

NOTES

- 1 We refer in particular to the 78 rpm recordings of such great artists as Zohrabai of Agra (d.c.1911), Abdul Karim Khan (1872-1937), Bundu Khan (1880-1955), Faiyaz Khan (1886-1950), Allauddin Khan (c.1889-1972), Kesarbai Kerkar (1892-1977), Inayat Khan (1894-1938), Omkarnath Thakur (1897-1967), Bade Ghulam Ali Khan (1903-1968) and Dattatreya Vishnu Paluskar (1921-1955). See Kinnear 1985, 1994.
- 2 In his interesting study on the evolution of Hindustani ragas, Nazir A. Jairazbhoy (1971) has included eight recorded raga examples of *sitar* maestro Vilayat Khan.
- 3 Nanyadeva was the author of *Sarasvatihridayalankara* or *Bharatabhashya*. See Widdess 1995: 42.
- 4 Rowell 1992: 166.
- 5 Widdess 1995: 41.
- 6 Powers 1980: 98.
- 7 The word raga derives from the verbal root *ranj*: "to be dyed or coloured, to be affected or moved, to take delight in." See Rowell 1992: 166-179; Widdess 1995: 40-45.
- 8 Today's Malashri is often quoted as a raga using less than five notes, but this raga is rarely performed.
- 9 The rare raga Adbhut kalyan omits both Ma and Pa and is an exception to this rule.
- 10 Raga Lalit is often quoted as an exception to this rule. Although sharp and natural Ma can succeed each other in this raga, the augmented fourth functions as though it were a flat fifth.
- 11 These melodic details belong to the realm of performance and are part of the *alap* or *vistar*.
- 12 For a detailed overview of the early classification schemes, see Widdess 1995. In a paper read at the International Symposium on the History of North Indian Music, which was recently held at the Rotterdam Conservatory, Harold Powers summarized the problems faced by a historian of Indian music: "Some fundamental principles of performance practice in today's music date from the time of the *Sangitaratnakara* (13th century) if not earlier, but it is not really possible to interpret the musical content of the examples or to see their relevance for the music we actually know, as V. N. Bhatkhande observed many years ago. Even if we confine our investigations to treatises from the late 16th to 18th centuries that are demonstrably reporting melodic material ancestral to present-day traditions, [...] we cannot use even those later works more than occasionally and speculatively as unambiguous evidence for musical content; the absence of a check from actual musical practice is a formidable obstacle."
- 13 The *Sangitamakaranda* (end of the 13th century?) is the first of many sources to classify the ragas as such.
- 14 Bake 1930: 42-43; Ebeling 1973: 18.
- 15 Willard 1965: 67. In his *Usul un-naghmat-i Asafi* (c. 1792), Muhammad Raza Khan arrived at the same conclusion. Therefore he proposed a new classification in which there was a consistency in scale type between a raga and its *raginis*.
- 16 Bhatkhande 1917.
- 17 Bhatkhande's *Sangit shastra* (first published in Marathi between 1910 and 1932) is referred to here as SS, and his *Kramik pustak malika* (1919-37) as KPM.
- 18 The first volume of Thakur's *Sangitanjali* was first published in 1938; the other five volumes between 1954 and 1962. More recently, Nazir A. Jairazbhoy (1971) proposed replacing Bhatkhande's ten-*that* system by a more elaborate classification system of 32 *thats*.
- 19 However, the Todi group has members that do not have this distinct movement.
- 20 Since many ragas seem to be related to the now extinct but historically important raga Dhanashri, we have made an attempt to define the Dhanashri *ang* as well. See Bhipalasi, Dhani, Multani and Puriya dhanashri.
- 21 In ancient India, the theory of *rasa* ('essence, flavour') emerged in connection with the classical theatre, or rather the literary and performing arts as a whole. *Rasa* is the transcendent state of emotional awareness that arises during the performance of a play. As Abhinavagupta, the great 11th century philosopher and musicologist from Kashmir explains, in this state one is lost in 'aesthetic rapture,' one experiences delight and one's heart becomes like a 'spotless mirror,' able to reflect a universe of feeling. *Rasa* thus is more than the 'real life' emotions expressed by actors, dancers and musicians. It is a metaphysical state of awareness in which one experiences the pure essence of emotion. In today's parlance, *rasa* is loosely applied to express the particular 'mood' of a raga or the emotions it can evoke. Besides canonical sentiments such as *shringara* (the erotic), *karuna* (the compassionate), *vira* (the heroic) and *shanta* (tranquility), musicians use descriptive adjectives such as *chanchal* (restless), *gambhir* (solemn), *madhur* (sweet), *tara* (tremulous) and *viraha* (separation). See Rowell 1992, Widdess 1995, Martinez 1997.

- 22 Sudhakalasha, the Jain author of *Sangitopanishatsaroddhara* (1350), may have been the first to give pictorial descriptions of the ragas, anticipating the later, more elaborate *dhyanas*. See Nijenhuis 1977: 15.
- 23 Stooke and Khandalavala 1953: 8.
- 24 Shubhankara was the author of *Sangitadamodara*, Meshakarna wrote *Ragamala*, and Damodara *Sangitadarpana*. See Bake 1930; Gangoly 2/1948, 2/1989; Ebeling 1973; Nijenhuis 1977: 18-20.
- 25 See Ebeling 1973: 18. The frequently cited *raga-ragini* scheme of Hanuman, first described by Damodara (c. 1625), is different in many respects from the predominant painters' system. By 'inventing' the Hanuman system, Damodara seems to have made an attempt to reconcile the classification of the *ragamala* painters with the classification of musicians current at the time.
