

Kalyāṇ – a Voyage through Dēśa and Kāla¹

Part 2

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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 Venkaṭamakḥī (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 this part, 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 | ɹ̥ | ɹ̥ (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 ॢ 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 | ॠ (r, ɽ) | ॡ (r̥, 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 | ṅ (ṅ, 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 (ṁ) – 'Soft' m, nasalizes preceding vowel | |
| 'Semivowels' | य (y, j) 1 | र (r, ɽ) 2 | ल (l) 3 | व (v, ʋ) 4 | ळ (l, ɭ) | ṛ (Tamizh script) (zh, ɽ) Retroflex approximant liquid. T/M only | ṛ (r, 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, h/ɦ) ⁸ | ः (h, x) | | |
| 'Urdu' letters | क़ (q) | ख़ (kh, χ) | ग़ (ğ, 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. ॠ and ॡ are retroflex sounds. ॠ 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), *hāsyā* (comedy), *karuṇā* (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 *uchchāraṅ* 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.parrikar.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.

III. Later granthas

By the 18th- early 19th century, many rāgas had reached their present forms. Kalyāṇī had become sampūrṇa-sampūrṇa. The dvi-madhyama form of Yaman had come to be called Yaman-Kalyāṇ. Also, Śuddha-Kalyāṇ had acquired features that are today characteristic of the Kalyāṇ rāgāṅga. These observations are based on granthas such as the Rāgalakṣaṇam of Muddu Veṅkaṭamakhī (Sanskrit), the Saṅgīta Sārāmṛta of Tuḷajā (Sanskrit), the Rāgalakṣaṇa of an unknown author (Sanskrit), the Rādhā-Gōvind Saṅgīt Sār (Braj Bhasha), the Saṅgraha Chūḍāmaṇi (Sanskrit) and the Mahā-Bharata Chūḍāmaṇi (Tamizh).

Muddu Veṅkaṭamakhī was a descendant (grandson?) of the original Veṅkaṭamakhī (Rao 2015a). His Rāgalakṣaṇam (early 18th century), while written as an anubandha (appendix) to the Chaturdaṇḍī Prakāśikā, is significantly different from the latter (Sastri 1934). While Veṅkaṭamakhī mentions only 19 mēlas, his descendant has completed the list of 72, and names the mēlas using the Kaṭapayādi (Ka-ṭa-pa-ya-ādi) system, where Sanskrit consonants from ‘ka’ to ‘ha’ are each given a number. (The numbers for the consonants can be found in the section earlier in the article describing Indic transliteration.) The Kalyāṇī mēla being the **65th out of 72**, it receives the name Śānta-Kalyāṇī. The letter ‘śa’ has the number 5, and ‘ta’ has the number 6. The numbers are read in reverse order, and thus ‘śānta’ signifies 65 and not 56. Unlike Veṅkaṭamakhī’s auḍava-sampūrṇa Kalyāṇī, his descendant’s (Śānta-)Kalyāṇī is sampūrṇa-sampūrṇa. In a marked departure from his ancestor’s views, Muddu Veṅkaṭamakhī does not denounce Kalyāṇī. In fact, he includes it in the list of **rakti rāgas** – the word ‘rakti’ signifying a quality of being pleasing, attractive or charming (Guruguha.org 2009, Sastri 1934). He mentions the following janya rāgas of Kalyāṇī – Yamunā-Kalyāṇī (sampūrṇa), Mōhana (auḍava) and Sāraṅga. Modern (Carnatic) Sāraṅga is a dvi-madhyama janya of the Kalyāṇī mēla – but the one in the Rāgalakṣaṇam appears to correspond to the 17th-century Sāraṅga, since Muddu Veṅkaṭamakhī calls it ‘śuddhamadhyamaḡānvita:’ (= **śuddha-madhyama-ga**-anvita:). The old Sāraṅga svarūpa as per the 17th-century granthas had M1 acting as a gāndhāra (Bhatkhande 1914), and that is what Muddu Veṅkaṭamakhī must be alluding to here. If this is true, it is strange that Muddu Veṅkaṭamakhī must place this rāga in the Kalyāṇī mēla. In an earlier ślōka, he mentions only Yamunā-Kalyāṇī and Mōhana as Śāntakalyāṇī mēla janyas.

In addition to grouping rāgas by mēla, Muddu Veṅkaṭamakhī groups them as ghana, rakti and dēśīya (Sastri 1934). By dēśīya rāgas he most probably means north Indian rāgas, since names like Vṛndāvanī, Jujāvātī (Jayajayavantī?) and Rāmakalī figure in this list. The dēśīya rāgas of special interest to this article are **Yamunā, Pūrvyā-Kalyāṇī** and **Hamvīru**. Of these, **Yamunā** is most probably identical to Yamunā-Kalyāṇī, and **its name must be connected to Yaman**. Pūrvyā-Kalyāṇī might possibly have a structure similar to the Pūriyā mentioned by Lōchana and Hṛdayanārāyaṇa – or it might even have something to do with modern Pūrvi-Kalyāṇī or Pūrva-Kalyāṇ. Hamvīru must mean Hamīr – because the Hamvīru in which Muttusvāmi Dīkṣitar (an adherent of Muddu Veṅkaṭamakhī’s system) composed is a Kalyāṇī janya. Also, Muttusvāmi’s grand-nephew Subbarāma Dīkṣitar says in his Telugu-language text, the Saṅgīta Sampradāya Pradarśinī (1904), that Hamvīru is also called Hamīr (Dīkṣitar 1904). While this Hamīr is different from the modern Hindustani rāga of this name, it has the same svaras as the modern one: the svaras of Kalyāṇī, with M1 in addition.

The Thanjavur Marāṭhā king Tuḷajā Rājā II reigned from 1763-1787 (Bhosle 2016b). Many of the rāgas in his Saṅgīta Sārāmṛta closely resemble modern Carnatic ones. While he does mention Kalyāṇī as a mēla, the verses on the svaras and janya rāgas of the Kalyāṇī mēla are

unfortunately lost today. Like Shahājī before him, Tuḷajā too mentions the M1-containing Mōhana and the auḍava Mōhanakalyāṇī (Tuḷajā-II 1763-1787).

The Rādhā-Gōvind Saṅgīt Sār, a treatise authored by Pratāp Singh, Mahārājā of Jaipur from 1779-1804, describes Iman (Yaman) and Iman-Kalyāṇ as different rāgas, and describes auḍava Śuddha-Kalyāṇ as well (Singh 1779-1804). This text references Bhāvabhaṭṭa and Ahōbala. Its language is Braj Bhasha with a slight Rajasthani influence. The svara terminology in the Saṅgīt Sār is somewhat ambiguous, but given that all svaras of Yaman, excepting S and P of which there exists only one variant each, are given the adjective chaṛhī (raised), and Yaman-Kalyāṇ has a chaṛhī as well as utarī (lowered) madhyama, we can safely assume that chaṛhī means tīvra and utarī means kōmal. Hence “madhyam utarī” as described in the Saṅgīt Sār refers to the śuddha madhyama. In modern Hindustani music, Yaman uses only tīvra svaras, but the śuddha madhyama may occasionally be used as an additional svara (only in the phrases GmGR and GmRGR). In this case, the name used is Yaman-Kalyāṇ. The reason for this is not clear. Some people treat Yaman and Yaman-Kalyāṇ as two forms of the same rāga, and some treat them as separate rāgas. I have been taught by my gurus using the former approach. Pratāp Singh evidently followed the latter (Singh 1779-1804). Whether one treats them as the same or as different depends on the gharānā one has learnt in.

All these rāgas have been called night rāgas. This practice is still followed in Hindustani music today. Yaman and Śuddha-Kalyāṇ have been ascribed in the Saṅgīt Sār to the first prahara (a unit of 3 hours) of the night, and Yaman-Kalyāṇ to dusk. However, for all three, Pratāp Singh says that though these are the prescribed times, they can still be sung anytime between dusk and midnight. In today’s time, I have observed that these rāgas are typically sung between 6 and 8 pm.

The chalan-s of the three Kalyāṇ-s in the Saṅgīt Sār are described below, along with a sound sample in my voice (with sa at C-sharp):

Iman –

G_RMGP MGRG_RS_ NDNDPMGR GMGRS

Iman-Kalyāṇ –

**DMGMGR GmRGRS 'D'N'RS_ 'P_'DS_R SRGmRG R'N_'D'NRS_ 'm'P'D__S_
_Rm_R_S_ PS"NDP__ D_ Pm_RS_**

Śuddha-Kalyāṇ –

PGPDGPGR PGPDGPGR_S RSRGRS 'DR_S_ 'P_'DSRGR PGPRGRS 'DR_S

[\(Sound 15: Yaman, Yaman-Kalyāṇ, Śuddha-Kalyāṇ – Saṅgīt Sār\)](#)

I have shown some of the phrases in bold, because they are characteristic phrases of the modern rāga svarūpas too. A single underscore after a svara has been used by me to show that the svara is two mātrās long – to use Pratāp Singh’s terminology – and two underscores to indicate a svara length of three mātrās. A mātrā is the time taken to pronounce a short syllable (Monier-Williams 1872). Therefore, two or three mātrās indicate an elongated (dīrgha) svara. The phrases of Yaman are entirely correspondent to how Yaman is sung today. The **dīrgha gāndhāra** is noteworthy, because ga remains the dominant note in Yaman today. In case of Yaman Kalyan, the śuddha madhyama-containing phrases in Yaman-Kalyāṇ that Pratāp Singh describes – other than GmRGR – are not used today. The m_R_S_ and D_Pm_RS phrases, with dīrgha śuddha madhyama, remind me of a different member of the modern

Kalyāṇ family – Kēdār, which is a dvi-madhyama rāga with a powerful M1, making it rather unlike today’s Yaman-Kalyāṇ. ’P’DSR is used in Śuddha-Kalyāṇ nowadays, but not in Yaman-Kalyāṇ. This phrase is reminiscent of the “old” svarūpa of Carnatic Yamuna-Kalyāṇī, which I shall discuss later in the article.

