

HINDUSTANI VOCAL MUSIC



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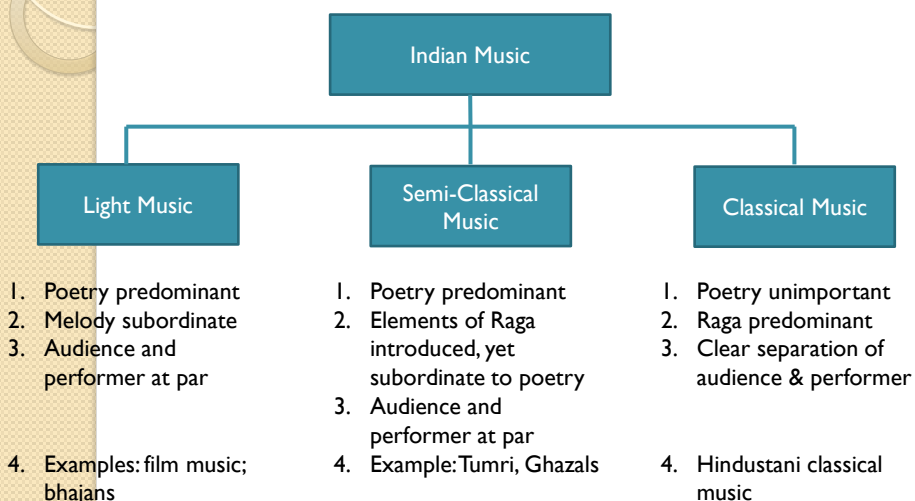
IIT- Madras
Venue: CS-25

Agenda

- Part I – What is Classical Music ?
- Part II – Shyamrao Gharānā

WHAT IS CLASSICAL MUSIC

Genres' of Indian Music



Demonstration

Light Music

Film music:
Jindagebhar nahi
bhulegi wo barasat
ki raat

..\\..\\Music\\Music\\Film
music\\Zindagi Bhar Nahin
(Barsaat Ki Raat) -
www.songsindia.net.mp3

Bhajan: Ram Govinda Hari

Words
Express a certain emotion

Semi-Classical Music

Thumri: Raga Kamaj
Girija Devi

..\\..\\Music\\Music\\Hindustani
Music\\Girija Devi\\Classical
Encounters\\03 03 Thumri -
[Khamaj.mp3](#)

Classical Music

Malkauns
Naiya Mori Paar Karo

To Svara or
melodic note

From Outside to Inside

Elements of Classical Music

- Tonal note or base note
 - S from which all other notes arise
- Raga
- Tala

I. Instrumental vs. Vocal Music

- **Harmonium**
 - Khaḍe Sura (staccato Notes)
 - Play Rāga Gāvātī on Harmonium
- **Sitar**
 - Short breath because strings do not have Javari (thread that opens the sound of the string, as in a Tānapurā)
 - [...\\Music\\Music\\Hindustani Music\\Vilayat Khan\\Royal Touch on Sitar \[1994\]\\01_01_Alap.mp3](http://...\\Music\\Music\\Hindustani Music\\Vilayat Khan\\Royal Touch on Sitar [1994]\\01_01_Alap.mp3)
- **Sārangī**
 - No upper partials because bow is always on the string thus limiting the resonance to only the primary note
 - [...\\Music\\Music\\Hindustani Music\\Sultan Khan\\Sarangi \[UK\]\\01_01_Rag Bhupali.mp3](http://...\\Music\\Music\\Hindustani Music\\Sultan Khan\\Sarangi [UK]\\01_01_Rag Bhupali.mp3)
- **Vocal cords**
 - Only Tānapurā displays upper partials similar to the human voice
 - Play Tānapurā
 - Sing Rāga Gāvātī
 - Similar to Tānapurā the prevalence of upper partials, especially in the Maṅdra Saptaka

Instruments should imitate human voice and not the other way around

2. Instrumental Vs. Vocal Music

- Unlike in an instrument, in the vocal cords, a note has to be first produced
 - Find the base note from which all other notes originate (S)
- Vocal music is dependent on breath
 - Singing is prolonged exhaling
 - Working on breath control is an essential pre-requisite for Classical Music

Mode of Vocalization

- Upon producing a note and staying on that note until your breath runs out is called Theharāva (1st vocal value)
- When a note arises from the previous lower note
 - 2nd vocal value – Ghasīṭa (glide from a lower to a higher note)
- When a note arises from the previous higher note
 - 3rd vocal value – Mīṅḍa (Glide from a higher to the lower note)
- Sing Theharāva, Ghasīṭa and Mīṅḍa in Rāga Gāvātī Rāga Vistāra & Composition (Re Ganeshyam)

3 Vocal Values: Theharāva, Ghasīṭa and Mīṅḍa
Main Vocal Values for Hindustānī Rāgadārī Classical Music

What is a Tānapurā?

