

Kalyāṇ – a Voyage through Dēśa and Kāla¹

Part 1

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Synopsis

This article explores the rāga system in Indian music, in the specific context of a prominent family of rāgas known as Kalyāṇ. It explores their structure, with attention to its historical evolution and geographical variation. Part 1 deals with the period from the 16th to the 18th century, while part 2 deals with the later period.

The notes of these rāgas broadly correspond to the Lydian mode of Western classical music (like the Major scale or Ionian mode but with an augmented fourth). This has been identified as the Kalyāṇ scale since the middle of the 17th century. 16th-century or early 17th-century texts describe rāgas with the name Kalyāṇ that are rather different from the later versions, but the presence of the augmented fourth and major seventh in these early Kalyāṇ-s suggests that these might have evolved into the later Kalyāṇ.

This work deals primarily with two forms of Kalyāṇ from the Hindustani (north Indian) system of music – Yaman and Śuddha-Kalyāṇ – and their Carnatic (south Indian) counterparts, Kalyāṇī and Mōhana-Kalyāṇī. The later part of the discussion will be dominated by Yaman, owing to its versatility and presence in several Indian musical genres. It is a sampūrṇa (heptatonic) rāga, while Śuddha-Kalyāṇ is auḍava-sampūrṇa, meaning that it is pentatonic (auḍava) in its ārōha (ascent), lacking the fourth and seventh notes, and heptatonic in the avarōha (descent). Sometimes Śuddha-Kalyāṇ is auḍava in the avarōha too, and lacks the fourth and seventh note altogether. I observe that while Śuddha-Kalyāṇ has largely maintained its simple pentatonic or pentatonic-heptatonic structure since the 17th century, Yaman has undergone several changes even while remaining heptatonic in both ascent and descent. The version of Yaman in which composers such as Muttusvāmi Dīkṣitar (1775-1835) (Mahābhāratī 2011) or Rabindranath Tagore (1861-1941) (Robinson 2018) composed, and which corresponds to the Yaman described in the Kramik Pustak Mālikā (a 20th-century text that is the authoritative reference book for modern Hindustani music) has been termed “Old Yaman” in this text. Old Yaman, while closely related to the Yaman that is sung today, differs in some key respects. It appears very close to Śuddha-Kalyāṇ, but today’s Yaman has drifted away from Śuddha-Kalyāṇ – not in terms of the notes, which still correspond to the Lydian mode – but in the ways in which they are combined. Certain note-combinations are now identified by everyone as Yaman phrases, while some other phrases that were used in Old Yaman have now virtually gone out of use. Pre-20th-century changes in Yaman are difficult to map, since I have not found medieval texts that describe this rāga in detail.

¹*Lands and times.*

Textual sources such as the Rāgamañjarī of Puṇḍarīka Viṭṭhala (16th century), the Chaturdaṇḍī Prakāśikā of Venkaṭamakhī (17th century) and the Śrīmal-Lakṣyaśaṅgītam of Vishnu Narayan Bhatkhande (20th century) point to a possible Persian origin of Kalyāṇ or Yaman. However, in modern times, Persian music does not appear to have any scale that has an augmented fourth. Yaman has a tīvra madhyama (sharp fourth note), corresponding to an augmented fourth. A variant of Yaman, where the śuddha madhyama (“pure” or major fourth note) appears to a small extent as an additional note, is known as Yaman-Kalyāṇ. My approach, as also that of my gurus, is to see Yaman-Kalyāṇ as not a distinct rāga, but merely another form of Yaman. I also discuss a southern rāga known as Yamunā-Kalyāṇī, which is the Hindustani Yaman-Kalyāṇ that has been imported into Carnatic music at different points in time, and thus exists in different forms. My article also describes in some detail Rāga Chandrakānt, a rare prakāra (type) of Kalyāṇ.

I trace the evolution of these rāgas beginning in the 16th century and ending in the present day. My sources are musical treatises from different parts of the Indian region, and in various languages. The 16th and 17th-century texts are mostly in Sanskrit, and in later times one finds works in Braj Bhasha, Telugu, Hindi, Marathi and Tamizh too. In some cases, I have had to rely on translations into English or Hindi as I did not have access to the original texts. Audio recordings of these rāgas by various musicians, beginning in the early 20th century and continuing into the present day, are as vital to this work as textual sources are, since music is a “śravaṇa vidyā”, an aural discipline. While these sources are by no means exhaustive, they provide a fascinating insight into rāga evolution.

This text opens with some introductory sections. The first is a guide to the Indic transliteration that I have employed, where each character is described by its corresponding symbol in the International Phonetic Alphabet (IPA). This is followed by a table of Indian svaras, their names in Hindustani and Carnatic music, and their corresponding Western notes. The next part is an introduction to the technical terminology of Hindustani and Carnatic music. After this, the main body of the article begins. Wherever necessary, I have included sound samples, some of which are in my own voice. At the end of part 2, there is a tabular summarization of the evolution of Kalyāṇ.

Indic transliteration used in this article

I have used the Indic transliteration diacritics for the following: medieval nouns whether proper or common – and other medieval words (e.g. Viṭṭhala, Rāgatarāṅgiṇī, ṭṛṭīya-gatika), and musical technical terms including rāga names whether medieval or modern (e.g. Kalyāṇī, ṛṣabha, dēśīya) – but usually excluding names of modern musical genres. Other modern words (e.g. Bhatkhande, Bangalore, Carnatic) have not been diacritized. The Dēvanāgarī letters are for representational purposes.

Short vowels

Dēvanāgarī letter	Transliteration	IPA symbol
अ	a	ə, ʌ (Bangla/Assamese: ɔ/o, Odia: ɔ)
इ	i	ɪ, i
उ	u	ʊ, u (Tamizh: u/ʉ)
ऐ	e	e
ओ	o	o
ऋ	ṛ	ɻ (rɪ, ru or ruu in most modern languages)

The short vowel sounds ऐ (e) and ओ (o), though characters for them exist in Dēvanāgarī, are found only in the southern part of the Indian subcontinent.

Long vowels, diphthongs

Dēvanāgarī letter	Transliteration	IPA symbol
आ	ā	a:
ई	ī	i:
ऊ	ū	u:
ए	ē	e:
ओ	ō	o:
ऐ	ai	ʌi (many), ε: (Hindi/Urdu), oi (B/O/A)
औ	au	ʌu (many), ɔ: (H/U), ou (B/O/A)

Other symbols

Dēvanāgarī letter	Transliteration	IPA symbol
ॢ	ʃ (not to be confused with IPA symbol for “sh”)	None. Represents फ़ rendered silent due to sandhi (euphony).
ँ – nasalizes preceding vowel	Vowel with tilde (~) on top	Vowel with tilde (~) on top

Consonants

Each presented in the following order: Dēvanāgarī (unless otherwise mentioned),

transliteration, IPA. In some cases, the transliteration is same as the IPA symbol. While I have transliterated them as k, kh etc, it is important to mention that in most Indian scripts, each consonant includes an inherent अ-vowel – i.e. क would be read as “ka”. Other vowels have diacritical marks that are attached to the consonants. The numbers in small font have a special meaning pertaining to the nomenclature of the 72 basic scales of Indian music. This is explained later in the text.

Velar	क (k) 1	ख (kh, k ^h) ²	ग (g) 3	घ (gh, g ^h) ⁴	ङ (ṅ, ŋ) 5		
Post-alveolar affricates	च (ch, tʃ) ⁶	छ (chh, tʃ ^h) ⁷	ज (j, d͡ʒ) 8	झ (jh, d͡ʒ ^h) ⁹	ञ (ñ, ɲ) ⁰		
Retroflex	ट (t, ʈ) 1	ठ (th, tʰ) 2	ड (d, ɖ) 3	ढ (dh, ɖ ^h) ⁴	ण (ṇ, ɳ) ⁵	ड़ (r̄, ɽ)	ढ़ (r̄h, ɽ ^h)
Dental	त (t, t̪) 6	थ (th, t̪ ^h) ⁷	द (d, d̪) 8	ध (dh, d̪ ^h) ⁹	न (n, n̪) 0	ण (ṇ, n) – Alveolar. Tamizh* (T), Malayalam (M) only	
Labial	प (p) 1	फ (ph, p ^h) 2	ब (b) 3	भ (bh, b ^h) 4	म (m) 5	ं (ṁ) – ‘Soft’ m, nasalizes preceding vowel	
‘Semivowels’	य (y, j) 1	र (r, ɽ) 2	ल (l) 3	व (v, ʋ) 4	ळ (l̪, ɭ)	ॠ (Tamizh script) (zh, ɻ) Retroflex approximant liquid. T/M only	ॡ (r̄, r) Alveolo- retroflex trill, similar to Spanish r. T/M only
Sibilants	श (ś/sh, ʃ/ʃ) ⁵	ष (ṣ, ʃ) 6	स (s) 7	ह (h, h̪/h̪) ⁸	ः (h, x)		
‘Urdu’ letters	क़ (q)	ख़ (kh, χ)	ग़ (ḡ, ɣ)	ज़ (z)	फ़ (f)		

Note: these are mostly the Sanskrit or Hindi pronunciations. Pronunciation of corresponding letters varies from language to language. ṁ is nowadays usually pronounced similar to m, n or ŋ. ङ and ञ are retroflex sounds. र is an alveolo-retroflex rhotic flap (not a trill).

*Usually spelt “Tamil”. The spelling “Tamizh” is a personal preference.

