CHAPTER - IV

IMPROVISATION THROUGH ALANKAAR

AND ALANKARAN

It has been clarified in Chapter I of this treatise that, for considerations of space, no attempt will be made to trace in detail the full historical development of the various aspects of Hindustani music improvisation as has been practiced through the centuries. However, it was also stated therein\(^1\) that, to indicate the nature of such tools in the past, one aspect of it ---- that of *alankaar* and *alankaran* ---- will be treated in depth as an illustration. This Appendix has just such a purpose in view, and no more.

In Chapter V, the importance of musical ornaments as a tool in improvisation has been discussed, with some example. The technique of fashioning improvisation by using different *alankars* and *alankarans* is very old and very important. It is now proposed to delve into an exhaustive study of this topic. I take this opportunity to acknowledge my grateful debt for the material that follows to my study with the late Dr. Bimal Roy, D.Litt., an ex-performer of the *Qawwalbachcha Gharaana* and a Bengal based pioneering musicologist in Indian music.\(^2\)

\(^1\) At page 1.8.

\(^2\) Dr. Bimal Roy, M.B., D.Litt. ---- Born on 13 January 1911 in Jessore district of Bengal (now in Bangladesh). Educated at Presidency College and Medical College, Calcutta. Professional physician and trained in vocal music under Satyendranath Ghosh and subsequently (1935 – 1952) under Ustads Mehed Hussain Khan and Khadim Hussain Khan of Rampur (Qawwalbachcha gharaanaa). Performed over All India Radio and at music conferences for a long period of time. Taught at Sangeet Praveen level (practical and theory) at Bharatiya Sangeet Samaj, Bengal Music College and Sangeet
The first step is to enunciate the different between *alankaran* and *alankaar* as explained by Dr. Roy. *Alankaran* means ornamentation or embellishment, and is what is wrongly referred to today as *alankaar*. The true and original meaning of *alankaar* is a specific group of notes or a group of *varnas* (वर्ण). A *varna* is a short group of notes that gets its meaning in the context of a musical phrase. On its own, a *varna* has no or little specific utility or meaning. But when it is used in a musical sentence, it becomes meaningful. A *varna* in music is akin to a single word in language. When used in a sentence, the word helps in conveying the meaning of the sentence, although by itself it does not convey any complete idea. For example, the note group S G R is a *varna*, that is to say, it does not possess any musical meaning by itself, but is capable of assuming meaning when it is used in the right context. Thus, when it is duly used in a *taana* such as S G R RMG G P M M D P P N D D Š N N Š N D P M G R S, an acceptable musical meaning emerges. The group of *varnas*, viz, S G R, RMG, GPM, etc., comprise an *alankaar*. Specifically, these *varnas* together make up the *sanchaari alankaar* (संचारी अलंकार) called “Mandradi” (मंद्रादि) described in the 13th century.
musicological text “Saneeit Ratnaakar”, and detailed later in this Appendix in its appropriate place.

Thus alankaran, or the act of ornamentation, includes alankaar, which is a specific group of notes or varnas. This means that one way of achieving ornamentation or alankaran is to use notes in specific groups as alankaars. Creating alankaars or using established alankaars in special ways amounts to one kind of alankaran.

Three other modes of achieving alankaran may now be identified. These are ---- gamak , sthaaya (स्थाय ) and kaaku ( काकू ). Gamak is the execution of notes with a certain swaying or shaking called kampan (कम्पन ) or dolan (दोलन). In alankaar, notes are presented in a simple and straightforward manner, without or swaying. If kampan is added, the result is gamak. Sthaaya is a combination of notes with reference to a particular raaga such that the combination exposes a particular bhaava or feeling of the raaga. Sthaaya must not be confused with the pakad (पकड़) of a raaga. A pakad is a group of notes characterizing a raaga or displaying the raaga uniquely to the exclusion of other raagas. For example, the pakad of the raaga Bhoopali (भूपाली) is D S R P G.

But the sthaaya of a raaga is such a group of notes that expresses some emotional content. Thus, if a song in Bhoopali has, for example, shaanta bhaava (शांत भाव ), or the mood of tranquility, a short note-phrase in
Bhoopali sung in a way that highlights this feeling of tranquility (such as G R S D S ) would be a sthaaya in Bhoopali . The last method of alankaran, viz. kaaku, merely refers to the manner of articulating a particular note. It is also called bhangi ( भंगी ) , or swarbhangi ( स्वरभंगी ) , and includes the different ways in which a single note is approached, sustained and quitted. The volume of the note, the vigour with which it is executed, the timbre used in its utterance, etc., are all example of kaaku.

Thus alankaran ---- raaga alankaran, to be precise³ ---- consists of alankaar, gamak, sthaaya and kaaku. Alankaar, on the other hand, consists of four subdivisions ---- Varnaalankaar (वर्णालंकार), Chhandaalankaar ( छंदालंकार ) , Varnatiriktaalankaar ( वर्णतिरिक्तालंकार ) and what may be called, for the sake of convenience, Vaadanbheda ( वादनभेद ), since this, though used by vocalists, can be easily explained with reference to the manner of playing a stringed instrument. Varnaalankaar, again, may be classified under two categories ---- those that were in vogue in the ancient period up to Sangeet Ratnaaakar and those that existed thereafter from the medieval period (Sangeet Paarijaat) onwards. The ancient Varnaalankars were either Sthaayi Alankaars ( स्थायी अलंकार ), Arohi Alankaars ( आरोही अलंकार ), Avarohi Alankaars ( अवरोही अलंकार ) or Sanchaari Alankaars ( संचारी अलंकार ). The

³ Alankaran also includes taala alankaran (Rhythmic alankarans) and nartanaalankaran (alankaran in dance) but only raaga alankaran is discussed here for considerations of space.
medieval varnaalankaars may classified under eight heads, according to the ways in which they have been listed in the various musicological texts. Of these, Sangeet Paarijaat itself contains five lists at different places, collection different varnaalankaars in groups of respectively five, seven, seven, eight and twenty five alankaars. Chhandaalankaar may be either related to a taala ---- taala-samparkit (ताल सम्पर्कित) ---- or not related to any taala ---- taala-asamparkit (ताल असम्पर्कित). Varnaatirikalankaar may be either Shuddhaalankaar (शुद्धलंकार) ---- also called Shabdaalankaar (शब्दलंकार) ---- or sthaayakaaku (स्थायकाकु); Shuddhalankaar itself may be broken up into two categories ---- Vishishtalankaar (विशिष्टलंकार) and Varnavyatirikalankaar (वर्णव्यतिरिक्तलंकार). Also, certain Gamak varieties may be easily explained with the help of stringed instruments, and so a part of Gamak is included in Vaadanbhed, which thus belongs to both alankar and gamak, including as it does both kinds of alankarans.

The Annexture at the beginning of this Appendix sets out all these varieties of Alankarans graphically. They may now be discussed one by one, always keeping the following points in mind: ----

(a) The sargams used to explain a particular alankaar or gamak are only illustrative. Thus, if SRS is stated as the illustration of a certain alankaar, it means that RGR, GMG, MPM, etc., are also illustrations of the same alankaar. Furthermore, if this alankaar were to be applied
to a raaga that did not have, say, R ---- such as Malkauns (मालकौंस) ----

- the illustration would adapt itself to the raaga: in Malkauns, this alankaar would be SgS, gMg, MdM, etc.

(b) The various alankarans that are explained in this Appendix were / are primarily meant for practice by students and performers during riyaaaz, the object being to develop technical skill on the one hand and build up a ready vocabulary of musical phrases on the other to facilitate improvisation both by furnishing the practitioner of the musical craft with new ideas and relationships between musical elements like notes, rhythms, volume of sound, etc., and by giving him a base to think independently for creative improvisation. Such pedagogical grounding is a fundamental part of the training of every musician, regardless of the gharaana or school to which he belongs, and this Appendix gives an overview of the wealth of alankaran that has grown and been utilized in Hindustani music down the centuries.

(c) For purpose of space, only melodic alankarans have been elaborated here, These are collectively know as Raagaalankaran (रागालंकरण) as shown in the chart. Rhythmic Alankarans ---- Taalaalankarans (तालालंकरण) ---- and those pertaining to dance ---- Nartanaalankarans (नर्तनालंकरण) ---- have been deliberately not dwelt upon.

(d) The original source materials for all that follow are indicated both in the chart and at the beginning of the appropriate sections. These sources are
either well-known musicological texts or oral tradition. In the case of oral tradition, two sources are important for the present purpose: Sadik Ali Khan’s book on traditions in the Seni gharaanaa⁴ and Radhamohan Sen’s book.⁵ The entire source material is available in the personal library of Dr. Bimal Roy.

I. **VARNAALANKAAR** : ---- These are alankaars using varnas (वर्ण) or groups of notes. Those of the ancient period may be divided into four types ---- Sthayi Alankaar, Arohi Alankaar, Avarohi Alankaar and Sanchaari Alankaar.

A. **Sthayi Alankaar** : ---- Source: Naatya Shaastra, Brihaddeshi and Sangeet Ratnaakar. These are alankaars where each varna ends on the same note with which it begins, so that there is no tendency towards either ascent or descent, as follows ----

(i) *Prasannaadi* (प्रसन्नादि) [“prasanna” (प्रसन्न) refers to the first note (in these examples, it is S)] ---- S S S. This is a three-note alankaar, involving an octave jump.

(ii) *Prasannadyanta* (प्रसन्नद्यंता) ---- S Š S ; another similar three-note alankaar.

(iii) *Prasannaanta* (प्रसन्नान्त) ---- Š Š S ; another similar three-note alankaar.

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⁴“Sarma-e-Ishrat” (1756 ?) by Sadiq Ali Khan of Seni gharaanaa.
⁵“Sangeet Tarang” (1818) by Radhamohan Sen. Available with Dr. Bimal Roy.
(iv) *Prasannamadhyā* (प्रसन्नमथ्य) ---- Š S Š; another similar three-note alankaar.