- The basic/prime notes provided by the Tānapurā
 - Maṅdra Ṣaḍja (Kharja), Maṅdra Pañcama and Madhya Ṣaḍja
- Upper partials
 - 9 upper partials arise from playing Tānapurā
 - 3 are audible, while others are inaudible to the human ear
 - Gāndhāra and Niṣāda from Maṅdra Ṣaḍja and Maṅdra Pañcama respectively

Predominant notes provided by Tānapurā: S G P and N
Notes of Svara Saṁvāda (harmonics)

Vocal Cords are Similar to Tānapurā

- Vocal cords vibrate similar to the Tānapurā strings
 - In fact, 40 upper partials are produced by the human voice in the Mañdra Saptaka
 - Hence Mañdra Saptaka practice is essential for improving the quality of human voice

Both produce notes of Svara Saṁvāda: S G P and N

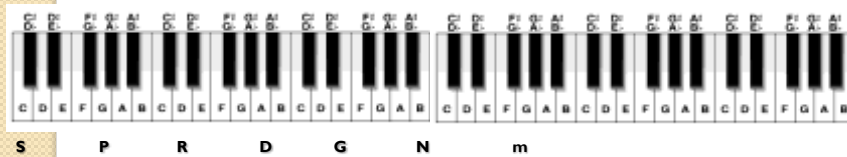
Svara Saṁvāda

- What is Svara Saṁvāda: Harmonic relationship between two notes
- There are 2 main Saṁvāda-s
 - S P – 1st and 5th (ṣaḍja and Pañcama Saṁvāda)
 - S M - 1st and 4th (ṣaḍja and Madhyama Saṁvāda)
(Play Saṁvāda on Harmonium)
 - Since Tānapurā and vocal cords move on Svara Saṁvāda, Rāga-s based on Svara Saṁvāda should be taught first
- Rāga Mālaśrī is a Svarāntara (4 notes) Rāga that is based on S P Saṁvāda
 - Āroha: S G P (N) S' ; Avaroha: S' (N) P G S
 - Chota Khayāla – Dijo Darasa Mohe Chatura Bujhana Kara

Rāga-s that have the Svara Saṁvāda (S G P N) Āroha become the natural Rāga-s that should be first taught and learnt

From Svāra Saṁvāda to Svāra Saptaka

- Saptaka is a sequential pitch-wise arrangement of notes
- But how do we get to the Saptaka from Svāra Saṁvāda ?
 - Let us take the 5th note (S P Saṁvāda) for each of the previous notes and then what do we get?
 - S → P → R → D → G → N → m



Traditionally it was a custom to teach Rāga Yāmana first

Difference between Svāra Saptaka & Rāga

- A Saptaka is a scale, where each note has equal standing
 - S R G M P D N S'
 - S' N D P M G R S
- When this same scale is sung giving importance to certain notes, such as:
 - S ~ R G M ~ P ~ D N S' ~
 - S' N D P M ~ G R S ~
 - This is Rāga Gauḍa Malhāra, which has as its Vādī - Śuddha Madhyama
 - Ritu Baraka Aye

Rāga is not a Saptaka

I. What is a Rāga ?

Pakada and Calana

- Garland of distinct phrase also known as Upajā-s that are woven together to create a certain mood
 - Yamana: .N R G ~ or m D N ~
 - Bihāga: P ~ G M G ~
 - Bhīmapalāsī: R ~ .n S M ~
 - Distinct phrases are called 'Pakada' or Rāga Ki Mukhya Aṅga
- Pakada alone cannot give the entire picture of Rāga
- Rāga is developed around the Pakada through the entire scale using related phrases, this gives the Calana or melodic movement for the Rāga

