A DICTIONARY OF SOUTH INDIAN MUSIC AND MUSICIANS
VOLUME I (A-F)

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PREFACE

A REGULAR Dictionary of South Indian Music and Musicians has been a long felt desideratum. The present work is a humble attempt to supply that want. For Western music, there are such standard works as Grove's Dictionary of Music and Musicians, The Oxford Companion to Music, the Macmillan Encyclopaedia of Music and Musicians and Riemann's Lexicon. No such ambitious work has so far been attempted for Indian music either in English or in the Indian languages. The author is glad that the publication of Volume I of this Dictionary of South Indian Music and Musicians, synchronises with the completion of twenty-five years of his career as an author of music books. The other three volumes of this Dictionary of South Indian Music and Musicians will be published shortly.

In this Dictionary, topics of interest to different classes of readers have been covered. The Professional musician as well as the Teacher, Writer, Research scholar, Student, Concerter, Radio listener and the Rasika, all alike will find this a useful reference book. Essential and relevant information on all matters have been included. Concise summaries of important operas and dance dramas have been given. The meaning of a Technical term which one may come across in an article may be got by turning to it, in its alphabetical position. Longer articles have been divided into sections and numbered. No attempts have been made to include the biographies of a large number of performers.

Nomenclatures pertaining to srutis and svaras and the empirical and mnemonic nomenclatures for the 35 talas have been given. Plural meanings for those Technical terms which admit of them have been given. In the Technical terms, only their musical senses have been noticed and not their ordinary meanings. Thus for Aditya, the musical meanings alone are given and not the meaning ‘Sun’.

Current terms as well as obsolete terms, current ragas as well as obsolete ragas, current talas as well as obsolete talas, current musical forms as well as obsolete musical forms and current musical instruments as well as obsolete musical instruments have been noticed in this Dictionary. Ragas and talas mentioned in authoritative manuscripts and which have not found a place in printed works on music have been noticed. Rare ragas and talas figuring in Yakshaganas and Kathakali plays have also been noticed.

The dates given herein for musical luminaries are those of the Christian era. The cross references given in many cases will be found useful.

Though the present book concerns itself primarily with South Indian Music and Musicians, terms, ragas, talas, composers and instruments pertaining to North Indian Music have also been included. A few terms pertaining to Western Music have also been explained.

Music Institutions and Societies of Music are noticed under Music Societies.

Musical Titles which have been conferred by State Governments and Statutory Bodies have been noticed. Titles conferred by musical Institutions of standing, have been noticed under the particular titles and the Recipients noted therein.
RAGA LAKSHANA

Useful details concerning the lakshana of all prasiddha ragas have been given. In the case of other ragas whose names have come down to us through old Manuscripts and standard works like the Gayaka Lochanam, Sangita Kaumudi and Sangita Svara Prastara Sagaram, the arohana and avarohana and their janaka melas alone are given. In the case of ragas which have only single compositions in them, the names of those compositions have been mentioned. In the case of obsolete ragas, the names of works wherein they are referred to are given. In cases of conflicting views regarding the arohana and avarohana of ragas, I have given the versions supported by the standard lakshyas. The Autograph Manuscripts of Pallavi Seshayyar giving the arohana and avarohana of more than a 1000 ragas and a Paper Manuscript of the last century written in grantha characters giving the arohana and avarohana of hundreds of ragas, and the ragas in the Walajapet Collection have been of great help to me in arriving at the correct arohana and avarohana of many ragas. In the case of ancient ragas and jatis for which it is not possible to give detailed particulars with any degree of accuracy, the names of the works wherein they are referred to, are given. The earliest known lakshyas for unfamiliar ragas have been given, in order to help the reader to have an idea of the first composer who composed in that raga. Ragas with dual names and ragas with dual lakshanas are also referred to. Etymological differences in the names of some ragas have also been noticed.

TRANSLITERATION

The standard scheme of transliteration has been adopted in spelling the names, excepting for the fact that popular spellings have been adopted in a few cases. Thus Kriṣṇa is spelt as Krishna; śādja as shadja; caraṇa as charaṇa; chandas as chhandas; sangita as saṅgīta; śrāgāra as srīnāra and so on. The Tamil terms are spelt as pronounced and not as usually written. Thus sūrāy is spelt as adīravu and not as atīravu.

NOTATION

The notation used herein is the standard sargam notation. The seven notes: shadja, rishabha, gāndhāra, madhyama, panchama, dhaivata and nishāda are written with their initial letters: s r g m p d n. The small letter by itself represents a duration of unit time and the capital letters S R G M P D N represent a duration of 2 units time. A dot above a note indicates that it belongs to the higher octave and a dot below a note, that it belongs to the lower octave. The middle octave notes have no dots either above or below the svara letters.

VOLUME 1

In Volume I (A–F), in addition to a number of short articles and long articles on Composers and Musical instruments and on topics like, Bhajana, Drones, Folk music, Accompaniment etc. 2136 musical items have been noticed. The items described or noticed include:

1. Technical terms pertaining to music in general—457.
These include terms pertaining to:

(a) Ragas, Talas, Musical forms and their classification;
(b) Nomenclatures relating to Svaras, Srutis, Alankaras and Chakras;
(c) Tala prastara;
(d) Sections of Musical compositions;
(e) Gamakas;
(f) Mnemonics;
(g) Mudras;
(h) Rasas;
(i) Gayaka gunas and Gayaka doshas;
(j) Concert varieties;
(k) Schools of music;
(l) Musical castes.

2. Terms pertaining to Dancing, varieties of dancing, mudra, nayaka and nayaki—90.
3. Terms pertaining to Western music and dance—31.
4. Terms pertaining to Instrumental technique, names of parts of musical instruments and classification of musical instruments—88.
5. Terms pertaining to ancient Tamil music—27.
7. Terms pertaining to Acoustics—16.
9. Talas—70.
10. Musical forms inclusive of forms used in sacred music, operas and dance dramas—76.
11. Composers inclusive of 9 composers, pertaining to North Indian music—58.
12. Lakshanakaras who have written works on music or dancing or both—81.
13. Musicians of eminence, inclusive of Vocalists and Instrumentalists—47.
18. Foreign scholars who have written books on Indian Music or have published valuable pamphlets on Indian music—12.
20. Commentaries on Sanskrit works on music—8.
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34. Birth-places of musical luminaries and places noted for the performance of Music festivals—2.
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Words, terms and names that could not be included in the body of the book at the time of printing have been included in the Supplement and the Addenda. An exhaustive list of contemporary performers and writers will be given in a separate supplement to the last volume.

ILLUSTRATIONS

14 PLATES containing in all 56 pictures of musical luminaries and musical instruments, sculptures of interest from the point of view of musical iconography and musical stone pillars and Raga-Ragini pictures are included in Volume I. The two charts relating to the Cycle of Fifths and Cycle of Fourths and a picture of Syama Sastri’s Autograph manuscript on Tala Prastara (Druta menu) will be found interesting.

Some of the Illustrations of musical instruments reproduced herein are from the Descriptive Catalogue of Musical Instruments in the Madras Government Museum, prepared by the Author and published by the Superintendent of the Museum. The two pictures from the Konarka temple in Plate V and X are from the Photographs in the possession of the Archaeological Survey of India. A few pictures are from the valuable collection of musical instruments in the Central College of Karnatak Music, Adyar, Madras. Of the pictures relating to musical luminaries, three are from the Photographs of Musicians in the Jagannatha Bhakta Sabha, Egmore, Madras. Mr. S. Satyalingam has helped me with some photographs of musicians, musical instruments and musical iconography. Rev. H. A. Popley and Messrs. Dwaram Venkataswamy Naidu Guru, Shripada Bandopadhyaya, Tachur Narasimhacharlu and V. Seturamiah have also helped me with some photographs. My grateful thanks to the Institutions and the Gentlemen concerned.

My thanks are due to Sri Chamundi Art Press, Madras for their nice printing and get up of the book.

Madras,
4th December 1952.

THE AUTHOR.
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ABBREVIATIONS

Br.—“Brhaddesi”
B. S. S. B.—“Bharata Saṅgīta Svayambūdhīnī (Tamil)” of T. C. R. Johannes.
C. B. N.—Chittī Babu Naidū’s “Key to Hindu Music.”
C. D. P.—“Chaturdandi Prakāśika” of Venkaṭamakhi.
Fr.—French.
G. L.—“Gāyaka Lōchanam” of Tachchīrī Sīgarāchārlu.
G. V. P.—“Gāna Vidīya Prakāśini” of Perunuguḷam Śrīnivāsa Ayyangār.
J.—Johannes’ Book i.e. “Bharata Saṅgīta Svayambūdhīnī.”
Kan.—Kannāḍa.
lit.—literally.
Mal.—Malayālam.
N. S.—“Nāṭya Sāstca” of Bharata.
N. S. T.—“Nāṭiya Sāstiram in Tamil.” This is a palm-leaf Manuscript in the Tamil Dept.
of the University of Madras and is a late 17th century work.
P. S. M.s.—“Pallavi Sēshayya’s Manuscripts” containing the ārāḥaṇa and avarāḥaṇa of more
than a thousand rāgas.
R. T.—“Rāga Tāraṅgini” of Lōchanakavi.
R. T. C.—“Rāga Tāla Chintāmaṇi.”
R. V.—“Rāga Vibodha” of Somanaṭha.
S. C.—“Saṅgraha Chintāmaṇi” of Gōvindaśārya.
S. K.—“Saṅgīta Kaumudi” of Tiruvaḷyār Subrahmatīya Ayyar.
S. M.—“Saṅgīta Makaranda” of Nārada.
S. M. K. N.—“Svaramalakāṇāḍhi” of Rāmāmāṭya.
S. P.—“Saṅgīta Pārijāṭa” of Ahōbala.
S. R.—“Saṅgīta Ratnākara” of Saṅgadeva.
S. S.—“Saṅgīta Śāra” of Vidyāraṇya.
S. Sr.—“Saṅgīta Sārāmṛita” of Tulaja Mahārājah.
S. S. P. S.—“Saṅgīta Svara Prastāra Sāgaram” of Nādamuni Paṇḍitar.
S. S. S.—“Saṅgīta Samaya Śāra” of Pārsavadeva.
S. Su.—“Saṅgīta Sudhā” of Raghunātha Nāk.
Tam.—Tamil.
Tel.—Telugu.
Royal Patrons

Plate I

Āyilyam Tirunal (p. 33)
Mahārājāh of Travancore

Ānanda Gajapati (p. 15)
Mahārājāh of Vizianagaram (1879—1897)
Born on 10th February 1850
and passed away on 23rd May 1897
A DICTIONARY OF

SOUTH INDIAN MUSIC AND MUSICIANS

A

A, the sixth note of the major scale of C in European music.

ÄBÄLÌ, a rare rāga figuring in the compositions of the Tāllapākam composers. The song, Pāyaṭandinchēvē is in this rāga (see the Tirupati edition of Tāllapakam works Vol. III Sṛṅgāra sankritanalu P. 178.)

ABDHÌ, the name for the chaturasa rāti ekā tāla in the mnemonic nomenclature for the 35 sūlādi tālas; the name signifies the number 4 which is the total number of aksharākālas for an āvarta of this tāla.

ABHANGA, a musical form belonging to the sphere of sacred music in Mahrāṭṭī language. It corresponds to the kirtana of the South. The abhangas of Tukārām and other Mahrāṭra composers were popularised in South India during the reigns of the Mahrāṭa rulers of Tanjore. One can hear even now the abhangas sung with great fervour in the bhajanas and kālakshēpas in South India. The abhangas have the sections, corresponding to the pallavi and caraṇa. The caraṇas are sung to the same music. Sometimes the pallavi and the caraṇas have the same music.

ABHĀVA, the negation or nullification of the bhave or soul of a rāga: The frequent repetition of an alpa prayoga in a rāga will result in abhāva or the nullification of the melodic individuality of the rāga; for example the repetition of the phrase p d n p m in Sṛṅgāra.

ABHAYĀMBĀ NAVĀVARĀṆĀM, a set of nine songs in praise of Abhayāmbikā, by Muttusvāmi Dikshitar.

ÄBHĒRI, a janya rāga derived from the 22nd melakarta, Kharaharapriya:

\[ s\ g\ m\ p\ n\ s - s\ n\ d\ p\ m\ g\ r\ s \]
The suddha dha occurs as a foreign note in the phrase p d p; ga, ma and ni are the jiva svaras; it can be sung at all times.

Tyāgarāja's Nagomōnu ganalēni is a wellknown kriti in this rāga. Syāma Sāstrī's Nīnum vinā mari galada and Muttusvāmi Dikshitar's Vīṇābhārī are other beautiful kritis in this rāga. The rāga, Bhinīpāḷasī of Hinduśāni music resembles this rāga to some extent.

ABHIMĀNINI, a janya rāga derived from the 5th melakarta, Mānavatī.

\[ s\ r\ g\ m\ d\ n\ s - s\ n\ d\ m\ g\ r\ s \]

ABHINANDANA, one of the classical 108 tālas, taking two laghus, two drutus and a guru 1 1 0 0 8; āvarta = 5 mātrās or 20 aksharākālas.

ABHINAVA, the name by which Abhinavagupta is sometimes referred to.

ABHINAVA BHARATĀCHĀRYA, literally, modern Bharatāchārya; a title associated with illustrious lakṣaṇakāras of the past, like Kallinātha, Kumbhakarna (author of Sāṅgīta rāja), and Rāmāmātyā.

ABHINAVA BHARATA SĀRA SANGEETHA, a treatise on dance by Chikka Bhūpāla.

ABHINAVA BHĀRATI, the name of the famous commentary on Bharata's Nāṭya sāstra, written by Abhinavagupta. This work contains a mine of information relating to ancient music.
ABHINAVA BHOJA

ABHINAVA BHOJA, literally, modern Bhoja. A title conferred upon Yuvaranga Bhūpati (19th century) of Udayārpalayam; he was a great patron of arts and learning and composed many padas.

ABHINAVAGUPTA (11th century), the illustrious commentator on Bharata’s Nāṭya sāstra; he was a Kashmir Brahmin. Āchārya Abhinavagupta as he is called is a great name in Sanskrit literature as well. He is referred to as Māhānyāśvarāchārya by Nārada in his Sangīta nākaranā. Abhinava quotes Kiritibhara, the other commentator on Bharata’s Nāṭya sāstra.

ABHINAVA JAYADEVA, literally, modern Jayadeva; the name by which Kshetrayya, the renowned composer of Telugu padas is sometimes referred to.

ABHINAYA, ABHINAYAM (Tam), the action, poses, gestures, gesticulations and movements of the body or the limbs for expressing a sentiment or mood to the audience.

It is of four kinds:

1. Āngika abhinaya, comprising the artistic gestures and movements of the body and limbs.

2. Vāchika abhinaya, speech including correct pronunciation, modulation and effective delivery.

3. Ākārya abhinaya, costumes, jewels etc. appropriate to the character.

4. Sātvika abhinaya, manifestation of psychic states or conditions like perspiration, horripilation, trembling and fainting.

ABHINAYA DARPAŅA, the wellknown work of Nandikēśvara or Nandin on dance in the Sanskrit language.

ABHINAYA GĀNAM (Tam), action song.

ABHINAYA HASTA, the hand gesture used in abhinaya as distinguished from nṛitta or haste or the hand gesture used in nṛṛita or pure dance.

ABHINAYAPPĀTTU (Tam), action song.

ABHINAYA SĀRA SAMPUṬAM, a work on dance in Tamil by Nārāyaṇa Aiyangār (19th century) and published in the journal of the Madras Music Academy; consists of the following six sections:

1. Viveka ṣrakāva bōdham, treating of the equipment and qualifications of preceptors and disciples, the mode of teaching etc.

2. Nāyikā-Nāyaka bhāva lakṣaṇam, treating of the types of nāyakis and nāyakas.

3. Rāsa parimalam, treating of the various sentiments.

4. Uṭṭamāna chintāmaṇi.

5. Abhinayāmrītan, dealing with the movements of the head, hand etc.


ABHINAYA SĀASTRA, the science of dance, generally.

ĀBHIRA NĀTA, one of the 23 melodies mentioned by Somanātha in his Rāga vibodha.

A janya rāga of the same name is also mentioned by the author under this mela.

ĀBHIRI, the Sangīta ratnakara mentions this rāga as one of the bhāshās of Mālavakaisika. The Sangīta samaya sāra mentions this as one of the bhāshānga sampūrṇa rāgas. The Sangīta sudhā mentions this as one of the 13 bhāshā rāgas of Mālavakaisika. The Rāga vibodha in chap. IV sl. 25 refers to this as a sampūrṇa rāga to be sung at dusk.

ĀBHIRIKĀ, the Sangīta ratnakara mentions this rāga as one of the vibhāshas of Kakubha; the Sangīta sudhā mentions this as one of the 10 bhāshā rāgas of Panchama.
ABHIRU

ABHIRU, a janya rāga derived from the 47th melakarta, Swarāṅgī

\[ s r g r m \hat{p} n s = s d \hat{p} m g s \]

(P. S. Ms.)

ABHIRUDGATA, one of the mūrčhanās of shaḍja grāma and approximately corresponding to the modern scale Toḷi, the 8th mela in the South Indian system of music.

ABHISĀRIKA, one of the rāgas mentioned in Narada’s Sangita makāranda.

ābhōga, one of the four dhātus or limbs of the ancient prabandhas. This was the name of the last or the concluding section of a prabandha, the earlier sections being udgrāha, mēlāpaka and dhrūva.

ābhōga charaṇa, the last charaṇa of a song containing the signature of the composer. This corresponds to the tirukkaḍai-kāppu (திருக்கடைக் காப்பு) in the Tevāram hymns. The question of an ābhōga charaṇa arises only in songs with plural charaṇas. In songs with a single charaṇa, this charaṇa itself will be the mudra charaṇa.

Ābhōga charaṇas can be classified into:

1. Those which contain the signature of the composer.
2. Those which do not contain the signature of the composer, the mudra occurring in an earlier section, the pallavi or the anupallavi.

Ābhōgi, a janya rāga derived from the 22nd melakarta, Kharaharapriya:

\[ s r g m d s = s d m g r s \]

gā and dha are the jiva svaras; can be sung at all times. Tyāgarāja’s Manasu nītiga sakti leka pote and Nannu brova nihinta tāmasanā and Patnam Subrahmaniya Iyer’s Manasā vruḍhā garva mēṭike and Gopālakrishṇa Bhārati’s Sabhāpatikku vēru delivam are wellknown kritis in this rāga.

ABHYĀSA, one of the two modes in which that aspect of the lakṣaṇa of a rāga known as bahutva (profusion) is established. Abhyāsa means repetition and in a rāga, its bahutva svara or svaras are emphasised and frequently sung. The other aspect of bahutva is alanghara, i.e., not being lightly passed over.

ABHYĀSA GĀNA, literally, music intended for practice as opposed to sabhā gāna, which is music intended for being performed in concerts. This includes all svara exercises intended for the development of the voice and instrumental technique and musical forms like gītas and varṇas which aid in the development of svarajñānam, tālajñānam and other such musical faculties. Every student of music passes through a course in abhyāsa gāna, before studying concert pieces. It is this early training that helps him to sing or play concert pieces in an accurate, polished and embellished manner.

ABHYUCHCHAYA, a variety of ārohi alankāra and wherein the alternate notes are omitted; e.g., s g p n.

ABRADEŚI, a janya rāga derived from the 62nd melakarta, Rishabhapriya:

\[ s g m \hat{p} d n d s = s n d \hat{p} m g r g s \]

ABRAHAM PAŅḌITAR, Rao Saheb, the illustrious author of the work, Karuṇāṁīrtha sāgaram in Tamil, in two volumes. This is a bulky work extending over 1500 pages and contains a mine of information relating to the music of the ancient Tamils. He was the first to convene a music conference in South India during this century, and the deliberations of these conferences held in Tanjore between 1912-16 have been productive of valuable results. He participated in the First All-India Music Conference held in Baroda in 1916. He was honoured by the Government with the title, Rao Saheb.

ABSOLUTE MUSIC or pūrṇa music, embraces all those types of compositions which do not belong to the realm of applied music. In absolute music, compositions are enjoyed
primarily for their musical setting and not for the ideas contained in their sāhitya. Instrumental forms and the varied branches of manodharma sangita, viz. rāga alāpana and madhyamakāla, pallaṇi, svara kalpana and niraval all come under the heading of absolute music.

The concept of God as Nādabrahma (embodiment of musical sound) is one of the distinctive concepts of Indian philosophy. This concept is India’s significant contribution to the world’s thought. The corollary that one can commune with God through contemplation of nāda follows this concept. Tyāgarāja, the great nādopāsaka, has revealed in his compositions the fruits of his nādopāsana. The leaders of the bhakti school in the past emphasised that music was to be used only as a vehicle to sing the praises of God. Tyāgarāja, the great nādayōgin emphasised that to musicians, there was also the path of music or the sangita mārga in addition to the bhakti mārga to attain spiritual bliss.

In this connection, it may be useful to remember the significance of the Trimūrti being associated with musical instruments-Siva with the drum, dhāmaru; Vishṇu with the wind instruments, conch and the flute; and Sarasvati (Brahma’s wife), with the stringed instrument vīṇā. That there was a realisation of the importance of absolute music or pure music even in the remote past is borne out by the association of musical instruments with the Trimūrti.

The science of music or gāndharva tattva is based on certain fundamental principles and truths which hold good in all countries and in all times. Such principles ought to hold good even in Devaloka. If sangita sāstra is glorified in India, it is because, a knowledge of it helped one to understand something of the laws and mysteries of Nātuṛ. The human body itself is in a way musically constituted. The stringed, wind and percussion instruments are represented in the delicate fibrils of the inner ear, the voice and the ear-drum respectively. The 24 vertebral bones have their parallel in the 24 svarasthānas of the finger-board of the vīṇā. The 72 melas have their parallel in the heart beating 72 times a minute, normally. The tāla daśa praṇas (10 elements of musical time) have their parallel in the ten fingers of the hands, the right hand fingers standing for the mahā praṇas and the left hand fingers, for the upa praṇas. The human voice itself was intended not only to speak but also to sing. It is only while singing that the gifts of Nature are fully utilised. When Tiruvalluvar, the great Tamil poet, eulogised the sense of hearing, he must have had in his mind the fact that the ear helped one to commune with the Infinite through the medium of music. The statement of the sage Yājñavalkya that “proficients in vīṇā play, adepts in the science of sṛutis or quarter-tones and experts in rhythm attain spiritual bliss without any effort” is noteworthy. Thus the idea of absolute music took deep root in India even in the distant past.

ABSTRACT MUSIC, music composed or performed with the sole object of creating gāna rasa; same as absolute music.

ACCIDENTAL, the anya svara or the visiting note in a bhāṣānga raga. It is a note foreign to its parent scale. In Kāmbhoji rāga, the kākali nishāda is the accidental and in Bilahari rāga, the kaiwīki nishāda is the accidental and so on.

The word accidental may be cited as an example of a term borrowed from European music and which by usage has come to acquire a special meaning in Indian music.

ACHALA NĀṬA, a janya rāga derived from the 36th melakarta, Chalanātha
s  r  g  m  d  n  s  —  s  n  d  m  g  r  s.

ACHALA SVARAS, the notes sa and pa which are fixed and do not admit of varieties; also called avikṛta svaras.

O ACHALA VIṆĀ, the name of the experimental vina, used as a reference instrument.
ACHCHUTA DĂSAR

by Sārangadēva for demonstrating the 22 sṛutis and wherein the pitch of the strings was kept constant; also called dhruva vīnā. The opposite of this was the chala vīnā, wherein the strings were tuned to the same notes as the dhruva vīnā at the commencement, and later reduced step by step.

ACHCHUTA DĂSAR, a composer of Tamil songs on vedāntic and philosophic themes; lived in the latter part of the 19th century; signed his compositions with his own name.

ACHYUTA MADHYAMA, same as the note sūdha madhyama, F natural (4/3). This note is in contrast to the chyuta madhyama gāndhāra, which is slightly less than sūdha madhyama. The frequency of this reduced note is 81/64.

ACHYUTAPPĀ NĀIK, (1577 - 1614), the second of the Nāik Rulers to rule over Tanjore and a great patron of music. He was the son of Chēvappa Nāik Mahārājā (1530 - 1572), the first Ruler of Tanjore in the Nāik Dynasty. He was a Karnāṭaka Smārtā Brāhmaṇa and belonged to the Vāsishṭha gotra and Āśvalāyaṇa sūtra. Gōvinda Dīkhītar, the author of Saṅgīta suḍhā, was his Prime Minister.

ACHYUTA RĀJĒNDRA MĒLA VĪNĀ, a type of Rudra vīnā mentioned by Rāmāmātya in his work Svaramēḷa kalāniḍhī. In this vīnā, the four playing strings were tuned to the notes: mandra panchama, mandra shaḍja, anumandra panchama and anumandra shaḍja. According as the frets were fixed or movable, this vīnā admitted of the two varieties: sarva rāga mēla vīnā and ekarāga mēla vīnā. The three side strings were tuned to the notes, madhya shaḍja, mandra panchama and mandra shaḍja.

ACHYUTA SHĀDJĀ, same as the note shaḍja or C. This is in contrast to the note chyuta shaḍja nishāda which is slightly less than shaḍja. The frequency of this reduced note is 243/128.

ADIṆU (Tam), same as aḍavu.

AḌAKKU SURAM (ğer-ger śrūṭ), a note inimical to the rāga bhāva: same as vivādi svara; the term aḍakku suram is found in the commentary to Baratassāṭātpātīyam P. 30, (Kalākshētra Edition).

AḌAL (ğer-öl), dancing; play.

AḌALĀṢIRIYAR (ğer-gerariyar), teacher of dance. The qualifications, attainments and equipment of the preceptors of dance are given in detail in the standard works on dancing.

AḌALĪḌAM (ğer-geröl), stage; theatre.

AḌAMBARA, a drum used in battle and mentioned in all early literature.

AḌAMBARA GHĀTA, the performer on the drum, aḍambara.

AḌANUL (ğer-gerul), a work relating to the science of dancing.

AḌANŪR, the village where Nandanār (immortalised by Gopālakrishna Bhāratī in the Nandanār charitram) was born. This village is in Tanjore District, South India.

AḌARKŪṬTIYAR (Tam), dancing girls.

AḌAVAI (Tam), dancing hall.

AḌAVALLĀN (Tam), Naṭarājā installed in the Tanjore temple.

AḌAVU, the fundamental exercises, steps and movements which every student of dance learns at the commencement. These correspond to the vocalises in musical study.

AḌAVU JĀTIS, varieties of aḍavu.

AḌBHODAM, a janya rāga derived from the 8th mēla, Hanumatoḍi

s g m ā n s — s n d m g s.

This, in effect is the same as the rāga, Hindōla.

ADHAMA RĀGA, a rāga unsuitable for musical composition according to Rāmāmātya.
This scholar in his Svaramalakalalaniḍhi propounded a peculiar system of classification of rāgas based on their suitability or otherwise for musical compositions into uttama (good), madhyama (mediocre), and adhama (inferior). This classification was endorsed by Somanātha, but later fell into desuetude.

ADHAMA VĀGGĒYAKĀRA, an inferior type of a composer who appropriates the music of another composer and supplies only his sāhitya and publishes the composition as his own. A plagiarist composer. (Also see under uttama and madhyama vāggēyakāras).

ĀDHIRANG, a great composer of Kheyal composition in Hindustānī music. He lived in the Court of Mahomed Shah, the last of the Moghul Emperors. (Also see under Sādārang).

ĀDHĀRA SHADJA, the key note, tonic note or the s'rutī; the fundamental note constituting the madhya sthāyi shadja.

ĀDHUNA PRASIDDHA RĀGAS, well-known rāgas of the present, as opposed to prak-prasiddha rāgas or rāgas which were well-known in the past. This is a classification of rāgas found in the Sangita ratnakara of Sārngadāvē (13th cent).

ĀDHUNIKA PADHATI, modern accepted system or practice.

ĀDHUNIKA SANGITA, modern music,

ADHYĀTMA RĀMĀYANA KIRTANALU, the name of the famous work in Telugu by Subrahmāṇya Kavi. The author has presented the story of the Rāmāyaṇa in a hundred kirtanas. Besides two invocatory songs, he gives a beautiful chūṛṇīka in the āranyā kūndam. The author who was a scholar in Telugu and Sanskrit uses high-flown language in many places. The songs are popular in the Telugu Districts and some of them have as many as 12 or 14 charaṇas. Rare rāgas like Karnāṭaka sāranga, Mangala kairiki, Jujiāvanti, Desiya devagāndhāri, Lalita panchami, Mānji, Māruva, Gauri, Gummakāmbhoji, Pūri and Hindu ghaṭā figure in this work. The author lived in the early 19th century.

ADHYĀTMA SANKIRTANALU, songs in Telugu, composed on philosophical themes by Annamāchārya, one of the Tāllapākam composers of Tirupati. These songs have been published by the Tirupati Devasthānam.

ĀDI (ādi), (1) a khaṇḍika or section of a hymn or musical composition. In hymnal music, the several sections are sung to the same music. In such cases, the first section is given in notation; the direction is then given that the remaining sections (ādi-dīvār) are to be sung to the same tune.

(2) Dance step.

āDI, (1) The name of the chaturasra jāti, tripūṭa tāla in the empirical nomenclature for the 35 sūlādi tālas; । 4 O O the duration of an āvarta of this tāla = eight aksharakālas.

(2) One of the classical 108 tālas, taking a laghu alone ; its duration is equal to one mātra or four aksharakālas.

(3) The name of the first mela in the scheme of 4624 sampūra melas, propounded by the author of the work, Melādhikāra-lakshāṇa. In the author’s nomenclature, this mela, besides shadja and panchama, took the notes, prati suddha rishabha, prati suddha gāndhāra, suddha madhyama, prati suddha dhaivata and prati suddha nishāda; shadja was its graha, amsa and nyāsa.

ĀDI BRAHARI, a janya rāga derived from the 20th melakarta, Naṭakabhairavi.

s g r g m p d s — s d p m p g r s
(The Sangita kaumudi assigns this rāga to the 19th mēla, but it makes no difference since the nishāda is absent in this rāga).

ĀDI BHARATAM, (literally the first Bharatam), a name for the work, Naṭya vāstra of Bharata (4th cent B. C.), to distinguish it from other works of the same name and
attributed to other authors like Brahma, Jaimini, Arjuna etc.

ĀDI DĒSYA, a janya rāga derived from the 39th melakarta Jhālavārālī:

\[ s r g m p n s \rightarrow s n d p m g r s \]

ĀDI DVIPADA, the synopsis of the story of a dance drama given at the commencement of the play in the dvipada metre. Argument.

ĀDI GURU, the first teacher who taught music in a systematic form and wrote for this purpose the graded svara exercises and songs: svarāvali, alankāras, pillāri gitas, ghanarāga gitas, sūlādis etc. Refers to Purandara Dāsa (1484–1564).

ĀDI KĀMŌDA, a rāga belonging to the class of bhāshānga sampūras and mentioned by Pārvadeva in his Sangita samaya sāra.

ĀDI KĀMŌDI, one of the 20 bhāshānga rāgas mentioned by Raghunātha in his Sangita sudhā. This rāga is also mentioned in the Sangita ratnākara.

ĀDIMŪRTI AYYAR, the son of Pallavi Gopālayyar and a Šamasthāna Vidvān in Thanjore during the reign of Sivāji (1824–1865); he was an eminent vainikā.

ĀDINĀRAYANAḌASA, a descendant of Bhdrāchala Rāmadās. He lived in Māmbalam (near Madras) in the 19th century and composed a number of devotional songs. He celebrated the Rāma Navami Festival with great devotion, like his revered ancestor. He signed his compositions with his own name. Two of his kirtanās are printed on P. 277 of the Bhagavat Bhajana Padhati of T. P. Kodandarāmā Iyer (1913).

ĀDI PANCHAMA, a janya rāga derived from the 48th melakarta, Divyamani:

\[ s r p d n s \rightarrow s n d n p m g r s \]

ĀDI PRĀSA, the dvitiyākshara prāsa or the second letter rhyme seen in the pādas of musical compositions. Contrasted with this is the antya prāsa or the ending rhyme of pādas. The second letter rhyme is a feature of the musical compositions in South Indian languages. (Also see under Prāsa).

ĀDI RASA, the first rasa or sentiment to be felt by man. Sringāra (love) is said to be the ādi rasa.

ĀDIRVU, one of the four defects in yāzhi (yōjā) play which every skilled performer on this instrument was expected to overcome. This is referred to in the Silappadikāram (venirkādal). Adirvu is tremulousness caused by plucking the lower-pitched guts of the yāzhi. The adirvu was got over by cleverly damping the string (after it had been set in vibration), either with the finger or with the small stick held in the hand for the purpose. It is possible that this small stick held in the hand of the yāzhi player and depicted in the early sculptures suggested the mechanism of the damper in the piano.

ĀDISUDDHARĀMAKHRĪYA, a rāga mentioned in the Telugu work, Rūgatāla chintāmani.

O ĀDI SVARAS, the most ancient svaras known to Indian music. These are the udāṭta, anudāṭta and svarita of the Vedic hymns. Panini, the Sanskrit Grammarian, refers to these three notes as the ādi svaras.

ĀDI TĀLA, the name of the Chaturasra jāti Tripuṭa tāḷa; \[ 4 O O \] Āvaraṭa = 8 akṣharakālas.

ĀDITYA (1) a variety of flute mentioned in the Sangita ratnākara and in which the distance between the mouth hole and the first finger-hole was 12 angulas. The mandrasthāyi madhyama was heard, when finger-holes 1—7 of this flute were closed and blown:

(2) the name of the twelfth svarasthāna (kākali nishāda), in the svara nomenclature found in the Svarāṇavām.

(The name Āditya signifies the number 12, in musical mnemonics).
ĀDITYA, the name of the twelfth chakra in the scheme of 72 melakaras, comprising melas: 67 - 72.

Āditya-țhū, signifies the fourth mela in the XII chakra—70.

Āditya-gō, signifies the third mela in the XII chakra—69.

Āditya-mā, signifies the fifth mela in the XII chakra—71.

Āditya-pā, signifies the first mela in the XII chakra—67.

Āditya-shā, signifies the sixth mela in the XII chakra—72.

Āditya-sri, signifies the second mela in the XII chakra—68.

ĀDI VĀGGĖYAKĀRA, refers to Vālmiki the first and the earliest composer. The great epic Rāmāyāṇa was set to music by Vālmiki, the Ādi kavi and taught to Lava and Kuśa, who sang the same in the court of Śri Rāma. Since the boys sang together, it is evident that the s'lıkas were set to rhythmic music and sung by them. They were not merely recited as s'lıkas.

ĀDI VARĀLI, a janya rāga derived from the 57th mēlakarta: Simēndramadhyama

\[ s \ r \ m \ p \ d \ s \ = \ s \ n \ d \ p \ m \ r \ m \ g \ s \]

ĀDI VASU, a janya rāga derived from the 41st mēlakarta, Pāvani:

\[ s \ r \ g \ m \ p \ m \ d \ n \ s \ = \ s \ n \ d \ m \ g \ s \]

ĀDIVAYILAR, the author of Barata-sēnāpattyam, a treatise on dancing and acting in Tamil venbā verse. Quotations from this work are found in the commentary on the Silappadikāram, by Adiyārkunallār. Nachchinārkinniyar, the learned commentator of the Tolkāppiyam and Tirumuruṟṟuppaṭai also quotes from the Barata-sēnāpattyam. There is also a later work of the name, Barata-sēnāpattyam (பற்றியம்) in Tamil, and published by the Kalākṣethra, Adyar, Madras.

ĀDIYAPPAYYA, PACHCHIMIRIYAM. (Born in 1730). He is the celebrated composer of the famous varṇa "Viribonī", in Bhairavi rāga, Aṭa tāla. He was an expert vauṭika. He composed a number of kritis in rakti rāgas and dēśi rāgas. He systematised the methods of singing rāga alāpana, madhyamakāla and pallavi. He was the Āsthāna Vidvān in Tānjore during the reigns of Prataparāja, Mahārāja (1741—1764) and Tulaḷa Mahārāja (1765—1787). He also patronised in Pudukkōṭai and Udaiyār-pālayam. He was a Madhva Brāhmaṇ. He adopted the signature: Śrī Venkaṭaramaṇa. He was appropriately honoured with the title "Tāṇa varṇa mārga dārsī" Prominent amongst his disciples were, Śyāma Śāstrī, Ghanam Krishṇaṇyar, Pallavi Göpālayyar and his brother Sanjivayyar. The late Vīna Sēṣṭющая of Mysore belonged to the family of Pachchimiriyam Ādiyappaya:

ĀDIYĀRKKUNALLĀR, the celebrated commentator on the Silappadikāram. His notes and ccmments throw a lot of light on the musical portions of this Tamil epic poem. He was well versed in the lakṣaṇa granthas relating to music in Sanskrit and Tamil, including the Sangīta ratnākāra (13th century). Since he quotes from the other well-known commentator Aruppavuravaiyiriyar, it is evident that he belongs to a period posterior to that of Aruppavuravaiyiriyar.

ĀDIYĀZH (ஆத்மாஜ), the ancient harp of South India. It is said to have had a thousand strings.

AṆṆṆṆU (Tel.), dance step.

AEROPHONES, wind instruments.

ĀGALAM, a rāga mentioned in the Tamil Ms. Barata Naṭṭiṭaya Sāstiram of the 17th century.

AGANṆDI (Tam), a musical instrument.

AGAPPAAIKKINNARI (Tam), a primitive bowed instrument with a single string. Some
specimens had two strings. A piece of skin strained over a hemispherical cocoanut-shell served as a resonator. The finger-board consisted of a bamboo stem fixed on to the resonator. There were no frets. The strings were stopped and played as in the violin. The bridge over which the strings passed was placed on the centre of the skin. The length of the instrument was about 18 inches. On account of the short length of the string, the pitch of the notes given by this instrument was very high and the notes somewhat of a piercing character. Stringed instruments with a longer finger-board and whose compass approximated to that of the trained human voice, naturally replaced this primitive stringed instrument, in later times. This instrument is the same as the Rāvana hastām and Rāvanastrām.

AGATTIYA BARATAM, a tamiḻ work on music and dance, attributed to Sage Agastya.

ĀGHĀṬA, a percussion instrument used as an accompaniment to dance; cymbals:

ĀGHĀṬI, cymbals used to accompany dancing; referred to in the Rīg vedā and the Atharva vedā.

AGNI, the name of the third āṭhaka in the scheme of 72 mēlakarats, comprising melas: 13—18.

Agni-bhū, signifies the fourth mela in the III chakra—16
Agni-gō, signifies the third mela in the III chakra—15.
Agni-mā, signifies the fifth mela in the III chakra—17.
Agni-pū, signifies the first mela in the III chakra—13.
Agni-shā, signifies the sixth mela in the III chakra—18.
Agni-swri, signifies the second mela in the III chakra—14.

(The word agnī and its synonyms anāla etc. signify the number 3 in musical mnemonics. There are the three sacred fires: Agnirayam-Dakṣiṇa, Āhavanīya and Garhapatya).

AGNIKŌPAM, a janya rāga derived from the 20th mēlakarta: Naṭha bhairavi:

s g m p n s — s n p m g r s.

AGREMENS (Fr), gamakas or graces.

ĀHAMSAM, a rāgāṅga rāga referred to in earlier works and mentioned by C.R. Srinivāsa Ayyangār in his “Notes on the Rāmāyana (Bāhakāṇḍa)” P. 252.

ĀHARI, same as the rāga Āhiri; mentioned in the Sangita mahārāṇa, Sangita samaya sāra and Rūga tāla chintāmāni.

ĀHĀRYA, one of the four kinds of abhinaya—and relates to the costumes and jewels appropriate to the character; also see under Abhinaya).

ĀHATA (1) music made by the conscious effort of man; as opposed to the music of Nature (audible to yogs), and termed anāhata. The āhata music is the subject of study and is classified under gita, vādya and nritya.

(2) a variety of gamakā; consists in sounding a note on the vīṇā and producing afterwards another note without a separate stroke. This gamakā is common to vocal music and instrumental music and figures in the traditional lists of panchadāsa gamakas and dāśavidhā gamakas. Opposite of this gamakā, is the pratyāhata.

ĀHATI, a kind of technique used in plucking the strings of the vīṇā. This term is described by Somanātha in his Rūga vībōḍha.

ĀHIRI, a janya rāga derived from the 14th mēlakarta, Vakulāḥraṇam:

s r s g m p d n s — s n D p M g r s

A sankīrṇa rāga, wherein a number of subtle
s'rutis of the Indian gamut figure. A scholarly rāga; ma and ni are jiva svaras. A rāga capable of expressing pathos. An ancient rāga and is mentioned in the works: S. S. S. and S'. M. There is the tradition that if this rāga is sung in the morning, the singer will be deprived of his food for the day.

ĀHIRI NĀṬA, a janya rāga derived from the 29th mela, Dhira s'ankarābharaṇa:

\[ s m g m \ p d n s \rightarrow s n p d n p g m g s. \]

ĀHIRI TŌDI, a janya rāga derived from the 8th mela Hanumatōdi and mentioned in C. B. N's Key to Hindu Music.

AHŌBALA, the author of the work, Sangita pārijāta (C. 1650). He was the son of Sri Krishṇa. He is the first musicologist to describe the values of notes in terms of the speaking lengths of the wire on the viṇā. The Sangita pārijāta is a small work in sanskrit and is one of the important works relating to Hindusthāni music; (also see under Sangita pārijāta).

ĀHŌRI, a janya rāga derived from the 20th mela Naṭhabhairavi:

\[ s r g m \ p d s \rightarrow s n d p m g r s \]

(mentioned in the lamil book, Gāna vidyā prakāśini).

AIRĀVATI (1) a janya rāga derived from the 64th melakarta, Vāchaspati:

\[ s r g m \ p d s \rightarrow s d p m g r s. \]

The S. S. P. S. mentions a rāga of the same name and derived from the 45th mela, Subhapantuvarāli and with the following ārōhaṇa and avarōhaṇa:

\[ s r g m \ p n s \rightarrow s n p m g r s. \]

(2) the name of a mūrchhanā and mentioned in the Svarāṅgam.

AJANI, a bhāshānga rāga mentioned in the supplement to the Chaturdandi prakāśikā as a derivative of the Vēgavāhini mela (see P 3. of the Madras Music Academy Edition.)

AJAPĀ NAṬANAM, a variety of dance associated with the Deity, Tyāgarājā of the shrine at Tiruvārūr in Tanjore District, South India.

AKALANKA, a title associated with Govindāchārya, the author of Sangraha Chāsdāmaṇi, a work in sanskrit on the science of music (18th cent.)

AKĀRA SĀDHAKAM, literally, the training of the voice by vocalising the vowel ā. Akāra sādhakam consists in practising standard svara exercises with the vowels ā, i, u, o and m. These exercises help in acquiring a sweet, round, beautiful and pleasant tone. They give an intensity and strength to it. They help in producing the gamakas without effort. They also help in producing phrases in quick tempo with clearness.

AKHILĀRĀGA MĒLA VIṆĀ, the modern South Indian viṇā wherein all the frets are fixed on the finger board. In this type of viṇā, all the rāgas can be played without resorting to the change of position of one or more frets; same as the sarva rāga mēla viṇā. Opposite of this is the Ekarāga mēla viṇā, wherein the frets are movable.

AKKIL SWĀMI, a minor composer of sanskrit kirtanas. He lived in the 19th century, near Chidambaram.

ĀKOTPARAI (Tam), the drum used in a war waged for seizing the cattle of an enemy.

AKSHARA, (1) literally a letter; used in the sense of aksharakāla or unit time in music.

(2) the name of a rare tāla figuring in the 108 Rāga tāla mālikā of Rāmaswāmy Dikkshitar.

AKSHARAKĀLA, unit-time in music. The value of an aksharakāla is relative and not absolute.

ĀKSHĒPA, a variety of sanchāri alankāra and wherein the pattern of development is as
AKSHIPTA follows; $srGrgMgMPmpDpdN$ etc.

AKSHIPTA, a variety of árōhi alankāra and signifying the svara group pattern $ssgg rrm m ggpp mmdd$ etc.

AKSHIPTIKĀ, (1) the introductory part or section of a rāga ālāpana. The melodic beauties of the rāga are herein presented in an outline form without going into details. Also called āvyittam.

(2) an ancient musical form, mentioned in the Sangīta ratnākara.

AKU (Tel), the leaf (அக்கூ) of a marshy plant used as the mouthpiece in the wind instrument nāgasvaram; the leaf passes through a process of seasoning before use.

ALABU SĀRANGI, a stringed instrument played with a bow and used in North India (Dr. Meerwarth’s book on the Musical instruments in the Calcutta Museum refers to this instrument on P. 24).

ALAGU (Tam), sruti; the octave in Indian music consists of 22 alagus.

ALAKĀVALI, a faulty name for the rāga, alakavārali (Sangīta kaumudi).

ALAKAVARALI, a janya rāga derived from the 28th mēla Harikāmbhoji.

$srmpdpd s ndp m g r g s$ (S. K.)

ALANGHANA, one of the two modes through which that aspect of the lakshaṇa of a rāga known as bahutva (profusion) is established. Alanghana means a note being not slightly touched or lightly passed over. The other aspect of bahutva is abhyāsa; (see under Abhyāsa).

ALANKĀRA, (1) svara exercises illustrating the seven principal tālas and their varieties. These solfeggios set to time, belong to the sphere of abhyāsa gāna.

(2) Beauty, ornament, embellishment or grace.

(3) Svara-group pattern in ancient music. Alankāras which were the artistic grouping of svaras according to the śthāyi, árōhi, avarōhi and sanchāri varṇas played the part of gamakas in ancient music.

ALANKĀRAPRIYA, a janya rāga derived from the 10th mēla, Nāṭakāpriya

$sr g m d n s s n d m g r s$.

ALANKĀRIṆĪ, the name of the fourth or the ultimate sruti of the note madhyama, in Bhāvabhūta’s nomenclature for the 22 srutis; (see the Anūpa sangīta vilāsa).

ALANKRTA, one of the ten excellences in the rendering of music and referred to in the Nārada sīkṣā. It is the rendering of a passage belonging to one octave in another octave.

ĀLĀP, same as ālāpana,

ĀLĀPA, (1) same as ālāpana or exposition of a rāga.

(2) the name of the ma mūrčhāna of the gāndhāra grāma.

ALAPADMA, a variety of asamyuta hasta used in dance; (see under Hastās).

ĀLĀPANA, the exposition of a rāga. This is the most important branch of mano-dharma sangīta or creative music and consists in the portrayal or the delineation of a rāga, extempore, revealing all its melodic beauties. It is unmeasured music. The syllables used by a singer in the exposition of a rāga generally are ta da ri nam tom or the name of a Deity. Rāga ālāpana is the most distinctive feature of Indian music. It has the three sections:—

1. Ākshiptika or the Introduction.
2. Rāga varāhani or the body of the ālāpana; and
3. sthāyi and makarini, marking the conclusion.
ĀLĀPI, a janya rāga derived from the 37th mēla, Sālagam.

\[ s r g m p d n s = \tilde{s} \tilde{n} \tilde{d} \tilde{p} m g r s \]

This is mentioned in the S. P. S. and in effect is the same as the raga, Sālagam.

ĀLĀPIKAVAMS'A, a kind of flute, mentioned in the Rīgveda.

ĀLĀPINI, (1) the fourth or the ultimate s'ruti of the note, panchama, in Bharata's nomenclature for the 22 s'rutis.

(2) a stringed instrument wherein the daṇḍī or the finger-board was made of bamboo.

ĀLAPT'I, same as ālāpana. It is of two kinds: (1) Ālapti and (2) Rūpaka Ālapti. Ālapti is the ordinary ālāpana, done without the aid of a theme and Rūpaka Ālapti is ālāpana done with the aid of a theme. Rūpaka Ālapti is an ālāpana woven around a stock theme, as for example the exposition of a rāga with and around the theme of a pallavi.

ĀLĀRIPP'U, a type of dance figuring as the first item in a concert of Bharatānātya. It is an item of pure dance and the rhythmical element predominates therein. It is performed to jātis recited by the dancer or the conductor. The rhythm of the music may be chaturasra, tīsra or mīsra. \( i \ e \) in four, three or seven time. All the important poses, gestures and movements are rapidly gone through in this item. This invocational item is sometimes referred to as aḍavu in dancer's parlance.

ALARU, a janya rāga derived from the 37th mēla, Sālagam:

\[ s g m d n s = \tilde{s} n d m g s \]

ALAVA, a janya rāga derived from the 42nd mēla, Raghupriya:

\[ s g m d n s = \tilde{s} n d m g s \]

ĀLGŌSA, a kind of beak-flute played in North India.

ĀLIKRAMA PRABANDHA, one of the three heads under which prabandhas were classified by Sārngadeva and other lakṣaṇa-kāras; the other two heads being sūda prabandha and viḍākarīṇa prabandha. The sāhityas of the ālikrama prabandhas were in Prakrit and in South Indian languages; some were also in local dialects of the North.

ALIVARDHANI, a janya rāga derived from the 17th mēla, Sūryakāntam.

\[ s r g m n \tilde{s} = \tilde{s} n d \tilde{p} m g r s \] (S. K.)

ALIYA BILĀVAL, a North Indian rāga belonging to the Sānkarabharaṇa mēla.

ALLIYAM, one of the eleven sacred dances. This was performed by Vīśṇu after disposing of Kāma.

ALLūRI VENKAṬĀDRI SWĀMI, a composer of devotional songs in Telugu; (also see under Venkaṭādri Swāmi, Allūri.)

ALPATVA, one of the trayodasa lakṣaṇas for rāgas; the term signified the note that was used sparingly in a rāga. Ex dhaivata in Sṛṛaga;

Alpatva, which is the opposite of bāhutva, admitted of the varieties; langhana and anabhyaśa. The former denoted a note that was just skipped over or lightly touched and the latter the note that was not repeated.

ĀMĀM PŪSĀRI (एयुरविंशती), the assistant priest in village temples, who always says "Yes" (एयुरविंशती) to the pronouncements of the Chief Priest during worship in temples or during the recitals of episodes from the Mahābhārata for the entertainment of the folk.

ĀMANTIRIKAI, a drum mentioned in the Silappadikāravam.

ĀMA PANCHAMAM, a janya rāga derived from the 48th mēlakarta: Divyamaṇī
and mentioned in the Tamil book: Barata sangītā svayam bōdhīnī
\[ s \ r \ g \ m \ p \ d \ n \ s - s n \ d \ m \ g \ r s \]


AMARĀVALI, a janya rāga derived from the 28th mēlakarta, Harikāmbhōji:
\[ s \ r \ g \ m \ d \ s - s n \ d \ p \ m \ g \ r s \]

AMARSINGH MAHĀRĀJAH (1788–1799), one of the Maharājahs of Tanjore and a great patron of music. Some of the brilliant musicians and composers of South India of the time, adorned his court.

AMBĀHĒRI, one of the bhāshās of Ṭakka rāga and mentioned in the S. R.

AMBĀHĒRIKĀ, one of the 21 Ṭakka bhāshās, mentioned in the Sangītā sudhā.

AMBĀMANOHARI, a janya rāga derived from the 23rd. mēlakarta, Gaurīmanohari:
\[ s \ r \ g \ m \ d \ s - s n \ d \ m \ g \ r s \]

ĀMBAR KUZHAL (அம்பார் குழால்), a musical pipe with a head-piece of bell-metal in shape like a water-lily.

AMBĀYIRAM, one of the reputed violinists of the early 19th century. Pāidālā Gurumūrtī Sāstri, impressed by his extraordinary proficiency in violin-play, conferred on him the title, Sīngakkuṭṭī (சிங்கக்குட்டி), literally, a young lion. Ambāyiram’s five sons were also musicians and the eldest of them Appukkuṭṭi, was a good violinist.

AMBHĀNA, the name for the sounding board of the vīṇā or the lute of the vedic period; a resonator.

AMBHŌGINI, a janya rāga derived from the 28th mēlakarta, Harikāmbhōji and mentioned in C. B. N’s Key to Hindu music.
\[ s \ r \ g \ m \ d \ s - s n \ d \ m \ g \ r s \]

AMBHŌRUHAM, a janya rāga derived from the 44th mēlakarta, Bhavapriya:
\[ s \ r \ g \ p \ d \ n \ s - s n \ d \ p \ m \ g \ r s \]

AMBUJANĀBHA, one of the paryāya mudras used by Svāti Tirunāl in his compositions. This name is a synonym of Padmanābha (Also see under Svāti Tirunāl)

AMĪR, a title given to a musician in Persia; thus Amir Khusrū, the noted singer.

AMĪR KALYĀṆI, same as Hamīr kalyāṇī (see under Hamīr kalyāṇī).

AMĪR KHSURU, the great Persian poet and musician. He flourished in the court of Allauddin Khilji (1296-1315) in Delhi. He was the originator of the qavālī style of singing. By a combination of Persain modes with Indian rāgas, he produced a number of mixed rāgas. Rāgas like Sarpārda, Sazagīrī and Zilaph are ascribed to him. There is the famous story about his meeting Gopāl Nāik, the brilliant singer of South India, in a musical contest.

AMIRTALINGAM PILLAY, one of the disciples of Tyāgarāja.

AMMĀNAI, a game with small balls played by girls and women to the accompaniment of vocal music. During the game, some of the balls are thrown in the air and as they fall, the balls in the hand are thrown up and the process repeated rhythmically.

AMMĀNAIPPĀTŤU, the song sung during the game of ammānai.

AMMĀNAI VARI, same as ammānaippāṭṭu. An example is seen in canto (Vāzhttukkādai) of the Tamil epic, Silappadikāram.

AMMA PANCHAMAM, same as Āmra Panchamam (see below); This rāga is mentioned in Pallavi Seshayyar’s MSS.
ÄMRADÈSI, a janya råga derived from the 62nd mélakarta, Rishabhapriya:

\[ s g m \bar{p} d n \bar{d} s - s n d \bar{p} m g r s \]

ÄMRARA PANCHAMAM, a janya råga derived from the 48th mélakarta, Divyamañi:

\[ s r g m d n s - s n d m g s \]

This råga is mentioned in the Sangita samaya sāra. The Sangita ratnākara mentions this råga amongst the ten prasiddha (well-known) devi rågas of his time.

AMRITA, a primitive stringed instrument played with a bow.

AMRITA DHANYĀSI, a janya råga derived from the 8th mélakarta: Hanumatōdi:

\[ s g r m \bar{p} n s - s n p m g r s \]

AMRITA LAHARI, a janya råga derived from the 29th mélakarta, Dhira sānkarabhara a:

\[ s g r m \bar{p} n s - s n \bar{p} m g r s \quad (S. K.) \]

AMRITA PANCHAMAM, a janya råga derived from the 48th mélakarta, Divyamañi:

\[ s r g m d n s - s n d m g s r s \]

AMRITA RANJANI, a janya råga derived from the 19th mélakarta, Jhankārādhvani:

\[ s r g m d n s - s d n \bar{d} p m g r s \]

(Mentioned in C. B. N’s Key to Hindu music)

AMRITA SVARŪPIŅI, a janya råga derived from the 72nd mélakarta, Rasikapriya:

\[ s r g m \bar{p} d s - s d p m g r s \]

AMRITA TARANGINI, a janya råga derived from the 19th mélakarta, Jhankārādhvani:

\[ s r g m d n s - s d n d p m g r s \]

Same as Amrta ranjani,

AMRITA VĀHINI, a janya råga derived from the 20th mélakarta: Nāṭhabhairavi:

\[ s r m \bar{p} d n s - s n d m g r s \]

This is a shādava råga: ma and ni are jiva svaras; can be sung at all times, Tyāgarāja’s “Sri Rāma pādamā” is a wellknown kriti in this råga.

AMRITAVARSHAṆI, same as Amrita-varshini (see below)

AMRITA VARSHINI: There are two rågas with this name:—

(1) a janya råga of the 66th mélakarta, Chitrāmbhari:

\[ s g m \bar{p} n s - s n p m g s r s \]

This is an upānga råga: can be sung at all times. Muttuswāmī Dikshitar’s “Ānanda-mritākshariṇi” is a famous kriti in this råga. It is with this song, that the great composer once caused rains to fall in a barren tract, on his way to and near Eṭṭiyapuram, Tirunelveli District.

(2) a janya råga derived from the 39th mélakarta, Jhālavarāli.

\[ s r g m \bar{p} d n \bar{p} s - s n p d m g r s \]

AMRITA VASANTAM, a janya råga derived from the 57th mélakarta, Simhendrabadhyaṇa:

\[ s r g m d n s - s n d m g s r s \]

AMS’A, the note which brings out in bold relief and reveals the melodic entity of the råga; also called jīva svara and råga chhāyā svara. The amśa svara is the soul of the råga. A råga may have one or more jīva svaras. The amśa svara figures amongst the trayōdas’ā lakṣaṇas or the 13 characteristics of rågas mentioned in early works.

AMURCHHANĀKĀRAKA MĒLA, a mēla which will not give rise to another regular mēla by the process of modal shift of tonic. In such mēlas, none of the notes r, s, m, p, d, n taken as the tonic note will result in a regular
ANABHYĀSA

mēla. In the scheme of 72 mēlas, 56 are mūrchhanākāraka mēlas and 16, amūrchhanākāraka mēlas.

ANABHYĀSA, one of the two modes in which that aspect of the lakṣaṇa of a rāga known as alpatva (rarity) is established. In a rāga the alpatva svara is scarcely sung. Anabhyāsa is avoidance of repetition. The other aspect of alpatva is langhana i.e. a note being lightly touched or lightly passed over.

ANĀGATA GRAHA, refers to a case wherein the music of a composition or a section of a composition starts sometime after the initial beat. This period of pause between the beat i.e. the commencement of the tāla and the commencement of the music may be $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$, $\frac{1}{4}$ or $\frac{1}{4}$ aksharakālas. Opposite of this is the atita graha wherein the music precedes the beat.

ANĀHATA NĀDA, music of nature; music produced without the conscious effort of man. Music emanating from the mūlādhāra part and audible to yōgis is anāhata nāda; opposite of āhata nāda.

ANĀISU (ānīśa), metallic head-piece of a wind instrument.

ĀNAKA, a large drum sounded on auspicious occasions in ancient times.

ĀNAKA DUNDUBHI, a war drum (dūndubhi).

ĀNAKSHARA ĀALPITI, an alāpana performed by a singer without resorting to any words or syllables conveying a meaning. Opposite of sākshara āalpiti: wherein syllables used in playing the muraja (drum) like ton and nam and words like Sankara are used. A sūkta āalpiti is also a kind of sākshara āalpiti. Anakashara āalpiti is a case wherein vowels are substantially used during alāpana (Pārvāvadeva). As far as instrumental music is concerned, the question of an anakashara āalpiti or sākshara āalpiti does not arise, since only the pure music will be heard in such cases.

ANALA, lit. fire; denotes the number three, in musical mnemonics. In the Svarārṇavātam, this word is used to signify the third note, chatusrūti rishabhā in the gamut of 12 notes. In the mnemonic nomenclature for the 35 tālas, the word anala, refers to the trisra jāti eka tāla.

ĀNANDABHAIRAVA, a North Indian rāga belonging to the Bhairava group.

ĀNANDABHAIRAVI, a janya rāga derived from the 20th mēlakarta, Nathabhairavi:

\[ s g r m p d p s \quad s n d p m g r s \]

A bhāṣāṅga rāga; the foreign note tivra dhavāta occurs in the phrases.

\[ s n d n s, s n d p \quad p d n d n p \]

The pitch of this foreign note is intermediate between the pitch of the sudhā dhavāta and the chatusrūti dhavāta; sādhārana ga, sudhā ma and kaisi ni are the jiva svaras. The notes antara gāndhāra and kākali nishāda also occur in some compositions in this rāga; can be sung at all times. An ancient rāga. Lullabies, marriage songs and folk melodies are met with in this rāga.

ĀNANDABHOGI, a janya rāga derived from the 42nd mēla, Raghupriya.

\[ s r g m p n d n \quad d p m g r s n \]

ĀNANDA COOMĀRASWĀMY, the wellknown art critic and the author of many articles and essays on music, dance and art. He did much to popularise and establish the greatness of Indian art in the west, particularly America.

ĀNANDA GAJAPATI, (19th century) The Mahārājā of Vizianagaram who helped the Singarāchārulu Brothers to tour South India and gather materials for their wellknown graded books on South Indian music. The Mahārājā was a scholar and was always seen in the company of learned men and
sangita vidvans. He has composed some musical compositions.

ANANDAI, a janya rāga of ancient Tamil music belonging to the Kurinji yāzh group.

ANANDAKALIPPU, the name given to a familiar Tamil folk tune in Nādamakriya rāga and chāpu tāla. Figures in operas.

ANANDALAHARI, a janya rāga derived from the 29th mēlakarta, Dhīra s'ankarābharaṇa:

\[ s \text{r} \text{g} \text{m} \text{p} \text{d} \text{n} \text{p} \text{s} — s \text{n} \text{p} \text{m} \text{g} \text{r} \text{s} \]

ANANDALAHARI, an ancient chordophonic instrument of the bowstring class.

ANANDA LILĀ, a janya rāga derived from the 33rd mēlakarta, Gāṅgēyabhiṣha i:

\[ s \text{r} \text{g} \text{m} \text{p} \text{n} \text{s} — s \text{n} \text{d} \text{p} \text{m} \text{g} \text{r} \text{s} \]

ANANDAM, same as the rāga Ananta (see below).

ANANDAMUKHI, a janya rāga derived from the 29th mēlakarta, Dhīra s'ankarābharaṇa:

\[ s \text{m} \text{g} \text{m} \text{p} \text{d} \text{n} \text{p} \text{s} — s \text{n} \text{d} \text{p} \text{m} \text{g} \text{r} \text{s} \]

ANANDA NAṬANI, a janya rāga derived from the 2nd mēlakarta, Ratnāṅgi:

\[ s \text{r} \text{g} \text{m} \text{p} \text{n} \text{s} — s \text{n} \text{p} \text{m} \text{g} \text{r} \text{s} \]

ANANDA VĀRIDHI, a janya rāga derived from the 22nd mēlakarta, Kharaharpriya:

\[ s \text{r} \text{m} \text{p} \text{n} \text{d} \text{p} \text{i} — s \text{n} \text{d} \text{p} \text{m} \text{g} \text{r} \text{s} \]

ANANDINI JĀTI PRABANDHA, a prabandha which took five of the six angas (see under Prabandha)

ANANGA, one of the classical 108 tālas consisting of a laghu, plutam, laghu, laghu, guru; 1 8 1 1 8; an avarta=8 mātras.

ANANTARĀMA BHĀGAVATAR

ANANGĀDHARI, a janya rāga derived from the 39th mēlakarta, Jhāla varāli:

\[ s \text{r} \text{g} \text{r} \text{m} \text{p} \text{n} \text{d} \text{n} \text{s} — s \text{n} \text{p} \text{d} \text{m} \text{g} \text{m} \text{r} \text{s} \]

ANANTA, a janya rāga derived from the 17th mēlakarta, Strīyakāntam:

\[ s \text{r} \text{m} \text{p} \text{d} \text{n} \text{s} — s \text{p} \text{m} \text{g} \text{r} \text{s} \]

ANANTA BHĀRATI, (1845–1905), the illustrious author of the Bhāgavata dasamashkanda Kirtanas. He was a Srivaishnava Brahmin and belonged to Umaiyaūpuram, near Nāčchichiyārkoi, S. I. R. His parents were Srinivasa Ayyangār and Lakshmi Ammāl. He belonged to the Visvāmitra gotra and Jaimini sūtra. He was a sāma vedi. He began the work: Bhāgavata dasamashkanda Kirtanas in 1883 (Subhānu) and completed it in 1889 (Virōdhī). Deriving inspiration from Arunāchala Kavirāyā's Rāma Nāṭakam, he wrote in the same style, the Uttarakāṇḍa of the Rāmāyaṇa in kirtana form. It should be remembered that Kavirāyā stopped with the coronation of Śrī Rāma and did not attempt the Uttara kāṇḍa. Ananta Bhārati is also the author of Dēsika Prabhāva Prakāśika Kirtanas. He lived for 60 years and passed away in 1905 (Visvāvasu).

ANANTA PADMANĀBHA GŌŚWĀMI, the earliest performer of Kālakshēpam in Tanjore. He was in the services of Serfōjee and Sivāji. He went to Svāti Tirunāl’s Court in 1837. He had the title, Kokilakaṇṭha (cuckoo-voiced). (Also see under Mērūswāmi).

ANANTARĀMA BHĀGAVATAR (1867–1919), one of the illustrious musicians of the early 20th century. He was born in the Chitra star of the Aippasi month of the Prabhava year, corresponding to Sunday, 27th October 1867, in Tondikulam, a village in Pālghāt Taluq. He was the second son of Krishna Sāstrī, a paurāṇika. Early in his life he showed talents for music. He studied under Mahādeva Bhāgavatar of Nūrānī for seven years. He stayed in Tiruvāyur for 2 years and while there, continued to listen to the music
Balakokil (p. 36)
Block turned—see other side

Bari (p. 39)

Balasarsvati (p. 36)

Bhuri (p. 62)

Jagannatha Bhutgosvamy, playing on the Balasarsvati

Beak Flute (p. 40)
of Mahâ Vaidyanâtha Ayyar. After marriage he started life as a professional singer. He stayed in Madras for 12 years and during this period cultivated the acquaintance of the renowned Harikathâ performer, Paññit Lakshmanâchâriyâr and became proficient in the art of performing Kâlakshepams. He was invited to give concerts in many places. He was appointed samasthâna vidvân in Mysore during the reign of H. H. Krish a Râja Wâdiyâr. He spent his last days in Kalpâti, in Palghat.

He was endowed with an impressive and melodious voice. There was stamina in his voice. The voice maintained its easy, responsive quality right through his concerts.

In his performances, one heard all the subtleties and excellences of vocal music. It was a delight to listen to his rendering of mudritam and other graces characteristic of vocal music.

He was a tall person. He had a commanding personality and a fair complexion. He was held in great esteem by the vidvâns of his time.

ÂNÂYA NÂYANÂR, one of the 63 canonised Saivite Saints of South India. He was a great performer on the flute. It is said that when he played the flute, the animates and inanimate objects stood motionless and listened to the music with rapt attention.

ÂNÂYÂ, one of the minor composers of South India. He was a Tamil Brâhmin and belonged to the Brahacharaâgam sect. He was a native of Vaiyâchâri in Tanjore District, the same village that gave birth to Mahâ Vaidyanâtha Ayyar. Anâya’s father was Venkaâja-subbayyar. Anâya was a scholar in Sanskrit, Tamil and Telugu. He composed kritis in Tamil and Telugu with the signature “Umâdâsa”. He was a samasthâna vidvân in the time of Serfojee of Tanjore. His brother Aiya Ayyar was also a musician. One of Anâya’s disciples was Mahâ Vaidyanâtha Ayyar. Of Anâya’s wellknown and frequently performed compositions may be mentioned—

1. Intâparâkâ (Nâdanâmâkriya)
2. Bhajana sâyave o manasa (Kedâram)
3. Mahima teliya taramâ (Sankarabhâraâa)
4. Parâkela bâlâ (Rîtigula)
5. Eamaitukkudâvi ’ikkâyam (Suddha sâveri)
6. Kâyaâkharâyâram (Nilâmbari)
7. Eliyênai (Yadukulâkambhojî)
8. Podum podumâyâ (Punnâgaravâli)

ÂNDÂLI (ἄνâdâλει), one of the 32 derivatives of the Kurinjiyâzh, a primary mode of ancient Tamil music.

