

INSTRUMENTS

1. Tampura (or tambura or tanpura): a long-necked lute; plucked-string drone instrument.
2. Mridangam: South Indian barrel shaped double-headed drum.
3. Kural (or murali or venu, or bansuri): bamboo flute.
4. Sruti-box: a small box-like instrument providing a consistent drone.

TWO MOST IMPORTANT CONCEPTS

5. Raga (melody): scale+ornaments+typical phrases+other features.
6. Tala (rhythm): recurring pulsed-rhythmic cycle. Essentially "meter".

FOUR RAGA SCALES

7. Sankarabharanam scale: C D E F G A B c (= major or Ionian scale)
8. Pantuvarali scale: C Db E F# G Ab B c (no equivalent in W. heritage)
9. Todi scale: C Db Eb F G Ab Bb c (= Phrygian scale)
10. Kalyani scale: C D E F# G A B c (= Dorian scale)

~~threexxixix~~ THREE TALAS

11. Adi = 8 beats, divided 4+2+2
12. Rupakam = 6 beats or 3 beats
13. Khanda capu = 5 beats, divided 2+1+2

TERMS USED FOR RHYTHMIC RECITING RHYTHMIC PATTERNS

14. Sol: any drum syllable, imitating phonetically the various sounds produced by the drum. (some examples are: ta, ki, ta, nam)
15. Sol-kattu: a group of drum syllables. (some examples are: ki-ta-ta-ka)

PRE-COMPOSED SONG

16. Kriti: usually has three principal subdivisions (A B C), sung in this manner -- A B A' C B A'

IMPROVISED FORM

17. Alapana: improvised elaboration of a raga, in free rhythm. When it is sung, meaningless syllables are used, such as, Ta, Da, Ri, Na, Tom.
18. Svara-Kalpna: melodic improvisation within the framework of the raga and tala, using Indian sol-fa syllables.
19. Niraval: melodic improvisation within the framework of the raga and tala, using a line of poetic text as the basis for variations.

OTHER TERMS

20. Gamaka: Indian ornamentation (stress, oscillation, slide, etc.)
21. Svara(s): Indian sol-fa syllables -- Sa Ri Ga Ma Pa Da Ni. (srgm pda n)
22. Melody and text:

, , g , , m , , p , m g r g , m / p , , , , s , / n d p m p m g r // s r
 . . e . . f . . g . f e d e . f g c' . b a g f g f e d C d
 Ā NAN DA NATA NAMĀ DI NĀR TĀ TEIYAYENA KANAKASA BAYIL

23. Mora and Korvai: short (mora) or long (korvai) rhythmic patterns, repeated three times as a way of presenting cadential articulation. They always end on the most important beat (the beginning-point of the song that is taken for improvisation) in the tala.
24. Brikka: a passage of fast singing in alapana improvisation.