

***The Art  
Of  
TABLA PLAYING***

By

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Dedicated to the Memory of



Padambhushan Ustad Ahmad Jaan Thrikwa  
(1891 to 1975)

# Foreword

I have gone through the book “The art of Tabla Playing” written by Prof. Sudhir Kumar Verma and find it to be a very valuable contribution to the music world. It fulfills the need of a much awaited book on Tabla playing for all non-Hindi speaking pupil of Music in India and abroad.

Sri Verma has been a close disciple of Padmabhusan Ustad Ahmed Jaan Thirakwa, the great Tabla-wizzard of India. He has served him with devotion, all the twenty four hours for years together and learned the intricacies of this art from him.

To his credit, Prf. Verma has a good record of teaching Indian and foreign students. He has widely traveled and performed in India, Nepal, France, Canada & U.S.A. He was sent to the Republic of Trinidad & Tobago as Cultural Relations where he imparted Tabla education and contributed a lot for the promotion of Indian Music & culture.

It is a matter of great pleasure that such a devoted and distinguished scholar of music has attempted to bring all about this subject in a nutshell which reveals his very long conscious and dedicated efforts in unfolding the hidden truths of the art that will go a long way in helping the knowledge hungry of Tabla.

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Allahabad.  
30.11.99

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# **Padmabhushan Ustad Ahmad Jan Thirakwa**

## **My Guru**

My whole life is an endeavour to live up to the ideals of my Guruji. He personified an entire era of tabla. Wherever Tabla is thought of, the name Ahmadjan Tirakwa stands at the forefront.

He was born in a musician's family of moradabad in the year 1891. he learnt Sarangi and singing until he was nine years old. His father then recognized that his ability was best suited to Tabla. So he was sent to Bombay to study Tabla at the feet of great Ustad munir Khan. After spending a few years studying the basics he went underground for seven years 'Vrat', practicing 18 hours a day under the guidance of Ustad Munir Khan. His elder brother assisted him in his 'Vrat'.

After this period of 'sadhana' he made an explosive debut at Bombay. News of Ahmadjan Thirakwa spread like a wild fire throughout India. At that time Tabla was merely an incidental to a main artist's performance.

## **New Dimensions**

Thirakwa Saheb introduced new dimension to Tabla playing and created inexhaustible horizons for Tabla players to aspire to. He showed that Tabla can stand on its own as a solo instrument.

Soon after this he became associated with famous Natak Mandali of Pt. Bal Gandharva. They performed to packed houses; the majority came to listen to the great Ustad Ahmadjan Thirakwa.

During his tours with the Natak Mandali he came into contact with Tabla players of various styles & Gharanas. He continued learning from each one until he became himself an authority in the four 'Bajs' of Tabla; delhi, Farrukhabad, Ajrada and Lucknow.

By the age of forty he became an ideal which every Tabla players aspire to. He was perfect in solo and in accompaniment.

Thirakwa Saheb altogether gave a new dimension to the solo presentation of Tabla. He gave it a sequence just as a singer or a sitarist would develop a Raga.

## **Personality**

He was also wrestler, with a well-built-body. Always well dressed and with perfect manners, wherever he moved, he created an aura of majesty by his superb personality. Whenever he appeared on stage he invariably created a relaxed and easy atmosphere by his good sense of humor.

He was a God fearing man who endeavored to do his five 'namaz' each day. One of his prayer was that he should play Tabla every day until he died. His wish was granted; he gave his last performance on the 13th Jan 1975, the day he died.

On the death of this great man, Pt. Kishan Maharaj another great Tabla player of Varanasi said in this Television Interview, "with the death of Thirakwa the Sun of Tabla is now set....."

A historian wrote, "It well takes another five centuries to produce another such personality in the field of Tabla". Ustad Ahamadjan Thirakwa outlived many of his contemporaries, remaining on the stage more than sixty years, unparalleled in the field of Tabla.

It was in the year 1959, when he joined Bhatkhande Sangit Mahavidyalaya of Lucknow, as Head of the Department of percussions. I became his disciple. Since my childhood it was my dream that came true.

I learned and practiced ceaselessly at his feet for more than fifteen years. I collected immense material in the various styles of Tabla playing. This book is a result of my efforts to disseminate some knowledge among the inquisitive students of Tabla world.

## **Brief Introduction to Tabla**

Tabla is an important percussion instrument of Indian Music. It is one of the most developed Tal-keeping drum. It is a combined name for Tabla and Dagma. Tabla is played by right hand and dagma with left hand.

Tabla is essentially an accompanying instrument to Vocal, Instrumental and Dance. It has gained so much popularity these days that Solo performance on Tabla is also upheld in almost every music conference. For its refined tonal quality and intricate rhythmic affect it has come in the forefront, leaving behind all other drums like Pakhawaj, Dholak and Naal etc.

History of Tabla is not that old as compared to Pakhawaj or Mridang. With the advent of Khayal and Thumri singing in the 16th century this drum got popularity.

There is a lot of controversy about the origin of Tabla. But it is generally accepted that the first known great Tabla Wizard was Ustad Siddhar Khan of Delhi. It is Delhi Gharana of Tabla whose branches flourished in Ajrada, Lucknow, Farrukhabad and Banaras. Generations of Guru-Sishya parampara developed different styles of Tabla playing and various Gharanas came into existence. In Punjab, this are remained uninfluenced by Delhi Gharana. Punjab Gharana of Tabla is distinct and there we find independent lineage. Following are the six Gharanas of Tabla playing.

1. Delhi Gharana
2. Ajarada Gharana
3. Lucknow Gharana
4. Farrukhabad Gharana
5. Banaras Gharana
6. Punjab Gharana

### **Delhi Gharana**

Majority of the Scholars believe that Delhi is the birth place of the Tabla. Mougul Courts were the place for musicians to survive and as such, it is said that Siddhar Khan was the first acknowledge great Tabla master who established the Delhi Gharana. Tabla became popular because of its soft melodic sound syllables which were more be-fitting in Khayal & Thumri style of singing. Mridanga or Pakhawaj which was prominent Taal Vadya for centuries, disappeared from the scene and Tabla captured the whole sphere of accompaniment to Vocal Instrumental and Dance also. In delhi Gharana Usthad Bugrah Khan, Usthad Sitab Khan, Bade Kale Khan, Usthad Naththu Khan are few names who contributed the style of this limege. These Usthads specialized Chanti ka Baj and gave maximum emphasis to PESKARA KAIDA & RELA, small GAT and soft MUKHRE and MUHRE are more prevent in Delhi Baj. Usthad Inam Ali Khan son of great Usthad Grami Khan is the living representative of this Gharana.

### **Ajarada Gharana**

Ajarada is the name of a village of district Meruit where a branch of Delhi Gharana was established by Usthad Kalu Khan and Miru Khan. These two brothers

were the disciples of Usthad Sidhdhar Khan of Delhi. Usthad Chand Khan, Usthad Kale Khan, Usthad Shammu Khan and Usthad habibuddin Khan are the few names who enriched this branch of Delhi with their supperl innovations. Ajarada Baj is much similar to Delhi Baj yet distinct for its different treatment of the composition. Ajarada style of Tabla playing is more attractive because the emphasis of the Banya Bol, complex Layakaries and phrases of combined Bols like 'Ghetak' 'Ding Dina Gina and Dha ghe ge Nak Dhina'. Ajarada is also famous for Tishra jati Kaida & Gat Kaidas.

### **Lucknow Gharana**

Usthad Modu Khan and Usthad Bakshu Khan established Lucknow Gharana of Tabla. On the request of the Nawab of Lucknow Usthad Modu Khan came to Lucknow from Delhi. In the 19th century Lucknow became the cultural centre and eminent musicians of the time got patronage by Lucknow Nawabs. Art of Tabla playing in Lucknow developed with Kathak Dance and with the result new dimensions were given to the language of Tabla. Usthad Mohamad Khan, Usthad Munne Khan, Usthad Abid Hussain Khan contributed so much to this style of Tabla playing that it became entirely different to the Delhi style. PARANS, GAT, TUKADA and loud composition got prominence in this style of Tabla playing with more and more association with the Kathak dance Lucknow Tabla also developed LAGGI KA BAJ, Usthad Wajid Hussain Khan & his son Usthad Affsq Hussain Khan were the last great exponent of this Gharana. Ilmas Hussain Khan Son of Usthad Affaq is the present representative of this Gharana.

### **Farukhabad Gharana**

Haji Villayat Ali Khan established this Gharana. He was married to the daughter of Usthad Bakshu Khan of Lucknow Gharana. It is said Farukhabad Gharana is a branch of Lucknow Gharana. Usthad Salari Khan, Usthad Imam Baksh, Usthad Munir Khan are few names whose innovation in the art Tabla playing gave recognition to this Gharana. Usthad Ahamad jan Thirakwa, Usthad Masit Khan and his son Karamat Hussain Khan became the Tabla wizards of 20th Century. It is said that the Farukhabad style of Tabla playing is the essence of Delhi, Lucknow, Ajarada Gharana. Farukhabad style is the expertise of 'Chanti' 'Lab' and 'Syahi Bols'. Beautiful GAT, CHALAN, REKA & RAU get prominence in this style. Usthad Ahamad jan Thirakwa added much popularity to Farukhabad style of Tabla playing. He evolved a fresh and new system of Tabla solo playing out of his inexostable reservoir of compositions. In Farukhabad style Tabla playing is a combined expression of soft and robust phrases. Special composition of Dhir Dhir Kit Tak and RELAS of Syahi Bols.

