

**RABINDRA BHARATI UNIVERSITY**  
**VOCAL MUSIC DEPARTMENT**

COURSE - B.A. ( Compulsory Course ) (CBCS) 2020

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**C) Classification of talas according to musical types.**

Matras in each Tala may be divided into equal groups according to the Chhanda. This group is known as Tala Bibhag or Divisional bar of Rhythm. On the basis of chhanda different tala comprises of different matra groups. For example we can mention – Choutal comprises of 12 matras in 6 groups with 2 matras in each group or bibhag. Where as Trital comprises of 16 matras in 4 groups with 4 matras in each group or bibhag.

Actually Bibhag is made up of Matra. In ancient musicological texts it is termed as Anga. So Matra and Bibhag is intensely co-related to each other. The extensive area of Indian music comprises of various units of specialisation. In north India each individual style possess a suffix 'Anga' after its name ,i.e Dhrupad anga, Kheyal anga, Kirton anga etc. It is just a simple procedure to distinguish between the different styles of singing. The applicable Talas of these styles are also catagorised accordingly.i.e Dhrupadanga Tala, Kheyalanga Tala etc.

- 1) **Dhrupad anga Tala** – These group of talas are used to accompany the Dhrupad and Dhamar styles of Hindustani music. These talas are played in Pakhwaz. These talas are Choutal, Dhamar tal, Surfank tal, Ada Choutal, Teora, Jhamptal etc.
- 2) **Kheyal anga Tala** – These group of Talas are used to accompany the Kheyal and light or semi-classical musical styles of Hindustani music . These talas are played in Tabla. These talas are Trital, Ektal, Dadra, Jhumra, Kaharba, Dhumali etc. In Hindustani music Ektal is used in three different chhandas. i.e 2/2 chhanda, 3/3 chhanda and 4/4 chhanda. 3/3 chhanda ektal is widely used to accompany light Bengali songs of different types. Trital is mainly used in kheyal.
- 3) **Thumri anga tal** – These group of talas are used to accompany the Hindustani semi-classical styles like Thumri, Dadra, Tribat etc. These talas are played in Tabla. These talas are Deepchandi, Addha etc. Deepchandi is a madhyalay (medium tempo) tala. Any alteration in tempo of this tala spoils the chhanda beauty of the song.

4) **Tappa anga Tala** - These group of talas are used to accompany the Tappa style of songs in Hindustani music. These are played in Tabla. These talas are Jat, Madhyaman, Addha, Punjabi theka etc. Bilambit Laya(slow tempo) of Jat and Addha tal is widely used in this style.

5) **Kirton anga Tala** – These group of talas are specifically tradition of Bengal as Kirton is the exclusive cultural heritage of Bengal. These talas are played in Srikhol to accompany Kirton. These talas are Daspayari, Lofa, Dothuki, Daskusi, Madandola, Sashisekhar etc. These talas are unique in their characteristics as they only possess the elements of ancient indian tala system which are directly absent in other form of talas in North Indian music.

**\*\*To be continued in the next set.**