From the Calana one can recognize the Rāga

2. What is Rāga ?

Vādī and Saṁvādī

- Rāga-s give more importance to certain notes
 - Vādī – Most important note
 - G for Yamana and Bihāga, and M for Bhīmapalāsī
 - Saṁvādī – invariably the 4th or the 5th note from the Vādī
 - N for Yamana and Bihāga and S for Bhīmapalāsī
- The Pakada invariably contains the Vādī and/or the Saṁvādī
 - N R G ~ in Yamana, G is the Vādī
 - m D N ~ in Yamana, N is the Saṁvādī

3. What is Rāga?

Presence of an Intrinsic Laya

- Notes in a Rāga do not have equal importance
 - Some notes are rested upon
 - In Rāga Yamana in the Phrase N R G ~ (here G is rested upon)
 - Similarly, in the Phrase m D N ~ (N is rested

Tāna-s are outside the Rāga: In Tāna-s the notes have equal importance

4. What is Rāga?

The absence of light ornamentations

- The Pakada or even the Calana of the Rāga has no light ornamentations
 - Theharava
 - Ghasīṭa
 - Mīṅḍa
 - Sometimes Āṅdolana and Madhyalaya Khaṭaka-s
 - Light ornamentations such as, Murakī-s and Kaṇa-s are rarely or never observed in the Pakada phrase of the Rāga

Rāgadārī Sangita or classical music should not use light ornaments as the Pakada/Calana of Rāga does not have light ornamentations

What is Laya and Tāla ?

- Laya
 - Time interval between beats is equal then there is Laya
 - When time interval between beats is unequal then there is no Laya
- Tāla
 - Cyclical distinct number of beats
 - 2 beats – Sama and Khālī
 - 4 beats – 1st is Sama and 3rd is Khālī
 - 8 beats – 1st Sama and 5th is Khālī
 - 10 beats – 1st is Sama and 6th is Khālī
 - 16 beats – 1st is Sama and 9th is Khālī
 - Example – Jhapa Tāla
 - Durga – Sakhi Mori Ruma Juma (Jhapa Tāla – 10 beats)
 - Dhi Na – Dhi Dhi Na – Ti Na – Dhi Dhi Na
 - 2 3 2 3
 - Sama Khālī
- Khānepurī:
 - Not giving importance only to the Sama and Khālī, but to every beat and to the emphasis the Tāla has on each beat

Tempos

- Vīlāmbita Laya
 - Slow tempo best suited for slow and gradual elaboration of Rāga
 - Vīlāmbita – Payala Ki Janakara (Chāyānaṭa) - Ektāla suited for Vīlāmbita
- | | | | | | | | | | | | | | |
|---------------------|------|--------|-------|-------|-----|----|-------|----|--------|-------|-------|-----|----|
| Laya | | | | | | | | | | | | | |
| Dhin | Dhin | Dha ge | Ti ra | ki ta | Dhi | Na | Kat | Ta | Dha ge | Ti ra | ki ta | Dhi | Na |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | | |
| | | | | | | | Khālī | | | | | | |
| Sama | | | | | | | | | | | | | |
| Number of Fractions | | | | | | | | | | | | | |
| 1 | 1 | 2 | 4 | 1 | 1 | 1 | 1 | 2 | 4 | 1 | 1 | | |
- Madhya Laya
 - Medium tempo best suited for Layakārī
 - Chāyānaṭa – Janana Janana (Tīna Tāla - 16 beat cycle)
 - Dha Dhin Dhin Dha – Dha Dhin Dhin Dha – Dha Tin Tin Ta – Ta Dhin Dhin Dha
 - 4 4 4 4
 - Sama Khālī
 - Drut Laya
 - Fast tempo best suited for fast Layakārī
 - Tarana – Tom Tanana Tare Tadade Tani (Chāyānaṭa)

What is Baṇḍiśa?

- Baṇḍiśa is a composition that has equal elements of both Rāga and Tāla and maintains 'Khānepurī'
- Choice of Tāla for Baṇḍiśa
 - Rāga has its own intrinsic Laya, some notes are waited upon – resting notes, while others are used only briefly
 - For Rāga development (Baḍhata), a Baṇḍiśa that is set to Vilāmbita Laya is most suited
 - The choice of Tāla should be such that the Tāla also has a uniform progression
 - Only Ekatāla has this progression in Vilāmbita Laya

Dhin	Dhin	Dha ge	Ti ra	ki ta	Dhi	Na	Kat	Ta	Dha ge	Ti ra	ki ta	Dhi	Na
1	2	3	4	5	6	7	8	9	10	11	12		
Sama							Khālī						
Number of Fractions													
1	1	2	4	1	1	1	1	2	4	1	1		