DMGMGR is an interesting phrase, because it has laṅghana of pa. This has not been described in the 17th-century texts, but such pañchama-lacking avarōha phrases are commonly used in Hindustani Yaman/Yaman-Kalyāṇ and in Carnatic Kalyāṇī today – usually as MDMGR or NDMGR (sections V and VII). They are not part of the main chalan of the rāga, but are used to enhance rañjakatva. The question arises whether the beginnings of this prayōga were in the late 18th or early 19th century.

The auḍava Śuddha-Kalyāṇ is not commonly sung these days, though the SwarGanga website gives some compositions in it (Joshi 2004-2018b). The auḍava-sampūrṇa version – similar to that described by Veṅkaṭamakhī or Ahōbala – is what is usually heard. PG is now sung as P^MG and S’D is sung as S’^ND, both with mīṇḍ, and GPR is sung as GP^GR or GP^MG^R. ‘DR_S with dīrgha ṛṣabha is still a very important phrase in Śuddha-Kalyāṇ nowadays, and its frequent usage distinguishes Śuddha-Kalyāṇ from Bhūpālī. In the Saṅgīt Sār too, the difference between Śuddha-Kalyāṇ and Bhūpālī has been clearly demonstrated. Pratāp Singh summarizes the chalan of Bhūpālī as follows:

RS’D’P’DSRG_ PGRG PDPGRS (R, G, D chaṛhī, i.e. tīvra) ([Sound 16: Bhūpālī – Saṅgīt Sār](#))

This is again very close to today’s Bhūpālī, given the dīrgha gāndhāra. The svarūpas of other rāgas in the Saṅgīt Sār, such as Madhumādhavī (now Madhmād-Sāraṅg), Bhairav, Bhairavī, Vāgīśvarī (now Bāgēśrī), are the same as today’s svarūpas (Singh 1779-1804).

The Saṅgraha Chūḍāmaṇi of Gōvindāchārya (Gōvindāchārya Late 18th-early 19th cent.), inspired by an earlier scholar named Akalaṅka, and the Rāgalakṣaṇa (author unknown, not to be confused with Muddu Veṅkaṭamakhī’s work) (Ramanathan 2004) are important south Indian texts that form the basis of modern Carnatic music, since most of the rāgas sung today have svarūpas that correspond to what is written in these granthas, and the Kaṭapayādi nomenclature that we now use is also based on these texts. They most probably date back to the late 18th or early 19th centuries (Ramanathan 2004).

The Saṅgraha Chūḍāmaṇi names the Kalyāṇī mēla as **Mēcha**-Kalyāṇī according to the Kaṭapayādi scheme (ma = 5, cha = 6). It lists Kaumōḍa and Yamunā-Kalyāṇī as janya rāgas of this mēla. The svarūpas of these are as follows (Gōvindāchārya Late 18th-early 19th cent.):

Kaumōḍa

Auḍava, Pa-dha varjya. Ārōha-avarōha svarūpa: SRGMNS” – S”NMGRS

Yamunā-Kalyāṇī

Ṣaḍava, niṣāda-varjya. Ma vakra in ārōha and avarōha. SRGPMPDS”-S”DPMPGRS

Both these prakāras are not in use today. As for Yamunā-Kalyāṇī, we now sing the sampūrṇa form and not the ṣaḍava one. The ṣaḍava prakāra is reminiscent of Śuddha-Kalyāṇ, owing to the varjya niṣāda and the phrases SRGP and PDS”. It is difficult to trace the origins of this prakāra, since Yamunā-Kalyāṇī was sampūrṇa in Muddu Veṅkaṭamakhī’s time and is sampūrṇa now too.

The lakṣaṇa gītas provided for these rāgas, as well as for others, mostly stick to the ārōha-avarōha structure. In case of Mēchakalyāṇī, however, the ‘**D-G svara-saṅgati**’ appears, in phrases like ‘DG_RGRS and ‘DGGMGRG. This is interesting, because this svara-saṅgati is very common in today’s Kalyāṇī too (but not in Hindustani Yaman). Pañchama-varjya phrases such as ‘NRGMDN and NDMGR, which are commonly used in Kalyāṇī today, are absent from Gōvindāchārya’s Kalyāṇī. However, there is laṅghana of ma, in the phrases PGRS and PGRG that appear once each in the lakṣaṇa gīta. These are not seen in today’s Kalyāṇī.

The Rāgalakṣaṇa too names the Kalyāṇī mēla as Mēchakalyāṇī (Ramanathan 2004). The janya rāgas listed are Chandrakānta (section VI) and Kāmōda. The latter is unrelated to Hindustani Kāmōd, and is the same as Gōvindāchārya’s Kaumōda.

The Mahā-Bharata Chūḍāmaṇi – unconnected to the epic poem Mahābhārata – is a Tamizh text on music, most probably from the late 18th or early 19th century (Ramanathan 2004, Iyer 1955). The details of the person who composed this text are unknown, but according to R. Viswanatha Iyer, co-editor of the 1955 edition, it appears that the author was from the “Pāṇḍiya Nāḍu” (Madurai region) and “approximately 200 years before today”. The other editor, Mudikondan Venkatarama Iyer, places this book in the end of the 18th century or the beginning of the 19th century (Iyer 1955). It is divided into five books, out of which the fourth deals with mēlas and rāgas. Like the Rāgalakṣaṇa and the Saṅgraha Chūḍāmaṇi that form part of its basis, it does not give any details for the chalan or characteristic phrases of rāgas, but just lists them in mēla order and gives their ārōha-avarōha svarūpas. For some reason, it treats the mēlakartā rāga Mēchakalyāṇī as being separate from Kalyāṇī. The author of this text gives Kalyāṇī a vakra avarōha - S”ND**PMPGRS**, as opposed to S”NDPMGRS that is the accepted avarōha today. Possibly the author wanted to talk of Kalyāṇī as being only a janya rāga, and maintain a distinct identity of the mēlakartā with its Kaṭapayādi name – just as we now treat Harikāmbhōjī and Naṭhabhairavī as being respectively distinct from their janya rāgas Kāmbhōjī and Bhairavī.

Like the texts that influence it, this one describes Yamunā-Kalyāṇī as being ṣāḍava and niṣāda-varjya (SRGMPDS”-S”DPMPGRS). Given the PMPGRS structure in the avarōha, it is possible that the author sees it as Kalyāṇī minus the niṣāda. Other janya rāgas mentioned are Kaumōda with the svara-set SRGMN, Sāmakalyāṇī (Śyāmakalyāṇī?), Sāraṅga and Mōhanakalyāṇī. To the best of my knowledge, Sāmakalyāṇī is not mentioned in any southern text other than the Mahā-Bharata Chūḍāmaṇi. It is a vakra sampūrṇa prakāra with the structure SRGM_PDNP_S”-S”NDPMG_RS. The Sāraṅga mentioned here has the structure SRGMPDNS”-S”S”DPMGRG_RS. It is unclear whether this Sāraṅga is dvi-madhyama like the modern version, or whether it only contains the prati madhyama.

IV. Modern Śuddha-Kalyāṇ

The lakṣaṇas of today’s auḍava-sampūrṇa Śuddha-Kalyāṇ can be summarized as follows:

- Ārōha-avarōha: SRGPDS”-S”NDPMGRS
- Vādī (and main nyāsa svara): ga, saṁvādī: dha
- Re, pa also emphasized
- Nī and ma durbal, usually shown as kaṇ-s
- Mīṇḍ-s at S”^ND and P^MG
- Emphasis and frequent nyāsa on ṛṣabha, like Yaman. But niṣāda weaker than in Yaman

- Typical Kalyāṇ phrases (also found in other Kalyāṇ-s) – SGRG, PS”, PDPP S” S”R”S”, PMGR, S^{NDP}PMGR, GPGR_S
- Phrases characteristic to Śuddha-Kalyāṇ: ‘D-G and ‘P-G mīṇḍ-s, ‘DR_S_

The features outlined in the last six points help distinguish Śuddha Kalyan from the closely-related auḍava rāga Bhūpālī or Bhūp. I present a sargam ālāpa of each, to make the difference clear. Gāndhāra dominates and dha is the saṁvādī in both. But in Śuddha-Kalyāṇ, the dhaivata is less emphasized than in Bhūp. Also, in Śuddha-Kalyāṇ there is frequent nyāsa on ṛṣabha, which would not be permissible in Bhūp. Thus, some consider the vādī-saṁvādī of Śuddha-Kalyāṇ to be ṛṣabha-pañchama (Bhatkhande 1910).

