The conception of ragas is one of the most important principles of the system of Indian music. A raga (Vulgo-\text{Rág}) is generally mistranslated as a tune, air or key. It is, in fact, a peculiar conception, having no exact parallel in any other system of music. Literally, rāgas is something that colours, or tinges the mind with some definite feeling—a wave of passion, or emotion (i.e., "rañjñavati iti rāgah = that which colours, is a rāga").

A rāga is a sonal composition of musical notes (svaras) having a sequence form, or structure of a peculiar significance. "Every rāga has its special type of a serial of notes for ascent (āroha) and descent (āvaroha) which determines its structure or thātā or mela." A thātā or mela consists of seven tones, and rāgas evolve from the thāt or mela by the process of permutation and combination of seven tones. Hence, "a thāt, or mela

1. O.C. Gangoly: \textit{Rāgas & Rāginīs}, Intro., P. 1
2. Ibid
3. Ibid., Intro., Pp. 1-2
may rightly be called a dynamic force centre, from which innumerable rāgas flower forth with their specific qualities and forms.\(^5\)

According to Mātanga (circa 5th century) A rāga is called by the learned that kind of sound composition, which is adorned with musical notes, in some peculiarly stationary, or ascending or descending, or moving values (Varṇa)\(^6\) which have the effect of colouring the hearts of men."\(^7\)

The Brhaddeśi of Mātanga states that the jatis are the forerunner of the rāgas.\(^8\) The Indian tradition holds that there are six rāgas and thirty rāginīs. The rāgas are known as masculine and the same way the rāginīs are known as feminine.\(^9\)

"...... rāginī being the feminine of rāga."\(^10\) "And that when the musical phrases or structure," says O. C. Gangoly, "of a melody have an upward or ascending tendency (arohana) with the cadential notes resting on the stronger pulses then it is called a rāga (a masculine melody). And when the phrases and structure have a downward or descending tendency (avarohana) with the cadential notes resting on the weaker impulses - it is characterized as a rāginī (a feminine melody)"\(^11\)

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6. The term varṇa used here is a technical word. Varṇas are of four kinds, viz. (i) śthāyī, i.e., 'values of duration', (ii) arohana, i.e., 'values of descent', (iii) avarohana, i.e., 'values of descent', and (iv) sandari, i.e., 'values of movement'. G. H. Tarlekar, Studies in the Natya-sastra, p. 158
7. Matanga Muni : Brhaddeśi, p. 87, slokas 290, 291, 293
8. Ibid, p. 87
10. A. Coomaraswamy : The Dance of Shiva, p. 105
11. O. C. Gangoly, op. cit., pp. 70-71
Although the possible number of rāgas is certainly very large nevertheless the majority of systems recognise thirty-six "that is to say six rāgas, each with five rāginīs. The number would be $6 \times 5 + 6 = 36$ rāgas and rāginī. According to some old classifications there are six principal rāgas.

"Each of these are represented as a 'demi-God', 'married' to six rāginīs or nymphs; and from each of these thirty-six, three more rāginīs are created which give rise to the special qualities of their parents; and these again give rise to more rāginīs, each one having a clear beauty and character of its own".

The conception of rāga and rāginī is current in the ojāpāli music of Assam in general. The biyāh-gowā ojāpāli music is based on classical rāgas and rāginīs. The rāgas and the rāginīs are popularly known as dhek, particularly in the district of Darrang and some areas of old Kamrup district. M. Sastri asserts that there is no use of rāginī in the biyāh-gowā ojāpāli music. But it appears to be difficult to accept this statement since the active bearers of this art form hold the view that both the rāga and the rāginī are used in this art form traditionally. Of course, in the sattrīya ojāpāli-music of the Sankaradeva school the use of the rāginīs cannot be found. Observes M. Neog,

12. A. Coomaraswamy, op.cit.,
13. Enakshi Bhavnai, op.cit., p.163
14. M. Sastri: Asamat Sangit Carcā(Ramāghunu), p.84
"Much stress has been laid upon the fact that in the Vaisnava music in Assam rāginīs or female-melodies are absent and this again is ascribed in some quarters to another remote fact that no female principle is to be worshipped in Śaṅkara's system of religion."15 But Śri Gandharam Bayana a specialist performer of this field thinks that there are innumerable rāginīs in the Vaisnava music of Assam. But it is also correct that both rāgas and rāginīs are known as rāgas in Assam and it is also correct that there is no distinction between rāga and rāginī in respect of Assam music. We can put forward a statement of M. Neog in favour of our hypothesis: "whatever might be said about the parallelism, it stands out clear that no distinction between rāga and rāginī seems to have been ever envisaged in Assam's music."16

The tradition of the putra-rāginī is obsolete in Assam's music in general and the biyāh-gowa ḍārāli in particular, however the tradition of the patni-rāginī is still current in this art form. Basing on the findings of D. Sarma17 we may classify each

15. M. Neog, Śaṅkaradeva and His Times, p. 266
16. M. Neog, Ibid., p. 266
17. D. Sarma: Mangaldair Buraṅji, pp. 118-119
each principal rāga into the patni-rāginiś, viz.