Choice of Tāla for Baṇḍiśa

- Tīna Tāla better suited for Madhya or Druta Laya

Dha	Dhin	Dhin	Dha	Dha	Dhin	Dhin	Dha	Dha	Tin	Tin	Ta	Ta	Dhin	Dhin	Dha
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Sama								Khālī							
Number of Fractions															
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

- Ektāla suited for Vilāmbita Laya

Dhin	Dhin	Dha ge	Ti ra	ki ta	Dhi	Na	Kat	Ta	Dha ge	Ti ra	ki ta	Dhi	Na
1	2	3	4	5	6	7	8	9	10	11	12		
Sama							Khālī						
Number of Fractions													
1	1	2	4	1	1	1	1	2	4	1	1		

Summary

- Classical music – three elements
 - Tonal Note or S
 - Raga
 - Tala
- Vocal values and ornamentations for Rāgadārī Saṅgīta (Classical Music)
 - Theharāva
 - Ghasīṭa
 - Mīṅḡa
 - Sometimes Āṅdolana and Khaṭaka-s
- Rāga – group of phrases woven together that gives the Rāga its characteristic movement (Calana)
- Tāla – Beat cycle that has a clear starting point
- Baṅḡīśa – Amalgamation of both Rāga and Tāla that gives both Svara and Laya equal importance (Khānepurī)

• PART II – SHYAMRAO GHARĀNĀ

Rāga Presentation in Shyamrao Gharānā

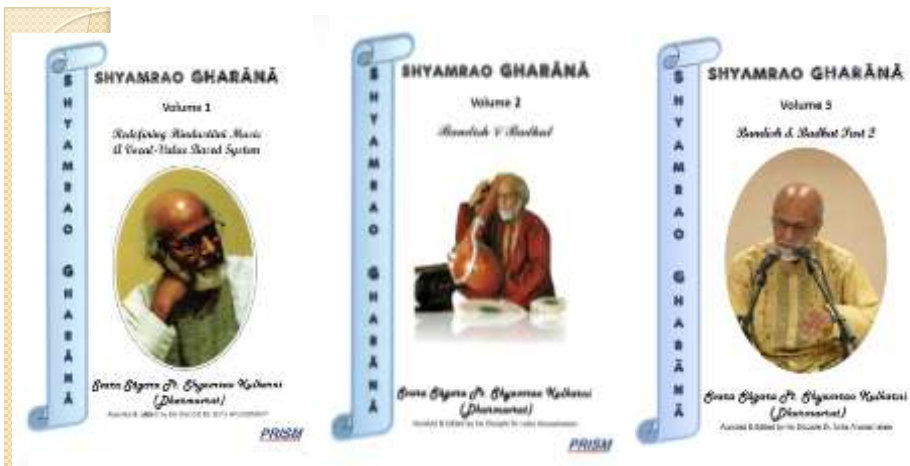
- Establish S and complete Rāga Vistāra in the absence of Tāla in pure Ākāra
- Astaī sung 3 times in Vilāmbita Laya
- Bola Ālāpa-s in single speed in full Khānepurī
- Bola Upajā-s in double speed maintaining Khānepurī
- Bola Tāna-s followed by Tāna-s maintaining Khānepurī
- Choṭa Khayāla is optional
- Presentation of Rāga Nanda

Attributes of Shyamrao Gharānā

- Establishment of S
 - Unlike with a musical instrument, with human voice we need to find the right tonal S
 - The octave arises in relation to the S, the tonal note
- Rāga Vistāra without Tāla
 - Warm up the voice in pure Ākāra and in the absence of the use of light ornamentations, in slow tempo
 - Theharāva, Ghasīṭa , Mīṅḍa and Āndolana sometimes (slower tempo ornamentations)
 - Murakī-s and Kana-s are ornamentations in faster tempo-s and hence avoided in the beginning
 - Upaja-Aṅga-s: one Upaja at a time rather than one note at a time because Rāga is a garland of Upajā-s
- Baṅḍīsa sung 3 times in Vilāmbita Ekātāla
 - Tāla cycle and Calana of Rāga in Khānepurī are established
- Bola Ālāpa-s in Khānepurī
 - Gradual unfolding of Rāga in Khānepurī
 - Rāga has an intrinsic Laya, which is best captured in slow tempo
- Emphasis is more on Bola Ālāpa-s than on Layakārī
 - Tāna-s do not do justice to Rāga, they erase the Vādī and Saṁhvādī