- 26 Willard 1965: 76-77.
- 27 Sharangadeva (early 13th century) gives the following definition: "Where the demonstration of initial, predominant, low register, high register, final, sub-final, infrequency, frequency, hexatonic and pentatonic is found, this is called the *alap* of the raga." In other words, the *alap* demonstrates and embodies the main tonal characteristics of a raga. See Widdess 1995: 312.
- 28 Unlike DasGupta, Chaurasia first presents the ascent-descent of the raga before he plays a brief *alap*.
- 29 In the past, *jod* was used as a general term for instrumental *alap*, distinguishing it from the slower *alap* of vocal *dhrupad* music. Later on, it came to be used as a term for the middle speed sections of *alap*. See Miner 1993: 163.
- 30 A century after *khyal* began to flourish at the Delhi court of Muhammad Shah, Willard (1834) may be expressing the growing popular preference for *khyal* over *dhrupad* when he gives this opinion: "The *Dhoorpad* [...] may properly be considered as the heroic song of Hindoostan [...]. The style of the *Dhoorpad* is too masculine to suit the tender delicacy of female expression, and the *Tuppa* is more conformable to the character of a maid, who inhabits the shores of the Ravi, (and has its connexion with a particular tale) than with the beauties of Hindoostan; while the *Ghuzuls* [...] are quite exotic, transplanted and reared on the Indian soil since the Mahomedan conquest. To a person who understands the language sufficiently, it is enough to hear a few good *Kheals*, to be convinced of the beauties of Hindoostanee songs, both with regard to the pathos of the poetry and delicacy of the melody." See Willard 1965: 101-103.
- 31 Most of the vocal compositions presented on the CDs are in Braj bhasha; some are in Avadhi, such as 4, 55, 60 and 65; and two (24 and 27) are in Punjabi.
- 32 It is often said that in *khyal* the words are of little importance and it is indeed the case that many *khyal* singers are not particularly concerned with the meaning of the lyrics. Sometimes they may not even fully understand the import of what they are singing. For the readers, being able to follow the lyrics and understanding what they are about will certainly increase the enjoyment of listening to the compositions.
- 33 Over eighty-five percent of the ragas on the CDs have been performed in *tintal*.
- 34 Ross 1993: 91.
- 35 Sarmadee 1996: 37. The *Hazar dhrupad* or *Sahasras* is an anthology of 1004 *dhrupad* song-texts attributed to the early 16th century poet-composer Nayak Bakhshu. It was compiled at the time of Emperor Shah Jahan (1628-58), and contains no less than 35 songs in raga Adana. See Sharma 1972.
- 36 Nijenhuis I, 1976: 13-14.
- 37 Both Meshakarna (1570) and Somanatha (1609) describe this raga as a young woman with a dark complexion, perhaps one of the Abhira milkmaids of Mathura who were the playmates of Lord Krishna. See Ebeling 1973: 74; Nijenhuis I, 1976: 12.
- 38 For instance, this is the case in the *Sahasras*, edited by Premlata Sharma (1972). In an 18th century *ragamala* Bilaval is replaced by Alhaiya, however. See Ebeling, 1973: 194.
- 39 Nijenhuis I, 1976: 88.
- 40 Muhammad (or Ghulam) Raza Khan was the author of *Usul un-naghmat-i Asafi*. See Bhatkhande 1934: 34-36.
- 41 Bhatkhande, KPM II, 1985: 356; KPM III, 1988: 593; Paluskar XI, 1913: 1.
- 42 Ahobala (1665) classified Asavari in his *Gauri mela*, i.e. modern Bhairav *that*. See Kalind 1971: 182; Nijenhuis I, 1976: 14-15. In the *Sangit sar* (c.1800) Asavari is also described with flat Re. See Singh 1910-12: 65.
- 43 Sarmadee 1996: 37. This was also the opinion of Willard (1834) and the late D. C. Vedi. In today's Bageshri the distinct Kanada movement ᳚MRs is usually avoided, however. See Willard 1965: 72.
- 44 See Singh 1910-12: 136. Krishnananda Vyas (1842) describes Bageshri (or Vagishvari) as the graceful and seductive consort of raga Kaushik (or Malkauns), who plays her songs of love on the *vina*. At the beginning of this century many musicians were of the opinion that natural Ni should be used in ascent and flat Ni in descent. See Vyas 1914: 19; Anonymous 1919: 15c.
- 45 See Miyan ki malhar.

- 46 Nijenhuis I, 1976: 85-87.
- 47 Bhatkhande, KPM IV, 1987: 372; Vaze II, 1941: 51-52. In Basant with a natural Dha the Pa is omitted.
- 48 According to the *Sangit sar* (c.1800), the only difference between these two ragas was that Basant had a natural Dha and Paraj a flat Dha. See Singh 1910-12: 58, 103-4.
- 49 Ahobala (1665) describes today's Bhairav as Basant bhairav. See Kalind 1971: 150; Nijenhuis I, 1976: 17-19.
- 50 Kaufmann 1968: 233.
- 51 Ebeling 1973: 27.
- 52 The ancient raga Gauri ('the fair one,' named after Parvati) has the following characteristic movement: P- MGM- GRG- RSR- SN.
- 53 Ebeling 1973: 32-35.
- 54 Bhatkhande, SS IV, 1957: 633-38.
