

## **The Fusing of North Indian Classical Music and Jazz<sup>1</sup>**

### **Introduction**

Certain jazz musicians show a penchant for borrowing musical elements from diverse cultures and synthesizing those elements with their own music. From Jelly Roll Morton's use of the 'Latin tinge,' to Yusef Lateef's use of Japanese inspired flutes and melodies, world music has been synthesized with jazz for generations. One of the most fruitful of these collaborations has been the integration of North Indian classical music and jazz. This article will explore the interactions between North Indian classical musicians and jazz musicians, and investigate what has allowed these seemingly divergent musical genres to be quite compatible.

Indian classical music is one of the oldest surviving forms of music, though it has not been without change. Also known as Hindustani music, North Indian classical music has been associated with the Hindu religion and was originally associated with the Sama Veda, one of four ancient books of the Hindu religion which are written in Sanskrit.<sup>2</sup> Originally there was one style of classical music for all of India. However, in the eighth century foreign Muslim armies invaded North India, and from 1000-1400AD the North began to develop a fusion of Persian and Arabic music with Hindu music.<sup>3</sup> This fusion formed Northern Hindustani music while Karnatic music developed in the South. In modern times, North and South Indian classical music borrow many characteristics from one another; however for this study I will restrict my information to the Hindustani music of the North.

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<sup>1</sup> This article is published in the *International Jazz Archives Journal*, (Vol III, No. 2, 2007/2008, pp. 27-40).

<sup>2</sup> Emmons E. White, *Appreciating India's Music*, (Boston: Crescendo Publishing Co., 1971), 7.

<sup>3</sup> *Ibid*, 9.

Compared to Hindustani music, jazz is a far more recent phenomenon. Developed by descendents of African American slaves, jazz itself is a synthesis of traditional African music and elements of Western European music. Much of the interaction between jazz musicians and Hindustani musicians can be attributed to the vast popularity that jazz has enjoyed throughout the world. Jazz first arrived on the Indian sub-continent in the 1920s when American dance bands were brought in to perform for Europeans living in India at the time<sup>4</sup>. Another source of exposure occurred as Indian maharajahs traveled through Europe and America during the 1930s. Upon returning home they encouraged local establishments to hire jazz musicians for social events.<sup>5</sup>

The relationship of exchange and collaboration between North Indian Hindustani musicians and jazz musicians culminated as a result of diplomatic tours in the 1950s and 60s sponsored by the US State Department. Jazz musicians began to travel internationally and perform for people around the world at the behest of the State Department; at the same time these musicians began to interact with local musicians.<sup>6</sup> This interaction resulted in an interchange of musical and cultural ideas and inspired jazz musicians to integrate music from around the world into their own musical compositions and performances. Musical elements from Hindustani music began to appear in the music of American Jazz musicians; likewise, local North Indian musicians borrowed musical elements from visiting jazz musicians, thus creating a relationship of exchange that would provide fruitful results for both independent musical communities.

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<sup>4</sup> Warren R. Pinckney, Jr., "Jazz in India: Perspectives on Historical Developments and Musical Acculturation," *Asian Music*, Vol. 21, No. 1. (Autumn, 1989 – Winter, 1990), pp. 35-77.

<sup>5</sup> *Ibid.*

<sup>6</sup> Ingrid Monson, *Freedom Sounds: Civil Rights Call Out to Jazz and Africa*, (Oxford; New York: Oxford University Press, 2007,) 117.

Also during the 1950s and 1960s jazz musicians began to hear North Indian classical music performed in major urban areas throughout the United States. The two men most responsible for disseminating Hindustani music throughout the world are Ali Akbar Khan and Ravi Shankar.<sup>7</sup> From an early age Shankar was exposed to a life of touring and performing; first as a dancer with his eldest brother's dance company and later as a sitar soloist. These experiences helped him to bridge cultural gaps between India and other nations in his adult years.<sup>8</sup> As a result of multiple tours of the United States, Ravi Shankar influenced many jazz musicians including John Coltrane and John Handy among others.

