The Thaat-Ragas of North Indian Classical Music: The Basic Atempt to Perform

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ABSTRACT

Indian classical music is divided into two streams, Hindustani music and Carnatic music. Though the rules and regulations of the Indian Shastras provide both bindings and liberties for the musicians, one can use one's innovations while performing. As the Indian music requires to be learnt under the guidance of Master or Guru, scriptural guidelines are never sufficient for a learner.

Keywords: Raga, Thaat, Music, Performing, Alapa.

There are the two streams of Classical music of India – the North Indian i.e., Hindustani music and the South Indian i.e., Carnatic music. The vast area of Indian Classical music consists upon the foremost criterion – the origin of the Ragas, named the Thaats. **In the Carnatic system, there are 10 Thaats.** Let us look upon the origin of the 10 Thaats as well as their Thaat-ragas (i.e., the Ragas named according to their origin). The Indian Shastras throw light on the rules and regulations, the nature of Ragas, process of performing these, and the liberty and bindings of the Ragas while performances are going on both in Vocal or Instrumental ways, though the musician can perform with his/her instant imaginative skills and thoughts. During the performance, the Ragas are only shown to us, from which, the audience can detect the origin (i.e., Thaats). Hopefully, it is now clear that Thaats are not for performeanting, but only the Ragas are to be performed with the basic help of their Thaats. Hence, we may compare the Thaats with the skeleton of creature, whereas the body can be compared with the Raga. The names of the 10 (ten) Thaats of North Indian Classical Music system i.e., Hindustani music are as follows:

Sl.	Thaats	Ragas
01.	**Vilabal**	**Vilabal**, Alhaiya–Vilaval, Bihag, Durga, Deshkar, Shankara etc.
02.	**Kalyan**	**Yaman**, Bhupali, Hameer, Kedar, Kamod etc.
03.	**Khamaj**	**Khamaj,** Desh, Tilakkamod, Tilang, Jayjayanti / Jayjayvanti etc.
04.	**Bhairav**	**Bhairav**, Kalingara etc.
05.	**Purvi**	**Purvi,** Shree etc.
06.	**Marwa**	**Marwa**, Lalit, Sohni etc.
07.	**Kafi**	**Kafi**, Bageshri, Vaindavani–Sarang, Bhimpalashri, Peelu, Bahar, Patdeep etc.
08.	**Asavari**	**Asavari**, Jounpuri etc.
09.	**Bhairavi**	**Bhairavi**, Malkauns etc.

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10. **Todi** **Todi**, Multani etc.

These aforesaid Thaats are detected, announced and supported (scientifically and logically) with the continuous effort and lifelong-research by the eminent learned expert (Sangeet-Shastri), Dr. Vishnu Narayan Bhatkhande.

The structure of these Thatas is:

1.	Vilaval Thaat	S r g m p d n
2.	Kalyan Thaat	S r g $\underset{\cdot}{m}$ p d n
3.	Khamaj Thaat	S r $\underline{g}$ m p d $\underline{n}$
4.	Kafi Thaat	S r $\underline{g}$ m p $\underline{dn}$
5.	Asavari Thaat	S r $\underline{g}$ m p $\underline{dn}$
6.	Bhairavi Thaat	S $\underline{rg}$ m p $\underline{dn}$
7.	BhairavThaat	S $\underline{r}$ g m p $\underline{d}$ n
8.	Purvi Thaat	S $\underline{r}$ g $\underset{\cdot}{m}$ p $\underline{d}$ n
9.	Todi Thaat	S $\underline{r}$ g $\underset{\cdot}{m}$ p $\underline{d}$ $\underline{n}$
10.	Marwa Thaat	S $\underline{r}$ g $\underset{\cdot}{m}$ p $\underline{d}$ n

Thaats are not eligible for performance and they have only the ascending order – Aroho / Arohon; there are no descending orders i.e., Avaroho / Avarohon available for them. Thatas are not ornamented or illustrated, they have only the basic structure, organized with the 7 notes (Swaras) of music – S r g m p d n.

The Thaat – Ragas are as following:

1. Raga Vilaval:

Thaat: Vilaval; Jati: Sampurna-Sampurna; Time- 1st segment of day-time; Vadi Swara-d; Samavadi Swara-G; All the notes (Swaras) are Suddha (major); Anga : Uttaranga.