Teaching Principles

- Voice culture
 - Natural voice and ease in singing
 - Singing in Ākāra – open voice
- Curriculum based on mode of vocalization
 - Svara Samvāda Rāga-s first followed by Svara Saptaka Rāga-s
 - Sarala Gati Rāga-s followed by more complex Sarpa Gati Rāga-s



Published 3 volumes on “Shyamrao Gharana”

Prism Books, Bangalore

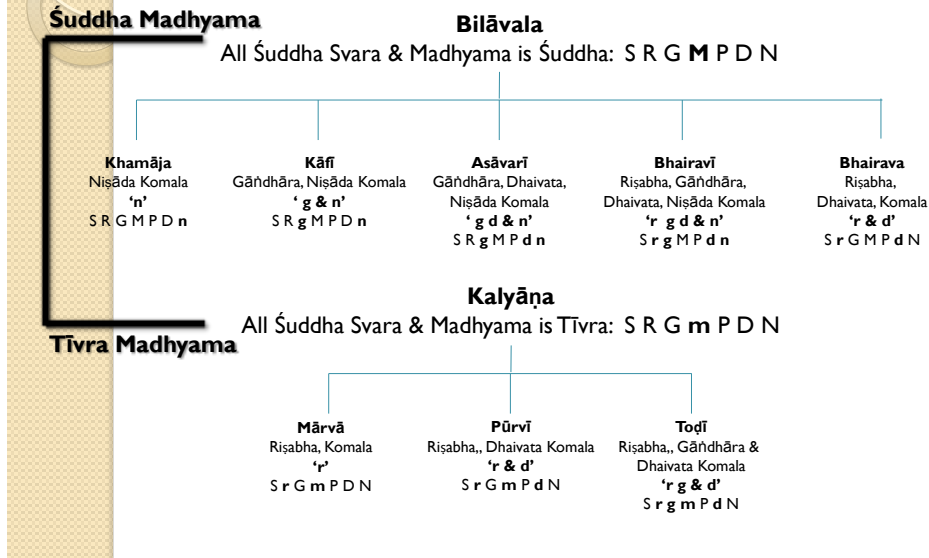
July 2011

PART III – CLASSIFICATION SYSTEM

Bhatkhande's Thāṭa Based Classification System

- Bhatkhande was originally an instrumentalist, a sitarist
- Developed the first systematic classification based on Saptaka
 - Met with several musicians, assimilated Rāga-s, analyzed them for the notes present in the Rāga
 - Organized the Rāga-s into different buckets depending on the notes
- System is called the Thāṭa System
 - Each Thāṭa is a Saptaka (containing 7 notes in the Āroha and 7 in the Avaroha)
 - Each Rāga is a derivative of a Thāṭa

The Thāṭa System: 10 Thāṭas (Full Scale)



I. Short-Comings of the Thāṭa System

- Although provides the notes of the Rāga, no indication of movement (Calana) of the Rāga

Kāfi Thāṭa: S R g M P D n S'; S' n D P M g R S
Rāga-s with similar notes

Rāga	Āroha	Avaroha	Vādī/ Samvād	Calana	Shyamrao Gharana Classification System
Bāgeshrī	S g M D n S'	S' n D P M g R S	M/S	.D .n S g M D n S' S' n D M ~ M P D ~ M ~ g R ~ S	S G M D Calana (Khaṇḍbāvātī)
Siṅdhurā	S R M P D S'	S' n D P M P g R g R S	R/P	S ^M R ^P M P ⁿ D ⁿ D S' ~ S' R' n ⁿ D ⁿ D P ~ M P g g ^S R ~ S	S R M P D Calana (Śuddha Baṭiyāra)
Kāfi Kānaḍā	S R g M P D n S'	S' D n P g M R S	R/P	.nS .nSR, Rg RgM RSR, RgR M M P, M, PDn ~ P, Dn DnS' Dn P, n ~ M P, P ⁿ g ⁿ M, M ~ R S, .nS .nSR	SRS RgR gMg Calana (Gauḍa Malhāra)
Bhīmapalās Ī	S g M P n S'	S' n D P M g R S	M/S	S M ~ g P ~ M D P ~ P S' n n ~ n R' S' ~ S' R' n n ~ P D P ~ P g M ~ M g R ~ S	SM GP MD Sarpagati Calana (Kedāra)