(v) *Karmarechita* (क्रमरेचित) ---- Here, the alankaar may be of three or more notes, but the last note must be the same note as the first (the characteristic of a *Sthāyi Alankaar*), and at the same octave or pitch. Examples are ----

S R S, S G M S, S P D N S, etc.

(vi) *Prastaara* (प्रस्तार) ---- This is the same as *Kramarechita*, except that the last note must be an octave higher than the first. Examples; S R Š, S G M Š, S P D N Š, etc.

(vii) *Prasada* (प्रसाद) ---- This is the opposite of *Prastaara*, in the sense that it starts on a high note and ends in the same note either in the same octave or in the lower octave.

Examples: Š R S, Š G M Š, Š P D R S, etc.

B. *Aarohi Alankaar* : ---- Source: *Sangeet Ratnaakar*. These are alankaars that show an ascending trend that is to say, the last note of an aarohi alankaar is always higher than its first note, as follows ----

(i) *Visteerna* (विस्तीर्ण) ---- This consists of a stepwise progression up the octave, or part thereof, in slow tempo, thus: S ... R ... G ... M ... P ... D ... N ... Š.
(ii) *Nishkarsha* (निष्कर्ष) ---- This consists of a stepwise ascent, repeating each note, thus: S S R R G G M M P P D D N N Š Š, etc.

(iii) *Gaatravarna* (गात्रवर्ण) ---- This is the same as *Nishkarsha*, except that each note is articulated three times: S S S R R R G G G M M M P P P D D D N N N Š Š Š, etc.

(iv) *Bindu* (बिंदु) ---- This is an ascent in the following manner:

SSSR GGGM PPPD NNNŠ, etc.

(v) *Abhyuchchaya* (अभ्युच्छय) or *Abhyachhraya* (अभ्यच्छय) ---- This refers to an alankaar with skips in between, that is, an ascent omitting the note succeeding the one articulated, thus: SGPN. However, in later times, this name was given to an alankaar ascending as follows: SGRMGPMDPNDŠ, etc.

(vi) *Hasita* (हसित) ---- This is an alankaar where the first note is sounded once, the second twice, the third thrice, and so on: S RR GGG MMMM PPPPP DDDDDD NNNNNN ŠŠŠŠŠŠŠŠ.

(vii) *Prenkhita* (प्रेनखित) ---- This is akin to the modern *Khatkaa* or *rerak* (रेक), and progresses as follows: SR RG GM MP PD DN NŠ.

(viii) *Akshipta* (अक्षिप्त) ---- Like *Abhuchchaya*, this alankaar ascends with skips in between, but, like *Prenkhita* it proceeds in groups of two notes such that the second note of a group becomes the first note of the next
group. The alankaar is: SG GP PN. However, like Ahbuchchaya, this alankaar became, later, an alternating ascent, with each note repeated: SSGGRRMMGGPPMMDDPPNNDDŠŠ.

(ix) Sandhiprachchhadana (सन्धिप्रच्छडन) ---- This alankaar ascends as follows: SRG GMP PDN. However, it later became: SRG–RGM–GMP–MPD–PDN–DNŠ (the hyphen – indicates that the note preceding it is of double duration in time).

(x) Udgeeta (उदगीत) ---- This alankaar ascends in groups of five notes, thus: SSSRG, GGGMP, PPPDN. Later it became: SSRS–, RRRGM–, GGGMP–, etc. (the hyphen – has the same meaning as before).

(xi) Udvaahita (उद्वाहित) ---- Here the ascent is in groups of five notes arranged thus: SRRRG, GMMMP, PDDDN, etc.

(xii) Trivarna (त्रिवर्ण) ---- This too has group of five notes, but the pattern is:

SRGGG, GMPPP, PDNNN, etc.

(xiii) Prithakveni (पृथकवेणी) ---- This alankaar ascends in groups of nine notes, arranged as follows: SSSRRGGG, GGGMMPPP, PPPDDDDNNN, etc.

(C) Avarohi Alankaar : ---- These are the same as Arohi Alankars except that they are in the reverse direction: they have a general tendency to descend from a higher note to a lower one. Thus, as an Avarohi Alankar, Bindu, for instance, would take the form ŠŠŠN DDDP MMMG RRRS.
(D) **Sanchaari Alankaar** : ---- Source : Sangeet Ratnaaakar. These are *alankaars* that do not have a fixed direction ---- ascent or descent ---- throughout, but are of mixed nature. *Sangeet Ratnaaakar* gives a list of twenty five such *alankaars*. It is interesting to note that, later, *Sangeet Paarijaat* too gives a list of twenty five *alankaars*, the respective names of which are identical to those given in *Sangeet Ratnaaakar*. However, while some *alankaars* of the same name are identical in the two texts, many in *Sangeet Paarijaat* are different from their nominal counterparts in *Sangeet Ratnaaakar*.

The *Sangeet Ratnaaakar* list is as follows :

(i)  *Mandraadi* (मन्द्रादि) ---- Here the word ‘Mandra’ (मन्द्र) has been used in the same sense as the word ‘prasanna’ in the old *sthaayi* *alankaars*, meaning the first note or the starting note. In this and the following two types of *alankaar*, the *mandra* or initial note has been taken to be S in the examples. Thus *mandradi* (literally meaning “first note first”) may be illustrated by S G R. This *alankaar* is always a group of three notes.

(ii)  *Mandramadhya* (मन्द्रमध्य) ---- Literally, “first note in the middle”.

   This is a three-note *alankaar*, which may be, as the name suggests, GSR or RSG.

(iii)  *Mandraanta* (मन्द्रान्त) ---- Another three-note *alankaar*, this variety has the first note at the end : RGS.

(iv)  *Prastaara* (प्रस्तार) ---- A two-note group like SG or RM or GP.
(v) *Prasaada* (प्रसाद) ---- Grouped in threes, this proceeds SRS, RGR, and so on, each being a separate example.

(vi) *Vyaavritta* (व्यावृत्त) ---- A five-note group like SGRMS, etc.

(vii) *Skhalita* (स्खलित) ---- An eight-note group, thus: SGRM MGRS, etc.

(viii) *Parivarta* (परिवर्त) ---- A four-note group SGMR, RMPG, etc.

(ix) *Akshepa* (आक्षेप) ---- A three-note group: SRG, RGM, etc.

(x) *Vindu* (विन्दु) ---- A five-note group: SSSRS, RRRGR, etc.

(xi) *Udahita* (उदवहित) ---- A four-note group: SRGR, RGMG, etc.

(xii) *Oormi* (ऊर्मी) ---- A six-note group: SMMMSM, RPPPRP, etc.

(xiii) *Sama* (सम) ---- An eight-note group: SRGMMGRS, RGMPPMGR, etc.

(xiv) *Prenkha* (प्रेन्क) ---- A four-note group: SRRS, RGGR, etc.

(xv) *Nishkoojita* (निष्कूजित) ---- A five-note group: SRSGS, RGRMR, etc.

(xvi) *Shyena* (श्येन) ---- A two-note group: SP, RD, GN, etc.

(xvii) *Krama* (क्रम) ---- A long alankaar that begins with two notes and successively goes through three, four, etc., notes: SR SRG SRGM SRGMP SRGMPD SRGMPDN and so on.
(xviii) *Udghattita* (उद्घट्टित) ---- A six-note group: SRSMRS, RGRPGR, etc.

(xix) *Ranjita* (रंजित) ---- A seven-note group, with a three-plus-four rhythmic configuration: SGR SGRS, RMG RMGR, etc.

(xx) *Sannivritta Pravrittaka* (सन्निवृत्त प्रवृत्तक) ---- A five-note group: SPMGR, RDPMG, etc.

(xxi) *Venu* (वेणु) ---- A five-note group: SSRMG, RRGPM, etc.

(xxii) *Lalitaswara* (ललित स्वर) ---- A five-note group: SRMRS, RGPGR, etc.

(xxiii) *Hoonkara* (हुंकार) ---- A four-note group: SSPP, RRDD, etc.

(xxiv) *Laadaman* (लादमान), also called *Hradman* (ह्रदमान) ---- A four-note group: SGRS, RMGR, etc.

(xxv) *Avalokita* (अवलोकित) ---- A six-note group: SGMMRS, RMPPGR, etc.

*Varnaalankaars* of the medieval period: In the medieval period ---- that is to say, in the post-*Ratnaakar* period ---- the categorization of alankaars into *sthaayi, arohi, avarohi* and *sanchaari* types vanished, In fact, the meanings of *arohi, sanchaari*, etc., changed. Earlier, *arohi alankaar* meant one that showed continuous ascent throughout. But in the post-*Ratnaakar* period, an *alankaar* qualified as *sthaayi alankaar* only if it ended where it began, without reference to whether there was ascent or descent in the middle ---- thus
SRGMGRS became a sthaayi alankaar, and not sanchaari alankaar. The first indication of this new meaning of sthaayi alankaar is found in the late 14th century text of Sangitopanishadsaaara (सांगीतोपनिषदसार) of Sudhaakalash.

Here, no names as sthaayi alankaar etc. have been stated; alankaars have been grouped as, for example, ashtaadashaalankaar (अष्टादशालरंक) ---- eighteen alankaars ---- and so on. The main purpose of alankaars as listed in the various texts was to train the voice. Yet, in Sangeet Paarijaat (Ahobal), a group of seven alankaars, inter alia, is seen where they are sthaayi alankaars in the new sense of the term as explained above. So for the present purposes they are taken as medieval sthaayi alankaars, and are listed as follows ----

**Medieval Sthaayaalankaar** ---- Source: Sangeet Paarijaat. These are seven in number ----

(i) **Bhadra (भद्र)** ---- These are three-note alankaars with the middle note being a step above the initial and final notes, such as SRS, RGR, GMG, etc.

