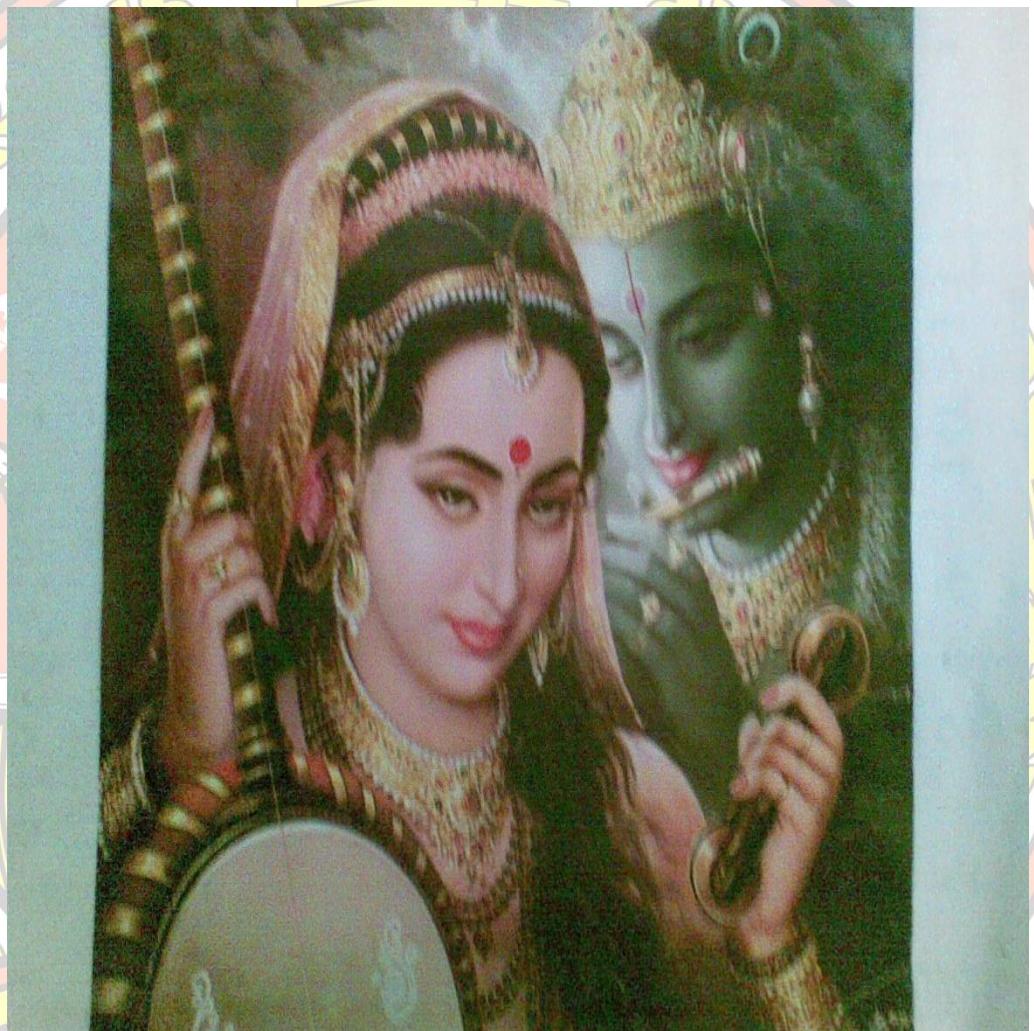


BHATHKANDE SANGITH

MADHYAMA VOCAL

Theory notes



The affiliated Examination Center of Bhathkande Sangith Vidyapith in Lucknow, India

387 - Sandasa Kala Peetaya, Sri Lanka

The brief history of Indian Music

Hindus believed that the music had been created by Brahma. So they regarded the music as divine legacy. Even Hindu Kings and Emperors studied music and some became proficient musicians. Such a King was Samudra Gupta (330 – 375 AD). He was a prominent Veena player. The writer of Amarakosh, Pt. Amarasinghe and the poet Kalidase were in the service of King Vikramaditya Samudra Guptas (375 – 413 AD) court. There were professional musicians in Kings' palaces. They received great favours from the Kings'. Before the invasion of Muslims during the 9th and the 10th century, Bharatiya Sangit had risen up to the grand status. Indian music was influenced by Jayadevas "Geet Govinda". The composers of 'Bhakti Geet' also rendered a great service for the progress of the Indian music. Such as Vidyapati (1368 – 1450 AD), Kabir (1440 – 1518), Chandidas (1417 – 1477), Surdas (1478 – 1586), Chaitanya (1486- 1534), Tulsidas (1537 – 1623), Tukaram (1609 – 1649), Meerbai (1560 – 1630) etc. Their names glitter in the history of Indian music forever.

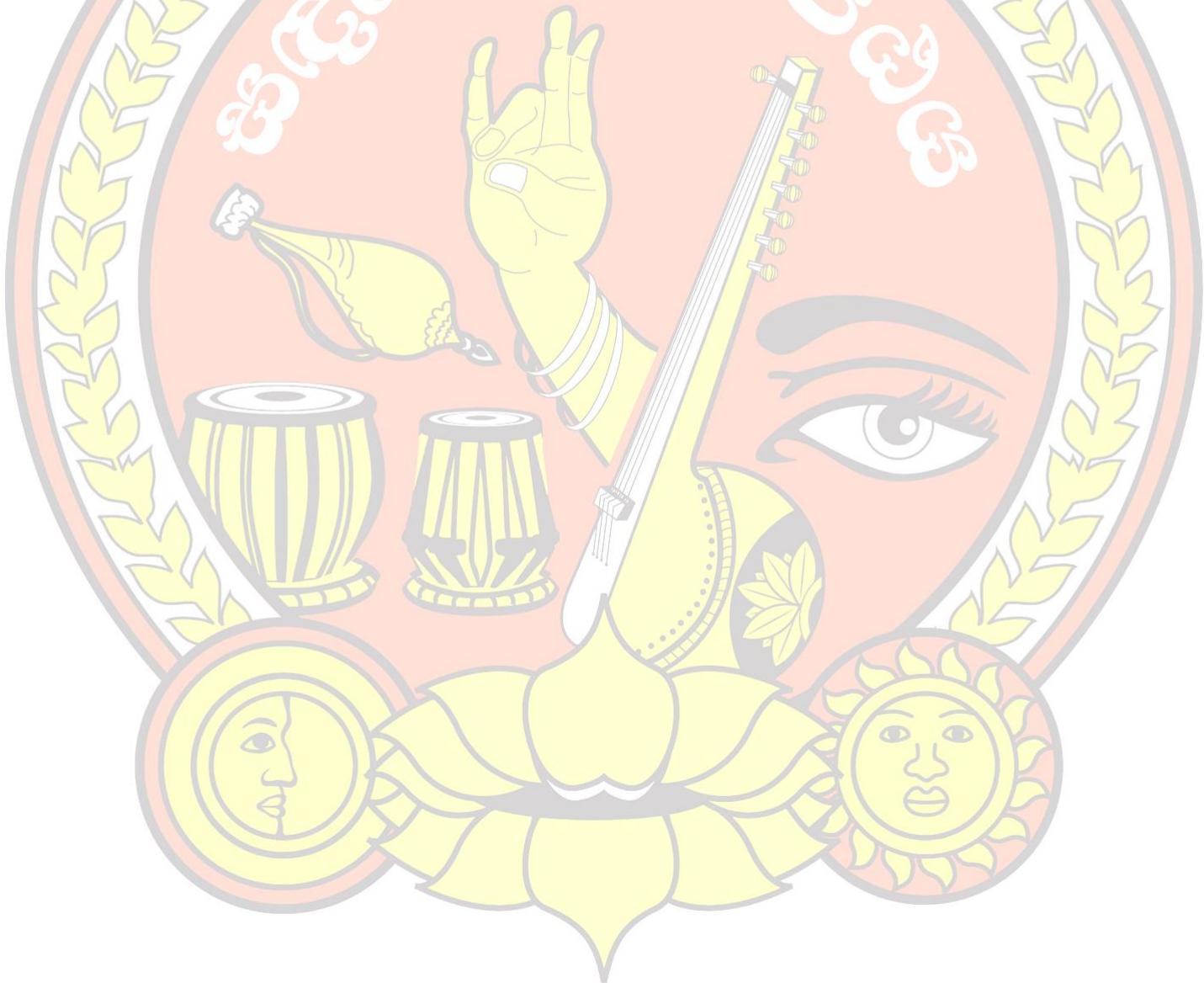
Bharatiya Sangit survived even the eras of invaders. Yet most of Mughal King, did a great favour for the progress of music. Such a King was Allah Uddin Kilji (1296 – 1316). The great musician Amri Kushro was in his service. Kushros' work in music field was unique. He was a musician of genius versatile. He modified and modernized the Hindustani music by mixing the taste of Persian and Arabic music. Among them, there were few rulers who ignored music and musicians. The emperor Ouranga Sheb not only drove away the musician from his palace, but also prohibited music throughout his empire. The dogmatic emperor was recognized as "Assassin of Music".