ÂNDÂLÌKKURINJI (Tam), one of the pâs figuring in the music of the Tevâram. This corresponds to the modern Sâma râga.

ÂNDÂLÌPÂDÂI (Tam), one of the 20 derivatives of the ancient Tamil primary mode, Pâlayâzh.

ÂNDHÂLI, a janya râga derived from the 28th mela, Harikambhojî:

\[ sr \, m \, p \, n \, s \mid sn \, p \, m \, r \, m \, r \, s \]

(Note. This is the Gaula scale pattern, but derived from the 28th mela).

The shâdava ârâha and avarâha a,

\[ sr \, g \, m \, p \, n \, s \mid sn \, p \, m \, g \, r \, s \]
given for this râga in the Sangita sampradâya pradarsâini is not supported by lakshya. An upânga râga; can be sung at all times. Tyagaraja’s Abhimânamulâdâmi and Dikshitar’s Brihannâyaki are wellknown pieces in this râga. Andhâli is an old râga and is mentioned in the Sangita samaya sôra.
ANGA, tetrachord. The pūrvānga \(srgm\) is the lower tetrachord and uttarānga \(pdns\) is the upper tetrachord.

ANGA, one of the ten elements of musical time; there are the six angas, anudrutam, drutam, laghu, guru, plutam and kākapādam.

ANGAHĀRA, gesticulation; a dance.

ANGAHĀRI, (1) gesticulation (2) stage; dancing hall.

ANGALATĀ, a janya rāga derived from the 28th mela, Harikāṁbhōjī:
\(sgrmpnds\) (Sangīta kaumudi Page 236).

ANGATĀLM, a tāla referred to in the Tamil work, Barata nāṭṭiya sāstiram (17th cent).

ANGHRI, a rāga mentioned in the Brhaddes'ī of Matanga.

ĀNGIKA, literally, pertaining to the angas; same as āngika abhinaya.

ĀNGIKA ABHINAYA, one of the four varieties of abhinaya and comprises the artistic gestures and movements of the body and the limbs.

ANGULISTHĀN, the finger-board of a musical instrument.

ANGURU, a janya rāga derived from the 7th mela, Śenāvati:
\(sgmdns\) (Angusattōni, the reputed printers' devil for the rāga, Hamsadhvani. This faulty name for the rāga occurred in the first edition of Nandanār charitram.

ĀNI (śraddha), any technical beauty adorning a musical composition. Sangati, svarākshara, chitva svara and svara sāhitya are a few of the different varieties of this beauty. These are introduced for decorative effect in kritis.
Āṇi are of three kinds:

1. Those pertaining to the dhātu, like sangati
2. Those pertaining to sāhitya, like the antya prāsa and anuprāsa and
3. Those pertaining to dhātu and mātu taken together, like the svarākṣara, gopuchcha yati and srotovaha yati.

Āṇi (ఆంప్రాసం), the nut and screw used for fixing the gourd or calabash to the dāpḍi or the stem of the viṇā.

ANIBADDHA, music or gāna heard is either of the nibaddha or the anibaddha type. In the former, the dhātu is characterised by the presence of angas (ex. musical compositions) while in the latter there were no such angas (ex. āḷāpana and svara sanchāras). While the anibaddha gāna was not in conformity to a specified tāla, the nibaddha gāna, the opposite of this, was in conformity to a specified tāla or time-measure.

ANIKINI, a janya rāga derived from the 7th mēlakartā, Senāvati:

\[ s r g m d n s \rightarrow s n d m g r s \]

ANILAMADHYA, a janya rāga derived from the 53rd mēlakartā, Gamanaśrama:

\[ s r m p d s \rightarrow s n d p m g r s \]

ANILĀVALI, a janya rāga derived from the 22nd mēlakartā, Kharaharapriya:

\[ s r g m p n d n s \rightarrow s n p m r s (S. K.) \]

O ANIRYUKTA, prabandhas or musical compositions were classified in medieval times under the headings: Niriyukta (Niyama) and Aniriyukta (Aniyama). The former were bound by rāga, tāla and metre, while the latter were not so bound.

ANJANĀVATI, a janya rāga derived from the 43rd mēlakartā, Gavāmbodhi:

\[ s r g m p d s \rightarrow s d p m g r s \]

ĀṆJANEYA, the great bhakta figuring in the story of the Rāmaṇa. He was also a great musician. Tyāgarāja in his kriti "Gītārtham" refers to this aspect of ĀṆjaneya. Samartha Rāmda Śwāmy in his song "Māruti sakhīyā" refers to ĀṆjaneya as "Sangita gāyana smāre".

ĀṆJANEYA, one of the ancient authorities on music and either referred to, or quoted by lakṣaṇapākāras like Nārada, Śāṅkara deva, Śāradātanaya, Kallinātha, Dāmodara and Ahobala. A work Hanumati bharatam ascribed to him exists. Tyāgarāja refers to ĀṆjaneya as a musical authority in his kriti "Vidulaku mrokheda". There is also the work Hanumati kāṭakam ascribed to Hanumān or ĀṆjaneya.

ANJI, in Telugu means step; this term refers to the dance steps figuring in the performances of Kuravanji nāṭakas.

ANKA, a mnemonic signifying number nine; used in the Svarārṇavam to signify the ninth svarasthāna, suddha dhaivata (A flat)

ANKAṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆ淠
ANṆĀMALAI REDṆIYĀR

Anṇāmalai Music college at Chidambaram, which later was merged into the Anṇāmalai University.

ANṆĀMALAI REDṆIYĀR, the composer of Kāvadichindus. These are simple popular folk songs in Tamil and some of them are couched in catchy music. As items of a lighter nature, select kāvaṭāchindus are sung at the end of concerts. He is a svaṆāma mudrakāra.

ANNA NĀDAM, same as Hamsa nāḍa; one of the classical 108 tālas.

ANṆṆĀSAMI SĀSTRI (1827—1900), He was the grandson of S'yāma S'āstri and the third son of Panju S'āstri by the latter's first wife. Since Subbarāya S'āstri, the second son of S'yāma S'āstri had no issue, he adopted his elder brother's Panju S'āstris' third son. Thus Anṇāsami S'āstri is the adopted son of Subbarāya S'āstri. Anṇāsami S'āstri was born in the Āṭṭhaṭṭha star of the Mina month of the Vyaṿa year, corresponding to 7th April (Saturday), 1827. On account of his birth within the āṭṭhāṭṭha year, it was given his grand father's name, S'yāma Krishṇa. He was however called familiarly 'Aṇṭa' by others and this name came to stay for him ultimately. Under the tutelage of his father, he attained proficiency in kāvyā, nāṭaka, alāṅkāra, vyākaraṇa, and sangīta. He was a scholar in Telugu and Sanskrit and an expert singer and violinist. He began to compose vāṛas and kritis from his youth. The svaṟa sāhityas adorning S'yāma S'āstri's "Pālinchu Kāmākṣhi" in Madhyamāvati rāga and "Pāṭi Śri Girirāja sute" in Anandabhairavi rāga are his own compositions. Viṟa Kuppayar and he were good friends. They frequently met and delighted in singing kaḷpana svaras for intricate pallavi. The kriti in Sāhāna rāga "Inkevarunāṭu" was composed by him in praise of the Deity at Udaiyarpāḷaiyam. His daru in Kēdrāragulā rāga, Rūpaka tāḷa "Kāminchi yunnadirā," is a panegyric on his patron, Kachchi Kalyāṇa Rangappa Udaiyār of Udaiyarpāḷaiyam. His other well-known compositions are: "Sri Kāuchi nagara nāḻika" (Asāve:ī—Ādi), "Parāma pāvaṇu" (Aṭṭhāṭṭha—Ādi), "Śri Mahāraṇi" (Bilāhārī—Chāpu), "Śri Kāṃkāṣhi" (Sāranga—Ādi), and "Nīgu minchīna" (Toḍī—Ādi). The last is a varṇa and the other four are kritis.

Prominent amongst his disciples were: Melakkāra Govindan (tutor of Sarabha S'āstri) and Tanjore Kāmākshi (tutoreess of Viṇḍa Dhanammal).

Anṇāsami S'āstri passed away in his 73rd year, on the Krishṇa Tritīyā day of the Kumbha māsa of the Vikārī samvatsara corresponding to Saturday, 17th February 1900.

ANNIYA TĀLAM, a time-measure mentioned in the Tamil work, Tāla samuttirām of Vanapāḍa chudāmaṇī.

ANTALA VARĀTI, an upāṅga rāga of the sampūrṇa type and mentioned in the Sangīta samaya sāra.

ANTARA, interval.

ANTARA, the second section of a melody in Hindusthānī music.

ANTARA, the vikṣṭa variety of gāndhāra mentioned by Bharata.

ANTARA BHĀṢĀ, a type of rāga belonging to the mārgi group, and mentioned in the Sangīta ratnakāra.

ANTARA BHĀṢĀ BHĀṢĀ VALITA, a rāga mentioned in the Sangīta ratnakāra and now obsolete.

ANTARA BHĀṢĀ KIRĀṆĀVALI, a rāga mentioned in the Sangīta ratnakāra. It was a variety of the rāga Kiraṇāvali.

ANTARA BHĀṢĀ SĀKĀVALITA, a rāga mentioned in the Sangīta ratnakāra and now obsolete.
ANTARA DHRUVA, a variety of dhruva or song sung in nāṭakas.

ANTARA DUNDUBHI, celestial drum (Petiya Purāṇam).

ANTARA GĀNDHĀRA, the name of the tivra variety of gāndhāra (E). This is the fifth harmonic note and its frequency = 5/4.

ANTARAKKOTTU, a variety of dance performed at the commencement of a play (Silappadikārām III).

ANTARAKKOTTU, the rhythmical display done prior to a dance (Silappadikārām III, 148-9).

ANTARA KRIḍA, one of the classical 108 tālas; its constituent angas are, three drutās and an anudruta O O O . Duration of an āvarta = 12 mātras or 7 akṣharaśahas.

ANTARA MĀRGA, one of the troya-dāra lakṣhaṇas associated with rāgas. This is the introduction of a note foreign to the rāga or the casual suggestion of another rāga, within the frame-work of the notes occurring in the basic rāga. This is possible only in some rāgas. In either case, the kriya should be justifiable and the effect fascinating, without prejudice to the melodic individuality of the rāga.

ANTARI, a variety of drum (Silappadikārām III, 27 commentary).

ANTARI, termination; the musical phrase that occurs as a connecting link between two sections of a gita composition. In a rāgāngā rāga lakṣhaṇa gita, this occurs between the sūtra khaṇḍa and the upānga khaṇḍa; and at the conclusion of the upānga khaṇḍa and before the commencement of the bhāṣaṅga khaṇḍa. Ex. The lakṣhaṇa gita Ravoihottipja in Māyāmālavagaula rāga. Antari is the short piece of music which is found to repeat in some gitas. The sāhitya for the repeating music may be the same or different.

ANTAR VĀHINI, a janya rāga derived from the 29th mela, Dhīra s'āṅkaraśāhara a:

\[ s \, r \, g \, m \, p \, n \, d \, n \, s \, | \, i \, n \, d \, p \, m \, g \, r \, s \]

(Sangita kaumudi; P. 294).

ANTINODE, the middle point of the vibrating length of a string and at which the amplitude of vibration of the string is maximum.

ANTIPHONY, the alternate singing of solo and chorus, as in a nāmāvali: also the responsive singing of two groups of singers, as in a kummī or in a recital of vedic chant.

ANTYA PRĀSA, the rhyme of the ending syllables of lines or pādās of the sāhitya of a musical composition. This is the same as rhyme in English poetry. The Asahapadis of Jayadeva have beautiful antya prāsas.

ANUBANDHAM, literally, a supplement. The earlier tāna varṣas composed in the 18th century had a section at the end of the composition called anubandham. This section corresponds to the coda of a sonata composition in European music. The later composers of tāna varṣas did not introduce this section. The anubandham served to give a greater sense of finality. In a varṣa which contained the anubandham, the sections pallavi, anupallavi, muktāyī svara, charaṇa and the ettugaṇa svaras were sung in the usual sequence. After the last ettugaṇa svara, the charaṇa was sung. The anubandham was then commenced. The sāhitya of the anubandham served to complete the idea in the rest of the sāhitya. Some anubandhas consisted of a sāhitya part and a sūlī part and some only of a sāhitya part. The famous varṣa in Bhairavi rāga, aṭa tala, beginning with the words “Viriboni” had an anubandham, though latterly the practice of singing this anubandham was given up. The anubandham in this varṣa begins with the words: Chīru chematālu. This was followed by singing the latter part of the
ANUKÄRA, one of the five kinds of gāyanas or singers. An anukära is one who follows faithfully in the style of another.

ANULÖMA, singing or performing a theme in three degrees of speed, keeping the tāla constant (i.e. the tāla being reckoned in the first degree of speed throughout). In this process, the theme will be heard once during the first stage and twice in the second stage (i.e. when sung at double speed) and four times in the third stage (i.e. when sung at quadruple speed). Anulöma is attempted for Pallavis (an advanced branch of Manödharmasangīta or creative music) and involves high technical skill and control over time on the performer’s part.

ANULÖMAKRIYA, the technique of singing or performing anulöma (See under Anulöma).

ANUMA KAṬAKAM (anumā kaṭakam), a work on dancing and referred to in the Tamil work Bārāta senāpatiśam (see the Kaläkshētra (Adyar) edition, Introduction p. vii).

ANUMAKUMBATĀLAM, one of the time-measures mentioned in the Tāla samuttiram of Vanapāda chūḍāmapi (17th cent).

ANUMANDARAM, the name of the fourth string of the vīṇā and tuned to the anumandra sthāyi panchama.

ANUMANDRA STHĀYI, the octave below the mandra sthāyi.

ANUNÄDAM, an accessory, additional or secondary tone heard in a subdued manner along with the primary tone. The fifth harmonic note, antara gändhāra can be heard as a subdued tone from the mandaram string of a well-tuned tambura.

ANUNÄSIKA NÄDAM, the tinge of nasal tone heard in the singing of some. This is one of the defects in singing.

ANUPALLAVI, the second section of a kriti, varṇa, padam or other similar composition
in Karnāṭiκ music. Its length may be the same as that of the pallavi or twice its length. The commencing notes of the pallavi and anupallavi bear a definite relationship. These are either the same notes or may bear the octave relationship, or may be mutually samvādi svaras. In some rare cases, one of the notes may be the anuvādi svara of the other.

ANŪPA SANGĪTA VILĀSA, one of the Sanskrit works on music written by Bhāvabhaṭṭa. (See under Bhāvabhaṭṭa)

ANUPRĀSA, the intermediate rhyme which occurs in some compositions and which add to their excellence as opposed to the second letter rhyme and antya prāsa or ending rhyme which occur normally.

ANURĀṆANA, the harmonics or svayambhu svaras (see under svayambhu svaras).

ANURĀṆANĀṬMAKA DHVANI, harmonics.

ANUSĀRAṆI, literally, secondary sāraṇi. Anusāraṇi is the name given to the string next to the mandaram string of a tambura. It is tuned to the tonic note shāḍja i.e. to the same pitch as the sāraṇi string. When the sāra i and anusāraṇi are perfectly in tune, it will be found that when one of these strings is plucked, the other will vibrate automatically. The phenomenon of sympathetic vibration can thus easily be demonstrated with a tambura. The term anusāraṇi is also sometimes used to denote the pakka sāraṇi string (i.e. the topmost tāla string, tuned to the tonic note) of a vīṇā.

ANUSRUTI, micro-tone or small interval.

ANUSVARA, additional notes played around a note of a melody for decorative effect. Anusvaras are used in rāga ālāpana also. These secondary notes are just touched and not stressed.

ANUTĀLAM, one of the tālas mentioned in the Tamil work: Barata Nāṭṭiya sāstirām (17th cent).

ANUTTIRA PANCHAMAM, one of the pāṇis belonging to the group of Kurinjiyāl derivatives.

ANUVĀDI, a note which in relation to the vāḍi svara is neither a perfect fifth nor fourth nor a vivāḍi svara. (Also see under Vāḍi).

ANYAMUKUNDA, one of the tālas; other than the classical list of 108, and mentioned in later works.

ANYA RĀGA KĀKU, the presence of the trace of another rāga or the admixture of another rāga. This refers to a case wherein another rāga is casually revealed through the process of modal shift of tonic during the course of the exposition of a rāga. Rāga kāku is the name given to that phrase of the rāga ālāpana wherein the rāgas natural and inherent chhāyyā is patent. (Also see under Kāku.)

ANYA STHĀNA SVARA, a note which without being sounded in its svasthāna i.e. within its own frequency limits, is sounded in a contiguous sthāna or in the frequency jurisdiction of an adjacent note. Examples of such notes are seen in a few rāgas. In Asāvēri rāga for example, the gāndhāra svara in the phrase Ĝṛs is sounded in the rishabha sthāna. The frequency limits of sādhrāna gāndhāra are 9/8 and 6/5. But the gāndhāra in the phrase referred to above, occurs in the jurisdiction of rishabha and its frequency is less then 9/8.

ANYA SVARA, the foreign note or the visiting note occurring in bhāshāṅga rāgas; as opposed to this is the svakiya svara or the inherent note (i.e. the note which occurs and pertains to the janaka māla of the janya rāga). Anya svaras give a flashing touch to the melodic beauty of bhāshāṅga rāgas; they occur only in definite phrases.

ANYA TĀLAM (அன்யா தலம்), a tāla mentioned in the Tāla samuttiram of Vana-pāda Chuḍāmaṇi (17th cent.)
APANYŚA one of the trayōdāsa (13 lakṣa ‘as mentioned for jatis in ancient music (see under trayōdasa lakṣa ‘as).

APARĀNTAKA, a kind of sound belonging to the sphere of mārga sangīta.

APARŪPAM, a rare rāga figuring in the padas of Sāra ‘gapāṇi. His “Vaiḍāhooti nā ni ṣai” in chāpu tāla is in this rāga (see p. 27 of the 1887 edition of his padas).

APAS‘RUTI, faulty sruti or a note of faulty pitch.

APASTHĀNA VARĀTIKA, a rāga mentioned in the Sangita ratnakara.

APASVARAM, faulty note: a note of faulty pitch; opposite ofsusvaram. Apasvaras give a rude shock to the sensitive listener and produce a repulsive effect.

APPAR, one of the three Saivite saints who have given us the sacred Tevāram. Also called Tirunāvukkarāvva and Vāgils ‘a or the king of the tongue. He was born in the Veḷḷāla caste. He later became a Jain. By his wisdom and intelligence he became their Guṇu under the name of Dharmasēna. But his sister prayed to Śiva to give him wisdom to come back to the Hindu fold. The prayer bore fruit and he later came back to Hinduism. He was an elder contemporary of Tirunāvukkarāva sambandar (7th cent A.D.).

APPĀSĀMI AYYAR, the younger brother of Mahā Vaidyanātha Ayyar and a Sangīta Vidvān.

APPAYYA, AṬHĀṆĀ, one of the illustrious musicians that adorned the Tanjore Samasthānam and a contemporary of Tyāgarāja. He specialised in AṭhāṆā rāga and hence the name, AṭhāṆā Appayya.

APPLIED MUSIC, the name given to all those compositions wherein the words are important and music is applied or used for the purpose of singing the sāhitya. The music used may be of a high order or of average merit and the interest of the song lies mainly in the ideas enshrined in the sāhitya. Sacred (songs, operatic songs, and songs intended for dance come within the sphere of applied music; the opposite of this is absolute music or pure music, wherein the dominant feature is the dhvātu or the musical setting of the piece. Manodharma sangīta comes under absolute music.

APPUKKUṬṬI NAṬŢUVAN, the distinguished singer and a contemporary of Śyāma Sāstri. He lived in Nāgappaṭṭa am. Proud of his attainments in music, he challenged a number of sangīta vidvāns and defeated them in musical contests. Annoyed at this, many vidvāns went and complained to Śyāma Sāstri. To save the vidvāns from further worries, Śyāma Sāstri went to Nāgappaṭṭa am to challenge the Naṭṭuvan. Getting unnerved at the very sight of Śyāma Sāstri, he refused to meet him in contest and said “I am no equal to you. I am not going to participate in any contest as against you. The fact that I have been the cause of your coming here by itself is sufficient for me. You are a big lion and am a small mouse and it is no loss of prestige to me if I decline to meet you in contest.” Thus saying he left Nāgappaṭṭa am soon afterwards and went to Mysore where he became an honoured vidvān. Through him, the then Mahārāja of Mysore learnt of the greatness of Śyāma Sāstri and deputed Appukkuṭṭi Naṭṭuvan to go to Tanjore and invite Śyāma Sāstri to come to Mysore. Appukkuṭṭi Naṭṭuvan came to Tanjore and apprised Śyāma Sāstri of the Mahārāja’s wish, but Sāstri politely declined to accede to the Mahārāja’s request.

ĀPRADĒŚI, a janya rāga derived from the 62nd Melakarta, Rishabhapriya:

\( s \text{g} m p \text{n} d s - s \text{w} d p m g s \text{S.S.Ms} \)

APRAMEYAM, a janya rāga derived from the 65th melakarta, Mēchakalyāṇi:

\( s r m p d s - r d m g m r s \text{S.S.Ms} \)

APRATI MADHYAMA, the name given to the sruti that occurs between the suddha
V. N. Bhatkhāpde (p. 53)

A. M. Chinnaswamy Mudaliar (p. 88)
madhyama and the prati madhyama, in the work Māṭādhikāra lakṣāṇa. This note corresponds to the note, Bēgaḍa madhyama.

APSARAS, celestial musicians; they were adepts in music in the triple aspect of gīta, vādyya and nritiya; they sang heavenly songs, played on instruments and also danced; they were the wives of Gandharvas and their lord was Indra.

APŪRNA, literally incomplete. Same as asampūrṇa. Applies to transilient scales i.e. hexatonic, pentatonic and quadratonic scales. Apūrṇa mēlas are scales which do not take a sampūrṇa ārōhana and avārōhana.

APURŪPAM, literally rare. The editors of music books in the last century encountered great difficulty in identifying some rāgas. In the case of those compositions of whose rāgas they were not quite sure, they gave the name apurūpam; and this unfortunately enough, gained the impression that Apurūpam was a separate rāga by itself. For example the rāga of Tyāgarāja’s kṛiti, Enta vēdu kondu Rāghava was given as Apurūpam in one of the early Tamil editions of his compositions.

APŪRVA RĀGA, rare rāga. Nādatarangini for example is a rare rāga.

APUSHṬA, weak or dull; one of the five classifications of nāda or musical sound, the other four being, sūkṣhma, ati sūkṣhma, pushṭa and kritrīma.

ARABATTA NĀVALAR, the author of Barata sāstiram, a work in Tamil treating of music and dancing.

ARABHI, a janya rāga derived from the 29th mēlakarta, Dhīra S’ankarābhāraṇa:

\[ s r m p d s \rightarrow s n d p m g r s \]

Uपāngā rāga; ghana rāga; ri, ma and dha are the jiva svāras. The notes ni and ga are neither stressed nor sung as long notes. They are not nyāsa svāras.

ARĀGAM, one of the five derivatives of the ancient Tamil mode, Pālayāl and mentioned in the Pingala niśanṣu.

ARAIYAR (rāgāraṇa), the priestly dancers employed in Vaiṣṇavite temples in South India and who depict the līlās of Krīṣṇa through nṛtya on festival occasions.

ARAIYAR NĀṬANAM, the dances performed by the priestly dancers in S’rirangam and other Vaiṣṇavite temples. In S’rirangam, one can witness this dance in the month of Mārgali (13782)–December-January.

ARĀLAM, a variety of asamyuta hasta used in dance (see under Hastas).

ARANGAM (Tam.), sabai or concert hall.

ARANGERAM (rāgāraṇa), debut. The first performance given by a musician, dancer or actor, after the completion of a period of training, before a specially convened assembly of rasikas and experts in the art, in the regular professional style.

ARANJA, one of the bāshānga rāgas of the early medieval period (C. R. S. Rāmāyaṇa Notes: p. 252).

ARAṆYAKAGĀṆA KĀLAM, the period in the history of ancient Indian music as distinguished from the grāmāgāna kālam.

ARAPĀLAM, a derivative rāga belonging to Derasam, one of the six primary modes (see Karuṇāmirda saṅgaram p. 624).

ARAṆṆU (rāgāraṇa), one of the eight derivatives of the ancient Tamil mode, Kurinjiyāl (Divākaram).

ĀRATTI PĀṬA (Tel.), same as Āratti Pāṭṭu (Tamil).

ĀRATTI PĀṬTU (Tam.), the song sung during the performance of āratti. Āratti is one of the concluding rituals in worship and consists in waving a plate with lit camphor or
wick in the centre. Sometimes a plate containing water mixed with saffron and lime is used.

ĀRCHIKA, singing to one note. The indication archino gayanti meant that the particular passage in the Rigveda should be recited (substantially) to one note (see also under Gāthika and Sāmika).

ARDHA BHĀSHĀNGA RĀGA, a rāga which takes only a note belonging to a contiguous s'rutisthāna and not a note belonging to a contiguous svarasthāna. In the Sāveri rāga for example, in the phrases, 'srgrs' and 'pnd dp', the s'rutis of gāndhāra and nishāda are slightly less than those of antara gāndhāra and kākali nishāda, but they do not however come down to the frequencies of sādhārana gāndhāra and kālasāya nishāda.

ARDHACHANDRA, a synonym for the anudrutam; this is one of the six angas used in reckoning time in music.

ARDHACHANDRA, a variety of asamyuta hasta used in dance (see under Hastas).

ARDHA JHAMPA, same as the tāla, Ara Jampa. It is a quintuple time wherein the sequence is 1 2 1 2 3 (taka takiṭa).

ARDHA KAMPITA RĀGA, a rāga wherein only some of the notes figuring in the rāga were subject to kampita or shake and the other notes were rendered pure. From the point of view of the graced or the pure utterance of notes figuring in a rāga, rāgas have been classified into Muktānga kampita rāga, Ardha kampita rāga and Kampāvihina rāga by Nārada in his Sangita madaṇḍa.

ARDHAMĀGADHI, a musical form used in dance and mentioned by Bharata in his Nātya sāstra.

ARDHĀMĀBARI, a janya rāga derived from the 15th mēla, Māyāmālavagaula: 

{srgmpdsn}s {sndpmgrs} (S. K.)

ARDHAPATĀKA, a variety of asamyuta hasta used in dance (see under Hastas).

ARDHASTHĀYI VĀDYA, a musical instrument with a compass of half an octave.

ARDHA VESARI, an obsolete rāga mentioned as one of the bhāshās of Mālava kaisiki in the Sangita ratnakara.

ĀRDRA DĒŚI, a janya rāga derived from the 15th mēla; Māyāmalavagaula:

{srgmpdsn}s {sndpmgrs}

Upānga rāga, can be sung at all times. The phrase 'snddp' is used rarely. The phrases 'gggrs' and 'dddsn' easily establish the melodic entity of the rāga. The kriti "Sri Ganesātparam" (Jhamap tala) is a wellknown piece of Muthuswami Dikshitar in this rāga.

ĀRDRADEŚIKA, same as Ārdradeśi. (C. D. P.)

ARDRĀMBARI, same as the rāga, Ardhambari.

ARITĀLAM, one of the nine tālas mentioned in the Tamil work, Barata Sāstiram, by Arabatta Nāvalar.

ARIYAGAM, a hollow tinkling anklet.

ARIYAKKUDI PANTĀ, the attractive, polished, charming, lively and aesthetically vigorous style of singing characteristic of the performances of the renowned singer, Arikkuḍi Rāmānuja Ayyangār.

ĀRIYA KUCHCHARI, one of the sixteen derivatives of the ancient Tamil mode, Marudayaṭ.

ĀRIYA VELAR KOLL, one of the 16 derivatives of the ancient Tamil mode, Sevaiṭal (sēvaiṭal).
engaged by the king of Virāja to teach music to
the princesses, one of whom was Uttara, the
daughter of the King.

Arjuna is quoted as one of the authorities
on music by many scholars.

ARJUNA BHARATAM, a small work in
Sanskrit on music and dance. This is still in
manuscript form and has not been published.

ARKA VARDHANI, a janya rāga derived
from the 28th mēla, Harikāmbhōjī:
\[ s r g m \hat{p} \hat{s} - s n d \hat{p} m g s \] (S K.)

ARKA YĀGA, an ancient rāga.

ĀRÖDI MATŢAM, a time-measure men-
tioned in the Tamil Manuscript, Tāla samuttī-
ram of Vanaṅḍa Chūdāmaṇi.

ĀRŌHA, same as ārōhaṇa (see below).

ĀRŌHA, the first of the dasavidha gamakas and signifying the grace patent in a series
of notes in the ascending order of pitch:

Ex. \( s r g m \hat{p} d n \hat{s} \)

ĀRŌHAṆA, a series of notes in the
ascending order of pitch:

Ex. \( s r g m \hat{p} d n \hat{s} \)

ĀRŪHAṆA and AVARŪHAṆA of a
RĀGA, the recognised order, gati or krama in
which the notes ascend and descend in a rāga.
The ārōhaṇa and avarōhaṇa of a rāga consti-
tute the briefest melodic statement relating to
the rāga and is like a theorem in geometry.
They define its outline and contour.

ĀRŪHAṆA GATI, ārōhaṇa krama.

ĀRŪHAṆA KRAMA, the ascending order
of pitch.

ĀRŪHAṆA STHĀYI, the name of the
third section of the ālāpana of a rāga, attempt-
ed in the classical style. The sthāyi ālāpana
is taken up after the rāga vardhani stage and
before the tāna. In the ārōhaṇa sthāyi
ālāpana, the initial notes or the sthāyi svaras
are in the ārōhaṇa krama, although the
phrases of the ālāpana beginning with each
sthāyi svara progress downwards.

ĀRŪHAṆATVA, the state of being in the
ascending order of pitch.

ĀRŌHI VARṆA, an artistic svara-group
pattern in the ascending order of pitch:

Ex. \( s r g m, r g m \hat{p} \) etc.

ĀRPPU, one of the defects in yāţh play
(Silappadīkāram-Venirkādai).

ARRAMIN, the svaramandala or the
Indian dulcimer, with 37 strings for three
toctaves. The instrument was played on open
strings. The lower-pitched strings were of
brass and the rest of steel. The tone-colour
of this instrument resembled that of the old
clavichord.

ĀRṪUCHCHENDIRAM (āṟūcchi dēn
高铁), one of the 8 derivatives of the kurinji
yāţh, a primary mode of ancient Tamil music.

ĀRSHABHI, one of the four jātis of the
shaḍja grāma and corresponds to the Toḍi
rāga of South Indian Music.

ART MUSIC, music with an emphasis on
the art side. Manodharma saṅgīta and all
musical compositions wherein music is the
dominant factor and compositions which are
primarily remembered and enjoyed for their
musical setting come within the sphere of art
music. Art music is also referred to as
pure music. As opposed to this is applied
music, wherein music is only applied or used
for a specific purpose. Religious music, dance
music and operatic music come under applied
music. Applied music does not imply that the
quality of the music of these compositions is
inferior. The term Art music is also sometimes
used to signify all musical compositions that
do not belong to the sphere of folk music.
ARUDI (அருடி), literally, conclusion or ending. When a theme begins in atita graha, the theme is said to commence in arudi (i.e. at the end of a prior āvarta)—அருடியுடன் பெறுவது.

ARUDI, the padagarbham in Pallavi (a branch of maṇḍodharma sangita). The padagarbham is the dividing point of the prathamāṅga and the dvitiyāṅga, the two sections of the pallavi. The note on the padagarbham is a stressed note and is followed by a brief pause or viśrānti. This note bears a definite relationship to the graha svara or the commencing note of the pallavi. It may be the same svara (identical note) or sthāyi svara (octave note) or samvādi svara (fifth or a fourth).

ARUDI SVARA, the note which synchronises with the arudi or the padagarbham in a Pallavi.

ARUMA TĀLAM, one of the nine tālas mentioned in the Tamil work, Barata sāstrīram. This tāla is also mentioned in the Pingala nīgaṇḍu.

ARUPADAVURAIYaSIRIYAR, the earlier of the two commentators on the Tamil epic, Sīlappadikāram. His explanatory notes help us to understand the passages dealing with music in this epic poem. He lived before Adiṣyārkkunāḷar.

ARUMPĀLAI, the scale that was obtained by taking the fourth note of the sempālai or the basic scale of ancient Tamil music, as the tonic note.

ARUNĀCHALAKKAVIRAYAR (1711–1788), the renowned author of the Tamil work, Rāma nāṭakam. He was born in Tillaippādi, a village in Tānjore District. His father was Nallatamilla Pillai and his mother Valliyammai. Under the able tutelage of Aṃbālavaṇa Kaviarayar of the Dharmapuram Majām, he made good progress in the study of Tamil, Telugu and Sanskrit. He completed the great epic Rāmāyaṇa in the form of daruś and verses in Tamil, in the year 1771. The libretto of the work is entirely the work of Kaviarayar. In setting the sāhityas to music, his two disciples, Kodaṇṭarāma Ayyar and Venkaṭarāma Ayyar helped him. They were sangita vidvāns and had come to him to specialise in Tamil. Both the disciples hailed from Čaṭṭaṇāṭha puram in Shiyyāli.

The Rāma nāṭakam became popular very soon. The language of the songs being simple and easily understandable, the work had a mass appeal. The tunes chosen for the songs fitted in well with the ideas contained in them. Many proverbs figure in those songs. The work was first given publicity in the Sīrirangam temple—at the very spot where the great Tamil poet, Kambar, centuries before him, gave publicity to his Rāmāyana. Amongst the patrons who honoured him may be mentioned, Māṇali Muthukrishṇa Mudaliyar, Tēpperumāl Cheṭṭiyār, Tulaḷā Mahārājah of Tānjore, Anandarangam Pillai of Pondicherry and Yuvanarāma Bhūpāti of Uduḷḷāḷaḷaiyam. Besides the Rāma Nāṭakam, Arunāchalakkaviyar has written:

1. Sīrgāzhī sīhala pūrṇām.
2. Sīrgāzhik kōvai.
3. Hanumā Pillai tāmizh.
4. Ajōmukhi nāṭakam.
and some kṛtanās.

ARUNĀCHALA SĀASTRI, a minor composer of the Post-Tyāgarājā period. He has composed kritis in Sanskrit with the signatures, Arunāchalā, Arunāḍī and Aruṇṭagiri. Two of his wellknown songs are: “Sīva sāṅkara sāṃbhō” (Bōgāḍa rāga) and Srimāhāgūpāśi. (Husēnī).

ARUNA CHANDRIKA, (1) a janya rāga derived from the 22nd mēla, Kharaharapriya:

\[ s g m n s \rightarrow s n p d p m g r s \ (S. \ K.) \]

(2) another rāga derived from the same mēla and having the following aoṇhaṇa and āvarohaṇa:

\[ s r g p n s \rightarrow s n p m g s \ (S. \ P. \ S.) \]
ARUNAGIRI, a janya rāga derived from the 64th mēlakarta, Vāchaspati:

\[ s \, r \, g \, m \, d \, s \quad s \, d \, m \, g \, r \, s \]

ARUNAGIRI, a shorter name by which Aruṇagirināthar is sometimes referred to.

ARUNAGIRINĀTHAR, the immortal author of the Tiruppugazh hymns. He lived in the 15th century during the time of Praṇḍu-Pratāpa Dēva Rāya II (1422-1449), Emperor of Vizianagar. The emperor is referred to in the song “Adala seṭanārāda”. Aruṇagirināthar was a scholar in Sanskrit and Tamil and became a great poet and composer. The extra-ordinary ease and facility with which he wrote in different metres justly earned for him the title of “Chanda pāvalapperumān” (சஞ்சை பாவல்பேரும்பவன்) or the unrivalled master of verse composition. He is the originator of the kind of verse immortalised in the Tiruppugazh songs. The rhetorical finish of these songs and his extensive vocabulary are something amazing. “என் கிளைகளினை என்றேல்லார்” said the Tamil poet, Tāyumānānr. Like the Tevāra-kārās, Aruṇagirināthar visited many shrines and sang in praise of the Deities of those places. His songs teeming with spiritual fragrance of Shaivism bhakti are authoritative lakshyas (examples) for many rare time-measures named and un-named. There are songs for many of the 35 tālās, 175 tālās, and the 108 tālās. There are also pieces in sankīrṇa tālās or compound rhythms as for instance the song; “ஓர்தூளிகை”. He wrote 16,000 songs and of this only about 2,700 are now extant. He also wrote the Kandaranubūti, Kandarandādi and Kandaralankāram. He was revered for the saintliness of his character. He defeated the Tamil poet Villiputtūr Ār. He was revered for the saintliness of his character. He defeated the Tamil poet Villiputtūr Ār.

Inspired by the Tiruppugazh (திருப்புகழ்) composition, a later Tamil poet wrote the whole of the Rāmāyaṇa in this style and it is called the “Rāmāyaṇa Tiruppugazh”.

ARUNAGIRIYĀR, the reverential manner in which Aruṇagirināthar is sometimes referred to.

ARUNAJVALITA, a janya rāga derived from the 59th mēlakarta, Dhamavati:

\[ s \, r \, g \, m \, d \, n \, s \quad s \, n \, d \, p \, m \, g \, r \, s \quad (P.S. Mś.) \]

ARUNAKĀNTAM, a janya rāga derived from the 28th melakarta, Harikāmbhōji:

\[ s \, r \, m \, p \, m \, d \, n \, s \quad s \, n \, d \, p \, m \, d \, m \, g \, r \, s \quad (S.K.) \]

ARUNAKRIYA, a janya rāga derived from the 57th mēlakarta, Simhānḍamadhyamā:

\[ s \, r \, m \, p \, n \, s \quad s \, n \, d \, p \, m \, g \, r \, s \]

ARUNĀMBARI, a janya rāga derived from the 38th melakarta, Jalānāvam:

\[ s \, r \, g \, m \, p \, d \, n \, s \quad i \, d \, n \, p \, d \, m \, g \, r \, s \]

ĀRŪRAN, one of the three kinds of signatures (mudra) used by Sundaramūri Nāyanār (one of the three authors of the Tevāraṁ). Urān and Nambiyārūr are the other two ankitams used by him.

ARUSĀRAM, a six-stringed instrument (Divākaram).

ARUTPĀ, the name given to the Tamil hymns of Rāmalinga swāmī, the 19th century poet and composer (Also see under Rāmalinga swāmī).

ARUTPUR, one of the 32 derivatives of the ancient Tamil mode, Kurinjīyāzh and mentioned in the Pingalāndai.

ĀRYĀ, the verse in the ārya-matru sung to loose rhythm in Kathākālikāsārōm in Southern India. Āryās are usually sung in Bṛhāg rāga.
ASĀDHĀRAṆA, one of the 33 sankīrṇa sthāyas (compound gaṇakas) referred to in the Sangīta rānavāka.

ASAMBĀDA, a janya rāga derived from the 29th mēlakarta, Dhīra Sānkara-bharāṇa:

\[ s \ s \ r \ s \ m \ p \ d \ n \ d \ s \ - \ s \ n \ d \ p \ m \ g \ s \ s \]

ASAMPŪRṆA MĒLA, a scale whose ārōhaṇa or avarōhaṇa or both are not sampūrṇa, i.e., are either śādava or audava. Many of the mēlas in the Kanakāmbari-Phenadyuti nomenclature are asampūrṇa mēlas.

ASAMPŪRṆA TĀNA, a svara phrase wherein all the sapta svaras are not represented, i.e., which had 6, 5, 4, 3 or 2 svaras in it.

ASAMYUṬA HASTA, the gesture performed with a single hand as opposed to samyuta hasta which is gesture performed by both the hands in combination. (Also see under hastas).

ĀŚĀṆ, one of the five derivatives of Pālai yāzh, an ancient Tamil scale.

ASANKĪRṆA STHĀYA, one of the 20 less known sthāyas associated with the melodic entity of a rāga.

ĀŚĀṆI, one of the sixteen major pāṇs (perumpaṇ) mentioned in the Pingalrandai.

ASATI, a janya rāga derived from the 59th mēla, Dharmavatī:

\[ s \ g \ m \ d \ n \ s \ - \ s \ n \ d \ m \ g \ s \]

ĀŚĀVARĪ, a rāga of Hindusthāni music and belonging to the 20th mēla, Naṭhabhairavi.

ĀŚĀVĒRI, a janya rāga derived from the 8th mēla, Hanumatōḍi:

\[ s \ r \ m \ p \ d \ s \ - \ s \ n \ s \ p \ d \ m \ p \ r \ G \ r \ s \]

A bhāṣāṅga rāga taking the chaturvṛuti ri as the foreign note; ri, ga and dhā are the jīva svaras. Takes kampita gāndhāra. Useful for portraying karuṇā rasa. Time of singing is 9 a.m. to 12 noon. Figures in operas; an ancient rāga and is mentioned in the Sangīta rānavāka.

ĀŚĀṆA KANNAṆA, a rare rāga figuring in the compositions of Muttu Tāṇḍavār, a Tamil composer. The song "Pesavumennēde, Kepamede" is set in this rāga (see P. 46 of the edition of Muttu Tāṇḍavār’s compositions).

ASŪṬA DASĀNGULI, a variety of flute referred to in the Sangīta rānavāka and wherein the distance between the mouth-hole and the first finger-hole was 18 angulas. The manda shādja was heard when finger-holes 1-7 of this flute were closed and blown.

ASŪṬA DASĀ VĀDYAM, the eighteen musical instruments played during temple rituals.

ASŪṬAKAM, a song consisting of eight sections and each section being sung to the same music.

ASŪṬA MAHISHI KALYĀṆAMU, a Telugu work in 5 Acts in the dvipada metre by TirupēngadaṆātha (Chinnayya). Written about 1545 A.D., the theme of the work relates to the marriage of Krishna with the 8 divine consorts.

ASŪṬAMŪRTI, a janya rāga derived from the 36th mēla, Chalanāṭa:

\[ s \ g \ r \ m \ p \ n \ d \ s \ - \ s \ n \ d \ m \ n \ m \ g \ r \ s \]

ASŪṬAPADI, literally 8 pādas. The name given to the famous hymns figuring in the Gita Gōvinda of Jayadeva. The work consists of 24 asūṭapadis.

ASŪṬATĀLĀ, a tālā figuring in Yakṣagānas in Kannada.

ASŪṬAVĀDAM, a janya rāga derived from the 20th mēla, Naṭhabhairavi:

\[ s \ m \ p \ d \ n \ s \ - \ s \ n \ d \ p \ m \ s \]
ASHTI, a janya rāga derived from the 24th mēla, Varūnapriya:

\[ s_g m \ d \ n \ s - s_n d m \ g \ s \]

ĀŚRITA RANJANI, a janya rāga derived from the 67th mēla, Sucharitra: \( (P.\ S.\ M_{s}) \)

\[ s_r g m \ p \ n \ s - s_n \ d \ p \ m \ g \ s \]

ĀSTHĀNA VIDVĀN, state musician; same as samasthāna vidvān. Indian states have honoured leading musicians by appointing them as samasthāna vidvāns on decent salaries.

ASUNĀM or ASUNAMĀ, a musical bird referred to in Tamil literature and which was said to be sensitive to sweet music. Cruel hunters who loved to torture the bird, first played sweet music. And as the bird got plunged in the ecstasy of sweet music, they suddenly and deliberately played loudly on a drum. At the fearful noise of this drum, the bird literally fell down dead. Some scholars are of opinion that the asunāma was a creature and not a bird.

ASURA SĀDHAKAM, a colloquial expression meaning untiring or incessant practice. Vocalists and instrumentalists who have reached a high technique of perfection by practising for several hours a day are said to have attained that stage through asura sādhakam.

ASVAKRĀNTA, the name of the gāndhāra mūrgchanā of the primordial scale, shadja grāma. This mūrgchanā corresponds to the Kalyāṇi mēla of South Indian Music.

ASVARAMDHĀ, one of the six ragīlis mentioned for the primary rāga Vasanta in the Brihaddharma Purāṇa.

ASVA TĀNA, a variety of tāna (manodharma sangita) wherein seven-note phrases, are predominantly used.

ASWATI TIRUNĀL (1756-1788), a composer of kūrtanas. The compositions of Prince Aswati Tirunāl are still sung in the Padmanābha swāmy Temple at Trivandrum.

ĀṬA, Yakshagāna or dance drama in Kannāḍa.

ĀṬANTA, the name for āṭa tālā in Kathakali music.

ĀṬA TĀLĀ, the sixth of the sūlādi saptātālas, having the angas: laghu, laghu, drutam, drutam 1 1 0 0.

ĀṬA TĀLĀ, one of the classical 108 tālas having the angas: laghu, drutam, drutam, laghu 1 0 0 1; an āvarta consists of 3 mātras.

ĀṬA VĀRNA, a varṇa composition intended for dance; same as pada vārna.

ĀṬHĀṆĀ, a janya rāga derived from the 29th mēlakarta, Dhiya sāṅkarābharaṇa:

\[ s_r m \ p \ n \ s - s_n D \ p \ m \ G \ r \ s \]

Dvi-anyasvara bhāṣhāṇa rāga; of the two foreign notes: sādhāraṇa gāndhāra and kaiwīki nishāda, the former occurs in the phrases: \( g \ g \ r \ s \) and \( m \ p \ G \ m \ p \) and the latter in the phrases: \( p \ d \ d \ n \ n \ s \) and \( p \ d \ n \ p \). Useful for depicting situations in vīrā rasa; can be sung at all times.

ĀṬHĀṆI, same as ĀṭhāṆā.

ATI ATI KŌMAL, literally very very flat; signifies a note which is one śrutī less than the ati kōmal variety or two śrutīs less than the kōmal variety.

ATI CHITRA TAMA MĀRGĀ, the sixth of the shāṭmārgas wherein there is a quarter mātrākāla for each tāḷakāra or count (Also see under tāḷa das'a prāṇas).

The Gaula rāga kriti: S'ri Mahā Gaṇapati of Muthuśwāmī Dikshitar is in this mārga.

ATI KŌMAL, literally very flat; signifies a note which is one śrutī less than the kōmal variety of the note.
ATI SŪKSHAMA

ATI SŪKSHMA, one of the fine classifications of nāda by Matanga.

ATI TĪVRA, literally very sharp; signifies a note which is one sūrti higher than the tīvra variety of the note; same as tīvra tara.

ATISVĀRYA, the lowest note (pañchama) of the sāman scale.

ATĪTA EṆUPPU (Tamil), same as atita graha (see below).

ATĪTA GRAHA, signifies a case, wherein a song, pallāvi, or theme starts before the tāla i.e., at the end of a presumed prior āvarta. Atīta graha is resorted to only to meet the exigencies of prakśa or padagabba, the surplus syllable or syllables of the sāhitya being shoved on to the end of the previous tāla āvarta. The anupallavis of Tyāgarāja’s kritis: “Venugana lōhūni” (Kēḍāragānla) and “Kṣīnāmāt tīrugā” (Mukhāri): furnish good examples of atita grahas.

ATI TĀRA STHĀYI, the octave above the tāra sthāyī.

ĀTODHYA, musical instrument.

ĀTṬA KATHA, another name for Kathanākali.

ĀTTI VAIPPAVAR (Tamil), the nāṭjunāṭvanār or the conductor of a dance/concert.

AUḌAVA, five.

AUḌAVA - AUḌAVA RĀGA, a rāga with an auḍava ārōhaṇa and an auḍava avarōhaṇa, i.e., wherein only five of the saptapadas are represented in both the ascent and descent.

Ex. Mōhana; Hamsadhvani.

AUḌAVA GĪTAM, a śaṅkun chant employing only five notes.

AUḌAVA RĀGA, same as auḍava - auḍava rāga.

AUḌAVA - SAMPŪRNA RĀGA, a rāga wherein only five of the saptapada svaras figure in the ārōhaṇa and all the saptapada svaras figure in the avarōhaṇa.

Ex. Bilahari; Dhanyāsti.

AUḌAVA - SHĀḌAVA RĀGA, a rāga wherein five of the saptapada svaras figure in the ārōhaṇa and six of them in the avarōhaṇa.

Ex. Malahari; Jaganmāhilā.

AUḌAVA - SVARĀNTARA RĀGA, refers to a rāga with an auḍava (5 notes) ārōhaṇa and a svarāntara (4 notes) avarōhaṇa.

AUḌUVA, the earlier form of auḍava.

AUMĀPATAM, the name of the musical work written by Umāpati. It consists of 38 small chapters and the topics are presented in the form of a dialogue between Śiva and Pārvati. Technical terms relating to music are catalogued. It is a later work and treats of the lakshaṇas of sūddha rāga, sālādī, gīta, vēnu, vīnā, avanaddha vādyas, tāla and nitya.

AUMAPATYAM, same as Aumāpatam.

AURVASṬEYAPRIYA, a janya rāga derived from the 1st Melakarta: Kanakāngi.

srpdns - indprs

AUTO PHONES, self-vibrators like cymbals and castanets.

ĀVADAIYAR KÖVIL, the famous shrine in Tanjore District wherein Saint Māṭuḻvārātchagara obtained upadesa. The temple contains beautiful sculptures of musical instruments (kuṭamuzhā) and figures pertaining to musical and dance iconography. Girls playing Kolāṭtam are depicted in the sculptures.

AVALACH CHUVAI, the Tamil equivalent karunā rasa—one of the nine rāsas or emotions. The feeling of Pathos or grief.
T. Śūgarāchāryulu and T. Chinna Śūgarāchāryulu (p. 37)

Abraham Paṇḍitar (p. 3)
AVARÔHI VARŅA, one of the four kinds of varṇas or gānakriya. The notes of the phrases in this case are in the avarohāṇa krama or in the descending order of pitch.

ĀVARTA, a complete time-measure. The duration of a tāla āvarta is the time taken for executing the constituent angas of the tāla once; for example an āvarta of Ādi tāla consists of 8 aksharakālas or units of time.

AVASTHĀNA VARĀTI, an upānga rāga of the sampūrṇa type mentioned in the Sangīta samāya sāra of Pārvavādeva.

AVIKṚUTA SVARAS, the notes sa and pa which do not admit of varieties: same as achala svaras. The remaining five notes of the sthāyi: ri ga ma ḍha ni admit of both sūddha and vikrīta varieties.

AVINAYAKKḤUTTU (Tamil), a dance using the language of gestures (Silappadikāram—commentary).

AVINAYAM (அவிநாயம்), the Tamil equivalent of Abhinayam.

AVYAKTA, one of the five classifications of nāda by Matanga.

ĀYARKUZHAL (Tamil), shepherd’s flute.

ĀYATA, one of the five characteristics of jātis mentioned for the 22 svartis by Sāṅgadeva in his Sangīta rainākara.

ĀYILYAM TIRUNĀL, one of the Rules of Travancore. He was a pallavi singer of eminence and a great patron of music. Brilliant musicians like Coimbatore Rāghhvayyar, Kalyāṇakrishṇayyar (veena), Mahādēva Bhāgavatār (violin) Kunjiṟi Rāja (svaram) and Kijju Bhāgavatār adorned his court. It was during his reign that the famous musical contest between Mahā Vaidyanātha Ayyar and Coimbatore Rāghava Ayyar took place.

AYIRPPU (Tamil), one of the eight derivatives of Kurinjiḻzh, a scale of ancient Tamil music (Chudāmani niganṭu).
in a rāga and Alanghana a note that was not lightly touched or skipped over.

BĀHYĀ, a small drum used in concerts of Hindustāni music.

BĀHYA SHĀDAVA, a rāga mentioned in the Sangita ratnakara. This rāga is mentioned under the group of Vēsara shādava vibhāshā and is the 202nd rāga in the work.

BĀKURA or BAKURA, a wind instrument mentioned in the Rigveda.

BĀLĀ, the name of the third s'rutī of Panchama in Nārada’s nomenclature for the 22 s'rutis. See his Sangita maharānda (also see under s'rutī nomenclature).

BALABI, a janya rāga derived from the 54th melakarta, Visvambari:

\[ smgmtnps - sndpmsg \ (P.S. Ms. \] 

BĀLACHANDRĪKA, a janya rāga derived from the 22nd melakarta, Kharaharapriya:

\[ sgmpdns - snmdgrs \]

BALACHARITRA, a janya rāga derived from the 60th melakarta, Nitimati:

\[ sgrmpdn - snmpgrs \]

BĀLA GAMBHĪRYA, a janya rāga derived from the 59th melakarta, Dharmavatī:

\[ sgmpdn - snmpgrs \]

BĀLAGHŌSHI, a janya rāga derived from the 22nd melakarta, Kharaharapriya:

\[ sgrpmnds - sndpmgrs \]

BĀLAGHŌSHINI, same as Bālaghoshi (see above).

BALAHAMSA, a janya rāga derived from the 28th melakarta, Harikīmbhōji:

\[ srmpbs - snrmpmg \]

It is an upānga rāga. Tyāgarāja, Mysore Sadāsvīva Rao and Patnam Subrahmanya Ayyar have composed beautiful kritis in this rāga. It is an old rāga and is mentioned in the Sangita maharānda and Chaiturāṇī prakārikā.

BALAHARI, same as Bilahari.

BĀLAKŌKLÉ, a stringed instrument of the plucked type, recently invented by the retired Educationist, Mr. N. S. Aruṇāchāla Ayyar, B.A., L.T. The instrument resembles a sonometer in outward appearance and is played like a gō túvādīya with a stick held in the left hand. The two chanterelle strings and a lower octave string in close proximity enable them to be plucked simultaneously. The combined tonal effect is both loud and pleasing. There is also provision in the instrument for the tāla-cum-drone strings as in the viṇā. High class music can be played on this instrument.

BĀLAKRISHNA, the signature or ankitam of Gōpālakrishna Bhārati, the great Tamil composer of the 19th century. He has also used the signature ‘Gōpālakrishna’.

BĀLARĀMA BHARATAM, a work on dance in sanskrit, by Bālarāma Varmā, a Mahārājah of Travancore. He was born in 1724 A.D., ascended the throne in 1758 and ruled till his death in 1798.

O BĀLASARASVATI, also called Mayūri, Tāūs, Peacock-sitār and Peacock-fiddle, is a North Indian instrument. In shape and construction it is like a Sitār but has a peacock-like resonator. It has movable frets. It is held like the cello and played with a bow. The body and the stem are painted to resemble a peacock. The instrument has a number of sympathetic strings. There is a parchment belly, over which the ivory bridge is placed. The forefinger and the middle finger of the left hand are used to stop the strings on the frets. The instrument is held in an oblique position and played—the neck
resting on the left shoulder and the legs of the peacock-resonator on the ground. The neck of the peacock is detachable. The instrument is finely ornamented with ivory and has a soft, mellow tone. Bālasarasvati Jagannātha Bhaṭṭgosvāmi of Tanjore was a distinguished performer on this instrument. His concerts were the admiration of such illustrious musicians of his time, like Mahā Vaidyanātha Ayyar.

BĀLA SĀVUNDARI, a rāga mentioned in the Tamil work, Barata Nāṭiya Sāstiram (18th Cent.)

BĀLASVĀMI DĪKSHITAR (1786-1858), the youngest brother of the great composer, Muttusvāmi Dīkshitar. He was born in the Parābhava year, Mithuna Ravi and Aśvini Nakshatra, Kanyā lagna corresponding to Wednesday 21st June 1786. Bālakrishṇa was his sarmam. He was a versatile genius. He attained great scholarship in Telugu and music. While young, he accompanied his father to Maṇali (near Madras) and there stayed for a number of years. It was there that Maṇali Chinnasvāmi Mudaliyār engaged a European violinist to give him lessons in violin playing, for three years. In the history of South Indian Music, Bālasvāmi Dīkshitar happens to be the first to receive systematic training in the technique of violin playing and to later on adapt it successfully for playing South Indian music. He also practised and became an expert performer on the vina, svarabat, sitār and mridangam. After his return to Tiruvārur along with his father, he started on his musical career. Along with his elder brother Chinnasvāmi Dīkshitar he gave a number of concerts. They were a good combination and the concerts by the pair were very successful and drew the praise of all the critics of the time. The potentialities of Jōdippāṭṭu (2gṛ ṭ ṭ / mūlārṭa-two people singing together in a concert) were demonstrated by them. Bālasvāmi Dīkshitar was honoured in many Samasthānams. While at Madurai, on a professional engagement, he lost his elder brother, Chinnasvāmi Dīkshitar. In great sorrow he went on a pilgrimage to Setu. On his way back, he came to Eṭṭiyāpuram. There the Rājā heard him play the Violin and was so captivated by his music, that he forthwith appointed him Samasthāna Vidvān. This is the origin of the contact of the Dīkshitar family with the Eṭṭiyāpuram Samasthānam. Bālasvāmi Dīkshitar got married in Eṭṭiyāpuram and spent the rest of his life there. From the year 1824, when he entered service in the Samasthānam, he continued as āsthāna vidvān till the year of his demise. He passed away in Pingalava year, Kumbha ravi (6th Māsi) Sūkla Tritiya, corresponding to Tuesday, February 16th, 1858. He has composed vaṁtas and darus and set to music the sāhityas of his royal patrons.

BALĀVALU, a dēśiya rāga mentioned by Venkaṭamakhi in his C.D.P.

BĀLIKĀVASANTAM, a janya rāga derived from the 15th mēlakarta, Māyāmālavaṅgaula:

\[ sr \ g \ m \ p \ d \ n \ s - s u n p m g r s (S.K.) \]

BALIVALAM, a janya rāga derived from the 53rd mēlakarta, Camanasrāma:

\[ sr g m d s - s u p m r s \]

BALLĀTI, a janya rāga derived from the 16th mēlakarta, Chakravākam:

\[ sr g m p d n s - s u p m r g m r s \]

BĀNA, a synonym for the laghu, one of the shādangas.

BĀNA, denotes the number five in musical mnemonics. In the Svayamāvam, the name signifies the fifth svarasthāna, corresponding to the antara gāndhāra.

BĀNA, the name of the fifth chakra in the scheme of 72 mēlakartas, comprising melas:

25-50.
BANABADRAR

Bañā - bhū, signifies the fourth mēḷa in the V chakra—28.

Bañā - gō, signifies the third mēḷa in the V chakra—27.

Bañā - mā, signifies the fifth mēḷa in the V chakra—29.

Bañā - pā, signifies the first mēḷa in the V chakra—25.

Bañā - śā, signifies the sixth mēḷa in the V chakra—30.

Bañā - sri, signifies the second mēḷa in the V chakra—26.

BANABADRAR, the hero of the Viragu viṣṇa paḍalam in Tiruvilaiyādil Parān and the musician who flourished during the reign of Varaguṇa Pāṇḍiyan, the king of Madurai. When he was challenged by the North Indian musician Hemanatā, Lord Śiva came in the guise of a wood-cutter and posing to be in the service of Banabadrar, sang so exquisitely, that Hemanatā, struck with wonder at the capacity of a mere wood-cutter in the service of Eswahadra, ran away that very night. The rāga expounded by Lord Śiva on that occasion was Sādārī (mṛgāṇīṣṭā) (see also under Hemanatā).

BANGALA, a janya rāga derived from the 29th mēḷakarta, Dhaśa Saṅkaraṭharaṇa:

\[ s \ r \ g \ m \ p \ m \ r \ p \ s \ = \ s \ n \ p \ m \ r \ g \ r \ s \]

The phrase ṣy intended to occur as a viśēsha samāhāra; pā is nyāsa; pā and rī are jīva svāras. Can be sung at all times. The Devata for this rāga is Gāṇeśa and hence the appropriateness of Tyāgarāja's kriti "Gērāṭa sūtā" (in praise of Gāṇeśa) in this rāga. "Munēpē telīyaka pōyenē" and "Sākhile-danuchu" both of Tyāgarāja and "Rāra Kāma" of Garbhāpari are other well-known kritis in this rāga.

BANGALIA GAULA, a janya rāga derived from the 55th mēḷakarta, Śyāmalāṅgi:

\[ s \ r \ m \ p \ m \ d \ n \ s \ = \ s \ d \ p \ m \ g \ r \ s \]

BANGALIA VARĀLA, the rāga in which the 21st ashtapadi of Jayadeva was originally composed.

BANGALIA YOSITA, a rāga mentioned in the Sangita makaranda.

BANGALI, a rāga mentioned in the Sangita makaranda and Sangita makaranda.

BANGĀRUKĀMĀKSHI, the celebrated Deity of Sri Kāmākshiamman Temple, Tanjore and the inspirer of the great composer, Śyāma Śāstri. The idol has a large percentage of gold in it and hence the name Bangāru (gold) Kāmākshi; also called Svarṣa Kāmākshi and Tanga (gold in tamil) Kāmākshi. According to tradition, this idol was made by Brahma. At the conclusion of a penance of His, at Kānchipuram, He was blessed with the darśana of Devī's jyotis (divine light). To commemorate the great event, Brahma made this golden image, installed it in a temple and offered pūja. Sage Dṛvrāma, amongst other Mahanīshis, it is said, has performed pūja to this Deity. When Ādi Saṅkarāchārya visited Kānchi, he chose the then ancestors of Śyāma Śāstri to perform pūja to this Deity. It was through this circumstance that the ancestors of Śyāma Śāstri came to be associated with Bangāru Kāmākshi.

After the fall of the Vijayanagar Empire, troublous times arose. The then archa-kas of the Deity left Kānchi in the year Akshaya (1566 A.D.) with the Deity for some secure place in the south. They halted for many years at various places and came to Gīnī in 1594. After a stay of 15 years there,
they came to Uḍaiyārpālaiyam. The party stayed at this place for a long period of 85 years. About the year 1694, the party left Uḍaiyārpālaiyam. Aﬅ er halting for some years at Anakkudy, Vijayapuram, Nagore, Madapuram and Sikkil, they came to Tiruvārur. In the year Sārvari (1781) the party left for Tanjore with Bangaru Kāmākshi. Rajah Tulajāji built a temple for the Deity and S’yāma Sāstri’s family has stayed in Tanjore ever since. S’yāma Sāstri’s relations are also to be found in the places where his ancestors had sojourned along with the Deity during the long period of migration extending over two centuries. S’yāma Sāstri’s compositions are all addressed to Devi Kāmākshi, his family Deity.

BANGA TĀLAM, a time-measure mentioned in the Tamil work Barata Nāṭṭiya Sāstiram (17th century).

BĀṆI (Tam), the characteristic style of singing or performing associated with a particular singer or instrumentalist.

BĀṆKĀ, a wind instrument used during the Pavitra utsavam in temples. It is a conical tube of brass.

BĀṆSURI, the flute of North India.

BARATA CHŪḌAMANI, author of the Tāla samuttiiram, a treatise in Tamil on the tāla system.

BARATA SĒṆĀPATIYAM, a work in Tamil on dancing and acting by Ādivāyilār. Adiyārkoonallār, in his commentary on the Silappadikāram refers to this work.

BARBARĀ, a janya rāga derived from the 64th melakarta, Vāchāspatī:

\[ s \ g \ m \ r \ g \ m \ n \ s \ − \ s \ n \ u \ m \ g \ r \ s \]

BARBARI, same as Barbarā.

BĀRI, the longer variety of nāgasvāram as opposed to the shorter variety called Timiri. The pitch of the bāri type is less than that of the timiri type.

BĀRUVA, a raga figuring in the marriage songs of the humorous type (Veṭuka penḍli pāṭalu) in the Telugu Districts.

BASAMĀṆA, a janya rāga derived from the 15th melakarta, Māyāmalavagaula:

\[ s \ r \ g \ m \ p \ n \ s \ − s \ n \ d \ n \ p \ m \ r \ g \ m \ g \ s \]

BĀSANT, same as the rāga, Vasanta.

BĀSAVĪ, temple dancer.

♭ BASS BAR, the thin strip of wood that is glued on to the under side of the belly of the violin, viola, cello and double bass. It serves the two purposes of supporting the pressure of the bridge and equalising the vibration. It runs parallel to the string of the lowest pitch.

BASTRAN, a percussion instrument of Burma. It is like a melodeon. There is a boat-shaped resonator and on the top are placed 21 bamboo pieces, parallel to each other. The pieces are of different length and hence give notes of different pitch. They are struck with two sticks and played.

BĀSULI, a kind of flute used in Nepal during weddings and dances.

BAUL songs, the folk songs of Bengal.

BAULA, same as Bauli (mentioned in the Tamil work, Barata Nāṭṭiya Sāstiram).

BAULĀMUKHI, a janya rāga derived from the 45th melakarta, Subhapantovalari:

\[ s \ r \ g \ m \ p \ n \ s \ − s \ n \ d \ n \ p \ m \ g \ r \ s \ (P. S. Ms.) \]

BAULI, a janya rāga derived from the 15th melakarta, Māyāmalavagaula:

\[ s \ r \ g \ p \ d \ s \ − s \ n \ d \ p \ g \ r \ s \]
Upānga rāga; ghana rāga and belongs to the Dvitiya ghana panchāka. Elaborately
developed tānas are available for this rāga in manuscripts. Sometimes a mild
trace of nīhāḍa is heard in the arohana. ri, ga and dha are jīva svaras. Gamaka
varika rāga. Ga and Pa are nyasa. A rāga to be sung before sunrise. An
auspicious rāga.

BAULI GŪGRI, a janya rāga derived from the Māyāmālavagaula mēla and referred to by
C. B. N. in his Key to Hindu music P. 43.

BAULI RĀMAKRIYA, a rāga figuring in the kritis of the Tāllapākam composers (see

BAURI, one of the 16 major pās of ancient Tamil music; mentioned in the Pinga-
lānḍai.

BĀYĀ, the counter-part of the Tabla, the common drum used in concerts of Hinduśāni
music. It is an one-faced conical drum and corresponds to the left head of the Mridangam
of South India. The shell is either of wood, metal or clay. Modern bāyās are provided
with tuning blocks. A permanent fixture of black paste, thinner and smaller in area com-
pared to that of the Tabla is seen on the baya’s head. This may be in the centre or at a side of
the drum-head.

BAYALATA (Kannada), Yakshagāna or open-air play.

BEAK FLUTE, the flute with a mouth-
piece of the flageolet or the tin-whistle type.

BEBAS, same as Bibhas (see below).

BĒGAĐA, a janya rāga derived from the
29th mēla, Dhīra Śankarābharaṇa:

\[ s g r m p d p | s n d p m g r s \]

An upānga rāga and a vakra rāga. In the
phrases: \( dp \) and \( dp N d p \) a slightly
sharpened form of sūddha madhyama

and a slightly flattened form of the
kākali nishāḍa are used. These notes are
characteristically termed the Bēgaḍa
madhyama and Bēgaḍa nishāḍa. Ma,
dha and ni are the jīva svaras. Ri and
Dha are not nyāsa, but Pa and the
slightly sharpened mā are nyāsa svaras.
Useful as a major rāga for the purpose of
pallavi exposition in concerts. This is
not an ancient rāga.

‘Bēgaḍa migāḍa’ is a saying in Telugu.
This means that Bēgaḍa rāga is as deli-
cious as cream.

BĒGAĐA MADHYAMA, a slightly shar-
pened form of sūddha madhyama or F Natural
and used in the Bēgaḍa rāga; frequency 27/20.

BĒGAĐA NISHĀḍA, a slightly flattened
form of kākali nishāḍa or B Natural and used
in Bēgaḍa rāga.

BEHAG, the rāga commonly knowu as
Hindustāni Behag in South India. This is one of the most pleasing dēṣṭa rāgas. A janya
rāga derived from the 29th mēla, Dhīra Śan-
karābharaṇa:

\[ s g m p n d n s | s n d p m G r s \]

A bhāṣāṅga rāga with the two foreign
notes, kaisiki nishāḍ and prati madhy-
ama. The phrase \( P m m G \) wherein the
first mā is prati madhyama and the
second mā is sūddha madhyama is parti-
cularly pleasing. Gopālakrishṇa Bhārati
and Svāti Tirunāl are the earliest com-
posers to compose in this dēṣṭa rāga in
South India.

