954), Screen Awards (1995), and Stardust Awards (2003). These awards were given out in 1954, 1995, and 2003 respectively. Not only do award presentations like the Zee Cine Awards (1998) and the International Indian Film Academy Awards (2000) take place in India, but they also take place in other countries all over the world. There are four short films that are included in the Indian anthology film Bombay Talkies. These shorts are titled Ajeeb Dastaan Hai Yeh (Strange story it is), Star (Star), Sheila Ki Jawaani (The prime youth of Sheila), and Murabba (Fruit Preserve). Bombay Talkies was released on May 3, 2013. Karan Johar, Dibakar Banerjee, Zoya Akhtar, and Anurag Kashyap are the four directors responsible for these short films. They are among the most recognized filmmakers in India (Gehlawat,2015).

The four films, which include Amir Khan, Katrina Kaif, Rani Mukherji, and the famed Bollywood actor Amitabh Bachan, mostly deal with topics such as marital problems, acting

challenges, and a young boy's aspiration to become a movie star. The song that is played at the conclusion of the movie is called Apna Bombay Talkies, and it is a joyous tune. An assortment of A-list actors, including Shah Rukh Khan, Amir Khan, Madhuri Dixit, and a great number of others, are featured in it, and it successfully portrays the allure of Bollywood. Not only did the premiere date of the picture coincide with the centennial of Indian cinema, but it also marked the beginning of a new moment in the history of contemporary filmmaking. Additionally, this picture was in the lineup at the Cannes picture Festival in 2013. A TIMES A ranking of Bollywood stars is compiled by Celebex on a monthly basis. The 'T number' is a numeric value that is determined by taking into account the performance and popularity of each individual star. Take for instance the month of January 2015; according to T-Score, the top five actors were as follows: Akshay Kumar (34), Shah Rukh Khan (27), Amitabh Bachan (26), Arjun Kapoor (25), and Salman Khan (21.0). The lyrics of songs used in Bollywood films are written by a large number of artists. There is a recurring theme in song lyrics that is love, regardless of whether one are happy or miserable. Typically, they discuss subjects such as parenting, family, and selflessness in their conversations (Lorenzen and Täube, 2008). When writing lyrics for earlier films, lyricists often made use of the poetic vocabulary of court Urdu. It is possible that the Hindi film industry owes gratitude to Gulzar, Anand Bakshi, Javed Akhtar, and Mehboob for its lyrics.

In 1958, the award for the best lyricist was awarded for the very first time in the Bollywood film industry (Shakoor et al., 2015). Shailendra was the recipient of this prestigious award in the beginning because of the lyrics that he wrote for the song "Yeh Mera Deewanapan Hain" that was included in the movie Yahudi (Jew). Gulzar has been nominated for 28 awards and has been awarded 11 of them, placing him in the record books for the most victories in the category of Best Lyricist. Over the course of forty nominations, Anand Bakshi has been honored with four honors. Furthermore, with the exception of Javed Akhtar, no one has ever received five nominations in a single year (2005) and then gone on to win all of them. The Hindi language film industry in Mumbai is responsible for the production of around 800 films each year. Numerous songs that have attained a great deal of success in India are incorporated in almost every film that is produced by the Bollywood film industry. Many people believe that they are the foundation upon which Indian popular culture is built. One of the most common things that people in India look for on the internet is music from the Bollywood genre. Through the course of several decades, this song has served as a cultural landmark all around the world. However, to the best of our knowledge, the only computer analysis of Bollywood music that

one are aware of is a fairly recent research that categorizes Hindi songs according to their mood (Ray,2016).

One may argue that the history of Hindi film is, in essence, the history of dance and song within the Hindi film industry. To restate, the music and dancing that are featured in Hindi films can be the most effective way to gain insight into the history of the sector. Song and dance have been included into the onscreen ecumene of popular Hindi film, which is also referred to as Bollywood part of the time. This practice began even before sound became widely available. The article of Ghosh (2016) suggests that the inclusion of music, song, and dance became "the mainstay" of Indian cinema in the 1930s, as pointed out by Ashish Rajadhyaksha and Paul Willemen. This was the case with films such as Alam Ara (1931), which was India's first sound picture (253). Since the introduction of the single-system camera and the capability to capture both picture and sound concurrently, these components have undergone a multitude of transformations throughout the course of the ensuing decades. These alterations are a reflection of the development of cinema as a storytelling instrument and, at times, the lucky means by which these aspects have been introduced into films. In the Hindi cinema business (as well as in the several other regional theatres that it has influenced) and in the rapidly increasing area of Hindi film research, song and dance have been both acclaimed and criticized, adored and ridiculed. Songs and dance have also been a subject of criticism.

As a matter of fact, critics have, until very recently, used music and dance as crucial components in order to express their complete objection to this film (Radhakrishnan, et. al., 2014). Though critics such as Satyajit Ray panned Hindi films for their ridiculous use of song and dance (notice how one didn't use the word "integrated," which would have made Ray cringe), they reluctantly had to admit that the music and orchestration were'striking,' and they admired the 'brashness' and'verve' of the instrumental combinations. Akin to the manner in which critics critiqued these components for disrupting the film's reality and continuity, they (or at least Ray) thought things like "having each lyric sung against a different scenic background... a daring innovation" and one "wholly cinematic" element to be noteworthy.

From spontaneous dances performed around tree trunks to complex plays including hundreds of dancers and exotic settings, the term "picturizations" has evolved throughout the course of musical history. Theorizing these performances has also come a long way, from the original dismissals of critics such as Satyajit Ray, Kobita Sarkar, and Chidananda Dasgupta to what is today a dedicated sector of cinema that is intensively theorized (Sen, 2020). This is a significant advancement. All of a sudden, this transformation came about, which was rather

surprising (Miller,2015). All the same, the aforementioned and continual alterations in these elements—their inner workings and recordings, choreographies and productions—and how they interact with the remainder of the film in which they appear lay behind the seeming suddenness of this (sub)field's gestation. In this special issue, one look into the history of what Sujata Moorti and Sangita Gopal have referred to as "the single most enduring feature of popular Hindi cinema." One also explore the continual growth of this trait across time. Not only does this progression include the song and dance, but it also includes the deployment and theorizing of the song and dance.

However, even as one embark on this attempt, one need to query about the following: how has the study of song and dance been approached and characterized as a field of study? This is necessary in order to both include the previous research that has informed these issues into our work and to differentiate ourselves from everyone else. What are some of the ways in which particular discourses have either drastically assisted or significantly impeded the progress of this area of research? It may appear to be stating the obvious, yet certain disciplines place a greater focus on certain components of song and dance while (perhaps unwittingly) downplaying other aspects of the art form. One of the most important aspects of the development of the area as a study issue is the growing diversity of perspectives that come from different disciplines. New areas such as ethnomusicology and dance studies have made it feasible to separate and deconstruct the numerous disciplinary components of song and dance, in contrast to prior attempts to consolidate "song and dance" into a single category (Prabhu, 2023). Despite the fact that Global Bollywood (2008) by Gopal and Moorti is one of the first books to concentrate on Hindi cinema song and dance, it regularly uses the phrases interchangeably. This begins on the very first page, when it refers to "song-dance" and utilizes the single verb. One is going to utilize the terms "song" and "dance" independent of one another so that one may get off to a good start and differentiate our intervention from the attempts that have been made in the past. This will make it possible for us to investigate these ideas in their true form, which is that they are separate entities that have frequently been confused with one another, both in popular culture and in scholarly discourse. By separating "song" from "dance," one may be able to better comprehend the overlap that exists between the two concepts and, paradoxically, have a better grasp on the technical considerations that influence these classifications. These concerns apply to things such as images, sounds, bodies, and voices.

As a consequence of this, the anthology will be able to track new techniques to evaluating and writing about the musical numbers and dance numbers that are included in Hindi film, as

well as how these characteristics (re)define this genre both in the present and in the past (Ramcharran,2023). This special issue begins by asking how the form of Hindi cinema and the field of Hindi film studies can be rethought by looking at song and dance as separate (though often combined) elements and by concentrating on the issues that are overlooked or ignored in relation to these elements. If Gopal and Moorti begin by stating that "song-dance" defines the form of Hindi cinema, then this special issue begins by asking how this definition can be rethought.

Because they have been inspired by Western movie logic and are determined to destroy the underlying "irrationalities" of the Hindi film genre, it is not strange that this question and intervention occur at a time when some experts are mourning the fall of song and dance. This is because they are determined to erase the hidden differences between the two. The continuous relevance of song and dance in contemporary film has been called into question by a number of scholars in recent years, including Ian Garwood (2006), Gopal (2011), and Tejaswini Ganti (2012), among others. In order to demonstrate that these forms are no longer relevant, these works quote various iterations of Bollywood, which came into being not too long ago. However, it may be premature to announce such a transformation, taking into consideration the continuous significance of song and dance in this type of cinema and, more importantly, the numerous technical breakthroughs that have been demonstrated in relation to the several components that are together referred to as "song-dance." These minute details are the subject of this collection because they are significant to our conversation and because they have the potential to assist us in rethinking Bollywood, its musical compositions, and the ideas that surround it in the present day (Davids, 2023).

Evolution of Bollywood Music

As the 1940s progressed, songs from Hindi films became extremely significant symbols of India and the country's popular music. The fact that they were not based on bands and rhythms contributed to the fact that they were a highly distinctive and uncommon kind of popular music. They were characterized by a "western-style symphony orchestra that was combined with a range of Indian instrumental and vocal styles". The effect of Western popular music and classical music on India's musical landscape may be seen in these tones, which symbolize the many facets of that influence. Additionally, there were bigger networks that were either directly or indirectly connected to colonial power in India, despite the fact that there were pockets of Western classical music in India. A few examples of this would be the adoption and

adaptation of western instruments and orchestras by the courts of several cosmopolitan Indian monarchs, the use of military bands and orchestras for social and ceremonial events, and the introduction of British concert culture to wealthy communities in Calcutta. Some of these examples are also included. During the latter part of "the nineteenth century, blackface minstrelsy, vaudeville, and jazz performers" began to arrive in India in a more systematic manner. African Americans, Anglo-Indians, and Goan performers were drawn to major cities in India throughout the 1920s and 1940s because of the flourishing occurrence of "western popular music, dance, and cabaret in those metropolitan areas". Through their dominance over Goa from 1510 to 1961, the Portuguese were responsible for the acquisition of European musical talents by the Goans (Shakoor, et. al., 2015). The live popular music and dance scene in India virtually disappeared when the country earned its independence from the United Kingdom in 1947. This was due to the fact that these genres were regarded as sinful within the moral climate of Indian nationalism. It was never the case that bourgeois-nationalists in India were particularly interested in classical Western music; nonetheless, once the British left India, the socioeconomic base of the genre began to erode. The genre continued to exist in India despite the fact that wedding bands in the nation adopted a kind of military band music that was heavily influenced by Indian culture. In contrast to "East Asia and the Middle East, western classical music did not become mainstream in independent India, nor did it get government backing or encouragement from the intelligentsia. This is an important point to note. Instead, Indian classical music, which includes the North Indian Hindustani and South Indian Carnatic traditions, acquired the status of India's official national music via diplomatic efforts", the establishment of music institutions and performance venues, and the participation of radio stations. During the period in which cultural modernism in India aimed to become more "modern," "rational," and "scientific," the Hindustani and Carnatic music traditions, in addition to the classical dance traditions, were reformed and classicalized, also known as reclassified. Defiantly battling off the (international) domination of western classical arts, Indian classical traditions have been able to compete with their western counterparts while also demonstrating their capabilities. These customs boasted a wealth of cultural capital, were centuries old, intricate, and highly regarded. Therefore, children from middle-class families in India attend music and dancing academies and schools to "learn classical singing, sitar, sarod, tabla, or clarinet". This is quite similar to how children from middle-class families in other countries, such as Europe or East Asia, would study an instrument like the clarinet (Gehlawat and Dudrah,2017).

As a consequence of this, "western classical music and the symphony orchestra are not reflective of India or its contemporary middle class", in contrast to East Asian or Middle Eastern music. They would only ever hear instruments that were adjusted for local customs, "such as the violin in Carnatic music or the brass and woodwind instruments in wedding bands". Even a "symphony orchestra" would be unfamiliar to the majority of Indians: they would never hear anything like that. In spite of this, a hybrid and Indianized form of western classical music has nonetheless acquired a solid footing in the cinema, which is a crucial sector of India that matches the social importance of India's cherished classical arts. However, this hybrid and Indianized version of classical music has far less legitimacy than western classical music. Between the late 1940s and the 1990s, the foundation of Hindi movie scores and soundtracks was a combination of classical and jazz orchestra with a predominant focus on the violin; this style is still very much in use today. Therefore, the western orchestra in Indian film is a crucial component of Indian cultural modernity; nonetheless, it has been mostly ignored, felt rather than seen, and even recognized intentionally. An underestimated aspect of the transnational transmission of "western classical music and its radical synthesis in various cultural settings" is the orchestra that performs soundtracks from Hindi films. This is despite the fact that Hindi cinema has a major effect not only on the international stage but also on the world stage. It is abundantly clear that bands and orchestras played an essential part in the production of silent films, despite the fact that there is not a great deal of research on the subject of silent film music.

The Lumière brothers had their first cinematograph exhibition in Bombay in July of 1896. Ranade claims that "appropriate live music was employed to accompany screenings" barely one month after the Lumière brothers' exhibition (Gehlawat and Dudrah, 2020). Tent shows or theaters that were already in existence were the venues for cinematograph performances, which frequently ran concurrently with live performances of popular cultural acts like as dance, drama, and music. Take, for example, Bhaumik's allusion in 1907 to the model of the Framjee Sowasjee hall variety show, which contained a cinematograph performance. Throughout the second decade of the twentieth century, this relationship between silent film screenings and variety events continued to exist. For example, in 1914, the Palladium opened its doors as "a Picture and Variety Palace," and in 1915, the Royal Opera House combined "imported music-hall entertainment, Parsi theater, and imported cinema." This brought together musicians and dancers from both the United Kingdom and India, as well as audiences from both the wealthy and the common class. At the time that theaters were being built particularly for the purpose of

showing silent films, the relationship between "music and silent cinema" began to develop. "Excelsior and Empire" were called "plush picture palaces catering to Europeans, Eurasians, and upperclass Indians." These palaces were located in India. The Empire was home to a world-class orchestra that provided accompaniment to film screenings. The conductors of this orchestra came from both Europe and India. Each of the rooms in the Capitol and the Opera House included a pit orchestra for the performances. On the other hand, the majority of theaters utilized musical instruments that were much smaller in scale. According to the "first report from the Indian Cinematograph Committee in 1927", "over seventy-five percent of the 350 cinemas that were then in existence throughout the country consisted of harmonium and tabla or other Indian drum, and the choice of music was random." According to the findings of the survey, the selection of music is impacted by the demographics of the audience that is present at the venue (Daga,2022).

In theaters that are visited by educated Indians and Europeans, "Western music is performed by a piano or a small orchestra". On the other hand, Indian music is considered more affordable and is performed in theaters that are solely attended by Indians. In accordance with the "film director, producer, and lyricist Kidar Sharma (1910–99)", the proprietors of the theaters would pay local musicians to sit near the screen and perform hybrid tunes in order to accompany the picture that was being presented. As was the case in Hollywood, pianists were also needed for the job. During the early days of sound cinema in Calcutta, "Pankaj Mullick (1905–78) and R. C. Boral (1903–81)" were both influential music directors. Ranade adds that both of them played movie piano in silent films and utilized Rabindra Sangeet as an accompaniment. It is possible that the introduction of Indian silent films rather than "foreign silent films, which began in 1913 but really took off in the 1920s", contributed to an increase in the hybridity of musical accompaniment. This was in contrast to the arrival of silent films from other countries. There was an overwhelming sense of Indian culture in the backdrop in several of these initial Indian films, as they dealt with mythical and historical subjects. The controversial silent film Bhakta Vidur, which was released in 1921 and dealt with mythology, politics, and allegorical themes, featured a "specially composed musical score performed live with every show." The score featured a song that was "stridently nationalist." However, there is no information provided regarding the style or orchestration of this music.

In the year 1931, India was the country that exhibited its first sound film. As a result of this technological progress, filmmaking processes underwent a thorough rethinking, and theater conventions were brought back into play (Ujlambkar, et. al., 2014). In addition, the

possibilities of sound and orchestration were restricted due to the lack of advancements in sound recording technology. Due to the fact that it was necessary to capture sound and sights simultaneously from 1931 until about 1935, only small ensembles were able to be considered. This was because the performers had to remain hidden from the camera while being close enough to the microphone to be audible. 1935 marked the beginning of India's use of technology that was capable of independently capturing both voice and pictures.4. Due to the fact that specialist sound recording rooms did not come into existence until the 1950s, recording took place at film studios, and it was typically done at night in order to reduce ambient noises such as transportation. In spite of these limitations, there were cinema composers who, even before 1935, had the ambition to expand the number of instruments in the ensemble and add western instruments such as the piano via their compositions. In the middle of the 1930s, recording studios started recruiting musicians, an average of six or seven of them. Around twenty musicians were included in film orchestras by the late 1930s, with a few players playing western instruments. Film orchestras had grown at this point.

The majority of people are of the opinion that the New Theatres studio in Calcutta, which was run by music directors "R. C. Boral, Pankaj Mullick, and Timir Baran", was an early pioneer in the field of orchestration. Additionally, it was a pioneer in the preservation of "neotraditional" styles within Bengali music (particularly Rabindra sangeet) and the performing arts. Another factor that is likely to be significant is the fact that both Mullick and Boral were pianists for silent films. "Boral is said to have composed a thirty-piece orchestra that had big string sections that included violins and sitars", and it was said to incorporate aspects of religious, folk, and light classical Indian music (Dawson,2005). Rabindra sangeet, enlarged orchestral accompaniment, and keyboard work were all utilized by Mullick, who played the role of film composer. The clarinet, banjo, and Indian classical sarod were just few of the instruments that Baran would play. He would also collaborate with ensembles who played a combination of western and Indian music. Instead of just harmonizing with Indian tunes, he would play western instruments in a way that was distinctively western. This was in contrast to the traditional Indian style of playing. The narrative that surrounds the evident trend toward larger orchestras and the growing employment of varied musical idioms and colors is typically portrayed as an unavoidable result of natural growth; yet, this tendency requires additional examination so that it may be better understood. As a representation of British imperial control, the symphony orchestra served as both a symbol of status and an institution that was both expensive and difficult to achieve in terms of logistics. This is perhaps the driving

cause behind its inclusion into cinema, especially considering the fact that foreign films that were shown at prestigious theatres during "the silent era featured whole orchestras".

Using "the appeal of western instruments and their investigations in their use", composers from New Theatres in Calcutta explain how themes of modernity and cosmopolitanism are related with the use of western instruments. Music directors and cinematographers were also drawn to orchestras because of the additional expressive and meaningful tools that they supplied. These tools may have been very different from the emotional tools that are present in Indian traditions. In the years after the country's independence, there were significant modifications in the musical compositions of films. In the early years of Hindi film, beginning in or around 1947, there was a small but iconic group of professional backing singers who came to popularity. This group is the most notable of them all (Choudhury, et. al., 2013). Still significant, however, was the inclusion of musical styles that are popular all over the world into film soundtracks. These styles included jazz and Latin dance music, for example. A higher emphasis on background music in films was also common during this time period. This was especially true for films that embraced Hollywood practices. Additionally, "larger orchestras, sophisticated orchestration, songs with extensive musical interludes (to cover more prolonged visual sequences)", and other similar elements were also prevalent during this time period. More often than not, the playback voices of Hindi heroines and heroes that emerged during this time period were the result of fortuitous occurrences. At the same time as, symphonic orchestration has experienced a significant transformation, popular music and dance styles from throughout the world are now.

There was a tiny but committed group of Goan and Parsee musicians that were able to perform western music in the film business prior to the country's independence during that time. Following the dissolution of the British Empire following the conclusion of "World War II" and the end of colonial popular music cultures, there was a significant migration of musicians from those cultures to the film industry. They increasingly outsourced orchestration to western music experts trained in classical and popular styles, which resulted in a noticeable departure from the traditional sound of film scores and background music. This was despite the fact that the majority of music directors still had a profound understanding of Indian classical music as well as other musical traditions. A significant number of Goan musicians were utilized in both musical and arranging capacities, which made this accomplishment a reality. Despite the fact that technological advancements did not directly cause the expansion of orchestra sizes, the quality of microphones and the availability of "mixers that could

accommodate more than one or two microphones" were factors that contributed. Additionally, the development of recording spaces and studios began in the late 1940s, which enabled the industry to accommodate and record large orchestras in a more efficient manner. The convergence of these events made it possible for sound films to finally include the most magnificent orchestras of the silent period, which was something that the filmmakers had obviously desired to do. Additionally, they were able to add popular music styles that were at the cutting edge of their day. As a consequence of this, the typical orchestra that is used in Hindi films is a combination of jazz and classical components. For instance, clarinets play a large part alongside violins, which are the most frequent string instrument (Booth and Shope, 2013).

While it is true that the Hindi film industry experienced an influx of musicians with training in both popular and classical symphonic music beginning around 1947 — all of which are "part of the same sociocultural phenomenon" — one need to take a closer look at the narrative constraints that the directors, arrangers, and musicians of these scores work within in order to gain a better understanding of the distinctive forms that these scores have taken within the films, as well as the meaning and representation that they have carried. These same individuals were responsible for the composition of famous jazz and cabaret melodies, as well as the symphonic Hollywood-style music that is used in Hindi movie background scores and songs. The movies make use of these two methods, but they do it in a manner that is completely distinct from one another. A nightclub is the most common location for the setting of the most popular songs, which are often set in some kind of current urban environment. The film Awaara, directed by Raj Kapoor in 1951, has a rendition of the jazz song "Ek do teen" that takes place at a filthy drinking hole in Bombay. On the other hand, grandiose symphonic music in the style of Hollywood may be deployed in virtually any historical, geographical, or cultural setting because to its adaptability. The film Mother India, which was directed by Mehboob Khan and released in 1957, is set in a small village in India before to the partition of the country. The film features a rich symphonic soundtrack and a significant amount of folk music, although it does not feature any jazz or cabaret-style songs or music (Hampiholi,2012). It would be ludicrous to do so, and it would destroy the musical atmosphere of the hamlet, which is primarily comprised of folk music that is exclusive to the region. The large orchestral score, on the other hand, is universally acknowledged to be an excellent match for the rural setting.

The employment of Western classical music in Hindi movie soundtracks and songs is a representation of the "culturally neutral global modernity that has led western music to spread

all over the world", despite the fact that India did not formally adopt it as a cultural symbol. The colonial control and musical traditions of India have both played a key part in this, but film has also played a vital role in the development of this. The eternal narrative language that is offered by traditional Hollywood soundtrack, which originated from symphonic traditions in the nineteenth century, may be beneficial to films that are created in any place, whether it be real or fantasy, urban or rural, or in the past, present, or future. Ever since the late 1940s, the background soundtracks and songs in Hindi films have been significantly affected by the scores that were composed in Hollywood. From the perspective of both music directors and filmmakers, these songs and the utilization of large ensembles are considered neutral. In the instance of the violin track, which was prevalent in Hindi movie songs up until the late 1990s and early 2000s, this is very clear to see. Whether they were from folk songs or fantasy cabarets, film soundtracks, also known as "Bollywood" as they came to be known, occasionally incorporated violin tracks that added an air of mysticism to otherwise uninteresting musical pieces (Kalapatapu, et. al., 2016). In spite of the fact that there were heated debates in "India regarding film songs as westernized and polluted music, and that there was an effective ban on them in state radio for a portion of the 1950s due to these concerns, critics and commentators rarely label the orchestral scoring of songs (and background music, though the latter is rarely mentioned) as westernization".

Naushad acquired "recognition as a traditionalist and is eternally renowned for his inclusion of classical raga into the soundtracks of his films. Although it is commonly thought that he was the first person to use a hundred-piece orchestra for the fantasy epic film Aan, which was released in 1952", Naushad achieved prominence for his contributions to the cinema industry. This meant that the symphonic scoring style that was influenced by Hollywood was 'unheard' and accepted as a pervasive and context-agnostic presence, even in a setting where westernization was a contentious and obvious issue. The term "westernization" is used more frequently to refer to the practice of criticizing Western popular music and dance practices in Hindi movies. The use of orchestration in Hindi films, which began in the 1930s but got more powerful and had a distinctly Hollywood flair in the late 1940s and early 1950s, is now used to heighten emotions. These feelings are still very much "Indian," but they have a Hollywood twist to them. It is important to note, however, that ever since its inception in the post-independence era, the symphonic and Hollywood-style music that is employed in "Indian films has been Indianized and hybridized" to differing degrees by a variety of music directors. The complexity and universality of the symphonic style have not yet been explored in sufficient

depth in films that were produced after the country gained its independence (Evans,2016). To accentuate the film's emotions and make it more grandiose, Hindi films that utilize scoring procedures similar to those used in Hollywood films seek to achieve this. Despite the fact that this is just the top of the iceberg. There have also been instances in Hindi films where Western musical components, which are fundamental to the composition of a classical Hollywood soundtrack, have been utilized to communicate feelings that would not be effectively represented by more conventional forms of Indian music.

Classical Hollywood dissonances, including "chromaticism, tritones, reduced sevenths, and the whole-tone scale", are utilized in passages that depict chaos, destruction, and catastrophe; however, Indian musical idioms are rapidly abandoned. Even in songs that are based on raga, there are portions that rely on dissonance and other methods rather than raga or any other melodic idiom. As a result of the fast globalization that occurred in the 1990s, Indians who are now residing in Western countries have become an important demographic for Hollywood films. As a result, filmmakers have made an effort to cater to the preferences of this group. The term "Bollywoodization" has been used to describe this process on several occasions, and it gained widespread popularity during this period. In the past several decades, there have been substantial alterations in the kind of music that is used in Hindi films. The classic violin sound of the orchestra has become less of a basic feature, and the music of this genre is increasingly harmonizing with pop music and other forms of global hegemony. The popularity of Bollywood has increased significantly among the middle class in India and around the world. This is mostly due to the fact that Bollywood is more popular internationally than it is in India. Background scores are garnering greater attention and investment in the film industry currently because India is working toward the goal of attracting a global audience that is comprised of middle-class elites (Te Nijenhuis,2023). To shake up the industry's outdated kitsch melodrama, the new breed of cinema composers and directors were seeking for methods to experiment with voices and noises. They were looking for opportunities to shake things up. A. R. Rahman, a music director who mostly works in Tamil, made his debut with the film Roja, which was directed by Mani Ratnam in 1992. He went on to have the most significant influence on the film soundtracks of the 1990s. Rahman was an early adopter of a new musical paradigm that depends on synthesised sounds and muted bottom rather than orchestra. This paradigm was brought forth by Rahman.

In his music, he combines a bewildering "variety of Indian and non-Indian instruments and styles, including rock, R&B, rap, Sufi, Hindustani or Carnatic classical music, Indian folk",

and more. He also incorporates programmed sounds, and technology plays a significant role in the songwriting process. The usage of vocal chants (in regional languages) and instruments that are influenced by India's folk and classical traditions is another divergence from the typical orchestra and violins that are used in A. R. Rahman's music. Additionally, he has been crucial in the promotion of a wider spectrum of female vocals, particularly those that are thicker, deeper, and more historically classical and folk-influenced. This is in contrast to the stereotypically kitsch high-pitched voices of musicians like as Asha Bhosle and Lata Mangeshkar (Beaster-Jones and Sarrazin,2016). These extremely personal sounds symbolize a new sort of "authenticity" and national identity for the expanding transnational Indian middle class as well as listeners all over the world. They represent a national identity that relies on rich cultural heritage while remaining current and appealing to modern tastes. There is a worldwide phenomenon known as "world beat" or "world music," which has led to the commercialization of sounds that were once considered "tribal" and their incorporation into new global mainstream popular music. The foundation of "A. R. Rahman's music is bass and beats, rather than the orchestra", which places it within the framework of this phenomenon.

The proliferation of independent popular music in India, sometimes referred to as "Indipop," is another significant aspect that has played a significant role in the decline of the orchestra as a fundamental component of Bollywood music. Kvetko notes that indiepop was connected with international pop industries rather than the film industry. This is because indiepop is much more in tune with pop/rock (guitars, bands, and riffs) than cinema music. The Bollywood industry changed and reshaped itself as a result of the process of adopting and absorbing some of this music. The use of orchestras in cinema scores is still prevalent, despite the fact that they are not utilized as frequently as they were in the past; nonetheless, the tone of their performance has drastically changed. One example is the musical piece "Tu hi re," which is included in the film Bombay, which was directed by Mani Ratnam and released in 1995. This tune has lush pizzicato string textures that are complemented with bowing. The pizzicato is a musical instrument that, in addition to providing a pedal, produces string sounds that are low or medium-pitched and are melodious and soothing. Unlike the violin-dominated cliches heard in most Bollywood songs, their tone is more reminiscent of modern Western classical recordings (Gopal,2015).

This is also true of the music that Ilaiyaraaja has composed for films. Similar to Rahman, Ilaiyaraaja has received instruction of the highest caliber in western classical music and orchestration. Additionally, he has worked with musicians from all over the world on western

classical fusion pieces that are not linked to films. Despite the fact that they have primarily retained the more "romantic, kitsch, and idealized violin-dominated 'filmi' sound", music directors such as Jatin-Lalit, who wrote for a string of enormous, glossy romances until the middle of the 2000s, present a much milder tone than they did during the masala cinema period. These films eschewed the melodramatic excesses of earlier Hindi films and instead inhabited a more realistic, middle-class household environment. They were particularly popular among audiences from the diaspora. This was a factor that contributed to the muted musical quality of their work. In addition, Bollywood makes use of high-pitched female voices; nevertheless, in contrast to the piercing and outdoorsy character of older Hindi movie songs, the new recording processes give them a softer and more intimate feel. The research that Adam Krims conducted on recording and marketing tactics that make classical music more appropriate for private listening than for large-scale public performances is informative in this regard. For instance, the spatiality of the music may be altered by recording each instrument independently. This allows for the creation of a sound that is unusually full-bodied, spacious, and personal, along with sounds that are unique while still being blended together (Booth,2019).

As its loud tessitura and violent timbres slashed through India's crowded bazaars and buses, the 'traditional' Bollywood sound was most strongly tied with public space. This was especially true during the'masala' cinema years, which spanned from the 1970s to the 1980s. "A. R. Rahman's music, on the other hand", is more in line with Krims's definition of private listening and planned urban areas, both of which are prevalent in India's modern metropolises as a result of economic liberalization. Rahman's music features tones that are gentler yet broader. In contrast to the "kitsch masala potboilers that the burgeoning global middle classes" would find entertaining, this is a quite different kind of content. Similarly, Kvetko traces the development of the private and individualized aesthetics that are associated with Indipop. As a consequence of this, the characteristic movie timbres and the orchestral sound that imitated or severely replicated the traditional Hollywood scoring style were both rejected by the cinema and pop music of the 1990s. Film soundtracks created by A. R. Rahman and significantly influenced by Indipop have become less "filmi" or "of-the-cinema" than they were in the 1990s. This is for a number of reasons, including changes in socioeconomic class, changes in consumer preferences, and developments in technology. Between the turn of the century and the present day, there has been a significant reduction in the total utilization of string and orchestral sounds. Their "edge" has been greatly subdued, and they have also played a less major role in the composition of scoring for films. Because it symbolizes the transition from

orchestral to electronic music in studio and production qualities, this time period is frequently referred to as the "post-orchestra" age of film score. This is because electronic music has been more prevalent in recent years (Mittal, 2023).

1.5 Research purpose and questions

The purpose of this research project is to identify the way Hindustani Classical Music can be integrated into Bollywood and preserve the Indian culture. Furthermore, it is also necessary to assess the way such collaboration can strengthen the global brand and its power can increase India's soft power. Assessing the details of research problem, significance and purpose, one will now enter the Contemporary Music era. At this point, everyone is in agreement that it "began in 1945 A.D. and has continued unabated ever since. An essential component of contemporary music is the concept of individuality. It was during this time when contemporary musicians began to experiment with dissonance and break "the laws" that music had adhered to for a considerable amount of time". Due to the fact that the Romantic era was the beginning of the fragmentation of music into various unique forms, the word "contemporary music" is used to refer to the era rather than the style. Artists like as Philip Glass, John Adams, and Steve Reich have experimented with the concept of moderation, which is one of the numerous subgenres that fall under the umbrella of contemporary music. Moderation is distinguished by the utilization of certain musical components. The literary trends of postmodernism, neoromanicism, and serialism are some further examples of literary movements. The Modern Era was inaugurated by the style of composition known as impressionism, which was prevalent in the latter half of the 19th century and the early 20th century. Around the year 1870, a number of French artists expressed their disapproval of the Romantic era. Through its artistry and literature, the music of the twentieth century reflects the effects of the mechanical and nuclear periods which were prevalent throughout that time period. The pleasant impressionistic music that was typified by composers like as Claude Debussy and Maurice Ravel served as the impetus for the examination of twelve-tone music, which is often linked with the Second Viennese School. Like Olivier Messiaen, other composers found inspiration in other regions of the globe; nonetheless, their restrictive interpretation techniques prevented them from adopting standard rhythms, and as a result, his music is sometimes thought to be outside of the Western classical music tradition (Foucault, et. al., 1985). There are several genres that are included in modern music that the typical listener would not consider to be "classical," but this does not mean that these styles are not included in modern music.

