

RABINDRA BHARATI UNIVERSITY
VOCAL MUSIC DEPARTMENT

COURSE - B.A. (General Elective) (CBCS) 2020

Semester - II , Paper – I ; English Version

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D) Short notes on different elements of Tala.

1. **Matra** – The single measuring of Tala is called Matra. It is the smallest rhythmic unit of a tala. The significance of beats depends on their occurrence in a cycle. So a matra is the yard stick of laya.
2. **Bibhag** – It is the divitional bar or disposition of music. Matras in each tala may be divided into equal groups. This group is known as Tala Bibhag. Usually the beats will be in two, three or four . They should be designated with a clap or a wave of the hand.
3. **Som** – The matra from which the tala begins, is known as Som. In other words the first matra of the tala is called Som. In the Hindustani notation system it is noted with a 'X' sign. There is only one exception and that is the case of Rupak tala. This lone exception designates the Som with a wave of hands(Khali).
4. **Taali** – At the time of showing divisions of tala , the divisions in which stroke is given , are said to be Taali. It is

used to designate the beats (Matra) which are highly emphasized. The most emphasized measure is the beginning of the cycle, the Som. It is the most important beat in the whole cycle.

5. **Khaali** – At the time of dividing tala, divisions in which the stroke is not given are said to be Khaali /Fak / Off beat. Khaali is shown with a wave of hand. This wave of hand along with its counterpart, the clap of hand (Taali) forms the basis for time keeping in tabla.
6. **Chhanda** – Chhanda is the variation in different wave patterns of the sound. It produces joy in our mind. It has an oscillation, a ripple. It is a perceptible dynamic feeling. It is felt in two ways namely – by reciting poetry and by varying the speed of the melody. The first is called Kavya chhanda and the second one is called Taal chhanda. There is always a rhythm in the composition of a taal. This chhanda sometimes makes the taal agile and sometimes makes it lively. It reveals equality and inequality. The variations of chhanda are revealed through different laykaris of a taal.
7. **Layakari** – Variations in particular rhythm is generally known as Layakari. Laya is one of the most prominent ornamentation of taal in Indian music. The audience is generally entertained by such rhythm variations in melodies like Dhrupad, Dhamar etc. In modern times

Thay, Dugun, Trigun, Chougun, Aad, Kuad, Biad etc are common.

A. **Thay Laya**- Uniformity of tala in music is called Thay laya or single tempo.

Thay laya Of Jhaptal

X 2 0 3

|| Dhi Na | Dhi Dhi Na | Ti Na | Dhi Dhi Na ||

B. **Dugun Laya** – The use of two swaras or bol in one matra is known as Dugun or Double tempo.

Dugun laya Of Jhaptal

X 2 0

|| DhiNa DhiDhi | NaTi NaDhi DhiNa | DhiNa DhiDhi

3

| NaTi NaDhi DhiNa ||

C. **Trigun Laya** - The use of three swaras or bol in one matra is known as Trigun or Triple tempo.

Trigun laya Of Jhaptal

X 2

|| DhiNaDhi DhiNaTi | NaDhiDhi NaDhiNa DhiDhiNa

0 3

| TiNaDhi DhiNaDhi | NaDhiDhi NaTiNa DhiDhiNa ||

**To be continued in the next set.