BELL, The hollow metallic instrument of the
autophonic group, closed at one end and
which when struck gives a clear ringing note of
a definite pitch. The bells are struck either by a
freely suspended clapper from inside or by a
hinged hammer or mallet from the outside. In
the former case, the clapper strikes against the
BELLOWS

inner surface of the bell and in the latter, the hammer strikes against the outer rim of the bell. Bells installed in Tower clocks are struck by mechanical devices. The sizes of bells vary from the smallest hand bell used in domestic worship to the biggest church bells and tower clock bells. Bells of various kinds are used in the countries of Asia. Tibetan bells especially are well-known.

Bells are made of bronze, the best alloy being 76 per cent of pure copper and 24 per cent of pure tin. The pitch of a bell varies inversely with the cubic root of its weight.

Bells are found in all temples and churches. There are bells of gold, giving clear notes in the Ananta Padmanabhaswamy temple at Trivandrum. In the temple of Naajaraja in Chidambaram the pitch of the notes given by the bells agree most pleasingly with the pitch of the note given by the conch. During the daily rituals, both these instruments are sounded together. The sounds not only contribute to the spiritual atmosphere of the place but also facilitate concentration.

A set of bells and manufactured to give notes of a specific scale is played either by hand or by some form of mechanism. Tunes played on mechanically operated bells, can be heard for long distances. Bell music is played periodically for the entertainment of the people in Utrecht (Holland) and other towns and cities of the West. See also under Cavillon.

BELLOWS, a mechanical contrivance for supplying a strong current of air and used in wind instruments like the organ and the harmonium.

BELLY, the name of the top plank of the resonators of all stringed instruments of the bowed and plucked groups. The bridge stands on the belly and over the bridge pass the strings. The belly may be flat as in the vina, guitar and mandoline or slightly convex as in the Tambura or slightly concave as in svarabat and tāns. The belly may be a flat piece of wood or a vellum stretched over the hollow resonator.

BENŪ, a long drawing-room wind instrument made of bamboo and used in the province of Orissa.

BHADRA, a janya rāga derived from the 25th mēla, Māraranjani:

\[ srgr madpd n s \]

BHADRA, a variety of sthāyi alankāra and wherein phrases occur in the following pattern and sequence:

\[ srs, rgr, gmg, etc. \]

BHADRĀṆĀM, a tāla mentioned in the Telugu work, Rāga tāla chināmaṇi (17th century).

BHADRĀṢHALA, one of the signatures used by Bhadrachala Rāmadās, in his compositions.

BHADRĀṢHALA, the sacred place on the northern bank of the River Godavary and situated on the eastern border of Hyderabad State. It is hallowed to the memory of the great composer, Bhadrachala Rāmadās. He drew inspiration for his compositions from the presiding Deity Śrī Rāma of the Temple.

The shrine for Śrī Rāma in this place attracts thousands of pilgrims every year. Devotees who complete a Rāmakōṭi, i.e., write the name of Śrī Rāma a crore of times, carry and deposit the note books containing the Rāmakōṭi in this shrine. Twenty-two miles from Bhadrachalam is the place Parṇasāla, well known to the students of Rāmāyana. Bhadrachalam has gained importance since the time of the great composer, Bhadrachala Rāmadās (17th cent).
BHADRACHALA RAMADAS, the great composer of devotional songs in Telugu. He lived in the 17th century. He was a Telugu Brāhmaṇ of the Niyogi sect and his house name was Kančerla. His father was Linganna Maitri and mother Kamamba. Both belonged to the place Nelakonderpalī in Golconda. Ramadās was the only son of his father. Ramadás was the sister's son of the two famous brothers: Akkanna and Mādanna who held influential posts (the former as the controller of the Forces and the latter as the Chief Minister) in the court of Abdul Hassan Qutub Shah (1673–1687 A.D.), the last Ruler of Golconda. This Mahomedan Ruler is the person appearing under the name of 'Tāneśa' in the popular story of 'Ramadās Charitram'. Tāneśa is also referred to as Tāneśhā i.e., one who loved to hear tānas.

Kančerla Gopanna Gāra, as Bhadrachala Ramadās is referred to, became a great scholar. He lost his parents early in his life. With the influence of his maternal uncles, he got himself appointed as the Tānśilār of Bhadrachalam Taluq. He proved an able official and improved the collection of revenues due to the State.

Tradition has it that Kabr Dās, the great bhakta appeared to him in a dream and gave him the upadeśa of Tārakāmantra. From that time onwards, his devotion to Rāma increased. He began to compose beautiful songs in his praise. People of Bhadrachala came to call him Ramadās i.e., a devotee of Rāma and this name has since come to stay for him. (A parallel instance is that of Purandara Dās whose earlier name was Sinappa i.e., Śrīnivasas) His wife was greatly attached to him. She truly shared the joy of devotion to Śrī Rāma along with him. A son was born to them and they were named Ramū. Ramadās celebrated the Rāmānavami festival every year with great devotion and enthusiasm.

The temple of Śrī Rāma on the top of the hillock in Bhadrachalam was in a dilapidated condition. He renovated the temple and for this purpose used the revenues due to the State. For this offence he was sentenced to 12 years imprisonment. He was kept in a cell in the Golconda fortress. (The place wherein he was incarcerated has since become a place of pilgrimage). During the course of his prison life, according to tradition, Rāma and Lakshmana appeared before the Ruler of Golconda one night, as two beautiful youths. They posed as messengers of Ramadās and paid the entire amount owed by him to the State and obtained his release. Later the two youths went near the jail, showed the release order to the officer on duty and procured the release of Ramadās. The Nawab realised the greatness of Ramadās and felt humbled. Next morning, he met him and apologised for all the wrongs done to him...

The songs composed by Ramadās can be divided into: 1) those composed prior to his prison life 2) those composed during the prison life and 3) those composed after his release. His songs have a wide appeal and are sung in all hit concerts and bhajana parties of South India. The soul-stirring nature of his songs, the depth of the feeling underlying them and their sweet and melodious music have an irresistible appeal. Tyāgaraja pays his homage to Bhadrachala Ramadās in two of his Kritis: Brundavanamāla (Toḍi rāga) and Kshirasāgara sayana (Dēva gāṇḍhārī). Besides the Dāsarathī vata-kam, Ramadās has composed many nāmavalis and divyānamā kirtanas.

Bhadrachala Ramadās is a rare instance of a bhakta who was i.e., who was given signatures. Sometimes he signed as Ramadāsa and at other times he used the
BHADRÄDRI: Bhadráchala or its synonyms, Bhadravála, Bhadragíri or Bhadrádri.

Bhadráchala Rámádás is sometimes referred to as Bandákápp (prison) Rámádás.

BHADRÁDRI, one of the mudras used by Bhadráchala Rámádás in his compositions.

BHADRÁDRI VÁSA, a famous composer of divyāmāna kirtanás with the signature Bhadrádri.

BHADRAGÁNDHÁRI, a janya rāga derived from the 29th mēla, Dhíra Sánkara-bharaṇa:

srmpns—sndmrgrs

BHADRAGÍRI, 1. same as Bhrádri or Bhadráchala.

2. One of the ankitams of Bhadráchala Rámádás.

3. The signature adopted by Rámachandra Yatindrā in his compositions.

BHADRÁKÁLLI-PÁTTU, songs on the Deity Bhadrakāli, sung in the temples of Malāṭar.

BHADRÁKARA, a janya rāga derived from the 33rd mēla, Gāṅgēyabhūṣhāṇi:

srgrmpdns—sndmprgrs

BHADRÁSA'AILA, another of the signatures used by Bhadráchala Rámádás.

BHADRA SĀRANGA LĪLA, a janya rāga derived from the 22nd mēla, Kharaharpriyā:

srgrmpdns—sdpmrs(S.K.)

BHADRÁS'RI, a janya rāga derived from the 17th mēla, Śūrjakāntam:

srgrdns—sndgrs

BHAGĀNA, a kind of prosodical foot and consisting of a guru and two āḷāghus: 8-1-1.

BHĀGAVAṬA DĂŚĀMA ŚKĀNDĀ NĀṬAKAM, an operatic work in Tamil by Ananta Bůraṭi (1845-1905). It was begun in 1888 and completed in 1899. He has also written the Uttrakāṇḍa of the Rāmāyana in the form of an opera. (see under Ananta Bůraṭi).

BHĀGAVAṬA GŌŚṬHI, a group of devotees singing sacred songs.

BHĀGAVAṬA MĚLAM, the dance party consisting of Bhāgavatārs or devotees, as opposed to the Naṭṭuvamāḷam, or the dance party consisting of professional dancers and naṭṭuvanārs.

BHĀGAVAṬA MĚLĂ NĀṬAKAM, the devotional dance drama enacted in front of the Deity in temples during the annual festivals, in places like Melaṭṭur, Uṭtukāṭi, Śūlamangalam, Sāliyamangalam, Nallur, Tepperumāḷnallur in Thanjore District and in Kūrchipūḍi in Krishṇa District.

BHĀGAVAṬA NAṬANAM, religious dance performed by Bhāgavatārs as part of worship.

BHĀGAVAṬAPRIYA, an epithet of Vishnu, meaning the lover of Bhāgavatās or devotees who sing his praise.

BHĀGAVAṬAR (Tam.), BHĀGAVAṬULU (Tel.), the name given in South India, to performers of Kathā Kālakshēpam or religious discourses to the accompaniment of music. In Malāṭar, music teachers and professional musicians are called Bhāgavatās.

BHĀGAVAṬA'SAMPRADĀYAṀ, another name for Harikkāṭa Kālakshēpaṃ of religious discourse to the accompaniment of music.

BHĀGAVAṬI BHĀJANA PADDHĀTI, a valuable anthology of sacred songs in Telugu published by T. P. Kodaṇḍarāma Ayyār, Madras (1918). This contains the texts of more than a thousand songs and includes selections from Sanskrit, Telugu, Kannada and Mahāraṭhi composers.
BHAGAVAT BHAJANÖTSAVA PADDHATI

BHAGAVAT BHAJANÖTSAVA PADDHATI, a book in grantha script containing the songs sung in Bhajanás and presented in their sequential order: (Kumbakonam, 1920).

BHAGAVATI, a janya rāga derived from the 26th mela, Chārukēśī

\[ sr gm ns \rightarrow sn mg rs \]

BHAGAVATPRIYA, a janya rāga derived from the 22nd mela, Khararahapriya:

\[ sr G m r m \cdot dn s \rightarrow sn d p m rs \]

BHAGAVAT SĀRĀMĪTAMU, a small book of devotional songs in Telugu published by Tachur Singarachādru (1916). The songs herein are given in notation.

BHĀGIRATHI, a janya rāga derived from the 20th mela, Nathabhairavi:

\[ sr d n s \rightarrow sn d g rs \]

BHAGNA TĀLAM, one of the time-measures mentioned by Sāngadēva in his list of 120 déśi tālas.

BHĀGYA RANJANI, a janya rāga derived from the 22nd mela, Khararahapriya:

\[ sr gm dn s \rightarrow sp mg rs \text{(S.K.)} \]

BHAI RAVA, the mēla in Hindusthāni music corresponding to the mēla, Māyāmālavagūla of the Southern system.

BHAI RAVADHVANI, a janya rāga derived from the 52nd mēla, Rāmapriya:

\[ sr mp md n s \rightarrow sp mg rs \]

BHAI RAVAM, a janya rāga derived from the 17th mēla, Sūryakāntam:

\[ sr gm dp ns \rightarrow sD p mg rs \]

An upānga rāga; ri, ma and ni are the jiva svaras; can be sung at all times. Tyāgarājā’s Maripāda gadaayya is a well-known kriti in this rāga.

BHAI RAVI, a janya rāga derived from the 20th mēlakarta, Nathabhairavi:

\[ sr mp \cdot dn s \rightarrow sn dp mg rs \]

A bhashāngā rāga taking the foreign note chatuśrūti dhavata. The anya svara occurs in the phrases: \( p \cdot d n S \), \( p \cdot d n d \)
\( n S \) and \( sn d n S \). One of the few bhashāngā rāgas with the anya svara incorporated in the scale; ri, ga, ma and ni are the jiva svaras; ri, ma, pa, ni and chatuśrūti dha are nyāsa svaras; ga, ma and ni are kampita svaras; \( rm G r s \) and \( p \cdot d n d M \) are vīvesha prayogas. The commencing notes for melodies in this rāga are ni, ri and dha (chatuśrūti). Dāju

\[ ... sp n P, mn dp \text{ and } mg rs \]

lend beauty to the rāga. Tristhāyi rāga. Sarva svara gamaka varīka raktī rāga. A major rāga, with a number of compositions in it. It can be sung at all times. It figures in operas and dance dramas. This rāga corresponds to the Tēvarappan Kauśikam.

The origin of this rāga can be traced to the ancient scale sa grāma. This rāga is mentioned in the Sangita ratnākara, Sangita maharanā, Sangita samaya sāra, Lochana kavi’s Rāga tarangini and all the later works.

The Bhairavi of Hindusthāni music is the Tōdi rāga of Karnājīc music.

BHAIJĀ GÖVINDA STÖTRAM, a hymn in 14 stanzas composed in sanskrit in praise of Lord Gövinda by Sankara (7th cent). This is usually sung in Māṇḍ rāga, Ādi tāla.

BHAIJĀN, a devotional song or a song on a religious theme. The bhajans of Mira Bāī and Tulsi Dās are well-known.
BHAJANA

BHAJANA, a democratic form of worship consisting in reciting the Names of the Lord and singing His Praises through kirtanas and other types of devotional songs. The people present in a bhadana party participate in the worship either as singers, instrumental accompanists or listeners. Old and young, men and women, the initiated and the uninitiated all alike participate in bhadana. A bhadana party consists of:

(1) a leader called the Bhagavata,

(2) singers who sing devotional songs either individually or along with the Bhagavata,

(3) Musical accompanists who provide the drone and rhythmic accompaniment and

(4) others who derive spiritual solace by listening to the sacred music. Even these silent participans join when a namavali is sung. The choric response of the congregation to a purnaparikam of the Bhagavata is at once striking and impressive.

The tambura is usually used to provide the drone accompaniment. In places not musically advanced, it is usual to find a sruti box or a harmonium used for the purpose. Rhythmic accompaniment is provided by a performer on the mridangam. Occasionally a kanjira is used for the purpose. A number of people generally play the cymbals (jala) in a bhadana and this not only strengthens the rhythmic accompaniment of the mridangam, but also provides a religious atmosphere. The pleasing sounds of the Patasharpur jalaras are wellknown. Sometimes a violinst is engaged to provide a musical accompaniment. In fact, the first introduction to the village folk to music is the bhadana performed on sacred days in the village temple.

Bhadanas are performed in the houses of accredited devotees on Fridays, Saturdays, Ekadasi, New moon and Full moon days and on the days of the stars: Krittika, Rohitip and Punarpsan. They are also performed in temples, Matams and Mandirams constructed specially for the purpose. The Bhagavat who leads the bhadana is a religious-minded person, initiated into the holy task by another and senior bhadavat. Such people have a sacred string (sutram) tied on to the right arm as a mark of their initiation.

Bhadanas performed in houses or Bhadana mandirams on any of the sacred days mentioned above may be said to be of the stationary type. The entire bhadana is performed at one place, all the people sitting. During Divyanam sankirtanan, however, a select number of devotees go round and round the sacred lamp, specially brought and kept in the centre of the hall for the purpose. As against this is the mobile Bhadana party which accompanies a Deity in a temple procession, behind the Vedapaya gaushali. During the month of Marga (Martha) December - January, it is usual to find bhadana parties starting from a temple and going round the mada streets of the place and finish again at the place from whence they started.

The Unchavritti Bhadana party is a mobile party, wherein the Bhagavat, dressed in the Unchavritti costume goes on slowly along the streets in the company of devotees, singing kirtanas. The housewives and the householders in the houses on both sides of the street eagerly await the approach of the Bhadana party and reverentially offer rice and dhall to the Unchavritti bhagavat. The bhagavat who is vowed to a life of poverty, plain living, high thinking and service to humanity utilises the rice and other articles given during the unchavritti to maintain his family and the large number of sishyas who may have come to study under him. The unchavritti is done in the mornings. The evening is utilised by the Bhagavat in
teaching his disciples and in giving religious discourses. Tyāgarāja, the great composer of Tiruvaiyār has lived the life of an ideal Unchavritti Bhāgavata. There have been instances when Tyāgarāja was invited to come with his goshti to other places in Tanjore for Unchavritti bhajananas.

During the Saptasthāna Utsavam for which Tiruvaiyār in Tanjore District is justly famous, numerous bhajana parties accompany the Deity. This is a festival in which Deities from seven shrines participate. The Deities are carried on beautifully decorated glass palaquins. (In these palaquins small pieces of looking glass are artistically studded over the frame and the cover. The glitter of these glass pieces both during day and night furnish a most lustrous spectacle). The main palaquin with the Deity starts from the Tiruvaiyār temple early in the morning. This is joined by the Palaquins from other shrines as the procession touches: Tiruppayaṭṭam, Tiruchchōṭrutturai, Tiruvēdkudi, Tirukkanaṇṭiyur, Tiṟụppūntututti and Tillaṭhānām. The full procession reaches the Tiruvaiyār temple the next morning. At least fifty thousand pilgrims accompany the procession on foot, all the twenty-four hours. The residents of each of the above villages vie with each other in affording welcome to the vast concourse of pilgrims. They are provided with food, drinking water and light tiffin at various places. The whole route is decorated and pandals are erected at short distances to provide shelter from the hot sun. It is a grand sight to see this festival which takes place in the month of April. During the course of the procession, if the rivers which have to be crossed happen to be in floods, the bearers of the palaquins skilfully manage to swim across the river with the Palaquins on their back. At least a hundred bhajana parties used to accompany this procession. In the days when Tyāgarāja lived, he himself led a bhajana party in this festival. Care was taken by him to see that songs in the rāgas appropriate to the particular hour were sung. Thus in the morning, his kritis in Dhanyāsi and Kēdāra rāga were sung. In the afternoon, songs in Mukhāri and Bēgaḍa were sung. In the evening, songs in Pūrvakalyāṇi, Nāja-kuranji and Vasantā were sung and so on.

The mobile bhajana is referred to as the Vidhi bhajana i.e., a bhajana party going along the streets.

The Bhajana as a form of worship received special impetus from the days of the Bhāgavatam. Tāllapākam Chinnavya of Tirupati (15th cent.) is regarded as the Mūla purusha of the modern bhajana paddhati. Luminaries in the realm of sacred music like Purandara Dās, Bhadrachalā Rāmādās, Bōndra sadguru śvāmi, Ayyāvāl, Sadasiva Brahamendra, Tyāgarāja and many others have not only enriched the repertoire of Bhajana music but have also raised the dignity of this form of worship. In the nine kinds of bhakti: Śravaṇam, Kirtanam, Smaranam, Pādasēva-nam, Archanam, Vandanam, Dāsyam, Sakhyaṃ and Ātmanivedanam, the bhajana provided scope for six of the above.

Swāti Tirunāl ahārajāh has composed nine songs elucidating these nine kinds of bhakti. These nine songs are collectively called Navaratnamālīkā kirtanas. The names of these songs as well as their rāga and tāla are given below:—

<table>
<thead>
<tr>
<th>BHAKTI</th>
<th>SONG</th>
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<tbody>
<tr>
<td>Śravaṇam</td>
<td>Bhavadipakathā</td>
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<td></td>
<td>(Hairavi - Ādi)</td>
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<tr>
<td>Kirtanam</td>
<td>Tavaka nāmāni</td>
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<td></td>
<td>(Kāḍaragauḷa - Jhampa)</td>
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<tr>
<td>Smaranam</td>
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<tr>
<td>Pādasēvanam</td>
<td>Pankajākṣa</td>
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<tr>
<td></td>
<td>(Toḍī - Rūpakam)</td>
</tr>
</tbody>
</table>
BHAKTI

Archanam  Ārādhāyāmi
(Bilahari - Aṭā)

Vandanam  Vande Dēva Dēva
(Bēgāda - Jhampa)

Dāsyam  Paramaṇaṃrya
(Āhari - Aṭā)

Sakhyam  Bhaṭati Visvāsō
(Mukhāri - Aṭā)

Ātmanivēdanam  Dēva Dēva kalpayāmi
(Nādanāṃkriya - Rūpakam)

In a mobile bhajana party, it is usual to
sing a song completely standing at one place
and then march to the music of a nāmāvalī or
divyanāma kirtana. The clear-cut and impres-
sive rhythm of the nāmāvalis and divyanāma
kirtanas facilitate marching. When the
nāmāvalī or divyanāma kirtana is concluded,
the party again stand at the spot of conclusion
and sing song completely and then proceed
This procedure is followed till the party comes
back to the place from whence they started.

For a bhajana performed in a house,
mandiram, maṭam or temple, a regular sequence
has been formulated. It may take about eight
hours to go through the whole series of items.
If the bhajana starts at about 9 P.M. it
will be 5 A.M. by the time it finishes. The
following is the sequence of items in a bhajana
performed in the orthodox style on Ekādāśi
and other sacred days:

1. Nāmāvalī.
2. S'lokās in praise of Gaṇēśa, Sarasvatī
   etc., S'lokas in praise of Prahlāda,
   Nārada and other great bhaktas,
   and s'lokas elucidating the greatness
   of Nāma mahima, etc.
3. Tējaya mānagam.
5. An ashtapadi of Jayadēva.
6. A Taranga of Nārāyaṇa Tirtha.

7. Songs in praise of Gaṇēśa, Subrah-
   maṇya, Sarasvatī, Sīva and
   Pārvati.
8. Upachāra kirtana.
9. Songs in praise of Rāma, Sīta and
   Ānjanēya.
10. Songs in praise of Krishṇa.

With this, the first half of the bhajana
comes to a close. Visitors are now given a
chance to sing a few songs.

The second half starts with the Divyanāma
Sanktitanam. The lamp kept near the Deity
or the Picture of God is brought to the centre
of the hall and a select group of devotees go
round and round the lamp slowly, singing the
Divyanāma sanktitanas. These are songs
specially composed for the purpose. Gōpikā
gītam is also sung. The lamp is then taken
back to its original place. Then the jōlōtsavam
is gone through. Na angu, Padyam, Lālī, Uṇajal,
and other songs are sung. With the singing of
the Mangalam the bhajana comes to a
close. The party break up after receiving the
Prasādam.

A person who performs or participates in a
bhajana will, at the end, feel as if he has gone
through a purificatory bath.

In the Tēvār bhajana, trained singers of
Tamil sacred hymns (Tīvāram, Tirunāṭhagam,
e tc.) called ōdvārs take the place of the
bhāvāvatārs. Tiakling basin cymbals are used
by them instead of the jālās. Tēvār bhajanas
also may be of the mobile type or
stationary type.

BHAKTA GOSHTHI, the group of devo-
tees forming a Bhajana party, inclusive of the
leader (the bhāvāvatar), singers and
instrumentalists.

BHAKTA MANDIR or MANDIRAM, a
hall dedicated for the performance of bhajanās.
BHAIJANA MAṬAM

BHAIJANA MAṬAM or MAṬH, a place intended for the performance of bhajanas.

BHAIJANA PADDHATI, the sequence of items gone through in a performance of bhajana.

BHAIJANĀVALI, a book containing bhajans.

BHAIJANŚAṬAVA PADDHATI, a book containing songs sung in bhajanas and presented in their sequential order.

BHAKA MANJARI, a janya rāga derived from the 47th mela, Śuvaṛśaṅgi:

\[ s \, g \, m \, n \, p \, d \, n \, s \, - \, s \, n \, p \, m \, g \, r \, s \]

BHAKTA PRIYA, a janya rāga derived from the 16th mela, Chakravākam:

\[ s \, g \, m \, p \, d \, n \, s \, - \, s \, n \, p \, m \, r \, g \, m \, s \, (S.K.) \]

BHAKTI MANJARI, a work of Śvāti Tirunāl Mahārājāj of Travancore.

BHAKTI MUDRA, the mudra or identity relating to the particular type of bhakti, strāvanam, kirtanam, śmaraṇam, etc. In the songs elucidating the nine kinds of bhakti or devotion, it is usual to find the name of the particular bhakti incorporated in the sāhitya of each song (See Śvāti Tirunāl' Navaratna mālikā kārtana).

BHAKTI RASA, the feeling of devotion. This is the tenth rasa. Rāgas like Bhairavi, Kēdāraguḷa and Yadukulakāmbhoji are useful for portraying this feeling.

BHALLĀDI, a janya rāga derived from the 16th mela, Chakravākam:

\[ s \, r \, g \, m \, p \, d \, n \, s \, - \, s \, n \, p \, m \, r \, g \, m \, r \, s \, (S.K.) \]

BHALLATI, a stri rāga mentioned by Nārada in his Sangita makaranda. This is also mentioned as one of the pāṇis (Uṣaṅgaṅgi) by Arabatta Nāvalar in his Tamil work, Barata Sāṣṭiram (Rāga chapter).

BHALLĀTIKA, one of the upānga rāgas of Hindola and mentioned in the Sangita sudhā.

BHĀMĀ KALĀPAMU, a dance drama in Telugu, staged by the Kūchipūḍi Bhāgavatas.

BHĀMĀMAṆI, a janya rāga derived from the 15th mela, Māyāmāḷavagula:

\[ s \, m \, r \, g \, m \, d \, n \, s \, - \, s \, d \, p \, g \, r \, s \, (S, S, P, S) \]

The same book mentions another rāga of this name and derived from the 61st mela, Kāntāmaṇi:

\[ s \, r \, g \, m \, d \, n \, s \, - \, s \, n \, d \, m \, g \, r \, s \]

BHĀMMĀNA PANCHAMA, a rāga mentioned in the Sangita ratnākara.

BHĀMMĀṆI, a rāga mentioned in the Sangita ratnākara. The Sangita samaya sāra mentions this rāga under the heading of Bhāshāṅga shādacchas.

BHĀNAVI, one of the four rāgas belonging to the group of Čakka janya vibhāshās and mentioned in the Sangita sudhā.

BHĀNDĪ, a bhārya rāga of Bhairavi and mentioned in the Sangita sarvaṛtha sāra sangraham (Telugu) P. 21.

\[ s \, R \, p \, d \, s \, - \, p \, m \, g \, r \, s \, n \, ṭ \, p \]

Also mentioned as a suddha rāga of ancient music (C.R.S. Rāmāyana Notes P. 265).

BHĀNDĪRA BHĀṢĀ, a kind of prākrit or a varied form of the sanskrit language. During the medieval period, sāhityas of gītas and other musical forms were composed in the bhāndīra bhāṣā. According to Viśveśvara (alias Vāgīśa) who has written a treatise on the grammar of this language, 'Bhāndīra is best suited for music, having had its origin in the melodious medley of the lyrical notes that arose when Srī Krishna danced with the flute in His hand, in the company of the Gūpis of different countries and tongues. This language
is thus a creation from Kāmbhōji, Māgadhi, Gauḍī, Mahārāṣṭrī, Kalingi and Gaṅgāvilī with a sense to its potency for rich musical effect'. The bhāṣāa bhāshā received an impetus for its development from the time of Bhūja and Somāvāra. Some lakṣaṇa gītas and some of the gītas of Purandara Dās and other medieval composers are in this language.

BHĀNU CHANDRIKĀ, a janya rāga of the svarāntara - audava type and derived from the 8th mēla, Hanumatoṭi:

\[ s m d n s \rightarrow s n d m g s \ (S. \ K.) \]

BHĀNU CHūḌĀMANI, a janya rāga derived from the 18th mēla, Hāṭakāmbāri:

\[ s r g m p s \rightarrow s n d p m g r s \ (S. \ K.) \]

BHĀNU DHANYĀŚI, a janya rāga derived from the 45th mēla, Sūbhāpanantuvarāli:

\[ s r g m n d n \rightarrow d p m g r s \ (S. \ S. \ P. \ S.) \]

BHĀNU DĪPAKAM, a janya rāga derived from the 24th mēla, Varunāpriya:

\[ s r g m p d n s \rightarrow s n p m r s \ (S. \ K.) \]

BHĀNU DĪPARAM, a janya rāga derived from the 34th mēla, Vāgadhisvari:

\[ s m r g m p s \rightarrow s d m g m r s \ (S. \ S. \ P. \ S.) \]

BHĀNUGAULĀ, a janya rāga derived from the 7th mēla, Sēnāvati:

\[ d s r g m p d n \rightarrow d p m g r s n d p \ (S. \ K.) \]

BHĀNU GĪRVĀṆI, a janya rāga derived from the 45th mēla, Sūbhāpanantuvarāli:

\[ s r g m p d n s \rightarrow s n d m g r s \]

BHĀNU JYOTISHMATI, a janya rāga derived from the 67th mēla, Sucharita:

\[ s r g m p d n s \rightarrow s n d p m g m r s \ (S. \ S. \ P. \ S.) \]

BHĀNUKĀNTI, a janya rāga derived from the 25th mēla, Māraranjani:

\[ s r m p d n s \rightarrow s n d p m r s \]

BHĀNUKIRĀṆI, a janya rāga derived from the 27th mēla, Sarasāṅgi:

\[ s g m d n s \rightarrow s n d p m g r s \ (S. \ K.) \]

BHĀNUKOKILA, a janya rāga derived from the 12th mēla, Rūpavati:

\[ s m p d n s \rightarrow s d n p m g s \]

BHĀNUKRIYA, a janya rāga derived from the 30th mēla, Nāgānandini:

\[ s m g m p d n s \rightarrow s n d p m g r s \ (S. \ K.) \]

BHĀNUMANJARI, a janya rāga derived from the 34th mēla, Vāgadhisvari:

\[ s r g m p n s \rightarrow s n p m g r s \]

BHĀNUMATI, (1) a janya rāga derived from the 4th mēlakartā, Vanaspati:

\[ s r g m p s \rightarrow s n d p m g r s \]

(2) the name of the fourth mēla in the asamāṅka mēla paddhati.

BHĀNUPRATĀPAM, a janya rāga derived from the 25th mēla, Māraranjani:

\[ s r g m p d s \rightarrow s d p m g r s \ (S. \ K.) \]

BHĀNUPRIYA, a janya rāga derived from the 1st mēla, Kanakāṅgi:

\[ s r g m p s \rightarrow s p m g r s \ (S. \ S. \ P. \ S.) \]

The same work mentions another rāga of this name, as a derivative of the 21st mēla, Kīravāṇi:

\[ s r g d n s \rightarrow s n d g r s \]

BHĀNUTA, a janya rāga derived from the 29th mēla, Dhūra sāṅkārabhāranka:

\[ s m g m p d n s \rightarrow s d p m g r s \ (S.S.\ P.S.) \]
BHĀRATI, a danseuse.

BHĀRATI, GŌPĀLAKRISHṆA, see under Gōpālakrishṇa Bhārati.

BHĀRATI, KAVIKUNJARA, see under Kavikunjara Bhārati.

BHĀRATI, SUBRAHMAṆYA, see under Subrahmaṇya Bhārati.

BHĀRATI, TIRUKKAṆAIYŪR, see under Tirukkaṇaiyūr Bhārati.

BHĀRATĪYA NĀṬYA SĀSTRAM, the comprehensive work, Nāṭya sāstra by Bharata Muni. There are two editions of the whole work—one by the Nīrṇaya Sāgara Press, Bombay and the other in the Kāshi Sanskrit Series, Banaras.

BHĀRATĪYA SANGĪTA, a work on music in Maharatti by K. G. Mulay (Bombay 1941).

BHĀRATĪYA SANGĪTA SĀSTRĀ, the science of Indian music.

BHĀRATĪYA SRUTI - SVARA - RĀGA SĀSTRĀ, a work on music in Hindi by Paṇḍit Fīroze Framjee (Poona, 1935).

BHĀRAṆI, an upāṅga rāga of the sampūrṇa class, mentioned by Pārśvaṅdeva in his work, Sangīta samayā sāra.

BHARBHARA, a janya rāga derived from the 64th mēla, Vāchaspati:

\[ s \, g \, m \, r \, g \, m \, d \, n \, d \, s \, s \, n \, d \, m \, g \, r \, s \]

(P. S. Ms.)

BHĀRAGAPRIYA, a janya rāga derived from the 25th mēla, Māraranjani:

\[ s \, r \, g \, d \, n \, s \, s \, n \, d \, g \, r \, s \]

BHĀRAGAVI, (1) a janya rāga derived from the 9th mēla, Dhenka:

\[ s \, g \, m \, p \, d \, n \, s \, s \, n \, d \, p \, m \, g \, s \]

(2) a janya rāga derived from the 37th mēla, Sālagam:

\[ s \, g \, m \, p \, d \, n \, s \, s \, n \, d \, p \, m \, g \, s \]

BHĀRĀMBARĪ, a janya rāga derived from the 30th mēla, Nāgānandini:

\[ s \, r \, m \, d \, n \, s \, s \, n \, d \, m \, r \, s \]

BHĀRĀNGI, a janya rāga derived from the 33rd mēla, Gāṅgāyabhūṣaṇī:

\[ s \, r \, g \, d \, n \, s \, s \, n \, d \, g \, r \, s \]

BHĀRYA RĀGA, literally a wife rāga; same as Rāgini. Rāgas in Hindustānī music were classified into Rāgas, Rāginis, Putras, etc. Six male rāgas were recognised and to each of them were assigned five bhārya rāgas.

BHĀSA, one of the twenty s'uddha rāgas mentioned in the Sangīta sudhā.

BHĀSA VALITĀ, one of the four rāgas of the Antara bhāshā group mentioned in the Sangīta sudhā.

BHĀŚĀ, one of the six types of Mārgī rāgas of ancient music and mentioned by Sāṅgadeva in his Sangīta rainākara.

BHĀŚĀNGA, one of the four kinds of dēvi rāgas. Dēvi rāgas or the rāgas in use in the different parts of India were classified in the time of Sāṅgadeva into Rāgānga, Upānga, Bhāśāṅga and Kriyānga.

The term bhāśāṅga rāga in modern music means a janya rāga which takes a foreign note in specified sancharas for the sake of ranjakatva or aesthetic beauty. Bhairavi, Kāmbhōjī and Bilahari are wellknown examples of bhāśāṅga rāgas.

BHĀŚĀNGA AUḌAVA, an auḍava rāga of the bhāśāṅga class and referred to by Pārśvaṅdeva in his Sangīta samayā sāra.
BHĀSHĀNGA KHANḍA, the name of the third section of a rāgānga rāga lakshaṇa gīta and which contains the names of the bhāshāṅga rāgas derived from that mēla.

BHĀSHĀNGA RĀGA, a jānya rāga, wherein one, two or three foreign notes (notes foreign to its mēlakarta) come in for the sake of enriching its melodic beauty. Such notes come in well defined sanchāras. In bhāshāṅga rāgas like Bhairavi, Asāvēri, Mukhārī, Punnāgavarālī and Sāranga, the foreign notes are incorporated in the scale itself i.e. they form part of the ārohaṇā and avarōhaṇā: There are only Ekaṅyasvara bhāshāṅga rāgas as examples under this head. In such cases the use of foreign notes becomes obligatory. There are other bhāshāṅga rāgas like Kāmbhojī, Bilahari, Nīlāmbarī and Dēvagāndhārī wherein the foreign notes are not incorporated in the scale but occur in specified sanchāras. In such cases, the use of phrases involving the foreign notes may be said to be in a sense, optional. The full picture of a bhāshāṅga rāga can however be perceived only when phrases involving the use of foreign notes are utilised.

According to the number of foreign notes used, bhāshāṅga rāgas are classified into:

1. Ekaṅya svara bhāshāṅga rāgas i.e. using one foreign note; ex. Bhairavi.
2. Dvi-anya svara bhāshāṅga rāgas i.e. using two foreign notes; ex. Aṅhāpā.
3. Tri-anya svara bhāshāṅga rāgas i.e. using three foreign notes; ex. Hindusthān Kāfi.

BHĀSHĀNGA SAMPŪRṆA, a sāmpūrṇa rāga of the bhāshāṅga class and referred to by Pārvādeva in his Sangīta samaya sārā.

BHĀSHĀNGA SHĀḌAVA, a shāḍava rāga of the bhāshāṅga class and referred to by Pārvādeva in his Sangīta samaya sārā.

BHĀSHĀNGIKĀ, the name of the second śruti of dhaivata śvara in the śruti nomenclature of Bhāvabhāṭṭa (see his Antāpa sangīta vilāsa).

BHĀSHA RĀGA MĀLIKĀ, a rāgamālikā composition wherein the sāhitya of each section is in a different language.

BHĀSHINI, a jānya rāga derived from the 56th mēla, Shatamukhapriya:

\[ s \, g \, r \, g \, m \, p \, d \, n \, s \, - \, s \, n \, d \, p \, m \, g \, r \, s \]  
(P. S. Ms.)

BHĀSCHARA DĀŚ, a well-known composer of folk songs in Tamil of the twentieth century. His national songs and songs on religious themes are widely sung.

BHĀSCHARAPRIYA, a jānya rāga derived from the 36th mēla, Chalanāča:

\[ s \, r \, m \, p \, d \, n \, s \, - \, s \, n \, d \, p \, m \, r \, s \]  
(S.S.P.S.)

BHĀTKHANḍE, V. N. (1860 - 1936), the distinguished Research Scholar and Musicologist of North India. He has written a number of books on the Theory and History of North Indian music. Vishṇu Nārāyaṇ Bhātkhanḍē was a Mahrāṭṭā Brāhmaṇ. He was born on the 10th August 1860. Side by side with his scholastic studies, he pursued the study of music under eminent musicians of his time. He graduated from the Bombay University in 1885 and two years later took the L. L. B. Degree of the same University. Though a lawyer by profession, he utilised his leisure to a thorough study and mastery of the rich literature on Indian music in sanskrit and other languages. He was instrumental in convening the First All-India Music Conference in Baroda in 1916. He took a prominent part in the proceedings of the successive sessions of the music conferences held in
BHĀTKHAṆDE different places in North India. He trained a number of disciples. Paṇḍit Shri Krishṇa Nārāyaṇ Ratanjankar, Principal of the Marris College of Hindustānī Music, Lucknow is one of his pupils. Bhātkhanḍe passed away on the 19th September 1936 at Bombay.

He saw the aesthetic basis of the Janakajanya system of rāga classification current in the South Indian system of music and introduced it in the North.

Out of the 72 mēlakartas, he chose the following ten and classified the rāgas of Hindustānī music under those ten thāṭs:

Name of the thāṭ Corresponding mēlakarta in the southern system
Bhairavi 8th mēla, Hanumatoḍī
Bhairavi 15th mēla, Māyāmālavagaula
Āsāvari 20th mēla, Naṭhabhairavi
Kāfi 22nd mēla, Kharaharapriya
Khamāj 28th mēla, Harikāmbhōji
Bilāval 29th mēla, Dhīra Sankarā-bharaṇam
Todī 45th mēla, S'ubhapantuvarāli
Pūrvi 51st mēla, Kāmavardhanī
Mārvā 53rd mēla, Gamanas'rama
Yaman 65th mēla, Mēchakalyāṇī

The janya rāgas which fell outside these ten thāṭs were allocated to the thāṭs nearest them.

The following are some of his wellknown works:

1. Hindustānī Sangita Paddhati (Mahrāṭī and Hindi) 7 volumes,
3. A Comparative study of some of the leading music systems of the 15th, 16th, 17th and 18th centuries.
4. Abhinava rāga manjari.
5. Shrimallakshya Sangitam.

The last two works were published under the pseudonym of Vīshṇu sharmā.

BHĀṬRĀJU-S, a caste of professional bards in the Āndhra Deśa.

BHĀVA, the soul of expression in music, dance and literature. Rāga bhāva is patent in the music of those persons who sing or perform the phrases and sanchāras characteristic of the rāgas with their correct s'rūtis, relevant gamakas and touches. The melodious treatment of the apt phrases reveals directly the individuality of the rāgas. A person playing a rāga on a fixed-toned instrument like the piano or the harmonium can at best reveal the outline or contour of the rāga and not its real bhāva. A person's music may be accurate from the point of view of its rāga and tāla but still it will fail to impress us, if it lacks the essential element of bhāva.

The bhāva underlying a piece of sāhitya is conveyed by a dancer through facial expressions. The highly expressive and suggestive character of the facial bhāvas of gifted dancers make their dances highly enjoyable and create a lasting impression upon us. An ideal dancer is one who is equally good in facial expression and foot-work.

The padam composition is composed in vilambita kāla (slow tempo) so that when sung in that tempo, it gives the fullest scope to the dancer to convey the ideas underlying the sāhitya with relevant abhinayas in a vivid manner. Whereas compositions like the tillāṇa and padavarça involve a lot of footwork and prove tiring compositions to the dancer, the padam is in happy contrast to this.

BHĀVA BHARĀṆAM, a janya rāga derived from the 29th mēlakarta, Dhīra s'ankarā-bharaṇa:

\textit{s r g m d n s} — \textit{s n d m g r s}
BHĀVA BHĀṬṬA

BHĀVA BHĀṬṬA, a lakṣaṇapākāra of the 17th cent. and the author of the three works in sanskrit: Anūpa sangita vilāsa, Anūpa sangita ratnākara and Anūpa sangitankusā.

He was born in Dhaivalpur in the Abhir District of Mālwā. He was a Brāhmin and belonged to the Krṣṇātra gotra. His mother was Swapna bhavā and his father Janārdana Bhāṭṭa. Janārdana Bhāṭṭa adorned the court of the Mogul Emperor, Shah Jahan. The latter honoured him with the title Sangita Rāj. Anūpa Singh, the son of Karan Singh ruled in Bikanir from 1674 A.D. to 1709 A.D. and Bhava bhāṭṭa adorned the court of this Rajput King. Bhāva bhāṭṭa gives his pedigree and other details about him in the Anūpa sangita vilāsa. He enjoyed the title, Anush-ṭuṇa Chaṭṭravarti - Sangita Rāj.

In the Anūpa sangita vilāsa, he treats of the topics of nāda, sṛuti, svara and rāga. He divides sṛutis into two classes: Gātraṇa and Yantraṇa. He deals with 70 rāgas. He refers to the authors, Sargaṇadeva, Ahōbala, Dāmōdara Miśra, Puṇḍarika Vițhala, Srini-vāsa and Sōmanātha. In the Anūpa sangita ratnākara and Anūpa sangitankusā, he deals with many rāgas current in his time.

BHĀVA HAMSA, a janya rāga derived from the 15th mēla, Māyaṃālavagaula:

\[ s \ g \ p \ d \ n \ s - s \ n \ p \ r \ m \ g \ s \ (S. S. P. S.) \]

BHĀVAJA PRIYA, a janya rāga derived from the 3rd mēla, Gāṇaṃūrti:

\[ s \ g \ m \ p \ d \ n \ s - s \ n \ d \ p \ m \ g \ s \ (S. S. P. S.) \]

BHĀVAKRĪ, a kriyāṅga rāga of ancient music.

BHĀVA PRIYA

BHĀVA PRIYA, a janya rāga derived from the 46th mēla, Shādvidhamārgīṭi:

\[ s \ r \ m \ p \ d \ s - s \ n \ d \ n \ p \ m \ g \ r \ s \]

BHĀVAMĀHARĪ, a janya rāga derived from the 58th mēla, Gāmanāśrama:

\[ s \ r \ g \ m \ d \ p \ n \ s - s \ n \ d \ n \ p \ m \ g \ m \ r \ s \ (P. S. M.) \]

BHĀVANĀ PANCHAMA, one of the eight upā rāgas mentioned in the Sangita sudhā. This rāga is mentioned in the Sangita ratnākara also (218th in the list).

BHĀVĀNI, (1) a janya rāga derived from the 44th mēla, Bhavapriya:

\[ s \ r \ g \ m \ D \ n \ s - s \ n \ d \ m \ g \ r \ s \ (S. K.) \]

Subbarāma Dikshitar in his Sangita sampradāya pradarśini on P. 1089 gives the following arōhana and avarōhaṇa for the rāga.

\[ s \ r \ g \ m \ p \ d \ p \ n \ s - s \ n \ d \ p \ m \ G \ r \ s \]

There is a kṛiti of Mūthuswāmy Dikshitar "Jayati Sivā Bhavāni" in this rāga.

(2) the name of the 44th mēla in the asampūrṇa mēla paddhati.

BHĀVANĪ, one of the two vibhāṣā rāgas belonging to Mālava panchama.

BHĀVA PRADHĀNA GĀNAM, refers to music or performances with a high degree of emotional content.

BHĀVA PRADHĀNA SANGĪTA, music wherein the quintessence of bhāva is strikingly patent on the face of it. That music appeals directly to one’s heart.

BHĀVA PRAKĀŚANAM, a treatise on dancing by Sāradātanaṇa.

BHĀVAPRIYA, the 44th mēlakarta rāga taking besides shadja and panchama the notes,
suddha rishabh, sadharaṇa gandhāra, prati madhyama, s'uddha dhaivata and kais'iki nishadā.

\[ sr \cdot gm \cdot p \cdot d \cdot n \cdot s \cdot s \cdot nd \cdot p \cdot m \cdot g \cdot r \cdot s \]

Sarva svara gamaka varika rāga; can be sung at all times. Tyāgarāja’s “Srīkānta niyeda” is a well-known kriti in this rāga.

BHĀVA PUSHTĪ, repleteness of bhāva.

BHAVASINDHU, a janya rāga derived from the 28th mēla, Harikāmbhoji:

\[ sr \cdot rg \cdot p \cdot d \cdot n \cdot s \cdot s \cdot np \cdot mg \cdot m \cdot rs \ (S.K.) \]

BHĀVINI, a janya rāga derived from the 15th mēla, Māyāmālavagaule:

\[ sg \cdot m \cdot p \cdot d \cdot n \cdot s \cdot s \cdot nd \cdot p \cdot m \cdot gs \ (S.S. P.S.) \]

This rāga is also mentioned in the Sāgita ratnākara in the group of Mālava Panchama Vibhāshās.

BHĀVUKA, a singer who in the act of rendering a composition, overdoes or exceeds the limit (C.R.S. Rāmayana Notes).

BHĀVUKADĀYINI, a janya rāga derived from the 44th mēla, Bhavapriya:

\[ sg \cdot m \cdot p \cdot d \cdot n \cdot s \cdot sn \cdot d \cdot p \cdot m \cdot gs \ (S.S.P.S.) \]

BHAVYALĪLĀ, a janya rāga derived from the 16th mēla, Chakravākam:

\[ sg \cdot m \cdot d \cdot n \cdot s \cdot sn \cdot d \cdot p \cdot m \cdot gs \ (S.K.) \]

BHAYAṉKĀRA, a corruption of ubhayakāra. A vāggēyañkāra or composer. The term ubhayakāra means that the composer is a dhātu-mātu-kāra, i.e. who is the author of both the music and the sāhitya or libretto.

BHĒDA, difference; variety; ex. laghu ājīti bhēda.

BHĒNDRULĀ, a janya rāga derived from the 20th mēla, Naṭabhaṭṭāravi:

\[ sr \cdot mg \cdot p \cdot d \cdot n \cdot s \cdot sp \cdot mg \cdot rs \ (S.S.P.S.) \]

BHĒRI, the martial drum of India and referred to in the Rāmayāna and other ancient works. The shell of the drum is made of copper, brass or sheet-iron rivetted together. The skin is stretched upon hoops of metal. The diameter of the drum-head may be two to three feet. It is played upon with two curved sticks.

In former times this drum was kept in the village look-outs. For fear of robbers and marauding plunderers, the people of the village kept watch from these look-outs by turns. At the sight of the robbers at a distance, the men keeping watch beat the drum violently. The slumbering people of the village immediately got ready to attack the robbers with their sticks, knives and other implements.

Raṇa bhēri was the drum used in war and Jaya bhēri was the victory drum.

BHĒRIKAI (Tam), same as Bhēri.

BHĒRI KARṉIKA, a janya rāga derived from the 3rd mēla, Gānamūrti:

\[ sr \cdot gm \cdot p \cdot d \cdot nd \cdot s \cdot sd \cdot pm \cdot grs \ (S.K.) \]

BHĪKARA GHŌSHIṆI, a janya rāga derived from the 44th mēla, Bhavapriya:

\[ sr \cdot gm \cdot p \cdot d \cdot n \cdot s \cdot sd \cdot mp \cdot grs \ (S.K.) \]

BHĪMANĒTRA, a dāsi rāga, mentioned in the Brihaddharmapuruṣāṇa.

BHĪMĀLĀ, a rāga of North Indian music, corresponding to the rāga Áhēri of South Indian music.

BHĪNNA, a kind of rāga.
BHINNA CHATURMUKHAM

BHINNA CHATURMUKHAM, a tāla mentioned in the Telugu work Rāga tāla chintāmaṇī (17th cent).

BHINNA GĀNDHĀRĪ, a janya rāga derived from the 27th mēla, Sarasāngi:

\[ s r g m p d n s - s d p m g m r s \] (S. K.)

BHINNA HĒRĀLI, a janya rāga derived from the 49th mēla, Dhavālāmbari:

\[ s m p d n d s - s n d p m g m s \]

BHINNA KAIŚĪKA, a rāga mentioned in the Sangita ratnākara.

BHINNA KAIŚĪKA MADHYAMA, a rāga mentioned in the Sangita ratnākara.

BHINNA NISHĀDA, (1) a janya rāga derived from the 63rd mēla, Latāngi:

\[ s r g m p d n - p m g r s n \]

(2) The S. S. P. S. mentions a rāga of the same name as a derivative of the 5th mēla Tānarūpi and with the following ārohaṇa and avarāhaṇa:

\[ s r g m d s - s d m g r s \]

BHINNA PANCHAMA, a janya rāga derived from the 3rd mēla, Gānammūrti:

\[ s g m p d n s - s n d p m g r s \]

This rāga is mentioned in the Sangita ratnākara and the Chaturdāṇḍi prakāśika.

BHINNA PANCHAMI, a rāga mentioned as a bhāshā of Kakubha in the Sangita ratnākara.

BHINNA PAURĀLI, a rāga mentioned in the Sangita ratnākara as a bhāshā of Hindūla. The Sangita samaya sāra mentions this as a bhāshāṅga sampūrṇa rāga.

BHINNA SHĀDJAM, a janya rāga derived from the 9th mēla, Dhēnuka:

\[ s r g r p m p n s - s d p m g r s \]

Tyāgarāja’s “Sarivārālōṇa” is a well-known kriti in this rāga.

This rāga name with the prefix ‘Dhuni’ figures as the 9th mēla in the asampūrṇa mēla paddhati.

The rāga Bhinna shādja is referred to in the Sangita ratnākara and the Rāga tāla chintāmaṇī.

The Sangita sudhā of Raghunāth Nāik mentions the following five kinds of Bhinna rāgas:

Bhinna kaiśika madhyama, Bhinna shādja, Bhinna tāna, Bhinna kaiśika and Bhinna panchama.

BHINNA SHĀDJJA VIBHĀSHĀ, four rāgas are mentioned under this group in the Sangita ratnākara and Devāra varāhāni is one of those.

BHINNA TĀNA, a rāga mentioned in the Sangita ratnākara and the Sangita sudhā.

BHINNA VALĪTĀ, a rāga mentioned in the Sangita ratnākara under the heading, Takka kaiśika bhāshā.

BHINNA VARĀLI, a janya rāga derived from the 49th mēla, Dhavālāmbari:

\[ s m p d n d s - s n d p m s \]

(This rāga is in effect the Kuntalavarāli pattern under the 49th mēla).

BHINNA VIKRAMA, a janya rāga derived from the 29th mēla, Dhūra vānkarābhāraṇa:

\[ s r g m d s - s n d p r s \] (P. S. Ms.)
BHINNA VIKRIYA, a janya rāga derived from the 28th mēlakarta, Harikāmbhoji:

\[ s r g m p d s - s d p m r s \ (S. K.) \]

BHĪSHMAVALI, a janya rāga derived from the 8th mēla, Hanumatoḍi:

\[ s g r m d p n d s - s n d m g r s \ (S.K.) \]

BHŌGA, the name given to the sankirṇa jāti Tripuṭa tālā: \[ O O \ Ávartha=13 aksharakālas. \]

BHŌGACHHAYĀNĀTA, the name of the 34th mēla in the asampūṭa mēla paddhati. Chhāyānāta is the rāga and 'BHŌGA' is merely the kāṭapayādi prefix.

BHŌGA CHINTĀMAṆI, a janya rāga derived from the 7th mēla, Sēnāvati:

\[ s r m p d s - s n d p m g r s \ (P.S. Ms.) \]

The S. K. mentions this rāga as a janya of the 1st mēla Kanakāṅgi and with the following arōhaṇa and avaraṇa:

\[ s r p m p d n s - s d p m g r g r s \]

BHŌGA DHANYĀŚI, a janya rāga derived from the 48th mēla, Divyamathai:

\[ s g m p n s - s n p d n p m g r s \ (G. L.) \]

BHŌGA DHVAJĀ, a janya rāga derived from the 39th mēla, Jhālavārāli:

\[ s r g m d p n s - s d p m r s \ (S. K.) \]

BHŌGA DHVAJĪ, a janya rāga derived from the 47th mēla, Suvaraṅgai:

\[ s r g m d p n s - s d p m r s \ (S.S.P.S.) \]

BHŌGA KANNADĀ, a janya rāga derived from the 22nd mēla, Kharaharapiṭha:

\[ s r m p d n s - s n d p d m g r s \ (S.K.) \]

BHŌGA LĪLĀ, a janya rāga derived from the 27th mēla, Sarasāṅgi:

\[ s r g p d n s - s n d m g r s \ (S. K.) \]

BHŌGA MELAM (Tel), the dance party consisting of the professional dancing girl and her accompanists.

BHŌGA RANJANI, a janya rāga derived from the 7th mēla, Sēnāvati:

\[ s r m p d s - s n d p m g r s \ (S. K.) \]

This is the same as the rāga Bhōga chintāmaṇi referred to in Pallavi Sēshayyar's MSS.

BHŌGA RASĀLI, a janya rāga derived from the 38th mēla, Jāḻravāiam:

\[ s r g m d p n s - s n d n p m g r s \ (S. K.) \]

BHŌGA RASĀVALI, same as the rāga, Bhōga rasāli.

BHŌGA SĀMANTAM, a janya rāga derived from the 51st mēla, Kāmavardhāni:

\[ s g m p p s - s d n p m g r s \ (G. L.) \]

BHŌGA SĀVÉRI, a janya rāga derived from the 37th mēla, Sālagam:

\[ s r p d n - d p m g r s n \ (S. K.) \]

BHŌGA SĪKHĀMAṆI, a janya rāga derived from the 7th mēla, Sēnāvati:

\[ s m g m d n s - s n d p m g r s \ (S. S. P. S.) \]

BHŌGA VARĀLI, a janya rāga derived from the 12th mēla, Rūpavāti:

\[ s r g m p n s - s n p m g r s \]

This rāga is assigned to the 9th mēla Dhēnuka-in the Sangita kaumudi but it makes no difference since the note dhaiyata which distinguishes the, 2 mēlas is absent in this rāga.
Another rāga of the same name is mentioned under the 37th mēla and with the following ārōhaṇa and avarōhaṇa:

sr gps nd s — sn d m g r s (G. L.)

(The S, S, P, S, while giving the same ārōhaṇa gives the avarōhaṇa as sn p d m g r s)

BHÖGA VARDHANI, a janya rāga derived from the 37th mēla, Sālamāg:

sr g m d s — s d m g r s

BHÖGA VASANTAM, a janya rāga derived from the 51st mēla, Kānnavardhani:

sr g m d n s — sn d m g r s (G. L.)

BHÖGAVATI, a janya rāga derived from the 12th mēla, Rūpavati:

sr g m d s — s d m g r s (S. S. P. S.)

The same work mentions another rāga of the same name as a derivative of the 22nd mēla, Kharaharapriya and with the following ārōhaṇa and avarōhaṇa:

sr g m n s — sn m g r s

BHÖGĪŚVARI, same as the rāga Bhogīśvari (see below).

BHÖGĪ, a janya rāga derived from the 7th mēla, Sēnāvati:

sg m p d n d s — sn d p m g s (S. K.)

BHÖGĪ BHAIRAVI, a janya rāga derived from the 28th mēla, Harikāmbhoji:

sr g m p d n s — s d p m r g r s (S. K.)

BHÖGĪ SINDHU, a janya rāga derived from the 48th mēla, Divyamāni:

sp m p d n s — sn d n p m s (G. L.)

BHÖGĪŚVARI, a janya rāga derived from the 64th mēlakarta, Vāchaspati:

sr gps nd s — sn d p m g r s (P. S. M.)

BHRAKAHAJĪTI, the name of the first gāndhāra s'rutī, in the s'rutī nomenclature of Bhāvabhaṭṭa (see his Anūpa sangita vilāsa).

BHRAKAHAJī, a janya rāga derived from the 19th mēla, Jhankāradhvani:

sr g m d n s — sn d m g r s

BHRAKAHAJī, a variety of hasta (see under Hastas).

BHRAKAHAJĪŚVARI, a janya rāga derived from the 44th mēla, Bhavapriya:

mp d n s r g — m g r s n d p (G. L.)

BHRAKAHAJĪ, a janya rāga derived from the 54th mēla, Viśvambhari:

sg m d n s — sn d p m g r s (G. L.)

BHRAKAHAJĪ, a janya rāga derived from the 57th mēla, Simhendramadhyama:

sr m p n s — sn d p m g s

BHRAKAHAJĪ, a janya rāga derived from the 8th mēla, Hanumatōḍī:

sr g m p n d n s — sn d p m g s (S. K.)

BHRAKAHAJĪ, a janya rāga derived from the 57th mēla, Simhendramadhyama:

sr m p n d n s — sn d p m r s (G. L.)

BHRAKAHAJĪ, a janya rāga derived from the 56th mēla, Shaṃmukhaṃprīya:

sg m p n s — sn d p m g r s (G. L.)
BHARNAVĀNA, a janya rāga derived from the 54th mēla, Visvambhāri:

\[ srm\ \ nds \ - \ sn\ \ m\ \ grs \ (G,\ L) \]

BHARNAVĀNA PUTTARI, a janya rāga derived from the 58th mēla, Hēmavatī:

\[ srm\ \ p\ \ nds \ - \ s\ \ m\ \ grs \ (G,\ L) \]

BHARNAVĀNA SĀRANGA, a janya rāga derived from the 58th mēla, Shatunukhaṭīpriya:

\[ srm\ \ m\ \ nds \ - \ s\ \ m\ \ grs \ (G,\ L) \]

BHARNAVĀNA SUKHĪ, a janya rāga derived from the 57th mēla, Simhendramadhyama:

\[ srm\ \ p\ \ nds \ - \ s\ \ m\ \ grs \ (G,\ L) \]

BHARNAVĀNA VARDHANI, a janya rāga derived from the 10th mēla, Nāṭakapriya:

\[ srm\ \ p\ \ nds \ - \ sn\ \ m\ \ grs \ (S,\ K) \]

BHARNAVĀNA CHINTĀMAṆI, a kind of dance of the nrītta variety performed in the Ṣvāna sandhi (north–east) in temples during the navasandhi rituals.

BHARNAVĀNA MANJARI, a janya rāga derived from the 22nd mēla, Kharaharapriya:

\[ sgm\ \ p\ \ nds \ - \ sn\ \ m\ \ grs \ (S,\ K) \]

BHARNAVĀNA CHINTĀMAṆI, a janya rāga derived from the 62nd mēla, Rishabhapriya:

\[ sgm\ \ p\ \ nds \ - \ sn\ \ m\ \ grs \ (S,\ S,\ P,\ S) \]

BHARNAVĀNA CHINTĀMAṆI, a janya rāga derived from the 47th mēla, Suvannāṅgi:

\[ srm\ \ p\ \ nds \ - \ sn\ \ m\ \ grs \ (S,\ S,\ P,\ S) \]

BHARNAVĀNA CHINTĀMAṆI, a janya rāga derived from the 20th mēla, Naṭhabhairavi:

\[ srm\ \ nds \ - \ s\ \ m\ \ grs \ (S,\ K) \]

BHARNAVĀNA CHINTĀMAṆI, same as the rāga Bhujanga chintamanī (see above).

BHARNAVĀNA LALITAM, a variety of dance (nrītta) performed in the Vāyu sandhi (north–west) during the navasandhi rituals in temples.

BHARNAVĀNA LALITA NRITAM, a kind of dance performed during the nav sandhi rituals in temples.

BHARNAVĀNA SVARAM, the name of the wind instrument used by the snake-charmer to charm snakes. This is called Maguḍi in Tamil. This instrument figures in the sculptures of the temples in Rāmēswaram and Tirukkālukundram.

BHARNAVĀNA CHINTĀMAṆI, a variety of dance (nrītta) performed in the Niruruti sandhi (south–west) during the navasandhi rituals in temples.

BHARNAVĀNA CHINTĀMAṆI, a janya rāga derived from the 3rd mēla, Gānāmurti:

\[ srm\ \ nds \ - \ sn\ \ m\ \ grs \ (S,\ S,\ P,\ S) \]
BHÚJANGINI

BHÚJANGINI, a janya rāga derived from the 16th mēla, Chakravākam:

\[ srmgmnds - snmpgrs \] (S.K.)

BHÚJANKÁNCHITAM, a variety of dance (nritta) performed in the Indra sandhi (east) during the nava sandhi rituals in temples.

BHÚLÓKA CHÁPA CHUTTI (Tel), literally, ‘one who rolled the world into a mat.’ A high sounding title taken by the famous singer, Bobbili Kesavayya. (See under Bobbili Kesavayya).

BHÚLÓKA GANDHARVA, literally a celestial musician of this world. Musicians of outstanding eminence and with unusual vocal gifts were called Bhúlóka gantharvas. Tyágarāja, the great singer and composer was called by his contemporaries as a Bhúlóka gantharva.

BHÚLÓKAMALLA, a medieval writer on the science of music. He deals with the subject of prabandhas on the lines of Matanga. He mentions a new variety of prabandha called Lalita. Its sāhitya was of a lucid character and its music simple. Bhulókamalla has also composed many prabandhas.

BHÚMÍ DUNDUBHI, a big earthen drum, consisting of a pit dug into earth and covered by animal skin: it was struck with a stick and used at the Mahāvāra ceremony. This is referred to in the Samhitās and Brāhmaṇas.

BHUNCHI, a rāga referred to in the Sangita ratnakara. The Sangita sudhā mentions this rāga under the group of Vēlāvali upāngas.

BHÚP, same as the rāga Bhūpāli of Hindusthāni music. This corresponds to the Moḥana rāga of South Indian music.

BHÚPA KALYĀṆI, a janya rāga derived from the 65th mēla, Mēchakalyāṇi:

\[ srmpds - sndpmgrs \] (S.S.P.S.)

BHÚPÁLÁ CHINTĀMAṆI, a janya rāga

Perived from the 2nd mēla, Ratnāngi:

\[ srmpnds - snmpmr \] (G.L.)

BHÚPÁLAM, a janya rāga derived from the 16th mēla, Māyāmālavagula:

\[ srpd₂ - spdgp \]

The gāndhāra in some places is sounded slightly flat. This is an ancient rāga and is a well-known rāga. It is to be sung before sunrise. This corresponds to the pāṇi Purāṇāmi and figures in the Tavārīm. It is an auspicious rāga. It figures as the concluding rāga in well-known rāgamālīkas.

Gandhara and Panchama are the jiva varṇas of this rāga. DinajaṆāvaṇa Śrī Rāma of Tyāgarāja and the seventh Ashītapadi of Jayadēva are well-known lakṣśyās in this rāga.

This rāga is also known by the name, Bibāsu.

There are many folk songs in this rāga. It is a common thing to see women in the South singing songs in this rāga before sunrise. This rāga is popularly known as ‘Udaya rāga’. It is the custom for nāgasvaram players in temples to play this rāga before dawn.

In modern music, this rāga goes by the name Révaguḍli and Bhúpāla is deemed to belong to the 8th mēla. with the same ārōḥaṇa and avarōḥaṇa.

\[ srpd₂ - spdgp \]

Bhúpāla was the name of the 8th mēla in Venkaṭanāthki’s scheme of 72 mēlas.

Subbaraṇa Dikshitar in the Sangita sampradāya pradasini assigns this rāga to the 9th mēla, but it makes no difference.
BHŪPĀLA MANŌHARI

BHŪPĀLA MANŌHARI, a janya rāga derived from the 5th mēla, Mānavati:

\[ s \, g \, m \, p \, d \, n \, s \leftarrow s \, n \, d \, p \, m \, g \, s \]

BHŪPĀLA PANCHAMA, a janya rāga derived from the 39th mēla, Jhālavārāḥi:

\[ s \, g \, r \, g \, p \, m \, d \, s \leftarrow s \, p \, d \, m \, s \, r \, s \]

BHŪPĀLA RANJANI, a janya rāga derived from the 33rd mēlakarta, Gāṅgēya-bhūṣaṇi:

\[ s \, r \, m \, p \, d \, n \, s \leftarrow s \, n \, d \, p \, m \, r \, s \]

BHŪPĀLA TARANGINI, a janya rāga derived from the 18th mēlakarta, Hāṭakāmbari:

\[ s \, r \, m \, p \, n \, s \leftarrow s \, n \, d \, n \, p \, m \, g \, m \, R \, s \]

BHŪPĀLI, the rāga in Hindustāni music corresponding to the Mōhana of South Indian music. Its amsa svara is ga.

BHŪPĀLIKA, a janya rāga derived from the 16th mēlakarta, Chakrāvākam:

\[ s \, g \, m \, p \, n \, s \leftarrow s \, n \, d \, p \, m \, g \, s \quad (S. K.) \]

BHŪPATI, one of the secondary rāgas assigned to Deśākha, a primary rāga and mentioned in the Hamsa vīlāsā.

BHŪPATIRĀJAPURAM, the earlier name of the village Varahūr in Thanjore District and hallowed to the sacred name of Nārāyaṇa Tirtha, the author of Krishṇa tilā tarangini (see also under Nārāyaṇa Tirtha.)

BHŪPĀVALI, a janya rāga derived from the 59th mēlakarta, Dharmāvatī:

\[ s \, r \, g \, r \, m \, p \, n \, s \leftarrow s \, n \, d \, p \, m \, g \, r \, s \]

BHŪPAYOSITA, one of the stri rāgas mentioned by Nārada in his Sangita makaranda.

BHŪSHĀVALI, a janya rāga derived from the 64th mēla, Vāchaspatī:

\[ s \, r \, g \, m \, p \, d \, s \leftarrow s \, n \, d \, p \, m \, g \, r \, s \]

BHŪSHAVATI

BHŪPKALYĀṆ, a janya rāga derived from the 29th mēla, Dhīra Sāṅkara-bhāranaṇa:

\[ s \, r \, g \, p \, d \, s \leftarrow s \, d \, p \, m \, g \, r \, s \quad (C. B. N.) \]

BHŪRANJANI, a janya rāga derived from the 65th mēlakarta, Mecha-kalyāṇi:

\[ s \, r \, g \, p \, d \, n \, s \leftarrow s \, n \, d \, m \, g \, r \, s \quad (P. S. M.) \]

BHŪRI, the curved brass horn used in temples and mutts in South India.

BHŪRI KALYĀṆI, the corrupt and colloquial form of the rāga name, Pūri kalyāṇi or more correctly, Purva kalyāṇi.