A significant number of them are dependent on the relatively recent discovery of hybridized sounds or contemporary scales and harmonies, which may be observed in jazz and electronic music. Examples of how a song and singer might become commercialized include commercials in the media (television) and advertisements in wardrobe stores. Consequently, "a great number of businesses shell out money" in order to get the rights to utilize music indefinitely. If they continue to use the music in advertisements for an extended period of time, it will eventually sound like every other song that nobody wants to hear. The term "overexposure refers to the damage that may be done to a musician's career when a song is incorporated in popular culture and the ads that accompany it". The music industry is becoming increasingly commercialized, which has resulted in a position that is difficult for musicians to navigate. Some people believe that the only way to "make it" as artists is to give up their authentic selves and play the "soldier" card to record labels and other influential individuals in the business. Nevertheless, the conclusion that was desired was not accomplished. As a result of the "influence of commercial interests, the power dynamic has shifted away from the core of music and the artists themselves" (Paddison and Deliège, 2010).

Despite the fact that marketing is increasingly crucial in our day and age, it is still possible for artists and songs to achieve fame and success even if they do not have the primary goal of generating money. numerous alternative bands, such as Catfish and the Bottle man, Group love, The "Naked and Famous, Two Door Cinema Club, and numerous more, have demonstrated that they are capable of ascending beyond the mainstream. Even though all of these musicians are considered to be part of the Alternative genre, the fact that they are all heard on the radio does not affect the fact that they each have their own distinctive sound. Due to the fact that their music demonstrates diversity, these bands are able to avoid getting commercialized, despite the fact that commercialization typically results in music that is less diverse". As music becomes increasingly commercialized, there is a tendency for its authenticity to diminish (Schwartz, et. al., 2009). It is possible for this to occur when a musician is so preoccupied with the amount of money they will earn that they fail to create music of high quality in order to concentrate on making money. As a consequence of this, producers and studios are increasingly being entrusted with the creative aspirations of artists, but they are not being given the opportunity to have a say in how their work is produced. When it comes to commercialization, no one or thing is inherently doomed; nonetheless, there are also expenses associated with it. Numerous musicians eagerly anticipate the opportunity to have their music used in advertising, frequently with the hope of achieving even greater fame and financial success as a result of this

opportunity. On the other hand, a lot of musicians opt to make their music more personal, which helps them stay loyal to their roots while also inspiring them to come up with new ideas. Despite this, the commercialization of music has elevated financial gain to the top of the priority list, surpassing both the quality of the song and its intended purpose (Lochhead, 2015).

General Characteristics of Contemporary Music

Because there is such a vast range of musical forms that are represented in contemporary music, this list is by no means exhaustive; in addition, not every piece of music may display all of these traits.

1. Comparatively speaking, musical works from this era do not contain any lyrical melodies, in contrast to those from the eras that came before it.

2. Discordant melodies.

3. with complicated rhythms

4. Rhythmic force.

5. Comparatively speaking, the employment of the breeze, copper, and percussion components is far more important than it was in earlier times of music.

6. Employing digital and synthetic forms of sound.

Given the extensive history of music, it is realistic to expect that every human group that has ever been on Earth has contributed to musical compositions in some way, shape, or form. This is because music has been around for a very long time. On the other hand, there is no ignoring the fact that the music industry is still in its infancy. Over the course of the fourteenth century, when musicians first began working as salaried professionals associated with reputable courts, the courts would pay their administrators to perform scenes that were reserved for a restricted audience. This location was the "birthplace of what one now refers to as the unrecorded music industry", which is the act of performing live music that has not been recorded in front of an audience. At a time when they were not thinking like specialists, musicians started working together as a coherent force in the sixteenth century, which was also the time when they started to influence civilizations. These groups aimed to have authority over open performances at parties and events in exchange for payments that were established by law. This would prevent artists who did not make a livable income from performing on these occasions (Collins,2018).

In the year 1672, John Banister was the first person to play during an open entertainment event in London. In the year 1637, Venice became the first city to offer its theater to the general public. Approximately in the middle of the seventeenth century, both of these occurrences occurred. Freed from the constraints of decorum and the congregation, professionals were allowed to join the market as self-governing experts in the seventeenth century. Notable figures who adhered to this trend include Haydn, Mozart, and Beethoven. Importantly, the "music distributing industry" would also come into being in the 1600s. Of the three main categories that make up the music industry today, this is the second one. Around this period, compilations of printed scores started to appear. The courts, which hired professional musicians, were the intended consumers of these works. Hesmondhalgh states that among the three main categories that encompass contemporary music businesses, the "music distributing industry" is the second biggest. Regardless, music distribution firms were quite small until the 18th century, when they started to grow into modern music industry giants and started communicating with huge audiences (Parker, 1910). People often use the terms "music industry" and "record industry" interchangeably, even though the "record industry" was the most recent part of the business to be established. One attributes this to the substantial impact that the record industry had on the music industry throughout the 1900s, when their primary focus was on selling vinyl records. The first step in this education was taken in 1877 when Edison invented the phonograph; the second step was taken two decades later in 1894 when Berliner introduced the first gramophone-level circles.

The collaboration of Hindustani Classical Music and Bollywood can impact on India from different perspectives. Cultural impact can be assessed for the preservation and global promotion of Hindustani Classical Music to foster global presentation, appreciation, and cultural pride. Furthermore, the economic impact can be developed through different offerings and increased global consumption of Bollywood films and music by the international promotion of Hindustani Classical Music and Bollywood. This will increase India's earning sources by attracting more global audience and investors. On the other hand, diplomatically, the collaboration of Hindustani Classical Music and Bollywood can strengthen the global cultural influences; it can enhance the bilateral and international relationship through global cultural exchange which will post India as a cultural leader.

At the same time as this made it possible to efficiently generate duplicates from a single professional recording, it also made it possible to listen to music without needing to be in the direct line of sight of the performers, which was already an incredible possibility. As a

consequence of this, music evolved into an irrefutable good, a concrete good comparable to any other, and the record industry came into being (Santarcangelo and Wanke, 2020). A plethora of accessible abilities and "the clear readiness of people to participate in creation absent a lot of remuneration" (which led to some questionable arrangements) contributed to the explosive growth of the newborn industry in the 1900s. The industry swiftly established itself as an enormously successful operation. At this same point, music in all its forms became a commodity, a method of producing money that could be bought and enjoyed; finally, it became an industry, which may be described as the successful application of labor to generate something of significant value. The result was that music and the people who performed it were "either objects of utilization like all the other things, recuperators of disruption, or inane clamor." The fact that it is organized and operates as an industry as a whole gives the impression that it is concentrating on music in the same manner as any other industry. This is the case from a business perspective. The practice of examining societal problems via the use of a contemporary lens is not at all new. Since this is the case, "it would appear that the worth chain is a very helpful instrument for attempting to comprehend the jobs that various members of the industry play and the connections that exist between them" (Grebosz-Haring and Weichbold, 2020).

India is gaining the attention of many people in the music business as a potential new frontier. India has a population of 1.3 billion people, an extremely young population, and a population that is increasing at a rapid rate. The spectacular surge in income that the music business in India has experienced over the past several years may be attributed, in large part, to the expansion of the internet population and its associated users. Despite this, studies have shown that 80 percent of India's overall music revenue originates from soundtracks for Bollywood films. As a result, the enormous entertainment sector that India possesses plays a disproportionately important part in the music business. There are several reasons for this and get into them later. But first, to set the stage and show how the industry is structured, let's review some basic facts so everyone is on the same page. Considering that recording, live performance, and publishing are the three most important aspects of the industry, let's begin with an examination of the income streams that are generated by each of these three aspects (Sharma,2022).

This study on the way Hindustani Classical Music can be integrated into Bollywood to enhance its quality and soft power. Furthermore, this is necessary to look into the financial projection of Hindustani Classical Music and Bollywood performance through revenue

streams, investment processes and rates, and return of investment (ROI). These indicates the investment processes for the development of Indian economy through Indian film-making industry, that is Bollywood (Deshpande & Nelson, 2017). In that case, the increasing sales in the box office, rate of music streaming, more downloading the music, ringtones, using the music's in the concert tours and merchandises is crucial for the development of the business processes. On the other hand, the investment processes are crucial for this Hindustani Classical Music and Bollywood, which are from India. Initial funding for production collaboration, training programmes and education for developing and inculcating the human resources for this industry is crucial. Once more, the marketing campaign and projected returns are also beneficial for this study. It is also necessary to assess the brand value based on the expanded base of audience. Again, an enhanced ROI within three to five years can expect the increase of Bollywood's global market penetration along with different revenue streams. Such aspects are provided bellow:

Live Industry

- Predicting live income is typically the most challenging aspect of assessing the size of the market: it is the most difficult portion. Due to the disconnected structure of the actual firm, "it may be difficult to obtain quotations that are both thorough and accurate".

- The "entire income of the live business is estimated to be somewhere around $280 million, according to the numbers that were provided by PwC", the information that was discussed during the Indian Music Convention, and the talks that took place within the sector.

- Based on projections made by PwC, thirty percent of all live money was generated from the selling of tickets. The remaining sixty percent of revenue came from other sources, including retail sales, private events, brand sponsorships, and other revenue streams.

Recording Industry

- According to some estimations, films' soundtracks are responsible for almost 80 percent of the total amount of music that customers listen to.

- According to the "International Federation of the Phonographic Industry (IFPI), the record industry took in \$153.1 million in income in 2018", representing a 17.1% growth from 2017 to 2018.

- Streaming accounted for 69 percent of all revenues reported in 2018, representing a 22.3% boost over the previous year (Balagopal and P, 2021).

Publishing Industry

Because India's Music Copyright Act did not transfer copyrights from composers to film producers until the year 2012, the publishing industry in the nation is still in its early phases. Up to the year 2012, this strategy was utilized.

- Even though the essential improvements have been made, the printing infrastructure is still fairly basic, and the majority of artists are still not receiving royalties.

- The overall amount of money earned by the industry was four million dollars, with royalties for songwriters and composers accounting for less than one percent of the total. In terms of the scale of the Indian music industry, it is estimated that the profits achieved by the "three primary sub-industries amount to a total of \$443 million".

Local music industry insiders have their sights set on cracking the top ten by 2022, even though the nation has fallen to number fifteen in the IFPI rankings for 2018. As a result, going forward, the market has to maintain its present rate of development while simultaneously steadily increasing its pace of increase (Lal, et. al., 2023).

Research Question

The research questions are given below:

1. What is the correlation between the integration of Hindustani Classical music in Bollywood productions and factors such as box office revenue, music sales, and merchandise sales?

2. How does the brand equity and perception of Bollywood music, including Hindustani Classical influences, vary among target audiences worldwide based on gender, age, and occupation?

3. What are the potential opportunities for cross-cultural collaboration between Hindustani Classical musicians, Bollywood stakeholders, and international artists, and how can these collaborations leverage the appeal of Bollywood music to expand market reach and foster cultural exchange?

4. What are the business strategies employed by Bollywood producers, directors, and music composers to leverage Hindustani classical music for global appeal, and how effective are these strategies in achieving their objectives?

This study is going to address these questions and aims at providing actionable and analytic insight for the policymakers, filmmakers, directors, musicians, and composers. Such insight will benefit the Bollywood to improve its global rank as a film industry. Both Bollywood and Hindustani Classical Music are from India, one of the developing countries; hence, integrating Hindustani Classical Music into Bollywood can be valuable to enhance India's global rank in economic and film-making world. Hence, this is also associated with the development of cultural diplomacy on the international scale. By integrating Hindustani Classical Music in Bollywood, the Indian film-making business will be powerful and international cultural brand. The answers of the research questions will assess the strategic fusions of traditional and modern arts of music and cinematography to enhance the strength of Indian global soft power. These answers will elucidate strategic fusions, cultural diplomacy of India and foster its artistic and economic growth.

CHAPTER II: LITERATURE REVIEW

2.1   Theoretical Framework

A literature review is a thorough analysis of the existing academic literature on a certain topic. A literature review can refer to a specific part of an essay or other academic piece, or it can refer to a compilation of scholarly studies. The purpose of a literature review is to provide the writer and reader with a thorough overview of the current knowledge on the topic being studied. An exhaustive evaluation of the literature ensures the selection of an appropriate theoretical framework, research methodology, and/or study topic. A literature review offers the reader a comprehensive understanding by placing the current study within the wider framework of pertinent research. A literature review provides a comprehensive analysis of ideas, methodologies, discoveries, and important concepts in a certain topic, acting as the basis for future research. By conducting a literature review, researchers can detect disparities, contradictions, and trends within the current corpus of material. This involves the process of incorporating and assessing a wide variety of sources, including books, papers, and other academic publications. A literature review is an academic inquiry that offers a succinct summary of the existing knowledge on a certain subject, including significant discoveries and advancements in theory and methods. This chapter explores several viewpoints about the issue of the "Contribution Of Hindustani Classical Music To the Creation Of Brand Bollywood And Using The Business As A Global Soft Power". Examining variables such as Biomedical waste, Biomedical waste management, and Healthcare units put forward by various experts. The study centers on their goals, approaches, findings, and outcomes.

Hindustani Classical Music (HCM) is an essential component of India's history and culture. It is pervasive across all aspects of Indian life and culture, including the Hindi film industry, often known as Bollywood. By following its historical progression, analyzing significant musical aspects, reviewing cinematic depictions, and investigating business strategies, the purpose of this essay is to provide a comprehensive understanding of how Hindustani Classical Music has played a role in the development of Brand Bollywood and its use as a tool for exerting global soft power. To get a complete understanding of the cultural relationship that exists between Bollywood and Hindustani Classical Music, it is essential to investigate the historical context. Hindustani classical music, which has a lengthy history and is regarded to be the most classical form originating from India, serves as the foundation for film music in the nation. Bollywood music and sound originated from the early Indian cinema's

merging of traditional folk songs with more current genres, such as classical ragas. This blending led to the creation of Bollywood music and sound. Naushad, S.D. Burman and R.D. Burman were pioneers in the field of Bollywood music. They were the ones who incorporated classical elements into film soundtracks, which resulted in the genre having its unique vibe.

As a vital component of the contribution that Hindustani Classical Music has made to Bollywood, the incorporation of classical musical components into cinematic compositions is significant. Ragas, which are distinguished by their one-of-a-kind melodic patterns and the intensity of their feelings, serve as the basis for several songs that are characteristic of Bollywood. Ragas are used by composers competently to contribute to the enhancement of storytelling within cinematic storylines and to establish a variety of moods. Bollywood music is distinctive and intriguing to audiences all across the world because of the usage of classical instruments like the sitar, tabla, and sarangi. Hindustani Classical Music has a significant influence on the plot and visual style of Bollywood films, in addition to its musical sway. Cultural markers can be found in the form of memorable moments from films that are set to classical music or dance routines that are choreographed to music of this genre. When the protagonists of Bollywood films are vocalists or musicians who have had classical training, the stories become considerably more realistic and overflow with a sense of cultural pride. Through both visual and aural representations, Bollywood highlights the cultural significance of Hindustani Classical Music on a global scale, while also highlighting the beauty of this music.

At this point, Bollywood has emerged as one of the most efficient channels via which India's soft power is being displayed all over the world. The Hindustani Classical Music, which is a key component of Bollywood's personality, contributes to the enhancement of this soft power projection. Bollywood films and music serve as a platform for international collaborations, cultural exchanges, and film festivals, all of which are created to promote Indian culture and values. More and more individuals are gaining access to Indian entertainment content as a result of the proliferation of streaming channels and the growing popularity of Bollywood dance and music schools. Because of this, its impact and reach are expanded.

The importance that Hindustani Classical Music had in the establishment of Brand Bollywood and its subsequent employment as a tool of global soft power is an example of one of the cultural legacies that India has left behind that will endure for generations to come. Music, from its classical roots to its inclusion into Bollywood, has been an essential component in India's cultural diplomacy and the projection of soft power. Both of these aspects have been influenced by music. Hindustani Classical Music continues to play a significant role in

Bollywood, even though Bollywood is constantly evolving and expanding all over the world. This is evidence of the richness and diversity of the Indian culture.

2.2   Review of Literature

Shirodkar, (2023) examined the influence of Bollywood, or the Indian Hindi film industry, on the mindset of the country and its global appeal. The music was an essential component of it. The study endured beyond the movie and became integrated into people's everyday lives, being performed in public spaces, at religious celebrations, during personal and professional events, and intriguingly even transformed into other artistic mediums, such as bhajans or devotional music. At a higher degree of danger, the study covertly gives rise to, implants, and strengthens preconceptions, ultimately becoming the underlying foundation that establishes and enforces the expectations and demands placed on women. This not only influenced the way society views women but also had a profound effect on how women perceive themselves. The study aimed to analyze the influence of popular Bollywood Hindi songs from different decades on casting conventions and their portrayal of Indian womanhood. By examining the palimpsest, the researcher seeks to decode how it shapes the perception of Indian women.

Mahaseth, Sarmah, and Qureshi, (2023) examined India's efforts to secure a place in the Southeast Asian States' political system had likely resulted in its largest "soft power" campaign to date. One highly powerful method of soft power efforts was cultural diplomacy, which was employed by leveraging a common cultural history with the "Southeast Asian States". Cultural diplomacy was expressed through several means. Nevertheless, the utilization of temple repair as a means of cultural diplomacy received little scrutiny, despite its consistent occurrence in recent decades. The study aimed to bridge the knowledge gaps on 'soft power' and 'cultural diplomacy' by exploring the role of temple restorations. The study explored India's cultural diplomacy through the restoration of temples in Southeast Asian states. The study also evaluated the efficiency of this approach as a means of exerting soft power. The study analyzed the notion of 'soft power' and India's endeavors to utilize it by restoring temples in the initial section. The study examined India's utilization and advancement of 'soft power' in the second portion, focusing on the role of Buddhism in fostering India's connections with "Southeast Asian States". The study analyzed the extent to which India's cultural diplomacy, namely its efforts in temple restoration, had effectively enhanced India's relations with other "Southeast

Asian States" in the third section. Ultimately, the study examined the validity of continuing these tactics as a means of utilizing cultural diplomacy to enhance its soft power.

González Grandía, (2022) examined the rise of the Bollywood industry's reputation and economy. The objective of the study was to scrutinize and assess how Bollywood, as the Film Industry of India, operates in support of the State. The study highlighted the significance of Bollywood as a crucial instrument of soft power for India, which not only generates economic advantages but also enhances its position on the global platform. The study employed two case studies to examine the economic consequences: China and the United States of America. The case study analysis aimed to comprehend the global influence of Bollywood and the disparities between these two nations.

Kaur, (2021) highlighted the evaluation of 'Hindi Film Music' from the 1940s. Music was a universal phenomenon shared by all in society irrespective of their caste, class, gender, age, and other social affiliations. The music was not a recent phenomenon as music had been present on Earth from ancient times. Individuals may hold diverse perspectives about music. Some individuals perceived music as the "language of emotions," while others found enjoyment in its "liberating power" that emancipates them from the monotonous routine of everyday life and transfers them to a realm of unequaled tranquility and serenity. The origins of music could be linked to the prehistoric cultures. The study aimed to emphasize the assessment of 'Hindi Film Music' from the 1940s to the present day. Analyzed meticulously, selected data from pertinent periods has been examined to derive insights into the transformations and cultural influences of 'Hindi film music'.

Thussu, (2019) found that India had the most developed and well-known film industry of all the BRICS nations and that both the Indian government and businesses were increasing the use of Bollywood in international business dealings. India's influence over the world was a result of its rich cultural heritage and the influence it has on regions outside of its borders. The study examined the impact of globalization on India's Hindi film industry, highlighting how the sector's popularity abroad, especially among the Indian diaspora, had opened up opportunities for boosting India's public diplomacy. The study analysis explored the worldwide influence of the film industry as a tool of cultural influence.

Gautam, and Droogan, (2018) examined how yoga was being used more and more in India to advance a narrative of soft power by framing in the language of 'soft' Hindutva cultural nationalism. The discourse was believed to combine exclusivist Hindutva with the previous

democracy state-focused ethnic nationalism in a unique way. Yoga soft power diplomacy was India's attempt to utilize "ancient Hindu spiritual traditions" to position itself as a positive and advantageous cultural influence in world affairs. Despite yoga's overall effectiveness, the use of the yoga method in India also poses some substantial hurdles to the country's communication efforts both domestically and internationally. The adoption of yoga has raised concerns in certain communities regarding the appropriateness of its political co-option by Hindu nationalism. The use of yoga as a soft power strategy proved to be very successful, as seen by the creation of International Yoga Day. The study also presented difficulties and contradictions for those who advocate for cultural nationalism or a soft power narrative.

Morcom, (2017) argued that the parent movie had a greater impact on the movie songs "production process, musical style, and commercial success. Since the beginnings in the 1930s, Hindi films and film songs have dominated Indian public culture in India and have also made their presence felt strongly in many global contexts. 'Hindi film songs' had been characterized as both very uniform and incredibly varied. Anna Morcom examined the contradictions, peculiarities, and legends surrounding not only 'Hindi film songs' but also Hindi cinema by analyzing film songs within the framework of cinema". The book questions the prevailing notion that songs in Hindi films were only motivated by economic interests. Although cinema songs remain the primary form of popular music in India, they were also contextual and dramatic moments that are fundamentally multimedia in style and conception. The study provided a comprehensive examination of "Hindi film songs, song sequences, and films through meticulous musical and visual analysis". The study also incorporated a substantial amount of ethnographic information from "the Hindi film and music industries". The outcomes of the study provided unique perspectives on "Hindi film songs", highlighting the significant significance of Hindi cinema and the broader impact on Indian society and the global stage. The study was essential for researchers who wish to comprehend both "Hindi film songs and Hindi cinema". Additionally, the study played a significant role in "popular music", "popular culture", "cinematic music studies", and "ethnomusicology". The study addressed essential areas connected to social assembly, various types of media, and the cross-cultural utilization of music in Hindi cinema. The study appealed to both music experts and a broader readership.

Virdi, (2017) determined that popular Indian films, which were technically deemed national cinema, had undergone a "transnational turn" in global cinema study. Books on Bollywood that used terms like "travel," "global," "transnational," and "border crossing" suggest that "national" was no longer an appropriate way to describe popular Indian films.

Although there was a growing trend to reject the study of national cinema in favor of transnational cinema studies, which recognized the various connections between films globally in the digital age, the framework of national cinema remains highly significant. While a global approach in films might promote a positive universal cultural humanism, it also runs the risk of diminishing the depth and uniqueness of cinematic storytelling, distinct aesthetics, and the specific cultural elements that were essential to the history of cinema. The existence of regional, interregional, and regional-translational links posed challenges to the notion of 'national' Indian film.

Morcom, (2017) examined some of the most significant advancements in the musical genre in Hindi movies since the advent of sound cinema. The analysis explored the integration of songs into film storylines, delving into the significance of song and singing in Hindi films, with a specific focus on its contribution to melodrama. The study explored the concept of cinema music leading to a dual existence. The study demonstrated the connection between the films and the parent films by their musical styles, sounds, and structures. The connection could be seen in direct promotional material for the picture, as well as in more subtle ways that might be difficult to trace back to the original film. In 1935, the advent of independent audio recordings allowed for the playback of synchronized lip movements during filming. Since about 2010, Hindi films increasingly abandoned the practice of lip-synching songs, instead preferring non-diegetic background melodies or song-and-dance scenes that were integrated into the plot.

Bakshi, and Sarkar, (2015) examined the elements influencing Hindi music consumption and popularity on a broad scale. Hindi film songs become universally prevalent around the globe. The cultural influence and intricate musical details have been extensively studied. Nevertheless, the potential consequences of the commercialization had not been investigated. The study employed an investigative methodology to ascertain the factors contributing to the consumption and widespread appeal of Hindi music. The body of study on music posits that music elicits emotional responses, fostering a sense of connection among listeners. The connection then spread to a wider audience through sociological mechanisms such as "collective effervescence and emotional contagion'. Music was promoted as both an experience and a service, and it was packaged to cater to consumer requirements at the same time. Focus group interviews were done among the primary demographic that consumes Hindi film songs, spanning two distinct geographical regions. The study indicated that emotional arousal continues to be the main factor contributing to the widespread popularity of Hindi songs

in the Indian mindset. From a marketing standpoint, the 'packaging of music' and the use of sound design" were crucial in ensuring widespread dissemination.

Inden, (2014) examined how the well-known Hindi movie was handled in media and cinema studies. The statement challenges the belief that "entertainment" was a universally understood concept, asserting instead that it should be regarded as a complex and historically contingent institution. The study endeavored to create an initial reconstruction of the 'Indian discourse on film and entertainment', which had been marginalized or disregarded by Eurocentric scholarly research on film in South Asia. At the core of the Indian conversation were ideas that were rooted in history, such as the concept of extravagance and spectacle (known as "tamasha") in a beautiful environment, as well as a strong emphasis on intense emotional experiences, including feelings of awe, ecstasy, and despair. The configuration of the aspects changed yet remains integral to the popular Hindi cinema.

Mukherjee, (2012) offered a comprehensive historical background for modern Bollywood melodramas, including a few feature films filmed. The study utilized the interplay between technological advancements, media sectors, and societal interests. The initial section presented the many applications of song in Hindi cinema from the 1930s to the 1960s. Anna Morcom's (2007) views on the "eclecticism" of 'Hindi film music', its prevailing tendencies, and how the films used specific sounds and songs to create an identifiable soundtrack were questioned. The subsequent part of the study examined two significant changes that took place in the patterns of music creation and consumption in 'the 1970s and 1980s', which were then followed by the emergence of the 'brand Bollywood' in the 1990s. the study explored the issue of industrial and formal 'mobilization' by examining screen sound, drawing on the ideas put forth by M. Madhava Prasad in 1998. "Sangita Gopal and Sujata Moorti (2008)" examined the popularity of Bollywood music. However, the study took a more intricate approach by exploring historical musical interactions. The study analyzed specific films such as "Disco Dancer (Babbar Subhash, 1982)", as well as films set in Australia, like Dil Chahta Hai (Farhan Akhtar, 2001) and "Salaam Namaste (Siddharth Anand, 2005)", in terms of the musical compositions found in contemporary Bollywood films. The study identified the distinctive sounds associated with a widely recognized genre and examined the historical development of its new pathways. Within the framework, Bollywood films served as an effective paradigm that allows people to discern the role of songs and music in cinema.

Jhingan, (2011) explored the pinnacle period of Hindi film music during the early 1950s. Curiously, during that time, cinema music faced strong criticism from the government, led by

the "Minister of Information and Broadcasting, B.V. Keskar". For some time, "All India Radio (AIR)" excluded film music, causing music enthusiasts to switch to Radio Ceylon to listen to the beloved film tunes. The study examined the discussion surrounding film music following Keskar's directives, "with a specific focus on the film industry's reaction. By conducting interviews, publishing editorials, and writing articles in cinema magazines, the film industry actively countered the state's highbrow mentality". The study emphasized the role of providing music to the public and positioned itself as a self-aware cultural endeavor. The contestations encompassed the divisions between the artificial concepts of "classical" and "popular." Movies such as "Baiju Bawra", "Basant Bahar", and "Shabab" played a significant role in defining this discussion by emphasizing an aesthetic that prioritized the emotional impact of film songs rather than the technical skill of classical or court singers.

Dutta, (2009) examined how post-1990s Hindi cinema songs used cutting-edge audio processing and packaging technology. The study particularly focused on how these technological advancements align with "post-liberalization narratives of national identity in India". The study aimed to demonstrate how technology was employed to express emerging perceptions of location, by mapping the intersection of national identities with indicators of rural and urban areas, regional and cosmopolitan environments, as well as local and global contexts. During the age, film songs were intentionally tailored to appeal to the global market and media landscape, while also targeting a national audience that had varying levels of monetary and social mobility. A fresh studio aesthetics emerged by revising past forms of hybridity and eclecticism in the cinema song tradition, within the broader context of how Hindi films had dealt with and portrayed matters of 'national identity' and subjectivity.

Sarrazin, (2008) examined the important idea of expressing intense feelings, which often acts as the center of dramatic and thematic tension and the soundtrack for love songs. The Hindi film business is mostly characterized by love songs, with practically every film including melody and jazz sequences. These celluloid productions were often misunderstood as narrative interruptions. However, they embody indigenous aesthetics and cultural values and utilize modern cinematic methods that influence the content and context of film songs. "How do these film approaches enhance the seeing practice and enable ancient visual values to collaborate with modern signs that were related to a growing Indian middle class and diaspora? Starting with an analysis of conventional bases and modern perspectives on emotion and music, the study explored the significant concept of expressing deep emotions, which often serves as the focal point of thematic and dramatic tension, as well as the accompanying music for love songs.

As the predominant emotional category, the study examined the utilization of the heart in romantic films and proposed a comprehensive classification of romantic cinema songs and their aesthetics, encompassing often employed musical themes and conventions. Ultimately, the study analyzed and contrasted the musical, cinematic, and narrative elements of the Indian love style combined with elements from the American musical picture", specifically focusing on cultural values and ideological disparities. The study analysis explored the prominent use of a narrative centered around couples in Indian culture, specifically focusing on the expression of emotions. Love song duets were explored with several cinematic techniques that were commonly employed to intensify the emotional effect of these songs on the audience. In conclusion, the study would want to emphasize the correlation between the arrangement of songs and the structure of the story, specifically how the correlation enhances the progression of the narrative rather than causing any disruptions.

Sundar, (2008) examined how playback singers' voices are utilized to build national identity via the opening song of the popular Bollywood film Lagaan (2001). Lata Mangeshkar dominated the field of female playback singing for more than four decades and was renowned as the quintessential voice of 'Indian femininity'. The Lagaan theme song features a contrasting combination of a sweet, highly feminine voice reminiscent of Mangeshkar, along with 'two female choruses'—one expressing sensuality and aggression, while the other was more delicate and ethereal. The many female voices in question encompass a spectrum of 'sexual', 'national', and 'racial' connotations, conjuring an India that appears to be all-encompassing and forward-thinking. However, in Lagaan's idealistic society, as well as in the film business and wider social context, women with "ethnic" and sexually suggestive voices were frequently considered threatening and were prohibited from expressing themselves (or singing) on behalf of the nation. The presence of social conventions in the female singing voices in Lagaan highlighted the constraints that 'Hindi film music' places on the representation of the nation's voice, and vice versa.

Dawson, (2005) examined the film industry's effort to confront threats to traditional hierarchies, examined "songs that accompanied Hindi films" and influenced their extraordinary worldwide success played a particularly crucial role. The songs that appeared in Bollywood movies were particularly significant in the cinema's attempt to confront challenges to traditional structures of power, and this helped to contribute to their outstanding worldwide appeal. The songs emphasized extraordinary moments of pleasure that were not part of a story and were often blatantly carnal. The idealistic situations helped alleviate the tensions caused

by the dominant themes of troubled family relationships in Hindi films. The Hindi film's lyrical fantasy sequences, namely the song and dance routines, serve as condensed visions of reconciliation. The song elements were embraced by working-class adolescents in Britain to represent their multicultural identities, which were characterized by conflicting desires and concerns. The study examined two notable instances of remix culture that emerged in Britain in the last ten years and offered a retrospective examination of how Asian youths of the second generation had made use of Hindi-language movies.

Booth, (2000) examined the world's most significant and "oldest music film traditions." An enduring and rigid feature of this highly stylized and popular cinema genre was the consistent inclusion of melody and jazz sequences in nearly every professional "Hindi film". Since 1931, the production of Hindi sound films led to the creation of a vast collection of "over 40,000 film songs", known as filmī gīt in Hindi. In contrast to the recent popularity of "videos for music in the Western world", Bollywood movie songs had always been closely intertwined with "narrative traditions and visual imagery". Film songs were one of the most widely consumed popular music genres worldwide. The audience for cinema songs in "the South Asian subcontinent and diaspora' was estimated to be in the hundreds of millions, spanning various visual and auditory media as well as live performances.

Parida, (2015) noted that India was shaped by a wide range of cultures over its long and eventful history, from the Greeks and Moghuls to the English, Portuguese, and French. Important parts of India's soft qualities included its traditional dances and music, its food, yoga, Bollywood, and the impact of Bollywood on popular culture. According to the CBI Rankings and the Monocle soft power rankings, the country's negative qualities often outweighed its favorable ones. India, is a multi-faceted nation-state, united through its rich culture of Bollywood, profound spirituality, cuisine, and dance. The effects they had outside India's boundaries could have been better understood with research in these areas. In Indian culture, there was a passive acceptance of a rigorous caste structure and a prevalence of soft problems. Internationally, there was a fluid interweaving of softness, and this work sought to reconcile these contrasts. In this qualitative study, a triangulation technique was employed to examine how one nation impacted the media, a group, and an individual. It was discovered that different countries were influenced by soft power in different ways; some countries liked particular cultural characteristics while others did not. What this meant was that when it came to the important cultural traits that a nation like India wanted to transmit, it needed to be very explicit. India's popularity and global advancement were boosted by its soft power features.

Understanding these characteristics and how they were communicated could have helped nations define their place and trajectory on the global stage.

Devasundaram, (2016) analyzed the power structure in Indian films using a "meta-hegemony" framework. This theory suggests that Hollywood's global influence was subordinate to Bollywood's supremacy in Indian films and culture. In the realm of Indian film, I explored the three distinct aspects of meta-hegemony. Starting with this, it should be noted that Bollywood controlled every aspect of the Indian film business, from production to distribution to exhibition to the creation of money. Bollywood played a crucial role in spreading a master narrative of post-globalization, making it a cultural emblem of India's neoliberal shift. The third aspect of meta-hegemony involved the legitimization of Bollywood as a national and international commodity by the state, positioning it as a tool of soft power. While doing so, I argued that a New Wave of independent Indian film emerged to contradict the paradigm of consumer capitalism presented by Bollywood. Ultimately, it can be argued that the soft power demonstrated by Bollywood reflects India's adoption of neoliberalism and the country's efforts to reconcile its traditional and modern values.

