“Education is a liberating force, and in our age it is also a democratising force, cutting across the barriers of caste and class, smoothing out inequalities imposed by birth and other circumstances.”

- Indira Gandhi
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In this Block the focus is upon the definitions of some musical terms which will definitely help a student to know about the basics of Hindustani music. The study of Indian music is not complete without studying the basic elements and concepts of music.

The first unit in this Block is related to swara and its types.

The second unit in this Block discusses saptak, that, raga, laya and tala and their importance in music.

The third unit in this Block is an attempt to understand the importance of musical instruments in Hindustani music. This unit depicts about the elementary knowledge of basic accompanying instruments like Tanpura and Tabla.
UNIT 1   SWARA

Structure

1.1 Introduction
   Objectives
1.2 Swara - Shudha & Vikrita Swar
   Chal & Achal Swar
1.3 Vadi- Samvadi- Anuvadi-Vivadi
1.4 Summary
1.5 Self Assessment Questions
1.6 Answers

1.1 INTRODUCTION

In the previous unit we mainly tried to understand about the music systems of our country. The information we learnt here will serve as the background for understanding other units which we will be studying in the next blocks. In North India, Hindustani music prevails, so in this unit the focus is upon the definitions of some musical terms which will definitely help a student to know about the basics of Hindustani music.

Objectives

After studying this unit you will be able to:

- understand the role and importance of swara in Indian music.
- identify different type of swaras.

1.2 SWARA

Swara is a voice which ipso facto or without anybody’s help pleases the heart of a listener. In a modern sense, seven voices based on definite sources, and of regular use in music, are called swaras. These are seven main swaras and their places are also fixed. There are of two kinds- shudha and vikrita.

Shudha swaras: For the sake of practical convenience, seven major shrutis have been chosen from twenty two shrutis which are called pure or shudha swara. These are recited at their proper place. They stand at their original place and are known respectively as shadaj, rishabh, gandhar, madhyam, pancham, dhaiavat and nishad. For the sake of convenience, they are known by their abbreviated form as sa, re, ga, ma, pa, dha, ni. Shudh swaras are of two kinds:

a) Chal swara: Chal swara means a swara that may move, so it may take a perverted form after leaving its fixed place. There are five such swaras- re, ga, ma, dha, ni.

b) Achal swara: Achal swaras always remain at their fixed place. Achal literally means static or non moveable. Sa and Pa are regarded as achal swaras.

Vikrit swaras: Each swara has its definite place, but when it is placed by shifting its place, either upwards or downwards, it is called vikrit swara. Five swaras belong to this category- re, ga, ma, dha, ni. Vikrit swaras have two kinds- komal and tivra.

a) Komal swara: When a swara is recited by bringing it a bit lower than its fixed place, there occurs some slowness, lightness or softness, so it is known as komal swara. Such swaras are- re, ga, dha, ni. In Bhairvi raga all such swaras are applied.
b) **Teevra swara:** When a swara is recited by shifting its place a bit upwards, it becomes teevra swara. Such swara is madhyam. Such swara is used in raga Yaman.

Thus, in a saptak there are seven shudha and five vikrit swaras—in all twelve.

### 1.3 VADI

There is a powerful swara in the raga which is used more than any other swara in it and it has the position of a king in a state of raga. Vadi swara is of great importance in the raga. The quality of every raga depends upon it. The vadi swara is used in decorative form as by making its use again and again compared to other swaras of raga, display of vadi swara repeatedly, by different types of groups of alap, singing by lengthening vadi swara etc. So it is known by other names as pradhan swara, jeev swara or ansh swara. For example, in raga Yaman vadi swara is pa.

**Samvadi**

The second important swara of raga is called samvadi. As the administration of a state requires officers other than the king, in the same way for the construction of a raga-like state, swaras are required other than vadi—the king of the swaras. The use of swara in a raga is more in comparison to other swaras, but less than that of vadi. By being an associate of the vadi swara it maintains its integral relation with it. For instance, in raga Bihag vadi swara is gandhar, samvadi swara is nishad.

**Anuvadi**

Apart from vadi and samvadi, other swaras used in a raga are called anuvadi. These are likened with servants or retinues. In a raga at least five and at most seven swaras are used. That is anuvadi swaras are to be used in a raga may be at least three and at the most five, in addition to vadi-samvadi swaras. For instance, in Bhairvi ma and sa are respectively vadi samvadi swaras and remaining other swaras shall be called anuvadi.

