

# 42 LESSONS FOR TABLA

Illustrated with Examples and Recordings of Master Performer

USTAD KERAMATULLAH KAHN

Compiled and Written by Robert S. Gottlieb

With a Foreword by Ravi Shankar



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DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

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# 42 LESSONS FOR TABLA

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Master Performer  
USTAD KERAMATULLAH KHAN

compiled and written by  
ROBERT S. GOTTLIEB  
with a Foreword by  
RAVI SHANKAR

طغى ٢٣ قال رب اشرح لي

My LORD, relieve my mind and ease my task for me,  
And loose a knot from my tongue  
That they (my students) may understand my saying.

٢٤ ناني

Confirm my power and strength and let me share my task,  
(so that I may teach my subject)  
That we may glorify Thee much, and much remember Thee.

٢٥ وا

قل بي وريرا من اهلي ٢٩

Part of prayer used by Keramatullah Khan  
for 'Binding of the Disciple' (NARJ-BAND)  
Adapted from KORAN, Surah XX 25-28 and 31-34.

Dedicated to my son MARK whose notes on his  
daily lessons inspired and contributed to this book.

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USTAD  
KERAMATULLAH KHAN

## FOREWARD

Rhythm is of central importance to Indian music and this book deals with that subject as it relates to one of the most widely used percussion instruments of North India, the Tabla. Robert Gottlieb has made a significant survey of compositions for this sophisticated instrument. He first illustrates the strokes of the Tabla, then he shows different forms and styles of compositions arranged in a logical performance sequence.

The recorded illustrations which go with this book were made by one of India's greatest Tabla players, Keramatullah Khan. These recordings together with the detailed notations in the text provide a clear insight into the subtleties of sound and improvisation which have made Tabla playing the highly specialized art that it is.

The musician as well as the lay person will find this presentation a valuable introduction to the fundamentals of rhythmic organization in Indian music. This material would also be of value to the student of Tabla, and as an aid to developing the necessary techniques for improved performance. If one has a teacher this book can be used as study material since there is no printed music for Tabla such as there is for aiding the performer of western music.

Ravi Shankar  
Los Angeles, June 28, 69.

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## INTRODUCTION

This presentation developed as a result of the instruction which the present authors' son, Mark, received from the noted tabla player, Ustad Keramatullah Khan. This was during the time that was spent in Calcutta India when the present author was assigned there as a Fulbright lecturer teaching western music in 1968.

Since western learning is essentially dependent on a visual approach and one immediately assumes that every subject must have its text, it first came as a surprise to see that Mark was given no visual materials or aids with which to learn from. Instead, he was expected to have daily lessons and to memorize what his teacher showed him. This seemed an unfamiliar as well as time-consuming method for learning, so Mark instinctively started to write down his lessons with the idea that this would help him to remember them and to learn more efficiently. Mark was only ten-years-old at the time. It soon became apparent that if he was going to succeed in writing out his tabla lessons, he would need some help with this. The strange terminology of Indian music, the peculiar language of the traditionally recited drum-syllables, and the rhythmic patterns, all had to be explained in western terms if the lessons were going to be transcribed into a meaningful written form for the western reader. The lessons which were compiled for this book were notated so as to fulfill this need for Mark, and from this the idea of an audiovisual presentation developed. This presentation is therefore intended to be used by those who have had little or no access to the sort of individualized instruction which Mark received. Even so, the help which the written notation gave him made it very clear that an audiovisual presentation would be not only beneficial, but necessary for the non-Indian person wishing to learn something about the tabla and the rhythmic structure of Indian music.

Although the tabla is primarily known outside of India as an accompaniment instrument for either dance, an instrumental solo (sitar or sarod), or voice, in India the tabla is considered to be an important solo instrument as well. The musical examples in this presentation illustrate the solo aspects of tabla performance, nevertheless much of this material can be used for accompaniment purposes as well, as much of the material of the solo repertoire is freely improvised when performing accompaniments.

All the examples were recorded in Calcutta by Keramatullah Khan. The compositions which <sup>he</sup> performs represent for the most part the styles and traditions of the solo repertoire <sup>of</sup> his own family who have been tabla players for more than the past 100 years. There is however, more than a single family tradition represented in these examples as Keramatullah is noted for his assimilation of a variety of performance styles.

In India there is a strong feeling about tradition in the arts since musicians have almost entirely been dependent upon extemporaneous methods

for handing down their repertoire from one generation to the next. As a result, a lot of pride centering around particular traditions have been cultivated. This has led to conflicting ideas and viewpoints regarding even the most minute aspects of performance. Yet, in spite of this, there is a remarkable degree of uniformity of performance practice which exists today. The musical examples which have been transcribed in this text are therefore of general interest.

The author wishes to express his appreciation to Ustad Keramatullah Khan for the time and patience he took in preparing these recorded examples. We are both indebted to the United States Information Service Studios in Calcutta for permitting us to use their excellent recording facilities. In addition, much thanks is due to Thomas Ross and other friends who helped with the translating of Hindi musical terms and answering my many questions on Indian music. Also my thanks to Betty Early and my wife Lois who helped very much with the final editing of the manuscript.

Robert Gottlieb

Riverside, California

## THE PRINCIPLE TRADITIONS OF TABLA

Gharana (lit. 'household') is an important term to the Indian musician as it refers to the traditions practiced and fostered by a particular family. This term signifies the traditions established by the founding artists, his descendants and disciples, those who are considered to be expert in a particular art form. Gharana also includes the adherents and disciples of all these descendants.

Moslem musicians assign the title khalifa (lit. 'leader') to the oldest practicing exponent of the family art. This title can be assumed only by a legitimate descendent of the founding family. Sometimes a son would assume the title after his father has discontinued his active role as a living exponent, but the title is generally assumed by the son after the death of his father. The gharana is today still the mainstay of tradition among the classical musicians of India. Unlike our schools for teaching the arts in the western world, in India it is generally assumed that the eldest son will take on the profession of his father. Even though many of the most outstanding Indian musicians who teach have taken on students who are not part of their family household, the best of these are either adopted as their own sons, or taken into the family through marriage. Nevertheless, in spite of a student's outstanding merits, the khalifas' interest is still in teaching his own son.

The gharanas are named after the geographical locations where the founding member originally resided. In the field of tabla, six principle traditions are today recognized which are considered to have major contributions to the development of the repertoire and performance styles. These are known by the following names: Delhi Gharana, Lucknow Gharana, Farukhabad Gharana, Benares Gharana, Arjada Gharana and Punjab Gharana.

Keramatullah Khan, who has made the recordings for this presentation, is the present khalifa of the Farukhabad Gharana. His father, Masit Khan,



who is still living, was the former Khalifa, but as he is now too old to be performing. In time the title of khalifa will pass on to Sabir Khan, the son of Keramatullah, thus continuing the family tradition.

The gharanas have produced the finest artists, as without recourse to the confines of a particular gharana, a student would have little opportunity to become exposed to a full knowledge of the field. Though very much true today, it has been even more so in the past when gharanas were extremely secretive about giving out information pertaining to their repertoire, techniques and fingering methods.

The seclusiveness which the gharanas formerly enjoyed is no longer as inaccessible to the ambitious student, as with modern communication traveling, radio and public concerts, these traditions have become more widely disseminated. In effect what is happening is that the distinctions of style which formerly existed are becoming more and more merged with one another as performers have been exposed to all these different influences. In its purest sense the gharana styles today have less meaning than they had 20 or more years ago. For future generations the gharanas will have even less meaning, and their repertoire will become less distinguishable from one another.

Even so, there is still a strong adherence to the meaning of gharana and what it stands for. This has been recently stressed by such an eminent musician as Ravi Shanker;

"Musicians who do not belong to one strong and well-established gharana are often open to harsh judgements. A musician who is a member of a certain gharana may, and often does, change his style, enriching and expanding it after hearing other musicians, and interpreting their ideas in his own way. But, if questioned about this, he has recourse to the shelter of his gharana. He can claim that there is a precedent for what he has done and trace it back through his own gharanas' traditions."\*

#### THE FAMILY OF KERAMATULLAH KHAN

Keramatullah's family trace their gharanas' beginnings to Vilayet Ali Khan who was a disciple "Mian" Bakshu Khan, one of the cofounders of the Lucknow Gharana. He married the daughter of Bakshu and received as dowry many Lucknow compositions. Vilayet returned to Farukhabad and established his own gharana. He was known to be a prolific composer for the tabla and many of his compositions are still being performed today.

Keramatullah's immediate family stems from Rampur, which had formerly been the most important center of North Indian classical music. When the court of Rampur was declining, Keramatullah's father, Masit Khan, then brought the family to Calcutta. This was in 1927, and the present family has been living in Calcutta since then.

Keramatullah was born at Rampur in May 1915. He followed the family tradition as was expected of him having started taking lessons with his father at the age of 6. Characteristic of Keramatullah's style is that he not only mastered the complexities of his own gharana but adopted the performance styles of other gharanas as well. He performs much of the Delhi, Ajrada and Lucknow repertoire in addition to that of his own Farukhabad gharana. Noteworthy features of his performance style are his remarkable facilities in fingering complex passages and his intimate feeling for beautiful sonority. As a result his presentations

\* Ravi Shankar, My Music My Life, Simon & Schuster, New York p. 56.

are very clear and effortless in the application of difficult technics. Keramatullah has a fine reputation as a teacher and he is noted for teaching with an open mind and is very much respected by his colleagues.

Both Keramatullah and his father Masit have earned the honorific title of Ustad. This indicates a very special degree of artistic attainment in their field. In 1971 Keramatullah accompanied his father to New Delhi where Masit Khan was honored with a plaque from Indira Gandhi for his services to Indian music. Related to this visit; Keramatullah made some very fine recordings of Farukhabad compositions including some of those of his father for the Sangit Natak Akademie of New Delhi.

The teaching situation in India is much different from what the western student is familiar with. It would therefore be informative for the western reader to know something about how the lessons which the present writer's son received from Keramatullah Khan were conducted.

Our first meeting with the family occurred when I took Mark to their home for his first tabla lesson. Mark had previously become interested in the tabla having heard it performed in an Indian concert in the United States. Now that we were in India, Mark's principle interest seemed to be in learning how to play the tabla.