- 55 Bhairavi with the ascent-descent SRGMPDNŠ- ŠNDPMGRS is known as Shuddh bhairavi. This variety is rarely performed today. It is described in this way in the *Sangit sar* (c.1800). See Singh 1910-12: 25. There is a hexatonic variety, called Shadav bhairavi, which only uses SRGMDN. If Re were also omitted, it would result in the scale of Malkauns, and indeed many musicians believe that raga Malkauns is the pentatonic form of Bhairavi.
- 56 Raga Bhatihar described in the *Sangit sar* (c.1800) had a similar structure but it did not include natural Ma. See Singh 1910-12: 285.
- 57 Ramamatya (1550) grouped Dhanashri under the Shri-raga *mela* (SRGMPDN). Other types of Dhanashri had different scales, however, which may explain why ragas Multani and Puriya dhanashri belong to this group as well. According to Lochana (late 17th century), one type of Dhanashri belonged to modern Purvi *that* and another variety to modern Bhairav *that*. See Nijenhuis I, 1976: 28.
- 58 According to Meshakarna (1570), Jaitshri and Bhimpalasi are her confidantes. See Ebeling 1973: 72.
- 59 Kalind 1971: 198.
- 60 Pingle (2/1898) describes Bhimpalasi as a raga with a flat Dha, and at the time of Pratap Singh (c.1800) it had both flat Dha and flat Re. Bhimpalasi appears in a *ragamala* from Kangra (c.1815-1820) as a young lady worshipping a Shiva lingam under a tree, and praying for the return of her absent lover. Krishnananda Vyas (1842) describes Bhimpalasi as the embodiment of the art. Playing a *vina*, she sings with a husky voice. See Singh 1910-12: 214; Vyas 1914: 22; Randhawa 1971: 23, 68, 74.
- 61 Nijenhuis I, 1976: 19-21.
- 62 Sarmadee 1996: 57. Judging from the *Sahasras* (early 17th century) Bhupali was one of the major ragas of the Mughal court musicians.
- 63 We refer in particular to an old recording of the legendary *sarangi* player Bundu Khan.
- 64 See Bake 1930: 56-57. In the 16th and 17th centuries Re and Pa were omitted instead of Ma and Ni. See Nijenhuis I, 1976: 19-21.
- 65 Sarmadee 1996: 27.
- 66 Bake 1930: 60-61.
- 67 Ebeling 1973: 104-105.
- 68 According to Faqirullah (1666), it was a combination of Kedar, Gauri and Shyam. See Nijenhuis I, 1976: 89-91; Sarmadee 1996: 55.
- 69 In *ragamala* paintings the related raga Bihagda (Sanskrit: Vihangada) shows a woman with her arms raised overhead. In the pictorial descriptions of Meshakarna (1570) and Somanatha (1609) it is portrayed as the god of love, Kama, who captures the hearts of those separated from their lovers. See Ebeling 1973: 86-87; Nijenhuis I, 1976: 90.
- 70 Powers 1970: 17; Jairazbhoy 1971: 96-99; Nijenhuis I, 1976: 77; Manuel 1985; Martinez 1997: 347-51. See also Miyan ki Todi.
- 71 Brihaspati 1966: 485.
- 72 Kaufmann 1968: 551.
- 73 Sarmadee 1996: 67.
- 74 Nijenhuis I, 1976: 71-73.
- 75 See Ebeling 1973. Sarang can also be the peacock, which is the vehicle of Kama, the god of love. See Martinez 1997: 269.
- 76 Anonymous 1919: 15a-15b.
- 77 *Ragamala* paintings of Madhmad sarang portray lovers embracing. See Ebeling 1973: 130.
- 78 Sarmadee 1996: 23; Ebeling 1973: 74.
- 79 Randhawa 1971: 62-63.
- 80 According to Kaufmann (1968: 436) this raga was a creation of B. R. Deodhar.
- 81 According to Patwardhan (IV, 1958: 130) Re can be occasionally used in the upper octave.
- 82 Bhatkhande, KPM VI, 1987: 297.
- 83 Nijenhuis I, 1976: 22. Raga Chayanat is described in the *Sangit sar* (c.1800) as one of the eighteen varieties of raga Nat. See Singh 1910-12: 148-49.

- 84 See Ratanjankar 1925: 172-201. According to Faqirullah (1666), Kanada was a creation of the early 16th century poet-composer Nayak Bakhshu. See Sarmadee 1996: I, 67.
- 85 In the *Sahasras* (first half of the 17th century), Kanada is by far the most prominent raga. This is also the case in *Kitab-i nauras*, a collection of song-texts attributed to Sultan Ibrahim Adil Shah II (1580-1627). See Sharma 1972 and Ahmad 1956.
- 86 According to Shrikantha (c.1575), Somanatha (1609) and Damodara (c.1635), the king is praised by celestial musicians (*gandharvas*), which may suggest that the king is Indra, whose mount is an elephant. See Ebeling 1973; Nijenhuis I, 1976: 41-43.
- 87 Sarmadee 1996: 67. Shah Nawaz Khan, author of *Mir'at-i Aftab nama*, which was written at the time of Emperor Shah Alam (1759-1806), suggests that Tansen's Darbari was a combination of Kanada, Malhar and Kalyan.
- 88 In fact, many Kanada ragas used two Ni's. Anonymous 1919: 15c-15d.
- 89 Widdess 1995: 22-28.