Meddegoda, (2018) assessed that the largest minority community in Sri Lanka was comprised of Tamils, who had migrated from various regions of South India during different periods. The Sinhala majority and the Tamil minority both highly valued and studied music from South India. Despite being physically and culturally closer to South India, some Sinhala people developed a fondness for North Indian music. According to certain historical accounts, it is believed that the Aryans, who were said to have originated from Persia and established themselves in northern India around the 13th century and beyond, are the forefathers of the Sinhalese. Due to their Aryan ancestry, certain academics believed that the Sinhalese had an inherent preference for North Indian music. According to some accounts, the Parsi Theatre may have introduced North Indian music to Sri Lanka during the British administration. The theatre promoted works based on Hindustani ragas. This article reviewed relevant material and compiled interview responses to investigate why Sinhalese listened to more North Indian music. The study also considered hypotheses on the nature of Hindustani classical music, which did not correspond to Sri Lankan cultural reality, and whether it was a dominant minority culture or an ideology imposed on itself.

Dutta and Chakraborty, (2022) emphasized that Bollywood music played a crucial role in spreading Indian classical music, which is considered our national heritage and a rich tradition, to a larger audience. Music generated patterns and statistics were used to analyze

numerical data patterns, resulting in the statistical analysis of musical data. The study were inspired to compare the results of a statistical analysis with the traits of the relevant raga, so we decided to do just that by using a recording of a particular raga-based Bollywood song. The study examined how the song followed and deviated from the raga norms. Statistical similarities between the raga tunes and other song melodies were investigated as well. The study also verified whether the recorded musical notes had a multinomial or quasi-multinomial distribution. The study wanted to determine if the duration of the melody varied slightly across each line. In addition, rhythm was examined through the use of an interonset interval (IOI) graph and the duration of notes. In addition, the song's rhythm and melody were analyzed at various intervals using the statistical parameterization method, incorporating the Andrews plot. Aaoge Jab Tum, a song from the 2007 film Jab We Met, formed the foundation of our investigation. The performance was initially done by Ustad Rashid Khan, a Hindustani music master from India. In 2006, he was honored with the Padma Shri and the Sangeet Natak Akademi Award.

Morcom, (2022) evaluated that Hindustani music was primarily researched by ethnomusicologists and Indian musicologists in the context of classical Hindustani music. The focus was on the solo instruments, khyal, and dhrupad, as well as their transmission through generations. I adopted a ground-up approach that aligned with the fundamental principles of practice theory. Instead of focusing on genre, I chose to observe and study individuals. I searched for artists of all genres within the Rampur-Sahaswan gharana, which is renowned for khyal, with a particular emphasis on the extended family. Many "hidden musicians" (Finnegan 1989) and musical styles, such as ghazal, qawwali, fusion, and commercial music, were finally recognized as belonging to a "classical" tradition. The best musicians of the past were not limited to being "classical" performers. They were chaumukhi artists who possessed the ability to sing in a wide range of genres. I focused on artists' lives and livelihoods as well as movement, taking a historically and politically and economically oriented approach. As a result, a map of Hindustani music was created that included both larger cities and smaller villages, not only the well-known ones where classical music thrived today. I delved into the shifting and connecting centers and peripheries of Hindustani music, drawing inspiration from Erik Wolf's (1982) history of capitalism, which showed that cultures and societies were interconnected and limitless. For instance, the crucial role that semi-classical and light genres played in maintaining classical music is highlighted.

Nicholson, (2020) focused on the Hindustani nobility, itinerant minstrel and burlesque troupes, Jesuit missionaries, orientalists, social reformers, and others were all interconnected threads in the intricate and multi-directional history of colonial music in South Asia. Scholars often overlooked other colonial-era indications and focused on studying Hindustani music's classicization in relation to the growth of Hindu nationalism. This paper suggests a reassessment of colonial South Asian music by presenting opera as an alternate auditory stimulus in the aural environment of colonial Asia. Opera's origins were more obscure than those of Western classical music, but it found its way into cinema scores and even contemporary ceremonial events. Historians Tejaswini Niranjana and Richard David Williams have argued that a comprehensive understanding of the colonial era's rich and complex musical traditions requires us to go beyond the perspective of a uniform middle-class "new elite." "Bollywood" and other popular pan-Asian musical styles emerged during the colonial era, with opera playing a significant role in influencing both of these developments.

Meddegoda, (2014) investigated that when it came to enjoying Hindustani vocal music, the study considered the historical background, gender, performance context, and style. A fundamental overview of the musical diversity of Hindustani vocal music was presented as the first step. This was accomplished by analyzing the use and application of several melodic forms that were performed in a range of genres, which clarified the originality of these forms. Next, the study discussed the ways in which melodic forms could be sung with varied intensities depending on the genre. This was an essential topic to discuss since the use of the same melodic shapes could evoke radically different sounds depending on the musical environment. With this in mind, the study conducted research on the historical and cultural variables that contributed to the formation of speech cultures. Therefore, this experiment had the potential to provide some insights into the ways in which cultural and historical distinctions, as opposed to perceived musical differences, were likely to play a far bigger role in the identification of voice cultures.

Evans, (2016) observed that there was an inextricable connection between culture and music as music reflected a people's ideas, values, social mores, and history. Listeners of Western contemporary music, however, were unable to experience this unique connection. I was refreshed by the way India's various musical styles represented the country's rich cultural legacy. India produced a wide range of music in the past and continues to do so now. Consequently, one can gain a glimpse into India's rich cultural history by listening to Indian music, even with only a basic understanding of its background. The ideas and structures were

found in Indian music, and the purpose of this research was to offer a concise synthesis of them. The study focused on its fundamental characteristics, what distinguished it from the musical history of the West, and how it was connected to contemporary Indian music.

Viswanath, (2015) discovered that from the beginning of time, it was a prominent figure in the Indian classical music scene, gaining popularity over the course of history. As a result of this, it followed its own development and decay across all epochs. Hindustani music, popular in Northern India, and Carnatic music, popular in Southern India, drew inspiration from Islamic and Western influences, as well as political and religious events like the Independence movement, which occurred simultaneously. Carnatic music was popular in Southern India. In the following section of the essay, the author delved into the manner in which musical performances evolved into vehicles for spreading political ideology or constructing a specific political identity within global forums. In addition, a significant amount of controversy surrounded the impact of the implementation of the notation system on the traditional guru-shishya parampara. An emphasis was placed on the role of technology, with assertions coming from both the modernist and purist schools of thought, in regard to All India Radio, fusion music, and the more recent advancements in internet music. Considering the objective it sought to achieve, the conclusion examined the topic of whether or not such corporatization could be deemed damaging.

Philips, (2021) mentioned that William Jones's 1784 work, on the Musical Modes of the Hindus, ignited a scholarly fascination with the Orient in the West and initiated the exploration of Indian classical music in Western discourse. Material on Indian classical music 2 has been the subject of intense research and fascination for many music scholars. It has been lost, discovered, translated, (mis-)interpreted, transliterated, and changed over the years, captivating the attention of numerous researchers. This text does not cover Indian classical music theory, transliteration, or treatises. It also does not delve into the intricate network of allusions in Raga. Instead, it relied on the work of many diligent researchers to establish a fresh perspective in this field. This perspective incorporates theories from socio-cultural studies, media studies, and music analysis to examine musical elements within compositions that blend Indian and Western music. This book primarily sought to understand, through the case studies of two composers, Param Vir and Shankar Tucker, how a cultural third space was created through the hybridization of modern Western music with Indian classical music. Vir's focus revolved around ideas of Indian classical music and Western classical music from the 20th century. On the other hand, Tucker delved into the appropriation of Indian music through the lens of modern

media studies and popular music theories in our ever more globalized society. Since this study was unique, it had to be viewed as a snapshot of the present situation inside these two musical systems, under these constraints.

Meddegoda, (2020) examined the Tamil minority in Sri Lanka was the largest minority group in the nation. They were migrants from southern India. The Sinhala majority and the Tamil minority both highly valued and studied music from South India. Sinhala people were physically and culturally closer to South India, but they loved music from North India. According to certain historical accounts, it is believed that the Aryans, who were said to have originated from Persia and established themselves in northern India around the 13th century and beyond, are the forefathers of the Sinhalese. Due to their Aryan ancestry, certain academics believed that the Sinhalese had a natural inclination towards North Indian music. According to some accounts, the Parsi Theatre may have introduced North Indian music to Sri Lanka during British administration. The theatre promoted works based on Hindustani ragas. This article aimed to understand the Sinhalese predilection for North Indian music by examining selected literature and comments from respondents. The study also considered hypotheses on the nature of Hindustani classical music, which was potentially a self-imposed musical ideology that did not accurately represent Sri Lankan culture or a dominant minority culture. This study began with interviews to explore the state of performing arts education in Sri Lanka over an extended period.

Sanyal, et. al., (2016) highlighted that songs in certain ragas have been featured in many films throughout the history of Indian cinema. For the general public, who frequently lacked the chance to hear or study classical music, these songs played a crucial role in capturing the essence of such music. The study explored the factors that made a specific raga appealing to the masses and added significant depth to the music. The study chose two prominent ragas from Hindustani classical music—"Bhairav" and "Mian ki Malhar"—due to their extensive use in Bollywood scores. Three-minute excerpts of these two ragas were culled, performed by two legendary Hindustani classical music greats. The study selected ten (10) three-minute excerpts from highly popular Bollywood cinema songs. The Multifractal Detrended Cross-correlation Analysis (MFDXA), a relatively new method for non-linear analysis, was utilized to investigate them. The level of connection between the film's score and the works of famous composers was determined by examining each component of the score and their respective renditions, resulting in a cross correlation coefficient (${\gamma}x$). According to our hypothesis, the sections of the song where a certain raga was first introduced had the strongest link. The singer's

modulation was also measured by the alteration of the cross correlation coefficient in the different regions of the two samples. In summary, our objective was to perform an empirical analysis on the extent of similarity between the raga and other ragas utilized in film scores.

Goenka, (2014) showed that the term "Bollywood" started being used to describe Indian film in popular media all over the world from the year 2000. Bollywood was the typical term used to describe Indian cinema. It is worth noting that Bollywood constituted only a small fraction of India's film industry. The economy in India was liberalized, which led to the growth of the country's middle class. As a result, there was an increase in the number of jobs available in the high-tech industry, such as software development, call centers, and other support positions. The Central Board of India and the International Film Festival of India were established shortly after the Cinematograph Act was passed in 1952. This act standardized the laws that governed the production and distribution of films. Hindi film had a significant fan following worldwide, particularly in Asia, the United Kingdom, Russia, the Middle East and North Africa region, various parts of Africa, and the South Asian diaspora. This happened even though mainstream American fans only recently became aware of it. In the 1940s, political and religious tensions were present, but the Hindi cinema industry provided a welcoming and inclusive atmosphere for people from all religions and backgrounds.

Anjaria, (2021) enhanced acquainted with the famous Hindi film genre, which offered commentary on social and political issues and had a huge following but was sometimes misinterpreted by critics. The book presented Bollywood films as complex reflections on the nation's status, challenging conventional gender and sexuality norms. It argued that these films were not conservative ideological expressions or realistic depictions of society, but rather mediated texts to be enjoyed for their formulaic and melodramatic aspects. Additionally, the book highlighted their enjoyable features such as colorful costumes, infectious music, and expert choreography. This book delved deeply into the essential elements that made Bollywood what it was: its moral framework, its many expressions of love, its musical and dance forms, its aesthetic preferences, and its devotion to cinema. The book explores a range of films from 1947 to the present, showcasing how they utilized and improved formulaic structures to tell different stories that reflect the changing times. The book concluded with some thoughts on the then-current state of Bollywood film, suggesting that the industry had a bright future ahead despite the challenges posed by globalization. Students and teachers of English, sociology, anthropology, Asian studies, and cultural studies would have found this book interesting due to the multidisciplinary approach it took to Bollywood movies.

Ramakrishnan and Sharma, (2018) noted that in recent years, extensive research has been conducted to determine the elements that impact individuals' music tastes. That said, the emotions individuals experienced, the situations they found themselves in, and the activities they engaged in all had a significant impact on the music they listened to. This research endeavor had two primary objectives: first, to gain an understanding of the musical preferences of individuals in general, and second, to gain an understanding of college students in particular. Whenever the respondents needed to concentrate on high-attention activities, they preferred music that had a more subdued and contemporary feel. In contrast, when they had to pay attention to low-attention tasks, they favored music that had a more subdued and contemporary feel. Pop music was chosen as the preferred genre overall by the majority of participants.

Flanders, (2016) emphasized that a small number of individuals considered the advantages of combining Indian musical education into Western classical saxophone training, as well as the ways in which saxophonists could do this. An investigation was conducted in this essay to explore the potential benefits that Western classical saxophonists could have derived from employing traditional Indian teaching techniques. Three instances of hybridized pieces were utilized for this purpose. Two films included in this list are Gavambodi 2 (1969) by Jacques Charpentier and Shruut (2008) by Jorrit Dijkstra. The Raga Music for Solo Clarinet (1958) composed by John Mayer was yet another example. In every chapter, the distinct soundscape of India was highlighted, with a particular focus on the Hindustani style, originating from the Northern region, the Carnatic style from the Southern region, or the Bollywood style of rāga and tāla, which are styles from Indian cinema. An interpretation that went beyond notes and rhythms had the ability to unveil the unmet potential of three saxophone pieces. This was accomplished by combining Western classical saxophone performance standards with features of Indian style.

Manuel and Fludd, (2019) explored the various dimensions of transnationalism in the musical traditions of India (or, more appropriately, South Asian music). The expansion of diasporic communities had a number of consequences on music culture in South Asia. These communities included descendants of indentured servants from the eighteenth century and Punjabi bhangra lovers in the United Kingdom. These effects included consumption, performance, and even the active production of South Asian music genres. The international obsession with South Asian music has been notable since the 1960s, with genres such as Hindustani, qawwali, and Bollywood playing a significant role in contributing to this phenomenon. In conclusion, music scenes have emerged that were truly international in nature.

The article's final section focused specifically on certain aspects of diasporic South Asian musical culture in the Greater New York Area. These aspects included flourishing classical music communities as well as wedding Bollywood dance performances. Although the analysis was brief, it was more concentrated than the previous sections.

Sanyal, et. al., (2016) explored the qualities of a certain raga in Indian cinema, with a special emphasis on two renowned ragas from Hindustani classical music: "Bhairav" and "Mian ki Malhar," both of which were extensively utilized in the score of Bollywood films. The researchers utilized the most modern non-linear analytic approach, Multifractal Detrended Cross correlation analytic (MFDXA), to select three-minute clips of these ragas played by two prominent maestros. They then applied this approach to 10 hit songs from Bollywood blockbusters. The extent of relationship between cinema music and the performances of the maestros was assessed through an inquiry, which revealed a cross correlation coefficient (γx). The portions of the song where the raga was created had the highest level of cross correlation, according to the study's hypothesis. The variation in the cross correlation coefficient in the samples was another method that could be utilized to evaluate the ability of the vocalist to modulate their voice. The objective was to conduct an investigation into the connection that existed between the raga and its use in sound design for motion pictures. The prospect of developing a computer software that allowed untrained listeners to feel the flavor of a certain raga in well-known movie soundtracks was considered.

Pyasi and Bandopadhyay, (2021) identified that "Musicians" and "musicians' statuses" are two expressions that are commonly used in the music community, and Hindustani Raga Music [HRM] is no exception to this rule. There was no single interpretation of any of these phrases that was widely recognized in the field of human resource management. The evaluation of artists' position in a variety of musical traditions was approached from a broad variety of perspectives, including social, economic, and role-based methods. There was a lack of clarity on the intra-status of the players, which referred to their relative position inside the same instrumental ensemble. Furthermore, the HRM textbooks did not offer a definition of a musician that was widely recognized and acknowledged. A variety of terminologies were utilized in Pakistan, Afghanistan, and India. Some examples of those terminologies were vAggeyakAr, kalAvant, mirAsI, kasbi, AtAi, and zauqI. However, none of these phrases suggested intra-status or positioned musicians outside of the inner circle of a certain musician. The DELPHI methodology was used to provide an objective definition of musicians and their intrastatus in the current research. Experts in human resource management (HRM) from around

the world took part in this study. They had an average of 39.11 years of experience in the sector. Throughout the research project, a systematic approach was adopted to ascertain the statuses of HRM musicians, and a neutral description of an HRM musician was provided.

Desai-Stephens, (2020) investigated the backdrop of the shifting political economy of modern India, songs from the film industry were utilized to instruct and discover how to "feel". Through ethnographic research conducted at a specific institution, I explored how music teachers at a popular music academy in Mumbai utilized Hindi movie songs and the concept of "feel" to influence their students' performances and embodied subjectivity. In the context of a consumer-driven and emotionally charged society, it can be argued that the concept of "feel" has transformed into a commodity that individuals pursue by acquiring products and honing their creative abilities. This phenomenon is not exempt when it comes to the transmission of emotions through music. The cultivation of "feel" through popular song within the framework of this music pedagogical setting demonstrated a significant association with the creation of new expressive subjectivities and consumerist publics in modern India, as shown by this essay. A recent discovery brings together recent ethnomusicological work on affective pedagogy and academic research on the function of affect in late capitalism, bridging the gap between the two.

Laskar, (2023) noted that throughout the history of Northeast Indian music, there has been a significant amount of assimilation of Western musical forms. The Northeastern region of India has been the most influenced by Western music in comparison to the rest of the country. The development of popular culture is influenced by a variety of factors, including Indian film, regional cinema, and folk music. According to the findings of the study, rock, rap, and pop music are profoundly rooted in the musical traditions of Northeast India. The music culture of Northeast India has been molded by rock bands, which are in sync with the trends in music that are occurring all over the world. A youth subculture has arisen among young people, particularly among students, who are major lovers of Western music. This subculture is particularly prevalent among students. On the other hand, something more recent took place, such as a rift in the culture of young people. The findings of the study indicate that indigenous children have a greater affinity for Western music than their peers who are not associated with indigenous communities. One thing that has been seen is that young people in urban regions have a tendency to select Western music, but young people in rural areas are more likely to be committed to regional and Indian movie soundtracks.

BHOLEY, (2019) emphasized hindi cinema, which has served as the dominant force in the South Asian film industry, has been renowned for its unique musical compositions, dance sequences, and dramatic story lines. Over the years, Hindi films and music have garnered global recognition, surpassing their own country's borders. Due to the widespread availability of the internet and the robust marketing of Hindi films in Western countries, Hindi songs have recently gained popularity in Western countries. The lyrics, however, experienced a noticeable shift in quality over the course of the many decades that preceded. The songs of the past were filled with lyrics that were poetic, creative, and passionate. However, in comparison, much of today's music seems trivial. The field of ethnomusicology might have been interested in this occurrence, as another possibility. This article examines the lyrical and musical aspects of Hindi film music from the post-MTV era. More specifically, the research investigated how the quality of the songs evolved over the course of the period of time.

Ujlambkar, et. al., (2014) examined that there was a special connection between music and the emotions that individuals went through in their lives. Typically, when one wanted to listen to music, the study would select a song or album based on our current mood. There was previously a significant lack of mood-aware playlist making features in the majority of music applications available at that time, even though this was a significant association. The study had high hopes that we would be able to assist with the automated evaluation of their mood by making use of the spectral and temporal auditory features of music. The study conducted an analysis of various variables to educate, train, and test a model capable of conveying the speed and emotional tone of musical performances. The study conducted research, created, and refined algorithms to construct a system capable of automatically determining the mood category of audio files. The study focused on investigating pieces of Indian popular music.

Vedabala, (2019) evaluated that there was a complicated and varied role that women played in India's musical legacy. This role spanned centuries and encompassed their cultural, historical, and contemporary contributions to the type of music that was played across the nation. From the earliest Vedic hymns to the religious movements of the Middle Ages and the flourishing modern music industry, the field of composition and performance has always had a significant presence of female musicians, singers, composers, and performers. This article aimed to provide research that could shed light on the cultural, social, and historical factors that shaped the roles women played in Indian music. The study highlighted the value of gender equality, inclusiveness, and representation in India's musical legacy by recognizing the accomplishments of female musicians and artists. This study investigated the role that women

played in India's extensive musical tradition, utilizing a multi-pronged approach. To gather and examine relevant data and information, the approach employed both primary and secondary research techniques. The collection and analysis of the results were made possible.

Sarrazin, (2019) analysed that in addition to India's rich history of classical and folk music, Popular Music in Contemporary India explores the politically charged, socially charged, and culturally diverse modern music that has shaped and inspired a generation of young Indians who experienced a profound identity crisis. This book explores the extensive transformations that Indian popular music underwent in the past few decades, encompassing a diverse array of styles ranging from Bollywood film songs and Indo-jazz to bhangra hip-hop and Indian death metal. It accomplished this by placing the music within critical and historical frameworks. Readers were provided with a grounding in an Indian musical tradition that was as varied and intricate as the land itself through this analytical method. The case studies included both established and up-and-coming musicians, and they included musical notations, first-person narratives, and interviews. Questions of a "national" aesthetic, the impacts of Western music, and identity politics in relation to class, caste, LGBTQ viewpoints, and other oppressed voices are illuminated by exploring these topics through the lens of modern Indian music. Popular Music in Contemporary India focused on India's ever-changing popular music scene and its enormous cultural influence in a global perspective.

Kandpal, (2022) observed that the Hindustani classical music tradition made significant contributions to the musical history of the Indian subcontinent and certain regions of modern-day Pakistan over the course of many years. Many people believe that the Hindustani classical music genre went through significant transformations due to the influence of religious and popular folk music. The fact that the Hindi film industry has been quite supportive is particularly encouraging. A survey-based research was conducted to discover the perspectives of classical musicians regarding the influence that Bollywood had on the popularization of classical music and the incorporation of classical music into Hindi films. The findings suggest that the cinema industry did an exceptional job in promoting classical music, especially Hindustani Classical music. Despite the growing prominence and expansion of Hindustani Classical over the past several years, Fusion culture has gained increasing influence, to the detriment of Hindustani Classical.

Prasad and Roy, (2017) employed Indian classical music as a transparent site to conduct a critical analysis of the approaches to music that were rooted in performance studies and ethnomusicology. In response to the (dis)placement of music research under the paradigm of

virtuosity, the authors reflected on the generational frictions across various fields as opportunities to foster academic collaboration, rather than viewing them as oppositional or combative tendencies. Moved music studies away from conventional authoritative milieux, the authors proposed as a means of putting into perspective the erroneous participation performances of researchers and subjects who placed a focus on multiculturalism. Finally, this article concludes by offering practical recommendations that are rooted in the critiques discovered throughout.

Kalapatapu, et. al., (2016) associated to four distinct classifiers—a decision tree C4.5, a neural network, a support vector machine—and four feature selection algorithms—a genetic approach, a forward feature selection method, and information gain and correlation. The research utilized feature sets extracted from the preprocessed songs using the MIR Toolbox in MATLAB. The feature sets included characteristics based on rhythm, timbre, pitch, tone, and dynamics. Music fragments from the opening and last thirty seconds of the signal were used to extract feature vectors (time-decomposition). The three most popular forms of Indian music— Carnatic, Hindustani, and Bollywood—were the subjects of the experiments. Trimming was used to extract the beginning and final 30 seconds of 290 songs, which was considered a modest dataset. The study used a collection of music that included songs by some of the most influential performers in the history of pure Carnatic and Hindustani music. Regrettably, there was very little effort made to digitize the music of these genres, as they were more commonly heard in traditional settings. Feature selection presented an intriguing trade-off between computing effort and classification accuracy for high-dimensional feature sets by providing a compact but discriminative feature subset. From the experimental findings, it becomes evident that the feature selection methods utilized various classifiers and achieved comparable percentages of classification accuracies. Furthermore, our experiments demonstrated that SVM and neural network classifiers performed effectively with the Indian Song dataset. It was also observed that information gain based feature selection consistently yielded superior results compared to other feature selection methods.

Sharma, (2018) studied that both native and foreign listeners derived immense pleasure from India's rich musical heritage. Regional styles differed, but the fundamental oneness of ragas and talas remained a constant regardless of where you listened. The Vedas were the ancestors of Indian music, which has persisted through the ages. The ethnic variety of modern-day India resulted from the complex interaction between various peoples of different races and civilizations, as observed in contemporary studies on Indian music. Indian music relied on

sangeet, a style that incorporated vocal, instrumental, and dancing elements. Raga (aka rag) and tala (aka tal) were the two mainstays of the previous system. The raga style was more melodic, while the tala style was more rhythmic. Raga is commonly considered a "mode" or "scale" in the West, as it is a system of seven notes organized similarly to Western scales. In addition, tala was fully formed, with several typical rhythmic patterns centered on repeated beats. India was home to two distinct musical traditions: Hindustani sangeet, which was practiced in the north of the country, and Carnatic sangeet, which was practiced in the south. The two systems were conceptually comparable but had different names and approaches to performance.

Moore, (2014) explored the degree of flat second pitch ($\flat2$) is a musical term that referred to a pitch that was one semitone higher than the tonic. Raga music from India, music with elements from the Ottoman Empire or Arabia, and Western forms like heavy metal and cinematic soundtracks were all examples of this type of music. The purpose of the study was to investigate culturally unique differences in meanings while also attempting to find commonalities in its application and significance at the same time. The research investigated the metaphorical meanings and applications of the square root of two through interviews, music analysis, and literature review. A wide variety of musical forms from throughout the world took advantage of the $\flat2$'s intricate "yearning vector" connotations. Although the $\flat2$ was often seen as a source of fear in Western music, it held a different meaning in Oriental metal and Bollywood, where it symbolized strength and contemporary identities. The $\flat2$'s employment was showcased in a variety of genres, highlighting its versatility and contributing to the promotion of expanded cultural meanings. This study also serves as a platform for scholarly conversations on cultural borders.

Dias and Jähnichen, (2014) stated that Sachin Dev Burman was an influential figure in Indian cinema music for over three decades. He was the son of Rahul Dev Burman. Rahul Dev Burman took an assistant music director position with his father in the 1950s, which allowed him to learn from his father and carry on the family legacy. Rahul established himself as a music director and started incorporating innovative ideas and sounds into his compositions to cater to the changing preferences of Indians both at home and abroad. Rahul's works, similar to those of Sachin Dev Burman, were based on traditional Indian folk songs or ragas. Rahul incorporated exotic elements and introduced new musical genres to Indian cinema music, utilizing western orchestration. The purpose of this article was to determine whether the usage of harmonic progressions in his cinema scores based on ragas was intentional or more of a

coincidence. Was his goal, as a professional, to enhance the appeal of the music by incorporating harmonic progressions? This article addresses these topics by conducting an in-depth examination of Rahul Dev Burman's 1973 Hindi cinema song Churalia Hai Thumne and drawing on information gathered via interviews with musicians, music reviewers, and Burman's close associates. As a result, this research shed light on the reasons behind Rahul Dev Burman's use of a hybrid style that combined north Indian ragas with Western harmonic progressions. Another crucial component of this research was the ethical considerations surrounding Rahul Dev Burman's method of creativity.

Jangir and Pandey, (2023) focused on the importance that dance and song played in Hindi cinema, with a particular emphasis on hybrid artistic approaches that blended elements of film with other mediums, such as dance, music, and heroic acts. This research challenges the typical notion of Bollywood movies as popular or traditional. It investigates Hindi film as a hybrid art form that combined indigenous characteristics such as music and dance. Five or six songs became inseparable from the Hindi film industry throughout the course of its history. These songs served to both tell the tale and create entertainment. In this study piece, the main objective was to investigate the similarities and contrasts between the modified performances of well-paid actors in Hindi films and the live performances of folk communities such as acrobats, puppeteers, and bhopas. A comparison has been made between the two types of performances. Other subjects that were discussed included the cultural legacy of Rajasthan as it was represented in the melodies of folk music, dancing as it was depicted in films, the transfer of folklore language into Bollywood's local Hindi dialect, and the reception of folk music by both filmgoers and local artists. Over fifty well-known films explored Rajasthani culture through cinematic settings.

Aditi, (2019) reported that the primary objective of this study was to shed light on the numerous musical and dance genres that were included in the category of Indian art. It was just a matter of time before The study investigated the relevance of innovation in instrumental music, even though our academics had already acknowledged the value of vocal music for a considerable amount of time. Developing one's dance technique to its fullest potential was an art form in and of itself. Throughout history, renowned Indian musicians and dancers have incorporated critical assessments into their art, spanning from ancient times to the present day. This practice lasted for several centuries. In addition, as a result of this, the experimental scope became excessively large. The purpose was to draw attention to the topic so that the study could focus on the experimental side of our instrumental music, particularly the performance aspect

of Hindustani Classical Instrumental Music. There was a significant amount of recent emphasis on tests by numerous well-known musicians and dancers. It is worth noting that there are too many to mention here for various reasons. The main objective is to draw attention to the topic.

Mondal, (2021) explored Pandit Hariprasad Chaurasia's work on the North Indian flute, an instrument that blended vocal and instrumental techniques, was noteworthy. Chaurasia broadened the expressive potential of classical North Indian flute-playing with his exceptional blowing technique and distinctive take on alaap and jod. He was a rare breed of innovator and traditionalist. He covered a wide range of musical styles, from North Indian Classical to Indian folk, popular, and even some western, and was a hugely successful performer in India and beyond. Chaurasia is revered as a master in the flute community due to her transition from playing the flute with her right hand to her left. He left an indelible mark on North Indian Classical music, and a whole generation of flute players tried, but failed, to emulate his technique. Chaurasia established institutes in many states to provide free music education to his shishya. He and Shivkumar Sharma established the musical duo Shiv-Hari, which provided scores for numerous Bollywood films and records. He also served as a music director in the industry. Bhubaneswar Mishra and Chaurasia formed the duo "Bhuban-Hari" and composed the score for several Odia films, including popular ones like "Maa o Mamata" and "Muje janena kaha baata."

Manuel, (2014) explored that the research considers the current state of the North Indian regional vernacular popular music industry, focusing on the changes that have occurred since the year 2000 due to the widespread use of digital technologies like the DVD format, the Internet, cellphones, and 'pen-drives'. For the case study, a deeper examination was conducted on a specific genre known as the languriya songs of the Braj area, situated south of Delhi. This followed a brief introduction to the entire music environment in the region. The article illustrated the flourishing music business in the Braj region and discussed the ways in which commercial music production adapted to new technology, or failed to adapt to them.

Fludd, (2021) investigated that in the middle of the twentieth century, the population of the North and South Indian classical music communities in the New York metropolitan region started to grow and has continued to expand until today. During the course of my investigation, I focused more on local bands and communities rather than superstars with a large number of followers worldwide. When discussing well-known Indian classical musicians like Ravi Shankar and Zakir Hussain, the impact they had on communities in the New York metropolitan area is highlighted, along with the lessons their careers may teach us about achieving global

success. In the framework of my dissertation, which was organized in a chronological fashion, I focused on significant personalities, nonprofit organizations, historical events, and themes that emerged over the many stages of community development. When discussing Indian American people, I discovered that the concepts of diaspora and transnational theory helped me understand the goals and tensions associated with the group.

Shrivastava, (2015) explored the Bhojpuri music industry was used to meet the needs of northern Indian migrants who were residing in Mumbai, India. Bhojpuri was a dialect that was spoken by a significant number of people in the Indian states of Bihar and Uttar Pradesh. There was a significant desire among the numerous Indian migrants who spoke Bhojpuri for music that supported Bhojpuri speakers in maintaining a connection to their traditional homeland. The purpose of this research was to investigate the content of music videos, CDs, and cassettes in order to uncover the ways in which the songs combined themes from the collective memory of migrants, as well as their ambitions and an idealized representation of their home country. The combination of ribaldry, folk music, and contemporary issues resulted in the creation of a world that was recognizable. Ultimately, the product reflected the social and cultural norms that were prevalent in the region. Furthermore, the sector helped the migrants develop a global identity and reconnect with the Bhojpuri diaspora spread across the globe.

Sampath, (2022) examined that in 1902, the Gramophone Company in London set out on a mission to record the voices of people from diverse backgrounds. They were recognized as tawaifs and devadasis, and they were courtesan women from both North and South India. Despite the aesthetic restrictions and cultural stigmas, these women embraced the challenge of recording. Women singers in the music industry on the Indian subcontinent were pioneers who discovered that recording had allowed them to achieve notoriety, recognition of their brands, freedom from clients who exploited them, and financial benefits. However, the stories they told have faded from memory. The goal of the anti-nautch campaign was to eliminate these women from performance venues by establishing a reputation for them as being similar to other prostitutes. A subsequent renaissance and arts revival movement resulted in the emergence of a new classical paradigm in South Indian and North Indian classical music. This paradigm was marked by traditional music. The movement towards standardization, universalization, and institutionalization had an impact on the later recordings of Indian classical music that were produced by the Gramophone Company. The book written by Vikram Sampath explores the significance of The Gramophone Company's early recording explorations in Indian classical music and their impact on the genre, from a social, historical, and musical perspective.

Pandit, (2017) investigated that the 'contrapuntal reading' hybrid oeuvre emerged from the ongoing discussion of literary criticism's confluence with cultural theory and criticism. It blurred the lines between mainstream and non-mainstream topics of critical research. Bollywood musicals gained attention in the field of cinema studies, even though this genre was rarely associated with literary criticism. This article focuses on Bollywood musicals' love geet and buddy songs, aiming to determine if these songs contain ideological remnants and significant world-text linkages. This study did not claim to be comprehensive, but it did provide a framework that illustrated how our society was shaped by hetero-patriarchal rules. The songs' chronological placement happened to coincide with their social class and historical period, and they were intentionally chosen from different eras to emphasize shared characteristics and ongoing connections. The process of selection, which involved omissions and the subject of canon formation, was called into question by this arbitraryness. The main goal of the article was to avoid appearing imposing or following a dominant viewpoint or pattern that would neatly suit the songs category and settle all inconsistencies. This study assumed that the reader saw dialectical inquiry as just one lens through which the songs could be viewed, and it employed dialectical inquiry to confirm this totalitarian statement.