An appointment with Ustad was made with the help of an interpreter after having inquired about finding the best teacher. On the appointed day we entered the home of Keramatullah and found his wife comfortably seated with other members of the family around the room. There were five daughters, Sabir Khan, the young son of Keramatullah, an elderly gentleman, and several others. The elderly distinguished-looking gentleman turned out to be Masit Khan. I sensed that Keramatullah was not there as one of the daughters indicated this by saying, "Keramatullah Khan, All-India Radio," implying at the same time that he would be coming soon. The daughter then asked,

"You speak Urdu?"

I replied somewhat surprised,

"No, I don't speak Urdu."

She then countered with the remark,

"You must know Urdu to play Tabla."

I was then taken back by this startling comment, as was Mark, for we had no intentions of wanting to learn this language. Yet later, after having been involved with the tabla for some time, I wished I had known Urdu.

Soon Keramatullah entered the room. Immediately there was an atmosphere of reverence and respect. It was at once apparent that here was the honored head of the household. Fortunately for Mark and me, Keramatullah was able to speak a little English so we were able to communicate.

He made it clear that he would accept Mark only on a trial basis for one month. If, at the end of that period of time he showed promise he would then teach him regularly. From the start it was apparent that Keramatullah's interest in teaching Mark was due to the fact that I was a musician and naturally he thought that the son would be talented in music.

At first Keramatullah insisted that Mark should come to have his lesson every day. This startled us both as we had been thinking in terms of the way which music lessons in our country were handled. I explained to Ustad that Mark was also busy going to school and that he was also taking violin lessons, so that daily lessons were out of the question. We then settled for a lesson every other day and Mark was expected to devote two hours each day to practicing the tabla. Even this was considered insufficient, but it was the most that could be counted on as far as Mark's time was concerned.



Later we learned that Indian students who aspire to be performers, practice many hours each day. When they become serious enough to aspire to be professional players they practice sometimes 10 or more hours each day. Learning to play the tabla was treated as a very specialized discipline and one was expected to devote ones full energies to it. From this first meeting with Keramatullah it became clear how seriously the business of music lessons are conducted in India.

The teaching procedure was entirely done by demonstration and having the student imitate what the teacher played. In this way the student could learn by watching and listening. This, combined with the visual-aid which Mark received from transcribing the lessons into notational form helped him to make rapid progress, more so than if he would have had to rely on his memory alone. Keramatullah was also convinced that the notated examples had been of great help to Mark. I therefore approached Keramatullah with the idea of preparing an audiovisual presentation with recordings of Marks lessons.

During the months Mark studied with Keramatullah, Masit Khan would often be seated nearby at the time of the lesson and would sometimes offer good advice. We both appreciated the affection and interest which this wonderful man showed to Mark. In spite of the fact that he and Mark were unable to communicate verbally, Masit Khan did teach Mark many things. There is much that can be said for the close family relationship and the kind of teaching that is done amidst these intimate surroundings. And, it cannot be overlooked that many advantages have been gained by Indian musicians as a result of stressing oral communication of musical ideas. Of paramount importance is the fact that this method has helped to instill in the mind of the student an instinctive and closer familiarization with the flow of rhythm. And it is due to this kind of training that Indian musicians on the whole demonstrate a natural and spontaneous approach to rhythm. On the other hand, the reliance on a written notation has tended to rob the western student of these same qualities, so that rhythmic flow is stifled to a greater degree. The Indian system, although conducive to stimulating a feeling for rhythmic flexibility and imagination in the manipulation of rhythm, has fostered the loss of past traditions. The handing down of repertoire by word of mouth does not guarantee the same sort of consistency which is preserved by a written form of notation. The present-day repertoire has certainly been modified to some extent as even from one generation to the next changes are sometimes un-noticeably introduced. The loss of past traditions in Indian music has furthermore been inadvertently promoted because many of the finest performers of previous generations have sometimes neglected to pass on their musical

heritage, either due to their own jealous guarding of these traditions, or for fear that their own son or disciple would then in turn pass this knowledge on to others outside the gharana.

Nevertheless, in spite of this, there is a great deal that has been preserved from the past. The fixed compositions, as shown in Lessons 4, 10, 16, 24, 30 and Lessons 36-42, illustrate some of the traditional varieties of solo repertoire for the tabla which have been handed down from father to son.

#### CONSTRUCTION AND NOMENCLATURE OF THE TABLA

Indian instruments are constructed according to local customs and traditions so that the dimensions and measurements for any given instrument are subject to variation. The dimensions of the dayan and the bayan differ with different makers and even particular makers manufacture instruments of varying sizes as this allows for the instruments to be tuned to different pitches (See Tuning of the Dayan and Bayan in Appendix).

The following dimensions for the tabla are given for an average concert-size instrument such as used today in instrumental performances. For the accompaniment of vocal performances a larger sized dayan and bayan are sometimes preferred but these larger sized drums are less frequently played today.

The average dayan measures about 10 inches in height. It is cylindrical in shape and tapers from a diameter of about 7 inches across the bottom to about 5 to 5½ inches across the top.

The wooden core of the dayan is hollowed out inside leaving a wall about 1 to 1½ inches in thickness all around. The center core of old trees having an even grain are preferred for making the finest quality instruments.

The average bayan measures about 9 inches in height having a head diameter on top measuring from 9 to 10 inches across. A variety of different materials are used for making the body. Metal nickel alloys are most common today, whereas formerly instruments made of clay and copper were frequently used. The clay and copper bayans were known to produce excellent sonorities but these are used less extensively as the clay instruments are so fragile and copper is expensive.

The construction of the drum heads on both the dayan and bayan are similar. On both drums there is a main skin attached to which there is an overlapping edge skin called the kinar. The center black paste-patch is called shyahi. This eliminates undesirable overtones and makes it possible to tune the drums. The composition of the shyahi consists of iron filings mixed with plaster or flour ingredients. Each manufacturer has his own formula so that the composition of these patches differ throughout India. In the Punjab for example, rice dough is sometimes used as part of the mixture in place of flour. The addition of iron filings produce a permanent patch. Mixed without iron the patch is not permanent and must be replaced over and over again for each performance. This temporary kind of patch is still used on the qakahawai drum. It must be scraped off periodically and be replaced.

The shyahi are formed to about a diameter of 2 to 2½ inches. The material applied to the surface in a number of layers of decreasing size so that the thickness of the finished patch is greatest at the center and diminishes

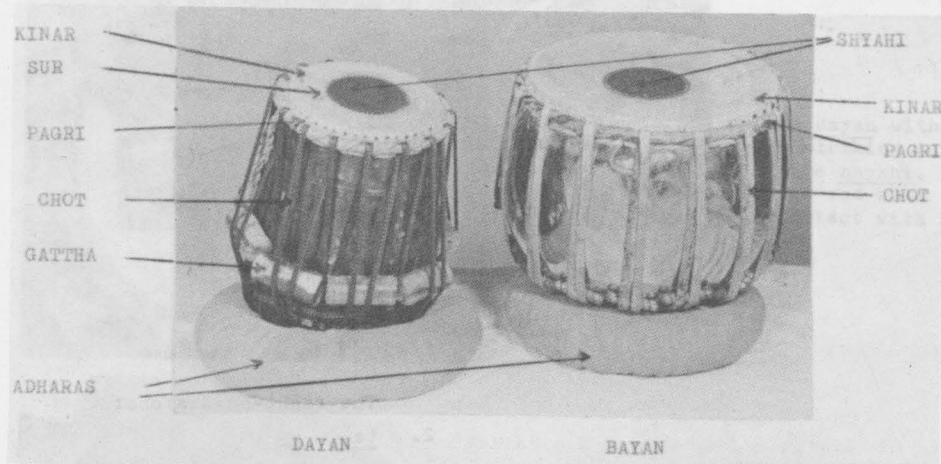


towards the edges. On the dayan the shyahi is placed right in the center of the drum head, but on the bayan it is set approximately 2 inches off-center.

The drum heads are made of goat skin. The circumference skin, the kinar, is stitched together at the edge by means of a fine leather strand, and this strand is then interwoven with the heavy supporting leather ring the pagri which forms a rigid frame around the circumference of the drum head.

This entire assembly is then attached to the body of the dayan and the bayan by a strong leather band of about  $\frac{1}{2}$  inch breadth which is called the chot. The chot in turn then passes around underneath the drum through another ring called gurri which holds the drum head firmly against the core of the body.

The tension of the chot are varied in order to increase or decrease the pressure on the drum head. On the dayan wooden blocks called gattha are inserted beneath the chot which are then struck with a hammer to raise or lower the tension. The bayan has all the component parts of the dayan with the exception of these wooden blocks. These can be added however when the chot have become stretched. Some of bayan incorporate a tensioning control system by means of screw threads which can be turned by means of a small wrench.



THE BOLS OF TABLA

Mnemonic syllables called bols are used by Indian musicians for expressing the content of a musical phrase or a composition. These syllables replace a written form of notation as they are seldom written down, but they are committed to memory as a means for learning the repertoire. Bols are used by dancers, instrumentalists, and drummers; e.g. pakhawaj, dholak, tabla. By reciting these syllables a performer is able to express the technical as well as the rhythmical elements which comprise a particular composition. Upon hearing the bols recited, a knowledgeable performer would then in turn be able to

reproduce their meanings, transcribing these into actual performance. The bols of drumming depict the strokes that are used, and to some extent, the combinations of the consonants and vowels differentiate for the listener the variety of sonorities obtainable on the particular instrument. These mnemonic syllables accordingly distinguish between the left-hand, right-hand and combination strokes of the instrument. Other than having such connotations, the bols have no literal meanings.