Notation for the 12 svaras (musical notes) of the chromatic scale

Name, abbreviation	Carnatic	Hindustani	Western	Western note-interval
Ṣaḍja, Sa	Ṣaḍja (S)	Ṣaḍja (S)	Do, tonic	Perfect unison
Rṣabha, Ri (Carnatic), Re (Hindustani)	Śuddha rṣabha (R1)	Kōmala rṣabha (r)	Re-flat	Minor second
	Chatuḥśruti rṣabha (R2), Śuddha gāndhāra (G1)	Śuddha (tīvra) rṣabha (R)	Re	Major second
Gāndhāra, Ga	Sādhāraṇa gāndhāra (G2), Ṣaṭ-śruti rṣabha (R3)	Kōmala gāndhāra (g)	Mi-flat	Minor third
	Antara gāndhāra (G3)	Śuddha (tīvra) gāndhāra (G)	Mi	Major third
Madhyama, Ma	Śuddha madhyama (M1)	Śuddha madhyama (m)	Fa	Perfect fourth
	Prati madhyama (M2)	Tīvra madhyama (M)	Fa-sharp	Augmented fourth
Pañchama, Pa	Pañchama (P)	Pañchama (P)	So	Perfect fifth
Dhaivata, Dha	Śuddha dhaivata (D1)	Kōmala dhaivata (d)	La-flat	Minor sixth
	Chatuḥśruti dhaivata (D2), Śuddha niṣāda (N1)	Śuddha (tīvra) dhaivata (D)	La	Major sixth
Niṣāda, Ni	Kaiśikī niṣāda (N2), Ṣaṭ-śruti dhaivata (D3)	Kōmala niṣāda (n)	Ti-flat/ Si-flat	Minor seventh
	Kākalī niṣāda (N3)	Śuddha (tīvra) niṣāda (N)	Ti, or Si	Major seventh

It is to be noted that in modern Hindustani music, the śuddha gāndhāra and śuddha niṣāda have been defined as G3 and N3 respectively, thus making the śuddha mēla of Hindustani music correspond to the Major scale/ Ionian mode of Western music. This is in vogue since the 19th century (possibly owing to the advent of the harmonium). However, in the 16th and 17th centuries, northern texts used these terms to mean G2 and N2. In south Indian (Carnatic) music, the definition of śuddha (natural) and vikṛta (altered) svaras is virtually unchanged since the 16th century. In both the Carnatic and the Hindustani systems, the śuddha madhyama refers to the same note. The svara nomenclature used in Indian music corresponds to movable do solfège in Western music, i.e. the other svaras are defined relative to the frequency one chooses for sa. This base frequency is chosen based on ease of singing or on the pitch range of an instrument.

Some basic concepts of Hindustani and Carnatic music

This article uses several technical terms, which I would like to explain here to ensure easier reading of the rest of the text. If the reader is already familiar with these concepts, they may skip this section. This article is written from the point of view of Hindustani (north Indian) music, since that is where my training lies, but there shall be frequent discussion of Carnatic (south Indian) music too. I fully understand that just like gender, music is not a binary. I am mostly limited to these two systems because of the particular family of rāgas that this article focuses on, and due to the available medieval texts on Indian music typically dealing with either southern or northern rāgas.

- *svara* – a musical note. The svara-names are seven, viz. *ṣaḍja*, *ṛṣabha*, *gāndhāra*, *madhyama*, *pañchama*, *dhaivata* and *niṣāda*, or Sa Ri Ga Ma Pa Dha Ni. But in reality, there are 12 svaras, because there is one sa and one pa, but two each – flat (*kōmala*) and sharp (*tīvra*) – of ri, ga, ma, dha and ni (in Hindustani music). Carnatic music uses the same twelve svaras, but with different names, as described in the table above. The three ṛṣabhas, three gāndhāras and so on are a consequence of this. For example, the *tīvra* ṛṣabha is both a ṛṣabha (R2) as well as a gāndhāra (G1). Whether it acts as a ri or as a ga depends on which scale or mode (*mēla*) it is being used in. In this article, the full names, short names and symbols of the svaras that I have described in the table shall be used interchangeably.
- *saptaka* – an octave. The word is derived from ‘sapta’ meaning seven, owing to the seven svara-names. Once one fixes a particular frequency (pitch) as the ‘sa’ one chooses for singing/ playing, the *madhya* (middle) saptaka gets defined as beginning from that frequency and ending on the ni corresponding to that sa. The other two musically useful saptakas are *mandra* (lower) and *tāra* (higher), though instruments often have a range larger than three octaves. In this text, *mandra* svaras are represented by ‘X (where X can be any svara-symbol), while *tāra* svaras are represented by X’’. To give my own example, my preferred sa lies at C-sharp. All other notes, as well as the three saptakas, would then get defined in relation to this sa.
- *svarasthāna* – the ‘sthāna’ (place) of a svara. This refers to the pitch of a svara in relation to the pitch of the *madhya* ṣaḍja.
- *mēla* – a scale, a musical mode. This by definition contains sa and pa, and one each of ri, ga, ma, dha and ni. It has an ascent – *ārōha* – and descent – *avarōha*, which when written together would look like

Sa Ri Ga Ma Pa Dha Ni Sa” – *Sa*” *Ni Dha Pa Ma Ga Ri Sa* ([Sound 1: Kalyān scale](#))

The *mēla* of Kalyān has the following svaras: S R2 G3 M2 P D2 N3, or in Hindustani notation: S R G M P D N (all *tīvra*)². This corresponds to the modern Lydian mode of Western music. I provide a sound sample of this *mēla* in my own voice above, with sa at C-sharp.

- *pūrvāṅga*, *uttarāṅga*: The lower (S to P) and upper (m to S”) tetrachords respectively

²S and P cannot be *kōmal* or *tīvra*, just as zero is neither a positive nor a negative number.

- *rāga* – a derivative of a *mēla*, which can be explained in very simple terms as a collection of *svaras* with rules on how to use them. The *rāga* and its rules provide a template for singing, improvising and composing, somewhat analogous to the way in which a language and its grammar help us speak and write. A *rāga* can have *svaras* from only one *mēla*, or contain both the *tīvra* and *kōmala* variants of one or more particular *svaras* (e.g. both N2 and N3, or both R1 and R2, or both *ga*'s, both *dha*'s and both *ni*'s), or can be derived from a mixture of *mēlas*. The *svarūpa* (identity, appearance and feeling) of a *rāga* is made of the following *lakṣaṇas* (characteristics), which make a *rāga* much more complex than just a *mēla* –
 - *ārōha-avarōha* – An *ārōha* or an *avarōha* is of three main types, based on the number of *svaras* excluding the *tāra ṣaḍja*. These are *auḍava* (containing *five* *svaras*), *ṣāḍava* (containing *six* *svaras*), or *sampūrṇa* – ‘complete’ (containing *all seven* *svaras* of the *mēla*). For purposes of this classification, we do not count the *kōmala* and *tīvra* variants of one *svara* as two different *svaras* – unless one of them is appearing in a different ‘role’, e.g. R1 acting as the *ṛṣabha* and R2 acting as the *gāndhāra* G1. Different combinations of *ārōha* and *avarōha* result in different *jātis* (categories) of *rāgas* – *auḍava-auḍava*, *sampūrṇa-sampūrṇa*, *auḍava-ṣāḍava*, *sampūrṇa-auḍava* and so on. To give examples of *rāgas* from the *Kalyāṇ* family, *Yaman-Kalyāṇ* is a *sampūrṇa-sampūrṇa* *rāga*, while *Bhūpālī* is *auḍava-auḍava* and *Śuddha-Kalyāṇ* is *auḍava-sampūrṇa*, having the *ārōha* of *Bhūpālī* and *avarōha* of *Yaman*. It is important to note that like the *mēla*, the *ārōha* and *avarōha* are only a basic skeleton, and do not give us much information about the *svarūpa* of the *rāga*.
 - *Varjita (varjya) svaras* – forbidden *svaras*, *svaras* that one is not allowed to use in a particular *rāga*. *Yaman* has no *varjya* *svaras*, and *Bhūpālī* has two (*ma* and *ni*). In *Śuddha-Kalyāṇ*, *ma* and *ni* are *varjya* only in the *ārōha*, and the *avarōha* has no *varjya* *svaras*.
 - *bahutva* – increased use of a *svara*. This is traditionally of three types: *dīrgha bahutva* (elongation of a *svara*), *abhyāsa bahutva* (repeatedly elongating and resting upon a *svara*), and *alaṅghana bahutva* (a *svara* never being skipped). I would like to add a fourth – *nyāsa bahutva*, which implies ending a *rāga* phrase on a particular *svara*. Thus, *abhyāsa bahutva* is the phenomenon of a *svara* having both *dīrgha bahutva* as well as being a *nyāsa svara* (a *svara* that is a resting point). The *svaras* *ga* and *pa* have *bahutva* in *Yaman*, *Bhūpālī* and *Śuddha-Kalyāṇ*. *Ga* has *abhyāsa bahutva* in all three. *Pa* has *nyāsa bahutva* in *Yaman* and *dīrgha bahutva* in the other two. *Ri* has *nyāsa bahutva* only in *Yaman* and *Śuddha-Kalyāṇ*, but not in *Bhūpālī*. *Ni* has *abhyāsa bahutva* only in *Yaman*.
 - *alpatva* – reduced use of a *svara*. It is of two types – *laṅghana* (occasional omission), and *anabhyāsa* (de-emphasis, the opposite of *abhyāsa*). In *Śuddha-Kalyāṇ*, *ma* and *ni* are *alpa svaras*. They are never elongated or rested upon, implying *anabhyāsa alpatva*, and occasionally undergo *laṅghana* too. They are typically shown by means of a *mīṇḍ* (slide or glissando) from the succeeding note to the preceding note. ([Sound 2a – abhyāsa-anabhyāsa](#), [Sound 2b – laṅghana](#))
 - *vādī* – dominant *svara*. This is the *svara* with the most *bahutva*.