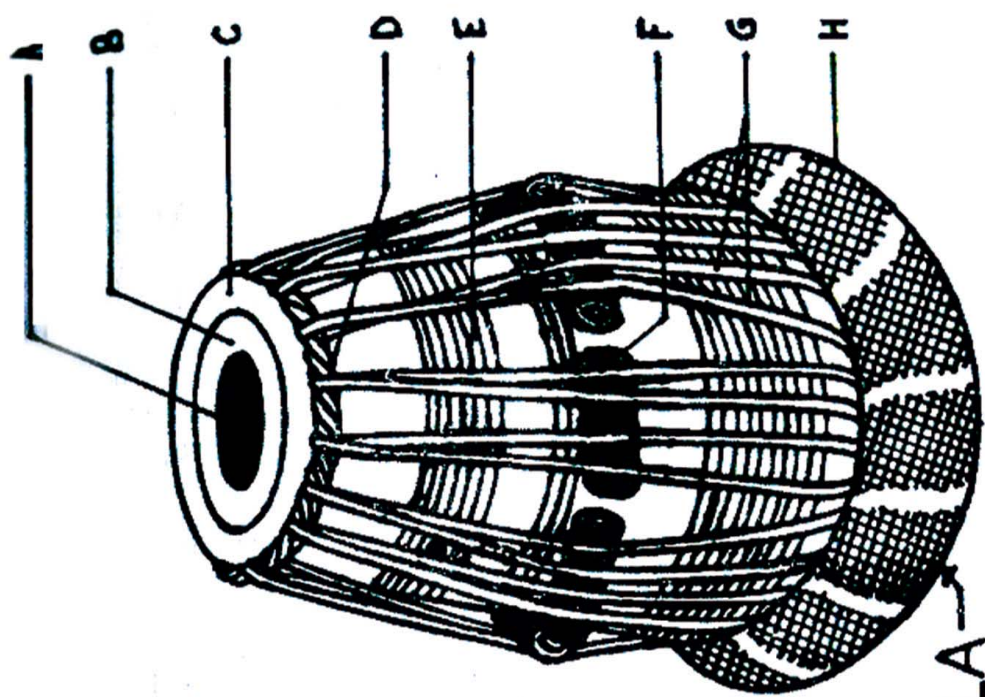


## **Banaras Gharana**

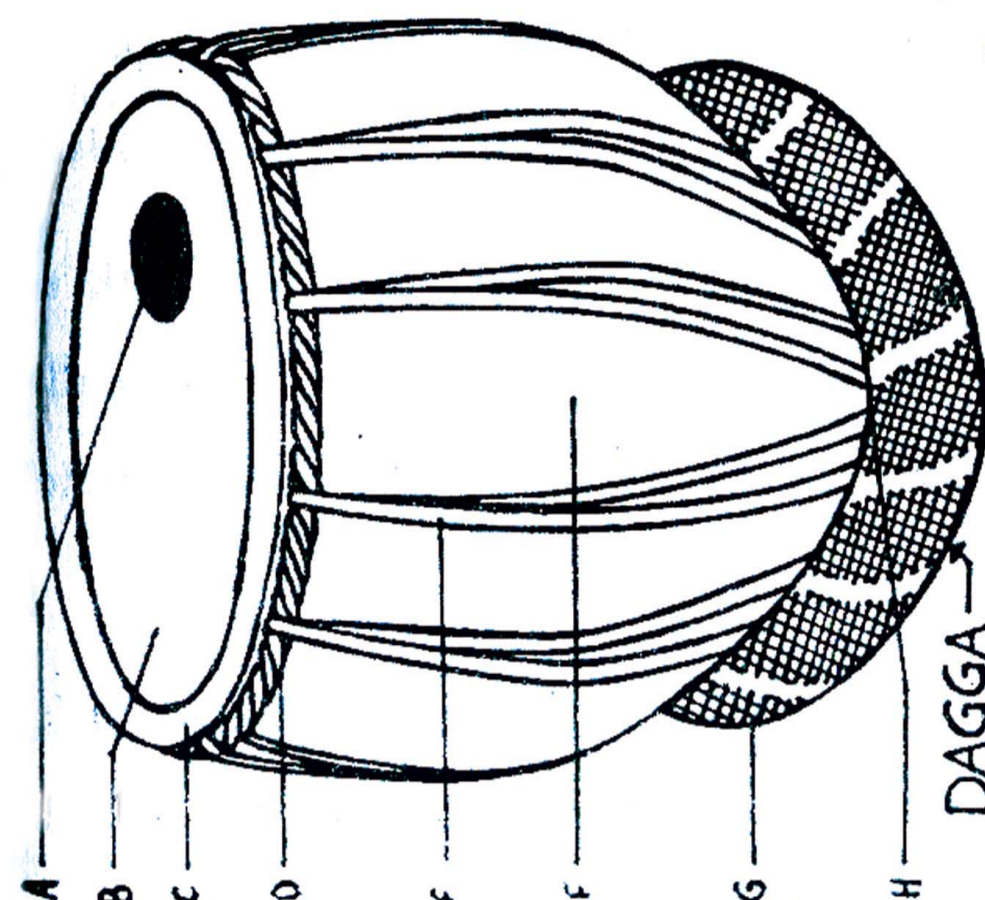
Pt. Ram Sahai disciple of Usthad modu Khan of Lucknow established the Banaras Gharana of Tabla playing. Banaras has been a very old traditional cultural seat of U.P. Pt. Ram Sahai belonged to a family of musicians Kathak Dancers & Sarangi players. His family had rich heritage of music from his ancestors. Pt. Bhiron Sahai, Pt. Durga Sahai, Kanthe Maharaj, Sannta Ptassad, Anokhe Lal became famous Tabla wizards of the century. These Tabla exponents gave altogether new dimension to the art of Tabla playing. They included the all phrases and composition of other percussion instrument like Pakhawaj, Dholak, Tasha, Nagara and khol etc. and also gave emphasis to poetry Chhand and Kavitta in Tabla playing Dev-stuti and Kathak dance composition get more prominency in the solo playing of this style. Banaras has produced a number of great Tabla players internationally acknowledged. Banaras Baj has very wide range of phrases & composition. It is very forceful loud and robust style of Tabla playing. GATS, CHHAND & PARAN LAGGI & LADI are the main features of thei Baj.

## **Punjab Gharana**

Punjab Gharana of Tabla is the only Gharana which is independent and has no bound with Delhi Gharana. It can be said that it is the most ancient Tabla Gharana. Lala Bhavani Das is the pioneer maestro of Punjab Gharana. He invented a new Baj on DUKKAD, a folk instrument which has both shells made of wood and on the left (Banya) they use flour dough. Their style of playing is much nearer to Pakhawaj playing. Kadir Baksh, Fakir Baksh, Miya Hussain Bakshi, Karam Illahi are the prominent name of this Gharana. In the modern time Usthad Alla Rakha & his son Zakhir Hussain is the representative of this Gharana. Because of the Pakhawaj's strong influence on this Gharana their playing is bit vigorously forceful and open and use of forefingers of the right hand is excessively prominent. Combination of Layakari is intricated and long compositions are used. Bandish and compositions of Punjab Gharana have evidence of their language and their peculiar pronunciation. Instead of KAIDA they give importance to GAT & RELA that too with very difficult and loaded layakarries. The skilful handling of Meend on Baya is the specialties of Punjab Gharana. Force & speed is important in this style.



TABLA



DAGGA

A-Syahi, B-Lav, C-Chamān, D-Gajra  
 E-Doori, F-Koodi, G-Indwi, H-Gudri  
 A-Syahi, B-Lav, C-Chamān, D-Gajra  
 E-Shell, F-Gatta, G-Baddhi, H-Indwi

## **Description of Tabla & Dagga**

### **Tabla:**

It is made of wooden shell. Vijaisal and Sheesham are the best wood to make the shell for Tabla. Normally Neem, Mango or Khair wood is used.

Height of the wooden shell should be 10 inches and top circumference between 5 to 6 inches.

This wooden shell's top is covered with skin. This is called Poori or Palli. In the center of this Poori a black round Syahi is given. Syahi is an important factor in determining the pitch of Tabla.

The Poori is stretched on the shell with the help of thin leather stripes. These stripes are called Baddhi. They should be of thick skin and 10 meters in length.

Eight round wooden blocks are fastened between the Baddhi & Shell they are called Gattas. With the help of these Gattas Tabla is tuned.

### **Dagga:**

Dagga or the base drum is bigger than Tabla. It was made of Clay in olden times. These days Brass Bronze or steel is used to make Dagga's shall. A good Dagga is 10" high, 9" on top and around 3 Kg. of weight.

The Dagga shell is also covered with skin. Syahi is also there but on one side, nearer to the end of Poori.

The skin-stripes or strong thin rope is used to stretch the Poori. Like Tabla, Gattas are not used in construction of Dagga. Instead, in case of rope, round rings are used.

A pair of rings, called "Indwis" and a hammer for tuning the Tabla is also required.

## **Basic Ten Syllables**

There are only ten main sound Symbols for Tabla. Out of those ten syllables, all Tabla compositions are made.

The following six syllables are for right hand:

1. Ta or Na
2. Ti or Tin
3. Din or Thun
4. Tun or Tu
5. Te or Tay
6. Ray or Re

The following two are for left hand:

1. Ghay or Gay
2. Kay or Ki or Kat or Kaa

The following two are produced by both hands:

1. Dha
2. Dhin

These are alphabets of Tabla-language. One should produce these very carefully on Tabla & Dagga to get the correct musical sounds.

## **Tuning of Tabla**

Normally Tabla is tuned to the key note of the singer. Sometimes it is also tuned in madhyam or Pancham swar. For tuning the Tabla one should have musically sensitive ears. Right method of tuning is to strike with your right hand and hammer with your left hand. Start from one spot, tune it to your required note then take the opposite spot (ghar) and tune it. Thus 1st & 8th ghar of the Poori is tuned then tune the 4th & 12th ghar and thereafter tune the remaining ghars slowly and patiently.

To get higher note, hammer the Gattas to down side and for lower note to upside. Slight difference of note is removed by striking the hammer on Gazra. Take care that hammer is not striking anywhere on Baddhi.

Dagga is tuned to the base key note. Generally it is seen people only see that it is sounding on a very low pitch. The Dagga's sound should be somewhere corresponding with Tabla's sound.

## **How to practice for sweetness in Tabla playing**

There is a prescribed method for practicing Tabla. You can get better results if practice slowly, regularly and patiently. One composition at a time, in slow speed and continuously without break. Each syllable of the composition must be carefully produced.

Clarity, speed and tonal quality should be constantly maintained while practicing.