- 90 At the beginning of the second millenium, ragas belonging to the 'classical' repertoire (referred to as *marga* or *gandharva*) had almost become obsolete and were replaced by ragas of the secular repertoire (*deshi*). In the first half of the 13th century, Sharangadeva lists 34 *deshi ragas* which were "well-known in former times" and 52 which were well-known at his time. According to the 15th century musicologist Kumbha, Deshi was identical to Deshkar (or Deshkari). Today, however, they are vastly different ragas. See Nijenhuis I, 1976: 23-25; Widdess 1995: 13.
- 91 Faqirullah (1666) writes that Deshi was a mixture of Todi and Khat-raga. See Sarmadee 1996: 49.
- 92 According to Pratap Singh (c.1800), Deshi todi omitted Pa, had both Ga's and both Ni's, and flat Re and flat Dha. See Singh 1910-12: 53-55.
- 93 Willard (1834) describes Deshi as follows: "*The excess of passion to which this blooming Raginee is subject induces her to pay a visit to her lover at his abode. She accordingly adds the assistance of art to the natural charms of her person, and puts her resolution into practice.*" See Willard 1965: 84; Ebeling 1973: 136-137; Bake 1930: 52-53.
- 94 Nijenhuis I, 1976: 28-30.
- 95 See Bhimpalasi.
- 96 Willard 1965: 73.
- 97 Bhatkhande, KPM V, 1987: 263.
- 98 According to Brihaspati (1966: 474-75) this type of Gaud malhar has both flat and natural Ga.
- 99 Ebeling 1973: 96-99.
- 100 Nijenhuis I, 1976: 71-73. Gaud sarang is mentioned as a separate raga by Faqirullah (1666) and in the *Sahasras*, but it does not appear in *ragamala* paintings.
- 101 However, Patki (II, 1956: 51-52) thinks that this raga came from the South.
- 102 Kaufmann 1968: 185.
- 103 Gorakh kalyan with Pa is sometimes referred to as Narayani.
- 104 Kalind 1971: 172-73.
- 105 Patwardhan (IV, 1968: 165) gives the following ascent-descent for Gunkali: SGPDŠ-ŠDPG- RG- MGRS.
- 106 Ebeling 1973: 54-55.
- 107 Sarmadee 1996: 53.
- 108 Nijenhuis I, 1976: 35; Kaufmann 1968: 104.
- 109 Paluskar VIII, 1912: 1.
- 110 Subba Rao II, 1964: 106.
- 111 Although Hindol is commonly associated with the spring, in *ragamala* paintings rain is often shown, perhaps to signify the final period of the monsoon.
- 112 Pratap Singh (c.1800) was probably the first author who described Hindol in its present Hindustani form, although it had both Dha's. See Singh 1910-12: 40-41; Nijenhuis I, 1976: 36-37; Martinez 1997: 336-47.
- 113 See Bhatkhande, KPM IV, 1987: 175.
- 114 Krishnananda Vyas (1842) describes Jaijivanti as the buxom and comely consort of Megh-raga, who plays the *vina* and carols like a *kokila* bird. See Vyas, 1914: 33.
- 115 Sarmadee 1996: 65.
- 116 Pundarika described it as Yavana todi in his *Ragamala* (1576).
- 117 There has been a lot of confusion regarding the history of ragas related to Asavari and Todi, and Bhatkhande's Asavari *that* (with natural Re) would seem to be somewhat of a misnomer. Also see Asavari.
- 118 Krishnananda Vyas (1842) describes Jogiya as follows: "*Holding trident, snake and lute, braids of matted hair falling about her limbs, whitened with ashes, violently furious in the heroic vein, she is a yogini, adept in all the lore of yoga.*" See Daniélou 1968: 110.
- 119 In early 20th century recordings, it is frequently referred to as Jogiya asavari.
- 120 According to Kaufmann, it was the great singer Abdul Karim Khan (1872-1937) who introduced Ga as a grace note of Re in Jogiya. This is very unlikely, however, since the descent described by Pingle (2/1898) includes Ga. See Pingle 1989; Kaufmann 1968: 242.

- 121 Sarmadee 1996: 115.
- 122 Ebeling 1973: 173, 175. In the *Raga sagara* (date unknown) Kafi is described as a fair and amorous lady who is fond of parrots and sits on the lap of her lover. She is the image of sensuousness. In Pratap Singh's Kafi only flat Ga and flat Ni were used. See Singh 1910-12: 288-89.
- 123 Nijenhuis I, 1976: 69-70; Widdess 1995: 76 ff. See Sindhura.
- 124 Pingle 1989: 54-55; Brihaspati 1966: 518.
- 125 Kamod should not be confounded with Kamodi, which is also an ancient raga. See Khamaj.
- 126 Bhatkhande, SS I, 1951: 117-18.
- 127 Ebeling 1973: 118.
- 128 Ebeling 1973: 118-119.
- 129 Nijenhuis I, 1976,: 43-44.
- 130 See Sharma 1972.
- 131 According to Brihaspati (1966: 533), the raga described here is known as Chandni Kedar.
- 132 Nijenhuis I, 1976: 39-41.
- 133 Ebeling 1973: 74, 132.
- 134 See Pilu.
- 135 Nijenhuis I, 1976: 45-47. According to Pratap Singh (c.1800), the scale of Lalit included Pa. Today, this raga is referred to as Lalita gauri.