### **Influential Figures**

Coltrane is by far the most recognized jazz musician to have acknowledged the influence of Hindustani music. The pentatonic patterns and the melodic phrasing of Ravi Shankar particularly influenced Coltrane. He attended live performances in 1961, and also began listening closely to Shankar's recordings of North Indian classical music.<sup>9</sup> Coltrane and Shankar met in December of 1961 and became quite close; Coltrane even named his son Ravi in 1965. In his work "L'Art du Raga," François Auboux suggests that Shankar introduced jazz musicians to the unsuspected landscape of Indian time concepts. For Coltrane, the introduction of North

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<sup>7</sup> George Ruckett, "Khan, Ali Akba," *Grove Music Online*, (Accessed 25 September 2008) <<http://www.oxfordmusiconline.com>>.

<sup>8</sup> Stephen Slawek, "Shankar, Ravi," *Grove Music Online*, (Accessed 12 August 2008) <<http://www.oxfordmusiconline.com>>.

<sup>9</sup> Lewis Porter, *John Coltrane: His Life and Music*, (Ann Arbor: The University of Michigan Press, 2001) 209.

Indian classical music “was at the origin of a change of style marked by a harmonic reduction intended to increase the field of rhythmic and melodic invention.”<sup>10</sup>

Three of Coltrane’s compositions that reflect the Hindustani influence on his own music are ‘Naima,’ ‘India,’ and ‘Wise One.’ In describing his composition ‘Naima’ Coltrane says that the song is constructed “on suspended chords over an E pedal tone on the outside. On the inside—the channel—the chords are suspended over a B pedal tone.”<sup>11</sup> Bill Cole points out that in ‘Naima,’ “The tonic and dominant are used in the drone [ostinato] from which improvisations are developed, just as in the music of India.”<sup>12</sup> In performances of his composition ‘India’ two acoustic bassists play simultaneously in an attempt to produce an ostinato drone that represents the drone of the Hindustani tambura. In her work *Freedom Sounds*, Ingrid Monson insightfully points out that on ‘Wise One,’ Coltrane uses an improvisation technique in much the same way as that of a Hindustani soloist. Monson explains, “The first and second choruses [of Coltrane’s solo] follow a stepwise ascent in long tones that...creates a feeling like that evoked by the opening of a North Indian alap.”<sup>13</sup>

Coltrane was not the only jazz saxophonist to explore the possibilities of merging North Indian classical music with jazz. Alto saxophonist John Handy was also strongly influenced by Hindustani music. He first began collaborating with Indian musicians in 1971 when he began giving concerts with Ali Akbar Khan. Khan, Shankar’s brother-in-law is a well-known North Indian sarod player. Like Shankar, he also toured extensively throughout the United States; after

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<sup>10</sup> François Auboux, *L’Art du Raga: La Musique Classique de l’Inde du Nord*, (Paris: Minerve, 2003) 85.

<sup>11</sup> Bill Cole, *John Coltrane*, (New York: Schirmer, 1976) 110.

<sup>12</sup> *Ibid*, 110.

<sup>13</sup> Monson *Freedom Sounds*, 301.

touring, Khan settled in the San Francisco bay area where he met Handy.<sup>14</sup> The collaborations between Handy and Khan culminated in two recordings *Karuna Supreme*, and *Rainbow* both recorded in 1975.

After collaborating with Khan, Handy formed a group called 'John Handy's Musical Dreamland.' Handy's 'Musical Dreamland' recordings can be contrasted with Coltrane's use of Hindustani music in a few important ways. First, Coltrane selected elements of Hindustani music such as the drone and pentatonic scale patterns and melodic phrasing and integrated them into his own musical style. In the Musical Dreamland recordings, Handy uses a Hindustani ensemble format and musical structures and thrusts his own improvised solos into that setting.<sup>15</sup> As a result Coltrane is able to retain an ensemble sound that is identifiable and associated with his signature sound. In comparison, Handy's performances sound as though he situates himself within the traditional Hindustani performance environment. While I judge neither performance superior to the other, these contrasting methods have helped to create two different schools of thought in the way North Indian classical music is synthesized with jazz: one where elements of Hindustani music is incorporated into the jazz setting and one where jazz musicians improvise in a group that is essentially Hindustani in structure and function.<sup>16</sup>

### **Modal Jazz**

One of the major reasons North Indian classical music became a viable entity for adaptation into jazz is the development of modal forms of jazz. The name modal jazz comes from the use of the

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<sup>14</sup> Ruckett, "Khan, Ali Akba," *New Grove Online*. <http://www.oxfordmusiconline.com>

<sup>15</sup> This group consists of a sax, sarod, acoustic bass, tambura and tabla drums.