- *saṁvādī* – second dominant svara, the third or fourth svara from the vādī in the ascending direction. It typically has consonance with the vādī, but not in all cases. In some rāgas, ascertaining a vādī/ saṁvādī might prove difficult. In such cases it is best to just look at the overall structure in order to understand the rāga.
- *uchchāraṇa* – the particular ‘pronunciation’ of svaras in a rāga. Each svara has a unique, rāga-specific uchchāraṇa. The same svara sounds different in different rāgas. Uchchāraṇa is of two types – straight (*kharā* in Hindi), or having an embellishment or a decoration (known as *gamaka* in Carnatic music and *alaṅkāra* in Hindustani music). I will define gamakas later on. The *kharā* uchchāraṇ itself may be *charhā huā* (slightly raised) or *utarā huā* (slightly lower) as compared to the svarasthāna of the pure note. This slight change in the pitch of a svara is dependent on its environment – the other svaras that are in close proximity to it in a musical phrase.
- *gamaka, alaṅkāra* – decorations given to notes. In this context, ‘gamaka’ is a Carnatic term, and ‘alaṅkāra’ is a Hindustani term. *kaṇa svara* (grace note), known as *poḍi svara* or *anusvara*, is an important alaṅkāra in both Carnatic as well as Hindustani music. For example, in the phrase GP^GR that is so typical of Yaman and Śuddha-Kalyāṇ, the superscripted gāndhāra before the ṛṣabha means that the ṛṣabha begins with a small ‘particle’ (kaṇa) of ga. Some other gamakas are *mīṇḍ* (slide/ glissando), *āndōlana* (slow oscillation), and *kampita* (brisk oscillation). The first two are Hindustani alaṅkāras, while the third is Carnatic. These are only examples; each genre of Indian music has several different types of alaṅkāras. Which alaṅkāras are permissible also depends on the rules of the rāga. It is not necessary for every svara in a rāga to have an alaṅkāra. The reason I am using ‘alaṅkāra’ rather than ‘gamaka’ is as follows – in modern Hindustani music, the term ‘gamak’ refers specifically to a ‘deep’ sound or a ‘weight’ given to a note (Anuja Kamat ref). The sound sample explains this further. I have sung the same phrase (from Rāga Śuddha-Kalyāṇ) without and with gamak. ([Sound 3 – gamak](#))
- *vivādi svaras, anya svaras* – These are svaras that are not part of the main rāga structure, but are permissible to be used in small amounts to make the rāga more *rañjaka* (pleasing). ‘Vivādi svara’ is a Hindustani term, and ‘anya svara’ is a Carnatic term. Let us take the example of Yaman again. Here, the predominant madhyama is M2, the tīvra madhyama, but M1 too appears occasionally – only in the phrase GmGR. Some compositions in a rāga employ the vivādi svara(s), while some don’t. This dictates whether or not the vivādi svara appears in patterns one sings or plays during improvisation. I provide a sound sample of the same Yaman phrase with and without the śuddha madhyama. When M1 is used, the convention is to call the rāga Yaman-Kalyāṇ rather than Yaman. ([Sound 4 – Yaman vs Yaman-Kalyāṇ](#))
- *chalan* – the Hindustani term for the ‘movement’ of a rāga. It can be seen as the syntax of the rāga. It consists of the inventory of phrases allowed in a rāga, the uchchāraṇa of each svara, rules on which phrase can follow which, and rules on how the uchchāraṇa varies depending on which phrase a svara appears in. The *chalan* is where the true svarūpa of the rāga resides. All other lakṣaṇas are inferred from the *chalan*, and not vice versa. The *chalan* does not always

follow a straight *ārōha-avarōha* pattern. It often has *vakra* (crooked/ zigzag) phrases, and there may be *laṅghana-s* as well. The sound sample here is from Yaman.

[\(Sound 5 – Yaman sargam ālāp\)](#)

- *pakar* – Hindustani term for characteristic phrases by which a *rāga* is identified and distinguished from other *rāgas*. For example, if someone sings ‘D‘NRGR SRSS‘N, PM^GRGRS, the *rāga* will be immediately identified as Yaman.

[\(Sound 6 – Yaman pakar\)](#)

- *rāgāṅga* – *Rāga* + *aṅga* (part). This is mainly a Hindustani term. It refers to a set of characteristic phrases that are common to *rāgas* belonging to the same family. For example, the phrase PDPPS”, S”R”S”, considered an important part of the Kalyāṅ aṅga, is found in nearly all members of the Kalyāṅ family, excepting a few that lack the *pañchama*. To make this clearer, I choose the example of a *prakāra* (type) of Kalyāṅ known as Hēm-Kalyāṅ. This *rāga* that does not belong to the *mēla* of Kalyāṅ (since it has M1 but not M2), but belongs to the Kalyāṅ *family*, since it contains the Kalyāṅ aṅga including the phrase PDPPS”, S”R”S”. [\(Sound 7 – Kalyāṅ aṅga antarā\)](#)
- *svara-saṅgati* – the coming together of specific *svaras*, which helps to identify a *rāga*, classify it according to *rāgāṅga*, and distinguish it from other *rāgas*. For example, the P-R and P-S” saṅgatis are important features of the Kalyāṅ aṅga. The former – with an *uchchāraṅ* of P^GR or P^MG^R – can be found in Yaman, Śuddha-Kalyāṅ, Chandrakānt and Khēm-Kalyāṅ, and the latter in almost every member of the Kalyāṅ family. The saṅgatis of P-R as well as P-S” are absent in Bhūpālī, thus keeping it separate from Śuddha-Kalyāṅ (section V).
- *rasa* – the emotion conveyed by a *rāga*, or the ambience it creates. Nine rasas are usually enumerated - *śṛṅgāra* (romance/ eroticism), *hāsya* (comedy), *karuṇa* (pathos), *raudra* (anger), *vīra* (bravery), *bhayānaka* (horror), *adbhuta* (wonder), *bībhatsa* (disgust), and *śānta* (calm). The specific *rasa* depends not only on which *rāga* is being sung, but also on how it is being sung. A slow rendition of Yaman may sound mournful and a fast rendition may sound cheerful. However, these are not hard and fast rules. Some *rāgas* are suited only for a few rasas, while a *rāga* like Yaman, with its vast scope for improvisation, can be used to express nearly any *rasa*, except maybe *raudra* or *bībhatsa*.
- *bhāva* – a term related to *rasa*. *Rasa* refers more to a category of emotions, while *bhāva* refers to the specific feeling that a given composition or a given rendition conveys.
- *śruti* – a micronote. Those *śrutis* that are musically useful to a *rāga* are known as the *svaras* of that *rāga*. In ancient and medieval times, 22 *śrutis* were defined, and the 12 *svaras* of a *saptaka* were partitioned between them. For modern purposes, it makes more sense to assume that there are infinite *śrutis*. This is because the particular *uchchāraṇa* of a *svara* in a *rāga* makes it sound different, i.e. be slightly lower or higher in frequency, compared to the same *svara* in other *rāgas*, *cf.* the sub-point on

uchchāraṇa in the previous point. (Note: In modern times, śruti can also refer to the pitch at which one sings or tunes an instrument. This usage is typically Carnatic.)

- *ālāpa* – slow development of a rāga that usually follows the order of the svaras and explores all possible phrases of the rāga. It typically lacks lyrics. It can be in *ākār* (using the vowel ‘ā’), or can use *nōm-tōm* – syllables such as rī, nūm, ra, na, a na na tē ta ra na, ri nā ra na na, etc., which are derived from the sacred words “hari ōm ananta taraṇa-tāraṇa nārāyaṇa”. Carnatic ālāpas use syllables like ta da ri na na etc. Different *gharānās/ bāṇis* (schools of music) may have different versions of these words and the syllables derived from them.
- *tāla* – a rhythm cycle, with a fixed number of beats and a specific way of dividing them. A 14-beat tāla with the division 5/2/3/4 is not the same as a tāla of the same number of beats that has been partitioned as 3/4/3/4.
- *laya* – speed, tempo. It can be *vilambita* (slow), *madhya* (medium) or *druta* (fast) – referring not to specific tempos but to ranges of laya. These three terms can be used to describe an ālāpa, a tāla, or a composition.
- *prayōga* – usage. For example, GMGPMDP is a vakra prayōga in Yaman, and RPMG is a vakra prayōga in Śuddha-Kalyāṇ.
- *bandish, kṛti* – a composition, song. The term *bandish* is Hindustani, and the term *kṛti* is Carnatic. Both terms describe the same thing, but their literal meanings differ. ‘Kṛti’ means something that one has created, while ‘bandish’ means something that is tied down (by the rules of rāga, tāla and laya). A Hindustani bandish usually has two stanzas – *sthāyī* and *antarā*, but can sometimes have four (*sthāyī*, *antarā*, *sañchārī*, *ābhōg*). A Carnatic kṛti is divided into the *pallavī* (corresponding to *sthāyī*), *anupallavī* (corresponding to *antarā*), and one or more *charaṇam*-s. Sometimes a pallavī may be presented as a stand-alone performance (*rāgam-tānam-pallavī*). The *antarā* or *anupallavī* usually explore the tāra saptaka to a greater extent than the *sthāyī* or *pallavī*, but this may vary from composition to composition and from rāga to rāga. The *sthāyī-antarā* demarcation can apply to an ālāpa as well.
- *dhrupad, khyāl, thumrī* – three broad genres of Hindustani music. I explain them below, and provide sound samples for each (all in Rāga Yaman or Yaman-Kalyāṇ). I also provide a Carnatic sound sample for comparison. This is in Rāga Kalyāṇī, the Carnatic rāga that has the same svaras as Yaman.
 - *dhrupad* – This is typically characterized by an elaborate *nōm-tōm* ālāpa with *vilambita*, *madhya* and *druta* segments, and the predominant *alaṅkāras* being *gamak* (in the Hindustani sense), *mīṇḍ* and *āndōlana*. Following the ālāpa, the bandish is sung for a shorter duration of time, with improvisations where the words of the bandish are sung in different ways in a complex play of laya and tāla. Here is a recording of Pt. Ritwik Sanyal:
<https://www.youtube.com/watch?v=QzXOJA8JUB8>
 - *khyāl* – This is the most common genre of Hindustani music that one gets to hear these days. It is similar to *dhrupad* in some ways, but there are many differences. The initial ālāpa is shorter than in *dhrupad*. It could be in *ākār*, or use *nōm-tōm*. *Khyāl* has more ‘free-flowing’ phrases than *dhrupad*. Also, the *vilambit* laya of this genre is typically slower than that of *dhrupad*. Unlike

dhrupad, where a long initial ālāpa precedes a shorter rendition of the bandish, most of the ālāpa is done within the bandish itself, using its lyrics, while following the rules of laya and tāla. There are also laya-based improvisations like in the previous case. Unlike dhrupad, however, *tān*-s – improvisation in fast-paced ākār – are sung towards the end of the bandish, but after sufficient exploration in terms of ālāpa. ([Sound 8 – Yaman-Kalyān khyāl, “Dēvadēva”](#))