Aroho- Srgmpdn$\dot{s}$ Avaroho - $\dot{S}$rgmpdns

Avaroho-grgpdns

Raga Alapa: a) s, g, r, s, - n d s g m p m g, m r s.

b) p p, n s, s r s, g m r s - s r g m p g m r s

2. Rama Yaman:

Thaat: Kalyan; Jati: Sampuraa - Sampurna; Time - 1st Segment of night; Vadi; g, Sama-Vadi: n. I is sharp (Teevra) and other Swaras are 'Suddha'

Aroho- Srg, $\underset{\cdot}{m}$p, d, n$\dot{s}$

Avaroho- $\dot{s}$nd, pmg, rs

Pakar- $\underset{\cdot}{n}$ r g r s, p $\underset{\cdot}{m}$ g r s

Raga Alapa: a) $\underset{\cdot}{n}$ r g r g $\underset{\cdot}{m}$ g, p $\underset{\cdot}{m}$ g, p r, $\underset{\cdot}{n}$ r, g r, $\underset{\cdot}{n}$rs

b) pg, pdp$\dot{s}$, nr$\dot{s}$, $\dot{n}\dot{r}\dot{g}\,\dot{r}\,\dot{s}$, n$\dot{r}$ $\dot{g}$ $\dot{m}$, $\dot{p}$ $\dot{m}$ $\dot{g}$ $\dot{r}$ n $\dot{r}$ $\dot{s}$

3. Raga Khamaj

Thata: Khamaj; Jati-Sharav-Sampurna; Time- 2nd segment of night; Vadi: g, Sama-Vadi; n; Two forms of n are used and r is not applicable during Aroho (ascending).

Aroho- s, g m, p, d n $\dot{s}$

Avaroho: $\dot{s}$ $\underline{n}$ d p, m g, r s

Pakar- nd, mp, d, mg

Main touchy- combination is gmpn.

Raga Alapa: *a*)$\underset{\cdot}{n}$ s g m p g, m, $\underline{n}$ d, m p d, mg, p, m g r s *b*) g m d n$\dot{s}$, n$\dot{s}$, n$\dot{s}$, n $\dot{s}$ $\dot{r}$ $\dot{s}$, $\underline{n}$ d n$\dot{s}$, $\dot{g}$ $\dot{m}$ $\dot{g}$ $\dot{r}$ $\dot{s}$ n $\dot{s}$.

4. Raga Kafi

Thaat: Kafi; Jadi: Sampurna - Sampurna, Time: 2nd segment of might; Vadi: P, Sama-Vadi; S, The $\underline{gn}$ = minor/soft/ (Komal)

Aroho- s r $\underline{g}$, m p d, $\underline{n}$ $\dot{s}$

Avaroho- s $\underline{n}$ d, p m $\underline{g}$ r s

Pakar- ss, rr, $\underline{g}$ $\underline{g}$, mm p

Raga Alapa: a) s r $\underline{g}$, r s, $\underline{\underset{\cdot}{n}}$ $\underline{\underset{\cdot}{d}}$ $\underline{\underset{\cdot}{p}}$, s r $\underline{g}$ r m g r s r p, mpd p $\underline{g}$ r $\underline{n}$ d p m r s

5. Raga Asavari:

Thaat: Asavari; Jati; Ourav - Sampurna; Time : 2nd Segment of day-time; Vadi: $\underline{d}$, Sama Vadi: $\underline{g}$, The Komal Swaras-$\underline{gdn}$.

Aroho= s, r, m p d̲ ṡ

Avaroho- ṡ n̲ d̲ p, m g̲ r s

Pakar- r, m, p, n̲d̲ p.

Raga- Alapa: a) S, s r g̲ r m g r s, r n̲ d̲ ṗ ṃ ṗ d̲ s, r m p n̲ d̲ p, d m p d, m p g̲ r s, r d̲ s.

b) M p d̲ d̲ ṡ, ṡ ṙ g̲ ṙ ṡ, ṙ ṁ ṗ ṁ g̲ ṙ ṡ, ṙ d̲ṡ ṙ n̲ d̲ p, m p d̲ ṡ.

6. Raga Bhairavi

Thata-Bhairavi; Jati - Sampurna - Sampurna; Time: 2nd Segment of day-time; Vadi-m, Sama-Vadi-s; Komal Swaras= r̲ g̲ d̲ n̲.

Aroho- s r̲ g̲ m, , d̲ n̲ ṡ

Avaroho- ṡ, n̲ d̲, p, m g, r̲ s

Pakar- g̲ s r̲ s ḍ̲ ṇ̲ s, r̲ nṣ̲

The Raga is allowed and supported to peroform at any time of day or night.

Raga- Alapa:

a) S r̲ s, ṇ̲ s ḍ̲, ṃ ṗ ḍ̲ ṇ̲ s, s ṇ̲ s, r̲ g̲ m p d̲ p, g̲ m r̲ s, r̲ ṇ̲ s ḍ̲, ḍ̲ ṇ̲ sṛ̲ ṇ̲ s.

7. Raga Bhairav

Thaat- Bhairav, Jati- Sampura - Sampurna, Time: Early morning: Vadi- d̲, Sama-Vadi; r̲, Komal Swaras= r̲, d̲.