You should also listen to the sound you produce on Tabla.

Practice with full concentration as if you are doing Pooja or prayer.

Counting of Beats must be constantly maintained while practice.

## **Sitting Position and correct posture for Tabla-Playing**

It is very important for Tabla-player to know the correct posture. Like Padmassan or Veerasan, the Yogic Asans, the player should sit with back erected. Hands should be stretched forward to the pair of Tabla. Right-wrist should always remain above the level of Tabla. Elbows should not rest on any part of your body.

One should form a habit from the beginning to sit with his face quite up, looking to the audience and having no tension on face or any part of body. It is noticed in general, the beginners hide their face or shrug their shoulders or do some odd while they try to play.

In correct posture, one can communicate to his audience better and entertain them maximum by his tabla playing.

## **Art of Accompaniment**

A Tabla player should always remember that his work is to keep the Taal and help the main artist to bring out his best. Time to time he has to put his skill of Layakari to increase the affect of the performance.

Sangat or accompaniment is of two kinds. One is called “Larant” another is “Sawal Jawab”. In the first kind the Tabla player should be very prompt and ready to go together with the singer or player in his improvisations. Only talented and experienced artists can do it.

In the second kind of Sangat, Tabla player waits until the singer completes the one improvisation and then he gives reply with a similar work. In this he should have the capacity to compose spontaneously. Command on Tall and Layakar is essential for a good accompanist. Hand should also be prepared to reach any and every required speed. Tabla player must also know about the balance of right and left hands.

## **How to give a Tabla Solo performance**

You must first think of the time duration of your Tabla Solo item and the material you have at hand, ready to play.

The prescribed way of solo is to put the things in following order:

Peshkara, Kayada with it's Paltas, Gats, Taukras, Parans, rela & Tihais. Increase the Laya and give few special compositions like Chakra paran, Kamal paran, Dumuhi Gat and Tihai of Tihais etc.

You should select the Laya in which you can show your best skill of Layakari. The material should be arranged in such a way that is no monotony in expression. The total performance should be in an ascending line, reaching to the climax. You can also peak few compositions showing the Taal by clapping.

## **Notation Symbols and How to Write Different Layakar is**

The following symbols are used for notation:

X = This is to show “Sam”. As we know the Sam is the first beat of the Taal and it is that important point where singer and Tabla player meet again and again.

O = This is the sing of “Khali”. This helps singer or player to know his position in the time cycle.

— — — — —  
 2                    3

Vertical line in the above is the sign of division.

Numbers like 2, 3 are to show the Taali.

S = This is the sign of prolonged duration of a Beat.

This is called “Avagraha”. It also helps in writing Layakaris.

In writing half Beat or quarter Beat the Avagraha plays a vital role.

**For example:**

Dha in half Beat      S, Dha

Dha in quarter Beat    SSS, Dha

To write 3 Beats in two    1S2 S3S

To write 2 Beats in three    1S 1S SS

To write 5 Beats in four    1SSS2 SSS3S SS4SS S5SSS

To write 7 Beats in four    1SSS2SS S3SSS4S SS5SSS6 SSS7SSS

**Note:**            After Avagraha if sama is put that means the division of the particular Matra is equal value.

## Few Definitions

**Matra :-** It is the time measuring unit in music. Regular matras, make the Laya. Number of matras determines time-cycle or Taal.

**Taal :-** Taal is a very important thing in Indian Music. Taal means a time-cycle with fixed number of beats. Each Taal has fixed divisions and a set of Bols with fixed number of Taali and Khali.

**Theka :-** Theka is a set of Bols fixed for a particular Taal. In Theka the Taal gets its full expression.

**Avartan :-** one cycle of the Taal is called one Avartan. It means from the first beat of the Taal to the last beat of it.

**Laya :-** Laya means speed or Tempo in Music. Normally there are three kinds of Laya.

1. Vilambit (slow)
2. Madhya (medium)
3. Druta (fast)

**Kayda :-** Kayda is the primary composition for practice in Tabla. It brings discipline to your fingers. It prepares you for advance compositions. It has two section, one with **Khule Bols** and other with **Band Bols**. It is improvised in paltas by changing the sequence of Bols within the main composition.

**Rela :-** Rela is a small composition like Kayda But it is played in fast laya. It is also improvised and elaborated with variations.

**Gat :-** Gat is a special composition which is complete in itself. It is neither improvised nor it has Khula or Band section. Great Tabla players have composed beautiful Gats which are passed on from generation after generation. These Gats show their skill and their flight of thoughts. These are many kinds of Gats like, Tripalli, Chaupalli, Farad, Farmaishi and Mishra Gats.

## TEN PRANAS OF TAAL

According to shshtra there are ten Pranas of Taal. They are as under :-

- |          |             |
|----------|-------------|
| 1. Kaal  | 2. Marga    |
| 3. Kriya | 4. Anga     |
| 5. Graha | 6. Jati     |
| 7. Kala  | 8. Laya     |
| 9. Yati  | 10. Prastar |

**1. KAAL:** - It means time. In music the time is measured by Matra. In Indian music the Taal is very important. Taal is a time cycle of particular number of beats as Teentaal is 16 beats time cycle and Ektaal is 12 beats time cycles. The composition consumes one or more time cycle of the Taal. The total beats consumed in a particular composition determine the KAAL factor of music.



**2. MARGA:** - To understand this term, it is necessary to understand the composition of Taal. There are number of Beats, Division, Tali and Khali, the movement and the syllables set in each beat by which a particular Taal is conceived. Marga means the method and movement of the Taal used in music. In Sanskrit Granthas, we find the different varieties of Marga, names as DHRUVA MARGA, CHITRA MARGA, WARTIC MARGA & DAKSHIN MARGA. But in present context we neither use them nor understand them. In our south Indian or Karnataka Taal system, we have seven Taals out of which by changing the value of LAGHU, we make 35 Taals. There we can find some meaning of this term.

**3. KRIYA:** - Kriya means the expression of Taal through sound Syllable and through action. When a Taal is expressed just counting by hand it is called “Nishabd Kriya” and when it is expressed through sound Syllables in any Percussion instrument it is called “Sashabd Kriya”. In our Shastra we find four varieties of each Kriya named as DHRUVA, SHAMPA, TAAL AND SANNIPAT and AWAP, NISHKAM, VIKSHEP & PRAVESHAK. In present context these terms are not understood.

**4. ANGA:** - it means the different division of the Taal. In the movement of the Taal, divisions play a vital role. The term Anga is more expressed in Karnatak Taal system than in North Indian Taal system. They have 6 varieties of ANGA: - ANUDRUT, DRUT, LAGHU, GURU, PLUT, KAKPAD, in our North Indian Taal system the term Anga is understood by VIBHAG (Division) and ZARAB (Stress).

**5. GRAHA:** - By Graha we understand the beginning of a cycle of Taal or the particular beat of composition where SAM is fixed. We have four varieties of Graha - SAM, VISAM, ATIT, ANAGAT, when a composition begins on the First beat of time cycle that is SAM GRAHA. The composition beginning from the Khali is called VISAM GRAHA. When SAM is expressed by an stress just before the actual SAM it is called ANAGAT GRAHA and similarly when it is expressed after the actual SAM, it is called ATIT GRAHA. Taal is the “SOUL OF MUSIC” and SAM is “SOUL OF TAAL” Musicians show their expertise of Taal during their performance using these ANAGAT, ATIT & VISAM GRAHA.

**6. JATI:** - There are 5 JATIS of Taal named as CHATUSHRA, TISHRA, MISHRA, KHAND SANKIRA. The numbers of beats set in different division of the Taal determined the JATI of the particular Taal. Like in Teentaal there are four divisions and in each division there are four beats. That is why the Teentaal is CHATASHRA JATI TAAL. In Jhaptal there are division of two beats & three beats and it is called KHAND JATI TAAL. In Dadra Taal, there are division of three beats so it is called TISHRAJATI TAAL. In Deepchandi Taal we have division of 3 & 4 beats and it is MISHRA JATI TAAL. Similarly Dhamar which has division of 2,3,4 & 5 beats therefore it is SANKIRNA JATI TAAL. In Karnatak Taal system,

this term is understood differently. They change the JATI of the Taal while performance just by changing the matra value of Laghu whereas in North Indian Taal system we bring the same effects by the use of Layakaries.

**7. KALA:** - This term is very important PRANA of Taal. It means the method or the style in which a musician gives his performance. There are different schools of thought in our Music. They are named as GHARANA. In Vocal music there are, Kirana, Patiyala, Agra, Gwallior and Delhi Gharanas. Each Gharana has different style of expression, different use of Taal and different method of improvisation. In Tabla playing there are different Gharana like, the LUCKNOW, AJRADA, FARUKHABAD, BANARAS & PUNJAB. The different style of these Gharana can be understood by this term - VADAN KALA.

**8. LAYA:** - The simple meaning of Laya is speed. Music is comprised of two elements, one is Shruti and other is Laya. Without Laya there is no existence of shruti with reference to our music Laya means the equal time gap between each beat irregular beats don't make a Laya. Normally there are three Laya- VILAMBIT, MADHYA, and DRUT Laya.

There are further varieties also musical composition expressing different emission is in different Layas. Laya has much to do for improvisation and elaboration of the composition. Different Taal and Thekas are used for different Layas. In North Indian Taal system we do intricate Layakaris on an established Laya. The whole fabric of our performance is a well-knit design based on Laya & Layakaris.

**9. YATI:** - in our music we have categorized the movement of our composition in 5 YATIS. They are as SAM YATI, GOPUKSHA YATI, MRIDANGA YATI, PIPILKA YATI and SHROTAGATA YATI.

**SAM YATI:** means where the movement of the composition is equal from the beginning to the end.

**GOPUKSHA YATI:** means where the movement of the composition starts very slow & gradually speed up ending in a fast Laya.

**MRIDANGA YATI:** means it starts very slow and in the middle it becomes slowest and afterward again speed up.

**PIPILKA YATI:** is just reverse of the GOPUKSHA YATI. It starts very fast and then gradually slowest and slows to the slowest.

