

From GramaRaga to That: an Introduction to Early Hindustani Music Theory

A class on music in India from a western musician. We'll cover both current basic theory and some early historical, from pre-Gupta up to about 1250AD. Will include comparisons to western modes and solfege. Class by Amelie d'Anjou

Taught at <http://daigaku-ryou.org/classes/>
10-15-22

The historical info I am teaching is from The Rāgas of Early Indian Music, by Richard Widdess, 1995

What the book doesn't do: give us all the notated music from his 4 sources, document the history of any particular raga, or deal with rhythm.

What it does do: talk about the sources in English, discuss the theory, give examples, plus 3 appendices with music.

Some layers of Indian music theory are very ancient. Since they were originally from oral tradition, we really can't say how old. Multiple music theory treatises are extant, with various layers of age within. The oldest has parts that are assumed to be B.C.E.

Indian solfege, called **Sargam**, is a 1000 years older than Western music's.

Sa Re Ga Ma Pa Dha Ni Sa these are short for their full names

Do Re Mi Fa Sol La Ti Do dates to Guido of Arezzo, c.1040AD

C D E F G A B C Sa = C for convenience

<https://www.sangtar.com/2007/04/4-writing-melody/> shows a labeled keyboard.

If you are going to learn anything about Indian music theory, you have to learn these scale note names. Everything is done referring to them.

Indian theory says that it uses 22 shrutis to an octave.

Western music has 12 notes to an octave, and 7 in a scale.

But, any raga will use from 5 to 7 notes, so modal.

To untrained ears, the notes sound pretty close to our scale. Not equal temperament, but just intonation (so purer intervals). I'll not go into temperament here, especially as the earlier in time we go the less sure we are what people actually did.

Rhythm: the onomapoetic drum sounds, dha din ga na tin etc, go Way Back, but not any actual rhythms. The ancient texts give the above, but not the rhythm they are played in. Since Widdess' book doesn't cover it, neither will I.

For more rhythm info, go to <https://www.sangtar.com/2007/04/rhythm/>

<https://www.sangtar.com/2007/04/6-definitions-of-rhythmic-words/>

<https://www.sangtar.com/2007/04/7-tabla/> Tabla evolved from earlier drums, still period, just not pre-1250.

<https://www.sangtar.com/2007/04/9-tablas-sounds/> Other earlier drums must have made similar sounds, as the syllables go so far back.

Modern Thaats Theory:

I'd like to start with more modern theory, because it's a good place to start. The 10 thaats, by 20c theorist V. N. Bhatkhande. Some musicians don't like the thaats, but they make it easier to understand. [the thaats aren't ragas, but are named after ragas]

<https://www.sangtar.com/2007/04/20-ten-thaats-of-northern-indian-music/>

<https://www.swarganga.org/articles/icmconcepts/icm5.php>

<https://en.wikipedia.org/wiki/Thaat>

comparing western modes to thaats: <https://www.sangtar.com/2007/07/grams-and-moorshanas/>

If you don't know the western modes, see wikipedia +/- or my class handout on medieval modes. [https://en.wikipedia.org/wiki/Modus_\(medieval_music\)](https://en.wikipedia.org/wiki/Modus_(medieval_music))

Or [https://en.wikipedia.org/wiki/Mode_\(music\)](https://en.wikipedia.org/wiki/Mode_(music))

In modern Indian theory, 1 and 5 (Sa + Pa) cannot be flattened or sharpened. Only the 4th, Ma, can get a sharp, called *tivar* or *teevra*. The other notes can be flattened, called *komal*. Different books or websites will notate these notes differently, so check each place for how they differentiate. Here's one example:

http://soundofindia.com/showarticle.asp?in_article_id=938132282

http://soundofindia.com/showarticle.asp?in_article_id=-332763853

A good lesson with explanations of lots of terms is here:

http://soundofindia.com/showarticle.asp?in_article_id=793838584

Modern Vs Early Medieval:

In the earliest Indian theory, from the Gupta period, the natural scale had a Eb and an Bb. Ga and Ni could be natural also, but those were the changed pitches.

In current theory, all the modes start on Sa, and Sa is a drone during the raga. **Before the 15th century there is no evidence for a drone!** Also, different notes could be your starting note. So the way they made different modes then was to change the starting pitch, and with the variants of Ga and Ni either flat or natural.