2. Short-Comings of the Thāṭa System

- Thāṭa System is based on the Saptaka and not on Svara Saṁvāda
 - Svara Saṁvāda is the primary movement of vocal cords, similar to Tānapurā
 - The classification system does not do justice to Svara Saṁvāda and hence vocal music
- Often even the Saṁpūrṇa Rāga-s' are seldom Saṁpūrṇa and are invariably Auḍava Saṁpūrṇa (5 notes, getting closer to Svara Saṁvāda)
 - Natural movement of the vocal cords is Auḍava Saṁpūrṇa
 - Kāfi:
 - Āroha: S R M P D n S'; Avaroha: S' n D P M g R S

Svara Saṁvāda based classification with emphasis on Calana germinated

Vocal-Value Based Classification System

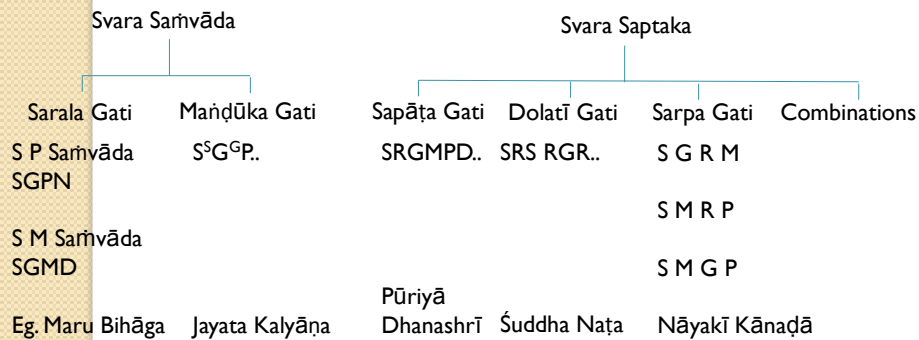
Svara Saṁvāda			Svara Saptaka											
I. Mālaśrī (S G P N)			Sapāṭa Gati Straight forward Saṁpūrṇa Calana	Dolaṭi Gati Swinging to and fro Calana	Sarpa Gati Serpent like zigzag Calana									
Sarala Gati Simple and straight forward Calana		Maṅḍūka Gati Frog-like, jerky Calana												
II. Bihāga (S G(g) P N(n))	IV. Khaṛibhāvatī (S G(g) M D(d))	IX. Jayata Kalyāṇa (S G op)	IX. Miyañ Kī Toḍī (SR(r)G(g)M(m) P D(d)N(n)S')	X. Śuddha Naṭa Saṁpūrṇa (SR(r)S, RGR GM(m)G... D(d)PD...)	XI. Hamīra Sarala Āroha + Sarpa Gati Avaroha (SGMD(d))	XII. Saṅkarā Ghaṣīṭa Āroha + Sarpa Gati Avaroha (S G P N(n))	XIII. Gauḍa Malhāra Dolaṭi Gati Āroha + Sarpa Gati Avaroha (SRG(g), RGM)	XIV. Gauḍa Sāraṅga Sarpa Gati Āroha + Sarpa Gati Avaroha (SG RM)						
Mārū Bihāga	Bāgeshrī	Hema Kalyāṇa							Pūryā Dhanāśhrī	Jayajayaṭī	Bahāra	Sāvanī Kalyāṇa	Kāphī Kānaḍā	Yamana
Madhuvaṭī	V. Ābhogī (S R(r) G M(m) D(d))	Desakāra							Lalita	Gaurī	Darbārī Kānaḍā	Naṭa		Pūryā
Madhukaṭṭa	Māravā	Śuddha Kalyāṇa								Lalitā Gaurī	Bhairava	Bhāgadā		Pūrvī
Joga	Gujarī Toḍī	Chāyānaṭa										Gāvātī		XV. Durgā (SM RP)
Dhānī	VI. Bhavānī (S R M D)													Kāmoda
Suhā Kānaḍā	Gorakha Kalyāṇa													Syāma Kalyāṇa
Sugharāt Kānaḍā	VII. Śuddha Bhaṭiyāra (S R M P D(d))													Miyān Malhāra
Multānī	Āsavarī													XVI. Kedāra (SM G(g)P)
III. Bhūpa (S G P D)	Siṅdhurā													Bhīmapaḷāśī
Bibhāsa	Devagāṅdhāra													
Janasaṁmohinī	VIII. Brīṅdrābanī Sāraṅga (S R M P N)													
Alhaiyā Bilāvala	Madhamāda Sāraṅga													
Bilāsakhānī Toḍī	Śuddha Sāraṅga													

