

Deepchandi Taal is a beautiful 14-beat cycle primarily used in semi-classical music like Thumri and Ghazal. It has a distinctive "swaying" feel created by its 3-4-3-4 division.

Below are 6 compositions (Tukras and Mukhras) ranging from simple to more rhythmic, designed to fit this 14-beat cycle perfectly.

The Structure (Theka) of Deepchandi Taal

<i>Matra (Beat)</i>	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>	<i>8</i>	<i>9</i>	<i>10</i>	<i>11</i>	<i>12</i>	<i>13</i>	<i>14</i>
<i>Bol</i>	<i>Dha</i>	<i>Dhin</i>	<i>—</i>	<i>Dha</i>	<i>Dha</i>	<i>Tin</i>	<i>—</i>	<i>Ta</i>	<i>Tin</i>	<i>—</i>	<i>Dha</i>	<i>Dha</i>	<i>Dhin</i>	<i>—</i>
<i>Sign</i>	<i>X</i>			<i>2</i>				<i>0</i>			<i>3</i>			

6 Tukras & Mukhras for Deepchandi

1. Simple Introductory Mukhra (4 Beats)

This is a short "face" used to lead into the first beat (Sam). Start playing this from the 11th beat.

Bols: Dha Ge Ti Na | Dha Ti Na | Dha (Sam)

2. Standard Tukra (14 Beats)

A complete cycle composition that ends with a sharp finish.

Bols: Dha Ge Ti Ta | Ka Ta Ga Di | Ge Na Dha — |

Ti Ta Ka Ta | Ga Di Ge Na | Dha — Ti Ta |

Dha (Sam)

3. Flowing Mohra (Intermediate)

This uses faster "Tirakita" phrases to bridge sections.

***Bols: Dha Dha Ti Ta | Ka Ta Ga Di | Ge Na Dha Ti | Ra Ki Ta Dha |
Ge Na Dha — | Ti Ta Dha — | Dha (Sam)***

4. Tihai-Based Tukra

A Tihai is a phrase repeated three times to land exactly on the Sam.

Bols: (Dha Tirakita Dha Ge Na) x 3

Note: Space the phrases so the final "Dha" of the third set lands on the 1st beat of the next cycle.

5. Rhythmic "Katt" Tukra

Focuses on the crisp "Kat" and "Tak" sounds.

***Bols: Kat Ta Dha Ge | Na Dha Kat Ta | Dha Ge Na — |
Kat Ta Dha — | Kat Ta Dha — | Dha (Sam)***

6. Advanced "Chakradar" Style Mukhra

A more complex variation often used by soloists to show speed.

***Bols: Dha Re Dha Re | Ti Ta Ka Ta | Ga Di Ge Na |
Tirakita Dha | Tirakita Dha | Dha (Sam)***