<sup>16</sup> This division is also identified by Gerry Farrell in his article, "Reflecting Surfaces: The Use of Elements from Indian Music in Popular Music and Jazz" (*Popular Music*, Vol. 7 No. 2, (May, 1988) pp. 189-205.).

diatonic modes of the major scale. The very first modal jazz performances took place in the 1950s. The two men most often given credit for the development of modal jazz are Miles Davis and George Russell. Miles Davis is credited with the first recorded performance of a modal work called “Milestones,” and his album *Kind of Blue*, a whole album dedicated to modal jazz, was released shortly after that. *Kind of Blue* is the most well known example of Modal Jazz.

George Russell, the other major contributor to the development of modal jazz, has received less recognition from the general public. However, Russell is responsible for a theoretical work called *Lydian Chromatic Concept*, which was developed in the late 40s and written in the early 50s. Russell’s theory had a great influence on Davis’ playing as well as many others. Russell’s *Lydian Chromatic Concept* will be discussed below. However, in characterizing Russell’s influence on the development of modal jazz Monson states, “Although Russell’s system for thinking about modes and scales is far broader than the style that has become known as ‘modal jazz,’ he was nevertheless a central figure in its emergence.”<sup>17</sup>

Despite the seemingly vast differences between Hindustani music and modal jazz the two styles of music have many similarities. Due to the fact that the differences seem quite obvious, I will touch on them only briefly in this paper. I will instead focus on bringing some of the less obvious similarities to light.

## **Melodic Concepts**

### **Indian tonal system**

The Hindustani tonal system consists of twenty-two pitches. There are seven main pitches called *Svara*. These scale degrees have been given syllables that are used in teaching and performance.

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<sup>17</sup> Monson, *Freedom Sounds*, 284.

The syllables are Sa, Re, Ga, Ma, Pa, Dha, and Ni. In many scholarly works these scale degrees have been equated to the seven diatonic pitches of the Western scale. In addition to the seven main pitches, five additional ones may be used they are: Re<sup>b</sup>, Ga<sup>b</sup>, Ma<sup>#</sup>, Dha<sup>b</sup>, and Ni<sup>b</sup>. Sa and Pa are invariable.<sup>18</sup> All of these pitches combined create what can be roughly equated to the Western chromatic scale. However, this is only an approximate comparison used often in scholarly work. Depending on the raga used, many of the intervals may be slightly larger or smaller than those found in western classical music. North Indian music also contains *Srutis* or microtones. There are ten extra microtones making a total of 22 tones in all.<sup>19</sup> Microtones are primarily employed to ornament the twelve main pitches depending on the nature of the raga.

## **Raga**

The central melodic element of Hindustani music is raga. Though generally thought of as a scale or group of pitches, “it must be borne in mind that the term scale is not an accurate description of a raga. A raga is a combination of musical phrases, shapes and contours that give a characteristic melodic identity in a way that the term scale cannot give.”<sup>20</sup> In this sense, each raga has an ascending and descending form. The specific characterizations of each raga play an important role when employed in improvisational sections of compositions. During these sections, soloists will do their best to bring out the special characteristics and link phrases together to create interesting variations.

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<sup>18</sup>Harold S. Powers, Richard Widdess “India: Theory and Practice of Classical Music Tonal Systems” *New Grove Online* ed. L. Macy (Accessed 5 April 2006), <<http://www.grovemusic.com>>

<sup>19</sup> Herbert A. Popley, *The Music of India*, 4<sup>th</sup> ed. (Massey Hall, New Delhi: YMCA Publishing House, 1971) 18.

<sup>20</sup> White, *Appreciating India's Music*, 20.

Ragas can be classified in many different ways. First, they can be classified as either primary (or parent) ragas, or as secondary (or derivative) ragas. There are 72 primary ragas containing seven notes. Secondary ragas may not have all seven of the notes from the scales they are derived from. Instead they may be pentatonic or hexatonic in construction.<sup>21</sup> Ragas may also be classified by the time of day they are most likely to be performed, or by the mood, passion and feeling they evoke.<sup>22</sup>

Before the 15th century, ragas were constructed using one of the seven main pitches as the tonic. Soloists would pay particular attention to the relationships of intervals that occurred between pitches within the melody created using any specific raga. In Hindustani music, perfect 4ths and 5ths are considered most consonant while minor 2nds and major 7ths are most dissonant; all other intervals are accepted as being in-between.<sup>23</sup> However, between the 15th and 17th centuries there was a gradual transformation of the melodic concept of ragas. Ragas that at one time began from different pitches all shifted their tonic to begin on Sa. With this shift, the concept of the drone was introduced into Hindustani music and priority was then placed on the intervallic relationship of the drone to the melodic notes more so than from melodic note to melodic note.<sup>24</sup>

