Hindustani Classical Music

Raga Music Definitions

- **Sangeet:** A combination of three artforms - vocal music, instrumental music and dance is Sangeet.

- **Saptak:** Saptak is a group of 7 basic notes in Indian music scale.

- **Swar:** Each note in the Saptak is called Swara. The 7 basic notes are also referred to as Shuddha Swaras. Names of these Swaras are:

  - Sa: Shadaj

  - Re: Rishabh

  - Ga: Gandhar

  - Ma: Madhyam

  - Pa: Pamcham

  - Dha: Dhaivat

  - Ni: Nishadh

- **Komal Swar:** A swar when played half note below its Shuddha Swar frequency is called a Komal Swar. Indian Classsical music has 4 Komal Swaras: Re, Ga, Dha and Ni

- **Teevra Swar:** A Swar when played half a note above it Shuddha Swar frequency is called Teevra Swar. Indian Classical music has 1 Teevra Swar: Ma

- **Raga:** Raga is a melodic framework that uses a subset of the 12 notes to create moods, melodies and provides the ability to improvise.

- **Aroha:** Aroha is the ascending order of notes in a Raga.

- **Avroha:** Avroha is the descending order of notes in a Raga

- **Vadi:** Different notes in a Raga have different levels of significance. The note which is strongly emphasized is referred to as the vadi.

- **Samvadi:** Different notes in a Raga have different levels of significance. The second most prominent note that complements the Vadi note to create the mood of the Raga is called Samvadi.

- **Pakad:** Pakad is a defining phrase or a characteristic pattern that encapsulates the essence of a Raga.

- **Thaat:** Thaat is a parent scale in Hindustani Classical music. It is a system used to classify/organize Ragas under 10 parent scales. The 10 Thaat are:

|	Thaat	Notes	Distinguishing factor
1	Bilaval	S R G M P D N S	All Shudh
2	Kalyan	S R G m P D N S	Teevra M
3	Khamaj	S R G M P D n S	Komal n
4	Bhairav	S r G M P d N S	Komal r , Komal d
5	Kafi	S R g M P D n S	Komal n, Komal g
6	Asavari	S R g M P d n S	Komal n, Komal g , Komal d
7	Bhairavi	S r g M P d n S	Komal n, Komal g, Komal d, Komal r
8	Poorvi	S r G m P d N S	Teevra M, Komal r, Komal d
9	Marva	S r G m P D N S	Teevra M , Komal r
10	Todi	S r g m P d N S	Teevra M, Komal r , Komal g , Komal d

> **Jati:** Jati is a way of classifying Ragas based on the number of notes. There are 3 Jatis:

> - **5 Notes:** Odav
>
> - **6 Notes:** Shadav
>
> - **7 Notes:** Sampoorna
>
> Note that there are Ragas with mixed Jati's based on the number of notes in the Aroha and Avroha cycle.

> **Samay:** Ragas are also classified based on times of day. Most Ragas are assigned a specific performance time. It is believed that the overall aesthetics or feel of the Raga is maximized if it performed at the assigned time. Following link is a great resource for finding assigned Samay for various Ragas.
> http://www.itcsra.org/SamayRaga.aspx
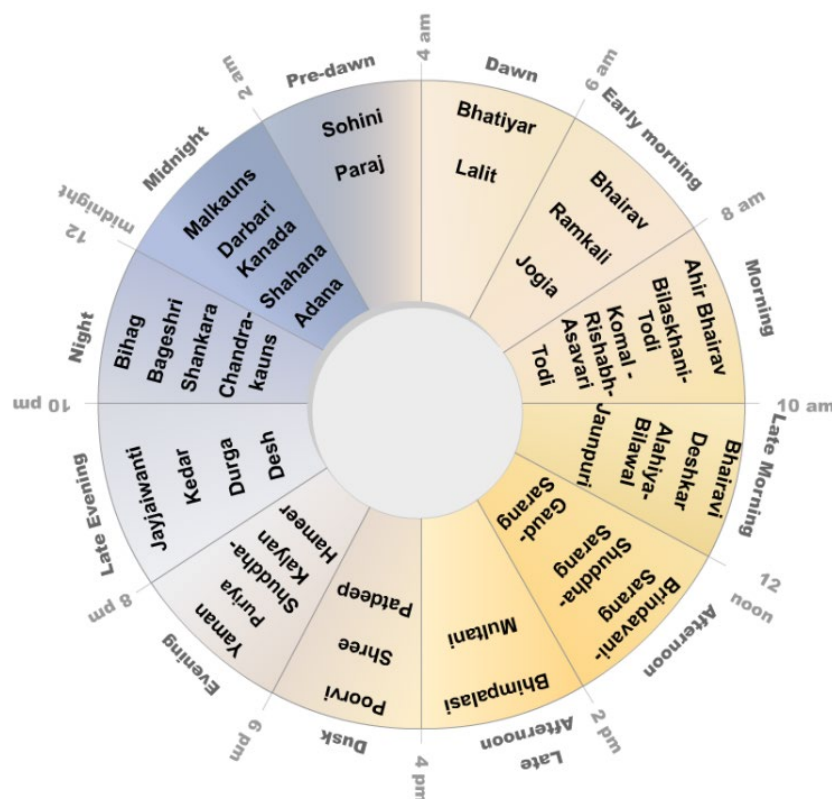
- **Tal:** Tal is a rhythm pattern with a fixed number of beats.

- **Laya:** The speed or tempo of a musical composition is called Laya

- **Matra:** The beats of a rhythm pattern (Tal) are called Matra(s)

- **Sum:** The first beat (matra) of a rhythm pattern (Tal) is called Sum

- **Tali (Thoka):** Each rhythm (tal) cycle has its own method of counting using a pattern of claps, hand waves and finger taps. Tali represents the clapping movement used while counting a Tal.

- **Khali:** Each rhythm (tal) cycle has its own method of counting using a pattern of claps, hand waves and finger taps. Khali represents the hand waving movement used while counting a Tal.

- **Avartan:** One complete Tal cycle is called Avartan