CHAPTER - V

IMPROVISATION THROUGH TAANS

Just as *alankaaran* or ornamentation is an indispensable part of Hindustani music, so too is *taana* a necessary ingredient in a concert performance. A practical musician must present several *taanas* in the course of his or her recital to make it complete. While *alankaaran* is mostly useful in improvisation at slow and medium speeds, high speed improvisation usually takes place in the form of *taanas*. This is why the performer must have a ready stock of different kinds of *taanas* that may be used by him both in planned and in creative improvisations. This appendix puts forth the various kinds of *taanas* that are, according to Dr. Bimal Roy, prevalent in the *Seni gharaanaa*. The source material for the following list consists of oral tradition, some of which is found in Sadik Ali Khan’s and Radhamohon Sen’s books, references to which have been made in appendix I.

**Types of Taanas**: Dr. Roy identifies seventy-seven types. The list, probably, is not exhaustive but only illustrative.

1. **Acharak Taana (अचरक तान)** ---- From ‘archik’ (आचैक). Ascends as follows ---- SS RR GG …. or SSS RRR GGG …. or SSSS RRRR GGGG …., etc., but descends ŠNDPMGRS so that the time taken for descent is less than that for ascent.
2. *Aakaar Taana* (आकार तान) ---- Also called *khuli taana* (खुली तान), this is any open-mouthed taana.

3. *Alankaarik Taana* (अलंकारिक तान) ---- This is a taana using varnaalankaars, e.g., SR SRG, RG RGM, …. or SRG, RGM, GMP, …., etc.

4. *Aans Taana* (अंस तान) ---- A taana that does not use gamak and ascends/descends in step. It thus includes *ghasit taana* (घसीट तान) and *soont taana* (सूँत तान).

5. *Utarti Taana* (उतरती तान) ---- Descend thus: ŠŠ NN DD …. or ŠŠŠ NNN DDD …. or ŠŠŠŠ NNNN DDDD …., etc., but finish with a quick ascent: SRGMPDNŠ.

6. *Ulat Taana* (उलट तान) ---- The word “ulat” has two opposite meanings:

   a. In conjunction with *sulat* (सुलट) ---- *sulat ulat* ---- ulat means descent, *sulat* means ascent: these are the two movements of a *paltaa* (पल्टा).
b. In the expression “ulat palat” (उलत पलट), *ulat* means ascent and *palat* means descent.

Thus an *ulat palat taana* is a sanchari taana.

Hence, an *ulat taana* is either a descending *taana* or an ascending one, depending upon the context in which it has been used. For example, if *sulat* has been said before, *ulat* will be descending: ŠNDPMGRS, but if it has been used with *palat*, it will be ascending: SRGMPDNŠ.

7. **Ulti Taana** (उटी तान) ---- Also known as *vyutkram taana* (व्युत्रक्रम तान), it is a generally descending pattern with the configuration NŠ DN PD MP GM RG SR ŃS or NṘ DNŠ PDN MPS …., etc.

8. **Karrak Taana** (कड़क तान) ---- This is a fast *sapaat* (सपाट) (unidirectional progression in steps) from one note to a distant note (octave or more than an octave); the *taana* is ascending in character: S ŠṘ ĠṀṖ, etc.

9. **Karakaa Taana** (कड़का तान) ---- An ascending *taana* with the pattern RRSRRR, GGRGGG, MMGMMM, etc.

10. **Koot Taana** (कूट तान) ---- This has two meanings:
a. When a simple taana is broken up by means of incorporating irregular time values into it. For example, when a simple SNDPMGRS is converted into, say, $S - N - DP - MG - R - S$, it becomes a koot taana.

b. A taana incorporating or using khandameru (खंडमेघुः) or meerkhand (मीर खंड). This occurs when a set of given notes is presented again and again, each time with a new order of notes. For example, six ($3 \times 2 \times 1$) permutations are possible using three notes ---- S, R and G, thus: SRG, SGR, RSG, RGS, GSR, GRS. When a taana consists of these six permutations, it is said that khandameru is used:

SRG RGS RSG SGR GSR GRS is one example. Similarly, twenty four ($4 \times 3 \times 2 \times 1$) permutations are possible using four notes, each note being used once only. Using five, six and seven notes in this manner, the number of possible permutations are respectively $5 \times 4 \times 3 \times 2 \times 1 = 120$, $6 \times 5 \times 4 \times 3 \times 2 \times 1 = 720$ and $7 \times 6 \times 5 \times 4 \times 3 \times 2 \times 1 = 5040$.