(ii) **Nanda (नन्द)** ---- This is the same as Bhadra, except that each note is repeated: SSRRSS, SSGGSS, SSMMSS, etc.

(iii) **Jeeta (जीत)** ---- This is a four-note alankaar where the second note is a third above the first and the third and fourth notes each descend a step successively to return to the initial note, thus: SGRS, RMGR, GPMG, etc.
(iv) *Soma* (सोम) ---- This is the same as *jeeta*, except that each note is repeated: SSGGRRSS, RRMMGGRR, GGPPMMGG, etc.

(v) *Greeva* (ग्रीव) ---- This is an eight-note alankaar with the configuration SRGRMGRS, etc.

(vi) *Bhaala* (भाल) ---- This is another eight-note alankaar, with the configuration SRGMMGRS, etc.

(vii) *Prakaasha* (प्रकाश) ---- This is an alankaar of fourteen notes with the following configuration: SSRRGGMGRGRSS, etc.

A part from the above, the medieval texts contain several lists of alankaars that may be sub classified as follows:

a. *Panchaalankaar* (पंचालंकार), in *Sangeet Paarijaat (Ahobal)*,

b. *Saptaalankaar* (सप्तालंकार) ---- Series 1, in *Sangeet Paarijaat (Ahobal)*,

c. *Saptaalankaar* ---- Series 2, in *Sangeet Paarijaat (Ahobal)*,

d. *Ashtaalankaar* (अष्टालंकार), ---- in *Sangeet Paarijaat (Ahobal)*,

e. *Panchavinshaalankaar* (पन्चविशालंकार), in *Sangeet Paarijaat (Ahobal)*,

f. *Chhandobaddha Ashtaalankaar* (छन्दोबद्ध अष्टालंकार), in *Chaturdandi Prakaashika,*
g. **Chaturdashaalankar** (चतुर्दशालंकार), in Sangeet (Harinayak), and

h. **Ashtadashaalankar** (अष्टादशालंकार), in Sangeetopanishadsasr (Sudhakalash).

These may now be enumerated one by one.

a. **Panchaalankaar** ----

(i) **Chakrakaa** (चक्राकार) ---- An eight-note group: RRRSRRR, GGGGRGGG, etc.

(ii) **Jab** (जब) ---- This is in the form of a decreasing spiral, thus:

SRGMPDNSNDP, SRGMPDNSDP, SRGMPDNSP, SRGMPDNS, etc.

(iii) **Shankha** (शंख) ---- This is always an Avarohi variety. It is available in two forms: first, as ŠŠND, NNNDP, DDPM, etc. and second, as ŠŠŠŠNNDD, NNNNDP, DDPPM, etc.

(iv) **Padmaneebha** (पद्मानीभ) or **Padmaakar** (पद्माकार) ---- An eight-note group: SRSSSRGG, RGRRRGMM, etc.

(v) **Vaarid** (वारिद) ---- This alankaar incorporates the following cchhoots (छुट) or skips ---- SNNN, SDDD, SPPP, etc.

b. **Saptalankaar** (Series 1) ----
(i) *Taara Mandra Prasanna* (तारा मन्द्रा प्रासन्न) ---- In this and the next *alankaar* of this sub-classification, *Mandra* refers to the starting note, *Tara* to the same note as octave higher and *Prasanna* to the natural return or homecoming of a cluster of notes, i.e. the S or tonic. In this as well as in the next *alankaar*, the *mandra* ascends to the *taara* and then drops to the *Prasanna*. Thus, technically, it may be more precisely called *Mandra Tara Prasanna*. But since there can be two ways of doing this, one way is here called *Tara Mandra Prasanna* and is illustrated by : SRGMPDNŚŚ ---- an abrupt drop from Ś to S. The other way constitutes the second *alankaar* of this series.

(ii) *Mandra Taara Prasanna* (मन्द्रा तारा प्रासन्न) ---- explained in (i) above. Example: SŚNDPMGRS ---- and abrupt ascent from S to Ś with a gradual descent to *Prasanna*.

(iii) *Aavartak* (आवर्तक) ---- This may be of two types. The first type is an eight-note group : SSRRSSRS, etc. The second type, also called *Turangama* (तुरंगम) is a twelve-note group : SRGRSRSRSRGM, etc.

(iv) *Sampradaana* (सम्प्रदान) ---- A six-note group : SSRRSS, RRGGRR, etc.

(v) *Vidhoota* (विधूत) ---- A four-note group : SGSG, RMRM, GGP, etc.
(vi) **Upololaka (उपोलोलक)** ---- An eight-note group: SRSRGRGR, RGRGMGMG, etc.

(vii) **Ullasita (उल्लसित)** ---- A five-note group: SSGSG, RRMRM, etc.

c. **Saptaalankaar** (Series 2) ----

(i) **Indraneela (इंद्रनील)** ---- A fourteen-note group: SRSRGRGRSRGRGM, etc.

(ii) **Mahaavajra (महावाज्र)** ---- A ten-note group: SRGRSRSRGM, etc.

(iii) **Nirdosha (निर्दोष)** ---- A six-note group: SRSRG, etc.

(iv) **Seera (सीर)** ---- A nine-note group: SRSRGSRGM, etc.

(v) **Kokila (कोकिल)** ---- A seven-note group: SRGSRGM, etc.

(vi) **Aavartaka (आवर्तक)** ---- This was more commonly known as Tiranagama, and was identical to the second type of Aavartaka of Saptaalankaar (series 1): SRGRSRSRGM, etc.

(vii) **Sadaananda (सदानन्द)** ---- A four-note group: SRG, RGMP, etc.

d. **Ashtaalankaar** ---- This series of eight alankaars identical with Saptaalankaar (series 2) above, except that the following new ---- eighth ---- alankaar has been added:

(i) **Prakasha (प्रकाश)** ---- A fourteen-note group: SSRRGGMGRRRGRSS, RRGGMMPMGGMGR, etc.
e. **Panchavinshaalankaar** ---- As stated in the discussion of *Sangeet Ratnaakar’s Sanchari Alankars*, *Sangeet Parijaat* lists twenty five *alankaars* with names identical with those in the *Ratnaakar* list. These are ----

(i) *Mandradi* ---- same as *Mandradi* in *Sangeet Ratnaakar*.

(ii) *Mandramadhya* ---- Same as *Mandramadhya* in *Sangeet Ratnaakar*.

(iii) *Mandranta* ---- A twelve-note group: SSRRGGMGRGGRS, etc.

(iv) *Prastara* ---- A two-note group: SM, RP, GD, etc.

(v) *Prasada* ---- An eight-note group: SRSRSRGR, RGRGRGMG, etc.

(vi) *Vyavrita* ---- An eight-note group: SGRMSRGM, RMGPRGMP, etc.

(vii) *Skhalita* ---- In the manuscript, the name written is Chalita (चलित) :

> Dr. Roy conjectured that this might have been an error in copying as the *alankaar* is the same as *Skhalita* in *Sangeet Ratnaakar*.

(viii) *Parivarta* ---- Same as *Parivarta* in *Sangeet Ratnaakar*.

(ix) *Aakshepa* ---- Same as *Aakshepa* in *Sangeet Ratnaakar*.

(x) *Vindu* ---- A six-note group: SSSRSG, RRRGRM, etc.

(xi) *Udvaahita* ---- An eight-note group: SSSSRRGM, RRRRGGMMP, etc.

(xii) *Oormi* ---- A six-beat group using four notes: SM—SM, RP—RP, etc.

(xiii) *Sama* ---- Same as *Sama* in *Sangeet Ratnaakar*.

(xiv) *Prenkha* ---- A four-note group: SSMM, RRPP, etc.

(xv) *Nishkoojita* ---- An eight-note group: SMSMSRGM, RPRPRGMP, etc.

(xvi) *Sheyna* ---- A two-note group: SR, SG, SM, SP, etc. Similarly starting with R, G, M, etc. respectively.
(xvii) **Krama** ---- A six-note group : SRRGGM  RGGMMP, etc.

(xviii) **Udghattita** ---- An eight-note group : SGSGSRGM, RMRMRGMP, etc.

(xix) **Ranjita** ---- An eight-note group : SGRGSRGM, RMGMRGMP, etc.

(xx) **Sannivrita-Pravrittaka** --- Same as **Sannivrita-Pravrittaka** in Sangeet Ratnaakar.

(xxi) **Venu** ---- An eight-note group : SMGMSRGM, RPMPRGMP, etc.

(xxii) **Lalitaswara** ---- A sixteen-note group : SSMMGGRSSRSRSRGM, etc.

(xxiii) **Hoonkaara** ---- An **alankaar** in the form of an expanding spiral, thus : SRS, SRGRS, SRGMGRS, SRGMPMGRS, SRGMPDPMGRS, etc.

(xxiv) **Laadamaana** ---- Same as **Laadamaana** in Sangeet Ratnaakar.

(xxv) **Avalokita** ---- A six-note group : SSSMMM, RRRPPP, etc.

f. **Chhandobaddha Ashtalankaar** ---- This is another set of eight **alankaars**, with Carnatic names : ----

(i) **Dhruva (धृव)** ---- Identical with **Indraneela** in Saptaalankaar (Series 2).

(ii) **Mantha (मण्ठ)** ---- Identical with **Mahaavajra** in Saptaalankaar (Series 2).

(iii) **Roopaka (रूपक)** ---- Identical with **Nirdosha** in Saptaalankaar (Series 2).

(iv) **Jhampa (झंप)** ---- This is the **Seera** of Saptaalankaar (Series 2) with the last note (M) elongated to two **matras** or beats and grouped in the configuration of 2+ 3+ 5 =10 beats : SR  SRG  SRGM-, etc.
Subsequently, this alankaar gave rise to Sooltala (सूलताल) ---- 3+ 3+ 4.

