Introduction to Hindusthani Music

Applied Theory
“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
## Block 3

### Applied Theory

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BLOCK 3 INTRODUCTION

In this block the focus is upon some raga and tala which will definitely help a student in theory and practical both. The study of Indian music is not complete without studying the raga and tala in Indian music.

The first unit in this Block is about the essential qualities of prescribed raga.

The second unit in this Block discusses about the creations that are helpful in describing the character of a raga.

The third unit in this Block is an attempt to understand the importance of tala in Hindustani music with special reference to some talas.
UNIT 1  RAGA

Structure

1.1 Introduction

Objectives

1.2 Ragas in Hindustani Music

1.3 Brief Description of the Following Ragas:

   a) Yaman, b) Bihag, c) Bhairav, d) Brindavani Sarang, e) Des, f) Bhupali,
   g) Durga, h) Khamaj, i) Bhairvi.

1.4 Summary

1.5 Self Assessment Questions

1.6 Answers

1.1 INTRODUCTION

Raga is the main element of Indian music. Raga can be called a combination of the swaras which follow a specific melodic pattern. Raga continued to be elaborated with feeling and devotion. The combination should follow certain aesthetic laws that establish the form of a raga.

Objectives

After reading this unit you will be able to:

• know about the essential qualities of prescribed raga.
• explain things related to raga.

1.2 RAGAS IN HINDUSTANI MUSIC

Hindustani ragas are very different in their flavour from the ragas of Karnatak music. It is a matter of wonder that these two styles of music, though they have the same swaras, appear so different to the ear. There are several ragas in both styles which have individual swaras but which sound very different. A study of the two styles indicates that the basic difference is in the articulation of the gamakas or graces. In Carnatic music the oscilliation of notes are much faster than in Hindustani music.

In the North, despite the constant invasions and disturbances created by the foreign invaders music still retained its ancient flavour and did not eschew its old quality. The steady emphasis on the aesthetic aspect placed the accent on the erotic or shringara side of raga. The raga was ascribed to various moods all of which were erotic or a result of erotic involvement. Each raga was associated with a particular bhava, an elaborate nayak-nayika bheda as evolved, and particular rags were associated with particular nayak- nayika bhedas. This continued up to the beginning of the 20 century so far as Hindustani music is concerned.

Modern scholars have approached the raga classification in different ways.

The classification of raga was in vogue in the ancient music. In ancient grantha six ragas were classified as males having their counterpart ragini as their wives. They were further classified under their family names as sons and daughters.
Thus the six main ragas were raga Bhairav, Raga Malkauns, Raga Hindol, Raga Deepak, Raga Shree, and Raga Megh. Each raga had its ragini and putras.

In later years, the scholars developed a scientific approach and classified the ragas under Thats which were called as parental scales or Janaka Mela. Thus Pandit Bhatkhande accepted ten thats as the parent scales for the classification of ragas.

The ten thats are –


For the purpose of identifying a particular that, it is named after an important raga which comes under its banner. Scholars and musicians adhered to the principle of assigning times of the day or night for singing different ragas right from the ancient period. The whole cycle of 24 hours in a day was divided into two series of ragas that were sung either at sunrise or sunset, the period of which is taken as between 4 am to 7 am and 4 pm to 7 pm came under the second category.

Aroh- Avroh and Pakad

The upward trend of swaras is aroh, the downward trend is avroh. In the act of singing or playing an instrument, an artist cannot stay at one swara for a very long duration, he moves upward or downward. It is known as aroh and avroh in the language of music.

Aroh- sa, re, ga, ma, pa, dha, ni, sa.
Avroh- sa, ni, dha, pa, ma, ga, re, sa.

A small group of swaras denoting distinct form of raga is called pakad. The word itself signifies the way of catching or recognising a raga. It is used again and again at the time of singing for it is the most important group of swaras in a raga. The pakad of each raga is different. For example, in Yaman raga pakad follows- pa re, ga re, ni re sa.