The bols of tabla are performed in a more or less standard way throughout India. Although there are differences encountered, particularly when comparing the practices of one gharana with that of another, these differences are often of minor character. The mainpoint to emphasize here is that the principle strokes do not differ so much as the contexts of the phrases and the rhythmic patterns which are performed by the various gharanas. The pronunciations also reflect differences. This is due to the variety languages and dialects encountered. In this text the bols have been transcribed into English spellings which conform with the pronunciations of Keramatullah Khan. These pronunciations no doubt reflect some of the speaking characteristics of the Calcutta region as well as some of the speaking mannerisms associated with his own gharana. The fingering patterns described for the various bols also reflect his own performance practices, as do the photographic illustrations of the bols which show Keramatullahs' own hand positions. The following Table of Bols may therefore not conform with the pronunciations encountered among other players, however with regard to their manner of execution, these do reflect common practices:

#### The Tabla Bols of Keramatullah Khan:

The present writer has capitalized the initial letters of all combination strokes in order to distinguish these from the individually performed right-hand and left-hand strokes; e.g. Dha, Dhin, Dhe etc! The 'dh' consonant always denotes a combination stroke. On the tabla, left-hand strokes are distinguished accordingly as 'resonant' (khula) for which the 'gh' and 'g' consonants are used, and 'non-resonant' (bandh) for which the 'k' consonant is used. This is an important distinction which relates to the structural dimensions of the time-cycle. This will be explained later.

The following markings should be observed as these are used to distinguish between similarly pronounced bols which are played differently:

ta and ta'  
na and na'  
te, te, and te/  
Dhe and Dhe/  
ti and tI



RIGHT-HAND STROKES	LEFT-HAND STROKES	COMBINATION STROKES
<u>ta</u> , or <u>na</u>	Resonant: <u>ghe</u>	<u>Dha</u> = ta + ghe
<u>te</u>	<u>ge</u>	<u>Dhin</u> = tin + ghe
<u>te</u> (ti)	Non-resonant:	<u>Dhī</u> = tu + ghe
<u>tin</u>	<u>ke</u> , or <u>ka</u>	<u>Dhe</u> = te + ghe
<u>tu</u> (tī)	<u>kat</u>	<u>Dhet</u> = tak + ghe
<u>thun</u> , or <u>dī</u>		<u>Dhe/</u> = te/ + ghe
<u>tak</u>		
<u>te/</u>		
<u>re/</u>		
<u>ta'</u>		
<u>ran</u>		
<u>na'</u>		

## Side One

### RECORDED ILLUSTRATIONS - SIDE I Band 1.

- Lesson 1 - The Basic Strokes
- Lesson 2 - An 8-matra phrase
- Lesson 3 - The time-cycle TINTAL
- Lesson 4 - Beginning KAIDA
- Lesson 5 - VISTAR, a variation of the Kaida
- Lesson 6 - 2nd VISTAR
- Lesson 7 - 3rd VISTAR
- Lesson 8 - TIHAI, conclusion of first Kaida section.

## Lesson 1

### THE BASIC STROKES

Using the right and left-hands simultaneously:

- Dha The is performed as a combination stroke incorporating the right-hand stroke ta with the left-hand stroke ghe.

Dha is one of the most important strokes of the tabla. It is often used as an accentuation stroke for the first beat of the time cycle and other accentuated beats as well.



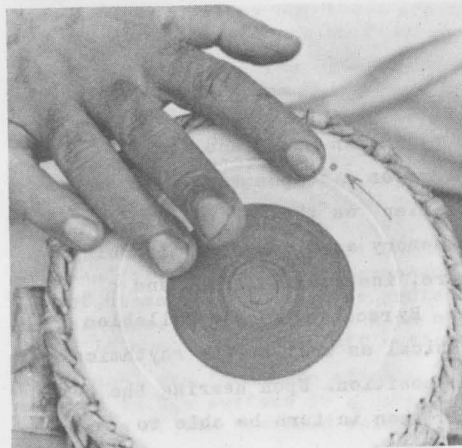
DĀYĀN

BĀYĀN

The right-hand alone:

- ta

In executing this stroke, the 3rd and 4th fingers act as pivot points remaining in contact with the surface while striking the kinar with the 1st finger. Keeping the 3rd and 4th fingers lightly on the surface partially dampens the sound of ta. This stroke produces the fundamental pitch of the dayan. (See Fingering Chart in Appendix)







The left-hand alone:

3. ghe

This is the resonant stroke of the bayan. A slight wrist pressure is maintained while striking with both the 2nd and 3rd fingers on the opposite side of the shyahi. This stroke is directed by a strong wrist motion with both fingers immediately rebounding from the surface after striking.

Both hands together:

Dha



STROKES OF THE RIGHT-HAND

4. te

This is performed on the dayan with the 2nd and 3rd fingers striking in the center portion of the shyahi. This is a dampened stroke and both the fingers remain in contact with the surface.



5. te

This stroke is executed with the 1st finger striking in the center of the shyahi in a manner similar to te. The bols te and te frequently appear as a sequential pattern tete. This standard pattern is abbreviated as tt, or simply tt since the fingering sequence is sometimes reversed at the discretion of the player.

6. tu or ti

This stroke is performed with a rapid rebounding motion of the 1st finger away from the surface after striking. This is a resonant stroke and all the fingers are lifted from the surface. The 1st finger strikes at a point about midway between the center and edge of the shyahi.

na This is the same stroke as ta  
(See NO. 2.)



STROKES OF THE LEFT-HAND

7. kat

A non-resonant accented stroke performed on the bayan. The entire hand is brought down onto the surface of the bayan with force. The hand remains in contact with the surface after striking.



8. ke or ka

ke is performed keeping the wrist resting on the bayan. The striking motion of the hand is directed from the wrist. This is also a non-resonant stroke but is played with less force.

ghe (See NO. 3.)





## Lesson 2

### An 8-matra phrase

The matra is the basic unit of time-measurement in North Indian music. This has no specifically prescribed duration of time value but is fixed in its time length according to the tempo of performance. Thus the matra may be of 2 sec. duration (performing slow tempo), 1 sec. duration (performing medium tempo), or  $\frac{1}{2}$  sec duration (performing fast tempo)

The following three major categories of tempo are recognized;

vilmabit = slow tempo

madhya = medium tempo

drut = fast tempo

For any given tempo however the time value of the matra remains constant. In the musical examples in this presentation the time-value of the matra has been indicated in relationship to the bol patterns by means of underlining;

Dha ghe = 1 bol performed to each matra

Dha ghe te ta = 2 bols performed to the matra

Dha ghena Dha tete = 3 bols performed to each matra

Dha ghe tete = 4 bols performed to the matra

The following recorded example illustrates the Basic Strokes arranged in a prescribed pattern of an 8-matra phrase. When the student is able to perform this, it should also be performed at double tempo which would then be equivalent to 2 bols to each matra.

Dha	te	te	ke te	tu	na	kat	ta
1	2	3	4	5	6	7	8

## Lesson 3

### The time-cycle TINTAL

Rhythmic organization in Indian music is based on an underlying framework of a time-cycle which is repeated over and over again. The rhythmic pattern outlined by the time-cycle is called tal. This establishes a cyclic pattern consisting of a specific number of matras for each repetition of the time-cycle and a specific grouping arrangement of the matras into smaller subdivisions, called vibhags. The characteristic pattern of a particular tal is perceived by means of placement of stresses which occur on different vibhags. In the time-cycle tintal, the cyclic pattern of

16 matras are divided into 4 equal parts, or vibhags, consisting of 4 matras each. (16 matras = 4 + 4 + 4 + 4). Basically when a composition is performed according to the structural divisions implied by tintal it is presented in two similar phrases of 8 matras each. These two phrases compliment one another in the sense that the 1st phrase is composed of resonant bols, whereas the 2nd phrase substitutes non-resonant bols in the first half of the phrase. This distinction is of utmost importance and constitutes a major feature of tintal, and it is for this reason that this time-cycle is divided into 4 parts. The 3rd vibhag of tintal is distinguished in performance from the remaining vibhags, by having a non-resonant sound. This vibhag is therefore called the khali, or 'empty'; vibhag. On the tabla, non-resonant bols are used to define the khali vibhag.

For this reason it is considered to be an unstressed vibhag. Indian musicians keep track of timing by counting the vibhags rather than the matras, so that the time-cycle tintal receives literally '3 counts' or '3 beats', as only 3 of the vibhags are stressed. The vibhags of tintal are known by the following terms. Only the sam and tali vibhags are counted. The vibha indications + 2 0 and 3, are traditional markings which indicate the counting sequence for tintal. These markings are used throughout this presentation.

	SAM				TALI				KHALI				TALI			
matras	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
counting sequence	+				2				0				3			
	↑				↑				↑				↑			
	1st beat				2nd beat				empty beat				3rd beat			

When performing a composition according to the structural design pattern of tintal, non-resonant bols are played in the first half of the 2nd phrase which compliment related resonant bols which are performed in the 1st phrase. Apart from this distinction both phrases are the same. On the tabla the resonance is produced by either the left-hand stroke ghe by itself or <sup>by using this stroke</sup> in combination with some right-hand stroke, e.g. Dha (ta + ghe). The complimentary non-resonant bols which appear in the khali vibhag omit the resonant left-hand stroke ghe when this occurs in a combination stroke, or the non-resonant bol ke is substituted for ghe when ghe first appears by itself. Thus the bol pattern Dha ghe te te which appears in the initial phrase of a composition in tintal, would be changed to its non-resonant complimentary form of ta ke te te where this comes in the



khali vibhag. The following 16-matra composition conforms with the structural design pattern of tintal. This composition consists of two equal phrases of 8 matras each. In the 2nd phrase, non-resonant bols are substituted for resonant bols in order to show the khali vibhag. This distinction appears only in the first part of the 2nd phrase.

1st phrase:		
(Sam vibhag) +	Dha ghe te te	Dha ghe te te
(Tali vibhag) 2	Dha ghe na ghe	tu na ka ta
2nd phrase:		
(Khali vibhag) 0	ta ke te te	ta ke te te
(Tali vibhag) 3	Dha ghe na ghe	tu na ka ta

40  
50  
60  
72  
100 ← non-resonant

This alternation of 'resonant' and 'non-resonant' vibhags produces a distinction of 'full' (bhari) sonorities in the sam and tali vibhags, as opposed to the 'empty' sonority of the khali vibhag. This procedure for defining the structural divisions of the time-cycle is applied in the performance of all the kaida, vistar, dohra examples, and also in the chalan (Lesson 40) and in the final rela example (Lesson 42). The remaining compositions; e.g. tihai, chakradar, tukra, mohra, and uthan do not follow this procedure.