Thus jhampa is a group of ten beats, but in olden times it was shown as of 9 beats, as in seera: there remains a doubt as to which (10 or 9 beats) was actually the case, since one often comes across errors in transcriptions of manuscripts.

(v) Tripura (त्रिपुरा) ---- Identical with Kokila in Saptaalankar (Series 2).

(vi) Adda (अड़ा) [Ata (अट) in Carnatic music] ---- This is the Carnatic equivalent of turangama, and is a group of fourteen beats, arranged 5+5+4, thus: SR-G-S-RG-M-M-, etc. Later, this gave rise to adachoutala (आड़चौताल).

(vii) Adi (आदि) ---- Identical with Sadananda in Saptaalankar (Series 2).

(viii) Jhoompata (झूम्पट) ---- This is an eight-note (eight-beat) group: SRGRSRGM, RGMGRGMP, etc.

g. Chaturdashaalankar चतुरदशालंकार----

(i) Ekaswara (एकस्वर) ---- Here the progression is always in steps, and never in skips. That is, there is no chhoot in this alankaar. It is of four types ----

- Sarala (सरल) ---- SRGMPDNŚ.

- Yamala (यमल) ---- SSRRGGMMPDDNNŚŚ.
-Pluta (प्लुत) ---- SSSRRRGGMMPPPPDDDNNNNSSSS.

-Chatura (चतुर) ---- SSSSRRRRGGGGMMPPPPDDDDNNNNNSSSSS.

(ii) Dwiswara (द्विस्वर) ---- Here there are two-note clusters: SRSR, RGRG, GMGM, etc.

(iii) Triswara (त्रिस्वर) ---- Here there are three-note clusters: SRGSRG, RGMRGM, GMPGMP, etc.

(iv) Chatushswara (चतुष्वर) ---- Here there are four-note clusters: SRGMSRGM, RGMPRGMP, etc.

(v) Shrnkhali (श्रंखली) ---- A two-note spread over three beats: SR-, RG-, GM-, MP-, etc.

(vi) Nagapasha (नागपाश) ---- A ten-note group like a coil: SRGMGRSRRGM, RGMPMRGMRGMP, etc.

(vii) Mangala (मंगल) ---- A twelve-note group: SRGMGRSRRGMGM, RGMPMGRGMPMP, etc.

(viii) Yatimangala (यतिमंगल) ---- A seven-note group: SSRSRGR, RRGRGMG, etc.

(ix) Nandana (नन्दन) ---- A ten-note group: SRGMSRSRGM, RGMPRGRGMP, etc.
(x) **Sundara** (सुन्दर) ---- A seven-note group: SRSRSRG, RGRGRGM, etc.

(xi) **Kanda** (कण्ड) ---- A five-note group: SSRSR, RRGRG, etc.

(xii) **Sarabha** (सरभ) ---- This alankaar is available in two forms ----

- A succession of ascending phrases, each shorter than the preceding one by one note, the first note of the preceding phrase being dropped, thus:
  
  SRGMPDNŚ, RGMPDNŚ, GMPDNŚ, MPDNŚ, etc.

- A combination of ascent and descent with an octave jump thrown in between, thus: SRGMPDNŚSSŚNDPMGRS, RGMPDNŚRRŃŚN DPMGR, etc.

(xiii) **Kutila** (कुटिल) ---- A ten-note group: SSRGSRGSR, RRGMGRGMRGG, etc.

(xiv) **Udbhata** (उदभट) ---- A four-note group: SRGG, RGMM, etc.

h. **Ashtadashaalankaar** ----

(i) **Prasanna** (प्रसन्न) ---- An eight-note ascending group:

SRGMPDNŚ, RGMPDNŚṘ, etc.

(ii) **Paravритta** (परावृत्त) ---- An eight-note descending group:

SNĎPMGRS, etc.
(iii) *Nivritta* (निवृत्त) ---- A set of ascending phrases each beginning with
the same note and successively increasing in range by one note: SR, SRG, SRGM, SRGMP, etc.

(iv) *Parivarttaka* (परिवर्तक) ---- A succession of ascending phrases, each
longer than the preceding one by one note, being the note before the first
note of the preceding phrase, thus: NŚ, DNŚ, PDNŚ, MPDNŚ, etc.

(v) *Akshipta* (आक्षिप्त) ---- Similar to *Parivarttaka*, above, except that
this *alankaar* is decending in nature: RS, GRS, MGRS, PMGRS, etc.

(vi) *Sampradana* (सम्प्रदान) ---- A set of descending phrases each
beginning on the same high note and descending stepwise to a note
below the last note of the preceding phrase: ŚN, ŚND, ŚNDP, ŚNDPM, ŚNDPMG, etc.

(vii) *Udgraha* (उदग्रह) ---- Two-note *varnas* descending by a step, the
whole *alankaar* having, however, an ascending trend: RS, GR, MG, PM, etc.

(viii) *Upalolaka* (उपलोलक) ---- Two-note *varnas* ascending by a step, the
whole *alankaar* having, however, a descending trend: NŚ, DN, PD, MP, etc.

(ix) *Kramaka* (क्रामक) ---- Two-note *varnas* ascending by a step, the whole
*alankaar* having an ascending trend: SR, RG, GM, MP, etc.
(x) Bahumana (बहुभान) ---- Two-note varnas descending by a step, the whole alankaar having a descending trend: ŠN, ND, DP, PM, etc.

(xi) Ghataka (घातक) ---- Two-note varnas ascending by a third, the whole alankaar having an ascending trend: SG, RM, GP, etc.

(xii) Malina ---- Two-note varnas descending by a third, the whole alankaar having a descending trend: ŠD, NP, DM, etc.

(xiii) Hoonkara (हूंकार) ---- A sixteen-note group:

SRGMGGRSŠNDPPDNŠ, etc.

(xiv) Uddyota (उद्योत) ---- A sixteen-note group, thus:

SŠRNGDMPPMDGNRŠS, etc.

(xv) Niddyota (निद्योत) ---- A twenty-note group, having ten notes in the ascent and ten in a symmetrical descent; however, the logic underlying the configuration given in the original text is not clear:

SMPŠSRGDNŠŠNDG ŠPMS, etc.

(xvi) Subaahu (सुबाहु) ---- In the original manuscript, this alankaar is stated thus: SMNS ŠDPS. Thus the logic underlying the pattern is not clear, and Dr.Bimal Roy concludes that there must have been an error (a common circumstance!) in the copying of the manuscript. Dr.Roy conjectures that this alankaar must be in groups of three notes thus: SRS, SGS, SMS, SPS, SDS, SNS, ŠŠS. This is because although
various patterns of three notes are found in other texts (such as bhadra --
-- SRS, RGR, etc., ---- in Sangeet Paarijaat), this particular pattern ----
SRS, SGS, SMS, etc. ---- is not found anywhere else, and there is no
reason to assume that this kind of pattern was not in vogue at the time.

(xvii) Praudha (प्रौढ़ ) ---- In the manuscript this alankaar is illustrated thus :

PMGDṘNSŚ, ŚSNRDGMP. Dr. Roy explains that the R in the tar
saptak is a misfit, since all w examples in the texts show notes of the
madhya saptak. He conjectures that a copying error is possible, and that
the alankaar should be : MPGDRNSŚ, ŚSNRDGPM, thus having a
logic of symmetrically increasing skips in the ascent and decreasing
ones in the descent.

(xviii) Sammukha ( सम्मुख ) ---- Another controversial alankaar, it is described
thus in the manuscript : SGPNS, SRMDS, SP, RD, GN, MŚ,
SRGRS, GPMNG, PDNDP, ŚNDSŚ, SM, RP, GD, PN, DŚ. Dr.
Roy explains that SP means in practice SRGM, SM means SRGM,
and so on : SP, SM merely being convenient abbreviations. The
alankaar as described is without any single logic; hence Dr.Roy has
taken only the last phrases as the true illustrations of this alankaar ----
SRGRS, GPMNG, PDNDP. These are chains of five notes, each five-
ote note phrase beginning a third away from the last note of the preceding
phrase. Thus, the descent would be : ŚNDSŚ, DPMPD, MGRGM.
II. **CHHANDAALANKAAR**: Chhandaalankaar arises when varnas or note-groups are used in various rhythmic patterns or figures. If they are related to a *taala* or a specific time cycle, they may be called *taala-samparkit*. For example, a seven-beat configuration such as SRG SRGM, RGM RGMP, etc., may be incorporate in a *taala* either in simple *layakari* or in cross-rhythm. This would be *taala*-related *chhandaalankaar*. However, if there is no connection with any *taala*, *chhandaalankaar* may be said to be *taala-asamparkit*. Thus, if, say, a four-note varna ----SRGM ---- is executed in different ways but within the same time duration, by creating new figures each time, there is *chhandaalankaar* of the *taala-asamparkit* variety. Examples may be: SRGM, S-R-GM, S –RG M, SRG –M, -S---R--GM, etc.

III. **VARNAAATIRIKTAALANKAAR**: In this case, alankaran or ornamentation is achieved without using varnas as such but by creating variations in the manner of articulating notes. That is to say, when different characteristics of the voice are brought into play, such as varying the pitch or volume in different ways, and thereby *alankaar* is brought about, there is *varnariktaalankaar*. These *alankaars* may also be called *shuddhalankaar* or *shabdaalankaar*, the word “*shabda*” (शब्द) here referring to sound. In this kind of *alankaar*, the sound involved in articulating the notes is altered, and not the notes themselves. Hence these are *shabdaalankaars* or *shuddhaalankaars*. Dr. Bimal Roy has classified such *alankaars* into three categories ---- *vishishtaalankaar*, *varnavyatiriktaalankaar* and *sthaayakaaku*. *Vishishtaalankaar* arises when the sound involved in uttering two notes is
varied. If the number of notes is more than two, there is 
varnavyatiriktaalankaar. As explained earlier⁶ sthaaya is a section or avayava 
of a raaga that brings out a specific feeling or emotion and kaaku is variation 
in sound. In the utterance of a sthaaya, particular kaakus will naturally be 
employed. When the kaaku employed in the utterance of a single note of a 
sthaaya is considered (for purposes of analysis) in isolation, there is 
sthaayakaaku. Thus sthaayakaaku refers to variation in inflection of a single 
ote note per se, used either on its own or in conjunction with other notes to portray 
moods in a raaga.

