

CHAPTER.7. REFERENCES

- Archana. MV. (2013). *Karnataka Sangeetada Rachanegallali Sri Vidyeya Ullekha*. Bengaluru.
- Balachandran.C. (2002). Geography as Melody in Muthuswami Dikshita's Indian Musical Works*. *The Geographical Review*.
- Brahmasri.D. (2011). Sangeeta Sampradaya Pradarshini. In Academy (Ed.), *Sangeeta Sangraha* (Pappu Venu., p. 5 volumes). Madras.
- Chakraborty.N. (2003). A_Dictionary_of_Advaita_Vedanta.pdf. In S. Sarvabhananda (Ed.), (p. 270). Kolkata: The Ramkrishna Mission Institute of culture.
- Chandrika. V. (2007). Analytical Study of the Musical Compositions in Praise of Lord Ganapati. *Shodhganga*.
- Deekshitulu.B. (2014). Stress Reduction Through Listening Indian Classical Music. *Innovare Journal of Health Sciences*, 2(2), 4–8.
- Devarushi.A. (2013). Haridasa Contribution to Kannada Literature. *International Journal on Arts, Management and Humanities*, 2(2), 97–99.
- Dhanya R. (2013). A study on the life and contributions of Subbarama Dikshithar the last scion of Dikshithar family. *shodhganga*.
- Gangadhar.C. (2013). Practice-Hindu-Music-Vina-Tutor. In R. .c. (Ed.), *Theory and Practice of Hindu music and Vina Tutor* (1993rd ed., p. 32). Methodist Publishing House, Madras.
- Geetha C. (1999). Bhakti Traditions in India with Special Reference to Narada Bhakti Sutras. *Shodhganga*.

Ghosh.M. (1959). Natya Shastra : Bharat Muni. In T. R. A. S. of Bengal (Ed.), *A TREATISE ON HINDU DRAMATURGY AND HISTRIONICS*. Calcutta. Retrieved September 24, 2021, from [https://archive.org/details/NatyaShastra/natya_shastrantranslation_volume_1--_bharat_muni/page/n1/mode/2up](https://archive.org/details/NatyaShastra/natya_shashtra_translation_volume_1--_bharat_muni/page/n1/mode/2up)

Govindarao.T. (1997). Compositions of Muthuswami Diksitar. *Biography on the translation works of Muthuswami Dikshitar* (first edit., p. 426). Chennai: Gyanamandir Publications.

Ilavarasu.J. (2013). Triguna as personality concept: Guidelines for empirical research. *International Journal of Yoga - Philosophy, Psychology and Parapsychology*, 1(1), 15. Medknow Publications and Media Pvt. Ltd.

Jayanthi.R. (2006). Analytical study of the different banis and techniques of playing the Saraswathi Veena. *The University of Mysore*. Mysore.

Karuna.N. (2013). Review of Rāgās and its Rasās in Indian music and its possible applications in therapy. *International Journal of Yoga - Philosophy, Psychology and Parapsychology*, 1(1), 21. Medknow Publications and Media Pvt. Ltd.

Kashyap.R. (1998). Rigveda Samhita. *Commentary on Rigveda*. Bengaluru: Sri Aurobindo Kapali Sastry Institute of Vedic Culture.

Krishnan.S. (2006). Muthuswami Dikshitar and Tiruvarur. *Autobiography* (p. 79). Chennai: The C.P. Ramaswami Aiyar Foundation.

Kulkarni.M. (2018). Introduction to Kamalamba- Navavarana kritis by Muthuswamy Dikshitar. *National journal of Hindi and Sanskrita research*, 1(17), 3–6.

Lekshmy.S. (2002). Devi Cult in the Compositions of Diksitar An Analytical Study. *University*

of Kerala. Thiruvananthapuram.

Muktibodhananda.S. (1998). *Hatha Yoga Pradipika* (Third edit.). Bihar: Yoga Publications trust.

Nagendra.HR. (2013). Integrated Yoga therapy for mental illness. *Indian Journal of Psychiatry*, 55(7), 337. Medknow Publications and Media Pvt. Ltd.

Prabhavananda.S. (1953). Patanjali yoga sutras. *Aphorisms* (p. 166). Madras: Sri Ramkrishna Math.

Raghavan V. (1975). Muthuswami Dikshitar. In N. Ramanathan (Ed.), *Mahakavya* (First edit., p. 55). Bombay: National Center for Performing Arts.

Rajalakshmi.M. (2015). Influence of early acquaintance with Dikshitar's Nottuswaras on Cognitive development, Communication and Social emotional learning in preschool children. *Shri Jagdishprasad Jhabarmal Tibarewala University*. Jhunjhunu.

Sarkar.J. (2015). Indian classical ragas to cure diseases. *International Journal of advanced Science and Research*, 1(1), 9–13.

Sarma.S. (1903). Kuvalyananda karika. *The Memorial verses of Appaya Dikshita's Kuvalyananda*. Calcutta: Banerjee Press, 119, Old Boytakhana Bazar Road.

Satyanarayana.S. (2017). Yogavashista. In B. Garani S Radhakrishnan, Vijaya bank layout (Ed.), *Spiritual talks* (p. 245). Bengaluru.

Sharma.R. (1952). *Ganakale* (1st editio.). Bengaluru.

Shivashankari.J. (2015). Sri Muthuswami Dikshitar Compositions on Goddess Saraswati. *IOSR Journal Of Humanities And Social Science*, 20(9), 28–32.

Sreeranjini.M. (2010). Analysis of the compositions of Sri Muthuswami Dikshitar with special reference to Lord Siva. *Shodhganga*, 317.

Sridhar.R. (2019). the Eternal Pilgrim. *Biography on Muthuswami Dikshitar*. (p. 172). madras.

Srivatsa.V. (1995). Bhava Raga Tala Modini. In Gurughuanjali (Ed.), *Muthuswami Dikshitar Compositions* (p. 83).

Srivatsa V. (2001). A Shashtiabdapoorti Bouquet. *Bio-Sketch* (p. 276). Madras: Ms Maithreyi Ramadurai.

Swami.N. (1949). The Upanishads, katha, isa, kena, and mundaka. *Psycology of Upanishads* (Vol 1., p. 333). Harper & Brothers, New York.

Swami.P. (1963). A History of indian music. In I. Math, Ramkrishna Vedanta Calicut (Ed.), *Ancient Book of Indian Classical Music*. (volume 1., p. 210). calcutta: Swami i Adytaanda Ramakrishna Vedanta Math, Calcutta.

Thakkar M. (2015). Bhakti cult of the bhagavata purana. *Shodhganga@INFLIBNET*., 408. baroda.

Venkatarama.T. (1968). Muthuswami Dikshitar. In N. D. National book trust of India (Ed.), *National Biography Series*. (p. 78). New Delhi: Secretary, National Book Trust of India, New Delhi 13.

Vivekananda.S. (2018). The Future of India. *Swami Vivekananda complete works-Vol 3* (p. 264). Chicago.