

Examples of *Bhātkhande* notation system

Rāg	Tāl
<p>The seven notes of the octave or <i>saptak</i> are written as: <i>sā</i> (सा) (S), <i>re</i> (रे)(R), <i>ga</i> (ग) (G), <i>ma</i> (म) (M), <i>pa</i> (प)(P), <i>dha</i> (ध)(D), and <i>nī</i> (नी)(N).</p> <div style="border: 1px solid orange; padding: 5px; margin-top: 10px;"> <p>Advice to 'take away': The octave or <i>saptak</i>, is perceived to consist of seven notes and the eighth note is the first note of the next <i>saptak</i>.</p> </div>	<p>The <i>sam</i> or first <i>mātrā</i> in most <i>tālas</i> is denoted by an X.</p> <p>The X is positioned above whichever <i>bol</i> is to be played, e.g. <i>dha</i>. In most <i>tālas</i>, such as <i>Teen tāl</i>, the <i>sam</i> doubles up as the first <i>tāli</i>. Subsequent <i>tālis</i> are denoted by a number corresponding to the number of <i>tāli</i>. All <i>khāli</i> (<i>tālas</i> rarely have more than one <i>khāli</i>) are denoted with a zero on top of the <i>bol</i> to be played, for example look at how <i>teen tāl</i> has been notated.</p>
<p>Generally, the various <i>swar</i> are seen to belong to one of three <i>saptak</i>: <i>madhya saptak</i> (middle octave), which contains all notes from the tonic note, <i>sā</i>, to the seventh note, <i>nī</i>. They are written as: S, R, G, M, P, D and N.</p> <p><i>Mandra saptak</i> are all notes below the tonic note, <i>sā</i>, and are denoted by a dot under the note: <i>Ṇ</i>, <i>Ḍ</i>, <i>Ṗ</i>, <i>Ṙ</i>, <i>Ḡ</i> and <i>Ṛ</i>.</p> <p><i>Tār saptak</i> are all the <i>swar</i> from and including the first <i>sā</i> above the root note and are denoted by a dot above the note.</p>	<p>The end of a <i>vibhāg</i> is denoted by a straight vertical line at the end of the last <i>mātrā</i> of the corresponding <i>vibhāg</i>, whereas the end of <i>āvartan</i> is denoted by two straight vertical lines. Again, as an example see how <i>teen tāl</i> has been notated.</p>
<p>There are two types of <i>swar</i> in Indian music: <i>chal</i> and <i>achal</i>. Their meaning is moveable and immovable.</p> <p>Musically, <i>chal swar</i> refer to notes that are variants. These are <i>re</i>, <i>ga</i>, <i>ma</i>, <i>dha</i> and <i>nī</i>. Of these, <i>re</i>, <i>ga</i>, <i>dha</i> and <i>nī</i> are located one semitone below the original <i>swar</i> and referred to by the adjective, <i>komal</i>, meaning soft and denoted by a horizontal line under the note: <i>Ṛ</i>, <i>Ḡ</i>, <i>Ḍ</i> and <i>Ṇ</i>.</p> <p>The variation <i>swar</i> of fourth note, <i>ma</i>, is located one semitone above; is denoted by a short horizontal line above the note</p>	<p>A symbol similar to a bracket on its side is used to denote each <i>mātrā</i> with its corresponding number below this symbol.</p> <p>Where the <i>mātrās</i> are obvious, such as, where only one <i>bol</i> or word is to be played or sung per <i>mātrā</i> (for example in <i>teen tāl</i>), the use of these symbols is not necessary. However, where there is more than one <i>bol</i> or word to be played or sung per <i>mātrā</i>, their length may be confirmed by the use of comma-like symbols. For example, for <i>dha te te</i> it appears that the value of each <i>bol</i> is one-third of a <i>mātrā</i>.</p>

<p>name; is referred to by the adjective <i>tivra</i>, meaning sharp; and is denoted by a short horizontal line above the note name.</p> <p>The <i>achal swar</i>, for which there are no variants are the tonic note, <i>sā</i>, and the fifth note, <i>pa</i>.</p>	<p>If, instead, you wanted <i>dhā</i> to be played for half a <i>mātrā</i> and <i>te te</i> to be played for half a <i>mātrā</i>, this can be denoted by placing a comma-like symbol in between the <i>dha</i> and <u>te te</u>. The function of this symbol is to divide the <i>mātrā</i> equally. More than one symbol can be used per <i>mātrā</i>, as appropriate.</p> <p>Rests are denoted by using the symbol: -.</p>
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