Before enumerating these alankaars individually, it will be interesting 
and instructive to examine how different characteristics of voice production 
were employed in the earliest times, long before the present day methods came 
into vogue and became established through a strong oral tradition.

In the vedic age both the chanting voice and the singing voice were 
primarily used to articulate the vedic verses during yagna. Archik (आचिक) 
was the name used to denote that voice production used in the intonation of the 
rigvedic richas (ऋग्वेदीय ऋचा) where a single note was predominant in 
the chant; however, no chant occurs naturally strictly and unwaveringly on a 
single note (pitch) thought, and there is an automatic, involuntary tendency to 
use the next higher note: S – R S. That is to say, in a chant using archik voice, 
the pitch compass of the voice remained confined to two notes, the higher note 
being used far less frequently (in terms of time duration) than the lower one.

⁶ At page I-3.
When the pitch range of the chant spanned three notes, that is to say, when, as is natural, the main or predominant pitch sometimes fell to the next lower pitch and sometimes rose to the next higher pitch in the course of the chant, the voice production was referred to as gathik (गाथिक). For example, a chant mainly on the pitch R would be gathik if the notes S and G were sometimes used: SR-GR-S, etc.

By the time chanting became a common practice, one more note came to be regularly used. As the famous German musicologist Curt Sachs has pointed out, in all singing, no matter how antique or primitive, there must be the clear use of at least three notes. In the singing of samagan (सामगान), the so-called samik (सामिक) voice was used: S R G M G R S ---- here, M is only touched before returning from the main note (G in this case) to the lower notes. If the M note is used predominantly ---- e.g., S R G M G R S ---- the voice production may be called swarantar (स्वरांतर) or swarantak (स्वरांतक). It must be kept in mind, however, that in chanting as well as singing, no jump or chhoot was used, all melodic movement from one note to another was stepwise without skips.

By the puranic age, the old archik was no longer in vogue. The old gathik came to be called archik and the old samik came to be called gathik. Gradually, the names archik and gathik transformed nominally into atak (आतक) and khatak (खातक) respectively.
In the medieval period, however, these names took on entirely new meanings, in no way related to their old senses. *Atak* (from *archak* (आर्चक), which in turn derived from *archik*) now meant an ascending jump or skip of two, three or four notes: S-R, S-G, S-M R-P, G-D, etc. This was also called *vikshepa* (विक्षेप). *Khatak* (from *kharchik* (खर्चक), deriving from *gathik*) was also known as *prakshepa* (प्रक्षेप), and now meant a descending jump or skip of two, three or four notes: R-S, G-S, M-S, etc. *Swarantak* came to mean both an ascending or a descending skip of five, six or seven notes: S-P, S-D, S-N, N-S, D-S, P-S, etc. Finally, *swarashtak* (स्वराष्टक) referred to an octave jump, ascending or descending: Š-S or S-Š. These are parts of the broad categorization of *vishishtalankaar*, which may be detailed as follows:----

A. **Vishishtalankaar**: ---- Source: Oral tradition.

Here, two notes are involved in the *alankaar*. The following types are possible ----

(i) **Atak** ---- An ascending jump, up to four notes, explained above.

(ii) **Khatak** ---- A descending jump, up to four notes, explained above.

(iii) **Swarantak** ---- An ascending or descending jump of five, six or seven notes, explained above.

(iv) **Chhoot** ---- Also called *Swarashtak*; an ascending or descending jump, explained above, Nowadays, this term includes any kind of jump ---- it has become the general term for a skip of any range.
(v) *Pukaar* (पुकार) ---- A jump, usually ascending, of more than an octave, where, often, the high note is held for a longer time than the initial note: $S \rightarrow \dot{G} \ldots, \quad S \rightarrow \dot{M} \ldots, \text{etc.}$

(vi) *Sparsha* (स्पर्श) ---- In a stepwise ascent involving two notes where the second note is of very short duration in time, the second note is called the *sparsha*: $S^{R}, \quad N^{S}$, etc. In these examples, $R$ and $S$ are respectively the *sparsha* notes.

(vii) *Patak* (पटक) ---- If the *sparsha* note is lengthened slightly, it becomes a *Patak* note.

(viii) *Kaatan* (काटन) ---- The “cutting off” of a note, e.g. $S \ R \ X \ S$, ‘$X$’ denoting rest/silence.

(ix) *Kana* (कण) ---- Also called *Bhooshaka* (भूषक). This means a short note (i.e. of short time duration) preceding the main note. This is akin to the acciaccatura of western music: $R^{S}, \quad M^{P}$, etc. ---- here, $R$ and $M$ respectively are the *kana* notes.

(x) *Zamzamaa* (ज़मज़मा) ---- From an Arabic word, this *alankaar* occurs when two notes a step away from each other are alternated (somewhat similar to the trill or shake of western music): $S \ R \ S \ R \ S \ R \ S \ R \ S \ R \ S$, $R \ S \ R \ S \ R \ S \ R \ S \ R \ S$,
(xi) *Jhatkaa (झटका)* ---- This arises when one note is pushed to another note at least a third above: S – G. This is often followed by a quick return to the original note: e.g. S G S executed in one stroke quickly. The pull S - G is the *Jhatka*.

(xii) *Jhatak (झटक)* ---- A fast *jhatka* without any glide. *Jhatak* is sudden whereas *jhatka* is slow and deliberate. A *jhatak* is restricted to a range of three or four notes.

(xiii) *Damak (दमक)* This literally means “glitter”. It occurs when one note is emphasized with volume to make it glitter or prominent: S - R - G - S; here G will be the *damak* note if it is substantially louder than the preceding S R and succeeding R S. In another sense, *damak* is a *jhatak* spanning over more than four notes: S R G M P D N Š S, etc. Here, the pull from S to Š if executed quickly and sounding the intermediate notes is the *damak*.

(xiv) *Masak (मसक)* ---- This has two meanings:

a. a *Krintan (कृण्टन)* ---- grace note ---- followed by a glide, resulting in a zigzag glissando: etc.

b. a soft articulation while moving from one note to another.

(xv) *Laag (लाग)* ---- This is the execution of notes with connecting glides.
Daat (德拉) ---- This is the execution of notes without connection glides. Hence the expression “Laag-Daat”, which means a combination of the two.

B. **Varnayatrikalankaar** : ---- Source : Oral tradition.

These are of the following varieties ----

(i) **Aans (अंस)** ---- This is also called ranan (रनन), and occurs when a note is sung or played in a manner so as to glide ---- slowly or fast ---- over to another note at least two notes away, touching (sounding) in the process each intermediate note without a change in volume. For example, if a sitarist slides his finger from the S fret to the P fret, sounding in the process the R, G and M frets in equal volume, he is said to have executed an aans. The word aans derives from the Arabic word uns (उनस), meaning a link between one to another. Its musical translation may be “unbroken progression of sound”

(ii) **Ghasit (घसित)** ---- Deriving from the Sanskrit word khashit (खशित), it means a glide on a fretless instrument, e.g. sarode, sarangi, etc., akin to an aans on a fretted one.

(iii) **Soont (सूँत)** ---- A vocal ornament where a quick slide with a decrescendo (decreasing volume) is effected : S - Ś - S in one quick glide, the volume tapering off, would be a soont.
(iv) *Meend (मीड़) ----* This is a glide in the form of a wave and tapering off in sound. For example, in a descending glide, it first leads to a lower note and then continues to the higher (culminating) note.

(v) *Murki (मुर्की) ----* Literally, it means an earring. It is an alankaar using three notes articulated in a phrase of four, such that the first and the last notes are the same, thus: N R S N, S R N S, P D M P, etc.

(vi) *Gitkiri (गिट्किरी) ----* It means a ‘Gaanth’ (गांठ), meaning ‘knot’, and comes from the Sanskrit ‘*Granthan Kriya*’ (ग्रन्थन क्रिया). Its movement is faster than that of a *murki*. Like the *murki*, it uses three notes in a phrase of four, but, unlike the *murki*, its first and last notes are not the same. In a *gitkiri*, this phrase is uttered repeatedly: NRSN NRSN, etc.

(vii) *Murak (मुरक) ----* This, like the previous two, is an alankaar of three notes articulated in a phrase having four; its characteristic feature is that its first and last notes are different but it is not repeated fast like the *gitkiri*. Examples: R S N S, M P D P, etc.

(viii) *Rerak (रेरक) ----* This is a special case of *khatak (खटक)*, discussed below, where the progression is in small groups of two notes each, the first note of each two-note group being the second note of the preceding
group, and where the second note of each such group is emphasized or
accented, thus: $\text{SR \ RGM MP}$ etc., the sign $>$ indicating accent.

(ix) *Khatak* (खटक) ---- Literally,”knocking”, it includes a *rerak*, as above,
or any other progression with the last notes of the sub-groups of the
progression accented, e.g.: SRG SRGM SRGMP, etc. (”$>$ $>$ $>$”
denotes accent).

(x) *Khataka* (खटका) ---- This is two meanings:

a. “Knocking”, as discussed above: $\text{SN ND DP PM}$ etc.

b. Where what is happening is not certain. That is to say, where the logic
underlying the *alankaar* is ambiguous and hence the progression
becomes unpredictable. For example: SRGMSRSR, RGMGMGSR,
DPMGRGSR, NDPGSRSR, etc. ---- Here, except for the fact that the
last two notes are the same in each case, no apparent logic is to be
found.