- 136 In the Lalit described by Muhammad Raza Khan (c.1792) both natural and sharp Ma as well as Pa were used. Lalita is still a popular raga in South Indian music. In the North, only a few authors have made a clear distinction between Lalit and Lalita. For this reason, perhaps, the various pictorial descriptions of Lalit do not match.
- 137 When the tonic of Miyan ki todi is changed from Sa to Pa, the scale of Lalit emerges.
- 138 Somanatha (1609) describes Lalita ('the playful one,' who represents love and eroticism) as a lady who at dawn "uninterruptedly illuminates Uma's lord with lamps". Uma's lord is Shiva. See Nijenhuis I, 1976: 47.
- 139 Lalit is also described as a charming young man who cheats on his wife. After making love to his mistress he returns in the morning. See Ebeling 1973: 42-43.
- 140 Thakur VI (3-2), 1962: 139.
- 141 Subba Rao I, 1956: 16-17; III, 1965: 99-100.
- 142 According to Pundarika (c.1560-1570), Malakaushika belonged to modern Kafi *that*. If we believe what is written in the *Sangit sar*, Malkauns was a very different raga only two hundred years ago. It included flat Re, both flat and natural Ga, both natural and sharp Ma as well as Pa. See Singh 1910-12: 30-31.
- 143 Neuman 1980: 65.
- 144 Manj means middle or intermediary.
- 145 However, according to Patki (I, 1955: 9) Maru bihag was created by Alladiya Khan and popularised by Nisar Hussain Khan of Badayun.
- 146 In *ragamala* paintings from Mewar and Sirohi, Maru portrays the famous love story of Dhola and Maru, who, against strong opposition, find each other with the aid of a camel. See Ebeling 1973: 128-129; Nijenhuis I, 1976: 55-57.
- 147 See Singh 1910-12: 62. At the time of Faqirullah (1666) and Willard (1834), Maru, Malav and Marva were probably different ragas. Other authors give today's Purvi *that* as the scale for raga Malav. Interestingly, the pictorial descriptions of Maru and Malavi are sometimes interchangeable. See Ebeling 1973: 140.
- 148 Nijenhuis I, 1976: 52-54.
- 149 Ebeling 1973: 88-91.
- 150 The word *malhar* is derived from *malaḥaraka*, the destroyer or purifier of the *malas* ('dust or impurities'), i.e. the rains. See Martinez 1997: 266.
- 151 According to Shah Nawaz Khan (late 18th century), Miyan ki malhar was a combination of Kanada and Malhar. Miyan ki malhar described by Pratap Singh (c.1800) had many similar movements to today's raga, but it did not include natural Ni. See Singh 1910-12: 249-50.
- 152 The main Todi described by Pratap Singh (c.1800) was similar to today's Bilaskhani todi. See Singh 1910-12: 32.
- 153 Varali is usually portrayed as a lady with a fly-whisk, who turns her face away from her lover. According to Somanatha (1609), raga Shuddh varali had a scale which is similar to modern Todi (SRGM̄P̄DN). See Ebeling 1973: 84-85; Nijenhuis I, 1976: 77-79, Powers 1970: 21.
- 154 Marg todi (SRGM̄P̄DN) described by Pratap Singh (c.1800) was similar to Todi varali of Ahobala, but it also included natural Ma. Raga Darbari todi (SRGM̄P̄DN) described by Krishnadhan Bandyopadhyaya in his *Gita sutra sar* (1885) was also an intermediary type. See Singh 1910-12: 198-99; Jairazbhoy 1971: 97-99.
- 155 Sarmadee 1996: 67, 71.
- 156 Bhatkhande, KPM IV, 1987: 742.
- 157 See Singh 1910-12: 212-13. Kshetro Mohan Goswami (1813-1893) gives the following scale for Multani: SRGM̄P̄DN. See Bhatkhande, SS IV, 1957: 714.

- 158 See Bhimpalasi.
- 159 Sarmadee 1996: 67. Also see note 35.
- 160 Bhatkhande, KPM VI, 1987: 217-229.
- 161 Ratanjankar 1961: 156-57. Judging from the *Sangit sar* (c.1800), raga Pardip or Pardipki was a very different raga. See Singh 1910-12: 287-88.
- 162 Thakur IV (2-2), 1957: 186-87.
- 163 Pratap Singh (c.1800) gives the following movements for Pilu: RNSRG- R- S- GRSND, PMPNSNSR, NSGRS. See Singh 1910-12: 283.
- 164 Sarmadee 1996: 37, 71.
- 165 Jairazbhoy 1971: 99.
- 166 Paluskar XII, 1914: 1.
- 167 Puriya is derived from *purva*, which means that Puriya dhanashri was the 'eastern' type of Dhanashri. Interestingly, D. C. Vedi was of the opinion that Puriya dhanashri was a modern raga. In western India it was probably rather unpopular at the beginning of this century.
- 168 Sarmadee 1996: 65-67.
- 169 In the *Sangit sar* (c.1800) this type of Dhanashri is called Margi dhanashri or Miyan ki dhanashri, while Dhanashri itself had a Dha in between the usual flat and sharp Dha's. See Singh 1910-12: 68-69; Bose 1960: 656-657; Nijenhuis I, 1976: 28-30.
- 170 Bhatkhande, KPM VI, 1987: 48.
- 171 Nijenhuis I, 1976: 66-68.
- 172 Patwardhan IV, 1968: 89.
- 173 Nijenhuis I, 1976: 15-17; Thakur IV (2-2), 1957: 57. Pratap Singh (c.1800) makes a distinction between Ramkali and Deshi ramkali. The first type had a flat Ni, and the second one a Ni which was in between the usual flat and sharp Ni's. Neither type included sharp Ma. See Singh 1910-12: 43-45.