- *ṭhumrī* – this has more alaṅkāras than dhrupad or *khyāl*. While dhrupad and *khyāl* are beautiful owing to adherence to the rāga, the beauty of this genre lies in the fact that one is allowed to slightly deviate from the rāga in order to increase *rañjakatva* (pleasing-ness). The first two genres are *rāga-pradhāna* (the rāga predominates), while *ṭhumrī* is *bhāva-pradhāna*, which means that it gives the most emphasis to the emotions expressed by the lyrics. I provide a recording link of Vidushi Ashwini Bhide-Deshpande³ singing a *jhūlā* (literally meaning ‘swing’), which is a subset of the *ṭhumrī* genre that is sung in the monsoon. <https://www.youtube.com/watch?v=qeg7ffSviQs>
- The following recording link is of a Carnatic *kṛti* in Rāga Kalyāṇī, sung by Vid. M. S. Subbulakshmi. <https://www.youtube.com/watch?v=b3cAxBu0pC8>

My sources for modern rāga structures

My knowledge of the modern svarūpas of rāgas comes from the following sources:

1. What my gurus, Vid. Geetha Hegde and Prof. Ojesh Pratap Singh, have taught me over the years
2. The Hindi translation of “Hindustānī Sangīt Paddhati – Kramik Pustak Mālikā”, a series of six Marathi textbooks authored by Pt. Vishnu Narayan Bhatkhande and also containing many compositions of Pt. S N Ratanjankar, Bhatkhande’s disciple
3. The Ragas of Hindustani Music, part of a blog by Sri. Rajan P. Parrikar, a disciple of Pt. Ramashray Jha, where there are several recordings of Pt. Jha explaining rāga structure (in <https://www.parrkar.org/vault/>)
4. The section on rāgas grouped according to their thāt-s in the website of the ITC Sangeet Research Academy, Kolkata (<http://www.itcsra.org/Thaat.aspx>)
5. Interactions with several close friends and acquaintances who are students of music and performers
6. Performances and lecture demonstrations (live or recorded) of several leading musicians such as Pandit Ulhas Kashalkar (guru of Prof Ojesh Pratap Singh), my guru Prof Singh, Pt. Vinayak Torvi (guru of Vid. Geetha Hegde), Pt. Dhananjay Hegde (disciple of Pt. Torvi, and son and disciple of Vid. Hegde, who also taught me nuances of Hindustani music), Vid. Kishori Amonkar, Vid. Veena Sahasrabuddhe, Pt. Bhimsen Joshi, Ut. Faiyaz Khan, Vid. Lalith J Rao, Vid. Bharathi Prathap, Ut. Bahauddin Dagar, Vid. M S Subbulakshmi, Vid. T M Krishna, Vid. D K Pattammal, Vid. M L Vasanthakumari, Vid. K V Narayanaswamy, Vid. Aruna Sairam, Vids. Ranjani-Gayatri, Vid. Sanjay Subrahmanyam, Vid. Nisha Rajagopal, Vid. Akkarai Subhalakshmi, and several others

³ Pandit (Pt.), Ustad (Ut.) and Vidwan (Vid.), all meaning scholar, are honorifics for male musicians. Vidushi (also abbreviated Vid.), the feminine of Vidwan, is an honorific for female musicians.

7. Workshops on Hindustani music conducted by Vid. Aditi Kaikini-Upadhyaya, daughter and disciple of the leading Agra gharana vocalist Pt. Dinkar Kaikini, which were organized by my guru Vid. Geetha Hegde at her house.

The rāga structures I have learnt have evolved from a mixture of knowledge I obtained from all these sources. Therefore, it is not possible for me to quote individual references for what I write about modern rāga svarūpas in this article. If I use words such as ‘today’, ‘now’, ‘nowadays’ or ‘modern’ to describe a rāga, then it refers to one or more of the above sources.

In this article, the names **Yaman/ Iman/ Aiman/ Īman** and **Kalyāṇa/ Kalyāṇ** shall be used interchangeably. **Yaman-Kalyāṇ** refers not to a different rāga, but to a variant of Yaman. “**Kalyāṇī**” refers to the southern form of the rāga. ‘Modern Yaman’, ‘modern Śuddha-Kalyāṇ’ and ‘modern Kalyāṇī’ refer to svarūpas that have been in vogue since the early 20th century. **Mōhanakalyāṇī**, Śuddha-Kalyāṇ’s Carnatic sister, was popularized in the 20th century.

I. Beginnings

This section discusses rāgas by the name Kalyāṇa that have been described in various saṅgīta granthas (musical treatises) written in the Sanskrit language between the 15th century and the early part of the 17th century. The granthakāras (authors of granthas) that this section covers are Dāmōdara (15th century?), Puṇḍarīka Viṭṭhala (16th century), Śrīkaṇṭha (latter half of the 16th century) and Sōmanātha (early 17th century). Dāmōdara's rāga structures are unclear to the modern reader. The other three authors describe rāgas by the name Kalyāṇa that have different scales. Viṭṭhala describes two different versions of Kalyāṇa in two different treatises. Sōmanātha's Kalyāṇa corresponds to the first type of Kalyāṇa described by Viṭṭhala. None of these rāgas appears to truly correspond to modern Kalyāṇ – except maybe the second type described by Viṭṭhala, but the fact that all these scales contain a tīvra madhyama and tīvra niṣāda points to a possible link with modern Kalyāṇ. Viṭṭhala's Kalyāṇa of the second type is of great interest with respect to the evolution of Kalyāṇ, because he says that this rāga corresponds to a (now extinct?) Persian melody called Yaman. In south Asia today, Yaman is one of the most popular rāgas, and is synonymously called Kalyāṇ.



Fig. 1. Dēvamaya rūpa of Kalyāṇa. For an explanation, see article text.

(Source: Cornell University Digital Library, <https://digital.library.cornell.edu/catalog/ss:3795798>)

“सच्छत्रचामरोऽच्छस्ताम्बूली मौलिरत्नमालावान्।
कल्याणः सितवासा राजा सिंहासनासीनः॥

Sa-chchhatra-chāmarōṣchchhas tāmbūlī mauli-ratna-mālā-vān |

Kalyāṇaḥ sita-vāsā rājā siṃhāsanāsīnaḥ ||

The deity of **Kalyāṇa** represents a king resting on his seat of honor who wears a white garment over his body and a gemmed garland round his neck and who chews betels in the midst of the paraphernalia of an umbrella and crystal-like chowrie.”

– *Rāgavibōdha* by *Sōmanātha* (1609), *Translation into English* by *M. S. Ramasvami Ayyar*

This is a description of the “dēvamaya rūpa”, i.e. divine form, of the **rāga Kalyāṇa** (Fig. 1), to be found towards the end of the *Rāgavibōdha* (*Sōmanātha* 1609), a treatise written by the south Indian scholar *Sōmanātha* in the year Śaka 1531 (1609 CE). Such picturizations of rāgas are to be found in several granthas (*Viṭṭhala* Late 16th cent.-b, *Śrīkaṇṭha* 1575, *Vyasa* 1843), and are undoubtedly very beautiful. However, the “**nādamaya rūpa**” – the rāga in terms of its svaras and phrases – is what the rest of this article shall talk about. To start with, let us look at what some other scholars, such as *Puṇḍarīka Viṭṭhala* and *Śrīkaṇṭha*, say about the structure of *Kalyāṇa*, and then return to *Sōmanātha*.

Viṭṭhala hailed from a village called *Sātanūru* near the *Shivagange* hills, now a part of *Bengaluru Rural* district, *Karnataka* (*Viṭṭhala* Late 16th cent., *Rao* 2015b). In his first known book, the *Sadrāga Chandrōdaya*, written in the late 16th century when he lived in *Khāndēsh*, a part of what we today know as *Maharashtra*, *Viṭṭhala* describes the svaras of *Kalyāṇa* as tabulated below (*Viṭṭhala* Late 16th cent.). For convenience’s sake, I have also provided the modern *Carnatic* and *Hindustānī* names for these svaras.

Svarasthāna	Name as per Chandrōdaya	Modern names	
		Carnatic	Hindustani
Ṣaḍja (Sa)	Śuddha ṣaḍja	Ṣaḍja (S)	Ṣaḍja (S)
Ṛṣabha (Ri)	Śuddha gāndhāra	Chatuṣṛuti ṛṣabha (R2), Śuddha gāndhāra (G1)	Tīvra (śuddha) ṛṣabha (R)
Gāndhāra (Ga)	Sādhāraṇa gāndhāra	Sādhāraṇa gāndhāra (G2)	Kōmala gāndhāra (g)
Madhyama (Ma)	Laghu pañchama	Pratī madhyama (M2)	Tīvra madhyama (M)
Pañchama (Pa)	Śuddha pañchama	Pañchama (P)	Pañchama (P)
Dhaivata (Dha)	Śuddha dhaivata	Śuddha dhaivata (D1)	Kōmala dhaivata (d)
Niṣāda (Ni)	Laghu ṣaḍja	Kākalī niṣāda (N3)	Tīvra (śuddha) niṣāda (N)

Sōmanātha describes *Kalyāṇa* as having the same svaras as in the *Chandrōdaya*. However, his terminology partially differs, as follows (*Sōmanātha* 1609):

Śuddha gāndhāra → tīvratara ṛṣabha

Laghu pañchama → mṛdu pañchama

Laghu ṣaḍja → mṛdu ṣaḍja

Interestingly, in modern times, this is the scale not of Hindustānī Kalyāṇ (i.e. Yaman) or its Carnatic counterpart Kalyāṇī, but rather of the Carnatic rāga Simhēndramadhyama ([Sound 9 - Simhēndramadhyama scale](#)). Modern Kalyāṇ/ Kalyāṇī still has M2 as the madhyama, but the gāndhāra and dhaivata are raised by a semitone each – G3 and D2 in place of G2 and D1. However, there are similarities with the modern raga. The amśa svāra of Sōmanātha's Kalyāṇa is ga, and the time of singing is dusk (Sōmanātha 1609). The gāndhāra, now G3, continues to be the predominant svāra in the modern ragas Kalyāṇī/Yaman and Mōhanakalyāṇī/Śuddha-Kalyāṇ. Also, Yaman and Śuddha-Kalyāṇ are both considered to be early night rāgas in Hindustani music, as are all other rāgas of the Kalyāṇ cluster.