SHROTAGATA YATI: The composition which starts abruptly in a high speed and step by step proceeds with uneven flow ending in a normal rhythmic pattern.

**10. PRASTAR:** It means the elaboration or improvisation in total development of Taal. It covers the whole performance. As we know any musical performance is just the expression of emotions. This expression must be from slow speed to the fast & faster reaching to a point of climax step by step and makes his whole expression as a unit (complete design). For a successful solo performance the method of PRASTAR is fundamental thing to know.

## **Taals for day to day Use**

1. **Dadra & Kaharwa:** - These are the two Taals which are very popular. There are innumerable variations of these Taals in practice.

2. **Teentaal or Tritaal:** - it is said to be the Adi Taal. Actually if one masters this Taal he can do with any other Taal.

3. **Jhaptaal, Roopak , Ektaal, Deepchandi, choutaal, Dhamaar, Adachaartaal** are few other Taals which are also popular.

Now a days Top musixians are doing experiments in music and they revive old Taals and put them into use.

Pandit Sharangadev in his “Sangeet Ratnakara” has given a long list of two hundred and sixty Taals. In other Sanskrit books we get an account of many other Taals which are not in use these days.

One should not be baffled by a new Taal or a new name. Sometimes a new name is given to a variation of a traditional Taal.

A variation of Teentaal is called Addha Titaala. Another variation is called Sitrkhani or Punjabi. For Thumri style of singing the same Teentaal with a little variation is called Thumri Theka. There are innumerable variations with different names of the Taals is use.

These days Taals of 9 1/2 beat 10 1/2 beat are being experimented.

Mathematic calculation is dominant. These days in presentation of Tabla solo in Author’s opinion it not music but jugglery.

## Dadra Taal (6 Beats Time Cycle)

### THEKA

Dha Dhi Na | Dha Thu Na  
x 0

### Var 1

Dha Dhi Nana | Dha Tun Na  
x 0

### Var 2

Dha Dhi Nana | Dha Tun Nana  
x 0

### Var 3

Dhadha Dhi Na | Dha Tun Na  
x 0

### Var 4

Dha Dhin Dhin | Ta Dhin Dhin  
x 0

### Var 5

Dha Dhina Tite | Ta Dhina Tite  
x 0

### Var 6

Dhag Dhina Dhin | Tak Dhina Dhin  
x 0

## Kaharwa Taal (8 Beats Cycle)

### THEKA

Dha Gay Na Tin | Na Kay Dhin Na  
x 0

### Var 1

Dha Gay Na Tin | Na Na Dhin Na  
x 0

### Var 2

Dhin Dhin Na Kay | Na Ti Dhin Na  
x 0

**Var 3**

Ghay Na Na Tin	Tin Na Dhin Na
x	0

**Var 4**

Dha Tite Dhin Na	Ta Tite Dhin Na
x	0

**Var 5**

Dha Dhin Na Tin	Na Dhin Nana Tite
x	0

**Var 6**

Dhatite Dhindhin	Dhadha Tintin
x	0

Ta Tete Dhindhin	Dhadha Dhindhin
x	0

**Roopak Taal (7 Beats Time Cycle)****THEKA**

Tin Tin Na	Dhi Na	Dhi Na
x	2	3

**Var 1**

Tin Tin Nana	Dhi Nana	Dhi Nana
0	2	3

**Var 2**

Tin Tina Tirkita	Dhi Nana	Dhi Nana
0	2	3

**Var 3**

Tin Tin Na	Dhidhi Nana	Dhidhi Nana
0	2	3

**Var 4**

Tin Tina Tete	Dhina Dhage	Dhin Gina
0	2	3

**Var 5**

Nadhin Nadhin Dhina | Nadhin Dhinna | Nadhin Dhinna  
 0 | 2 | 3

**Jhaptal (Ten Beats Time-Cycle)**

Dhi Na | Dhi Dhi Na | Ti Na | Dhi Dhi Na  
 x | 2 | 0 | 3

**Ektaal (Twelve Beats Time-cycle)**

Dhin Dhin | Dhage Tirkita | Tu Na | Kat Ta | Dhage Tirkita | Dhi Na  
 x | 0 | 2 | 0 | 3 | 4

**Dhamar Taal (Fourteen Beats Time-Cycle)**

Ka Dhi Te Dhi Te | Dha S | Ga Ti Te | Ti Te Ta S  
 x | 2 | 0 | 3

**Deepchandi Taal (14 Beats Time-Cycle)**

Dha Dhin S | Dha Dha Dhin S | Ta Tin S | Dha Dha Dhin S  
 x | 2 | 0 | 3

**Chanchar Taal (14 Beats Time-Cycle)**

Dhin S Ta | Dhin S Ta S | Dhin S Ta | Kran S Kran S  
 x | 2 | 0 | 3

**1st Var**

Dha Dgin S | Dha Dha Dhin S | Ta Tin S | Dha Dha Dhin S  
 x | 2 | 0 | 3

**2nd Var**

Dhin S Tak | Dhin S Tak Tak | Tin S Tak | Dhin S Tak Tak  
 x | 2 | 0 | 3

## Chautaal (12 Beats)

This is a Taal of Mridanga or Pakhawaj all the 'Dhrupads' are sung in Chautaal.

Dha Dha	Dhi Taa	Tite Dha	Din Taa	Tite Kata	Gadi Gana
x	0	2	0	3	4

## Ada Chautaal (14 Beats)

This is used for Khyal singing. Normally this is played in Madya or Drut laya.

Dhin Tirkir	Dhin Na	Tun Naa	Kat Taa	Tirkir dhi	Naa Dhi	Dhi Naa
x	2	0	3	0	4	0

## Teentaal (16 Beats)

This is the most popular Taal which is used for maximum composition in Indian classical singing. Tappa Taal, Punjabi Taal, Ikwai Taal, Adda Teentaal, thumri Theka and Sitarkhani Theka all are different forms of Teentaal with few changes in the original Theka of Teentaal.

Kayadas in Teentaal with their Paltas.

### KAYADA-1

Dha Dha Ti Te	Dha Dha Tu Na	Ta Ta Ti Te	Dha Dha Tu Na
X	2	0	3

### Var 1

Dha Dha Ti Te	Ti Te Ti Te	Dha Dha Ti Te	Dha Dha Tu Na
X	2	0	3

Ta Ta Ti Te	Ti Te Ti Te	Dha Dha Ti Te	Dha Dha Tu Na
X	2	0	3

**Var 2**

Dha Ti Te Dha	Ti Te Dha Dha	Dha Dha Ti Te	Dha Dha Tu Na
x	2	0	3

Ta Ti Te Ta	Ti Te Ta Ta	Dha Dha Te Te	Dha Dha Tu Na
x	2	0	3

**Var 3**

Ti Te Dha Dha	Tu Na Ti Te	Dha Dha Ti Te	Dha Dha Tu Na
x	2	0	3

Ti Te Ta Ta	Tu Na Ti Te	Dha Dha Ti Te	Dha Dha Tu Na
x	2	0	3

**Var 4**

Dha Ti Te Dha	Dha Dha Ti Te	Dha Ti Te Dha	Dha Dha Tu Na
x	2	0	3

Ta Ti Te Ta	Ta Ta Ti Te	Dha Ti Te Dha	Dha Dha Tu Na
x	2	0	3

**Var 5**

Dha S Dha Ti	Te Dha Ti Te	Dha Dha Ti Te	Dha Dha Tu Na
x	2	0	3

Ta S Ta Ti	Te Ta Ti Te	Dha Dha Ti Te	Dha Dha Tu Na
x	2	0	3

**THIHAI**

Dha Dha Ti Te	Dha Dha Tu Na	Dha S Kat Ta	Dha Dha Ti Te
x	2	0	3

Dha Dha Tu Na	Dha S Kat Ta	Dha Dha Ti Te	Dha Dha Tu Na
X	2	0	3

**KAYDA 2**

Dha Dha Tir Kit	Dha Dha Tu Na	Ta Ta Tir Kit	Dha Dha Tu Na
x	2	0	3



**Var 1**

Dha Dha Tir Kit x	Dha Dha Tir Kit 2	Dha Dha Tir Kit 0	Dha Dha Tun Na 3
----------------------	----------------------	----------------------	---------------------

Ta Ta Tir Kit x	Ta Ta Tir Kit 2	Dha Dha Tir Kit 0	Dha Dha Tu Na 3
--------------------	--------------------	----------------------	--------------------

**Var 2**

Dha Dha Tir Kit x	Dha S Tir Kit 2	Dha Dha Tir Kit 0	Dha Dha Tu Na 3
----------------------	--------------------	----------------------	--------------------

Ta Ta Tir Kit x	Ta S Tir Kit 2	Dha Dha Tir Kit 0	Dha Dha Tu Na 3
--------------------	-------------------	----------------------	--------------------

**Var 3**

Tir Kit Dha Dha x	Tu Na Tir Kit 2	Dha Dha Tir Kit 0	Dha Dha Tu Na 3
----------------------	--------------------	----------------------	--------------------

Tir Kit Ta Ta x	Tu Na Tir Kit 2	Dha Dha Tir Kit 0	Dha Dha Tu Na 3
--------------------	--------------------	----------------------	--------------------

**Var 4**

Dha Dha Tir Kit x	Tir Kit Dha Dha 2	Dha Dha Tir Kit 0	Dha Dha Tu Na 3
----------------------	----------------------	----------------------	--------------------

Ta Ta Tir Kit x	Tir Kit Ta Ta 2	Dha Dha Tir Kit 0	Dha Dha Tu Na 3
--------------------	--------------------	----------------------	--------------------

**Var 5**

Dha Tir Kit Tir x	Kit Dha Tir Kit 2	Dha Dha Tir Kit 0	Dha Dha Tu Na 3
----------------------	----------------------	----------------------	--------------------

Ta Tir Kit Tir x	Kit Ta Tir Kit 2	Dha Dha Tir Kit 0	Dha Dha Tu Na 3
---------------------	---------------------	----------------------	--------------------

**THIHAI**

Dha Dha Tir Kit x	Dha Dha Tu Na 2	Dha SS Kat Ta 0	Dha Dha Tir Kit 3
----------------------	--------------------	--------------------	----------------------

Dha Dha Tu Na x	Dha SS Kat Ta 2	Dha Dha Tir Kit 0	Dha Dha Tu Na 3
--------------------	--------------------	----------------------	--------------------

### **Kayada Teentaal 3**

Dhagay Tite Gadi Gana | Dhagay Nagay Tuna Kata  
x | 2

Takay Tite Gadi Gana | Dhagay Nagay Tuna Kata  
0 | 3

**Note:** - You can make the paltas like you have done in previous Kayada and put a similar Tihai in the end.

### **Kayada Teentaal 4**

Dhatra Kadhi Tite Ghina | Dhati Ghina Tuna Kina  
x | 2

Tatra Kadhi Tite Kina | Dhati Ghina Dhina Ghina  
0 | 3

**Note:** - This is a beautiful Kayada of Farukhabad style. This is also improvised like other Kayada. In solo performance it is sometime developed with 'Dhirdhir'.