BHŪSHĀ KALYĀṆI, a janya rāga derived from the 54th mēlakarta, Visvambarī:

\[ s \, r \, g \, m \, p \, d \, n \, s \leftarrow s \, n \, p \, m \, g \, r \, s \quad (G. V. P.) \]

BHUSHANA DHĀRIṆI, a janya rāga derived from the 35th mēlakarta, Sūlīnī:

\[ s \, r \, g \, m \, p \, d \, n \, s \leftarrow s \, n \, d \, p \, m \, r \, s \]

BHUSHANI, a janya rāga derived from the 28th mēlakarta, Harikāmbhōji:

\[ s \, r \, g \, m \, p \, d \, n \, s \leftarrow s \, n \, d \, p \, m \, g \, r \, s \quad (G. V. P.) \]

BHUSHĀVALI, a janya rāga derived from the 64th mēla, Vāchaspatī:

\[ s \, r \, g \, m \, p \, d \, s \leftarrow s \, n \, d \, p \, m \, g \, r \, s \]

Tyāgarāja’s “Tanamida na” is a well-known composition in this rāga.

BHUSHAVATI, the name of the 64th mēla in the asampūrṇa mēla paddhati. This rāga takes a sampūrṇa ārōhaṇa and avarōhaṇa but phrases like \( s \, r \, g \, s \), \( s \, r \, p \, m \, p \, d \, s \), \( s \, d \, p \), \( d \, n \, p \, g \, R \, S \) also occur. Can be sung at all times.
BHŪTA NARTANA, the dance of a bhūta. Sculptures of bhūta nartana are seen in some temples. The Big Temple in Tanjore contains a good specimen.

BHŪTA SANKHYĀ, a mnemonic method of denoting numbers through words or names suggestive of those numbers.

Thus Indu or soma (moon) is used to denote the number 1; Neitra or drik (eyes) 2; Agni or aṇala 3; Veda, Yuga (chaturyuga) or abdhi (sea) for 4; Bāga (the five bāgas of Manmatha) or sara 5; Rīta (six seasons) or Rasa (six kinds of taste — "><>">">) 6; Rishi Muni (sapta rishis) or Marut 7; also Turanga, Asva, Haya (horse) for 7. Vasu, 8; also Mātanga (elephant) Ashṭā dik gaja for 8. Nidhi (nava nidhis) and Antham 9; Disi or Dik (the ten directions; North, east, south, west, north-east, south-east, north-west, west-south, akāva (above) and pāṭāla (below) 10; Rudra, Hara or Iva 11; Āditya, Ravi 12; Viśva 13.

Bhūta sankhyā is used in the ghapita sāstra and in chronograms. In musical mnemonics, bhūta sankhyā is used to denote the names of the 12 chakras in the scheme of 72 melakaras, the names of some of the 35 tālas, the names for the varieties of flutes and the names of the 12 svarasthānas in the work, Svarārṇavām.

BHŪTESAPRIYA, a janya rāga derived from the 39th melakarta, Jhālavārāli:

\[ s g m p d n s = s n d \ p m g s \]

BHUVANA, the name given to the Sankirtā jāti Dhrvā tāla:

19 O 19 19 Āvarta = 29 aksharakālas

(Since this is the longest of the 35 sūladī tālas, it is appropriate that this tāla should be named bhuvana which means literally, the world.)

BHŪVANA GĀNDHARI, a janya rāga derived from the 20th melakarta, Naṭhabhairavi:

\[ s r m p n s = s n d \ p m g s \]

Paramātma ni pada sārasa, a song in praise of Sadāviva Brahmendra by Mīru Krishna is a popular kriti in this rāga.

BHŪVANA KUNTALI, a janya rāga derived from the 68th melakarta, Jyotisvarūpiṇi:

\[ s r g m p d s = s d p m g s \]

BHŪVANA MŪHINI, a janya rāga derived from the 16th melakarta, Chakravākam:

\[ s g m n d s = s n p d m g r s \ (S. K.) \]

BHŪVANA RANJANI, a janya rāga derived from the 14th melakarta, Vakulābharaṇam:

\[ s g m p d n s = s n d \ p m g s \]

BHŪVANA SUNDARI, a janya rāga derived from the 29th melakarta, Dhīra Sanka-rābharaṇam:

\[ s r g m n s = s n d p m g r s \ (S. K.) \]

BHŪVANESVARI, a janya rāga derived from the 4th melakarta, Vanaspati:

\[ s r g m p d s = s d p m g r s \]

BHŪYOMANI, a janya rāga derived from the 22nd melakarta, Kharahampriya:

\[ s g m p d n s = s n p m g r s \ (S. K.) \]

BIBĀS, a rāga belonging to Hindusthani music. In the work “Kuchelopūkānām” of Swāti Tirunāl, we come across a song (Mādhavālakavanam) in this rāga.
BIBĀSA

BIBĀSA, one of the six stri (feminine) rāgas assigned to Panchama, (one of the six primary rāgas), according to the school of Someśvara.

BIBĀSU, a janya rāga derived from the 15th mēlakarta, Māyāmālavagaula:

\[ srgpdś - sdpgers \]

This in effect is the same as the rāga, Bhūpāla, with the antara gāndhāra.

BIBĀS, BĒBAS, BIBĀSA, and BIBĀSU, are all the varied names of one and the same rāga.

BIBLIOGRAPHY OF MUSIC. see under Musical literature.

BIDĀJAPRIYA, a janya rāga derived from the 31st mēlakarta, Yāgapiya:

\[ srgdns - snmsgrs \]

BIKANIR, an important seat of music in North India. Under the patronage of Raja Anūp Singh (1674 - 1701) Bhāva bhaṭṭa wrote his three works on music. The State Library in Bikanir contains valuable manuscripts on music.

BILAHARI, a janya rāga derived from the 29th mēlakarta, Dīrā Śankarabhārana:

\[ srgpdś - snmpmgrs \]

Bśāshāṅga rāga, the only foreign note kāśīki nīshāda occurs in the phrases, ānuśṭhāna and ānuśṭhāna; ri dha and ni are the jiva swaras. Morning rāga; can be used to portray vira ras. A cheerful and joy-inspiring rāga.

BILĀHARI, same as Bilahari.

BILĀHURI, same as Bilahari.

BILAKSHINI TŌṆI, a rāga of Hindustāni music, corresponding to Śuddha tōṆi of South Indian music.

BINDU KALANGA

BILAMBIT (Hind. music), slow tempo, same as vilambita.

BILĀVAL-THĀṬ, the scale in Hindustāni music corresponding to the 29th mēl, Dīrā Śankarabhārana of South Indian Music.

BILVAVANAM, one of the reputed disciples of the great composer, Muttusvāmi Dikshitar and a renowned rāgasvaram player of the time. His native place was Tiruvazhundur.

BIN, the Vīṇā of North India. It is a seven-stringed instrument and has two large gourd resonators fixed underneath the daṇḍī or the stem. The diameter of the gourds is about 14 inches and each has a round hole cut out at the bottom; this hole serves as a sound hole. The frets are placed on the daṇḍī, just as in the South Indian Vīṇā. The instrument is held in the oblique posture and played, the upper gourd resting upon the left shoulder. Rāga āḷāpana in vilambita kāla is usually played on the bin and tānas are played on the sitār. The bin is admirably suited for playing the various gamakas (graces) characteristic of Indian music.

BINDU, a synonym for the drutam, one of the shaḍangas.

BINDU, the name given to the Śankirṇa jāti Rūpaka tāla: O 1 Āvara=11 aksharas-kālas.

BINDU, a variety of ārōhi alankāra and wherein the phrases occur in the following pattern and sequence:

\[ ssrs, rrsg, ggzm, mmmp etc. \]

BINDU HĒRĀLI, a janya rāga derived from the 15th mēlakarta, Māyāmālavagaula:

\[ srgmpdmpdns - snmpmgms \]

(S. K.)

BINDU KALANGA, a janya rāga derived from the 16th mēlakarta, Chakrāvākam:

\[ srgmpdns - snmpmgms \]
Sculpture of a figure playing the Kāmsya tāla (Konarka), Orissa (13th cent.) (Cymbals p. 65)

Āzhvār tirunagari
(Musical Stone Pillars) (p. 152)

Jālra (Cymbals p. 65)

Chipla (p. 89)

Brahma Tālam (p. 68)
BINDUMĀLI

BINDUMĀLI, one of the classical 108 tālas and consists of the angas: 8 0 0 0 0 8 Āvarta = 6 mātras or 24 aksharakālas.

BINDUMĀLINI, a janya rāga derived from the 16th mēlakarta, Chakravākam:

\[ s g r g m p n s - s n s d p g r s \]

An ubhaya vakra shādava rāga; upānga rāga; ga and ni are the rāga chhāyā svaras; can be sung at all times.

Tyāgarāja’s Enta muddō, enta sogasō is a wellknown kriti in this rāga.

BINDURĀJA, one of the ancient authorities on music (C. R. S. Notes on Rāmāyaṇa P. 225).

BĪNKĀR, a player of the bins.

BĪNKĀRS, the name given to the descendants of Naubat Khan, the son-in-law of Tan Sen, the Musician Royal to Emperor Akbar. The descendants of Tansen’s son, Bilās Khān, are known as the Rabābīyās.

BINKĀVATI, a janya rāga derived from the 67th melakarta, Sucharitra:

\[ s g m g p d n s - s n d p m g r s \ (S.S.P.S.) \]

BĪN-SITAR, an instrument of the bin class and wherein the frets are movable as in the sitār; in the bin, the frets are fixed.

BIRAḌAI (Tamil), the tuning peg of a stringed instrument like the vīnā or the tambura.

In the tamburas of Tānjore make, the biraḍais have a flat top like the violin peg. In other tamburas, the biraḍais are modelled after the biraḍai of the vīnā i.e. with a round knob at the top.

BIRKĀ, same as briga. Musical phrases of alluring patterns and variegated beauty sung or played in quick tempo at the concluding part of the ālāpana of a rāga. Birkās of singers with lustrous and responsive voices have a captivating charm.

BIRUDA, one of the six angas or limbs of the ancient form, prabandha; it consisted of an exclamation or words of praise addressed to the prabandha nāyaka, expeiating on his valour, courage, etc.

BĪTAKI, a stri rāga (C.R.S. Rāmāyaṇa Notes P. 258.)

BĪṬĀL, a janya rāga derived from the 29th mēla, Dhīra S’ankarābharaṇa:

\[ s g r m p n d p n s - s n d p m g r s \ (S.K.) \]

BOBBILI, one of the seats of music in the Āndhra Dēśa in the 19th century. Illustrious musicians like Bobbili Kēsavayya and Nandīgāna Venkayya Gāru adorned that seat. Bobbili is also noted for the manufacture of musical instruments like the vīnā.

BOBBILI KĒŚAVAYYA, (early 19th cent.) the reputed singer who took upon himself the preposterous title, Bhlōka chāpa chutti i.e. ‘who could roll the world like a mat’. He was an adept in the ghanam style of singing. He was a Sāttāḍa Vaishnava (Sāttānī) by caste. Thirsting for fame he travelled southwards. He defeated prominent musicians in many samasthānas and won laurels. Legends have grown around him. He rode on horse back. Every morning he systematically carried on his vocal practices. Illustrious musicians like Ghanam Krishnayyar took lessons in Ghanam style of singing from him. When he came to Tānjore, he met a formidable rival in the person of Syāma S’astri. According to oral tradition, in the contest that took place in the Tānjore Palace between him and Syāma S’astri, the latter managed to win by singing a pallavi in S’arabhanandana tāla, a tāla which took angas like druta virāmam, laghu virāmam and laghu druta virāmam in
addition to the anudrutam, drutam, laghu and guru. This tāla took 19⅔ mātras or 79 aksharakālas for an āvārtam. This is a rare and intricate time-measure and we come to know of it for the first time from this historic contest. In recognition of his musical talents however, the Maharajah of Tanjore bestowed upon Bobbili Kesavavya, special honours.

BÖDHÈNDRA (Tam), the reverential form in which Bodhendra Saraswati is sometimes referred to.

BÖDHÈNDRA SADGURUSWÄMY, a revered name in the history of sacred music in South India. He gave an impetus to the form of worship known as Bhagavan nāma sankirtanam. The famous song in Toḍī rāga Saïamami praṇūtīmpuchunu sung at the commencement of every Bhajana is in his praise. There are nāmāvalis also in praise of this Saint.

Bodhendra Sadguru Swāmy was the son of Kesava Pāṇḍuranga Yogi. His mother was Suguna. He was born in the renowned Mañḍana Misra Agrahāram in Kanchipuram, in Chingleput District. Purushottaman was his name in his pūrṇārama i.e. prior to his initiation into sanyāsa āśrama. He had his aksharābhyāsam in his 5th year and his Upanayanam in his 7th year. He completed his studies by the age of 15.

The then Sankarāchārya (58th in the line of Jagadgurus) of the Kanchi Kāmakōṭi Māṭh, Visvādikendra Sarasvati, found in young Purushottaman, a fitting successor to him. He began to bestow special attention on his education. Once he went on a pilgrimage to Benares. Purushottaman and his friend Gñānasāgara later followed him to Benares. In Benares, Purushottaman was ordained a sanyāsī and was named Bodhendra Saraswati. The Sankarāchārya himself attended to his initiation and gave him the Upadesa. Taking leave of the Jagadguru, the newly ordained Bodhendra, travelled towards South. On his way he halted at Jagannāth and stayed in the house of Lakshmiṅkāta Kavi according to his Guru’s orders. The host was kind enough to present the distinguished guest with a copy of Nāma Kaumudi, the work of his father Lakshmidhara Kavi. Bodhendra returned to Kanchipuram and with the Nāma kaumudi as the basis, wrote the following eight works, collectively entitled the Nāma siddhāṅta granthas:

1. Nāmaṁrīta rasādayam
2. Nāma rasāyanaṁ
3. Nāma sūrīdayaṁ
4. Nāma-karanganta
5. Nāmaṁrīṇavam
6. Harihara bhāda dikkāram
7. Hariharādvaita bhushaṇam
8. Mūrdha brahma viśeṣām

When the Sankarāchārya returned to Kanchipuram, Bodhendra showed him his works. The Āchārya was pleased with his scholarly writings and blessed him. Both of them later went on a pilgrimage to Rāmēswaram. On the way, Visvādikendra Saraswati attained siddhi (passed away). This took place on the banks of the Garuḍa nadi and a samādhi was erected on that spot. The disciple succeeded his Master and became the 59th Pīṭhādhipati. He went to Rāmēswaram and on his return, met Ayyāvāl, the revered bhaṭṭa at his place in Tiruvirasinallūr (Sahajirājapuram), near Kumbakōṇam. Both of them lived together for sometime at Tiruvāṇamurū. One day, Bodhendra Saraswati went for biksha to the neighbouring village, Gōvindapuram. There he at-
tained siddhi in the year 1752, on the purāṇami day of the Proshṭapada Bhēḍrapīḍa or Puratāśvī month of the Prajōtpatti year. His Arādhana mahōtsavam is celebrated with great eclat year after year in Gōvindapuram. That place has since become an important seat of sacred music. It is said that by his spiritual powers, he once made a congenitally dumb boy to speak and that subsequently the boy began to perform Nāma sankirtanam.

BÖDHENDRA SARASVATĪ, same as Bōdhendra Sadguru Swāmy.

BOGĪNĪ, a janya rāga derived from the 41st mālakarta, Pāvani:

\[ s \ g \ m \ p \ d \ n \ s - s \ n \ d \ p \ m \ g \ s \]

BÖL, a term signifying the rhythmical solfa syllables like ta dhin gina ton and used in Hindusthāni music. Same as jati or vckajatu in Tamil.

BOLI, one of the navasandhi tālaś used in temple rituals.

BOMMALĀTTAM, puppet show. This is a popular form of entertainment. A beautifully dressed and decorated doll is operated upon by a conductor with strings held in the hand. The strings are connected to the various parts of the doll and as they are pulled and operated, the doll will be found to literally execute the several actions in conformity to the songs sung. A whole story like that of Harischandra is sometimes presented. To witness a Bommalāttam is a feast for both the eye and the ear. The music of the songs will be found to be in perfect accord with the rasa of the several situations. Svāminātha Gurukkal of Tiribhuvanam (near Kumbakōnām) was an adept in this art. He lived in the 19th century and his talents earned for him the praise of even a renowned composer like Tyāgarāja.

BÖTṬA RĀGA, a rāga mentioned in the Sangita rānakara, under the group of rāgānga rāgas. The Sangita sudhā mentions this rāga under the group of Vēsara rāgas.

BOW, a stick slightly bent or curved and strung with horse-hair. This is used for producing the tone in the stringed instruments of the bowed group. The earliest bow known to musical history is the one used for playing the primitive instrument, Rāvaṇāstram. Dhanu or Dhanvi is the name for bow in sanskrit. In tamil it is called vil āṟōṭu.

BOWED INSTRUMENT, a musical instrument played with a bow. The violin, sārangi, dilruba and tāús are examples.

BOWL, the resonator of stringed instruments like the viṇā, gōtvatvam and tambura and which is shaped like a bowl. This is the kuḍam (ōdī) and is hemi-spherical in shape.

BOW STRING, the most ancient stringed instrument known to man. It consisted of a single string held in tension by being strung to the two ends of the bow and either struck with a stick or plucked by the finger and played. The Villukoṭu of Malabar is a modern survival of this primitive instrument.

BRAHMA, one of the ancient authorities on music and mentioned by many writers of the past.

BRAHMA, one of the Trinity, the other two members being Vishṇu and Maheśvara. According to the ancients, it was through Brahma that music came to this world. Brahma is said to have provided rhythmical accompaniment when Lord Naṭarāja danced.

BRAHMA, the name of the ninth chakrā in the scheme of 72 mēlas, comprising mēlas 49-54.

Brahma - bhū, signifies the fourth mēla in the IX chakra—52.
BRAHMA BHARATAM

Brahma - go, signifies the third mela in the IX chakra—51.

Brahma - mā, signifies the fifth mela in the IX chakra—53.

Brahma - pa, signifies the first mela in the IX chakra—49.

Brahma - shā, signifies the sixth mela in the IX chakra—54.

Brahma - sri, signifies the second mela in the IX chakra—50.

BRAHMA BHARATAM, a work on dance ascribed to Brahma.

BRAHMADATTA, the person figuring in the Jātaka legends and who presented a mountain hermit with a drum saying that if he beat the drum on one side, his enemies would run away and if he beat upon the other side, they would become his friends.

BRAHMA LĪLĀ, a janya rāga derived from the 15th mēlakarta, Māyāmālavagula:

s r g m d n s — n d p m g r s

BRAHMĀNANDA PARADĒŚI, an illustrious singer of the 19th century. He was an ativarṇārami; people thirsted to listen to his concerts.

He belonged to the Gurukkal caste (temple archakas) and hailed from Tirunelveli District in South India. His music was praised by such illustrious singers as Mahā Vaidyanātha Ayyar. He was a highly talented pallaī singer. He used to expound even simple pallaī for hours together to the delight and admiration of sangita vidvans and rasikas.

BRAHMA TĀLAM, the pair of metallic cymbals larger than the ordinary variety and used in temple services. The diameter of the Brahma tālam is about six inches.

Ο BRAHMA VIŅĀ, (1) the name of a variety of tambura used in North India.

(2) A variety of viṇā described in the following works: Sangita maharanda of Nārada, Sangita sudhākara of Haripala Deva (early 14th cent.) Sangita pārijata of Ahóbala and the Sangita sāra sangrahamu (Telugu). The descriptions given are not the same in all the cases. The last named work mentions that the Brahma viṇā has 24 houses i.e. inter-spaces between the frets on the daṇḍi and this is in accord with the structure of the modern viṇā.

BRĀHMI, a janya rāga derived from the 46th mēla, Shaḍvidhamārginī:

s r g m d s — s d m g r s

(This is the Ābhogī rāga pattern, but derived from the 46th mēla).

BRAMĀ TAPANGANI, a janya rāga derived from the 51st mēlakarta, Kāmavardhini:

s r g m p d n s — s p d n p m r g m r s

(P. S. Ms.)

BRASS-WIND INSTRUMENT, a wind instrument made of brass like the Ekkālam, Gaurikālam and Tiruchinnam. The opposite of this is the wood-wind instrument like the Nāgasvaram, Mukhaviṇā and Sanāi.

BRHADDĀKṢIŅĀTYA, a sampūrṇa rāga of the bāhsānga class and referred to in the Sangita samaya sāra of Pārvvadēva.

Ο BRHADDĒŚI, an important work on the science of music written about the 5th cent. A.D. It is in sanskrit and its author is Matanga Muni. This work is a treatise on the devī sangita—the music developed and cultivated by the thinking folk of the land. The various topics in this work are dealt with
in a scientific manner. The work is highly instructive. The jātis of Bharata became obsolete before his time and their place taken by rāgas. Matanga himself says that he is treating of rāgas, a subject which had not been handled by Bharata and other writers. His definition of rāga as "that which is decorated by the tonal excellence of svaras and varṇas and which decoration gives pleasure to the mind of the listener" has been endorsed by subsequent writers on music.

The Brhaddesī gives a good account of the rāga system. The classification of rāgas into sūdha, chhāyālagha and sankṛṣa is scientific and paved the way for the emergence of other detailed and exhaustive systems of rāga classification later on. After dealing with desī lakṣhaṇam, the author deals with the topics of nādōtpattī (origin of nāda), sṛuti, svara, mūrčhāṅa, varṇa, alankāra, giti, jāti, rāga, bhāṣā and prabandha. The work evidently contained a chapter on musical instruments but in the published book (Trivandrum Sanskrit Series) this chapter is not to be found. The fact that the Vāḍyādhyaṇa of the Brhaddesī has been held in high esteem by subsequent writers is proof of the fact that Matanga was an authority on the subject of musical instruments. Among the earlier writers quoted by Matanga are Kōhala and Nandīn.

BRHADGHANṬĀ, the big bell used in temples. The smaller varieties are known as Madhyaghanta and Laghuhaṇṭā.

BRHASHPATI, an ancient authority on music.

BRHATI, the bigger variety of kinnari. This stringed instrument has three strings. There are fourteen frets for the 14 svara-sthānās.

The chest bones of the vulture are used as frets. Sometimes frets of iron or bronze are also used. The smaller variety of Kinnari is called Lāghvī.

BRHATTĀLAM, a ghana vādya; it is the bigger variety of cymbals used in temple rituals.

BRIDGE, the piece of wood kept in a vertical position over the belly or table of stringed instruments. The strings pass over the bridge. The two feet of the bridge rest firmly on the table. The bridge in the violin is flat and has an arched top with 4 grooves for the four strings to pass over. In the Viṇā, Tambura and Gōṭuvādyaṇam, the bridge has a flat top. A properly surfaced metallic plate of bell-metal is placed on the flat top of the bridge in the viṇā, in order to give the enlivened tone. Some tamburas have a sliding bridge (sṛṣṭi gau. ga) on the daṇḍi or stem and this enables one to increase or decrease the pitch of the three strings (other than the mandara) simultaneously.

BRIGA, same as birka; (see under Birkā).

BRNDAVANA DĒŚĀKSHI, a janya rāga derived from the 62nd mēlakarta, Rishabhapriya:

\[ s r g m p m d s \rightarrow s d p m g r s \] (S, S, P, S)

BRNDĀVANA KANNADA, a janya rāga derived from the 69th mēla, Dhātuvardhāni:

\[ s g m p d s \rightarrow s d p m g r s \]

BRNDAVANA SARANGA, a janya rāga derived from the 22nd mēla, Kharaharapriya:

\[ s r m p n s \rightarrow s n p m r g s \]

Some books give the ārōhaṇa as \( s g r m p n s \) but from the two wellknown and authoritative kritis: Kamalāptakula of Tyāgarāja and Sarasiruhāṇana Śrī Rāmā of
Bṛṇḍāvāṇi, same as the rāga Bṛṇḍāvāṇa sāranga.

BRUDŪVAKA, a janya rāga derived from the 24th mēla, Varuṇapriya:

\[ s r g m p d n s - s n p m r s \]  
(S. S. P. S.)

BRŪRAVĪ, a janya rāga derived from the 20th mēla, Naṭhabhairavi:

\[ s g r m d n s - s n d p m g r s \]  
(G. V. P.)

BUDDHAVĀHĪNA, a janya rāga derived from the 58th mēlakarta, Jyotisvarūpīnī:

\[ s r m p d n s - s p m g r s \]

BUDHA MANÖHARI, a janya rāga derived from the 29th mēla, Dhīra s'ankarābharaṇa:

\[ s r g m p s - s p m g r s \]

This rāga is obtained by taking the madhyama of Kuntalavarāli as the tonic note.

BUḌUBUḌUKE, the hour-glass shaped drum used by the gypsies. A string with a knotted end is tied on to its centre and as the instrument is rattle, the knotted end strikes on the two faces of the drum, alternately.

BUKTIPRIYA, a janya rāga derived from the 58th mēla, Hēmavatī:

\[ s r m p n s - s n d p m g r s \]

(This is the Kēdāragaula pattern of ārōhaṇa and avarōhaṇa and derived from the Hēmavati mēla.)  
(P. S. Ms.)

BYÄGAḌAI

BULBUL TĀRĀ, a stringed instrument with a type-writer key-board. It was devised in Japan. Music of a lighter nature can be played upon this instrument. The strings are plucked with a horn plectrum. The plectrum is held by the fingers of the right hand and played. The left hand fingers press the required keys. Each key when pressed, contacts the string at the particular svarasthāna and produces the note of the required pitch. Thus the keys serve as frets.

BUNDLE FLUTE, reed-dulcimer or panpipes.

BURRA, the gourd resonator or calabash attached to the underside of the viṇā near the region of the neck.

BUTTON, the projecting piece of wood at the top of the violin and from which the gut of the tail piece emerges. (Also see under violin).

BYÄG, same as the rāga Karnāṭaka byāg.

This is a janya rāga derived from the 28th mēla, Harikāmbhoji:

\[ s r g m p d n s - s n d n p d m g r g s \]

An upāṇga rāga; ma and ni are the jiva svaras. Gamaka varika rakti rāga; can be sung at all times.

Tyāgarāja's kriti, Nenendo vetakudurā is an authoritative composition in this rāga.

BYÄGAḌA, same as the rāga Bēgāḍa (see under Bēgāḍa).

BYÄGAḌAI (tam), same as the rāga Bēgāḍa (see under Bēgāḍa).
CANDLE DANCE

C, the first note of the major scale of C in European music.

CANDLE DANCE, a variety of dance performed with lit candles in Java.

CASTANETS, a pair of pieces of hardwood (rosewood or black wood) or ivory held in the hand and struck together. This is used to provide rhythmic accompaniment in many countries. The Chīpla used by the Bhāgavatara in Kathā Kālakshēpam and Bhajana is an example. Castanets are used in Spanish dances. They are also used by mendicants in India.

CHĀCHAPUṬA, one of the five mārgī tālas and the second in the list of the classical 108 tālas taking a guru, laghu, laghu and guru 8 1 1 8 An āvarta consists of 6 mātras or 24 aksharakālas.

CHACHCHARĪ, a variety of prabandha or musical composition referred to in the Sangita suddhā and other early works.

CHACHCHATPUṬA, one of the five mārgī tālas and the first in the list of the classical 108 tālas taking a guru, laghu, laghu and 1 plutam, 8 1 8. An āvarta consists of 8 mātras or 32 aksharakālas.

CHAITANYA (1485 - 1534), the well-known composer of devotional songs. He was born in Bengal. He was a great devotee of Krishna. His songs are widely sung in Bengal and Orissa. He laid the foundations for the spiritual renaissance of the period.

CHAITI GAUDI, a janya rāga mentioned as derived from Mālavagaula mēla in Soma-nātha's Rāga vibodha.

CHĀKĀRĪ, a janya rāga derived from the 28th melakarta, Harikāmbhoji:

\[ s r g p n d s \rightarrow s n d p m g r s \]  
(S. S. P. S.)

CHAKRA, (1) scheme or arrangement; ex. the 72 mēlakarta chakra and 36 tāla chakra:

(2) Section. The 72 mēlakartas are arranged into 12 chakras or sections, each chakra comprising within it six mēla rāgas.

CHAKRA, a pair of wooden castanets circular in shape and with slightly concave surfaces.

CHAKRA, the name of the trisra jāti Rūpaka tāla: O 13 Āvarta = 5 aksharakālas.

CHAKRA BANDHAM, a style of vīnā play wherein a whole composition or a long passage of music is played within the range of five or six frets, the left hand fingers grace the svarasthānas on all the four strings. It is a pleasure to look at the graceful and circling movement of the fingers during this play. Vīnā Venkaṭaramaṇa Dās of Vizianagaram (1866-1948) excelled in this style of play.

CHAKRADHARI, a janya rāga derived from the 20th mēla, Naṭhabhairavi:

\[ s r m g p d n s \rightarrow s d p m g r s \]  
(S. K.)

CHAKRA MANJARI, a janya rāga derived from the 56th mēla, Shāṇukhapiṇya:

\[ s r g m d p d n s \rightarrow s d p m r s \]

CHAKRA PRADĪPTĀ, a janya rāga derived from the 22nd mēla, Kharahapriṇya:

\[ s r g p m d n s \rightarrow s n d m g s \]  
(S. K.)

CHAKRA TĀNA, one of the six varieties of tānas, the other five being Vakra tāna, Miśra tāna, Mālikā tāna, Gambhirā tāna and Vidyu tāna. The tāna is an important branch of rāga ālapana. After the routine patterns, highly suggestive and thought-provoking patterns of tānas are sung or performed. In chakra tāna, svara groups of wheel-like patterns are sung in whirl-wind rapidity. It requires creative talents of a high order to attempt this branch of creative music.
CHAKRA TULYAM

CHAKRA TULYAM, a janya rāga derived from the 65th mēla, Mēchakalyāṇi:

\[ sr m p n s - ss n d p m g r s \ (P.S.Ms.) \]

(Note. This is the Kādāragaula ārōhaṇa avarōhaṇa pattern belonging to the Mēchakalyāṇi mēla).

CHAKRAVĀKAM, the 16th mēlakarta rāga. Besides shadja and panchama, this rāga takes the notes: svuḍḍha rishabha, antara gānḍhāra, svuḍḍha madhyama, chatustraṇi dhaivata and kāśīki nishāda.

\[ sr g m p d n s - ss n d p m g r s \]

A sarva svara gamaka varika rakti rāga: \( r i \) and \( u i \) are the jīva sarvas; \( ri \) and \( pa \) are nyāsa sarvas; \( g m R s \) and \( p m D \) are viśeṣha sanchāras; \( sa, ga \) and \( pa \) are the commencing notes for melodies in this rāga. Can be sung at all times. Tyāgarāja brought this rāga to prominence.

CHAKRAVĀKI, the Brhadharma Purāṇa mentions this as a dāśi rāga of the primary rāga, Mallāra.

CHALANĀṬA, the 66th mēlakarta rāga. Besides shadja and panchama, this mēla rāga takes the notes: shatprati rishabha, antara gānadāra, svuddha madhyama, shatpruti dhaivata and kākali nishāda.

\[ sr g m p d n s - ss n d p m g r s \]

CHALANAVARĀLI, a janya rāga derived from the 20th mēla, Naṭhabhairavi:

\[ sr g m d n s - ss d m g r s \ (S.K.) \]

CHALANI, a janya rāga derived from the 35th mēlakarta, Śūlunī:

\[ sr g m p d n s - ss n d m g r s \ (S.K.) \]

CHALANIKĀ, the name of the third śruti of rishabha in the work Sangita Dāmbhara.

CHALAVINĀ, the experimental viṇā wherein the pitch of the seven strings was gradually lessened as against the Dhruva viṇā wherein the pitch of the seven strings was kept constant. (Also see under Dhruva viṇā and Achala viṇā).

CHALLAGĀLI (Tel.) literally cool breeze. This was a title conferred upon those singers whose music was as pleasant as the cool breeze (Gvsr, p, b s and p, u). Two musicians of the 19th century, Challagāli Krishnayyar and Challagāli Virarāghavayyar enjoyed this title.

CHALLAGĀLI KRISHNAYYAR, a samasthāna vidvān in Tanjore in the time of Śivāji Mahārājā (1833 - 1855). He was a gifted singer and vāyuṇa.

1. Tyāgarāja Dikshitar of Tiruvālamāṇu,
2. Kanchi Viṇā Nilakantha Śāstrī,
3. Viṇā Vaidyanātha Ayyar of Māyavaram and
4. Akhilaḍapuram Dharma Dikshitar were the more prominent amongst his disciples.

CHALLAGĀLI VĪRARĀGHAVAYYAR, a samasthāna vidvān in Tanjore.

CHĀMARAM. (1) a janya rāga derived from the 56th mēla, Saṭṭamukhapriya:

\[ sr g m p n s - ss n d p m g r s \]

\( pd n s \) is a viśeṣha sanchāra.

(2) The name of the 56th mēla in the asamprṣa mēla paddhati.

CHAMBAULANI, a janya rāga derived from the 61st mēla, Kāntāmanī:

\[ sr m g m d n p s - ss n d g r s \ (S.S.P.S.) \]
Drones (p. 124)  

**Plate VI**

Tambura  
(Tanjore model)

Ektār (p. 135)  
(Ektar and Tuntina are the mendicant’s drones)

Tuntina

Tāla Prastāra - Druta meru (p. 126)—Syama Sastri’s Automanuscript
CHAMMARAKRIYA

CHAMMARAKRIYA, a janya rāga derived from the 15th mēla, Māyāmalavagula:

$s_\text{rg} d n s - s_\text{nd} p m g m r s$ (S. S. P. S).

CHAMPAKA LATĀ, a janya rāga derived from the 19th mēla, Ḫhankāradhvanī:

$s_\text{gm} d n s - s_\text{np} m g m r s$ (S. K.)

CHAMPAKA MĀLI, a janya rāga derived from the 17th mēla, Sūryakāntam:

$s_\text{rg} p d n s - s_\text{nd} p g r s$ (S. S. P. S.)

CHAMPAKA VIDĀRĪ, a janya rāga derived from the 28th mēlakarta, Harikāmbhoji:

$s_\text{gm} m p n d m p d n s - s_\text{nd} n m d m g r g s$ (S. K.)

CHĀMUNḌĪ, a janya rāga derived from the 63rd mēla, Latāngi:

$s_\text{gm} p n d s - s_\text{np} m g m r s$ (G. L.)

CHAṆA, the name of the khaṇḍa jāti Jhampa tāla: $\frac{1}{5}$ Āvarta = 8 aksharakālas.

CHAṆA VĀRIKAI, mentioned as a stri rāga for Hindolam in the work, Māṭrkā vilāsa of Maṇḍala Ḫaṇḍita (pp. 141 - 143).

CHANCHU KĀMBHOJI, same as Chenchu Kāmbhōji; (see under Chenchu kāmbhōji).

CHANDANA GANDHI, a janya rāga derived from the 3rd mēla, Gānamūrti:

$s_\text{rg} p d n s - s_\text{nd} p g r s$

CHANDA PĀVALAPPERUMĀṆ, literally "unrivalled master of verse"; a title associated with Arumāgirināthar, the distinguished composer of Tiruppugazh songs.

CHANDA TĀLĀ, a time-measure mentioned in the Sangīta ratnākara.

CHANDHIKAM, a janya rāga derived from the 66th mēla, Chitrambari:

CHANDRA GĀNDHĀRAM

$s_\text{gm} d n s - s_\text{nd} m g s$

CHĀNDI DĀS, (c. 1400 A.D.) a great composer of devotional songs. His songs on the divine love of Rādhā and Krishṇa have a wide appeal. He lived in North India.

CHĀNDIKA, a janya rāga derived from the 20th mēla, Naṭhabhairavi:

$s_\text{rg} m d n s - s_\text{nd} m g r s$

CHANDIRA VAṆAIYAM (Tam), the name of the percussion instrument, Chandrapirai.

CHANDRA CHŪḌA, a janya rāga derived from the 29th mēla, Dhira Śankarābharaṇa:

$s_\text{gm} p d n s - s_\text{nd} p m g s$ (A. S. Mś.)

CHANDRA CHŪḌĀṆAMI TĀṆḌAVAM, a dance said to have been performed by Lord Naṭarāja for the sake of Chandrachūḍa Chakravarti. There is a figure depicting this dance in the Temple at Tirutturāippūṇḍi in Tānjore District.

CHANDRA CHŪḌAPRIYA, a janya rāga derived from the 18th mēlakarta, Haṭakāmbara:

$s_\text{gm} p n d n s - s_\text{np} m r s$

CHANDRADĀRĪ, a janya rāga derived from the 63rd mēlakarta, Latāngi:

$s_\text{gm} m p r p s - s_\text{nd} p m g r s$ (C.B.N.) (Same as the rāga Chhatra dhari).

CHANDRADĒŚIKĀ, a janya rāga derived from the 56th mēla, Saṭṭumukhariya:

$s_\text{rg} m p m d n s - s_\text{nd} m g s$

CHANDRA GĀNDHĀRAM, a janya rāga derived from the 8th mēla, Hanumatōḍi:

$s_\text{rg} m s - s_\text{nm} g r s$

A svarāntara - aṇḍava rāga (C.B.N.)
CHANDRA GĀNDHĀRI

CHANDRA GĀNDHĀRI, a rāga mentioned in the Tamil work, Barata Sāstrīram of Arabatta Nāvalar.

CHANDRA HASITAM, a janya rāga derived from the 28th mēlakarta, Harikāmbhōji:

\[ s r g m d n s \rightarrow s n d m g r s \]

CHANDRAJYÖTI, a janya rāga derived from the 41st mēlakarta, Pāvani:

\[ s r g m p d s \rightarrow s d p m g r s \]

Bāgāyanaśya and Sasivādana of Tyāga-rāja are well known kritis in this rāga.

CHANDRAKALĀ, a janya rāga derived from the 22nd mēlakarta, Kharaharapriya:

\[ s r g m p m d n s \rightarrow d p m g m s \]

CHANDRAKĀNTAM, a janya rāga derived from the 65th mēlakarta, Mēchakalyāṇī:

\[ s r g m p d n s \rightarrow s n d n p m g r s \]

(G. V. P.)

CHANDRAKĀNTI, same as the rāga Chandrakāntam (see above).

CHANDRAKAUS'IKA, a janya rāga derived from the 29th mēlakarta, Dhīra Sānkarābharana:

\[ s r g m p m d n s \rightarrow s d p m g s \]

CHANDRA KIRANI, a janya rāga derived from the 16th mēlakarta, Chakrāvākam:

\[ s g m p m d n s \rightarrow s n d n p m g m r s \]

CHANDRA MANḌALAM, the telugu name for the drum, Chandrapirai. This is used to provide rhythmic accompaniment in a nāgasvaram concert. There is a good performer on this instrument in the temple at Kālahasti, in Chittoor District, South India.

CHANDRA KIRANI, a janya rāga derived from the 16th mēlakarta, Chakrāvākam:

\[ s g m p m d n s \rightarrow s n d n p m g m r s \]

CHANDRA MANḌALAM, the telugu name for the drum, Chandrapirai. This is used to provide rhythmic accompaniment in a nāgasvaram concert. There is a good performer on this instrument in the temple at Kālahasti, in Chittoor District, South India.

CHANDRAS'EKHARAPRIYA

CHANDRAMĀNDANĀ, a janya rāga derived from the 22nd mēlakarta, Kharaharapriya:

\[ s r g m p m d n s \rightarrow s n p m g m r s \]

CHANDRĀMS'A RĀGA, a class of rāgas mentioned by Nārada in his Sangita makaranda. He classified the rāgas into Sāryāmsam and Chandrāmsam i.e. those with solar and lunar traits respectively.

CHANDRAMUKHI, one of the dāsi rāgas mentioned for the primary rāga Mallāra, in the Brhadārāma purāṇa.

○ CHANDRAPIRAI, a percussion instrument shaped like the crescent moon and used in the temples of village deities. A thin parchment is strained over a crescent-shaped ring. The ring is connected to a handle with an extended arm. The instrument is tied on to the forehead and played with a stick. (Same as Chandra maṇḍalam and Chandira valaiyam).

CHANDRA PRABHĀ, a janya rāga derived from the 42nd mēlakarta, Raghupriya:

\[ s r g m p d s \rightarrow s d p m g r s \]

CHANDRARĀKHĀ, (1) a janya rāga derived from the 58th mēlakarta, Hemavati:

\[ s r g m p d s \rightarrow s n d m g r s \] (P. S. Ms.)

(2) a janya rāga derived from the 15th mēlakarta, Māyāmālavagaula:

\[ s r g p n d n s \rightarrow s d p m g r s \] (S. S. P. S.)

CHANDRA RĒKHĀ same as the rāga Chandrarēkhā (1) above.

CHANDRAS'EKHARAPRIYA, a janya rāga derived from the 14th mēlakarta, Vakulābharaṇam:

\[ s r g p d n s \rightarrow s n d p g r s \]
CHANDRAŚEKHARÉNDRA SARASVATI, the well-known author of the work, Sivāśṭaṭapadi or Sivaṅgītimālā. He was the 62nd piṭhādhīpati of Kāṇchi Kāmakōti Math. He became the Āchārya in 1729 A.D. and attained siddhi in 1789 A.D. The Sivāśṭaṭapadi is written on the model of Jayadeva’s Gītā Gīvīnda. In the place of Rādhā and Kṛṣṇā, we have herein Pārvatī and Śiva. There are 20 songs in all and are set to South Indian rāgas and tālas. The rhythmical construction of the songs closely follows the Ashṭaṭapadis of Jayadeva. At the top of each song, the name of the particular ashṭapadi of Jayadeva after which it is to be sung, is mentioned.

CHANDRA SRI, a janya rāga derived from the 28th mēlakarta, Harikāmbhōji:

\[ \text{srgm pdn} \cdot \text{sndpmgrs} \]  
(S. S. P. S.)

CHANDRAVADANA, a janya rāga derived from the 29th mēlakarta, Dhiṭa S’anka-rābharaṇa:

\[ \text{sng} \cdot \text{srmpns} \cdot \text{sndpmgrs} \]

CHANDRIKA, (1) a janya rāga derived from the 21st mēlakarta, Kṛavaṇī:

\[ \text{srmpdn} \cdot \text{sndpgrs} \]

(2) Another rāga of the same name is mentioned under the 18th mēlakarta, Ḵaṭa-kāmbaḷ and with the following ārohaṇa and avarōhaṇa:

\[ \text{srmpd} \cdot \text{sdpmgrs} \]

But this rāga is in effect, the same as Kalindajā derived from the 14th mēlakarta, Vakulaḥraṇam:

\[ \text{srmpns} \cdot \text{snpmgrs} \]

CHANDRIKĀ BHAIHAVI, a rāga mentioned in the Tamil work: Naṭṭiya Sāstīram (18th c. cent).

CHANDRİKĀ DHAVALI, a janya rāga derived from the 15th mēlakarta, Māyaṁaḷavagauḷa:

\[ \text{srmpdn} \cdot \text{sndpmgrs} \]  
(S. K.)

CHANDRIKĀ GAULĀ, There are two rāgas with this name:

(1) A janya rāga derived from the 8th mēlakarta, Hanumatođi and with the following ārohaṇa and avarōhaṇa:

\[ \text{srmpd} \cdot \text{sdpgrs} \]

(2) A janya rāga of the 15th mēlakarta, Māyaṁaḷavagauḷa, and with the following ārohaṇa and avarōhaṇa:

\[ \text{srmpdn} \cdot \text{sndpmgrs} \]

This is the same as the rāga Chandrikā dhavali (see above). Therefore this second rāga has no significance.

CHANDRIKALĀ, same as Chandrakalā.

CHANDRIKHYA, a janya rāga derived from the 28th mēlakarta, Harikāmbhōji:

\[ \text{smpdn} \cdot \text{sdmegr} \]

CHANTER, the name of the pipe of the maguḷi, pungi or bag-pipe, which gives the tune as opposed to the other pipe which is the drone pipe. Chanter is therefore the tune pipe or the melody pipe.

CHANTERELLE (Fr.), the string of a Violin, Viola, Cello, Guitar, Sitar, Vīṇā or Svaragat which is tuned to the highest pitch. In the Violin it is the first string or the E string and in the Vīṇā, it is the sārāṇi string on the finger board. For this purpose only the playing strings are reckoned and not the drone-cum-tāla strings of the Vīṇā. The Chanterelle string is always reckoned as the first string and the other playing strings in the decreasing order of their pitch are progressively numbered. In the Vīṇā, Gōṭuvādyam, Sītār, Tāns, Svaragat and other
such instruments, it is the chanterelle string that is mostly played. In the Vīnā, the chanterelle string is nearest the performer, while in the Sitar, and the Rudraśīlā it is at the other end.

**CHĀPA GHAṬĀRAVAM, a janya rāga derived from the 20th mēlakarta, Nāthabhāratīvi:****

\[Sm\ p\ n \sim d\ m\ g\ r\ s\ q\]

This is a nishādāntya rāga.

**CHAPALĀ, the name of the second śruti of panchama in Nārada's nomenclature for the 22 śrutis as given in his Sangita makaranda.**

**CHĀPARĀ, the name of the second śruti of Madhyama in Bhāvabhāja's nomenclature for the 22 śrutis, as given in his Anūpa sangīta vilāśa.**

**CHĀPU TĀLĀ, one of the old and indigenous-time-measures. There are many folk melodies in this time-measure. It is usually reckoned with two beats and sometimes with a beat and a visarjita (waving of the hand). The commonest variety is Miśra Chāpu 3 + 4 or 7 units for an āvarta—the duration of the first beat being three units and the second beat, four. Khaṭā Chāpu 2 + 3 or 5 units for an āvarta is the next common variety. Sometimes we come across Tisra Chāpu tāla: 1 + 2 or 3 units for an āvarta. The Sankūta Chāpu tāla consisting of 4 + 5 or 9 units of time for an āvarta is used rarely in Pallavis. Tyāgarāja has composed a number of songs in Miśra Chāpu and Khaṭā-Chāpu tālas. The potentialities of the Chāpu tāla in all its ramified forms are seen in the compositions of S'yāma S'astrī. When the tāla of a composition is merely mentioned as Chāpu, the presumption is that it is Miśra Chāpu; when the other two varieties, Khaṭā Chāpu and Tisra Chāpu are meant, they are specifically mentioned as such.**

CHĀPU TŌL (Tam), the middle ring of skin on the right head of the mridangam i.e. the ring between the outer ring and the black paste in the centre.

**CHARA CHANDINI, a janya rāga derived from the 51st mēlakarta, Kāmavardhani:****

\[srmdpd - sdpgrs\]

**CHARAṆA, the third section of a kriti, varṇa, padam, jāvalī or other similar composition in Karnāṭīc music. Its length is normally the same as that of the pallavi and anupallavi taken together. But at times, it is of the same length as the anupallavi and sometimes it is also four times the length of the anupallavi. In many kritis, the music of the latter part of the charaṇa is the same as that of the anupallavi.**

**CHARĀVALI, a janya rāga derived from the 22nd mēla, Kharaharapriya:**

\[srpd - sndpgrs\ (S. K.)\]

(This rāga has the Bauli pattern of ārōhaṇa and avarōhaṇa).

**CHARAVIBHĀSINI, a janya rāga derived from the 29th mēla, Dēkra svāktarābharāṇa:**

\[srmdpds - snphgrs\ (S. K.)\]

**CHARAVIBHĀSITAM, a janya rāga derived from the 65th mēla, Mečikalyāṇī:**

\[sgmdns - sdpmgrs\ (P. S. Ms.)\]

**CHARA VĪNĀ, the portable concert vīnā which was carried from place to place and played, as opposed to the sthīra vīnā, which was tuned and kept in position at a particular place—the bank of a river or some open space. This latter instrument was like a harp and as currents of wind dashed against the open strings, the strings were set in vibration and a delightful music was produced.**

**CHARCHRĀ, one of the classical 108 tālas. It takes the following angas:**
CHARCHARI

○ ○ । ○ ○ । ○ ○ । ○ ○ । ○ ○ । ○ ○ । ○ ○ । ○ ○ । ○ ○ ।
An āvarta equals 48 mātras or 72 aksharakālas.

CHARCHARI, the name of a medieval type of prabandha, now obsolete.

CHARMAJA, the name emanating from skin-covered instruments i.e., drums or membranophones. The classification of musical sounds according as the source from which they emanate into: sūriraja (voice), nakhaja (plucked instruments), vāyuja (wind instruments), charmaja (drums) and lohaja (cymbals) is found in Nārada’s Sangita makaranda.

CHARMA VĀDYA, a skin-covered instrument; drum or membranophone. Mridangam, Tavil, Dolak and Kanjira are examples.

CHĀRTĀLA, a tāla used in Hindusthāni music.

CHĀRU KARNĀTA SĀRANGA, a rāga mentioned in the Tamil work, Barata sastram of Arabatta Nāvalar.

CHĀRUKĒŚĪ, the 26th mēlakarta rāga:

s r g m p d n s । s n d p m g r s

Besides shadja and panchama, the notes taken by this rāga are, chatusvṛutti rishabha, antara gandrāra, suddha madhyama, suddha dhaivata and kaisiki nishāda. Sarva svara gamaka varika rakti rāga. Can be sung at all times. A rāga which came to prominence through Tyāgarāja. His kriti, Ādamodigalada in this rāga is a well-known composition and is widely sung.

CHĀRUKUNTALA, a janya rāga derived from the 26th mēla, Čāru kēśī:

s r g m d n s । s n d m g r s (S, S, P, S)

CHĀRULĪ, a rāga mentioned in the Brihadāranyaka purāṇa as a rāgini of Mallārā.

CHĀRU VARDHANI, a janya rāga derived from the 15th mēla, Māyāmālavaṇa:

s r m p d n s । s d p m g r s (S, S, P, S)

CHĀṬA, a kind of drum, mentioned in the Sangita ratnākara.

CHĀTAM, a janya rāga derived from the 22nd mēlakarta, Kharaharaṇa:

s g m p d s । s n d p m g m r s

CHATURA KALLINĀTHA, the author of the commentary Kalānidi on the Sangita ratnākara. (Also see under Kallinātha).

CHATURAMBHA, a janya rāga derived from the 29th mēlakarta, Dhira sānkarābharaṇa:

s r g m d p d n s । s n d p m g r s

CHATURĀNANAPRĪYA, a janya rāga derived from the 11th mēlakarta, Kōkilapriya:

s r g p d n s । s n d p g r s

CHATURANGA, a kind of musical composition in vogue in Hindusthāni music. It consists of four angas: Khyāl, Tarāṇa (passages of rhythmical mnemonics), Sargam (svāra passages) and Trivata (meaningless words).

CHATURANGAPRASTĀRA, a tāla prastāra (i.e. the possible permutations and combinations of tāla angas) employing the four angas: laghu, guru, pluta and kākapādam

1 8 8 +

CHATURANGINĪ, (1) a janya rāga derived from the 66th mēlakarta, Chitrāmbhari:

s m g m p n s । n d n p g m r s
(2) the name of the 66th melakarta in the asampūra mēla paddhati:

\[ s \cdot r \cdot g \cdot m \cdot p \cdot d \cdot n \cdot s = s \cdot n \cdot p \cdot m \cdot g \cdot r \cdot s \]

CHATURA PANDITA, the pen-name adopted by V. N. Bhāṭkharṇe in his musical compositions.

CHATURASA'RA GATI, refers to a rhythm wherein each count of the tāla has four sub-units of time.

CHATURASA'RA JĀTI LAGHU, same as Chaturas'ra laghu.

CHATURASA'RA LAGHU, the variety of laghu consisting of a beat and three finger-counts. \( \frac{1}{4} \) (duration: four aksharākālas).

CHATURASA'RA VARṆA, one of the classical 108 tālas, consisting of two gurus, a laghu, two drutās and a guru 8 8 8 0 0 8 takes eight mātras for an āvarta.

CHATURASA'RA VARṆA RĀJA TĀLA, one of the 120 dewi tālas mentioned in the Sangīta ratnākara.

CHATURBHĀGA, a unit of time equal in duration to half of an anudrutam.

CHATURDANDI, (1) According to the Sangīta sūrāmrita of King Tulaja, the term signifies: gīta, ālāpa, ḍhāya and prabandha— the four channels through which the melodic entity of a rāga is revealed or realised.

(2) Earlier works speak of Chaturdandi as referring to the four gānā kriyās (varṇas) or modes of singing: sthāyi, ārōhi, avarōhi and sanchārii. The Sangīta sūrādāya of Lakshmī Nārāyaṇa (early 16th cent.) written in the court of Krishnadēva Rāya of Vijayanagar says that Chaturdandi refers to the four varṇas: sthāyi, ārōhi, avarōhi and sanchārii.

CHATURDANDI PRAKĀŚIKA, the epoch-making work of Venkaṭamakhī written about the year 1635 at the request of King Vijaya Rāghava Nālk of Tanjore. The title of the work, paraphrased will mean the exposition or illumination (prakāśika) of the chaturdandi—the four possible channels through which a rāga manifests itself. Like the two earlier works, Rāmāmāyaṇa's Svara mēla kālāṇidhi and Sōmanāṭha's Rāga vibodha, it is a work on South Indian Music. It is in Sanskrit and its chapters deal with the following topics: viṇā, sṛuti, svara, mēla, rāga, ālāpa, ḍhāya, gīta, prabandha and tāla. The chapter on tāla which he has evidently written is not traceable. Some of the topics treated of in the book like the one on prabandha are now of only academic interest. The most important part of the book is the one relating to the scheme of 72 mēlakaras. The author was indebted to Sōmanāṭha for the idea of (evolving) a scheme of mēlas. The scheme of 72 mēlakaras constitutes a distinct landmark in the history of Indian music. It is of interest to students of comparative musicology of other countries as well, since the scheme is based on the universally recognised 12 notes of the gamut. Venkaṭamakhī gives us for the first time a systematic classification of mēlas based on their svaras. The 19 mēlas which were already in vogue were called by him as Kalpita mēlakaras (already made) and the remaining 53 were classified by him as Kalpyamāṇa (immediate possibilities) and Kalpapithamāṇa (remote possibilities). The Chaturdandi prakāśika merely explains the scheme of 72 mēlas and does not attempt a nomenclature for them. It is but natural that the author should have abstained from giving names to the 72 mēlas, since he visualised only the remote possibilities of many of those mēlas. The author has mentioned that the wellknown mēlas of his time occupy such and such a rank in his new scheme: Gaula mēla is the 16th; Kāmbhōji mēla is the 28th and so on. The scheme being sound was accepted by all scholars. A later scholar imbued with the idea that a Thāt or scale should be named after one of the chief rāgas generating from it gave the
Kanakāmbari - Phēṇadyuti nomenclature. This nomenclature includes many janya rāgas not known in Venkaṭamakhī's time. Then came the Kanakāngī-Ratnāngī nomenclature mentioned in the Sāgraha Chāḍāṇi. This keeps intact the time-honoured distinction between a mēlā and its rāga as also the krāma sampūrṇa character of a mēlā. The Kaṭapayāḍi prefixes were introduced in this nomenclature. Since both the nomenclatures are not mentioned in the Sangita sārāṁritā, it is certain that they came into vogue sometime after 1735. Then came another improved Kanakāmbari nomenclature with kaṭapayāḍi prefixes introduced wherever necessary. That the author of this nomenclature was indebted to the Kanakāngī - Ratnāngī nomenclature is revealed in many places.

The Rāga lakṣaṇaṃ printed as an Appendix to the Madras Music Academy edition of the Chaturāṇḍī prakāśika is not the work of Venkaṭamakhī.

The Kanakāmbari - Phēṇadyuti nomenclature is found in a lakṣaṇa gīta in Guṇḍakṛiya rāga and also in a rāgamālīka in six rāgas and both these are ascribed to Venkaṭamakhī. The Chaturāṇḍī prakāśika mentions the names of only 19 mēlās and even these mēlā names have no kaṭapayāḍi prefixes. Further the 1st, 8th, 20th, 21st, 28th and 30th mēlās bear the names: Mūkhiśī mēla, Bhūpāla mēla, Bhairavi mēla, Āhiri mēla, Kāmbhoji mēla and Sāmanta mēla and not the names: Kanakāmbhari, Jana tōdi, Nārīritigaula, Kīrāṇāvali, Harikēdāragula and Nāgābharaṇa. Further in the rāga prakāraṇa Venkaṭamakhī specifically says, that Rūtigaula is derived from the Bhairavi mēla and Kēdāragula is derived from the Kāmbhoji mēla. Therefore the Kana-kāmbhari-Phēṇadyuti nomenclature cannot be said to be that of Venkaṭamakhī's. The idea of kaṭapayāḍi prefixes was again foreign to his mind. The author of the Sangita sārāṁritā while recognising Venkaṭamakhī’s scheme of mēlās, mentions that the mēlās formulated by him remained obscure. Tulaḷāḍi therefore dealt with only the mēlās and rāgas which were in vogue in his time. Tulaḷāḍi deals with only 21 mēlās.

Venkaṭamakhī refers to the sarva rāga mēla viṇā and the eka rāga mēla viṇā and also to the sūrdha mēla viṇā and the madhya mēla viṇā. The tuning of the latter is the same as that of the modern viṇā (ṣ p ṣ p). He, along with his two brilliant predecessors, Rāmāmātya and Sōmanātha, committed the mistake of calling the Chaturāṇḍi rūti ri and Chaturāṇḍi dha as pancha rūti ri and pancha rūti dha. His statement that Pantavālī is not fit for prabandha is inexplicable. (Also see under Venkaṭamakhī, Seventy-two melakartas and Mēla paddhati).

CHATURDAS'A MŪRCHHANĀS, the 14 mūruchhanās or scales derived by the process of model shift of tonic from the sāgṛama and māgrama.

The 7 sāgṛama mūruchhanās were:

<table>
<thead>
<tr>
<th>Uttarā mandra</th>
<th>(with sa as the tonic note)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rajani</td>
<td>( &quot; ni &quot; )</td>
</tr>
<tr>
<td>Uttarāyata</td>
<td>( &quot; dha &quot; )</td>
</tr>
<tr>
<td>Sūrdha shadja</td>
<td>( &quot; pa &quot; )</td>
</tr>
<tr>
<td>Matsariṅkīta</td>
<td>( &quot; ma &quot; )</td>
</tr>
<tr>
<td>Asvākrānta</td>
<td>( &quot; ga &quot; )</td>
</tr>
<tr>
<td>Abhirudgata</td>
<td>( &quot; ri &quot; )</td>
</tr>
</tbody>
</table>

The 7 māgrama mūruchhanās were:

<table>
<thead>
<tr>
<th>Sauvira</th>
<th>(with ma as the tonic note)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hariṇasva</td>
<td>( &quot; ga &quot; )</td>
</tr>
<tr>
<td>Kalopanata</td>
<td>( &quot; ri &quot; )</td>
</tr>
<tr>
<td>S'uddha madhya</td>
<td>( &quot; sa &quot; )</td>
</tr>
<tr>
<td>Mārgi</td>
<td>( &quot; ni &quot; )</td>
</tr>
<tr>
<td>Pauravi</td>
<td>( &quot; dha &quot; )</td>
</tr>
<tr>
<td>Hrushyaka</td>
<td>( &quot; pa &quot; )</td>
</tr>
</tbody>
</table>

CHATURDHĀTU PRABANDHA, a musical form which had all the four dḥātus or
sections: udgrāha, mālāpaka, dhruva and ābhūga.

CHATURMUDRA PRABANDHA, a composition containing any four of the dva- dasa madtras in its sāhitya.

CHATURMUKHA, the flute which had a distance of four angulas between the mouth hole and the first finger-hole. The madhya sthāyi panchama was heard when finger-holes 1 - 7 of this flute were closed and blown.

CHATURMUKHA, one of the classical 108 tālas taking the angas: laghu, gurū laghu 1 plutam, 1 8 1 8. (7 mātras for an āvara)

CHATURTHA, the fourth note of the Sāman scale in the descending order, corresponding to the nishāda.

CHATURTHA KĀLA, fourth degree of speed.

CHATURTHA RĀGA VARDHANI, the fourth stage of the main part or the body (central part) of a rāga ālāpana. Mūrchnā prastāra or sanchāra in quick tempo is the dominating feature of this part of the ālāpana.

CHATURTHA SAINDHAVI, a variety of Saindhavi rāga mentioned in Sāngita ratnākara.

CHATURTHA VIDĀRI, the concluding part of that section of the rāga ālāpana known as Chaturtha rāga vardhani.

CHATURVIMŚATI śRUTIS, the scheme of 24 śrutis elucidated in the Māladhākara lakṣaṇa. The two extra śrutis contemplated herein, in addition to the 22, are the gāndhāra and nishāda śrutis, occurring between sādhāraṇa gāndhāra and antara gāndhāra in the one case and kāśikī nishāda and kākali nishāda in the other case. These two śrutis are called Prati antara gāndhāra and Prati kākali nishāda respectively. These śrutis occur in the phrases s r g r s and p d n d p m g r s in Śāveri rāga.

CHATUSHKAŁA, a concept belonging to the sphere of tāla dasa prāṇas. Herein there are four kalas or minor units and as many svaras for each kriya or count of the tāla.

CHATUSHPADI, a musical form belonging to the sphere of sacred music and consisting of four pādas or feet.

CHATUSH-SHASṬI KALĀS, the celebrated 64 arts and sciences. These include all that is worth knowing in the sphere of knowledge—pure knowledge and utilitarian knowledge inclusive. Academic and utilitarian arts, industrial arts and crafts, ordinary arts and fine arts, essential arts and non-essential arts, education of the physical body, intellect, and emotion, medicine, engineering, shipbuilding, veterinary science, agriculture, home science, technology and in fact all the faculties of learning of the most advanced Universities of modern times are comprised in these studies. In addition to these 64 kalās, there are more than 400 upa kalās. Singing and performing on instruments, dance and drama find a prominent place in the 64 kalās. Performing on udaka vādyam (jalatarangam) is also mentioned as one of the 64 kalās.

CHATUSRA GATI, same as chaturasra gati (see above).

CHATUSRA JĀTI, same as chaturasra jāti (see under chaturasra jāti above).

CHATUSŚŚRUTI DHAIVATA, the tivra or the higher variety of dhaivata svara with frequency, 27/16.

CHATUSŚŚRUTI INTERVAL, the interval of 9/8. There is a chatusśruti interval between suddha madhyama 4/3 and panchama 3/2.
CHATUSŚ'RTI RISHABHA

CHATUSŚ'RTI RISHABHA, the tivra or the higher variety of rishabha svara with frequency 9/8.

CHATUS TĀLĀ, one of the classical 108 tālas, consisting of a guru and three drutās 8 0 0 0. It takes 3½ mātras or 14 aksharakālas for an āvarta.

CHATUSVARA VAHKRA RĀGA, a vakra rāga with four vakra svaras in the ārōhaṇa and avarōhaṇa.

CHAUkĀBHĪRUI, a janya rāga derived from the 45th mēla, Sūbhapantuvariś.: 

\[ sr gr m p d n s - s d m g r s \]

CHAUka KĀLAM, slow tempo. A chaukā kāla kriti is a kriti in slow speed like Śrī Rājasāgopāla in Sāvēri rāga of Mathuswāmi Dikshitār.

CHAUkAM, the style of singing rāga ālāpana in slow tempo. There is a special technique involved in this Paddhati of rāga ālāpana. In the case of musicians who specialised in this style of singing, the word chaukam was prefixed to their names as a mark of recognition. Thus we have Chaukam Sinu Ayyar.

Ghanam, Nāyam and Dēryam were also styles of singing in which some musicians specialised.

CHAUkAM SINU AYYAR, a sangita vidvān who adorned the court of Sarabhōjī and Sivājī in the 19th cent. He was a specialist in the Chaukam style of singing.

CHAUkA VARNĀ, another name for pada varṇa. Chauka varṇa, as its name indicates is set in slow tempo. In a few chauka varṇas, sāhitya is found only for the pallavi, anupallavi and charaṇa after the model of a tāna varṇa and not for the svara passages.

CHEMPAṬA, the name for ādi tāla in Kathakālī music.

CHENCHU KĀMBHŌJİ, a janya rāga derived from the 28th mēlakarta, Harikāmbhojī:

\[ s m g r p m d n s - s n p n m g r s \]

It is an ubhaya vakra rāga. Tyāgarāja's Vararāga layagnulu is a wellknown kriti in this rāga.

The ārōhaṇa s g r g m p m d n p n d n s given for this rāga in some books is not supported by tālaṃkāra.

CHENṆḌA, the cylindrical drum used in Malabar. A performance of Kathakālī is preceded by a solo performance on the chepḍa. The rhythmical display on this instrument by skilled performers is fascinating.

CHENGALVARAYA SĀSTRI (1810 – 1900). Chengalvarāya Sāstriyar of Cheyyūr is one of the brilliant composers of the post-Tyāgarāja period. He was a Telugu Brahmin of the Velanādu sect. He belonged to the Kausika gotra. His house name was Mārupeddi. He was born in the year 1810 in a village in the Marakanam Taluq of the Chingleput District. He became a scholar in Sanskrit and Telugu. He attained high proficiency in music and Bharata sāstra. He later came over to Cheyyūr. On account of his long stay in this place for over half a century, he came to be called Cheyyūr Chengalvarāya Sāstri. He enjoyed the patronage of the Zamindar of Cheyyūr. Cheyyūr grew in musical importance after his advent. He trained a number of pupils in music and dance. Cheyyūr Sārada, the renowned dancer of the last century was one of his brilliant disciples. Whenever she was invited to give a dance recital in a new samāsthānam, Chengalvarāya Sāstriyar invariably composed for her use, a new sābda in honour of the Ruler who invited her.
Chengalvarāya Sāstrī started teaching in the pial school at Cheyyūr. Many studied sanskrit and telugu under him. He performed bhajanas on Saturdays and on the days of the Krittikā nakshatra: On every Krittikā day, he performed santarpaṇa. Illustrious musicians and composers of the time like Kāmakōti Sāstri (a composer of kritis in sanskrit) and Jhanjamārutam Subbayar visited him.

Chengalvarāya Sāstri was a tall person. He had a commanding personality. He had a big head, long arms, and long ears. He was fair-skinned. The signs of greatness were writ on his face. His body frame was however slightly bent. He was a pious person and the Goddess Muktamba of Cheyyūr blessed him. He was a contended person and did not run after wealth and fame. Once the Mahārājah of Berhampore invited him to go to his Samasthānam but he declined the invitation.

Chengalvarāya Sāstri was a great poet, scholar and composer. He wrote the Muttukumāra vatakan. He was a prolific composer and has composed more than a thousand kritis. He has composed 360 kritis in praise of Kanchi Kānākṣhi and about 240 kritis in praise of Mīnākṣhi of Madurai. His kritis in praise of Venkāṣeśa number more than a hundred. Madhyamākāla sāhityas are an attractive feature of his compositions. He sang most of his songs, extempore. They were given a polished and lustrous setting by two scholarly singers of his time, Sāmbamūrti Sāstri and Krishṇa Sāstri. In addition to the kritis, sābdas and kauśūnbhams, he has composed two operas: Sundaresa Vilāsam and Vallī Nītakam. The former opera was performed during the Temple festival in Cheyyūr for many years. His kritis “Avirala-
magu bhaktini” in Kānyā rāga, Chaturāra jāti Dhruva tāla shows how even in that tāla one could compose a kriti with flowing music. Kritis like “Ena vēdina gāni” (Darbār rāga) and “Lalitē mām pānī daya” (Yadukula Kāmbhoji rāga) breathe the fragrance of spiritual fervour. The musical setting of the Bilahari piece, “Ni ruchi mari-gina rasana” is highly captivating. He had a gift for conceiving original melodies. He has composed many pieces in scholarly rāgas like Pūrna-chandrika, Yamanā kalyāṇi and Gaulipantu Prosodical beauties and svarākshara beauties abound in his compositions. His language is beautiful and flows naturally. He was a past-master in Chitra kaviyam. He has composed songs of varying grades of difficulty. His songs range from the simplest down to the most complicated patterns. His songs pertaining to the temple rituals are even now sung in the temple at Cheyyūr. The marriage songs that he has composed are widely sung in Chingleput District.