Rāga Mālashrī the Gateway to Rāgadārī Vocal Music

- S G P or S G P N is the basic Svava Saṁvāda
- Rāga Mālashrī is the most important Rāga from a Voice Culture point of view
 - The notes in Rāga Mālashrī are the same notes the Tānapurā provides
 - S & P the primary notes and G & N their respective upper partials
- Svarāntara Rāga – that which contains 4 notes
 - Āroha : S G ~ G P ~ P N ~ N S'~
 - Avaroha: S'N ~ N P ~ P G ~ G S ~
 - Diyo Darasa Mohe Catura Bhujana Kara

Svava Saṁvāda before Svava Saptaka

- The two main groups of Rāga-s in the classification system
 - Svava Saṁvāda Rāga-s
 - Svava Saptaka Rāga-s
- Mālashrī is the gateway to all Rāga-s



Svara Saṁvāda Groups

• S P Saṁvāda

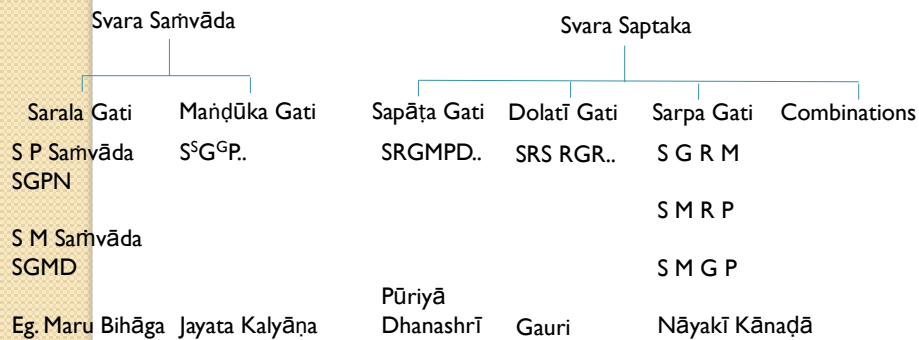
- Predominant Saṁvāda provided by Tānapurā
 - S G P N Calana - Bihāga
 - S G P D Calana - Bhūpa
- Maru Bihāga: S P Saṁvāda
 - S G m P N S' ~
 - S' N P D P ~ P G m G ~ G R S ~
- S P & G N
- Piya Nahi Aaye Sagari Ratiya Mai to Jagi

• S M Saṁvāda

- Inverted S P Saṁvāda
 - When P is made S then the S becomes M (the 4th)
 - S G M D Calana – Khambāvatī
 - S R G M D Calana – Ābhogī
 - S R M D Calana – Bhavānī
 - S R M P D Calana – Śuddha Baṭiyāra
 - S R M P N Calana – Brindāvanī Sāraṅga
- Khambāvatī : S M Saṁvāda
 - S G M D S' ~
 - S' n D M G M R S ~
- S M & G D & M n
- Ali Re Mai Jagi Sagari Raina Nahi Aaye Piya

Svara Saṁvāda first before Svara Saptaka

- The two main groups of Rāga-s in the classification system
 - Svara Saṁvāda Rāga-s
 - Svara Saptaka Rāga-s
- Mālaśrī is the gateway to all Rāga-s



Time Intervals & Complexity of Movement

- Time interval between notes
 - Mañḍūka Gati < Sarala Gati < Sarpa Gati
- Complexity of Movement
 - Sarala Gati – Simple stepwise movement (Māru Bihāga)
 - Mañḍūka Gati – Jerky (frog-like) movement (Jayata Kalyāṇa)
 - Sarpa Gati – Serpentine movement (Nāyakī Kānaḍā)

Classification Table :
Left to right complexity increases
Top to bottom also complexity increases