The following substitutions apply only where the structural divisions of the time-cycle are to be shown:

Resonant bols (Sam & Tali vibhags) change to Non-resonant bols (Khali vibhag)

combination strokes	{	Dha	-----	becomes	-----	ta, or na	} right-hand strokes
		Dhin	-----	"	-----	tin	
		Dhi	-----	"	-----	tu, or ti	
		Dhe	-----	"	-----	te	
		Dhet	-----	"	-----	tak	
left-hand strokes	{	Dhe/	-----	"	-----	te/	} left-hand strokes
		ghe, or ge	-----	"	-----	ke, or ka	

#### Lesson 4

##### Beginning KAIDA

The kaida is a pre-composed composition. The kaida examples in this presentation (Lessons 4, 10, 16, 24 and 30) illustrate

but a few of the hundreds of varieties and styles which are performed on the tabla. These compositions furnish basic material to the performer for subsequent development and permutations of the original phrases. The basic composition of a kaida in tintal is always presented in 2 equal phrases which compliment each other in their resonant and non-resonant forms. (The bol pattern tere ke te is a frequently encountered pattern of tabla. In this context re is played like te, so that this phrase is the same as te te ke te) These standard patterns have been abbreviated as trkt, or tkkt

1st phrase: +		Dha ghe te te	Dha ghe te te
2		Dha ghe terekete	tu na ka ta
		Khali vibhag	
2nd phrase: 0		ta ke te te	ta ke te te
3		Dha ghe terekete	tu na ka ta

40  
50  
60  
66  
76

#### Lesson 5

##### VISTAR

The vistar is a variation of the kaida. In forming a vistar the same bols of the kaida are used but these are presented in different grouping arrangements. The double-phrase structure of the kaida is preserved so that the variant which is presented is heard twice, first as a complete resonant phrase, followed by its complimentary form incorporating non-resonant bols in the second phrase. Another feature of many of the vistar is that the patterns are usually performed in double the original tempo of the kaida. This however is not necessarily prescribed, but it is a common performance procedure. If the kaida is performed so that the number of bols performed to each matra is perceived as a slow tempo then the tempo of the subsequent vistar which are introduced should generally be performed double this original tempo. On the other hand, if the kaida is performed in a medium or fast tempo then this may not provide scope to the performer for doubling the tempo of the vistar. In the following vistar performed by Keramatullah the tempo has been doubled:

The brackets indicate repetitions of the bol phrase which appears enclosed within them. The multiple sign indication following the end bracket specifies how many times the phrase is to be played. In this vistar, matras 1, 2 and 3, and matras 9, 10 and 11 are to be repeated.



trkt = terekete

1st phrase: Dha ghe tete Dha ghe trkt tuna ka ta 2x

2nd phrase: ta ke tete ta ke trkt tuna ka ta 2x

Dha ghe trkt tuna ka ta

### Lesson 6

3rd VISTAR

+ Dha ghe te te Dha ghe te te Dha - \* Dha ghe te te

2 Dha ghe terekete tu na ka ta 2x

0 ta ke te te ta ke te te ta - ta ke te te

3 Dha ghe terekete tu na ka ta 2x

\* The dash marking - is used to indicate a pause. The following divisions are implied by these markings:

Dha - = 2 equal divisions of the matra

-Dha- = 3 equal divisions of the matra

- Dha - - = 4 equal divisions of the matra

### Lesson 7

3rd VISTAR

trkt = terekete

+ Dha ghe te te Dha ghe trkt tu na - Dha tu na Dha ghe

2 trkt tu na Dha ghe te te Dha ghe trkt tu na kat ta

0 ta ke te te ta ke trkt tu na - ta tu na ta ke

3 trkt tu na Dha ghe te te Dha ghe trkt tu na kat ta

40  
30  
63

### Lesson 8 - TIHAI

Conclusion of first Kaida section.

The tihai marks the conclusion of a composition. The following example of a tihai is formed of the same bols of the initial kaida and brings to a conclusion the entire kaida section including the vistar portions which were introduced as extensions of this initial composition. The structural form of the tihai is based on the repetitions of a phrase ending with Dha that is played three times in succession. The final Dha of the last phrase comes on the sam beat of the time-cycle. The bol pattern, kat ta, appearing in parenthesis, is not considered an essential part of the tihai, but is added by way of filling in the time gap inbetween the repetitions of the phrases.

Dha ghe te te Dha ghe te te Dha ghe trkt tu na kat ta

Dha - (kat ta) 3x

+  
↑  
Finishing on sam third time.



RECORDED ILLUSTRATIONS - SIDE I Band 2.

- Lesson 9 - The THEKA for Tintal
- Lesson 10 - Second KAIDA
- Lesson 11 - 1st VISTAR
- Lesson 12 - 2nd VISTAR
- Lesson 13 - 3rd VISTAR
- Lesson 14 - 4th VISTAR
- Lesson 15 - TIHAI, conclusion of second Kaida section.

Lesson 9

The THEKA for TINTAL

The theka is a stylized fixed pattern of drumming which indicates the matras of the time-cycle and the divisions of the time-cycle into vibhags. The theka for tintal outlines for the listener the subdivisions of the time-cycle into 4 groups of 4 matras each.

It establishes the tempo of performance prior to the presentation of a specific composition. The distinction of resonance/non-resonance is also clearly indicated by the vibhag grouping of the matras.

The following additional strokes are required for the theka:

- 9. Dhin A combination stroke using the right-hand stroke tin with the left-hand stroke ghe.



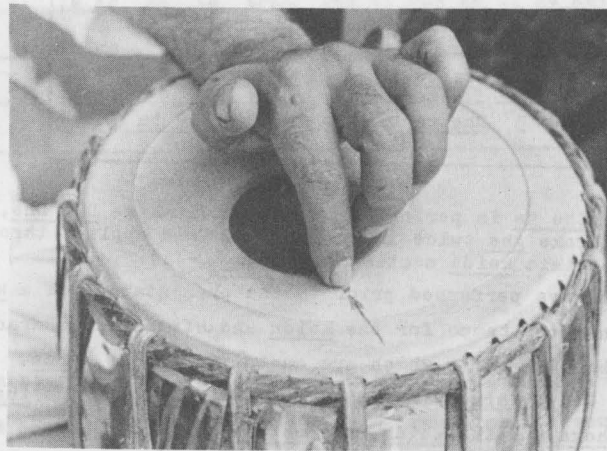
10. tin

tin is performed in a manner similar to ta, as a partially dampened stroke, however the placement of the 1st finger differs. When performing tin the 1st finger strikes the mid-point area of the sur. This produces the harmonic overtone of the fundamental pitch of the dayan.



11. ge An alternate fingering for ghe.

This stroke is used frequently as a substitute for ghe so as to provide greater facility of fingering, particularly where these left-hand resonant strokes follow one another in succession. The theka is a case in point, as when performing this pattern in a fast tempo, the left-hand fingering for the succession of combination strokes is facilitated by using alternating fingerings.





In its basic form, the theka for tintal is rendered in the following manner on the tabla:

+	<u>Dha</u> <u>Dhin</u> <u>Dhin</u> <u>Dha</u>	(Sam vibhag)
2	<u>Dha</u> <u>Dhin</u> <u>Dhin</u> <u>Dha</u>	(Tali vibhag)
0	<u>Dha</u> <u>tin</u> <u>tin</u> <u>ta</u>	(Khali vibhag)
3	<u>ta</u> <u>Dhin</u> <u>Dhin</u> <u>Dha</u>	(Tali vibhag)

In the example which is performed by Keramatullah Khan, the theka is somewhat elaborated, on the 9th and 13th matras. Elaborations of this sort, and even more complicated, are frequently done, particularly when theka is performed in a slow or medium tempo and it becomes necessary to fill in some of the longer time-gaps. The following rendition of the theka is illustrated on the recording for both slow and medium tempos:

+	<u>Dha</u> <u>Dhin</u> <u>Dhin</u> <u>Dha</u>
2	<u>Dha</u> <u>Dhin</u> <u>Dhin</u> <u>Dha</u>
0	<u>Dhage</u> <u>tin</u> <u>tin</u> <u>ta</u>
3	<u>tete</u> <u>Dhin</u> <u>Dhin</u> <u>Dha</u>

#### Lesson 10

#### Second KAIDA

Dhe = [te + ghe] = 66

1st phrase:	+	<u>Dha</u> <u>Dhe</u> <u>te</u> <u>Dha</u> <u>Dhe</u> <u>te</u> <u>Dha</u> <u>Dha</u>
	2	<u>Dhe</u> <u>te</u> <u>Dha</u> <u>ge</u> <u>tu</u> <u>na</u> <u>kat</u> <u>ta</u>
2nd phrase:	0	<u>ta</u> <u>te</u> <u>te</u> <u>ta</u> <u>te</u> <u>te</u> <u>Dha</u> <u>Dha</u>
	3	<u>Dhe</u> <u>te</u> <u>Dha</u> <u>ge</u> <u>tu</u> <u>na</u> <u>kat</u> <u>ta</u>

\* The pattern Dhe te is performed by Keramatullah as Dhe Dhe, using the left-hand stroke ghe twice in succession. This applies throughout the remainder of this kaida section (Lessons 10-15).

The theka is always performed prior to the presentation of a kaida. This establishes the tempo for the kaida and defines the characteristic features of the time-cycle which are contained in the kaida. The above example could be performed in a direct relationship to the theka so that in both the theka and the kaida, the matras would correspond in time-value.

Or, if the performer so chooses, the tempo of the kaida may be increased to double this indicated time-relationship. If this is done, the two phrases of the kaida will be stated twice within the time-length of a single statement of the theka. From the listeners point of view this results in a miniaturization of the kaida, along with a corresponding miniaturization of its structural features. In effect, the dimensions of the vibhags are reduced and the placements of the resonant and non-resonant bols are shifted in relationship to the basic time-cycle. This doubling of the kaida is illustrated in the next example performed by Keramatullah Khan.