The 'Golden Era' of Hindustani music was seen during the reign of the Great Akbar (1556 – 1605). The greatest of all musicians Tansen was in his service. All the ministers of Akbars were musicians. Akbar was a prominent musician and 'Nakkara' player. Other great singers who lived in his reign were Nayak Baiju, Ramdas, Bashbahadur, Tan Taranga Khan, Meerabai, Haridas Swami who lived in Brindavan was a great teacher of music (nayak).

Till the 13th century AD there was only one system of music prevalent all over India known as Bharatiya Sangit Paddhati. Accordingly Grama Moorchna Jati system had been functioning in North and South. After the time of Sharangadeva (13th century) in South one Ramamatya introduced Thata Raga system (Jank Mela and Janya Raga) in place of Grama Moorchna Jati system.

In North one Narada (author Sangi gMakaranda) introduced Raga Ragani system of music. The two systems were known as Hindustani and Karanat. Ahobal, Hirdayanarayana introduced Thata Raga system of South in North. But it was in vain, Raga Ragini system was prevalent till 19th century with popularity. In 1813 Mohammed Raza a nobleman of Patna exploeded a new Raga Ragani system of music.

In the 20th century Chatur Pandi V. N. Bhatkande realized the Raga Ragini systems were not scientific and he boldly introduced Thata Raga system in North. From 72 Thatas of Vyamkarmukhi and from his 32 Thatas he selected only 10 for the classification of all the Ragas. The North Indian music is based on Thata Raga system and it has been in vogue today.



Pt. Vyankatmakhi and his 72 Thatas (72 Melakartas)

In the history of music in the South of India the name of Pt. Vyankatmakhi is brilliant and predominant. He was the court musician of Tanjores Raha. Govinda Dixit was his father, who carried Guru Parampara of his teacher Tanappacharya. He wrote his famous, treaties on music, Chaturdandi Prakashika (1640 AD). He is a lyricist too, his songs are still sung throughout South India. He was the pioneer of 72 Melakartas.

This is how musicologist Vyankatmakhi constructed 72 Melakartas mathematically. Write 12 Shuddha and Vikrit Swaras in serial order as shown below:

S R R G G M Ṅ P D D N N

Now keep aside Teevra Ṅ for a moment and add Tar S at the end, in the following manner:

S R R G G M P D D N N S

Then divide them into 2 equal parts:

S R R G G M / P D D N N S

Now we can construct 6 different varieties of half scale of 4 notes each part which means 12 half scales of 4 notes in total according to notes introduced as in the South.

	(1)	(2)
1	S <u>R</u> R M	P <u>D</u> D S
2	S <u>R</u> G M	P <u>D</u> N S
3	S <u>R</u> G M	P <u>D</u> N S
4	S <u>R</u> G M	P D <u>N</u> S
5	S R G M	P D N S
6	S G G M	P <u>N</u> N S

Now join all the six half scales of the first part with each of the six half scales of the second part in the following manner:

1+1	2+1	3+1	4+1	5+1	6+1
1+2	2+2	3+2	4+2	5+2	6+2
1+3	2+3	3+3	4+3	5+3	6+3
1+4	2+4	3+4	4+4	5+4	6+4
1+5	2+5	3+5	4+5	5+5	6+5
1+6	2+6	3+6	4+6	5+6	6+6
<u>06</u>	<u>+</u>	<u>06</u>	<u>+</u>	<u>06</u>	<u>+</u>
					<u>36</u>

By means of this method of permutation of notes and combination of half scales we can obtain 36 melakartas mathematically in total.

Besides, by using Theevra M̄, which was omitted before, we can get additional 36 melakartas. So the total number of melakartas become 72 (with Komal M = 36) (with Teevra M̄ = 36) yet only 19 melakartas are selected for the classification of Ragas in Carnatic music.

The Modern Theory of Ten Thata of Pt. V. N. Bhathkande

Pt. V. N. Bhathkande constructed only 32 Thatas omitting the first line and the sixth line of the illustration (1st scale and sixth scale) according to the Hindustani music as follows:

	(1)	(2)	
1	S <u>R</u> R M	P <u>D</u> D S	(omitted)
2	S R <u>G</u> M	P D <u>N</u> S	
3	S R <u>G</u> M	P D <u>N</u> S	
4	S R <u>G</u> M	P D <u>N</u> S	
5	S R <u>G</u> M	P D <u>N</u> S	
6	S G <u>G</u> M	P <u>N</u> N S	(omitted)

Same as we did before to get 72 Melakartas, join all the half scales of the first part with each of the half scales of the second part in the following manner:

1+1	2+1	3+1	4+1
1+2	2+2	3+2	4+2
1+3	2+3	3+3	4+3
1+4	2+4	3+4	4+4
<u>04</u>	<u>+ 04</u>	<u>+ 04</u>	<u>+ 04</u>
			= <u><u>16</u></u>

16 Thatas can be constructed by using Komal M, and another 16 Thatas can be constructed by using Teevra M. Hence Pt. Bhathkande calculated the number of Thatas as 32. Yet only 10 Thatas are selected for the classification of Raga, viz.

1	Bilawal	1	S R G M P D N S
2	Yaman or Kaylan	2	S R G <u>M</u> P D N S
3	Kamaj	3	S R G M P D <u>N</u> S
4	Bhairava	4	S <u>R</u> G M P D N S
5	Poorvi	5	S <u>R</u> G <u>M</u> P D N S
6	Marwa	6	S <u>R</u> G <u>M</u> P D N S
7	Kaphi	7	S R G M P D <u>N</u> S
8	Asawari	8	S R G M P D <u>N</u> S
9	Bhairavi	9	S R G M P D N <u>S</u>
10	Todi	10	S <u>R</u> G <u>M</u> P D N S

Time Theory of Ragas (Time-Circle)

There is a specific period for performing Ragas. It is a distinguish feature of Hindustani music. This is rule of practice. Whether it is observed or not it is still recognized as a guiding rule.

According to the time theory all the Ragas have been classified under 3 groups, viz

1. Ragas having both R and D Teevra
2. Ragas having both R and D Komal
3. Ragas having both G and N Komal

Each group has its salient feature.

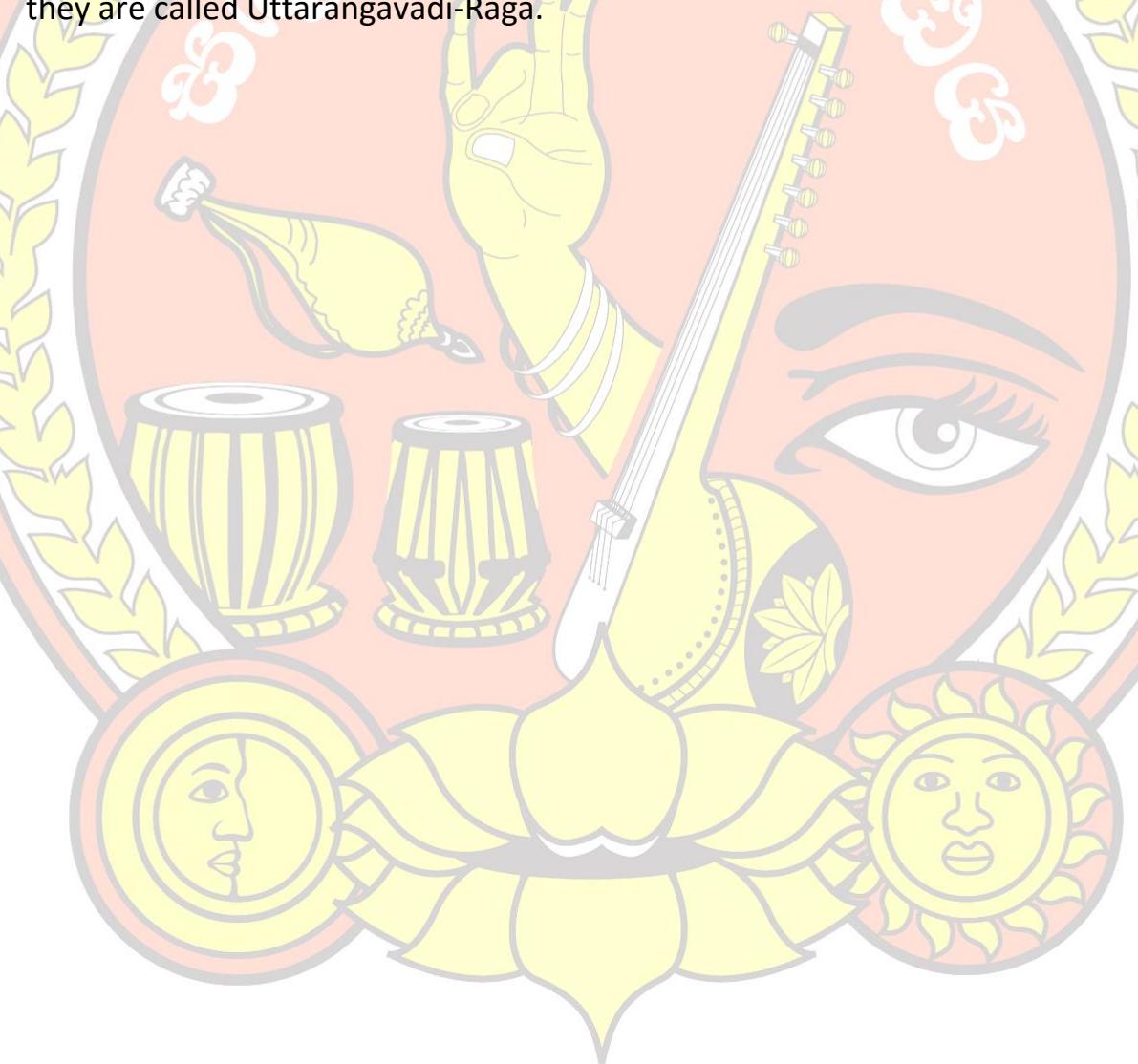
1. Teevra R and D Ragas must have R, D, G Teevra. N either Teevra or Komal
2. Komal R and D Ragas must have R Komal both G and N Teevra. D either Komal or Teevra