Aujla-Sidhu, and Aujla-Sidhu, (2021) highlighted that radio stations strived to fostered a sense of community among their listeners by playing music from a variety of musical genres at their stations. The BBC Asian Network, a digital radio station operated by the BBC, made adjustments to the music that was broadcast on the station in response to the ever-changing preferences of its target audience. In this section, it was discovered that the station was primarily concerned with broadcasting British Asian music, along with the more prevalent Bhangra and Bollywood. These two musical forms have often been associated with Asian culture. Furthermore, the chapter raised the question of whether niche music radio programs, such as the BBC Asian Network, excluded Asian performers from the mainstream. Did the inability of these musicians to receive exposure on popular radio platforms originate from their ethnicity? A discussion was held on the challenges of attracting younger listeners while streaming services posed a threat to the dominance of radio.

Alaghband-Zadeh, (2017) theorized the social aspect of bodily approaches to listening to traditional music from North India was explored through the medium of music. The study focused on rasikas, also referred to as connoisseurs; these individuals were aware of how to enjoy fine music; they distinguished themselves during live performances by making loud remarks and gestures about the music. Through the use of ethnography and interviews with

musicians and music enthusiasts in Delhi, Mumbai, and Pune, it is argued that the audible listening practices of rasikas reflected shared imagined histories and conveyed both knowledge and social status at the same time. India's economic and social environment underwent tremendous transition, while the ideas maintained by the so-called "old middle class" of the nation were retained through the practice of listening.

Sharma, (2022) argued that "Music mended wounds that medicine couldn't, explained things that words couldn't, and calmed the souls of all that listened." Imagining a world devoid of music was a struggle to fathom. Most people find it hard to imagine a world without all those incredible songs and musical masterpieces. For some, music was an absolute necessity. Regardless of the ups and downs of life, music was always there to support you. Therefore, musicians and composers were integral to our everyday life as they created these forms of art. Every part of a musician's being went into making music. The mental effort of an individual was required for every creation of this kind, whether it was a word or a musical melody. This article presents an overview of the music business and the issues it faced. A concise history of the music business is followed by a depiction of contemporary music, its characteristics, and how it incorporates tradition into the modern era. After this, a comprehensive analysis of colonial control and commercialization is provided, with particular focus on the role played by radio, media, and technology in this process. A thorough analysis of the music business was conducted, covering topics such as the structure, size, and growth of the Indian music industry. A Numerical Analysis of the Digital Revolution in India's Music Industry: Issues and Opportunities in the Streaming Market in the Modern Music Industry Local streaming services compared to... Charts went a step farther in evaluating global powerhouses. The study also went over five different perspectives on commercialization that people in the music industry could take.

Daga, (2022) emphasized that the live music business in India was shifting from club events in hotel bars to purpose-built music venues and underground movements that supported local musicians. This indicated that young people in India were looking for alternatives to the commercially dominant Bollywood music. This chapter aims to offer a detailed examination of the history of India's independent music industry, which was not linked to the film industry. This chapter investigates the findings of a flourishing digital ecosystem in the country, along with the widespread informality that existed within the business and the poor recompense that was provided to creators. Fieldwork was conducted in Bangalore and Mumbai, in addition to reports from the music business, which complemented the research that was being conducted.

Sharma, (2022) demonstrated that in the past, the entertainment business and the music industry have always had a strong connection. Just like the latter, music had to develop to accommodate the ever-changing requirements of new circumstances and opportunities. The musicians were in conflict with the promoters, concert managers, producers, broadcasters, sponsors, patrons, and other individuals in similar positions. Market forces such as record labels, record studios, electronic media, and concert promoters all had an impact on the creative freedom of musicians, accompanists, and arrangers, potentially limiting their ability to express themselves freely. Although it has become more evolving and diverse in the present time, this tension has existed since our culture was first established. It required careful consideration. This essay examined the same subject from the perspective of independence.

Alaghband-Zadeh, (2015) noted that in the past, the entertainment business and the music industry have always had a strong connection. Just like the latter, music had to develop to accommodate the ever-changing requirements of new circumstances and opportunities. The musicians were in conflict with the promoters, concert managers, producers, broadcasters, sponsors, patrons, and other individuals in similar positions. Market forces such as record labels, record studios, electronic media, and concert promoters all had an impact on the creative freedom of musicians, accompanists, and arrangers, potentially limiting their ability to express themselves freely. Although it has become more evolving and diverse in the present time, this tension has existed since our culture was first established. It required careful consideration. This essay examined the same subject from the perspective of independence.

Singh, et. al., (2021) evaluated that in recent years, researchers in the field of computational musicology have achieved notable advancements, exploring various techniques to assess sound, with a particular focus on music. The techniques that were geared toward the west and utilized here were not enough when it came to portraying the idiom of Indian classical music. Swaragram was a feature extraction approach for spectral analysis of Indian classical music that was based on the Chromagram. The study excited to announce that our Python version of the Swaragram is now available under the GNU-GPLv3 license. This was for the benefit of Indian music students and specialists. The study were welcome to use it and change it in any way that you saw fit. The study utilized this method and demonstrated its usefulness in predicting ragas for Indian classical music. This development took a long time to come.

Singh, (2020) observed that in India, most cultural geographers have backgrounds in other disciplines like anthropology, sociology, cultural studies, architecture, and more. Cultural geography was considered to be on the outskirts of the discipline of geography. This

explanation sheds light on why the subfields of Cultural Geography did not flourish in this country, despite the abundance of cultural history and traditions that were present. One of these fields was known as the Geography of Music. The objective of this brief editorial note was to demonstrate how folk music had the potential to shed light on the patterns and trends that existed in modern society, culture, and the economy, as well as the geographical characteristics of these phenomena. The author currently lives in the Middle Ganga Valley, where Bhojpuri is the language spoken by the common people. Most of the examples provided came from this specific linguistic location.

Singh and Biswas, (2021) demonstrated that Raga was the foundation upon which everything else in Indian Classical Music (ICM) was built, including the structure, performance, improvisation, and arrangement of the music. Automatic raag recognition had a number of other applications, in addition to its usage in ICM indexing and recommendation. In the past, methods to tackle this challenge relied heavily on shallow machine learning. However, the study presented here introduces a ResNets algorithm that was able to differentiate between a Raag and the swaragram representation of a song. ResNets, which were extremely deep neural networks that were generally used in the visual domain, were frequently used to solve the problem of disappearing gradients. The tests utilized the Carnatic dataset and the Hindustani dataset, which consisted of forty and thirty Raags, respectively. The Swaragram model achieved an accuracy of 79.9% when applied to the Carnatic dataset, and 90.4% when used with the Hindustani dataset. After the study had put the model through its paces with a plethora of features, the study made the decision to settle on the gold standard by comparing it against the very best of the very best.

Swamy, (2018) assessed CCMI, a music-centered psychotherapy approach, emphasized the socio-cultural context, identity, and meaning, helping individuals of Indian descent navigate their ethnic identity. The objective was to evaluate ethnic identity in a globalized setting by listening to participants' local music within the framework of CCMI, which evoked images based on identification. During one CCMI session, an interview and subsequent discussions were attended by five cisgender men and women who identified as Hindu. Lawrence-Lightfoot (1997) stated that the study utilized the qualitative approach of portraiture. A relatively new region of consciousness in Jungian and GIM paradigms, the results showed how CCMI was able to access the cultural and ethnic unconscious. The study demonstrated how CCMI brought attention to the fact that ethnic identity was not static but rather constantly shifted and intersected with other identities including religion, sexual orientation, gender, and

caste. The results also supported the notion that individuals could benefit from listening to music that was both contextual and identity-based in order to better understand, rediscover, or establish a connection to their ethnic identity through metaphor and imagery. New ethnic identity categories have emerged from the research, including aesthetic, ancestral, philosophical, mythological, spiritual, and core Indian identities. Other socio-cultural identities such as Kaleidoscopic, World Citizen, and Global Nomad were also explored as subthemes, along with rebirth, disconnection, and the unconscious divide. These and other topics were relevant in various contexts, such as American, global, spiritual, socioeconomic, caste, gendered, and individual levels.

Szivak, (2021) explored the directions that British Asian musicians and music have followed in the 21st century, with a specific focus on the Punjabi music scene. After the scenes in India declined, a significant number of British artists who played Asian bhangra and Asian Underground music decided to return to the country. As a result of this, there was a surge of artists from the British Asian diaspora into the Bollywood and Punjabi music scenes. This raises the question of how both the diaspora and the motherland interacted in terms of the production of culture. The purpose of this thesis was to explore the relationships between South Asian diasporas and the cultural industry of Bollywood, as well as to reevaluate the function that Asian music played in Britain in light of the cultural production of South Asians all over the world. The research involved a mixed-methods approach, which included participating in participant observation, conducting interviews, and analyzing media coverage and social media presence. The thesis argued that the Bollywood industry generated a significant shift in the cultural economy of South Asia, as it increased its popularity and prosperity globally and among its diasporas. This happened because the Bollywood sector grew in popularity and prosperity.

Maitra, (2022) noted that throughout history, women experienced a wide range of forms of exploitation. When it came to music, this was also significant. Although they were relatively few in number, women managed to establish themselves as hymn authors during the Vedic period. Women composed Gathas, also known as Buddhist hymns, throughout the time period of Buddhism. It is worth noting that the number of therigathas in that location was substantially smaller than the number of theragathas. Throughout the entire duration of the Mauryan era, the state utilized Ganikas, who were courtesans, as spies, resulting in them enduring a life filled with unimaginable suffering. During the time when Muslims held authority, women were obligated to wear headscarves. Female artists faced significant challenges in making a living

during that time period. Despite this, it cannot be denied that female artists, especially those working in regional film industries like Bollywood, were more vulnerable to exploitation compared to their male colleagues. A combination of primary and secondary sources was utilized in this research project to illustrate the social, political, and economic influence that female artists had.

Chaudhary, et. al., (2019) defined that people were profoundly affected by the emotional content they perceived in music. Disciplines outside of musicology and psychology, such as engineering and medicine, have started to take notice of music-related research. Genre, emotional content, atmosphere, instrumentation, etc. were just a few of the many factors that could be considered when classifying music. Classical, folk, ghazal, and sufi forms of Hindi music were all considered in this piece. Music signals from various genres were categorized based on arousal and valence, determining whether they had positive or negative arousal, or positive or negative valence. The MIR toolkit was used to compute spectral characteristics for the audio samples. Support vector machine (SVM), Naive Bayes (NB), and K-nearest neighbor (K-NN) were used for classification. The four genres were categorized, along with the classifications of arousal and valence. This study utilized accuracy, precision, and recall as its assessment parameters. The suggested study compared the assessment parameters of all the genres and the classification outcomes of all the classifiers utilized. Among the three classifiers tested, it was found that the SVM classifier performed the best when all parameters were taken into account.

Chahal, (2018) stated that the songs in movies did more than just jazz up the plot; they also set the scene and provided insight into the story's themes. The words, tone, and pitch of Punjabi folk songs offer a glimpse into the history and culture of a specific area, as they have been passed down through the years. The cinema of India encompassed a wide range of states and regions, and filmmakers occasionally used elements from other cultures to represent certain traits. Bollywood movies often incorporated Punjabi culture, but the portrayal was often inaccurate. Punjabi folk songs were often used as cultural representations, so this research aimed to analyze their portrayal, particularly from the perspectives of women. This research focuses on the cultural background of Punjabi folk songs and how they were incorporated into the modern Hindi films Cocktail and Queen. Scholars examined the music and lyrics to decipher the significance of these songs, while feminist cinema theory was employed to analyze the visual depiction of these songs. A lady was positioned in a certain image using the

frame camera, and the lyrics were compared to the original Punjabi folk songs in order to understand their meaning.

Williams, (2016) reported that Bengal housed a rich collection of Hindustani music writing during the nineteenth century. This literature encompassed a wide range of works, from theoretical treatises to songbooks. When it came to music studies from the colonial era, these ground-breaking Bengali pieces were often overlooked in favor of Anglophone knowledge. Including a wider variety of vernacular texts in the research made the research more complex. This indicates that reformist or nationalist goals held significance for just one public forum among several others. This article traces the evolution of Bengali musicology, moving away from its Persian roots and developing its distinctive framework. This was accomplished by studying publications on the history and theory of Hindustani music. Song collections played a crucial role in challenging the idea of a uniform transmission, reading, and listening realm. An investigation of song collections further diversified the world of print production. This essay suggests that the colonial relationship was not the only significant cultural and artistic component that needed to be considered when thinking about music during the nineteenth century.

Shastry and Bai, (2021) discovered that the field of signal processing, with a particular emphasis on speech signal processing, has undergone a significant amount of study and development, both in terms of general theory and practical application. The subject of music processing transformed due to successful applications of technologies devised for processing speech signals to music signals. A disproportionate amount of research was conducted on audio analysis tasks related to Western classical music compared to Indian classical music tasks. The tasks included information retrieval, identification of singers and instruments, recognition of genres, and other similar tasks. During the scope of this investigation, the study explored various approaches to machine learning and signal processing that were used to examine, analyze, and identify components of Indian classical music. Several aspects were included in this category, such as tonic identification, raga recognition, rhythm, timbre, classification of musical genres, and transcription of musical works. In this section, the study investigated the role that distinct elements played in the transmission of Indian classical music and how they could be extracted from the signals.

Goswamy, (2019) acknowledged that globalization was a term used to describe both the concept of a hybrid global culture and the method in which the world was being molded. That being said, it is important to exercise caution in ensuring that the elements of hybridity do not

transform into inflexible components of a discourse that lacks tolerance. The rich legacy of cultural interchange was called into question as a result of this, and it presented the possibility of an obsessive fixation with adapting to new norms. Although there were potential negative consequences, cross-cultural connections and mutual appropriations persisted. This article analyzed the encounters between Western and North Indian classical music in order to gain a better understanding of the dynamics that existed between different cultures. The primary focus of this research was the cultural products of a different culture and the influence that these goods had on one's own culture. When viewed through the perspective of music, a mystical form of human expression, this complex cultural process can be better understood. Pandit Ravi Shankar and Vishnu Narayan Bhatkhande were two well-known individuals whose work was both revolutionary and controversial. This essay delves into their personal lives.

Murthy, et. al., (2017) noted that Computer techniques were used to document and investigate the ancient art of Carnatic music, aiming to gain a better understanding of it. The study was divided into two parts, r̈aga and ẗala, which were characterized by phraseology and were indicated with gamak notes. The study investigated these elements using cutting-edge methods of machine learning and signal processing to gain a better understanding of them. A significant enhancement was achieved by utilizing percussion instruments to maintain the t¬ala, which was a fundamental component of Carnatic music. Tani Avarthanam was transcribed by our team of transcriptionists. Furthermore, one of the objectives of the research was to examine the impacts that different ragas had on our health. Some vivadi ragas made one feel sorrowful, while mohanam and kalyani were designed to make one feel energized. The EEG setup at IIT Madras was used to investigate the significant effect exerted on the EEG signal. Our team developed an economical and accessible electroencephalogram (EEG) device for persons with disabilities, especially those who struggled with verbal communication. In order to articulate the EEG data, technologies that synthesized text into speech were utilized.

Ganguli, et. al., (2017) identified that when listening to Hindustani classical music, one could differentiate between different melodic phrases by observing the configurations of the transient pitch segments that connected the steady notes at particular intervals. Time-series matching using subsequence dynamic time warping (DTW) was used to ensure that stable notes and transients had an equal contribution to the computation of similarity across pitch contour segments belonging to melodic phrases. If a technique that was both systematic and capable of converting time series to symbolic strings was available, it would have been advantageous to employ low-dimensional string matching instead of time-series DTW in order to decrease the

complexity of the computing process. The study focused on the condensed representation of the ephemeral pitch portions, even though quantization was a logical match for the consistently occurring notes. The study extensively investigated the process of fitting the pitch curve, normalizing (within the interval and length of the pitch), building a form dictionary, assessing the proximity of symbols, and computing string-matching cost functions in our design research. Data-driven optimization and optimization based on domain knowledge were utilized in the process of designing the melodic representation of a raga phrase. When it came to an audio search by query job, it was possible to achieve performance that was equivalent to that of time series-based matching, but at a far reduced computational cost.

Bandopadhyay and Vedabala, (2020) identified that the fundamental components of Hindustani Raga Music (HRM) were responsible for the music's capacity to be performed well. The study examined how various HRM performance components were executed in live performance environments. In addition, the study examined the components of HRM performances that were traditionally expected, as well as the impact that music had on performances, including raga mood, calmness, liveliness, surprise, and various other effects. The purpose of this research was to determine which aspects of music had the most impact on the audience that was listening to them. The evaluations that listeners gave to different aspects of music served as the foundation for our investigation. The study chose HRM events that were attended by a significant number of people in order to gather data. Based on the findings, the most successful ways to attract listeners to appreciate your music involved using techniques like typical raga moods and leisurely improvisations. In addition, the use of fast-paced elements made the interpretations stand out.

Debove, et. al., (2016) evaluated the improvisatory character of khyāl performances made them distinctive and impossible to replicate in Indian traditional music. In Indian classical music, the student-teacher dynamic encouraged emulation, which was a necessary learning technique for passing musical codes down through generations. Since pupils frequently managed to imitate their teachers' styles, it was important for musicians to refine their own capacities for insight, exploration, and originality. Accessing data for comprehending traditional music and being able to listen, record, and analyze via audio software were just a few examples of how technological tools revolutionized our approach to learning. The purpose of this research was to examine various rāg in relation to the khyāl vocal heritage inherited by violinists from the Rajam's Dynasty. The study's authors examined the potential of contemporary computer-based technology to assist in the instruction of Indian classical music.

They demonstrated how artists from the Rajam Dynasty changed the structure and structural aspects of a rāg by comparing recordings of Hindustani violin classes at the Hubli-Gurudul (India, August 2010–2012) with Hindustani rāg performances. In order to gain a deeper understanding of the essential components of a rāg that should be taught to all musicians, various improvisation tactics were quantitatively analyzed by using multiple interpreters on the same rāg. Ultimately, the use of modern resources revolutionized the way Indian classical music was studied and performed. The improvisational aspect of khyāl performances can be better understood and musicians can develop their own distinct abilities through the analysis of various software programs and practice samples from the Rajam's Dynasty.

Ghisingh, et. al., (2017) determined that the use of pitch changes by classical singers is widely recognized for its aesthetically pleasing qualities. However, those factors made acoustic analysis of vocal signals while singing more complicated. Furthermore, changes were made to the background music signal, and an analysis was conducted on the properties of the singing voice signal. These properties included a base frequency that could vary, gaps between tones, and rapid and strong variations within each pitch-period. An analysis of changes in production attributes was used to first separate and then characterize the singing voice and music signal. Two important compositions of classical singing, Alaap and Lyrical compositions, were studied for their pitch, formants, and energetic qualities. The characteristics used in production were extracted from the audio stream by employing signal processing techniques such as zero-frequency filtering, linear prediction analysis, and short-time Fourier transform (STFT). STFT was used with various windowing techniques such as Blackman, Hamming, and Kaiser windows to isolate the voice and musical components during the music-source separation process. Using a Similarity Matrix-based approach, the background music can be modeled and subsequently removed from the music mixing. The experimental results indicated that the pitches of female singers were higher in the Alaap areas, while the pitches of male singers were higher in the lyrics compositions. Combining various windowing approaches also yielded respectable results for music-source separation.

Sarkar, et. al., (2017) focused on the realm of music information retrieval, there was a focus on Indian classical music, particularly. Hindustani and Carnatic music were subdivisions of Indian classical music, with raga being the part of the music that was considered to be the most significant. Ragas were a defining characteristic of Hindustani classical music, and they were played by musicians at the proper time. It would have been fascinating to investigate any scientific grounds for the grouping of Hindustani ragas at a given time of recital. Various

musicians had varied perspectives on the topic, with some being fairly rigorous and others rejecting it as wholly imaginary. For the purpose of this investigation, the study investigated the auditory qualities of a number of ragas that were played at different times of the day and night.

Joshi and Raju, (2016) aimed to determine if Hindustani classical vocalists used a formant, how singers' bodies adapted to singing, and how years of experience influenced acoustical and auditory-visual perception aspects. Individuals who specialized in Hindustani classical music were part of the participants, who ranged in age from 18 to 50 and included both vocalists and non-singers for the event. Singers were classified into one of three categories - S1, S2, or S3 - based on the number of years they had been singing. Both groups underwent evaluations that assessed their auditory-visual perceptual abilities and acoustic qualities. Based on the findings, the S3 group (with over ten years of experience) had the highest singing power ratio values and experienced the largest amplitude between two and four kilohertz. This occurred in contrast to the S1 and S2 groups. An otolaryngologist with extensive training evaluated the nasal passageways of each participant. The S3 group recorded the largest pharyngeal opening, suggesting the presence of a singer's formant among Hindustani classical performers. The findings of the acoustical study showed that experience in the music industry had an impact on acoustical and perceptual features. As a result, the researchers recommend the development of training materials for singers to enhance pharyngeal widening.

Sharma and Bali, (2014) noted that a fundamental concept in Indian music is raga. The musician was responsible for guiding the development of a melodic concept, which was exemplified by a collection of swaras (musical notes) that could be distinguished by a number of attributes and qualifiers. An original method for identifying ragas in Hindustani music was offered within the scope of this research. To accurately express the several essential elements necessary for raga identification, fuzzy sets were established. The applications of soft computing were utilized in the process of raga recognition. In this work, a technique that incorporated musical parameters with soft computing was presented. An analysis of raga recognition was conducted using soft computing. The suggested method was examined and found to achieve a satisfactory level of accuracy.

Iyengar, (2018) stated that the origin of Indian classical music, also known as rāga music, can be traced back to the skill of chanting hymns from the Sāmaveda, which is still performed in modern times. The Bharata, written between 100 BCE and 100 CE, provides the first textual evidence of the transition from sacred music to secular or worldly music in the Nāᖪya-śāstra.

Getting a comprehensive understanding of the sophisticated theory behind Hindu classical music was of utmost importance, achieved by playing the string instrument commonly known as Vīسقā. This instrument was used constantly since the Vedic era, as all sources confirm. This research adopts a historical approach to evaluate important works, aiming to highlight various scientific elements that were examined or described by our ancient writers in connection to technical terms such as śruti, svara, dvigu□a, and rāga, which form the foundation of the theory. The probabilistic concept of alpatva-bahutva, which was first articulated by Bharata and subsequently elaborated by Dattila, Mata□ga, Śār□gadeva, and other individuals, served as the foundation for both the interpretation and execution of raga music.

2.3 Human Society Theory

The study of social science includes elaborations on human societies and their interactions, behaviors, and movements. According to the article by Bronfenbrenner & Morris (2007), three components are involved in human development. The first component depends on the social and economic aspects regarding the belonging of the individuals. It includes several processes such as "urbanization, social mobilization, and occupational differentiation" fostering the enhancement of social complexities. It depends on the available resources and offers the enlargement of these resources including rising incomes, skills, and information facilities. As per the opinion of researchers such as Welzel et al., (2003), "Socioeconomic development diminishes the most existential constraints on human choice by increasing individual resources". In the case of business regarding the music industry of Bollywood, this component of human society theory is crucial. Hindustani classical music is a deeply rooted and culturally enriched traditional segment of music that potentially contributes to the brand Bollywood. It is the reservoir of melodious and rhythmic tunes and songs full of emotional expressions that can be integrated with Bollywood tracks. Therefore, in the context of business and socioeconomic development of the society it acts as a soft power tool globally. The fusion of Indian classical ragas and contemporary music creates outstanding audio and visual experiences in Bollywood films (DIAS, 2015). These cultural infusions of modernity with ethnicity offer and attract a border segment of the audience of Bollywood movies and songs on the international stage. This ultimately leads to the strengthening of the music industry by promoting the Indian culture across the world resulting in influencing the development with goodwill and appreciation.

The next and second component of the human society theory is the "Emancipative cultural change" that is relevant to the perspectives of humans. According to Stanislav et al., (2020), During the growing phase, one individual gets the opportunity to access all available resources which helps in the self-realization of his or her. It refers to the progressive changes of societal values for obtaining autonomy, freedom, and equality in human characteristics. The persons get the scope to find and apply the human rights that work for strengthening their desire of them to have free choice and control over their lives (Alexander, 2004). This particular study about the Hindustani classical music and its contribution shows that there are the vocal artists with depth in their cultural values. With the rising "emancipative values" they are able to integrate the traditional elements with the modern music patterns. The music composers and the singers craft beautiful sounds by including Indian heritage and contemporary trends which reach the global audience by breaking down the cultural barriers (Szivak, 2021). In the realm of business of the music and film industry, Indian culture contributes to the coexistence of traditional and modern culture by empowering diversity.

The last and third component of the human society theory is "Democracy" which is deeply related to the development of human beings. It is incorporated with human choice in the case of marinating and asking for legal rights in both public and private activities. The article by Welzel et al., (2003), suggests that democracy can be divided into two types such as effective and formal democracy. This institutional dimension includes the "Democratization" and "extension of the human rights". Freedom of rights refers to the progression of people with development through collective participation and inclusivity. In the segment of Indian classical music reflects its profound inspiration towards the world-renowned film industry called Bollywood (Srivastava, 2022). The artists and vocalists are free to integrate Hindustani classical music with Bollywood songs projecting cultural richness and diplomacy with democarical rights. The diversity in the musical expressions with cultural authenticity and ongoing trends of entertainment serves as a powerful business tool for India. The industry is attracting a global audience and reinforcing the cross-border expansion of Indian tradition.

Two linkages work for the development of the humans including "a means-motives linkage" and "a motives-rules linkage". As reported in the article of Welzel et al., (2003), the means and motive linkage helps to connect the values of the human rights with the resources available to the particular individual. Effective rights are connected with emancipative values through the linkage of motives and rules. In the aspect of sociological study, the patterns and factors are analyzed by using statistical tools with respect to the variables.

Theory of Reasoned Action

The theory of Reasoned Action (TRA) is a concept of psychological study to obtain ideas about the explanation of human behavior. According to Al-Suqri & Al-Kharusi, (2015), it is framed depending on two major factors including attitudes and social norms. Here attitudes of the individuals include positive or negative aspects of the behavior. It is controlled by the beliefs of human beings and leads to the expected outcomes. The subjective norms describe the effect of perceived social pressure or influence for performing or not exhibiting a human behavior. The research from Ajzen & Kruglanski (2019) proposed that the three key components of TRA are Behavioral intention, attitudes toward human behavior, and perceived control *[Refer to figure 1]*. The behavioral intention is the reflection of the willingness of the individual to perform the specific behavior. The attitudes of the person are influenced by the beliefs and evaluated according to the situation. The perceived controls come with the thoughts of others such as family, and friends which leverage peer pressure.
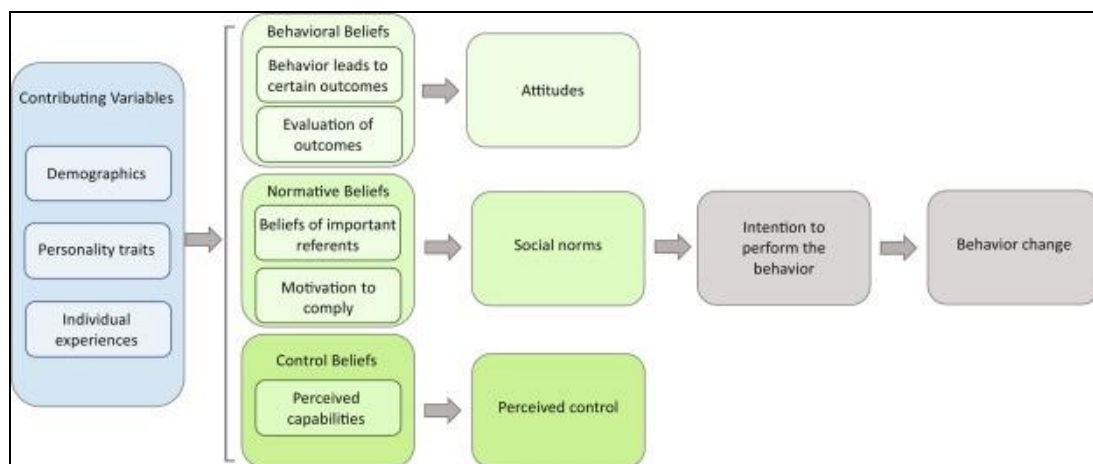
Figure 2.3.1: Modes of Behavioural changes

(Source: Sciencedirect.com. 2024)

This study about the impact of Hindustani Classical music on the brand Bollywood performance and ultimately the positive business outcomes can be explained through the theory of Reasoned action. In this context, the perceptions and behaviours of Indian and as well as global audiences can be understood.

Attitudes of the people towards Indian classical music: A mass of People often offer negative attitudes towards the hindustani classical music as it is with hard to understand

pronunciation. The monotonous rhythm of the classical music genre has limited potential to reach several people but when the music composers integrate this piece of music with Bollywood songs it results in soulful songs for the public. This initiative maintains the culture of Indian music with pleasant and authentic consequences.

Behavioral intentions: It is reflected in the box office collection of both Indian and international of Bollywood industries. A large number of people exhibit positive attitudes towards this fusion and watch Bollywood movies in different modes of entertainment.

Social influences and subjective norms: India is a large country with diversity in its culture and it is reflected in the change of music respecting to specific regions. For instance, the Indian classical music is a north Indian element by origin and obtained global expansion due to cultural richness. When the composers and vocalists blended it with Bollywood movie songs it received higher recognition and support with appreciation from the listeners. "Congruent" with other perspectives, behavioral intentions, and actions were seen as being subject to moderation by the individual's mood state social influences, and constraints that could be encountered by engaging in behavior change.

As opined by Vidwans & Rao, (2012), raga in the Indian music is the framework of a melodious tune that is characterized by swaras, arohas (ascendings), avaroha (descending) patterns, and pakad. It is associated with specific periods, day and seasons with different emotions. In the Indian classical music, alap refers to the introductory part of a performance of ragas.

In the case of improvisation, artists use different kinds of tans, meends and gamaks to embellish the melody within the framework of the raga (Utter, 2020). It also includes kan (Grace note), sparsh (touch), andolan (vibrato), khatka (flutter), alankar (pattern) and shruti (microtonal inflection) by allowing the artists to reach into the depth of the emotions. **T**he technical skills and knowledge of ragas of the performers are exhibited through the ornamentation process that contributes to the artistry of Indian classical music.

2.4 Chapter Summary

The literature review chapter focuses on the existing literature relevant to the "Hindustani Classical music" and its contribution to the Indian cinema. It offers the significance of the mixing of authentic Indian music with a modern song by the talented music composers of the

country. They utilize the voices of Indian vocal artists who have the genuine ability to reach a wide range of audiences including Indian and global fanbase through their singing. The different articles of different authors share various factors associated with the business of the Hindi film and music industry. These research papers provide an overview of the background of the study and recognize the areas of development in future research.

Although Bollywood is widely acknowledged as a global cultural phenomenon and has had a significant influence on India's soft power, there is still a lack of research on the specific role of "Hindustani Classical music in the development of the Bollywood brand" and its use as a means of projecting soft Indian power internationally. Bollywood has significant worldwide influence and plays a crucial part in projecting India's soft power, there is a dearth of studies that explicitly investigate the influence of "Hindustani Classical music" on the development of the 'Bollywood' brand and its use as a tool for world-wide forgiving control. The gap raises unresolved inquiries about the exact impact of "Hindustani Classical music" on the identity of "Bollywood" and its deliberate use in showcasing Indian culture on a global scale. Examining the connection may provide a valuable understanding of the cultural dynamics inside Bollywood and guide approaches to bolstering India's influence and appeal on the international platform. There is a scarcity of research examining the significance of Hindustani classical music in the cinema business.

The article of Shirodkar, (2023) about the impact of Indian film music delves into the primary analysis of the music industry, however, it fails to provide an in-depth idea bout the perception of the diversified audiences in the case of internalizing gender stereotypes. It also lacks temporal analysis for tracing the evolution of the role of gender in Bollywood music over time. There is no such piece of evidence including caste, class, and religious beliefs that intersect with Bollywood music. The article "Evolution and Cultural Impact of Hindi Film Music from the 1940s" by Kaur (2021) offers a scenario of Hindi Film music of a limited period. It does not discuss the impact of Bollywood music on social attitudes and languages with exchanges of cross-cultural information. The methodology section of the study is not enough to evaluate the diversified areas of the research. Mahaseth, Sarmah, and Qureshi were unable to explain the long time effect and sustainability of initiative with cultural diplomacy in the case of Bollywood industry in their 2003 paper. The paper does not offer a clear view of quantitative data about the effectiveness of temple democracy on public opinion. The study is only focused on the southeast region and thus cannot offer wider examples and deeper insights into the global conditions. The outcomes of the study will be more relevant if it provides

strategic guidelines for the policymakers with real evidence based recommendations of policies regarding the restoration of the temple democracy.

Another article by Gehlawat & Dudrah (2017) explains the evolutionary trends of Bollywood music with dance but is deprived of historical analysis with depth. The authors focussed on Indian cinema but did not consider the impact of regional cinemas such as Tamil, Telugu, and Bengali. However, the musical integration with dance sequences in these films reflects a wider cultural perspective of Indian tradition. The article fails to incorporate the reaction and perception of the Indian as well as the global audiences regarding Indian film and music.

By addressing these gaps identified from the above-discussed research journal this study will prioritize the improvements in the required areas. The study will delve into the evolution of the Indian film and music industry along with song and dance. Mitigation of These gaps will provide a comprehensive idea of the Indian cultures and traditions. The findings of the research will assist in strengthening and widening the business of Hindi film and music in the global market.

CHAPTER III: METHODOLOGY

3.1   Overview of the Research Problem

Methodology in research is the systematic and comprehensive analysis of research techniques. Both the findings and the processes involved in a scientific investigation may be better understood with the help of the Research Methodology. Outlining and evaluating various research procedures is the goal of Research Methodology. It is essential to identify the underlying assumptions and potential consequences of these approaches in order to have a complete understanding of them. It also seeks to establish a link between these methods' capacities and the unexplored areas of data. Research methodology is the structured and theoretical examination of the methodologies used in a research investigation. It includes the whole sequence of activities starting with the establishment of research goals to the gathering of data, data analysis, and interpretation. The methodology delineates the framework, approaches, and methodologies used to collect and assess data. A research methodology refers to the systematic approach used by a researcher to get reliable and valid data that aligns with their study objectives.