11. Koyal Taana (कोयल तान) ---- A taana using pauses in between, such as, for example,
12. *Khatak Taana* (खटक तान) ---- A *taana* ascending or descending in groups of two notes, the second note of any group being the first note of the next group, and with an emphasis either on each first note or on each second note: SR RG GM MP .... or SR RG GM MP ...., the sign ‘ >>>> ‘ denoting emphasis.

13. *Khatkaa Taana* (खटका तान) ---- This has two meanings:

a. When the *taana* is made up of short phrases, each phrase starting from the same note and all ascending or all descending, e.g., SRG SRGMP SRGMPDN, etc.

b. When the *taana* is made up of short phrases and each such phrase ends with the same group of notes, e.g., SRGMGRS PDPMRGRS DNSNotification, etc.

14. *Khaddaa Taana* (खड्डा तान) ---- A *taana* that is composed of phrases wherein there are sudden falls to lower notes: DNSNM GMPMR, etc.

15. *Gaj Taana* (गज तान) ---- A *taana* using a *paltaa* (पल्टा) (a melodic progression of a regular pattern, i.e. a pattern transposed stepwise
successively up or down) but at somewhat slow speed, so that a little 
gamak is also used in its rendition.

16. **Gaddaa Taana** (गद्दा तान) ---- A taana that uses combinations of four 
notes without any gamaks or accents, e.g., GGRS MMGR, etc., 
rendered smoothly without accents or gamaks.

17. **Gamak Taana** (गमक तान) ---- A taana using gamak or oscillation or 
notes throughout its course.

18. **Gamaki Taana** (गमकी तान) ---- A taana using gamak only 
sometimes during its course.

19. **Guthaav Taana** (गुँधाव तान) ---- This is a taana with the following 
features : ----

a. It consists of smaller phrases, each such phrase being divisible 
into two sub-phrases.

b. Of the two sub-phrases, the first is small and the second is longer 
and may be either regular or irregular in construction.

c. Each sub-phrase must begin with the last note of the preceding 
sub-phrase: this applies not only to sub-phrases within a phrase but also 
to the phrases themselves.
d. The trend of the whole taana may be either ascending or descending.

Example: SRGR RGMPDPMG GMPM MPDNŠŠNDP, etc.

20. *Chakkar Taana* (चक्कर तान) ---- In this taana the first and last notes of each phrase that is a part of it are the same; at the same time, there is at least one skip in each such phrases: SGRS RMGR, etc., or SMGRS RPMGR, etc.

21. *Charhti Taana* (चढ़ती तान) ---- This is a taana using double notes (repeated notes), has skips and has a general (global or on the whole) ascending tendency; the last few notes at its end need not necessarily be repeated notes: SSRRSSPPDDPPDŠ, etc.

22. *Chhoot Taana* (छूट तान) ---- A taana with skips. It has at least one dramatic jump to a high note, mostly not less than a seven note gap, before returning back to the tonic Sa.

23. *Chhootpukaar Taana* (छूटपुकार तान) ---- Here, there is a jump to a high note, which is held, either steadily or in a short trill or kampa (simulating the alankaaran ‘pukar’), followed by a descending group of notes: SRGRG Ź – Š – ŠNDPMGRS, etc.
24. *Zamzamaa Taana* (ज़मज़मा तान) ---- Here, the *taana* begins with a zamzamaa (described in appendix I: no. (x) of the list of *vishishtalankaars*)

25. *Jod Taana* (जोड़ तान) ---- This *taana*, having double (repeated) notes throughout, has two parts: the first part ascends generally and the second part, which is different from the previous part, descends generally: SSRRSSGG SSGGSSRRSS, etc. or SSRRSSGG SSMMGGRRSS, etc.

In another meaning of *jod taana*, groups of two single notes are repeated: PMPMGRGRGMGM, etc.