The time of singing begins from Komal R, D Ragas. They are also known as Sandhi –Prakash – Ragas which belong to Sandhi – Prakash period. Sandhi means junction. Prakash means light. Sandhi Prakash means the time of day and night meet or the twilight time. The twilight falls at sun rise and sunset, the time is of 4.00 – 7.00 AM and 4.00 – 7.00 PM. Sandhi-Prakash-Raga belongs to Bhairava, Poorvi and Marwa melas. Paraj, Vasant Sohani, Bharava, Ramkali, Kalingada, Jogia etc. There are morning Sandhi-Prakash-Ragas. Poorwi, Marwa, Pooriya-Dhanashri, Sajgiri, Maligura, Shri etc. are evening Sandhi-Prakash-Ragas.

Ragas having R, D Teevra are sung immediately after R, D Komal Ragas. They belong to Yaman, Bilawal, Kamaj scales. Bilawal, Deshkar, Sarparda, Hindol Ragas are sung from 7.00 AM to 10.00 AM. Yaman Bhoopali, Hamir, Kedar, Kamod, Chayanat, Behag, Tilak Kamod, Jinjuti etc. are sung from 7.00 PM to 10.00 PM. Then Ragas having G, N Komal and belonging to Kaphi Asawari, Bharavi and Todi scales are assigned to be sung from 10.00 AM to 10.00 PM in the evening and from 10.00 PM to 4.00 AM morning next day. Peelu, Bhimpalasi, Dhanashri Multani etc are sung from 10.00 AM to 4.00 PM in the evening. Kaphi, Bageshri, Darbari Adana, Malkaus etc. There are sung from 10.00 PM to 4.00 AM early in the morning.

The character of Maddhyam and position of Vadi are also distinguish features of the time theory. Maddhyam is describes as Adhava-dharshak Swara or the Guiding note. Most of the Ragas having Komal M are sung in the day. While Ragas having Teerva M are sung in the night. There are few exceptions like Sohani, Ramkali, Hindol, Todi Mutani etc. In spite of having Teevra M, they are sung in the day.

The position Vadi note decides the time of singing. All the Ragas are divided into 2 main groups, namely Poorva Raga and Uttar Raga. Poorva-Ragas are sung between 12 noon and 12 mid-nights. While Uttar Ragas are sung between 12 mid-night and 12 noon next day. Poorva Ragas Vadi note is in the first part vig, SRGM or SRGMP. So, they are called Poor vangavdai-Raga. Uttar-Ragas' Vadi note is in the second part of the octave, vig PDNS or MPDNS. So, they are called Uttarangavadi-Raga.



Classification of Ragas

For the classification of Ragas Pt. V. N. Bhatkande selected only 10 of them out of 32 or 72 melakartas. They are known as Kalyani, Bilawal, Kamaj, Bhairava, Poorvi, Marwa, Kafi, Asawari, Bharavi and Todi. The principles adopted for the classification of Ragas under 10 Thatas are:

1. Teeevara and Komal Swara of the Ragas
2. Essential features of the Raga
3. Close affinity (resemblance) between the 'Thata' and the Raga concerned.

If we take Ragas, Hamir, Kedar, Kamod, Chayanat, they show distinct affinity with the Kalyan Thata. Komal and Teeevara Maddyamas are used in these Ragas in particular. They are full effect and charm are seen Poorvanga. Their Antara begins like PP \dot{S} , $\dot{S}R\dot{S}$, G and N used as crooked notes. All these features are similar to Kalyan. These facts prove that they have distinct affinity between Kalyan 'Thata'. So they are classified under its name.

Let us take another example:

G, R, S, N, RS, G, G, P \dot{M} G, DPMG, NDP
 $\dot{M}DDNDP$, $\dot{M}G$, P \dot{M} G, GR, NRS

The above Alap has distinct features of the Rag Yaman. Now if we omit G and keep Komal M instead, it will become Kedar.

Now see:

MRS, SRS, M, M, P \dot{M} M, DP \dot{M} M, NDP, $\dot{M}DNDP$,
 DP \dot{M} M, P \dot{M} M, MR, SRS.

It is clear that Rag Kedar has a distinct affinity with Kalyan Thata. Hence the principles adopted for the Thata-Raga classification is the affinity between the Raga and the Thata to which it has been allotted.

Ustad Faiyaz Khan

Faiyaz Khan was the greatest of all singers in Agra Gharana. There is confusion regarding his year of birth. It was 8th of Feb 1881 and H. M. V. recorded their year as 1880. There is another recorded the year as 1886.

He was the most prominent of the Agra musicians. He was an extremely versatile who could sing Drupad, Dhamar, Thumri, Dadra as well as Khyals. He wrote poetry and created new compositions. He had a deep, forceful voice and had a great power to make the audience stand spell bound.

Faiyaz Khans' singing was exceptional. His Gayaki style is unique. His performance of Rag Lalit, Rag Todi was matchless. His performance was basically simple, appealing and attractive. He transformed traditional austere style and gave a new look to the Agra Gharana.

He paid great attention to the 'Alap' and rhythmic figure to bring out layakaris while singing 'bandish'. Sometimes he sang lyrics in conversational style controlling his voice with loudly, softly intender and vigorous manner in accordance with lyrics.

Such a great musician had to leave the world. He expired on the 5th of November 1950.

Pt. Vishnu Digambar Palushkar

Pt. Vishnu Digambar was born on 18th of August 1872 in a village named Kurundvan belonged to Maharashtra. Sri Digambar Gopal was his father who was a renowned 'Kirtan' singer. Fathers' abilities influenced the child so much. So very soon he also became a praiseworthy Kirtan singer.

According to the tradition his marriage took place at the early age of boyhood. During that time his eye sight began to blur. At last he became blind. As a result he had to neglect his school education. Yet his keen knowledge and talents of music made him go ahead towards the music field. His sweet songs spread like a breeze of fragrance everywhere in India. At the age of 25 he was appointed as the professional artist in Baroda's palace in favour of the Queen.

Then he left for Gwalior for further studies. He sharpened his skills by learning music from great teachers of Gwalior Gharana such as Pt. Shankar, Amir Khan. The creative pattern he demonstrated in Nirman Divas festival made him the most popular singer in India.

In 1901 he established Gandharva College at Lahore. Before that music had been applied mostly for fun and amorous activities. The bad and dirty attitudes of music vanished. His bold effort was appreciated. Even the parents of high class and clan admitted their children to the academic. By 1906 the Gandhara Maha Vidyalay had risen up to a high status.

The darkness fell upon the college, when the teachers of other Gharanas were jealous of him and did everything they could to do destroy Palushkar's personality. They criticized him harshly. They exclaimed in public "Palushkar is only a Kirtan singer... He knows nothing about pure classical music." Then the attendance and admission of students collapsed. He could hardly maintain the institution. But with great difficulty he began a new course for the teachers. That service became popular and prosperous. However he left Lahore and settled in Bombay.

In 1906 Prince of Wales (George) came to India with a group of diplomats. They stood spell bound by hearing the songs of the golden voiced Palushkar. He was honoured as the pioneer of music schools. The convocation for music graduates was commendable proposal of Palushkar.

He rendered a great service to the field of music. Among them, starting of institutions were predominant vig

1. Gandhara Maha Vidyalay
2. Saraswati Sangit School
3. Gopal Gayan Samaj
4. Sri Ram Sangit School
5. Maharashtra Sangit School

Moreover, he introduced a new notation system. His Bajans such as Raghupati Ragava, Vysnabajanaka, Thumaka Chalita will live forever and ever.

Having lived 69 years he passed away on 21st of August 1931

Vadi -Vadi is the predominant and the life note of the raga. It is most frequently used and long stoppages are done on it. vadi note discharge live functions. It determines the name of the raga, whether it is a poorvavangavadi or uththarangavadi raga and also the approximate time when the raga has to be sung. vadi note is compared to a king.

