## 714

## CONTENTS and IVALIAN

Preface	er-19: IU Jamil Padās and Their Nāggēyakārās, AV	(iii)
Pre-Trinity P	Rusa and Bhava in Dance Composition boirs	
Chapter-1:	Jayadēva and Rādha-Krishņa Cult	quap.
Chapter-2:	Purandaradāsa and Carnatic Music	6
Chapter-3:	Music of the Haridāsas of Karnataka	20
Chapter-4:	Mārgadarśi Sēshayyangār and his Compositions	27
Chapter-5:	Musical Compositions of King Shāhaji of Tanjore	36
Chapter-6:	King Shāhaji's Contribution to Music	47
Chapter-7:	Rare Rāgas Dealt with by the Musical Trinity	52
Chapter-8:	Kshetra Pancharatna Kritis of Tyāgarāja	61
Chapter-9:	Muthuswāmy Dīkshitar's Navagraha Kritis	69
Chapter-10:	Dīkshitar and Hindustani Music	79
Chapter-11:	Kshētra Kritis of Muthuswāmi Dīkshitar	.84
Chapter-12:	Shōḍasa Gaṇapati Kṛitis of Dīkshitar	94
Chapter-13:	Padavarņās of Swāti Tirunāļ	106
Chapter-14:	Rare Rāgas Handled by Swāti Tirunāļ	113

Chapter-15:	Compositions of Tiruvoṭṛiyūr Tyāgayyar	120
Chapter-16:	Tillāna	128
Chapter-17:	Darus in Carnatic Music	135
Chapter-18:	Pallavi in South Indian Music	146
Chapter-19:	Tamil Padās and Their Vāggēyakārās	152
Chapter-20:	Kuchipudi Dance Drama	161
Chapter-21:	Rasa and Bhāva in Dance Compositions	165
Chapter-22:	Development of Indian and Western Musical Scales	171
Chapter-23:	Royal Patronage and Contribution to Indian Music	181
Chapter-24:	Musicology in Tamilandu : A Short Survey	189
Chapter-25:	Origin and Development of Tōḍi Rāga	208
Chapter-26:	A New Theory of Kuḍumiyāmalai Inscription in Music	214
Chapter-27:	Inscriptions on Music in Tamilnadu	220
Chapter-28:	Two Systems of Music Education	228
Chapter-29:	Bhajana Tradition in South India	235
Chapter-30:	An Ideal Concert Hall	244

Chapter-12: Shōḍasa Gaṇapati Kṇtis of Di

Rare Rāgas Handled by Swāti Tirunāl