Early Instruments:

Voices of course, flutes, drums, cymbals, and plucked strings. *Veena* is a generic term for stringed instruments. Lets go to Wiki for some pictures.

The earliest veena, a harp type. https://en.wikipedia.org/wiki/Ancient_veena

Next earliest is a stick zither: https://en.wikipedia.org/wiki/Alapini_Vina

Early flute articles: <https://en.wikipedia.org/wiki/Bansuri>

<https://en.wikipedia.org/wiki/Venu>

[should add my own staff notation of thaats – if I do that, could also add the wiki pics of instruments, just credit source]

Treatises +

Just the most important, and ones with sargam notation, in chronological order.

Natya-Shastra by Bharata, maybe 200bc - 200ad [BhNS]

Mainly about religious theater and dance

Music system is jāti, so all later writers try to make their system back compatible with jāti.

First appearance of Sargam, ie Indian solfege, and the onomatopoetic drum sounds.

https://en.wikipedia.org/wiki/Natya_Shastra

Kudumiyāmalai Inscription, 7th or 8th c. [KI]

Carved on a rock in Tamil, Sargam notation of exercises in each primary gramaraga (7)

Brhad-desī by Matanga, maybe c.800 [MBD]

Has an example in Sargam notation of 9 jātis (out of total of 18), fragments of 3 gramaragas, then excerpts from 2 not surviving treatises with 66 bhasas and 40 bhasas each. First 2 systems (ie jāti and gramaraga) already passé.

<https://en.wikipedia.org/wiki/Brihaddeshi>

2 vol facing page trans. from 1992, 94, but only vol 1 is available. Try inter-lib loan.

Abhinava-bhāratī by Abhinavagupta, c 1000ad

Commentary on N-Sh

Sarasvatī-hrday-ālamkāra of Nānyadeva c1100 [NSHA]

alternative title Bharabhāsyā

Comprehensive, more melodies than Brhad-desī, some similar to ones in SSR, but longer

Sangita-ratnakara by Sarngadeva 13c (1250) [SSR]

This one has music examples of all the systems so far, jati, gramaraga, bhasa, and desi-raga. There are multiple extant of this one (vs the previous treatise, which only has one)

https://en.wikipedia.org/wiki/Sangita_Ratnakara

1943 edition online: <https://archive.org/details/SangitaRatnakara/page/n1/mode/2up> intro in English, text Sanskrit

Also is a 2 vol facing page transl.

Sangita-rāja by Kumbhakarna 1450ad. with music, but no Eng trans yet

Ragavibodha by Somanatha 1609ad.

Supposed to have music , including symbols for ornamentation on the vīnā.

By now all ragas start on Sa, and have drone?

2 vol book by E Nijenhuis, *The ragas of Somanatha*, 1976. May be re-issued soon as ebook.

Summarizing Widdess' The Ragas of Early Indian Music

Richard Widdess' book main point is to show both continuity of concepts and the changes over time.

Not to give us the music, or follow any rāga through time.

The earliest described system, *jatis*. We have info, but not enough to recreate it. By the time we get examples (just 9) it's already passé.

Primary gramaras: maybe. We have the KI rock inscription exercises, some fragments. Do we have written melodies? 3 for each in SSR (p163-4) an alap, 2nd instrumental, then song with text called āksiptikā. Were they already passé?

Bhasas: we have enough melodies (106 in MBD, c800), but not in this book - in Sanskrit.

Desi-ragas: 86 in SSR (13c) 34 "well known in former times" and 52 "well known today" p13 These should be playable (although we only have pitches, no rhythm), and were current when written down.

He has one chapter for each of the 4 sources with music from pre-1250ad, plus one more (not in Sanskrit) in the appendix.

There's supposed to be a source from 1450 with music (the Sangita-rāja by Kumbhakarna – I can't find an Eng trans.) then nothing with notation until the 17- 18c.

Looks like 1 book and 1 PhD dissertation on a source from 1609, the Rāgavibodha of Somanātha.

Some others have followed one rāga through time and written a paper. I don't know how many of those there are, or where to find them.

Rhythm: the onomapoetic drum sounds go Way Back (to NatyaShastra), but not actual rhythms. Not sure if rhythms get discussed like al-Farabi (10c Baghdad). That would be helpful.

My conclusion: yes, some rāgas are descended from early period, but they have changed, some more than others. We can get a snapshot of these rāgas in time by looking at the original treatises (translated), both reading the description and the Sargam notation. (I wouldn't pick more than half a dozen to learn.)