(xi) *Lapak* (लपक) ---- Literally, a frog-like jump. This occurs when a glide
to a higher note first touches a still higher note and then returns to the
desired note. Thus if, in a glide from $S$ to $P$, the execution first
sounds the $D$ briefly ---- $S^D P$, all in one glide, ---- there is a *lapak*.

(xii) *Lachak* (लचक) ---- When a note after being articulated for a long
duration is gently oscillated to and fro another adjacent note; e.g., $N$ --
- *NRNRN* in the *raaga yaman* is fairly common.
(xiii) Jhapata (झपाटा) ---- A sudden and quick leap from a note to another distant one, for example, SRND, etc.

C. **Sthaayakaaku** : ---- Source : Oral tradition.

These are of the following kinds ----

(i) **Aakar (आकार)** ---- Articulation of a note with open voice or with the mouth open.

(ii) **Bandhakar (बनेधाकार)** ---- Articulation of a note with the lips closed.

(iii) **Prabala (प्रबल)** ---- Forte or loud articulation.

(iv) **Prabalikaran (प्रबलीकरण)** ---- Crescendo : becoming gradually louder.

(v) **Mridu (मृदु)** ---- Piano or soft articulation.

(vi) **Mridvikaran (मृदवीकरण)** ---- Alternatively mridookaran (मृदूकरण).

Decrescendo : becoming gradually softer.

(vii) **Samikaran (समीकरण)** ---- Return to original volume.

(viii) **Sfitti (स्फीति)** ---- Swelling of tone : from soft to loud to soft again, smoothly and without accent.

(ix) **Buland (बुलांद)** ---- Fortissimo or very loud.

(x) **Dam (दम)** ---- A sustained note.

(xi) **Kham (खम)** ---- From ksham (झम) : it means pause or yati (यति).
Toote (टूटे) ---- Staccato: cut notes. If, for example, the notes S R G M, each of one matra duration, are pronounced thus: SX RX GX MX, ‘X’ denoting silence or rest, the notes are said to be executed with the application of toote.

Gadda (गढ़ा) ---- Calando: simultaneous decrease in volume and speed.

Dhamaakaa (धमाका) ---- Forzando: a sudden explosive sound. The word dhamaakaa derives from the report of a gun.

Thok (ठोक) ---- Martellato or rinforzando: a hammered stoke used in the articulation of a gun.

The above (from page I, to the present) was a discussion of alankaar and its three types (see chart forming the Annexture to this Appendix). As set out in the chart, some types of alankaars, as also some types of gamaks, are best explained through the medium of stringed instruments. These have been generally classified under the head vadanbheda. This group consists of four sub-groups: a list given in Sangeet Paarijaat of ahobal, a list given in raaga vibodha of somnath and two lists ---- gamakbheda (गमकभेद) and meendbheda (मीड़भेद) ---- from oral tradition. These are discussed as follows:

A.  **Ahobal’s Vaadanbheda** : ---- Source: Sanjeet Paarijaat.
(i) Chyavita (च्यावित ) ---- This is the ‘da’ sound of the sitar or veena. It consists of a sudden and sharp increase in volume, the loudness lasting for a very short time.

(ii) Kampita (कंपित ) ---- This is the ‘dra’ sound of the sitar or veena. It consists of two strokes of the plectrum on the string, one following the other in quick succession, for a single stopped note: unità, with one S as a kana swara and the next S (the sparsha note) played immediately thereafter.

(iii) Pratyahata (प्रत्याहत ) ---- This occurs when two stopped notes are produced with a single stroke of the plectrum.

(iv) Dvirahata (द्विराहत ) ---- This stroke is termed ‘da, ra’ on the sitar or veena. It consists of a single note played twice with the plectrum, the plectrum strokes being equally spaced.

(v) Sfurita (स्फूरित ) ---- If two successive plectrum strokes (‘da ra’ or ‘ra ra’) are played louder in relation to the preceding and succeeding strokes, the two loud strokes are said to utilise the sfurita alankaar.

(vi) Shanta (शान्त ) ---- This occurs when a note is sounded by means of a stroke of the plectrum and the silenced immediately thereafter, akin to a staccato execution of a note in western music.
(vii) *Tiripa* (तिरिप) ---- This refers to the execution of eight plectrum strokes on the same stopped note in the duration of one *matra*.

(viii) *Gharshana* (घर्षण) ---- This is an ascent of half a *moorchhana* (मूर्च्छना) ---- *SRGMPDN* ---- executed in a single stroke of the plectrum.

(ix) *Avagharshana* (अवघर्षण) ---- This is the descent of half a *moorchhana* ---- *SNDPM GRS* ---- executed in a single stroke of the plectrum.

(x) *Vikarshana* (विकर्षण) ---- This occurs when the stopped note ascends in a glide to a higher note by means of pulling the string along the fret, all in one stroke of the plectrum.

(xi) *Akarshana* (आकर्षण) ---- The opposite of *vikarshana*, *akarshana* occurs when the stopped note on a string already stretched sideways along a fret is lowered in a glide to another note by releasing the stretching of the string along the fret, all in one stroke of the plectrum.

(xii) *Punahswasthana* (पुनःस्वस्थान) ---- A *vikarshana* and a *akarshana* both executed in one strike of the plectrum, so that the note glides up to another note and returns to its original position along the same fret.

(xiii) *Agraswasthana* (अग्रस्वस्थान) ---- Here the *vikarshana* follows the *akarshana*, all in one plectrum stroke, so that the string, already pulled
sideways along a fret, is released to a lower level of tension and then stretched to its original position along the fret in one plectrum stroke.

(xiv) **Kartari (कर्तरी)** ---- This corresponds to the *katan (काटन)* of modern times. It occurs when the stopped note is abruptly silenced by lifting the stopping finger off the string in a sharp, plucking action against the string.

(xv) **Naimnya (नैम्न्य)** ---- This may also be called *nimnata (निम्नता)*.

This occurs when, on a soft plectrum stroke, the stopped note is allowed to fade away.

(xvi) **Sudhalu (सुढालु)** ---- This takes place when there is a succession of plectrum strokes such that the plectrum strokes themselves (sometimes soft and sometimes less so) do not sound, and the melody, as a result, continues smoothly (legato) without any break.

(xvii) **Mudra (मुद्रा)** ---- This is the vocal counterpart of *agraswasthana*, explained in (xiii) above.

(xviii) **Humphita (हुम्पित)** ---- Another vocal *alankaar*, this is *murda* executed with the chin almost touching the chest, to produce a pronounced heaviness of the voice.

**B. Somnaath’s Vaadanbheda**: ---- Source: *Raaga Vibodha*.

(i) **Pratihati (प्रतिहति)** ---- This may also be called “Krintan-Sparsh”, since it is a combination of these two, using two strokes of the plectrum.
In the first stroke the stopping finger is lifted so that the stopped note sounds as a grace note and the finger below the lifted finger stops the note that is mainly sounded. In the second stroke the higher finger that had been lifted is put back on the string: the second stroke follows the replacing of the higher finger.

(ii) *Anuhati* (अनुहति) ----- This is the same as *pratihati*, except that the string is vibrated only by means of a single stroke with the nail, and not with the plectrum.

(iii) *Aahati* (अहति) ----- This occurs when notes are produced by the stopping fingers hitting the stationery string against the frets or fingerboard.

(iv) *Peeda* (पीझ) ----- Here, in a single plectrum stroke, three notes are sounded: an initial note that is sounded with the stroke, a higher note with another finger and the initial note again by lifting the higher finger. The effect is like that of a mordent in western music.

(v) *Dolana* (दोलन) ----- Here too, there is a single stroke of the plectrum, sounding a note, an indeterminate higher note by pulling the string along the fret and the original note again.

(vi) *Aakarshana* (आकर्षण) ----- In this alankaar of a single plectrum-stroke, the note sounded is slid upwards, by pulling the string along the fret, to a pitch immediately preceding the pitch of the next higher note.
(vii) *Gamaka* (गनक) ---- This is continued *peeda* ---- see (iv) above ---- in a single stroke of the plectrum. It is the lower note (the initial note) that is subjected to the *gamaka*, since the higher note is not sounded sufficiently distinctly.

(viii) *Kampa* (कम्प) ---- This is a fast *kampan* (कम्पन) [in ancient times it was called *kampita* (कम्पित)], and is actually the modern vibrato of western music.

(ix) *Gharshana* (घर्षण) ---- Here, in a single stroke of the plectrum, the stopping finger moves up along the string to a higher note, without the string being pulled sideways.

(x) *Naimnya* (नैम्न्य) ---- Here, one finger of the plectrum hand presses against (stops) the string, and another finger of the same hand plucks it. Simultaneously, the pressing finger is moved along the strings in the direction of the pegs, so that the pitch of the sound descends. The other hand is not used at all.

(xi) *Mudra* (मुड़ा) ---- This is a vocal *alankaran*; it refers to a *gamaka* executed with the mouth kept closed.

(xii) *Sparsha* (स्पर्श) ---- This is *peeda* [see (iv) above] executed with a single stopping finger.
(xiii) *Pluti* (प्लूति ) ---- This occurs when the stopping finger travels an ascending octave (eight notes) in one stroke of the plectrum.

(xiv) *Druti* (द्रूति ) ---- This is the ‘diri-diri’ stroke on the sitar or veena ---- a fast tremolo with the plectrum.

(xv) *Parata* (परता ) ---- This occurs when the stopping finger moves up to the next higher note in one plectrum stroke, not at the moment the stroke is made, but a little after.

(xvi) *Uchchata* (उच्चता ) ---- This is the same as *parata*, except that the finger moves to the third higher note: S - G, etc.

(xvii) *Nirjata* (निजता ) ---- Here, the plectrum stroke is made when the string is already pulled sideways along the fret. After the stroke is made, the tension is released without the stopping finger being lifted so as to sound the fret note.