3.2   Operationalization of Theoretical Constructs

The research methodology reflects the three fundamental Theoretical constructions including Hindustani Classical Music (HCM), Brand Bollywood, and Global Soft Power. Classical music in India typically contains the different kinds of ragas, talas, and instrumental music which are traditions of the Northern part of India. The impact can be measured by content review followed by quantitative analysis of the findings of interviews and surveys. The Hindi film Industry popularly known as Bollywood to the world is a vast area of integration of different cultures. The globalization of the brand Bollywood notably offers a global business of more than 200 billion Indian rupees in 2023 (Statista.com.2024). The methods of measuring the contribution of the brand Bollywood in the business of Indian cinema include the analysis of the market and media along with surveys of the brand perceptions. The international collection of the Bollywood box office through different streaming platforms prioritizing the goals of Indian classic music will provide an idea of the industry scenario. The last element of the theoretical construction is Global Soft Power which has the capability of penetrating to wider range of people rapidly rather than the armed forces. In this regard, the film and music industry of India plays a vital role in inspiring global audiences through its richness of cultures

and traditions. The cultural diplomacy of the outputs of Bollywood is invading the international platforms through several initiatives such as film festivals and collaborations among cross-cultural participants. For measuring the efficacy of this soft power tool, the social media performance of Bollywood music is analyzed. This evaluation includes the analysis of the demographic information of the audience along with information obtained from the streaming platforms.

3.3 Research Purpose and Questions

The purpose of this research project is to identify the impact of "Hindustani Classical Music" that can be integrated into Bollywood for preserving the Indian culture. Furthermore, it is also necessary to assess the way such collaboration can strengthen the global brand and its power can increase India's soft power. The collaboration of Hindustani Classical Music and Bollywood can impact on India from different perspectives. The cultural impact can be assessed for the preservation and global promotion of Hindustani Classical Music to foster global presentation, appreciation, and cultural pride. This will increase India's earning sources by attracting more global audiences and investors. On the other hand, diplomatically, the collaboration of Hindustani Classical Music and Bollywood can strengthen global cultural influences; it can enhance bilateral and international relationships through global cultural exchange which will position India as a cultural leader. This project is to study the way Hindustani Classical Music can significantly merge with Bollywood to enhance its quality and soft power. Moreover, it will look into the financial projection of Hindustani Classical Music and Bollywood performance through revenue streams, investment processes and rates, and return on investment (ROI). These indicate the investment processes for the development of the Indian economy through the Indian film-making industry, that is Bollywood. By respecting this purpose, the following questions are farmed for the research:

1. What is the correlation between the integration of Hindustani Classical music in Bollywood productions and factors such as box office revenue, music sales, and merchandise sales?

2. How does the brand equity and perception of Bollywood music, including Hindustani Classical influences, vary among target audiences worldwide based on gender, age, and occupation?

3. What are the potential opportunities for cross-cultural collaboration between Hindustani Classical musicians, Bollywood stakeholders, and international artists, and how can these collaborations leverage the appeal of Bollywood music to expand market reach and foster cultural exchange?

4. What are the business strategies employed by Bollywood producers, directors, and music composers to leverage Hindustani classical music for global appeal, and how effective are these strategies in achieving their objectives?

By navigating the areas of the study, regarding the effect of "Hindustani classical music" on the brand Bollywood the research sets the following objectives:

1. To analyse the economic impact of integrating Hindustani Classical music in Bollywood productions by analyzing factors such as box office revenue, music sales, and merchandise sales.

2. To measure the brand equity and perception of Bollywood music, including Hindustani Classical influences, among target audiences worldwide based on gender, age, and occupation.

3. To identify opportunities for cross-cultural collaboration between Hindustani Classical musicians, Bollywood stakeholders, and international artists, leveraging the appeal of Bollywood music to expand market reach and foster cultural exchange.

4. To investigate the business strategies employed by Bollywood producers, directors, and music composers to leverage Hindustani classical music for global appeal.

The research will intricacies by the following hypothesis:

H0a: There is no significant economic impact of integrating Hindustani Classical music in Bollywood productions, as measured by factors such as box office revenue, music sales, and merchandise sales.

H1a: There is a significant economic impact of integrating Hindustani Classical music in Bollywood productions, as measured by factors such as box office revenue, music sales, and merchandise sales.

H0b: There is no significant difference in brand equity and perception of Bollywood music, including Hindustani Classical influences, among target audiences worldwide based on gender, age, and occupation.

H2b: There is a significant difference in brand equity and perception of Bollywood music, including Hindustani Classical influences, among target audiences worldwide based on gender, age, and occupation.

H0c: There is no significant relationship between cross-cultural collaboration and market reach/cultural exchange in the context of Bollywood music.

H3c: There is a significant relationship between cross-cultural collaboration and market reach/cultural exchange in the context of Bollywood music.

3.4 Research Design

A mixed research design refers to the comprehensive strategy or framework that a researcher devises to address their research questions or goals. The study utilizes a mixed research design to leverage the advantages of qualitative and quantitative methods, enabling a thorough comprehension of the intricate dynamics associated with Bollywood, classical music, and the impact of Hindustani classical music on the Bollywood industry.

3.5 Population and Sample

The research used the Stratified random sampling approach. Stratified random sampling is a method of selecting a sample from a population by separating it into distinct and similar subgroups, known as strata, depending on specific characteristics like age, gender, economic level, geographic region, or other relevant variables.

The term "targeted population of research" denotes the group or community that researchers want to investigate and derive conclusions from in their research endeavor. The study's target group consists of individuals worldwide who are interested in Bollywood films and music.

3.6 Participant Selection

The phrase "sample size denotes the number of samples or respondents that are included within a sample population. The study used stratified random sampling to identify a total of 385 participants. To get a more precise representation of the overall total, it is necessary to develop recommendations based on a sample of the population. For the conclusions of the study to apply to the whole population, it is essential that the study sample correctly reflects the entire community. For this investigation, the study will keep the specific target audience undefined, but it will include those who have engaged in the Hindustani classical music

program and the Bollywood sector". In all, 385 people will be polled for this study. Cochran's formula (1977) can be utilized to estimate the necessary sample size.

n= z24e2= (1.96)24(0.05)2=384.16

Where, n = "Sample size"

e = "the desired level of precision (i.e., the margin of error)"

z = Z-value ("1.96 for 95% confidence level")

A total of 385 people, comprising individuals who are interested in Bollywood films and music, will be recruited for the survey to provide adequate representation of the population. For this study, we counted on a 95% degree of certainty and a 5% margin of error, thus we chose our sample size accordingly.

3.7 Instrumentation

It is vital to define operational terms, which are specific words or phrases within a study topic or issue, in order to properly explore, assess, or argue a subject. This is because operational terms are essential to the process. It is crucial to ensure that certain phrases are used in order to create clarity in communication and to enhance common comprehension. The formulation of hypotheses, the conduct of research, and the conclusions drawn from that study are all founded on operational ideas. For the benefit of both the researchers and the readers, they help to bring attention to the most significant concepts and aspects of the study. The primary purpose of operational terms is to offer a structure that may be utilized for the purpose of organizing research inquiries and investigations. They provide assistance to scientists in the process of transforming tangible, observable happenings into abstract concepts, which in turn makes it simpler for scientists to examine and comprehend data collected in the field.

Hindustani Classical Music

North Indian classical music is a style of Indian music that has been around for a long time. The improvisational melodies and rhythmic patterns that are characteristic of this style are derived from ragas and talas, which serve as the foundation (Caudhurī, 2000).

Bollywood

Mumbai is the location of the Hindi film business, which is well-known for its plethora of commercial films that include musical numbers, dance routines, love themes, and dramatic moments. Mumbai is the home of the Hindi film industry inside India. There is a significant

influence that Bollywood films have on popular culture not just in India but also all around the world (Mishra,2011).

Brand Bollywood

All facets of the company, including its reputation, artistic quality, financial success, and international notoriety, are included in the term "Bollywood" as a whole (Bose,2006).

Contribution

Creating a valuable present is accomplished through the act of distribution. In this context, it refers to the role that Hindustani classical music played in the development of Bollywood into the cultural phenomenon and economic powerhouse that it is today (Leidner,2020).

Creation

The act of bringing something into being at some point in time. In this context, it is referring to the influence that Hindustani classical music has had on the aesthetic, thematic, and melodic components of Bollywood films and music (Schmid,2015).

Global Soft Power

The ability of a nation or culture to exert influence over other groups via the use of morality, diplomacy, and cultural customs rather than by the use of force is referred to as cultural influence. The phrase "Indian cinema" is used to describe the process of utilizing Indian film, its music, and its cultural characteristics in order to increase India's international stature and appeal. This method is commonly referred to as Bollywood (Nye,1990).

Business

The commercial side of Bollywood encompasses a variety of activities, including filmmaking, distribution, marketing, and financial gain (Franco-Santos, et. al., 2007).

Research tools that are employed in the study are as follows:

a.   SPSS

SPSS, often known as "Statistical Package for the Social Sciences," is a software application that enables users to retrieve and modify data housed in external relational databases. Researchers often use SPSS for comprehensive statistical analysis. SPSS was mainly developed to systematically arrange and examine social science data with a focus on quantitative analysis. SPSS is a graphical tool used for creating advanced models.

b.   **MS Excel**

Microsoft Excel is a widely used statistical program used to learn statistical principles and verify manual calculations in professional settings. This tool may be used to store and assess numerical data. Excel is a spreadsheet program included in Microsoft's Office suite. Microsoft Excel may be used to format, arrange, and calculate data in spreadsheets. The data can be easily inputted, interpreted, and modified.

3.8 Data Collection Procedures

Primary Data: Primary data refers to information that is collected directly from its source from the outset and for a particular study objective. Researchers gather primary data using several approaches, including surveys, interviews, observations, experiments, and direct encounters with individuals or things that are pertinent to the research. The primary data is obtained via a well-organized questionnaire. The study questionnaire is used to collect primary data from a specific group of respondents. Using documents from the past, movie archives, and scholarly publications as primary sources, the research aims to contextualize the impact of "classical music on the Bollywood brand" and its global soft power narrative.

"Secondary Data: Secondary data refers to the information or statistics that researchers have previously collected from sources". Secondary research may be classified as either quantitative or qualitative. It often utilizes information from publicly available and commercially accessible databases and datasets, as well as meta-analyses and peer-reviewed studies. Secondary data is obtained from sources such as "newspapers, magazines, reports and publications from national and international organizations, research journals and periodicals, numerous websites, and online journals and reports".

In the present study, "primary and secondary data" are employed.

3.9 Data Analysis

Standard Deviation, Arithmetic Mean, and Regression are the research techniques which are employed in the study.

a.   **Arithmetic Mean**

The phrase "arithmetic mean refers to a statistical measure that is obtained by dividing the sum of a set of numbers by the total number of elements in the set. The primary measure often used to determine central tendency is the arithmetic mean". The mean of a group of numbers is the average of those values. For some mathematical and statistical applications, the use of the

"arithmetic mean" is more favourable compared to the "geometric mean and the harmonic mean".

$$m = \frac{Sum\ of\ the\ terms}{number\ of\ terms}$$

m=Sum of the terms number of terms

b. Standard deviation

The standard deviation quantifies the extent to which data deviates from the mean. When "the standard deviation is low, the data cluster closely around the mean; when it is high, the data disperse more widely". It is widely used due to its ability to preserve the original units of measurement for data collection. The "standard deviation," defined as the square root of the variance, quantifies the extent to which data points deviate from the mean.

$$\sigma = \sqrt{\frac{\sum(x_i - \mu)^2}{N}}$$

c. Regression

Regression is a statistical method used to analyze and understand the relationship between a dependent variable and one or more independent variables. The basic objective of regression analysis is to ascertain the impact of independent factors on the dependent variable and make predictions based on this understanding.

$$Y = a + bX + u$$

d. ANOVA

Analysis of variance (ANOVA) is a statistical technique that separates aggregate variability in a dataset into systematic variables and random factors. ANOVA, also known as Analysis of Variance, is a statistical technique used to compare means among two or more groups to ascertain if there are statistically significant disparities between them. It is especially beneficial when you have independent variables that are categorized and dependent variables that are continuous.

$$F = \frac{MSB}{MSE}$$

e. Descriptive Analysis

"Descriptive analysis is a qualitative technique used to detect, scrutinize, and interpret recurring patterns or themes within a data set. Textual analysis is often used in disciplines like psychology, sociology, anthropology, and business research to comprehend the implicit meanings and experiences conveyed in written information".

3.8 Data Analysis and Interpretation

3.8.1 Demographic Variables

Table 4.1: Gender

Gender					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Female	197	51.2	51.2	51.2
	Male	188	48.8	48.8	100.0
	Total	385	100.0	100.0	
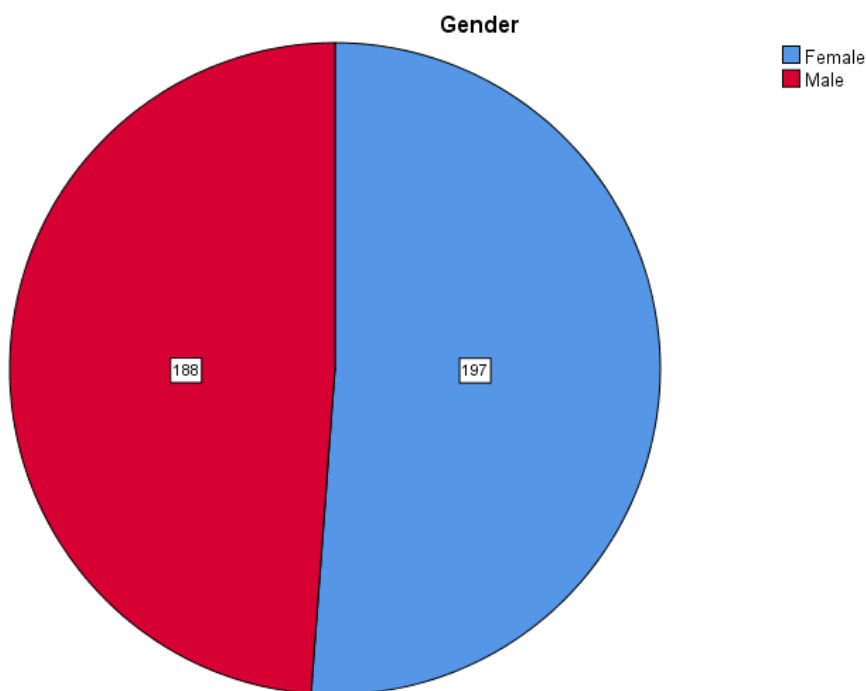
Figure 4.1: Gender

Table 4.1 displays the gender breakdown among the responses. Among the 385 persons in the study, 51.2% classified themselves as female, while 48.8% identified themselves as male. This suggests a fairly equal distribution of genders among the individuals in the sample population. The cumulative percent column indicates that the total number of respondents is complete, with females comprising slightly more than half of the sample population. This gender distribution ensures a full representation of both male and female perspectives inside the study, hence guaranteeing a varied variety of thoughts and viewpoints.

Table 4.2: Age

Age					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18-24 years	67	17.4	17.4	17.4
	25-34 years	73	19.0	19.0	36.4
	35-44 years	88	22.9	22.9	59.2
	45-54 years	96	24.9	24.9	84.2
	55 years and above	61	15.8	15.8	100.0
	Total	385	100.0	100.0	
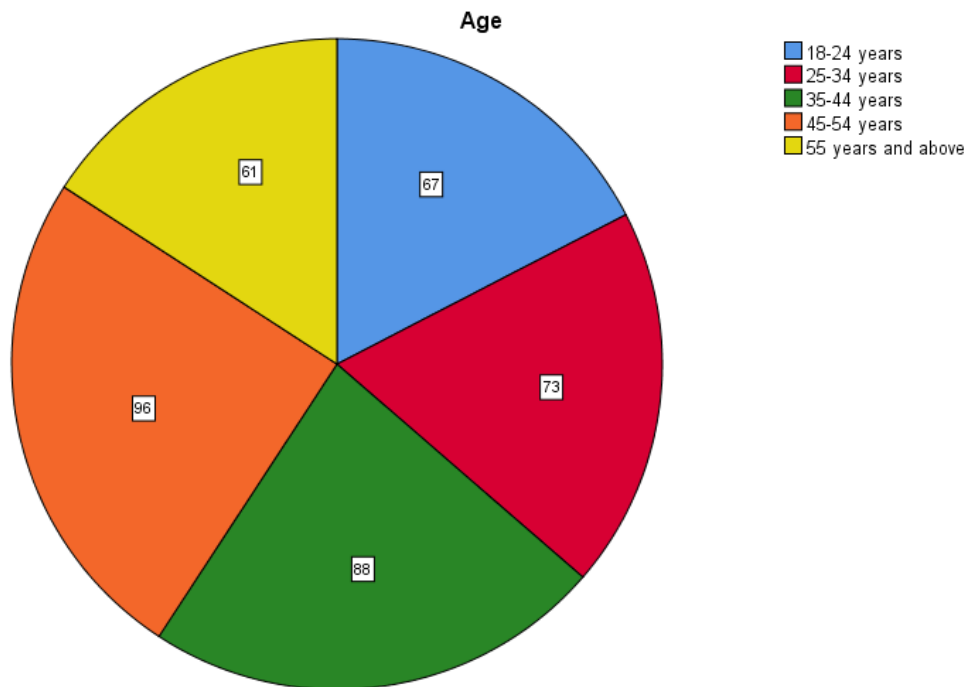
Figure 4.2: Age

Table 4.2 displays the distribution of age categories among the participants in the research. Out of the overall sample, 88 people, or 22.9%, were between the ages of 35 and 44. The 45-54 years age group accounted for 24.9% of the total responders, with a total of 96 individuals. The age group of 25-34 years accounted for 19% of the sample, consisting of 73 people. Simultaneously, the age groups of 18-24 years and 55 years and beyond consisted of 67 and 61 participants, respectively, accounting for 17.4% and 15.8% of the entire sample, respectively. This distribution showcases a varied representation throughout distinct age cohorts, guaranteeing a full comprehension of viewpoints across different phases of maturity.

Table 4.3: Education Level

		Frequency	Percent	Valid Percent	Cumulative Percent
Education Level					
Valid	Graduate	137	35.6	35.6	35.6
	Intermediate	99	25.7	25.7	61.3
	Post Graduate	149	38.7	38.7	100.0

	Total	385	100.0	100.0	
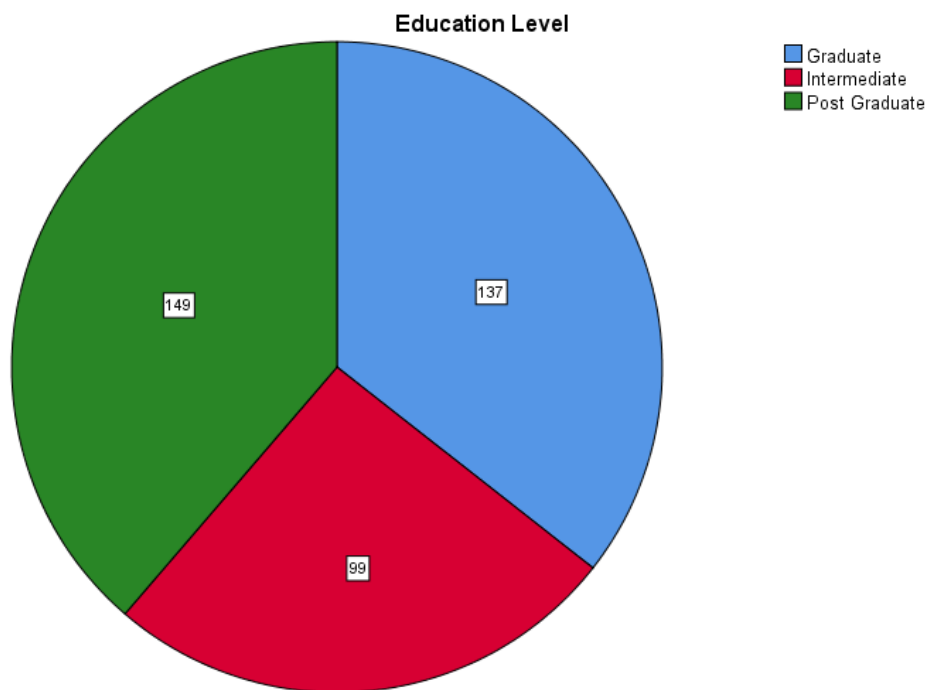
Figure 4.3: Education Level

Table 4.3 displays the categorization of participants according to their degree of education. Out of the 385 participants, 149 individuals (38.7%) possess post-graduate degrees, making them the largest group. Subsequently, there are 137 participants (35.6%) who hold a degree and 99 persons (25.7%) who possess intermediate credentials. The table demonstrates that a greater percentage of participants had advanced educational credentials, with post-graduate degrees being the most common among the individuals polled. The distribution of participants in the study indicates that they have a reasonably high level of education, with a considerable number of them having pursued education beyond the undergraduate level.

Table 4.4: Income Level

Income Level					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	High Income	100	26.0	26.0	26.0

	Low Income	149	38.7	38.7	64.7
	Middle Income	136	35.3	35.3	100.0
	Total	385	100.0	100.0	
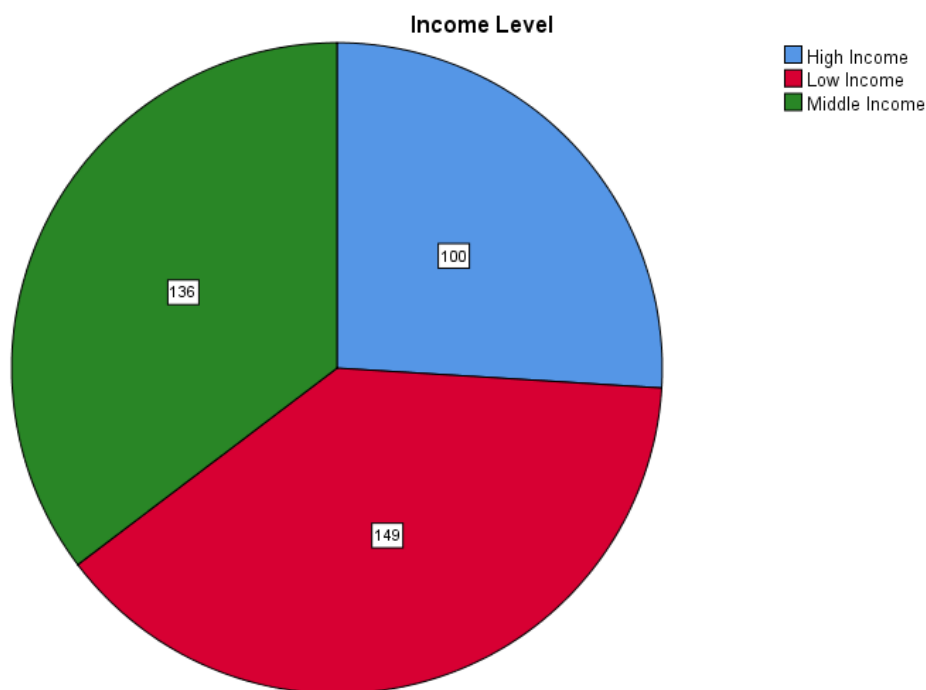
Figure 4.4: Income Level

Table 4.4 presents the categorization of participants according to their income levels". Out of the 385 participants, the majority were classified into three income brackets: High Income, Low Income, and Middle Income. More precisely, out of the overall sample, 100 respondents, which accounts for 26.0%, were classified as belonging to the High-Income group. Meanwhile, there were 149 respondents in the Low-Income category, which accounted for 38.7% of the sample. Furthermore, out of the total number of respondents, 136 individuals, which represents 35.3% of the total, were categorized as Middle Income. The cumulative percentages show that 26.0% of the participants were classified as High Income, 64.7% belonged to either the High- or Low-Income groups, and all respondents fell into the stated income categories. This analysis offers valuable insights on the income distribution among the individuals included in the study,

which helps us gain a more thorough grasp of the study's findings about the correlation between income levels and the variables being examined.

Table 4.5: Geographic Location

		Frequency	Percent	Valid Percent	Cumulative Percent
	Geographic Location				
Valid	Rural	105	27.3	27.3	27.3
	Semi Urban	130	33.8	33.8	61.0
	Urban	150	39.0	39.0	100.0
	Total	385	100.0	100.0	
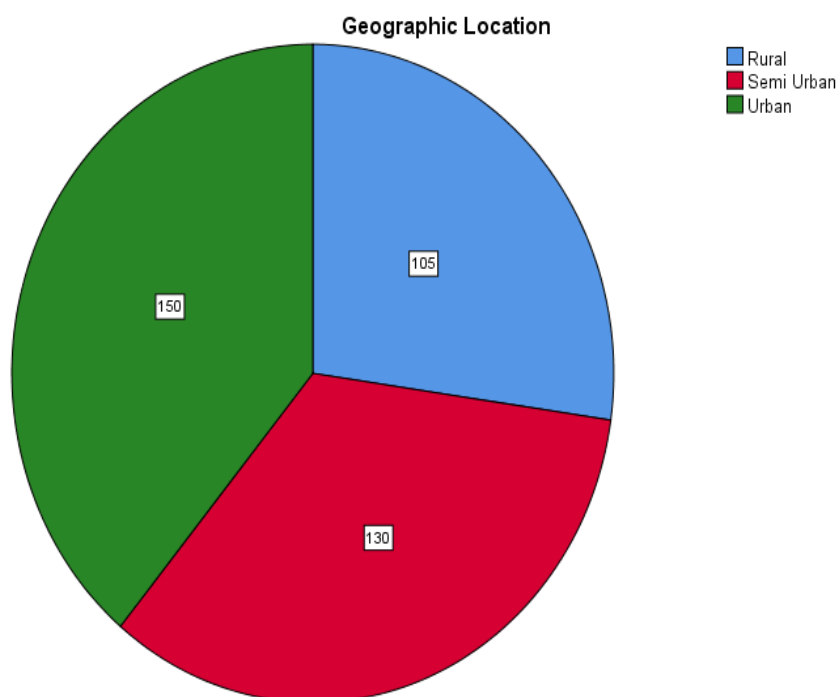
Figure 4.5: Geographic Location

Table 4.5 displays the distribution of participants according to their geographical location". Out of the 385 participants, 150 of them live in urban regions, which makes up 39% of the overall sample. Semi-urban regions make up the second biggest component, with 130

participants, accounting for 33.8% of the total sample. The rural areas constitute the smallest proportion, consisting of 105 respondents, which accounts for 27.3% of the entire sample. The distribution of engagement is varied across different geographic contexts, with metropolitan regions exhibiting the highest level of involvement, followed by semi-urban and rural locations. The inclusion of diverse geographic representation is essential for achieving a thorough grasp of the subject matter. This allows for the incorporation of perspectives from a range of socio-economic circumstances and cultural backgrounds.

Table 4.6: Occupation

Occupation					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Business	101	26.2	26.2	26.2
	Home Makers	99	25.7	25.7	51.9
	Professionals	97	25.2	25.2	77.1
	Student	88	22.9	22.9	100.0
	Total	385	100.0	100.0	
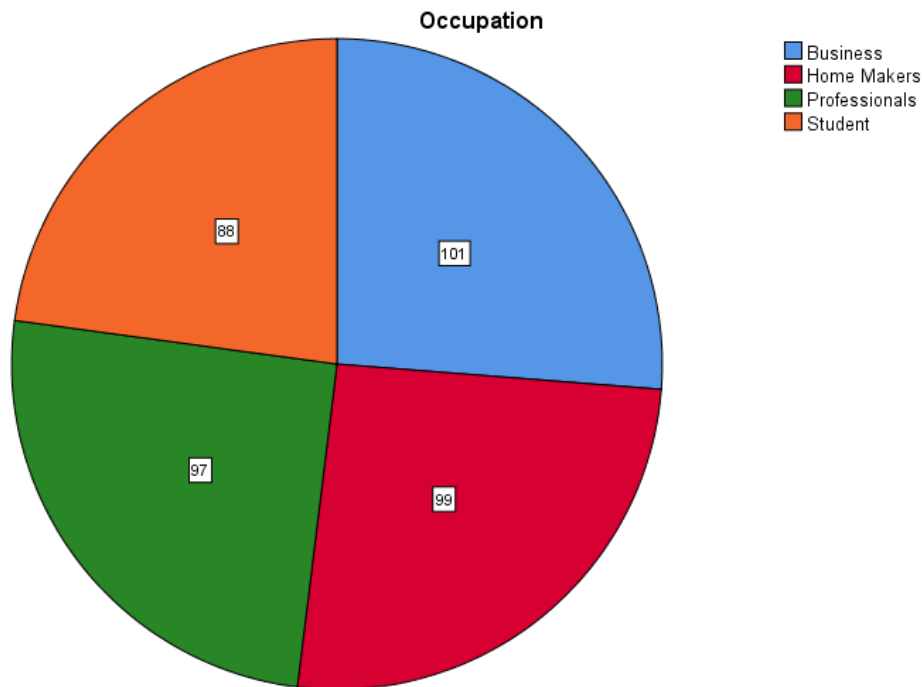
Figure 4.6: Occupation

Table 4.6 presents the categorization of participants according to their profession". Out of the 385 participants, most of them classified themselves as being part of various occupational groups. 26.2% of the respondents were business professionals, while homemakers accounted for 25.7%. Professionals made up 25.2% of the sample, while students represented 22.9%. The percentages offer valuable insights on the occupational variety of the respondents, showcasing the many backgrounds of individuals involved in the study. The presence of this variety indicates a wide range of representation from many segments of society, which strengthens the reliability and inclusiveness of the study results.

Table 4.7: Frequency of Bollywood Consumption

<table>
<tr><td colspan="6">Frequency of Bollywood Consumption</td></tr>
<tr><td></td><td></td><td>Frequency</td><td>Percent</td><td>Valid Percent</td><td>Cumulative Percent</td></tr>
<tr><td>Valid</td><td>Daily</td><td>94</td><td>24.4</td><td>24.4</td><td>24.4</td></tr>
<tr><td></td><td>Monthly</td><td>111</td><td>28.8</td><td>28.8</td><td>53.2</td></tr>
</table>

	Occasionall y	83	21.6	21.6	74.8
	Weekly	97	25.2	25.2	100.0
	Total	385	100.0	100.0	
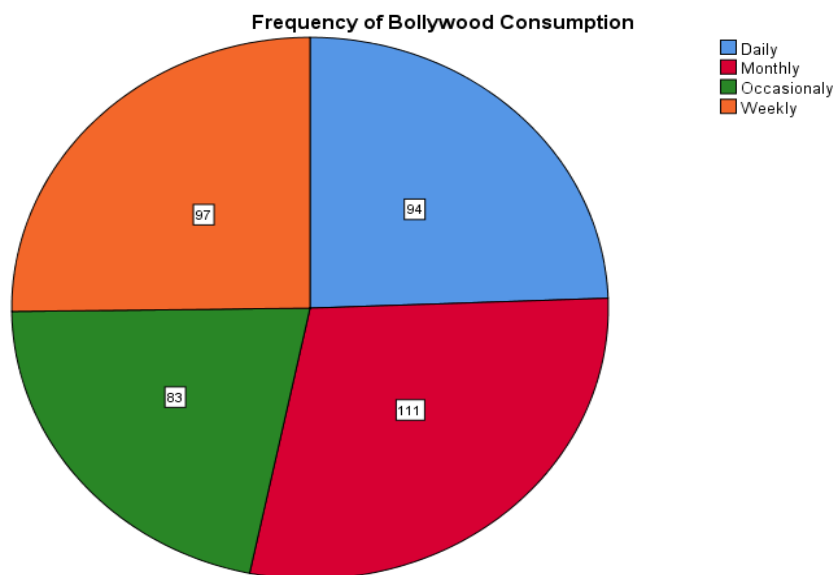
Figure 4.7: Frequency of Bollywood Consumption

The data in Table 4.7 displays the frequency at which the respondents consume Bollywood content. The data clearly indicates that a significant portion of the respondents regularly interact with Bollywood material, with 24.4% consuming it on a daily basis and 25.2% enjoying it on a weekly basis. In addition, 28.8% of the participants stated that they regularly consume Bollywood content on a monthly basis. A minority of respondents, accounting for 21.6%, admitted occasionally absorbing Bollywood content. In general, this table demonstrates the notable enthusiasm and involvement of the questioned persons with Bollywood, as a considerable number of them regularly consume its material on a daily, weekly, or monthly basis. The frequent consumption of Bollywood entertainment within the targeted group highlights its cultural value and broad appeal.

3.8.2 Results based on Hypothesis

Obj 1: To analyse the economic impact of integrating Hindustani Classical music in Bollywood productions by analyzing factors such as box office revenue, music sales, and merchandise sales.

H0a: There is no significant economic impact of integrating Hindustani Classical music in Bollywood productions, as measured by factors such as box office revenue, music sales, and merchandise sales.

H1a: There is a significant economic impact of integrating Hindustani Classical music in Bollywood productions, as measured by factors such as box office revenue, music sales, and merchandise sales.

Table 4.8: Model Summary

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.101[a]	.010	.008	2.45485
a. Predictors: (Constant), Integrating Hindustani Classical music				

The Model Summary table 4.8 is a concise summary of how well the regression model predicts the variability in the dependent variable, which in this case is the integration of Hindustani Classical music. The R-value, which represents the correlation coefficient, is 0.101, suggesting a slight positive association between the predictors and the dependent variable. The R Square value, representing the amount of variance in the dependent variable that is accounted for by the independent variables, is 0.010. This indicates that only 1% of the variation in the integration of Hindustani Classical music can be ascribed to the predictors included in the model. The Adjusted R Square value, considering the number of predictors and sample size, is 0.008, suggesting that the model's ability to explain the variation in the data is modest and does not show a substantial improvement compared to the R Square value. The Standard Error of the Estimate is 2.45485, which indicates the mean deviation between the actual values and the anticipated values generated by the regression model. In general, the model's performance

indicates a restricted capacity to precisely forecast the incorporation of Hindustani Classical music using the provided predictors.