**Vivadi**

A swara not to be used in a raga is called vivadi swara. According to the rules of the shastras, the use of vivadi swara in a raga is prohibited but it is allowed to enhance fineness in a short measure as a momentary exercise. It is said that efficient singers, by making a little use of vivadi swara perform such an action very carefully. In this way the form of raga is not vitiated and some peculiarity is also created. It is proper to use vivadi swara very efficiently and carefully in a limited form as tivra madhyam in raga Bihag.

### 1.4 SUMMARY

In this unit, we have learnt about the type of swaras and their proper use in music. By using different marks one can identify them. With the conabiration of these twelve swaras, the action of singing and playing and instrument is performed.

### 1.5 SELF ASSESSMENT QUESTIONS

**Self Assessment Questions**

1. Fill in the blank spaces with the appropriate words given below:

   (vivadi, five, seven, madhyam, vadi, three, tivra, five)
   
   a) In Indian music we have ____ shudh swaras and ____ vikrit swaras.
b) When a swara is recited a bit upwards from its proper place, it is called ___ and that swara is _____.

c) The most important and much used swara in a raga is called _____.

d) The use of ____ swara in a raga is ___ allowed to enhance fineness in a short measure as a momentary exercise.

e) In a raga at least ____ and the most ____ anuvadi swaras are used.

State True or False:

2. Madhyam is vikrit swara.
3. We have four komal swaras.
4. There are ten recognized shrutis.
5. The most used swara in a raga is vadi.

Terminal Questions

1. Give a brief note about swara.
2. Describe the qualities of vadi swara.
3. Write a short note about the use of vivadi swara in a raga.

1.6 ANSWERS

1. a) seven, five
   b) tivra, madhyam
   c) vadi
   d) vivadi
   e) three, five

2. T
3. T
4. F
5. T

Terminal Questions

1. Seven voices based on definite sources, and of regular use in music, are called swaras. The basis of all systems of music is the saptasvaras. They are shadja (sa), rishabha (re), gaandhara (ga), madhyama (ma), panchama (pa), dhaivata (dha) and nishada (ni). Sa and pa do not admit of varieties and hence are called achala swaras. The remaining five admit of two varieties each. Re, Ga, Dha, Ni are komal swaras and Ma is teevra swara.

2. Vadi is a powerful swara in the raga, used more than any other swara in it and it has the position of a king in a state of raga. Vadi swara is of great importance in the raga. The quality of every raga depends upon it.

3. The use of vivadi swara in a raga is prohibited but it is allowed to enhance fineness in a short measure as a momentary exercise. In this way the form of raga is not vitiated and some peculiarity is also created.
UNIT 2  SAPTAK, THAT, RAGA, LAYA & TALA

Structure

2.1  Introduction

   Objectives

2.2  Saptak

2.3  That

2.4  Raga

2.5  Laya & Tala.

2.6  Summary

2.7  Self Assessment Questions

2.8  Answers

2.1 INTRODUCTION

The previous unit in this block contains certain important ideas and concepts about Indian music and its evolution. You may be coming across some of these ideas for the first time. You may find these ideas abstract and out of reach. We would suggest that first keep these concepts settled in your mind. Then study about the basic elements of Hindustani Music, so in this unit the focus is upon the definitions of some musical terms which will definitely help a student to know about the basics of Hindustani music.

Objectives

After reading this unit you will be able to:

- know about the basic elements of music.
- understand the significant points of Indian music.
- become enthusiastic towards learning music.

2.2 SAPTAK

A group of seven swaras in order is called saptak. As per convenience of a man’s voice, mainly three saptaks are used in music. Each saptak has seven shudha and five vikrit swaras. These saptaks are known as mandra saptak, madhya saptak and taar saptak. People generally use madhya saptak in music. This saptak stands between two saptaks, so it is called madhya saptak. The movement number of the swaras of madhya saptak is two times double of the swaras of mandra saptak. The first one is called mandra saptak. The movement number of the swaras of mandra saptak is half of the swaras of madhya saptak. To demonstrate the swaras of this saptak, dots are used below the swaras as ni, dha, pa. The movement number of each swara of taar saptak is two times double of the swaras of madhya saptak. To demonstrate the swaras of this saptak, dots are used upon the swaras as sa, re, ga.
2.3 THAT

According to a modern version, a group of swaras having one pure (Shudh) or perverted (Vikrit) form of every swara out of which a raga may originate is called that. Its main features are following:

1. That must always be of complete jati or having all the seven swaras. No swara is left out in it. Only one form of swara, whether pure or vikrit may have its place.