(xviii) *Shama* (शम ) ---- Also called *sthayitva* (स्थायित्व ). Here there is a single plectrum stroke and the note sounded is allowed to last its full course, as long as may be.

(xix) *Mridu* (मृदु ) ---- This is a plectrum stroke with the stopping finger stopping a *mandra saptak* (lower octave) note.

(xx) *Kathina* (कठिन ) ---- This is a plectrum stroke with the stopping finger stopping a *tara saptak* (higher octave) note.
C. **Gamakabheda** ---- Source: Oral tradition.

These are different kinds of *gamak* explained by means of stringed instruments. They are:

(i) *Sphurita Gamak* (स्फुरित गमक) ---- This is a *gamak* achieved by lowering the tension of the string by sliding it along the fret from a high note to the next lower note. Thus, to execute a *gamak* of this type on S, the string, already pulled to the R position on the S fret, would be released of its pulled tension in a quick movement: R S R S R S, etc.

(ii) *Murki Gamak* (मुर्की गमक) ---- Here, the string is pulled to a high note in a long glide and then released to its original tension through the intermediate notes in a short glide, care being taken to ensure that the long and the short glides merge smoothly into a single pull-and-release glide: S ---- G G -- R -- S ---- the whole in one glide.

(iii) *Gitkiri Gamak* (गिटकिरी गमक) ---- Here, the string is pulled along the fret to achieve a gitkiri in one glide: R S N S, etc.

(iv) *Gadgadita Gamak* (गदगदिता गमक) ---- This is a slow *sphurita gamak* [see (i) above], but not so slow as to be *andolita* (आन्दोलित), where the next higher note is not quite reached. Thus, if S R S R S R is executed accurately and slowly in one glide, the *gamak* will be *gadgadita gamak*.
(v) *Masak Gamak* (मसक गमक) ---- Here, the stopping finger pulls the string along the fret to the next higher note immediately on the plectrum stroke without the fret note sounding, and then at once ---- i.e., in the same glide ---- descends to the fret note and ascends back to the next higher note. Thus, on the ṇ fret, the *gamak* will be a quick glide sounding S ṇ S, though the plectrum stroked the string before it was pulled to S.

(vi) *Pratyagata Gamak* (प्रत्यागत गमक) ---- Here, the string is pulled along the fret to a note a third higher and the released to sound the note in between (the note a second higher than the initial or fret note) : on the ṇ fret, this would be a quick glide sounding ṇ R S.

(vii) *Zamzama Gamak* (ज़मज़मा गमक) ---- This is a *murki gamak* [see (ii) above] without the long glide and with the short descending glide repeated over and over in a single gliding action: G R S G R S G R S in one glide along the S fret.

D. *Meendbheda* ---- Source: Oral tradition.

While both *gamak* and *meend* involve the sliding of the string along a fret, the glide in a *gamak* is quick while that in a *meend* is slow. The following varieties of *meend* may be explained through the medium of a stringed instrument: ----

(i) *Gitkiri Meend* (गिटकिरी मीड़) ---- A single glide of G R S R on the S fret, etc.
(ii) *Murki Meend* (मुर्की मीड़) ---- A *murki* executed in a *meend*, such as: S G R S on the S fret in a meend glide.

(iii) *Ghasit Meend* (छसीट मीड़) ---- Also called *aans meend* (अंस मीड़) or *soont meend* (सूंत मीड़), this is a *meend* on a single fret: S R G on the S fret, etc.

(iv) *Patak Meend* (पटक मीड़) ---- This occurs when, on the stroke of the plectrum, the stopping finger pulls the string along the fret, without sounding the fret note, to the next higher note and then, in the same *meend* glide, releases the string to sound the fret note and pulls it again to five notes higher, sounding all intermediate notes along the glide. Thus, on the M fret for example, the *meend* would sound P, MPDN.

(v) *Zamzamaa Meend* (ज़मड़मा मीड़) ---- A *meend* glide such as S R S R S on the S fret.

(vi) *Lachak Meend* (लचक मीड़) ---- A *meend* glide such as SRSRGRS on the S fret.

(vii) *Kattar Meend* (कत्तर मीड़) ---- Also called *katan meend* (काटन मीड़). Here, the stopping finger pulls the string along the fret to the next higher note and then the sound is abruptly stopped by dampening the string with the next finger of the same hand.

(viii) *Sadi Meend* (सादी मीड़) ---- This is any ordinary or general *meend*.
A very important way in which alankaran can be achieved is through gamak. As already explained, gamak is a certain swaying, moving or oscillation of the pitch of a note so that it goes slightly off its true pitch for a very brief moment and returns to its original pitch immediately thereafter. This process may or may or not be repeated in a gamak, and, where it is repeated, the number of repetitions are not always determinate. Several kinds of gamaks are seen to exist in Hindustani music. These have been categorized in various ways by different scholars. Dr. Bimal Roy’s classification, summarized in the annexed chart, consists of five divisions----

a. Those listed in Sangeet Ratnaaakar of Sharangdeva,

b. Those listed in Sangeet Samaysar of Parshvadeva,

c. Carnatic gamaks,

d. Those listed in sarma-e-ishrat of Sadiq Ali Khan of the Seni gharaanaa, and

e. Those listed in Sangeet Taranga of Radhamohan Sen of the Seni gharaanaa.

These are elaborated as under : ----

A. **Shaarangdeva’s Gamaks** : ---- Source : Sangeet Ratnaaakar.

(i) **Aandolita (आंदोलित)** ---- A gamak or oscillation lasting the duration of one laghu maatraa (लघु मात्रा).\(^7\)

---

\(^7\) A *maatraa* is a pulse or a beat in time denoting periodicity. Its duration is indicated by definitive words like *laghu*, *drut*, etc., as follows : ---- The basic absolute unit of time is taken to be the length of time covered by the cawing of a crow (Paniniya Shiksha). Translated into modern units of minutes and seconds, this works out, from empirical observation, to be roughly 90
(ii) **Leena ( लीन )** ---- A gamak lasting the duration of one-half of a *laghu maatraa*, i.e., a *drut maatraa* (दूत मात्रा).

(iii) **Kampita ( कम्पित )** ---- A gamak or oscillation lasting the duration of one-fourth of a *laghu maatraa*, i.e., an *anudrut maatraa* (अनुदृत मात्रा).

(iv) **Tiripa ( तिरिप )** ---- A gamak or oscillation lasting the duration of one-eighth of a *laghu maatraa*, i.e., an *atidrut maatraa* (अतिदृत मात्रा).

(v) **Sphurita ( स्फूरित )** ---- A gamak or oscillation lasting the duration of one-sixth of a *laghu maatraa*. There is no name for this length of time.

---

beats per minute, taking one cawing to be equal to Two beats. Each such beat is termed a *laghu maatraa*, i.e., a *laghu maatraa* is half the time taken by one cawing. For ease in computation, Dr. Bimal Roy has changed 90 beats per minute to 96 beats per minute (the time difference being negligible for musical purposes) and on the basis of this relationship between the cawing of a crow and modern day units of minutes and seconds, has built up the following scale of Shaarangdev’s time values : ----

<table>
<thead>
<tr>
<th>No of beats per minute</th>
<th>Name of Maatraa (A Maatraa is the duration of one beat)</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 - 6</td>
<td>Mahaahansapad (महाहंसपद)</td>
</tr>
<tr>
<td>7 - 9</td>
<td>Hansapad Viraam (हंसपद विराम)</td>
</tr>
<tr>
<td>10 - 12</td>
<td>Hansapad (हंसपद)</td>
</tr>
<tr>
<td>13 - 18</td>
<td>Kaakapad Viraam (काकपद विराम)</td>
</tr>
<tr>
<td>19 - 24</td>
<td>Kaakapad (काकपद)</td>
</tr>
<tr>
<td>25 - 36</td>
<td>Guru Viraam (गुरु विराम)</td>
</tr>
<tr>
<td>37 - 48</td>
<td>Guru (गुरु)</td>
</tr>
<tr>
<td>49 - 72</td>
<td>Laghu Viraam (लघु विराम)</td>
</tr>
<tr>
<td>73 - 96</td>
<td>Laghu (लघु)</td>
</tr>
<tr>
<td>97 - 144</td>
<td>Drut Viraam (दूत विराम)</td>
</tr>
<tr>
<td>145 - 192</td>
<td>Drut (दूत)</td>
</tr>
</tbody>
</table>

* See Note 7 above. These terms (i.e. काकपद etc.) are also found in ‘Sangeet Ratnaakar’ although the explanation of the cawing of crow is only found in the older text ‘Paaniniya Shikshaa’ (पाणिणीय शिक्षा).
although three *laghu maastraas* make up one *pluta maatraa* (प्लुता मात्रा), so that this *gamak* lasts one-eighteenth of a *pluta maatraa*.

(vi) *Bali* ---- Also called *vakravega* (वक्रवेग) owing to its varkra (वक्र) or roundabout movement. It occurs when each note in a non-linear melodic line of notes of equal time duration is executed with a *gamak*:

\[
\begin{align*}
S & \quad R & \quad G & \quad M & \quad P \\
G & \quad M & \quad P & \quad D & \quad N \\
P & \quad D & \quad N & \quad Š 
\end{align*}
\]

etc.

(vii) *Tribhinna* (त्रिभिन्न) ---- Also called *tristhana* (त्रिस्थान), this *gamak* is one which starts from the *mandra* or lower *saptak* and spans all three *saptaks*, ending in the *taara* or higher *saptak*.

(viii) *Kurula* (कुरुल) ---- Literally, *kurula* is a coil. Here, each note in a melodic line of notes of equal time duration is executed with a *gamak*, the structure of the line being such that it consists of small phrases, the ending of each being the beginning of the next, as if the phrases are tied to their successors by means of knots:

\[
\begin{align*}
S & \quad R & \quad G & \quad M & \quad P \\
G & \quad M & \quad P & \quad D & \quad N \\
P & \quad D & \quad N & \quad Š 
\end{align*}
\]

etc., the repeated *G M P* being the *kurula*.