### **Kayada Teentaal 5 (Poorb Kayada)**

Takit Takit Dhatrak Dhikit | Takdhi Natak DhinGdhi Nagina  
x | 2

Takit DhaTrak Dhikit Ghinak | Takdhi Natak Dhingdhi Nagina  
0 | 3

**Note:** - For its closed part the first two lines will be closed and the other two remain the same. This is an Adi Laya Kayada

### **Kayada Teentaal 6**

Dhinna Dhagin Dhatrak Dhagin | Dhatrak Dhikit Ghinatu Nagina  
x | 2

Dhatrak Dhikit GhinaS Dhagin | Dhatrak Dhikit Ghinatu Nagina  
0 | 3

**Note:** - This is another beautiful Adi Laya of Poorab Baaj.

**To prepare your Left hand, practice the following Exercise.**

Ghay Ghay Ta Ghay | Ghay Ghay Ta SS  
x | 2

Kay Kay Ta Ghay | Ghay Ghay Dha SS  
0 | 3

### **KAYADA Teentaal 7 (Ajarada)**

Dhagaynati Inndha Dhaghayghay nakdhina |  
x |

Dhagayndha Trakdhin Dhagaytrak Dhinagina |  
2 |

Dhadha Ghayghaynak Dhingdhina Ghaygaynak |  
0 |

Dhingdhina Gindhagay Trikdhing Dhinagina |  
3 |

**Note:** - The first two lines will close for the next half and rest two will remain same. This is a beautiful Kayada for showing the DAGGA or left hand preparedness.

### **KAYADA 7 (ROOPAK CHHAND)**

Dhagayna Dahagaytite dhagayna dha S gina |  
x |

Dhagayna Titedhite Dhagayna Tunagina |  
2 |

Takayna Takaytite Dhagayna Dha S gina |  
0 |

Dhagayna Titedhite Dhagayna Tunagina |  
3 |

**Note:** - this is written in single laya but it is played in double laya. Command of layakari is shown by this Kayada.

## Another Exercise for DAGGA

Kata Ghayghay Tite Kata | Ghayghay Tite Ghayghay Tite

### RELA Teentaal 1

Dhatir Kittak Tirkittak Dhatir | Kittak Tirkittak Dhatir Kittak  
x | 2

Taatir Kittak Tirkittak Dhatir | Kittak Tirkittak Dhatir Kittak  
0 | 3

### RELA Teentaal 2

Dhatir Ghidnag Dhatir Kittak | Taatik Ghidnag Dhatir Kittak  
x | 2

### RELA Teentaal 3

Dhatir Kitdhir Dhirdhir Kittak | Dhatir Ghidnag Tunna Kittak  
x | 2

Taatir Kitdir Dhirdhir Kittak | Dhatir Ghidnag Tunna Kittak  
0 | 3

**Note:** - Rela is a fast composition. One should practice it very hard. It takes time to reach high speed with bold and clear sound.

### GAT (Farrukhabad)

Dhikrdhin Taghidanag Tirkittak Taktirakit |  
x |

Ghinaktakit Takdhinta Gadigandhag Traktunakit |  
2 |

Taktintak Takittak Triktunagin Tagtirakit |  
0 |

Ghinaktakit Takdhinta Gadigandhag Traktunagin |  
3 |

**Gat (Ajarada)**

Dhaghirnag	Dhindhagtite	Dhagnagdhin	Ghinaktinn
------------	--------------	-------------	------------

x

Dhindhagtite	Dhagnagdhin	Dhatrakdhinag	Ghinaktinn
--------------	-------------	---------------	------------

2

Takirnak	Tintagtite	Tagnagtin	Kinaktinn
----------	------------	-----------	-----------

0

Dhindhagtite	Dhagnadhin	dhatrakdhinag	Ghinagdhinn
--------------	------------	---------------	-------------

3

**Tukra (Banaras)**

S,Dhag	Titetite	Kradhan	Kradhakat
--------	----------	---------	-----------

x

Dindin	Nananana	Katitedha	S,kata
--------	----------	-----------	--------

2

Dha S kat	Dha S Kati	Tadha S k	Tadha
-----------	------------	-----------	-------

0

Katadha	Katitedha	S kat	Dhakata
---------	-----------	-------	---------

3

### Tukra (Lucknow)

Dhadha Dindin Nana Titetite | katiteka Titekat Dhakat Dhakat  
x | 2

Dha S ka titekat Dhakat Dhakat | Dha S ka Titekat Dhakat Dhakat  
0 | 3

### Tukra (Delhi)

Dhadha Tirkit Dhatir Kitdha | Tidha Kraan Dha S Katta  
x | 2

Dhatir Kitdha Tuna Katta | Dha S Katta Dha S Katta  
0 | 3

### Tukra (Banaras) (1 DHA, 2 DHA, 3 DHA)

Dhitedhite kradinna dhitta S, Trak  
x |

Thunthun Titetite Tagetite Dha S trak  
2 |

Dhinakdhi Nadhatr Akdhinak Dhinna  
0 |

Dhadha Trakdhin Kdhinn Dhadha | Dha  
3 | x

### Mohra (From 9th Beat, Teentaal)

Taketuna Kittakatir Kittaktirkti Taktaktirkit |  
0 |

Dha S tirkit Taktaktirkit Dha S tirkit Taktaktirkit |  
3 |

Dha  
x

**Paran (Lucknow)**

Dhitetite x	Dhagetite	Kradhitite	Dhagetite
Kradhitite 2	Kraditite	Kradhitite	Dhagetite
Kradhitdi 0	Ginadhag	Titkata	Gadhigana
Dhagetite 3	Tagetite	Dhagetite	Tagetite
Katitedha x	Ginadhag	Titekata	Gadhigan
Dha S 2	Katakata	Katitedha	Gindhag
Titekata 0	Gadigan	Dha S	Katakata
Katitedha 3	Ginadhag	Titekata	Gadigan

**Chakradar Paran**

Kattite x	Titedhag	Titetite	Krdhitit
Katiteta 2	Gindheth	Dhirdhirkittak	Tatirkittak
Dha, dhirdhir 0	Kittakdhatir	Kittakdha	Dhirdhirkittak
Dhatirkittak 3	Dha— (1/2 Beat stay)		

**Note:** - This is one part of the Chakradar Paran which is 13 1/2 beats. When repeated three times, it will become Chakradar Paran in Teentaal. This is a special Paran which you can play in Japtaal without changing any thing.

**Note:** - Anything which fits in one cycle of Jhaptaal when repeated thrice (including the Dha) it makes a Chakradar Paran in Teentaal.

### **Kamaal paran**

This paran has a specialty that the first Dha of the Tihai comes on Sam in first round, the second in second round and third in third rounds. The whole piece of this Bol is of 27 Beats which will be repeated three times. This also fits in Jhaptaal, but not as Kamaal Paran.

Dingdi x	Nakat	Dingdi	Nakat
Takit 2	Dhatrak	Dingdi	Nakat
Ghran 0	Ghran	Taktir	Kittak
Dhirdhirkittak 3	Tatirkittak	Tatirkittak	Tikkran
Dha,SS 2	DhirdhirKittak	Tatirkittak	Dhirdhirkittak
Tikkran 2	Dha,SS	Dhirdhirkittak	Tatirkittak
Dhirdhirkittak 3	Tik	kran	Dha,SS

**Note:** - If you study the above composition you will find that any Bol of 12 Beats followed by a Tihai of 15 Beats (Including last Dha) makes a Kamaal Paran when repeated three times.

### **Dumuhi Gat Teentaal**

Ghranghidnag x	Tagtirkittag	Takitdha	Trakdhindha
Kat S dha 2	Dhindhakat	Dhirdhir	Kittak



Tatir 0	Kittak	Dhirdhirkat	Dhatirkittak
Dhatirkittak 3	Dhagrite	Dhindhakittak	Nagtiteghran

**Note:** - This is composition is played in fast Teentaal. This is also called 'Farmaishi' Gat.

### Tripalli Gat

Dha S n x	Dhikit	Dhatrak	Dhikit
Katti 2	Tetite	Katag	Digan
Dhatrkdhi 0	Kitkat	Gadigan	Dha S
Dhandhikit 3	Dhatrkdhikit	kattitetite	Katagadigana

### Chaupalli Gat

Ti x	Te	Ka	Ta	Ga	Di	Ga	Na
				2			
Dhati 0	Teka	Taga	Diga	Nadha	Titekat	Gadhigan	Dhatitekatgadhigan
				3			

### Ek Hatti Paran (Played with one hand only)

Tite x	Tite	Nati	Teta	S Te	Neta	S Te	Neta
				2			
Tite 0	Ta	Nara	S Na	Taa	S Na	Nati	Teta
				3			
S Ti X	Teta	S Te	Tete	Nati	Teta	S Ti	Teta
				2			
S Ti 0	Teta	Nati	Teta	S Ta	Tite	Nati	Teta
				3			