Table 4.9: ANOVA^a

	Model	Sum of Squares	df	Mean Square	F	Sig.
1	Regression	23.929	1	23.929	3.971	.047[b]
	Residual	2308.071	383	6.026		
	Total	2332.000	384			
a. Dependent Variable: Bollywood productions						
b. Predictors: (Constant), Integrating Hindustani Classical music						

The ANOVA table (Table 4.9) displays the findings of the study undertaken to establish the correlation between the incorporation of Hindustani Classical music and its economic influence on Bollywood movies, as assessed by variables including box office income, music sales, and merchandise sales. The regression model demonstrates a statistically significant link, as indicated by the F-value of 3.971 and a matching p-value of 0.047. This implies that the differences in the results of Bollywood productions can be partly elucidated by the use of Hindustani Classical music. Nevertheless, it is crucial to acknowledge that the variance that has been elucidated is rather minor in comparison to the overall variance, as seen by the comparatively low R-squared value. The residuals, which signify the unaccounted-for variability, are significant, suggesting that variables other than the incorporation of Hindustani Classical music also have an impact on the outcomes of Bollywood production. In general, although there is proof of a substantial correlation, the effect of incorporating Hindustani Classical music into Bollywood musicals may be moderate and impacted by unconsidered components in the regression model.

Table 4.10: Coefficients^a

Coefficients[a]					
	Unstandardized Coefficients		Standardized Coefficients		
Model	B	Std. Error	Beta	t	Sig.
1 (Constant)	9.767	.631		15.475	.000
Integrating Hindustani Classical music	.107	.054	.101	1.993	.047
a. Dependent Variable: Bollywood productions					

The results obtained from the regression analysis undertaken to investigate the correlation between the integration of Hindustani Classical music and Bollywood products are presented in Table 4.10. The unstandardized coefficient (B) for the constant is 9.767, which represents the expected impact on the dependent variable (Bollywood productions) when all independent variables have a value of zero. The constant has a standard error of 0.631. The unstandardized coefficient for the integration of Hindustani Classical music is 0.107. This indicates that for each incremental unit rise in the integration of Hindustani Classical music, there is an estimated increase of 0.107 units in Bollywood productions. The standardized coefficient (Beta) for including Hindustani Classical music is 0.101, showing the magnitude and direction of the association between the independent and dependent variables. The calculated t-value is 1.993, with a corresponding p-value of 0.047. This indicates that there is a statistically significant association between integrating Hindustani Classical music and Bollywood productions at a significance level of 0.05. This suggests that there is empirical support for the alternative hypothesis, indicating a substantial economic influence of including Hindustani Classical music in Bollywood films.

Objective 2: To measure the brand equity and perception of Bollywood music, including Hindustani Classical influences, among target audiences worldwide based on gender, age, and occupation.

H0b: There is no significant difference in brand equity and perception of Bollywood music, including Hindustani Classical influences, among target audiences worldwide based on gender, age, and occupation.

H2b: There is a significant difference in brand equity and perception of Bollywood music, including Hindustani Classical influences, among target audiences worldwide based on gender, age, and occupation.

Gender

Table 4.11: Descriptives

					95% Confidence Interval for Mean			
	N	Mean	Std. Deviation	Std. Error	Lower Bound	Upper Bound	Minimu m	Maximu m
Male	188	11.228 7	2.37766	.17341	10.8866	11.5708	4.00	15.00
Femal e	197	10.654 8	2.72603	.19422	10.2718	11.0379	4.00	15.00
Total	385	10.935 1	2.57460	.13121	10.6771	11.1931	4.00	15.00

(Table header: Descriptives — brand equity and perception of Bollywood music)

Table 4.11 provides descriptive statistics, including the mean, standard deviation, and standard error", for brand equity and perception of Bollywood music. The data is categorized by gender. The average brand equity and perception score among male respondents (N = 188) was 11.23, with a standard deviation of 2.38. In contrast, the mean score of female respondents (N = 197) was somewhat lower at 10.65, but with a greater standard deviation of 2.73. The average score for brand equity and perception, including both genders, was 10.94. The confidence intervals indicate that the mean ratings for both male and female respondents fall within a very small range, suggesting consistency in their opinions. Nevertheless, the gap in average ratings across

genders implies a possible divergence in the perception of Bollywood music among male and female listeners. However, to establish the importance of this difference, more statistical analysis, such as a t-test or ANOVA, would be required.

Table 4.12: ANOVA

ANOVA					
brand equity and perception of Bollywood music					
	Sum of Squares	Df	Mean Square	F	Sig.
Between Groups	31.684	1	31.684	4.828	.029
Within Groups	2513.693	383	6.563		
Total	2545.377	384			

The ANOVA findings in Table 4.12 investigate the impact of gender on brand equity and perception of Bollywood music in the investigated population". The research demonstrates a statistically significant disparity between genders in their impressions of Bollywood music, as evidenced by a significant F-value of 4.828 at a significance level of 0.029. The "Between Groups" sum of squares, which measures the dispersion among various gender groupings, is 31.684. On the other hand, the "Within Groups" sum of squares, which represents the variation within each gender group, is significantly greater at 2513.693. This suggests that although there is variability in brand equity and perception among different gender groupings, the disparities identified between genders are not just a result of random chance. Hence, the results indicate that gender significantly influences consumers' interpretations of Bollywood music, emphasizing the need of taking gender-specific elements into account while comprehending and dealing with brand equity in the realm of Bollywood music.

Age

Table 4.13: Descriptives

Descriptives

brand equity and perception of Bollywood music							
					95% Confidence Interval for Mean		
	N	Mean	Std. Deviation	Std. Error	Lower Bound	Upper Bound	Minim um	Maxim um
18-24 years	67	10.34 33	2.90534	.35494	9.6346	11.0520	4.00	15.00
25-34 years	73	10.72 60	2.64712	.30982	10.1084	11.3436	4.00	15.00
25-34 years	88	11.18 18	2.48464	.26486	10.6554	11.7083	4.00	15.00
45-54 years	96	11.54 17	2.34820	.23966	11.0659	12.0175	6.00	15.00
55 years and above	61	10.52 46	2.39866	.30712	9.9103	11.1389	4.00	15.00
Total	385	10.93 51	2.57460	.13121	10.6771	11.1931	4.00	15.00

The statistical data in Table 4.13 provide valuable information on the brand value and perception of Bollywood music across various age demographics. The average brand equity and perception score among respondents aged 18-24 years is 10.34, with a standard deviation of 2.91. Similarly, those between the ages of 25 and 34 had a somewhat higher average score of 10.73, with a standard deviation of 2.65. Individuals between the ages of 35 and 44 have a higher average score of 11.18, with a standard deviation of 2.48. Respondents aged 45-54 years have a mean score of 11.54 and a standard deviation of 2.35. Notably, those who are 55 years old and older had a somewhat lower average score of 10.52, with a standard deviation of 2.40. In summary, the study included 385 participants, and the average score obtained was 10.94. This demonstrates a generally favorable brand value and impression of Bollywood music among individuals of various age groups. Nevertheless, there are discernible disparities in

perception among different age groups, as younger participants exhibit somewhat lower scores in comparison to older cohorts.

Table 4.14: ANOVA

ANOVA					
brand equity and perception of Bollywood music					
	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	77.614	4	19.404	2.988	.019
Within Groups	2467.762	380	6.494		
Total	2545.377	384			

The ANOVA findings in Table 4.14 demonstrate a statistically significant relationship between age and both brand equity and perception of Bollywood music among the participants included in the sample. The variance across groups, which indicates the variations in brand equity and perception among various age groups, is statistically significant (F = 2.988, p = .019). This indicates that there are significant disparities in the brand value and perception of Bollywood music among persons of different age groups. Nevertheless, it is crucial to acknowledge that the variance within groups, which represents the variations among individuals within each age group, remains substantially elevated in comparison to the variance between groups. This suggests that although age has an influence on the development of brand value and the way Bollywood music is perceived, there are additional elements that contribute to the differences observed within each age category. In summary, our results indicate that age plays a crucial role in the assessment of brand value and perception in the realm of Bollywood music. This underscores the need of tailoring content to various age groups within the target audience to improve overall attractiveness and involvement.

Occupation

Table 4.15: Descriptives

					95% Confidence Interval for Mean			
Descriptives								
brand equity and perception of Bollywood music								
	N	Mean	Std. Deviation	Std. Error	Lower Bound	Upper Bound	Minimu m	Maximu m
Student	88	10.704 5	2.52418	.26908	10.1697	11.2394	4.00	15.00
Professiona ls	97	10.474 2	2.82139	.28647	9.9056	11.0429	4.00	15.00
Home Makers	99	11.444 4	2.31773	.23294	10.9822	11.9067	5.00	15.00
Business	101	11.079 2	2.54434	.25317	10.5769	11.5815	4.00	15.00
Total	385	10.935 1	2.57460	.13121	10.6771	11.1931	4.00	15.00

The table 4.15 displays the statistical information on brand equity and perception of Bollywood music among individuals, classified by their occupation. The mean scores represent the average degree of brand equity and perception among each occupational category. The mean score of Home Makers is 11.44, which is the highest among the groups. Business persons have a little lower mean score of 11.08. Professionals and Students have mean scores of 10.47 and 10.70, respectively, which are somewhat lower than the scores of Home Makers and Business individuals. The standard deviation quantifies the extent to which scores differ within each group. Among the groups, Home Makers had the lowest standard deviation of 2.32, indicating a very uniform view within this group. In contrast, Professionals have the largest standard deviation of 2.82, suggesting a greater degree of variation in brand equity and perception across persons in this occupational group. The descriptive data reveal variations in brand equity and

perception among different vocations, offering valuable insights into the way distinct groups perceive Bollywood music, particularly its Hindustani Classical influences.

Table 4.16: ANOVA

ANOVA					
brand equity and perception of Bollywood music					
	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	53.062	3	17.687	2.704	.045
Within Groups	2492.315	381	6.542		
Total	2545.377	384			

The ANOVA table in Table 4.16 analyses the correlation between occupation and brand equity/perception of Bollywood music among the participants. The study entails dividing the overall variation into variance across various profession groups and variance within each employment group. The findings suggest that there is a statistically significant variation in brand equity and perception of Bollywood music among various employment categories, as demonstrated by a significant F-value of 2.704 (p = 0.045). This implies that the differences in brand equity and perception of Bollywood music cannot be completely ascribed to random occurrences, but rather are impacted by the vocation of the respondents. Thus, it can be deduced that occupation influences consumers' views and attitudes towards Bollywood music. This underscores the need of employing occupation-based marketing methods to improve brand equity and perception among diverse audience segments.

Objective 3: To identify opportunities for cross-cultural collaboration between Hindustani Classical musicians, Bollywood stakeholders, and international artists, leveraging the appeal of Bollywood music to expand market reach and foster cultural exchange.

H0c: There is no significant relationship between cross-cultural collaboration and market reach/cultural exchange in the context of Bollywood music.

H3c: There is a significant relationship between cross-cultural collaboration and market reach/cultural exchange in the context of Bollywood music.

Table 4.17: Descriptive Statistics

Descriptive Statistics			
	Mean	Std. Deviation	N
cross-cultural collaboration	10.8390	2.98870	385
market reach/cultural exchange	9.8234	2.75756	385

The descriptive data for two important factors, cross-cultural collaboration and market reach/cultural exchange, are shown in Table 4.17. The average score for cross-cultural collaboration is 10.8390, with a standard deviation of 2.98870. These statistics are based on a sample size of 385. The data suggests that, on average, participants have a generally positive perception of the extent of cross-cultural collaboration in the context of Bollywood music, with a modest amount of variation in their replies. Similarly, the average score for market reach/cultural exchange is 9.8234, with a standard deviation of 2.75756. This data is based on a sample size of 385. Respondents' perceptions indicate a somewhat diminished amount of market reach and cultural interchange in comparison to cross-cultural collaboration. The heterogeneity in their replies remains consistent. These findings offer valuable understanding of the perceived degrees of cooperation and market reach in the realm of Bollywood music. They emphasize the significance of cultural interchange and collaboration in moulding audience perceptions and experiences.

Table 4.18: Correlations

Correlations		
	cross-cultural collaboration	market reach/cultural exchange

cross-cultural collaboration	Pearson Correlation	1	.314[**]
	Sig. (2-tailed)		.000
	N	385	385
market reach/cultural exchange	Pearson Correlation	.314[**]	1
	Sig. (2-tailed)	.000	
	N	385	385
**. Correlation is significant at the 0.01 level (2-tailed).			

The correlation study between cross-cultural collaboration and market reach/cultural exchange in the context of Bollywood music is presented in Table 4.18. The Pearson correlation coefficient between cross-cultural collaboration and market reach/cultural exchange is 0.314, suggesting a somewhat favourable association. Consequently, when cross-cultural collaboration intensifies, there is a corresponding inclination for market expansion and cultural interchange to augment as well. Both correlations had p-values of 0.000, which is below the customary threshold of 0.01, suggesting statistical significance. Hence, we can definitively deduce that there exists a substantial and favourable correlation between cross-cultural collaboration and the expansion of commercial reach and cultural interchange within the realm of Bollywood music. This discovery implies that more collaboration across different cultures results in a wider market reach and promotes the interchange of cultural values. This highlights the significance of cross-cultural activities in promoting Bollywood music on a worldwide level.

Objective 4: To investigate the business strategies employed by Bollywood producers, directors, and music composers to leverage Hindustani classical music for global appeal.

A lot has changed in the music business in the last 20 years. The uprising on the Internet has changed the way one listen to and create music. New electricity designs and directives have been set out, shifting the effect from massive record marks to consumers. Working in the music industry isn't easy and calls for a unique set of skills and traits. As part of their job, musicians are often required to multitask and do a great deal of business-related tasks. The whole weight

of it falls on free artists, whereas marked specialists encounter several additional challenges due to their association with a name. Not just the music business is not immune to the upheaval. Any industry where a buyer and seller interact has been swept under its wing. One can trace the origins all the way back to Vedic times, which is around 2,000 years ago (Ganguly,2019). One can see the development of Indian music in the portrait painted by the dedication of these many ethnic groups and families. The current Indian culture is a product of the interaction and blending of indigenous and non-indigenous peoples and cultures; it is through studying the dedication of these many groups that we can see how Indian music has progressed (Sharma, 2022). One of the oldest and most opulent monophonic modular music traditions that is still practiced today is Indian music. It has influenced many important musical traditions, including western workmanship music, by incorporating some of its core musical ideas. It gave rise to several musical instruments and genres that are still in use today. To increase their films' and music's worldwide appeal, Bollywood producers, directors, and composers deliberately include Hindustani classical music. combining traditional ragas, instruments, and vocal styles, they bring a sense of cultural depth and authenticity to movie soundtracks by combining classical elements. On top of that, they make use of a distinctive musical style that appeals to a wide variety of listeners all over the globe by combining classical and current music. Bollywood films and music are positioned as cultural ambassadors on the world stage through creative marketing methods and collaborations with renowned classical musicians. This helps draw foreign viewers and enhances the industry's global reach and impact (Sharma,2022).

3.8.3 Response Sheet of Integrating Hindustani Classical music.

Table 4.19: Musical Elements

Musical Elements					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	24	6.2	6.2	6.2
	Disagree	32	8.3	8.3	14.5
	Neutral	176	45.7	45.7	60.3

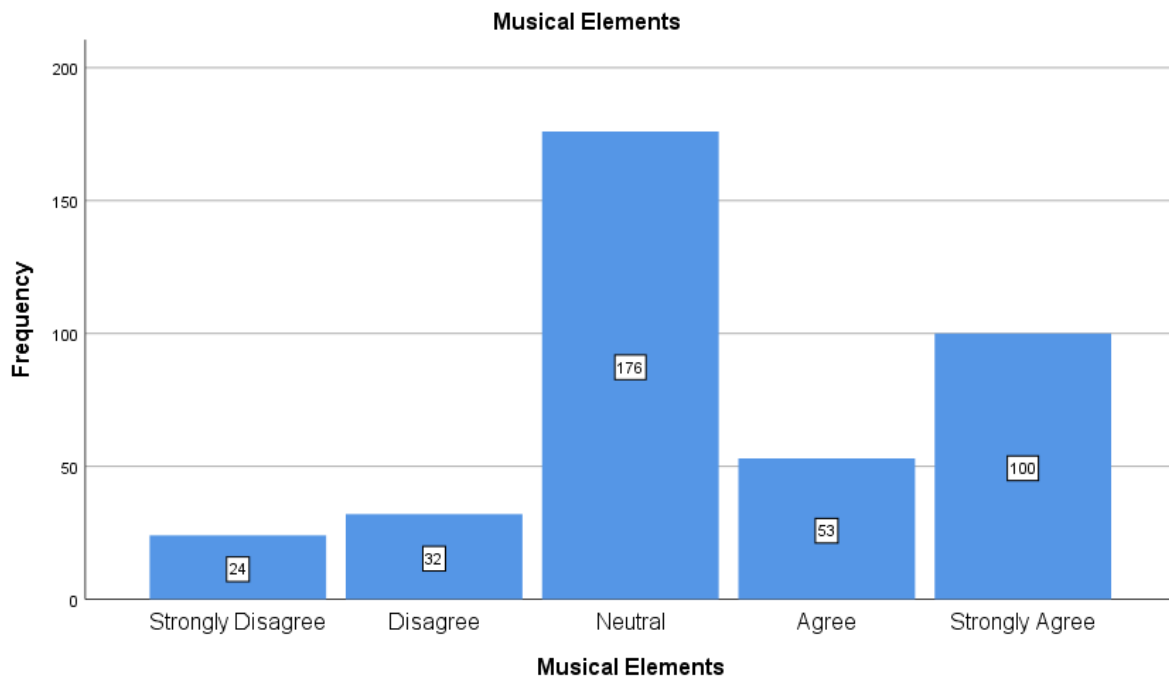|				
Agree	53	13.8	13.8	74.0
Strongly Agree	100	26.0	26.0	100.0
Total	385	100.0	100.0	

Figure 4.8: Musical Elements

Table 4.19 and figure 4.8 show the response regarding, "Musical Elements". According to table 4.19 and figure 4.8 (Bar chart), out of 385 respondents, 6.2% of the respondents strongly disagreed with the statement, 8.3% of the respondents disagreed with the statement, 45.7% of the respondents were neutral about the statement, 13.8% of the respondents agreed with the statement, and 26.0% of the respondents strongly agreed with the statement.

Table 4.20: Artistic Collaboration

Artistic Collaboration			
	Frequency	Percent	Valid Percent	Cumulative Percent

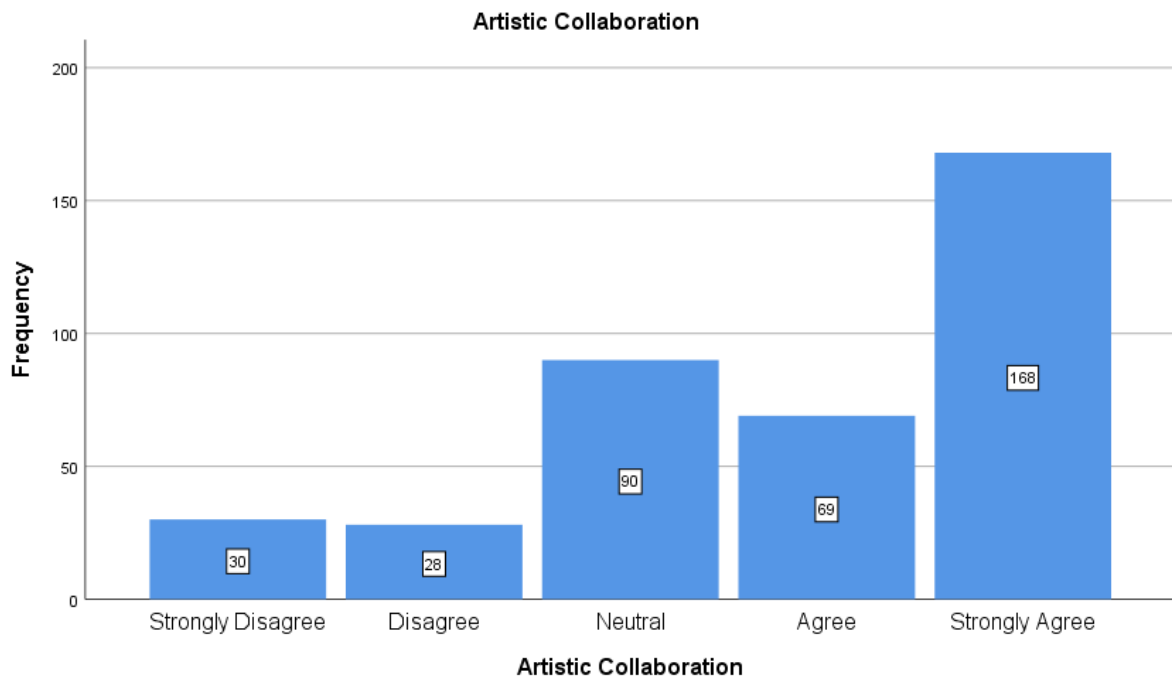| Valid	Strongly Disagree	30	7.8	7.8	7.8
	Disagree	28	7.3	7.3	15.1
	Neutral	90	23.4	23.4	38.4
	Agree	69	17.9	17.9	56.4
	Strongly Agree	168	43.6	43.6	100.0
	Total	385	100.0	100.0	

Figure 4.9: Artistic Collaboration

Table 4.20 and figure 4.09 show the response regarding, Artistic Collaboration. According to table 4.20 and figure 4.09 (Bar chart), out of 385 respondents, 7.8% of the respondents strongly disagreed with the statement, 7.3% of the respondents disagreed with the statement, 23.4% of the respondents were neutral about the statement, 17.9% of the respondents agreed with the statement, and 43.6% of the respondents strongly agreed with the statement

Table 4.21: Cultural Representation

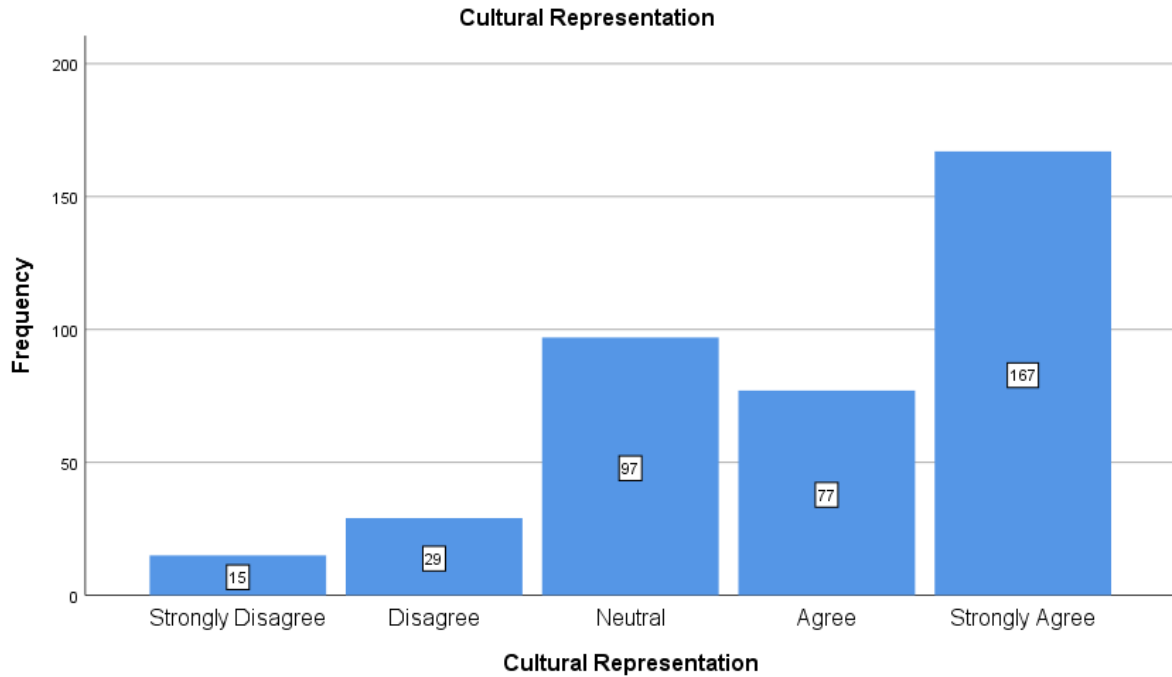|		Frequency	Percent	Valid Percent	Cumulative Percent
Cultural Representation					
Valid	Strongly Disagree	15	3.9	3.9	3.9
	Disagree	29	7.5	7.5	11.4
	Neutral	97	25.2	25.2	36.6
	Agree	77	20.0	20.0	56.6
	Strongly Agree	167	43.4	43.4	100.0
	Total	385	100.0	100.0	

Figure 4.10: Cultural Representation

Table 4.21 and figure 4.10 show the response regarding, "Cultural Representation". According to table 4.21 and figure 4.10 (Bar chart), out of 385 respondents, 3.9% of the respondents strongly disagreed with the statement, 7.5% of the respondents disagreed with the statement, 25.2% of the respondents were neutral about the statement, 20.0% of the respondents agreed with the statement, and 43.4% of the respondents strongly agreed with the statement.

4.3   Response Sheet of Bollywood productions

Table 4.22: Box Office Revenue

Box Office Revenue		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	38	9.9	9.9	9.9
	Disagree	39	10.1	10.1	20.0

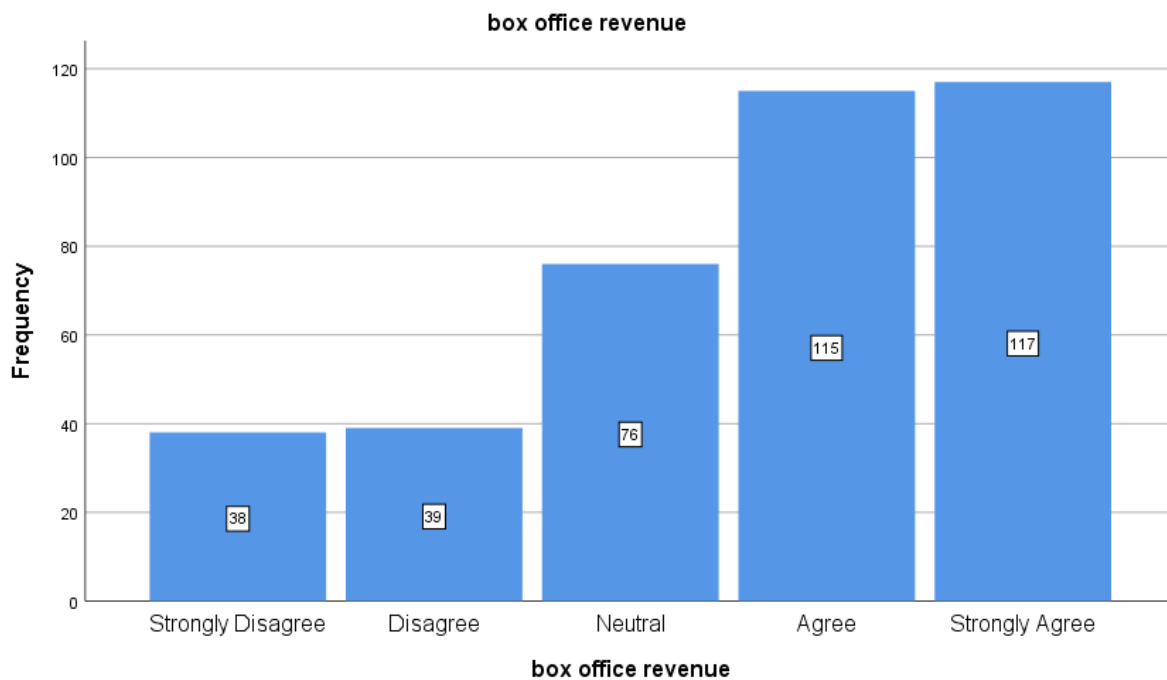|				
Neutral	76	19.7	19.7	39.7
Agree	115	29.9	29.9	69.6
Strongly Agree	117	30.4	30.4	100.0
Total	385	100.0	100.0	

Figure 4.11: Box Office Revenue

Table 4.22 and figure 4.11 show the response regarding, "Box Office Revenue". According to table 4.22 and figure 4.11 (Bar chart), out of 385 respondents, 9.9% of the respondents strongly disagreed with the statement, 10.1% of the respondents disagreed with the statement, 19.7% of the respondents were neutral about the statement, 29.9% of the respondents agreed with the statement, and 30.4% of the respondents strongly agreed with the statement.

Table 4.23: Music Sales

Music Sales

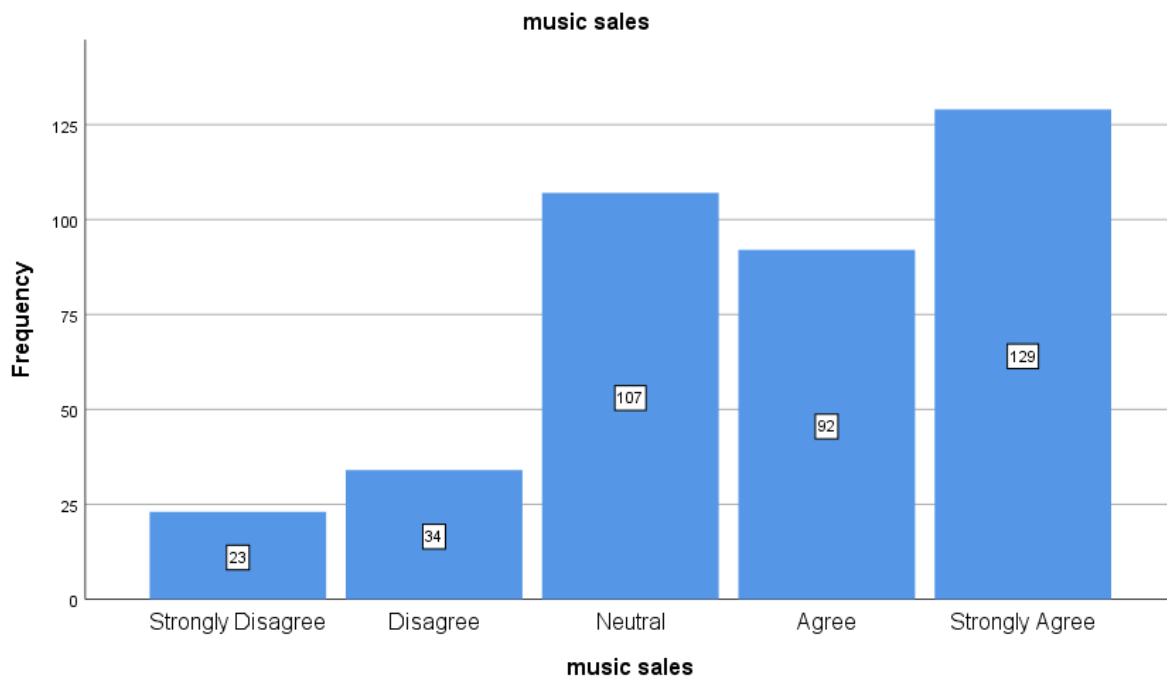|		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	23	6.0	6.0	6.0
	Disagree	34	8.8	8.8	14.8
	Neutral	107	27.8	27.8	42.6
	Agree	92	23.9	23.9	66.5
	Strongly Agree	129	33.5	33.5	100.0
	Total	385	100.0	100.0	

Figure 4.12: Music Sales

Table 4.23 and figure 4.12 show the response regarding, Music Sales. According to table 4.23 and figure 4.12 (Bar chart), out of 385 respondents, 6.0% of the respondents strongly disagreed with the statement, 8.8% of the respondents disagreed with the statement, 27.8% of the

respondents were neutral about the statement, 23.9% of the respondents agreed with the statement, and 33.5% of the respondents strongly agreed with the statement.

Table 4.24: Merchandise Sales

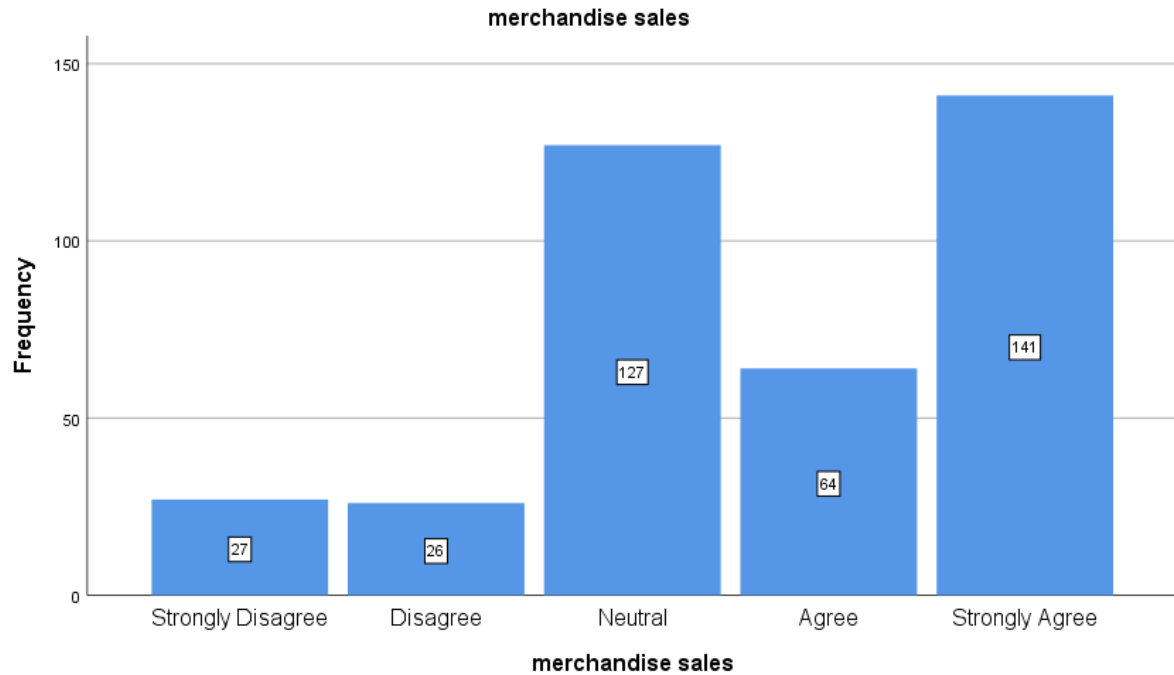| merchandise sales					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	27	7.0	7.0	7.0
	Disagree	26	6.8	6.8	13.8
	Neutral	127	33.0	33.0	46.8
	Agree	64	16.6	16.6	63.4
	Strongly Agree	141	36.6	36.6	100.0
	Total	385	100.0	100.0	

Figure 4.13: Merchandise Sales

Table 4.24 and figure 4.13 show the response regarding, "Merchandise Sales". According to table 4.24 and figure 4.13 (Bar chart), out of 385 respondents, 7.0% of the respondents strongly disagreed with the statement, 6.8% of the respondents disagreed with the statement, 33.0% of the respondents were neutral about the statement, 16.6% of the respondents agreed with the statement, and 36.6% of the respondents strongly agreed with the statement.

