

Master Jhaptal Kayda 5: Dha Tirkit Dha Gena — Tabla Notation, Practice & Performance Guide

Jhaptal is one of the most fascinating taals in Hindustani tabla music. With its **10 matras (beats)** divided into **2+3+2+3**, it offers a beautiful balance between symmetry and rhythmic surprise. For tabla students, learning a well-structured **Jhaptal kayda** is an excellent way to develop clarity, speed, layakari, and command over bols.

In this lesson, we explore **Jhaptal Kayda 5: “Dha Tirkit Dha Gena”**, with notation, theka, practice techniques, and tips for presenting the kayda confidently.

Understanding Jhaptal

Jhaptal contains **10 matras** arranged into four vibhags:

$$2 + 3 + 2 + 3 = 10$$

Its theka is commonly written as:

Dhi Na | Dhi Dhi Na | Tin Na | Dhi Dhi Na

The **tali-khali** structure is:

X | 2 | 0 | 3

This gives Jhaptal a distinctive rhythmic character. The khali on the third vibhag creates a change in tonal and rhythmic emphasis that players must learn to feel rather than simply count.

Jhaptal Kayda 5: Dha Tirkit Dha Gena

A kayda is a composed rhythmic theme based on a particular set of bols. The theme is developed through variations, known as **palta**, before returning to the original kayda.

The central phrase for this lesson is:

Dha Tirkit Dha Gena

The bols should be practiced slowly at first, with every syllable sounding clean and evenly placed.

A useful way to approach the phrase is to separate the bols mentally:

Dha | Tirkit | Dha | Gena

The phrase combines open and closed sounds, creating a lively contrast that works particularly well in Jhaptal.

Basic Notation

A simple 10-matra framework can be represented as:

1 2 | 3 4 5 | 6 7 | 8 9 10

Dha Tirkit | Dha Gena Dha | Tirkit Dha | Gena Dha —

The exact distribution of the kayda and its subsequent paltas can vary according to **gharana, composition, teacher, and notation tradition**. Therefore, students should use their guru's version as the authoritative source when learning a specific repertoire item.

When writing your own notation, clearly mark the **sam**, vibhag divisions, and khali. This makes the composition much easier to understand and perform.

How to Practice “Dha Tirkit Dha Gena”

The first goal should not be speed. **Clarity comes before velocity.**

Start by reciting: