

RABINDRA BHARATI UNIVERSITY
VOCAL MUSIC DEPARTMENT

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

Semester - IV , Paper – I ; English Version

Teacher - Dr. Sankar Bhattacharyya

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 ||

8. **Jati** – The combination matra or beat counting makes the “Jati” of a tala. It is of five types – Tisra, Chatusra, Khanda, Mishra and Sankirna.
- a) **Tisra** – When the matra combination is of multiples of three in arithmetic progression, i.e 3,6,12,24 etc.
 - b) **Chatusra** - When the matra combination is of multiples of four in arithmetic progression, i.e 4,8,16,32 etc.
 - c) **Khanda** - When the matra combination is of multiples of five in arithmetic progression,i.e 5,10,20,40 etc.
 - d) **Mishra** - When the matra combination is of multiples of seven in arithmetic progression,i.e 7,14,28,56 etc.
 - e) **Sankirna** - When the matra combination is of multiples of nine in arithmetic progression, i.e 9,18,36,72 etc.

9. Aad Laya – One and half fold tempo ($1\frac{1}{2} = \frac{3}{2}$) is called Aad laya, that is the conversion of a verse of three stages into two is called Aad laya.

Process : Trital = 16 matra

$$16 \div \frac{3}{2} = 16 \times \frac{2}{3} = \frac{32}{3}; \text{ Again } 16 - \frac{32}{3} = \frac{16}{3} = 5\frac{1}{3}$$

So, the laykari will start from the $5\frac{1}{3}^{\text{rd}}$ matra.

10. Kuad laya : One and one fourth fold tempo ($1\frac{1}{4} = \frac{5}{4}$) is called Kuad Laya.

Process : Trital = 16 matra

$$16 \div \frac{5}{4} = 16 \times \frac{4}{5} = \frac{64}{5}; \text{ Again } 16 - \frac{64}{5} = 3\frac{1}{5}$$

So the laykari will start from $3\frac{1}{5}^{\text{th}}$ matra.

11. Biad Laya : Three fourth matra layakari ($\frac{3}{4}$) is called Biad laya.

Process : Trital = 16 matra

$$16 \div \frac{3}{4} = 16 \times \frac{4}{3} = \frac{64}{3} = 21\frac{1}{3}, \text{ that is } 5\frac{1}{3} = \frac{16}{3}$$

$$\text{Again } 16 - \frac{16}{3} = \frac{32}{3} = 10\frac{2}{3}$$

So the laykari will start on from $\frac{2}{3}^{\text{rd}}$ matra of 11^{th} unit leaving the first 10 units.

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E) Knowledge of Talas.

1. **Choutal** : A teamed timing cycle with 12 units of time measure. Four accents or beats are respectively on 1st , 5th , 9th and 11th unit while there are two off beats in it on 3rd and 7th unit respectively. Som is on the starting point i.e on 1st unit. There are 6 bars each containing two units. Even types of time measure.

+ 0 2 0
II Dha Dha I Den Ta I Kat Tage I Den Ta I
3 4
Tete Kata I Gadi Ghene II

2. **Dhamar** : A teamed timing cycle having 14 units of measure. Uneven type of time - 4 bars containing 5/2/3/4 units respectively. Som is on the 1st unit. Off beat on 8th unit and two beats on 6th and 11th unit respectively.

+ 2
 II Ka Dhe Te Dhe Te I Dha - I
 0 3
 Ga Di Na I Di Na Ta - II

3. **Surfak tal** : A teamed timing cycle having 10 units of measure. 5 bars each containing 2 units within it. So it is an even type of time measure. Som is on the starting 1st point. Two off beats being on the 3rd and 9th unit respectively and two beats separately on 5th and 7th unit.

+ 0 2 3
 II Dha Dha I Den Ta I Kit Dha I Tita Kata
 0
 I Gadi Ghene II

4. **Tilwara** : A teamed timing cycle having 16 units of measure. Even type of time measure. 4/4 meters and 4 bars each containing 4 units. Som is on the 1st unit. Off beat on 9th and two beats on 5th and 13th unit respectively.

+ 2
 II Dha Terekete Dhin Dhin I Dha Dha tin tin I
 0 3
 Ta Terekete Tin Tin I Dha Dha Dhin Dhin II

5. **Teora** : A teamed timing cycle having 7 units, 3 bars containing 3/2/2 meters. Som is on the 1st unit. And beat is on the 4th and 6th unit respectively. Mixed nature.

+ 2 3
II Dha Den Ta I Tita Kata I Gadi Ghene II

6. **Ektal** : A teamed timing cycle having 12 units. 6 bars each containing 2 units. Even type of time measure. Som is on the 1st unit. Two off beats on the 3rd and 7th unit. 3 beats on 5th, 9th and 11th unit respectively.

+ 0 2
II Dhin Dhin I Dhage Terekete I Thun Na I
0 3 4
Kat Ta I Dhage Terekete I Dhin Dhadha II

7. **Jhamptal** : A teamed timing cycle with 10 units of time measure. In it there are three beats respectively on 1st, 3rd and 8th unit ; and off beat on 6th unit. Som is on the 1st unit. Uneven type of time measure as there are 2/3 meters.

+ 2 0 3
II Dhi Na I Dhi Dhi Na I Ti Na I Dhi Dhi Na II

11. **Daspahira** : This tala has different names. It has two structures ‘Boro’ and ‘Choto’.

‘**Choto daspahira**’ is a teamed cycle with 8 units. It has 2 beats and after each beat there are 3 kosi. It is played in Srihol.

+ 0 0 0 2 0 0 0
 II Jhani Ta Tete Ta I Khiurr Daghi Neda Geda II

‘**Boro Daspahira**’ has 4 bars with 4 beats. Each beat is followed by 3 kosi.

+ 0 0 0 2 0 0 0
 II Jhini Daghi Jhini Da I Jhini Daghi Neta Gheta I

3 0 0 0 4 0 0 0
 I Ta Urr Tete Kheta I Ta Khe Khe Khe II

F) Knowledge of Tal-Lipi

a) Akarmatrik system

The matras are divided in different groups. The matras are indicated with number symbols as (१, २, ३, ४, ०) . Off beat is indicated with “०” symbol. Som is indicated with

the symbol “ ॐ ” . Tal bibhag is indicated with ‘ l ’ symbol. Starting and ending of the avartan is indicated with “ II II ” symbol. “ ˘ ” symbol is used to show dual , triple or more conjugated matras during laykari notation.

b) Hindustani system

1. Tal bibhag is indicated with ‘ l ’.
2. Som is indicated with ‘ x ’ or ‘ + ’.
3. Off beat is indicated with ‘ 0 ’.
4. Matra counting is shown as ‘ 1, 2, 3, 4, 5.... ’.
5. Tal bol is written according to the pronunciation.

c) Vishnudigambar system

1. Tal bibhag is indicated with ‘ l ’.
2. Som is indicated with ‘ 1 ’.
3. Off beat is indicated with ‘ + ’.
4. Matra counting is shown as ‘ 1, 2, 3, 4, 5.... ’.
5. Tal bol is written according to the pronunciation.
6. “ ˘ ” symbol is used to show dual , triple or more conjugated matras during laykari notation.

***** End of the syllabus.**