4.4 Response Sheet of Brand equity and perception of Bollywood music

Table 4.25: Association with Cultural Identity

Association with Cultural Identity

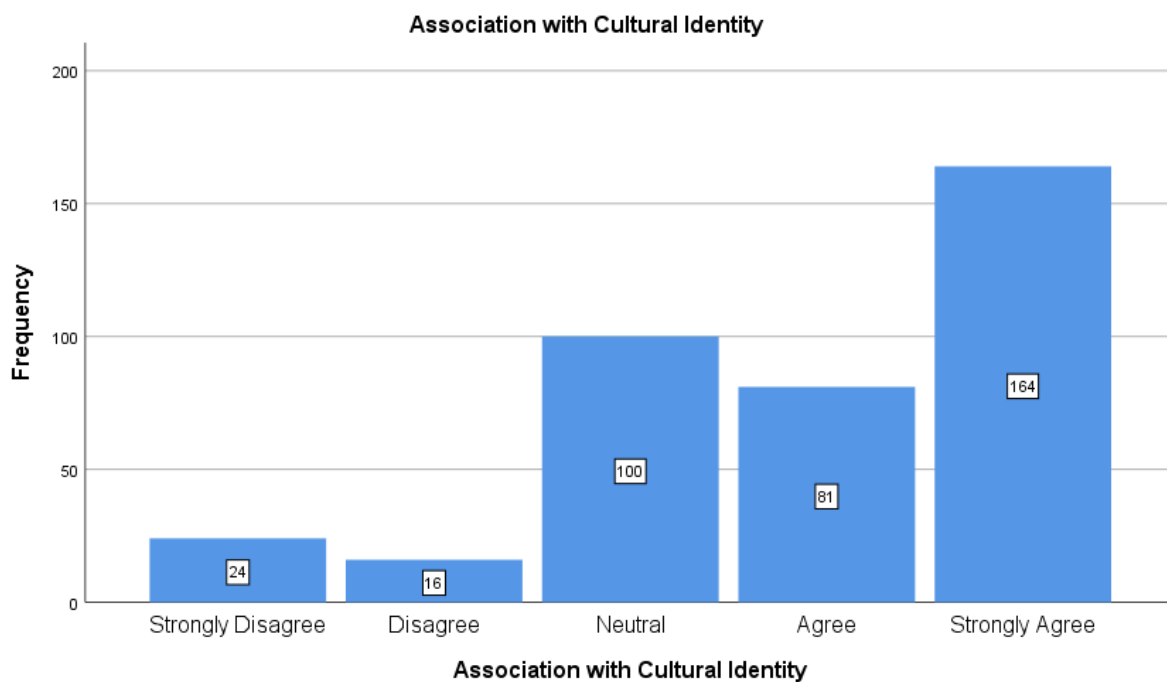|		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	24	6.2	6.2	6.2
	Disagree	16	4.2	4.2	10.4
	Neutral	100	26.0	26.0	36.4
	Agree	81	21.0	21.0	57.4
	Strongly Agree	164	42.6	42.6	100.0
	Total	385	100.0	100.0	

Figure 4.14: Association with Cultural Identity

Table 4.25 and figure 4.14 show the response regarding, Association with Cultural Identity. According to table 4.25 and figure 4.14 (Bar chart), out of 385 respondents, 6.2% of the respondents strongly disagreed with the statement, 4.2% of the respondents disagreed with the

statement, 26.0% of the respondents were neutral about the statement, 21.0% of the respondents agreed with the statement, and 42.6% of the respondents strongly agreed with the statement.

Table 4.26: Audience Engagement

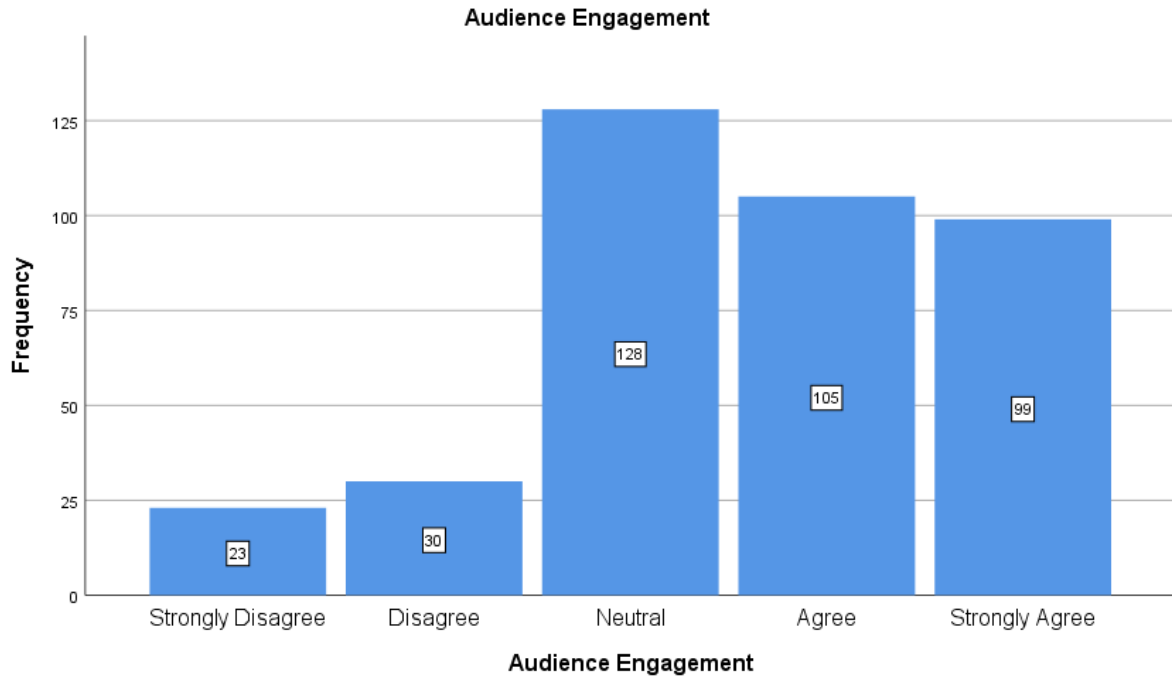|		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	23	6.0	6.0	6.0
	Disagree	30	7.8	7.8	13.8
	Neutral	128	33.2	33.2	47.0
	Agree	105	27.3	27.3	74.3
	Strongly Agree	99	25.7	25.7	100.0
	Total	385	100.0	100.0	

Figure 4.15: Audience Engagement

Table 4.26 and figure 4.15 show the response regarding, "Audience Engagement". According to table 4.26 and figure 4.15 (Bar chart), out of 385 respondents, 6.0% of the respondents strongly disagreed with the statement, 7.8% of the respondents disagreed with the statement, 33.2% of the respondents were neutral about the statement, 27.3% of the respondents agreed with the statement, and 25.7% of the respondents strongly agreed with the statement.

Table 4.27: Global Recognition and Appeal

		Frequency	Percent	Valid Percent	Cumulative Percent
Global Recognition and Appeal					
Valid	Strongly Disagree	36	9.4	9.4	9.4
	Disagree	49	12.7	12.7	22.1
	Neutral	112	29.1	29.1	51.2
	Agree	82	21.3	21.3	72.5

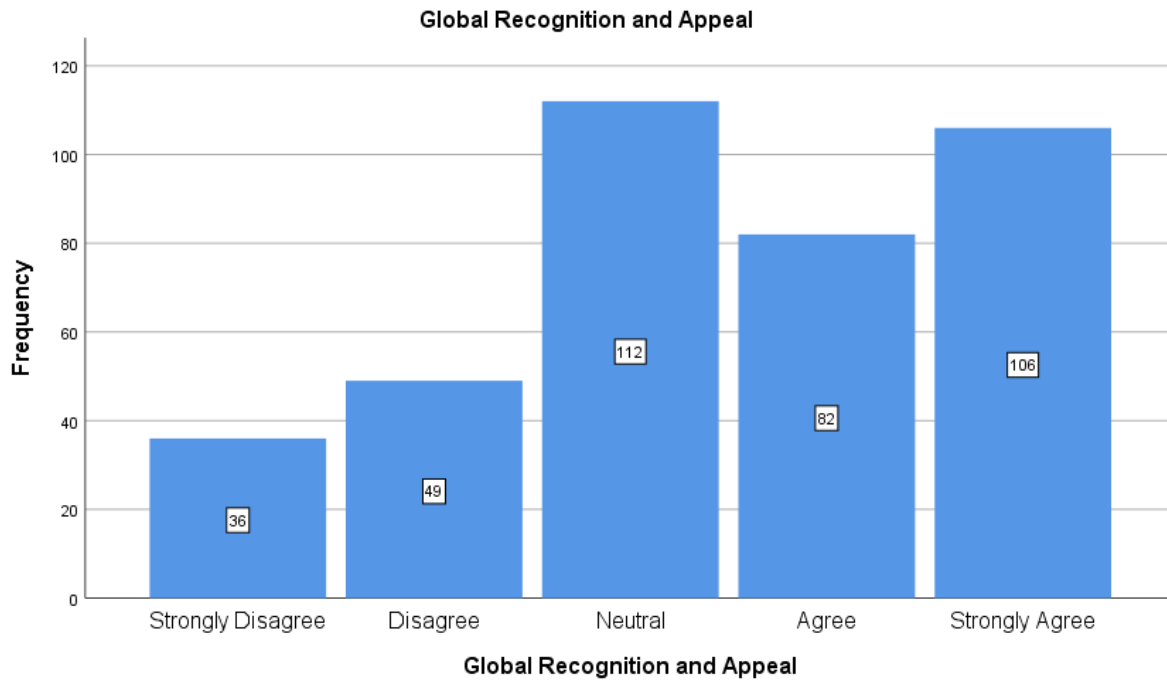|	Strongly Agree	106	27.5	27.5	100.0
	Total	385	100.0	100.0	

Figure 4.16: Global Recognition and Appeal

Table 4.27 and figure 4.16 show the response regarding, "Global Recognition and Appeal". According to table 4.27 and figure 4.16 (Bar chart), out of 385 respondents, 9.4% of the respondents strongly disagreed with the statement, 12.7% of the respondents disagreed with the statement, 29.1% of the respondents were neutral about the statement, 21.3% of the respondents agreed with the statement, and 27.5% of the respondents strongly agreed with the statement.

4.5   Response Sheet of Cross-cultural collaboration

Table 4.28: International Partnerships

International Partnerships

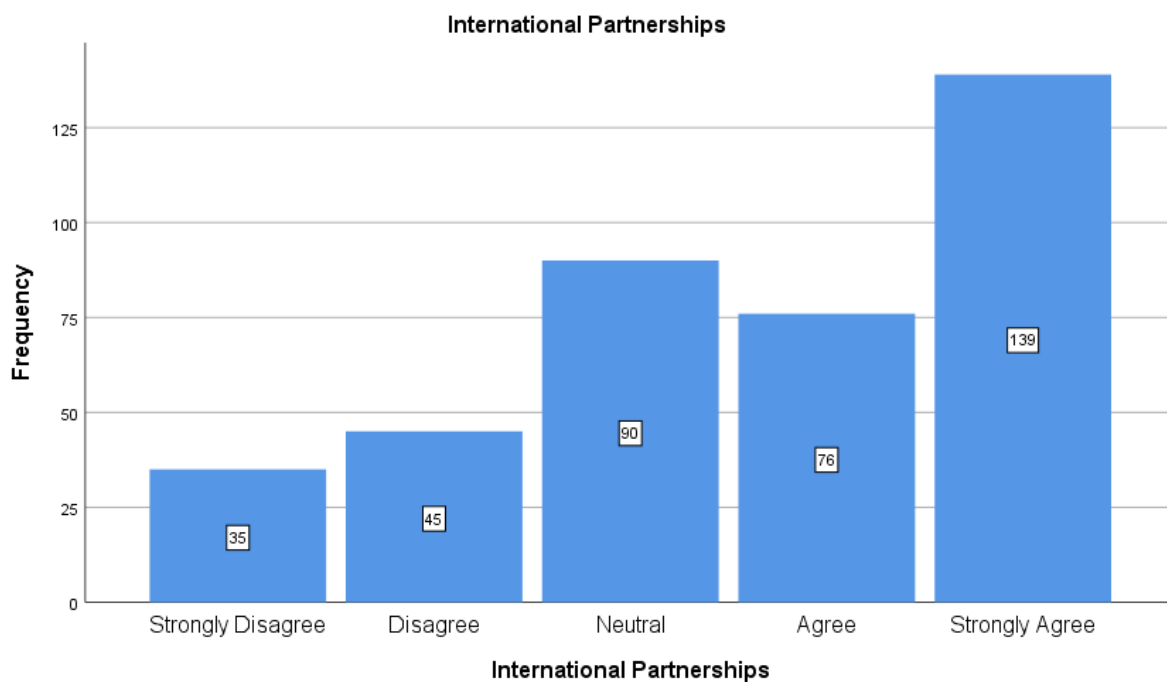|		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	35	9.1	9.1	9.1
	Disagree	45	11.7	11.7	20.8
	Neutral	90	23.4	23.4	44.2
	Agree	76	19.7	19.7	63.9
	Strongly Agree	139	36.1	36.1	100.0
	Total	385	100.0	100.0	

Figure 4.17: International Partnerships

Table 4.28 and figure 4.17 show the response regarding, "International Partnerships". According to table 4.28 and figure 4.17 (Bar chart), out of 385 respondents, 9.1% of the respondents strongly disagreed with the statement, 11.7% of the respondents disagreed with the statement, 23.4% of the respondents were neutral about the statement, 19.7% of the

respondents agreed with the statement, and 36.1% of the respondents strongly agreed with the statement.

Table 4.29: Cultural Fusion and Hybridization

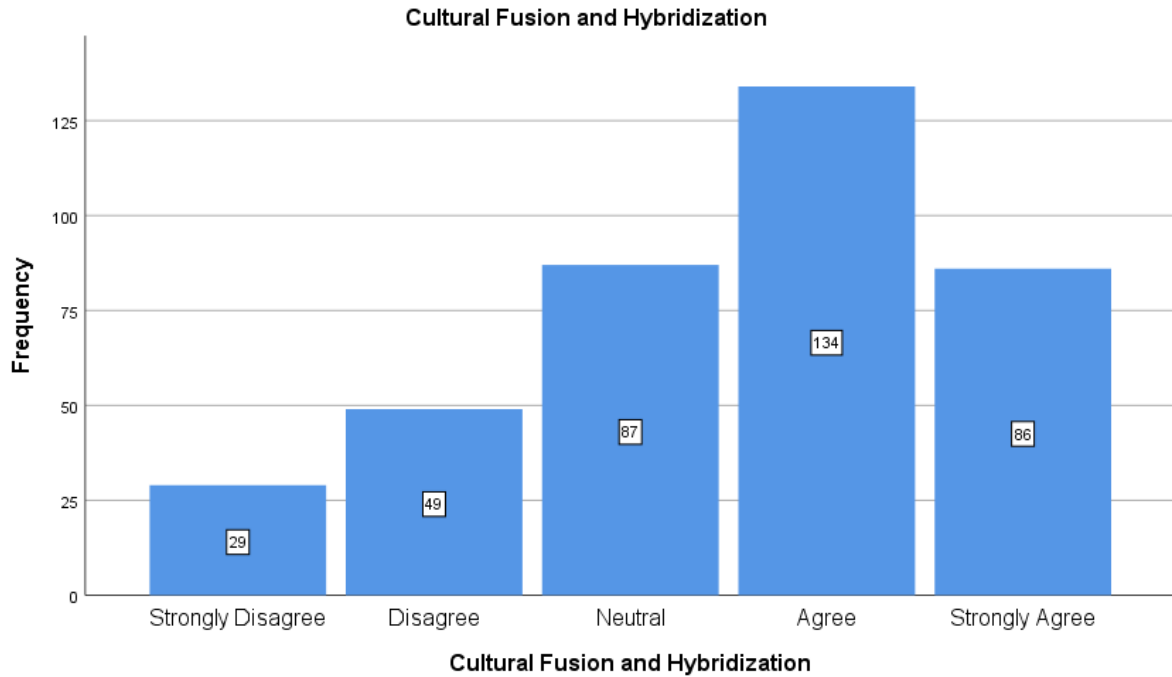|		Frequency	Percent	Valid Percent	Cumulative Percent
Cultural Fusion and Hybridization					
Valid	Strongly Disagree	29	7.5	7.5	7.5
	Disagree	49	12.7	12.7	20.3
	Neutral	87	22.6	22.6	42.9
	Agree	134	34.8	34.8	77.7
	Strongly Agree	86	22.3	22.3	100.0
	Total	385	100.0	100.0	

Figure 4.18: Cultural Fusion and Hybridization

Table 4.29 and figure 4.18 show the response regarding, "Cultural Fusion and Hybridization". According to table 4.29 and figure 4.18 (Bar chart), out of 385 respondents, 7.5% of the respondents strongly disagreed with the statement, 12.7% of the respondents disagreed with the statement, 22.6% of the respondents were neutral about the statement, 34.8% of the respondents agreed with the statement, and 22.3% of the respondents strongly agreed with the statement.

Table 4.30: Artistic Expression and Innovation

		Artistic Expression and Innovation			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	43	11.2	11.2	11.2
	Disagree	39	10.1	10.1	21.3
	Neutral	78	20.3	20.3	41.6
	Agree	55	14.3	14.3	55.8

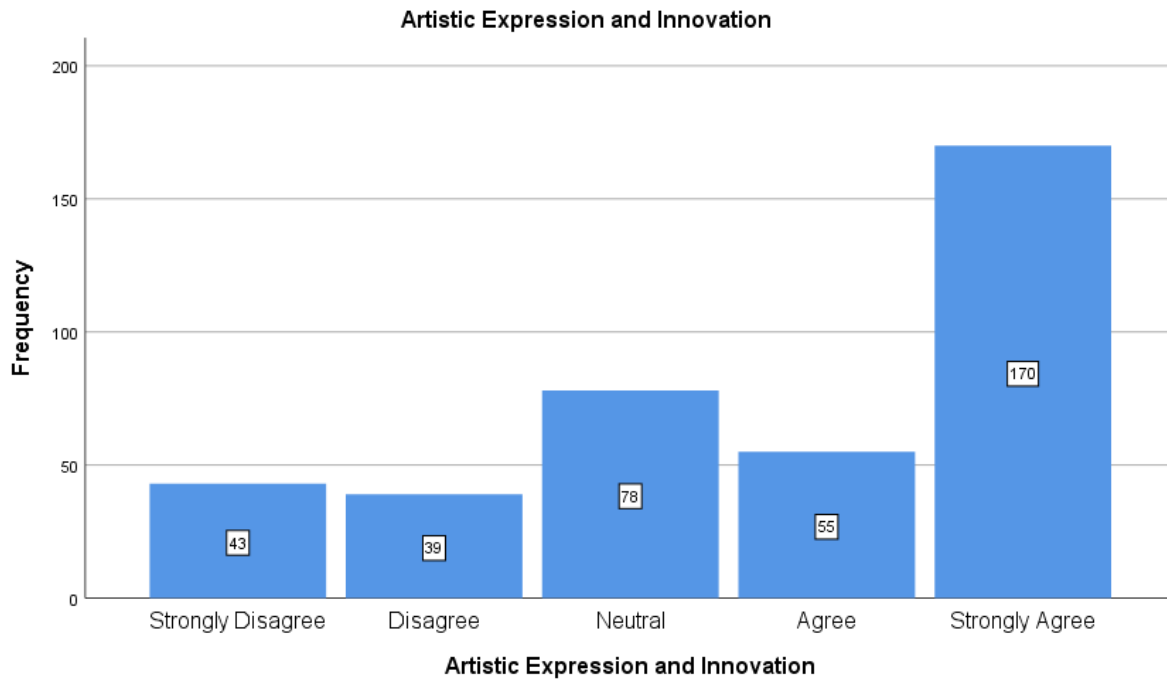|				
Strongly Agree	170	44.2	44.2	100.0
Total	385	100.0	100.0	

Figure 4.19: Artistic Expression and Innovation

Table 4.30 and figure 4.19 show the response regarding, "Artistic Expression and Innovation". According to table 4.30 and figure 4.19 (Bar chart), out of 385 respondents, 11.2% of the respondents strongly disagreed with the statement, 10.1% of the respondents disagreed with the statement, 20.3% of the respondents were neutral about the statement, 14.3% of the respondents agreed with the statement, and 44.2% of the respondents strongly agreed with the statement.

4.6 Response Sheet of Market reach/cultural exchange

Table 4.31: International Distribution

International Distribution				
	Frequency	Percent	Valid Percent	Cumulative Percent

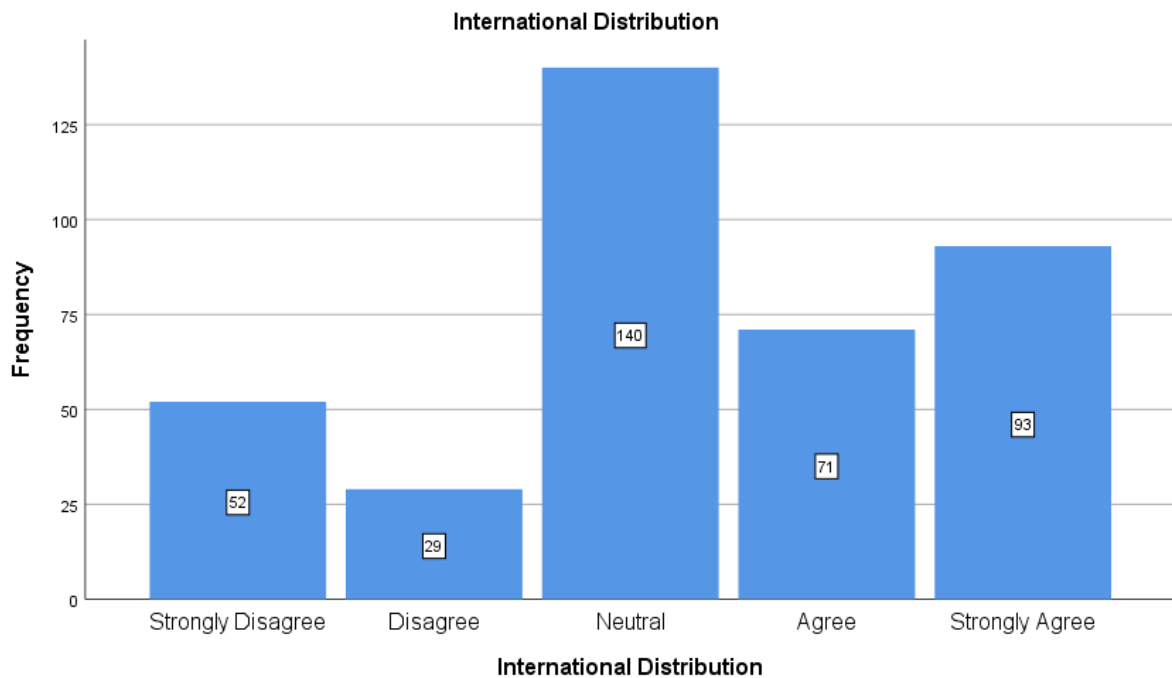| Valid	Strongly Disagree	52	13.5	13.5	13.5
	Disagree	29	7.5	7.5	21.0
	Neutral	140	36.4	36.4	57.4
	Agree	71	18.4	18.4	75.8
	Strongly Agree	93	24.2	24.2	100.0
	Total	385	100.0	100.0	

Figure 4.20: International Distribution

Table 4.31 and figure 4.20 show the response regarding, "International Distribution". According to table 4.31 and figure 4.20 (Bar chart), out of 385 respondents, 13.5% of the respondents strongly disagreed with the statement, 7.5% of the respondents disagreed with the statement, 36.4% of the respondents were neutral about the statement, 18.4% of the respondents agreed with the statement, and 24.2% of the respondents strongly agreed with the statement.

Table 4.32: Cultural Representation and Portrayal

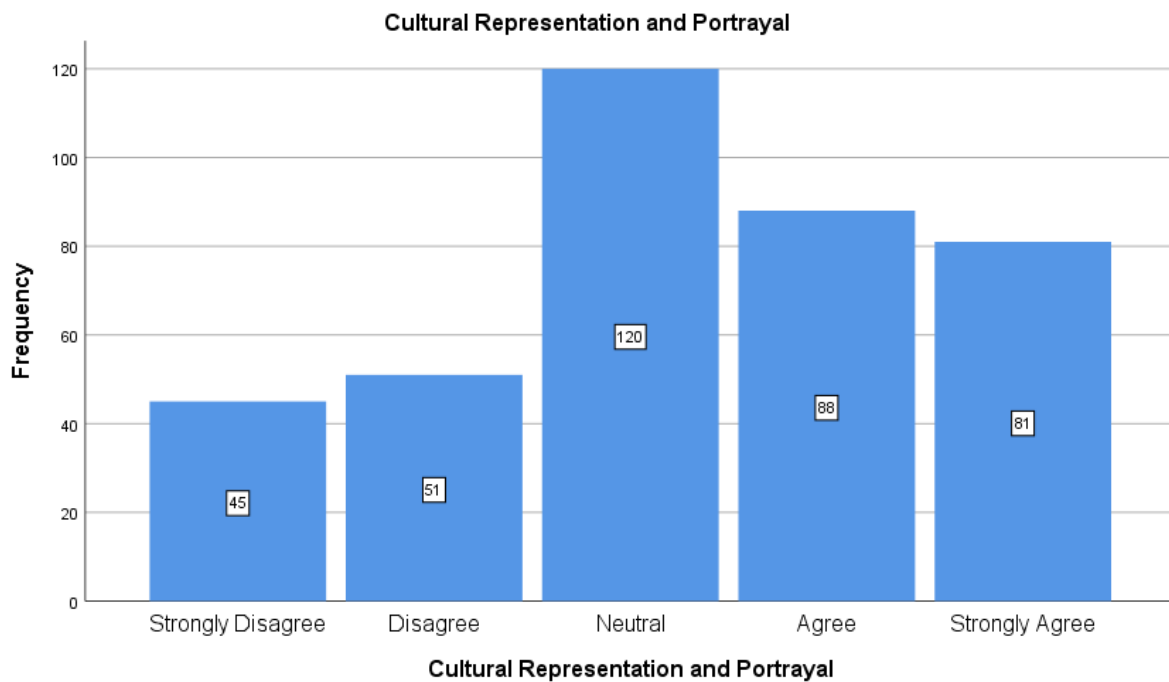|		Frequency	Percent	Valid Percent	Cumulative Percent
Cultural Representation and Portrayal					
Valid	Strongly Disagree	45	11.7	11.7	11.7
	Disagree	51	13.2	13.2	24.9
	Neutral	120	31.2	31.2	56.1
	Agree	88	22.9	22.9	79.0
	Strongly Agree	81	21.0	21.0	100.0
	Total	385	100.0	100.0	

Figure 4.21: Cultural Representation and Portrayal

Table 4.32 and figure 4.21 show the response regarding, Cultural Representation and Portrayal. According to table 4.32 and figure 4.21 (Bar chart), out of 385 respondents, 11.7% of the respondents strongly disagreed with the statement, 13.2% of the respondents disagreed with the statement, 31.2% of the respondents were neutral about the statement, 22.9% of the respondents agreed with the statement, and 21.0% of the respondents strongly agreed with the statement.

Table 4.33: Audience Engagement and Interaction

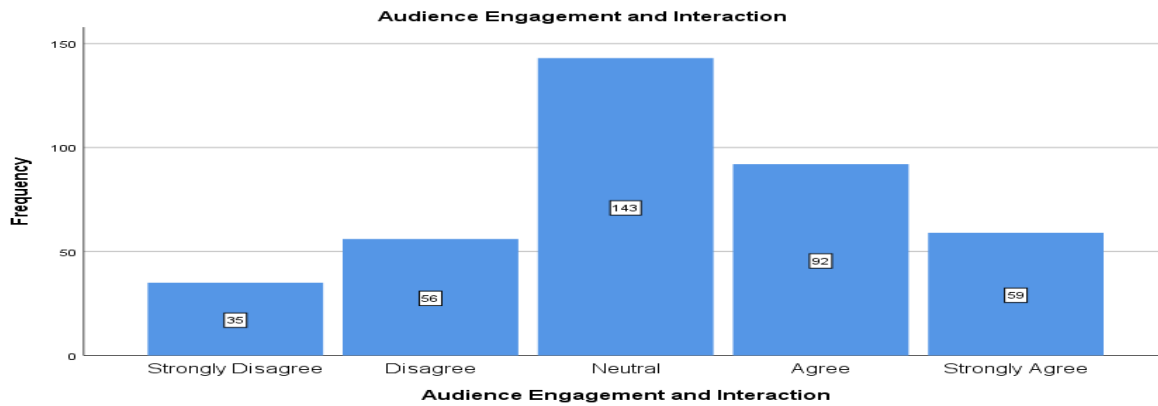| Audience Engagement and Interaction					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Strongly Disagree	35	9.1	9.1	9.1
	Disagree	56	14.5	14.5	23.6
	Neutral	143	37.1	37.1	60.8
	Agree	92	23.9	23.9	84.7
	Strongly Agree	59	15.3	15.3	100.0
	Total	385	100.0	100.0	

Figure 4.22: Audience Engagement and Interaction

Table 4.33 and figure 4.22 show the response regarding, "Audience Engagement and Interaction". According to table 4.33 and figure 4.22 (Bar chart), out of 385 respondents, 9.1% of the respondents strongly disagreed with the statement, 14.5% of the respondents disagreed with the statement, 37.1% of the respondents were neutral about the statement, 23.9% of the respondents agreed with the statement, and 15.3% of the respondents strongly agreed with the statement.

3.9 Research Design Limitations

The research includes mixed methods with quantitative and qualitative data collection and analysis which offers various limitations and challenges. This method demands a significant amount of time and effort for collecting information from reliable resources with proficiency. While conducting the data collection according to the research design many information were unable to be aligned with the area of discussion. The complexity rises along with the procedure of data handling that fosters potential bias. The research offers a vast dataset switch of numerous data both quantitative and qualitative which requires specialized software tools for analysis. As the report includes a review of the existing literature the criteria of ethical considerations need to be fulfilled.

3.10 Conclusion

The methods of the project will conclude the process of gathering findings from the research questions to obtain insights about the different instruments and operational terms. This analysis will include details about the policymakers, filmmakers, directors, musicians, and music composers. It is important to identify and assess the challenges of Hindustani Classical Music

so that it can mitigate those challenges and integrate Indian classical music into the prime features of Bollywood. Such methods will help the business analytics personnel to know about the development of Indian classical music from the ancient period to the modern period. Therefore, it will provide ideas about the role Indian music and film industry in supporting the nation economically.

CHAPTER IV: RESULTS

4.1 Research Question 1

Research Question 1: "What is the correlation between the integration of Hindustani Classical music in Bollywood productions and factors such as box office revenue, music sales, and merchandise sales?"

The integration of Hindustani Classical Music is beneficial for the Bollywood production processes. It improves the outcome, such as increasing sales of music or audio files, revenue in the box office, and merchandise sales. The positive correlation between classical music and commercial success indicates the benefits of the Bollywood industry. Similarly, the p-value of 0.047 and f-value of 3.971 also indicate the acceptance of the alternative hypothesis, which indicates a positive influence of Hindustani Classical Music on Bollywood. Classical music carries the Indian unique musical tradition, along with Indian cultural essence, which is beneficial for the development of the business processes in this industry (Borgohain *et al.* 2023). Hence, the use of Hindustani Classical Music added an extra level, or extra value in Indian cinemas, and can attract a global audience for both Indian music and cinemas.

4.2 Research Question 2

Research Question 2: "How does the brand equity and perception of Bollywood music, including Hindustani Classical influences, vary among target audiences worldwide based on gender, age, and occupation?"

Age, gender, and occupation are the demographic factors of the audiences; Hindustani Classical Music certainly influences audiences from different demographic factors. For example, men often prefer rhythm-driven composition, while women can lean towards emotionally rich and melodious songs. On the other hand, it can be said that older audiences are much more attracted by classical elements with nostalgic tracks, while the younger generation prefers current Bollywood music. In that case, blending the classical elements of music in contemporary Bollywood presentations is required to attract audiences of all ages. Furthermore, it can create a sense of respect for the choice of each generation. Furthermore, occupational influence can also be observed in this concern. People, who are from artistic and creative professions, choose the integration of classical music elements rather than other people (Schiavio *et al.* 2022). On the other hand, business-oriented people may like global and modern sounds and presentations.