- 174 Ebeling 1973: 52, 53, 60, 80.
- 175 Sarmadee 1996: 37, 61.
- 176 Till the beginning of this century, many musicians used flat Dha instead of natural Dha. See Ratanjankar, 1925: 186.
- 177 Kaufmann (1968: 19) thinks that the name of this raga is derived from the term *sankirna* ('mixed'), but according to Martinez (1997: 283), Shankara is the 'causer of tranquility,' a mild and protective form of Shiva.
- 178 Since the time of Ramamatya (1550), the southern Shri-raga has had a scale similar to modern Kafi *that*. Pundarika (c.1560-1570) classified it in modern Khamaj *that*. See Jairazbhoy 1971: 101.
- 179 Nijenhuis I, 1976: 76-77. Ahobala (1665) prescribes Re as its dominant, initial and final note, and in the music example of Pratap Singh (c.1800) RP also features as a characteristic movement. See Singh 1910-12: 59.
- 180 Kaufmann 1968: 19, 281; Ebeling 1973: 108-109.
- 181 Referring to this raga as Bhup kalyan, as Thakur has suggested, is confusing since Bhupali itself has been called Bhup kalyan. See Thakur I (1-2), 1954: 132.
- 182 Nijenhuis I, 1976: 38-39. The well-known story related by Kaufmann (1968: 69) that Shuddh kalyan and several other 'shuddh' ragas were composed by Tansen or his guru, does not seem to have a historical basis.
- 183 Bhatkhande, KPM IV, 1987: 61.
- 184 Nijenhuis I, 1976: 71-73.
- 185 Bhatkhande, SS IV, 1957: 272.
- 186 Bhatkhande, KPM VI, 1987: 155.
- 187 Sarmadee 1996: 63-64.
- 188 Since raga Shyam itself does not appear in the *Sahasras*, Shyam kalyan may have been the main type. See Sharma 1972.
- 189 Nijenhuis I, 1976: 69-70; Widdess 1995: 76 ff.
- 190 See Kafi.
- 191 It was either called Shri-raga or Shuddhasvara *mela*, a scale type consisting of the then current *shuddh* ('natural') notes.
- 192 In the music example of Somanatha (1609), Ga and Ni are omitted only in the ascent.
- 193 Saindhavi is usually portrayed as lady in red clothes, with a trident in her hand. She is angry with her lover, and obviously a worshipper of Lord Shiva.
- 194 In an 18th century *ragamala* from Hyderabad, Sohini is portrayed as a lady who sits in front of a palace and talks to a parrot. See Ebeling 1973: 146, 251.
- 195 Raga Sur ki malhar described by Pratap Singh (c.1800) was different from today's Sur malhar. It used the following tone material: SRGMPDN. See Singh 1910-12: 246-47.
- 196 Thakur V (3-1), 1958: 154.
- 197 Sarmadee 1996: 37.
- 198 See Singh 1910-12: 121-22.
- 199 Thakur III (2-1), 1955: 1; Bhatkhande, KPM III, 1988: 274.
- 200 Kalind 1971: 198.
- 201 Tilang has been portrayed in an early 19th century *ragamala* from Kangra as a lady, nude

- to the waist, receiving a massage; see Randhawa 1971: 40-41. Meshakarna (1570) describes *ragini* Talingi as "a woman with beautiful lips, voice, dress and flower garland, in the company of girls and fanned with a yak hair whisk." See Ebeling 1973: 74, 286.
- 202 The *Sahasras* (early 17th century) contains 45 *dhrupad* song-texts in raga Kalyan and five in raga Iman kalyan.
- 203 Pundarika (c.1560-70) gives the following scale for Kalyan: S R G M̄ P D N. The Iman *mela* of Lochana (c.1670-1705) was the same as today's Kalyan *that*. Interestingly, Faqirullah (1666) makes a distinction between Kalyan, Yaman (or Aiman), Yaman kalyan and Yamani. According to him, Kalyan was a *sampurna* ('complete', heptatonic) raga which should be sung in the evening, and Aiman was a mixture of Kalyan, Kedar and Bilaval. Raga Iman described by Pratap Singh (c.1800) had a very similar structure to today's Yaman. See Singh 1910-12: 222; Nijenhuis I, 1976:38-39; Sarmadee 1996: xxv, 33,53, 71.
- 204 Ebeling 1973: 76, 130-31.
- 205 It seems that Yaman evolved within the past century from a raga with a heptatonic ascent, via a hexatonic ascent, to a raga with a pentatonic ascent. The symmetrical phrases D̄NRG- RS and ḠMDN- DP show that a balance is acquired by omitting Sa and Pa in ascent.
- 206 From music examples in the *Sangit sar* and other 19th century sources it is obvious that natural Ma was used quite liberally in raga Iman kalyan. See Singh 1910-12: 224-25. Pingle (2/1898) gives the following ascent-descent for Yaman kalyan: S R G M, ḠM̄P D N S̄- S̄ N D P M̄ G, M G R S.
- 207 Todi (15) and Kanada (22) are missing in this *ragamala* album, which belonged to the late Dr. W. B. Manley and is now in the possession of the British Museum, London.
- 208 Ebeling 1973: 118-128, 161-62.
- 209 Ebeling 1973: 173-74.