My next task is to look at some of the treatises themselves and transcribe some of the music to staff notation, since Widdess didn't transcribe very many.

For more of the medieval theory, see my notes on Widdess, below. See last page for sources/biblio.

Notes on Widdess' *The Ragas of Early Indian Music*

Intro

"Evidence for the history of specific modern ragas is found mainly in sources from the thirteenth century onwards, in which the ragas begin to assume, in both name and structure, their modern identities." p.xi Which will not be the emphasis of this book. Notation in treatises has origin in oral solmization (do re mi = sa re ga), and doesn't explicitly define scale, intonation, range or rhythm. Sa=C for convenience/convention, it can be whatever fits your range. All pitches are relative.

There are 4 principal sources of notated music from 600-1250 - one Ch for each (Ch4-7) In Ch 8 will explain that 22 *shruti* microtones for scale had been replaced by 1000AD by approximately equal temperament.

Original "scale" had Eb and Bb, so Ga and Ni lowered from today

Ch 1 : Evidence

Most authors repeat info from earlier texts

of modes/classes increased from 18 in earliest writing to 260 in 13c

4 interrelated systems: *grama-jati*, *primary gramaraga*, *gramaraga-bhasa*, *desi-raga*

Gramajati system (early 1st millennium)

Main text on dramaturgy, from Gupta period (4 to 6c, so ~ 500AD)

no critical edition - too many variants (BhNS)

2nd main text very condensed language (Dattilam by Dattila)

Melodic system has 2 parts: a scale system and a modal system

2 basic scales- *grama* (tonic is C, with Eb & Bb)

18 mode classes - *jati*

Sa-grama starts on Sa, *Ma-grama* starts on Ma

Gramas defined via microtones (*shruti*) -22 *shruti*

The 7 scale degrees (*svara*):

| | | |
|----------|-----|----|
| sadja | sa | C |
| rsabha | ri | D |
| gandhara | ga | Eb |
| madhyama | ma | F |
| pañcama | pa | G |
| dhaivata | dha | A |
| nisada | ni | Bb |

[Therefore Sadja-grama is Dorian, and Madhyama-grama is Mixolydian.]

Each grama also base for set of inversions (*murchana*) also used for instrument tuning

Jati distinguished by (4) special attributes

1 Initial (*graha*) note

2 Predominant (*amsa*) note or notes (also spelled *aunsha* elsewhere)

3 Sub-Final (*apanyasa*) note or notes / cadence

4 Final (*nyasa*) note

Plus maybe some melodic features.

3 Important Features Different from Current

1 No Drone!

(No evidence for drone before 15c)

2 principal stringed instrument an arched harp of 7 or 9 strings (see back cover), but disappeared by 1000AD

[author thinks this instrument may have influenced the system]

3 Repertoire is pre-composed Ensemble music, not elaborate solo improv
[singers, flute, harp, cymbals & drums] p36

[from ch2] p48/9. 7 *Primary Jatis*

One *jati* for each note (sa ri ga etc.) - that note is the predominant and final.

The *vikrta* (alternate) forms have more variance. p50

Secondary jatis p54-55 There are 11, so total = 18 (auspicious #)

Even though author puts each scale/mode in notation, these are only from texts, so w/o notational examples it would be very hard to try to recreate this earliest form.

Primary gramaragas (middle 1st millennium)

Now not 18 *jatis*, but 7 modes called *gramaragas*.

The 7 later become basis of expanded system of 32 *gramaragas*.

Inscription on rock face from 7-8c w/ music notation: *Kudumiyamalai* in Tamil Nadu (KI)

(more in Ch 4 and music in appendix 2)

Names of the 7 *primary gramaragas* (order from KI):

Madhyamagrama

Sadjagrama

Sadava

Sadharita

Pañcama

Kaisikamadhyama

Kaisika

Since no drone, not all *gramaragas* end on Sa. In fact, 5 end on Ma, and 2 on Pa (p62-3 and Ch 4), so none on Sa.

[from Ch 2] p62-4 *Gramaragas*

scale ex. on p 63

top of p64, only 4 scales actually used in the 7 *gramaragas*

Mixolydian: *Madhyamagrama, Sadjagrama, Kaisika*

Major: *Sadava*

Lydian: *Sadharita, Kaisikamadhyama*

Dorian: *Pañcama*

Pañcama and *Kaisika* end on Pa. With only 2 notes that can be altered (Ga & Ni) and 2 end notes, adds limits.