(Sound [17a](#) and [17b](#): Śuddha-Kalyāṇ versus Bhūpālī)

I now present an ālāpa of Śuddha-Kalyāṇ as it is sung today, followed by a traditional dhruvad composition “Allāh nām sumiran” (“Meditate on Allāh’s name”) (Bhatkhande 1920s-1930s-d), and my own *khyāl* composition “Kaisē tum bin bitāū~ din-rain” (“How will my days and nights pass without you”).

(Sound [18a](#): “Allāh nām” and [18b](#): “Kaisē tum bin”)

V. Modern Kalyāṇī and Mōhanakalyāṇī

We saw in the earlier sections that Kalyāṇī went from being auḍava-sampūrṇa to sampūrṇa-sampūrṇa in the 18th century. Subbarāma Dīkṣitar’s Saṅgīta Sampradāya Pradarśinī provides useful insights into the further evolution. This text gives some details of the characteristic phrases of Kalyāṇī, and features one gīta composed by Muḍdu Venkaṭamakhī⁴ and several of Muttusvāmi Dīkṣitar, Subbarāma’s great-uncle. The lakṣaṇas of Kalyāṇī in the Pradarśinī can be summarized as follows (Dīkṣitar 1904):

- Ārōha-avarōha: SRGMPDNS”-S”NDPMPGRS (all svaras tīvra)
- Example phrases:
 - Dātu-svara prayōgas (svara-jumps), e.g. GN, GD, ‘DR, ‘DG, ‘NG, ‘NRS)
 - Pañchama-varjya prayōgas e.g. GMDMGR, NDMGR, DG”R”NDMGR
- Jīva and nyāsa svaras: Ga and ri

From the Muḍdu Venkaṭamakhī gīta, I infer that ga is the predominant svara, with ri being second in importance (by observing the frequency of appearance and dīrgha bahutva of each). **Ga still remains the dominant svara today.** Moving on to Muttusvāmi Dīkṣitar’s kṛtis, we see the presence of pañchama-varjya avarōhātmaka (descending) prayōgas like DMGR and NDMGR, but not ārōhātmaka (ascending) ones like ‘NRGMDNS” (Dīkṣitar 1904).

In more recent times (20th century onwards), the usage of phrases like ‘D’NRG, ‘NRGMP, GMDNR”N^{DP}, GM(DNS)”N^{DP}, MD(NR”S”)N_DP is often seen, the most common one being ‘D’NRG. This might be influenced by Yaman (section VII). Carnatic-Hindustani jugalbandī concerts (where the same rāga is taken by one Carnatic and one Hindustani musician and presented in both the styles) may also be a contributor to this. Again, not all musicians use such “Yaman-type” phrases. The main chalan of Kalyāṇī is still SRGMPDN-

⁴ While the Pradarśinī mentions the composer of this gīta only as Venkaṭamakhī, it has to be Muḍdu Venkaṭamakhī and not his ancestor, because this Kalyāṇī is sampūrṇa-sampūrṇa and a gīta has been composed in it – both of which contradict what the older Venkaṭamakhī says about Kalyāṇī.

based. The phrases that contain the pa-ri saṅgati (PRGR’NRS, GP^GR and P^MGR), which are typical of Yaman, are not seen in Kalyāṇī, but would be seen in Yamunā-Kalyāṇī (section VII). In Kalyāṇī, any descent from P always involves PMG with a dīrgha gāndhāra. Another point of difference between Yaman and Kalyāṇī is the presence of kampita gamakas, a typically Carnatic feature, in the latter. This rāgam-tānam-pallavī by Vid. M. S. Subbulakshmi outlines the structure of modern Kalyāṇī: <https://www.youtube.com/watch?v=ZUeUPrTUxuQ>

There exists a recording of an elaborate performance of Yaman and Kalyāṇī by Vid. M. S. Gopalakrishnan, well-known violinist⁵. He was well-versed in both Hindustani and Carnatic music. He plays an elaborate ālāpa in Yaman, followed by a pallavī and improvisations in Kalyāṇī. The similarities and differences between the two are brought out beautifully in this performance – <https://www.youtube.com/watch?v=EpB4izRoLr8>⁶

Mōhanakalyāṇī is by definition a modern rāga. In the Mahā-Bharata Chūḍāmaṇi, it is mentioned with its modern ārōha-avarōha (SRGPDS”-S”NDPMGRS), i.e. Mōhana in the ārōha and Kalyāṇī in the avarōha. While it is widely accepted that the distinguished modern composer Harikesanallur Muthiah Bhagavathar (1877-1945) (Devnath 2001) popularized Mōhanakalyāṇī, the fact that it is described in the Mahā-Bharata Chūḍāmaṇi indicates that Bhagavathar was possibly not its creator. Whatever be the case, the first known compositions in this rāga are his (Rasikas.org 2005, Guruguha.org 2009).

Unlike Śuddha-Kalyāṇ, Mōhanakalyāṇī tends to be more scalar in nature, i.e. based on ārōha-avarōha rather than on a more organic chalan (Guruguha.org 2009). According to Vid. T. M. Krishna, this shift from a chalan-based to a scalar structure most probably began around when the Saṅgraha Chūḍāmaṇi was published (late 18th-early 19th century). He, however, follows the Pradarśinī, i.e. the Dīkṣitar style, and therefore is more focussed on the chalan (Krishna 2018).

While the predominant svāra of Mōhanakalyāṇī too is the gāndhāra, it differs from Śuddha-Kalyāṇ because the characteristic Hindustani Kalyāṇ phrases are absent, and also due to the importance given to the uttarāṅga. Also, the dhaivata and pañchama are emphasized much more than in Śuddha-Kalyāṇ. I present recording links of some well-known kṛtis below, in different languages and by different composers. The performers are named before the links.

“Bhuvanēśvariya nene mānasavē” (Kannada), Muthiah Bhagavathar
Vid. Ranjani Hebbar: <https://www.youtube.com/watch?v=QQK3CnA6Hds>

“Āḍinaiyē Kaṇṇā” (Tamizh), lyrics by Ambujam Krishna (1917-1989) (Sriram 2008, Rasikas.org 2005)

Vid. M. L. Vasanthakumari: <https://www.youtube.com/watch?v=CyTmfr2Isms>
“Taka tajaṇu dīm” (a tillānā)⁷, Vid. Lalgudi Jayaraman (1930-2013) (Soman 2013)

⁵ The violin is the predominant accompanying instrument and also an important solo instrument in modern Carnatic music.

⁶ Wrongly labelled “Yaman Kalyan”.

⁷ A tillānā is a kṛti that is usually in the druta laya, and mostly consists of rhythmic ‘words’ like ‘taka’, ‘dhimi’, ‘takīṭa’, ‘takajaṇu’, ‘diranā’ and so on. These do not have any linguistic meaning and are part of an abstract ‘language’ of dance and music. Svāra-names – sa, ri, ga, ma etc. – also appear. Carnatic tillānās almost always have the charaṇam in a language like Tamizh, Telugu or Sanskrit. This particular Mōhanakalyāṇī tillānā has a Sanskrit charaṇam. The corresponding Hindustani form is tarānā. These need not necessarily contain words of a language, and could be made up only of rhythmic syllables. However, exceptions do exist.

Lalgudi Jayaraman (violin): https://www.youtube.com/watch?v=GK3ZZw_hz14

D. K. Jayaraman (vocal): <https://www.youtube.com/watch?v=SxPaxOj-TQU>

VI. Chandrakānt

This is an extremely rare rāga. An early mention of it is in the Rāgalakṣaṇa of unknown authorship (Ramanathan 2004). Bhatkhande and Ratanjankar were also aware of this grantha, since lakṣaṇa ślōkas from it are quoted in the Kramik Pustak Mālikā for those rāgas that have entered Hindustani music from Carnatic music (Bhatkhande 1920s-1930s-c, b).

Chandrakānt appears to be absent from modern Carnatic music. While present in Hindustani music, it appears to be more common in Odissi music. Recordings of it are not easily available, and neither are notations of compositions. Searches for this rāga on YouTube have not yielded any results to me so far, except for two Odissi songs. These songs too can be found only when one searches with their titles, and not with the name of the rāga. The 5th volume of the Kramik Pustak Mālikā gives the chalan of the rāga, and the notations of only two compositions – a lakṣaṇa gīta composed by Bhatkhande, and a vilambit *khyāl* (Bhatkhande 1920s-1930s-c). Bhatkhande also gives the chalan in Vol. 1 of his earlier work *Hindustānī Saṅgīt Paddhati* (Bhatkhande 1914), and also mentions the rāga in the *Śrīmal-Lakṣyasāṅgītam*, his Sanskrit treatise on modern Hindustani music (Bhatkhande 1910).