Śrīkaṇṭha, a south Indian scholar who was settled in what is now Gujarat, refers to Viṭṭhala as his guru. However, the Kalyāṇa mēla described in his treatise Rasakaumudī (most prob. 1575) differs from the one in the Chandrōdaya by one svāra – D2 instead of D1 – corresponding to the modern Dharmavatī ([Sound 10 - Dharmavatī scale](#)). This, then, brings Śrīkaṇṭha's Kalyāṇa closer to modern Kalyāṇ as compared to the Chandrōdaya version. Śrīkaṇṭha's svāra nomenclature partially differs from Viṭṭhala too, as seen below (Śrīkaṇṭha 1575):

Svarasthāna	Name as per Rasakaumudī	Modern names	
		Carnatic	Hindustani
Ṣaḍja (Sa)	Śuddha ṣaḍja	Ṣaḍja (S)	Ṣaḍja (S)
Rṣabha (Ri)	Śuddha gāndhāra	Chatuḥśruti ṛṣabha (R2), Śuddha gāndhāra (G1)	Tīvra (śuddha) ṛṣabha (R)
Gāndhāra (Ga)	Sādhāraṇa gāndhāra	Sādhāraṇa gāndhāra (G2)	Kōmala gāndhāra (g)
Madhyama (Ma)	Pata pañchama	Prati madhyama (M2)	Tīvra madhyama (M)
Pañchama (Pa)	Śuddha pañchama	Pañchama (P)	Pañchama (P)
Dhaivata (Dha)	Śuddha niṣāda	Chatuḥśruti dhaivata (D2)	Tīvra (śuddha) dhaivata (D)
Niṣāda (Ni)	Pata ṣaḍja	Kākalī niṣāda (N3)	Tīvra (śuddha) niṣāda (N)

Śrīkaṇṭha mentions Kāmōda and Hamīra as janyas of the Kalyāṇa mēla. He states that scholars opine that Kāmōda is slightly different (īṣad-bhēda) from Kalyāṇa and Hamīra. In modern Hindustani music, the rāgas that have these names are still classified as being part of the Kalyāṇ/Yaman rāgāṅga, and Kāmōd is still very close to Hamīr. All three of course now have G3 instead of G2. Today's Kāmōd and Hamīr have become dvi-madhyama, i.e. contain both M1 and M2, with M1 being the dominant one out of the two. Hamīr is closer to Yaman than Kāmōd is, because M2 is more prominent in it than in Kāmōd. The mēla that Śrīkaṇṭha called Kalyāṇa is today used in Hindustānī music for the auḍava-sampūrṇa rāga Madhuvantī, which lacks R and D in its ārōha, and for **Añjanī Kalyāṇ** - a sampūrṇa-sampūrṇa rāga conceptualized by the celebrated vocalist, composer and scholar Pt **Ramashray Jha** (1928-2009). This rāga is a sort of 'sampūrṇa Madhuvantī' that has shades of Yaman (Parrikar 2002c). Jha-saheb, as he is commonly known, has created another rāga that he names Vidyāpati Kalyāṇ after the celebrated medieval Maithil poet (Thakur 2008). This is similar to Añjanī Kalyāṇ, but has the kōmala niṣāda in addition to N3 (Jha 1968).

An earlier grantha, Rāmāmātya’s Svaramēlakalānidhi (1550), does not mention any rāga called Kalyāṇa or Kalyāṇī, or for that matter, any M2-containing scale that would correspond to modern Sīmhēndramadhyama, Dharmavatī or Kalyāṇī (Rāmāmātya 1550).

The Saṅgīta Darpaṇa of Chatura Dāmōdara (year unknown, but possibly 15th century) mentions rāga names such as Kalyāṇī, Kalyāṇa, Naṭa-Kalyāṇa and Kalyāṇa-Nāṭa (Sastri 1952). Of these, Kalyāṇī has been called a rāgiṇī⁴ of the ‘male’ rāga Naṭa-Nārāyaṇa, in accordance with the older system prevalent in the north before the mēla system began to be used. The question whether these rāgas that contain “Kalyāṇa” in their names are all the same rāga, or what their svarūpa(s) may have been, remains unanswered. The reasons for this are two: (i) There is no structural description given for most of these excepting Kalyāṇa-Nāṭa, and (ii) The svara definitions in this treatise are influenced by Śārṅgadēva’s Saṅgīta Ratnākara (13th century) and are therefore difficult to interpret in the light of the modern svara system. The second reason has been discussed by the renowned 20th-century musicologist Vishnu Narayan Bhatkhande too (Bhatkhande 1916). K. Vasudeva Sastri, editor of the 1952 edition of this text published by the Saraswati Mahal Library in Thanjavur, says in the introduction: “But the particular variety of Vikrita swaras which figure in particular ragas is not mentioned. This latter analysis which as a last resort the writers of the renaissance developed into the ‘Mela’ system of the South had not been evidently formulated in the time and locality of our author.” (Sastri 1952)

Sastri says that the Darpaṇa is from “around the 16th century”. He describes Dāmōdara as hailing from the Guntur district in Andhra Pradesh, and being under the patronage of the Mughal emperor Jahāngīr (Sastri 1952). But if this latter fact is to be true, then that would indicate that the Darpaṇa is from the 17th century. This creates a great deal of ambiguity about the dēśa and kāla of this work. It is important to point out here that Bhatkhande says in a 1916 speech that the Darpaṇa is generally believed to have been written in 1625, when Jahāngīr was emperor, but adds that “We have at present nothing like reliable evidence to state where Pandit Damodara lived and flourished” (Bhatkhande 1916). He indicates that the Darpaṇa could even date back to the 15th century, given that Kallinātha – famous for his commentary on Śārṅgadēva’s work – has been quoted by Dāmōdara as an authority. If this is indeed the case, then it implies that rāga(s) by the name Kalyāṇa or Kalyāṇī already existed so far back in time. Sadly, the svarūpas of these medieval melodies are now forgotten.

After this small excursion, we now return to Viṭṭhala, but this time to a different grantha – the Rāgamañjarī (Viṭṭhala Late 16th cent.-a), written after the Chandrōdaya. Here, the svarūpa of Kalyāṇa differs from the Chandrōdaya version. The svara nomenclature is different as well, as seen in the table below. I conjecture that the reason for this difference could be as follows: During the time when the Chandrōdaya was written, Viṭṭhala lived in Khāndēsh, and was in the service of the Fārūqī ruler Burhān Khān (Viṭṭhala Late 16th cent.). However, the Mañjarī was written when he was in the service of Mādhav Singh and Mān Singh, sons of Bhagvant Dās, who were in the service of Akbar (Viṭṭhala Late 16th cent.-a). This indicates that Viṭṭhala

⁴ The older rāga classification system in northern India was as follows: There were six ‘male’ rāgas. Each had five, or sometimes six, ‘wives’ who were known as rāgiṇīs – the word being a feminized version of rāga. These ‘marriages’ gave ‘birth’ to new rāgas known as ‘putras’ (sons). According to those who follow the Dagar tradition of dhruvā singing, this system is what gave rise to the rāgāṅga system followed in Hindustani music today, in which phrases (aṅga) from a parent rāga are incorporated in other rāgas (Dagar 2010). This seems a plausible theory for the origin of the rāgāṅga system. The mēla system appears not to be older than the 16th century.

was living in Rājapūtānā (present-day Rajasthan) at the time. One can then speculate that the svarūpa of Kalyāṇ in this region might have been different from the Kalyāṇ being sung in Khāndēsh. Alternatively, it could be possible that Viṭṭhala talked about the (old) southern Kalyāṇa in his first book, and the northern rāga of the same name in the present one.