SamVadi -Beside Vadi note Samavadi note is more important than other notes. Vadi and samvadi is co-related to each other. Samvadi is the fifth or forth note from vadi. (eg:YamanGa-Ni/BhoopaliGa-Da)
Samvadi is compared to a minister.

Anuvadi -Apart from vadi and samvadi the remaining notes are called anuvadi eg: In raga yamanGa is vadi and Ni is samvadi,anuvadi notes are Ri Ma Pa Da. Anuvadi notes are also important. Vadi and samvadi alone cannot give any impression of the raga without the help of anuvadi notes, Anuvadi notes are compared to the servent of state.

Vivadi -Vivadi does not belong to a raga. It can be used sparing to beautify the raga. But it should be done very carefully in a proper manner at the

proper place. Otherwise the whole raga will be spoiled. It is very important when we use vivadi note, that person has to be a good knowledge about raga and it has to use very carefully.

Vakra swara-While ascending or descending to a desired note we sometimes make a turn from a note in the middle to the next lower note. Then again reach the desired note .Without stopping anywhere. That turning note is called vakra swara or crooked note.

Eg: Pa Dha Ni DhaSa (Ascend) Ni crooked note.

GaRi Ma Ga (descend) Ri crooked note.

Alankara(Palta)- The peculiar pattern of a groups of notes is known as alankar. It operates both in ascend and descend eg:Sa^oGa , Ri Ma, Ga Pa, Ma Dha, Pa Ni,Dha Sa, / Sa Dha, Ni Pa, Dha Ma, Pa Ga, Ma Ri, Ga Sa.

Alankara helps a great deal to achieve clear expression and intonation of every note .No one cannot be proficient artist without practicing alankaras.

Thata(mela) - A collection of notes which can produce raga is called thata. There are some rules regarding thata.

1. Thata must have seven notes
2. Notes must be in serial order.eg: Sa Ri Ga Ma Pa Dha, Ni
3. No matter, to have 2 notes of komala and theevra belong to same family one after another (Ma'G).
4. No need to have both Ascend and Descend. Ascend alone can indicate thata (eg:kalyana-Sa Ri Ga Ma Pa Dha Ni Sa)
5. No need to have Ranjakata (Music value)

Raga -A composition of notes which can please ear and mind is called raga. But each and every composition cannot be called a raga. There are some rules regarding Raga.

1. Raga should be derived from thata.
2. Raga should have at least five notes.
3. Raga should have regular Ascend and Descend.
4. Ma and Pa should not be omitted simultaneously.
5. Sa should not be omitted in any circumstance.
6. Raga should have its own vadi note.
7. Raga should have Ranjakata Music value.
8. Note of komala and teevra belong to same family (eg:Ma Ma, GaGa) should not be used one after another.(yet few exception are seen Lalith , Kedar, Behag)

Pakad -Mukhayanga is another name for pakad. It is predominant passage of notes of a raga in short. That means catch notes. Which indicate the peculiar raga.eg: SS RR GG MM P. On hearing this combination of notes we can recognize it as raga kafi.

Meend

-A graceful transition from one note to another without silencing the voice is called meend. It is of great aesthetic value in music. In violin it is played by sliding from one note to another. In sithar it is played pulling the main wire. Meends are played both upwardly and downwardly: GMP this is how upwardly meend is written in a notation. PMG is an example for a downward meend. We used “—” symbol for show meend between two notes.

Ghaseet -Ghaseet is defined as a graceful transition from one note to another by a glide without breaking the continuity of sound. Ghaseet is played on sitar. The same action on Sarod, Violin, and Sarangi, is called Soot.

Soot -In Violin when two or three notes are played with a glide over the notes smoothly and gracefully without breaking the continuity of sound with one action of the bow is called soot. The same action on sitar is called Ghaseet.

Kan -Kan is defined as a grace note. Sometimes a peculiar note is played touching another note slightly. The preceding touched note is the kan. It is written over the peculiar note. e.g.: p^m (Here "M" is the Kan note)

Toda - Todas are slow and rapid successions of notes intonated in different forms or styles meant for developing Raga. Tans and Todas are one and the same thing when a Tana is played on sitar it is called Toda. When the same Tana is sung, it is called a Toda when it played on sitar.

Alap -Creates an atmosphere regarding the raga which is going to be sung. As an athlete do some sort of free exercises before the event, the artiste perform some phrases of notes in rhythmic manner, much slower than tempo of the raga. It is the rhapsodically embellishment of a raga. Alap is used at the beginning, at interval and the end. This is very important to introduce the raga and to expand the raga.

Tan -Singing or playing of same lines of raga repeatedly may create monotony. Tans help to give fresh sweetness throughout the raga. In short tans are open voiced running passages of notes in quick tempo. Its main aim is to develop the raga with embellishment. Unlike other styles of singing tans are not used in Drupad and Dhamar.

Ex. SS RR GG MM / P- PM GR S-
 U U U U U U U U

Laya -Laya means speed or tempo of a beat (tal). Laya is mainly three kinds. 1. Vilambit laya (slow tempo)

2. Madhya laya (medium tempo)

3. Drut laya (fast tempo)

Music is controlled by laya. VilambitKhyal (Badakhyal) applies vilambitlaya, while Druthkhyal (ChotaKhyal) applies Madhya and Drutlaya respectively. There are more verities of laya. Namely; Ati vilambit, Anudtut, Adi, Kuadi, and Biadi.

Tal

-Tal means beating. Tal are formed by clapping hands or beating on Tal instruments. Such as Table, Mrudanga, etc. Tal is the singer or the instrumentalist to do his task rhythmically and attentively. Notation of a song cannot be written without the help of Tal.

Theka

-The composition of syllables which are used to play Tal instruments is called Theka. Each Tal has its own different number of matras. The syllables set, according to the number of matras is called Theka. Some of the syllables (Akshara) of tabla are: Dha, Ti, Na, Ga, Thiri, kita etc.

Theka Dadara Tal

1	2	3	4	5	6
DhaDhi	Na		DhaTu	Na	
x			o		

Sam

- (Samagraha) it is the principal beat of Tal. It should be played forcefully and attentively. Tal begins and finishes on the Sam. MukadaTukata, Tihai, Mohora, Chakkradar, finish on Sam.

Khali

-It is the weak point of Tal. But it is the most important point which helps to recognize the fourth coming sam. “O” is the symbols of Khali. The hands are separated when showing Khali. Khali is not found in Karnataka music or in any other music.

Bhari

-The places in Tal on which hand. Beats are shown is defined as Bhari. It is also called Anutala.

Matra - Is the shortest measure (unit) it is equitant to single pulse or a twinkle of the eye.

Ashraya Raga-is also known as ThataVachaka Raga or Raga which suggests name of the Raga. There are 10 Ashraya Ragas. Namely Yaman, Bilawal, Kamaj, Bhairava, Poorvi, Marwa, Kaphi, Asawari, Bhairavi and Thodi Ragas which are produced from the same Raga have the things of the Ashraya Raga.

Sargam -Sargam Gayan is the rhythmical representation of notes in the shape of songs and the Ragas. Which are properly controlled by proper time and rhythm.

Shuddha swara-The notes that stand on their originally faced pitched or natural places pitches or natural places in the scale are called shuddha swaras. (Prakurti Swara) S R G M P D N

Vickrit swara-When the Shuddha swaras change their original pitches or natural place in the scale or when they are lowered or raised from their original pitches they become vickrit. RiGaDhaNi (komalvickrit) Ma (Teevra vickrit)

KomalVikrit-When the sound of Ri GaDha Ni (shuddha) these 4 notes is lowered from their original pitches,they are called komal or komal vikrit. RiGaDhaNi

Teevra-vikrit-

When the sound of Ma is raised from its original pitch,it is called TeevraVikrit. Ma

Dhrupad

Dhrupad is the best type of Gayaki. In 13th century A.D. in time of sarangadeva the jati gayan was more popular and after jati gayan the Dhrupad style of singing came in to practice.

This type of composition and style of singing has its origin from Raja Man singh of Gwalior. He is considered as the founder of Dhrupad style of singing and most proficient composer as well as great pattern of it. It is sung in slow rhythm.

It contains four parts: Sthai (First part), Antara (Second part), Sanchari (Third part), and Abhoga (Fourth part). The language of Dhrupad is high and the thoughts are deep. The Tan-Paltas are prohibited in it. This Gayan needs a forceful voice and throat hence it is mainly sung by the male musicians.

Veer, Shanti, and Shurangar tastes are prominent in this type of song. The central theme of this Gayan contains the ideas of self-reliance and songs of devotion to god and is mainly sung in Chatrala and oblique Talas.

Dhamar

The songs sung in Dhamar Tala are called Dhamar. It is a kind of Hori. A Dhamar depicts the picture of life activities of Sri Krishna just like Ram Leelas which are sung to display the life activities of Radha and Krishna in the month of Falgun of Vickram Era. Srungar Rasa is more prominent in this Rasa and contains four parts – Sthai, Antara, Sanchari, and Abhoga like Dhrupad Gayan. These Gayans are sung in Gamak, Meend, Bol talas and in Duggun and Chaugun. It also requires a forceful sound.