The theka followed by both phrases of the kaida performed in double tempo:

+	<u>Dha</u> <u>Dhe</u> <u>te</u> <u>Dha</u> <u>Dhe</u> <u>te</u> <u>Dha</u> <u>Dha</u> <u>Dhe</u> <u>te</u> <u>Dha</u> <u>ge</u> <u>tu</u> <u>na</u> <u>kat</u> <u>ta</u>	1st phrase:
2	<u>ta</u> <u>te</u> <u>te</u> <u>ta</u> <u>te</u> <u>te</u> <u>Dha</u> <u>Dha</u> <u>Dhe</u> <u>te</u> <u>Dha</u> <u>ge</u> <u>tu</u> <u>na</u> <u>kat</u> <u>ta</u>	2nd phrase:
0	<u>Dha</u> <u>Dhe</u> <u>te</u> <u>Dha</u> <u>Dhe</u> <u>te</u> <u>Dha</u> <u>Dha</u> <u>Dhe</u> <u>te</u> <u>Dha</u> <u>ge</u> <u>tu</u> <u>na</u> <u>kat</u> <u>ta</u>	1st phrase:
3	<u>ta</u> <u>te</u> <u>te</u> <u>ta</u> <u>te</u> <u>te</u> <u>Dha</u> <u>Dha</u> <u>Dhe</u> <u>te</u> <u>Dha</u> <u>ge</u> <u>tu</u> <u>na</u> <u>kat</u> <u>ta</u>	2nd phrase:

#### Lesson 11

#### 1st VISTAR

In the vistar which follow, the structural pattern of tintal is shown in its normal dimensions, while at the same time maintaining the doubling of the tempo. Here each phrase has in effect been expanded to twice its original length.

1st phrase:	+	<u>Dha</u> <u>Dhe</u> <u>te</u> <u>Dha</u> <u>Dhe</u> <u>te</u> <u>Dha</u> <u>Dha</u> <u>Dhe</u> <u>te</u> <u>Dhe</u> <u>te</u> <u>Dha</u> <u>Dha</u> <u>Dhe</u> <u>te</u>
	2	<u>Dha</u> <u>Dhe</u> <u>te</u> <u>Dha</u> <u>Dhe</u> <u>te</u> <u>Dha</u> <u>Dha</u> <u>Dhe</u> <u>te</u> <u>Dha</u> <u>ge</u> <u>tu</u> <u>na</u> <u>kat</u> <u>ta</u>
2nd phrase:	0	<u>ta</u> <u>te</u> <u>te</u> <u>ta</u> <u>te</u> <u>te</u> <u>ta</u> <u>ta</u> <u>te</u> <u>te</u> <u>te</u> <u>te</u> <u>ta</u> <u>ta</u> <u>te</u> <u>te</u>
	3	<u>Dha</u> <u>Dhe</u> <u>te</u> <u>Dha</u> <u>Dhe</u> <u>te</u> <u>Dha</u> <u>Dha</u> <u>Dhe</u> <u>te</u> <u>Dha</u> <u>ge</u> <u>tu</u> <u>na</u> <u>kat</u> <u>ta</u>



Lesson 12

2nd VISTAR

+ Dha Dhe te Dha Dhe te Dha Dha Dhe te - Dha Dhe te Dha Dha  
 2 Dhe te - Dha Dhe te Dha Dha Dhe te Dha ge tu na kat ta  
 0 ta te te ta te te ta ta te te - ta te te ta ta  
 3 te te - Dha Dhe te Dha Dha Dhe te Dha ge tu na kat ta

Lesson 13

3rd VISTAR

+ Dhe te Dhe te Dha Dha Dhe te Dha - Dha Dha Dhe te  
 2 Dha Dhe te Dha Dhe te Dha Dha Dhe te Dha ge tu na kat ta  
 0 te te te te ta ta te te ta - ta ta te te  
 3 Dha Dhe te Dha Dhe te Dha Dha Dhe te Dha ge tu na kat ta

Lesson 14

4th VISTAR

+ Dhe te - Dha Dhe te Dha na na - - Dha Dhe te Dha Dha  
 2 Dhe te - Dha Dhe te Dha Dha Dhe te Dha ge tu na kat ta  
 0 te te - ta te te ta na na - - ta te te ta ta  
 3 te te - Dha Dhe te Dha Dha Dhe te Dha ge tu na kat ta

Lesson 15 - TIHAI

Conclusion of second Kaida section.

Dha Dhe te Dha Dhe te Dha Dha Dhe te Dha ge tu na kat ta

Dha - - - (kat ta) <sup>3x</sup>

+

↑  
Finishing on sam third time.

RECORDED ILLUSTRATIONS - SIDE I Band 3.

Lesson 16 - A KAIDA of the Delhi Gharana  
 Lesson 17 - DOHRA  
 Lesson 18 - 1st VISTAR  
 Lesson 19 - 2nd VISTAR  
 Lesson 20 - 3rd VISTAR  
 Lesson 21 - 4th VISTAR  
 Lesson 22 - 5th VISTAR  
 Lesson 23 - TIHAI, conclusion of third Kaida section.

Lesson 16

A KAIDA of the Delhi Gharana

ti = te

1st phrase: + Dha ti Dha ge na Dha trkt  
 2 Dha ti Dha ge tu na kat ta  
 0 ta ti ta ke na ta trkt  
 3 Dha ti Dha ge tu na kat ta

Following the theka Keramatullah performs this kaida in double tempo. In effect, as with the previous kaida, the phrases are depicted in miniature forms.

The theka followed by the kaida performed in double tempo:

+ Dha ti Dha ge na Dha trkt Dha ti Dha ge tu na kat ta  
 2 ta ti ta ke na ta trkt Dha ti Dha ge tu na kat ta  
 0 Dha ti Dha ge na Dha trkt Dha ti Dha ge tu na kat ta  
 3 ta ti ta ke na ta trkt Dha ti Dha ge tu na kat ta

Lesson 17

DOHRA

The dohra is a standard pattern of elaboration of the kaida which is frequently performed prior to the improvisation of vistar. In the dohra a portion of the original phrases is played three times in succession.



+	<u>Dha ti Dha ge na Dha trkt</u>	<u>Dha ti Dha ge na Dha trkt</u>
2	<u>Dha ti Dha ge na Dha trkt</u>	<u>Dha ti Dha ge tu na kat ta</u>
0	<u>ta ti ta ke na ta trkt</u>	<u>ta ti ta ke na ta trkt</u>
3	<u>ta ti ta ke na ta trkt</u>	<u>Dha ti Dha ge tu na kat ta</u>

Lesson 18  
1st VISTAR

+	<u>Dha ti Dha ge na Dha trkt</u>	<u>Dha -</u>	<u>Dha ti Dha -</u>
2	<u>Dha ti Dha ge na Dha trkt</u>	<u>Dha ti Dha ge tu na kat ta</u>	
0	<u>ta ti ta ke na ta trkt</u>	<u>ta -</u>	<u>ta ti ta -</u>
3	<u>Dha ti Dha ge na Dha trkt</u>	<u>Dha ti Dha ge tu na kat ta</u>	

Lesson 19  
2nd VISTAR

trkttk = tereketeteke

+	<u>Dha ti Dha ge na Dha trkt</u>	<u>Dha trkttk trkt Dha</u>
2	<u>Dha ti Dha ge na Dha trkt</u>	<u>Dha ti Dha ge tu na kat ta</u>
0	<u>ta ti ta ke na ta trkt</u>	<u>ta trkttk trkt ta</u>
3	<u>Dha ti Dha ge na Dha trkt</u>	<u>Dha ti Dha ge tu na kat ta</u>

Lesson 20  
3rd VISTAR

+	<u>Dha ti Dha ge na Dha trkt</u>	<u>Dha ti Dha -</u>	<u>Dha ti Dha -</u>
2	<u>Dha trkttk trkt Dha</u>	<u>Dha ti Dha ge tu na kat ta</u>	
0	<u>ta ti ta ke na ta trkt</u>	<u>ta ti ta -</u>	<u>ta ti ta -</u>
3	<u>ta trkttk trkt Dha</u>	<u>Dha ti Dha ge tu na kat ta</u>	

Lesson 21

4th VISTAR

+	<u>Dha ti Dha ge na Dha trkt</u>	<u>Dha ti Dha ge tu na - Dha</u>
2	<u>tu na ge na tu na ge na</u>	<u>Dha ti Dha ge tu na kat ta</u>
0	<u>ta ti ta ke na ta trkt</u>	<u>ta ti ta ke tu na - ta</u>
3	<u>tu na ke na tu na ge na</u>	<u>Dha ti Dha ge tu na kat ta</u>

Lesson 22  
5th VISTAR

+	<u>Dha ti Dha ge na Dha trkt</u>	<u>Dha trkttk trkt Dha -</u>
2	<u>Dha trkttk trkt Dha -</u>	<u>Dha ti Dha ge tu na kat ta</u>
0	<u>ta ti ta ke na ta trkt</u>	<u>ta trkttk trkt ta -</u>
3	<u>ta trkttk trkt ta -</u>	<u>Dha ti Dha ge tu na kat ta</u>

Lesson 23 - TIHAI

Conclusion of third Kaida section.

	<u>Dha ti Dha ge na Dha trkt</u>	<u>Dha ti Dha ge tu na kat ta</u>
	<u>Dha -</u>	<u>(kat ta)</u>
+		
↑		

Finishing on sam third time.

## Side Two

RECORDED ILLUSTRATIONS - SIDE II Band 1.

Lesson 24 - A KAIDA of the Farukhabad Gharana

Lesson 25 - 1st VISTAR

Lesson 26 - 2nd VISTAR

Lesson 27 - 3rd VISTAR

Lesson 28 - 4th VISTAR

Lesson 29 - CHAKRADAR, conclusion of fourth Kaida section.



A KAIDA of the Farukhabad Gharana.

1st phrase: Dha trkt Dha gena Dha ge tu na - Dha ge na Dha ge tu na ka taDha trkt Dha gena Dha ge tu na ka ta

Khali vibhag

2nd phrase: ta trkt ta kena ta ke tu na - ta ke na ta ke tu na ka taDha trkt Dha gena Dha ge tu na ka ta

Both phrases of the Kaida in succession.