1. Sri-Raga

    ↓

    wives

1 2 3 4 5 6

Mālavī Trivalī Gaurī Barārī Bhūpālī Kalyānī

2. Vasanta (or Basanta)

    ↓

    wives

1 2 3 4 5 6

Hiṅguli Gaṁjari Mālavī Padma Sareri Kauśiki Maṁjari

3. Bhairava

    ↓

    wives

1 2 3 4 5 6

Bhairavi Gaurī Ramagiri Gunagiri Bāṅgālī Saindhavi

4. Pañcama

    ↓

    Wives

1 2 3 4 5 6

Devagiri Lalitā Bibbārā Karnāṭī Barahāmi- Abhiri sīkā
But according to M.Sastri, N.Sarma Barua and A.C.Barua as well as N.C.Sarma and D.Nath, oja, the biyāh-govā-ōjāpāli music uses only the following rāga forms. Sārāngī, susārāngī Barārī, Gālānī or Gālānī, Vāsanta, Bhairāvī, Rāmāgīrī or Rāmakirī, Gandāgīrī, Pāhārī, Śvaṇāgarā, Susūnī or Suvā, Dhanārī, Dihāgarā, Kalyānā, Lēli or Reḷī (Lalita ?), Śrigāndhārā, Bhēṣāja, Čurāṭā, Saroda, Nātā, Mālāvī, Purāvī, Gaurāṭha, Deśāga, Mecha or Meghāmallār
Dīpāka, Abhīrā, Vāsanta, Bhāṭīyālī, Mālārī, Kedārā, Kārūnya kedaṃra so on. 18

18. M. Sastri : Asamat Saṅgīta Carcā, p.84
A.C. Barua : Biyāhār ējāpāli (Prabandha Saurabhā, ed. P. Nazarika,
N.C. Sarma : Tradition and Innovation of Vāsā Saṅgītā of Assam, p.10
Informants : Sri Nareswar Sarma Barua, Dipila, data collected on 18.9.81
S Sri Durgeswar Nath ojā, Sipajbar, data collected on 18.9.81
The sattrīya ojāpāli music of the Śaṅkaradeva school employ many of the rāgas mentioned above. Above all, a few rāgas such as, kāmōda, kēdāra, kau, tuda tuda-vasantā, etc. are current among them. The rāgas prevalent in the sattras of Śaṅkaradeva school are known as bandha-rāga (i.e. fixed rāga) or prajā-rāga. But the rāgas employed to the songs of Śaṅkaradeva and Madhavadeva are known as the mela-rāga. It appears that both the mela-rāga and the bandha-rāga are in vogue in the ojāpāli music of Dāmodaradeva school. The sattrīya ojāpāli current in the Aunīati sattra and the Dakṣinapāta sattra employs the following rāgas: Sauratha, Dihaṅgarā, Mālasrī, Bhupālī, Gandhāra kalvāna, Malla, Vasanta, Tuda-vasantā, Patamañjarī, Ramagirī, Nāṭa, etc.

One of the important characteristics of Indian music is the deification and visualization of the melodies. Rāgas and raginiś it is believed, have their peculiar psychic forms. Observes O.C. Gangoly: "The application to the theory of Indian music, this doctrine of image-worship, i.e. the idea of of invoking the presiding deity, or the spirit of the divinity by means of a āhyāna-formula, — an evocative scheme of prayers for contemplation, — has led to the conception of the forms or rāgas

