

Ektaal Kayda No. 4: Dhete Dhage Nadha Tirkit | 12 Beats

Ektaal Kayda No. 4 is a beautiful and challenging tabla composition built around the bols “Dhete Dhage” and “Nadha Tirkit.” Set in 12 matras (beats), this kayda is an excellent exercise for tabla players who want to improve their clarity, speed, balance, finger control, and understanding of Ektaal. Whether you are a beginner, intermediate student, or an advanced tabla learner, practicing this composition with the correct taal structure can greatly strengthen your rhythmic foundation.

What Is Ektaal?

Ektaal is one of the important taals in Hindustani classical music. It has 12 matras, traditionally divided into six vibhags of two matras each.

A commonly used Ektaal theka is:

Dhin Dhin | DhaGe Tirkit | Tu Na | Kat Ta | DhaGe Tirkit | Dhin Na

The six-part structure gives Ektaal a distinctive rhythmic character. Although it contains only 12 matras, its balanced divisions make it highly versatile and suitable for developing sophisticated tabla compositions.

Note: Ektaal is traditionally described as a 12-matra taal. The terms “beats” and “matras” are often used interchangeably in beginner-friendly explanations.

Ektaal Kayda No. 4

The fourth kayda in this series uses combinations such as:

**Dhete Dhage | Nadha Tirkit | Tite Tage | Dhete Dhage
and develops these ideas through different rhythmic phrases.**

A simplified presentation of the composition is:

**DHETE DHAGE | NADHA TITE | DHAGE TITE | DHETE DHAGE
NADHA TITE | TINA GINA | DHETE DHAGE | NADHA TIRKIT
DHETE DHAS | DHETE DHAGE | NADHA TIRKIT | TINA GINA
TITE TAGE | NATA TITE | DHAGE TITE | TITE TAGE
TAGE TITE | TINA GINA | DHETE DHAGE | NADHA TIRKIT
DHETE DHAS | DHETE DHAGE | NADHA TIRKIT | DHINA GINA**

The exact presentation and phrasing can vary according to the gharana, teacher, notation system, and interpretation. Therefore, students should learn the composition directly from their guru whenever possible.

Why “Dhete Dhage” Is Important

The opening phrase “Dhete Dhage” immediately establishes the character of this kayda. These bols require controlled hand movement and clean articulation.

When practicing, do not rush the words simply because they are familiar. Each bol should sound distinct. A good tabla player should be able to hear the difference between every stroke.