**Fard Gat**

Dha S T	Kitdha	Dhadha	Tirkit		Dhagtite	Ghidan	Ghidnag	Dhingin
x					2			

Dhagetrak	Dhingin	Takitdha		S rdha	S Ghid	Nagdhin	Dhagtrak	Dhingin
0				3				

**Note:** - Fard is also called Ikkad Gat which means only one of its kind or unparallel.

**Misra-Jati Gat**

Takit	Takdhi	Dhitghi	Na S kat	
x				

Ghinak	Titeghin	Dhakittak	Dhirdhirkittak	
2				

Dha S	Dhirdhirkittak	Dhakittak	Dhirdhirkittak	
0				

Dha S	Dhirdhirkittak	Dhakittak	Dhirdhirkittak	
3				

**Nritya Paran**

Kittak	Thunthun	Nate	Teta	
x				

S dha	Dhint	Khinta	Ka	
2				

Kat	Tedha	Dhint	Ka	
0				

Teta	Dha	Dhint	Kradhe	
3				

S dha	Dhint	Katti	Tedha	
x				

S Thu	Nta	Dha S	Kati	
2				

Tedha S Thu S Nta Dha S |  
0

Katti Tedha S Thu S Nta |  
3

### **Nritya Tukara**

Dhitdhit Trakdhit Taginn Dhitta | Dhitdhit Dha S Dhitdhit Dhatite  
x 2

Titekata Gadiaan Dhatite Titekata | Gadigan Dhatite Titekata Gadigan  
0 3

### **Ganesh Stuti**

Gana Nam Ganpati Ganesh | Lambodar Sohay Bhuja Char  
x 2

Ikdant Chandrama Lalaat Raajay | Bramha Vishnu Mahesh Taalday  
0 3

Dhrupad Gaveyn Ati Vichitra | Gannath Aaj Mridanga Bajavey  
x 2

Dhadha Kradhan Dhakat Dhadha | Kradhan Dhakat Dhadha Kradhan  
0 3

The above Stuti is set in four cycles of Drut Teentaal. The Equivalent Bol for each word will be as follows: -

Dhacr Dhandha Dhadha Kradhatite | Titetite Dhagtite Kradhan Dhan  
x 2

Dhandi Ginta Kradha Dhan | Dhadha Titetite Dhagtite Dhitdhit  
0 3

Dhitedhite Dhagtite Krdhetdi Gindha | Titekat Gadigan Dhakat Dhakat  
x 2

Dhadha Kradhan Dhakat Dhadha | Kradhan Dhakat Dhadha Kradhan  
0 3

Dha  
x

Read the above very carefully. Each line is written corresponding to the line of Stuti.

### Peshkara Teentaal (Delhi Baaj)

Dhi, Kra Dhindha S Dha Dhindha Dhatit Dhatit Dhadha Dhindha  
x | 2

S Dha Kradha Dhindha Dhatit Dha,kra Dhatit Dhadha Dhindha  
0 | 3

Kittak Tinskra Tinta Kittak Tingtina Ghidaan Trakting Tinagin  
x | 2

Titghida S Andha Tina Ghidan Dhathi Naghi Dandha Tina  
0 | 3

**Note:** - Peshkara is improvised in a different way than a Kayda.

### Difference Tihais in Teentaal

1. Dhadha Dha  
x

2. Kitdha, Ki Tdha, Kit Dha  
x

3. Tadha S Tadha S S Ta Dha  
x

4. Dhakatdhakat Dha, Dhakat Dhakatdha Dhakatdhakat Dha  
x

5. Dhinagin Dha SS Dhinagin Dha SS Dhinagin Dha  
x

6. Dhagdhinagin Dha SSSS Dhagdhi  
3

Nagindha S S S S Dhagdhinnagin Dha  
x

7. Dittaktirkit Tahtaktirkit Dhakittak Tirkittaktak

	Tirkitdha	Kittaktirkit	Taktaktirkit	3 Dha x
8.	Titekat 0	Gadigan	Dha S Titekat	
	Gadigan 3	Dha S	Titekat	Gadigan Dha x
9.	Titekat 0	Gadigan	Dha S S Tite	Katgadi
	Gandha 3	SSSS	Titekat	Gadigan Dha x
10.	Dhatirkittak	Tatirkittak	Dhadhati	
	Dha S Dhatir	Kittaktatir	Kittakdha	
	Dhatidha S 3	Dhatirkittak	Tatirkittak	
	Dha S Dhati	Dha x		
11.	Titekat	Gadigan	Dhakat	Dha 0
	Titekat	Gadigan	Dhakat	Dha 3
	Titekat	Gadigan	Dhakat	Dha x

12. Dhatirkittak	Dhatirkittak	Dhatirkittak	Dha S
			0
SS, Dhatir	KittakDhatir	KittakDhatir	Kittakdha
			3
S S S S	Dhatirkittak	Dhatirkittak	Dha
			x

13. Kattite	Titekat	Gadigan	Dhakat
	2		
Dha, Kat	Titetite	Katgadi	Gandha
	0		
Katdha	Kattite	Titekat	Gadigan
	3		
Dhakat	Dha		
	x		

14. Kittaktirkit	Taktaktirkit	Dhakat	Dhakat
		2	
Dha SS	Kittaktitekit	Taktaktirkit	
		0	
Dhakat	Dhakat	Dha SS	Kittaktirkit
	3		
Taktaktirkit	Dhakat	Dhakat	Dha
			x

15. Dhatirkittak	Tatirkittak	Dhakran	
Dhakat	Dha S	S Dhatir	Kittakdhatir
2			
Kittakdha	Krandha	Katdha	S S S S
0			
Dhatirkittak	Tatirkittak	Dhakran	Dhakat

3

Dha

x

## Bedam Sam to Sam

16. Kattite      Titekat      Gadigan      Dhakat  
x  
Dhakat      Dhe, kati      Titetite      Katagadi  
2  
Gandha      Katdha      Katdha      Kattite  
0  
Titekat      Gadigan      Dhakat      Dhakat  
3  
Dha  
x

## Teentaal Theka and its various forms

### 1. Original Theka

Dha Dhin Dhin Dha      Dha Dhin Dhin Dha  
X                                      2

Dha Tin Tin Taa      Taa Dhin Dhin Dha  
0                                      3

### 2. Bilambit Theka

Dha    Dhin    KrdhinDhin    Dhadhage  
X

Dhadha    Dthinkr    Dhindhin    Dha SS  
2

Dhage      Tinkr      Tintin      Tintaa



0

Taataa Dhinkra Dhindhin Dhadhatite

3

### 3. Tappa Theka

Dhin Ta Dhin Ta Dhin Ta Dhin Ta

X 2

Kat Ta Kat Ta Dhin Ta Dhin Ta

0 3

### 4. Punjab Theka

Dha S,dhi S,ka Dha Dha S,dhi S,ka Dha

X 2

Taa S,ti S,ka Taa Taa S,dhi S,ka Dha

0 3

### 5. Theka Ikwai (which is also used for Thumri Singing)

Taa S Ghay Ghay Taa S Ghay Ghay

X 2

Taa S Kay Kay Taa S Ghay Ghay

0 3

### 6. Sitarkhani Theka or Addha Teentaal

Dha Dhin S Dha Dha Dhin S Dha

X 2

Dha Tin S Taa Taa Dhin S Dha

0 3

### 7. Thumri Theka

Dha Dhin Kra Dhin Dha Dhin Kra Dhin

X 2

Dha Tin S Taa Taa Dhin S Dha

0 3

### 8. Jat Thumri Theka

Dha S Dhin S Dha Dha Dhin S

X 2

Ta S Tin S Dha Dha Dhin S

0 3

## EKTAAL

Ektaal is an important Taal for Khyal singing. It can be played in Ati-Bilambit and in Madhya and Drut Laya.

### Kayda Ektaal: 1

Dhati Tedha Gina Dhage Tina Gina

X 0 2

Tati    Tedha Gina    Dhage Dhina    Gina

0                    3                    4

**Kayda: 2**

Dhina            Dhage Nadha    Tirki

x                    0

Dhadha        Tirkit Dhina    Dhage

2                    0

Nadha           Tirkit Tina        Kina

3                    4

Tina            Take Nata Tirkit

x                    0

Tata            Tirkit Dhina Dhage

2                    0

Nadha           Tirkit Dhina Gina

3                    4

**Kayda: 3**

Dhatrakdhi    Titeghin Dhatighin    Dhatrakdhi

X                    0

Titeghin      Tunaghin   Tatrakti    Titekin

2                                  0

Dhatighin    Dhatrakdhi   Titeghina   Tunaghin

3                                  4

### **Rela Ektaal**

Dhatirkittak      Dhirdhirkittak    Dhatirkittak      Dhatirkittak

x    0

Dhirdhirkittak      Tunakittak    Tatirkittak      Dhirdhirkittak

2    0

Dhatirkittak      Dhatirkittak    Dhirdhirkittak      Tunakittak

3    4

### **Tukra (Lucknow)**

Dhetdhet          trakdhet    Dhitedhite      Dhagetite

x    0

Kradhetite      Dhagetite    Kradhedhe      Kitkradh

2    0

Dhekit          Katakata   Katiteta    Ginatage

3                                  4

Titekata      Gadigana   Dha S    Katitedha

X                                  0

Ginadhage      Titekata   Gadigana    Dha S

2                                  0

Katitedha      Gindhage   Titekata   Gadigan

3                                  4

### **Tukra Ektaal**

Dhirdhirkat    Dhirdhirkat   Dhirkittak      Ta SS

X                                  0

Dhirdhirkittak    Tunakittak   Dha SS    Dhirdhirkittak

2                                  0

Tunakittak      Dha SS    Dhirdhirkittak    Tatirkittak

3                                  4

### **Mukhra Ektaal (Banaras)**

Thunthun          Titetite    Gheghetite    Gadigana

X                                  0



0

3

4

**Tihai Ektaal (Two cycles) Dtut Laya**

-- Tir Kit Tak Tir Kit Dha Tit

x 0 2 0

Dha Tir Kit Tak Tir Kit Dha Tit

3 4 x 0

Dha Tir Kit Tak Tir Kit Dha Tit

2 0 3 4

**Paran Ektaal**

Dhagtite Tagtite krdetite Dhagtite

x 0

Krdhetite Dhagtite Krdhetite Dhagtite

2 0

Katiedha Ginadhage Titekata Gadigan

3 4

Dha SS Katakata Katitedha Ginadhage

x 0

Titekata Gadigan Dha SS Katakata

2 0

Katitedha Ginadhage Titekata Gadigan

3 4

### **Paran Ektaal**

Dhatirkittak Tatirkittak Dhitetite Ghidnag

x 0

Kradha S kra Dha S kat Kradha S kra Dha S kat

2 0





Tirkitdha      Kittaktatir   Kittaktirkit      Taktatirkit

3

4

Dhin

x

### **Jhaptaal**

This is another important Taal for Khyal singing. Shadra compositions are also set in Jhaptaal. Table solo in Jhaptaal is also equally popular like Teentaal.