2. That must have the capability to produce a raga. Though raga does not originate from that, but it is believed.

3. In that, all the swaras must be in order. It is recognized by its general order- sa, re, ga, ma, pa, dha, ni.

4. That is not recited, it is a group of swaras, not a creation of swaras. So it does not require elaboration.

In present times, in popular Bhatkhande raga system, ten thats are recognized. The ten thats are –


2.4 RAGA

Any sound that is supported by swara and varna and provides amusement to the heart is called raga. In modern times following are the features of a raga- that, swara, aroh-avroh, pakad, nyas, jati, vadi-samvadi, poorvang-uttarang, samay, avirbhav-tirobhav and rasa.

Some essential rules of the ragas may be thus pointed out. The origin of every raga is attributed to some that. A raga may have at least five and at the most seven swaras. Each raga has its definite that, vadi-samvadi, jati, aroh-avroh, gayan samay, chalan and swaras to be used. The main swara of a raga is vadi, less than that is samvadi and other swaras are called anuvadi. Sometimes a vivadi swara is used to enhance the effect of the raga. Swaras not to be used in a raga are called verjit swaras. Sa is never prohibited (verjit).

2.5 LAYA AND TALA

Laya simply means pace, speed or movement. It is required in all the three organs of music- singing, playing and dancing. By maintaining uniform pace of time, music can be creative and attractive. In music, uniform pace of time is called laya. It can be established in singing and playing the instruments by swaras, by words or by the clapping of hands. The parallel hits of the clapping make matra, so matras are helpful in setting a laya.

A laya is of three kinds – vilambit, madhya and drut, the madhya is doubly faster than vilambit and drut is doubly faster than madhya. In music, slow pace is called vilambit laya. In music, the flow of swaras from uniform pace to slow pace, is called vilambit laya. It is also called thah laya. Dhrupad, bada khayal, masitkhani gaten of sitar, solo of tabla etc. are started with this laya. A laya is called madhya is neither very fast nor very slow in a simple and natural form. Madhya laya is invoked in singing and playing chhota khyal, bhajan and songs are sung in madhya laya. Drut laya means fast pace. The actions of fast pace have their place in drut laya in singing and playing. In taan, tarana, razakhani gaten of sitar and rela and laggi in playing tabla are done in drut laya.
Laya is flow which requires tala for regulating and keeping within limits. Indeed, in music the significance of laya appears in tala. According to Natyashastra of Bharat Muni, in music tala is the means to measure time. Tala has been defined as regulating of time. So tala is the instrument for measurement of laya.

The matra is the smallest measure. So tala has been invented by dividing matras into section. Talas are made by the collection of different matras as Dadra of six matras, Kaharwa of eight matras, Ektal of twelve matras, Teental of sixteen matras etc. There are many talas known by different names.

2.6 SUMMARY

In the previous unit, you learnt about swara. It is also necessary to know about the other important elements of Indian music. A saptak contains twelve swaras. Raga and tala are two main pillars of Indian music. Each raga is based upon that. In this way this unit will be helpful to the students.

2.7 SELF ASSESSMENT QUESTIONS

Self Assessment Questions

1. Fill in the blank spaces with the appropriate words given below:
   (tala, three, mandra, madhya, time, seven, tar, ten, sa)
   a) Tala is the means to measure ________.  
   b) In a raga ________ is never prohibited.
   c) In present times, ________ that’s are recognized.
   d) The saptak are of ________ types ________ and ________ saptak.
   e) The instrument to measure laya is ________.

State True or False:

2. A raga may have at least three and at the most five swaras.
3. We have four saptaks.
4. There are ten recognized that’s.
5. The most used swara in a raga is vadi.

Terminal Questions

1. Light upon the features of raga.
2. Write briefly on the talas of Hindustani music.
3. Write a brief note on laya and its kinds.