1.3 BRIEF DESCRIPTION OF THE FOLLOWING RAGAS

a) Yaman

Raga Yaman is originated from Kalyan that. In it madhyama is tivra. Rest of swaras used in this raga are shudh. In its aroh- avroh all seven swaras are used so its jati is sampoonma. Its vadi swara is gandhar and samvadi swara is nishad. Its gayan samay is in first phase at night.

Aroh- ni re ga ma pa dha ni sa.
Avroh- sa ni dha pa ma ga re sa.
Pakad- pa re, ga re, ni re sa.

b) Bihag

Raga Bihag is originated from Kalyan that. In it madhyama is tivra. Rest of swaras used in this raga are shudh. In its aroh re dha are verjit and in avroh all seven swaras are used so its jati is audav- sampooma. Its vadi swara is gandhar and samvadi swara is nishad. Its gayan- samay is in first phase at night.

Aroh- ni sa ga ma pa ni sa.
Avroh – sa ni dha pa ni la pa ga ma ga re sa.
Pakad- ni sa ga ma pa ma pa, ga ma ga re sa.

c)  Bhairav

Raga Bhairav is originated from Bhairav that. In it rishabh and dhaivat are komal swaras. Rest of swaras used in this raga are shudh. In its aroh- avroh all seven swaras are used so its jati is sampoorna. Its vadi swara is dhaivat and samvadi swara is rishabh. Its gayan samay is in morning 4 a.m.to 7 a.m.

Aroh- sa re ga ma pa dha ni sa.
Avroh- sa ni dha pa ma ga re sa.
Pakad- ga ma dha pa, ga ma re sa.

d)  Vrindavani Sarang

Raga Vrindavani Sarang is originated from Kafi that. It has shudh ni in aroh and komal ni in avroh. Rest of swaras used in this raga are shudh. In its aroh- avroh gandhar and dhaivat are verjit swaras so its jati is audav- audav. Its vadi swara is rishabh and samvadi swara is pancham. Its gayan samay is in afternoon. Rest of swaras used in this raga are shudh.

Aroh- ni sa re ma pa ni sa.
Avroh- sa ni pa ma re sa.
Pakad- ni sa re, ma re, pa ma re ni sa.

e)  Bhairvi

Raga Bhairvi is originated from Bhairvi that. In it re, ga, dha, ni are komal swaras. Rest of swaras used in this raga are shudh. In its aroh- avroh all seven swaras are used so its jati is sampoorna. Its vadi swara is madhyama and samvadi swara is shadaja. Its gayan samay is in morning.

Aroh- sa, re, ga, ma, pa, dha, ni, sa.
Avroh- sa, ni, dha, pa, ma, ga, re, sa.
Pakad- ma ga sa re sa, dha ni sa.

f)  Des

Raga Des is originated from Khamaj that. In its aroh shudh ni and in its avroh komal ni is used. Rest of swaras used in this raga are shudh. In its aroh gandhar and dhaivat are verjit swaras and in avroh all seven swaras are used so its jati is audav- sampoorna. Its vadi swara is rishabh and samvadi swara is pancham. Its gayan samay is in first phase at night.

Aroh- ni sa re ma pa ni sa.
Avroh- sa ni dha pa, dha ma ga re, ga ni sa.
Pakad- ma pa dha ma ga, re ga ni sa.
g) **Bhupali**

Raga Bhupali is originated from Kalyan that. The swaras used in this raga are shudha. In its aroh and avroh ma and ni are verjit swaras so its jati is audav-audav. Its vadi swara is gandhar and samvadi swara is dhaivat. Its gayan samay is in first phase at night.

Aroh- sa re ga pa dha sa.

Avroh – sa dha pa ga re sa.

Pakad – pa ga re ga, sa re dha sa.

h) **Durga**

Raga Durga is originated from Bilawal that. The swaras used in this raga are shudh. In its aroh and avroh ga ni are verjit swaras so its jati is audav-audav. Its vadi swara is dhaivat and samvadi swara is rishabh. Its gayan samay is in first phase at night.