Khayal

Khayal is the word derived from Urdu language which carries thoughts as its meaning. This Gayan is very popular now – a-days. The Anibaddha Gayan was sung in front of prolongation without time and rhythm. Khayal Gayan came in practice by combining the Anibaddha Gayan with Nibaddha Gayan. Amir Khusro tried to popularize this Gayan but it could not compete with Dhrupad Gayan which continued for a long time. After this in the period of

Mohammad Shah, Adarand and Sadarang took interest in popularizing the Khyal Gayan. Khyal Gayan is of two types:-

- a) BadaKhayal (slow khayal)
- b) ChhotaKhayal (fast khayal)

Badakhayal is sung in Vilambit Laya Teental, Ektal and Ada Chavthal, while Chotakyal in Teen tala, and Jhap tala. Sringar Rasa plays the prominent role in this Gayan. How does the musician express his art by prolongation in his Gayan, depends upon individual efforts of the musician himself. The poetic words are not given importance in comparison with prolongation.

Thumary

The Thumary Gayan was started from Nawab families near about 200 years ago. It is sweet and popular like Khayal Gayaki but the musician is not expected to maintain the correctness and purity of Raga like Khayal Gayaki. Beauty of Gayaki expresses the prominent part of the sung. Thumary is sung in Khaphi, Bhairavi and Khamaj Thatas, Ragas in Teen Tala, Kaharwa and Dadara etc. Thumaries mainly depict the life activities of Radha and Krishna. The Thumary Gayans are more popular in Brijmandal and in eastern U.P.

The Thumary Gayan are divided in to two parts, First part (sthai) and second part (Antara). The use of Tan paltas makes the Gayan more beutyful.

Tarana

This Gayan is sung through the word like Tom, Tana, Ta, Dir, Da and Nee instead of songs. This Gayan is rhythmical and correctness of Raga is the chief characteristic of this Gayan. The musicians now –a-days sing this song for recreation only. Tarana was started in times of Allauddin Khilji who originated it to impart the musical education to the foreigners who were not famillier with Indian and the musical symbols etc. Hence he taught them Ragas through the above bols.

Lakshan Geet

The

Gayan which tells us the special features of Raga is called the Lakshan Geet. The Lakshan Geet makes us known with the name and theory of Raga, its ascent and descent and time of singing etc. The Lakshan Geet is sung in time and rhythm of the Raga to which it belongs. The Lakshan Geet clearly explains the special features of its mother Raga.

Sargam

The Sargam Gayan is the rhythmical representation of notes in the shape of song and the ragas which are properly controlled by proper time and rhythm. Sargam is more important to apprentice persons to know about raga well and to get the idea about the raga. Sargam is only created by notes. It has the model of sthai, anthara.

Dhatu

Dhatu means the different parts of Prabandha, Vastu, Roopak etc. in ancient times prabandha vastu Roopak had different parts called Udgraha, Melapak, Dhruva, Antara and Abhog which were called “Dhatu”.

Raga Description

Raga Bhimpalasi

Raga	: - Bhimpalasi
Scale	: - Kafi
Jathi	: - Oudawa – Sampoorna
Ascent	: - <u>N</u> S, <u>G</u> , M P, <u>N</u> S
Descent	: - <u>S</u> <u>N</u> D P, M <u>G</u> R S
Vadi Note	: - M
Samavadi Note	: - S
Catch Note	: - <u>N</u> S M, <u>G</u> M P <u>G</u> , M <u>G</u> R S
Time of Singing	: - 3 rd Prahara of the Evening
Perticular	: - Raga Bhimpalasi is derived from Kafi Scale. It's ascent is NS, G, MP, NS and descent is SNDP, MGRs. It's raga of Oudawa Sampoorna Jathi. Because "R" and "D" are off in the ascent. Raga Bhimpalasi "G" and "N" notes are flat and remaining shuddha notes. Its Vadi note is "M" and Samavadi Note is "S". Its catch notes are NSM, GM PG, MG RS. Raga Bhimpalasi is singing in the 3 rd prahara of the evening.

Raga Bageshri

Raga	: - Bageshri
Scale	: - Kafi
Jathi	: - Oudawa – Shadawa
Ascent	: - <u>S</u> <u>N</u> , <u>D</u> <u>N</u> S, M <u>G</u> , M <u>D</u> <u>N</u> S
Descent	: - <u>S</u> <u>N</u> D, M <u>G</u> , M <u>G</u> R S
Vadi Note	: - M
Samavadi Note	: - S
Catch Note	: - <u>S</u> <u>N</u> , <u>D</u> <u>N</u> S, M <u>G</u> , M <u>D</u> <u>N</u> D, M <u>G</u> R S
Time of Singing	: - 3 rd Prahara of the night
Perticular	: - Raga Bageshri is derived from Kafi Scale. It's raga of Oudawa Shadawa Jathi. Because "R" "P" are off in the ascent and only "P" is off in the descent. In Raga Bageshri G, D, N notes are flat both ascent and descent and remaining shuddha notes. Its Vadi note is "M" and Samavadi Note is "S". Its catch notes are SN, DN S, MG, MD ND, MG RS. Raga Bageshri is singing in the 3 rd prahara of the night.

Raga Tilak Kamod

Raga	: - Tilak Kamod
Scale	: - Kamaj
Jathi	: - Oudawa – Sampoorna
Ascent	: - S R G S , R M P D , M P S
Descent	: - S P D , M G , S R G , S , N
Vadi Note	: - R
Samavadi Note	: - P
Catch Note	: - P N S R , G , S , R P M G , S N S
Time of Singing	: - 2 nd Prahara of the night
Perticular	: - Raga Tilak Kamod is derived from Kamaj Scale. It's raga of Oudawa Sampoorna Jathi. Because "N" is off in the Ascent and remaining all notes in the descent. It has "R" Vadi note and "P" Samavadi note. Its catch notes are P N S R , G , S , R P M G , S N S. This is a poornagavadi raga. Because "R" is in the 1 st part of the octave.

Raga Brinda –Bani Sarang

Raga	: - Brinda – Bani Sarang
Scale	: - Kafi
Jathi	: - Oudawa – Oudawa
Ascent	: - N S R , M P , N S
Descent	: - S N , P M , R , N S
Vadi Note	: - R
Samavadi Note	: - P
Catch Note	: - N S R , M R , P M R , S
Time of Singing	: - 3 rd Prahara of the evening
Perticular	: - Raga Birnda – Bani Saranga is derived from Kaphi Scale. It is raga of Oudawa Jathi. Because its "G" and "D" off in the both ascent and descent. It takes "N" flat in the descent and remaining shuddha notes. Its Vadi note is "R" and Samavadi note is "P".

Raga Birnda – Bani Saranga is poorangavadi raga. Because the vadi note "R" is first part of the octave. Its catch notes are N S R , M R , P M R , S.

Raga Jaunpuri

Raga	: - Jaunpuri
Scale	: - Asawari
Jathi	: - Shadawa – Sampoorna
Ascent	: - S, R M P, <u>D</u> <u>N</u> S
Descent	: - S <u>N</u> D P, M <u>G</u> , R, S
Vadi Note	: - D
Samavadi Note	: - G
Catch Note	: - M P, <u>N</u> D P, M P <u>G</u> , R M P
Time of Singing	: - 3 rd Prahara of the evening
Perticular	: - Raga Jaunpuri is derived from Asawari Scale. It is raga of Shadawa – Sampoorna Jathi. Because its “G” is off in the ascent. Raga Janupauri “G” and “D” flat in both ascent and descent and “N” is flat only Descent. Its Vadi note is “D” and Samavadi note is “G”. Its catch notes are M P, <u>N</u> D P, M P <u>G</u> , R M P. Raga Jaunpuri is sing on the 3 rd Prahara of evening. Raga Janupuri is uththarangavadi raga. Because vadi note “D” is in the second part of the octave.

Raga Malkaus

Raga	: - Malkaus
Scale	: - Bhairava
Jathi	: - Oudawa – Oudawa
Ascent	: - <u>N</u> S, <u>G</u> M, <u>D</u> <u>N</u> S
Descent	: - S <u>N</u> D M, <u>G</u> M, <u>G</u> S
Vadi Note	: - M
Samavadi Note	: - S
Catch Note	: - M <u>G</u> , M <u>D</u> <u>N</u> D M, <u>G</u> M, <u>D</u> S
Time of Singing	: - 2 nd Prahara of the night
Perticular	: - Raga Malkaus is derived from Bhairava Scale. It is raga of Oudawa – Oudawa Jathi. It having only five notes both ascent and descent. It off “R” and “P”. It takes <u>G</u> , <u>D</u> , <u>N</u> flat both ascent and descent. Malkaus Raga is singing in the 2 nd Prahara of night. It is Uththaranga vadi raga. Because vadi note “M” is in the 2 nd part if the octave. Its catch notes are M <u>G</u> , M <u>D</u> <u>N</u> D M, <u>G</u> M, <u>D</u> S. Raga Malkaus used 3 Sapthak similary.

