Melodic improvisation – tāns and tihāis

There are two more ways in which the sargam gīt may be embellished:

1. Tihāi
We’ve already come across the word tihāi in the context of tāl, however, tihāi can also be used in the melodic context: it is simply a phrase that is repeated three times in order to embellish the music.

The video clip shows the two tihāis being practiced.

Advice to ‘take away’: notice the organic nature of Indian music in how the tihāi has been derived from an earlier tān and, in turn, how the tān has been derived from sections of the sargam gīt.

2. Tān with tihāi
This is exactly what it says – a tān that culminates in a tihāi. Again, the video clips shows different varieties, which are derived organically from earlier material.

Advice to ‘take away’: this is similar to the ṭukḍā in that it starts off with a melodic idea and culminates with a tihāi.