Changed in 15-16c to end on Sa, with all but 2 notes alterable (12 note total options), the system used today.

Gramaraga-bhasa system (late 1st millennium)

Now 7 primary, 23-26 secondary *gramaragas*, and about 100 derived modes called *bhasas*.

The word *bhasa* means language or dialect, so implies both a sub-mode of a *gramaraga* and a regional mode.

Lots of the names are of regions or peoples, especially from the NW.

Desi-raga system (late 1st/early 2nd millennium)

c1130 treatise says *gramaragas* obsolete in entertainment (describe 2), now *bhasas* and *desi-ragas* for secular.

[therefore overlap in 12c]

2 other sources say an extension of the *marga* tradition

source from 1100 (NSHA) has notated *desi-raga* melodies

source SSR from 13c divides *desi-ragas* into 4 categories, then into 2 groups, those 'well-known in former times'=34, and those 'well-known today'=52.

This implies that earlier categories are also no longer performed, which is supported by SSR ch6, which details how to play *kinnar vina* (fretted stick zither) and discusses 23 *ragas*, all from 'well-known today' group. For how to play flute, are 27 *ragas* and 2 *bhasas*, so a few *bhasas* still being played, but no *jatis* or *gramaragas*.

These 2 sources also mention other categories of modes, but no more info about them besides names, and no notation.

Non-technical sources

A Chinese account of an Indian musician from Kucha in Central Asia who demonstrated 7 "western modes" on a short necked lute (*piba*). Names appear to be Sanskrit, and incident can be dated precisely. Written in 656AD about when Emperor Wu of N Zhou dynasty married a Turkish princess Ashina in 568AD to end of his reign 10yrs later. So 7 modes look to be *gramaragas*. see p16-17 for names and intervals - most match well, one just a note off, one really doesn't match at all.

[based on assumption that Chinese scale in 6c is Lydian]

5 names are *gramaragas*, other 2 are note names, could be modes also

So, 7 primary *gramaragas* main from late Gupta to early 7c or later

No references to *bhasas* or *desi-ragas* before 800, but widespread by late 9c,

b/c Tamil Tevaram hymns collected between 870-907

Collection of Buddhist songs from 11c have *desi-raga* names but maybe names added later. Collection of Vaishnavite songs composed in 12c have *desi-raga* names. - Both collections from Eastern India.

history, ethnology, and raga

classical= *marga*

regional 'vernacular' = *desi*

no modes named after Ganges area

so theory is main base modes are from Ganges area

Ch 2

Rāga may be compared with *jāti*

Many features already present

Mode as a continuum, with 'scale' at one end and 'tune' at the other.

In some other modal systems, scale best distinguishing feature, not in Indian, where several modes share a scale.

N Indian *rāgas* closer to 'tune' than scale.

N Indian Music only recently classified by scale (20c Bhatkhande's 10 *thāt* system)

[a 17c guy created system with 72 scales, but admitted that only 19 were used]

S India had scalar classification starting with 16c *Rāmāmātya*, but N musicians never liked it.

"It is possible for 2 *rāgas* to have identical intervallic structures yet be considered wholly unrelated; conversely, *rāgas* with different scales may be considered closely related." p34

[(p36-7) These descriptions of the way music functions in the religious dramas reminds me of Bollywood!]

Rasas

Author finds this less convincing, but sentiments/emotions associated with each pitch.

Sa heroic (*vira*), angry (*raudra*), amazing (*adbhuta*)

Ri " " "

Ga pitiful (*karuna*)

Ma erotic (*srngara*), mirthful (*hasya*)

Pa " "

Dha disgusting (*bibhatsa*), terrifying (*bhayanaka*)

Ni pitiful (*karuna*)

Based on which note is Predominant in that *jati*. Author points out that some *jatis* have more than one predominant note. Thinks it could be from trying to fit poetic aesthetic categories onto music. Later on *ragas* do have more associations with them, including times of the day. [Me: Different modes for different parts of the drama?]

p48/9 **Primary Jatis**

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Ch 2 conclusions

1 Jāti and rāga are modal concepts

2 They were used in different repertoires

3 The jati & raga systems are not closed or symmetrical, nor is there redundancy.

Therefore the asymmetry must indicate actual practice of musicians.