## Lesson 25

1st VISTAR

+ Dha trkt Dha ge na Dha tr kt Dha ge na Dha ge tu na2 kat ta kat ta Dha trkt Dha ge na Dha ge tu na kat ta0 ta trkt ta ke na ta tr kt ta ke na ta ke tu na3 kat ta kat ta Dha trkt Dha ge na Dha ge tu na kat ta

## Lesson 26

2nd VISTAR

+ ge na ge na Dha - Dha tr ktk Dha - ge na Dha -2 Dha - ge na Dha trkt Dha ge na Dha ge tu na kat ta0 ke na ke na ta - ta tr ktk ta - ke na ta -3 ta - ke na Dha trkt Dha ge na Dha ge tu na kat ta

3rd VISTAR

+ Dha trkt Dha ge na Dha - Dha na na Dha tr2 kttk trkt Dha kat ta Dha ge na tu na kat ta0 ta trkt ta ke na ta - ta na na ta tr3 kttk trkt ta kat ta Dha ge na tu na kat ta

## Lesson 28

4th VISTAR

gttg = ghe te te ge

kttk = ke te te ke

+ Dha trkt Dha ge na Dha gttg Dha tr ktk trkt2 Dha kat ta Dha kat ta Dha ge na tu na kat ta0 ta trkt ta ke na ta ktk ta tr ktk trkt3 ta kat ta ta kat ta Dha ge na tu na kat ta

## Lesson 29 - CHAKRADAR

Conclusion of fourth Kaida section.

The chakradar is an elaboration of the tihai. It is a composition containing a tihai but which is played three times in its entirety. The chakradar is thereby expanded in length to several cycles or more of the tal. The final Dha comes on the sam. The structural pattern of the following chakradar consists of 11 matras, which performed three times is equivalent to 33 matras, or 2 cycles of tintal plus the extra matra for the overlap of the final sam. The double brackets pertain to the repetition of the entire 11 matras, whereas the single brackets show the enclosed tihai phrase.

[ Dha trkt Dha ge na Dha [ - Dha tr ktk trkt | Dha - ]<sup>3x</sup> ]<sup>3x</sup>

↑  
Sam on the 33rd matra.



- Lesson 30 - Fifth KAIDA  
 Lesson 31 - DOHRA  
 Lesson 32 - 1st VISTAR  
 Lesson 33 - 2nd VISTAR  
 Lesson 34 - 3rd VISTAR  
 Lesson 35 - CHAKRADAR, conclusion of fifth Kaida section.

Lesson 30  
 Fifth KAIDA

The following Kaida section introduces the palm-stroke patterns  
Dhe/re/ and te/re/

Using the right and left-hands simultaneously:

12. Dhe/

This is performed as a combination stroke incorporating the right-hand stroke te/ with the left-hand stroke ghe. This bol always appears in the standard sequential pattern Dhe/re/.



13. te/

The right-hand alone, performed on the dayan. This stroke is always followed by re/ (see illustration below). te/ always appears in the sequential pattern te/re/ performed with the right-hand alone, or in combination with the left-hand stroke ghe as indicated for the pattern Dhe/re/. The distinction is primarily one resonance (Dhe/) as opposed to non-resonance (te/). As a composite pattern te/re/ is executed with a rotating forearm motion, striking the surface with the outer edge of the palm for te/, followed by a reverse motion striking with the inner edge of the palm for re/.



14. re/

This kaida introduces a variety of optional departures from the conventional manner of rendering the bols. This is done for purposes of instilling added interest of musical sonority. These optional changes apply in particular to the pattern keteteke which was previously introduced. In this kaida Keramatullah performs this pattern as ketetake with ta being played on the sur, like tin, thereby producing the harmonic overtone of the fundamental pitch of the dayan. In contrast to this, the pattern gerenage (abbreviated grng), is performed with na being played on the kinar, like ta. The palm stroke patterns Dhe/re/ and te/re/ have also been abbreviated throughout the entire kaida section accordingly as; D/r/ and t/r/. The patterns kttk and grng may, if the performer so desires, be played entirely on the shyahi in the right-hand. Whichever way these patterns are played it is important to alternate the fingerings in the right-hand so as to allow for maximum flexibility of fingering movement. In the context grng, re would be played with the 2nd and 3rd fingers of the right-hand



so as to free the 1st finger to prepare for the following na. In reciting the bols, Keramatullah also distinguishes between tete (tt) and tere (tr), but these are performed the same.

1st phrase:	+	<u>Dha</u>	<u>tr</u>	<u>kttk</u>	<u>D/r/D/r/</u>	<u>kttk</u>
	2	<u>Dha</u>	<u>tt</u>	<u>grng</u>	<u>tu na</u>	<u>kttk</u>
2nd phrase:	0	<u>ta</u>	<u>tr</u>	<u>kttk</u>	<u>t/r/t/r/</u>	<u>kttk</u>
	3	<u>Dha</u>	<u>tt</u>	<u>grng</u>	<u>tu na</u>	<u>kttk</u>

The theka should be played prior to performing both these phrases in succession. As shown for the previous kaidas, this example may also be presented in a miniature form by doubling the tempo of the matras in relationship to the matras of the theka. When performing the patterns D/r/D/r/ in fast tempos only the first D/ is played in combination with the left-hand stroke ghe, as this is sufficient to maintain the impression of resonance.

### Lesson 31

DOHRA

In both the 1st and 2nd phrases of the following example, the phrase element D/r/D/r/ kttk is performed three times in succession.

+	<u>Dha</u>	<u>tr</u>	<u>kttk</u>	<u>[D/r/D/r/ kttk]</u> <sup>3x</sup>
2	<u>Dha</u>	<u>tr</u>	<u>kttk</u>	<u>D/r/D/r/ kttk</u> <u>Dha</u> <u>tt</u> <u>grng</u> <u>tu na</u> <u>kttk</u>
0	<u>ta</u>	<u>tr</u>	<u>kttk</u>	<u>[t/r/t/r/ kttk]</u> <sup>3x</sup>
3	<u>Dha</u>	<u>tr</u>	<u>kttk</u>	<u>D/r/D/r/ kttk</u> <u>Dha</u> <u>tt</u> <u>grng</u> <u>tu na</u> <u>kttk</u>

The following vistar and the concluding chakradar introduce additional changes in the sonority of the bols, substituting Dhin and tin for the bols Dha and ta. These substitutions apply where the bols Dha and ta have been marked with a diamond shaped symbol placed above them; e.g.

Dha' to be performed as Dhin, and ta' to be performed as tin

In spite of these changes, Dha and ta are considered to be the essential

bols of the composition since they were presented in the initial kaida. The vertical dash sign ' is also placed following the bols Dha' and ta' in order to distinguish these from Dha and ta performed in the regular way.

### Lesson 32

1st VISTAR

+	<u>Dha</u>	<u>tr</u>	<u>kttk</u>	<u>D/r/D/r/ kttk</u>	<u>Dha'</u>	-	<u>D/r/D/r/ kttk</u>
2	<u>Dha</u>	<u>tr</u>	<u>kttk</u>	<u>D/r/D/r/ kttk</u>	<u>Dha</u>	<u>tt</u>	<u>grng</u> <u>tu na</u> <u>kttk</u>
0	<u>ta</u>	<u>tr</u>	<u>kttk</u>	<u>t/r/t/r/ kttk</u>	<u>ta'</u>	-	<u>t/r/t/r/ kttk</u>
3	<u>Dha</u>	<u>tr</u>	<u>kttk</u>	<u>D/r/D/r/ kttk</u>	<u>Dha</u>	<u>tt</u>	<u>grng</u> <u>tu na</u> <u>kttk</u>

### Lesson 33

2nd VISTAR

+	<u>Dha</u>	<u>tr</u>	<u>kttk</u>	<u>D/r/D/r/ kttk</u>	<u>Dha'</u>	<u>D/r/D/r/</u>	<u>kat</u>	<u>tet</u>
2	<u>D/r/D/r/ kttk</u>	<u>Dha</u>	<u>D/r/D/r/</u>	<u>kttk</u>	<u>Dha'</u>	<u>tu na</u>	<u>kttk</u>	
0	<u>ta</u>	<u>tr</u>	<u>kttk</u>	<u>t/r/t/r/ kttk</u>	<u>ta'</u>	<u>t/r/t/r/</u>	<u>kat</u>	<u>tet</u>
3	<u>t/r/t/r/ kttk</u>	<u>ta</u>	<u>t/r/t/r/</u>	<u>kttk</u>	<u>Dha'</u>	<u>tu na</u>	<u>kttk</u>	

### Lesson 34

3rd VISTAR

+	<u>Dha</u>	<u>tr</u>	<u>kttk</u>	<u>D/r/D/r/ kttk</u>	<u>Dha'</u>	<u>D/rD/r/</u>	<u>D/r/D/r/ kttk</u>
2	<u>trkt</u>	<u>Dha'</u>	<u>D/r/D/r/ kttk</u>	<u>Dha</u>	<u>tt</u>	<u>grng</u>	<u>tu na</u> <u>kttk</u>
0	<u>ta</u>	<u>tr</u>	<u>kttk</u>	<u>t/r/t/r/ kttk</u>	<u>ta'</u>	<u>t/r/t/r/</u>	<u>t/r/t/r/ kttk</u>
3	<u>trkt</u>	<u>ta'</u>	<u>t/r/t/r/ kttk</u>	<u>Dha</u>	<u>tt</u>	<u>grng</u>	<u>tu na</u> <u>kttk</u>



Tihai:

Dha tr kttk D/r/D/r/ kttk Dha tt grng tu na kttk Dha' -

↑  
Sam on 33rd matra.

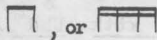
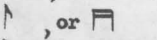
3x


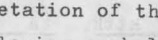
\* Keramatullah performs this right-hand stroke tu as a resonant bol in combination with the left-hand stroke ghe. This stroke is equivalent to DhI.

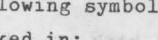
RECORDED ILLUSTRATIONS - SIDE II Band 3.

