



## Introduction to Indian Music

### The Jhatis

The jhati is the number of notes in a modern mode. Not all the raags use all of the seven Swaras or notes. There are three main jhatis. They are as follows: ~

- ❖ The “Audhav Jhati” (a 5-notes raag)
- ❖ The “Shadav Jhati” (a 6-notes raag)
- ❖ The “Sampurna Jhati” (a 7-notes raag)

The raags may also be of mixed jhatis. This is the result of having different jhatis for the ascending and descending structures in a composition. Hence, from the 3 main jhatis an additional 6 jhatis can be derived. (I.e. from each jhati another 2 jhatis can be obtained). These are as follows: ~

- ❖ The “Sampurna-Sampurna” jhati (7 notes in both ascending and descending)
- ❖ The “Sampurna-Shadav” jhati (7 notes in ascending and 6 notes in descending)
- ❖ The “Sampurna-Audhav” jhati (7 notes in ascending and 5 notes in descending)
- ❖ The “Shadav-Shadav” jhati (6 notes in both ascending and descending)
- ❖ The “Shadav-Audhav” jhati (6 notes in ascending and 5 notes in descending)
- ❖ The “Shadav-Sampurna” jhati (6 notes in ascending and 7 notes descending)
- ❖ The “Audhav-Audhav” jhati (5 notes in both ascending and descending)
- ❖ The “Audhav-Shadav” jhati (5 notes in ascending and 6 notes in descending)
- ❖ The “Audhav-Sampurna” jhati (5 notes in ascending and 7 notes in descending)

### The Arohana and Avrohana

The Arohana and the Avrohana are the ways the raag moves. The arohana is the pattern in which a raag ascends the scale whereas the avrohana is the pattern in which a raag descends the scale. Both the arohana and the avrohana use certain characteristic twists and turns which are known as “Vakra”. The notes may also have different levels of significance. These two structures give a composition a non-monotonous tone.

### The Vadi and Samavadi

The different Swaras or notes of the raag may have different levels of significance. The various levels of significance are as follows: ~

- ❖ The “Vadi” (the note which is very strongly emphasized)
- ❖ The “Samavadi” (the note which is slightly less strongly emphasized)
- ❖ The “Anuvadi” (the note which is neither emphasized nor de-emphasized)
- ❖ The “Durbal” (the note which is de-emphasized)
- ❖ The “Vivadi” (the note which is excluded)