Aroh- sa re ma pa dha sa.

Avroh- sa dha pa ma re sa.

Pakad- dha ma re pa, pa dha ma re, sa re dha sa.

i) **Khamaj**

Raga Khamaj is originated from Khamaj that. In its aroh shudh ni and in avroh komal ni is used. Rest of swaras used in this raga are shudh. In its aroh re is verjit and in avroh all seven swaras are used so its jati is shadav-sampoorna. Its vadi swara is gandhara and samvadi swara is nishada. Its gayan samay is in second phase at night.

Aroh- sa ga ma pa dha ni sa.

Avroh- sa ni dha pa ma ga re sa.

Pakad- ni dha, ma pa dha ma ga, pa ma ga re sa.

### 1.4 SUMMARY

In the previous units we have learnt about the historical evolution of music, basic principles and definitions regarding Hindustani music. But with the knowledge of theory, practical aspect is also very important. In this unit, the student will get proper knowledge about the practical aspects of prescribed ragas.

### 1.5 SELF ASSESSMENT QUESTIONS

Self Assessment Questions

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

   (nayaka- nayika-bheda, theka, raga, shirmgara, bhava, Pakad, twelvè, kheyal, gayaki, bandish)

   a) In Hindustani music ________ in a raga is significant.

   b) In Hindustani music emphasis is placed on the ________ side of raga.

   c) Each raga is associated with a particular ________ and an elaborate ________.
d) _________ is the way of catching a raga.
e) In _________ the first important thing is the composition or _________ according to the rasa bhava of raga.

**State True or False:**

2. Raga Bihag is originated from Khamaj that.
3. In ancient grantha six ragas were classified as males having their counterpart ragini as their wives.
4. Bandish or composition well depicts a raga format.
5. The jati of raga Durga is audav.

**Terminal Questions**

1. Explain the ‘That-Raga Padhiti’ and name out ten that’s.
2. Give a brief description of any ‘Ashraya Raga’.
3. Light upon the important contents of a raga.

### 1.6 ANSWERS

1. a) kheyal
   b) shirngara
   c) bhava, nayaka-nayika-bheda
   d) Pakad
   e) raga, bandish

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

**Terminal Questions**

1. The classification of raga was in vogue in the ancient music. In later years, the scholars developed a scientific approach and classified the ragas under That’s which were called as parental scales or Janaka Mela. Thus Pandit Bhatkhande accepted ten that’s as the parent scales for the classification of ragas.

   The ten that’s are –

2. Raga Bhairav is originated from Bhairav that. So it is the good example of ‘Ashraya Raga’. In it rishabh and dhaivat are komal swaras. Rest of swaras used in this raga are shudh. In its aroh-avroh all seven swaras are used so its jati is sampoorna. Its vadi swara is dhaivat and samvadi swara is rishabh. Its gayan samay is in morning 4 a.m. to 7 a.m.

3. Each raga is associated with a particular bhava an elaborate nayak-nayika bheda as evolved. 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.
UNIT 2  TYPES OF COMPOSITIONS

Structure

2.1  Introduction

   Objectives

2.2  Sargamgeet

2.3  Lakshangeet

2.4  Composition

2.5  Summary

2.6  Self Assessment Questions

2.7  Answers

2.1  INTRODUCTION

In this unit, the student will get proper knowledge about some practical things which are very helpful for a learner to know about the format of a raga.

Objectives

After reading this unit, you will be able to:

• know about the creations that are helpful in describing the character of a raga.

2.2  SARGAMGEET

A creation designed in tala from swaras of a raga is called sargam. A particular creation designed in tala and raga is called sargamgeet. Sargam may have its manifestation in any raga and tala. A sargamgeet has two parts—sthai and antra. The creation of many sargamgeets are very attractive and surprising. While reciting sargam any type of alap, taan is not used. To a beginner, sargam is a very important song. It helps in raga-gyan and swara gyan. The form and movement of raga makes its place in mind. Before learning a raga one must learn its sargam. It imparts the knowledge of swaras used in a raga.