### **Western Diatonic Modes**

Melodic material in modal jazz is based upon the twelve-tone equal temperament of the Western classical music tonal system. However, the Western concept of diatonic modes was just a starting place for modal jazz, and with the development of George Russell's *Lydian Chromatic*

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<sup>21</sup> White, *Appreciating India's Music*, 23.

<sup>22</sup> *Ibid.*, 23.

<sup>23</sup> Powers, Widdess, "Tonal Systems" *New Grove Online*.

<sup>24</sup> *Ibid.*

*Concept of Tonal Organization*, modal jazz developed a system that has departed from concepts of Western classical music. Although Russell's system is not as well known today, it was a powerful influence in the development of modal jazz in the 1950s.

### **Lydian Chromatic Concept**

George Russell's concept refocuses the relationship of melodic and harmonic material in jazz improvisation on the Lydian mode. In Russell's model, the Lydian mode takes on the responsibilities once given to the Ionian mode (the conventional major scale). Russell then provides five derivative scales; all based on the alterations of the parent Lydian scale. These six scales are combined to form what he calls the Lydian chromatic scale. He differentiates the Lydian chromatic scale from the conventional chromatic scale by pointing out that each of the twelve Lydian Chromatic scales have their own tonic. Furthermore, specific relationships are built between each tone and the tonic with some intervals receiving priority and emphasis over others.<sup>25</sup> While many theorists have questioned the validity of Russell's concept, arguing that it is simply a more complicated description of practices already in use, Eric Nisenson maintains, "Russell's contribution to jazz is unprecedented."<sup>26</sup> Nisenson continues:

Russell was attempting to bring a unity to musical theory. I do not believe that this attempt, or the profundity of the concept, is an illusion, nor is the fact that Russell's theory was born of the aesthetics of jazz. Since the Eastern belief in unity of all things is at the heart of much non-Western religion and philosophy, it should not be surprising that this first and only, musical theory derived from the jazz tradition is based on the concept of ultimate unity. Improvisation based on modes instead of chord changes gave jazz musicians a new freedom; now their choices could be open-ended rather than shackled by

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<sup>25</sup> George Russell *Lydian Chromatic Concept of Tonal Organization*, (New York: Concept Publishing Co.) 1959.

<sup>26</sup> Eric Nisenson, *The Making of Kind of Blue: Miles Davis and His Masterpiece*, (New York: St. Martin Press, 2000) 50.

the chains of chord progressions. The theory brought jazz closer to its non-Western roots.<sup>27</sup>

The characteristics that bring Russell's theory and modal jazz closer to its non-Western roots are also what make it similar to Hindustani music.

Russell's tonal concept draws all melodic content to a single center much like the concept of raga in India. Although this focal point may change tonics depending on the key chosen for the written composition, so to does the Sa of the Hindustani raga change according to the range requirements and preferences of the soloists. Additionally, the microtones used to ornament melodic material of ragas may be compared to the use of blue notes in jazz as tonal inflections, or ornaments.

### **Harmonic Concepts and the Drone**

In Hindustani music "it is the combination of the melody and the fascinatingly complex drum rhythm against the tonal background of the tambura that grabs the attention of the listeners."<sup>28</sup> Harmony as it is known in the West does not exist. "The drone takes the place of harmony in providing a background for the melody."<sup>29</sup> The drone may be kept by the open tones of the drums, but most often it is also kept by the tambura, a stringed instrument that provides the tonic, fifth, and sometimes the fourth.<sup>30</sup> Many Indian performers and scholars warn, "Failure to grasp the importance of the drone-chord may cause musicians, who are accustomed to Western harmonies to introduce such harmonic accompaniment into whatever Indian melody they are

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<sup>27</sup> Nisenson, *The Making of Kind of Blue*, 73.

<sup>28</sup> White, *Appreciating India's Music*, 20.

<sup>29</sup> Popley, *The Music of India*, 95.

