



# Swaranjali Music School

## स्वरंजली संगीत शाला

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## Visharad Pratham Theory

2006 Syllabus: Akhil Bharatiya Gandharva Mahavidyalay Mandal – India

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## Theory: Written Exam Paper # 1:

### Chapter 6: Taan and Taan Types (Taan Aur Taan Prakaar)

In North Indian Classical music, improvisation of raag is done to clearly bring out the form of raag. Improvisation or expansion of raag is performed by singing aalaap, bolbaant, sargam, bolalaap, boltaan and taan. In these, taan is has an important place. It is considered to be an exciting and attractive way to present a raag.

from swar that belong to the raag, singing 2, 3, 4 or 8 swar in one maatraa, in a specific pattern or without pattern, is called Taan. Taans are performed in a fast tempo (drut laya). Some types of taan are listed below.

Shuddha taan, Koota Taan, Mishra Taan, Saral Taan, Sapaat Taan, Firat taan, Daanedaar Taan, Khatkedaar taan, Gamak ki taan, Chhoot ki taan, Alankaaric Taan, Raagaanga Taan, Swar taan, Halak ki Taan, Jabade ki Taan

1. Shuddha taan or Saral taan : From swar that belong to a raag, singing a taan in a straight ascending – descending manner is called Saral Taan: Example: In raag bhoop: Sa Re Ga Pa Dha Sa<sup>1</sup>Dha Pa Ga Re Sa Sa , Re Ga Pa Dha Sa<sup>1</sup>Re Sa<sup>1</sup>Sa<sup>1</sup>Dha Pa Ga Re Sa Sa
2. Sapaat Taan: This is a form of a Saral Taan. Using swar from all thee saptak (Mandra, Madhya and Taar saptak) in a straight manner creates a Sapaat Taan. Example: in raag Bhoopaalee: Dha Sa Re Ga Pa Dha Sa<sup>1</sup>Re Ga<sup>1</sup>Pa<sup>1</sup> Ga<sup>1</sup>Re<sup>1</sup>Sa<sup>1</sup>Sa<sup>1</sup>Dha Pa Ga Re Sa
3. Mishra Taan: A Taan that has a mixture of aaroha and avaroha, is called a Mishra Taan. Example: Sa Re Ga Pa Dha Sa<sup>1</sup>Pa Dha Sa<sup>1</sup>Sa<sup>1</sup>Dha Pa Dha Sa<sup>1</sup>Dha Pa Ga Re Ga Dha Pa Pa Ga Re Sa Sa
4. Alankaarik Taan: A taan that is constructed using alankaars is called Alankaarik Taan. Example: Sa Re Ga Sa Re Sa Ga , Re Ga Ma Re Ma Ga Ma etc.
5. Koota Taan: A taan that is constructed with using swar in zigzag fashion, without any fixed pattern is called Koot Taan. Example: Sa Ma Ga Pa Ma Dha Ma Pa Ni Dha Sa<sup>1</sup>Ni Dha Pa Ma Pa Ga Ma Ga Re Sa etc.
6. Chhoot ki Taan: From a swar in taar saptak, dashingly and quickly singing swar going towards mandra saptak is called Chhoot ki Taan. Example from raag Yaman: Ga<sup>1</sup>Ma<sup>1</sup>Ga<sup>1</sup>Re<sup>1</sup>Sa<sup>1</sup>Ni Dha Pa Ma Ga Re Sa etc.
7. Khatke ki Taan: A taan that uses pieces in different tempo in same taan is called Khatke ki Taan. This taan is used song type 'Tappa'. Singer first sings some swar in slow tempo and then sings the rest in faster tempo.  
Example: Pa Sa<sup>1</sup>Ni Sa<sup>1</sup>Re<sup>1</sup>Sa<sup>1</sup>Ni Dha Pa Ma Ga Re Sa  
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8. Daanedaar Taan: Singers who have voice and skill for singing taan, can do justice to this taan. When you can hear each swar of taan clearly, it is called Daanedaar Taan. 'Daana' means a grain or granule. It is difficult to write example of this Taan. You have to hear it.

Example: Mā Gā Gā Rē Sā, Sā Ni Ni Dha, Dha Pa Pa Mā Mā Mā, Gā Gā Rē Rē Sā Each of these swar should be heard clearly and distinctly.

9. Gamak ki Taan: When a swar has vibration or waggle to it, it is called 'Gamak'. Singing a swar by oscillating or undulating it is called 'Gamak'. This oscillation sounds good to the ear and it adds body to the swar. Swar sounds thin and singular without Gamak.
- Ladant ki Taan: Sounds like Tabla bols and needs lot of stamina.
  - Gitkadi ki Taan: This taan uses multiple small 'Firki' (small swar clusters sung in fast tempo or small taans).
  - Boltaan: A taan that interlocks lyrics and swar in a taan.
  - Badhat ki Taan: A taan that includes aalaap, taan, bol taan, bol aalaap.
  - Jabade ki Taan: A taan that uses a jaw in an effective manner.