2.3  LAKSHANGEET

A song is called lakshangeet if it imbibes the marks or features of a raga. A raga imparting the knowledge of swaras used in a raga, rules about swaras, rasa, chalan etc. and sung in the same raga is called lakshangeet. The object of lakshangeet is to introduce raga. A song is sung according to its raga. It may be in any raga or tala. Each student must learn lakshangeet by heart. It enables him to memorise easily description of a raga, that is vadi of raga, time and swara etc.

2.4  COMPOSITION

Composition is an artifact based upon a raga which includes all the qualities of a raga in itself. A good composition appears in the form of essence of raga. As it is based upon raga it comes again and again during a performance. Its words follow the mood of that raga. It is important that the composer should have the knowledge of certain raga in
which the bandish is being composed. The sam of a composition should be weighty and effective. A raga may have many compositions. To make a rich composition the rasa of a composition should match the bhava of that raga. A well-knit composition follows all the rules about swaras, chalan, rasa, bhava etc. according to the raga. So a composition or a bandish should be easy as well as attractive so that it can charm the audience and leave its impact.

2.5 SUMMARY

Raaga is a combination of swaras which follows certain rules regarding tala, raga etc. For a learner, sargamgeet can be useful to impart the knowledge of swaras and lakshangeet is helpful to introduce raga. A well-knit composition depicts all essential characteristics of a raga. In this way, all such creations are very helpful to know about the format of a raga.

2.6 SELF ASSESSMENT QUESTIONS

Self Assessment Questions
1. Fill in the blank spaces with the appropriate words given below:
   a) A sargamgeet has two parts __________ and __________.
   b) In a composition, ______ should be weighty.
   c) Sargamgeet is made of __________.
   d) __________ depicts the features of a raga.
   e) The words of a composition should follow the __________ raga.

State True or False:
2. A sargamgeet is made of bols.
3. Composition is used in classical music.
4. Bandish or composition well depicts a raga format.
5. Lakshangeet is used in light music.

Terminal Questions
1. Explain the qualities of a well-knit composition.
2. Write briefly on sargamgeet.
3. Write a short note on lakshangeet.

2.7 ANSWERS
1. a) sthai, antra
   b) sam
   c) swaras
   d) Lakshangeet
   e) bhava
2. F
3. T
4. T
5. F

Terminal Questions

1. To make a rich composition the rasa of a composition should match the bhava of that raga. A well-knit composition follow all the rules about swaras, chalan, rasa, bhava etc. according to the raga. The sam of a composition should be weighty and effective. The composer should have the knowledge of that certain raga in which the bandish is being composed.

2. A particular creation designed in tala and raga is called sargamgeet. A sargamgeet has two parts—sthai and antra. The creation of many sargamgeets are very attractive and surprising. While reciting sargam any type of alap, taan is not used. It helps in raga-gyan and in swara gyan. The form and movement of raga makes its place in mind. Before learning a raga one must learn its sargam. It imparts the knowledge of swaras used in a raga.

3. A raga imparting the knowledge of and swaras used in a raga, rules about swaras, rasa, chalan etc. and sung in the same raga is called lakshangeet. The object of lakshangeet is to introduce raga. It may be in any raga or tala. Each student must learn lakshangeet by heart. It enables him to memorise easily description of a raga, that is vadi of raga, time and swara etc.
UNIT 3  TALA

Structure
3.1 Introduction
   Objectives
3.2 Talas in Hindustani Music
3.3 Teental
3.4 Ektal
3.5 Dadra
3.6 Kaharwa
3.7 Summary
3.8 Self Assessment Questions
3.9 Answers

3.1 INTRODUCTION

Tala is the most fundamental element in any form of music. The main purpose of tala or time measure is to maintain rhythm; it regularises music. Maintaining the rhythm in a fixed, logical and systematic measure is the main purpose of tala.

