

## GLOSSARY

- alap** – A slow, unmetered improvised elaboration on the *raga* used by vocalists and instrumentalists
- antara** – Literally, “intermediary,” the second section of a composition, usually ascending to upper register
- arohana/ahora** – The ascending structure of the *raga*
- avarohana** – Descending structure of *raga*
- bansuri** – A bamboo flute
- Bengal** – A state in northeastern India
- Bhatkhande, Vishnu Narayan** – (1860-1936) Indian musicologist who wrote a treatise on Hindustani classical music, organizing *ragas* into *thaats*
- bol** – The mnemonic syllabi of *tabla*
- Brahma** – The supreme God
- Carnatic sangeet** – The various styles of South Indian music
- chakradar** – A *tihai* in which each phrase is a *tihai* in itself
- chikari** – The drone strings on the sides of *sitar* and *sarod*
- dadra** – A semi-classical style of singing
- dadra tal** – A common six-beat (3+3) *tala* used in semi-classical music
- Dha** – A fundamental *bol* of *tabla*
- dhaivata** – The sixth note of the scale (*Dha*)
- dhin** – A fundamental *bol* of *tabla*
- gamak** – A general term for any ornament; specifically referring to a heavy shake on a single note
- gandhara** – The third note of the scale (*Ga*)
- gat** – The main theme of an instrumental performance

**ge** – A *bol* for the left hand

**gharana** – A particular house, family or school of playing

**guru** – A teacher

**Hindustani sangeet** – pertaining to North India

**jati** – The number of notes present in a *raga*

**jhala/jala** – The fastest section of an instrumental composition characterized by rapid strumming of drone strings

**jod/jor** – Instrumental music that is metered but without a rhythmic

**kaharwa/kaharva** – An eight-beat *tala* (4+4)

**kan** – A single grace note or inflection before or after an articulated tone

**khali** – The waved, “empty”

**komal** – Flattened note

**laggi** – A fast lively style of playing, used in light styles of playing

**lay/laya** – Tempo

**madhya saptak** – The middle octave

**madhyam** – The fourth note of the scale (*Ma*)

**mandra saptak** – The lower octave

**matra** – Literally, “that which measures”; the beat

**mind/meend**– An ornamental slide or portamento between two notes

**mizrab** – A pick worn on the right index finger to play *sitar*

**mukhda** – Literally, “face”; the very beginning of a composition, sometime preceding and leading up to the *sam*

**na** – A fundamental *tabla bol*

**nishada** – The seventh note of the scale (*Ni*)

**pakad** – The characteristic movement of a *raga*

**palla** – A section of the *tihai* that is repeated three times

**pancham** – The fifth note of the scale (*Pa*)

**rabab** – A stringed instrument similar to *sarod*

**ragamala** – Literally, “garland of *ragas*”; a style of performance where numerous different *ragas* are joined together

**rao** – A *rela*-like structure that accompanies instrumental *jhala*

**rasa** – A particular, pervading emotional sentiment

**rela** – Very fast manipulation of small structures

**rishabh** – The second note of the scale (*Re*)

**sam** – The first beat of a cycle

**samavadi** – The second most important note of a *raga*

**sangeet/sangit** – A combined art form including music and dance

**saptak** – The register or set of seven notes in an octave

**sarangi** – The main bowed lute of Northern India

**Sargam** – The “solfege” of Indian music: *Sa, Re, Ga, Ma, Pa, Dha* and *Ni*, used for singing, teaching and notating

**sarod** – A stringed instrument

**shadj/shadaja** – The first note of the Indian scale (*Sa*)

**shruti** – A microtonal division of the octave

**shuddh** – Literally, “pure”; a natural (as opposed to flat or sharp) note

**sitar** – A common long-necked fretted string instrument

**sthayi** – The first section and main theme that returns throughout the composition

**sur** – 1) A note 2) The pitch of the *tabla*

**svara/swar** – A musical note; one of the seven scale degrees in an octave

**tabla** – The pair of Indian hand drums

**tal/tala** – 1) The Indian system of rhythm 2) A particular rhythmic cycle

**tali** – Clapped

**tanupra** – A long-necked unfretted stringed instrument used to provide the drone

**tar** – Literally “high,” usually referring to the high register

**thaat/that** – A mode

**theka** – The basic pattern of strokes the *tabla* player uses

**tihai** – A rhythmic cadence composed of three identical sections that can be either sung or played on an instrument, ending on *sam* or the *mukhda*

**tintal** – A common *tal* of 16 beats

**vadi** – The important note of a *raga*

**vibhag** – The measure or bar