19. Informant : R. Saikia Bayan, Gauhati, data collected on 10.8.84

20. Informant : Late Maheswar Bada-oja, Auniati Sattra, data collected on 8.11.84
and rāginīs in dual aspects viz., as audible Sound Forms and as visible image Forms - nāda-maya rūpa and devatā maya-rūpa. This doctrine, in herent in the theory of rāgas, is casually alluded to in the earlier texts, but is not clearly enunciated in any text before the Rāga-vivodha (pañcama viveka), where, after indicating the appropriate hours of melodies, the author describes the two fold forms (rupa) of melodies. "21 These two forms are Nādātma (one whose soul or essence is sound) and Devamaya (=devatā-dehamayā), one whose soul, or essence is an image incarnating the deity).22 Thus, the rāga-dhyāna or rāga-lakṣāna (Visualization of rāgas) tradition came into being. The ojāpālī music particularly the biyāh-gowa-ojāpālī music has its own tradition of the Visualization of rāgas and rāginīs. Terms like rāga-lakṣāna or rāga-dhyāna is absolute in the biyāh-gowa-ojāpālī music; however, the term of rāga-mālitā is widely current in this school of music.23

The rāga-mālitā in general current amongst the biyāh-gowa-ojāpālīs of Darrang district is given below:

Om kairapara āse rāga gota kaika lāgi yāi /
kona thāne thāke rāga kona thāne yāi //
sunya hante āse rāga sunye yāi uri /

21. O.C. Gangoly, op.cit. pp. 96-97
22. Ibid., p. 97
Where from does come the rāga and where does it go? The rāga comes from sūnya and flies away to sūnya. The rāga comes out from the umbilicus in the centre of the abdomen and flies away to sūnya. The forefront of the rāga is the tongue and the hind part of the rāga is the palate. Humkāra is the guru of the rāga and the hṛdaya (heart) is the mother and father of the rāga.

Above all, each rāga used in the biyāh-gowa ojāpāli music is associated with a mālitā. Exception is found only in regard to Malava-rāga which is regarded as the king of the rāgas in this system. It is known as cāvar-bānā or gāṅkār-bānā or gər-bānā which consists of seven saraṇas or parts.

The mālitās associated with the different rāgas are confined only to the biyāh-gowa ojāpāli music but also it is extended up to the sattrīyā ojāpāli music. Differences among

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24. Informants: Sri Nareswar Sarma Barua, Dipila, data collected on 18.9.81
Sri Durgeswar Nath, ojā, Sipajhar, data collected on 18.9.81
the two traditions are that all the rāga-mālitās current in the sattrīyā ojāpāli particularly in the school of Śankaradeva spring up centering around Lord Kṛṣṇa. That is, all these rāgas were born at the time of singing of Kṛṣṇa in the different contexts. Writes M. Neog: “The majority of mālitās, however, donot personify the melodies but connect them with some incident in the life of Kṛṣṇa or some deity in stead.”26

Regarding the Sīndhurā rāga is thus spoken: "When Kanai (Viṣṇu) restored the Vedas from Madhus and Kaitabha by killing these demons he sang the melody Sīndhurā.”27 The melody of Kalyāṇa is first said to have been sung by Kṛṣṇa in presence of his consort Satyabhama after pleasing her by giving the pārijātā plant. It is said that Śrīrāga was first sung by Kṛṣṇa in his first visit to Ánkrūra’s house. And he sang the melody Gāndhāra after seeing the hump-backed Sairindri.28

The sattrīyā ojāpāli music of the school of Dāmodaradeva uses the mālitās for a few rāgas. Of course, they use the term rāga-laksanā or the rāga-varṇa in lieu of the term rāga-mālitā. Furthermore, they use the term rāga-varṇa as a synonym of the rāga-mālitā. A rāga-varna or rāga-laksanā current among the ojāpāli of this school is given below:

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taruna baruna tanu yehena udita bānau
viradāpe range dhange .... /```

27. Ibid.
28. Ibid.
The varna of saranga rāga is like the risen sun. The limbs of saranga-rāga appears to be the elephants tusk. The saranga-rāga possesses exquisite beauty.

The rāga-mālātās current in the biyāh-gowā-ojāpāli music were born in the different contexts, and these were sung first by different gods and persons. As for example, the melody Saranga was created by Brahma at the time of creation and the same was sung by Citrasena. Suhāi-rāga was sung by Rukmini after getting a boon from goddess Bhavani (Durga). The melody Kalyana was sung by goddess Sarasvati. Ramagiri was born at the time of Sugriva's lamentation. The melody Barāri (or Badarī) was first sung by Gadura. In the same way Dhanasri-rāga was born at the moment of Rama's lamentation for his spouse Sītā. The melody Karunya-rāga took its