26. *Jhatak Taana* (झटक तान) ---- This has a very short and suddenly accented skip to a higher note followed by a quick descent to the initial note, i.e., the note from which the skip started: S\^D - PMGRS, etc.

27. *Jhatkaa Taana* (झटका तान) ---- This *taana* begins with a small phrase, then jumps to a high note which is repeated with accents, then there is a descent to end the *taana*, thus:

SRGRS >>> >>> >>> >>> >>> NDPMGRS, etc., ‘>‘ denotes accent.
28. *Jhapak Taana* (झपक तान) ---- Also called *jhapaataa taana* (झपाटा तान). Here, there is a quick stepwise ascent as a *sapaat* (सपाट), followed by a descent at twice the speed, thus: S R G M P D N SN DP MG RS, etc.

29. *Jhar Taana* (झड़ तान) ---- In this *taana* there are several phrases all ending on the same note. Also, all phrases except the first are of a descending character. The first phrase may either ascend or descend: SRGMGR DPMGR ṚṘNDPMGR, etc.

30. *Thok Taana* (ठोक तान) ---- Thok means a strong accent. Either ascending or descending, this *taana* is one that incorporates of follows one or more strong accents: $>$ $>$ $>$ $>$ $>$ $>$ $>$ $>$ NN DPMGRS, ‘>’ is accent.

31. *Dolnaa Taana* (डोलना तान) ---- Here, there are short skips and the notes are usually doubled (repeated). The *taana* often ends in a group of single stepwise notes: SSGRRMMPPMGRS, etc., or SSGGPPNNSNDPMGRS, etc.

32. *Daanedaar Taana* (दानेदार तान) ---- Here, single, double, triple, etc., notes are arbitrarily mixed in a melodic line: SSRRRGMMMMMPPPPP, etc., or, to give a more practical example: SS RR GG MM PPPP DDDD NNNN $\ddots$, etc.
33. *Dhamaakaa Taana* (धमाका तान) ---- In this *taana* the performer stops on a note and repeats it with accents: \texttt{SSRMPPPPDPMGRRR}, etc.; ‘>’ denotes accent.

34. *Patak Taana* (पटक तान) ---- This is a *taana* where there are some notes that are not sounded directly like the other notes but are preceded by small *kana swaras* or grace notes. Often, these grace notes may be conveniently thought of as very short notes following the preceding note rather than preceding the special notes that make the *taana* a *patak taana*. In any case, the grace notes must always be higher in pitch than the preceding notes. Examples: \texttt{SRGMPD N N S S}, etc., or \texttt{P D P D PMGRS}, etc.

35. *Palat Taana* (पलट तान) ---- This is a descending *taana*, as discussed in item 6 above.

36. *Phandaa Taana* (फण्डा तान) ---- This is a *taana* that ends in a twist or curve, like a hook. That is to say, if it is a descending *taana*, its ending is a short ascent. For example: \texttt{RRSNDMP}, \texttt{NNDPMGRSR}, etc. It must be noted that the ending must be only a short twist. If, however, for example, the last note of the second illustration above (NNDPMGRSR) would have been D, thus: \texttt{NNDPMGMPD}, the *taana* would have been a *guthaav taana* (see 19 above) since it would then end on a note a step
away from the starting note. In phandaa taana, the last note is not near the starting note at all.

37. *Phirat Taana* (फरत तान) ---- This is a mixture of *ulat* and *palat* (see 6 and 35 above). The broad trend may be either ascending or descending or both or neither (i.e., static), but the individual phrases of the *taana* are *sanchari* (mixture of ascent and descent) in nature. Thus: SRGR GMPM GMPDPM PDND PDN Š, etc. This example is one having a general ascending trend, although each phrase is (except the last) *sanchaari* in character.

38. *Phirkat Taana* (फिरकत तान) ---- Here there are several phrases such that:

a. each succeeding phrase is longer than the preceding one,

b. each phrase begins on the same note, and

c. each phrase ends on the same note.

Example: G M P M G M P D N D P M G M P D N Š N D P M, etc.