Svarasthāna	Name as per Mañjarī	Modern names	
		Carnatic	Hindustani
Ṣaḍja (Sa)	Ṣaḍja	Ṣaḍja (S)	Ṣaḍja (S)
Ṛṣabha (Ri)	Dvītīya-gatika ṛṣabha (ṛṣabha of the ‘second movement’)	Chatuḥśruti ṛṣabha (R2)	Tīvra (śuddha) ṛṣabha (R)
Gāndhāra (Ga)	Tṛtīya-gatika gāndhāra (gāndhāra of the ‘third movement’)	Antara gāndhāra (G3)	Tīvra (śuddha) gāndhāra (G)
Madhyama (Ma)	Tṛtīya-gatika madhyama	Prati madhyama (M2)	Tīvra madhyama (M)
Pañcama (Pa)	Pañchama	Pañchama (P)	Pañchama (P)
Dhaivata (Dha)	?	?	?
Niṣāda (Ni)	Tṛtīya-gatika niṣāda	Kākalī niṣāda (N3)	Tīvra (śuddha) niṣāda (N)

The descriptive ślōka in the Mañjarī for the mēla – scale – of Kalyāṇa is as follows⁵:

मनी तृतीयगतिको द्वितीयगतिकोऽपि रिः।

तृतीयगतिको गश्च एष कल्याणमेलकः॥

ma-nī tṛtīya-gatikau dvītīya-gatikō]pi riḥ |

tṛtīya-gatikō gaś-cha ēṣa **kalyāṇa**-mēlakah ||

These seem to be largely the same as the svaras of modern Kalyāṇ. While the dhaivata is not explicitly mentioned – which would seem to indicate that it is śuddha (D1) – it might well have been dvītīya-gatika, i.e. modern D2, the chatuḥśruti or tīvra dhaivata. If this is the case, the second pāda of the ślōka should read “dvītīya-gatikau ri-dhau”, and not “dvītīya-gatikō]pi riḥ”. I feel so because towards the end of the book, Viṭṭhala describes Pārasīka (Persian) melodies that correspond to Indian rāgas, and states “**kalyāṇē yamanam gāyēt**”, which means that the Indian Kalyāṇ corresponds to the Persian Yaman. However, there is still some ambiguity. In two more granthas by him – the Rāgamālā and the Nartana-nirṇaya, the rāga descriptions are identical (Ramanathan 2002), and the first pāda (quarter) of the Kalyāṇa verse is as follows (Viṭṭhala Late 16th cent.-b, Bhāvabhaṭṭa Late 17th cent.-a):

सत्रिः पूर्णो द्विनेत्राग्नियमरिगमनी राजवृन्दैः समेतो

sa-triḥ pūrṇō **dvi-nētrāgni-yama-ri-ga-ma-nī** rājavṛndaiḥ samētō

The remaining three pādas are a description of the dēvamaya rūpa on the same lines as in the Vibōdha. The phrase in the first pāda that tells us about the nādamaya rūpa of Kalyāṇa is

⁵ Sa and pa have not been mentioned in the ślōka, because a mēla must by default contain all seven svaras. The same holds for Viṭṭhala’s Kalyāṇa, since it has been called a sampūrṇa rāga. Of course, sa being the tonic note, it can never be omitted.

“dvi-nētrāgni-yama-ri-ga-ma-nī”. Dvi means two, and nētra, agni and yama are symbolic (Monier-Williams 1872). I explain these terms in the table that follows.

Term	Literal meaning	Symbolic for	Implication
dvi	two	(not applicable here)	dviṭīya-gatika ri
nētra	eye	Two – since one’s eyes are two in number	dviṭīya-gatika ga
agni	fire	Three – since three kinds of sacrificial fires have been enumerated in the scriptures	ṭṛṭīya-gatika ma
yama	twin	Two – since it refers to the divine twins Yama and Yamī	dviṭīya-gatika ni

Here, the ri and ma have been defined in the same way as in the Mañjarī. However, the ga and ni have been called dviṭīya-gatika rather than ṭṛṭīya-gatika⁶. Here Viṭṭhala is most probably talking about the same ga and ni as in the Mañjarī, because in the beginning of the Rāgamālā, he says that dviṭīya-gatika ga and ni mean antara ga and kākalī ni – the terms that we now use for G3 and N3 in Carnatic music. The musicologist **Hema Ramanathan**, in her 2004 book **Raga Lakshana Sangraha** – a compendium of rāga lakṣaṇas in various Sanskrit granthas – says that these antara and kākalī svaras are slightly lower in frequency than the modern ones (Ramanathan 2004). Why Viṭṭhala should use the dviṭīya-gatika terminology in the Rāgamālā but not in the Mañjarī is not clear. The dhaivata of Kalyāṇa still appears to be a point of confusion in the Rāgamālā, just as in the Mañjarī. Given that it is not mentioned, it would imply that the dha is śuddha, i.e. D1. However, the Yaman connection is indicated in the Rāgamālā/ Nirṇaya as well (Viṭṭhala Late 16th cent.-b, Bhāvabhaṭṭa Late 17th cent.-a). In the last pāda of the verse on Kalyāṇa in these two books, the rāga is referred to using a circumlocution as “**kalyāṇō yammanādyah**”, which means ‘Kalyāṇ whose name is prefixed with Yaman’, i.e. Yaman-Kalyāṇ! Does this mean that Yaman-Kalyāṇ actually had a kōmala dhaivata (implying the modern Latāṅgī scale, [Sound 11 - Latāṅgī scale](#)) in Viṭṭhala’s time? This is a mystery to me. We shall leave this discussion aside for now, and move on to the next century.

II. The all-tīvra scale

Around the middle of the 17th century, the mēla where ri, ga, ma, dha and ni are tīvra became accepted as the scale of Kalyāṇ, Kalyāṇī or Yaman. This mēla has been described by granthakāras such as Lōchana, Veṅkaṭamakhī, Ahōbala, Hṛdayanārāyaṇa Dēva and Śrīnivāsa. In their granthas, references to Kalyāṇa or Kalyāṇī typically indicate what we today call Śuddha-Kalyāṇ. The name Śuddha-Kalyāṇ too appears in many mid- and late 17th-century texts. This Kalyāṇ/ Kalyāṇī/ Śuddha-Kalyāṇ is described in some of these texts as auḍava-sampūrṇa (lacking ma and ni in the ārōha) and in others as auḍava (lacking ma and ni altogether). Both these forms of Śuddha-Kalyāṇ are still in vogue today, with the auḍava-sampūrṇa form being the most commonly sung, and the auḍava form being rare. In the same

⁶ In the Mañjarī, dviṭīya-gatika ga and ni are not mentioned. Ga and ni are only defined as being śuddha (G1/R2 and N1/D2), ēka-gatika i.e. ‘single-movement’ (G2 and N2), or as ṭṛṭīya-gatika (G3 and N3). Possibly the ṭṛṭīya-gatika ga and ni refer to slightly augmented versions of G3 and N3, which are known as laghu, mṛdu, pata and chyuta madhyama and ṣaḍja in various sources.

texts, Yaman or Īman refers to a sampūrṇa-sampūrṇa rāga. This again has been followed to this day. Unlike in the above-mentioned granthas, the name “Kalyāṇ”, when used alone, is today synonymous with Yaman and not with Śuddha-Kalyāṇ. Also, Kalyāṇī of the south, which started out being auḍava-sampūrṇa like the northern Śuddha-Kalyāṇ, is today sampūrṇa-sampūrṇa, and close to Yaman. This change in Kalyāṇī is discussed further in the section following this.

In several 17th-century granthas written later than Sōmanātha’s Vibōdha, Kalyāṇ/Kalyāṇī and Yaman/Īman refer to rāgas all of whose svaras are tīvra, which means that the dhaivata is D2 and gāndhāra is G3, and the mēla is thus S R2 G3 M2 P D2 N3 ([Sound 1: Kalyāṇ scale](#)).

An important text from northern India worth mentioning here is the **Rāgatarāṅgiṇī** of Lōchana Kavi. The date of this text is unclear, but as per Dattatreya Keshav Joshi (D. K. Joshi), a music scholar who had a close relationship with Bhatkhande (Bakhle 2006), and who was the editor of a 1918 edition of the Taraṅgiṇī, it was definitely written after 1400, and before 1667 (Joshi 1918c). Given the way in which the mēlas and rāgas are described in it, the Taraṅgiṇī seems more like a 17th-century text to me. Here, one finds the mēlarāga “**Īman**”, i.e. Yaman, with Śuddha-Kalyāṇ as a janya rāga. While Lōchana gives no details about the svarūpas of either Yaman or Śuddha-Kalyāṇ, it is very clear that their mēla is the modern Kalyāṇ scale – **S R2 G3 M2 P D2 N3**. Apart from Yaman and Śuddha-Kalyāṇ, the other janya rāgas he mentions are Jayat-Kalyāṇa (Jait Kalyāṇ?) and, interestingly, Pūriyā, which today uses R1 – the kōmala ṛṣabha – and not R2. The time of singing for Kalyāṇ is stated by him to be “**niśāmukha**”, i.e. the early part of the night. This continues to be followed to this day. In fact, many other rāgas, e.g. Tōḍī, Sāraṅg, Gaurī and Aḍānā, still have the same times of day ascribed to them as given in Lōchana’s book.

The Chaturdaṇḍī Prakāśikā, authored by Veṅkaṭamakhī roughly in the middle of the 17th century, can be considered a seminal text on what we now call Carnatic music (Sastri 1934). Here, the name Kalyāṇī is used, for both a mēla as well as a rāga. This Kalyāṇī rāga is not the sampūrṇa-sampūrṇa version that we sing in Carnatic music today, but again corresponds to modern Śuddha-Kalyāṇ, like the Kalyāṇ described in other 17th-century granthas ([Sound 12: Śuddha-Kalyāṇ scale](#)) (Śrīnivāsa Late 17th cent., Ahōbala Mid-17th cent.). Veṅkaṭamakhī calls Kalyāṇī a deśīya (regional or foreign) rāga, and does not describe it in very savoury terms. This is in sharp contrast to how popular and well-loved Kalyāṇī is in today’s time. He says:

देशीयरगाः कल्याणीप्रमुखाः सन्ति कोटिशः।
गीतठायप्रबन्धेषु नैते योग्याः कदाचना।

deśīya-rāgāḥ **kalyāṇī**-pramukhāḥ santi kōṭīśaḥ |
gīta-ṭhāya-prabandhēṣu naitē yōgyā kadāchana | |

[naitē = na (not) + ētē (these)]

“Deśīya rāgas – Kalyāṇī and others – number in crores. They can never be fit for gīta, ṭhāya and prabandha.”

And further –

कल्याणिरागः संपूर्ण आरोहे मनिवर्जितः।
गीतप्रबन्धयोग्योऽपि तुरुष्काणामतिप्रियः॥

kalyāṇi-rāgaḥ sampūrṇa ārōhē ma-ni-varjitaḥ |

gīta-prabandhāyōgyō|pi **turuṣkāṇām** ati-priyaḥ || (Sastri 1934, Guruguha.org 2009)

[gīta-prabandhāyōgyō|pi = gīta-prabandha-ayōgya: api]

This means: “The Kalyāṇi rāga is sampūrṇa and has no ma or ni in its ārōha. Even though it is unfit for gīta-s and prabandha-s, it is a favourite of the Turuṣkas.” Gīta, ṭhāya and prabandha were names for forms of musical compositions prevalent in Veṅkaṭamakhī’s time, and ‘Turuṣka’ means ‘Turk’. The latter term is probably being used to mean ‘Muslims’ here⁷.