29. Informant: Late Maheswar Bada-oja, Auniati Sattra, data collected on 8.11.84
30. M. Sastri, op. cit., p. 86
32. Ibid., p. 98
33. Ibid., p. 99
34. Ibid., pp. 99-100
35. Ibid., pp. 100-101
36. Ibid., p. 102
birth in the context of weeping of queen Vindhyavālī at the sad plight of her husband Valirāja due to Vāmana’s pretext. The Kalināga was subjugated by Lord Kṛṣṇa. The wives of Kalināga earnestly prayed to Kṛṣṇa with tears to save the life of their husband. The melody Vasanta sprang-up from the lamentation of the wives of Kalināga. Citrasena Gandharva sang Śrīgaṅgadhāra rāga first. The melody Leli (or Ahira or Relī) rāga was born at the time of Lord Śiva’s sad plight at the hand of Arjuna. At the time of Rukmini’s lamentation the melody Mālārī-rāga sprang-up. Bhātiyāli (seems to be a desi rāga) rāga was sang first by Lord Kṛṣṇa at the time of love-sports with Rādhā. The melody Fāhāri-rāga sprang up at the time of Satyabhāmā’s weeping. The melody Gālana took its shape at Gadura’s singing at the time, when the bird carried away Lord Kṛṣṇa from the Malayagiri to the Kṣira-sagara. The melody Sugandhāra is first said to have been sung by Citrasena.

(a) Different hours of the singing of rāgas:

It is an established fact that the Indian melodies are always associated with particular seasons of the year, and with particular hours of the day and night. The Sangīta-
The *biyāh-gōvā-ojāpāli* music divides fifteen *rāgas* in accordance with the different hours, viz.

(i) Dawn: Puravī;
(ii) Noon: Bhairavī and Dhanaśrī;
(iii) Afternoon: Śrīgāndhāra, Kalyāṇa and Barārī (Barāḍī);
(iv) Evening: Reiḷī (or Leli), Gauratha, Behāga or Desāga;
(v) Early night: Sārīgā and Megha;
(vi) Late night: Rāmagiri, Vasanta and Suhāi.

A mālītā regarding the time theory is current among the active bearers of the *biyāh-gōvā-ojāpāli* music.

\[
\text{Indrara sābhāta gāndharva āchila basī} / \\
puchilanta indre kathā parama harīṣī // \\
kona bela kona rāga gāibāka yuvāi / \\
kahio gāndharva āve āmaka bujāi // \\
gāndharve bolanta kathā sūnā surapati / \\
prabhāte pūravī rāga gāibāka yugutī // \\
\]

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Gitrasena Gandharva was sitting in the royal court of Indra, the Sovereign of the gods. The Sovereign of the gods said to Gandharva: "Would you kindly tell me clearly about the time when a rāga is to be sung?" Gitrasena Gandharva explained, "At dawn the pūravī should be sung. At noon rāgas like Bhairavi and Dhanasrī are to be sung. Gandhāra and Kalyāṇa as well as Barārī (Barādi) should be sung in the afternoon. In the evening rāgas like Reli (Leli) and Cauratha as well as Behāga (or Desaga) should be sung. Saranga, Cālana and Megha are suitable for singing in the early night. In the late night Rāmagiri, Vasanta and Suhāi should be sung."

The satṛīya ojāpāli of both the Sankaradeva school and the Daśodaradeva school follow the time theory in respect of singing of different rāgas. M. Neog depending on the Dhol, Mrdaṅga, etc. classifies the thirty-six rāgas that are current among the satṛras.

48. N. Sarma Barua (ed) op. cit., Pp. 103-104
(i) From dawn till noon: Ahira, Kalyana, kau, kauri, Lalita, Syama, and Syama-gera;

(ii) From noon till sunset: Kedara, Gandhara, Gauri, Tuda-vasanta, Tuda-bhathiyali, Dhanasri, payara, Varadi, Vasanta, Bhathiyali, Mahura, Sri-Sri-Gandhara and Sri-payara;

(iii) Evening: Asowari, Oalengi, Paraja, Belowara, and Sareng;

(iv) Forepart of the night: Kanada, Nata-mallara, Mallara, Sindhura and Subai;

(v) Little hours of the night: Kasoda, Bhupali and Madhyali;

(vi) Dawn: Bhupali and puvavi.