Aroho- s r̲ g m p d̲ nṡ

Avaroho- ṡn d̲ p m g r̲ s

Pakar- s g m p d̲ p

Raga-Alapa:

a) srr̲ s, sḍ̲, ṇ ḍ̲, p m p d̲, n s, g r̲ m g r̲, r̲ s.

b) p p, d̲, nṡ, n ṡ, ṡd̲ nṡṙ, ṡ ṡ ġ ṁ ṗ ṁ ġ r̲, ṙ ṡ.

8. Raga Purvi

Thaat: Purvi; Jati: Sampurna-Sampurna; Time 4th Segment of day time; Vadi-g, Sama-vadi-d, Komal-Swaras= r̲, d̲ and also applicable 2 forms of m, A too much soft-type Raga, performing time is very remarkable- the end of day and starting of evening i.e., in the junction of day and evening, ("Sandhi-Prakash-Raga").

Aroho- s, r̲ g, ṁ p d̲, n ṡ.

Avaroho- ṡ, n d̲ p, ṁ g m g r̲ s

Paker- ṇ s r̲ g, ṁ g, mg, r̲g, r̲s

Raga Alapa:

a) ṇ ṇ s r̲ g, ṁ g, rg, ṁ p d̲ p, mg, n d̲ p, ṁ g, mg, r̲ g r̲ s

b) ṁ g, ṁ d̲ ṁ d̲ ṡ, n ṙ s, n ṙ ġ, ṁ ġ ṙ ġ ṙ ṡ

9. Raga Todi

Thata: Todi; Jati-Sampurna-Sampurna, time-2nd segment of day-time, Vadi: g̲, Sama-Vadi-d̲; Komal Swaras = r̲, g̲ ,d̲, and n is Teevra. In this Raga, P is not directly played during Aroho.

Aroho: S, r̲g̲, ṁd̲ P, d̲ nṡ

Avaroho: ṡ, n d̲ p, ṁ g̲ r̲ s

Pakar: d̲ ṇ s, r̲g̲r̲ s, ṁ g̲, r̲g̲r̲ s

Raga Alapa:

a) s ṇ s r̲g̲r̲ s, r̲ g̲ ṁ g, ṁ d̲ p, ṁ g̲r̲g̲r̲ s

b) ṁ g, ṁ d̲ n, nṡ, ṡd̲ n ṡ ṙ̲ ṙ̲, ṙ̲ ġ̲ ṙ̲ ṡ, ṁ ġ ṙ̲ ġ̲ ṙ̲ ṡ, n d̲ p m d̲ s

10. Raga Marwa:

Thaat- Marwa, Jati: Sharab-Sharab; Time: 4th Segment of day-time; Vadi: r̲, Sama-Vadi: d; Komal-Swaras= only r̲; n is Teevra; P is not applicable note here. This Raga can easily makes the performances to shift the another Thata/ Mela, named Kalyan. So, Marwa is called as "Para-Mela-Prabeshaka Raga". Here 'S' is very feeble. This Raga is also a 'Sandhi-Prakash-Ragha'.

Aroho- s r̲, g, ṁ d, n dṡ

Avaroho- ṡn d, ṁ g r̲ s

Pakar- d ṁ g r̲, g ṁ g r̲ s

Raga- Alapa:

a) s, ṇ r̲ ṇ ḍ, ṁ ḍ s, r̲ g r̲ ṁ g r̲, d ṁ g r̲, g ṁ g r̲, ṇ r̲ ṇ ḍ, r̲ s

b) ṁ g, ṁ d ṁ d ṡ, n̲ ṙ ṡ, nṙ̲n d, ṁ d ṁ d nṙ̲, ṡ

Practical aspects of the Ragas, Their Key-note and, fundamental and minimum requirements for performing must be emphasized keeping the perspective of their Thaats i.e. the origins intact. We have to ve well-acquainted with the basic terms, signs or symbols which are now exhibited with examples.

Sl.	Name of Swaras Signs (Notes)		Symbols for Position or placement
1	Sadaja (Saa)	s	Middle Octave
2	Sadaja (Saa)	s	Upper Octave
3	Rishava (Re)	r	Middle Octave
4	Rishava (Re)	r	Upper Octave
5	Rishava (Re)	r	Lower Octave
6	Komal Rishava (Re)	r	Soft/Komal
7	Teevra Madhyam (Ma)	m	Sharp Maa etc.

Above all, it is to be noted that in Indian tradition all the performing arts are needed to be learnt from Teachers / Trainers, and this is especially true for music. Music is recognised as 'Gurumukhi Vidya', which means it is to be learnt by a disciple under the guidance of a Master (Guru) - it has to come from the Guru's mouth. So, the guidelines in writing are not obviously sufficient to perform, rather to learn. But, the attempt of noting down the basics or fundamental steps of Indian Ragas in order to make one familiar to it is also crucially important, and my effort has been directed in this track. Finally, we conclude with the wise saying about music, that is – to sing daily for at least ten minutes reduces stress, clears sinuses, improves posture and can even help us live longer.

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