4 Jātis seem to be classification for existing melodies or melody types; there are relatively few, and they are variable (different melodies can be within one jāti). Rāgas are invariable, and become models for composition and improv rather than a classification system. Numerous.

5 Jatis & ragas are not scales, and not classified by scale. More good points difficult to summarize, re diff and sim between then systems and now system.

6 Weak correlation between jātis and rasa (feelings). Rāgas have numerous aesthetic identities.

7 Raga system later than Jati, but based at least partly on it.

8 Both systems have limited number of modal types and unlimited number of variants.

He distinguishes 4 kinds: (a) *modified modes*, (b) *hybrid modes*, (c) *regional variants*, and (d) *style variants*.

"In modern practice, the family of related rāgas (rāg-kul), derived from a common ancestor or type (*suddh*) rāga, represent an analogous concept, one that is arguably more important to performing musicians than scalar similarities." p82

9 seems to be a continuity as time goes by.

Ch 3 approach to study of early Indian music notation

Writing not in such esteem as in West; instead memorization, improvisation, and oral transmission.

"Many systems of 'oral notation' exist, and have since ancient times."

Solmization, hand gestures

Only captures one aspect of the music

missing ornaments, rhythm

In drum notation tells sequence of sonorities but not rhythm (if you are looking for the drum patterns, ch. 33 of BhNS and ch 6 of SSR)

Why not? Don't need it. Writing only supplemental mnemonic device

More writing in South, some 18c examples [although again, oral transmission considered preferable]

Ch 4 The *Kudumiyāmalai* (KI) Inscription

On a rock, 7-8 c. in Tamil [*gramaragas*]

Look like exercises. Everything in 4 beat measures, no repeated notes, no rhythm, all measures on one line end with same note, lots of jumps. [see appendix 2 for music]

Is similar to a mathematical formula in SSR (13c source), which is still used by some musicians as an exercise in memorization! (p118) and is believed to aid improvisational fluency. [*svara-prastāra*]

Comparing *svara-prastāra* rules to KI, composer can't use all possible permutations because has to stay in mode.

Comparing melodies in SSR to KI, lots of similarities

I'd say if we want to learn *gramaragas*, then practicing KI is good idea, but they don't make good melodies. [I'd pick one *gramaraga*, play melodies from SSR, practice the KI exercises. Then move on to another *gramaraga*, same thing.]

Ch 5 The *Bṛhaddesi*

attributed to the sage Matanga

~c.800AD (latter half of 1st millennium)

1st extant source to describe the complete early raga system, and 1st ms. to use music notation

enigmatic, and a compilation -- verse text with prose commentary

has 4 groups of notations:

1. examples of scales and melodic patterns
2. melodies illustrating jatis (9 melodies of 18 jatis)
3. melodies illustrating *gramaragas* (only 3 fragments - looks like a lost section)
4. melodies illustrating *bhasas* - in 2 sections, one w/ 66, the other 40

Unfortunately, while this book has all the *gramaraga* fragments, it only gives one example from each of the other groups. They are all in the original Sanskrit edition (he gives p#s), but I can't read that.

The *Kaisiki jati* (p133) is fine, but the best example here is the *bhasa Saindhavi* (p138). There's enough there that I could make a song/raga of it - rules are pretty clear. Sa/C is tonic, Bb and Eb, pentatonic on the way up (skip the flat notes), all 7 notes going down. See also *The Raga Book* p154-5 *Sindhura*

Is new 2 vol. facing page translation from 2002, 2004. (vol 1 can buy, not vol 2 – library)

Ch 6 The *Sarasvatihridayalamkara of Nanyadeva*

alternate title *Bharatabhāṣya*

comprehensive treatise, with one author, datable (early 12c), and has more melodies than *Bṛhaddesi*.

Nanyadeva ruler in N India 1097-1147

Again, author is not going to give us all the music. [much sad]

Cited in SSR but not others

Only survives in one corrupt copy, as of 1995 no translation

Widdess thinks musical examples chief use is in comparison to others, esp SSR. Ch 6 has the measured songs with text demonstrating *jātis*, *kapālas*, *kambalas*, and *pānikas*. Ch 7 unmeasured music w/o words, called *ālāpaka* and *rūpaka*, showing *gramaragas*, *bhasas* and *desi-ragas*.