<sup>30</sup> *Ibid*, 96.

playing. The result may be agreeable but it is not Indian music.”<sup>31</sup> The presence of the drone as a static harmonic pallet gives soloists freedom and allows them to focus their attentions on the development of the melodic line and the interplay between their melody and the rhythms of the tabla.

Most styles of jazz include quickly moving harmonic progressions. In modal jazz the usually dense, quickly changing harmony is replaced with the suspension of one chord for a large portion of the composition. This suspension of harmony can be equated to the drone in Hindustani music. It provides a static tonal pallet for the soloist to freely develop a melodic line and, like Indian music, interact with the rhythmic accompaniment. While the drone of Hindustani music does not change for the duration of the entire performance, in modal jazz it is common to hear the harmony change at four, eight, or sixteen measure increments.

The interaction of the bass and harmonic instrument, most often piano or guitar, creates the same effect as the tambora and sympathetic drone strings of the sitar or sarod in Hindustani instrumental ensembles. Their job is to create a tonal pallet for the improvising soloist to play over. In modal jazz the bass will often play a repeating ostinato, while the pianist or guitar compliments the ostinato with variations of chords found within the designated mode.

## **Rhythmic Concepts**

### **Tala**

Hindustani music contains a highly developed concept of rhythm and meter called *tal* or *tala*. Talas are rhythmic cycles made up of a specific number of beats. Talas may consist of any number from 3 to 16 beats. During a performance, audience members will keep the count of the

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<sup>31</sup> White, *Appreciating India's Music*, 16.

tala on their hand. In Hindustani classical music, a tempo is set at the beginning of a performance, but in many instances that tempo will vary throughout the performance corresponding to the intensity of the music. Hindustani soloists have developed two different ways of varying the speed of a performance. First, the tempo may increase or decrease slightly but steadily at the beginning of individual tala cycles. Secondly, the speed of notes may be doubled and then doubled again creating a sense of cut time or double time.<sup>32</sup> The use of double time is just one example of a musical technique that can also be found in modal jazz improvisation.

### **Jazz Rhythm**

The rhythmic concept of modal jazz comes from the development of big band swing through bebop and cool jazz. The most common meters are 3/4, 4/4, and 6/4 time. However there are instances of experiments in other meters including 5/4 and 7/8; most notably by the pianist Dave Brubeck and his groups. The meters for most modal jazz compositions however, are kept in 3/4 or 4/4 time. Like Hindustani music, all of the participating musicians are responsible for keeping the time moving, but the percussionists are responsible for producing the most rhythmic excitement.

As the drummer plays, he creates a rhythmic texture for the soloist to improvise over. Ingrid Monson explains, “Repeating parts of varying periodicities are layered together to generate an interlocking texture which then serves as a stage over which various kinds of interplay and improvisational inspiration take place.”<sup>33</sup>

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<sup>32</sup> White, *Appreciating India's Music*, 16.

<sup>33</sup> Ingrid Monson, “Riffs, Repetition, and Theories of Globalization,” (*Ethnomusicology*, 43:1 1999,) 36-44.

There are obvious differences between the drum set and tabla, most notably construction of the instruments, techniques for playing them and the meters that they perform. There are however, some striking similarities in the role of these percussion instruments. Both have a responsibility to keep the rhythmic drive of the performance moving forward. Both create a rhythmic texture for the soloist to improvise on top of. Finally, both drum set player and tabla player have a unique relationship to the soloist in which there is fluid interaction and communication with the soloist. This communication may include responding to a phrase played by the soloist a split second after the soloist has finished it. The roles may also reverse so that the percussionist plays something that the soloist reacts to.

### **Composition Construction**

There are many different song styles found in Hindustani music, the majority of which come from the vocal tradition. Most instrumental performances contain four different sections: the Alap, Jor, Jhala, and Gat. The performance begins with the Alap, an improvised introduction in free rhythm. In this section the soloist does his best to identify the type of raga being used in the performance.<sup>34</sup> This introduction prepares both the audience and the musicians for the following performance of music.<sup>35</sup> The Alap is performed without rhythmic accompaniment, but with the accompaniment of the drone. The soloist performs phrases of the raga and if there are other accompanying musicians it is common for them to repeat the same phrases.

As the soloist's playing grows more rhythmical, there is a transition into the Jor. During the Jor the improvising soloist performs phrases with distinct rhythms but still without the presences of a tala or the tabla player. The Jor transitions to Jhala as the rhythmic articulation

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<sup>34</sup> Popley, *The Music of India*, 88.