Raga Bihag

Raga	: - Bihag
Scale	: - Bilawal
Jathi	: - Oudawa – Sampoorna
Ascent	: - S , G M , P N S
Descent	: - S N D P , M G R S
Vadi Note	: - G
Samavadi Note	: - N
Vadi Note	: - M'
Catch Note	: - N S , G M P , G M G , R S
Time of Singing	: - 2 nd Prahara of the night
Perticular	: - Raga Bihag is derived from Bilawal Scale. It is raga of Oudawa Sampoorna jathi. Its ascenr is S,GM, PNS and descent is SNDP, MGRS It have only five notes in ascent and all seven notes used in Descent. It take off R, D in ascent. Raga Bihag is singing in the 2 nd prahara of night. It is pooorangavadi raga because "G" is in the 1 st part of the octave. Raga Bihag used 3 sapthak similary.

Raga Hamir

Raga	: - Hamir
Scale	: - Kalyan
Jathi	: - Shadava - Sampoorna
Ascent	: - S R S , G M D , N D S
Descent	: - S N D P , M P D P , G M R S
Vadi Note	: - D
Samavadi Note	: - G
Catch Note	: - S , R S , G M D
Time of Singing	: - 1 st Prahara of the night
Perticular	: - Raga Hamir is derived from Kalyan Scale. It is raga of shadava, sampoorna jathi. It has only five notes in ascent, and all the seven notes used in descent. It takes off "P" in ascent. Raga Hamir is singing in the 1 st prahara of the night . Its catch notes are S , R S , G M D. its vadi note is "D" and samavadi note is "G". Raga Hamir is uththarangavadi raga because vadi note "D" is second part of the octave.

Raga Sohini

Raga	: - Sohini
Scale	: - Marwa
Jathi	: - Oudawa – Shadawa
Ascent	: - S G , M D , N S
Descent	: - S R S , N D G , M G , R S
Vadi Note	: - D
Samavadi Note	: - G
Catch Note	: - S , N D N D , G M D N S
Time of Singing	: - Last quarter of the night
Perticular	: - Raga Sohini is derived from Mara Scale. It is raga of Oudawa – Shadawa jathi. Its ascent is S G , M D , N S and its descent is S R S , N D G , M G , R S . Its catch notes are S , N D N D , G M D N S . It have only five notes in ascent and six notes in descent. It takes off “R” and “P” in ascent , and takes off “P” in descent. Its vadi note is “D” and samavadi note is “G”. It is singing in the last quarter of the night. Raga sohini is uththarangavadi raga because vadi note is “D” is second part of the octave.

Raga Kedar

Raga	: - Kedar
Scale	: - Kalyan
Jathi	: - Oudawa – Sampoorna
Ascent	: - S M , M P , D P , N D , S
Descent	: - S , N D , P , M P D P , M , G M R S
Vadi Note	: - M
Samavadi Note	: - S
Catch Note	: - S M , M P , D P M , P M , R S
Time of Singing	: - 1 st quarter of the night
Perticular	: - Raga Kedar is derived from Kalyan scale. Its Raga of Oudawa – Sampoorna jathi. Because “R” and “G” off in ascent. Its ascent is S M , M P , D P , N D , S and descent is S , N D , P , M P D P , M , G M R S . It have only five notes in ascent and all the seven notes in descent. Raga Kedar vadi note is “M” and samavadi note is “S”. Its singing in the 1 st quarter of the night. Raga Kedar is poorangavadi raga because vadi note is “M” is first part of the octave

Sool Tala (10 Matras)

1	2	3	4	5	6	7	8	9	10
Dha X	Dha	Din 0	Ta	Kit 2	Dha	Tit 3	Kat	Gadi 0	Gan

Tal Tevra (7 Matras)

1	2	3	4	5	6	7
Dha	Dha	Ta	Tit	Kat	Gadi	Gan
X			2		3	

Tala Punjabi (16 Matras)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Dha	S Dhee	S K	Dha	Dha	S Dhee	SK	Dha	Ta	S Dhee	S K	Dha	Dha	Dh Dhee	Dhi	Na
X				2				0				3			

Tala Deepchandi (14 Matras)

1	2	3	4	5	6	7	8	9	10	11	12	13	14
Dha	Dhin	S	Dha	Dha	Tin	S	Ta	Tin	S	Dha	Dha	Dhin	S
X			2					0					

Sulphak (10 Matras)

1	2	3	4	5	6	7	8	9	10
Dhin X	Traka	Dhin 0	Na	Tin 2	Traka	Dhin 3	Na	Tin 0	Na

(1) DADARA TAL

X	0				
1	2	3	4	5	6
dha	dhin	na	dha	thun	na

This Tāl consists of 6 Matras. The sum is one the 1st Matra and the Kali is on the 4th Matra, and it consists of 2 Vibhāgas. The two Vibhāgas are the two groups from the 1st to the 3rd Matra and from the 4th to the 6th Matra

The complete movement from the 1st Matra to the 6th Matra is the “Āvartha.”

This thala consists of 6 mathras. It used only two thal signs. These are Sum “X” and Kali “O”. The sum is on the 1st mathra and the Kali is on the 4th mathra and it consists of 2 vibagas each vibaga has 3 mathras. The two vibagas are in the two groups from the 1st to the 3rd mathra, and from 4th to the 6th mathra. It has same mathras in each vibagas.

The complete movement from the 1st mathra to the 6th mathra is called “Āvartha”. A avartha having the syllables of the “Bols” called “Theka”. A musical performance is done normally in three “Layas” or tempos. They are the slow which is called “Vlamba” the medium speed which is the “Madhya” and the fast which is the “Druth” laya. Thala Dhadara is used to the medium speed which is called “Madhya Laya”.

(2) TRITAL

X	2	0	3
1	2	3	4
dha	dhin	dhin	dha

5	6	7	8	9	10	11	12	13	14	15	16
dha	dha	dhin	dha	dha	dha	thin	thin	tha	tha	dhin	dhin
											dha

Trital consists of 16 Matras. The sum is on the 1st Matra. The Kali in the 9th Matra. The 2nd Tāla and the 3rd Tāla are on the 5th Matra and on the 13th Matra. Trial has 4 Vibhāgas

This thala consists of 16 mathras. It used only four thal signs. These are Sum “X” Two “2”, Kali “O” and Three “3”. The sum is on the 1st mathra and the Kali is on the 9th mathra and it consists of 4 vibagas each vibaga has 4 mathras. The four vibagas are in the four groups from the 1st to the 4th mathra, and from 1st to the 16th mathra. It has same mathras in each vibagas.

The complete movement from the 1st mathra to the 4th mathra is called “Āvartha”. A avartha having the syllables of the “Bols” called “Theka”. A musical performance is done normally in three “Layas” or tempos. They are the slow which is called “Vlamba” the medium speed which is the “Madhya” and the fast which is the “Druth” laya. Tri Tal Thala is used to the medium speed which is called “Madhya Laya”.

(3) EKTAL

X	0	2	6	0	3	4
1	2	3	4	5	7	11
dhin	dhin	dhage	thirikita	thun	na	dhi

Ektal consists of 12 Matras. It has 6 Vibhāgas of 2 Matras each. The Kalis or viramas are the 3rd and the 7th Matras. The 2nd, 3rd and the 4th talas are on the 5th, 9th and the 11th Matras.

This thala consists of 12 mathras. It used only six thal signs. These are Sum “X”, Kali “0”, Two “2”, Kali “0”, Three “3” and Four “4”. The sum is on the 1st mathra and the Kali is on the 3rd & 7th mathras and it consists of 6 vibagas each vibaga has 2 mathras. The six vibagas are in the six groups from the 1st to the 2nd mathra, and from 1st to the 12th mathra. It has same mathras in each vibagas.

The complete movement from the 1st mathra to the 2nd mathra is called “Avartha”. An avartha having the syllables of the “Bols” called “Theka”. A musical performance is done normally in three “Layas” or tempos. They are the slow which is called “Vlamba” the medium speed which is the “Madhya” and the fast which is the “Druth” laya. Ektal Thala is used to the medium speed which is called “Madhya Laya”.

The Avarath having the sullables of the “Bols” called the “Theka.” A musical performance is done normally in three “Layas” or Tempos. They are the slow which is called “Vilamba,” the medium speed which is the “Madhaya,” and the fast which is the “Drut” Laya.

Similarly the following Tālas also could be studies by observations.

JAPTAL

1	2	3	4	5	6	7	8	9	10
dhi	na	dhi	dhi	na	thi	na	dhi	dhi	na
X		2			0		3		

This thala consists of 10 mathras. It used only four thal signs. These are Sum “X”, second sub thal “2”, Kali “0” and third sub thal “3”. The sum is on the 1st mathra 2nd sub is on 3rd mathra and the Kali is on the 6th mathra ,3rd sub thal is on 8th mathra and it consists of 4 vibagas each vibaga has 2 or 3 mathras. The four vibagas are in the four groups from the 1st to the 2nd mathra, from 3rd mathra to 5th mathra, to the 6th mathra to 7th mathra and from 8th mathra to 10th mathra.