Bunch of jātis (85), but thinks they are theoretical.

Are 15 pānikas in the 7 primary gramaragas, thinks since they are in jāti chapter that originally were, then later recomposed. Gives one pānika (#12) - long, 4pp, has 4 sections. First 2 sections have structure, second 2 are thru-composed. Decent tune.

Ch 7 of orig describes 150 rāgas total, (combination of gramaragas, bhasas and desi-ragas). Nanyadeva says they were quoted to him, so pre-existing. Each description followed by 2 melodies, called ālāpaka and rūpaka. Definitions given but not clear. This author only gives one rāga, Saindhavi, so we can compare to previous source.

Ch 7 Sangita-ratnakara by Sarngadeva [SSR]

This seems to be the best source for notated melodies.

(Available in 2 vol with facing page translation - ordered)

Notation is in SSR ch 1, 2, and 6

Ch 1 has alamkaras (exercises), jāti-prastaras, and short examples of word setting (giti).

Ch 2 is gramaragas and bhasas. Each gr gets at least 3 melodies: an alapa, another instrumental, then a song with text called āksiptikā. Bhasas get an alapa and a rūpaka.

(Desi-ragas should be here also, Widdess doesn't say. In ch 1 he said there were 34 from former times and 52 current ones.)

Ch 6 describes musical instruments and playing techniques for kinnari vīnā (plucked monochord stick zither) on 23 desi-raga alaps, and 29 for flute. Also has directions for ornamenting specific pitches. These are the only tunes current to the writing. (2 of the flute tunes are bhasas, so they are still being played.)

Ch 8 Sruti etc.

This is where he argues that they really aren't using the 22 shruti, but more of a 12 note division similar to western music (although they may "color" notes by bending pitch, with certain notes being lower or higher in certain ragas, just as today). He bases this on analysis of the notated examples in the treatises. It was official in the 16c, but he argues that it starts earlier, perhaps starting in the 8-10c! This will certainly make it easier for those of us coming from a Western tradition to learn to perform the music.

later Ch.s

He gets really into analysis in ch.9 & 10 - heavy reading. I have not finished these yet. Alaap is a super old concept, definitely period. So a non rhythmic exposition of the mode (alaap), followed by a rhythmic composition. Compared to modern alaaps, definitely shorter, but still the same function. Ch 11 is a nice short conclusion. Yes some aspects do date back, while other parts evolved over time.

Appendices

1 has a source not covered earlier, not in Sanskrit. (Jain)

2 is the rock, KI

3 is SSR, just the gramaragas

Also a great glossary of terms.

Recommended Books and Websites

Websites

good article: [Grams and Moorshanas | Sangtar's Music Blog \(wordpress.com\)](#)

compares western modes and thaats very clearly

Whole blog can be used to teach oneself about Indian Music, especially if you read the articles in order.

<https://www.sangtar.com/music-theory/>

Indexes of ragas online:

Soundofindia.com

Has examples of about 100 ragas, also some good articles

<https://www.sangtar.com/raagkosh/> I'm not sure how many ragas are here, a lot.

Riyaz, a singing app for Indian music

(I wouldn't pay for it, try it free and see if you even use it 1st)

Does both pop songs and thaats and ragas – you try to match your voice to the demo.

Books

The Raga Book by Joep Bor, 1999.

Has 4 CDs, with an example of each of the 74 ragas in the book.

Music in North India by George Ruckert, 2004.

Small spiral bound, comes with a CD of excerpted examples, like a college survey intro text.

The Rāgas of Early Indian Music, by Richard Widdess, 1995.

What the book doesn't do: give us all the notated music from his 4 sources, document the history of any particular raga, deal with rhythm.

What it does do: talk about the sources in English, discuss the theory, give examples, plus 3 appendices with music. Only covers up to the 13c.

Learning the Tabla, by David Courtney MelBay 2001.

CD included. A practical guide originally written in 1980, the first in English.

A Practical Method for Taus, Dilruba, and Esraj, by Michael C Wheeler, 2013.

While specifically for learning these bowed string instruments, it explains theory well and has simple tunes in 5 of the thaats in staff notation with sargam underneath.

Book You Don't Need:

Ragopedia 1989. When it was written it was probably the only place to find ragas in staff notation. Now? Go to Sangtar's site - same info, even more rags, and free.

Sangtar.com/raagkosh

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