- Lesson 36 - MOHRA
- Lesson 37 - TUKRA, in compound rhythm.
- Lesson 38 - TUKRA
- Lesson 39 - TUKRA, featuring Pakhawaj bols.
- Lesson 40 - CHALAN
- Lesson 41 - UTHAN
- Lesson 42 - RELA
- Additional bols illustrated.


The following examples illustrate additional varieties of compositions in tintal. In view of the more complex rhythmic divisions of timing which occur in these compositions, the rhythmic patterns of western musical notation have been indicated directly above the bol patterns. In all examples the matra has been transcribed as equivalent to the time-value of the quarter note:


1 matra = , or 

1/2 matra = , or 


1/4 matra = 


To further clarify interpretation of the bols as they are performed by Keramatullah Khan, the following symbols attached to the stems of some of the notes have been marked in:


Dha, ta and na = 

Dhin and tin = 

The later symbol is also used where the bols Dha' and ta' are played as Dhin and tin as previously shown for Lessons 32-35. The different sonorities of the following strokes have also been marked in to facilitate reading:

tu, tI, dI, DhI, thun = 

ghe and ge = 

kat = 

Lesson 36

MOHRA

This composition is used as a beginning piece preceding the entry of the theka.

ghin = ghe

ghin trkttk ta ge te te kat ta -ge na Dha tu na

Tihai:

geṅa tuna Dhatuna Dha tuna Dhatu na - (kat ta)

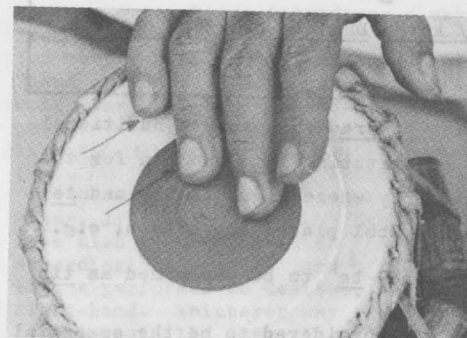
3x

↑  
Ending on sam third time.

Lesson 37

TUKRA, in compound rhythm

The tukra is a short composition, usually of 1 time-cycle in length. Characteristic of a tukra are the sectionally divided phrases which are broken up into disjuncted segments. This type of composition is always concluded with a tihai. On the final Dha of the tihai, the theka is generally restated prior to introducing the next composition. The tukra does not embody the structural divisions of the time-cycle. In the context of the pattern Dha' na', the final bol na' is performed differently from na.



15. na'

This stroke also appears as the later bol in the patterns ke ran na (see Lesson 38) and ta ran na (see Lesson 39). In all patterns na' is performed lightly with the 3rd and 4th fingers centered approximately 'near the edge portion of the shyahi. (See fingering chart in Appendix).



This first tukra example in compound rhythm is performed with 6 pulses to each matra.

matra =  $\frac{3}{4}$  +  $\frac{3}{4}$  +  $\frac{6}{8}$   
 Dī =  $\frac{3}{4}$  + ghe

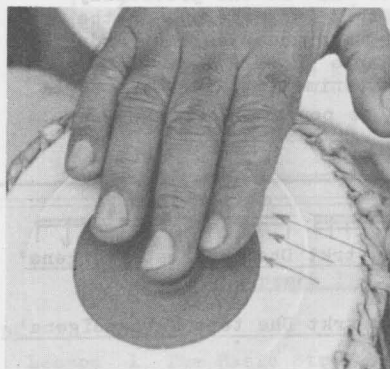
Ending on sam third time.

### Lesson 38

#### TUKRA

The following new bols are introduced:

#### 16. dī



A stroke adapted from the pakhawaj. This is performed using the underneath joints of the middle fingers. The attack is done quickly with an immediate rebounding motion of the hand, so as to allow for maximum resonance. This bol is executed either with a forward motion of the hand directed away from the players position, or with a hand motion directed towards the players right. dī is the syllable used for pakhawaj whereas for the tabla, the identical stroke is more frequently referred to as thun. The preference of the particular syllable is determined by the context of the phrase in which the stroke appears.

#### 17. tak



This is performed as an accentuated non-resonant stroke using all three fingers bearing down firmly onto the shyahi.

In performing the pattern ke ran na' the middle bol ran may be performed either as ta played on the kinar, or as tin played on the sur. In the following example Keramatullah performs ran like tin.

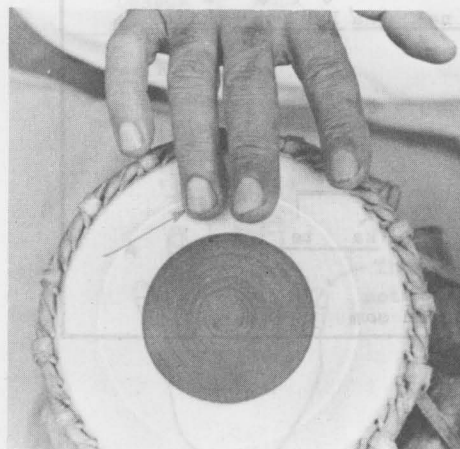
Ending on sam third time.

### Lesson 39

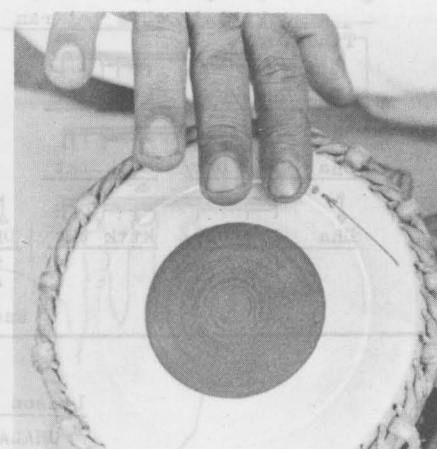
#### TUKRA, featuring pakhawaj bols.

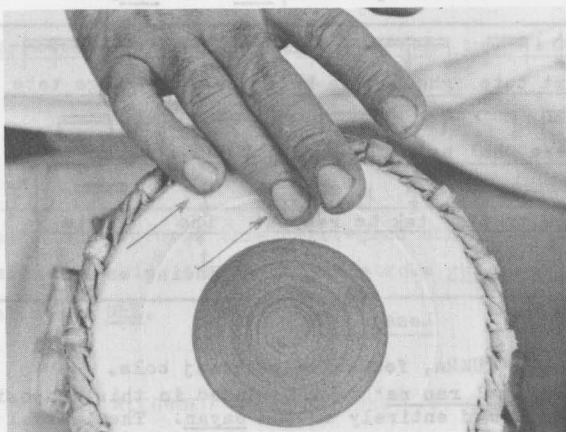
The pakhawaj pattern ta' ran na' is introduced in this composition. This pattern is performed entirely on the dayan. The initial stroke ta' is played lightly in a manner similar to na', however only the 3rd finger is used for playing ta'. The principle bol ran is played as a resonant stroke on the kinar, like ta, but with maximum resonance achieved by lifting the hand after striking. For each bol the placement of the fingers is centered more nearer the edge of the dayan and the entire pattern is executed with a rotating motion of the forearm.

#### 18. ta'



#### 19. ran





## Lesson 40

## CHALAN

chalan denotes 'movement'. Actually this composition is an expansion of a kaida whereby the basic phrases are presented in succession but in different permutations and combinations of the given elements. These changes convey a sense of undulating rhythmic movement to the entire composition. Because of its expanded form the chalan should be performed to the time-length of two cycles of tantal. In this way the structural dimensions of the tal would be depicted as an expansion of the basic format. This composition, like the kaida, lends itself to development by means of vistar.

## Lesson 41

## UTHAN

The uthan performs a function similar to that of the previously illustrated mohra. It is the first piece that is performed on the tabla. The following uthan may be used for both accompaniment and solo purposes, however this particular example is more typical of the variety used when the tabla is an accompaniment to the main solo instrument. The bols of the uthan should be performed strong and prominently.

matra = thun = di



## Lesson 42

### RELA

A rela implies literally a 'flood' or a 'torrent' of bols. This variety of composition is intended to be performed very fast and relies on speed as the essential element of interest. The beauty of a rela lies in distinctive manner in which the bols are played. Many relas have a machine-like effect due to the repetitive recycling of a particular bol pattern which is featured. Some musicians refer to relas as a 'machine' piece, or a 'train' piece since such associations are vividly depicted in the minds of the listener when hearing these compositions. The rela is particularly suited to the tabla as this instrument allows for extreme facility and rapidness of finger movement. In the recorded illustrations of this example the rela is first performed slowly, and it is then repeated in double and quadruple tempos. Like the kaida, a rela is also subject to expansion by means of improvising vistar. Unlike the kaida however, the development of a rela is more limited due to the limitations imposed by speed, and to the more limited assortment of bols which are used for the rela.

ti = te  
tī = tu  
Dhī = tu + ghe

+	Dha ti	ghe ge	tak ke	Dhī na'
2	Dha ti	ghe na'	tī na'	ke na'
0	ta ti	ke ke	tak ke	Dhī na'
3	Dha ti	ghe na'	Dhī na'	ghe na'