Chengalvarāya Sāstri is a svaṇāma mudrakāra. All his kritis and stray compositions bear his signature. But in the darus adorning his operas, he has not introduced his signature. In this respect he resembles his brilliant contemporary, Gopāla Krishṇa Bhārati, who introduced his signature in all his viḍūḍi kirtanas and refrained from doing so in the songs pertaining to his opera: Nandanār Charitram.

Chengalvarāya Sāstri lived for 90 years and passed away on the 28th February 1900 (Krishṇa Chaturdasi: 18th day of Māvi). He was survived by his widow Subbamma. She lived for two years after him. Their only daughter Muktamba became a childless widow even
during the life-time of her parents. Hence the direct line of Sāstriyār is extinct. There are, however, his descendants by the collateral line in Vellore, Tholmāṇu, Usoor and other places.

CĒṆṆĀLA, (சென்பாலம்) the name for gong in Malayālam. It is used in Kathakāli performances.

CHĒṬULĀVAĻI, a janya rāga derived from the 65th mēla, Mēchakalyāṇi:

\[ srgrgm pnans - snpmgrs \]

\( (P. S. Ms.) \)

It is an ubhaya vakra rāga.

CĒṆVĀṬI, a rāga mentioned in the Sangita rainākāra under the group, Ṭakka bhāṣhā.

CHEYYŪR, a seat of music and dance in the 19th century. It is an interesting place in Chingleput District. It lies near the sea-coast and is on the hoary Kāṇṭi bhāṣa—the time-honoured pilgrim route from Benares to Rāmeś warām, on the Coromandal coast. The temple at Cheyyūr is noted for the performance of Sarva vādyam. Sarva vādyam, (literally all musical instruments) is worship offered to God in the triple aspect of gita, vādyam and nṛitya. Besides the musicians in the regular temple establishment, like the nāgasvarakāras, ōdūvārs, naṭṭuvanārs, and the dancing girls, this performance gives an opportunity to ad hoc musicians to come and participate. It is an education, entertainment and a spiritual experience to witness and listen to a performance of sarva vādyam.

There is a principle and plan underlying the sequence of items in the performance of sarva vādyam. Instruments are performed solo and also in combination with other instruments. The performance of the sarva vādyam starts after the shōdasōpachāram to the Deity is over. Each item is started after the officiating temple priest recites the relevant avatārika s'lokā. The following instruments are used in the sarva vādyam:

- Brahma tālām
- Nandikāwarā vādyam (śuddha mad-dalam)
- Tākōra vādyam
- Bhērikāi
- Mallāri
- Jhāllāri
- Dhanākā
- Nagārā
- Dāmāram
- Rāja vādyam
- Muralī
- Nāgasvarām
- Mukha vīṇā
- Bhujanga svaram (Maguḍī)
- Tiruchinnam
- Davaḷai s'angō (conch)
- Navuri
- Bāṅkā
- Vīṇā and latterly the Violin.

In dancing, the following items are performed:—Nṛttam, Nāṭyam, Bhujanga nāṭyam and Vīṇā nāṭyam (dance performed to the musical accompaniment of the mukha vīṇā).

The vocal items include the singing of Dhyāna s'lokas, Tēvāram, Tiruvāchagam, Tiruvis'āippā, Tiruppalāṇḍu, Tiruppegazh, Gīta, Varṇa, Pada, Kirtana, Tillāṇa, S'lokam, Padyam, Chūṛṇika, Ashṭakam, Ashṭapadi, Dhaṇḍa, Paṭaṇī, V eṇbā, Kālitturai, Kōchchagam, Kālippa, Tāṭhswai, Viruttam, Ammānai,
Vappam, Ulā, Veṇulī-Kuravanji, Prabandham, Ulajal, Lāli, Hechcharika and Sobhanam. More than forty items figure in the programme and it takes about three hours to go through the whole series of items.

The Kumāraswāmy temple in Cheyyūr is also of interest from the point of view of musical iconography. There is a sculpture of a Yakshi or Kinnari—half-swan and half-woman with a vīṇā in the hand.

CHHANDODHARI, a janya rāga derived from the 22nd melanakarta, Kharaharapriya:

$$s\,g\,r\,g\,m\,p\,d\,n\,p\,s - s\,n\,d\,m\,g\,r\,s$$

(S. K.)

CHHANDOVATI, the name of the fourth sṛuti of śaḍja in Bharata’s nomenclature for 22 sṛutis. This is the niyata sṛuti of śaḍja.

CHHATRADHARI, a janya rāga derived from the 63rd melanakarta, Lāṅgī:

$$s\,g\,m\,p\,m\,r\,p\,s - s\,n\,d\,p\,m\,g\,r\,s$$

(S. S. P. S.)

CHHĀYĀ, a rāga mentioned in the Sāṅgīta rāmākara.

It is mentioned as a Chandrāmāra rāga in Nārada’s Sāṅgīta makaranda; it is also mentioned in the Sāṅgīta sudhā under the heading of 20 Bhāshāngas.

CHHĀYĀ, the name of the 17th sṛuti in the octave in the scheme of 24 sṛutis as given in the Telugu work, Sāṅgīta sāra sangrahāmamu.

CHHĀYĀ, a janya rāga derived from the 20th melanakarta, Naṭhabhairavi:

$$s\,g\,r\,m\,p\,n\,d\,n\,s - s\,n\,p\,d\,p\,m\,g\,m\,r\,s$$

(S. K.)

An ubhaya vakra rāga.

CHHĀYĀ BAULĪ, a janya rāga derived from the 8th mēla, Hanumatōḍi:

$$s\,r\,g\,m\,s\,p\,d\,n\,s - s\,n\,p\,d\,m\,g\,r\,s$$

(S. K.)

CHHĀYĀ GAUDA, a rāga mentioned in Nārada’s Sāṅgīta makaranda under the heading of Pullinga (neuter) rāgas. The Sāṅgīta samāga sāra mentions this rāga under the heading of upānga sampurṇas.

CHHĀYĀ GAULĀ, (1) a janya rāga derived from the 3rd melanakarta, Gānamūrti:

$$s\,r\,g\,r\,m\,p\,d\,n\,s - s\,d\,n\,p\,m\,g\,s\,r\,s$$

(S. K.)

(2) a janya rāga derived from the 15th mēla, Māyāmālavagula:

$$s\,r\,m\,p\,n\,s - s\,n\,d\,p\,m\,g\,s\,r\,s$$

(S. S. P. S.)

CHHĀYĀ GAURI, a janya rāga derived from the 7th melanakarta, Sēnāvati:

$$s\,r\,m\,g\,m\,p\,n\,d\,n\,s - s\,n\,d\,p\,m\,g\,m\,r\,s$$

(S. K.)

(This rāga is mentioned as a janya of Mālavagula in the Telugu work Rāga vāla chintāmani).

CHHĀYA KĀUSĪKA, a janya rāga derived from the 15th mēla, Māyāmālavagula:

$$s\,g\,r\,g\,m\,p\,n\,s - s\,n\,d\,p\,m\,g\,r\,s$$

(S. K.)

CHHĀYALAGA RĀGA, a rāga in whose exposition the trace of another rāga is noticed occasionally. Also called Sālanga rāga and Sālaga rāga.

CHHĀYALAGA SŪDA, a kind of prabandha or musical composition. Prabandhas in medieval times were classified under the heads:

(1) Sūda
(2) Ṭīkrama and
(3) Viprakīrṇa
CHHAYALAGA TALA

The suatha prabandhas were again classified into suuddha suatha and chhaya lagaga or sālaga suatha. The chhaya lagaga suatha prabandhas were in the sapta tālas and their varieties.

CHHAYALAGA TALA, a kind of tala. Tālas, like rāgas were classified under the headings of Suddha, ChhayaLAGA and Sankirtana. ChhayaLAGA tala was a tala formed by the fusion of two tālas and Sankirtana tala was a time-measure formed by the fusion of more than two tālas. Simhanandana tala is an example of a sankirtana tala.

CHHAYA MĀLĀVI, a janya rāga derived from the 7th mēla, Śrīnāvati:

\[ s \bar{r} \bar{g} \bar{m} p d n s - s d p m g m r s (S, K) \]

CHHAYA MĀRUVA, a janya rāga derived from the 49th mēla, Dhavalāmbari:

\[ s \bar{r} \bar{g} \bar{m} d n s - s d m g r s (S, S, P, S) \]

CHHAYA NĀRĀYANI, a janya rāga derived from the 6th mēlakarta, Tānarūpi:

\[ s p m p d n s - s n d n p m g r s \]

CHHAYA NĀTA, a janya rāga derived from the 34th mēla, Vāgadhiśvari:

\[ s \bar{r} \bar{g} m p p s - s n d n p m r s \]

An ēkasvara vaktra rāga; auḍava - shādava rāga; upānga rāga; ri, ma and dhā are the jiva svaras. Tyāgarāja's Iḍi sama-yāmura is a wellknown kriti in this rāga. This rāga is mentioned in the work, Rāga tāla chintamani.

CHHAYA NĀTI, a rāga mentioned in Nārada's Sangita maharanda.

CHHAYA NĀTTA, a rāga mentioned under the heading of upānga sampūrnas in the Sangita samaya sāra of Pārvavadēva.

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CHHAYA VARDHINI

This rāga is also mentioned in the Sangita rānākara.

CHHAYA RUDRA, a janya rāga derived from the 29th mēla, Dhūra sānkarābharaṇa:

\[ s r m p m d n s - s d n p m g r s (S, K) \]

CHHAYA SAINDHAVI, a janya rāga derived from the 11th mēlakarta, Kōkilāpriya:

\[ s r g m p d p n s - s n d p m g r s (S, K) \]

CHHAYA SINDHU, a janya rāga derived from the 19th mēlakarta, Jhānkārādhvarī:

\[ s r m n d s - s d p m g r s (S, K) \]

CHHAYA S'OBITAM, a janya rāga derived from the 22nd mēlakarta, Kharaharāpriya:

\[ s r m p d n s - s n d p m d m r g r s (S, K) \]

CHHAYA TARANGINI, a janya rāga derived from the 28th mēla, Harikāmbhoji:

\[ s r m g m p n s - s n d p m g r s \]

It is a vaktra shādava-sampūrṇa rāga; upānga rāga; ga and ni are the rāga chhaya svaras; can be sung at all times.

Tyāgarāja's Itara daivismulavala and Kṛupa jāchātuku vālarā Rāmā and Sarasvatī Chhaya rārangi of Muthuśwāmy Dikshitar are wellknown kritis in this rāga.

CHHAYA TOTDI, a rāga mentioned in the Sangita samaya sāra.

CHHAYA TOTDI, a rāga mentioned as an upānga rāga of Todi in early works.

CHHAYA VARDHINI, a janya rāga derived from the 69th mēla, Dhātuvardhini:

\[ s r g m d n s - s n d m g r s \]
CHHAYAVATI, (1) a janya rāga derived from the 17th mēla, Sūryakāntam:

srgrimdnś—sndpmgrs

(2) the name of the 17th mēla in the later and improved nomenclature for the 72 mēlas in the asampūrṇa mēla paddhati.

CHHAYĀ VĒĻA, a janya rāga derived from the 3rd mēlakarta, Gaṇamūrti:

srgrm pdnś—sdnpmgrs

(B. S. S. B.)

CHHAYĀ VĒĻĀVāLĪ, mentioned in early works as an upānga of the Vēḷāvalī rāga.

CHIDAMBARAM, the famous place in South Arcot District, South India and containing the shrine of Naṭarāja. Many composers have sung songs in praise of the shrine and the Deity.

In the temple, there are numerous sculptures of interest from the point of view of music and dance iconography. The figures of dance poses with the ślokas inscribed beneath each in the Eastern Gopuram and the sculpture of a figure playing on the Panchamukha vādyam in the stone ratham opposite the sanctum sanctorum are specially noteworthy.

CHIDAMBARANĀTHA YŌGĪ, (18th cent) the preceptor of the great composer, Muthuswāmi Dīkshitar. He was also the spiritual preceptor of his father Rāmasvāmy Dīkshitar. While Rāmasvāmy Dīkshitar was one day giving a Viṇā recital in Chidambaram shrine, Chidambaranātha Yōgi heard his performance and was thrilled by it. He subsequently invited Dīkshitar to his place and gave Śrīvidyā upadesam. He then advised him to go to Tiruvārūr. Many years later, Rāmasvāmy Dīkshitar came with his family to Maṭalī at the request of Maṭalī Venkatakrisṇa Mudaliyār. There, Chidambaranātha Yōgi again met him. He took Muthuswāmy Dīkshitar along with him to Benares. The young Dīkshitar, stayed with him in Benares for five years. He returned back to the South after his Preceptor attained siddhi. The samādhī of Chidambaranātha Yōgi is in Hanumān Ghāt, Benares.

CHIDAMBARA VILĀSAM, the name of the third part of the Tamil opera Nandanār Chaitiram of Gopālakrishṇa Bhārati. This section starts after the happening of the miracle and Nandanār starting on his pilgrimage to Chidambaram after obtaining the consent of his master, the Vēdiyār.

CHIDANANDI, a janya rāga derived from the 36th mēlakarta, Chalanāṭa:

sr gr m pdnś—sndnpmgrs

(S. K.)

CHIKĀRI, a stringed instrument of North India. It has 5 strings of gut for playing music and has 5 sympathetic strings of wire. It is played with a bow.

CHINDU, a popular form of folk music. It consists of several stanzas and all of them are sung to the same music. Kāvaḍichindu (Pilgrims songs), Nopūḍichindu, Srūrul nopūḍichindu, Vāṇḍichindu and Vazhinaḍichindu, are some of the varieties of this form. One can hear these forms in rural parts. The tunes of some have a charm and attraction, all their own.

CHINMAYI, a janya rāga derived from the 16th mēlakarta, Chakravākam:

sr Gmpmdns—sn npmgrs

(S.S.P.S.)

CHINNAMēLAM (Tam), the dance party, as contrasted from the nāgasvarām party, called the Periya mēlam. Besides the dancer, the Chenna mēlam comprises the naṭṭuvanār, who conducts the performance of Bharata nāṭya and the persons who provide the musical, drone and rhythmic accompaniement. The musical accompaniment in former
times was provided by a performer on the flute or the mukhavînâ and the drone accompaniment was provided by a performer on the bag pipe. Now the musical accompaniment is provided by a performer on the clarinet. On account of the larger compass and the ease with which one could play on different śrutis (keys), the clarinet came to supersede the flute and the mukhavînâ. Formerly the accompanists in a performance of Bhârata nātya stood behind the dancer at a distance of five or six feet and performed. During the items of nritta and nrîtya they marched forwards and backwards along with the dancer. Now the accompanists sit on one side of the stage, usually to the right of the dancer and provide their accompaniment leaving the stage area entirely free for the dancer.

CHINNA S'INGARÂCHâRyULU, the younger of the famous S'ingarâchârul brothers and a great singer. He had his musical training under Añnaśwâmy S'âstrî, the grandson of S'yâma S'âstrî. Along with his elder brother he toured many places in South India and collected not only valuable compositions in notation but also valuable material relating to the Theory and History of Karnâṭic music. The brothers have done yeoman service to the cause of music by publishing the materials gathered by them in their graded books in Telugu: Svâra manjâri, Gîyâka pûrijâtan, Sangîta kalâmdhi, Gîyâka lôchanam, Gîyâka siddâhâñjanam (Parts I and II) Gânduntu sêkharam and Bhagavat sārâmrutam.

CHINNASWÂMY Dâsâr (1828-1881), a composer of devotional songs in Sanskrit and Tamil. He was born in 1828 (Saturday, Râvati nakshatra, Krishna Paksha dvitiya of the Āvañ month of the year, Sarvadhârî, in Kûṭanâr near Kâncîpuram. He belonged to the Bhâravâja gotra. His parents were Seshayyar and Gangâbhavâni. He attained proficiency in sanskrit, tamil and music.

He signed his compositions with his own name. He has written the stories of Rukmângada, Ambarîsba and Kuvâla in the form of kîrtanâs. He is also the author of Bhadrâchala Râmdâs kîrtanâs, Bhâshyakâra charitra kîrtanâs, Subhadra Kalyâna kîrtanâs and Dadi pâpâva charitra kîrtanâs.

He passed away in 1881 (30th of the Chitrabhânu month of the Chitrabhânu year).

CHINNASWÂMI Dîkshîtâr (1778-1828), was the younger brother of the great composer, Muthuswâmi Dîkshîtâr. He was a great scholar in sanskrit and telugu and a gifted singer and valîika. He was the recipient of several honours at the courts of Mañji Chinnayya Mudalyâr and several other nobles and chief tains. His kriti in Todi râga in praise of Nârada, Gânalota Karuñâlavâla, is a well-known composition. He adopted the signature, Nârâyañadâsa. Chinnaswâmy Dîkshîtâr and his brother Balaswâmy Dîkshîtâr proved a good combination and they together gave concerts in many places. They established the beauty and potentialities of Jôjippâtâ (two singing together). They did much to popularise the compositions of their great brother, Muthuswâmy Dîkshîtâr.

An interesting story is told of Chinnaswamy Dîkshîtâr. One night at Tiruvârur as he was performing an âlâpanâ of the Nâgavarâli râga before a large audience of pandits and cultured men, a big cobra appeared before him and spreading out its hood, began to dance. The audience was thrown into a state of flutter at the sight of the venomous creature, but they were requested to remain calm. The snake rose up to its maximum height and danced with great vigour. When it got exhausted, it fell prostrate on the ground. After sometime the music ceased and the snake withdrew to its place of abode quietly. Subbarâma Dîkshîtâr, who heard of this incident from Muthuswâmy Dîkshîtâr's disciples (who were eye witnesses to this), records the same in his Sangita sampradâya pradarsâvini.
Once Chinnaswāmi Mudaliyār went to Madurai along with his younger brother, to give concerts. There he passed away in his 45th year.

CHINNASWĀMI MUDALIYĀR, A. M., the author of the monumental work “Oriental music in European notation.” This work was published in the year 1892. Besides containing classical compositions and folk melodies of South India, the book has a valuable introduction in English explaining the Theory of Karnatic music. It was this publication that later made many Western savants alive to the beauties of Indian music. The work was published in the form of a weekly in Madras and the Music sheets were later bound and issued as a volume. Mr. Chinnaswāmi Mudaliyār learnt the compositions of Tyāgarāja directly from Umayālperumā Krishṇa Bhāgavāt and Sundara Bhāgavāt, the accredited disciples of the great composer. He was also instrumental in persuading Subbaraṇa Dikshitar to write the great work, Sangita sampradāya pradarśini which was published by the Eṭṭiyapuram samasthanam in 1904.

Mr. Mudaliyar was a Roman catholic and a Master of Arts of the University of Madras. He was a Superintendent in the Madras Secretariat and devoted his leisure to the study of music. He invested all his savings in the publication of this work. Unpublished manuscripts of songs in staff notation are still with his relatives in Pondicherry.

CHINNA VAITTI, an illustrious singer of the 19th century. He along with his cousin brother, Periya Vaitti, gave concerts in a number of places. They were appointed samasthāna vidvāns in Mysore and were paid a monthly honorarium in recognition of their great talents. They distinguished themselves in the sphere of Pallavi. Vaitti is only an abbreviated name of Vaidyanātha Chinna and Periya in Tamil mean Junior and Senior.

CHINNAYYA, one of the brothers belonging to the Tanjore Quartette: Ponnayya, Chinna, Sivānandam and Vađivelu. They were disciples of Muthuswāmy Dikshitar and lived in Tanjore. They were naṭṭuvanārs and came of a family noted for its traditional learning in the science and practice of Bharata nāṭya. They were the sons of Subbarāya Naṭṭuvanār.

Chinna (1806-1856) composed some kritis, varṇas and a tillāṇa. He went to Mysore samasthānam on invitation and stayed there for ten years. His kriti in Ārabhi Amba Saurambā is a fine composition.

CHINNAYYA MUDALIYĀR, MAṆALI, the well-known patron of musicians and poets. Venkātākrishṇa Mudaliyār alias Chinna, Mudaliyār was the son of Muthukrishṇa Mudaliyār. When Rāmaswāmy Dikshitar completed his epoch-making 108 Rāga tāla mālīka, the longest single composition known to musical history, he was honoured with Kanakābhishēkam by Maṇali Chinna Mudaliyār. It was this patron again that made arrangements for Bālaswāmy Dikshitar to receive training in Western music and Violin playing under a European Violinist. The possibilities of the Violin as a first class accompaniment were first demonstrated by Bālaswāmy Dikshitar and the instrument has now come to occupy an important place in the realm of concert music in South India.

CHINNAYYA, TĀLĮ APĀKAM, the revered name in the realm of sacred music in South India. He was the son of Pedda Tirumalayānagār, whose father was Annayāraya (1408-1503). All the three were prolific composers and their songs numbering about 20,000 have been inscribed and preserved in copper plates. These copper plates which were formerly preserved in a cellar in the Tirupati temple are now kept in the Venkaṭēswarā Oriental Research Institute, Tirupati. The three composers: son, father and grand-father
Famous Bhagavatars

Plate VIII

Anantarāma Bhāgavat (p. 16)

Chidambara Bhāgavat (p. 157)
are together called the Tālāpākam composers. They were Nanda Vādika Brahmins and belonged to the Bhāradvāja gotra, Āsvālayana sūtra and Rig Śākā. Their descendants are in Tirupati even now, singing songs during the Temple rituals.

Chinnayya lived in the 15th century. He is regarded as the Mūla purusha of the modern Bhajana paddhati. In addition to kirtanas, he has composed songs for the Utavā paddhati, Toḍayam, Hechcharika, Dūpa-dīpa naivedya, Vasantottsava and Dōlvottsava. Tyāgarāja started his bhajanas with the Toḍaya mangalam out of reverence to Tālāpākam Chinnayya, although later on, in the course of the bhajana, he sang his own Divyanāma kirtanas and Utavas sampadāya kirtanas. Sri Hari Pāda tirtham in Śankarābharaṇa rāga, Aṭa tāla is a well known song of Tālāpākam Chinnayya.

CHINN BRAHMA DĀSA, a composer of svarajatis and kritis in Telugu. He lived in the 19th century. He is a svaṇāma mudrakāra. His svarajati in Khamās rāga: Sāmbavivāyanavē is known to all students of music. Eṅtā brahmānaṇadamu is a wellknown kriti of his, in Bilahari rāga—Rūpaka tāla.

CHINTĀMANI, a janya rāga derived from the 56th mēḷakarta, Shāṇaṃkharapiyī:

\[ s r p m p d n s − s p d p m g r s \]

An ubhaya vakra rāga; shāṇa rāga—Bhaiṣāṅga rāga; the only foreign note chatusruti dhaivata occurs in the phrase.

\[ p d n s \]. Gamaka varika rakti rāga; ri, ma, dha, ni are the rāga chhāyā varas; \[ p r g r \] is a ṣvēṣha prayōga. Karupā rasa is the feeling that the rāga evokes in the listener. Night time is its gāṇa kāla. Sāyam Sāṅkṣīrī’s kritī, Devī brīva samayamāde is a classical composition in this rāga.

CHINTĀRAMANĪ, a janya rāga derived from the 52nd mēḷa, Rāmapriyā:

\[ s g m p d n − d p m p g r s \eta \]  
(B. S. S. B.)

CHINTLĀ, iron cymbals of a big size used in Bundelkand in Central India.

CHIPLĀ (castanets), the pair of pieces of hardwood used by Bhāgavatīs for the purpose of keeping time. Black wood or rose wood is used for the purpose. The pieces are about six inches in length, flat on one side and rounded on the other. There are slits at both ends of the wood and into these are inserted metal pieces. Some ankle-bells (gejiāl) are suspended from hooks fixed at the two ends. When struck, the metal pieces and the ankle bells together give a jingling accompaniment. A brass ring is fixed on the back of each wooden piece for the fingers to pass through. The chiplā is usually held in the right hand and played. Unchavritti bhāgavatīs hold the chiplā in their left hand and play the tambura (suspended from their right shoulder) with the fingers of the right hand. The chiplā is of various artistic shapes.

CHIPLĀ KĀṬṬAI (Tam), same as Chiplā.

CHIRANȚI, a janya rāga derived from the 7th mēḷa, Sēṇāvati:

\[ s r g p d n s − s n d p g r s \]  
(S. S. P. S.)

CHITĀNANDI, same as Chidānandi (see above).

O CHITRA, the third of the shāṇmārgas or 6 mārgas pertaining to the tāla dava prāṇas or ten elements of musical time. Herein for each count of the tāla there are eight akṣhara kālas or 2 mātras. This type of slow tempo is used in some pallavas.

CHITRA, a kind of vīnā with seven strings.

CHITRA, one of the mūrčhanās of gāṇḍhāra grāma, beginning on ma,
CHITRA, the name of the first s'rut of rishabha in the Sangita Dāmodara.

CHITRA CHANDRIKA, a janya rāga derived from the 63rd mēlakarta, Latāngi:

\[ s \ r \ g \ m \ p \ d \ n \ s \s - \ s \ n \ d \ m \ g \ r \ s \ (P.S. Ms.) \]

CHITRA GHŌSHĀVALI, a kind of lute.

CHITRA LAGHU, same as sankirṇa laghu: 19

CHITRA MĀLIKĀ, a janya rāga derived from the 23rd mēla, Gauriśanohari:

\[ s \ r \ g \ m \ p \ d \ n \ s \s - \ s \ d \ p \ m \ g \ r \ s \ (S.K.) \]

CHITRA MĀLIKAM, same as the rāga Chitramālikā (P.S. Ms.)

CHITRA MANDIRĀ, a janya rāga derived from the 15th mēla, Māyāmālavaguḷa:

\[ s \ r \ g \ m \ n \ s \s - \ s \ n \ d \ p \ m \ g \ r \ s \ (S.K.) \]

CHITRA MAṆI, a janya rāga derived from the 11th mēla, Kōkilapriya:

\[ s \ r \ m \ p \ d \ n \ s \s - \ s \ n \ d \ p \ m \ g \ r \ s \ (S.K.) \]

(This is the Kāpinārayaṇī rāga pattern of ārohaṇa and avaraḥaṇa and derived from this mēla).

CHITRĀMBARI, the 66th mēlakarta rāga.

\[ s \ r \ g \ m \ p \ d \ n \ s \s - \ s \ n \ d \ p \ m \ g \ r \ s \]

Besides shaḍja and panchama, this rāga takes the notes: chatusv'rutī rishabha, antara gāndhāra, pratī [madhyama, shaʃṣrutī dhaiva and kākali nishāda.

CHITRA NĀṬYA JATI, the sequence of rhythmical mnemonics used in Chitra Nāṭya or special types of dance.

CHITRA NĀṬYAM, special types of dances involving high skill and talent on the part of the dancer. Simha naṭanam is an example of this type. A layer of fine sand of uniform thickness is strewn on the floor or on a carpet. The dancer begins her dance to the accompaniment of the chitra nāṭya jati and by her foot-work re-strews the sand in such a manner that at the conclusion of this dance, the re-formed sand layer will present the figure of a lion.

CHITRA PĀDITA, a janya rāga derived from the 32nd mēla, Rāgavardhāni:

\[ s \ r \ g \ m \ d \ p \ d \ n \ s \s - \ s \ d \ p \ m \ g \ r \ s \]

(S.S, P.S.)

CHITRA PRABANDHA, a musical composition with unusual decorations in it. The rāgamālikā Paunagādriṇa (Telugu) is an example of a Chitra Prabandha.

CHITRARAVAM, a janya rāga derived from the 80th mēla, Nāgānandini:

\[ s \ r \ g \ m \ p \ d \ n \ s \s - \ s \ n \ d \ p \ m \ g \ s \ (S.K.) \]

CHITRARŪPI, a janya rāga derived from the 4th melakarta, Vanaspati:

\[ s \ r \ g \ m \ d \ s \s - \ s \ d \ m \ g \ r \ s \ (S.S. P.S.) \]

CHITRA SAURABHAM, a janya rāga derived from the 80th mēla, Nāgānandini:

\[ s \ r \ g \ m \ p \ d \ n \ s \s - \ s \ n \ d \ p \ m \ g \ s \]

(P.S. Ms.)

CHITRA TAMĀ, the fifth of the 6 mārgas pertaining to the tāla daśa prāṇás. For each count of the tāla, there are 2 akshara-kālas or ½ a mātra. A kriti like Raghunāyaka in Hamsadhwani rāga is in the chitra tāma mārga.

CHITRA TARA, the fourth of the shaṃ-mārgas pertaining to the tāla daśa prāṇās. For each tālakshara, there are 4 akshara kālas or one mātra. Kriti like Evārī nāṭa vinnāvo (Kāmbhāḷḍi) and Sarāja dala nātri (S'ankarābharaṇa) are in the chitra tara mārga.
CHITRA VARĀLĪ

CHITRA VARĀLĪ, a janya rāga derived from the 20th mēla, Naṭhabhairavi:

srgrmpdnstnmgrs (S.K.)

CHITRAVĀTI, the Panchama mūrchanā of the gāndhāra grāma.

CHITRAVĒLĀ, a rāga to be sung in the latter part of the night.

CHITRA VĒLĀVAĻI, a rāga mentioned in the Tamil work, Barata sāśtiram by Arabatta Nāvalar.

CHITRA VĪNĀ, a kind of vīnā with seven strings.

CHITRIṆI, a lady endowed with charms and talents; one of the four varieties of women contemplated in the Śṛuṇāra śāstra, or the science of erotics, the other three varieties being, Padmini, Sānkhini and Haśthini. Chitriṇi is the second class of women. The Rati manjari in sanskrit describes these four types of women.

CHITSVARŪPI, a janya rāga derived from the 26th mēla, Chārukēri:

srgrmmpdnstndpmgrs (S.K.)

CHITSVARŪPUNI, same as the rāga Chitsvarūpi. (G.V.P.)

CHITTADYUTI, a janya rāga derived from the 65th mēla, Mēchakalyāṇi:

srmpdntsnmdpmgrs (P.S. Ms.)

CHITTA MŪDIŅI, a janya rāga derived from the 10th mēla, Naṭakapiṭrī:

srgrmdtnsdmngrs (S. S. P. S.)

CHITTA RANJANI, a janya rāga derived from the 22nd mēla, Khararhapriṭi:

srgrmpdnunmngs

This rāga takes the notes of the ancient sāmagāna scale: 10 9 8 7 3 5 6. The kriti, Nādatanumaniṣtam of Tyāgarāja in this rāga is an authoritative composition.

CHITTA RANJILLINI, a janya rāga derived from the 66th mēla, Chitrāmbhāri:

srgrmpdstnsmpmgrs (S. S. P. S.)

CHĪṬṬA SVARA, a set svara passage added on to a kriti for decorative effect. It is sung at the end of the anuppallavi and charaṇa. It may be set in the sama kāla (identical speed) of the composition or in madhyama kāla. If set in the same speed as the composition, it is usual to sing the chīṭṭa svara in the normal tempo at the end of the anuppallavi and in madhyamakāla at the end of the charaṇa. The chīṭṭa svara adorning the kriti, Pāhimām Śrī Rāja Rājasvarī (Jana-ranjani rāga) is set in the same tempo as that of the composition; the chīṭṭa svara adorning the kriti Nī madi challaga (Anandabhairavi rāga) is set in madhyama kāla, compared to the speed of the composition.

Some chīṭṭa svaras are adorned with patterns of ancient alankāras (Ex. the chīṭṭa svara figuring in the kriti, Sṛingāra lahāri (Nilāmbhari rāga). A few chīṭṭa svaras are figured with the repetition of the same phrase at the commencement of each āvarta (Ex. the chīṭṭa svara in the kriti Inta parakelanamā—Bēgāḷa rāga). Some chīṭṭa svaras are concluded with impressive makuṭams—crown-like endings (Ex. the chīṭṭa svara in the kriti Brūchēvēvarurū (Khamās rāga).
There are also instances of viloma chitta
svaras. Herein the solfa passages are so
couched that they can be sung in the
normal order i.e. from beginning to end
and again in the reverse order i.e. from
the end to the beginning (in both the
anuloma and viloma krama) and with
enriched melodic effect. In the kriti,
Kamalambam hajare (Kalyani) there is a
viloma chitta svara.

Chitta svaras are usually composed
and added by the authors of the kritis them-
selves. But there are instances when apt
chitta svaras have been added to kritis by
other and subsequent composers. The
classic example is the chitta svara adorning
the kriti, Māmava satatam (Jagan-
moahini rāga). Whereas the author of
this kriti is Tyagarāja, the chitta svara is
the composition of his disciple, Valajapet
Krishnaswāmy Bhagavatār.

CHITTA TANAS, set exercises intended for
developing the finger technique in vina play.
After a course in the gitas and before beginning
the practice of varūs, students of vina are
taught chitta tanas in gana ragas like, Nāda,
Gaula, Ārabhi and Śrīrāga.

CHITTI (ṇiṭṭi, ṇiṭṭi) a Tamil word de-
noting whistling. There have been skilled mu-
sicians who used to reproduce classical com-
positions and aḷāpanas, through whistling.

CHITTIKA, same as Chiplā (castanets).

CHITTIKI (Tam), same as Chitrīpi.

CHITTIRA TĀLAM, one of the Nava tālas
(nine time-measures) mentioned in the Tamil
work, Barata vāstiram.

CHITTI VAIDYANĀTHA AYYAR, a
musician who cultivated the art of whistling
and raised it to the level of a fine art. He
belonged to Arantāngi in Tanjore District.
He gave concerts with violin and mridangam
accompaniments. His performances of classi-
cal music were highly appreciated.

CHITTI VENKAṬASĀMAYYA, an expert
in whistling. He belonged to Nāgapattānām.
His whistling surpassed even the flute.

CHÔDI GĀRU (Tel), the Koḷangī or the
clove appearing at the opening of the dance
dramas.

CHÔDYA, another name for the laghu.

CHOKKANĀTHA NĀIK (1701–1731),
Ruler of Madurai. He was the grandson of
Tirumal Nāik of Madurai. Ghanam Sinayya,
the famous composer of Telugu padas, with
the signature, Mannaruranga adorned the
court of Chokkanātha Nāik and received his
patronage.

CHORDOPHONE, stringed instrument: tata vādyā.

CHUḌĀMANI, a janya rāga derived from
the 29th mēla, Dhira sankaḥbharaṇa:

\[srngmpdn's-\]pnmgs (S. K.)

CHU KKĀ, a variety of wind instrument
mentioned in the Sangita ratnakāra.

CHUṆNIKA, a literary form sung in Đēva-
gandhāri rāga in loose rhythm: figures in
operas. The chuṇnika ājatā ājatā in Tyāga-
rāja's opera, Prahlāda Bhakti Vijayam is
wellknown.

CHUṆNIKA VINŌDINI, a janya rāga
derived from the 66th mēlakarta, Chitrāmbāri:

\[srngmpdn's-\]sndnpgmr

CHUTES MANJARI, a rāga mentioned in
the Sangita ratnakāra.

CHUTĀVALI, a janya rāga derived from
the 56th mēlakarta, Saṅphumkaṇṭhi:

\[smngmpdn's-\]snpmgmr
CHYUTA MADHYAMA, the note occurring between the antara gāndhāra and suddha madhyama in the scale of 22 śrūtis; same as the Pythagorean major third; frequency 81/64. This note figures in Dēvagāndhārī rāga in the phrase: M, g R.

CHYUTA MADHYAMA GĀNDHĀRA, same as Chutya madhyama (see above).

CHYUTA PANCHAMA, the note occurring immediately below the Panchama in the scale of 22 śrūtis. In ancient times, this śruti signified the note of the frequency 40/27. But later on with the emergence of the concept of pśa as an avikruta svara, the Chyuta Panchama came to denote the sharpened form of pratī madhyama.

CHYUTA PANCHAMA MADHYAMA, same as Chyuta Panchama (see above).

CHYUTA SHAḌJA, the note occurring between the kākali nīshāda and tāra shaḍja; same as the Pythagorean major seventh; frequency 248/128. This note figures in Kuranjī rāga.

CHYUTA SHAḌJA NISHĀDA, same as Chyuta shaḍja (see above).

CLARINET, a wood wind instrument of European origin. It has a compass of 3 2/3 octaves and is a single reed instrument. It is cylindrical in shape and is provided with keys. It is used in orchestra and in dance bands in South India. Mahādeva Naṭṭūvanār, in the nineteenth century was the first to practice the instrument and introduce it in eṁma melam (dance band) in South India.

COMMA, the pramāṇa śruti or the interval of 81/80; known as the comma of Didymus. This is the śkaśruti interval of the lowest pitch. The difference between a major tone (chatusśruti interval) and a minor tone (trīśruti interval) is a comma $9/8 = 10/9 = 81/80$.

COMPARATIVE MUSIC, the subject that concerns itself with the study of the points of resemblance and unlikeness of the different musical systems of the world.

This subject enables one to comprehend the principles underlying the different musical systems. It also enables one to understand the manner in which the language of sound has been effectively used to portray musical thoughts by composers belonging to different countries and climes. A study of this subject widens one’s musical outlook and helps him to appreciate better the beauties underlying the music of other countries.

There are two ways of studying this subject. One is by taking the music of each country and study it analytically from the Theoretical and Practical points of view. The other method is to take specific topics like, musicography, solfaj system, tone system, scales, time-measures, forms, graces, instruments, orchestration, concert varieties, sacred music, opera, dance, dance drama, martial music, folk music, musical therapy, literature on music etc. and study those topics with reference to the music of each country.

COMPARATIVE MUSICIOLOGY, the science of comparative music; Vergleichende Musikwissenschaft in German.

COMPASS, the range in terms of sthāyas of a musical instrument, voice or composition. The compass of the vīṇā is 3 2/3 octaves. The range of a well cultivated voice is 2 2/3 octaves. (There have been instances of illustrious singers like Mahā Vaidyanātha Ayyar whose vocal compass comprised three full octaves (tristhāyi śrūtīrāma). The compass of the Viribōni varṇa in Bhairavi rāga is two full octaves i.e. from manda sthāyi madhyama to tara sthāyi madhyama.
CONCERT DRUM, membranophones like the mridangam, kanjira, tavil and dholak used in concerts.

CONCERT FLUTE, the side-blown flute with the mouth-hole near the closed end and used for playing classical music.

CONCERT PIECE, compositions like Kritis and Rāgamālīkas sung in concerts, as opposed to Gītas and Alankāras which are Practice pieces and belong to the sphere of Abhyāsa gāṇa.

CONCERT PITCH, the pitch of the principal in an Indian concert; also the pitch of the accompanying band or orchestra in dance concerts and operas.

CONCH, one of the ancient wind instruments. It is represented in the Amarāvati and Sānci sculptures (3rd century B.C.). The instrument is blown through a small hole made in the spiral on the top. It is used in temples, religious ceremonies and processions. The spiral end is sometimes provided with a mouth-piece while the other end is decorated with a beautiful floral workmanship.

The conch is sometimes used to provide a rhythmic accompaniment in Nāgasvaram concerts. The rhythmical solo display on the conch will be attractive and thought-provoking.

The conch is a sacred instrument and has a characteristic tone-colour. It is one of the attributes of Lord Viṣṇu. Krishna’s conch was called Pāṇchajānīyam.

CONICAL DRUM, drums like the čāmāram and bāyā which are conical in shape. They are single-faced drums and are played with the hand or by a stick, the striking end of the stick being curved. A pair of conical drums is usually used.

CONSERVATORIUM, public institutions for the study of music. The conservatories in the west are colossal institutions, They are well equipped and provide instruction in every branch of music. Classes are held in double-walled sound-proof chambers. Intensive courses are provided for students who wish to take to music as a career.

CONSONANCE, the pleasant feeling that is experienced when two notes bearing a samvādi relationship are sounded together. Same as concord or samvāditva. When two notes bearing a shadja-panchama relationship are sounded together, an agreeable effect will be felt. This is a universal truth. The opposite of consonance is dissonance.

CONSONANT INTERVAL, a concordant or harmonious interval like 3/2.

CORRECT INTONATION, same as Just intonation (see under Equal temperament).

COUNTER POINT, herein there is a melody called the theme or subject and to each note of this melody another note is added. The newly added notes constitute a distinct melody by themselves. Contrapuntal music is thus a case of plural melodies performed simultaneously. The several melodies or parts are of equal importance here.

CROSS-BLOWN FLUTE, same as the concert flute.

CROSS-FINGERING, special devices in fingerling for producing gamakas, anusvara effects, and higher octave notes in wind instruments like the flute. In cross-fingerling, the air blown makes its exit through at least two non-adjacent finger-holes. In the graces produced by cross-fingerling, simultaneous shakes of two fingers against two non-adjacent finger-holes take place.

CROSS FLUTE, same as the concert flute or the orchestral flute.

CROSS-WISE FLUTE, same as the concert flute.
CYCLE OF FIFTHS, literally, a series of fifths or panchama svaras. This and the Cycle of Fourths or the series of śuddha madhyama svaras were the two processes which helped the ancient scholars to get a knowledge of the 22 s'rutis or quarter-tones. The intervals of sa-pa 3/2 and sa-ma 4/3 are the most consonant ones and are referred to as the samvāda dvaya. The 22 s'rutis were evolved by the śadja-panchama bhāva. Let it be noted that an inverted panchama is equal to the śuddha madhyama. Therefore, the Cycle of Fifths includes within it the Cycle of Fourths as well. (In the Cycle of Fifths, we proceed in the ārōhaṇa krama, each note being the panchama (higher) of the lower note. This may be regarded as proceeding in the clockwise direction. The Cycle of Fourths may be viewed as proceeding in the avarōhaṇa krama each note being the inverted pa interval of the above note. This is anti-clockwise movement). In the Cycle of Fifths, the Fifth of each note of the cycle is taken as the tonic note and the relation of this new note to the original tonic note is determined. For example, if the starting note is taken as śadja, its Fifth is the Panchama: frequency 3/2; the Fifth of this Panchama is found to be 3/2 x 3/2 = 9/4 (compound interval) or tara sthāyi chatus's'rutī rishabha. The frequency of this note in the middle octave = 9/8. The Fifth of this note is the chatus's'ruti dhaiivata 27/16. The panchama of this note is the chyuta madhyama gāndhāra = 27/16 X 3/2 = 81/32 or 81/64 in the middle octave. The panchama of this note = 248/128. This is the chyuta śadja nishāda. The panchama of this note and the other subsequent notes of the series is thus calculated or experimentally determined and their relationship to the original śadja found and so on. All compound intervals which arise in working this process are reduced to the middle octave for the sake of easy comparison and comprehension.

The cycle of fifths was one of the earliest phenomena to be perceived by the musicians of different countries. This accounts for the fact that the Mōhāna rāga which takes the first five notes in the cycle of fifths is seen in the music of many of the countries of the Orient and Occident.

The Madhyamāvati rāga takes the first three notes of the cycle of fifths (śadja, panchama and chatus's'ruti rishabha) and the first three notes of the cycle of fourths (śadja, śuddha madhyama and kaiwīki nishāda). Such a rāga naturally possesses a high concordant effect and is considered as an apt rāga for concluding concerts.

CYCLE OF FOURTHS, the sa-ma series or a series of śuddha madhyamas (see under Cycle of Fifths).

CYCLE OF THIRDS, a series of notes of 5/4 (antara gāndhāra) frequencies worked out as in the cases of Cycles of Fourths and Fifths. The earlier notes in this cycle are the more important. For example 5/4 x 5/4 = 25/16 (396 + 336 = 732 cents). This is a note between the panchama and the ekaśrutī dhaiivata and the corresponding note suggested by it in the lower tetrachord is 25/24. A śuddha madhyama interval above this note is 25/24 x 4/3 = 25/18 which is the Gaulipantu ma, heard in the phrase s r M.

CYLINDRICAL DRUM, a two-faced drum with the shell in the form of a cylinder. Temple drums like the Pambai and Udāl are of this class.

CYMBALS, Percussion instruments of bell-metal or brass belonging to the group of ghāna vādyas. They consist of a pair of circular discs or concave plates and are struck together. The two discs are usually connected by a cord or cotton thread passing round their centres. They are used in recitals of sacred music, kathā kālakshēpams, dance concerts and in orchestras. It sometimes figures as an upā tāla vādyā (secondary rhythmic accompaniment) in concerts. There are skilled performers of cymbals. They are able to play the most intricate combinations
of jatis and are able to keep pace and cope successfully with even the expert players of the mridangam. Cheap cymbals are used by mendicants, to keep time to their music.

Pandharpur is famous for the manufacture of cymbals. (Also see under Jālra, Brahma tālam, Tālam and Kuḷi tālam.)

D, the second note of the major scale of C in European music.

DĀDRĀ, a kind of melody in Hindusthāni music. It is also a syncopated time-measure in Hindusthāni music, having the sequence, 3, 3, with the sam (stress) on the first note.

DĀK, a large drum of the dhol variety used in Northern India.

DĀKA, a janya rāga derived from the 29th mēla, Dhīra Śankarābharaṇa:

\[ s g m d n s - s n d m g s \]

(S. S. P. S.)

DĀKSHĀYANI, a janya rāga derived from the 29th mēla, Dhīra śankarābharaṇa:

\[ s r g m n d m p d n s - s n d p m g r s \]

(S. K.)

The S.S.P.S. mentions a rāga of the same name as a derivative of the 15th mēla Māyāmālavagaula and with the following ārohana and avarohaṇa:

\[ s r p d n s - s n d p r s \]

DĀKSHĪNA, the first of the shaṅmārgas pertaining to the tālā das’a prāṇas. For each tālākshara or count, there are eight mātras or 32 akshara kālas.

DĀKSHĪNA GURJARI, a rāga mentioned in the Sangīta rainākara as an upānga of Gurjarī rāga.

DAKSHINĀMUṬTI SĀSTRI, a composer of the post-Tyāgarāja period. He was a Telugu Brahmin of the Murgināḍn Sect. and belonged to Karūr. In collaboration with his relative, Karūr Chinna Dēvudu, a violinist, he composed a number of simple kritis in Telugu, with the signature, Garbhapuri. In the popularly called Garbhapuri Kīrtanas, the dhātu or tune in most cases was the contribution of Dēvudu Ayyā and the mātu or sāhitya that of Dakshināmuṭti Sāstri.

DĀKSHIṆĀTYA, a rāga mentioned as a Bhimna shadoja bhāshā in the Sangīta rainākara.

DĀKSHIṆĀTYA BHĀSHĀ, a rāga mentioned in the Sangīta rainākara.

DĀMĀRAM, a pair of conical drums. The shell is of wood and the braces are of leather. It is played with two sticks, one curved and the other straight. In the temple processions in South India, one can see this pair of drums placed on a bullock and a boy sitting behind, playing upon them. The bullock with the drums and the boy performer will be seen at the front of the procession, hereding as it were the arrival of the Deity.

DĀMĀRU, the small hour-glass shaped drum in the hand of Nāṭaraja. The instrument is an attribute of Śiva. A thin parchment is strung over the two faces. There is a string with a knotted end wound round the middle. The instrument is gripped in the centre and as it is rattled, the knotted end of the string strikes the centre of the two faces of the instrument alternately and produces rhythmical strokes of a solemn nature. Longer varieties of the dāmaru are provided with two knotted strings one near each face. As the drum is rattled, both the faces are struck by the knotted ends alternately. This arrangement enables the playing of rhythmical strokes of a faster tempo.

DĀMARUKAM, same as Dāmaru.


**CYCLE OF FIFTHS [sa - pa series]**

(The Tables of Cycles of Fifths and Fourths will show how the notes used in Indian Music are the notes of Just intonation or Correct intonation and not the notes of Equal Temperament. In Equal Temperament, the frequencies of the 12 notes of the octave are respectively represented by the cent values. 100, 200, 300, 400, 500, 600, 700, 800, 900, 1000, 1100 and 1200)

*Note:*—Starting with the first octave, the 1st note of the Cycle *pa* is in the first octave; the second and third notes of the Cycle are in the second octave; the fourth and fifth notes of the Cycle are in the third octave; the sixth note of the Cycle is in the fourth octave; the seventh and eighth notes of the Cycle are in the fifth octave; the ninth and tenth notes of the Cycle are in the sixth octave; the eleventh note of the Cycle is in the seventh octave; the twelfth note of the Cycle is a note which is only a *pramāṇa* sṛuti higher than *sa* and is a note which cannot be used after *shadja* being removed from it by a very small interval. Further progressions in the Cycle of Fifths will again result in notes which are removed from one of the contiguous notes by an interval of a *pramāṇa* sṛuti or comma and are not useful from the point of view of practical music.

In the case of each note, its serial number in the Cycle of Fifths, its frequency, its value in cents, and the technical name by which it is known are given. In the scheme of 23 sṛutis, 11 notes (exclusive of *shadja*) are provided by the Cycle of Fifths and their relative positions on the gamut are shown in the following Table. The frequencies of the notes of the Cycle are reduced to the middle octave for purposes of easy comparison.

<table>
<thead>
<tr>
<th>I 3/2</th>
<th>Panchama 702</th>
</tr>
</thead>
<tbody>
<tr>
<td>II 9/8</td>
<td>Chatus śruti rishabha 204</td>
</tr>
<tr>
<td>III 27/16</td>
<td>Chatus śruti dhavata 906</td>
</tr>
<tr>
<td>V 243/128</td>
<td>Chyūta shadja nishāda or Tivra kākāli nishāda 1110</td>
</tr>
<tr>
<td>VI 729/512 or 64/45</td>
<td>Chyūta Pan-chama madhyama 612 or 610 (The very small microscopic reduction made here is only to facilitate easy calculation. Otherwise the fractions will run into 4, 5 and 6 figures)</td>
</tr>
<tr>
<td>VII 16/15</td>
<td>Suddha rishabha 112</td>
</tr>
<tr>
<td>VIII 8/5</td>
<td>Suddha dhavata 814</td>
</tr>
<tr>
<td>IX 6/5</td>
<td>Sādhāraṇa gandhāra 316</td>
</tr>
<tr>
<td>X 9/5</td>
<td>Kaiwīki nishāda 1018</td>
</tr>
<tr>
<td>XI 27/29</td>
<td>Aprati madhyama 520</td>
</tr>
<tr>
<td>XII 81/90</td>
<td>A Pramāṇa śruti above sa and not used</td>
</tr>
</tbody>
</table>

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**Note:** The above table represents the frequencies and values of the notes in the Cycle of Fifths, with the corresponding technical names and positions on the gamut. Each note is represented by its serial number, frequency, and cent value. The table also includes a notation for reducing the notes to the middle octave for easier comparison. The table concludes with a note on the use of the *pramāṇa* sṛuti, which is a higher note than *sa* and is not typically used in practical music.
CYCLE OF FOURTHS [sa-ma series]

Note:—Starting with the first octave, the first and the second notes of the Cycle, ma and ni are in the first octave; the third and the fourth notes of the Cycle are in the second octave; the fifth, sixth and seventh notes of the Cycle are in the third octave; the eighth and ninth notes of the Cycle are in the fourth octave; the tenth, eleventh and twelfth notes of the Cycle are in the fifth octave. The twelfth note of the Cycle is a note which is only a pramāṇa s'rutī lower than shadja. On account of the microscopic character of its interval, it becomes a note which cannot be used in conjunction with shadja. Further progressions in the Cycle of Fourths will again result in notes which will be removed from one of the contiguous notes by the interval of a pramāṇa s'rutī or comma and will therefore be not of use from the point of view of practical music.

In the case of each note, its serial number in the Cycle of Fourths, its frequency, its value in cents, and its technical name are given.

In the scheme of 22 s'rutis, 11 notes (inclusive of shadja) are provided by the Cycle of Fourths. The relative positions of these notes in the gamut are shown in the Table below. The frequencies of the notes of the Cycle are reduced to the middle octave for purposes of easy comparison.
DAMARUKAPIRAYA, a janya rāga derived from the 31st mēla, Yāgārpiyā:

\[ s r g \hat{p} d n s - s n \hat{d} \hat{p} g r s \quad (S. S. P. S.) \]

DAMARU YATI, a variety of yati and belongs to the sphere of tāla dāśa prāṇas or ten elements of rhythm. Damaru yati signifies a rhythmic pattern wherein the disposition of the component angas, graphically represented from the point of view of their magnitude, will present the figure of the drum, damaru (narrow in the centre and widening out towards the two ends).

| 8 8 1 0 0 0 8 8 |

This type of yati is also called veda maddi-yama yati. The opposite of the damaru yati is the mridanga yati.

DAMBHĀ KAUŚIKAM, a janya rāga derived from 65th mēla, Mēchakalyāṇi:

\[ s g m p n s - s n p m g r m g s \quad (P. S. Ms.) \]

DAMBOLI, a janya rāga derived from the 51st mēla, Kāmavardhāni:

\[ s r g \hat{p} d n s - s n m g r s \quad (P. S. Ms.) \]

DAMPER, the contrivance in the piano, which damps or prevents the further vibration of the strings after they are struck. It is this mechanism that enables the notes of the piano being heard clearly. In the absence of this mechanism, the continued vibration of the struck strings, will mar the clear perception of the succeeding notes of any piece of music performed on it.

In the harp (yāzh) of ancient times in India, a small stick was used by the harpist to damp the gut string, after it was struck. This stick can be seen in the hand of the harpist in the Amarāvati sculptures. The adiru (tam.) or tremor of the gut strings was got over in this manner.

DĀMYA, a janya rāga derived from the 59th mēla, Dharavaiti:

\[ s r g m \hat{p} \hat{d} s - s n d \hat{p} m g r s \quad (P. S. Ms.) \]

DANA MANJARI, a janya rāga derived from the 46th mēla, Shahvidhamārgini:

\[ s g m \hat{d} n \hat{p} d n s - s n d m g r s \quad (P. S. Ms.) \]

DANA RAKHASA, a janya rāga derived from the 53rd mēla, Gamanavarama.

\[ s r m g p n s - s n d g r s \quad (S. S. P. S.) \]

DANĀŚI, the older form of the rāga name, Dhanyāśi.

DANÇA, the cross-bar or the stem of the Rudra viṇā. The two gourd resonators were screwed on to the dāṇḍa, one near the left end and the other near the right end. (R.V.)

DANÇA, the tube of bamboo or other material on which the mouth-hole and the finger-holes are pierced in flutes.

DANÇA HASTAM, one of the twelve kinds of Paṭaha vādyas (drums) mentioned in ancient literature.

DANÇAKAM, a literary form sung to music; for example, the Syāmaṭa dāṇḍakam.

DANÇA PARIMĀNAM, the length of the flute tube. The dāṇḍa of the concert flute in South India is about 14 inches.

DANDAYĀNA, a janya rāga derived from the 50th mēla, Nāmaṇārāyaṇī:

\[ s r g \hat{p} n d n s - s n d \hat{p} m g r g s \quad (S. S. P. S.) \]

DANŚI, the cross-bar or the stem of all plucked instruments of the stringed group like the vīṇā, gōtu-vādyam, tambura etc. The dāṇḍi is hollow and is covered on the top by a flat piece of thin wood. The dāṇḍi connects the bowl or the resonator on the right side and
the head-piece on the left. In the vina, tambura
and gojuvadyam, the danḍi is made of the same
kind of wood as the resonator. Where gourds are
used as resonators, the danḍi will be of
wood. In ekadaṇḍi vīṇās, the danḍi and the
bowl will be found to be scooped out from a
single long piece of wood.

DANDIPPALAKAI (Tam.), the piece of
thin wood covering the top of the hollow
danḍi in the vīṇā, tambura and gojuvadyam.

DANKĀMANI, a janya rāga derived from
the 28th mēla, Harikāmbhoji:
\[ s r g m d n s - s p m g m r s \] (S. K.)

DANSEUSE, a female dancer.

DANTI VASANTAM, a janya rāga
derived from 51st mēla, Kāmavardhanī:
\[ s r m d n s - s d n d p m g m r s \] (P. S. M.)

DANUR VĪṆĀ, a stringed instrument
played with a bow.

DĀRAKA VASANTA, a janya rāga
derived from the 15th mēla, Māyāmālavagaula:
\[ s g r m p n s - s n p d m g r s \] (S. S. P. S.)

DARĀRDHARI, a janya rāga derived
from the 28th mēla, Harikāmbhoji:
\[ s r g p d n s - s n d p g r s \] (S. S. P. S.)

(This is the Malayamārutha rāga pattern
of arohaṇā and avarohaṇa and derived
from the 28th mēla)

DARBĀR, a janya rāga derived from the
23nd mēla, Kharaharapriya:
\[ s r m p d n s - s N d p m r G G r s \]

An upānga rāga; ga and ni are the rāga
chhāyā svaras. A scholarly rāga; a
gamaka varika rakti rāga. It is a
tristhāyī rāga and is used in operas.
Compositions in this rāga commence on
the notes, ri, pa and dha. It can be
sung at all times. A rāga closely allied
to this is Nāyaki. Darbār Sitārāmayya
was a specialist in this rāga.

DARBĀRI KĀNAḌA, a rāga of Hindu-
thāni music.

DARBHAKULAM, a janya rāga derived
from the 25rd mēla, Gaurīmanohari:
\[ s r g m p d n s - s n d m g r s \] (S. S. P. S.)

DARDAARIKA, same as the drum, godhika.

DĀRI, a rāga mentioned in the Tamil
work, Nāṭṭiya vāstiram of Arabatta Nāvalar.

DARPAṆA, one of the classical 108 tālas
and takes 2 drutas and a guru O O 8 ; an āvarta
consists of 3 mātras or 12 aksharakālas.

DARPHAMANJARI, a janya rāga derived
from the 53rd mēla, Gamanaśrāma:
\[ s g r g m p n s - s n d p m g s \] (P. S. M.)

DARŚANA ASHṬAPADI, the 19th
ashtapadi in the Gita Govinda of Jayadēva.
This particular ashtapadi is called Darśana
ashtapadi, because, according to tradition,
during the absence of Jayadēva, Lord Śrī
Krishṇa came in the guise of the poet and getting
the unfinished manuscript, from Jayadēva's
wife, Padmāvatī, re-wrote the two lines, which
the poet wrote and subsequently struck off as
blasphemous and unworthy; (see also under
Jayadēva).

DARU, a story song figuring in operas
and dance dramas. This word is derived from
the ancient musical form, dhruva. The theme
of a daru may be praise of a patron. It may also
be on the theme of love. Belonging to the realm
of applied music, the words of a daru are
naturally of importance. The daru has the sections, pallavi, anupallavi and charaṇa. A few darus are in couplets or quatrains. Jatis (rhythmic mnemonics) figure in the sāhityas of some darus. Darus have plural charaṇas.

According to the theme of the sāhitya, darus may be classified into:

(a) Pātra pūvēṣa daru, the entrance song in nritya nāṭjakas, presenting a character to the audience. This song gives an opportunity to the character to show his skill and talent in dancing;

(b) Scagata daru, a musical soliloquy. The tune herein is of a reflective nature and is sung in slow tempo;

(c) Varṇana daru, a descriptive song;

(d) Kōlāṭṭa daru, songs used in kōlāṭṭana or stick-play;

(e) Samvāda daru, musical dialogue;

(f) Uṭṭara-Pratyuttara daru, this is also a musical dialogue. Herein, only statements are made alternately by two persons; but in a samvāda daru, there is the presumption that a certain truth is being arrived at as a result of discussion indulged in by the two characters.

DARUBĀRA, a dāsi rāga mention in the Chaturdānḍi prakāśika.

DARUBĀRU, same as the rāga Darbār (see the Sangīta sampradāya pradarsini Vol. II, p. 667).

DĀRU VINĀ the viṇa made of wood; as opposed to the gātra viṇa or the singing voice of man.

DĀSA PRĀṆA-S, the ten elements of musical time: Kāla, Mārga, Kriya, Anga, Graha, Jāti, Kāla, Lāya, Yati and Prastāra.

Kāla is concerned with defining the duration of the saḍāngas in absolute time.

Mārga relates to the rhythmical construction of a musical composition.

Kriya is the manner of counting the saḍāngas and the saḍāsāṅgas.

Anga pertains to the constituent limbs of the tāla.

Graha defines the place of commencement of music in the tāla āvarta.

Jāti signifies the kind of laghu.

Kaṭa signifies the minor unit figuring in the tāla akshara.

Lāya signifies the speed or tempo of music.

Yati relates to the manner of disposition of the several angas in a tāla; it signifies the type of rhythmical pattern or design.

Prastāra—Any tāla anga like laghu or guru can be split up into a number of angas of lesser magnitude; and prastāra relates to the possible permutations and combinations of such component angas (Also see under each one of these dasa prānas).

DĀSA RĀGA, a class of rāgas mentioned in the Brhadādharma Purāṇa.

DĀSARA PADAGALU (Kannaḍa), the name given to the devotional songs (padas) of Purandara Dāsa and other composers of Kannāṭaka.

DĀSARI, a disciple of Śyāmasvāmi Śastrī and an expert nāgavaram player. He lived in the first half of the 19th century and belonged to the padi piṇṭi vāṭu group. He is one of those musicians whose performances drew praise from the great composer, Tyāgarāja. Other musicians who have had this rare honour are (1) Panchananāyak, the father of Mahā Vaidyanātha Ayyar, (2) Tīrībhuvanam Śwāmīnātha Ayyar of Ananda-bhairavī fame (3) Śaṅkāla Govinda Mārār of Travancore and (4) Vālīvēlu of Tanjore.
The following incident will be of interest. On the occasion of a Temple festival in Tiruvaiyār, Dāsari was engaged to perform nāgasvaram. The temple procession entered the South Maṇḍa Street. At the junction of the Tirumanjana Vidhi (the street where Tyāgarāja’s house was situated) the nāgasvaram player, as was customary, halted and made a delightful āḷāpana of Suddha sāvēri rāga. He followed it up with the rendering of Tyāgarāja’s master-piece in this rāga, Darini telusukonṭi. The sangatis in the pallavi, anupallavi and charaṇa were rendered in such a superb, stylish and impressive manner, that the thousands of people who were listening to the music became spell bound. The stillness of the night lent a charm and fascination to the music. Tyāgarāja, who was listening to the music from his house became so enraptured, that without standing on formalities, he walked and went near Dāsari to personally express his appreciation of his marvellous performance. The piper was deeply touched by the encomiums from the very author of the composition and requested him to bless him. Tyāgarāja was past 70 when this incident took place.

DĀSARI, a religious mendicant. Dāsaris are Vaishnavites (followers of Viṣṇu) by religion. The five insignia of a dāsari are (1) the conch, which he blows to announce his arrival (2) the gong which he strikes as he goes along the streets, begging (3) the tall iron lamp (4) the brass or copper vessel suspended from his shoulder into which he puts the rice received and (5) the small metal image of Hanumān suspended from his neck. Some dāsaris wear a tiger’s skin. Certain of the Hindu castes engage dāsaris for performing pūjā during ceremonials. It is a common sight to see the dāsaris going along the streets singing sacred songs before dawn, during the month of Mārgazhi (December-January). They also play on a small drum. Dāsaris are also experts in singing ballads. Their time-honoured profession is religious mendicancy. They also officiate at funeral ceremonies.

DĀSARI TAPPAṬṭAI (Tam.), the small tambourine used by the Paṇḍārams and Dāsaris along with the Sēmakkalam (gong) and the conch. In this drum, a piece of calf’s skin is strained over a circular metallic frame sloping on both the sides. It is held in position between the stomach and the elbow of the left arm and played by the right hand fingers, the left hand proper, holding and striking the sēmakkalam with a stick of the calotropis plant.

DĀŚĀVATĀRA ASHṬAPADI, the first Ashṭapadi in the Gīta Gōvinda of Jayadēva and wherein each stanza deals with one of the ten incarnations of Viṣṇu.

DĀŚĀVATĀRA DIVYANĀMA KIRTANA, the song Dīna janāvanava of Tyāgarāja in Bhūpāla rāga, treating of the ten avatārs of Viṣṇu. It will be of interest to note that Jayadēva, Purandara Dāsa and Tyāgarāja have included Buddha amongst the ten incarnations of Viṣṇu.


DĀŚĀVATĀRA RĀGAMĀLIKA, the wellknown rāgamālika “Kamalajāsya” in ten rāgas of Swāti Tirunāl Mahākāj of Travancore. It is in ādi tāla. The ten rāgas figuring in the composition are: Mōhana, Bilahari, Dhanayāsi, Sāranga, Madhyamāvati, Aṭṭāpā, Nāṭakuranji, Darbār, Ānanda bharavai, Saurāshṭram; and the ten avatārs treated of are: Matsya, Kūrma, Varāha, Narasimha, Vāmana, Bhārgavarāma (Parāsurāma), Rāma, Balarāma, Krishṇa and Kalki.
DAŚAVIDHA GAMAKAS

DAŚAVIDHA GAMAKAS, the ten kinds of gamakas or graces used in Indian music. These are: Ārōha, Avarōha, Dhālu, Sphurita, Kampita, Āhata, Pratyāhata, Tripuchcha, Āndōla, Mūrtchānā.

Ārōha is the grace inherent in the stylish rendering of a series of notes, progressing in the ascending order of pitch;

Avarōha is the converse of the above;

Dhālu, the lustrous effect produced when a higher note is played from the svara-shāna of a lower note by pulling or manipulating the string in an artistic manner;

Sphurita, a case wherein, in a phrase of jaṭṭa svaras, the second note of each jaṭṭa group is stressed;

Kampita, the shake or oscillation of a note. Where a svara is subjected to kampita, the maximum and minimum frequencies reached may well encroach upon the frequency jurisdiction of the immediate upper or lower note. But still, there will not be the remotest suggestion of a neighbouring note being sounded. The four factors: compass, intensity, tempo and duration contribute to a variety of kampita effects;

Āhata, a grace inherent in the stylish rendering of the phrase:

Pratyāhata, the converse of the above i.e., a grace inherent in the stylish rendering of the phrase:

Tripuchcha, notes in triplets:

Āndōla, the gamaka comprised in the swinging from a basic note to a higher note, like a pendulum. The basic note is

held on for sometime and then the higher note is produced either by pulling the string or by gliding on to it;

Mūrtchānā, the rapid and graced traversing over a series of notes in the ascending order of pitch and in conformity to rāga bhāva, like the following series in Bhairavi rāga:

These ten gamakas are only illustrative and not exhaustive. There are the Panchadasa (15) gamakas explained in the Sāngita ratnakara. Other musicologists speak of a few more gamakas.

DĀSI, literally a female devotee; signifies dancing girls employed in temples to perform sacred dances before the Deity as part of the temple ritualistic worship.

DĀSI ĀṬṬAM, another name for Bharata nāṭya or the classical dance of South India.

DĀSI RĀGA, a class of rāgas referred to in the Brhaddharmā purāṇa.

DĀSUMUKH, a janya rāga derived from the 28th mēlakarta, Harikāmbhoji:

DĀTI BALAM, a janya rāga derived from the 65th mēlakarta, Mēchakalyāṇi:

DĀTIKA PANCHAMAM, a janya rāga derived from the 51st mēḷa, Kāmavardānī:
DATI MÂNJII

DATI MÂNJII, a janya râga derived from the 28th mêla, Harikâmbhôjî:

s r g m p d s — s n p m r s  (P. S. M.s.)

DATTA, one of the 13 varieties of the Huḍukka vâdyâ (drum).

DATILÂ (C. 4th cent. B.C.), the author of the work, Dattilam. Bharata refers to him in his Nâṭya sâstra as one of the Bharata putras, to whom he taught the theory and practice of music. The author is an authority on śrutis, tâla and other topics pertaining to the science of music. He is quoted by later lakṣaṇakâras of eminence like Matanga, Pârvâdeva, Abhinavagupta and Raghunâtha Bhâpa. Dattila quotes Nârada in his work.