### **Kayda 1**

Dhagetrak      Dhinagin   Dhagetite      Dhagetrak      Dhinagin

X

2

Tagetrak      Tinagin   Dhagetite      Dhagetrak      Dhinagin

0

3

### **Kayda 2**

Dhina      S,dha   Tirkit      Dhadha      Tirkir

X

2

Dhina      S,dha   Tirkit      Tina      Kina

0

3

Tina	S,ta	Tirkit	Tata	Tirkit
x		2		

Dhina	s,dha	Tirkit	dhina	Gina
0		3		

**Jhaptaal Tukra 1**

Katakdhi	Kitkid	Dhet,ta	Kradetite	Dha,ti
x		2		

Dha,krdhe	Titedha	Ti,dha	Kradetite	Dha,tit
0		3		

Dhi

x

**Jhaptaal Tukra 2 (Tisra Jaati)**

Dhinndhagin	Dha,dhagin	Dhatrakdhitite	Ghinatunagin	Dha,S
x		2		

Dhatrakdhitite	Ginatunagin	Dha,S	Dhatrakdhitite	Ghinatunagin
0		3		

Dhi

x

## **Roopak Taal**

This Taal (Seven Beats Time Cycle) is very common in use. Many classical compositions as well as Geet, gazal, bhajan and Film songs are set in this Taal. Roopak Taal is also an attractive Taal for Solo Vadan.

### **Kayda-1**

Dhage	Dhina	Gina	Dhati	Dhage	Dhina	Gina
0		2		3		

Take	Tina	Kina	Dhati	Dhage	Dhina	Gina
0		2		3		

### **Kayda-2**

Dhatir	Kittak	Tirkit	Dhati	Dhage	Dhina	Gina
0		2		3		

Tatir	Kittak	Tirkit	Dhati	Dhage	Dhina	Gina
0		2		3		

### **Tukra (Lucknow)**

Dhetdhet    Trakdhet    Dhagetite

0

Kataghin    Nara-n Dha,Kitatak    Tirkittak

2

3

Tirkitdha    Tin,kittak    Tirkittaktak

0

Tirkitdha    Tin,kittak    Tirkittak    Tirkitdha

2

3

### **Tukra (Lucknow)**

Kat,tite    Kradhetite    Katakata

0

Kradhetite    Katiteta    Kittak    Dhinadhage

2

3

Dhinagin Tin,S Dhinadhage

0

Tinagin Tin,S Dhinadhage Tinagin

2

3

Tin

0

### **Chakradar Tukra (Farrukhabad)**

Dha,S dha Ghinadhin Nagtirkittak

0

Taktikran Dhatirkittak Tatirkittak Dha,dhatir

2

3

Kittaktatir Kittakdha Dhatirkittak

0

Tatirkittak dha, S (Repeat it three times

### **Gat (Tripalli)**

Dha S n Dhitite Dhatrak

0

Dhittite Kataga Digan Dhatrakdhi

2

3

Titekata Gadigana Dha, S

0

Dhandhitite Dhatrakdhitite Dhatrakdhitite Katagadigana

2

3

Tin

0

### **Tihai (Bedam)**

Dhinadhage Tinagin Tin Dhina

0

Dhagetina Gina, Tin Dhinadhage Tinagin

2

3

### **Tihai (Bedam)**

Dhinndhagin Dha S Dhagin Tin Dhinn

0

Dhagindha S Dhagin, Tin Dhinndhagin Dha S Dhagin

2

3

Tin

0

### **Tihai**

-- Dhatirkittak Dha, S

0

S,Dhatir Kittakdha SS Dhatirkittak

2

3

Tin

0

### **Taals for Higher Classes**

#### **Theka Basant (9Beats)**

Dha	Din	Ta	Dhet	Ta	Tite	Kata	Gadi	Gana
x	2	3	4	0	5	0	6	0

### **Tukra**



Kattite      Kradhatite      Kattirkitdha

x              2              3

Titetite      Dingtage      Tirkittakta

4              0              5

Katitedha    S,andhati      Dha-Kradha

0              6              0

SS,ndha    Tirkittakta      Titekatagadigana

x              2              3

Dha, SS      Tirkittakta      Tirekatagadigana

4              0              5

Dha,SS      Tirkittakta      Titekatagadigana

0              6              0

Dha

x

### **Theka Rudra Taal (11 Beats)**

Dha    Tat    Dha    Tirit    Dhi    Na    Tirit    Tu    Na    Kat    Ta

x      0      2      3      4      0      5      6      7      8      0

### **Kayda Rudra Taal**

Dhatir Kitdha Dina Dhage Dhin dhair

x 0 2 3 4 0

Kitdha Gina Dhage Tina Kina

5 6 7 8 0

Tatir Kitdha Gina Dhage Dhin Dhatir

x 0 2 3 4 0

Kitdha Gina Dhage Tina Gina

5 6 7 8 0

### **Tihai (Sam to Sam)**

Tirkittakta Titkatgadigan Dha S Dhati Dha, SS (Repeat it three times)

X 0 2 3

### **Theka Sawari Taal (15 Bears)**

Dhi Na Dhidhi

x

Kat Dhidhi Nadhi Dhina

2

Tin Tina Tirkir Tuna

0

Katta Dhidhi Nadhi Dhina

4

### **Kayda Sawari Taal**

Dhina S Dha Tirkir

x

Dhadha Tirkir Dhina Tirkir

2

Dhina S Dha Tirkir Dhina

0

Dhati Dhage Dhina Gina

3

Tina S ta Tirkir

x

Tata Tirkir Tina Tirkir

2

Dhina S dha Tirkit Dhina

0

Dhati Dhage Dhina gina

3

### Yatishekar Taal (15 Beats)

Dha Dhi Na Dhi Na Dhage

x 2 3 4

Trak Dhi Na Dhage Nadha Trak Dhina Gadi Gan

5 6 7 8 9 10

### Chitra Taal (15 Beats)

Dhi Na Dhi Dhi Na Tu Na Kat Ta

x 2 0

Trak Dhi Na Dhi Dhi Na Dhi

3 4 x

### **Gaj-Jhampa Taal (15 Beats)**

Dha Dhin Nak Tak Dha Dhin Nak Tak

x 2

Tin Nak Tak Tite Kat Gadi Gana

0 3

### **Jhampa Taal (10 Beats)**

Dha S Dhin Ta S Dhet Ta Kata Gadi Gana Dha

x 2 3 4 5 x

### **Farodast Taal (14 Beats)**

Dha Trak Dhi Na Tu Na

X 0 2

Kat Ta Dhin Kdha Tirkit Dhina Kdha Tirkit Dhi

0 3 4 5 x

### **Jhoomra Taal (14 Beats)**

Dhin S Dha Tirkit

x

Dhin Dhin Dhage Tirkit

2

Tin S,ta Tirkit

0

Dhin Dhin Dhage Tirkit Dhin

3

x

### **Tilwada Taal (16 Beats)**

Dha Tirkit Dhin Dhin Dha Dha Tin Tin

x

2

Ta Tirkit Dhin Dhin Dha Dha Dhin Dhin Dha

0

3

x

### **Vishnu Taal (17 Beats)**

Dhin Na Dhin Dhin Na Dhin Tirkit Dhin Na

x

2

3

Tirkit Dhin Dhin Na Tirkit Tuna Katta Tirkit Dhin

4

5

x

### **Shikhar Taal (17 Beats)**

Dha     Tat     Dha     Tirkir     Dhin     Na

x                             0

Tirkir     Tu     Na     Kat     Ta

2                             0

Trak     Dhin     Na     Dhin     Dhin     Na     Dha

3                             4                             x

### **Pashto Taal (7 Beats)**

Tin     S     Tak     Dhin     S     Dha     Gay

0                             2                             3

### **Laxmi Taal (18 Beats)**

This is a peculiar Pakhwaj Taal which has 18 Taalis and 3 Khalis in 18 Beats.

In the traditional Theka of this Taal there are Taalis on Fraction of a Beat.