GLOSSARY

addha tintal	आध्या तीनताल	name of a <i>tala</i> of sixteen counts (4+4+4+4)
akar	आकार	vocal improvisations using the long vowel 'a'
alankara	अलंकार	'ornamentation, elaboration'; a particular melodic figuration used as an exercise
alap	आलाप	the introductory, non-metrical part of a performance in which the raga is slowly and systematically unfolded
andolan	आंदोलन	a slow and delicate oscillation on a single tone
ang	अंग	'limb, part'; a characteristic phrase or movement of a raga; part of an octave; a particular style
antara	अंतरा	'intermediary'; the second section of a composition, usually including and emphasising the upper tonic
aroha	आरोह	ascent
ati komal	अति कोमल	very flat
auchar	औचार	a brief non-metrical melodic introduction preceding the section in meter
audav	औडव	pentatonic
avaroha	अवरोह	descent
bada khyal	बडा ख्याल	'big' <i>khyal</i> ; the first composition or part of a <i>khyal</i> performance in slow tempo
badhat	बढत	elaboration of the raga, also rendered in the context of the compositional section in meter
baj	बाज	style of playing
bandish	बंदिश	a fixed composition, usually with two parts corresponding to the <i>sthayi</i> and <i>antara</i>
bansuri	बाँसुरी	bamboo flute
bhajan	भजन	Hindu devotional poem set to music
bin	बीन	a fretted stick zither with two gourd resonators, also referred to as <i>rudra vina</i>
binkar	बीनकार	a <i>bin</i> player
bol	बोल	'word'; lyrics of a song; also a mnemonic by which drum strokes and right-hand strokes of plucked instruments are taught
bol alap	बोल आलाप	<i>alap</i> movements using the words of the composition
bol tana	बोल तान	a fast melodic passage which is articulated with the words of the song
Braj bhasha	ब्रज भाषा	a dialect of Hindi which was the most prominent literary language for song lyrics and Krishnaite devotional poetry
chalan	चलन	'movement'; a melodic outline of a raga usually containing a number of characteristic ascending and descending movements
chiz	चीज़	a vocal composition, usually with two parts corresponding to the <i>sthayi</i> and <i>antara</i>
chota khyal	छोटा ख्याल	'small' <i>khyal</i> ; a composition in medium to fast tempo that usually follows the <i>bada khyal</i>
chautal	चौताल	name of a <i>tala</i> of twelve counts (2+2+2+2+2+2) which is mainly used in <i>dhrupad</i> compositions
dadra	दादरा	name of a <i>tala</i> of six counts (3+3); a light-classical vocal genre and type of song set to <i>dadra</i>
darbar	दरबार	the royal court
deshi	देशी	'regional, provincial'; in music history this term is used to refer to regional musical traditions and ragas

dhaivat (Dha)	धैवत (ध)	name of the sixth scale degree
dhamar	धमार	name of a <i>tala</i> of fourteen counts (5+2+3+4); a vocal genre and type of song which is set to <i>dhamar tala</i> and related to <i>dhrupad</i>
dhrupad	धृपद	the oldest surviving vocal genre in Hindustani music and a type of composition which usually has four parts corresponding to four musical sections
dhun	धुन	a type of song or instrumental genre which is based on folk and popular music
dhyaana	ध्यान	'contemplation'; a short pictorial description of a raga in the form of a contemplative poem
dipchandi	दीपचंदी	name of a <i>tala</i> of fourteen counts (3+4+3+4), mainly used in <i>thumri</i>
drut	द्रुत	fast
ektal	एकताल	name of a <i>tala</i> of twelve counts (2+2+2+2+2+2)
gamak	गमक	any ornament; more specifically referred to as a heavy shake on a single tone
gandhar (Ga)	गंधार (ग)	name of the third scale degree
gat	गत	'gait'; a fixed composition used in <i>kathak</i> dance, <i>tabla</i> , <i>sitar</i> and <i>sarod</i> , in which the melodic or rhythmic patterns are defined by <i>bols</i>
gharana	घराना	the tradition and lineage of a musical family; a stylistic school
ghazal	गज़ल	a Persian or Urdu poetic genre; in music it is a type of song which expresses both spiritual and worldly love
grama	ग्राम	a basic scale in ancient Indian music
grama raga	ग्राम राग	an ancient mode
Hindustani		pertaining to northern India
hori	होरी	a vocal genre in <i>dhamar tala</i> ; the lyrics express the love-pranks of Radha and Krishna during the Hindu spring and colour-festival of <i>holi</i>
jati	जाति	'class, species, genus'; an ancient category of modes
jhala	झाला	the fastest section of an instrumental <i>alap</i> or <i>gat</i> in which the melody played on the main strings is accompanied by rapid strumming of the drone-strings
jhaptal	झपताल	name of a <i>tala</i> of ten counts (2+3+2+3)
jod	जोड़	'joining'; usually the second section of an instrumental <i>alap</i> in which a clear pulse is introduced
kaharva	कहरवा	name of a <i>tala</i> of eight counts (4+4)
kan	कन	a single grace note or inflection before or after an articulated tone
kathak	कथक	'story teller'; a caste of professional musician and dancers in eastern Uttar Pradesh; also the main form of North Indian classical dance.