DATILÂ KÔHAIÎYAM, a much later work on music in sanskrit. It is not of high order.

DATILAM, the name of a small work on music in sanskrit by Dattila Muni. This work consisting of 248 verses has been published in the Trivandrum Sanskrit Series. The topics dealt with in the work include 22 śrutis (called dvanaśis), shañjâ grâma and madhyama grâma, vâdi, samvâdi, anuvâdi and vivâdi svaras, the names of the sa grâma and ma grâma mûrchhanâs, tânas, svara sañdhrâtha, jâtâ sañdhrâtha, 18 jâtis, (7 sañddha and 11 vikrita), the ten lakshaṇas of jâtis, the four kinds of varṇas (arôhi, avarôhi, sthâyi and sancharî), alankâras and some of the tâladaśa prânas like graha, laya and yati (sama, srôtôgata and gôpuchchha).

DATILÂ MUNI, same as Dattila.

DÂTU PRAYÔGA, a musical phrase containing dâtu svaras. A râga admits of only those dâtu svara prayôgas which reveal and establish its melodic individuality. The dâtu svara prayôgas are incorporated in the tâna varṇas and kañkâras pertaining to a râga.

DÂTU SVARA, a note removed from another note by some steps. In a pair of non-contiguous notes, i.e. in a pair wherein some of the intervening notes are omitted, the second of the two notes is called the dâtu svara in relation to the first. Thus in the phrase, d g r s d p in Môhana râga, gândhâra is the dâtu svara in relation to its preceding note, dhaivata. It may be noted that from dhaivata to gândhâra is a leap or a jump. The dâtu svara and its preceding note usually bear a samvâdi or anuvâdi relationship.

DÂTU SVARA PRAYÔGA, same as dâtu prayôga (see above).

DÂTU SVARA VARISAI, svara exercises involving dâtu svaras. These are useful to students of vocal music and instrumental music. The practice of these exercises develops svarajñânam. It develops finger technique in students of instrumental music.

DAULIKA, a janya râga derived from the 1st mêla, Kanâkânâgî:

s r g m p n d s — s n d m r s  (S. S. P. S.)

DAUMYA, a janya râga derived from the 32nd mêla, Râgavardhâni:

s r g m p â n p s — s n d p m r s  (S. S. P. S.)

DAUREYANÎ, a janya râga derived from the 53rd mêla, Gamanâtrama:

s r g m d n s — s n d m r s

(This is the same as the modern râga Hamsânandi) (S. S. P. S.)

DAVALAI SANGU (Tam.), the ornamental conch that is used for providing rhythmical accompaniment in nâgasvaram concerts; (also see under conch).

DAVAÎNDAI (Tam.), an hour-glass shaped drum. It is bigger than the udukkai. The shell is of wood and is laced with thick twine. Unlike the Udukkai, the skin on the two faces is thicker. It is played with a stick. It is used in Mâriyamman temples and in some old shrines.
DAVASAM, a kind of avanaddha vādyā or membranophone.

DAVVI, a janya rāga derived from the 13th mēla, Gāyakapriya:

s r g m n s — s n m g r s (S. S. P. S.)

DAY C. R., one of those enlightened band of Europeans who during their stay in India, made a study of Indian music and interpreted it to the west. C. R. Day was a Captain in the Madras Army and is the author of the valuable work, *Music and Musical Instruments of Southern India and the Deccan* (Novello, London). This was published in 1891. The book contains valuable information concerning the theory of South Indian Music. The coloured illustrations of musical instruments in the book considerably enhance its value. The work also contains short notes on prominent composers and musicians. A list of sanskrit works on music is also given.

DAYARANJANI, a janya rāga derived from the 28th mēla, Harikāmbōjī:

s r m p d s — s n d m g r s (S. S. P. S.)

DAYĀSYAN, a janya rāga derived from the 28th mēla, Harikāmbōjī:

s r m p n d n s — s n d m g r s (S. S. P. S.)

DAYĀVATĪ, the name of the first sruti of Rishabhā in the sruti nomenclature of Bharata and Sāṅgadēva. The frequency of this note is $256/243$

DEHĀLI, a janya rāga derived from the 16th mēla, Chakravākam:

s r p d n s — s n d p r s (S. S. P. S.)

DELHI, the present capital of India, has been an important seat of music from ancient times. It was a flourishing seat of music during the reign of the Muslim Rulers. The illustrious musician, Amir Khusru adorned the court of Allauddin Khilji (1296—1316 A.D.). Gopāl Nāik, the distinguished musician from the South adorned his court. The historic contest between Gopāl Nāik and Amir Khusru took place in Delhi. Gopāl Nāik sang in the true Karnātīc style (In this style, every note of a rāga is embellished with some kind of gamaka or other. The *gamaka pradhana* and the *sruti* (quarter-tone) *pradhana* aspects of Karnātīc music are well known). The story goes that Gopāl Nāik sang for seven consecutive days in the court of Allauddin Khilji. Amir Khusru sat behind the throne of the emperor, concealed from view and carefully listened and imbibed the style of Gopāl Nāik and on the eighth day gave a concert in the very style of Gopāl Nāik to the surprise of all, including the Southern musician.

Of the Moghul emperors, both Bābar (1483—1530) and Humāyun (1508—1556) were patrons of music. Akbar the great (1556—1605) was himself a skilled performer and learned in music. The *Ain-i-Akbarī* mentions the names of 36 prominent musicians that adorned the Emperor's court, with Miyan Tānsen of Gwalior heading the list. Music flourished during the reigns of the next two Moghul emperors, Jehāngir (1605—1627) and Shah Jehan (1627—1658). Jehāngir patronised Sōmanātha, the author of *Rāga vibodha* and Shah Jehan patronised Dāmodara Misra, the author of *Sangīta Darpana*. With Aurangzeb (1658—1707), the status of Delhi as a seat of music began to decline. Soon after his ascent to the throne, he abolished all the court singers and musicians. The story goes that when the dejected court musicians carried a bier, symbolically depicting the death of music, Emperor Aurangzeb said to the lamenting musicians "'make the grave deep, so that neither voice nor echo may issue from it". Aurangzeb however maintained dancing girls and singers for the entertainment of his wives and daughters. The last emperor in Delhi to maintain
musicians in his court was Mohamed Shah. The famous musicians, Ādārang and Sādārang flourished in his court.

DENGRI, one of the navasandhi tallas played during temple rituals in South India.

DESA’ one of the twenty śuddha ragas mentioned in the Sangita śudhā of Raghnātha Naik.

DESA DĒŚĀKHYA, a rāgāṅga rāga mentioned in Nārada’s Sangita makaranda.

DESA KĀMU, a grace involved in introducing in an indigenous rāga, the traits of a foreign rāga and so as to result in aesthetic pleasure.

DĒŚĀKĀR, a rāga of Hindustāni music. It is also one of the 20 thāts of Bhāvabhāṭa.

DĒŚĀKAR, a rāga mentioned as one of the five stri rāgas, for the purusha rāga, Mēgha in the school of Hanumān.

DĒŚĀKHARA, a rāga mentioned in the work Hamstā vilasa.

DĒŚĀKHYA, a rāga mentioned in the Sangita ratnākara and Sangita samaya sāra. The S. S. S. mentions this as one of the four Rāgāṅga shādava rāgas.

DĒŚĀKKARI, one of the 21 derivatives of the Pāliyāzh, a mode of ancient Tamil music.

DĒŚĀKSHARI, one of the rāgas mentioned in the Tamil work, Bharata sāstiram of Arabatta Nāvalar.

DĒŚĀKSHI, a janya rāga derived from the 29th mēḷa, Dhīras’ankarābharaṇa:

\[ \text{sr} \text{gp} \text{ds} \text{— sn} \text{dp} \text{m} \text{g} \text{rs} \]

This rāga though closely allied to the Biḷahari rāga, differs from it from its tessitura being confined to tāra sthāyī. The phrase \[ \text{gg} \text{gg} \text{g} \text{r} \text{— srgs} \text{— sn} \text{ds} \text{ is a ranjaka prayoga in this rāga. In the phrase, sn dp sometimes, the kaisiki nishāda occurs as a foreign note. This rāga is an ancient one and should be sung before dawn. The ninth ashṭapadi, Śhanavini hitamāpi of Jayadev is sung in this rāga. This rāga is mentioned in the Sangita makaranda of Nārada and other later works. The S. M. mentions that madhyama is the graha svara of this rāga, i.e. ālāpama or melodies in it should commence on the madhyama svara. It may be pointed out that melodies in Dēśakshi commence with the phrase:} \]

\[ \text{mgpd} \]

DĒŚĀKSHIRI, a rāga mentioned as a derivative of the 85th mēḷa, Sūlini in the Gīna vidyā prakāśini:

\[ \text{srmpds— sn} \text{dp} \text{m} \text{g} \text{rs} \]

DĒŚĀLA GAUDA, an audava rāga mentioned in the Sangita samaya sāra.

DĒŚĀLAM, a rāga figuring in the compositions of the Tāllapākam composers of Tirupati (15th cent).

DĒŚA MUKHARI, same as Dēśya mukhārī.

DĒŚĀNGA RĀGA, another name for bhāshāṅga rāga in medieval times.

DĒŚA RANJANI, a janya rāga derived from the 81st mēḷa, Yagapriya:

\[ \text{srmpd} \text{ns— sn} \text{dp} \text{m} \text{rs} \text{ (S. S. P. S.)} \]

DĒŚA VĀLA, an upānga rāga belonging to Gauḍa rāga (S.R.).

DĒŚA VĀLI, a janya rāga derived from the 55th mēḷa, Sīyamaḷāngi:

\[ \text{srm} \text{d} \text{ns— s} \text{nd} \text{m} \text{g} \text{rs} \text{ (P. S. Ms.)} \]

DĒŚA VARĀLI, the rāga of the 20th ashṭapadi of the Gitā Govinda as mentioned in a Telugu book.
DÉSH, a rāga taking the following ārōhaṇa and avarōhaṇa:

\[ s r m p n s - s n d p m g r s \]

It is the same as the rāga Kēdāragaṇa, but takes kākali nishāda in the ārōhaṇa. In effect, this will be a janyā of the 2044th (Dhira - Harī) mēla in the scheme of 5184 sūddha-mīśra mēlas.

DÉSHĀSAM, one of the six principal rāgas mentioned in ancient works.

DÉŚI, belonging or pertaining to déśa or country. Every province of India was called a déśa in ancient times. Dēśi sangita was the music that was in vogue in the different provinces. It developed spontaneously. It was nurtured by the intelligent and thinking folk of the land without any dictation from a superior source or authority. It was the art music of the land. This was different from the folk music which was current amongst the lower strata of society. The distinctive features of dēśi sangita were its hrudaya ranjakam and jana ranjanam—pleasing to the heart and pleasing to the populace. The opposite of dēśi sangita was mārga sangita which was developed on the basis of laws promulgated by sangita smritikāras. It had rigid and inflexible rules and was more logical than emotional in its appeal. Whereas mārga sangita was in conformity to strict lakṣhaṇa, dēśi sangita was in conformity to both lakṣhaṇa and lakṣhya. The vedic music of the present day represents the survival of mārga sangita. The art music of the present times, represents the cream of dēśi sangita and signifies the accumulated musical wisdom of centuries. Mārga sangita is earlier and dēśi sangita is later. Mārga sangita was principally vocal music but, dēśi sangita comprised vocal music, instrumental music and dancing (gita, vādya and nritya). Mention is made in early musical works of mārga rāgas and dēśi rāgas, mārga tālās and dēśi tālās, mārga prabandha and dēśi prabandhas, mārga and dēśi systems of rāga classification and so on. The distinction of mārga and dēśi is seen in literature as well.

DÉŚIKA BANGĀLĀ, a janyā rāga derived from the 8th mēla, Hanumatōḍi:

\[ s r g p m d n s - s d p m g r s \]

(S. S. P. S.)

DÉŚIKA DĒVAGĀṆĀ, a rāga mentioned in the Tamil manuscript Barata Nāṭīyya Sāstiram of the 17th century.

DÉŚIKA GAURI, same as Dēśya gauri (see below).

DÉŚIKA PRABHĀVA PRAKĀŚIKA KĪRTANAS, songs elucidating the greatness of DÉŚIKA, by Ananta Bhārati (1845—1905).

DÉŚIKA RUDRI, a janyā rāga derived from the 9th mēlakarta, Dhēnuka:

\[ s m r g m p n s - s n p d m g r s \]

(S. S. P. S.)

DÉŚIKA TŌPĪ, a janyā rāga. There is a composition of Purandara Dāsa (ɪdīga bhakutiyu) in this rāga (See the Udipi edition of Dāsara padagaṇu, Vol. III, p. 52).

DÉŚI KINNARI, a variety of Kinnari (stringed instrument with frets) mentioned in the Sangita ratnakara.

DÉŚI MUKHĀRĪ, same as Dēśya mukhārī (see below).

DÉŚIÑI, a stri rāga mentioned in Nārāyaṇa's Sangita maharāndra.

DÉŚI PRABANDHA, a musical form pertaining to Dēśi sangita as opposed to the mārga prabandha pertaining to mārgi music.

DÉŚI RĀGA, a rāga figuring in dēśi music as opposed to a mārga rāga pertaining to Mārgi music.

DÉŚI SANGITA, the music in vogue in the different provinces of India as distinguished from the ancient mārga sangita (Also see under Dēśi).
Dēṣ'ī Simhāravam, the name of the 58th mēla in the asampūrṇa mēla paddhati. This is the same as the rāga Hūmavati. Dēṣ'ī is the kaṭapayādi prefix answering to the number 58.

Dēṣ'ī Tālās, the time-measures pertaining to Dēṣ'ī sangīta. S'āṅgadēva mentions 120 Dēṣ'ī tālas in his Sangīta ratnakara.

Dēṣ'īya Tōdi, same as Dēṣyatoḍi (see below).

Dēṣ'īrya, a janya rāga of Hindusthāni music.

Dēṣ'īya Āṇdhāḷi, a janya rāga derived from the 9th mēlakarta, Dhēnuka.

\[ s r g m n d s \sim s d p m g r s \] (S. K.)

Dēṣ'īya Bāṅgāḷa, a janya rāga derived from the 8th mēla, Hanumatōḍī:

\[ s r g m p m d n s \sim s d p m g r s \] (S. K.)

Dēṣ'īya Bēgāḍha, a janya rāga derived from the 19th mēla, Jhāṅkāradhvāni:

\[ s g m p s \sim s n d p m g r s \] (S. S. P. S.)

Dēṣ'īya Byāg, same as the rāga, Hindusthāni Behāg, (See under Behāg).

Dēṣ'īya Byāgāḍha, a janya rāga derived from the 19th mēla, Jhāṅkāradhvāni:

\[ s r g m p s \sim s n d m g r s \] (S. K.)

Dēṣ'īya Gānāvārīdhi, a janya rāga derived from the 60th mēla, Nītimati:

\[ s r g m p n p s \sim s n s p m g r s \] (S. S. P. S.)

Dēṣ'īya Gaula, a janya rāga derived from the 15th mēla, Māyāmālavagaula:

\[ s r s p d n s \sim s n d p s r s \]

Dēṣ'īya Gauri, a janya rāga derived from the 5th mēlakarta, Mānavaṭi:

\[ s r g m p d p n s \sim s d n p m g r s \] (S. K.)

Dēṣ'īya Kālīṇi, a janya rāga derived from the 65th mēla, Mēchakālāyāṇi:

\[ s r g m p d p n s \sim s d p m r s \] (P. S. Mā.)

This is the Prati madhyama parallel of the Jananājanī rāga.

Dēṣ'īya Kāmās, a janya rāga derived from the 28th mēla, Hariķāṃbhōjī:

\[ s m g m p d n s \sim s n d p m g s \]

The phrase \[ s r g m g r s \] occurs as a visēsha sanchāra in this rāga (S. K.)

Dēṣ'īya Kānāḍa, a janya rāga derived from the 22nd mēla, Karthārakapiyā:

\[ s r g m d n s \sim s n p G m r s \]

The phrases, \[ s n p n s \] and \[ p d n d p G m r s \] occur as visēsha sanchāras (S. K.)

Dēṣ'īya Kāpi, a janya rāga derived from the 22nd mēla, Karthārakapiyā:

\[ s r m p n s \sim s n d n p m g r s \]

This is the same as the rāga, Hindusthāni kāpi.

Dēṣ'īya Kriyā, the mode of reckoning the tāla angas pertaining to the Dēṣ'ī system as opposed to the mode of reckoning pertaining to the Mārgi system.

Dēṣ'īya Kriyāṣṭakas, the eight acts involved in the reckoning the tāla angas. They are:

(i) Dhruvaka, cauterization without producing any sound.
(ii) Sarpiṣi, moving the right arm towards the left.

(iii) Kṛushṭya, moving the right arm from left to right.

(iv) Paḍāmini, moving the hand downwards, with the palm turned towards the ground.

(v) Viṣarjiṭa, stretching the hand outwards i.e. waving the right hand to the right.

(vi) Viṣkhiṭa, closing in of the fingers in the act of counting.

(vii) Paṭāka, Lifting the right hand upwards with the palm turned towards the ground.

(viii) Paṭiṭa, bringing the hand (that has been moved upwards in the act of Paṭāka) downwards.

Dēṣ'ya LAGHU, the name for Khanḍa jāti laghu (1s). This is reckoned with a beat and four finger-counts.

Dēṣ'ya MANŌHARI, a janya rāga derived from the 22nd mēla, Kharaharapiṭa:

\[ s r g m p d s — s n p m g r s \]  

Dēṣ'ya MĀRUVĀ, a janya rāga derived from the 54th mēla, Viśvambhari:

\[ s r g m n s — s n p m g r s \]  

(S. S. P. S.)

Dēṣ'ya MUKHĀRI, a janya rāga derived from the 25th mēla, Māraranjani:

\[ s r g r m n d n s — s n d m p g r s \]  

(S. K.)

Dēṣ'ya NĀRĀYANĪ, a janya rāga derived from the 6th mēlakarta, Tānarūpi:

\[ s r g m p n s — s n d n p m g r s \]  

(S. K.)

Dēṣ'ya NĀTAKURANJI, a janya rāga derived from the 55th mēla, Śyāmalāṅgi:

\[ s r g m p d p n s — s n p d p m g r s \]  

(S. S. P. S.)

Dēṣ'ya RĒGUPTI, same as Dēṣ'ya Rēvagupti (see below).

Dēṣ'ya RĒVAGUPTI, a janya rāga derived from the 15th mēla, Māyāmālavagaula:

\[ s r g r m p d n s — s n d n p m g s \]  

(S. K.)

Dēṣ'ya SANKĪRṆA LAGHU, a variety of laghu consisting of a beat and 9 finger counts Iō. This kind of laghu is also called Varṇa laghu.

Dēṣ'ya SĪRI, a janya rāga derived from the 58th mēla, Hēmavatī:

\[ s r g m d n d s — s n d m g r s \]  

(S. S. P. S.)

Dēṣ'ya SŪDDHA SANKĪRṆA LAGHU, a kind of laghu consisting of a beat and 15 finger counts I16. This variety of laghu is also called Karnāṭaka laghu.

Dēṣ'ya SURAṬI, a janya rāga derived from the 6th mēlakarta, Tānarūpi:

\[ s m r g m p d n — p m g r s n \]  

(S. K.)

Dēṣ'ya TŌDI, a janya rāga derived from the 8th mēla, Hanumatōḍi:

\[ s g m p d n s — s n d p m g r s \]  

The phrase \[ n d G m p m g r s \] occurs as a viśeṣa sanchāra. This rāga is obtained when the dhaivata svara of Kāṃbhōjī rāga is taken as the tonic note.

Dēvābharaṇām, a janya rāga derived from the 49th mēla, Dhavalāṁbāri:

\[ s g r m d n s — s n d n p m g r s \]  

(S. S. P. S.)
DEVADATTAM, the conch of Arjuna.

DEVADUNDUBHI, the celestial drum mentioned in the Rāmāyaṇa. Vālmiki, tells us that this drum roared on all auspicious occasions.

DEVAGÅNDHÅRA, a rāga mentioned under the class of Sūryāmsa rāgas in Nārada’s Sangita maharāṇa.

This rāga also figures in the compositions of Purandara Dāsa (See the song Parāku Bhūmaneṇu. Part IV, P. 19 of the Udiप edition of Purandara Dāsara Kirtanagalu—Published by Pāvanji Guru Rao).

DEVA GÅNDHÅRI, a janya rāga derived from the 29th mēla, Dhīra sāṁkarābharaṇa:

\[ s \ r \ m \ p \ d \ s - s \ n \ d \ p \ m \ g \ r \ s \]

The phrases, \( p \ d \ n \ s \) and \( m \ p \ D \); \( n \ s \ R \); occur as visesha sanchāras. A bhāṣāṅga rāga. The foreign note kaisiki nishāda occurs in the phrase \( p \ d \ n \ d \ m \ p \ d \ p \) and \( P \ d \ n \ d \ p \). The notes of the Pythagorean scale i.e., notes of frequencies 9/8, 81/64, 27/16 and 243/128 figure here. That is, besides Shāḍja, Panchama (3/2), chatusvṛutti rishabhā (9/8), s'uddha madhyama (4/3) and chatusvṛutti dhaivata (27/16), the notes tīvra antara gāndhāra or chyuta madhyama gāndhāra (81/64) and tīvra kākali nishāda or chyuta shāḍja nishāda (243/128) figure in this rāga. Devagåndhåri is an ancient rāga. It is useful for depicting the vīra (heroic) rasa. Tyāgarāja has immortalised this rāga in his kriti, Kishina sāgara sāyana.

DEVAGIRI, a janya rāga derived from the 51st mēla, Kāmavardhāni:

\[ s \ r \ m \ p \ d \ s - s \ n \ d \ p \ m \ s \ r \ s \]

(P. S. Ms.)

The S. S. P. S. mentions another rāga of the same name as a derivative of the 49th mēla, Dhāvalāmbari and with the following ārohana and avarōhana:

\[ s \ r \ m \ p \ d \ s - s \ n \ d \ p \ m \ g \ r \ g \ s \]

DEVAGIRI, the modern Daulatabad in the northern part of the State of Hyderabad. It was there that Sāṅgadēva, the author of Sangita ratnākara lived and wrote his famous lakṣhaṇa grantha, sometime between 1210 and 1247 A.D.

DEVAGĪRVĀṆI, a janya rāga derived from the 66th mēla, Chitrāmbari:

\[ s \ g \ r \ m \ p \ s - s \ p \ m \ g \ r \ s \]

DEVAGUPTAM, a janya rāga derived from the 28th mēla, Harikåmbhōji:

\[ s \ r \ g \ m \ p \ d \ n \ s - s \ d \ p \ m \ g \ s \]

(P. S. Ms.)

DEVAGUPTI, same as the rāga Devaguaptam.(see above)

(S. K.)

DEVAKÅNTA, a janya rāga derived from the 58th mēlapaka, Hēmavati:

\[ s \ g \ m \ p \ d \ p \ n \ s - s \ d \ p \ m \ r \ s \]

(S. S. P. S.)

DEVÅKÅLI, a dāśi rāga mentioned for the rāgīs of Vasánta rāga, in the Brihad-dharma purāṇa:

DEVAKOTI, a janya rāga derived from the 50th mēla, Nāmanārāyaṇī:

\[ s \ r \ m \ g \ p \ n \ s - s \ d \ p \ m \ r \ g \ s \]

(S. S. P. S.)
Dévakri, a stri rāga mentioned in Nārada’s Sangita maharānda. The Rāga vibodha of Sōmaṇātha also mentions this rāga.

Dévakriya, a janya rāga derived from the 22nd mēla, Kharaharapiya:

\[ s \ g \ r \ g \ m \ p \ d \ n \ s = s \ n \ d \ p \ m \ g \ r \ s \]

This is an upānga rāga. Tyāgarāja’s Nāṭi māṭa marachito is a well-known kriti in this rāga.

The S. S. P. S. mentions another rāga, of the same name and as a derivative of the 20th mēla, Naṭhabhairavi and with the following ārōhana and avarōhana:

\[ s \ r \ g \ m \ n \ d \ n = p \ d \ m \ g \ r \ s \ y \]

In the Dikshitar school, the rāga Śuddha sāveri goes by the name Dévakriya. The song Sri Guruguhatārayasumām of Muthuswāmy Dikshitar is given as Dévakriya. It is set in Śuddha sāveri.

Dévakṛti, one of the rāgas mentioned in the Sangita ratnākara under the heading of Kriyāṅga rāgas. The other two rāgas mentioned under this head are Rāmakṛti and Gauḍākṛti. The Sangita sudhā also mentions this rāga under the class of Kriyāṅga rāgas.

Dévakuranji, a janya rāga derived from the 27th mēla, Sarasāngi:

\[ s \ r \ g \ m \ p \ d \ n \ s = s \ n \ d \ m \ g \ r \ s \] (S. K.)

Déva Kusumāvali, a janya rāga derived from the 60th mēlakarta, Nūtimati:

\[ s \ m \ g \ m \ p \ s = s \ n \ p \ m \ g \ r \ s \] (S. S.; P. S.)

Déva Kūṭam, a janya rāga derived from the 25th mēla, Māharanjani:

\[ s \ r \ g \ m \ p \ d \ n \ s = s \ d \ p \ m \ g \ r \ s \]

Dévala, an upānga rāga mentioned in the Sangita ratnākara. The Sangita sudhā mentions this as an upānga rāga.

Déva Malāka, a janya rāga derived from the 43rd mēla, Gavāmbhodi:

\[ s \ g \ m \ p \ n \ s = s \ n \ p \ d \ p \ m \ g \ r \ s \] (S. S. P. S.)

Déva Malavī, a janya, rāga derived from the 56th mēla, Śaṅkumakhariya:

\[ s \ r \ g \ m \ p \ d \ n = n \ d \ p \ m \ g \ r \ s \ n \]

This is the Nādanāmakṛti rāga pattern of ārōhana and avarōhana but derived from the Śaṅkumakhariya mēla.

Dévamani, a janya rāga derived from the 33rd mēla, Gāṅgāyabhūṣaṇi:

\[ s \ r \ g \ p \ d \ n \ s = s \ n \ d \ p \ g \ r \ s \] (S. S. P. S.)

Déva Manōhari, a janya rāga derived from the 22nd mēla, Kharaharapiya:

\[ s \ r \ m \ p \ d \ n \ s = s \ n \ d \ n \ p \ m \ r \ s \]

Upānga rāga; rī, ma and ni are the jiva svaras. Can be sung at all times. Kanṭatandri nāpāi of Tyāgarāja is a well-known kriti in this rāga.

Dévamaya Rūpa of a Rāga, a rāga has its dual (audio-visual) aspect. Nādamaya rūpa comprises its sound picture i.e. the individuality of the rāga as revealed by its particular notes, gamakas, etc. The other is the visual picture of the individuality of the rāga, through the Dévata deity associated with it. The appearance of the Dévata, the colour of the dress, decoration, beauty, environments, mental state etc. contribute to the visual individuality of the rāga.

Dévamrita Vāhini, a janya rāga derived from the 64th mēla, Vādihaspati:

\[ s \ g \ m \ p \ d \ n \ s = s \ n \ d \ n \ p \ m \ g \ r \ s \] (S. S. P. S.)
DEVĀMṚITA VARSHĪŅI, a janya ṛaga derived from the 22nd mēḷa, Kharaharapriya:

ṣṛgmndns — śndpmatṛgmrṣ

Upāṅga ṛaga; ma, dha and ni are the jiva svaras; sṃgmr and śdnp are vīvēśha prayōgas. Can be sung at all times. Tyāgarāja has immortalised this ṛaga in the wellknown kriti, Βevarani nirūmayinchirīrā. This is the solitary composition in this ṛaga.

DEVĀ MUKHĀRI, a janya ṛaga derived from the 22nd mēḷa, Kharaharapriya:

ṣṛgmpdns — śndmpmṛgmrṣ (S.K.)

DEVĀMUKHI, a janya ṛaga derived from the 28th mēḷa, Harikāṃbhōji:

ṣṛgpds — śdpmatṛgmrṣ (S.K.)

DEVĀ NĀYAKI, a janya ṛaga derived from the 69th mēḷa, Dhiṭuvardhani:

ṣṛgmdns — śndmatṛgmrṣ

DEVARANJANI, a janya ṛaga derived from the 22nd mēḷa, Kharaharapriya:

ṣṛgmpdns — śdpmatṛgmrṣ (S.K.)

The S. S. P. S. mentions another ṛaga of the same name as a derivative of the 28th mēḷa and with the following ārōhaṇa and avaroḥaṇa:

ṣṛgpds — śdpmatṛgmrṣ

DEVARANJI, a janya ṛaga derived from the 15th melakarta; Māyāmālavaγaula:

ṣṃpdns — śndpmatṛgmrṣ

DEVĀRĀṢṬRAM, a janya ṛaga derived from the 69th melakarta, Dhiṭu vārdhāni:

ṣṛgmpns — śndpmatṛgmrṣ (P. S. Ms.)

DEVĀRA VARDHĀNI, a ṛaga belonging to Tamil music of the mediaeval period and mentioned in the Sangīta rāmākara.

DEVAR NĀMA-S, the collective name given to the devotional songs of Pūرانḍara Dāsa, Kanaka dāsa and other illustrious Kāṇḍa composers.

DEVĀ SĀLAGAM, a janya ṛaga derived from the 25th melakarta, Māraranjani:

ṣṃpadns — śndpmatṛgmrṣ

DEVĀŚRAMAM, a janya ṛaga derived from the 55th melakarta, Gamanāramam:

ṣṛgmdns — śndmatṛgmrṣ (P. S. Ms.)

This ṛaga is the same as the ṛaga, Ḥamsānandī.

DEVĀTALI, one of the 16 perumpaṇ or major ṛagas of ancient Tamil music.

DEVĀ VĀDYAM, literally a musical instrument used by celestials. The term is used with reference to all dignified instruments like the Vīṇa.

DEVUD AYYAR, KARŪR, a Violinist and a relative of the famous composer, Kāṭṭur Dakhṣiṇāmūrti Sāstri. The compositions bearing the signature “Garbhapuri” are the conjoint productions of these two musicians, the former supplying the dhiṭu for the latter’s sāhitya and vice versa. He was a Telugu Brahmin of the Mūrīṇāṭṭu sect. He lived in Karūr in Tiruchirāpalli District of South India.

DHA, the name of the sixth note of the scale in Indian Music; solfa name for dhaivata.

DHAYAKARI, a janya ṛaga mentioned in C. B. N's. Key to Hindu music.

DHAYAMUKHI, a janya ṛaga derived from the 9th melakarta; Dhēnuka:

ṣṛgmpds — śndpmatṛgmrṣ
DHAIRYÖDARÍ, a janya råga derived from the 20th mélakarta, Naṭhabhairavi:

\[ s g m \ p n s = s d \ p m r g r s \] (S. K.)

DHAIVATA, the sixth note of the scale in Indian music.

DHAIVATA BHÜSHITA, a råga mentioned in the Sangita sudhā.

DHAIVATI, one of the seven suddha jātis, belonging to the shaḍja grāma. This corresponds approximately to the nishāda mūrchanā of Sankaraśabhaṇa råga. It is one of the Viśṭa Panchama mēlas.

DHA-KKA, same as Ṭakka råga (see under Ṭakka).

DHA-KKA, a large or double-drum.

DHALIVARĀLI, the name of the 39th mēla in the asampūrṇa mēla paddhati.

DHALU, one of the dasa vidha (ten) gamakas; (see under dasa vidha gamakas).

DHĀMA RANJANI, a janya rāga derived from the 16th mēlakarta, Māyāmālavagaula:

\[ s r m \ p n d s = s d m \ p m r g s \]

DHĀMATI, the name of the 50th mēlakarta in the asampūrṇa mēla paddhati. Since this rāga also takes a sampūrṇa ārohaṇa and avarohaṇa, it is in effect the same as the mēla rāga, Dharmavatī.

DHA-KRIYA DHĀTU: a janya rāga derived from the 20th mēlakarta, Naṭhabhairavi:

\[ s r g m p d n d s = s d p m g r s \] (S. K.)

DHA NA (MÉL-A), the svara mnemonics signifying the first mēla of a chakra in the scheme of 72 mēlakartas. The phrase dha-na signifies the notes suddha dhaivata and suddha nishāda. This is the Pa-type mēla.

DHA-NI (MÉL-A), the svara mnemonics signifying the second mēla of a chakra in the scheme of 72 mēlakartas. The phrase dha-ni stands for the notes suddha dhaivata and kāśikī nishāda. This is the Śri-type mēla.

DHA-NU (MÉL-A), the svara mnemonics signifying the third mēla of a chakra in the scheme of 72 mēlakartas. The phrase dha-nu stands for the notes, suddha dhaivata and kākali nishāda. This is the Go-type mēla.

DHANA PALINI, a janya rāga derived from the 16th mēla, Chakravākam:

\[ s r g m p m p s = s n d p m d m g r s \] (S. K.)

DHANASARI, a Desi rāga mentioned in the Chaturdaya prakāśika.

DHANASI, same as the rāga Dhanyāsi.

DHANASI, same as the rāga Dhanyāsi. The name Dhanasi, occurs in the songs of Purandara Dāsa. For example the rāga of the song, Gajavadana (Udipl edition of Purandara Dasā’s songs: Part I, P. 3).

DHANASARI, same as the rāga Dhanyāsi. The name Dhanasari occurs in the Tamil work Nāṭṭiya sāstiram.

DHANKĀ, a drum used in temple processions in South India. It is carried on horse-back.

DHANKI, the drum used to provide rhythmical accompaniment for the music of the Mukha viṇa in the ritualistic music of temples in South India.

DHANKINI, a taḷā mentioned in the Tamil work, Naṭanādi vādyā ranjanam. This is same as the taḷā, Dhēnkiika.

DHANNASI, same as the rāga Dhanyāsi. The name Dhannasi occurs in the Sangita rainākara and Sangita makaranda.

DHA-UPRIYA, a janya rāga derived from the 69th mēla, Dhātuvardhāni:

\[ s r g m n s = s n p d m g r s \] (S. S. P. S.)
DHANURVÎṆĀ

DHANURVÎṆĀ, an ancient stringed instrument played with a bow.

DHANYAKRĪTI, one of the 12 kriyāṅga rāgas mentioned in ancient works.

DHANVI, stringed instruments played with a bow.

DHANVĪJA, the tone emanating from stringed instruments of the bowed class.

DHANYĀŚI, a janya rāga derived from the 8th mēḷa, Hanumāṭōḍi:

\[ s g m p n s \rightarrow s n d p m g r s \]

Upāṅga rāga; \( g a \) and \( ni \) are jiva svaras; these two notes are sung as long notes and with kamāta gamaka; \( \phi N s D \phi \) is a visēśa sanchāra. A tristhāyī rāga; \( \phi \)a is a good resting note; \( ri, ma \) and \( dha \) are not nyāsa svaras; \( ri \) and \( dha \) are not kamāta svaras. Useful for singing sūlokas, padyas and viruttams. Also useful for devotional themes and for singing themes of a descriptive nature. This rāga figures in operas and dance dramas. An auspicious rāga. Morning time is its gānakāla. Māṅgalams are composed in this rāga.

DHANYĀŚIKĀ, the name of the rāga Dhanyāśi, as found in the Rāga vibhodha of Somanāṭha (1609 A.D.) The work mentions this as an auspicious rāga.

DHARAJU, the rāga mentioned for the song of Purandara Dāsa, Mūḷī koneyali (See the Udipi edition, Part III, P. 13).

DHARANI MANOHARI, a janya rāga derived from the 29th mēḷa, Dhīrā s'ankarā-bharana:

\[ s r g m p n s \rightarrow s n d n p m g m r s \]

DHARANI PRIYA, a janya rāga derived from the 6th mēḷa, Tānarūpī:

\[ s r g d n s \rightarrow s n d g r s \] (C. B. N.)

DHRAMA PALLAVAM, a janya rāga derived from the 65th mēḷa, Mēchakalyāṇī:

\[ s r m g m p n s \rightarrow s n d p m g m r g r s \] (P. S. Ms.)

DHRARBHAKULAM, same as the rāga Darbhakulam. (See under Darbhakulam).

DHRAMANI, a janya rāga derived from the 49th mēḷa, Dhavalambari:

\[ s r g m d n s \rightarrow s n d m g r s \] (S. S. P. S.)

DHRAMA PRAKĀŚINI, a janya rāga derived from the 20th mēḷa, Naṭhabhairavi:

\[ s r m p n s \rightarrow s d m g r s \] (S. K.)

The S. S. P. S. mentions this rāga as a janya of the Kharaharapiya mēḷa, which means that the dhāvata svara is chatus'ruti and not s'uddha.

DHRAMASEṇA, the name given to Appar (one of the three authors of the Tevāram) when he embraced Jainism.

DHRAMAVATI, the name of the 59th mēḷakarta rāga:

\[ s r g m p d n s \rightarrow s n d p m g r s \]

Besides shadja and panchama, the notes taken by this rāga are: chatus'ruti rishabhā, sādhāraṇa gāndhāra, prati madhyama, chatus'ruti dhāvata, kākali nishāda.

The kriti Dātvu nīvegāka in Telugu by Tiruvottiyur Tyāgayyar is a fine composition in this rāga.

DHRAMINI, a janya rāga derived from the 51st mēḷa, Kāmavardhani:

\[ s r g m d n s \rightarrow s n p m d m g r s \] (P. S. Ms.)
Wind Instruments

Plate X

Stone Nagasvaram (p. 152) (Azhvartirunagari Temple)

Ekkalam (p. 135)

Sculpture of a figure, playing the Ekkalam (Konarka), Orissa (13th cent.)

Ekkala randhra (p. 164)

Flute (p. 138)

Saṅkha randhra (p. 164)
DHATAKUNDA, a janya rāga derived from the 15th méla, Māyāmālavagauḷa :

\[ sr \ G m n d r s - d p m r s \]

DHĀTA MANOHARI, a janya rāga derived from the 22nd méla, Kharañarapriya :

\[ s p m p d n s - n p m r g r s \quad (S.K.) \]

DHĀṬI MANJARI, a janya rāga derived from the 28th méla, Harikāmbhōjī :

\[ s r G m p d s - n p m r s \quad (S.K.) \]

DHĀTRI, a janya rāga derived from the 63rd méla, Latāṅgi :

\[ s r m p d n s - s n d p m r s \quad (S.S.P.S.) \]

DHATTA TĀLA, one of the 120 Deśi tālās mentioned in the Sangita Ratnākara.

DHĀTU, the technical term signifying the music of a composition as distinguished from the term 'mātu' which signifies the sāhitya or the libretto of the composition.

DHĀTU MANOHARI, a janya rāga derived from the 22nd méla, Kharañarapriya :

\[ s p m p d n s - n p m r g r s \quad (S.S.P.S.) \]

(Same as the ragā, Dhāta manohari).

DHĀTU PANCHAMAM, a janya rāga derived from the 69th méla, Dhātuvardhāni :

\[ s r g m n p n s - s n d p m r g r s \quad (S.S.P.S.) \]

DHĀTU PRIYA, a janya rāga derived from the 63rd méla, Latāṅgi :

\[ s r p m p d s - s n d p m g r s \quad (S.S.P.S.) \]

DHĀTUVARDHĀNI, the name of the 69th méla kartara :

\[ s r g m p d n s - s n d p m g r s \]

Besides Shadja and Panchama, the notes taken by this rāga are: Shatprutī rishabha, Antara gāndhāra, Prati madhyama, Sudhā dhaitava and Kākali nishāda.

DHĀULA, a large double-faced drum.

DHĀULKĀ, a janya rāga derived from the 1st méla karta, Kanakāṅgi :

\[ s r m p d n s - s n d p m g r s \quad (S.K.) \]

(This is the Kāpinārāyaṇī rāga pattern of arohaṇa and avarohaṇa but derived from the Kanakāṅgi méla).

DHĀULKĀ GAULA, a janya rāga derived from the 20th méla, Nāthabhāyavī :

\[ s r m p d n s - s n d n p g r s \quad (S.K.) \]

DHĀUMYA RĀGAM, a janya rāga derived from the 59th méla karta, Dharmavati :

\[ s r G m p d s - s n d p m g r s \quad (G.L.) \]

(This is the Kāmbhōjī rāga pattern of arohaṇa and avarohaṇa but derived from the Dharmavati méla).

DHĀURĒYANĪ, a janya rāga derived from the 45th méla, Subhapantuvarāli :

\[ s r g m n s - s n d p m g r s \quad (P.S.Ms.) \]

DHĀUTA PANCHAMAM, the name of the 69th méla in the asampūra méla paddhati :

\[ s r G m p d n s - s n d p m r G s \]

The following phrases: \[ m p d Š | n p n Š | s n p m p | d p m p | r g Š \] establish the individuality of the rāga.

Muthuswāmy Dikshitar has composed a kriti, Mātangi Marakatāṅgi in this rāga.
DHAVALĀ

DHAVALĀ, (1) mentioned as a janya rāga belonging to the Srirāga mēla, by Somanātha in his Rāga vibōdha.

(2) A variety of prabandha of 4, 6 or 8 pādas and is sung on auspicious occasions like marriages.

Dhavala is one of the items of vocal music sung during the performance of sarva vādhyam in temple rituals. (See under Cheyyūr P. 88).

DHAVAĻA HAMSI, a janya rāga derived from the 57th mēla, Simhēndramadhyama:

\[ s r m p d s \rightarrow s n d p m g r s \] (G. L.)

This is the Sāvēči rāga pattern of āroḥāṇa and avarōḥaṇa and derived from the Simhēndramadhyama mēla.

DHAVAĻA KĒSARI, a janya rāga derived from the 8th mēla, Hanumatōḍi:

\[ s r g m p d n s \rightarrow s n p m g s \] (S. K.)

DHAVAĻĀMBARI, the name of the 49th mēlakārta:

\[ s r g m p d n s \rightarrow s n d p m g r s \]

Besides shaḍja and panchama, this mēla rāga takes the notes, sūdha rishabha, antara gāndhāra, prati madhyama, sūdha dhaivata and sūdha nishāda.

DHAVAĻANGAM, the name of the 49th mēla, in the asampūrṇa mēla paddhati:

\[ s r g m p d s \rightarrow s n d p m g r s \]

Muthuswāmy Dikshitar has composed a small kriti in this rāga beginning with the words: Srīngārādī.

DHAVAĻĀNGI, a janya rāga derived from the 15th mēla, Māyaṃālavagauļa:

\[ s r g m p d p s \rightarrow s n d p m g r s \] (S. K.)

The S. S. P. S. mentions another rāga of the same name, as a janya of the 49th mēla Dhavalaṁbāri and with the following āroḥāṇa and avarōḥaṇa:

\[ s m g m p d n s \rightarrow s n d p m g r s \]

DHAVAĻA SARASĪRUHAM, a janya rāga derived from the 44th mēla, Bhavapriya:

\[ s r g m d p n s \rightarrow s n d m g r s \] (G. L.)

DHAVAĻA VĀHINI, a janya rāga derived from the 20th mēla, Naṭabhāhairavi:

\[ s r g p n s \rightarrow s n d p m g r s \] (S. K.)

DHAVAĻI HAMSI, same as the rāga Dhavala hamsi; (see under Dhavala hamsi).

DHĒNUKA, a form of Kinnari found in South India. It has two cocoanut shells as resonators and cowrie shells as frets.

DHĒNIKA, one of the classical 108 tālas taking a guru, laghu and guru [8 1 8]. An āvarta equals 5 mātras or 20 aksharakālas. The structure of this tāla corresponds to the prosodial foot, ragaṇa.

DHĒNUKA, the name of the 9th mēlakārta rāga:

\[ s r g m p d n s \rightarrow s n d p m g r s \]

Besides shaḍja and panchama, this rāga takes the notes, sūdha rishabha, sādhāraṇa gāndhāra, sūdha madhyama, sūdha dhaivata and kākali nishāda. It is a sarva svara gamaka varīka rakti rāga; ga and ni are the jiva svārās. The individuality of the rāga is established by rendering the ga long. Morning rāga, A mēla rāga which came to prominence through Tyāgarāja’s kriti, Teliyālēru Rāma,
DHÍ, (1) the second of the fundamental rhythmical solfa syllable in the group—ta dhí tom nam.

(2) In the mnemonic nomenclature for the svarasthānas in the octave, the syllable dhí signifies the note chatusˈruti dhaivata (tirva dha or A).

(3) In the mnemonic nomenclature for the 22 sˈrutis, the syllable dhí signifies dvisˈruti dha (frequency 8/5) in the series: dha, dhí, dhu, dhə.

DHÍKARUNI, a janya rāga derived from the 52nd mēla, Rāmapriya:

\[ s m r m g m d p n d n s = s n d p m g r s \]  
\[ (S. S. P. S.) \]

(This is a rare example of a rāga with a chatusˈvara vakra ārōhana).

DHÍMA TĀ-LA, a tāla used in Hindusthānī music. It is 4 4 4 4 with the sam on the first-beat. Also called Ādi tāla in Hindusthānī music.

DHÍNI (MĒ-LA), the svara mnemonics signifying the fourth mēla of a chakra in the scheme of 72 mēlakartas. The phrase dhí-ni signifies the notes, chatusˈruti dhaivata and kāsˈiki nishāda. This is the Bhu-type mēla.

DHÍNU (MĒ-LA), the svara mnemonics signifying the fifth mēla of a chakra in the scheme of 72 mēlakartas. The phrase dhí-nu signifies the notes, chatusˈruti dhaivata and kākali nishāda. This the Ma-type mēla.

DHÍRA, the name of the sankırṇa jāti Aṭa tāla \| 9 \| 9 O O An āvarta=22 aksharakālas.

DHÍRA KALĀ, a janya rāga derived from the 22nd mēla, Kharaharapriya:

\[ s r g p n d s = s n d p m g r s \]  
\[ (S. K.) \]

DHÍRAKĀRI, a janya rāga derived from the 59th mēla, Dharmavati:

\[ s r g m p d n s = s d n p m g r s \]  
\[ (G. L.) \]

DHÍRA KUNTAĻI, a janya rāga derived from the 59th mēlakarta, Dharmavati:

\[ s m p d n s = s n d p m g r s \]  
\[ (G. L.) \]

DHÍRAMATI, (1) a janya rāga derived from the 13th mēla, Gāyakapriya:

\[ s m p d s = s d m r g r s \]  
\[ (S. K.) \]

(2) a janya rāga derived from the 29th mēla, Dhíra sˈankarabharaṇa:

\[ s g r g m p n d s = s n p d s p m g r s \]  
\[ (G. L.) \]

DHÍRA SˈANKARĀBHARAṆAM, the name of the 29th mēlakarta:

\[ s r g m p d n s = s n d p m g r s \]

Besides shadja and panchama, the notes taken by this karta are: chatusˈruti rishabha, antara gāndhāra, sˈuddha madhyama, chatusˈruti dhaivata and kākali nishāda.

DHÍRASĀVĔRI, a janya rāga derived from the 69th mēla, Dhātuvardhanī:

\[ s r g m p d n s = s d p m g r s \]  
\[ (G. L.) \]

DHÍRA SVARŪPĪ, a janya rāga derived from the 49th mēla, Dhavalāmbари:

\[ s r g m p d n s = s d n p m g s \]  
\[ (G. L.) \]

DHÍRA SVARŪPĪṆI, same as the janya rāga, Dhíra svarūpi.  
\[ (G. V. P.) \]

DHÍSHAṆĀRATI, a janya rāga derived from the 15th mēlakarta, Māyāmālavagāula:

\[ s r g m d n s = s n d p d m r s n d n s \]  
\[ (S. S. P. S.) \]
DHIVAKRIYA, a janya rāga derived from the 49th mēla, Dhavalāmbāri:

\[ srmpds - sndpmgrs \] (S. S. P. S.)

DHOL, (DHOLU, Tel.; TAVIL, Tam). This is the drum used to provide rhythmic accompaniment in Nāgāsvaram concerts in South India. The loudness of this drum matches aptly with the loud tone of the nāgāsvaram.

The Nāgāsvaram band is intended for out-door music. It is appropriately called the Periya (big) mēlam. As against this is the Chinnā (small) mēlam or the Dance band. The Dance band is intended for being performed indoors and the instrumental music herein is soft and pleasing.

The Dhol consists of a cylindrical shell, hollowed out of a solid block of wood. It is about 20 inches long and 12 inches in diameter. The skin on the two sides is stretched over hempen hoops fastened to the shell and strained by means of leather thongs inter-laced. A band of leather passing round the shell along the middle over the braces serves to tighten the instrument up to the desired pitch. The thickness of the wall of the shell varies from 1/8 to 1/10 of an inch. The right head is the main playing head. This head is played by the right hand, wrist and fingers. The left head is struck with a stick held in the left hand. This is a plain-faced drum. Just as in the mridangam, there are also the right-handed and left-handed performers on the Dhol. The Dhol is the wedding drum of India.

Rāja dhūl is the martial drum.

DHÖLAK, a two-faced drum.

DHÖLKI, a smaller Dhol used by women in the Deccan.

DHORIKA, a rāga mentioned in the Hāmśa vilāsa.

DHHRUPAD, see under Dhruvapada.

DHUTARŪPA, a janya rāga derived from the 34th mēla, Vāgadhiśvari:

\[ srmpds - spmgmgrs \] (S. S. P. S.)

DHURUTI VARDHANI, a janya rāga derived from the 29th mēla, Dhirā vankara-bharaṇa:

\[ sgmpds - sndpmgrs \] (S. K.)

DHURVA (TĀLA), the name of the first of the sūlādi sapta tālas; its component angas are; laghu, drutam, laghū, laghū [\[ | O | | ]

DHURVA, a kind of musical composition referred to by Bharata in his Nātya sāstra and used in dramas.

Dhruvas were classified into:

Pravēśīki, Kshēpaki, Prāśādaki, Antardhūrava and Naishkrāmika dhruvā.

The ancient rāga, Gāndhārōdīchyava was used in Dhruvā gānam.

DHURVA, the introductory section of a song corresponding to the Pallavi and repeated as a kind of chorus at the end of each subsequent section of the song. In the Gīta Gōvinda of Jayadēva, this section is seen.

DHURVA, one of the four dhātus or component limbs of the prabandhas of ancient and medieval times, the other three being Udgrāha, Mēlāpaka and Ābhōga. The Dhruva was the essential or the constant section of the form, prabandha.

DHURVA, one of the eight Mārga Kriyāśāhakas or 8 modes of reckoning tāla angas according to the Mārgi system. This was a saśābda kriya and consisted in cauterization or snapping of fingers with sound.

DHURVĀ GĀNAM, Music or the Recital of the Dhruvas or the songs used in the dramas of ancient times.
DHUVAKA, one of the eight Des'ya Kriyāshṭakas or 8 modes of reckoning tāḷa angas according to the des'ī system. Dhruvaka consists in cauterization or snapping of fingers without producing sound. This was a nis-śabda kriya.

DHUVAPADA (DHRUPAD), a form of song in Hindusthani music. It is sung in slow tempo and has the sections: Āstāl, Antarā, Sanchārī and Ābhāg. Rājā Man Singh of Gwalior (1498 — 1517 A. D.) is generally considered the father of this type of composition. The compass of this form generally extends over three octaves.

DHUVRA RUPAKA, a kind of time-measure met with in gitās. In a gita set in Dhruva rūpaka tāḷa, there are two drutas and two laghus at the start and these are followed by the normal rūpaka tāḷa āvartas i.e. drutam, laghu, dratam, laghu etc. If the gita consists of two sections or khaṇḍikas, this rhythmic arrangement will be noticed at the commencement of the second section also. The gita Areśānaka in Nāga rāga is a good example.

DHUVRA VIṆĀ, the experimental viṇā used in the Dhruva viṇā—chala viṇā experiment for demonstrating the 22 śrūtis and wherein the pitch of the strings was kept constant. It was also called Achkāla viṇā. The opposite of this was the chala viṇā wherein the pitch of the seven strings was reduced, step by step, in four stages. The frequencies of the strings in the four stages were reduced respectively by the intervals of 81/80, 256/243, 25/24 and 81/80 or 22, 90, 70 and 22 cents respectively. The sum total reduction effected during the four stages was the interval of a chatuśrūti, 9/8 or 204 cents.

DHŪḌI MALLĀR, a rāga of Hindusthani music. (C. B. N.)

DHŪMĀLA, a janya rāga derived from the 42nd mēla, Raghupriya:

\[ s r g m d n — p m r g r s \] (S. S. P. S.)

DHUN, a popular song of Hindusthani music.

DHŪNA, the rāga of the song Anjani Kumāra of Tulasī dāsa (T. P. K’s Bhagavad Bha贾ana Padhathi P. 50).

DHUNI BHĪNNASHAḌJAM, the name of the 9th mēla in the asampūraṇa mēla paddhati.

DHU-NU (MĒLÄ), the svara mnemonics signifying the sixth mēla of a chakra in the scheme of 72 mēlakartas. The phrase dhū-nu signifies the notes, šaṭṛuti dhaivata and kākāli nishāda. This is the Sha-type mēla.

DHŪRJAṬI PRIYA, a janya rāga derived from the 30th mēla, Nāgānandini:

\[ s r m p d n s — s n d p m r s \] (S. S. P. S.)

DHŪRVĀNKI, a janya rāga derived from the 29th mēla, Dhira s’ankarābharaṇa:

\[ s r m p d s — s n p d p m g r s \] (G. L.)

DHŪŚARAVARNI, a janya rāga derived from the 19th mēla, Jhankāradhvani:

\[ s r p d n s — s n d p r s \] (S. S. P. S.)

DHŪṬI RĀGA, a class of rāgas mentioned in some works. This denotes a messenger (lady) rāga. This belongs to the Rāga-Rāgiṇi parivāra system of Rāga classification.

DHVAJAKRIYĀ, a janya rāga derived from the 27th mēla, Sarasāngi:

\[ s r g m p s — s n p m g m r g r s \] (S. K.)

DHVAJONNATAM, a janya rāga derived from the 29th mēla, Dhira s’ankarābharaṇa:

\[ s r g m d n s — s p m g r s \] (P. S. Ms. and S. K.)
DHVANI, literally sound. In the Dattilam, this word is used in the sense of s’ruti. The author talks of 22 dhvanis (s’rutis) in the octave.

DHVAU JHENKARAM, a janya raga derived from the 29th mela, Dhira s’ankarabharaṇa.

\[ s r g m d n s - s n d m g r s \]  
(P. S. Ms.)

DIATONIC SEMITONE, the pūrṇa dvi. s’ruti interval—frequency 16/15. This interval exists between the antara gāndhāra and s’udhā madhyama.

DIGU JĀRU, (Tel.) the descending glide. This is a grace involved in gliding down from one note to another lower note without at the same time giving an aural impression of the individuality of the intervening note or notes. This is a variety of the gamaka, ullaśita.

DIGVIJAYAM, one of the 124 tālas mentioned in the Telugu work, Rāga tāla Chintāmaṇi (17th cent.)

DIK. literally direction; same as Diśi. The word ‘Dik’ is used in Būtā sankhyā to denote number ten. In the work Saorāṇavam, the word signifies the tenth svarāsthāna corresponding to chatus’ruti dhaivata, in the gamut of 12 notes.

DIKSHĀNGI, a janya raga derived from the 46th mela, Shāqvidhāmārgiṇi:

\[ s r s m p d n s - s n d p m g s r s \]  
(S. S. P S.)

DILIPA KAM, a janya rāga derived from the 22nd mela, Khararārapriya:

\[ s r g m p n d n p d n s - s n d p m g r s \]

One of the rāgas which we owe to Tyāgarāja. His “Rāmā niyega” in this rāga is a wellknown classical piece. This rāga takes a trisvara vakra ārohaṇa.

DILRŪBA, a North Indian stringed instrument with frets and played with a bow. It as a mellow, delicate and sweet tone. It is used as an accompaniment in concerts of Hindusthāni music.

The Dilrūba has a belly covered with sheep parchment. It has 19 frets and these are movable, and not fixed as in the South Indian Viṇā. It has four main playing strings and 22 sympathetic strings passing underneath. The instrument is about three feet long and the width of the belly is about six inches. The bow made of horse-hair is about 1½ feet long. The instrument is held vertical and bowed underneath and played. The strings are tuned to the notes: \( s p s m \). The madhyama string is the principal string. The lower octave strings are of brass and the middle octave strings are of steel.

DINADYUTI, a janya rāga derived from the 20th mēlakarta, Naṭṭhabhairavī:

\[ s r g m p n s - s n d p m g m r g s \]  
(S. K.)

DINAKARA KANTI, a janya rāga derived from the 27th mēlakarta, Sarasāngī:

\[ s m g m p s - s n d p m g s \]

DINĪ, a Mahraṭṭi musical form sung in Kāthā kālakhēpams.

DINĪ, a kind of musical instrument.

DINIMA a small drum. It is mentioned in the Rāmāyaṇa. It is a variety of parai.

DINDIRA, a kind of musical instrument.

DIPADAIR, (Tam.) same as Dvipada (see under Dvipada). The Rāma nāṭakam of Aruṇāchala Kavirāyar contains many fine Dipadais.

DIPAHA NASTA, mentioned in the Brihadārtham purāṇa, as one of the dāsi rāgas of Dipaka (one of the six primary rāgas).
DÍPAKA, one of the classical 108 tālas, having the following angas; two drutas, two laghus and two gurus 0 0 1 1 8 8 (7 mātras for an āvarta).

DÍPAKA, one of the six primary rāgas mentioned in the Brihadādharmā purāṇa. Mentioned also in the Sangita rāṇākara and other ancient works. The Sangita sudhā mentions it as one of the 21 Rāgāṅgās.

DÍPAKAM, a janya rāga derived from the 51st mēlakarta, Kāmavardhāni:

\[ s g m p d p s - s n d n p m g r s \] (S. K.)

One of the few ubhaya vakrā rāgas- Tyāgarāja's "Kālāca nercchina" is a wellknown kriti in this rāga.

DÍPA KARNA, mentioned in the Brihadādharmā purāṇa as one of the dāsi rāgas of Dipaka, a primary rāga.

DÍPĀKSHI, mentioned in the Brihadādharmā purāṇa as one of the dāsi rāgas of Dipaka, a primary rāga.

DÍPA RĀGA, a rāga mentioned in Pārvatīdeva's Sangita samayā śīra.

DÍPARAM, a janya rāga derived from the 10th mēlakarta, Nāṭakapriya:

\[ s r g m p d n s - s n d n p m g r s \]

DÍPAVAKTRA, mentioned in the Brihadādharmā purāṇa as one of the dāsi rāgas of Dipaka, a primary rāga.

DÍPAVARNA, mentioned in the Brihadādharmā purāṇa as one of the dāsi rāgas of Dipaka, a primary rāga.

DÍPIKA, a rāga mentioned in the Chātur-danḍi Prakāśika; same as Dipakam.

DÍPIKĀ VASANTAM, a janya rāga derived from the 20th mēlakarta, Nāṭabhairavi:

\[ s g m p d p n s - s d p m r s \] (S. K.)

DÍPINI JĀTI PRABANDHA, the prabandha composition which had four of the six angas of the form, prabandha (see under prabandha).

DÍPTA, one of the five jātis—(characteristics) mentioned for the 22 s'rutis by Sāṅgadeva. Dīpta means shining or illustrious. The other four s'ruti jātis are, Āyata, Karuṇa, Mṛdu and Madhya.

DÍPTA, a synonym for Plutā.

DÍPTIMATI, the name of the second rishabhā s'ruti in Nārada's nomenclature for the 22 s'rutis (see also under Śruti nomenclature).

DIRĀ, the name of the first Madhyama s'ruti in Nārada's nomenclature for the 22 s'rutis (see also under Śruti nomenclature).

DIRĀDAM, one of the derivatives of the Pālayāl, a major paṇ of Tamil music.

DIRGHA, long; a dirgha svarā is a long note and has a duration of two units time as opposed to a hrasva svarā, whose duration is only one unit time.

DIRGHADARSĪ, a janya rāga derived from the 65th mēlakarta, Meṭhakalyāṇī:

\[ s r m p d n d s - s n d p m g m s \] (P. S. Ms.)

DIRGHAKA, same as the rāga Dirghika (see under Dirghika).

DIRGHAMANGALI, a janya rāga derived from the 47th mēlakarta, Suvarṇāngī:

\[ s r m p d s - s d p m g r s \] (P. S. Ms.)
Dīrghanandini

Dīrghanandini, a janya rāga derived from the 40th mēla, Naṇamittam:
\[ \text{ṣ ṛ g m d p m n} \rightarrow \text{d ṛ p m g r s ṣ ṇ ṅ ṁ p} \]  
(S. S. P. S.)

Dīrgha Tarangini, a janya rāga derived from the 20th mēla, Naṇṭhambhairavi:
\[ \text{s g m d n s} \rightarrow \text{s n d p m g m r g r s} \]  
(S. K.)

Dīrghika, a janya rāga derived from the 7th mēla, Sēnavati:
\[ \text{s r g d n s} \rightarrow \text{s n d g r s} \]  
(S. S. P. S.)

Dīṣī, denotes the number ten in musical mnemonics (Bhūta sankhyā). The tenth chakra in the scheme of 72 mēlakartas and comprising mēlas 55–60 bears the name Dīṣī.

Dīṣī-bhū, signifies the fourth mēla in the X chakra—58.

Dīṣī-gō, signifies the third mēla in the X chakra—57.

Dīṣī-mā, signifies the fifth mēla in the X chakra—59.

Dīṣī-pā, signifies the first mēla in the X chakra—55.

Dīṣī-shā, signifies the sixth mēla in the X chakra—60.

Dīṣī-gri, signifies the second mēla in the X chakra—56.

Ditone, an interval comprising two major tones—9/8 × 9/8 = 81/64. This is called the Chyuta madhyama gāṇḍhāra and is the Pythagorean Major third.

Dīvikāmāntini, a janya rāga derived from the 20th mēla, Naṇṭhambhairavi:
\[ \text{s g r g m p d p s} \rightarrow \text{s n d p m r s} \]  
(S. K.)

Dīvīṭi Vādyam, a two-faced drum used by the rural folk in the Āndhra deśa. The right side is struck with a stick and the left side is played with a bent stick.

Dīvyāvarāṭi, one of the derivatives of the Kuṇīṭi yāzh. Dīvyā varāṭi is one of the 183 pāṭs referred to in the Pingaladai.

Dīvyā Bāuli, a janya rāga derived from the 16th mēlakarta; Māyāmālavaṅgāla:
\[ \text{s r g p n s} \rightarrow \text{s d p m g r g s} \]  
(S. K.)

Dīvyābharaṇam, a janya rāga derived from the 21st mēla, Karavāṇi:
\[ \text{s r g m p n s} \rightarrow \text{s n p m g r s} \]  
(G. V. P.)

Dīvyā Gāṇḍhāram, a janya rāga derived from the 18th mēla, Hāṭākāmbhari:
\[ \text{s m r Ṙ d n s} \rightarrow \text{s d n p m g s r s} \]  
(G. V. P.)

Dīvyā Gāṇḍhāri, a janya rāga derived from the 20th mēla, Naṇṭhambhairavi:
\[ \text{s g m p d n s} \rightarrow \text{s n p m g s} \]  
(S. K. and G. L.)

The G. V. P. mentions another rāga of the same name under this mēla and with the following ardōhaṇa and avaroḥaṇa:
\[ \text{s g r m p d s} \rightarrow \text{s n d d p m g r g s} \]

Dīvyā Gāndhi, a janya rāga derived from the 27th mēla, Sarasāṇi:
\[ \text{s r m d n g p s} \rightarrow \text{s n d p m g r s} \]  
(S. K.)

This is the rāga parallel to the rāga, Kathana kutūhālam but derived from the 27th mēla.

Dīvyā Kuntala, a janya rāga derived from the 48th mēla, Divyamaṇi:
\[ \text{s r g m p d s} \rightarrow \text{s n d p m g r s} \]  
(S. S. P. S.)

This is the rāga corresponding to Kāmbhōji but derived from the 48th mēla.

Dīvyalaghu, the name of the Dīvya sankīrṇa jāti laghu; consists of a beat and five finger-counts. Duration six akṣara kālas.
Plate XI

Papāt Vishnu Digambar (p. 162)

Dakshipāmūrti Pillai (p. 168)

Seven-stringed Violin (p. 159)

Chinese Harp (p. 168)
DIVYAMATI, a janya rāga derived from the 40th mēlakarta, Navanitam:

\[ s \ g \ m \ p \ d \ p \ n \ s - s \ n \ d \ p \ m \ g \ r \ s \]  
\[ (P. S. Ms.) \]

DIVYĀMBARI, a janya rāga derived from the 27th mēlakarta, Sarasāngi:

\[ s \ p \ m \ p \ d \ n \ s - s \ p \ n \ d \ p \ m \ g \ r \ s \]  
\[ (S. K.) \]

(The S. S. P. S. mentions another rāga of the same name under the 40th mēla and with the following ārohaṇa and āvarōhaṇa:

\[ s \ g \ r \ m \ p \ d \ p \ n \ s - s \ n \ d \ p \ m \ g \ r \ s \]

DIVYANĀMA KIRTANA, literally a song containing the names of the Lord and His praises and intended for being sung in bhajanās. The sāhitya consists of doxologies.

The Divyamanā kirtana is intended for congregational singing. Its music is very simple. It consists of a pallavi and a number of charaṇas. The charaṇas are sung to the same dhātu. Sometimes the pallavi is also couched in the same tune as that of the charaṇa. Sri Rāma Jaya Rāma (Yadukulakāmbhoji rāga - Jhampa tāla) of Tyāgarāja is a good example. Such compositions wherein the pallavi and the charaṇas are sung to the same dhātu are called Ėkadhātu Divyamanā kirtanas. Compositions like Pāhi Rāmachandra of Tyāgarāja (Sankarābharaṇa rāga - Ādi tāla) wherein the dhātu of the charaṇa is different from that of the pallavi are called Dvīdhātu Divyamanā kirtanas. In the Ėkadhātu Divyamanā kirtanas, the charaṇas are sung continuously without repeating the pallavi at the conclusion of each charaṇa. But in the Dvīdhātu Divyamanā kirtanas, the pallavi is sung at the end of each charaṇa. Tyāgarāja composed many Divyamanā kirtanas in Sanskrit and Telugu. Vijaya Gopāla is another composer of Divyamanā kirtanas in Sanskrit. The Divyamanā kirtanas are sung when the devotees, led by the Bhāgavat, make pradakṣiṇam (i.e. circumambulation or marching slowly round and round) of the sacred lamp brought and kept in the centre of the hall for the purpose.

DIVYANĀMA SANKIRTANAM, the name of that part of the bhajana when the sacred lamp kept near the Deity is brought to the centre of the hall and the leader of the Bhajana party in the company of devotees goes round and round the lamp slowly, singing Divyamanā kirtanas. At the conclusion of the Divyamanā Sankirtanam which may occupy about an hour, the lamp is taken back to its original place and then the Đolōtsavam is commenced.

DIVYA PANCHAMAM, a janya rāga derived from the 27th mēlakarta, Sarasāngi:

\[ s \ r \ g \ m \ s \ p \ m \ d \ n \ s - s \ n \ d \ p \ m \ g \ r \ s \]  
\[ (S. K.) \]

DIVYA PRABANDHAM, the name given to the collection of 4000 stanzas, composed by the 12 Vaishṇava Saints:

Poygaiyāzhvār, Būtattāzhvār,  
Pēyāzhvār, Tirumazhiraiyāzhvār,  
Nammāzhvār, Kulasekharāzhvār,  
Periyāzhvār, Toṇḍaradippōdīzhvār,  
Tiruppāṇāzhvār, Tirumangaiyāzhvār,  
Āṉiḷ and Madhurakavi.