Chandrakānt is *śāḍava-sampūrṇa*, lacking *madhyama* in its *ārōha*. All its *svaras* are *tīvra*. These lakṣaṇas are agreed upon by all the above-mentioned sources. However, the Rāgalakṣaṇa mentions that the Āndhra version of this rāga is *sampūrṇa* in the *ārōha* as well (Ramanathan 2004). Just like *Yaman*, Chandrakānt's *vādī svara* is *ga*, and *saṁvādī* is *nī* (Bhatkhande 1920s-1930s-c). While its *ārōha-avarōha svarūpa* is non-*vakra* (SRGPDNS"-S"NDPMGRS), the chalan as described by Bhatkhande has several *vakra prayōgas*. *Pa* is an important *svara* and not *varjya* in either the ascent or the descent, but it often undergoes *laṅghana*, i.e. being skipped, in the *avarōha* – leading to phrases such as DMGP and NDMGRS. This is reminiscent of *Khēm-Kalyāṇ* as sung by Agra-gharana musicians (Prathap 2018, Rao 2017) or by Vid. Ashwini Bhide-Deshpande (https://www.youtube.com/playlist?list=PLTiewgTVHbMoNQ4XR1Nd0_9gxKj_MX75L). Ashwini-ji in fact also sings the *ārōha* of *Khēm-Kalyāṇ* as SRGPDNS".

Chandrakānt also employs phrases like 'P'D'NR and 'NRG, bringing it close to *Yaman*. Due to the absence of *madhyama* in the *ārōha*, there is also a strong similarity with *Śuddha-Kalyāṇ*. Bhatkhande speaks about this similarity, but says that Chandrakānt still has its own independent *svarūpa* (Bhatkhande 1920s-1930s-c). While the *pūrvāṅga* might sound somewhat like *Śuddha-Kalyāṇ*, all doubt is taken away in the *uttarāṅga*, because of the powerful *niṣāda*. We can thus treat it as a blend of *Yaman* and *Śuddha-Kalyāṇ*. Just like these two, Chandrakānt too contains the quintessential *Kalyāṇ* phrase GP^GR.

The phrase GPDNS" found in the *ārōha* could create an *ābhāsa* of *Bilāval*, but the *lagāv*, i.e. *uchchāraṇ*, differs. In *Bilāval* one would say "ga pa dha ni sa" but *sing* it as GP(PND)NS" with a somewhat understated *dhaivata*, and in Chandrakānt it would suit better to use straight *svaras* without much *alaṅkāra* in this phrase ([Sound 19: GPDNS" – Bilāval vs Chandrakānt](#)). Also, *niṣāda* would be more *dīrgha* than in *Bilāval*, owing to the *Yaman aṅga*.

Rajan P. Parrikar, a disciple of Pt. Ramashray Jha, mentions Chandrakānt in his well-known blog section "The Ragas of Hindustani Music". He gives no details of the chalan, but does mention the DMGP phrase. The only Hindustani recording of Chandrakānt I have come

across is here (Parrikar 2002b). It is a short segment of the drut part of a nōm-tōm ālāp by Ut. Faiyaz Khan. As Parrikar himself admits, the chalan of the rāga cannot be clearly ascertained from this small recording alone. However, it can be noticed that Khansaheb uses the vakra phrase GPNS” a lot. This is different from GPDS” in Śuddha-Kalyāṇ, because the niṣāda is stronger here. He also begins some phrases with N,N,S”, showing that he has not treated the niṣāda as being varjya from the ārōha. The PS” saṅgati that is typical of the Kalyāṇ rāgāṅga is also observed here (Parrikar 2002b).

My first exposure to Chandrakānt was in fact at an Odissi music concert several years ago, which took place in the Chowdiah Memorial Hall in Bangalore on July 4, 2009 and was organized by the Orissa Cultural Association, Bangalore⁸ (Subramanya 2009, Reporter 2009). Incidentally, this concert was also my first exposure to Odissi music. The singers were Pt. Bijay Kumar Jena and Vid. Nazia Alam. Pt. Jena sang a song “Āja ēki gumānarē”, set to Chandrakānt. While I don’t remember his ālāp in detail now, I do recall that he did use the phrase ‘NRG, and the āroha-avarōha structure was SRGPDNS”-S”NDPMGRS. Before beginning the song, he described Chandrakānt as a uniquely Odissi rāga. Given that the Rāgalakṣaṇa mentions this rāga, and also says that there is an additional Āndhra version of it, it might be possible that it entered Odisha⁹ from the bordering Telugu-speaking regions, and persisted in Odissi music but fell out of use in the south.

The first two lines of “Āja ēki gumānarē” kept playing in my mind for several years. Very recently, in 2017, I started exploring Odissi music more seriously. During YouTube searches, I came across another song – “Sapataṭi mōra rē” – sung by Vid. Shyamamani Pattanayak. While the video caption does not mention the rāga, I was able to identify it as Chandrakānt. Later on, I also found a good-quality recording of “Āja ēki” (Das 1981). This has been sung by Pt. Balakrishna Das, and is quite close to the version I recall Pt. Jena singing. Both these songs helped me develop a more detailed understanding of Rāga Chandrakānt. I present a recording of “Āja ēki” in my own voice (with sa at C) and a link to Shyamamani-ji’s recording of “Sapataṭi”, followed by an analysis of how the rāga has been used in them.

([Sound 20: “Āja ēki”](#))

“Sapataṭi”: <https://www.youtube.com/watch?v=gBN6zA8TzV8>

The lyrics of the two songs are by the celebrated 18th-century Odia poet Baḷadēba Ratha, also known as Kabisūrjya¹⁰ (Dennen 2014, Ratha 18th cent.). While it is unclear which rāgas he chose for these songs, it is still worthwhile to study the way in which they are sung in modern times, since the purpose here is to understand the svarūpa of Chandrakānt in Odissi music and compare it to Hindustani music. In both “Āja ēki” as well as “Sapataṭi”, the rāga svarūpa seems slightly different from Bhatkhande’s description. Bhatkhande’s svarūpa gives a lot of

⁸ The date and organizers of the event were confirmed by looking at reports on this concert in the top newspapers *The Hindu* and *Deccan Herald*. The other details have been written by me from memory. The article in *Deccan Herald* mentions exactly the same songs, albeit with partially incorrect spellings, as the ones I recall from that event – “Ratisukhasārē” (Bijay Jena: Rāga Mōhana), “Māno sumanā” (Both vocalists together: Rāga Khamāj), “Sakhi hē kēsīmathanamudāram” (Nazia Alam: Rāga Pīlū? Or Kīravāṇī?), and also says that Bijay Jena sang Rag Chandrakanth [sic] which is found only in Odissi music, though “Āja ēki” is not referred to by name.

⁹ Formerly spelt “Orissa”.

¹⁰ Sun among poets.

importance to the mandra saptaka, with Śuddha-Kalyāṇ-like phrases such as GRS 'N'D 'N'D'P. But in the Odissi songs, the uttarāṅga appears to dominate.

Let us first look at “Āja ēki”. The svaras of the first line are roughly SG, RGP, PS”N DNS”. SGRG and PS” are both features of the Hindustani Kalyāṇ rāgāṅga, and it is interesting to observe them here as well. In the first G of SGRG here, there appears to be a slight ābhāsa of śuddha madhyama, but this is not to be found elsewhere in the song. Moving on to the second stanza, we notice a powerful tāra ṣaḍja. The first line of the antarā opens with the tāra ṣaḍja and ends with the same svara.

In “Sapataṭi” too, the tāra saptaka is emphasized. The opening of the antarā sounds very similar to one of Rabindranath Tagore’s famous Yaman-Kalyāṇ-based songs, “Māyābana-bihārīṇī hariṇī”¹¹. There is also GP^GRS, which is a characteristic phrase in the Hindustani Kalyāṇ family. “Sapataṭi” has similarity with “Āja ēki” too. The tune of the opening lines of the former (“**sapataṭi mōra rē, saha ēhi thara rē**”) is close to that of the latter (“**āja ēkī gumānarē, chandrānanā, dēkhināhī swapanarē**”). **The parts where there is a similarity are shown in bold. The antarā-s of the two songs open differently, but the refrains (“sāra hāra ... baṛhā’a aparimita” in “Sapataṭi”, and “tu sina mora prāṇa ... nēbaṭi ē parāṇa” in “Āja ēki”) have similar tunes. I present the lyrics below for reference (Dennen 2014, Ratha 18th cent.).**

Āja ēki gumāna rē, chandrānanā,
Dēkhinahī swapanarē||

Sapataṭi mōra rē, saha ēhi thara rē||

Antarā 1

Sundara radabāsa, mandāra daḷē hāsa,
Kundaku parakāśa, kundanāṅgī mō dhani||

Refrain

Sāra hāra masāra maṇibara
Pari dhari bakṣa-sthaḷē nirantara,
Na phiṅgi puṇi haṭi, sundara nuhaṭi,
Bichāri bharasā baṛhā’a aparimita||

Refrain

Tu sina mora prāṇa, ramaṇī-gaṇa-rāṇa
Rāṇa achhiṭi māṇabaka mṛgākṣī jāṇa|
Dāruṇa smara-rāṇa sāṇa diyā tīkṣaṇa
Bāṇa-gaṇarē niśche nēbaṭi ē parāṇa||

Antarā

Suṇilē āu kē brajē, sarijibi sina lājē,
Sāhā tu nahilē kichhi saṃsārē niki mū
achhi||

Antarā 2

Chāru-champaka-dēhā rē, chandrānanā,
Kāhū śikhilu ēhārē|
Aśru prasaribāra, mahīki chiribāra,
Ājanma parichāra, saṃsāra sārībāra||

(repeat refrain)

Pronunciation:

“kṣ” → “khy”
“a” → “ō”
“ṛ” → “ru”
“ṇ” → “ṇ”

(repeat refrain)

¹¹ “Māyābana-bihārīṇī” sung by Kishore Kumar: <https://www.youtube.com/watch?v=oOu3Xx3DC7Q>

VII. Modern Yaman

This section deals with the development of Yaman from the late 18th century to this day. The main change that has taken place over the decades is that the phrases 'NRG and MDN have become preferred over SRG and PDN. This is discussed in more detail below.