39. *Phuljhari Taana* (फुलझड़ी तान) ---- Also called *kadamaa taana* (कदमा तान). This is a generally descending *taana* in the sense that its last note is normally lower than its first note. It consists of phrases such
that each phrase starts from a note step lower than its first note. Thus:

\( \text{SR} \text{SN} \text{DN} \text{SR} \text{SN} \text{DP} \text{MP} \text{DN} \text{SN} \text{PD} \text{MG} \text{RG} \text{MD} \text{ND} \text{PM} \text{GR} \text{S}, \text{etc.} \)

40. *Pheki Taana* (फेकी तान) ---- This is a combination of two *taanas*, the whole executed at high speed. The second *taana* begins from a high note, so that there is a big jump from the last note of the first *taana* to the first note of the second *taana*. As the two *taanas* are mutually exclusive, the jump cannot strictly be called a *chhoot*. Example:

\( \text{SR} \text{GM} \text{PM} \text{GR} \text{S} \text{DN} \text{P} \text{M} \text{GR} \text{S}, \text{etc.} \)

41. *Bandhaakaar Taana* (बन्धाकार तान) ---- A *taana* executed with the mouth closed.

42. *Bartaniyaa Taana* (बर्तनिया तान) ---- This is an alankaarik *taana* (see 3 above) where a three-note *varna* is used: \( \text{SR} \text{G} \text{R} \text{M} \text{G} \text{M} \text{P} \text{MP} \text{D}, \text{etc.} \) to a high note and then return in the same way.

43. *Bal Taana* (बल तान) ---- This is a *taana* using what is known as a ‘*bal*’. A *bal* arises when the last three notes of a *taana* are repeated in such a way that the three notes are used in a phrase of four notes, repeating one of the notes to make it the fourth note to avoid there being any skip between the repetitions. In the following example, the ‘*bal*’ phrases are underlined: \( \text{SR} \text{GM} \text{PD} \text{N} \text{SN} \text{D} \text{NG} \text{DNS} \text{N} \text{PM} \text{GR} \text{S}, \text{etc.} \)

The pattern \( \text{DN} \text{SN} \) is called a ‘*bal*’. Thus, \( \text{SR} \text{GR}, \text{PD} \text{ND}, \text{GM} \text{PM}, \text{etc.} \)
etc., are all examples of ‘bal’. The following are further examples of bal taanas:

a. SRGR PDND ŠŘĞŘ DNŠN GMPM NSRS.

b. SRGMPDNŠ DNŠN DNŠN PDND GMPM RGMG SRGR NSRS.

Each bal is underlined.

44. Balpench Taana (हलपेंच तान) ---- A taana where a bal is used three times in succession: SRGMPDNŠ DNŠN DNŠN DNŠN DPMGRSNS, etc. Each underlined phase is a bal.

45. Bijli Taana (बिजली तान) ---- The opposite of kadak taana (see 8 above), bijli taana is a very fast descent from a high note: ṒṀĠṘṠ NDPMGRS, etc.

46. Bidaar Taana (बिदार तान) ---- A taana giving rise to tirobhaava (तिरोभाव), i.e., clouding the real nature of the raaga, by using the notes in such a way that the true nature of the raaga is diluted or hidden for the time being, making it ambiguous or even bordering upon another raaga. For example, a phrase such as PD NS DN GM RS ND in yaman (यमन) will cause tirobhaava. Similarly, using a taana of
Saarang _ang_ in Darbaari Kaanhadaa (दरबारी कान्हड़ा) will have the same effect, and will be called a _bidaar taana_.

47. *Bol Taana* (बोल तान) ---- A _taana_ using the words of the composition.

48. *Maar Taana* (मार तान) ---- This arises when a plain stepwise progression ---- a _sapat_ ---- is split into segments of at least four notes each in a particular way. The process of constructing a _maar taana_ is rather complicated without adequate practice, and is set out as under:

(i) Select any group of notes exceeding three (so that there will be at least four notes): say, the five notes S G R G P. Putting S = 1, R = 2, G = 3, etc., this group may be represented thus, in numerals: 1 3 2 3 5.