2.8 ANSWERS

1. a) time
   b) Sa
c) ten


d) three, manda, madhya, tar

e) tala

2. F

3. T

4. T

5. T

Terminal Question

1. Raga can be said combination of the musical notes which follow a specific melodic pattern. In modern times, following are the features of a raga— that, swara, aroh- avroh, pakad, nyas, jati, vadi- samvadi, poorvang- uttarang, samay, avirbhav- tirobhav and rasa. Raga can be said combination of the musical notes which follow a specific melodic pattern.

2. In simple meaning tala is the measurement to measure laya. It has certain features like sam, tali, khali, matras and vibhags. Each tala has a specific theka which is made by certain bols from which a certain tala is identified. The talas are played on tabla is of band bols and on pakhawaj of khule bols. There are different talas which have the same number of matras, but which differ in their arrangements and mnemonics.

3. In music, uniform pace of time is called laya. It can be established in singing and playing the instruments by swaras, by words or by the clapping of hands. The parallel hits of the clapping make matra, so matra are helpful in setting a laya. A laya is of three kinds— vilambit, madhya and drut, the madhya is doubly faster than vilambit and drut is doubly faster than madhya.
UNIT 3  INSTRUMENTS

Structure
3.1 Introduction
   Objectives
3.2 Tanpura and Its Parts
3.3 Tabla and Its Parts
3.4 Summary
3.5 Self Assessment Questions
3.6 Answers

3.1 INTRODUCTION
In the previous unit we mainly tried to learn about the music systems of our country. The information we learnt here will serve as the background for understanding other units which we will be studying in the next blocks. In North India, Hindustani music prevails, so in this unit the focus is upon some musical instruments which will definitely help a student to know about the basics of these instruments. While singing we need some basic instruments to accompany also. In this way, this unit will be helpful to the learners.

Objectives
After reading this unit you will be able to:
- understand the importance of musical instruments.
- have the elementary knowledge of basic accompanying instruments.

3.2 TANPURA
An instrument to be used in Indian music in which people use basic swaras as the ground in singing and playing, is called tanpura. Any sargam or song is not played but it is used as a companion of swaras in singing and playing. Tanpura has four strings. The artist gets relief by having basic swaras in singing. Not only this, as a matter of fact owing to subsidiary voices, all the seven swaras are mixed in tanpura. Thus it enriches singing. Hence, for the practice of swaras tanpura has been given much importance in music.

Tanpura
Parts:

1. **Tumba**: Round at the bottom and for a little flat size, tumbi is made of pumpkin or loki. It belongs to the lower part of tanpura. Tanpura stands on the surface with its base. It is hollow from inside and so it is very light and is helpful in sharpening the echo or sound of the swaras.

2. **Tabli**: The front part of hollow tumbi is covered by a piece of wood is known as tabli in North India. It is a thin sheet of wood which is fixed in a round form.

3. **Ghuruch**: It is a stand put above the tabli at which rest all the four chords of tanpura.

4. **Jawari**: The upper surface of ghuruch is called jawari. If the surface is properly rubbed the sound of chord is soft and pleasing. At the jawari of tanpura, threads are tied below all the four chords.

5. **Keel**: There is some arrangement for tying chords below tumba is called mongra, keel or langot. All the chords are tied to this nail at the bottom and go up the khuntis.

6. **Dand**: A long and light stick of wood at which resets a thin plate is called dand.

7. **Gul**: Gul is the point where tumba and dand are joined.

8. **Ati**: All the four chords of tanpura go up from the keel through ghuruch. A plate fixed at the upper end of dand, at which all the chords put separately is called ati.

9. **Targahan**: Another plate through whose wholes chords pass is called targahan or tardan.

10. **Khunti**: All the four chords passing through ati and targahan are tied, to the khuntis in order. Two khuntis cover the front part of tanpura, one is to the right and the other is to the left of dand. By revolving khunti the chords may be loosened or tightened.

11. **Manka**: To correct the minute difference of swaras, all the chords pass through small pearls of ivory between ghuruch and keel, there are called manka.