DIVYA SANKIRṆA LAGHU, a variety of laghu reckoned with a beat and five finger counts and comprising six aksharakālas. This belongs to the Duitiya laghupancha jāṭis.
DIVYASENA, a janya raga derived from the 58th melakarta, Hemavati:

s r g m p å n s — s n d m g r m g s

(P. S. Ms.)

DIVYA TALAM, one of the talas, other than the classical list of 108, and mentioned in later works.

DIVYA TARANGINI, a janya raga derived from the 17th melakarta, Surya: kantam:

s r g m p s — s n d p m g r s

(S. K.)

DIVYA TORA, a janya raga derived from the 61st melakarta, Kantamani:

s r g p d s — s n d m g r s

(S. S. P. S.)

DOHARA, a kind of song of Mahrati origin and sung in Katha Kalakshetrams by Bhagavatars.

DOHYA, a raga mentioned under the group of Takka bhashas in the Sangita ratnakara.

DOKA, a janya raga derived from the 1st melakarta, Kanakangi:

s g p å n s — s n d p g s

(S. S. P. S.)

(This is the Valaji raga pattern under this mela.)

DOLAK, a two-faced drum, found all over India. It is simple in construction.

The shell is barrel-shaped and is hollowed out of a solid block of wood. The braces are of twine or of thick cotton thread and pass through circular rings of metal near the middle of the shell. These rings aid in tuning. The two heads are plain. In some Dolaks, on the central part of the inner side of the left side membrane, a thin paste is fixed. This helps in making the tone of the instrument melodious. The instrument is played with the hand. Dolak is used as a secondary rhythmic accompaniment in concerts.

Dolak Nannu Mea (19th cent.) of Pudukkojai was an eminent performer on this instrument and his Faran strokes drew the admiration of eminent contemporaries of his, like Mridangam Narayanaswami Appa.

DOLANA, a technique in Vina play referred to in the Raga vibodha of Somanatha.

DOLOTSAVAM, the name of the latter part of the second half of a bhajana performed in the orthodox style on Ekaadi and other important days. Dolotsavam begins at the conclusion of the Divyanama sankirtanam. Nalangu, Padyam, Lalai, Unjal and other ritualistic songs are sung during this part.

DOLOTSAVA PADDHATI, the sequence or order in which the different songs, items and rituals have to be gone through in dolotsavam.

DOMBAKI, a raga mentioned in the Sangita samaya sara of Parsvadeva. It is an audava raga with panchama and rishabha svaras deleted.

DOMBAKRTI, a raga mentioned in the Sangita ratnakara.

DOMBAKRIYA, one of the twenty bhashanga ragas mentioned in the Sangita sudha.

DOMBULI, a raga of the pullinga (masculine) type and mentioned in Narada's Sangita makananda.

DOMBULI, one of the classical 108 talas. It takes two laghus and an anudrutam | | An avarta equals 9 aksharas or 12 matras. In some works, the constituent angas of this tala are given as | | |
DOMKA (DHomka), a janya rāga derived from the 13th mēla, Gāyakapriya:

$s g p d n s — s n d p g s$

(This is the Valaji rāga pattern under this mēla.)

Dōsharahita rāga, a rāga totally free from any dōsha or defect. Such rāgas can be sung on all auspicious occasions. Rāgas like Mōhana, Madhyamāvati and Saurāśṭra are dōsharahita rāgas.

Dōsharahita Svarūpini, a janya rāga derived from the 63rd mēla-karta, Latāngī:

$p m p d n s g — r s n d p m p$

(S. S. P. S.)

Dō-Tāra, a two-stringed drone used in North India. The two strings are tuned to the same note i.e. the tonic note or the ādhiha shādja of the performer. The instrument has a gourd resonator and from it runs the dāṇḍi or the stem. At the other end of the stem, there are two pegs for the strings.

DOUBLE-FACED DRUM, a drum with two faces or heads, like the mridangam or tavil.

DOUBLE FLUTE, see under Double pipe.

DOUBLE-PIPE, a compound wind-instrument consisting of two pipes. It is of two kinds:

1. Where the pipes are of equal length and have no finger-holes; when blown simultaneously, these pipes give notes of the same pitch. Tiruchinnam is a good example.

2. Where one of the pipes gives the drone note and the other pipe is used for playing music; this other pipe is called the melody pipe or tune pipe or chanter. The snake-charmer's magudi and the bag pipe are good examples.

○ DOUBLE STOP, a fingering technique resorted to in playing on stringed instruments. This consists in stopping two strings by a finger or two fingers and playing upon the strings simultaneously. Thus in the violin, the index finger or the middle finger of the left hand may stop the first and the second strings simultaneously and by bowing on both the strings, two notes, a fifth apart may be simultaneously heard. In Gōtu-vādyam, by plucking simultaneously the sāraqi and the mandaram strings and by gliding the stick over both the strings, music, an octave apart can be played.

DOUBLE TONGUEING, a special technique in playing the flute and resorted to for playing passages in madhyama kāla. It consists in the articulation of two explosive consonants: tu and ku alternately.

DOXOLOGY, a hymn consisting of praises to God. The Divyanāma kirtanas are doxologies.

DRĀKSHA RASA, literally grape juice. Rasa is taste or flavour. Drāksha (grapes) rasa, Nālikeru (cocoanut) rasa and Kadali (plantain) rasa is a well-known classification in literature and musical compositions. This classification is based on the style, emotional appeal and rāsa bhāva of the works of a poet or composer. A fine example of drāksha rasa is furnished by the kritis of Tyāgarāja. The grapes taste sweet, the moment they are put in the mouth. It is all juice and no chaff. There is no effort involved in eating grapes. Tyāgarāja's compositions are simple, homely, polished, beautiful and charming. His style is refreshing, flowing, attractive and captivating. The rāga bhāva floats on his melodies like cream. The individuality of the rāga is lustrously patent at every part of his composition. Compositions coming under this category will appeal to the scholar as well as the lay person.

Compositions which require an effort to understand and which have to be studied
and heard over and over again before their intrinsic merits can be appreciated come under the heading Nālikēra rasa. To eat the cocoanut, one has to remove the fibrous rind, crack the shell and remove the pulp with a knife and then put it into his mouth. In compositions coming under this head, a laboured, learned, majestic, ornate, highly rhetorical and decorative style will be noticed. These compositions will appeal to the leisureed, learned and initiated few. A fine example of nālikēra rasa is provided by the kritis of Muthuswāmy Dikshitar.

Compositions which occupy a position intermediate between these two types come under the heading, Kadali rasa. To eat the plantain fruit, one has only to peel off the rind. A fine example of Kadali rasa is provided by the kritis of Śyāma Śāstri.

DRĀVATI, one of the chandrāma rāgas mentioned in Nārada’s Sangīta maṭaranda.

DRĀVIDA BHĀSHĀ, a rāga mentioned in the Sangīta ratnākara.

DRĀVIDA GĀNA ŚARVA BHAUMA, a title associated with Annayārya of Tirupati, one of the Tāllāpākam composers. The title means “Chakrāvartī or Emperor in South Indian music.”

DRĀVIDA GAUḌA, a rāga mentioned in the Sangīta samaya sāra under the heading, upānga sampūras.

This possibly referred to the Māyāmālavagauḷa rāga. This rāga is referred to in the Sangīta ratnākara and Sangīta sūdхи also.

DRĀVIDA GURJARI, a rāga referred to in the Sangīta samaya sāra, under the heading of upānga sampūras.

This rāga is referred to in the Sangīta ratnākara also.

DRĀVIDA PADAM, a padam in Tamil.

DRĀVIDA SĪṢU, the name by which Sāndkara refers to Tiruvānai Sambandar (the author of the Tevāram) in his Saundaryā Lahari, Sl. 75.

DRĀVIDA VARĀLĪ, a rāga referred to in the Sangīta samaya sāra under the heading of upānga sampūras.

DRĀVIDI, a rāga referred to in the Sangīta ratnākara.

DRĀVIDIAN MUSIC, the system of music that was in vogue amongst the ancient Tamils of South India. The śuddha māḷa of this musical system was the modern Harikāmbhoṭi rāga. The ancient Tamils were familiar with many scales, primary rāgas and secondary rāgas. They knew the method of deriving scales by the process of modal shift of tonic. The seven notes of the gamut were named Kural, Tuttam, Kaikīṭai, Uzai, Iḷi, Vijār and Tāram. The Yāzh (harp) was their principal concert instrument. The flute (ṇēṭṭ) and drum (ḷēṭṭ) were used as accompaniments. Evidences in ancient Tamil literature point to a very high degree of musical culture amongst them. The present day South Indian Music has in it the traits of all that was best in ancient Tamil music.

DRĀVIDI BHĀSHĀ, a rāga referred to in the Sangīta ratnākara.

DRISYA GĀNAM, sight singing i.e. singing from sight musical passages given in notation.

DRISYA GĀNA PARĪKSHA, a test in sight singing.

DRONE, a musical instrument used for providing the śruti or key-note. In an Indian concert it is kept sounding throughout the performance. Instead of resulting in mono-
tony, the drone music provides a most pleasing background and greatly enriches the effect.

Drones are of two kinds: monophonous and polyphonous. The Ektār and Ottu which give only single notes are instances of monophonous drones. A sruti box giving three notes s p s at the same time is an instance of a polyphonous drone. The Tambura is an instance of a chordophonic drone and the ottu an aerophonic drone. Drones are played on open strings. The Tambura is the best of the drones, since besides giving the notes manda shaḍja, manda panchama and madhya shaḍja (two sārāpiśis), it gives rich harmonics or overtones.

Drones may also be classified into those wherein the notes are produced successively as in the tambura and simultaneously as in the sruti box.

Some musicians prefer to have two drones for their concerts. The two drones may consist of a tambura and a sruti box or two tamburas. In the former case, the sruti box ensures that the tambura is tuned to the pitch required by the performer. Hindusthāni musicians generally have two tamburas for their concerts. One tambura is tuned in the normal manner i.e. manda panchama, two middle octave shaḍjas and manda shaḍja. In the other, while the sārāpiśis and the mandaram are tuned as before, the panchama string is tuned to the kākali nishāda. Since the kākali nishāda is the fifth harmonic note to be heard from the panchama string, this note goes pleasingly with the remaining notes given by the tambura. Both the tamburas herein are of the same size and are played by two persons simultaneously.

Mridangam Nārāyaṇaswāmi Appā used two tamburas for srutī accompaniment during his Saturday Bhajanas. One was of the normal size and the other was of a shorter length. The former tambura, called the Shaḍja sruti tambura was tuned to the usual notes: ṣ ṗ ṗ ṗ

i.e. manda panchama, two madhya shaḍjas and manda shaḍja. In the other tambura, called the Panchama sruti tambura, the two middle strings were tuned to the madhya śhāyi panchama, and the other two strings were tuned to the madhya shaḍja and manda panchama respectively. Thus the sequence of the notes heard was as follows:

s ṗ ṗ ṗ

Thus whereas the normal tambura gave three shaḍjas and one panchama, the shorter tambura gave three panchamas and one shaḍja. Thus the Shaḍja Panchamas were equally balanced and the effect was fascinating. The second tambura when played separately became a madhyama sruti tambura because the notes of the strings gave the relative impression of:

m s s s

Every musician who came to attend his bhajana was tempted to sing in the captivating musical atmosphere provided by the two drones.

Shaṭkāla Gōvinda Mārār (19th cent.), a famous singer of Travancore used a seven stringed tambura. It had two Panchamas, two Sārāpiśis, two Anusārāpiśis and a Mandaram.

DRUHIŅA PRIYA, a janya rāga derived from the 18th mēla, Hāṭakāmbari:

sr dpns—sdprs (S.S.P.S.)

DRUM, an avanaddha vādya or a skin-covered instrument. It consists of a hollow body, cylindrical, conical, mortar-shaped, barrel-shaped or hour-glass shaped. If conical, the membrane is tightly stretched over the broad end and in the other cases, the membrane is tightly stretched over the two open ends of the hollow body.
The drum-head is either struck with a stick (straight or curved) or grazed with a stick or played with the fingers.

In the Iqakka, the membrane is not permanently fixed and stretched. It is stretched over a separate circular frame. The performer holds this circular frame against the right head of the hollow body and by squeezing the tassel to the required extent with the left hand, he is able to produce notes of varying pitch. One is able to play simple tunes on the Iqakka in this manner. This phenomenon is of special interest from the point of view of instrumentation.

DRUMMER, one who plays the drum.

DRUMMING, the art of playing on drums.

DRUM SKIN, the tympanic membrane of the ear.

DRUM STICK, the stick used for striking the drum head. It may be plain as in the stick used for playing the tavil or padded as in the stick used for striking the kettle drum. The striking end of the stick is sometimes curved a in the stick used in striking the Damaram.

DRUTA KĀLA, quick tempo. This is the third degree of speed; the first and second degrees of speed are called the Vilambita kāla and Madhyama kāla respectively.

DRUTA LAYA, fast tempo.

DRUTAM, one of the six angas used in reckoning musical time; the duration of this anga is two aksharakālas; it is reckoned with a ghāta, (beat) and a visarjita, (waving of the hand); its symbol is ❌

DRUTA MERU, one of the 14 varieties of tāla prastāra.

DRUTASĒKHARAM, one of the shōda-sangas or 16 angas used in reckoning musical time; the duration of this anga is 3 akshara kālas; its symbol is ❌

DRUTASĒKHARA MĒRU, one of the 14 varieties of tāla prastāra.

DRUTA VARDHANAM, a janya rāga derived from the 29th mēla, Dhira sānkara-bharaṇa:

\[ s g m \ p \ d s -- s n d \ p \ m \ r \ g \ r s \] (P. S. Ms.)

DRUTA VIRĀMAM, same as Drutasekharam; see under Drutasekharam.

DRUTI, a janya rāga derived from the 65th mēla, Mēchakalyāṇi:

\[ s r g \ p \ m d n \ p \ d \ p s -- s n d \ p \ m \ r \ g \ m \ g \ s \] (P. S. Ms.)

DRUTI, the grace inherent in rapid play of musical passages (Sōmanātha's Rāga vibāda).

DRUVA KİRṆAVAM, a janya rāga derived from the 43rd mēla, Gavām bhūdhi:

\[ s r m \ p \ n \ d \ n \ s -- s n d \ p \ m \ g \ r \ g \ s \] (S. S. P. S.)

DRUVĀṆA PRIYA, same as the rāga Druhiṇapriya (see under Druhiṇapriya).

❖ DRUVA RŪPAKAM, a kind of time-measure met with only in gita compositions. The composition is set ostensibly in rūpaka tāla (chaturasra jāti), but at the commencement and the commencement of subsequent sections, if the gita has more than one khaṇḍika, there are two drutas and two laghus followed by the normal rūpaka tāla āvaras. The gita Aravanaka in Nāta rāga is a very good example. This gita has two khaṇḍikas or sections.

❖ D.-STRING, the third string of the violin and tuned to the note, panchama of the madra sthāyī. In violins tuned in madhyama s'rutī, this string is tuned to the ādhāra shadja or key-note.
DUKKA GHANȚĂRAM

DUKKA GHANȚĂRAM, a variety of Ghanjă rāga wherein the feeling of sorrow predominates. This rāga is used in Kathakali plays.

DUKKA RĀGAM, one of the derivatives of the ancient Tamil mode, Pālaiyāzh.

DUKKA RĀGAM, a rāga of a mournful character and used in Kathakali plays. Āhiri, Varāli and Punnāgavarāli are good examples.

DULCIMER, a stringed instrument wherein the strings were stretched over a resonance box. They were struck with two hammers and played. The instrument was played on open strings. The ancient Svaramangala was a dulcimer.

DUNDUBHI, a large conical drum. Its shell was made from the wood of the mango tree; it gave a powerful and terrific sound when played with a strong kōṇa (bent stick).

DUNDUBHI, same as the rāga Dundubhi priya (see below).

DUNDUBHIPRIYA, a janya rāga derived from the 48th mēḷa, Divyamaṇī:

$$s \ r \ g \ m \ p \ d \ n \ s = s \ n \ p \ m \ g \ r \ s \ (G. \ L.)$$

Lilagāṇa jāche of Tyāgarāja is a well-known kriti in this rāga.

DUNDUBHYĂGHĀTA, beater of the drum, Dundubhi.

DURAISĂMI AYYAR Maṇattatţai, (1865-1926) the distinguished singer, was the son of Maṇattatţai Vaidyanātha Ayyar, a brilliant Gāyaka of the 19th century. This Vaidyanātha Ayyar was a disciple of Nangavaram Nilakaṇṭaṇayyar, who was a direct disciple of the great composer, Tyāgarāja. Duraissami Ayyar lost his father when he was barely two years of age. He was brought up by his paternal uncle Maṇattatţai Rāmaswāmi Ayyar, who was also a sangīta vidvān. Under his uncle’s tutelage, he made good progress in music. Later he sang in concerts along with his uncle.

Maṇattatţai Duraissami Ayyar was a tall, fair skinned and stout person. He had a bass voice. His vocal concerts were characterised by deep scholarship and his manōdharma was of a high order. He had a gift for the rendering of Śāverī rāga for hours together at a stretch and this earned for him the title of Śāveri Duraissami Ayyar. He settled down in Madras. There he came into contact with Pallavi Śēshayyar, a distinguished composer. Duraissami Ayyar learnt many of Śēshayyar’s compositions and sang them in a remarkable manner. He earned the love, esteem and affection of Pallavi Śēshayyar and the latter taught him not only his own compositions but also the higher aspects of the science of music. Duraissami Ayyar was a close friend of Tiruvottiyur Tyāgayyar, the son of Vinā Kuppayyar and sang in the music festivals conducted by him in his residence at 89, Ramaswamy Street, George Town, Madras. Duraissami Ayyar was the President of The Thyāga Brahma Sabha, Madras and his Shashṭiabadtapūrti (61st birthday) was celebrated with great eclat by his disciples, friends, admirers and sangīta vidvāns on Thursday the 3rd September 1925.

The author of this Dictionary of South Indian Music and Musicians has had the fortune and privilege of learning music under this eminent vidvān.

DURAISĂMI AYYAR Pallavi, a contemporary of Tyāgarāja and a brilliant Pallavi singer and composer. He was also called Madhyārjunanam Duraissami Ayyar. He has composed varṇas and kritis in Telugu with the signature Subrahmanya. His father was Sūryanārāyaṇa and his mother Venkaṭavēshi. His
maternal grand-father was Nayam Venkaṭa-subbayyar. Duraisāmi Ayyar placed his two sons, Gōvinda s'ivan and Sabhāpāti under the tutelage of Tyāgarāja. Gōvinda s'ivan died without issue. Sabhāpāti's son was Sambāsīva Ayyar (1837-1898). He provided Violin accompaniment to Mahā Vaidyanātha Ayyar. Sambāsīva Ayyar's son was Vidvān Sabhēsa Ayyar (1872-1948), the first Principal of the Rajah Appāmalai Music College, Chidambaram.

Pallavi Duraisāmi Ayyar was born in Tiruvaliyāru in Tanjore District. He lived only for 34 years of age. He enjoyed the patronage of Mahārājāh Sarabhōjī of Tanjore. He was appointed a court musician on a salary of 100 pon-s (a pon or gold piece was equal to 5/8 of a Rupee). He was a very good painter, a rare accomplishment in a musician. He painted more than 200 pictures and about 17 of them are with the surviving descendants of his great-grand-son, Sabhēsa Ayyar. The pictures are painted on hand-made paper and are beautifully coloured. The song composed by him on the theme of each picture is written in his own hand in Telugu script, below the concerned picture. The handwriting looks like print. The composer himself is represented as standing at one end of the picture as a devotee of Nāṭarāja. The golden images of Nāṭarāja and Śiva-kāmasundari worshipped by him are still in his family. His Ādīna mā Haruḍu in Pharaḍ rāga is a well-known composition.

He once sprang a surprise on Bobbili Kesavayya by his deft handling of the Pallavi: Chellunatarāgī modī in Pantuvarālī rāga, Chāpu tāla.

DURAIṢĀMI AYYAR Puliyur, the composer of the well-known kriti in Nāṭa rāga, Ādi tāla, Sarasiruḥsaṇapriya in praise of the Goddess of music, Sarasvati.

DURAIṢĀMI AYYAR, T. A., the son of Appu Bhāgavatara. Appu Bhāgavatara, was a disciple of Paramēśwara Bhāgavatara, the illustrious singer who adorned the court of Swāti Tirunāl Mahārājāh of Travancore. Appu Bhāgavatara later settled down in Cochin and became a palace musician. Duraiṣāmi Ayyar was the eldest son of Appu Bhāgavatara. He lost his father when 12 years of age. He studied music and soon became a good singer. He qualified for law and enjoyed a lucrative practice at the Cochin Bar. He had a rich, melodious and attractive voice and was an adept in singing pallavis. His younger brother Krishṇayyar was a good violinist.

DURAIṢĀMIK KAVIRĀYAR, a composer of Tamil kirtanas on Lord Paṭhaṭṭāndavar (Sub. rahmaṇya). He signed his compositions with his own name. "Innum paramugameno" in Bēgāḍa rāga—Rūpaka tāla is a well-known kirtana of his.

DURBALA SVĀRĀ, literally a weak note. In some rāgas, a note or two may be durbaḷ svaras. Such notes cannot be stressed. They can neither occur as jaṭā svaras nor as dirgha svaras. Gāndhāra in Ārabhi rāga is a good example of a durbala svara.

DURDHA KHYĀYAM, a janya rāga derived from the 28th mēḷa, Harikāmbhojī:

\[ s \ r \ m \ p \ d \ s - s \ n \ p \ m \ r \ g \ m \ r \ s \ ]

(S. S. P. S.)

DURGA, the rāga corresponding to Suddha sāvēri in the music of North India. It is a janya of the Śankarābharaṇa mēḷa or Bilāval thāṭ:

\[ s \ r \ m \ p \ d \ s - s \ d \ p \ m \ r \ s \ ]

DURITA NIVĀRINĪ, a janya rāga derived from the 28th mēḷa, Harikāmbhojī:

\[ s \ g \ r \ m \ p \ m \ d \ s - s \ n \ d \ p \ m \ g \ r \ g \ s \ ]

DURUVA TĀLAM, one of the nava tāṭas or nine tāṭas mentioned in the Tamil work, Bhārata śastirām.
Plate XII

Ashtabhuja Krishna (p. 150)

Nataraja with the Damaru in his hand (p. 96)

Kaikalanathamurti, playing the Dakki (p. 160)
DŪRVĀHI

DŪRVĀHI, a janya rāga derived from the 29th mēla, Dhīra s'ankarābharaṇa:

\[ s r m p d s \rightarrow s n p d p m g r s \] (S. K.)

DUSHKARA, the name of the Khaṇḍa jāti Tripuṭa tāla: | s ○ ○ An āvarta is equal to 9 akṣhara-kālas.

DVĀDAS'A CHAKRAS, the twelve chakras or sections into which the scheme of 72 mēla-kartas is divided. Each chakra comprises six melas. The names of the 12 chakras are: Indu, Nētra, Agni, Vedā, Bāṇa, Rutsa, Rishi, Vasu, Brahma, Dīśi, Rūdra and Āditya.

DVĀDAS'A MUDRA-S, the 12 kinds of mudras figuring in musical compositions. Mudras are names introduced into the sāhitya of a musical composition to signify facts like its composer, rāga, tāla, type, etc. It is however not obligatory on the part of a composer to introduce any or all the mudras in a musical composition.

The 12 Mudras are:

1. Vaggeyakara mudra, the ankītam or the signature of a composer. This is of two kinds:

   a) Svanama mudra, wherein the composer's own name figures as the signature; as in the instances of Tyāgarāja, Jayädēva and Nārāyaṇa Tīrtha;

   b) Itara nāma mudra, wherein the composer has resorted to another name for the purpose, as in the instances of Mūthuśwāny Dikshitar (Guruguha), Subbarāya Sāstri (Kumāra) and Patnam Subrahmaṇya Ayyar (Venkates'a).

2. Rāga mudra, the name of the rāga of the composition or a section of it. This is seen in lakṣaṇa gītas and rāgamālikas.

   (3) Tāla mudra, the name of the tāla. This is seen in tālamālikas and rāga tāla mālikas.

   (4) Āchārya mudra, the name of the preceptor of the composer:

   (5) Rāja mudra, the name of the patron of the composer. This is seen in some padas, varṣas and tillānās.

   (6) Prabandha mudra, the name of the type of the musical form like kriti, padam, rāgamālikā, tillānā etc.

   (7) Nāyaka mudra, the name of the nāyaka to whom the composition is addressed. This usually occurs in padas.

   (8) Sthala mudra or Kṣetra mudra, the name of the shrine in praise of which the song is composed. This is seen in the Tāvāram, Tiruppugazh and Kṣetra kritis.

   (9) Vamsa mudra, the name of the vamsa, kula, gōtra, sūtra, parents, etc. of the composer or that of a person in whose honour the song is composed.

   (10) Biruda mudra, the name of the biruda or the title associated with the composer of the piece or associated with the person in whose honour the piece is composed.

   (11) Lakṣaṇa grantha mudra, the name of the significant lakṣaṇa grantha mastered by the composer.

   (12) Itara mudra-s, under this heading come the miscellaneous mudras like the chhandas mudra, samvatsara mudra, bhakti mudra (9 kinds of bhakti, or devotion), chakra mudra (as in the Navā-varaṇa kirtanas) etc.

DVĀDAS'A SVARASTHĀNA'S, the twelve svarasthānas in an octave.
DVAYÂNUGAM, refers to a musical instrument which was used as an accompaniment to both vocal music and dance.

From the point of view of their use, musical instruments have been classified by Sāngadeva in his Sangita ratnākara into:

(1) Sushkam, when the instrument was played solo (Ex. viṇa).

(2) Gitanugam, when it was used as an accompaniment to vocal music. (Ex. the Yāzh).

(3) Nrittanugam, when it was used as an accompaniment to dance. (Ex. flute).

(4) Dvayanugam, when it was used as an accompaniment to both vocal music and dance. (Ex. mridangam).

Adiyārkkunālar in his commentary on the Silappadikaram, refers to this classification, but mentions ubhayanugam instead of dvayanugam, which however, means the same thing.
DVI-ANYASVARA BHĀSHĀNGA RĀGA

DVI-ANYASVARA BHĀSHĀNGA RĀGA, a bhāshānga rāga taking two anya svaras or foreign notes. Hindusthānī Behāg rāga is a good example. This rāga is a janya of the 29th mēlakarta, Dhīra vānkarābhārāṇa and takes the foreign notes, prati madhyama and kāvīki nishāda.

DVIDHĀTU PRABANDHA, a musical composition which had the two sections, Udgrāha and Dhruva. Jayadeva’s Ashtapadi hymns are examples of dvidhātu prabandhas.

DVĪGUNA, the quality of double-ness. The frequency of the tāra shadja is twice that of the madhya shadja. The frequency of the ati tāra shadja is twice that of the tāra shadja and four times that of the madhya shadja. Thus there is this relationship of dvīguna (1:2) between a note and its octave. The frequencies of the octave notes proceed in geometric progression.

DVĪJĀVANTI, also called Jujāvanti. This is a janya rāga derived from the 28th mēla, Harikāmbhoji:

\[ s r m p n s — s n d p m g r g s \]

This is a bhāshānga rāga taking the anya svara, sādhāraṇa gāndhāra. This note occurs in the phrases \( r m G R R S \). Rishabha and Madhyama are its jīva svaras. These notes occur as long notes and are rendered with the kampita gamaka. In the phrase \( r g m r G \) the gāndhāra sometimes occurs as sādhāraṇa and sometimes as antara. This is a dēśya rāga and can be sung at all times. It corresponds to the rāga Jayajayavanti of Hindusthānī music.

Cheta Sri Balakrishnam bhajare of Muthuswāmy Dikshitar is a classical kriti in this rāga.

DVIKAŁA, a case wherein there are two kālas or minor units for each count or kriya of the tāla (see under tāla dāva prāṇas).

DVĪKHĀNDĀ GĪTA, a gīta with two khanḍīkās or sections; the gīta, Kamaśa jadala (Kalyāṇī rāga) is a good example.

DVIMUDRAKĀRA, a composer who has resorted to two kinds of mudras in his compositions. Bhadrachala Rāmadās sometimes uses the ankitam, Rāmadāsa and at other times the signature Bhadravaiṣa or its synonyms. Gopālakrishṇa Bhārati uses the signatures, Gopālakrishṇa and the shortened form, Bālakṛṣṇa.

DVIMUDRA PRABANDHA, a musical composition containing any two of the dvādasā mudras. The Nityakalyāṇi Ragamalika for instance, contains the Vāgseyakara mudra and the Rāga mudra.

DVIMUKHAPRIYA, a janya rāga derived from the 65th mēlakarta, Mēchakalyāṇi:

\[ s g r m p n s — s n d m g r s \]

(D.V.S. Ms.)

DVIPADA, a musical form figuring in operas and set to time. It is a distich or a couplet. It is called Iranḍaṭikāṇṇi in Tamil and consists of two pādās or lines of poetry. It is used in dialogues.

DVIPAVATI, a janya rāga derived from the 61st mēlakarta, Kāntāmaṇi:

\[ s r m p d n s — s n d p m r s \]

DVIRADAGĀMINI, a janya rāga derived from the 66th mēlakarta, Chitrāmbhari:

\[ s r m p d n s — s n d p m r s \]

DVĪSRUTI DHAIVATA, the second śrutī dha; frequency 8/5. It is used in Todi rāga.

DVĪSRUTI INTERVAL, an interval of two śrutis or a semitone. When the interval is 16/15 it is called a pūrṇa dvīsruti interval. This is the diatonic semitone (112 cents). When its value is slightly less, i.e. 135/128, it is called a nyūna dvīsruti interval (92 cents).
DVIS'RUTI RISHABHA, the second s'ruti ri; frequency 16/15. This is used in the Toḍi rāga.

DVISVARA VAKRA RAGA, a vakra rāga with two vakra svaras in both its ārōhaṇa and avarōhaṇa.

DVISVARA VARJA RAGA, a rāga with two of the saptā svaras deleted i.e. an aṇḍava rāga.

DVITĪYA, the 2nd note of the Sāmagaṇa scale in the downward order, corresponding to the Rishabha svara.

DVITĪYA, one of the classical 108 tālas and consisting of the angas; drutam, laghu, drutam ○  ○ Āvarta=2 mātras.

DVITĪYA BANGĀLA, one of the ten prasiddha (wellknown) dēśī rāgas mentioned in the Sāṅgīta ratnākara.

DVITĪYA GAUDI, a rāga mentioned in the Sāṅgīta ratnākara.

DVITĪYA GHANA PANCHAKAM, a second set of five ghana rāgas comprising Kēdāraṃ, Nārāyanagauḷa, Rātīgauḷa, Sārangaṇā and Baulī. The first set of five ghana rāgas include the wellknown, Nāṭa, Gauḷa, Ārabhi, S'rīrāga and Varāḷi.

DVITĪYA KĀLA, second degree of speed.

DVITĪYA KĀMŌDA, one of the ten prasiddha (wellknown) dēśī rāgas mentioned in the Sāṅgīta ratnākara.

DVITĪYA KEDĀRA, a variety of Kēdāra rāga mentioned by Śōmanātha in his Rāga víbodha in Chapter IV—sl. 38. He says that this rāga is sampūrṇa, has ni for graha, nyāsa and amsa and should be sung in the night.

DVITĪYA LALITA, a variety of Lalita rāga mentioned in the Sāṅgīta ratnākara.

DVITĪYA PANCHAMAM, the second section of a pallavi (māndhārma sangīta) comprising that part of the theme from the padagārham till the end. In an Ādi tāla pallavi of the length of one āvarta, the dvitiyāṅgam will comprise the music covered by the two drutās. The rest of the pallavi will form the Prathamāṅgam.

DVITĪYA PANCHAMAM, a janya rāga derived from the 69th mēlakarta, Dhātu-vardhanī:

s r g m p n p s — s n d p m r g m r s (J)

DVITĪYA RAGAVARDHANI, the second section of the main part of the body of the rāga ālāpana. The sāncāras herein are principally confined to the madhya sthāyī, with occasional flights in the other octaves. The sāncāras in this section in particular reveal the individuality, creative talents and imaginative skill of the performer.

DVITĪYA SAINDHAVI, a variety of Saindhavi rāga mentioned in the Sāṅgīta ratnākara.

DVITĪYA SAURĀŚṬRI, a variety of Saurāśṭra rāga mentioned in the Sāṅgīta ratnākara.

DVITĪYA VIDĀRI, the concluding part of that section of the rāga ālāpana known as Dvitiya rāga vardhani (see above).

DYUTI MALINI, a janya rāga derived from the 20th mēlakarta, Naṭhabhairavi:

s g r g m p n d n s — s n d n p m r s (S, K.)

E

E, the third note of the scale in European music, corresponding to the gāndhāra svara of Indian music.

ECHO, a reflected sound. Echoes are heard in large halls, temple corridors and hill sides. Echoes will be heard only when the
total of the distance traversed by the direct and the reflected sound is more than 75 ft. Since sound travels at the rate of 1100 ft. per second and since we are able to recognize two sounds distinctly as such, only when they are separated by a time-interval of at least 1/15th of a second, the reason for this minimum path distance of 75 ft. will be seen. Concert halls should be free from echoes. Echo effects may be enfeebled by covering the offending surfaces with sound absorbent materials.

**EĐAKA**, an hour-glass shaped drum used in Coorg. The shell is of metal.

**EĐDA PALAKA** (Tel. Yeḍḍa palaka), the belly or the flat circular plank of wood covering the top of the bowl of the viṇā. Small sound-holes in circles of about 2 inches diameter are bored on each side of the strings on this plank between the bridge and the daṇḍi or stem.

**EDGE TONES**, the tones produced on the flute by blowing a flat stream of air across the mouth-hole and against its opposite edge.

**EDIR MEŢTU**, (or[३] ṇw.ḷ?), the sliding bridge that is sometimes used in the tambura to increase the pitch of strings without resorting to the tuning pegs. This movable bridge is near the neck end and slides over the daṇḍī up to a particular point. The two sāraṇi strings and the panchamam pass over this bridge. When the pitch of the tambura has to be increased, the edirmeṭṭu is moved in the direction of the fixed bridge to the required length. This results in the reduction of the speaking length of the wires and the consequent increase of pitch. After the edirmeṭṭu is fixed in position, the mandaram string is raised to the required pitch by turning its peg. A lot of time is thus saved in tuning.

**EDUGAI**, the Tamil word signifying the second letter or the dvityākṣara prāsa in a line of poetry or composition.

**EĐUPPU**, the tamil word corresponding to graha, one of the ten elements of musical time. Eđuppu is the point at which the music starts in the tāla śvara. It is of three kinds: sama, atisya and anagana; sama eđuppu is a case wherein the music and the tāla start simultaneously; atisya eđuppu is a case wherein the music begins before the tāla and anagana eđuppu, is a case wherein the music begins after the commencement of the tāla.

**EĐUPU**, the name for the commencing stage of Rāgavardhani (the body of the rāga alāpana).

**EKADANĪ VIŅĀ**, a viṇā wherein the bowl and the daṇḍī are scooped out of a single block of wood and the head-piece is made from a separate piece of wood and joined to the daṇḍī.

**EKADHĀTU DIVYANĀMA KĪRTANA**, a Divyanāma kīrtana wherein the pallavi and the charāṇa have the same dhātu or tune; ex. Sri Rāma Jayarāma (Yadukulakāmbhoji rāga) of Tyāgarāja. In such compositions, the pallavi is not repeated at the end of the charāṇa. As opposed to this is the Dvidhātu divyanāmakārtana, wherein the dhātu of the charāṇa is different from that of the pallavi: ex. Sri Rāma Sri Rāma (Sahāna rāga) of Tyāgarāja. Herein the pallavi is sung at the end of each charāṇa.

**EKĀGHRAUNI**, a janya rāga derived from the 28th mālakarta, Harikāmbhoji:

\[ s \, r \, m \, p \, d \, n \, s \, r \, m \, p \, m \, r \, s \quad (S.K.) \]

**EKĀGRANI**, same as the rāga Ekāghrauni (see above).

\[ (P.S.Ms.) \]

**EKAKALĀ**, a variety of kālā (one of the ten elements of musical time) wherein for each tāla akshara or count, there is only one kālā.

**EKĀKSHARI**, a janya rāga derived from the 15th mālakarta, Māyāmālavagaula:

\[ s \, r \, g \, m \, p \, d \, n \, s \, s \, n \, p \, m \, r \, g \, m \, s \quad (S.K.) \]
EKALILA, a janya rāga derived from the 15th mēlakarta, Māyāmālavagaula:

\[ s \, r \, g \, r \, m \, p \, n \, d \, n \, p \, ā \, ś \, \hat{s} \, d \, p \, m \, g \, r \, s \]  
(S. K.)

EKALLAN, a person who is able to give a complete performance by himself without the help of any accompaniment; as opposed to the Ekallan Yaman, who needs the musical accompaniment is the of another person and the Brinda gāyana, who needs the accompaniment of a number of persons i.e., an orchestral accompaniment.

EKAMUDRA, a composer who has used in his compositions only one type of Vāggésakāra mudra. For example, Tyāgarāja Jayadēva and Nārāyaṇa Tīttha. The suffixes to the composer’s name may however differ. For instance, we have the forms: Tyāgarāja-nuta, Tyāgarājārāchita, Tyāgarāja sannuta etc.

EKAMUDRA PRABANDHA, a musical composition which contains only one of the dvādasa (twelve) mudras. A kriti like Mokshamugalada (Sāramati rāga) containing only the signature of the composer is an instance of an Ekamudra prabandha.

EKANDA VĪNĀ, a vīnā wherein the entire instrument is made from a single block of wood. Such a vīnā is uniformly responsive over the entire range of play. Professional performers prefer ekānda vīnas. In the ordinary vīnā, the bowl, the stem and the head-piece are made from separate pieces of wood and joined together. If these pieces are from the same tree, there is the assurance that the age of the wood being the same, the tone will be uniformly good. Compared to the ordinary vīnas, ekānda vīnas are slightly heavier. Sometimes Ekadaṇḍi vīnas are called Ekānda vīnas.

EKANIKHA, a janya rāga derived from the 15th mēlakarta, Māyāmālavagaula:

\[ s \, m \, g \, m \, p \, d \, n \, s \, \hat{s} \, n \, p \, m \, g \, r \, s \]  
(S. K.)

EKANTAVADYAM, an instrument like the Vīnā with a delightful, soft and pleasing tone and which can be enjoyed best when heard in ekāntam or solitude i.e. in a chamber.

EKAGAMELA VĪNĀ, the vīnā wherein a rāga pertaining to only one mēla can be performed at a time. This is the vīnā with movable frets and wherein with each change of mēla, the positions of one or more frets had to be changed in order to enable the new rāga to be played. As opposed to this is the Sarva rāga mēla vīnā, wherein the frets are fixed. The number of frets in the Ekara mēla vīnā is less than the number of frets in the Sarva rāga mēla vīnā. Rāmāmātya in his Svara mēla kalānīdhi (1550) refers to these two types of vīnas.

The Sūtr and the South Indian vīnā are respectively examples of the Eka rāga mēla vīnā and the Sarva rāga mēla vīnā.

EKASRUNGI, a janya rāga derived from 39th mēlakarta, Jhālavari:

\[ s \, r \, g \, m \, r \, p \, n \, d \, n \, p \, d \, p \, s \, \hat{s} \, n \, d \, p \, m \, g \, r \, s \]  
(S. S. P. S.)

EKASRUTI DHAIVATA, the note dha or A of frequency 128/81 (792 cents) and used in rāgas like Sāvēri. This is the note immediately above the panchama and below the sūddha dhaivata or kōmal dha in the scale of 22 sṛutis.

EKASRUTI INTERVAL, the interval of one sṛuti. The Ekasruti interval is an interval less than a semitone. The Ekaśruti interval is not a fixed unit or quantity. It has three values. In the order of magnitude or the increasing order of pitch, the three kinds of ekaśrut interval are:

1. Pramaṇa sṛuti 81/80 (Comma of Didymus = 22 cents)
2. Nyāna sṛuti 25/24 (Skhiasam 70 cents)
(3) **Pūrṇa śruti** 256/243 (Pythagorean Limma = 90 cents)

Thus the **Pūrṇa śruti** and the **Prāmaṇa śruti** stand for the highest and the lowest varieties of ekāśruti intervals, and the nyūna śruti, for the śruti interval between them. When it is said that two notes differ by an ēkāśruti interval, it may mean any one of these three values, but the position on the scale of the particular pair of notes will reveal the kind of the ēkāśruti interval between them.

**ĒKĀŚRUTI RISHABHA**, the note ri or D of frequency 256/243 (90 cents) and used in the Gauḷa rāga. This is the note immediately above the śaḍja and below the sūddha rishabha or komal rishabha in the scale of 22 śrūitis.

**ĒKĀŚVARA VAKRA RĀGA**, a vakra rāga with one vakra svara in both the ārohaṇa and avarohaṇa.

**ĒKA SVARA VARJA RĀGA**, a rāga wherein one svara is varja or absent. This is the same as śaḍja rāga. Śaḍja can never be deleted and it is only one of the remaining six svaras that may be made varja.

**ĒKA TĀLA**, the last of the seven principal tālas and consisting of a laghu only \( \frac{1}{7} \). This tāla is called Laghu tāla by Āhōbala in his *San. gita parijāta*.

**ĒKA TANTRI**, an one-stringed viṇā with a gourd of coconut shell; the other parts were made of Khadira wood or acacia catechu. This instrument is referred to in the *S. R.*

**ĒKA VĪRA**, the flute wherein the distance between the mouth-hole and the first finger-hole was one angula. The tāra sthāyi śaḍja was heard when finger-holes 1—7 of this flute were closed and blown.

**ĒKKĀLAM**, a straight trumpet of brass or copper having four tubes, fitting into one ano-

**EKKA JĀRU** (Tam.) an ascending glide. A type of gamaka wherein a graceful ascent is made from one note to another, without giving the impression of the intervening notes. Ex. the phrase Dēvāḍi dēvabhū in the anuppallavi of the Sāranga rāga kriti: Nivāḍa nēgāna.

**ĒKŌJI** (1676-1682), the Maharajah of Tanjore and the father of Shahaji Maharajah, the author of the Telugu dance drama *Pallaki sēvā prabandham*.

**ĒKTĀR**, an one-stringed instrument used as a drone by sanyāsins and mendicants. It consists of a gourd and a bamboo stem. The string passes over a bridge on the gourd. The note given by the string is the tonic note of the singer.

**ĒLA**, a variety of ancient musical form, now obsolete. It belongs to the class of sūddha sūḍa prabandhas. Its sāhitya besides being of an auspicious character had a literary value. The theme was praise of god. It sometimes related to a heroic king.

**ĒLĀṆKA MANŌHARI**, a janya rāga derived from the 37th mēḷakarta, Sālagam:

\[ s r g m p n s — s n p m g r s \]
ELAPRABHAVAM, a janya raga derived from the 29th melakarta, Dhira vankarabharana:

s r g m p d n s — s n d p m r g r s

EMBOUCHURE, the mouth-hole in the flute across which the wind is blown.

EMUN KALYAN, a raga of Hindusthani music. It is a derivative of the 65th melakarta: Mechakalyaani and a shadava-sampurna raga. The dha is varja in the aroha (C.B.N.)

ENANKAMANOHARI, same as the raga Elanka manohari (see above).

ENANKAPRIYA, a janya raga derived from the 87th melakarta, Sadalgam (C.B.N.)

ENHARMONIC INTERVAL, an interval less than a comma or a pramana sruti. It exists, for example between the notes C sharp (a semitone above Shadja) and D flat (a semitone below the chatusruti tishaba). On a keyboard instrument like the Piano, tuned to the scale of equal temperament, these two notes are performed on the same key. But nevertheless these two notes are distinct from each other and performers on stringed instruments are alive to this difference. The frequency of C sharp = 16/15 (121 cents) and that of D flat = 128/125 (99 cents) and the difference between the two = 948/2025 or 20 cents. The 16/15 interval is the Param dasruti interval and the 128/125 interval is the Nyama dasruti interval.

EQUAL TEMPERAMENT, A system of tuning adopted in keyboard instruments of the Piano type and wherein the octave is divided into twelve equal semitones or intervals, each of the value of 100 cents. The consequence of this system of tuning is that the frequencies of some of the notes are either below or above their true ratios. As opposed to this is the scale of just intonation adopted in Indian music and wherein the pitch of the notes are according to their true ratios.

EQUI-TEMPERED SCALE, a scale of equal temperament.

ER MANGALAM, (मंगलम्) a song sung after decorating the plough with a garland as a benediction (see the Silappadikaram - Nacakya dadai).

ERRA JARU (办事), ascending glide (also see under ekku jaru).

ERRAPATTU (Tam. பட்டு), an antiphonal type of folk song, sung by two people standing on the lever of the irrigating machine (Ersam, well sweep or the picottah). It is a wellknown labour song and can be heard both in urban and rural parts.

ERUKALA JHAMPE, a folk time-measure figuring in yakshagana.

ERUKALAKAMBHOJI, the earlier name for the modern raga, Yadukulakambhoji.

ESANDHOLI, a janya raga derived from the 46th melakarta, Shaivismahargiri:

s r m p n s — s n d p m g m r s

(P. S. Ms.)

ESARI, a janya raga derived from the 13th melakarta, Gayakapriya:

s r g m p d s — s n d p m g r s

(J.)

ESRAJ, a stringed instrument played with a bow and used in Bengal. It is slightly smaller than the Sarangi. There are frets on the fingerboard. The frets are movable and metallic strings are used. The instrument has sympathetic strings.

ESRAR, same as the instrument Esraj.

ETOUFFE, damped, muted.

ETTIYAPURAM, an important seat of music from 1825 onwards. It is in Tirunelveli District in South India. Muthuswamy Dikshitar, Baluswamy Dikshitar and Subbarama Dikshitar have adorned this place as samasthana vidvans.
INSTRUMENTS USED IN TEMPLE RITUALS

Plate XIII

Davalaí Sāngu (p. 102)
Bhujaṅga svaram or Maguḍī (p. 60)
Plain Conch (p. 94)
Sculpture of a figure playing the Conch
ETTUGAṆA PALLAVI

The successive Rājahs of Eṭṭiyapuram have been patrons of music and some of them were also composers. The monumental work, Sangita sampradāya pradarsini in Telugu by Subbarāma Dīkshitar was published by the Eṭṭiyapuram Samasthānam in 1904.

Eṭṭiyapuram is also famous as the birth-place of the national poet, Subrahmaṇya Bhārati.

ETTUGAṆA PALLAVI, another name for the charaṇa of a varṇa. In as much as the solf passages in the latter part of a varṇa are concluded with the charaṇa, the charaṇa is appropriately called the ettugaṆa pallavi.

ETTUKKAṆAI (Tam.), (1) same as EttugaṆa pallavi (see above).

(2) Any musical theme for which kalpana svaras can appropriately be sung.

ETTUKKAṆAI PALLAVI (Tam.), same as ettugaṆa pallavi (see above).

EXTEMPORE MUSIC, music created and sung offhand. Rāga alāpana, madhyamakāla, pallavi, svaram and niraval are the five branches of extempore music or manōdharma sangita.

EXTEMPORIZATION, playing extempose i.e., playing on the spur of the moment.

EZHĀL (Tam.), (1) the tone or timbre of the instrument, Yāzh.

(2) the tone or timbre of the human voice.

(3) the Yāzh.

F

F, the fourth note of the major scale of C in European music.

FARAN JĀTIS, characteristic patterns of rhythmic phrases played in very quick tempo on drums. Ḟolak Nānu Mea of Pudukōṭṭai samasthānam was highly admired for his cleverness in playing Faran jātis on his Ḟolak.

FARAZ, same as the rāga Pharaju (see under Pharaju)

FARODAST, a time measure used in Hindusthāni music.

F - HOLES, the sound holes on either side of the bridge in the violin and instruments of the violin family. Since the holes resemble the letter f in shape, they are called f-holes.

FIDDLE, same as the instrument, Violin.

FIDDLE STICK, the bow used in playing the Violin.

FIFE, a small, high-pitched side-blown flute used in the west.

FIFTH, the fifth note of the gamut corresponding to the panchama svara. The Interval of a Fifth is the equivalent of the Panchama antara and is equal to 3/2 or 702 cents.

FIGURE, a musical phrase of an ornamental pattern.

This may recur at regular intervals in a chīṭṭa svara as the phrase, g r g M in the chīṭṭa svara of the kriti, Inta parākelanamma (Bēṅgaḷa rāga—Rūpaka tāla) of Viṅka Kuppayar. A svarākshara phrase also may recur at regular intervals as the phrase dāni in the second ettugaṆa svara of the Kamalākshi varṇa: (Kāṁbhōji rāga—Jhampa tāla) of Kunḍrakkudi Krishnayyar. This is an example of a svarākshara anuprāsa.

FILLAGŌVI, the Muraṭi or the flute.

FINE ARTS, the name given to the 5 arts: Music, Poetry, Painting, Sculpture and Architecture. These arts appeal to the sense of beauty in us and lift us up to a higher and nobler plane.

FINGER-BOARD, the piece of wood in the violin against which strings are pressed
by the fingers. In stringed instruments of the plucked class like the \textit{Vina} and \textit{Gotuvadyam}, the finger-board represents the region of the \textit{dandi} and over which the playing strings pass.

The finger-board may be \textit{plain} as in the \textit{Vi\textfn{\textnu}} and \textit{Saro\textfn{\textde}} and \textit{fretted} as in the \textit{Vi\textfn{\textna}}, \textit{Dilruba} and \textit{Svaragat}.

\textit{FINGER-HOLES}, the holes (\textit{randhra}) in wind instruments, stopped directly by fingers or indirectly through keys.

\textit{FINGERING}, the technique of placing the fingers upon the strings in stringed instruments, on finger-holes in wind instruments, and on drum heads in membraneous instruments.

\textit{FIPPLE FLUTE}, same as the beak flute. It has a mouth-piece of the flageolet or tin-whistle type.

\textit{FLAGEOLET}, a small wooden wind instrument with a mouth-piece at one end.

\textit{FLAGEOLET TONES}, the name given to the natural harmonics of stringed instruments. Since the quality of these notes resembles that of the flute, they are called \textit{flageolet tones} and \textit{flute tones}.

\textit{FLUTE} (\textit{Murali} or \textit{Venu} in sanskrit and \textit{Kushal} in tamil), the most universally found wind instrument. It is the instrument of humanity and is the most democratic of musical instruments. It was used as an accompaniment in operas and in recitals of sacred music and dance music.

The flute occupies a dignified place in Indian music. It is one of the three celebrated instruments of Indian literature: the \textit{Vi\textfn{\textna}}, \textit{Venu} and \textit{Mridangam}. Lord \textit{S'ri} Krish\textfn{\textna} is associated with the flute. Sculptures of \textit{Venugopala} (Krish\textfn{\textna} playing the flute) are found in many temples. \textit{An\textfn{\textay}a N\textfn{\textyanar} one of the

63 canonised \textit{Saivite} saints was an adept in playing the flute. Flute playing is included amongst the \textit{Chatush shasthi ka\textfn{\texttas}} (the celebrated 64 arts.)

\textbf{History}

The flute has a noble history. The early man in his quest after the necessaries of life, came across bamboo forests from whence he heard sweet musical notes. Closer observations revealed to him that these sweet notes were the results of currents of wind dashing against the holes drilled on the bamboo stems by chafers and beetles which came to eat the flour and grains inside the hollow of the bamboo stem. The idea of preparing musical pipes by boring holes on the sides of cut bamboo stems and supplying his own air to produce musical notes, naturally struck man. Earlier flutes were of a rude kind and were made of bamboo, reed or wood with a mouth-hole and a few finger-holes. Flutes were also made of bones in very early times. Bone flutes have been found in excavations in Central Europe and in the cliff-dwellings of Colorado and the ancient caves of California.

With the advancement of music, the technique of flute playing developed. In early times, the flute and the the \textit{Y\textfn{\textzh}} provided a combined accompaniment in concerts. The flute was tuned to the fundamental scale and the other primary scales as well as derivative r\textfn{\textgas} were played by the shift of the tonic note, just as in the y\textfn{\textzh}. Later, when the idea of \textit{\textfn{\textttadh\textfn{\textra}} shadja} dawned and the fretted \textit{vi\textfn{\textna}} developed, all the scales and r\textfn{\textgas} came to be performed to the same tonic note. The different semitones and quarter-tones came to be played now by the partial closing or opening of the finger-holes.
Structure

The Indian flute is a simple cylindrical tube of uniform bore, closed at one end. The length of the tube is about 14 inches and its cross-section about three-fourths of an inch. The embouchure or the mouth hole is pierced at a distance of about \( \frac{3}{4} \) of an inch from the closed end. The mouth-hole end may be a naturally closed end \( i.e. \) closed with the node of the stem or may be artificially closed with a cork or stopper. Eight finger holes and sometimes nine of uniform size are pierced. The size of the finger-holes is slightly less than that of the \textit{mukha randhra} or the mouth-hole. The mouth-hole and the finger-holes lie in a straight line. The finger-hole nearest the \textit{mukha randhra} is called the \textit{tāra randhra} \( i.e. \) the hole which gives the note of the highest pitch. The \textit{tāra randhra} is reckoned as the first finger-hole and the other finger-holes are progressively numbered. The mouth-hole has sharp edges.

Flutes can be made of ivory, sandalwood, rakta-chandana or red variety of sandalwood, ebony, khadira wood (acacia catechu), blackwood, cane, reed, ebonite, iron, bell-metal, silver and gold. But the tone of the bamboo flute is delightful. The bamboo flute is the best example of a \textit{nature made} instrument, without detachable parts and complicated mechanism.

The European flute is made of Cocus or grenadilla wood. It is a keyed flute whereas the Indian flute is a key-less flute. The key mechanism functions between the fingers and finger-holes. The keys are of silver or german silver. In the Indian flute, the keys are out of place since for producing the delicate quarter-tones, gamakas and \textit{jaṅga-svaras}, the fingers have to be in direct contact with the finger-holes. The European flute is longer than the Indian flute and consists of three detachable parts. The mouth-hole in the European flute is elliptical in shape while in the Indian flute it is circular.

Technique

The flute is sounded by blowing a stream of air obliquely against the opposite edge of the mouth-hole. The flat stream of air blown between the lips results in edge tones. The variations in pitch are caused by the changes in the length of the air-column consequent on the closing and opening of the finger-holes.

The flute is held in a horizontal position with a slight inclination downwards and played. While the two thumbs are used to hold the flute in position, the three fingers of the left hand excluding the little finger and the four fingers of the right hand are used to close the finger-holes 1 to 7 respectively. While playing, the edge of the embouchure touches the centre of the lower lip. The lower lip covers a part of the mukha randhra. Usually the flute is held to the right from the lips and played. But there are instances of players who hold the flute to the left of their lips and play.

The flute is a delicate instrument and in the hands of a capable artist is able to produce the most soul-stirring and ravishing music. All the delicate, graces, curves, embellishments, nuances and shades of music can be performed to perfection on this instrument. Its charming and delicate tone has a haunting beauty of its own. Even rapid passages can be performed accurately on this instrument. Larger skips are possible on the flute. The technique of overblowing and underblowing enables this to be done.
The human voice and the flute are alike in some respects. Both are monophonous instruments and have a compass of $2\frac{1}{2}$ octaves. Corresponding to the tristhāyī śārīram (a voice with a compass of 3 octaves), we have the Boehm flute of the west on which one can play 3 octaves. The flute like the voice has a constant tone colour over the whole available compass. Punnagavarāḷi rāga when performed on the flute lures the snakes and tempts them to come out of their holes and dance before the performer.

The flute tone is pure and simple and is accompanied by few and feeble upper partials. People with projecting teeth and thin chins cannot make good flute players.

Classification

From the position in which the instrument is held, the flute is classified under three heads:

1. The transverse flute or the side-blown flute.

   This is the concert flute with the mouth-hole at one end and the wind is blown against the opposite edge of the mouth-hole.

2. The direct flute.

   This is the flute with a mouth-piece of the flageolet or the tin-whistle type and is also known as the beak flute. Herein the wind is blown through the mouth-piece.

3. The vertical flute.

   This is the panpipe type of flute and sound is produced herein by blowing obliquely across the open end of the pipe.

Amongst Indian concert instruments the flute enjoys the same status as the viṇā.

It is an ayan vadya or a primary instrument.

The flute when played from a hill side or on a boat in midstream is delightful to hear. Its tone can be heard clearly for nearly half a mile when performed on a still night.

FLUTE-A-BEC, same as the beak flute.

FLUTTER TONGUEING, a special technique in tonguing for playing very fast passages on the flute. The centre of the tongue is made to vibrate in a tremulous manner. The consequent rapid checks in the air blown facilitates the play of rapid music.

FOLK MUSIC, the music of the masses of a country. It is called Pāmarajana gānam (பாமராஜனகாநம்), Nāṭippāṭṭu (நாடிப்பள்ளி), and Nāṭōppāṭṭu (நாடோப்பள்ளி) in Tamil and Pallepāṭalu, Grāmya gānam and Jānapada gītamuḷu in Telugu and Lōka gīt in Hindi. It is the music of the millions of villagers. It is the music which affords endless solace to the weary farmer and the labourer when they return home after a day’s hard toil. It is the music which gives infinite delight and pleasure to the housewife and the house-holder. It is the music heard daily in the homes of millions of men and women, old and young.

The folk songs are the speculum through which we get a glimpse of the culture and thought of the rural people. Folk songs have a charm all their own and please us the moment we hear them. As examples of simple beautiful melodies they remain unsurpassed. These rustic, uncouth, village songs have a pedigree longer than that of classical music. To listen to folk songs in their pristine purity, one should go to rural parts, miles away from the Railway station and to remote places which have not yet succumbed to the influences of modern civilization.
Under folk music is included all the songs that do not strictly come within the sphere of art music. Classical music is essentially intellectual and is the music of the upper ten thousand. For an appreciation of classical music one needs to know its science. But this is not necessary in the case of folk music. Folk music comes mostly through unknown authorship as opposed to art music which is the contribution of known composers.

Folk songs help us to discover the real feelings and ideas of a people. They furnish a lot of information of sociological value. Verses are added to or substracted from as new ideas come in and old ones pass away. The up-to-date inner feelings of a people always find expression in their folk songs. These songs are a faithful reflection of all popular sentiments and beliefs. The unconnected nature of the topics dealt with in the interminable verses of folk songs is due to the fact that from time to time new verses on current events and incidents are composed and added.

Folk songs, from their very nature are in village-dialects. They never rise to the level of set literature but still they are dynamic compositions. Though the sāhitya is linguistically crude, yet the language is powerful and expressive. The themes of folk songs are never serious.

The function of folk music is primarily entertainment. It is a pleasant type of light music. Classical music has a purpose higher than mere entertainment. Besides its appeal to our intellect and emotion, it takes us to the realm of the Supreme and helps us to taste something of the Celestial bliss. The creation of Ānanda rasa (emotional joy) is the purpose of art music.

Folk music, folk dance and folk drama have a distinct place in the cultural heritage of a country. They play an important part in the life of the common folk. They are much older than classical music, classical dance and classical drama. The folk music as also the folk arts of all countries possess certain common characteristics. Intended for being sung by rustic folk with untrained voices, the songs are characterised by simple music, easy rhythm and limited compass.

There is a profusion of folk songs in India. Their musical settings have a charm and peculiarity all their own. With the exception of the prati madhyama or F sharp all the other eleven notes of the gamut figure therein. The compass of some songs comprises three or four notes while that of other songs extends over an octave or more. The tunes of the songs used in sorcery, witchcraft, demon worship and Kāli worship are of an awe-inspiring character. Songs relating to palmistry and astrology and songs relating to the medicinal and curative properties of herbs are very interesting. It will be of interest to know that in folk songs, the laws of prosody are surprisingly enough, adhered to. Some folk songs teem with rhetorical beauties. The fantastic antya prāssas present in some songs add to their humour and general effect.

In South India, there is a folk song for every event in life. The ideas in some folk songs are highly suggestive and thought provoking. The occupational songs, tribal songs, marriage songs, worship songs and ballads contain a mine of historical and sociological information. The humorous songs teeming with meaningless alliterations, fantastic rhymes and lazy colloquialisms provide a lot of mirth and fun.
In addition to being a stimulant to workers, occupational songs serve to regulate the work by their rhythm. Rowing songs where in the oars are dipped into water by the crew at regular intervals and pounding songs wherein the pestles are lowered at regular intervals to crush the grain are instances of songs for concerted action. Labour songs serve to relieve the dulness and monotony of the work and also lightens the strain to an appreciable extent. The sāhityas of some of these songs deal with the details of time-honoured occupations like mat-making etc.

Some folk tunes have specific names. When such a name is mentioned on the top of a song, every one knows how to sing it. Ānandakalippu for example is the name of a well-known folk tune in Nādanāmankriya rāga, Chāpu tāla. Īdam or Kāppal is a tune in Punnāgavarāḷi rāga.

The catchy nature of some folk tunes has attracted the attention of many classical composers. They wrote their own sāhityas for these tunes and have thus contributed to the immortality of these tunes. In the Divyanāma kirtanas and Utsava sampradāya kirtanas of Tyāgarāja as also in his opera, Nowkā charitram, we come across many of the folk tunes of South India. In the Nandanār charitram of Göpālakrishna Bhārati, we come across many folk tunes. Composers like Rāmaswāmy Sīvan have composed songs on the lines of folk music.

Folk music and folk dance of the primitive type are found amongst the Tōjas and Badagas of the Nilgiris. Rustic type of folk music is found in the agricultural, craft and occupation songs. Folk music of a refined type is found in the marriage songs.

There are folk songs intended for being sung by,

1. Individuals
2. Groups
3. An Individual and a Group, alternatively
4. Two Groups alternatively.

Apt choric phrases for the group are found in the third and fourth cases.

Some of the recognizable rāgas in folk music are: Ānandabhairavi, Nilambari, Kuranji, Punnāgavarāḷi, Nādanāmankriya, Senjurutti (Jhanjharī) and Navarōj. The frequently met with tālas in folk music are Adī, Rūpaka and Misra Chāpu.

From the point of view of their subject matter, folk songs, may be classified into:

1. Moral songs
2. Philosophical songs
3. Proverbial songs containing adages and proverbs
4. Ceremonial songs
5. Labour songs
6. Agricultural songs (அவசிய நல்லவாசனை)
7. Cradle songs (lullabies) (காலிகை நல்லவாசனை)
8. Devotional songs
9. Ritualistic and worship songs
10. Tribal songs
11. Craft songs
12. Ballads
13. Epic songs
FOLK MUSIC

14. Puranic songs
15. Songs in praise of local heroes
16. Congregational songs
17. Riddle songs
18. Satirical songs
19. Songs for games
20. Funeral songs (oppiri, Palakkanaam etc.)
21. Songs pertaining to musical therapy
22. Songs relating to folk dances, and folk dramas
23. Songs sung during folk festivals like Javandarai ( tabla)
24. Songs of sooth-sayers
25. Songs on Village Dieties
26. Marriage songs: Ṭarti songs etc.
27. Buffoonery songs (Kōmédippattu)
28. Love songs—romance, separation etc.
29. Pilgrim songs—varieties of chindus—kāvaḍi chindu etc.
30. Descriptive songs—sōngs sung by the Kuratti describing the greatness of her place, the picturesque mountainous region, the bounteous nature (uṣṇīṣa) etc.

The instruments used by the rustic folk for accompanying their music are mostly percussion instruments, consisting of drums and cymbals. A few wind instru-

ments of the flute class and varieties of horns are also used by them. The Pirai kombu (curved horn) and Kōṇak-kombu (S-shaped horn) are used by them.

The Powada songs of the Mahārāṣṭra, the Garba dance of Guzerat, the Gobbi dance, the Kaihōṭṭikati and Tiruvādirakaṭi of Malabar are all interesting.

FREE END, the open end of the flute and musical pipes generally, as opposed to the closed end. This is the end away from the mouth-hole or mouth-piece as the case may be.

FRETS, the thin strips of metal placed across the finger-board of the Viṇā, Sitār and similar instruments. They indicate the svarasthānas or the positions of the notes in the octave and help in correct stopping. The frets are of brass, bronze or silver. Frets of gut are used in the svaragat. The frets used in the viṇā are half-round bars of metal. They are fixed on the waxy ledge. The frets in the sitār are elliptical in shape and are secured to the stem by metallic springs or strings of gut passing underneath the stem.

FUNDAMENTAL, (1) the prime note or the note given by the vibration of the whole length of the string.

(2) the tonic note.

FUNDAMENTAL NOTE, the prime note as opposed to the upper partials heard when a stretched string like the string of a tambura is plucked.

FUNDAMENTAL RĀGA, mēlakarta rāga or janaka rāga as opposed to the derivative rāga or janya rāga.
SUPPLEMENT (A - F)

ABHINAVA RĀGA MANJARI, a work on music in sanskrit written by Paṇḍit V. N. Bhāṭkhande under the name of Vishnū S'harmā (Bombay 1921).

ABHINAVA TĀLA MANJARI, a work on tāla by Appā Tulsī (Bombay 1920).

ABHIRA, a rāga mentioned by Somanātha in his Rāga vibodha.

ĀBHŌG, the fourth and the concluding section of a melody in Hindusthāni music, the three other sections being Āstāi, Antarā and Sanchāri.

ĀBHŌGA KHANḍA, the concluding section of a gita composition and wherein phrases like a iya, ti iya, a iyan va iya occur; (see for example, the gita in Śrirāga Minākshī, Jayakāmākshi).

ABJANĀBHA, one of the paryāya (synonymous) mudras used by Swāti Tirunāl in his compositions. This name is only a synonym of Padmanābha.

ABSOLUTE DANCE, a dance composed and performed simply as pure dance; same as nṛitta.

ABSOLUTE PITCH, SENSE OF, the ability of a person to identify and name any note heard in terms of C, the fundamental note.

ACCOMPANIMENT, the music provided by a voice, voices, instrument or instruments to supplement, strengthen or embellish the music of a performer, or a group of performers in a concert.

The functions of an accompaniment in a harmonic system of music and melodic system of music are different. In western concerts and operas, the melody is sung by the soprano and the harmonic accompaniment is provided by the piano or the orchestra. Likewise when a top-ranking violinist performs solo, the harmonic accompaniment is provided by the piano or the orchestra.

Thus the function of an accompaniment in a harmonic system of music is to supplement the music of the Treble voice or the Principal performer by playing the other parts. The rhythmic accompaniment is provided by percussion instruments.

In a melodic system of music, the function of an accompaniment is to strengthen, beautify and embellish the music of the Principal performer. While the musical accompaniment emphasises the delicate shades, nuances and gamakas and generally serves to make the music of the Principal more attractive and pleasant, the rhythmic accompaniment serves to emphasise the beauties underlying the rhythmical construction of the pieces sung. In the absence of this accompaniment, much of the beauty of the music of the principal may go unnoticed. The value of an instrumental accompaniment has been recognised from the days of the Rāmāyana.

The accompaniment provided in concerts of music and dance, and in the performances of Kālakshēpam, operas and dance dramas may be classified into, Vocal and Instrumental.

Vocal accompaniment. In a kathā kālakshēpam, we find two singers at the back to strengthen and aid the vocal music of the Bhāgavatī. In an opera and
drama we find chorists at the
back or the sides singing the songs.
In a bha\jana, we find trained singers
accompanying the devotional music of
the chief or the leader of the bha\jana
party. In a dance concert, we find the
na\'\c{c}uvan\={a}rs singing the dance songs.