The classifications of the ragas mentioned above are not free from disagreements. Since the Puravi-raga is popularly known as an evening melody, "Puravi - the evening melody", says O.C. Gangoly, "is the lamentation of nature for the parting day,"50 But both the biyah-gowa ojapali music and the sattriya-ojapali music place it in the dawn. The Sangita-makaranda considers purava as a noon-tide melody.51 The biyah-gowa ojapali places Bhairavi in the late night, whereas Narada places it in the morning.52 As such, the time theory of the ragas used in Assam's music seems to follow its own tradition.

49. M. Neog, op. cit., pp. 283-84
50. O.C. Gangoly, op. cit., p. 101
51. R.K.T. Mangesh (ed) op. cit., III, 13
52. O.C. Gangoly, op. cit., p. 83
The uses of rāgas and rāginīs cannot be ignored in the sukmāni ojāpāli music. By and large, the active bearers of this school of music employ the following rāgas and rāginīs in their ojāpāli music, viz., Śrīrāga, Mālārā, Bhairavi, Mālagāra, pataftanjari, Dhanasrī Bhāthiyālī, Nāṭa Jhululā and so on.

M. Sastri holds the view that both late Layanu Sarma (oja) and late Pālanu Sarma (oja) could sing different rāgas. The sukmāni ojāpāli music current in the district of Darrang and a few areas of old Kamrup district adjacent to Darrang district is nearer to rāga-music. But the sukmāni ojāpāli music of old Kamrup district, by and large, is not based on rāga-music. But it is also correct that the sukmāni ojāpāli music of Darrang is heavily influenced by the rāga-music of the biyāh-gowa ojāpāli. Secondly, the tradition of singing of mālītā of rāga is totally absent in the sukmāni-ojāpāli music. The sukmāni ojāpāli music prevalent in Kamrup district and the māre-gan-gowa ojāpāli music of Goalpara are invariably based on tune.

**Svara:**

Mātanga in his Brhaddesi defines the term svara as the sound which possesses musical quality and that can create the melody. When the interval between the notes is lowered or raised this musical quality gets affected.54

54. G.H. Tarlekar, op.cit., p.150
The Śaṅgīta-ratnākara shows the distinction between svara and śruti in the following way: "śruti is the sound first produced (when a string of Vīnā is plucked) and the note produced afterward continuously by resonance is svara." 55

The Nāṭya-śāstra divides the svaras into the three classes according to the places (sthānas) of their articulation such as: Mandra, madhya and tāra. The voice with the due modulations is produced from the head, throat and chest is called tāra (high) madhya (medium) and mandra (low). 56 In the same way, Sarangadeva enumerates three fold classification of svara, viz., mandra, madhya and tāra. 57

In the same way, the ojāpāli art form particularly the biyah-gowa ojāpāli of the district of Darrang classifies the svara into ghora (=madhya), mandra (=manda) and chāra (=tāra). 58 So, it can be guessed that the tradition of classification of svara of the biyah-gowa ojāpāli art form is based on the tradition of classical music of India. Again some active bearers of the biyah-gowa ojāpāli art form of Darrang classify the svara in the following way:

55. G. H. Tarlekar, op. cit., p. 50
56. G. H. Tarlekar op. cit., p. 119
57. Pandit S. S. Sastri (ed.), Śaṅgīta-ratnākara, 1/III/26
58. N. C. Sarma, Tradition and Innovation of Vyasa Śaṅgīta of Assam, p. 8
(i) nabhjgura; i.e., navel svara, i.e., = maddra
(ii) nāk-sura, i.e., masal svara, i.e., = mādhyā
(iii) tālu-sura, i.e., palatel svara, i.e., = tārā.\(^{59}\)

One specialist performer of Vaiṣṇava-songs of Assam holds
that a svara may be divided into five parts, viz.
(i) umkūra, (ii) umkūra, (iii) tārā, (iv) ghora and
(v) mardana (maddra ?)\(^{60}\)

We have definite proof that the style of the classification
of svara of the biyāh-gowa ojapali music was handed down tradi-
tionally, since Śaṅkaradeva and Candra-Bharatī alias Ananta Kandali
two illustrious Assamese poets of the 16th century A.D. allude to
the three-fold classification of svara in their illustrious works, e.g.