(ix) *Ahata* (आहत) ---- This is the same as the Sanskrit *kartari* (कर्तरी) or its *apabhransha* (i.e., derivative) *krintan* (क्रिंतन), and occurs when notes are sung / played with *gamak*, the first being executed with force for a very short duration.
(x) **Ullasita (उल्लासित)** ---- A gamak where there is a sudden force or increase in volume together with an increase in pitch: $^M\text{R}^\text{M}^\text{R}^\text{M}^\text{P}$ executed with force.

(xi) **Plaavita (प्लावित)** ---- This is a slow *aandolan* or oscillation of a note without reference to the time.

(xii) **Hunkaara (हुंकार)** ---- This is a heavy gamak executed with the chin held close to the chest.

(xiii) **Mudrita (मुद्रित)** ---- Also called *bandhakar gamak (बन्धाकार गमक)*, this is a gamak with the mouth kept closed, i.e., with the lips kept together.

(xiv) **Naamita (नामित)** ---- A difficult gamak, this is one that descends from a high note to a note in the *manda saptak* or the lowar octave.

(xv) **Mishra (मिश्र)** ---- This is a mixture of the various gamaks stated above.

B. **Paarshvadeva’s Gamaks** : ---- Source: *Sangeet Samaysaar*.

(i) **Sphurita (स्फुरित)** ---- An ascending gamak, with oscillations lasting one *anudrut* (one-fourth of a *laghu*) *maatraa* each.

(ii) **Kampita (कंपित)** ---- Here, the oscillations one *anudrut maatraa* each, but the gamak remains on one note: there is neither ascent nor descent.
(iii) **Leena (लीन)** ---- A gamaka with an oscillation lasting a *drut maatraa* (half of *laghu maatraa*).

(iv) **Tiripu (तिरिपु)** ---- A gamaka with oscillations lasting a *drut maatraa* each, and with the phrase in circular form: SRGR, RGMG, etc. or SRGMGR, GMPDPM, etc.

(v) **Aandolita (आंदोलिता)** ---- A gamaka with an oscillation of one *laghu maatraa* duration.

(vi) **Aahata (आहत)** ---- A gamaka that starts with force or emphasis and then goes on to sound a higher pitch: S R, G P, etc.

(vii) **Tribhinna (त्रीभिन्न)** ---- Same as sharangdeva’s tribhinna: a gamak spanning three octaves.

C. **Carnatic Gamaks** : ----

(i) **Aarohanam (आरोहनम्)** ---- Ascending gamaks, i.e., to ascend with a *kampan* on each note.

(ii) **Avahoranam (अवरोहनम्)** ---- Descending gamaks: Ś N D P M G R S.

(iii) **Aandolitam (आंदोलितम्)** ---- One oscillation in one maatraa.

(iv) **Sfuritam (स्फुरितम्)** ---- Two oscillations in one maatraa.

(v) **Tripushcham (त्रिपुष्चम्)** ---- Three oscillations in one maatraa.
(vi) **Kampitam** (कम्पितम्) ---- Four oscillations in one *maatraa.*

(vii) **Aahatam** (अहतम्) ---- A *gamak* with a stepwise ascending passage comprising of *gamaks* of two notes each, the second note of each group being the first of the next, and the first note of each group except the first being emphasized: S R R G G M M P etc., the sign ‘ ‘ denoting accent.

(viii) **Pratyaahatam** (प्रत्याहतम्) ---- A descending *aahatam*: S N N D D P P M etc., ‘ ‘ denoting accent.

(ix) **Daalu** (डालू) ---- A *gamak* of notes patterned thus: SŚ SN SD SP SM etc.

(x) **Moorchhanaa** (मूछना) ---- Combination of *aarohanam* and *avarohanam*: S R G M P D N Ś N D P M G R S, all in *gamak.*


Sadiq Ali Khan of *Seni gharanaa* has listed the names of the following *gamaks* used in his *gharaanaa,* but has not, for some reason not known to us, described them in detail. Dr. Bimal Roy has attempted a one-to-one correspondence between these names and the names available in earlier texts, and has succeeded to a large extent. Where no conjecture as to the true meaning of a *gamak* can be made, it must be concluded that, till further light on the point is forthcoming from some other source, that *gamak* remains a mystery. The list is ----
(i) **Athrat (अथरत)** ---- This is a corruption of the meaningful word *uttarahat*. An instrumental *gamak*, it occurs when, after the plectrum strikes, the stopping finger is pushed forward along the string to the next higher note in such a way that there is no audible glissando or glide between the notes. In case there is such a glide or *meend*, it will become *sannivishta* (No. xxvi below).

(ii) **Andaahat (अन्दाहत)** ---- Derived from *anuhati*, listed as no. (ii) in Somnaath’s *vaadanbheda* above.

(iii) **Aandolit (आन्दोलित)** ---- Same as Sharangdeva’s *aandolit gamak*.

(iv) **Aahata (आहत)** ---- Same as Sharangdeva’s *aahata gamak*.

(v) **Okhar Suthaan (ओखर सुधान)** ---- Derived from *agrasvasthana*, no. (xiii) in Ahobal’s *vadanbheda*.

(vi) **Okhereshan (ओखरेशन)** ---- From *avagharshan*, listed by Ahobal.

(vii) **Kartari (कतरी)** ---- Same as Ahobal’s *kartari*.

(viii) **Khareshan (खरेशन)** ---- From *gharshan*, listed by Ahobal.

(ix) **Khaadat (खादत)** ---- not known.

(x) **Ganpat (गनपत)** ---- From *gumphita*.

(xi) **Tirip (तिरिप)** ---- Same as Ahobal’s *tiripa*.
(xii) Doorahat (दूराहत) ---- From dvirahata, listed by Ababal.

(xiii) Dhaal (धाल) ---- From dhaalu, a soft downward meend, given by Sharagndevo as sthaykaaku.

(xiv) Nimni (निम्नी) ---- From naimnya, listed by Ababal.

(xv) Prahata (प्रहत) ---- From pratihi, listed by Somnath.

(xvi) Nisuthaan (निसुथान) ---- not known.

(xvii) Bruvaahat (ब्रवाहत) ---- From poorvahata.

(xviii) Madaraa (मदरा) ---- From mudraa, listed by Ababal.

(xix) Saanta (सान्त) ---- From shaanta, listed by Ababal.

(xx) Soot (सूत) -- From soont, no. (iii) in the list of varnavyatiriktaalankaars.

(xxii) Suthaan (सुथान) ---- From swasthaan (स्वस्थान), listed as punahswasthan and agraswasthan by ahobal.

(xxii) Humpit (हुंपिट) ---- From, no. (xviii) in ahobal’s vadanbheda.

(xviii) Utkshipta (उत्क्षिप्त) ---- This is the sound produced by only striking the stopping finger on the string against the fret or the fingerboard.
(xviv) *Khashit (खशित)* ---- This is the modern instrumental *aansh (आंश)*, occurring when the stopping finger travels along the string to a higher note over several intermediate frets, all in one plectrum stroke. If the instrument is a fretless one, such movement would be called *gharshan*.

(xxv) *Hataahat (हताहत)* ---- This occurs when the plectrum strikes to sound a note, and the finger above the stopping finger hits the string against the fret or fingerboard to produce the next note.

(xxvi) *Sannivishta (सन्निविष्ट)* ---- This is a small *gharshan* [ see (i) and (xxiv) above].

E. **Radhamohan Sen’s Gamaks** : ---- Source : *Sangeet Tarang*.

As in the case of Sadiq Ali Khan above, so too here : only the names of gamaks are listed, without details.

(i) *Nispat (निस्पत)* ---- not known.

(ii) *Aandolat (आंदोलत)* ---- From *aandolita*, listed by Sharangdeva.

(iii) *Puraahat (पुशहत)* ---- From *poorvahat*

(iv) *Aahat (आहत)* ---- Listed by Parshvadeva.

(v) *Kampita (कम्पित)* ---- Listed by Ahobal.

(vi) *Kartari (करतरी)* ---- Listed by Ahobal.

(vii) *Prastaahat (प्रस्ताहत)* ---- From *pratyahat*, listed by Ahobal.
(viii) *Saant* (सांत) ---- From *shaanta*, listed by *Ahobal*.

(xix) *Turat* (तुरत) ---- From *druti*, listed by *Somnath*.

(x) *Gharshana* (घर्षण) ---- Listed by *Ahobal*.

(xi) *Aspuraahat* (अस्पुराहत) ---- not known. Could possibly be *poorahat* or *poorvahat*, or even *sfurita*.

(xii) *Aagharshan* (आघर्षण) ---- From *aakarshana*, listed by *Ahobal*.

(xiii) *Asthita* (अस्थित) ---- not known.

(xiv) *Baayami* (बायमी) ---- not known.

(xv) *Utaraahat* (उतराहत) ---- From *Uttaraahat*

(xvi) *Aaugharshana* (औघर्षण) ---- From *avgharshana*, listed by *Ahobal*.

(xvii) *Jaavat* (जावत) ---- not known.

(xviii) *Mudraa* (मुद्रा) ---- Listed by *Ahobal*.

(xix) *Somsthan* (सोमस्थान) ---- From *swasthan*, two types listed by *Ahobal*.

(xx) *Astraahat* (अष्ट्राहत) ---- Possibly form *hatahat*: no. (xxv) in Sadik Ali Khan’s list.

(xxi) *Dhaal* (ढाल) ---- From *Dhaalu*, a word used by *Sharangdeva* in his *shtaayakaaku* chapter to mean a soft downward *meend*. 

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(xxii) *Sudhaalaa (सुढाला) ---- From *sudhaalu*, listed by *Ahobal*.

(xxiii) *Karsomsthaan (करसोमस्थान) ---- not known.*