

Technique of Preparing and Rendering 'Taan' in Bada Khayal Gayaki with Respect to Hindustani Classical Vocal Music

Mrs. Anagha Hindlekar

Email: anagahindlekar@rediffmail.com

Abstract

Taan is a one of the important concept in the recital of Bada Khayal Gayaki. It can be, called as one of the ornaments while presenting a Khayal in any Raga. There are various nuances, to the concept of Taan, which a learner needs to understand before presenting the Taan. The musicologists have explained in brief the definition as well as the types of Taan. The learner needs to know, how to implement the theory, while presenting the Taan as a part of the Khayal Gayaki. My focus of the research paper, is to narrow the gap between the theory and presentation of Taan. Apart from that. I will be discussing the stages in preparation and presentation of the Taan. We can bring the variations in the patterns of Taan based on the speed. Taan is the 'point of peak' in the recital of any Bada Khayal Gayaki in Hindustani Classical Vocal Music, and Raga is the framework or the base line for creating the patterns of Taan.

Key words - Hindustani classical vocal Music

Indian classical music has two branches, one is called Carnatic Music (South Indian Music) and Hindustani Classical music (North Indian Music). The Indian Classical music also includes instrumental Music. My research paper will deal only with Vocal Music.

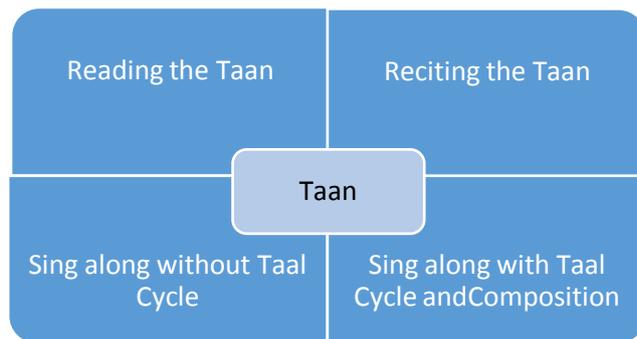
Bada Khayal –The raga is presented in different forms such as Dhrupad, Dhamaar, Chhota Khayal and Bada Khayal in Hindustani Classical Vocal music.

Gayaki- Presentation of Raga in the form of Khayal in a disciplined progression with the help of the notes and lyrics of the composition.

Taan-A chain of notes in any Raga, sung in medium and fast tempo, along with a Taal cycle.

Introduction

In the presentation of Khayal Gayaki we come across with the term Taan. The musicologists have defined Taan, as a chain of notes taken from the Raga, sung in a medium or fast tempo, presented along with the composition and set to a particular Taal cycle. At the initial stage of learning a Taan, one needs to understand the steps involved in the entire process from preparing Taan to the presentation of Taan. It is explained in the form of chart below.



What is meant by reading a Taan Pattern?

The creation of the Taan is comprised of Aaroha (ascending order of the notes) and Avroha (descending order of the notes). The point, where it changes the mode from Aaroha to Avaroha or vice versa, can be called as break up points of the Taan. The learner needs to understand the break up points, before reciting a taan. For e.g. in Raga Bhoop if I quote, a Taan as SR GP DS PD SS DP GR S. The first break up point will be after DS, the second will be after SS. In one Taan, there is a possibility of more than one break up points, the learner can give a comma at these points for the understanding the logistic of the Taan. Once the formation is clear in the mind, then move to the next step of the recitation of the Taan.

Reciting the Taan

At the initial stage the Taan is written as 2 notes in one beat. Keeping that in mind the learner needs to recite the Taan pattern aloud for several times and then try to sing. All these techniques can be followed when Tan patterns are readily given.

Singing a Taan without any Taal cycle.

In the steps of Reading and recitation actual singing is not involved. It deals with understanding the formation and memorisation of the Taan. In this step one sings the Taan by touching, the correct position of Swaras. Taan is to be practiced first in Swara and then attempt in Aakar. While singing in Aakar, the clarity is to be given a highest preferences and not really the speed.

Singing a Taan with Taal cycle and the composition

In this step one needs know the number of beats in the Taan, whether it is 8, 10, 12, and 16 beats Taan. Also the Taal cycle in which the composition is set to and the start point of the composition. Once all these facts are available, then sing the given Taan and practice till perfection.

Creating own Taan patterns

Creating own Taan patterns, is different than, singing the patterns of Taan, which are readily available. We have already discussed, the process of preparing these kind of Taan patterns, in the previous paragraph. Let us discuss the steps involved in creating own Taan patterns.

Step 1

Note down the Aaroha and Avroha, as this is the first step to create the Taan. After writing down the Aaroha and Avroha of the Raga, write a simple formation of the notes (Taan pattern) in ascending and descending order. For E.g. the Aaroh and Avroh of Raga Bhoop is $\dot{S} R G^{\dot{P}} D S$ and $S D P G R S$. and the simple Taan pattern will be SR GP DS, DP GR S. In the initial stages the Taan is generally written as 2 notes to one beat. If that is the case then the Taan pattern, written above is of 6 beats. Once this logic is known, then one can write any number of Taan. We can take the help of, types of Taan mentioned by the musicologists and can prepare a Taan pattern of each type, and with multiple combinations a learner can create 'n' number of Taan patterns. One should also remember that mere writing a Taan pattern is not enough but he should be able to sing them practically.