While Veṅkaṭamakhī’s categorical rejection of dēśīya rāgas sounds elitist in today’s time, the ślōkas on Kalyāṇi are important from a historical point of view, because (a) they point to a possible Muslim (Muḡal? Persian?) origin for the rāga, and (b) are indicative of the origin of the auḍava-sampūrṇa Śuddha-Kalyāṇ of modern Hindustani music.

This should be seen in the context that Veṅkaṭamakhī was a Kannadiga who lived in the Thanjavur area (Sastri 1934). The fact that he calls Kalyāṇi a dēśīya rāga might mean that it was more popular in the north than in the south at his time. I am led to believe this because of his mention of the Muslim connection of the rāga, and the fact that Muslim rule had not reached as far south as Thanjavur at that time. I use the term ‘Muslim’ here not in a religious sense, but more to mean a certain class of people of foreign origin who were an important part of the cultural milieu of the broadly northern part of the subcontinent. Hema Ramanathan states “Kalyāṇi of Karnāṭaka music is not of indigenous origin”, and goes on to add that the Prakāśikā is where the modern Kalyāṇi scale is first seen (in Carnatic music) (Ramanathan 2004).

Ahōbala, a south Indian scholar settled in the north⁸, wrote the Sangīta-Pārijāta sometime in the mid-17th century (during Emperor Shāh Jahān’s time as per Bhatkhande). Bhatkhande opines that Ahōbala must have read the Taraṅgiṇī and the Vibōdha (Bhatkhande 1916). Though Ahōbala was from the south, his śuddha mēla is that of Lōchana – S R2 G2 M1 P D2 N2, i.e. the modern Kāfi ṭhāṭ or Kharaharapriyā mēla. This scale was the śuddha mēla of north Indian music before relegating its position to the Bilāval scale (S R2 G3 M1 P D2 N3) (Bhatkhande 1920s-1930s-a). Even if Ahōbala did read the Taraṅgiṇī, the name Yaman or Īman does not appear in the Pārijāta. As in the Chaturdaṇḍī Prakāśikā, Ahōbala too describes Kalyāṇa as lacking ma and ni in the ārōha. He says that the udgrāha (vādī?) is ga. He also gives sample phrases, which are as follows (emphasis mine) (Ahōbala Mid-17th cent.):

GPDS”R”G”R”S”NDPDNDDPPMGGPMMGGRSRGS R”G”G”S”S”N
DPDDPPGPMGPMGG_RS | S”S”S”NDPGPMGPMGG_RS |

⁷ The 16th century saint poet Kabīr often used the term ‘turak’ to refer to Muslims. The term ‘tuḷukkar’ used in the Tamizh language also conveys the same meaning. In today’s time, such usages are of course considered derogatory and inappropriate. My reason for mentioning them here is only the historical significance of these terms.

⁸ Ahōbala must be from the south, because he makes mention of the ‘unusual’ svara-roles of G1, R3, N1 and D3, and the rāgas Śuddha Nāṭa (modern Carnatic Nāṭa) and Śuddha Varāṭī (modern Carnatic Varāṭī) – nowadays categorized as vivādi rāgas. However, he refers to G1 and N1 not as śuddha ga and ni, but as pūrva ga and ni – because he has adopted the northern śuddha mēla definition of his time. R1 and D1 have been called kōmala by him, and not śuddha. R3 and D3 are termed tīvra-tara, i.e. respectively sharper than the tīvra svaras R2 and D2.

SSS'N'D'P'G'P'DSRGPMGG_R S |
SRGPPGDS''S''R''G''R''S''S''NDPS''NDPDMGGPMMGRSS 'N'D'P'DSS_ |

[\(Sound 13: Ahōbala's Kalyāṇ\)](#)

This is very close to modern Śuddha-Kalyāṇ. The dīrgha (long) gāndhāra (G_), written in Dēvanāgarī as गण (gā) rather than ग (ga), is clearly noticeable. Important differences from the modern svarūpa are that nowadays we do not use a jaṅṭa (double) madhyama like MM, and do not use DMG either. These svāra-saṅgatis now belong in Yaman.

Ahōbala also describes two other janya rāgas of the Kalyāṇa mēla – Kalyāṇa-varāṭī of the Varāṭī group, and Kalyāṇa-nāṭa of the Nāṭa group (Ahōbala Mid-17th cent.). The former is sampūrṇa-sampūrṇa, while the latter is sampūrṇa-auḍava and has the avarōha S'' N3 P M2 R2 S – on the lines of Śuddha Nāṭa (modern Carnatic Nāṭa), whose scale is S R3 G3 M1 P D3 N3. These Kalyāṇ mēla-janya Nāṭa and Varāṭī are not in use today.

Hṛdayanārāyaṇa-Dēva, who lived in the late 17th century, was a king ruling in a place known as 'Gaḍhā-dēśa'. D. K. Joshi is of the opinion that this place must have been somewhere near modern Jabalpur (MP), since a village called 'Gaṛhā' still exists there (Joshi 1918a). Hṛdayanārāyaṇa is known for two granthas – the Hṛdaya-Kautuka and the Hṛdaya-Prakāśa (Joshi 1918a, b). In both the Kautuka as well as the Prakāśa, the śuddha mēla is same as the śuddha mēla of Lōchana and Ahōbala.

In the Kautuka, the Īmana (Yaman) mēla – here the word used is saṁsthāna, but implies mēla – is described after the Karṇāṭa mēla and the Kēdāra mēla. Why it is important to mention these two mēlas will become clear presently. My understanding of the three ślōkas describing these mēlas is as follows (Joshi 1918a):

- When all swaras are śuddha, and the gāndhāra takes up two śrutis (micronotes) of the madhyama (i.e. G2 is replaced by G3), one obtains Hṛdayanārāyaṇa's Karṇāṭa mēla. This has the swaras S R2 G3 M1 P D2 N2 – i.e. the modern Khamāj thāṭ or Harikāmbhōjī mēla.
- In this situation, when the niṣāda becomes kākalī (i.e. N3), one obtains the Kēdāra mēla – the modern Bilāval or Śankarābharaṇa scale (S R2 G3 M1 P D2 N3).
- In the above situation, when the madhyama takes up two śrutis of the pañchama (i.e. becomes M2), the mēla created is the **Īmana mēla – S R2 G3 M2 P D2 N3**. This is the same as the modern Kalyāṇ or Kalyāṇī scale.

The rāgas in the Īmana saṁsthāna as per the Kautuka are Īmana (Yaman), Śuddha-Kalyāṇa, Pūriyā and Jayat-Kalyāṇa, which are the same as those mentioned by Lōchana in the Taraṅgiṇī. The svāra-karaṇas (characteristic phrases) of these rāgas are described as follows (Joshi 1918a):

1. Yaman – SRGMPDNS''NDPMGRS
2. Śuddha-Kalyāṇ – GPDS''S''DPG RS
3. Pūriyā – MDNS''NDPMGRS
4. Jayat-Kalyāṇa - GMPS''NDPMGRS SRGSS'NSG

The Yaman and Śuddha-Kalyāṇa mentioned here are close to the eponymous modern rāgas. It is important to note that Hṛdayanārāyaṇa's Śuddha-Kalyāṇa is auḍava, lacking ma and ni,

thus giving it the same scale as Bhūpālī – which he places in the Kēdāra mēla (Bilāval thāt). His description of the structure of Bhūpālī is as follows: GPDS” S”DP GRGRS ‘D’D’D’D SRGRS. This appears close to his Śuddha-Kalyāṇa, but we see that the dhaivata is emphasized a bit more. One phrase is by no means enough to deduce the complete structure of a rāga – but this appears an interesting observation to me, since the dhaivata of modern Bhūpālī is emphasized more than it is in Śuddha-Kalyāṇ (but less than in Dēskār). Given that the Bhūpālī and Śuddha-Kalyāṇa of Hṛdayanārāyaṇa have the same scale but are different rāgas, there must have definitely been a difference in the uchchāraṇa of svaras between them, but it is not possible to deduce what this difference was from written text alone. In modern times, Śuddha-Kalyāṇ, like Veṅkaṭamakhī’s Kalyāṇī, does not use ma and ni in its ārōha, but does use them in the avarōha – albeit very slightly, never lengthening them, and showing their presence only by a mīṇḍ (gentle slide/ glissando) from P to G and from S” to D respectively. While this is the structure adopted by most people today, there do exist a few modern compositions in the auḍava variety of Śuddha-Kalyāṇ. According to the SwarGanga website, this type of Śuddha-Kalyāṇ is also called Bhūp-Kalyāṇ (Joshi 2004-2018b). Even though ma and ni have been omitted completely from it, this prakāra will still not become Bhūpālī, because unlike Bhūpālī, Śuddha-Kalyāṇ – even when auḍava – has a strong ṛṣabha and is laden with mīṇḍ-s, and also contains the characteristic Kalyāṇ phrases GPGR and PDPS”. Gāndhāra dominates in both the rāgas, but the chalan makes all the difference.

Hṛdayanārāyaṇa’s Pūriyā and Jayat-Kalyāṇa are rather different from their modern namesakes. His Pūriyā has some similarity with the way Yaman is sung today, because of the laṅghana of pañchama in the ārōha. In modern Pūriyā, the pañchama is completely varjya, and the ṛṣabha has become kōmala. The Jayat-Kalyāṇa of the Kautuka has nothing to do with modern Jait Kalyāṇ. Judging by the phrases given here, the closest modern rāgas to it would be Māru-Bihāg and two rāgas closely allied to it – Māru of the Dagar tradition (Bhawalkar 2013), and Mārga Bihāg created by S. N. Ratanjankar (Joshi 2004-2018a). Māru-Bihāg uses M1 as a vivādi svāra (an additional svāra which appears occasionally), while the latter two do not. Modern Jait Kalyāṇ has the svāra set SRGPD – same as Bhūpālī – but with the R and D somewhat muted.