A sample chalan of Yaman as it is sung today can be summarized as follows ([Sound 5 – Yaman sargam ālāp](#)):

Sthāyī

SRSS 'N_, 'N_, 'D'N_, 'N_, 'D^NS_
'D'NR_, R_, 'NRGR^S'NRS_
'N^GR, RG___GRS'N'D'NR_, 'N^GRG_, PRGR^S'NRS_
'N'D'NRMG_, ^MRGM_, M_, M_GP_, MDP_
MDND^PMDP_, ^GM_^GRG_
'NRGMP_^MGR_, G_R^S'NR_S_

Antarā

PMG, MDM DNS''___NDNR''S''_
N N_, MDNSN DN*^{DP}_
MDN^G'R''_G''___R''G''^P'G''R''_, NR''G''R''S''N''R''S''_
S''_NDN^NR''NNDP_, MDN*^{DP}_, MDMGR_,
'NR^RP___^MGR_, GP^GR_, S_

It is a sampūrṇa-sampūrṇa rāga. All svaras are tīvra. The vādī is ga and the samvādī is ni. Both of these are dīrgha and there is frequent nyāsa on them – i.e. they have abhyāsa bahutva. Re and pa are also important nyāsa svaras. Ma is dīrgha, but not a nyāsa svara. The same holds for dha. **Śuddha madhyama** may occasionally be used as a **vivādi svara** – only in the phrase **GmGR** – in which case the rāga is known as **Yaman-Kalyāṇ**.

The symbol * refers to an alaṅkāra called khaṭkā. Many of the phrases are sung with mīṇḍ. The recording will make these clearer. Phrases that are used in the sthāyī can also appear in the antarā, and vice versa. But since Yaman is a pūrvāṅga-pradhāna rāga (has a dominant lower tetrachord), the phrases where tāra svaras appear are usually reserved to the antarā.

This chalan has been in place at least since the beginning of the 20th century, as evinced from various YouTube recordings, recordings of old Marathi nāṭyagītas (songs from plays) sung by the celebrated singer-actor Balagandharva and others, and Bhatkhande's description in Vol. 1 of his well-known treatise Hindustānī Saṅgīt Paddhati (Bhatkhande 1914). However, there was an earlier modern svarūpa, which I shall henceforth refer to as "Old Yaman", which was still being sung by some Hindustani musicians at that time. A few musicians – myself included – may continue to sing this svarūpa even now. Evidence for Old Yaman exists in the following sources:

1. The kṛti "**Jambūpatē mām pāhi**", a composition of Muttusvāmi Dīkṣitar (1775-1835) – as notated in the Pradarśinī, and as sung by Vid. T. M. Krishna in his album Panchabhutam (Krishna 2008, Dīkṣitar 1904, Guruguha.org 2009)

2. Muttusvāmi Dīkṣitar's kṛti "Nandagōpāla" – as sung by Carnatic musicians such as Vid. Sanjay Subrahmanyam and Vid. T. M. Krishna. The Pradarśinī does not contain this kṛti.
3. Notations of compositions in Volume 2 of the **Kramik Pustak Mālikā** (early-mid 20th century) (Bhatkhande 1920s-1930s-a)
4. Songs composed in Yaman-Kalyāṇ by the famous Bengali poet **Rabindranath Tagore** (1861-1941). These show some traces of the current svarūpa as well.
5. The Victoria-Gītimālā (1877), a Bangla musical text in honor of Queen Victoria (Tagore 1877), composed by Sourindro Mohun Tagore (1840-1914), distant relative of Rabindranath (Trasoff 2000)
6. A recording of Yaman by the celebrated Agra gharana vocalist Vid. Zohrabai Agrewali (1868-1913), <https://www.parrikar.org/music/kalyan/zohrabai.mp3> (Parrikar 2002a)
7. **Dhrupad Svaralipi (1929)**, a Hindi text with notations of several dhrupad compositions, by Harinarayan Mukhopadhyay
This text is important, since it mentions the usage of 'NRG and MDN in place of SRG and PDN by string-instrument players' (Mukhopadhyay 1929).
8. Yaman-Kalyāṇ by Pt D. V. Paluskar (1921-1955) (Nadkarni 1955). Traces of Old svarūpa. <https://www.youtube.com/watch?v=gUiuDBp1oiQ>
9. "Śiva śiva kalyāṇ karī" (Gandharva 1965), a composition of Pt Kumar Gandharva (1924-1992) (Mukhi 2008)

In today's Yaman, we tend to sing the ārōha as 'NRGMDNS'. However, this does not mean that Yaman is ṣāḍava-sampūrṇa, since pañchama – even if not the vādī – is an important svara that has abhyāsa bahutva, and therefore cannot be considered varjya in the ārōha. Instead, we treat this sort of ārōha as a laṅghana of pa. This laṅghana does not usually happen in Old Yaman. There, the ārōha of SRGMPDNS" is adopted. Pt Ramashray Jha's take is that SRGMPDNS" is not incorrect in Yaman, but the gāyakī is based more on the 'NRGMDNS" structure, and SRGMPDNS" would not fit in very well (Parrikar 2002a). However, in his compositions, he has used the SRGMPDNS" structure in combination with 'NRGMDNS" in a beautiful way, and this does not sound even slightly discordant, at least to my ears. Recordings of Jha-saheb singing these bandishes can be heard in the Kalyan section of Parrikar's blog (Parrikar 2002a).

Nazir Ali Jairazbhoy and Peter Manuel are proponents of the theory that rāgas evolve to maximize saṁvād (consonance of pūrvaṅga and uttarāṅga) (Manuel 1981, Jairazbhoy 1971). In case of Yaman, I observe: At some point in history, one notices the presence of the phrase 'NRG (laṅghana of S). Later on, MDN starts to be seen. This phrase must have entered because of its saṁvād with 'NRG.

In today's time, people sometimes sing some more laṅghana phrases that must date back to the second half of the 20th century, since I have not found these prayōgas in earlier sources. Examples are the consonant phrases NR"NDP and MDMGR, where P and S" are respectively dropped; NR"NDMGR, where both are dropped¹²; occasionally MDR"NDP, and even RMDNR"NDP (dropping the gāndhāra). Especially the latter two are more common in 20th-century Hindi and Marathi film songs and bhāvagītas. The following recordings demonstrate such phrases.

¹²Pt. Vasantrao Deshpande (1920-1983) popularized a 'Rāj-Kalyāṇ' that entirely lacks the pañchama. <https://www.youtube.com/watch?v=aZsjueDunnU>

[\(Sound 21 – Yaman new phrases\)](#)

“Pratham tulā vanditō” (film: Ashtavinayak, 1979) sung by Pt. Vasanttrao Deshpande and Vid. Anuradha Paudwal: https://www.youtube.com/watch?v=LwNuUZDK8_M

The “old” svarūpa is not very different from the modern one, but the ‘NRGMDNS’ structure is absent. Instead of ‘NRG one has SGRG and SRG, and instead of MDN one has MPDN. ‘NRS and MDP are present, just as in today’s svarūpa. The phrase PRGR‘NRS is also common. When beginning the antara, one takes one of the following routes:

- P_MG P_DP S”_, S”R”S”_
- P_MG P_ND S”_, S”R”S”_
- PDPPS”_, S”R”S”_
- PS”^NDS”_, S”R”S”_

Now I provide a sample sargam ālāp of Old Yaman. The phrase SGRG and the PS” saṅgati (either as PS” or as PDPPS”) are used by many musicians even today. The listener can compare this with the recording provided in the beginning of this section.

[\(Sound 22 – Old Yaman\)](#)

Next, I present the following recordings:

The sthāyī and antarā dhrupad composition first sung in Old Yaman, and then modified to fit today’s structure

[\(Sound 23 – Yaman dhrupad, “Pratham śarīr gyān” 1\)](#)

[\(Sound 24 – “Pratham śarīr gyān” 2\)](#)

A khyāl composition in Old Yaman-Kalyāṇ, composed by Ut. Inayat Hussain Khan (1849-1919) (Khan 2001) in praise of Imam Hasan and Imam Husain (grandsons of the Prophet Muhammad) (Bhatkhande 1920s-1930s-a), followed by one in today’s Yaman-Kalyāṇ, composed in praise of the Hindu god Śiva by Pt. Arun Kashalkar (Kashalkar 2009)

[\(Sound 25 – “Ālē Nabī”\)](#)

[\(Sound 8 – Yaman-Kalyāṇ khyāl, “Dēvadēva”\)](#)

Two popular songs of Rabindranath Tagore

- “Mahābishwē Mahākāshē”, Vid. Shama Rahman: <https://www.youtube.com/watch?v=fr-QdT-gF5M>
- “Madhura madhura dhvani bājē”, Vid. Sumitra Sen: <https://www.youtube.com/watch?v=oFO5j5wIN3Q>

Let us now look at “Jambūpatē”. This is in Yamunā-Kalyāṇī – the Carnatic version of Yaman-Kalyāṇ. It is in praise of the form of Śiva worshipped at Thiruvanaikkaval, Tamizh Nadu. This temple is on the banks of the Kāverī river, and is associated with the water element. The rāgamudrā (motif bearing the name of the rāga of the song), “Yamunā”, has

been cleverly woven into the lyrics by Muttusvāmi Dīkṣitar. Since the song is to do with water, the river Yamunā is mentioned along with other rivers. Different singers have different pāṭhāntaras (versions, lit. “a different reading”) of this kṛti, but I will stick to Vid. T. M. Krishna’s version, since that is the closest to the Pradarśinī notation. The śuddha madhyama is used very sparingly, only in the phrase Gm^GR, like in Hindustani Yaman-Kalyāṇ. Also, there is laṅghana of M2 and N3 in places - also seen in Old Yaman (Bhatkhande 1920s-1930s-b).