### **Theka (For Pakhawaj)**

Dha	S	Dhet	Dhet	Dha	S			
x	0	2	3	4	0			
Tir	Kit	Dhet	Dha	S	Dhet	Dhet		
5	6	7	8	0	9	10		
Tiw	Kit	Dhet	Dhe	Dhe	S,ta	S,na	Dhet	Dha
11	12	13	14	15	16	17	18	x

**Theka (For Tabla) 15 Taali & 3 Khali**

Dha	S	Dhin	Dhin	Dha	S	Dhi		
X	0	2	3	4	5			
Nak	Dhin	Kradha	S	Gaygay	Tite			
5	6	7	0	8	9			
Gadi	Gana	Dhage	Nakat	S,dha	Gena	Dha		
10	11	12	13	14	15	x		

**Ganesh Taal (21 Beats)**

**Theka (For Pakhawaj)**

Dha	Din	Ta	Dha	Gay	Dha	Dhin	Ta	
x		0		2	3	0		
Dhet	Ta	Kit	Dha	Din	Ta	Dha	Din	Ta



4      5      6              0              7      8

Tite    Kata   Gadi    Gan   Dha

9      10    11              x

### **Theka (For Tabla)**

Dha      Trak   Dhi      Na   Dha    Gay    Tu      Na

x              0              2      3      0

Dha    Kat    Tin      Trak   Dhi      Na   Dhage    Trak

4      5      6              0              7      8

Dhage   Dhi    Na      T irkit   Dha

9      10    11              x

### **Bramha Taal (28 Beats)**

Dha    Dhin   Dhin    Dha   Trak    Dhin

x              0              2

Dha    Dhin   Dhin    Dha   Dha    Trak

3              0              4

Dhin Dha Dha Dhin Dhin Dha

5 6 0

Trak Dhi Na Dhi Dhi Na

7 8 9

Trak Dhina S, dha Tirlit Dha

10 0 x

### **Asht-Mangal Taal (22 Beats) Palhawaj Theka**

Dha S Ki Ta Ta Ka Dhu Ma Ki Ta

x 2 3

Ta Ka Dhe S Ta S

4 5

Ta Ka Dha Di Ga Na Dha

6 7 8 x

### **Asht-Mangal Taal (11 Beats) Tabla Theka**

Dhin Na Dhin Dhin Na

x 2

Dhin Dhi Na

4 5

Dhage Nadha Tirkit Dhin

6 7 8 x

### **Vikram Taal (12 Beats)**

Dha S Dhet Ta S Kat Ta S

x 2 0

Tite Kat Gadi Gana Dha

3 x

### **Anima Taal (13 Beats)**

Dha Trak Dhi Na Kat Ta Trak

x 2

Ta Trak Dhi Na Dhi Na Dha

0 3 4 x

### **Kumbha Taal (11 Beats)**

Dha Dhin Tite Kat Dha Dhin

x 0 2 3 4 0

Nak Tite Kat Gadi Gan Dha

5 6 7 8 0 x

### **Matta Taal (9 Beats)**

**(Theka for Tabla)**

Dha	Tirikita	Dhi	Na	Tirikita	Tu	Na	Kat	Ta
x	2	3	4	0	5	0	6	0

### **Matta Taal (18 Beats)**

**(Theka for Pakhawaj)**

Dha	S	Ghi	Da	Na	Ka	Ghi	Da	Na	Ka
x		0		2		3		0	
Ti	Te	Ka	Ta	Ga	Di	Ga	Na		
4		5		6		0			

### **Mayor Taal (13 Beats)**

Dhin	Trak	Dhin	Na	Tu	Na	Kat	Ta
x		2		3		0	
Dhage	Terikit	Dhi	Dhi	Nadhi	Dhina		
4		5		0			

### **Sool Taal (10 Beats)**

Dha	Dha Din	Ta Kit	Dha Tit	Kat Gadi	Gana
x	0	2	3	0	

### **Tewara Taal (7 Beats)**

Dha	Din	Ta Tit	Kat	Gadi	Gana
x		2		3	

### **Mani Taal (11 Beats)**

#### **Theka (for Tabla)**

Dha	Dhi	Na Dhi	Na Dhi	Dhi	Na Dhage	Nada	tirkita
x		2		0		3	

### **Mani Taal**

#### **Theka (for Pakhawaj)**

Dha	Kit	Tak Dhit	Ta Kit	Dha	Tit Kat	Gadi	Gana
x		2		0		3	

## **Importance of the Study of Unpopular Taals**

Ancient music literature and Taal shastra has large account of Taal and their description. But that record is only for the study of history. They are not in use and any effort for the revivel of those Taals will go in vain. There are only few Taals like Tritaal, Jhaptaal. Ektaal, Chautaal, Roopaltaal, Deepchandi, Kaharwa and Dadra which are commonly used.

There are Taals like lakshmi, ganesh, Rudra, Shikhar, Matta, Basant, and Vishnu which are rarely used. But they are included in the syllabus of higher classes.

When we go through minutely to find out the reason, why the above mentioned Taals have become popular, we find that the singers, musicians and dancers have chosen to go for simple Taals. Secondly the kind of music and the compositions with which these Taals were used are no more in fashion. Thirdly musicians have to cater masses taste. ‘

Science has changed the whole life style. The audience does not want to go in heavy & complex mathematical type of music. Now every one likes simple exciting and thrilling expressions in music. For all such reasons simple, small and fast tempo Taals like Dadra, Kaharwa, Roopak have lift behind the difficult and complex Taals like Lakahmi, ganesh, rudra etc.

Still there is much importance of the study of these complex Taals, because they enable us to understand thoroughly and minutely the intricacies and fractional use of laya and Taal. In this context one thing is to be considered that one should not

indulge in the controversies about the number of Beats, Taali, Khali and Theka. The emphasis should be on the varied texture and effect of a particular Raal.

There is an acute need for standardization in the Taal system of North Indian music. Moreover there is a lot of confusion with reference to certain terms & nomenclature used for different kind of compositions.

All India level seminars, debates, demonstrations, discussions and lectures should be organized to resolve the confusion and controversies. And thus the widely accepted solutions found out should be propagated and be practiced in the institutional teachings and Academies.

### **Concept of Taal in Indian & Western Music**

Every kind of music has rhythm. Tempo and periodical accents, intervals and rhythmic patterns are the elements which make a composition effective and appealing. Time which is used in music is measured by 'beat'. Regular beats-Time cycle is called Taal. In Indian music the concept of Taal is expressed in a time-cycle with fixed number of beats, 'Sam', 'Tali-Khali', Vibhag' and 'Theka' (fixed bols for each beat). The concept of Taal is not there in Western music. There it is tempo, time-intervals and metre which are significant and important for a composition. 'Sam' & "Khali" is not conceived. Tempo is expressed through Time-Signature.

Actually Taal in west has its development with main music. You can't study a Taal separately. For example, in Staff notation system all musical compositions are scripted within 11 lines. When a particular line is marked with an oval sign it denotes a definite 'Swara'. As per rule, leaving that mark empty or a flag on, it gives a hint of period or time along with 'Swara'. Numbers are given to denote that. For example 12/2, 2/4 etc. are written near chaff. If we try to write Indian Taals in Staff notation it will not be possible to show 'Bols'.

Bar line used in Western notation can be useful for showing the ‘Vibhag’ of our Taals. But in absence of fix syllables there will be no different in expression of Ektaal & Choutaal.

To increase the value of a note they use ‘dots’. In Hindustani Taal system we use ‘Avagrah’ (S).

In Western music, in place of terms like; Sum; and “Taali-Khali’ of Hindustani Taal, there are three kinds of Accent: -

(i) Strong Accent.

(ii) Medium Accent.

(iii) Weak Accent or Unaccented.

Duration of a note or rest on a note is indicated by the following terms: -

SL No.	English Terms	American Terms	Hindustani Matras
1.	Breve	Double Note	8
2.	Semi Breve	Whole Note	4
3.	Minim	half Note	2
4.	Crotchet	Quarter Not	1
5.	Quaver	1/8 Note	½
6.	Semi Quaver	1/16 Note	¼



7.	Demi Semi Quaver	1/32 Note	1/8
8.	Hemi Demi		
	Semi Quaver	1/64 Note	1/16

Bar lines are equivalent to our “Vibhag”. In Western music three kinds of Laya are in common use.

1. Duple - Contains 2 Beats
2. Triple - Contains 3 Beats
3. Quadruple - Contains 4 Beats.

Each of the above three, there are two types: - ‘Simple time and compound time’.

Equivalent terms of Western notation system for different Layakaris of Hindustani Taal system which are commonly used, are as follows: -

Hindustani Term		Western Term
Adi Laya	3 Beats in 2 Beats	triplet
Kuadi Laya	5 Beats in 4 Beats	Quintuplet
Biadi Laya	7 Beats in 4 Beats	Septolet

Thus we find that in Western music the use of Taal is not that significant compared to the Hindustani music. Hindustani Taal system is a highly developed form and its intricacies and complexities, often, astonish Western musicians.

Actually there is lot of improvisation in presentation of Hindustani music. Only choice of Raga and Taal or a composition is not sufficient for one who is going to perform, the capacity and skill for improvisation of the selected Raga decides the total effect. It is much more than a reproduction of a composed set of musical notes what a musician of Hindustani Music does, by blending his own personality with the concept of a Raga & Taal.

To conclude we can say that Indian and Western Taal system and script are different and both can not be conceived on one line.

## **About the Author**

The author of this book Sri Sudhir Kumar Verma is a disciple of Ustad (Padmabhushan) Ahamad Jaan Thirakwa, universally acknowledged as the most authoritative and traditional Tabla wizard of 20<sup>th</sup> century. Sri Verma received rigorous training in the best known four styles of Tabla playing i.e. Delhi, Ajrada, Farrukhabad and Lucknow Dajs. His high academic qualifications coupled with the knowledge of theory and constant practice of Tabla, are sure to be of great use to the student, scholars, teachers and performers.

Sri Verma has very successfully elucidated much of the traditional material in its correct and proper bearing.

The author of this book, Sri Verma has very successfully elucidated much of the traditional material in its correct and proper bearing.

The author of this book, Sri Verma deserves the appreciation of experts, scholars and Tabla students, in particular.

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## **Prof. Sudhir Kumar Verma**

Ex Principal of Bhatkhande College of Hindustani Music, Lucknow, is a highly competent teacher and a popular performing artiste. He has learned the art of Tabla-Playing at the feet of Greet Tabla Wizard Ustad Ahmad Jaan Thirakwa, continuously for more than fifteen years. Being his closest disciple Sri Verma has widely traveled with him and attended many prestigious All India Music Conferences. As a high graded Artiste of A.I.R. and Television, he has appeared in National Broadcasts as well. He is a thinker, writer, critic and untiring propagator of Indian Culture through music. His musical articles are frequently published in Research magazines and Music Journals. He has performed in France, Canada and USA and in many part of Latin America. Indian Council for Cultural Relations deputed him in Trinidad (West Indies) as Cultural Officer where he trained many talents of the country and made them performing artistes of Indian Music within a short span of three years time.

On invitation from his disciple, Sri Verma visited Paris in 1980 where he gave his Tabla performance, Lectures demonstrations on the art of Tabla playing.

Sri Verma continues to impart training to the students coming from various parts of the world.

At present he is Research Guide and also on expert comities of various Universities of Music and Fine arts.

This book goes a step further in extending the knowledge and appreciation of Indian classical Music.