In the Prakāśa, the word ‘mēla’ is used instead of ‘samsthāna’. The way the mēlas have been grouped differs from the Kautuka. They have been arranged in increasing order of the number of vikṛta svaras. The Īmana mēla is the first out of the three mēlas mentioned that have three vikṛta svaras. This mēla has vikṛta ga, ma and ni – which means that all of these are tīvra-tara as compared to the śuddha mēla S R2 G2 M1 P D2 N2, making them G3, M2 and N3. While the definition is different, it is the same as the Īmana (Yaman) mēla from the Kautuka, and thus same as the modern Kalyāṇ mēla. The janya rāgas of Yaman in the Prakāśa are the same as in the Kautuka (Joshi 1918b).

Bhāvabhaṭṭa was a music scholar at the court of Mahārājā Anūp Singh of Bikaner, whose reign lasted from 1669 to 1698. Bhatkhande is of the opinion that Bhāvabhaṭṭa was from the south, because his śuddha svaras are those of the (southern) Mukhārī mēla, i.e. S R1 G1 M1 P D1 N1. Three important texts authored by Bhāvabhaṭṭa, all named after the Mahārājā, are as follows: Anūpa Saṅgīta Ratnākara, Anūpa Saṅgīta Vilāsa and Anūpāṅkuśa (Bhāvabhaṭṭa Late 17th cent.-a, b, c, Bhatkhande 1916). The first one – the Anūpa Saṅgīta Ratnākara – is the most relevant to our discussion on Kalyāṇ. In this text, there is mention of the following prakāra-s (types) of Kalyāṇ (Bhāvabhaṭṭa Late 17th cent.-a):

- i. Śuddha-Kalyāṇa
- ii. Kalyāṇa-Nāṭa

- iii. **Hammīra-Kalyāṇa**
- iv. **Pūrvyā-Kalyāṇa**
- v. **Bhūpālī-Kalyāṇa**
- vi. Jayaśrī-Kalyāṇa
- vii. **Kṣēma-Kalyāṇa**
- viii. **Kāmōda-Kalyāṇa**
- ix. **Khēma-Kalyāṇa (?)**
- x. **Aimana-Kalyāṇa**
- xi. Āhērī-Kalyāṇa
- xii. Tilaka-Kāmōda

Possibly one name is lost, since the text says that there are thirteen types of Kalyāṇ but mentions only the above twelve. There is no explicit description of the svarūpas of these Kalyāṇ-s. Incidentally, the names Hamīr, Bhūpālī, Kāmōd (all without the Kalyāṇ suffix), Śuddha-Kalyāṇ, Kalyāṇ-Naṭ, Pūrva-Kalyāṇ/ Pūriyā-Kalyāṇ, Khēm-Kalyāṇ, and Aiman Kalyāṇ (Yaman-Kalyāṇ) are still being used today for rāgas that contain the Kalyāṇ āṅga. Of these, Kalyāṇ-Naṭ and Pūrva-Kalyāṇ/ Pūriyā-Kalyāṇ do not belong to the Kalyāṇ thāt (i.e. mēla), because the former rāga has M1 and not M2, and the latter has R1 in place of R2. The name Tilak-Kāmōd is also used for a modern rāga, but this Tilak-Kāmōd now has nothing to do with (modern) Kāmōd or with the Kalyāṇ rāgāṅga. Jayaśrī-Kalyāṇ and Āhērī-Kalyāṇ do not appear to be in existence today.

Khēma-Kalyāṇa being mentioned again after Kṣēma-Kalyāṇa seems somewhat odd, since ‘khēma’ is nothing but a tadbhava (etymological derivative) of ‘kṣēma’. I am tempted to think that the correct name might have been Hēma Kalyāṇa. In modern times, we have a Hēm-Kalyāṇ as well as a Khēm-Kalyāṇ, and even a mixture of the two known as Hēm-Khēm.

After the Kalyāṇ-s, Bhāvabhaṭṭa mentions types of Vēlāvalī (Bilāval?). Here, he talks of two prakāras both of which go by the name Kēdāra-Vēlāvalī. One, he says, is mixed with Kalyāṇ, and the other with Aiman. This brings to mind two modern Bilāval-s: Dēvgiri Bilāval, which is infused with Śuddha-Kalyāṇ, and Yamanī Bilāval, whose connection to Yaman is evident even from its name itself.

Bhāvabhaṭṭa’s thoughts on the svarūpa of Kalyāṇ are unclear for the following reason: Firstly, the chapter on mēlas is virtually identical to that in the Mañjarī, which means that the ślōka beginning “ma-nī ṭṭīya-gatikau...” that I quoted earlier is found verbatim. Also, the rāga chapter merely quotes ślōkas from contemporary and older treatises, but provides no explanation or analysis even to the extent of making it clear that the śuddha mēla has been defined differently by different authors. In case of Kalyāṇ, the verses from the Mañjarī, the Chandrōdaya, the Nirṇaya, the Hṛdaya-Prakāśa, the Pārijāta (the verse describing Kalyāṇa-Nāṭa) and from the Vibōdha are quoted one after another, and not arranged in any logical order (Bhāvabhaṭṭa Late 17th cent.-a). I presume that the prevalent svarūpa of Kalyāṇ at the time must have been the one described in the Hṛdaya-Prakāśa and the Pārijāta, since these are from the same century as the Anūpa Ratnākara. In nearly all the 17th-century texts other than the Anūpa Ratnākara that I have come across, ‘Kalyāṇ’ has been described as auḍava-sampūrṇa with ma and ni absent in the ārōha, i.e. Śuddha-Kalyāṇ, and ‘Yaman’ or ‘Īman’ has been described as sampūrṇa-sampūrṇa. It is to be noted that the word Kalyāṇ by itself is today typically used in Hindustani music to mean Yaman and not Śuddha-Kalyāṇ. Perhaps this is because of an influence from modern Carnatic music, where Kalyāṇī is no longer Veṅkaṭamakhī’s auḍava-sampūrṇa rāga, but is now sampūrṇa-sampūrṇa and close to Yaman.

The Rāga-tattva-vibōdha of Śrīnivāsa (late 17th century) is highly influenced by the Pārijāta. The verse on Kalyāṇa appears to be taken from the Pārijāta. However, unlike Ahōbala, Śrīnivāsa just gives the following phrases for Kalyāṇ (Śrīnivāsa Late 17th cent., Ramanathan 2004):

GPDS” G”R”S” S”NDP PDP MGRS
PMGR S’N’D ’P’DS

This again resembles modern Śuddha-Kalyāṇ. Going by the 17th-century granthas that I have discussed above, one significant difference between the 17th-century Śuddha-Kalyāṇ and the modern svarūpa appears to be that the 17th-century rāga gave more importance to the uttarāṅga, while in the modern one, the pūrvāṅga dominates.

An important southern grantha is the Rāgalakṣaṇamu of Shahājī II, Marāṭhā king of Thanjavur (r. 1684-1711) (Ramanathan 2004, Bhosle 2016a). This is written in the Telugu language. In this treatise, Kalyāṇī is no longer the auḍava-sampūrṇa prakāra described by Veṅkaṭamakhī, but has become sampūrṇa in the ārōha as well as the avarōha. Ahōbala’s Kalyāṇa or Veṅkaṭamakhī’s Kalyāṇī is present too, but with the name Śuddha-Kalyāṇī, where the adjective “śuddha” (‘pure’) indicates the older form of Kalyāṇī.

Shahājī describes the two Kalyāṇī-s as follows:

Kalyāṇī – Dēśi rāga, mēlakartā. Sampūrṇa. Swaras: śuddha sa and pa, pañchaśruti ri and dha (R2 and D2), kākalī ni (N3). Two janya rāgas, Kalyāṇī and Śuddha-Kalyāṇī. [*chalan missing*]

Ga and ma are not mentioned, and their description is possibly lost. But they must most probably be G3 and M2, because

- i. This work was written at the end of the 17th or beginning of the 18th century,
- ii. Kalyāṇī has been described as belonging to the all-tīvra mēla (S R2 G3 M2 P D2 N3) in granthas immediately before and after this one, and
- iii. Shahājī’s use of the adjective dēśi for Kalyāṇī appears to indicate that he was influenced by Veṅkaṭamakhī’s work.

Śuddha-Kalyāṇī – Kalyāṇī mēla, sampūrṇa.

ga pa dha sa sā ni dha pa ma gā ri | ga dha pa ma gā ri | ([Sound 14: Shahājī’s Śuddha-Kalyāṇī](#))
gā pa ddha pa ma ga ga pa dha sa sā sa |
ri sa ri gā pā dha ssa ni dha sa sā |
sa ni dha pa ma ga ri ga mma ga ri ssa ni sā |

The last 3 lines are the notation of a gīta. I have omitted the lyrics here for convenience’s sake, since the rāga structure is what this article is concerned with. Symbols such as ddha, ssa, mma appear to represent a “pressing” of the svara while singing.

This is almost the same as modern Śuddha-Kalyāṇ, except that it contains the phrase GMGRS’NS which is not in use nowadays.

Shahājī mentions a Mōhanakalyāṇī – for some reason as a janya of the Kāmbhōjī mēla – but this is not the same as today’s Mōhanakalyāṇī. In fact, it corresponds to today’s Mōhana, which has the scale S R2 G3 P D2 – the same svaras as Hindustani Bhūpālī or Bhūp-Kalyāṇ (auḍava Śuddha-Kalyāṇ). On the other hand, Shahājī’s Mōhana, also described as a Kāmbhōjī janya, uses M1 in addition to S R2 G3 P D2, and thus differs from the modern svarūpa.

(Continued in part 2)

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