(ii) Make several transpositions of this phrase of five notes upwards, such that each transposition begins with, say, the penultimate or second last note (any other note may as well be taken) of the previous transposition, as follows:----

<table>
<thead>
<tr>
<th>in solfa</th>
<th>in numerals</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Original</td>
<td>S G R G P 1 3 2 3 5</td>
</tr>
</tbody>
</table>
b. 1\textsuperscript{st} transposition: beginning with G, the second last note of the 

Original \quad \text{G P M P N 3 5 4 5 7}

c. 2\textsuperscript{nd} transposition: beginning with P, the second last note of the 1\textsuperscript{st} 

transposition \quad \text{P N D N Ŗ 5 7 6 7 9}

d. 3\textsuperscript{rd} transposition: beginning with N, the second last note of the 2\textsuperscript{nd} 

transposition \quad \text{N Ŗ Ŗ Ŗ Ŗ M 7 9 8 9 11}

e. 4\textsuperscript{th} transposition: beginning with R, the second last note of the 3\textsuperscript{rd} 

transposition \quad \text{Ř Ŗ Ŗ Ŗ Ŗ M Ġ M Ď 9 11 10 11 13}

e tc \quad \text{etc.} \quad \text{etc.}

(iii) To construct the taana, first take the five original notes S G R G P (1 3 2 3 5), then add to it the last three notes of the 1\textsuperscript{st} transposition ---- M P N (4 5 7), since the first two notes of the 1\textsuperscript{st} transposition have already been considered, they being the last two notes of the original. Add to this the last three notes of the second transposition ---- D N Ŗ (6 7 9), since the first two notes of the second transposition have already been included in the form of the last two notes of the first
transposition. Add to this the last three notes of the third transposition -- -- S Ṛ M (8 9 11), ignoring the first two notes since they have already been taken as the last two notes of the second transposition. Add to this the last three notes of the fourth transposition ---- Ḡ Ṁ ḷ (10 11 13), ignoring the first two notes for the same reason. The process can continue till the end of the convenient musical range of the voice or instrument is reached. The completed maar taana in this example now stands as follows: ----

S G R G P M P N D N Ṛ S Ṛ M Ṁ Ṃ ḷ .

49. Meeri Taana (मीड़ी तान) ---- This is a taana that uses one or more meends in its course, also a taana following a meend.

50. Meerkhandi Taana (मीरखंडी तान) ---- A taana using arithmetic permutations of a fixed number of notes used one at a time (i.e., without repetition) in any given permutation (see 10 b. above).

51. Murak Taana (मुरक तान) ---- A taana having both ascent and descent: DNṠNNDPMGMDNṠNṠ, etc.

52. Murki Taana (मुर्की तान) ---- A taana using murkis in its course: SNRSṠN ṀPMDPMP, etc. The murkis are underlined.

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53. *Mushkilaat Taana* (मुश्किलात तान) ---- Also called *penchidaa taana* (पेंचीदा तान). A *taana* where the next note cannot be predicted. A mixed or *sanchari taana*, it is difficult to produce without practice. Example: SRGMPRGSGMPMPMNMPMDPGMRS, etc.

54. *Raagaang Taana* (रागांग तान) ---- A *taana* where the basic *roop* (रूप) and *chalan* (चलन) ---- the characteristics ---- of the *raaga* are kept strictly intact. For example, a *taana* in the *raaga desi* (देसी) such as S R M P Š – Š D P G R G S R N Š is a *raagaang taana*.

55. *Rerak Taana* (रेरक ताल) ---- Although this *taana* may have an ascending trend, it is more often encountered as a descending *taana*. However, the descent is a broken descent, and incorporated *khatak* within itself. Thus: ŠNDDP NDDPPM DPPMMG, etc.

56. *Lachak Taana* (लचक तान) ---- Literally, “to bend”. A *taana* with twisted or curved movements. For example, the following *taana* in the *raaga bihaag* (बिहाग), executed smoothly and gliding from one note to another smoothly and without accents is a *lachak taana*: SM GM GP MP GM PG MG SG SM GS.
57. *Larant Taana* (लड़ंट तान) ---- This is the melodic counterpart of the percussion “*saath*” (साथ). In *saath*, the percussion accompanist plays, simultaneously with the soloist, rhythmic patterns duplicating those produced by the soloist. In Larant, the soloist “follows” the percussionist: he/she produces *taanas* to duplicate, rhythm-wise, the phrases played by the percussionist.

