

**Appreciating Hindustani Music**  
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**Lecture 28**  
**Tarana and Trivat**

Mediaeval texts such as the Sangita Ratnakara describe a very large number of compositional forms. Now, Khayal as a genre includes primarily khayal the compositional form in various talas and various layas. But, traditionally there were a few other compositional forms that were included in khayal presentations that were performed in Khayal concerts. These are compositional forms called Chaturanga, Tarana, Trivat, Khayalunama etcetera.

Now, in Khayal presentations today, tarana as a compositional form is frequently included and we will take a brief look at tarana in this video. [Music] [Music] [Music] [Music] faster [Music]. So, that was the tarana in the Raag Bihag.

The words or the syllables do not make any meaning, at least not obviously. There are some musicians and scholars who suggest that there are hidden meanings. But on the face of it, the text of the tarana consists of meaningless syllables and also the syllables or bol of tabla and pakhawaj.

In this tarana, the tarana that you just heard, yalalamu, tanadere etcetera are meaningless syllables while while dhakitataka, dhikdhaa, kdhaan dhaa etcetera are pakhawaj bols. Now, there is an ancient tradition of meaningless syllables in music. Now, this is not surprising in a culture where the mere sound of syllables is regarded as potent and vested with spiritual properties. So, just the sound of ah syllables is regarded as powerful. And since ancient times there is a tradition of having meaningless syllables in music, and tarana as a compositional form can be situated within this tradition.

There are others who credit the tarana as found in Hindustani Music today to Amir Khusro. It is well known that he introduced the kaul and the tarana as part of the repertoire of Kawwali, that is the congregational spiritual music sung in Sufi gatherings. Typically, taranas are in drut laya and less often in madhyalaya. There are also vilambit laya taranas, but they are hardly performed today. And the tarana is usually presented as a virtuosic climactic finale of raga speed and is usually presented with taans in dazzling speed and various patterns.

Now, some musicians, some schools specialize in a display of rhythmic virtuosity too using the text of the song. Now, trivat is a similar form, but here the text of the song only consists of the syllables naming pakhawaj and tabla bols. Let us take a listen to a trivat in the Raag Adana and Teen Taal. [Music] [Music] [Music] [Music]. In the next video, we will take a look at elements or strategies of improvisation in khayal.