Now I present a recording of the kṛti in my voice. Here the listener will notice several characteristic Yaman phrases. I give examples of these below, in the order in which they appear in the song. The segments of lyrics corresponding to these phrases are highlighted.

- S_ GRG_, PRGR’NRS_ (jambūpatē mām **pāhi nijānandāmṛta-bōdham dēhi**)
- PDP, P^MGR_, PR(Gm)GR’NRS (**hṛdaya-tāpōpaśamana**)
- PS’’S’’ (**yamunā**)
- (GP)GR_ (**akhilāṅḍēśvarī-**)
- GDPMGR_, S_ (-gaṅgēndō)

[\(Sound 26 – “Jambūpatē”\)](#)

We move on to “Nandagōpāla”. This kṛti is in praise of the god Kṛṣṇa¹³, and therefore again makes a reference to the Yamunā river, on whose banks Kṛṣṇa is said to have spent his childhood. In fact, Dīkṣitar uses similar such rāgamudrās in many other kṛtis (Dīkṣitar 1904). I present links to performances of “Nandagōpāla” by Vids. T. M. Krishna (https://www.youtube.com/watch?v=SoO_mwdwVqI) and Sanjay Subrahmanyam (<https://www.youtube.com/watch?v=5OBYJOJORO4>).

The above form of Yamunā-Kalyāṇī is not commonly sung in Carnatic music nowadays. The amount of M1 being used has increased, and the use of the tāra saptaka has diminished. Also, this rāga is now typically sung at madhyama śruti, i.e. tuning up the sa to one’s usual M1. Such rāgas – which either totally or partially avoid the tāra saptaka, and are sung at madhyama śruti – have been called “madhya rāgas” in the Saṅgraha Chūḍāmaṇi (Gōvindāchārya Late 18th-early 19th cent.). For example, my pitch is C-sharp. If I say I am singing at madhyama śruti, this means that I am singing at F-sharp. If I sing a madhya rāga in a concert, this will be sung at F-sharp without changing the tuning of the accompanying instruments, but the rest of the concert before and after this rāga will be at C-sharp.

Recently, on August 18, 2018, I had a discussion with Vid. T. M. Krishna. Among others, we talked about Yamunā-Kalyāṇī too. His opinion is that Dīkṣitar’s Yamunā-Kalyāṇī fell out of use, and in later times, Hindustani Yaman-Kalyāṇ in its modern form was again brought into Carnatic music, and underwent changes, becoming the madhya rāga it now is (Krishna 2018). I call this Yamunā-Kalyāṇī of the third influx, the first-influx type being that of Muddu Veṅkaṭamakhī, and the second-influx type that of Dīkṣitar. Below, I provide recording links of two Yamunā-Kalyāṇī songs, again in praise of Kṛṣṇa, that have become immensely popular in modern times. These are “Kṛṣṇā nī bēgane bārō” in Kannada and “Bhāvayāmi Gōpālabālam” in Sanskrit. The latter is one of Vid. M. S. Subbulakshmi’s trademark songs, and the former is similarly connected to Vid. T. Balasaraswati¹⁴ (Muthukumar 2002,

¹³ Usually spelt “Krishna”.

¹⁴ Celebrated Bharatanatyam dancer and Carnatic singer, 1918-1984

Guruguha.org 2010). “Bhāvayāmi” sounds closer to Hindustani Yaman-Kalyāṇ than “Kṛṣṇā nī” does, but has much more M1 than the Hindustani rāga.

“Kṛṣṇā nī” sung by Vid. T. Balasaraswati: <https://www.parrikar.org/music/kalyani/bala.mp3>

“Bhāvayāmi” sung by Vid. M. S. Subbulakshmi:
<https://www.parrikar.org/music/kalyani/mss.mp3>

An interesting exception is Tiruvarur Ramamurthy’s¹⁵ Tamizh kṛti “Yamunā nadi karai tanni” (Sairam 1997). Like the above three kṛtis, this song is also in praise of Kṛṣṇa. Like Dīkṣitar in “Nandagōpāla”, Ramamurthy too mentions the Yamunā river. The original singer of this kṛti is Vid. Aruna Sairam. I have not heard it sung by any other musician. Though it bears the rāgamudrā of “Yamunā-Kalyāṇī” in the anupallavī, it contains no M1, and sounds exactly like the modern svarūpa of Hindustani Yaman, which I described at the beginning of this section. The composer was evidently very knowledgeable in Hindustani music. The tāra saptaka is also emphasized in this kṛti. In fact, the charaṇam begins on G”. This is unlike the more typical Carnatic presentations of Yamunā-Kalyāṇī discussed earlier.

([Sound 27 – “Yamunā nadi”](#))

Another such example is the Tamizh song “Andi mayangudaḍi āsai perugudaḍi” from the film Parthiban Kanavu (1960), sung by Vid. M. L. Vasanthakumari. Like “Yamunā nadi”, this song too gives a special importance to G”. However, it uses M1 as well, but only in the refrain (“vaṇṇamayilē”). The rest of it is very similar to the Hindustani prakāra.
<https://www.youtube.com/watch?v=r3Tfx9IRPI4>

The Telugu song “Salalita rāga-sudhārasa-sāram” from the film “Narthanasala” (1963), sung by Vid. M. Balamuralikrishna, a doyen of rāga-saṅgīta, is another example of a south Indian song composed completely in Hindustani Yaman. The śuddha madhyama does not appear here. <https://www.youtube.com/watch?v=r6hqBe-qLE8>

The Hindi film industry has innumerable Yaman-based songs. These are discussed in detail in Parrikar’s blog, therefore I will not be covering them here (Parrikar 2002a). Ġazals and nazms (Urdu poetic forms) have also been set to this rāga. There are also several Marathi film songs, nātyagītas, abhaṅgas (songs dedicated to the god Viṭṭhal of Paṇḍharpūr) and bhāvagītas (poems set to music) based on Yaman/ Yaman-Kalyāṇ. A full list can be found on the website Aathavanitli Gani (Vibhas 2016).

Bhatkhande talks of two schools of thought concerning Yaman’s origin – one claiming a Persian origin, and the other followed by a few who claim that the rāga was originally Indian and called “Yamunā-Kalyāṇa” (Bhatkhande 1914). Since Viṭṭhala says “kalyāṇē yamanam gāyēt”, as mentioned earlier, it could even be possible that the Persian(?) Yaman and Indian Kalyāṇ came together to produce a new melody. These debates notwithstanding, Kalyāṇ remains one of the most popular rāgas in south Asia today. However, modern Persian music does not appear to have any scale/ dastgāh that contains M2 (Bafi 2018).

I recently had a Skype discussion with Dr Nima Farahmand Bafi, an Iranian physicist at the Max Planck Institute for Intelligent Systems, Stuttgart, Germany. He is a Western pianist and has a good knowledge of Persian music as well. When I sang Yaman for him, he heard the

¹⁵ I could not find further information about this composer.

tīvra madhyama and said that it sounds very Indian to him (Bafi 2018). He told me that he could not find any augmented fourth-containing scale in modern Persian music, but it can be found in the music of the Roma people (who are widely believed to be of Indian origin). It might even be the case that Yaman was an Arabian melody and Viṭṭhala was using Pārasīka as a general term for the Muslims the way Venkaṭamakhī used the term Turuṣka. I speculate so since Al-Yaman is the Arabic name for the country of Yemen (Steingass 1892). To obtain a clear answer to the question whether Yaman originated in Persia, Arabia or the Turkic region, a detailed analysis of medieval Persian, Turkic and Arabic musical texts to find M2-containing scales is required. If Yaman was indeed a Persian melody, this would mean that it disappeared from Persian music, and this calls for another academic investigation.

Often, the name Aiman/ Aiman-Kalyāṇ is used instead of Yaman/ Yaman-Kalyāṇ - typically in Pakistan, and sometimes in India too. To quote what Vid. Lalith J Rao, an eminent Bangalore-based Hindustani vocalist and scholar of music, says in one of her lecture-demonstrations (Rao 2012):

“...a sense of auspicious well-being, or kalyāṇ, fills the mind as we enter the first prahar of the evening from 7 to 10 PM... The word Yaman, or Aiman, brought by the Persians into India, also means well-being. And what a complete word the two make in conjunction with each other – Yaman-Kalyāṇ. That capacity of absorbing external influences into our own culture such that the outcome is a homogeneous entity – and not a patchwork – that is the quintessence of our culture.”