<sup>35</sup> *Ibid*, 88.

becomes steadier and a distinct beat can be determined. During the Jhala, a foreshadowing occurs of the compositional melody to come in the Gat. Between the Jhala and the Gat, there is often a short break where the soloist and tambora check their tuning. After the introductory section, which includes the Alap, Jor, and Jhala—which can be quite long—the featured composition, or Gat, is performed followed by more improvisation.<sup>36</sup>

At the beginning of the Gat the soloist chooses a tala and the tabla player enters for the first time. The fixed portion of the Gat is generally brief and improvisation is then resumed. The difference between the improvisation prior to the Gat and after is in the interaction between soloist and tabla player in the latter. After the presentation of the Gat the soloist and tabla player engage in a relationship in which they alternate between soloing and performing accompaniment in an exchange of complex phrases.<sup>37</sup>

### **Modal Jazz Compositions**

Although there is a great deal of variation in the performance of any jazz composition there are a few structural characteristics that remain constant. While an introduction may or may not be present, a pre-composed melody is almost always presented first; this is usually followed by improvised solos from different members of the group, and finally the melody is performed once again. There are exceptions; Elvin Jones has stated that many times when John Coltrane and his quartet played they would simply choose a scale or group of notes and the composition would create itself.<sup>38</sup> For the most part however, the traditional performance format of modal jazz

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<sup>36</sup> White, *Appreciating India's Music*, 25-26.

<sup>37</sup> Bonnie C. Wade, *Music in India: The Classical Traditions*, (New Jersey: Prentice-Hall Inc., 1979.) 185.

<sup>38</sup> Elvin Jones interviewed in *John Coltrane: The Coltrane Legacy*, DVD, Video Arts International 2002.

resembles the Gat section of a Hindustani performance. The most famous example of a modal composition is Miles Davis' "So What." This composition consists of only two different chord changes. Its progression is sixteen measures of Dm7, eight measures of Ebm7, and then eight measure of Dm7 again. Over both chords the improviser would use the Dorian minor scale to construct a solo.

### **Improvisational Techniques**

Improvisational techniques in Hindustani music are dependent on the melodic characteristics of the specific raga chosen for the performance. The soloist first performs the raga and all of its melodic tendencies. Once a soloist is comfortable with the basic form of the raga he begins to add *Gamaka*, grace or ornamentation of melodic notes.<sup>39</sup> As the performance progresses towards the Jor and Jhala, the soloist begins to manipulate and develop the raga's characteristic phrases.<sup>40</sup> Improvisation in Hindustani music in this sense is ultimately focused on the extensive development of motifs.

Many soloists continue to rely heavily on implied harmony to construct their solos, due to the overbearing presence of harmony in jazz and despite the lack of a harmonic progression in modal jazz. However, as John Coltrane points out, modal jazz does give the soloist more options; "Miles was once interested in chords for their own sake, but now it seemed that he was moving in the opposite direction, using tunes with fewer chord changes and free-flowing melodic lines. This approach allowed the soloist the choice of playing chordally [vertically] or

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<sup>39</sup> Popley, *The Music of India*, 84.

<sup>40</sup> Personal Communication with Sitar soloist, Carnegie Mellon University, spring 2006.

melodically [horizontally].”<sup>41</sup> Miles Davis may have been the jazz musician most devoted to the melodic development in modal music, particularly on the album *Kind of Blue*.<sup>42</sup>

## **Conclusion**

In this comparison study, I have tried to show that Hindustani music and modal jazz are similar, despite being distinctly separate genres of music. Jazz musicians such as John Coltrane have borrowed elements of North Indian classical music, most notably the drone and melodic phrasing, and have integrated these elements into his own music. In contrast, John Handy placed his improvised solos within the more traditional Hindustani ensemble. Both modes of musical fusion are valuable artistic contributions to jazz; despite the fact that they produce two very different results. Finally, in the late 1950s when professional musicians began extensively touring the world playing their own unique brand of music, and record companies began to produce and distribute recordings of a variety of musical styles, it is inevitable that two improvised musics such as these would influence one another.

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<sup>41</sup> J.C. Thomas, *Chasin' the Trane: The Music and Mystique of John Coltrane*, (New York: Da Capo Press, 1976.) 105-106.

<sup>42</sup> Ashley Kahn, *Kind of Blue*, (New York: Da Capo Press, 2000) 116.

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