Śaṅkaradeva:

\[\begin{align*}
\text{sunī pāche rāmara ādesa duyo bhāī} & / \\
\text{dilā-rāga puri range paṅcama uchāī} & // \\
\text{tārā-ghora-mandra duyo gīta gāwe} & / \\
\text{ekajane tāla āura jane yantra bāwe} & // \end{align*}\]

Hearing Rama's order, the two brother(i.e. Lava and Kusa)

\(59\). By courtesy of Dr B. Datta
\(60\). Informant: Sri Gandhāram Bayan, Suwalkuchi, data collected
on 6.5.84
\(61\). Śaṅkaradeva: Uttarakaṇḍa Rāmāyaṇa, V.6834

(Assamese Rāmāyaṇa)
Began to sing in the five modes
They sang songs in the three-fold notes
- tāra, ghora and mandra
One played the cymbal and the other played the instrument
(i.e. lute).
Candra-Bharati (alias Ananta Kandali):

ehibuli citralekhi judileka rāga /
ati sulalita kari gave bhāge bhāga //
tāra ghora mandra ādi gave bāhu bhāva /
manaka mohaya yena kukilara rāva //

Thus, Citralekha begins to sing a rāga,
part by part, she sings it sweetly,
she uses tāra, ghora, mandra and many other notes
which charm the mind (of Aniruddha) like the Koel. 63

3. Tālas (Rhythms) used by Ojāpāli:
The Nātya-śastra states that the term tāla, i.e.
rhythm derived from the word tāl in the sense of pratiṣṭhā (stability). 64 Tāla is said to be the foundation of music.
It can be indicated by the clapping of hands. 65 For the perfection of music tāla is essential. Damodara (17th century A.D.)
a writer of a well known musical treatise quotes Kātyāyana:

63. N. C. Sarma, Tradition and Innovation of Vyasā Sangita of Assam, p. 9
64. 'tāle bhavastālāh ...' Nātya-śastra with Abhinaya Vol. IV,
65. G. H. Tarlekar, op. cit., p. 164
66. Damodara : S D. VI. 4 Quoted from Readings on Music and Dance,
According to Damodara "the triad of music (viz. Vocal music, instrumental music and dance) is like a thoroughly mad elephant whose restraining hook is the tāla. The tāla creates the right order where there is either too much or too little of it." In the same way, tāla designates the rhythmical structure as a whole.

The Indian tāla system creates various moods particularly in its timing, speed and movement. In the same way it creates the sense of compassion and unity. Tāla "brings about fineness and beauty in the art of rhythm by introducing intricacies of multi­plied beats."

The biyāh-gowa-o jāpali employs five kinds of tāla, viz. cāē-tāla, (ii) cāyū-tāla, (iii) jikari-tāla, (iv) lecreri-tāla and (v) thokātāla.

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66. Damodara : S D.VI.4 Quoted from Readings on Music and Dance, p.11
67. Quoted from "Readings on Music and Dance" edited by K.Kuppuswamy and M. Haribaran, p.11
68. S. Ray : Music of Eastern India, p.147
69. N.C.Sarma : Vyāsa-sangitar parampara (Mongaldal jila sāhitya pariṣad-patrika, 1984) p.29
The sattriya ojapali music of the school of Sañkaradeva uses the following main talas: ekatala, khaman, cut(i)kal, dasabari, domani, dharam-vati, bar-vati, bar-visama, saru (small) visama, paritala, racaka-tala, and rupaka. Above all, there are twelve minor talas (upatallas): ach-tala, adsari, ar-visama, una-vati, olatagunjala, rupagunjala su'da (pure) gajala, cabtala, cuta, jor (double) visama and matha-tala. Some other time-measures are also enumerated, such as: khanvati; barpestiva-vati, pur-visama, ar-visama etc.70

The sattriya ojapali music of the school of Damodaradeva enumerates five kinds of talas, viz. (i) repahi-tala, (ii) ethukitala, (iii) du-thuki-tala, (iv) jikara-tala and (v) kharatali.71

The suknjapalli music of Darrang enumerates the following talas: (i) Vandani tala or bandha-tala (ii) dopahi-tala, (iii) oitkani tala (iv) cautala, (v) rupahi tala, (vi) bit or khutitala and (vii) maloi-tala.72 The suknjapalli music of Kamrup classifies the tala into five categories: (i) vandanir-tala, (ii) rupahi tala (iii) tinikubiya tala (iv) cautala and (v) paocubiya tala.73

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70. M. Neog, op. cit., p. 287
71. Informant: Late Maheswar Bada-oja, Auniati-sattra data collected on 8.11.84
72. Informant: Prafulla Nath Ojia and his party, performed at Guwahati, data collected on 3.10.84
73. Informant: Bhabendra Sarma, oja, Kamrup, data collected on 3.9.84
The mare-gan-gowa-ajapali music and the bisaharir-gan gowa-ajapali music have no varieties of tālas. They enumerate one or two tālas only.