Let us now look at some dictionary definitions of these words. The New Persian-English Dictionary defines the meaning of the adjective “aiman” as follows (Hayyim 1934):

“ایمن (ayman) Adjective A (More) auspicious or fortunate.”

Here “A” indicates an Arabic-origin word.

A Comprehensive Persian-English Dictionary defines “yamn” as follows (Steingass 1892):

“يمن (p. 1536) A يمن yamn (v.n.), Taking (one) to the right; approaching on the right side; being fortunate and happy; death;--yumn, Felicity, prosperity; a token for good;--yaman, The right hand or side; the south country; Arabia Felix, Yaman.”

As for the adjective “kalyāṇ”, it is defined in A Dictionary of Urdu, Classical Hindi and English as follows (Platts 1884):

“S कल्याण kalyāṇ, adj. (f. -ā, or -ī), Excellent, happy, blessed, well, prosperous, lucky, propitious; good, beneficial, salutary;”

Thus, we see that Kalyāṇ and Yaman/ Aiman convey similar meanings, and the fact that they have come together in this way is a beautiful example of syncretism. Whatever its origins may be, Yaman(-Kalyāṇ) today is a major rāga with a vast scope of improvisation. It has a pride of place in nearly every genre of Indian music. It can be sung in several different ways, and still be recognized as Yaman by audiences.

It is possible even for one person to interpret Yaman in more than one way. A case in point is that of two compositions of Pt. Arun Kashalkar, an exponent of the gāyakī (singing style) of the Agra gharana. Both these bandishes use the additional M1. The first is “Dēvadēva Mahādēva Mahēśvara”, composed in praise of the god Śiva. This composition follows the standard New Yaman structure. On the other hand, in the second bandish “Mōrī naiyā pār

karō” (“Take my boat across”, an entreaty to an un-named deity), Arun-ji renders the pañchama durbal. It undergoes laṅghana in both the ārōha and the avarōha, but peeks in occasionally to make its presence felt. He follows this structure in his improvisations too. In order for the reader to experience the difference, I present recordings of Arun-ji singing both the compositions. His disciples provide vocal support.

“Dēvadēva”: <https://www.youtube.com/watch?v=ak2Sj8E0WG0>

“Mōrī naiyā”: <https://www.youtube.com/watch?v=w9IKRhAsigY> (from 04:00)

Oral histories form an important part of Indian musicological knowledge. In the context of Yaman, one such story is as follows: Pt. Bhatkhande was apparently very fond of Ut. Faiyaz Khan’s singing. Khansaheb was once invited to Kashmir by the Mahārānī (queen) of the state on Bhatkhande-ji’s request (Mukherji 2006). Khansaheb describes this visit in an interview, and speaks very highly of Bhatkhande (Khan 1940s(?)). He is said to have impressed Bhatkhande by singing Yaman-Kalyāṇ in eight different ways (Khan 1940s(?), Mukherji 2006). This points to the vast scope of improvisation in this rāga. To quote Lalith-ji once more: “Yaman-Kalyāṇ, the king among rāgas, so complete in itself, that no matter how one sings it, it proclaims to one and all, ‘I am Kalyāṇ!’” (Rao 2012)

This text began with an anthropomorphic depiction of Kalyāṇ as an enthroned king. While that Kalyāṇ was not the same as today’s, this picture matches with the image that Yaman conjures up in my mind. I have not come across any other rāga that enjoys as much popularity and is as versatile as this regal rāga. I close with the hope that the bhāva-laden strains of this magnificent rāga bring a sense of well-being in everyone’s life. *Kalyāṇam astu!*

Acknowledgements

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The voyage in brief

1. A bird's-eye view

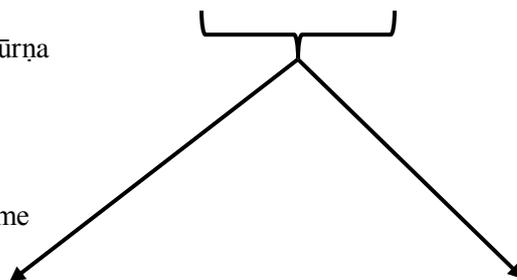
| Century | SRgMPdN | SRgMPDN | SRGMPdN | SRGMPDN |
|------------------------|------------|-----------|---|---|
| Late 16 th | Viṭṭhala-1 | Śrīkaṇṭha | <ul style="list-style-type: none"> • Viṭṭhala-2 (??) • “Persian” Yaman (??) | <ul style="list-style-type: none"> • Viṭṭhala-2 (??) • “Persian” Yaman (??) |
| Early 17 th | Sōmanātha | | | |

5 = auḍava (-M, -N), 6 = śāḍava (-N), S = sampūrṇa

+M1 = additional śuddha madhyama

SK = Śuddha-Kalyāṇ, Y = Yaman

Arrows indicate movement in space (dēśa) or time (kāla)



| Century | North/ Hindustani | South/ Carnatic |
|---|--|--|
| Mid-17 th | Yaman-S <ul style="list-style-type: none"> • Lōchana (?) Kalyāṇ-5S <ul style="list-style-type: none"> • Ahōbala | Kalyāṇī-5S <ul style="list-style-type: none"> • Venkaṭamakhī |
| Late 17 th | Śuddha-Kalyāṇ-5/5S, Yaman-S <ul style="list-style-type: none"> • Lōchana (?) • Hṛdayanārāyaṇa (SK-5, Y-S) Kalyāṇ-5 <ul style="list-style-type: none"> • Śrīnivāsa | Kalyāṇī-S, Śuddha-Kalyāṇī-5S <ul style="list-style-type: none"> • Shahājī's Rāgalakṣaṇamu (1684-1711) (Śuddha-Kalyāṇī = old Kalyāṇī) |
| 18 th | (Yaman-Kalyāṇ, ±M1) | Kalyāṇī-S <ul style="list-style-type: none"> • Muddu Venkaṭamakhī: “Śānta”-Kalyāṇī • Tuḷajā? (Kalyāṇī pages lost) Yamunā-Kalyāṇī-S (first influx) <ul style="list-style-type: none"> • Muddu Venkaṭamakhī Mōhanakalyāṇī-5 <ul style="list-style-type: none"> • Tuḷajā |
| Late 18 th -early/mid 19 th | Śuddha-Kalyāṇ-5, Yaman-S, Yaman-Kalyāṇ-S+M1 <ul style="list-style-type: none"> • Pratāp Singh | “Mēcha”-Kalyāṇī-S, Yamunā-Kalyāṇī-6 <ul style="list-style-type: none"> • Gōvindāchārya (following Akalaṅka) • Rāgalakṣaṇa • Mahā-Bharata • Chūḍamaṇi: “Mēcha”- |

| | | |
|---|---|---|
| | <p>(Old Yaman, ±M1) →</p> | <p>Kalyāṇī – straight, Kalyāṇī – vakra avarōha</p> <p>Mōhanakalyāṇī-5S</p> <ul style="list-style-type: none"> • Mahā-Bharata Chūḍāmaṇi <p>“Śānta”-Kalyāṇī-S</p> <ul style="list-style-type: none"> • Dīkṣitar <p>Yamunā-Kalyāṇī-S+M1 (second influx – revised version of first influx)</p> <ul style="list-style-type: none"> • Dīkṣitar (Yamunā- Kalyāṇī/ Yamunā ≈ Old Yaman) |
| 19 th -early 20 th | <p>Śuddha-Kalyāṇ-5 or 5S</p> <p>Old Yaman, ±M1</p> <p>New Yaman (?)</p> | <p>Kalyāṇī-S</p> |
| Early-mid 20 th | <p>Śuddha-Kalyāṇ-5 or 5S</p> <p>Some sources: New Yaman (i.e. ‘NRGMDN- type)</p> <p>Other sources: Old Yaman</p> <ul style="list-style-type: none"> • Dhruvad Swaralipi (1929): mention of ‘NRG, MDN • Bhatkhande + Kramik Pustak Mālikā: Predominantly Old Yaman (‘NRG present, MDN rare) • Tagore: Old Yaman <p>Recordings: both types seen</p> | <p>Kalyāṇī-S</p> <p>Mōhanakalyāṇī-5S: Muthiah Bhagavathar</p> |
| Mid 20 th - now | <p>New Yaman, ±M1 (Old Yaman rare)</p> <p>Śuddha-Kalyāṇ-5S (SK-5 rare)</p> | <p>Kalyāṇī-S, Yaman-influenced</p> <p>Yamunā-Kalyāṇī-S+M1 (Third influx): Madhya rāga. Different from Dīkṣitar’s.</p> <p>Mōhanakalyāṇī-5S</p> |