58. *Lari Taana* (लड़ी तान) ---- Also called *laridaar taana* (लड़गुँथाव तान). This is a *taana* that uses small groups of notes making rhythmic phrases of figures: SRGBGRMMGPPMGRS ---- this phrase is one *lari*.

59. *Larguthaav Taana* (लड़फरत तान) ---- This is a combination of *lari* and *guthav* (no. 19 above).

60. *Larphirat Taana* (लड़लेपट तान) ---- This is a combination of *lari* and *phirat* (no. 37 above).

61. *Larlapet Taana* (लपक तान) ---- This is a combination of *lari* and *lappet* (no. 63 below).

62. *Lapak Taana* (लपक तान) ---- A *taana* containing small skips, usually of a third: SGRMGPMGRS, etc.
63. *Lapet Taana* (लपेट तान) ---- Literally, “to bend” or “to wrap”. This is a *taana* with “bends”, i.e., permutations of a set of given notes without any jump or skip occurring in between: SRGMGRSRGMGRSRS, etc.

64. *Laykaari Taana* (लयकारी तान) ---- Also called *bharat taana* (भरत तान), this is a *taana* that embellishes the rhythmic structure of the song. It uses different rhythmical configurations according to the nature of the song.

65. *Laraj Taana* (लरज तान) ---- A *taana* with repeated notes executed fast with heavy kampan or gamak: SSSRRRGGGGMMM, etc.

66. *Sapaat Taana* (सपाट तान) ---- A stepwise *taana*, either ascending or descending.

67. *Chakrasapaat Taana* (चक्रसपाट तान) ---- This is a *sapaat taana* following a group of *chakras* or *chakkars* (see 20 above).

68. *Tedhaasapaat Taana* (टेढ़ासपाट तान) ---- This is a broken *sapaat taana* followed by a straight or simple *sapaat*, thus: SRGMGRPDNR ṢṘṘṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅṅ doGet
69. *Balsapaat Taana* (बलसपाट तान) ---- This is a *bal* or *balpench* (see 43, 44 above) followed by a *sapaat*: SRGMPDNSṘ NṘ NṘ NṘ ŠNDPMGRS, etc.

70. *Beraasapaat Taana* (बेरासपाट तान) ---- ‘Beraa’ refers to short coils; here, the *taana* consists of a series of ‘beraa’s followed by a *sapaat*. These *beraa* are short phrases, either ascending or descending, that change direction at the end of each phrase and then revert, without any skip, to the original direction. Example: SRGMGR GMPDND PDNSṘŠN ŠṘṘŠNDPMGRS. The *beraa* parts are underlined.

71. *Larsapaat Taana* (लड़सपाट तान) ---- This is a combination of *lari* (no. 58 above) and *sapaat*: SRG SRGM SRGMPGRS, etc.

72. *Sarok Taana* (सरोक तान) ---- Called *sarp taana* (सर्फः) when in vilambit tempo. It is a four-note pattern in the form SRGM RGMP GMPD etc.

73. *Soot Taana* (सूत तान) ---- A *taana* that uses *soont* in its course.

74. *Sootkaari Taana* (सूतकारी तान) ---- This is an *aibtaana* (ऐब तान), meaning a defective *taana*, one that is to be avoided, and a fault in the singer if not. It is a *taana* where the breathing of the vocalist is heard together with the notes of the *taana*.  

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75. *Sfurit Taana* (स्फुरित तान) ---- An ascending *taana* of four-note phrases of the type SSSR, RRRG, GGGM, etc., executed very fast with an accent on the last note of each phrase.

76. *Halak Taana* (हलक तान) ---- This is an *aibtaana*, to be avoided. It occurs when the windpipe shakes while producing the *taana*.

77. *Halkaa Taana* (हल्का तान) ---- Literally, “a wheel”. This is a *taana* where the individual phrases become successively smaller: SRGMPDNSNDPMGR SRGMPDPMGR SRGMGR, etc.

78. *Hawaii Taana* (हवाई तान) ---- A *taana* where the phrases jump from place to place: for example ---- GMPMGR DNSNDP ṑḠṀḠṘＳ, etc.