The Types of Taan are as follows-

Saral Taan- When the notes sung in an orderly form without a complex structure then it is called Saral .The construction of the taan pattern is straight taking a simple ascending and descending order.E.g SR GP $\dot{D}S$ DP GR S

Mishra Taan- The sequence of the notes is sometimes ascending and sometimes descending. It is a mixture of both ascending and descending order along with twisted curves. For e.g. SR GP, GP GR, GP DP, $\dot{D}S$, $\dot{P}\dot{D}$ SS DP GR S

Koot Taan - The order of notes is not as simple but twisted. For e.g. SR SG RG SR, RG RP GP, GP GD PD PP GR S

Alankarik Taan - In the formation of Taan, the pattern of Alankar is used, for e.g.

SRG, RGP, GPD, $\dot{P}\dot{D}$ SS DP GR S

Khatka Taan - The order of notes is in group of notes and the last note of each group is sung forcefully. For e.g. S R G P, GPGR, G $\dot{P}\dot{D}$ \dot{S} , DSDP, GRS

Ladhat Taan -The simple and twisted tempo is added to the formation of Taan. GR GR SSSS, SRG, RGP, GPPPP, GR S

Gitkali Taan - The formation of Taan, includes singing pair of note in fast tempo. For e.g. GR GR GR, PG PG PG, GP GP GP GR S

Acharak Taan - The formation of Taan includes repetition of a single note twice. For e.g. SS RR GG PP $\dot{D}\dot{D}$ SS DD PP GG RR S

Matta Taan – This type of Taan bridges, the gap between Layakari with Bols and Fast Taan patterns. It's neither too fast nor too slow. The taan patterns are generally repeating the same note more number of times, or it may use the Alankar pattern or sometime clubbing of two notes is also done. E.g. SSS RRR GPDPGRS, GGG PPP, GGG DDD PPP, GP GP GP GRS

Sapat Tana – The Taan Pattern in which, the notes are sung in an orderly form with great speed, is called Sapat Taan. For e.g. GPD \dot{S} DPGRS

Once this exercise is done then move on to step 2

Step 2

Start the electronic Tabla (Radel old model 12 should be the tempo, new model 120 should be the tempo.) Select Taal Teentaal and start singing the Taan in Swara form. After practicing 20-25 times, switch over to sing the same Taan in Aakar. Once, a learner achieves the minimum requirement of the speed, then can try for the faster speeds.

Step 3

Fit the Taan along with the composition and practice.

Step 4

Create a longer passages of notes and prepare longer patterns of Taan which can be used in the rendition of Bada Khayal.

Relationship between Palta and Taan

Apart from Aroha and Avroha, Palta is an important musical term when we speak about the concept of Taan. What is the difference between Palta and Taan? Palta is practicing the notes of the Raga in a medium or fast tempo without aligning with any Taal or the composition. When the same Palta is sung along with any Taal cycle and embedded with the outline of the composition, then it is called as Taan. Palta can be called, as study notes, in the preparation of any Taan.

Taan patterns in Chota and Bada Khayal

Khayal Gayaki includes Bada Khayal and Chota Khayal. The difference between the two is the tempo in which they are sung and that is why the patterns of Taan change. We can have the same Paltas but the structure of the Taan will change according to the Bada or Chota khayal. In chota Khayal there is a scope of singing few short Taan but this is not possible in Bada Khayal. The other major difference is that in Bada Khayal the logic is one cycle one Taan 'but in Chota Khayal multiple cycles are used to present a Taan with space of multiple pauses and joining the opening line.

Logical approach of Taan patterns to the similar Jati Ragas

Same Taan patterns can be applied to the Ragas which have, common Jati. Jati denotes the number of notes in the Aaroha and Avroha arrangements of any Raga. We have three types of Jati and they are Audav (Odav), Shadav and Sampoorna

Odav- The raga with 5 notes

Shadav-The Raga with 6 notes

Sampoorna - The Raga with 7 notes

We can have more Jaties with the combination of the types mentioned above. To give few examples, Odav Sampoorna, Shadav Sampoorna etc. If we take an example of Raga Bhoop

and raga Vrindawani Sarang where the Jati of the Ragas is same which is Odav (five notes in Aaroh and Avroh.)

The Taan pattern in Raga Bhoop is SR GP GP DS DS DP GR S

The same pattern in Vrindawani Sarang will be SR MP MP $\dot{N}S$, $\dot{N}S$ \underline{NP} MR S

Creating a Taan pattern and Rendering the Taan, are two different concepts. Along with creativity one also requires a proper tempo/speed to deliver it and that is called as 'speed riyaz'. In the olden times, there were no electronic/digital rhythm instrument (Electronic Tabla), so as a learner, one never knew, in which speed the Taan is sung. But now the things have changed, with the development of technology and we need to take the advantage of this fact. We can try the Taan patterns in different speed and, develop the ability to sing the Taan as fast as possible. One more thing, a learner needs to remember, is the clarity while rendering a Taan.

Time element while preparing a Taan.

Time is an important element while singing a Taan. The breath and time are directly proportionate and one needs to have a good judgement about the capacity of holding a breath. If the Taan is too long and a learner cannot deliver it within the capacity of his breath then it will sound in pieces. One should be able to give a proper rest at the end of the Taan pattern. For this purpose in preparing a Bada Khayal one can always check the time interval of one Avartan and note it down. Assume the length of the Avartan (One cycle) is 30 seconds and the capacity to hold the breath is 12 seconds, then one can easily work out the Taan pattern which is suitable as per his breath capacity.