The complete movement from the 1st mathra to the 10th mathra is called “Avartha”. A avartha having the syllables of the “Bols” called “Theka”. A musical performance is done normally in three “Layas” or tempos. They are the slow which is called “Vlamba” the medium speed which is the “Madhya” and the fast which is the “Druth” laya. Jap Tal Thala is used to the medium speed which is called “Madhya Laya”.

THEEVRALATAL

1	2	3	4	5	6	7
dha	dhin	tha	thita	katha	gadhi	Gina
X			2		3	

This thala consists of 7 mathras. It used only three thal signs. These are Sum “X”, second sub thal “2”, and Third sub thal “3”. The sum is on the 1st mathra and the 2nd sub thal is on the 4th mathra and 3rd sub thal is on 6th mathra. it consists of 3 vibagas. each vibaga has 2 or 3 mathras. The three vibagas are in the three groups from the 1st to the 3rd mathra, and from 4th to the 5th mathra and from 6th mathra to 7th mathra.

The complete movement from the 1st mathra to the 7th mathra is called “Avartha”. A avartha having the syllables of the “Bols” called “Theka”. A musical performance is done normally in three “Layas” or tempos. They are the slow which is called “Vlamba” the medium speed which is the “Madhya” and the fast which is the “Druth” laya. Jap Tal Thala is used to the medium speed which is called “Madhya Laya”.

CHAU TAL

1	2	3	4	5	6	7	8	9	10	11	12
dha	dha	dhin	tha	Kita	dha	dhin	tha	thita	katha	gadhi	gina
X		2		0		3		0		4	

This thala consists of 12 mathras. It used only six thal signs. These are Sum “X”, Kali “0”, second sub thal “2”, Kali “0”, Third sub thal “3” and Fourth sub thal “4”. The sum is on the 1st mathra 2nd sub thal is on 3rd mathra, 3rd sub thal is on 7th mathra, 4th sub thal is on 11th mathra and the Kali is on the 4th & 7th mathras and it consists of 6 vibagas each vibaga has 2 mathras. The six vibagas are in the six groups from the 1st mathra to the 2nd mathra, from 3rd mathra to 4th mathra, from 5th mathra to 6th mathra, from 7th mathra to 8th mathra, from 9th mathra to 10th mathra and from 11th mathra to 12th mathra. It has same mathras in each vibagas.

The complete movement from the 1st mathra to the 12th mathra is called “Avartha”. An avartha having the syllables of the “Bols” called “Theka”. A musical performance is done normally in three “Layas” or tempos. They are the slow which is called “Vlamba” the medium speed which is the “Madhya” and the fast which is the “Druth” laya. Thala Dhadara is used to the medium speed which is called “Madhya Laya”.

1	2	3	4	5	6	7	8	9	10	11	12	13	14
dhin	thirikita	dhin	na	thun	na	kath	tha	thirikita	dhin	na	dhin	dhin	na
X		2		0		3		0		4			0

JUMRA TAL (KDUMRA)

1	2	3	4	5	6	7	8	9	10	11	12	13	14
dhin	-dha	thirikita	dhin	dhin	Dhage	thirikita	thin	-tha	thirikita	dhin	dhage	thirikita	thirikita
X			2			0				3			

This thala consists of 14 mathras. It used only four thal signs. These are Sum “X”, second sub thal “2”, Kali “O” and Third sub thal “3”. The sum is on the 1st mathra second sub thal is on 4th mathra, the Kali is on the 8th mathra and 3rd sub thal is on 11th mathra. it consists of 4 vibagas each vibaga has three or four mathras. The four vibagas are in the four groups from the 1st to the 3rd mathra, and from 4th to the 7th mathra, from 8th mathra to 10th mathra and from 11th mathra to 14th mathra.

The complete movement from the 1st mathra to the 14th mathra is called “Avartha”. An avartha having the syllables of the “Bols” called “Theka”. A musical performance is done normally in three “Layas” or tempos. They are the slow which is called “Vlamba” the medium speed which is the “Madhya” and the fast which is the “Druth” laya. Jap Tal Thala is used to the medium speed which is called “Madhya Laya”.

DHAMAR TAL

1	2	3	4	5	6	7	8	9	10	11	12	13	14
ka	dhi	ta	dhi	ta	dha	-	ga	thi	ta	thi	ta	tha	-
X				2		0			3				

This thala consists of 14 mathras. It used only four thal signs. These are Sum “X”, second sub thal “2”, Kali “O” and Third sub thal “3”. The sum is on the 1st mathra 2nd sub thal is on 6th mathra, the Kali is on the 8th mathra and 3rd sub thal is on 11th mathra. and it consists of 4 vibagas each vibaga has different mathras. The four vibagas are in the four groups from the 1st to the 5th mathra, from 6th mathra to 7th mathra, from 8th mathra to 10th mathra and from 11th to the 14th mathra. It has different mathras in each vibagas.

The complete movement from the 1st mathra to the 14th mathra is called “Avartha”. An avartha having the syllables of the “Bols” called “Theka”. A musical performance is done normally in three “Layas” or tempos. They are the slow which is called “Vlamba” the medium speed which is the “Madhya” and the fast which is the “Druth” laya. Jap Tal Thala is used to the medium speed which is called “Madhya Laya”.

TILVADA TAL

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
dha	thirikita	dhin	-dhin	dha	dha	thin	thin	tha	thirikita	dhin	-dhin	dha	dha	dhin	dhin
x				2				0				3			

This thala consists of 16 mathras. It used only four thal signs. These are Sum “X”, second sub thal “2”, Kali “0” and Third sub thal “3”. The sum is on the 1st mathra 2nd sub thal is on 5th mathra, the Kali is on the 9th mathra and 3rd sub thal is on 13th mathra. it consists of 4 vibagas. each vibaga has 4 mathras. The four vibagas are in the four groups from the 1st to the 4th mathra, and from 5th mathra to 8th mathra, from 9th mathra to 12th mathra and 13th mathra to 16th matha. It has same mathras in each vibagas.

The complete movement from the 1st mathra to the 16th mathra is called “Avartha”. An avartha having the syllables of the “Bols” called “Theka”. A musical performance is done normally in three “Layas” or tempos. They are the slow which is called “Vlamba” the medium speed which is the “Madhya” and the fast which is the “Druth” laya. Tilavada Tal Thala is used to the medium speed which is called “Madhya Laya”.

RUPAK TAL

1	2	3	4	5	6	7
Thi	Thi	Na	Dhi	Na	Dhi	Na
x			2		3	

This thala consists of 7 mathras. It used only three thal signs. These are Sum “X”, second sub thal “2”, Kali “O” and third sub thal “3”. The sum is on the 1st mathra and 2nd sub thal is on 4th mathra and 3rd sub thal is on 6th mathra. It consists of 4 vibagas each vibaga has 2 or 3 mathras. The three vibagas are in

three groups from the 1st to the 3rd mathra, and from 4th to the 5th mathra and from 6th mathra to 7th mathra.

The complete movement from the 1st mathra to the 7th mathra is called “Avartha”. An avartha having the syllables of the “Bols” called “Theka”. A musical performance is done normally in three “Layas” or tempos. They are the slow which is called “Vilamba” the medium speed which is the “Madhya” and the fast which is the “Druth” laya. Jap Tal Thala is used to the medium speed which is called “Madhya Laya”.

KAHARAVA TAL

Taal signs	x	0
Maatra	1 2 3 4	5 6 7 8
Bols	Dha Ge Na Ka	Na Ka Dhi Na

This thala consists of 8 mathras. It used only two thal signs. These are sum “X” and Kali “O”. The sum is on the 1st mathra and the Kali is on the 5th mathra and it consists of 2 vibagas each has 4 mathras. The two vibagas are in two groups from 5th to the 8th mathra. It has same mathras in each vibaga.

The complete movement from the 1st mathra to the 8th mathra is called “Avartha”. A avartha having the syllables of the “Bols” Called”Teka”. A musical performance is done normally in three “layas” or tempos. They are the slow which is called “Vilamba” the medium speed which is the “Madhya” and the fast which is the”Druth” laya. Thala Dhadara is used to the medium speed which is called “Madhya Laya”.