### APPENDIX

#### Reference list to recorded illustrations

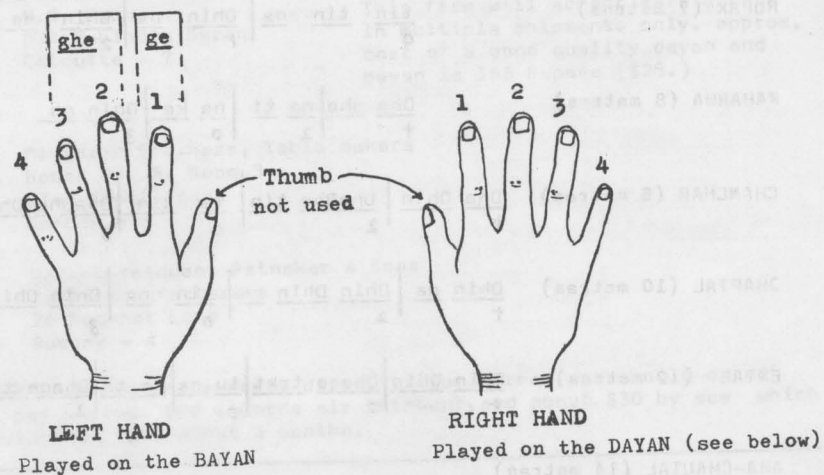
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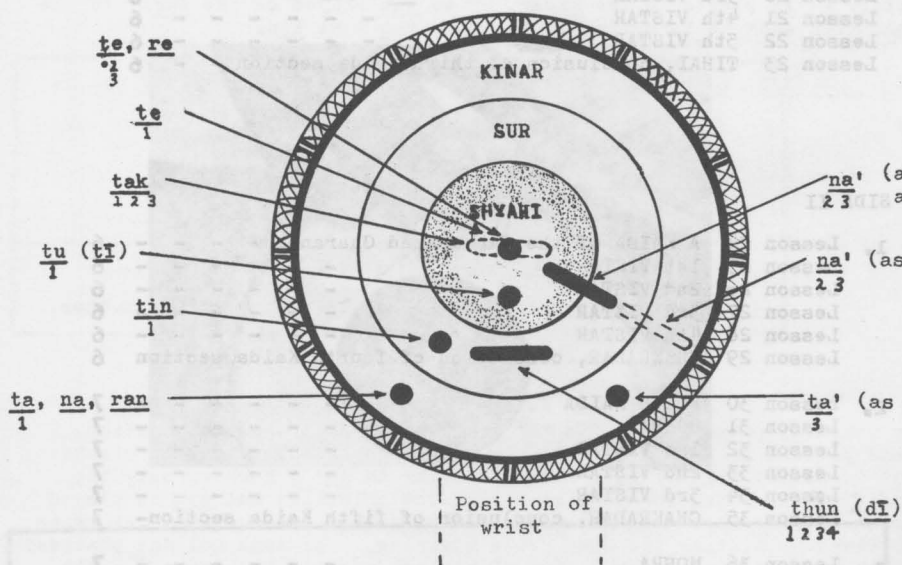
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### Fingering Chart



Top of dayan showing fingering placements for right-hand:



JHUMRA (14 matras)

Dhin -Dha trkt | Dhin Dhin Dhaqe trkt | tin -ta trkt | Dhin Dhin Dhaqe trkt  
+ 2 0 3

DIPCHANDI (14 matras)

Dha Dhin na | Dha Dha tin - | ta tin na | Dha Dha Dhin -  
+ 2 0 3

TINTAL (16 matras)

na' (as in Dha'na' and ke ran na') | Dha Dhin Dhin Dha | Dha Dhin Dhin Dha | Dha tin tin ta | ta Dhin Dhin Dha  
+ 2 2 0 3

na' (as in ta'ran na')  
2 3

ta' (as in ta'ran na')  
3

thun (di)  
1 2 3 4

Miscellaneous lahara for use with TINTAL

The lahara is an accompanying melodic instrumental part which is played throughout a solo tabla performance. The purpose of the lahara is to define the structural pattern of the tal cycle for both the listener as well as the soloist, so that the vibhags and their subdivisions into matras can be heard as a reference framework for comprehending the variety of compositions which are performed by the soloist. All the following lahara are given on the tonic pitch 'c'. This is the pitch to which the dayan must relate to. When the dayan is tuned to other pitches, these lahara must accordingly be transposed to conform to the different tonic pitch.

Lahara for performing tintal in slow or medium tempo:

The principle tals for tabla and their thekas:

DADRA (6 matras)

Dha Dhin Dha | Dhaqe tin na  
+ 0

RUPAK (7 matras)

tin tin na | Dhin na | Dhin na  
0 1 2

KAHARWA (8 matras)

Dha qhe na ti | na ke | Dhin na  
+ 2 0 3

CHANCHAR (8 matras)

Dha Dhin | DhaDha tin | ta tin | DhaDha Dhin  
+ 2 0 3

JHAPTAL (10 matras)

Dhin na | Dhin Dhin na | tin na | Dhin Dhin na  
+ 2 0 3

EKTAL (12 matras)

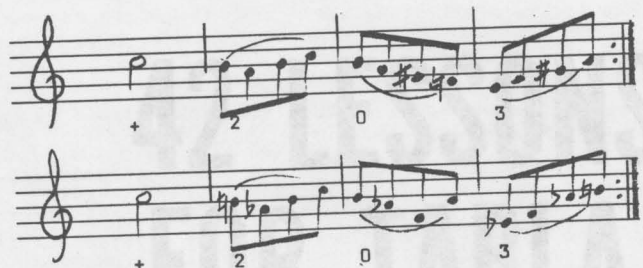
Dhin Dhin | Dhaqe trkt | tu na | ka ta | Dhaqe trkt | Dhin Dha  
+ 2 0 3 4

ARA-CHAUTAL (14 matras)

Dhin trkt | Dhin na | Dhin na | ka ta | trkt Dhin | na Dhin | Dhin na  
+ 2 0 3 4



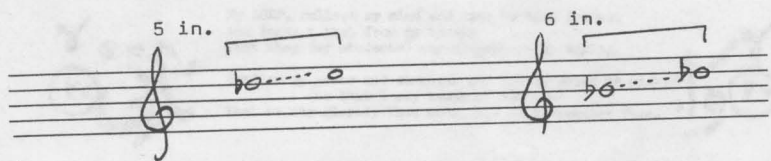
For performing tintal in fast tempo:



### Tuning of the dayan and bayan

The pitches of both the dayan and the bayan must be adjusted in order to insure proper sonority and pitch in relationship to the particular instrument or voice that is performing with it. In particular the pitch of the dayan is critical as this must be adjusted to conform with the main pitch of the ran. This principle tone is called the shada ja, or sur. In tuning the dayan the stroke tin is generally played as this produces a clear harmonic overtone of the fundamental pitch of the tuning.

The range of tuning which a dayan can accommodate depends on its size, in particular the breadth or the diameter measurement of the drum-head. Small sized dayans are popular today, measuring from about 5 inches to 6 inches in diameter, as these instruments produce a more brilliant and transparent sonority as compared with the larger sized instruments. Formerly larger sized dayans were more in vogue, but these are not too often used today as the major role of the tabla as an accompaniment instrument favors a lighter sound. For solo purposes however some players still prefer larger sized instruments as these have a deeper and more noble character to their sound. The following tuning ranges can be accommodated by the 5 inch and 6 inch diameter dayan. When choosing an instrument one should consider the pitch of the principle tone which is desired. Intermediate sizes would accordingly have intermediate tuning ranges:



The actual tuning is accomplished with the help of a hammer to increase the tension of the drum head by striking down on the wooden <sup>blocks</sup> tensioning or striking these from beneath in order to decrease the tension. It is very important to equalize the tension on all sides of the drum head in order to achieve a precise tuning otherwise the pitch will not ring clear and interference beats will be audible. Finer adjustment of tuning can be done by gently tapping the circumference ring portion of the drum head, either with the hammer or with the palm of the hand.

The pitch of the bayan can also be varied by tapping the circumference. However, tuning to a specific pitch is not important as the <sup>bayan</sup> function is to produce a lower pitched resonance which supports the sonority of the dayan.

### Sources for purchasing tabla

United States:

Inter-Culture Associates  
Box 277  
Thompson, Connecticut 06277 Tel: (203) 923-9494

John Lazell (manufactures fiberglass instruments)  
7744 Coyote Road  
Santa Barbara, California 93103 Tel: (805) 969-2877

India Musical Instruments  
133 Gough Street  
San Francisco, California 94102 Tel: (415) 626-1332

Harihar Rao  
815 Magnolia Street  
Pasadena, California 91106 Tel: (213) 796-1392

India:

N.C. Das  
374 Rabindra Sarani  
Calcutta - 7

This firm will accept mail orders in multiple shipments only. approx. cost of a good quality dayan and bayan is 165 Rupees (\$25.)

Mangnesh Brothers, Tabla makers  
House NO. 8, Room 3  
IInd Kamallipura  
Bombay - 8

Vasant-Yasduant Patnagar & Sons  
Tabla manufacturers  
26 Mughbat Lane  
Bombay - 4

When ordering instruments directly from abroad one should expect to pay approx. \$50 towards air shipment, and about \$30 by sea which would then take about 3 months.

RECOMMENDED RECORDINGS

North Indian Tabla Drumming Anthology Record and Tape Corporation  
New York. Published under the auspices of  
the Society for Ethnomusicology. In this  
audio-visual presentation the present author  
Robert Gottlieb, has transcribed a complete  
solo tabla performance. This is performed  
by Ustad Inam Ali Khan of the Delhi gharana.

Drums of India World Pacific (WP-21403)  
Chatur Lal performs tintal, rupak, and jay tals.

Alla Rakha-Tabla World Pacific (WPS-21458)  
Alla Rakha, the noted tabla player of the Punjab gharana,  
performs dadra, sulfakta, and pancham sawari tals.

The Transcendental Tal Connoisseur Society (CS-2001)  
Mahapurush Misra of Calcutta performs tals roopam,  
ektal and sitar khani.

Drums of North and South India World Pacific (WP-1437)  
Alla Rakha performs tal sawari, Chatur Lal performs  
ektal, and Kani Dutta, a disciple of the Farukhabad  
gharana, performs jhaptal. South Indian drumming is  
represented by a mrdangam duet.

Drums of India The Gramophone Company of India (ECLP-2362)  
This recording illustrates a variety of drums; pakhawaj, khul,  
tabla, dholak, mrdangam and nakkara.

Kathak Odeon Gramophone Company of India (MOAE-107)  
The master kathak dancer, Sitara Devi, performs a variety of  
traditional dances accompanied by the tabla and pakhawaj.

Beat and Bow The Gramophone Company of India (EALP-1312)  
Chatur Lal performs tintal.

Rhythms of India The Gramophone Company of India (EASD-1335)  
Two of the prominent disciples of the Farukhabad gharana,  
Ahmedjan Thirakwa and Amir Hussain are presented on this  
recording, performing tintal, ektal, rupak, and jhaptal.

Great Percussion Masters The Gramophone Company of India (MOAE-5007)  
Shanta Prasad of the Benares gharana performs tintal, and  
jhaptal. Ahmedjan Thirakwa performs rupak, with other  
tals performed by Amir Hussain, and Pandit Alkutar performing  
the pakhawaj.