The sense of brand, the branded singer also attracts customers and increases the reach of any music video; in that case, the integration of the Indian essence of classical music in the present-era presentation of Bollywood can engage audiences from different demographic groups and enhance brand equity of Bollywood music throughout all demographics.

4.3 Research Question 3

Research Question 3: "What are the potential opportunities for cross-cultural collaboration between Hindustani Classical musicians, Bollywood stakeholders, and international artists, and how can these collaborations leverage the appeal of Bollywood music to expand market reach and foster cultural exchange?"

The collaboration of Hindustani Classical musicians, Bollywood stakeholders, and international artists will present a cross-cultural musical atmosphere in Bollywood. Hence, it can promote a positive section in Bollywood music, in which the essence and elements of the rich cultural heritage of Hindustani Classical Music will enhance the global appeal of the music products of Bollywood, one of the Indian cinematographic industries. The correlation coefficient value of 0.34 and a lower p-value suggests a positive and increasing cross-cultural value which can lead Bollywood to a broader market reach, as well as an increase in cultural exchange. The collaboration of these elements produces innovative musical elements to attract audiences from different regional demography (Bello and Garcia, 2021). In addition, it can promote translation services for the lyrics of music. Often, audiences increase their interest towards a movie by melodious and/or classical elements of songs. Hence, it can be said that these elements of Indian classical music from Hindustani Classical Music will enrich Bollywood in the global landscape of music by blending various musical cultures and traditions.

4.4 Research Question 4

Research Question 4: "What are the business strategies employed by Bollywood producers, directors, and music composers to leverage Hindustani classical music for global appeal, and how effective are these strategies in achieving their objectives?"

The music of Bollywood can be blended with international culture and music elements to attract niche audiences. In that case, Bollywood producers, directors, and music composers can blend the elements. Fusion music, such as jazz fusion (the combination of jazz music and rock music) includes a new and attractive dimension within the music culture, for which people

from different cultures may like that new genre. Moreover, the intertwined presentation of classical music and contemporary styles can be collaborated with the voices of international artists, which can lead Bollywood music to a broader appeal (Heile, 2024). Such strategies may influence the benefits to both contemporary and traditional music lovers. It will flourish the Indian, especially Bollywood box office and music pieces on the global stage and increase the cultural value of Hindustan Classical Music, influencing Bollywood's commercial success.

4.5 Summary of Findings

The assimilation of Hindustan Classical Music has a profound commercial value as different cultures and demography. Brand equity of such blended presentation of music increases the range of target customers or audiences (Anglada-Tort *et al.* 2022). The cross-cultural collaboration will also allow music producers, vocalists, directors, and composers to include new and various beneficial strategies to produce different types of music. Apart from that, the marketing heads of the Bollywood movie directors can use attractive music in their promotional strategies in both national and international landscapes of movies and music. International singers and vocalists also add an extra dimension to enhance global market reach, followed by the financial success of Bollywood and Hindustan Classical Music.

4.6 Conclusion

The study found that understanding the different roles of Hindustan Classical Music in Bollywood is very important for the commercialisation of Indian musical and cinematographic culture. Efficient business strategies, such as production and promotional strategies can secure a good rank for the combination of Hindustan Classical Music and Bollywood. Furthermore, international collaboration and the blending of different music traditions create a fusion music culture which enhances cultural and commercial reach, leading to increasing profit and more audience, as well as a good rank in global music and cinematography.

CHAPTER V: DISCUSSION

5.1 Overview

The use of Hindustani Classical music in Bollywood films has been crucial in defining the brand identity of Bollywood and using it as a worldwide influential force. Hindustani Classical music is an integral part of traditional Indian music and art, with strong historical origins in Indian culture. Bollywood, which has emerged as the Hindi-language film business in India, has adeptly incorporated this rich musical legacy into its essence. Bollywood has skilfully combined several aspects, such as Hindustani Classical music, with contemporary narrative and filmmaking skills, via cultural fusion. This amalgamation not only imparts a unique cultural essence to Bollywood films but also enhances the worldwide acknowledgment and admiration of Indian cultural heritage. Bollywood's global prominence makes it a powerful instrument for soft power diplomacy, enabling India to exhibit its cultural variety, values, and traditions to a worldwide audience. Furthermore, the economic consequences of Bollywood's triumph, fuelled in part by its integration of Hindustani Classical music, also bolsters India's status as a pivotal participant in the worldwide entertainment sector. Incorporating Hindustani Classical music into Bollywood films has not only strengthened Bollywood's brand identity, but also allowed India to safeguard its cultural history as a means of exerting soft power. This has facilitated cross-cultural interaction and contributed to global economic development.

5.2 Discussions of Result

5.2.1 Discussion based on the Demographic profile of the results.

- The distribution of genders among the replies. Out of the 385 individuals included in the research, 51.2% identified as female, while 48.8% reported as male. This indicates a very even distribution of genders among the people in the sample population. The overall percentage column shows that the entire number of people who responded is fully accounted for, with females making up slightly over fifty percent of the total sample population. This gender distribution guarantees equal inclusion of both men and female views inside the research, so ensuring a diverse range of opinions and viewpoints.

- The demographic breakdown of age groups among those taking part in the study. Among the whole sample, a total of 88 individuals, equivalent to 22.9% of the sample, fell within the age range of 35 to 44. The age group of persons between 45 and 54 years old

constituted 24.9% of the whole group of respondents, including a total of 96 individuals. The age cohort of individuals aged 25-34 represented 19% of the sample, with a total of 73 individuals. The age categories of 18-24 years and 55 years and over each included 67 and 61 individuals, respectively, making up 17.4% and 15.8% of the total sample, respectively. This distribution displays a diverse representation across multiple age groups, providing a comprehensive understanding of perspectives throughout different stages of development.

- The classification of individuals is based on their level of education. Among the 385 participants, the biggest group consists of 149 persons (38.7%) who have post-graduate degrees. There are 137 people (35.6%) with college degrees and 99 individuals (25.7%) with intermediate certificates. The data shown in the table indicates that a higher proportion of participants possess higher educational qualifications, with graduate degrees becoming the most prevalent among the surveyed persons. The study's participant distribution reveals a notable proportion of individuals with advanced education, including a substantial percentage who have pursued education above the undergraduate level.

- The classification of individuals is based on their income levels. Among the 385 participants, the majority were categorized into three income frames: Middle Income, Low Income, and High Income. Specifically, within the total sample of 100 respondents, 26.0% were categorized as part of the High-Income category. Simultaneously, the Low-Income group consisted of 149 respondents, or 38.7% of the total sample. In addition, within the whole group of participants, 136 persons, accounting for 35.3% of the total, were classified as middle-income. The cumulative percentages indicate that 26.0% of those who responded were categorized as high-income, 64.7% were either in the High- or Low-Income categories, and all respondents were placed in the specified income categories. This analysis provides useful insights on how income is distributed among the people participating in the research, enhancing our understanding of the study's results about the link between their incomes and the variables under examination.

- The classification of individuals based on their occupation. Among the 385 participants, the majority identified themselves as belonging to different occupational categories. Business professionals constituted 26.2% of the respondents, and homemakers made up 25.7%. The sample consisted of 25.2% professionals and 22.9% students. The

percentages provide useful insights on the professional diversity of the respondents, highlighting the diverse backgrounds of people participating in the survey. The existence of this diverse range shows a broad representation from many sectors of society, hence enhancing the dependability and comprehensiveness of the research findings.

- The rate at which the participants engage with Bollywood material. The data unambiguously demonstrates that a substantial proportion of the participants often engage with Bollywood content, with 24.4% enjoying it daily and 25.2% loving it weekly. Furthermore, 28.8% of the respondents reported a consistent monthly consumption of Bollywood material. Only a small portion of the participants, namely 21.6%, confessed to sometimes consuming Bollywood material. Overall, this table illustrates the significant passion and engagement of the respondents with Bollywood, since a substantial proportion of them consume its content on a weekly, monthly, or daily basis. The consistent use of Bollywood music within the specific demographic underscores its cultural significance and wide-ranging popularity.

5.2.2 Discussion based on the Hypothesis.

- The Model Summary provides a succinct overview of the regression model's capacity to accurately forecast the variations in the dependent variable, namely the incorporation of Hindustani Classical music. The R-value, denoting the correlation coefficient, is 0.101, indicating a small positive relationship between the factors that predict and the dependent variable. The R Square value, which quantifies the proportion of variability in the dependent variable that can be explained by the independent factors, is 0.010. This suggests that the variables included in the model account for just 1% of the variance in the integration of Indian Classical music. The Adjusted R Square value, taking into account the number of variables and sample size, is 0.008. This indicates that the model's capacity to clarify the variance in the data is moderate and does not exhibit a significant enhancement compared to the R Square value. The Standard Error of the Estimate is 2.45485. This figure represents the average difference between the actual data and the predicted values produced by the regression model. Overall, the model's performance suggests a limited ability to accurately predict the inclusion of Hindustani traditional music based on the given variables.

- The ANOVA presents the results of research conducted to examine the relationship between the inclusion of Hindustani Classical music and its impact on the economic

performance of Bollywood movies. This impact was measured using variables such as box office revenue, music sales, and merchandise sales. The regression model exhibits a statistically significant association, as shown by the F-value of 3.971 and a corresponding p-value of 0.047. This suggests that the variations in the outcomes of Bollywood movies might be partially explained by the use of Hindustani Classical music. However, it is important to recognize that the explained variance is quite little when compared to the total variance, as shown by the relatively low R-squared value. The residuals, representing the unexplained variability, are substantial, indicating that factors other than the inclusion of Hindustani Classical music also influence the results of Bollywood output. Overall, although there is evidence of a significant link, the impact of integrating Hindustani Classical music into Bollywood musicals may be mild and influenced by unaccounted factors in the regression model.

- "The findings derived from the regression analysis conducted to examine the relationship between the incorporation of Hindustani Classical music and Bollywood goods are shown in the result. The unstandardized coefficient (B) for the constant is 9.767. This coefficient indicates the predicted effect on the dependent variable (Bollywood productions) when all independent variables are set to zero. The constant has a standard error of 0.631. The coefficient for the integration of Hindustani Classical music is 0.107, without standardization. This suggests that for every additional unit of incorporation of Hindustani Classical music, there is a projected increase of 0.107 units in the number of Bollywood productions. The standardized coefficient (Beta) for including Hindustani Classical music is 0.101, indicating the strength and direction of the relationship between the independent and dependent variables. The t-value obtained from the calculation is 1.993, and it is associated with a p-value of 0.047. This suggests that there is a statistically significant correlation between the incorporation of Hindustani Classical music and Bollywood productions, with a significance level of 0.05. This implies that there is concrete evidence supporting the alternative hypothesis, demonstrating a significant economic impact of including Hindustani Classical music in Bollywood films."

- The ANOVA results examine how gender affects the reputation and perception of music from Bollywood in the population under study. The study reveals a notable difference between genders in their perceptions of Bollywood music, supported by an important F-value of 4.828 at a significance level of 0.029. The "Between Groups" sum of squares, representing the variation across different gender groups, is 31.684. Conversely, the

"Within Groups" sum of squares, which indicates the amount of variance within each gender group, is substantially higher at 2513.693. This indicates that although there may be differences in reputation and perception across various gender groups, the discrepancies seen between genders are not only due to chance. Therefore, the findings suggest that gender has a substantial impact on how consumers perceive Bollywood music. This highlights the need to consider gender-specific factors when understanding and managing the value of brands in the context of Bollywood music.

- The statistical data presented in offers useful insights into the brand value and perception of Bollywood music across different age groups. The mean brand equity and perception score for respondents aged 18-24 years is 10.34, with a standard deviation of 2.91. Likewise, those aged 25 to 34 had a slightly elevated mean score of 10.73, accompanied by a standard deviation of 2.65. The mean score for those aged 35 to 44 is 11.18, with a standard deviation of 2.48. The individuals in the age group of 45-54 years have an average score of 11.54 and a measure of variability of 2.35, as shown by the standard deviation. Significantly, those aged 55 and beyond had a somewhat lower mean score of 10.52, accompanied by a standard deviation of 2.40. To summarize, the research had a total of 385 individuals, and the mean score achieved was 10.94. This illustrates a generally positive brand value and perception of Bollywood music across persons of different age demographics. However, there are noticeable differences in how various age groups perceive things, as younger individuals tend to get somewhat lower ratings compared to older groups.

- The ANOVA results indicate a statistically significant correlation "between age and both brand equity and perception of Bollywood music among the people included in the sample." The discrepancy across different age groups in terms of brand equity and perception is of statistical significance ($F = 2.988$, $p = .019$). This suggests that there are significant discrepancies in the brand value and perception of Bollywood music across individuals belonging to various age demographics. However, it is important to recognize that the variability within groups, which refers to the differences among people within each age group, is much higher compared to the variability across groups. This implies that age has a role in shaping the growth of the brand and the perception of Bollywood music, other factors also contribute to the variations noticed within each age group. To summarize, our findings suggest that age is a pivotal factor in evaluating the worth and perception of brands within the domain of Bollywood music. This highlights the need to

customize material for various ages within the intended demographic to enhance overall appeal and engagement.

- "The statistical data on the brand equity and perception of Bollywood music among people, categorized by their employment. The mean scores indicate the average level of brand equity and perception within each occupational area. The average score of Home Makers is 11.44, which is the highest among all the categories. The average score for business professionals is somewhat lower at 11.08. Professionals and students had average ratings of 10.47 and 10.70, respectively, which are somewhat lower than the scores of homemakers and businesspersons. The standard deviation measures the degree of variation in scores within each category. Out of all the groups, the homemaker's group had the smallest standard deviation of 2.32, suggesting a high level of consistency in their views. On the other hand, Professionals have the highest standard deviation of 2.82, indicating a larger level of diversity in brand equity and perception across individuals in this professional category. The descriptive statistics demonstrate disparities in brand equity and perception across various professions, providing useful insights into how different groups perceive Bollywood music, including its Hindustani Classical influences".

- The ANOVA examines the relationship between employment and the participants' brand equity and opinion of Bollywood music. The analysis involves partitioning the total variation into variance across different professional groups and variance within each job group. The results indicate that there is a notable difference in brand value and opinion regarding Bollywood music across different occupation groups, as shown by an important F-value of 2.704 (p = 0.045). This suggests that the variations in brand value and perception of music from Bollywood cannot be solely attributed to chance events, but are instead influenced by the occupation of the participants. Therefore, it can be inferred that employment has an impact on customers' perspectives and opinions about Bollywood music. This highlights the need to use occupation-based marketing strategies to enhance brand value and perception across various target groups.

- "The descriptive statistics for two significant factors: cross-cultural cooperation and market reach/cultural exchange. The mean score for cross-cultural cooperation is 10.8390, with a standard deviation of 2.98870. The data shown here are derived from a sample size of 385. The research indicates that, on average, participants have a mostly favorable impression of the level of cross-cultural cooperation in the realm of Bollywood

music, with a moderate degree of variability in their responses. The mean score for market reach/cultural exchange is 9.8234, with a standard deviation of 2.75756. The information provided is derived from a sample size of 385. Respondents' assessments suggest a little decrease in the extent of market reach and cultural exchange when compared to cross-cultural cooperation. The diversity in their responses stays constant. These results provide vital insights into the perceived levels of collaboration and commercial penetration in the domain of Bollywood music. They highlight the importance of cultural exchange and cooperation in shaping how audiences see and experience things."

- The correlation analysis examines the relationship between cross-cultural cooperation and market reach/cultural exchange in the context of Bollywood music. The Pearson correlation coefficient between cross-cultural cooperation and market reach/cultural exchange is 0.314, indicating a somewhat positive relationship. Therefore, when cross-cultural cooperation increases, there is a commensurate tendency for market growth and cultural exchange to also increase. Both associations had p-values of 0.000, which fall below the conventional threshold of 0.01, indicating statistical significance. Therefore, we can confidently conclude that there is a significant and positive relationship between cross-cultural cooperation and the growth of commercial influence and cultural exchange in the domain of Bollywood music. This finding suggests that increased cooperation across diverse cultures leads to a broader market reach and facilitates the exchange of cultural values. This emphasizes the importance of cross-cultural efforts in advancing the global reach of Bollywood music.

5.3 Discussion Based on Research Questions

5.3.1 Research Question 1

What is the correlation between the integration of Hindustani Classical music in Bollywood productions and factors such as box office revenue, music sales, and merchandise sales?

The use of Hindustani Classical music in Bollywood films may have a varied influence on commercial aspects such as box office earnings, music album sales, and merchandise sales. Although the introduction of cultural elements may enhance credibility and attract certain groups, its impact on financial success is inconsistent. From a box office perspective, movies that successfully include Hindustani Classical music have the potential to appeal to a specific

audience with a keen interest in conventional Indian music and culture. This might lead to increased ticket sales and positive reviews. Nevertheless, the inclination of the wider public towards modern music genres may restrict its total influence on cinema office success. Similarly, whereas soundtracks with a subject of Hindustani Classical music may broaden the range of music available and attract a specific audience who enjoy classical music, their overall popularity may be restricted, leading to relatively low sales compared to more popular Bollywood songs. Concerning goods sales, including Hindustani Classical music into the film and accompanying items might enhance the overall branding. However, its direct influence may be less substantial when compared to variables like as the film's plot, characters, or major actors. Generally, Hindustani Classical music enhances the cultural value of Bollywood films, but its direct connection to financial success is intricate and relies on certain circumstances.

5.3.2 Research Question 2

How does the brand equity and perception of Bollywood music, including Hindustani Classical influences, vary among target audiences worldwide based on gender, age, and occupation?

The perception and brand value of Bollywood music, which incorporates elements of Hindustani Classical music, vary greatly among certain target audiences across the globe, depending on factors such as gender, age, and vocation. Gender has a significant impact, as studies indicate that ladies tend to have a stronger preference for melodic and emotionally evocative Bollywood songs, particularly those with classical elements, while males may be more inclined towards compositions that are driven by rhythm. Age demographics reveal discrepancies, as younger listeners often prefer modern Bollywood music, while elderly populations may have a greater affinity for classical components and nostalgic songs. One's occupation has a significant influence on their point of view. People working in creative sectors or with a music background tend to have a sophisticated comprehension and admiration for the combination of classical elements that comprise Bollywood music. In contrast, specialists in companies that emphasize advancement and globalization may give more importance to current sounds that are in line with wider cultural patterns.

The acceptance of Bollywood music, which includes influences from Hindustani Classical music, is ultimately determined by a combination of cultural background, individual

preferences, and societal factors. This emphasizes the need for targeted marketing strategies to effectively engage diverse audiences.

5.3.3 Research Question 3

What are the potential opportunities for cross-cultural collaboration between Hindustani Classical musicians, Bollywood stakeholders, and international artists, and how can these collaborations leverage the appeal of Bollywood music to expand market reach and foster cultural exchange?

The possibility of collaborating across different cultures among Hindustani Classical musicians, Bollywood players, and overseas artists offers several options to broaden commercial influence and promote cultural interchange. First and foremost, these partnerships have the potential to imbue Bollywood music with a wide range of cultural influences, hence enhancing its appeal to listeners worldwide. Integrating components from several musical traditions may provide distinct and inventive soundscapes that appeal to a wider range of listeners. Furthermore, collaborating with overseas musicians enables Bollywood players to access untapped areas and target other demographic segments. Partnerships with acclaimed performers from other nations may ease access to outside markets and allure global enthusiasts, thereby broadening the scope of Bollywood music outside conventional limits. Furthermore, cross-cultural interactions provide opportunities for significant cultural interchange. Through the integration of many musical traditions, musicians have the opportunity to acquire knowledge from one another's methodologies, genres, and viewpoints, therefore cultivating a sense of mutual comprehension and admiration. Furthermore, these partnerships might act as catalysts in the promotion of Indian heritage and culture on an international scale. Bollywood stakeholders may enhance diplomatic outreach and soft power by presenting a diverse range of Indian music via joint ventures. The partnership among Hindustani Classical musicians, Bollywood all stakeholders, and overseas artists has enormous potential to not only make Bollywood music more appealing but also promote cultural interchange and strengthen worldwide connections.

5.3.4 Research Question 4

What are the business strategies employed by Bollywood producers, directors, and music composers to leverage Hindustani classical music for global appeal, and how effective are these strategies in achieving their objectives?

Bollywood directors, producers, and composers use several commercial techniques to exploit Hindustani classical music for international appeal. An often-used method is introducing classical aspects into cinema soundtracks, either by directly adapting traditional works or by using classical instruments and voice approaches. This integration results in a distinctive musical persona that attracts both Indian and worldwide listeners, providing a combination of traditional and contemporary elements. In addition, partnerships with prominent Hindustani classical musicians provide authenticity and profundity to Bollywood music, augmenting its allure to international audiences who value the craftsmanship and legacy of classical music. These partnerships also function as a marketing tactic, drawing the interest of both music aficionados and casual listeners. In addition, deliberate marketing and promotion initiatives, including participation in foreign film screenings, music excursions, and digital platforms, serve to exhibit the classical influences of Bollywood music to a worldwide audience, therefore extending its reach and influence.

The efficacy of different tactics in attaining their goals varies. The use of Hindustani classical music in Bollywood boosts its artistic merit and cultural depth.

However, the extent of its influence on worldwide popularity is contingent upon elements such as the execution quality, prevailing market trends, and the tastes of viewers. Nevertheless, via the strategic use of classical music's inherent worldwide attraction and the integration of contemporary aspects, Bollywood manufacturers, directors, and composers of music may significantly augment the international allure of their artistic works.

CHAPTER VI: CONCLUSION

6.1 Summary

Chapter 1 (Introduction)

This chapter discussed the "Contribution of Hindustani Classical Music To Creation Of Brand Bollywood And Using The Business As A Global Soft Power". This chapter describes Hindustani Classical Music. The chapter discussed Bollywood and the Indian film industry. The chapter defined the Impact of Hindustani Classical music on Bollywood's branding. The chapter included the role of Hindustani Classical Music in establishing the success of Bollywood.

Chapter 2 (Review of Literature)

This chapter presented "the review of relevant literature that assisted the researcher in becoming connected with existing knowledge in the topic or area of study where the research is being conducted". To provide a complete overview of what has been learned about a topic, a review of the relevant literature is conducted. It justified the study's problem selection. The chapter included all prior research regarding all the variables such as "Hindustani Classical Music, Brand Bollywood Perception, Integration of Hindustani Classical Music, Global Soft Power, Market Reach, Cultural Exchange". To summarize the review of literature, it can be said that much research has been undertaken on various elements of the function of climate change and the marine industry. "The objectives, methods, and results of the reviews supplied by various authors were reviewed in this chapter".

Chapter 3 (Research Methodology)

The chapter describes "the technique and types of data, data-gathering strategies, study area, and methodologies. Primary and secondary data were used to achieve the study's objectives". The conceptual framework and research methodologies were covered in this chapter. The conceptual design and research design were also employed in this chapter. The study was performed Globally. group consists of individuals worldwide who are interested in Bollywood films and music were the targeted population in this study. The sample size of the study was 385 respondents. A stratified random sampling technique and mixed-method research design were used in the study. Excel and SPSS were used the statistical software in

the study. The study included several tools for data analysis such as Standard Deviation, ANOVA, Correlation, and Regression used to conduct the research.

Chapter 4 (Data Analysis and Interpretation)

The chapter addressed the hypothesis, validity, reliability, and objectivity of the study and covered a "range of statistical tools and techniques for gathering data. In the pursuance of the objectives of the study and for testing the hypotheses, the required data were collected with the help of various tests. The study selected a primary study of Contribution Of Hindustani Classical Music To Creation Of Brand Bollywood And Using The Business As A Global Soft Power". This chapter included a description of the findings after using various "statistical techniques. Arithmetic Mean, Standard Deviation, Regression, ANOVA, and Correlation were used to process the data".

Chapter 5 (Discussion)

The chapter provided a comprehensive examination of the subject matter and explored how its effect fluctuates over time according to different circumstances. Furthermore, it evaluates and contrasts the findings of interviews and surveys across different age groups. The chapter provides a comprehensive examination of the results of the hypothesis and conclusions derived from the research question. In essence, the chapter provides a structure for critically assessing the study's conclusions and presents many viewpoints.

The sample size of the respondents was 385 respondents. Findings identified the gender of the respondents. It was found that 188 were males, who constitute 51.2 % and 197 were females who form 51.2 % of the total sample respondents.

The findings stated the age group of the respondents. It was observed that, out of the 385 respondents selected for the study, 88 people, or 22.9%, were between the ages of 35 and 44, 45-54 years age group accounted for 24.9% of the total responders, with a total of 96 individuals, age group of 25-34 years accounted for 19% of the sample, consisting of 73 people. Simultaneously, the age groups of 18-24 years and 55 years and beyond consisted of 67 and 61 participants, respectively, accounting for 17.4% and 15.8% of the entire sample, respectively. The age group is between 45-54 years, with the highest (24.9 %) of the sample respondents

The findings stated the education level of the respondents. It observed that out of 385 respondents, 149 individuals (38.7%) possess post-graduate degrees, there are 137 participants (35.6%) who hold a degree and 99 persons (25.7%) who possess intermediate credentials. It is understood that the majority of the respondents are 149 individuals (38.7%) possess post-graduate degrees

The findings stated the Income of the respondents. It was observed that out of 385 respondents, 100 respondents which accounts for 26.0%, were classified as belonging to the High-Income group, there were 149 respondents in the Low-Income category, which accounted for 38.7% of the sample, 136 individuals, which represents 35.3% of the total, were categorized as Middle Income. It is understood that the majority of the respondents were 149 respondents in the Low-Income category, which accounted for 38.7% of the sample.

The findings stated the "Geographic Location of the respondents". It was observed that out of 385 respondents, 150 of them live in urban regions, which makes up 39% of the overall sample, Semi-urban regions with 130 participants, accounting for 33.8% of the total sample, rural areas constitute consisting of 105 respondents, which accounts for 27.3% of the entire sample. It is understood that the majority of the respondents i.e. 150 of them live in urban regions, which makes up 39% of the overall sample.

Findings stated the "Occupation of the respondents". It was observed that out of 385 respondents, 26.2% of the respondents were business professionals, while homemakers accounted for 25.7% and Professionals made up 25.2% of the sample, while students represented 22.9%. It is understood that the majority of the respondents, 26.2% of the respondents were business professionals.

The findings stated the Frequency of Bollywood Consumption of the respondents. It was observed that out of 385 respondents, 24.4% consumed it on a daily basis, 25.2% enjoying it on a weekly basis, 28.8% of the participants stated that they consume on a monthly basis and 21.6%, admitted occasionally absorbing Bollywood content. It is understood that the majority of the respondents 28.8% of the participants consume on a monthly basis

H1: There is a significant economic impact of integrating Hindustani Classical music in Bollywood productions, as measured by factors such as box office revenue, music sales, and merchandise sales.

The regression model shows a slight positive correlation (R = 0.101) between integrating Hindustani Classical music and Bollywood productions".

The regression model demonstrates a statistically significant correlation between integrating Hindustani Classical music and Bollywood productions (F = 3.971, p = 0.047).

A statistically significant association (p = 0.047) confirms the economic influence of integrating Hindustani Classical music in Bollywood films.

H2: There is a significant difference in brand equity and perception of Bollywood music, including Hindustani Classical influences, among target audiences worldwide based on gender, age, and occupation.

ANOVA results indicate a statistically significant difference in brand equity and perception based on gender (F = 4.828, p = 0.029), suggesting that gender influences consumers' interpretations of Bollywood music

ANOVA results reveal a statistically significant difference in brand equity and perception based on age (F = 2.988, p = 0.019), indicating age influences consumers' perceptions of Bollywood music

ANOVA results indicate a statistically significant difference in brand equity and perception based on occupation (F = 2.704, p = 0.045), highlighting the influence of occupation on consumers' views of Bollywood music

H3: There is a significant relationship between cross-cultural collaboration and market reach/cultural exchange in the context of Bollywood music.

Positive correlation suggests that as cross-cultural collaboration increases, market reach and cultural exchange also tend to increase.

Both correlations are statistically significant (p < 0.01), highlighting the substantial relationship between cross-cultural collaboration and market expansion in Bollywood music.

Table 5.1: "An Overview of the Previously Stated Hypothesis and the Corresponding Results"

S. No.	Objectives	Hypothesis	Statistical Technique	Results

1.	To analyze the economic impact of integrating Hindustani Classical music in Bollywood productions by analyzing factors such as box office revenue, music sales, and merchandise sales.	H1: There is a significant economic impact of integrating Hindustani Classical music in Bollywood productions, as measured by factors such as box office revenue, music sales, and merchandise sales	Regression	H1 is Accepted
2.	To measure the brand equity and perception of Bollywood music, including Hindustani Classical influences, among target audiences worldwide based on gender, age, and occupation.	H2: There is a significant difference in brand equity and perception of Bollywood music, including Hindustani Classical influences, among target audiences worldwide based on gender, age, and occupation.	ANOVA	H2 is Accepted
3.	To identify opportunities for cross-cultural collaboration between Hindustani Classical musicians, Bollywood stakeholders, and international artists, leveraging the appeal of Bollywood music to expand market reach and foster cultural exchange.	H3: There is a significant relationship between cross-cultural collaboration and market reach/cultural exchange in the context of Bollywood music.	Correlation	H3 is Accepted

6.2   Implications of the Study

The study on the "Contribution of Hindustani Classical Music to Creation of Brand Bollywood and Using the Business as a Global Soft Power" has wide-ranging and complex ramifications. Firstly, the data highlights the significant impact of Hindustani Classical music in defining the worldwide view and identity of Bollywood. The study focuses on the incorporation of Hindustani Classical components in Bollywood productions, demonstrating

the cultural abundance and complexity that contribute to the uniqueness of Brand Bollywood. Furthermore, the study highlights the strategic utilization of Bollywood as a worldwide soft power. It explains how the inclusion of Hindustani Classical music acts as a powerful instrument for cultural diplomacy and projecting influence on the global platform.

Moreover, the study's implications also apply to the field of cultural heritage conservation and promotion. The research highlights the significance of conserving and promoting India's rich musical traditions in current situations by recognizing the mutually beneficial connection between Hindustani Classical music and Bollywood. This acknowledgment not only enhances a more profound understanding of Hindustani Classical music but also strengthens endeavours to protect and spread cultural heritage in the digital era.

Moreover, the study has substantial ramifications for other industry players, such as filmmakers, musicians, and legislators. The research sheds light on the economic, cultural, and strategic advantages of incorporating Hindustani Classical music into Bollywood films. It provides practical advice for industry professionals who want to improve the international appeal and competitiveness of Indian cinema. Furthermore, policymakers may utilize these results to create laws and programs that uphold the conservation, advancement, and worldwide distribution of Indian cultural resources, thereby promoting soft power diplomacy and socio-economic progress.

In summary, the study highlights how Hindustani Classical music may significantly influence the brand identity of Bollywood and enhance its worldwide soft power in the corporate world. The research promotes a comprehensive strategy to cultural innovation and diplomacy that highlights the diverse advantages of this integration. It emphasizes the importance of celebrating India's abundant musical legacy while also enhancing its worldwide impact and reputation.

6.3   Recommendations for future research

- **Suggestions**

a. Foster partnerships between Bollywood music composers and Hindustani classical musicians to enhance the incorporation of classical elements into Bollywood music.

b. Coordinate events and projects that demonstrate the amalgamation of Hindustani classical music with Bollywood on global platforms to foster cultural interactions.

c. Allocate resources towards educational programs and seminars aimed at enlightening artists and audiences about the profound impact of Hindustani classical music in Bollywood and its influence on developing the brand image.

d. Employ digital platforms and streaming services to advertise Bollywood music infused with Hindustani classical elements on a worldwide scale, hence expanding its exposure to a broader audience.

e. Foster research and studies on the influence of Hindustani classical music on the worldwide perspective of Bollywood, offering valuable insights for future advancements.

- **Recommendation**

a. Advocate for policies that endorse the conservation and advancement of Hindustani classical music inside the Bollywood business, guaranteeing its ongoing assimilation and acknowledgment.

b. Foster partnerships between Bollywood production firms and Hindustani classical music academies to produce genuine and significant music compositions.

c. Coordinate overseas tours showcasing Bollywood music performances with elements of Hindustani classical music to increase worldwide recognition and admiration.

d. Create marketing strategies that showcase the cultural abundance and variety of Bollywood music, stressing its amalgamation with Hindustani classical music to appeal to various global audiences.

e. Utilize Bollywood music as a strategic instrument for public diplomacy, aiming to enhance India's soft power on a worldwide scale by cultivating favourable impressions and facilitating cultural interchange.

6.4   Conclusion

To summarize, the study has revealed "the substantial impact of Hindustani Classical music on the development of Brand Bollywood and its effective use as a worldwide soft power". After conducting a thorough examination of several elements, such as brand value, global audience perception, and the economic consequences of incorporating Hindustani Classical influences, several significant conclusions have been identified. The use of Hindustani Classical music in Bollywood films has a significant economic influence, demonstrated by indicators such as box office earnings, music album sales, and merchandise

sales. Furthermore, there is a notable disparity in the value and public opinion of Bollywood music, especially when taking into account the impact of Hindustani Classical influences, among global target audiences. This demonstrates the extensive and varied popularity of Bollywood music using classical elements. Moreover, the study underscores the substantial correlation between cross-cultural collaboration and the extent of market penetration and cultural interchange in the realm of Bollywood music, underscoring the importance of cultural interaction in broadening the worldwide impact of Brand Bollywood. In summary, the results emphasize the significance of Hindustani Classical music in defining Bollywood's character and its ability to function as an influential instrument for cultural diplomacy and projecting soft power internationally. As Bollywood continues to develop and broaden its scope, the use of classical music is essential for its triumph and impact as a worldwide cultural phenomenon.

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