It is the movement generated and also regulated by measured application of beats with the help of any suitable percussion instrument. The main purpose of tala is to maintain rhythm and to infuse charm into music.

Objectives:

After reading this unit you will be able to:

- know about the essential qualities of prescribed tala.
- define the importance of tala in Indian music with special reference to some talas.

3.2 TALAS IN HINDUSTANI MUSIC

The evolution of tala has been variegated. Just as raga was bound on all sides with conditions and restrictions in its earlier stages, similarly tala was also defined by several conditions. This was natural because the compositions from the time of Natyashastra underwent continuous change. As the restrictions on the compositions began to be relaxed, the scope of expansion of the tala correspondingly increased. This happened mostly with the advent of the Mughals. From here onwards there was a rapid change in the elucidation of tala.

In simple meaning tala is the instrument to measure laya. It has sam, tali, khali, matras and vibhags. Each tala in addition has a specific theka which is made by certain bols from which a certain tala is identified. The theka replaces the practice of marking the tala with the hand also.

The talas are played on tabla are of band bols and on pakhawaj of khule bols. The advent of the theka and the marking of the tala by another individual the tabla player was very significant landmark in the evolution of Hindustani Music. The musician was
enabled to improvise freely and also perform in a laya which was really vilambita (slow). This was, in fact, a revolutionary step in the evolution of that music because it was changed tremendously since then.

Just as there are different ragas with the same swaras similarly there are different talas which have the same number of matras or beats but which differ in their arrangements and mnemonics. For example, the talas Jhumra, Adachautal and Dipchandi have the same number of matras that is fourteen but they are divided into different sections and each section has different measures. Apart from the division of sections and theka the manner of marking the tala with the tali and khali (wave) also differs each tala. The talas that are usually played on tabla are Teentala, Ektal, Adachautal, Tilwada, Jhaptala, Roopak, Kaharwa, Dadra etc. The talas played on the pakhawaj are Brahmatala, Lakshmi, Ganesha, Dhamar, Chautal, Tivra etc.

**Brief description about the talas:**

### 3.3 TEENTAL

Trital, titala or teental is a tala of tabla. In it, band bols are used. It is a very well known and popular tala. Mainly it is used with the gayaki named kheyal. Even some aspects of instrumental music and dance depend upon it. It has its popularity in every part of India.

Teental has sixteen matras and four sections. Each section has four matras. Thus it is a tala of sam matra and sam section. Sam on first matra, tali on fifth and thirteenth, nineth is khali. Thus with sam there are three tali and one khali.

The nature of trital is neither very serious nor very active. Each tabla player may easily play it. The players of tabla choose this tala for solo playing. Its extension may be well done. Here is the inclusion of bols of all kinds from peshkar to paran. It is played in all layas. This tala in ati vilambit laya is known as Tilwara.

This tala is easy. It is a very fine tal. The more exercise and effort in its theka is done the more attractive does it appears. Its theka is given below:

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### 3.4 EKTAL

Ektal is a tala of tabla which is played by band bols. This tala is mostly used in classical music. In classical music, it is mainly played with kheyal.

Ektal has twelve matras. It has six sections. Each section has two matras. Besides sam at first matra, talis are at fifth, ninth and eleventh matras, khali is on third and seventh matra. There are four talis and two talis in all.

The nature of ektal is grave in slow laya. It is played in laya vilambit and madhya with bada kheyal. The use of this tala is attractive for singing kheyal as in ati vilambit. Its dependence has become the criterion of kheyal singing. It is used in drut laya with chota kheyal and tarana. For vilambit laya and drut, theka is played differently.