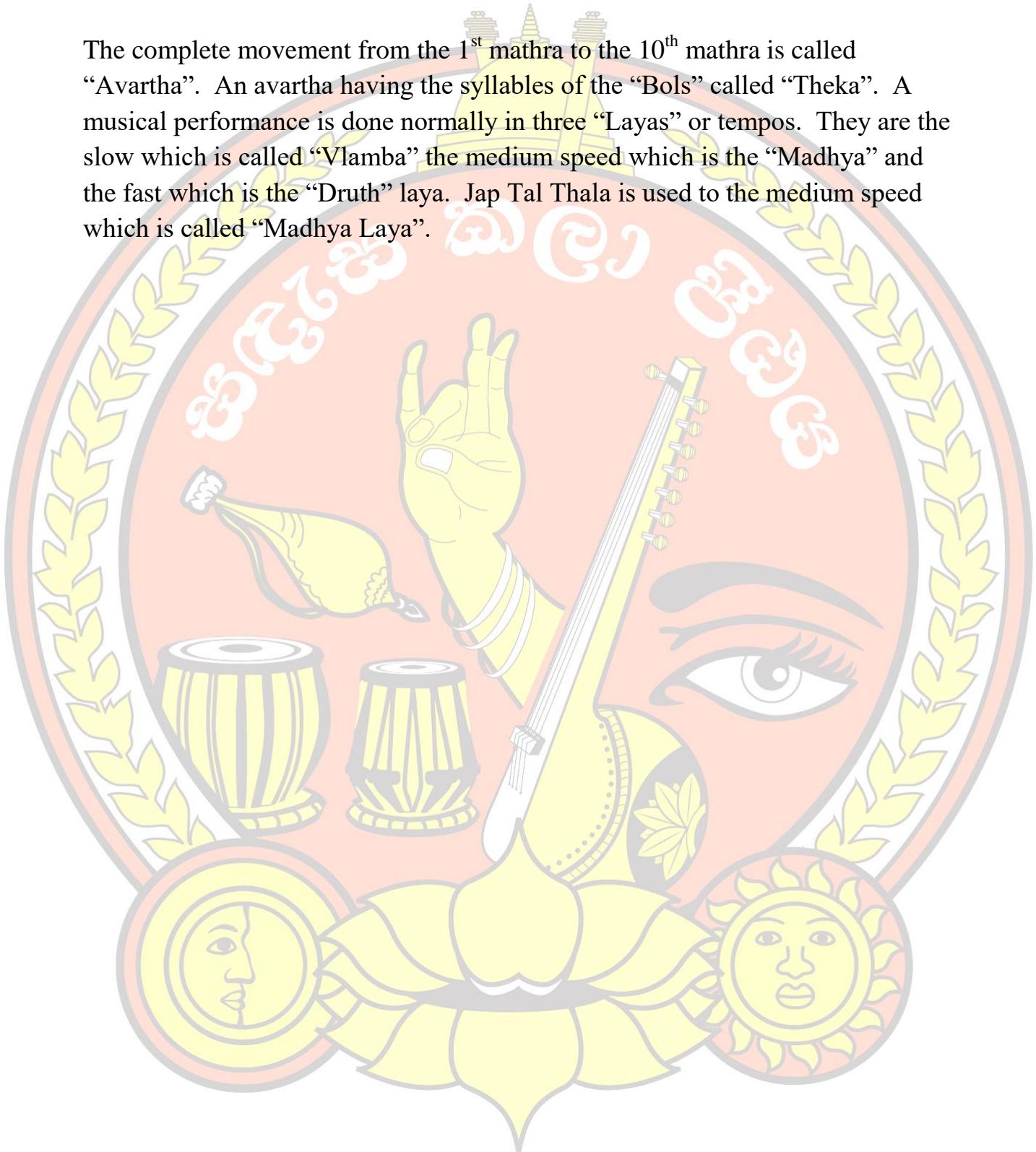
SOOL TAL

1	2	3	4	5	6	7	8	9	10
dha	dha	dhin	tha	kita	dha	thita	katha	gadhi	gina
x		0		2		3		0	

This thala consists of 10 mathras. It used only four thal signs. These are Sum “X”, second sub thal “2”, Kali “O” and Third sub thal “3”. The sum is on the 1st mathra ,the Kali is on the 6th mathra and 9th mathra,2nd sub thal is on 5th mathra and 3rd sub thal is on 7th mathra.it consists of 5 vibagas each vibaga has 2 mathras. The 5 vibagas are in the 5 groups from the 1st to the 2nd mathra,

from 3rd marhra to 4th mathra, from 5th mathra to 6th mathra, from 7th mathra to 8th mathra and from 9th mathra to 10th mathra . It has same mathras in each vibagas.

The complete movement from the 1st mathra to the 10th mathra is called “Avartha”. An avartha having the syllables of the “Bols” called “Theka”. A musical performance is done normally in three “Layas” or tempos. They are the slow which is called “Vlamba” the medium speed which is the “Madhya” and the fast which is the “Druth” laya. Jap Tal Thala is used to the medium speed which is called “Madhya Laya”.



Raga	Ascent-Descent	Thata	Jati	Swara	Vadi	Samvadi	Time of Singing	Catch-notes
Jaunpuri	Sa, Re Ma, Pa <u>Dha</u> , <u>Ni</u> Sa – Sa, <u>Ni</u> <u>Dha</u> , <u>Pa</u> , Ma, <u>Ga</u> , <u>Re</u> Sa	Asawari	Shadava Sampurna	‘Ga’, ‘Dha’ and ‘Ni’ Komal and Shuddha Swaras	Dha	Ga	Second quarter of the day	Ma Pa. <u>Ni</u> <u>Dha</u> Pa, Ma Pa <u>Ga</u> Re Ma Pa
Sohani	<u>Re</u> , Ga <u>Re</u> , <u>Re</u> Sa, Sa Ga, Ma Dha Ni Sa – Sa <u>Re</u> Sa, Ni Dha, Ga, Ma Dha, Ma Ga, <u>Re</u> Sa	Marwa	Shadava	‘Re’ Komal, ‘Ma’ Teevra and the remaining Dhuddha Swaras	Dha	Ga	Last quarter of the night	Sa, Ni Dha, Ni Dha, Ga, Ma Dha Ni Sa
Bageshri	Sa, <u>Ni</u> Dha <u>Ni</u> Sa, Ma <u>Ga</u> , Ma Dha <u>Ni</u> Sa – Sa, <u>Ni</u> Dha, Ma <u>Ga</u> , Ma <u>Ga</u> Re Sa,	Kaphi	Shadava and Shadava- Sampurna	‘Ga’ and ‘Ni’ Komal and the remaining Shuddha Swaras	Ma	Sa	Mid-night	Sa, <u>Ni</u> Dha, Sa, Ma Dha <u>Ni</u> Dha Ma, <u>Ga</u> Re, Sa
Bhimpalasi	<u>Ni</u> Sa <u>Ga</u> Ma, Pa, <u>Ni</u> Sa Sa – <u>Ni</u> Dha Pa Ma, <u>Ga</u> Re Sa	Kaphi	Odava- Sampurna	‘Ga’ and ‘Ni’ Komal and the remaining Shuddha Swaras	Ma	Sa	Third quarter of the day	<u>Ni</u> Sa Ma, Ma <u>Ga</u> , Pa Ma, <u>Ga</u> , Ma <u>Ga</u> Re Sa
Bindrabani	Ni Sa, Re Ma Pa, Ni Sa Sa- <u>Ni</u> Pa Ma Re Sa	Kaphi	Odava	Both the Nishadas and the remaining Shuddha Swaras	Re	Pa	Mid-day	Ni Sa Re, Ma Re, Pa Ma Re, Sa

Raga	Ascent-Descent	Thata	Jati	Swara	Vadi	Samvadi	Time of Singing	Catch-notes
Hamir	Sa Re Sa, Ga Ma Dha Ni Dha, Sa – Sa Ni Dha Pa, Ma, Pa Dha Pa, Ga Ma Re Sa	Kaphi	Sampurna	Both the Madhyamas and the remaining Shuddha Swaras	Dha	Ga	Mid-day	Sa Re Sa, Ga Ma Dha
Kedar	Sa Ma, Ma Pa, Dha Pa, Ni Dha, Sa – Sa, Ni Dha, Pa, Ma, Pa Dha Pa, Ma, Pa Ma, Re sa	Kaphi	Odava-Sampurna	Both the Madhyamas and the remaining Shuddha Swaras	Ma	Sa	Mid-day	Sa, Ma, Ma Pa, Dha Pa Ma, Pa Ma, Re Sa,
Behag	Sa Ga, Ma Pa, Ni Sa Sa, Ni Dha Pa, Ma, Ga, Re Sa,	Bilawal	Odava-Sampurna	All Shuddha Swaras	Ga	Ni	Second quarter of the night	Ni Sa, Ga Ma Pa, Ga Ma Ga, Re Sa
Tilak-Kamod	Sa Re Ga Sa, Re Ma Pa Dha Ma Pa, Sa - Sa, Pa Dha Ma Ga, Sa Re Ga, Sa Ni	Bilawal	Shadava Sampurna	All Shuddha Swaras	Re	Pa	Second quarter of the night	Pa Ni Sa Re Ga, Sa, Re Pa Ma Ga, Sa Re Ga, Sa Ni.
Malkosh	<u>Ni Sa, Ga,</u> <u>Ma Dha, Ni Sa</u> <u>Sa Ni Dha, Ma,</u> <u>Ga Ma Ga Sa,</u>	Bhairavi	Odava	All the Komal Swaras	Ma	Sa	Third quarter of the night	Ma <u>Ga, Ma Dha</u> <u>Ni Dha, Ma,</u> <u>Ga, Sa</u>