2. Śuddha-Kalyāṇ & Mōhanakalyāṇī

| Century | North/ Hindustani | South/ Carnatic |
|--|---|--|
| Mid-17 th | Kalyāṇ-5S: Ahōbala Ārōha – Ma, ni varjya Avarōha sampūrṇa | Kalyāṇī-5S: Venkaṭamakhī |
| Late 17 th -early 18 th | Śuddha-Kalyāṇ-5: Hṛdayanārāyaṇa Kalyāṇ-5: Śrīnivāsa Uttarāṅga-pradhāna (?) | Śuddha-Kalyāṇī-5S: Shahājī Kalyāṇī: sampūrṇa by now. Old (Venkaṭamakhī's or Ahōbala's) Kalyāṇī → Śuddha-Kalyāṇī |
| 18 th | | (Śuddha-Kalyāṇī-5S disappears. Only Kalyāṇī-S remains) |
| Late 18 th -early 19 th | Śuddha-Kalyāṇ-5: Pratāp Singh Not uttarāṅga-pradhāna Some modern Śuddha-Kalyāṇ phrases (GPR, 'DR_S etc) | Mōhanakalyāṇī-5S mentioned in Mahā-Bharata Chūḍāmaṇi |
| Early-mid 20 th | Śuddha Kalyāṇ-5 and 5S both present. Predominant svara: ga. Ṛṣabha also strong. Dhāivata less than in Bhūpālī. Characteristic phrases: SGRG, GP ^G R, S'DR_S, PDPS", P ^M G ^R , PMG and S"ND minds | Mōhanakalyāṇī-5S popularized by Muthiah Bhagavathar. Structure very different from Śuddha-Kalyāṇ. |
| Mid 20 th - present | Śuddha Kalyāṇ-5S more popular than Śuddha-Kalyāṇ-5. Very little change in structure. | Mōhanakalyāṇī becomes more popular, with many more compositions in it. Structural similarity with Śuddha- Kalyāṇ: Ga predominates Structural differences: <ul style="list-style-type: none"> • dhāivata weak in former, emphasized in latter • ṛṣabha stronger in former • Mōhanakalyāṇī has hardly any vakra phrases |

3. Yaman/ Yaman-Kalyāṇ & Yamunā-Kalyāṇī

| Century | North/ Hindustani Yaman/ Yaman-Kalyāṇ | South/ Carnatic Yamunā-Kalyāṇī |
|--|---|---|
| 16 th | Viṭṭhala compares Indian Kalyāṇ to “Persian” Yaman. Svaras: S, R2, G3, M2, P, D1(??) D2(??), N3 “Kalyāṇō yammanādyā:” (“Yaman-Kalyāṇ”) mentioned in Viṭṭhala’s Rāgamālā | Not mentioned |
| Mid- and late 17 th | Sampūrṇa-sampūrṇa Ārōha: S R2 G3 M2 P D2 N3 S” Avarōha: S” N3 D2 P M2 G3 R2 S Chalan unclear from texts | |
| 18 th | (Yaman-Kalyāṇ, ±M1) | Muddu Veṅkaṭamakḥī: dēśīya (northern) rāga, janya of Śāntakalyāṇī mēla, sampūrṇa. Svarūpa not described. “First influx” |
| Late 18 th - 19 th | (“Old Yaman-Kalyāṇ”, ±M1) Pratāp Singh (r. 1779-1804): “Yaman”: G_RMGPMGRG_RS_NDNDPMGR GMGRS “Yaman-Kalyāṇ”: DMGMGR GmRGRS ’D’N’RS_’P_’DS_R SRGmRG R’N_’D’NRS_’m’P’D_’S_’Rm_R_’S_’PS”NDP_’_D_’Pm_RS_ (bold phrases: still used today) M = M2 (tīvra madhyama), m = M1 (śuddha madhyama) | Gōvindāchārya – Rāgalakṣaṇa author – Mahā-Bharata Chūḍāmaṇi (MBC) author Śāḍava svarūpa, ni varjya SRGPMPDS”-S”DPMPGRS (SRGMPDS” in MBC) Muttusvāmi Dīkṣitar (b. 1775, d. 1835): Went to Kāśī and (re-)learnt north Indian svarūpa (“Old Yaman”) “Second influx” Śuddha madhyama very slight and occasional, only in Gm ^G R (as is common practice in Hindustani Yaman-Kalyāṇ today) |
| 19 th | (“Old Yaman”) (“New Yaman”) – ‘NRGMDN-type | Characteristic Yaman phrases – SGRG, PRGR’NRS, NS”NDN ^{DP} , GP ^G R, P ^M G ^R , PS” etc. (“Old Yaman”) Some laṅghana of ma and ni (Śuddha-Kalyāṇ influence?) |
| Early- mid 20 th | Some sources: New Yaman (i.e. ‘NRGMDN-type) ‘NRG, MDN replace ‘NSRG, MPDN resp. | |

| | | |
|------------------------------------|---|---|
| | <p>Antarā (segment of ālāpa or bandish that touches tāra ṣaḍja and goes higher): begins with PMG, MDNS”</p> <p>Ārōha can be taken as ‘NRGMDNS” with laṅghana of pa. But pa is not a varjya svara in the ārōha, since nyāsa takes place in form of ‘NRGMP, GMDP, MDNDP etc.</p> <p>Other sources: Old Yaman</p> <ul style="list-style-type: none"> • Dhrupad Swaralipi (1929): mention of ‘NRG, MDN • Bhatkhande + Kramik Pustak Mālikā: Predominantly Old Yaman (‘NRG present, MDN rare) • Tagore: Old Yaman <p>Very close to Dīkṣitar’s Yamuna-Kalyāṇī</p> <p>Antara: P_MG P_DP S”, S”R”S”” (or) P_MG P_ND S”, NR”S””</p> <p>Recordings: both types seen</p> <p><u>Examples</u></p> <p>Nāṭyasaṅgīt (theatre song) recordings of Balagandharva etc.: mostly New Yaman</p> <p>Zohrabai Agrewali: Old Yaman</p> | <p>New Yamunā-Kalyāṇī (“third influx” from Hindustani music)</p> <p>Treated as madhya rāga – but tāra ṣaḍja present. ‘NRGMDN structure, but prolific use of M1 too, much more than in the Hindustani prakāra or in the second-influx Carnatic prakāra. Some similarity with Yamanī-Bilāval (in the phrase ‘NRGmG) or with Māñjh Khamāj (e.g. RGMPmG).</p> <p>Some compositions: no madhya rāga treatment</p> |
| <p>Mid 20th-now</p> | <p>Mostly New Yaman</p> <p>Tendency of laṅghana of pañchama or tāra ṣaḍja (MDMGR, NR”NDP), or occasionally even gāndhāra (RMDNR”NDP).</p> | |

4. Kalyāṇī of the south

| Century | Structure |
|---|--|
| Mid-17 th | <p>Veṅkaṭamakhī – Dēśīya (foreign) rāga, Muslim origin (?), auḍava-sampūrṇa, ma-ni varjya in ārōha SRGPDS”-S”NDPMGRS</p> <p>Veṅkaṭamakhī calls this rāga unfit for gīta, ṭhāya, prabandha</p> |
| Late 17 th -early 18 th | <p>Shahājī – Kalyāṇī becomes sampūrṇa-sampūrṇa (SRGMPDNS”-S”NDPMGRS). Like Veṅkaṭamakhī, Shahājī too describes it as a dēśī rāga. Old Kalyāṇī (Veṅkaṭamakhī-type) now called Śuddha-Kalyāṇī.</p> |
| Early 18 th | <p>Muddu Veṅkaṭamakhī – Kalyāṇī a rakti rāga (marked departure from ancestor Veṅkaṭamakhī who disparages it). Sampūrṇa-sampūrṇa. Old Śuddha-Kalyāṇī most probably lost.</p> <p>Predominant svara – ga, as observed from the notation of Muddu Veṅkaṭamakhī’s gīta in Subbarāma Dīkṣitar’s Saṅgīta Sampradāya Pradarśinī, 1904</p> |
| Late 18 th and 19 th | <p>Gōvindāchārya – Sampūrṇa-sampūrṇa. No distinction made between Kalyāṇī and Mēchakalyāṇī. Phrases like ‘DGR and PGR are found.</p> <p>Mahā-Bharata Chūḍāmaṇi – vakra avarōha (S”NDPMPGRS), as distinct from mēlakartā Mēchakalyāṇī (non-vakra).</p> <p>Muttusvāmi Dīkṣitar – Ga and ri are jīva and svaras and nyāsa svaras, pañchama laṅghana present as NDMGR (as per grand-nephew Subbarāma Dīkṣitar in Saṅgīta Sampradāya Pradarśinī, 1904)</p> |
| 20 th -now | <p>Ga is still the predominant svara.</p> <p>Gradual entry of more Yaman-like phrases into Kalyāṇī – e.g. ‘D’NRG, ‘NRGMP, GMDNR”N^DP, GM(DNS)”NDP, MD(NR”S”)N_DP. Possible reason: More interaction between Carnatic and Hindustani music. Today these phrases are commonly heard, but unlike in Yaman, these are not part of the main chalan of Kalyāṇī. Some musicians use them, and some do not.</p> <p>20th-century south Indian film music: More Yaman-like phrases</p> <p>Ālāpa often ends with ‘D’NR^NDS – just like Yaman</p> <p>Unlike Yaman, predominant chalan remains SRGMPDN-type.</p> <p>‘DGR mentioned by Gōvindāchārya is still an important phrase, as is NDMGR mentioned in the Pradarśinī.</p> <p>Relics of old auḍava-sampūrṇa prakāra?</p> <ul style="list-style-type: none"> • GDPDPMG • ‘DRS, ‘DGR, ‘DGRS, ‘DGRG etc • Nyāsa on dhaivata (point of difference from Yaman, where ni is powerful) |

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