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Ten Thaats in Hindustani Classical Music

1. Bilaval Thaats

Swars: Sa Re Ga Ma Pa Dha Ni(k)

The next thaats is Khamaj, which is obtained by substituting Komal Nishad for Bilawal's Shuddha Nishad.

Since the raags in this thaats are so rich in Shringar Ras (romantic). That's why light classical thumris, tappas, horis, and kajris are frequently performed.

These Thaats raags are so sensuous that even now, the raag Khamaj is regarded as a "flirtatious" raag.

Bilaval Thaats Raags: Des, Tilak Kamod, Jaijaiwanti, Khambavati, Rageshree, Jhinjhoti

2. Kalyan Thaats

Swars: Sa Re Ga Ma(t) Pa Dha Ni

This Thaats is a collection of evening raags. As this Thaats is seen as a blessing-seeking and peaceful practice. It is performed at the start of an evening concert.

Similar to Bhairav, this Thaats is broad and has numerous forms, including Shuddha Kalyan, Shyam Kalyan, Yaman Kalyan, Anandi Kalyan, Khem Kalyan (Haunsdhvani + Yaman), Savani Kalyan, etc.

KalyanThaats Raags: Yaman, Bhupali, Kedar, Kamod, Hindol

3. Khamaz Thaats

Swars: Sa Re Ga Ma Pa Dha Ni(k)

The next thaats is Khamaj, which is obtained by substituting Komal Nishad for Bilawal's Shuddha Nishad.

Since the raags in this thaat are so rich in Shringar Ras (romantic). That's why light classical thumris, tappas, horis, and kajris are frequently performed.

These Thaats are so sensuous that even now, the raag Khamaj is regarded as a "flirtatious" raag.

Khamaz Thaats: Des, Tilak Kamod, Jaijaiwanti, Khambavati, Rageshree, Jhinjhoti

4. Bhairav Thaats

Swars: **Sa Re(k) Ga Ma Pa Dha(k) Ni**

Komal Rishabh and Komal Dhaivat are used in Bhairav Thaats.

You can see a lot of variations on raag Bhairav including (but not restricted to) Ahir Bhairav, Alam Bhairav, Anand Bhairav, Bairagi Bhairav, Beehad Bhairav, Bhavmat Bhairav, Devata Bhairav, Gauri Bhairav, Nat Bhairav, Shivmat Bhairav.

This raag is usually performed in a devotional mood in the early morning hours.

Bhairav Thaats: Ramkali, Gunkari, Meghranjani, Jogiya, and the multiple versions of Bhairav

5. Marwa Thaats

Swars: **Sa Re(k) Ga Ma(t) Pa Dha Ni**

A komal Rishabh is added to Kalyan thaat to create Marwa thaat. The Marwa family raags have a distinct and recognized mood. The roles of Komal Rishabh and Shuddha Dhaivat are crucial.

This Thaats convey the mood of the sunset and so has a feeling of nervousness.

Marwa Thaats: Sohoni, Bibhas, Puriya, Marwa, Puriya, Bhatiyaa

6. Kafi Thaats

Swars: **Sa Re Ga(k) Ma Pa Dha Ni(k)**

A komal Rishabh is added to Kalyan thaat to create Marwa thaat. The Marwa family raags have a distinct and recognized mood. The roles of Komal Rishabh and Shuddha Dhaivat are crucial.

This Thaats convey the mood of the sunset and so has a feeling of nervousness.

Kafi Thaats: Dhani, Bhimpalasi, Pilu, Megh Malhar, Dhanashree, Bageshree

7. Bhairavi Thaata

Swaras: Sa Re(k) Ga(k) Ma Pa Dha(k) Ni(k)

All of the Komal swaras, including Rishabh, Gandhar, Dhaivat, and Nishad, are used in Bhairavi Thaata. However, the vocalists are free to use any combination of the 12 swaras while singing compositions in Bhairavi raaga.

Bhairavi is a powerful raaga filled with devotion and compassion. Bhairavi is actually performed early in the morning in a peaceful, serious, and occasionally sad mood.

Pictorially, Bhairavi is represented in female form, as the wife of Bhairav (Lord Shiva).

Bhairavi Thaata Raagas: Malkauns, Bilaskhani Todi, Bhupali Todi, Kaunsi Kanada

8. Poorvi Thaata

Swaras: Sa Re(k) Ga Ma Pa Dha(k) Ni

When Komal Dhaivat is added to Marwa thaata, it becomes Poorvi thaata.

These Thaata raagas usually feature Komal Rishabh, shuddha Gandhar and Shuddha Nishad along with teevra Madhyam, the note which distinguishes evening from the morning raagas (dawn and sunset).

Poorvi's thaata raaga is very serious, quiet, and mysterious, and is played at sunset.

Poorvi Thaata Raagas: Gauri, Puriya Dhanashree, Shree, Paraj, Basant

9. Todi Thaata

Swaras: Sa Re(k) Ga Ma Pa Dha(k) Ni

When Komal Dhaivat is added to Marwa thaata, it becomes Poorvi thaata.

These Thaata raagas usually feature Komal Rishabh, shuddha Gandhar and Shuddha Nishad along with teevra Madhyam, the note which distinguishes evening from the morning raagas (dawn and sunset).

Poorvi's thaata raaga is very serious, quiet, and mysterious, and is played at sunset.

Poorvi Thaata Raagas: Gauri, Puriya Dhanashree, Shree, Paraj, Basant

10. Asavari Thaata

Swaras: Sa Re Ga(k) Ma Pa Dha(k) Ni(k)

Add Komal Dhaivat to Kafi thaat and you get Asavari Thaat. Asavari raga is rich in tyag, the attitude of sacrifice and resignation, as well as sorrow.

It works well in the early morning. However, significant evening/night raags like Darbari and Adana also employ Asavari Thaat notes with a variety of ornaments, stress points, and styles.

Asavari Thaat Raags: Desi, Asavari, Darbari, Adana, Jaunpuri

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