The instrumental accompaniment pro-
vided in concerts may be classified into:

1. The Drone accompaniment.

The function of the drone accompaniment is to help the principal performer and his accompanists to maintain svruti s\u ddha, i.e. accuracy in pitch. The continuous sounding of the tonic note or the fundamental, prevents the principal from straying away from the correct pitch and helps him to sing or perform accurately. Since the individuality of a r\={a}ga is perceived and enjoyed only on the background of the \={a}dh\=ara shadja, the drone is of importance, both to the performer and the listener in a concert. The tambura is the best of the drones in as much as it gives delightful upper partials, in addition to the prime notes of the four strings. In instruments like the vi\={p}\=a, g\={o}juv\={a}yam, prad\=ar\=vana vi\={p}\=a and mag\=u\=li, the drone accompaniment is incorporated in the instrument itself. In concerts with those instruments, there is no necessity for a separate person to provide the drone accompaniment. In concerts of music and dance and in bha\janas, k\=a\'lak\=\={h}\=e\p{a}sams and pur\=\=a\={n}a pa\'\=\={n}hanams, the tambura is used to provide the drone accompaniment. Some musicians prefer to have two tamburas as drone accompaniments. (For the tuning of these two tamburas, see under Drones). Formerly the bagpipe (turutti, tutti or s\'ruti up\={a}\=ng\=a\={\i}) was used to provide s\'ruti accompaniment in dance concerts and dance dramas. In

the naga\=svaram party, the ottu is used to provide the drone accompaniment. This gives a single note, the \={a}dh\=ara shadja. The mendicants use the single-stringed drone, \={E}kt\={a}r or Tunt\={i}p\={a}. Some musicians use a s\'ruti box as a drone accompaniment. This is a wind instrument with bellows and the harmonium reeds giving the tonic note, fifth and octave are fixed to it. Sometimes the instrument is provided with a reed giving the lower octave shadja. The reed giving the s\'uddha madhyama sv\ara is also fixed, to switch on to the madhyama s\'ruti when required. The size of the s\'ruti box is such that it has provision for two sets of s\'rutis D (2) and D sharp (2\\textsuperscript{\textfrac{1}{2}}) or F (4) and F sharp (4\\textsuperscript{\textfrac{1}{2}}) and contains 10 reeds in all. There is a stopper which enables the \=mandra shadja to be used at the option of the performer. The volume of tone can also be adjusted. Since there is a constancy about the pitch given by the s\'ruti box, some musicians, particularly the flute players prefer it as their drone accompaniment.

2. Rhythmic accompaniment.

The function of the Rhythmic accompaniment is two-fold:

(1) To aid the principal performer and his musical accompanists to maintain laya s\u ddha i.e., accuracy in rhythm.

(2) To draw the pointed attention of the audience to:

(a) the rhythmic beauties underlying the sangatis and musical construction of the compositions;

(b) to emphasise the beauties underlying the sequences of t\=\={a}na j\={a}\i stis and phrase-patterns in the kalpana svaras developed by the Principal; and

(c) to make them perceive in a patent manner the points like arudi, pada-
accompaniment

garbham or sam or stressed point), mudou (conclusion) and eduppu (commencement) of the themes of musical compositions.

In the absence of the tāla accompaniment, much of the beauty underlying the rhythmic construction of a composition will go unnoticed.

In this sense, the rhythmic accompaniment in Indian concerts serves a more significant purpose than the rhythmic accompaniment in concerts of western music.

The mridangam, pakhawāj and the tablā are the best of the rhythmic accompaniments. These instruments besides giving a delightful tone are capable of being tuned to the tonic note of the principal performer. The mridangam is used in concerts of music and dance, and in bhajanas, kathā kālakshēpams, operas and dance dramas. Sometimes additional rhythmic accompaniments like the Kanjīra, Ghātam, Dolak, Morsing, jālrā, Gettuvādyam and Konugōl are used in concerts of music. Konugōl is the art of vocalising rhythmical mnemonic syllables.

The Tavil and sometimes the Conch are used to provide rhythmic accompaniment in Nāgasvaram concerts. The cymbals used in nāgasvaram concerts serve only as, time-keeping instruments and are not used to provide a cross-rhythmic accompaniment. Likewise is the chiplā in the hands of the Bāhagavats. In the Bhajana and Kālakshēpams, the jālrā and chiplā (castanets) are used in addition to the mridangam. The Ōduvār in Tevāram recitals use the Kushitālam (tinkling basin cymbals) in addition to the mridangam.


The function of the musical accompaniment is to embellish and decorate the music of the principal, paint in beautiful colours the gamakas and the delicate tonal shades of his music and generally make the music more attractive and fascinating. The violin is used as a musical accompaniment in concerts in South India while the Dilruba, Sārangī, Sitār and Tāus are used for this purpose in North India. The clarinet and flute are used to provide musical accompaniment in concerts of dance.

Thus the minimum number of performers in a South Indian concert party are:— the Singer or the Flute performer, and a performer each on the Tambura, Violin and the Mridangam. In concerts of Viṇā and Gōtvādyam it is left to the option of the performer to have a rhythmic accompaniment like the mridangam.

ĀCHĀRYA MUDRA, one of the 12 varieties of mudras figuring in musical compositions. This is a case wherein the composer of the piece indicates in the sāhitya of the composition, the name of his Āchārya i.e. the guru or the preceptor. The Gita, Gānavidyā dhuraṇdhara in Nāṭa rāga is a good example.

ACHĒTANA: The Sangita sudhākara of Haripālādeva classifies musical notes under three heads:

Chētana, when the svara is produced by the human voice or emanates from some animate body.

Achētana, when the svara is produced from an inanimate object like the viṇā.

Misra, when the svara takes the characteristics of both the above-mentioned types. The music produced by a man playing the flute or the nāgasvaram is
ADANGAN MURAI, Tsvāram; the collective works of Tirujñānasambandar, Appar and Sundarar.

ADBHUTA, the feeling of surprise or wonder. This is one of the nava rasas or nine emotions. Its sthāyibhāva is Vismaya.

ÆRIAL, the mouth of a wireless transmitter high up in the air and through which electric waves are hurled into space. It is also the ear of the receiver. The music broadcast from a Radio Station is received through an aerial.

AFTAB-E-MAUSIQUE, 'the Sun in the Domain of Music'. This is a title conferred upon Ustad Fyāz Khān by the Mahārājā of Mysore.

AGATTIYAM, a work on music ascribed to Sage Agastya (Silappadikāram).

AGNAM, one of the 12 kinds of Paṭaha vādyas (drum).

AJANTA CAVES: these are in the state of Hyderabad and the paintings in them are world famous. They belong to the 2nd cent A.D.

In Cave I, there is a painting of a celestial musician playing on a stringed instrument resembling the Mandoline. In the Buddha Renunciation Scene, there are figures playing the concert flutes. These flutes are cylindrical in shape and are held horizontal and to the right side of the player. Outside Cave I, there is a small figure of the ancient Yāzh.

In Cave II, there is the famous Dancing scene. The light dress worn by the dancers is noteworthy. The accom-

panists depicted are performers on the Tablā, Bāyā, Mridangā, Couch and the Flute. The accompanists are all ladies.

A martial drum is also painted in this Cave.

In Cave XVII is the Palace scene. A big drum, crude fretted instruments played by a bow and the backside of a woman playing the flute in the right-handed posture are depicted.

In Cave XXVI, some drums are depicted.

AKĀRA SĀDANAI (Tam.), same as akāra sādhakam (see under akāra sādhakam).

ĀKĀ'SA VIŅA, a kind of viṇā referred to by Pālāki Somanātha Kavi in his Paṇḍita-rādhya Charitra.

AKBAR, THE GREAT, the illustrious Mogul Emperor who ruled over Northern India during 1556—1605 A.D. He was a great patron of music and 36 musicians adorned his Court. (The names of the 36 musicians are mentioned in the Ain-i-Akbari). Tān Sēn, the illustrious singer of North India was the chief amongst them. Emperor Akbar had a great admiration and regard for Tān Sēn.

ALAIN DANIELOU, the French musicologist and Research Professor in Music, Benares University. He is the author of two scholarly works: Introduction to the study of musical scales and Northern Indian Music.

ALAKŌJA, a wind instrument. It has a svara nādi (playing pipe) and a śruti nādi (drone pipe). It is played during village festivals.

ALĀPANA, RULES FOR, the rules relating to the exposition of a rāga may be classified under the heads of:—

1. Mandatory rules. These are rules which the performer must stick to. That one should stick to the phrases covered by the ārohaṇa-avarohaṇa krama of a rāga and use only those
vis'ēsha prayōgas which have the sanction of long and established usage and which are in consonance with the melodic individuality of the rāga is a mandatory rule.

2. Advisory rules: Rules which are in the nature of an advice. When closely related rāgas are sung, it is advisable for the performer to frequently touch upon the ranjaka prayōgas characteristic of the chosen rāga.

It is advisable for a performer who attempts an ālāpana, to straightaway reveal the identity of the rāga by singing it over the full gamut and not confine himself within the compass of a few notes.

The rule with regard to the gānakāla of a rāga is only advisory and not mandatory.

3. Cautionary rules: Rules which are in the nature of a caution. In bhāshāṅga rāgas, one is cautioned against the frequent use of phrases containing the anya svara. One should avoid the frequent use of obsolete prayōgas and phrases which have been used by only one or two composers. The phrase s d p m figuring in the kriti, Nīdu-mūrtini in Nājakuranji, need not be used now in the ālāpana of that rāga.

In rāgas like Dēvagāndhāri, which shine by chauka kāla prayōgas, one is cautioned against the frequent use of madhyamakāla prayōgas.

4. Informatory rules: Rules which are in the nature of an enlightenment and information. A patent prayōga pertaining to one rāga, need not be used frequently in another rāga, though this latter rāga may also admit of it. Thus the phrase s n s p d p is more characteristic of Husēni rāga and it need not be resorted to in Bhairavi rāga frequently, though the latter does not shut out that phrase.

ĀLAVAṆI, a kind of Viñā referred to by Haripāladēva in his Sangīta sūdhākara (14th Cent.).

ĀLINGYA, horizontal posture: This term is used to signify the position in which an instrument is kept and played. The Mridangam is kept in the ālingya posture and played, while the Tablā is kept in the ūrdhvakā (vertical) posture and played.

ĀLUḌAIYA PIṢAIṆIṆĀR, another name for Tirujīñānasambandar, one of the authors of the Tēvāram.

ĀMĀ, literally meaning 'yes' in Tamil. One of the expressions used by way of expressing one's appreciation of a delightful musical phrase or sequence rendered in the course of a performance. Also see under Bālā.

AMBARĪ KALYĀṆI, a raga mentioned in the Sangīta ratnākara, a late Kannada work, (see the Madras Government Oriental Series No. XXX, p. 38.)

AMBARISHA CHARITAM, a Kathakalī play written by AS'VATI Tirunāl.

AMRITĀ, the name given in the Sangīta Dāmodara to the second śruti of the dhaiśvata svara.

AMUKTA, the state of a finger-hole being closed fully by a finger, in a wind instrument, like the sanā or the mukhaviṇā. This is the opposite of Mukta, which signifies the state of a finger-hole being completely open.

ĀNADDHA, sāme as avanaddha (see under avanadvha).
ANANDAM, the name of the auspicious song played by nāgasvarakāras in South India at the conclusion of the wedding ceremony. This song is in Bhairavi rāga and begins with the words: Ānandam Ānandamāyene. It is sung and played after the sacred tāli is tied round the neck of the bride by the bridegroom.

ĀNANDA TĀṆḌAVA, the well-known dance of Naṭarāja performed in Tillai (Chidambaram).

ANGA TĀṆḌA-S, tālas counted by their constituent angas; ex. the 108 tālas. The opposite of this is the 35 sūḻādi tālas wherein finger-counts find a place.

ANGULA, a unit of measurement. It corresponds to about 5/8 of an inch. The length of the flute is mentioned in terms of angulas.

ANJALII, one of the mudras used in dance (see under Mudras).

ANJANA GĪTAM, a kind of song, sung in Kathā kālakshēpams.

ANKHIYA GĪT-S, story songs figuring in the dramas of Assam.

ANNAMĀṆḌĀṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆṆ.npy

APŪRNA LAKSHAṆA RĀGAMĀṆIKĀ

ANUNĀSIKA, nasal tone; singing with a nasal tone is one of the defects in singing.

ANŪPA SANGĪTĀṆKUS'A, one of the sanskrit works on music written by Bhāvabhāṭṭa (see under Bhāvabhāṭṭa).

ANŪPA SANGĪTA RATNĀKARA, one of the sanskrit works on music written by Bhāvabhāṭṭa (see under Bhāvabhāṭṭa).

ANUP SINGH, an illustrious patron of music. Rājāh Anup Singh, was the Ruler of Bikanir during 1674–1709 A.D. and it was due to his patronage that Bhāvabhāṭṭa wrote his three works on music: Anūpa Sangīta vilāsa, Anūpa Sangīta ratnākara and Anūpa SangītāṆkusāvā.

APPĀ RAO, VENKAṬĀḌRI, the Zamin dar of Vuyyūr and a Scholar in Telugu and Sanskrit. He has translated the Gītā Gūvinda of Jayadeva and the Krishna lite Tarangini of Nārāyaṇa Tirtha in Telugu. The Telugu versions of the songs contain in the pādas, the same number of syllables as in the original and this enables the Telugu songs to be sung in the tunes of the originals without loss of effect.

APPĀ RAO, VIṢĀ, the editor of Khētrappa Padamulu in Telugu. This work contains a useful introduction and a valuable appendix.

APŪRNA LAKSHAṆA RĀGAMĀṆIKĀ, a rāgamālīka composition lacking in one or two of the essential points relating to the lakṣaṇa of the form; as opposed to this is the Purṇa Lakṣaṇa Rāgamālīka which has in it all the points relating to its lakṣaṇa.

The Rāgamālīka, Pannagendra swayam of Śvāti Tirunāl is an instance of an Apūrna lakṣaṇa rāgamālīka since it does not contain the rāgamudra. The Rāgamālīka, Nītakalyani is an instance of a Purṇa lakṣaṇa rāgamālīka since it contains the rāgamudra, chitṭa svara, vilōmakrama chitṭa svara, etc.
A Vīrūsha lakṣaṇa rāgamālikā is one which in addition to containing all the points relating to the lakṣaṇa of the form, contains extra technical beauties like (1) svarākṣhara, (2) sāhiṣṭya for the chīṭa svaras, (3) makūṭa sāhiṣṭya etc. The rāgamālikā, Pannagādrisva is a very good example of this type.

ARAII CHĀPU (அரை சாபு), the name of a stroke on the right head of the mrīdangam.

ARAIIyar GĀNM, the devotional music sung by the Araiyars during their dances (see under Araiyar and Araiyar Naṭamam). The Araiyar gānam and dance were given a shaping by Tirumūṅglā Āzhvār, one of the 12 Vaishṇava Saints.

ARAII JHAMPA, literally half jhampa; this is the popular name of the tāla, Khaṭa Chāpu 2+3. Since the akṣhara-kāla value of an āvarta of Ara Jhampa is 5 akṣhara-kālas i.e. half the value of the ordinary Jhampa tāla, this time-measure came to be called Ara Jhampa.

ĀRAIIYCHCHİ MAṆI (Tam.), the bell near the entrance to the palace of a king in former times. A person who suffered from an injustice and who wished to present his case before the king, rang this bell. Immediately the king sent for him, heard his case patiently and meted out justice.

ARDHAMUKTA, the state of a finger-hole being closed partly by a finger in a wind instrument, like the flute.

ĀRIYAKKUTTU (Tam.), a kind of dance referred to in the Silappadikāram; also an acrobatic kind of dancing with poles on ropes. This is also called KAZHAIKKUTTU (கசைக்குறு). There is the proverb "நய்யங்க அச்சைக்கூடிய எந்திரவர்களுடன் கைத்தொல்லொருவே". (Have an eye upon the purpose or object, even though you are engaged in Āriyakkūttu)

ARUL NAȚTAM, same as Arul Tāṇḍavam.

ARUL TĀṆḌAVAM, the benediction dance; this is one of the varieties of dances danced by Siva.

ĀRYAN MUSIC, the music of the Āryans who came to India in ancient times, as opposed to the Dravidian music, the music that was in vogue amongst the Dravidians of South India. Āryan music need not be identified with modern Hindusthāni music, since long before the division into Hindusthāni music and Karnāṭīc music came, many traits of the Āryan system of music had permeated the music of India as a whole.

ASĀVŌRI TŌDI, a janya rāga derived from the 8th mēla, Hanumātōgi:

\[ s \, r \, m \, p \, d \, n \, s \, \rightarrow \, s \, n \, d \, p \, m \, g \, r \, s \]  

(S. R. Kan.)

ASHTABHUJA KRISHṆA, eight shoulered Krishṇa. A sculpture of Ashtabhuja Krishṇa playing the flute is seen in the 100 pillared maṇṭapam in the Varadarājaswāmi Temple in Kāncipūram, Chingleput District and in the maṇṭapam in front of the Tāyār sannidhi in the Soundararāja Perumāl temple in Tāṇḍikōmbu near Dindigul in South India.

ASHTABHUJA NAṬARĀJA, eight shoulered Naṭarāja. A sculpture of this kind of Naṭarāja is seen in the Ellora caves.

ASHTA GANAS, the eight gaṇas or groups used in the tāla system and prosody. Each gaṇa consists of a group of three angas. The difference between the various gaṇas arises from the different patterns of their group formation. In the stōkas giving the lakṣaṇa of the 108 tālas, the constituent angas of the tālas are frequently referred to in terms of gaṇas. The long syllable or guru is represented by the symbol 8 and the short syllable or laghu by the symbol 1. The eight gaṇas are:
ASHTA KALYANI

Ma gana  8 8 8
Bha gana  8 1 1
Ja gana   1 8 1
Sa gana   1 1 8
Na gana   1 1 1
Ya gana   1 8 8
Ra gana   8 1 8
Ta gana   8 8 1

ASHTA KALYANI, this is not a musical term although it sounds like one. According to As'va S'atra (the science relating to horses) it is the name given to a horse, whose four legs, face, head, tail and breast are white.

ASHTOTTARA S'ATA MELOG, the 108 melas inclusive of the 72 krama sampurtana melas and the 36 vikta panchama melas.

ASHTOTTARA S'ATA RAGA TALA MALIKA, the raga tala malka in 108 talas and ragas. This is a monumental composition by RamaSwamy Diksitar (1735—1817). It is the longest composition in Indian music and will take about 8 hours to perform. The raga mudra and tala mudras are present in every section of the composition. Rare talas like Sriramakirti figure herein.


ATA BHAGAVATAM, the dance dramas in Telugu enacted by the Bhagavatas of the Kuchipudi village in Krishnaghat District.

ATIDEVATA, the presiding Deity. There are the presiding Deities for the various rāgas and musical instruments. Ga'vesa is the presiding Deity for Bangala raga and hence the aptness of the kriti:

Girirajasuta of Tyagaraja in praise of Vighnevara in Bangala raga.

Nandikesvara is the presiding Deity for the drum, Maddalam and Devendra for the drum, Challigai.

ATIYA BEGUM FYZZEE RAHAMIN, the author of the book Music of India. This book deals principally with Hindusthāni music. It has 8 chapters and treats of the topics of Svara, Raga, Tala, Instruments, Literature on music, History of Indian Music, Practical experts and Stories of Indian Music.

ATMANATHA BHAGAVATAR (19th cent.), a gifted singer who was able to sing in all the three octaves with perfect ease. This feature of his voice earned for him the title: Vajra'kontha Bhagavatar (Diamond-voiced Bhagavatar).
He was a nephew of Kañikunjara Bhārati (1810—1896) the famous Tamil composer. Āmaṇātha Bhāgavatār was employed to sing sacred songs in the temple, Āvaḍaṭiyārkōvīl.

ĀTODYA TUMBURU, a title associated with King Nāramintha Varman II. Vādyaprīyādhāra and Viṇā Nārada are the other musical epithets of the King (see the Tiruppūrtūr Inscriptions).

ĀṬṬAM, (Tam. and Mal.) dance.

ATTINI, the Tamil form of Hastini. One of the four varieties of women contemplated in the Sṛṅgāra sūstra or the science of erotics, the other three being Chitrīnī, Padumini and Saukhīnī. Attini was the lowest of these 4 types.

AUDUMBARI, the name of the viṇā that was performed on by the Yaṃamāṇi during the performance of vedic rites by her husband. As the viṇā was made of Udumbāra wood, it came to be called Audumbari. This viṇā is also called Pitchola in Vedic literature.

AUGUSTUS, WILLARD, the author of the book: Treatise on the Music of Hindustān. This book is included in the compilation, Hindu music from various authors by Rājār Sir Sourendrā Mohun Tagore (1875).

AUTOMATIC INSTRUMENTS, instruments which are equipped with a mechanism or other device and which reproduce music of their own accord. The gramophone, pinnola, musical-box and clock chimes are instances.

AVANADDHA KUTAPA, a band of drum players (Also see under Brinda gānam).

AVANJI, a drum. As it was covered with the vanjitto (skin) of the cow, it came to be called Avanji.

AVAROHĀNA KRAMA, in the descending order. It is applied to a phrase wherein the notes progress in the descending order of pitch.

AYAN (Tam.), principal, in musical parlance. Ayan vādyākāran is a performer on a primary instrument like the Viṇā, Gōṭuvādyam or the Flute as opposed to a Pakka vādyākāran or an accompanist. Ayanpāṭakan (Tam.) is the principal singer, as opposed to the Pīnpāṭukkāran in a Kathā kālakshēpam who is a mere accompanist.

AYAPPĀLAI, one of the four major pālais or scales figuring in the music of the Ancient Tamils, the other three pālais being Tirikōṇap-pālai, Chaturāppālai and Vaṭṭappālai.

AYĀ, a wellknown singer of the early part of the 19th century and the brother of Ānaya, a composer of songs in Tamil and Telugu, with the signature Umādāsa. Ayyā was a scholar in Sanskrit, Telugu and Tamil. One of Ayya's disciples was Pancharādayyar (alias Duraisāmi Ayyar) and father of the illustrious singer and composer, Mahā Vaidyanātha Ayyar.

AZHAGANAMBİ PILLAY (அழகனம்பி பிளை), an illustrious performer on the mridangam in recent times. He hailed from Kumbakonam. His performances were noted for their clarity, beauty, dexterity and captivating effect. He produced a rich and a delightful tone. He was a loyal accompanist.

AZHVĀRTIRUNAGARI, the famous Vaishnavite shrine in Tirunelvēli District in South India. It contains beautiful specimens of musical stone pillars. A rare specimen of a nāgasvaram made of stone is also played in the Temple.
B

BAHULI DVAYAM, one of the sūryāmśa rāgas mentioned by Nārada in his Saṅgīta makaranda.

BAHUMUDRAKĀRA, a composer who has resorted to more than one kind of vāggeyakāra mudra, as opposed to an Ekamudraśā that has resorted to only one mudra for the purpose. Bhadrāchala Rāmadās is an instance of a Bahumudrākāra. He has signed his compositions with the aṅkitams, Rāmadāsa and Bhadrāchala or its synonyms, Bhadrādi, Bhadrasātita and Bhadrāgiri.

BAHUMUDRA PRABANDHA, a composition which contains within it two or more of the dvādaśa mudras.

The Rāgamalika Nityakalyāṇi contains two mudras: the rāga mudra and the vāggeyakāra mudra. The kriti, Chintaya mā, contains three mudras: the rāga mudra, vāggeyakāra mudra and kṣetra mudra; and so on.

BAKAVADAM, a Kathakali play written by Kārtika Tiruṉāl Rāma Varma Mahārājah. Koṭṭayāṭu Tampurān has also written a Kathakali play of the same name.

BĀKE, DR. ARNOLD, a Dutch musicologist and an authority on comparative music. He travelled in India to collect specimens of Indian folk music. He is the author of the book, Indian Music and Rabindranāth Tagore.

BĀLKACHANDRA, the mudra or signature adopted by Chandrasēkara Śaṅkara of Bangalore, a well known composer of Jāvalīs.

BĀLANĀΓAMMA KATHA (Tel.), the story of Bālanāgama presented in the form of folk melodies.

BAKAVADAM, a Kathakali play written by Kōṭṭārakka Tampurān.

BĀNAVUDDHAM, a Kathakali play written by Bālakavi Rāma Śāstrigal.

BANDYOPĀDHYA, a scholar in Hindusthāni music and the author of (1) The Origin of Raga, (2) Music of India and (3) Evolution of Songs and Lives of Musicians.

BANERJI, a well known writer on the art of dancing. He is the author of the books, Dance of India and Folk Dance of India.

BARGĪT, dignified song. Sankaradēva (1449–1568) of Assam and his disciple Mādhava- dēva have composed about 200 bargīts.

BARHIDHVĀJA, a janya rāga derived from the 80th mēla, Nāgānandini:

\[ s r g d n s - s n d g r s \]  
(S. S. P. S.)
BHIPANCHE VIṢĀ, a double-faced cylindrical drum. The drum-head herein is slightly bigger than that of the dhakka. This is the same as Pambaī (Pambai).

BHĀNGRA, a group dance performed by robbers and masked dacoits in N. W. India after they obtain their booty.

BHĀNUDATTA MĪṢĀ, the author of the work Rasa manjarī, a standard work on Alakāra vāstrī in sanskrit written about 1550 A.D. The topics in this book are treated of in a highly specialised manner and to an amazing degree of detail. This book is generally followed by teachers of dance. The Telugu work Sīṁgāra rasa manjarī or Rasa manjarī as it is called, is an explanatory translation of the Rasa manjarī. This Telugu work was written by Guḍipāḷi Veṅkaṭakavi.

BHAYĀNAKA, the feeling of fear. This is one of the nava rasas or nine emotions. Its sthāyibhāva is bhayom.

BHRINGI, one of the ancient authorities on music. Tyāgarāja refers to him in his kritī, Saṅgita nāṇamu in Dhanyāsī rāga.

BHŪ, the syllable used in the sāṅkhya mnemonics of the 72 mēḷakarta scheme to denote the 4th mēḷa of a chakra. Thus the phrase, Agni-bhū signifies the fourth mēḷa in the Agni chakra and the serial number of the mēḷakarta signified by this phrase is 16.

BH-UA NGĀ VĀDYAM, same as the instrument, Bhuvahnga svaram. This is the maguḍi or the snake-charmer’s instrument.

BĪBHATSA, the feeling of disgust. This is one of the nava rasas or nine emotions. Its sthāyibhāva is jugupṣa.

BHIPANCHE VIṢĀ, same as the viṇā, Vipanchi (see under Viṣāchī).
BIRAMA VINAI

BIRAMA VINAI (பிரம வினை), same as the Brahma vīṇā. The Birama vīṇai is referred to in the Paripādal.

BIRUDA MUDRA, one of the 12 varieties of mudras figuring in musical compositions. This is the case wherein the biruda or the title enjoyed by or associated with the composer of the piece, or the person in whose honour the composition is composed figures in the composition.

BIRUDU PATRA, the certificate (Paper or Copper Plate) containing the name of the Title conferred upon a musician or composer.

BIRUDU VĀDYA, a musical instrument presented to a musician or dancer with the Title conferred upon him or her, engraved on it. Chandrarēkha, the famous dancer in the court of Vira Veṅkaṭarāya (1584—1616) was granted biruda vādyas as a mark of her proficiency in dancing.

BISHAN SWARUP, the author of the book Theory of Indian Music. This book treats of the various topics pertaining to music in a clear manner.

BRAHMA TĀLAM, the name of the first item figuring in the performance of the Sāraṇa vādyam. This consists of the recital of a brisk passage of jatis followed by an invocatory sāhitya. This is sung by the Naṭṭūvaṇār to the rhythmic accompaniment of kuzhi tālam (tinkling basin cymbals). For the other meaning of Brahma tālam see p. 68.

BRHASSĀMA, a rāga mentioned in the Songsita ratnākara, a late Kannāda work (see the Madras Government Oriental Series, No. XXX, p. 20).

BRINDA GĀNAM, music performed by a group of musicians including vocalists and instrumentalists. Sometimes instrumentalists alone played. Tata kutapa was a case when performers on stringed instruments alone took part and Avanaddha kutapa when performers on drums alone took part. A modern example of an Avanaddha kutapa can be seen during the festival in the Temple of Tooth in Kandy, Ceylon, where 24 drummers perform. The Hall where the drums are played has come to be called the Hall of drums.

The Brinda gāna was classified into (1) Uttama, (2) Madhyama and (3) Kanishṭa.

It was uttama when it included the full complement of performers comprising the singers, assistant singers (upa-gāyakas), flutists and mridangam players.

It was madhyama when there was half this number of performers.

It was kanishṭa when the number of performers was less than that of the madhyama type.

Nritya kutapa was the name given to a group of dancers.

BUFFRA, the name of the drone-pipe of the snake charmer’s instrument called Nāgasaram in the Āndhra Desa.

BUFFAGA, same as the Instrument Būra.

BUFFRA, a drum with a hollow shell, wide at one end and tapering towards the other end. The wider end is covered with skin and the narrow end is left open. The shell is of baked clay. Goat skin is used to cover this instrument. This drum is used by the narrators of Buffra kathalu i.e. stories about the Bobbili and Palnāṭī heroes and heroines like Lakshmamma and Bālacōṇommōra.

BUFFRA KATHALU (Tel.), stories presented in the form of folk songs.
CAMPAANOLOGY

C

CAMPAANOLOGY, the science and art of bell-making and the technique of playing upon the carillon.

CARILLON, (1) a set of bells tuned to give the notes of a musical scale.

(2) A melody to be played upon a set of bells is also called carillon.

Carillons can be heard in Holland and Belgium. These are played by hammers. The whole hand, gloved in leather is used to depress the manual key. Rapid passages can also be played on the carillons. The largest carillons have as many as seventy bells.

CARILLONEUR, the performer on the carillon.

CARNATIC MUSIC, see under Karnatic music.

CHAKKIYAR, a class of dancers referred in the Tamil epic, Silappadikaram (2nd cent. A.D.).

CHAKKIYAR KUTTU, the dances of the Chakkiyars.

CHALANA SVARA, a musical note which from its very nature, mostly occurs as a kampita svara. Sudha rishabha and Sadharaṇa gandhara are examples. This is the opposite of Nischalana svara.

CHANDRA KALÁ, one of the 13 varieties of Huḍukka vādyas (drums) mentioned in ancient works (C.R.S. Ramayana Notes, p. 225).

CHANDRĀMSA RĀGA, a rāga to be sung during night time, corresponding to the Iravupan of ancient Tamil music.

CHANDRARĀKH, the famous dancer attached to the court of the last Nāyak King of Tanjore, Vijayarāghava Nālik (1633—1673). In the Telugu Prabandha, Rājagopāla vilāsamu by Cheṭugalva Kāḻakavi and dedicated to Vijayarāghava Nālik, these are references to this dancer.

CHANDRASÈKHARA SĀSTRI, a composer of Jāvalis. He lived in Bangalore and adopted the signature, Bālachandra.

CHAPPALĀ KATTAI (Tam.). This is an onomatopoeic name. It is the same as chipḷā (See under chipḷā).

CHĀPU TĀLA, VARIETIES OF. In addition to the Miśra, Khāṇḍa, Tisra and Saṅkīrṇa varieties already referred to (see under Chāpu), some other varieties of this tāla have existed in indigenous music. The term Chāpu itself is a changed form of the Tamil word Sāyppu. Sāyppu means literally, bent. Of the two component aṅgas constituting a sāyppu tāla, the duration value of one is shorter than that of the other. Figuratively speaking, when the two aṅgas are weighed on a scale, the arm of the lever on the side of the aṅga of longer duration will go down. “Sāyppu” is thus a derivative name. The word ‘sāyppu’ is used even now in Malayalam.

The finger-count as a kriya has its origin in folk time-measures and desi tājas and later assimilated in classical music. Laghu jāti bheda is found in folk music. The Kuru jhampe tāja takes the aṅgas: Drutam, Khāṇḍa laghu and Tisra laghu:

\[ \begin{array}{ccc}
\text{O} & 1 & 3 \\
\end{array} \]

Dhruva Chāpu is a tāla with 7 aksharakālas for an śvara. In effect, it is counted as a tisra laghu followed by a chaturasra laghu.

(In mediæval terminology, the term laya signified a ghāta or beat and guru, the finger-count. The Dhruva Chāpu is...
described as a laya + two gurus followed by a laya + three gurus).

**Mathima Chāpu** is a tāḷa with 5 aksharākālas for an āvarta. In effect, it is counted as a drutam followed by a tisra laghu and thus it is the same as the tāḷa, Tisra Rūpākam.

(In mediseval terminology, the word virāmam signified the visarjitam or the waving of the hand. Thus the Mathima chāpu is described as laya + virāmam followed by a laya + two gurus).

**Rūpaka Chāpu** is a tāḷa with 3 aksharākālas for an āvarta. This is a laya + two gurus in the mediseval terminology and is the same as the modern Tisra jāti Ēka tāḷa.

**Jhampa Chāpu** is a tāḷa with 5 aksharākālas for an āvarta. It is reckoned as laya + virāmam followed by two beats and a virāmam. In effect it is counted with a drutam, anudrutam and a drutam ○ ○ ○

**Ata Chāpu** is a tāḷa with 7 aksharākālas for an āvarta. In effect it is the same as the Khandā jāti Rūpaka tāḷa but with the aṅgas reversed. Thus it is reckoned as a Khandā laghu followed by a drutam.

(In mediseval terminology its kriya is a laya followed by four gurus and a laya and virāmam).

**CHARCHARI**, a kind of spring dance performed by 32 damsels in connection with Sāvitrī vratam and described in the Karpūra Manjari, Act IV.

**CHĀRULĪLĀ VILĀSAMŪ**, a prabandham in Telugu verse by Marreddi Cheetalavārya Sāstri (1810—1900).

**CHATURAPPALAI**, one of the four major pālais or scales figuring in the music of the ancient Tamils.

**CHATURMUKHA VĀDYA**, a drum with four faces or drumheads.

**CHATURTHAM**, a synonym of varāntara.

**CHATUSVARA SRUTI ANTARA**, the interval of a chatusvṛti or Major tone 9/8 (204 cents).

**CHATUSVARA SRUTI VĀDYA**, a drone which gives four sṛuti svaras. The four-stringed tambūrā giving the notes ṣ s s s is a good example. A sṛuti-box set to give the notes, madhya sthāyi śaṣṭja, madhya sthāyi śaṣṭja, madhya sthāyi panchama and tāṇa sthāyi śaṣṭja is also a good example.

**CHAUTĀRA**, a four-stringed instrument.

**CHHĀYA NĀṬAKA**, shadow play or Nizhalāṭam (مقال "Nizhalāṭam").

**CHHĀYA RĀGA**, a rāga whose individuality is revealed by a particular phrase or prayōga. Husāni rāga is a good example.

**CHIDAMBARA BHĀGAVATAR**, one of the greatest Harikathā performers of our times. He hailed from Maṇḍū, a village near Ayyampet Railway Station, in Tanjore District. He was deeply learned in Sanskrit, Telugu and Tamil and his Kālākshēpams were very attractive and drew large audiences. His remarkable powers of exposition, his fine voice, his intimate knowledge of music and Bharata sāstra, his fund of humour, his successful appeal to audiences of various grades of intellectual level, his intimate knowledge of sacred lore and his powers at story-telling lent a special colour and attraction to his performances. He easily established contact with his audiences and compelled their admiration. He is a descendant of Ghanam Tirumalayyar, one of the vidvāns who adorned the court of Mahārājā Sahābhōji of Tanjore. Chidambara Bhāgavat has also composed a few kritis. He was awarded the Title, Mahā Kathaka Kāṇṭhāra— the lion amongst the illustrious performers of Kālākshēpams.
CHIDAMBARA BHÄRATI, MAZHAVAI
(19th cent.), a composer of Tamil songs and the author of Periya Purâna Kirtanas. He signed his compositions with his own name. The scholarly singer, Mazhavarāyanēndal Subbarāma Bhāgavatār was his grandson.

CHINNAM (Tam.), a tubular wind instrument like Kāhala. Tiruchinnam and Nāgaschinnam (Nāgasvaram) are two of the varieties of this instrument.

CHINNA PAKKIRI, a brilliant nāgasvaram player of this century. He hailed from Mānārugdi in Tanjore District. His manōdhārma or creative faculty was of a high order. There was a distinctive sweetness in the tone of his play. He used to play a rāga for hours together.

CHINNASWĀMY AYYAR, KARŪR, a top-ranking violinist of the present time. He comes of a musical family and is the son of Piddle Narasayya. His elder brothers were the famous Violinists, Pedda Dēvūḍu (1860–1886) and Chinnā Dēvūḍu (1862–1900). Chinnaswāmy Ayyar learnt music under his brother Chinnā Dēvūḍu. The Dēvūḍu brothers themselves learnt music under Nemam Subrahmanya Ayyar, a direct disciple of Tyāgarāja and thus Chinnaswāmy Ayyar belongs to the Sishyā parampara of the great composer, Tyāgarāja.

CHINNA VÄRNA (Tam.), literally, small varṇa. An ādi tāḷa varṇa is commonly called a chinna varṇa and an aṭa tāḷa varṇa as a periya varṇa (big varṇa). Students of music first learn ādi tāḷa varṇas and then go to aṭa tāḷa varṇas.

CHINNI BOMMAL, glove puppet or glove doll. This is a small wooden doll carried by wandering beggar women. As they sing, they make the doll clap its hands and dance.

CHINTĀ BHAIRAVI, a rāga figuring in Oriya songs.

CHIṬIKĀ PALAKALU (Tel.), Castanets; same as Chiṭiḷaṅkāṭṭai in Tamil.

CHITRAMBALA KURAVANṈI (கித்ரம்பல கரவணி), a new dance drama in Tamil composed by K. N. DaṇḍāyudāṆi Piḷḷai.

CHITRA NRITTAM, a variety of specially ornate dance.

CHİṬṬAI (Tam.), CHIṬTA (Tel.), a set style in singing or performing; anything set in a methodical manner. A chiṭṭa svara is a set passage of svaras in conformity to the tāḷa and in consonance with the musical construction of the composition. Chiṭṭa āḻḷav is the name given to the ettugaḍa pallavi of a varṇa. It is a set pallavi and will not admit of niraval. As opposed to this is the pallavi figuring in manōdharma saṅgīta, which admits of niraval. A person whose śālpana is stereotyped is set to have made a chiṭṭai of it.

CHIṬṬI BĀBU NĀIDU B, the author of the book, Key to Hindu Music, in English.

CHOKKALINGAM PIḷḷAI, a leading exponent of Bharata nāṭya. He belongs to the Pāndānallūr School and has trained a number of pupils in classical dancing.

CHORD, a group of two or more musical notes played simultaneously. Chords are based upon triads or combinations of three notes (trisvara gāṇas). A chord sounds best when its constituent notes are approximately equidistant from one another.

CHOREOGRAPHER, the designer and planner of the dances in a ballet troupe. A system of dance notation is used for the purpose by the choreographer.

CHOREOGRAPHY or CHOREOGRAPHY, the art of design in ballet; the process of indicating the steps and other movements in a dance.
CHORIST, CHORISTER, a singer in a Chorus or Brindagānam.

CHORUS, the choir or a group of singers.

CHOWḌIĀH, one of the top-ranking violinists of our times. He is a Samasthāna Vidvān in Mysore and is the recipient of the title, Saṅgita Ratna from the Mahārājah of Mysore. He will be remembered as a pioneer in seven-stringed violin. In the seven-stringed violin, three extra strings are added to the first, second and third strings. The added string in each case is tuned an octave below the contiguous string. Thus the notes given by the seven strings according to the Panchama śruti system of tuning will respectively be:

\[ s \quad p \quad p \quad s \quad s \quad p \quad p \]

It is somewhat difficult to play the seven-stringed violin. Excepting the fourth string, the playing finger is always in contact with two strings separated by the distance of about a millimetre. The tip of the finger while stopping the strings should be exactly parallel to the bridge. Otherwise notes of differing pitch will be produced. This accounts for the beats and unmusical sounds sometimes heard in the hands of less competent performers on the seven-stringed violin. The beats will be heard even when the strings are not exactly an octave apart.

The seven-stringed tambura used by Shāṭkāla Gōvinda Mārār suggested the idea of the seven-stringed violin.

CHROMATIC SCALE, a scale consisting of semitones in their regular gati-ascent or descent. This scale is used in Western music but not in Indian music.

CHUṬṬI, the white facial outline in Kāthakāli make-up.

CHYUTA, literally slipped; refers to a note which instead of being sounded in its correct position on the scale is sounded at a point slightly less. Śrūtis are classified into: Suddha, Chyuta and Tiva. Suddha means the note is sounded in its correct frequency i.e. at the allotted point on the scale; Chyuta means the śruti is sounded slightly flat; Tiva means the śruti is sounded slightly sharp. It should be remembered that the flattening or sharpening in these cases does not result in the encroachment on the tonal jurisdiction of the contiguous śrūtis.

CLAPPER, the metal tongue of a bell suspended in the centre. The term also signifies the fixed hammer used for striking a bell on the outside of the rim.


CLOSE HARMONY, a case wherein the notes of a chord are written as near as possible to each other. The opposite of this is Open, Extended or Dispersed harmony wherein the notes are distributed further apart, i.e. in different octaves.

COMMON CHORD, a chord whose fifth note is a perfect Panchama compared to the root of the triad.

COMPOUND INTERVAL, an interval larger than an octave; for example, the interval between madhya sthāyi shadja and tāra sthāyi rishabha.

CONSONANT CHORD, a chord wherein the notes constituting it make consonant intervals to one another.

COUSINS MARGARET E, the author of the book, *Music of Orient and Occident*. She is a pianist and an erudite scholar in the oriental and occidental systems of music.
CURT SACHS, DR.

CURT SACHS, DR., the well-known musicologist of the west and the author of a number of works on music and musical instruments.

D

DA, the solfa syllable of the sixth note of gamut, dhaivata. Though correctly speaking, dha is the initial syllable of the svara nāma, still in actual singing, for euphonious effect, only da is pronounced and not dha.

DĀDIYAMAN, a janya rāga of Hindusthāni music and derived from the 53rd mēla, Gamanaśarma:

\[ sr\, gp\, ds \quad snd\, pm\, gr\, s \quad (S.R.\, Kan.) \]

(This is the same as the rāga Kuntalarāma of South Indian music).

DĀKKA, DAKKI, an hour-glass shaped drum of a bigger size. It is played by beating on one side with a stick. It is used during the Oyyāti naḍai festival in Vishnu temples.

DAKSHA YĀGAM, a Kathakāḷi play written by Irayimman Tampi.

DAṆḍA RĀSA, stick-play or Köḷāṭṭam (कौलाट्टम). This is a kind of folk dance performed by young, trimly clad girls during festivals like the Daśara and Poṅgal. Two coloured sticks about a span in length and coloured red and yellow are held in the two hands by the participants. As they dance moving forward or sidewardly, they hit the sticks in their own hands and later hit alternately the sticks of their comrades on their right and left or hit the sticks of comrades advancing from the opposite direction. There are beautiful sculptures of girls playing the Köḷāṭṭam depicted in the temples at Rāmēsvaram, Avadaiyarkōvil, Perur, Lēpākshi, and Tāḍapatri.

Kōḷāṭṭam when combined with plait weaving of strings is called Pinnal Köḷāṭṭam (पिन्नल कौलाट्टम) or Vēṇi daṇḍa rāśa. In Bhajanās, adults also perform Köḷāṭṭam.

DAṆḌĀYUDAPĀṆI PILṈAY K. N., a leading exponent of dancing and a creative artist. He has trained a number of pupils. He is the author of Chitrambala Kuravanji, a dance drama in Tamil.

DAṆḌŌRA, a public announcement made by the beat of tom tom.

DAṆḌU, lute or viṇā (Poṅgalandai).

DAṆKĀ, the pair of conical drums carried on horseback. It has a circular rim. The player sits on the horseback and plays upon the drum kept in front. The horse carrying the daṅkā is gaily decorated with coloured clothes and precedes the Temple procession.

DANTIGIRI, one of the pārāya mudras used by Kanchi Venkaṭādriswāmy in his songs.

DAPPU, a kind of circular drum about 1½ to 2 ft. in diameter and 4 inches deep; cowhide is stretched over one side of the circular frame.

DĀRĀSURAM, a place 2 miles from Kumbakonam in South India. It contains a magnificent temple built by Rāja Rāja II, who ruled from 1148—1168 A.D. On the southern side of the Bālipāṭam near the main entrance, there are carved steps of stone. Each stone when struck give a clear, ringing musical note.

DARDURA, a kind of musical instrument.

DĀSA KUṬA, the line of composers of devotional songs in Karnāṭaka province. Purandara Dāsa and Kanaka Dāsa belong to this group.
DAŚĀVATĀRA (Kan.), Yakshagāna or a dance drama.

DATTILĀDI MAHARISHI PRŌKTA TĀLA PRASTĀRA LAKSHAṆA SAṈGRAHAM, a sanskrit work on tāla. The topics dealt with herein include Tāla nishpatti lakṣaṇaṁ, Tāla dāsa prāṇa lakṣaṇaṁ, Tāla prastāraṁ, Pāṭala śreni and Adhva lakṣaṇaṁ.

DAVADAI TĀNAM ( பொண்டை தனம்), a slang expression in Tamil indicating the tānām sung in an unimpressive, superficial manner. This style of tānām gets shaped near the region of the fore-part of the mouth. This involves the movements of the cheek and hence the name. This is not the full-throated tānām. The opposite of this is the Nābhi tānām emanating from the region of the navel and which has a granduer all its own.

DEAD SPOT, a spot in an auditorium at which a listener cannot listen to any sound. This may be noticed in some auditoria. This phenomenon arises from the direct sound waves and the reflected sound waves interfering and destroying one another.

DEK, a kind of drum with a shell, cylindrical in shape.

DEODHAR B. R., a wellknown scholar and exponent of Hindusthani music. He is the President of the Gandharva Mahā Vidvālayā Mandal, Bombay and the Editor of Saṅgit Kalā Vīhār.

DEŠI, one of the three kinds of nritta or dance, the other two varieties being Vaḍugu and Sinjalam. This classification is mentioned in Bharata siddhaṇam and other works on dance. Vaḍugu is characterised as (a highly beautiful dance); Sinjalam as (superior type of dance); and Desi as (middling type of dance).

DESYA TĀLA-S, the time-measures that were in vogue in the several provinces during particular periods of musical history.

DEVADĀSI, literally one who has dedicated her life to the service of God. The principal function of Devadāsī was to dance in temples before the Deity. Rājadāśi and Śivadāśi are other classes of temple dancers.


DEVANABHAṬṬA, the author of Saṅgitā Muktāvatī, a work on music. He was patronised by Prayukta Devarājā (1420 A.D.).

DEVAPĀṆI (Tam.), a kind of song composed in praise of God. It is of two kinds: Perundēvapāṇi and Śirudēvapāṇi.

DEVARĀDIYĀL, one who has dedicated her life to the service of God; same as Devadāsī.

DEVIL DANCE, a dance performed to propitiate evil deities and demon kings. Devil dances are performed also for exorcizing evil spirits. These dances can be witnessed amongst the tribes in the west coast of India and in north-west India. Telescopic trumpets, large flat drums, cymbals and gongs are used as accompaniments during Devil dances. These instruments produce notes of an awe-inspiring character. Some of the dancers wear jingling bells on their ankles, feet and waists. The Devil dances mostly consist of Hops, Skips and Jumps. The masks worn by the Devil dancers are of a hideous, weird, wild and grotesque character.

DEVIL DANCERS, performers of devil dances.

DHA, a kind of drum.
DHAIVATA-DVAYA BHĀSHĀNGA RĀGA [162]

DHAIVATA - DVAYA BHĀSHĀNGA RĀGA, a bhāshānga rāga wherein the kōmal and tivra varieties of the dhaivata svara occur—one as the svakṛtya svara and other as the anya svara. Thus the Bhairavi rāga of Karnātic music is a good example. Herein the sūdha dhaivata is the svakṛtya svara and the caturvṛuti dhaivata is the anya svara.

DHAK, a kind of drum.

DHAMAR, songs in Hindustāni music on the theme of the līlās of the boyhood of Krishṇa.

DHANAKŌTI AMMĀL, a top-ranking singer of the first quarter of the century. She hailed from Kāñchipuram. She had a bracing voice and her performances were impressive. She had a rich repertoire. She took a deep interest in the performance of sarva vādyam in the temple in Kāñchipuram.

DHANAMMĀL, one of the top-ranking vīṇā performers of the 20th century. Her play was remarkable for its sweetness, fine touches and tonal shades. Her śālāpanas were brimful of rāga bhāva. The delicate gamakas and the lustrous phrases characteristic of each rāga were patent in her play. She had a rich repertoire. She knew a number of Kshētrayya padas and kritis of Śyāma Śāstri and Mūthuswāmy Dīkshitar. Leading musicians of the time took a delight in listening to the performances of Vi, a Dhanammāl.

DHANURṝYA a bowstring.

DHANUSTĀṆKĀRA, the twanging of the bowstring.

DHARMAPURIŚ'A, the ankitam or signature adopted by Dharmapuri Subbarāyar, a famous composer of Jāvalīs or love lyrics.

DHRUVA CHARITAM, a Kathakaḷi play written by KēralaVarma Valiya Koḷil Tampurān.

DIGAMBAR, PAṆḌIT VĪṢHṆU, a scholarly exponent of Hindustāni music. He established Gāndharva Vidyālaya (music schools) in many cities in North India. He has trained a number of disciples. He was a contemporary of Paṇḍit V. N. Bhāṭkhaṇḍe. The work of each was in a sense supplementary to that of the other. One worked hard in the Theory and History of music and the other on the Practical side of the Art. Paṇḍit Vishṇu Digambar's name will long be remembered as the one who popularised the famous Rāma dhun, Rāghuṇati Rāgava Rājārām, Paṭita Pāvana Sītārām.

DĪKŚHITAR, when simply the word Dīkšitar is mentioned, the reference is to the great composer, Mūthuswāmy Dīkśitar (1776–1835).

DILĪP CHANDRA VĒDI, a wellknown exponent of Hindustāni music.

DILĪP KUMĀR ROY, a scholar in Hindustāni music and a gifted singer and writer. His performances are noted for their classic purity and excellence. He hails from Bengal.

DINAGEṆṆA RĀGA, a rāga to be sung during day time, as opposed to a RātriṆeṆa rāga or a rāga to be sung during night time.

DĪPĀKAṆṆṆI, a rare rāga in which Tyāgarāja has composed. His kriti, Daṇḍa jūḍa-vayya is in this rāga.

DIRECT FLUTE, same as the beak flute.

DĪRGAṆA KAMPITA, a long shake over a compass of a caturvṛuti antara, i.e. a full tone interval ex. the shake of the sādhāraṇa gāndhāra in Anandabhairavi and Aśhāṇa rāgas. This is the opposite of hrasva kampita.
DISPERSED HARMONY, the opposite of Close harmony (see under Close harmony).

DISSONANCE, the unpleasant effect produced when two notes not bearing the sthāyī, samvādi or anuvādi relationship are sounded together. This is the opposite of consonance and is the same as vivāditva in Indian music; (also see under Consonance).

DISSONANT CHORD or DISCORD, a chord which contains at least one dissonance among the intervals made between the various notes.

DIVYADHANI, a drum beaten by a celestial spirit.

DOMINANT, the note in western music corresponding to the śvāra, Panchama.

DRIK, eyes: denotes the number two in musical mnemonics. In the Svarāngavams, this word is used to signify the 2nd note, vuddhabhīshabha in the gamut of 12 notes.

DUKKA VARĀLI, a pathetic rāga figuring in Kathakalī music.

DURYODHANA VAĐAM, a Kathakalī play written by Vayāśkaṭa Mūssadū.

DVĀVIMŚATI GAMĀKA-Ś, the 22 gamakas or graces mentioned by Pālkiṛki Somanātha Kavi in his dvipada kāvya, Paṇḍit-ārdhakya Charitram (14th cent.). This is the largest number of gamakas to be mentioned by a writer. Other musicologists have mentioned the number of gamakas as 7, 10, 15 and 19. Some of the gamakas mentioned by Somanātha Kavi are new and not mentioned by writers either before or after him. The following are the 22 gamakas mentioned by him:

1. Akshipta
2. Adīrga
3. Ahīhā
4. Uchchahāhīta
5. Ullāsta
6. Ullāsa
7. Kāraśthita
8. Kunchita
9. Kōmaṇa
10. Gumpitīta
11. Dirgha
12. Dirgha Kāmpita
13. Dirghika
14. Dirghoḷhasita
15. Prastuta
16. Bhīramīta
17. Mūrdhina
18. Kshipta
19. Lālita
20. Lalitottama
21. Samālīsa
22. Sukshmāntara

DVIDHĀTU Divyānaṁ kīrtana wherein the music of the charaṇa is different from that of the pallavi. In such cases, the pallavi is sung at the end of each charaṇa. Śrī Rāma Śrī Rāma of Tyāgarāja in Sahāna rāga is a good example. The opposite of this is the Ekadhātu Divyānamākīrtana, wherein the music of the charaṇas is the same as that of the pallavi.

DVĪKĀLA, two degrees of speed. Tāṇa varṇas are intended for dvikāla sādhakam i.e. practice in two degrees of speed. Since tāṇa varṇas are set in madhyama kāla, the practice in dvikāla actually amounts to practice in madhyama kāla and trītiya kāla i.e. the second and third degrees of speed.

DVIMUKHA VĀDYA, a drum with two faces; ex. mridangam, tavil, thillā.

DVĪS'RTUTI ANṬARA, same as the interval of Dvīs'rtuti (see under Dvīs'rtuti interval).

DVĪSVĀRA Ś'RUTI VĀDYA, a drōṇē which gives two s'ṛuti varas. These ūṇa niśās may be of identical pitch as the Sāraṇi and Aṇās'ṛani of the Dōṇā (two-stringed drōṇē) of ūṇa śaḍāja, āṇī śāldī āparī ūṇa niśās related āṇī śaḍāja and panēhāma.

DVITANTRI; a vīṇa with two strings and referred to in the Saṅgīta rāmakāra.
ECCLESIASTICAL MODES

E

ECCLESIASTICAL MODES, scales used in early church music. They were of two kinds: Authentic and Plagal.

ECHO ROCK, the name of a flat surface rock in the Parkside Estate (facing the Plains) in Coonoor, Nilgiris, South India. The formation of the rock is such that a word uttered or music played in the neighbourhood of the rock is reflected back sharply. Thus when the distance covered by the incident sound and the reflected sound is more than 75 feet, a person standing near the source of sound, hears back the sound or music without loss of intensity, as if somebody else spoke or sang the same music. In the stillness of night, even whispers are faithfully reflected back.

EDIROLI (Tamil), pratidhvani or echo (see under Echo).

EKADHA PADAM, a small devotional song in Bhairavi rāga, beginning with the words: Gōvinda Rāmā Hari and sung in kathā kāla-kshēpams after the Panchāpadī or the five introductory devotional songs.

EKAMUKHA VĀDYA, a drum with a single face; conical drums like the damārām are examples.

EKASRUTI ANTARA, same as the interval Ekasruti (see under Ekasruti interval).

EKASVARA SRUTI VĀDYA, a drone giving a single note. The Ektār, Tuntind and Ottu are examples.

EKKALĀ RANDHRA, the name of the smaller mouth-hole in the conical pipe drilled across a stone pillar in the temple at Shañbagarāmanallūr in Tirunelveli District. This hole when blown through gives a note resembling the tone colour of Ekkālam. The diameter of this circular hole is 1/4 inch. The diameter of the circular hole at the other end of the pipe is one inch. When blown into from this end, a note resembling the tone colour of the conch is heard. Hence this hole is called Saṅkha randhra. The length of the pipe is one foot, and it runs from west to east. It is at a slight inclination to the horizontal, downwards. The interior of the pipe is smooth and finely polished. Two small ring-like protrusions in the interior of the pipe at about a third part from the narrow end perhaps are responsible for the differing character of the tone colour of the notes heard from the two ends. The pitch of the two notes correspond to B (Kākali nishāda) and E (Antara gāndhāra of the tāra sthāyī). Thus the notes bear saḍja-madhyama relationship. This pipe is a remarkable achievement in the realm of Resonant stone instrumentation.

EKOTTARA SĀTA TĀLĀS, the earlier list of 101 tālās mentioned in such works as Pārvavāda’s Saṅgita samaya sara and Nārada’s Saṅgita makaranda. Most of these tālās have been later absorbed in the list of 108 tālās.

In the 108 tālās mentioned by Pālṭūrī Sōmanātha Kavi in his Paṅḍitārādhya Charitra (Parvata prakaraṇa), many new tālās are mentioned. The following may be mentioned as examples:

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ELEPHANTA CAVES

Phala
Chakravāka
Ārya
Saraṇa
Viraṇa
Umāmandira
Bandhamaṭṭe
Khaṇḍīta tara
Avakhaṇḍa
Khaṇḍīta chandaki
Avighurnita

Uttama mēru
Tambuliyāna
Ardhakalika
Panchabrahma
Paritala
Harina
Māyā Khaṇḍa
Khanjara
Chaturasra Khanjara
Krishṇa Khanjara
Asamāna Khanjara

ENKI PĀṬALU (Tel.), folk songs in Telugu.

ĒRANGŪT PARAII, an ancient drum used by the inhabitants of the forest regions to call back the grazing cattle.

ĒRRUP PARAII, same as Ėrangoṭ paraī.

EXCESSIVE REVERBERATION, the too-much-ness of sound caused by the continuous echo or the undue persistence of sound within a concert hall. This is one of the acoustical defects met with in large halls. A little reverberation is pleasant and is necessary for mēlakkaṭu (ಮೆಲಕಕಟ್ಟು) but excess prevents the music from being clearly heard. Madhyamakāla and drutakāla passages will not be clearly heard in such halls.

The defect of excessive reverberation can be cured by reducing the volume of the hall by putting up a false ceiling below the height of the permanent ceiling. This defect can also be remedied by increasing the sound-absorbing power of the surfaces of the walls.

ELLORA CAVES, these are in the State of Hyderabad. Rock-cut temples and sculptures of remarkable beauty, belonging to the 5th cent. A.D. are seen here. Sculptures of Ashābhujā Naṭarāja and Nandi playing the mridaṅgam, and sculptures of Tavil and Brahma ṭalaṃ in the Jaina cave, a figure playing the Nakula or the two-stringed vina in the Pāśvaṇātha temple, and two musical stone pillars giving a somewhat dull tone at the entrance to the Mahāvira temple are seen here.


EHMANATHAN (எம்மைதான்), the North Indian musician who figures in the story of the Viragu Viṭṭa Paṭalam of Tiruviṭṭagadal Purāṇam (see under Bājabadrār and Hēmanātha).
FOUR-PART HARMONY

FOUR-PART HARMONY, harmonised music written for four different parts or voices of an ordinary choir - Soprano (or Treble), Alto (or Contralto), Tenor and Bass.

FOX STRANGWAYS (1859—1948), the author of the well-known work, *Music of Hindusthān* (Oxford, 1914) and the Editor of the Quarterly Journal, *Music and Letters* (London). He travelled in India and with the material collected here, wrote his monumental work, *Music of Hindusthān*. He was a distinguished musicologist and a noted critic. He is also the author of *The Hindu Scale*.

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FREQUENCY, the number of complete vibrations executed per second. Musical notes are measured in terms of their frequencies. Thus if middle octave sa = 240 vibrations per second, the higher octave sa = 480 vibrations per second and so on.

FYĀZ KHĀN, the well-known exponent of classical Hindusthāni music. He had a rich and melodious voice and was the State musician in Barāda. Khān Sāheb Ustad Fyāz Khān came from Agra. He was honoured with the Title *Aftab-e-Mousiqi* (the Sun in the Domain of Music) by the Māhārajah of Mysore.

FRANCIS GLADWIN, the author of *Sungeet*. This is included in the compilation: *Hindu Music from various authors* by Rājah Sir Sourēndra Mohun Tagore, Part I (1875).
ADDENDA

ABDUL KARIM KHAN, a brilliant exponent of classical Hindusthāni music. His rāga ālāps were characterised by phrases of extraordinary beauty and lustre. He had a melodic and responsive voice. During his stay in Madras, he started the Ārya Saṅgīta Vidyaśālaya and trained a number of pupils. He took a deep interest in the study and appreciation of Karnāṭīc music.

ABHINAYĀDI VICHĀRA, an unpublished work on the art of dance in the Tanjore Sarasvati Mahāl Library.

ABHINAYA LAKSHAṆAM, an unpublished work on the art of dance by Śrīṅgāra Śekhara in the Tanjore Sarasvati Mahāl Library.

ABHINAYĀMKURAM, a book on Kathakali dancing by Gōpināth & Nāgabhūshan (1946).

AD BĀNSARI, a long flute, with a rich, deep tone and used in North India.

ĀLATTŪR BROTHERS: They are two of the front-rank performers of our times. They are not brothers in the usual sense of the term. One Mr. Siva Subrahmanyam is an Andhra and the other Mr. Srinivāsan is a Tamilian. They had their training from Vidvān Ālattūr Veṅkaṭeśa Ayyar, the father of the former. They are Āsthāna vidvāns of Travancore and command an extension repertoire. They are adepts in Pallavi exposition.

ANU VEPANAM, sympathetic vibration.

APSARA STRĪ, a celestial maiden. It is said, that in the Hallisi's dance led by Krishṇa, apsara strīs provided the mridangaṃ accompaniment.

ĀRÓHAṆA - ĀVARÓHAṆA PRASTĀRA, the possible permutations and combinations of the different patterns of ārōhaṇa and avarōhaṇa. Ārōhaṇa and avarōhaṇa are either of the krama gati type i.e. regularly ascending and descending or of the vakra gati type i.e. taking a tortuous or zig-zag course. Krama shādava patterns are 6 in number and krama auḍava patterns are 15 in number. The possible number of Sumpūra - shādava - auḍava patterns of ārōhaṇa and avarōhaṇa are 484 i.e.: Sampurna - sampurna 1 Shadava - auḍava 90
Sampurna - shadava 6 Audava - sampurna 15
Sampurna - auḍava 15 Audava - shadava 90
Shadava - sampurna 6 Audava - auḍava 225
Shadava - shadava 36

Since all these patterns are possible under each mēla, the 72 mēlas yield 484 x 72 = 34,848 rāgas, inclusive of the 72 mēla rāgas (Note—The number 34,848 will in actual practice get reduced by about a fifth of the total number, since some of the auḍava and shādava rāgas will be repeating under a few mēlas).

The possible svarāntara patterns are 20 and these with the sampūrṇa, shādava and auḍava combinations will yield 1280 patterns; i.e.: Svarantara - sampurna 20 Shadava - svarantara 120
Svarantara - shadava 120 Audava - svarantara 300
Svarantara - audava 300 Svarantara - svarantara 400
Sampurna - svarantara 20

Since these svarāntara patterns are possible under each mēla, the 72 mēlas will further yield 1280 x 72 = 92,160 svarāntara rāgas (Note—This number will again get reduced since a good number of the svarāntara rāgas will be repeating under some mēlas).

Rāgas like Navarasā kannāda (s g m p s — s n d m g r s) and Vivardhani (s r m p s — s n d p m g r s) are respectively examples of svarāntara - shādava and svarāntara - sampūra rāgas.

The Vakra gati patterns of ārōhaṇa and avarōhaṇa are innumerable and these combined with the Krama gati patterns will yield a considerable number of rāgas. Appropriately enough the number of rāgas has been described as Ananta, i.e. infinite.
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FRENCH, COL. P. T., the author of the Catalogue of Indian Musical Instruments Proceedings of the Royal Irish Academy Vol. 9, Part I.

FREQUENCY, the number of complete vibrations executed per second. Musical notes are measured in terms of their frequencies. Thus if middle octave sa = 240 vibrations per second, the higher octave sa = 480 vibrations per second and so on.

FYĀZ KHĀN, the well-known exponent of classical Hindusthāni music. He had a rich and melodious voice and was the State musician in Baroda. Khān Sāheb Ustad FYĀZ KHĀN came from Agra. He was honoured with the Title Aftāb-e-Mousiqui (the Sun in the Domain of Music) by the Māhārajah of Mysore.
A STRING, the second string of the Violin and tuned to the note shaḍja of the madhya sthāyi in Indian Music.

AYYAR, C. S., the author of Grammar of South Indian Music and the Art and Technique of Violin Play. He has carried on extensive researches in the tone system of South Indian music and has published some valuable Papers.

BĀLASUBRAMAṆYAM, G. N., one of the Āsthāṇa vidvāns of Travancore State, G. N. B. as he is familiarly known is one of the top-ranking singers of our times. Endowed with a bracing, responsive and impressionative voice, his concerts have a charm and attraction of their own. He is capable of singing in very fast tempo. The notes of his brigas are sparkingly clear and are as fascinating as they are lustrous. He is also a composer. He has trained some promising disciples.

BHAKTA PĀṆḍA, the line of devotional composers in Northern India corresponding to the composers of the Dāsa Kūṭa line of the Karnāṭaka province.

BĪḌĀRAM KRISHṆAPPA, an eminent singer of this century. He hailed from Bīḍāram, a village in Mysore State. He had a commanding personality. He was a tall person with a beautiful complexion. He was a Samasthāṇa vidvān in Mysore. He had a rich, sonorous voice. The compass of his voice extended over 2½ octaves. His ālāpanas in the manda sthāyi were characteristically impressive. He had an extensive repertoire. In the concerts he sang a number of the compositions of great composers and minor composers. He adhered to the strict ideals of the Kachchēri Dharma and Paddhati. His performances were a veritable feast to the ear.

CHINESE HARP, an instrument with a trapezoid resonator and resembling the ancient svaramṇḍalam or the sata tautri ṣṇā. The instrument is played on open strings with two sticks. Instead of the strings running horizontal as one would normally expect, the strings emerging from the pegs on the left side go down at a slight inclination and end in the row of pegs on the right side. Likewise the strings emerging from the pegs on the right side proceed at a slight inclination downwards and end in the row of pegs on the left side. The right side and left side strings alternate with each other. There are two circular sound-holes in the centre.

DĀKṢIṆĀMŪRTI PIṢṬAI, an outstanding performer on the mridaṅgām of this century. He hailed from Pudukkōṭai. He lived for 61 years and passed away in 1987. His solo displays were an intellectual treat to the ear. He was endowed with a highly calculative brain. Frequently he sprang surprises on his audiences by the intricate character of his rhythmical display. He was also an expert in playing the Kanjira. He was a religious-minded person.

DARDURA PLAVĀ, the game of leap-frog gone through in a rhythmical manner.

DUET, this term in western music means a musical composition composed for two voices or two instruments. When used in melodic music, this term signifies music sung by two voices in unison or an octave apart, or music performed by two instrumentalists in unison or an octave apart.

DVĪTĪṆA PALLAVĪ, a pallavi capable of being sung in two different tālas. The pallavi is so coined that when sung in two different tālas, the Padagarbham will be found to synchronise perfectly in the two cases. For example a pallavi set in Khaṇḍa Jāṭi Ṭaṭa tāla, beginning on śāma graha may also be sung in Triṣṇa Jāṭi Triṣṇa tāla in the lower degree of speed; in this latter case, the pallavi will have to begin in anāgata graha, at half finger-count. Thus when the pallavi is sung, the right hand, will be counting the Ṭaṭa tāla in madhyama kāla and the left hand, the Triṣṇa tāla in chauka kāla or vice versa. When two tālas of identical aksharakāla-value for an āvarta are chosen, they may be reckoned in the same tempo. The exposition of DvītīṆa Pallavis is an intellectual feat on an aesthetic plane.

E STRING, the first string of the Violin and tuned to the note paachama of the madhya sthāyi in Indian music.
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