### 3.3 TABLA

From ancient times instruments have been in use in Indian music covering the domains of singing, playing and dancing. In the instruments relating to tala, tabla, occupies a prominent place. Until thirteenth century only dhrupad gayaki was in vogue. In the days of Amir Khusro or thereabout variety of songs like kheyal, ghazal, tarana etc. came into being which required some soft instrument of tala instead of a hard instrument like mridang. Necessity is the mother of invention Hence, tabla had its birth. In modern times, according to many scholars tabla is an outcome of the mridanga or pakhawaj.
Basic Elements

Parts:
Tabla may be divided into pieces – the piece on the right side is called dayan, the piece on the left side is called bayan or dagga. The piece of the right side is made of wood; the piece in the left side is made of clay or steel. It has many parts:

1. **Wood**: The piece of the right side is made of wood which is hollow from inside. It is of round shape wider at the base, narrower at the top.

2. **Pudi**: It is skin of goat that covers the body of tabla with black masala in the middle. It is tied with leather chords.

3. **Gajra**: It is a round fat belt put at the upper portion of tabla. It has sixteen wholes through which leather chords pass.

4. **Baddhi**: It is a long leather chord that passes through gajra. It tightens the pudi as has its stay at wooden bails.

5. **Chanti**: It is a leather belt set inside the pudi along its circular end.

6. **Siyahi**: It is a circle of black masala set in the middle of the pudi with a little margin from the gajra.

7. **Lav**: It is the blank space between chanti and siyahi.

8. **Gatta**: Eight wooden bails are placed in the right piece of tabla each having a length of about two inches. The leather chords press them. These bails may be pushed above to make the pitch of swaras high or to make it low by pushing it downward.

9. **Gudri**: It is at the bottom of a tabla. The leather chords touch gudri at the base and gajra at the top and thus tightened the instrument. Because of gudri tabla stands on the surface.

3.4 SUMMARY
Music is the expression of inner feelings and ideas. To put forth the creativity of one’s skill, there is a need to be aware of the rules and basics of relative discipline. This will help the person to get into the process of performance through the mind emotions and ideas into a directed action. In this unit we are giving description of two important musical instruments – Tanpura and Tabla. In this way this unit will be helpful to the students.

3.5 SELF ASSESSMENT QUESTIONS

Self Assessment Questions

1. Fill in the blank spaces with the appropriate words given below:
   (vadi, anuvadi, tala, three, śrīvṛt, rishabh, mandra, madhya, madhyam, seven, tar, five)
   a) In Indian music for the practice of swaras ______ has been given much importance.
   b) Tabla may be divided into two pieces. The piece on the right side is called ______, the piece on the left side is called _______.
   c) Tanpura is used as a companion of swaras in _______.

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d) Tabla is an outcome of the ________.
e) ________ is the blank space between chanti and siyahi.

State True or False:

2. Tabla is divided into two pieces.
3. Tanpura has four strings.
4. Gudri is at the bottom ofTabla.
5. Manka is used in Tabla.

Terminal Questions

1. Give a brief note about swara.
2. Write briefly on the talas of Hindustani music.
3. Write a brief note on laya and its kinds.

3.6 ANSWERS

1. a) Tanpura  
   b) dayan, bayan  
   c) singing  
   d) Pakhawaj  
   e) lav  
2. T  
3. T  
4. T  
5. F

Terminal Questions

1. Seven voices based on definite sources, and of regular use in music, are called swaras. The basic of all systems of music is the sapta swaras. They are shadja (sa), rishabha (re), gaandhara (ga), madhyama (ma), panchama (pa), dhaivata (dha) and nishada (ni). Sa and pa do not admit of varieties and hence are called achala swaras. The remaining five admit of two varieties each. Re, Ga, Dha, Ni are komal swaras and Ma is teevra swara.

2. In simple meaning tala is the measurement to measure laya. It has certain features like sam, tali, khali, matras and vibhags. Each tala has a specific theka which is made by certain bols from which a certain tala is identified. The talas are played on tabla is of band bols and on pakhawaj of khule bols. There are different talas which have the same number of matras, but which differ in their arrangements and mnemonics.

3. In music, uniform pace of time is called laya. It can be established in singing and playing the instruments by swaras, by words or by the clapping of hands. A laya is of three kinds: vilambit, madhya and drut, the madhya is doubly faster than vilambit and drut is doubly faster than madhya.
OMU-001
Introduction to Hindustani Music

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