

05
THE EVOLUTION OF BEATS IN MUSIC

*Mr. H. B. Hugar, Near Ishwar Temple, Ishawar Badavane, Rajiva Gandhi Nagar,
Gadag, Karnataka*

Abstract:

Indian music has an ancient background history and it has different dimensions too. We may view the history of music from two perspectives: one mystical (puranic) and the other scientific. Siva's drum, Saraswati's veena and Krishna's flute have been the primordial music instruments. So, a mystical study of music provides several musical instruments. The present research article attempts to study evolution of beats in music with reference to one of the popular instruments tabla.

Key Words: *Beats, puranic, scientific, flute, veena, tabla.*

The notes (svaras) in music have been in function in nature from time-immemorial. The yogis and seers have know to used it. Man consumes much time for his exteriorization. This resulted in the creation of language. The speech helped the man for the expression of several things which his mental-make up could not do. The net result was the art. The man discovered the tools for expressing it. He imitated the call of birds and beasts which lead to creation of music. Science supports the fact that several musical instruments come into being thus. For creation fo musical beats, the man designed different instruments using animal skin & wood, wind, string and metal instruments.

Skin instruments drum, nagari, sambal, halige and others have been too ancient. Tabla is one of the best skin instruments so far. It facilitates the use of tala and rhythm. It is very essential for classical music with khayal. It is used with sitar, violin, bansuri, shehnai, clarinet, sarangi, santoor and others. The music of tabla rose with Thumri. Table heightens the beauty of concerts in classical, light, folk musics and even in sermons, and jugalabandi.

Many scholars and musicologists have perfected tabla as an instrument. They have demonstrated with such things like bolas, that tabla can be an independent instrument. Meanwhile, there are several changes with the instrument of table and I have analyzed it here.

There was the practice of tabla-solo of late. They used such aspects as Uthan, Peskar, Kayda, Rela, Aadilaya, Tukda, Mukhada, Chakradhar, Paran and others. However, there are some changes now.

The use of ektaal and teental have certain changes. Once teental was used with the bola : dha dhin dhinadha. This is changed to dha, tirkat dhin dha. This is accepted as a good change.

The basic theka (tempo) of teental:

1	2	3	4	5	6	7	8
Dha	dhin	dhin	dha	dha	dhin	dhin	dha
9	10	11	12	13	14	15	16
Dha	tin	tin	Tap	ta	dhin	dhin	dha

The changed tempo of the teental:

1	2	3	4	5	6	7	8
Dha	tirakit	dhin	dha	dha	dhin	dhin	dha
9	10	11	12	13	14	15	16
Dha	tirakit	tin	ta l	dha	dha	dhin	dha

Teental is in currency when it comes to solo. Peskar is important there. The scholars have innovated several Peskars. There is also change. Peskars of Gurulaya and Laghulaya (fraction) are noticed.

Gurulaya:

ex. 1

2	3	4	
dikdadinda	Sdhadinda	dhatidhati	dhadhatinta
5	6	7	8
tikdatinta	Stantinta	dhatidhati	dhadhadindha
9	10	11	12
dikdadinda	Sdhadindha	dhatidhati	dhadhatinta
13	14	15	16
tikdatinta	stantinta	dhatidhati	dhadhadinda

Peskar for Laghulaya:

This is a composition by Pt.Suresh Talavalakar:

1	2	3	4
dhaSkdadha	Sdi sna	Sdi Sna	Sdha sdi
5	6	7	8
Sna sdi	Sna sda	Skdadhas	tim snas
9	10	11	12
ta Skda ta	st sna	sti sna	sta stim
13	14	15	16
sna sdim	sna sda	skdadhas	dim snas

There are many changes in the practical ayams related to table education. For example, 'dhagetraka' bola is more effective than 'dhage and tirkata'. It is quite pleasant.

Ek taal, its basic tempo:

1	2	3	4	5	6	7	8
Dhin	dhin	dhage	tirakit	too	na	ka	tta
x	A	O					
9	10	11	12				
Dhage	tirakit	dhin	na				

Ek taal, its changed tempo:

1	2	3	4	5	6	7	8
Dhin X	dhin	dhage O	trak	too	na	ka	tin
9	10	11	12				
Dhage	trak	dhin	na				

There are special cases of tempo in light music. The taal dadara is more used as appealingly in light music types like dasavani, vachan, and folk songs. The taal is beautiful in rendering. There are certain alternative style in it.

Dadara Taal, its basic tempo:

1	2	3	4	5	6
Dha X	dhin	na	dha O	tin	na

Dadara Taal, its changed tempo:

1	2	3	4	5	6
dhaStrak X	dhadha	dhin	taStraka O	tata	dhin

Dadar has seen several healthy changes in course of time.

Likewise, skin /leather instruments consume more time and demand more practice. Constant practice yields better effects. The old table players had a rigorous practice, while the new players have the benefit of technology now.

At present, table music is growing nearly independent. It is nothing but solo. It can go with a few other instruments as well, displaying such aspects as Uthan, Peskar, Kayda, Rela, Tukada, Mukhada, Paran and others. Besides, we have jugalabandi as an attraction.

Tabla players have continued the tabla traditions quite classically. Such tabla players as Pt.Kishan Maharaj, Ustad Allarakha, Ustad Shekhadaudakhan, Pt.Shantaprasad and the next generation players like Ustad Zakir Hussain, Pt.Kumar Bose, Pt.Anindo Chatterjee, Pt.Shubhankar Banerjee, Pt.Yogisha Samshi, Pt.Mukhesh Jadhav have experienced welcome changes. They have popularized tabla music.

Thus, tabla is an accompanying, independent and essential instrument of music today. However, it has seen changes in its basic nature, pattern of playing, bolas, etc. Tabla is a great rhythmic thing today. It is a great attraction as ever before.

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