khali	खाली	the 'empty' unstressed beat of a <i>tala</i> which is indicated by a silent wave of the hand and usually serves as a counterbalance to the first beat, <i>sam</i>
khyal	खयाल	the prevalent vocal genre in Hindustani classical music
komal	कोमल	'soft'; flat, a note lowered by a semitone
laya	लय	tempo
layakari	लयकारी	'playing with rhythm'; rhythmic variation and improvisation
madhya	मध्य	'medium, middle'
madhyam (Ma)	मध्यम (म)	name of the fourth scale degree
mandra	मंद्र	'low'; usually referring to the lower register
marga	मार्ग	'path, way'; the ancient musical system

masitkhani	मसीतखानी	a genre of <i>sitar</i> playing incorporating <i>gats</i> and their extensions in slow or medium tempo, based on fixed stroke patterns, named after the late 18th century musician composer Masit Khan
matra	मात्रा	'that which measures'; the basic time or counting unit of a <i>tala</i>
mela	मेल	'assembly'; a scale type used for classifying ragas
mind	मीड	a gradual slide (portamento) from one tone to another
mishra	मिश्र	'mixed'
mukhda	मुखडा	'signature'; the cadence that punctuates each section of an <i>alap</i> ; the phrase of a composition that leads to the first beat of the rhythm cycle, <i>sam</i>
murki	मुरकी	a fast and delicate ornament involving two or more tones, similar to a mordent
nayak	नायक	hero
nayika	नायिका	heroine
nishad (Ni)	निषाद (नी)	name of the seventh scale degree
nom-tom	नोम तोम	<i>alap</i> using abstract syllables, sung before a <i>dhrupad</i> or <i>dhamar</i>
pad	पद	'word'; song lyrics
pakad	पकड	'catch' or key phrase of a raga
pancham (Pa)	पंचम (प)	name of the fifth scale degree
purvang	पूर्वांग	the lower tetrachord Sa to Ma, or pentachord Sa to Pa
putra	पुत्र	'son'; offspring of a raga and <i>ragini</i> , used in old raga classification systems
raga	राग	a tonal framework for composition and improvisation; melodic type
ragamala	रागमाला	'garland of ragas'; a set of paintings depicting the <i>raga-ragini</i> images described in <i>dhyanas</i> ; also an old genre in which a number of ragas are unfolded
ragini	रागिनी	a feminine counterpart of the 'male' raga, used in old raga classification systems
rasa	रस	a pervading emotional flavour or aesthetic sentiment
razakhani	रज़ाखानी	a genre of <i>sitar</i> playing incorporating <i>gats</i> in fast tempo named after the mid-19th century musician-composer Raza Khan
rishabh (Re)	रिषभ (रे)	name of the second scale degree
rupak	रूपक	name of a <i>tala</i> of seven counts (3+2+2)
sam	सम	the first beat of a <i>tala</i> which is usually accentuated
sampurna	संपूर्ण	'complete'; heptatonic
samvadi	संवादी	the consonant note which has a relationship of a perfect fourth or fifth with the <i>vadi</i>
sangit	संगीत	music
sankirna	संकीर्ण	'combined'; in music it refers to a compound raga
saptak	सप्तक	'the set of seven'; the heptatonic scale
sarangi	सारंगी	the main bowed lute of northern India
sargam	सरगम	the seven sol-fa syllables used in oral and written notation; a composition or <i>tana</i> which uses the names of the notes
sarod	सरोद	the main short lute of northern India
shadav	षाडव	hexatonic
shadj (Sa)	षड्ज (सा)	name of the first scale degree
shruti	श्रुती	intonation; the twenty-two divisions of the ancient Indian octave; microtone
shuddh	शुद्ध	'pure'; a natural note

sitar	सितार	the main fretted long lute of northern India
sitarkhani	सितारखानी	name of a <i>tala</i> of sixteen counts (4+4+4+4)
sthayi	स्थायी	'standing, constant'; the first section of a composition which is frequently repeated
svara	स्वर	tone; one of the seven scale degrees
tabla	तबला	the main percussion instrument in Hindustani music, consisting of a pair of tuneable hand-played drums
tala	ताल	'time measurement'; the rhythmic/metric system; a metric type
tana	तान	a fast melodic passage
tanpura	तानपूरा	an unfretted long lute which provides the drone
tappa	टप्पा	a type of song and vocal genre related to <i>khyal</i> , featuring rapid and complex <i>tanas</i> with abrupt jumps
tar	तार	'high'; usually referring to the upper register
tarana	तराना	a vocal composition related to <i>khyal</i> , using 'meaningless' syllables as lyrics
that	थाट	'framework, arrangement'; a scale type used as a basis for raga classification; the correct fret setting (on a <i>sitar</i>) for each raga
theka	ठेका	the basic pattern of drum strokes which characterises a <i>tala</i>
thumri	ठुमरी	the most popular light-classical genre
tihai	तिहाई	a rhythmic or melodic cadence in which a phrase is repeated three times before ending on the <i>sam</i> or just before the <i>mukhda</i>
tintal	तीनताल	the main Hindustani <i>tala</i> of sixteen counts (4+4+4+4)
tivra	तीव्र	sharp; a note raised by a semitone
tivratar	तीव्रतर	very sharp
uttarang	उत्तरांग	the upper tetrachord Pa to Sa, or pentachord Ma to Sa
vadi	वादी	the sonant or strongest note which has a consonant relationship of a perfect fourth or fifth with the <i>samvadi</i>
vakra	वक्र	'crooked'; referring to a scale or pattern that follows a curved, zigzag path
vilambit	विलंबित	slow
vina	वीणा	any stringed instrument
vistar	विस्तार	'extension, expansion'; see <i>badhat</i>

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