Ektal is very popular tala. The bols of its thekas do not have uniform weight. In solo music bols of all kind as kayeda, peshkar, tukde etc. are played. Its theka is given below:
3.5 DADRA

Dadra is tala of tabla. In it band bols are used. It is used in light music more than in classical music. That is, it is used in light music devotional songs and singing of gayaki dadra. It is also used in some kinds of songs. In dances, the laggi of dadra is used. Dadra tal has six matras and two sections. Sam is at first matra and khali at fourth matra. Thus it has one khali and one tali.

It is one of the most popular talas. The nature of tala is crazy. It is played in madhya and drut laya. The playing to this tala is instructed to students in the beginning because every tabla artist may easily play it. Generally this tala is used for companionship. It is a very easy tala. A student may easily remember its bols as there are less matras and there is one tali and one khali in it. Its theka is given below:

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x & 0 & & & \\
\end{array}
\]

3.6 KAHARWA

Kaharwa is tala of tabla. In it band and soft bols are used. It is very much used in light music. The tal has eight matras and two sections. Sam is at first matra and khali is at fifth matra. Thus it has one khali and one tali.

Kaharwa is one of the wellknown talas. The playing to this tala is instructed to students in the beginning because every tabla artist may easily play it. Generally this tala is used for companionship. The nature of Kaharwa is crazy. This is played in madhya and drut laya. This tala is not used in solo playing. Its theka is given below:

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 \\
Dha & ge & na & ti & na & ke & dhi & na \\
x & 0 & & & \\
\end{array}
\]

3.7 SUMMARY

It is clear that the two main pillars of Indian music are raga and tala, the former referring to the basic melodic pattern of music and the later to the rhythmic pattern followed in rendering the music. Maintaining the rhythm in a fixed, logical and systematic measure is the main purpose of tala.
3.8 SELF ASSESSMENT QUESTIONS

Self Assessment Questions

1. Fill in the blank spaces with the appropriate words given below:
   (swara, theka, tala, bols, tabla, twelve, Dipchandi)
   a) In Hindustani music _____ and marking of _____ player is significant.
   b) In Hindustani music emphasis is placed on the _____ and _____ aspect in presentation of raga.
   c) Each tala is associated with particular _____.
   d) In Ektala there are _____ matras in it.
   e) The talas Jhumra and ______ have the same number of matras that is fourteen.

State True or False:

2. The talas are played on tabla is ofkhule bols.
3. Kaharwa tala is used with classical music.
4. Theka well depicts a tala format.
5. There are seven matras in Dadra tala.

Terminal Questions

1. Explain the ‘Tala Padhiti’ in Indin music and name out some talas.
2. Write briefly on Ektala.
3. Write down the theka of Teentala.

3.9 ANSWERS

1. Fill in the blanks words given below:
   a) theka, tabla
   b) swara, tala
   c) bols
   d) twelve
   e) Dipchandi

2. F
3. F
4. T
5. T
1. Tala is the instrument to measure laya. It has sam, tali, khali, matras and vibhags. Each tala in addition has a specific theka which is made by certain bols from which a certain tala is identified. The theka replaces the practice of marking the tala with the hand also. In Hindustani music we different talas for different compositions. The talas that are usually played on tabla are Teentala, Ektal, Jhaptala, Roopak, Kaharwa, Dadra etc. The talas played on the pakhawaj are Brahmatal, Dhamar, Chautala, Tivra etc.

2. Ektal is a tala of tabla which is played by band bols. This tala is mostly used in with kheyal. It has twelve matras and six setions. Each section has two matras. Besides sam at first matra, talis are at fifth, nineth and eleventh matras, khali is on third and seventh matra. There are four talis and two talis in all.

3. This tala is easy. It is a very fine tal. The more exercise and effort in its theka is done the more attractive does it appears. Its theka is given below:

```
1 2 3 4 | 5 6 7 8 | 9 10 11 12 | 13 14 15 16
\hline
\text{dha dhin dhin dha} & \text{dha dhin dhin dha} & \text{dha tin tin ta} & \text{ta dhin dhin dha}
\hline
\text{x} & 2 & 0 & 3
```
**OMU-001**  
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