I. Complexity Increases in Column

Svara Saṁvāda – Sarala Gati Calana – S G(g) P N(n) Motif

Rāga	Āroha/Avaroha
Mārū Bihāga	Āroha: S G, G m P, P N S' Avaroha: S' N, P D P, P G m G, G S R S
Madhuvanṭī	Āroha: S, g m P, P N S' Avaroha: S' N, P D P, m P n D P, P g m g, g S R S
Madhukauṣa	Āroha: S, g m P, P n S' Avaroha: S' n P, P m g, g .n g S
Multānī	Āroha: r: N S, mg m P, d m P, P N S' Avaroha: r' N S', S N d P, d m P g m g, m g r: N S ~

Complexity increase down the column
Importance is not given to whether notes are Śuddha or Komala
Ease in learning these Rāga-s sequentially

2. Ghasīṭa Āroha & Sarpa Gati Avaroha

Svara Saptaka – Sarpa Gati – Ghasīṭa Āroha & Sarpa Gati Avaroha S G P N(n) Motif

Rāga	Āroha/Avaroha
Śaṅkarā	Āroha: S G P N S' ~ Avaroha: NS' DN ~ DP G P RG ~ RS ~
Sāvanī Kalyāṇa	Āroha: S G M P ~ NS' Avaroha: S' P, D M, P G, GMP~ MP~ G~ RS~ S~ SRS~ S
Naṇḍa	Āroha: S G M P, D N P, ~ NS' Avaroha: S'~ N P, D m, P G → M~ DP~ R S~
Bihāgadā	Āroha: .NS' ~ G M P N S' ~ Avaroha: NS' DN P~ P D M, M P G, G M n D P ~ P G M G RS
Gāvatī	Āroha: S G M P n S' Avaroha: P n S' D P, D M, P G, M R, .n .n S

3. Sarpagati Rāga-s

Svara Saptaka – Sarpa Gati Āroha & Sarpa Gati Avaroha SM RP Motif

Rāga	Āroha/Avaroha
Durgā	Āroha: S MR PM DP SD RS' Avaroha: S' D ~ PM ~ R ~ M, D S
Śyāma Kalyāṇa	Āroha: S MR Pm DP SN S' Avaroha: NS', D P, m P, G MR ~ M, N S ~
Nāyakī Kānaḍā	Āroha: S M ~ R P ~ M n ~ P S' n R' S' ~ Avaroha: R' n S' ~ P n P ~ gg M ~ gMgMPMRS R~ S
Miyān Malhāra	Āroha: S MR P ~ M P n DN ~ S' Avaroha: S' ~ D n ~ M P ~ n P g g g MPMM ~ R S

A Student's Perspective

- Ease of learning different Rāga-s with similar Calana
 - Mārū Bihāga, Madhuvañtī, Madhukauñsa and so on
- Dispels ambiguity in the Calana of Rāga-s
- This classification system, alongside Bhatkhande's Thāṭa system gives complete picture of Rāga

How does it Address Short-comings of Bhatkhande's Classification System ?

- Although provides the notes of the Rāga, no indication of movement (Calana) of the Rāga

Kāfi Thāṭa: S R g M P D n S'; S' n D P M g R S
Rāga-s with similar notes

Rāga	Āroha	Avaroha	Vādī/ Sainvādī	Calana	Shyamrao Gharana Classification System
Bāgeshrī	S g M D n S'	S' n D P M g R S	M/S	.D .n S g M D n S' S' n D M ~ M P D ~ M ~ g R ~ S	S G M D Calana (Kharibāvātī)
Sīndhurā	S R M P D S'	S' n D P M P g R g R S	R/P	S 'R 'P M P 'D 'D S' ~ S' R' n 'D 'D P ~ M P g g 'R ~ S	S R M P D Calana (Śuddha Baṭiyāra)
Kāfi Kānaḍā	S R g M P D n S'	S' D n P g M R S	R/P	.nS .nSR, Rg RgM RSR, RgR M M P, M, PDn ~ P, Dn DnS' DnP, n ~ M P, P'g M g M, M ~ R S, .nS .nSR	SRS RgR gMg Calana (Gauda Malhāra)
Bhīmapalās ī	S g M P n S'	S' n D P M g R S	M/S	S M ~ g P ~ M D P ~ P S' n n ~ n R' S' ~ S' R' n n ~ P D P ~ P g M ~ M g R ~ S	SM GP MD Sarpagati Calana (Kedāra)



Agenda

- Part I – Background
- Part II – Shyamrao Gharānā
- Part III – Classification System