

Taal :- Taal is a very important thing in Indian Music. Taal means a timecycle 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.

Avartan 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 :-

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| 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 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 must 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 become 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, Adachartaal 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*

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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***