

Glossary		
āvartan	आवर्तन	One complete cycle of a tāl, for example, in tīn tāl, mātrā one to 16 makes one complete cycle or āvartan.
bāyāñ	बायां	The larger, lower-pitched of the two drums of the <i>tablā</i> . It is also known as <i>ḍaggā</i> (डग्गा).
bol	बोल	Means ‘words’. In the musical context, it refers to the words of a composition or <i>tablā</i> mnemonics.
cakkardār	चक्करदार	A rhythmic device in which the entire composition – normally already contains a <i>tihāi</i> (eg <i>ṭukḍā</i>) or can be a <i>tihāi</i> itself – is repeated three times in a way so that the last <i>mātrā</i> of the <i>cakkardār</i> composition culminates on a pre-determined <i>mātrā</i> of the tāl, very often the first, known as <i>sam</i> . The extended composition is referred to its original name with the addition of <i>cakkardār</i> , such as, <i>cakkardār tihāi</i> or <i>cakkardār ṭukḍā</i> .
cakkardār ṭukḍā	चक्करदार टुकड़ा	A <i>ṭukḍā</i> that is repeated three times in succession with or without a gap between each repetition in a manner that the extended composition culminates on a pre-determined <i>mātrā</i> of the <i>tāl</i> , very often the first, known as <i>sam</i> .
ḍaggā	डग्गा	The larger, lower-pitched, of the two drums of the <i>tablā</i> . It is also known as <i>bāyāñ</i> (बायां).
dāhinā	दाहिना	The smaller, higher-pitched, of the two drums of the <i>tablā</i> . It is tuned to the <i>sā</i> or tonic note of the <i>rāg</i> to be accompanied.
dha	ध	Short for <i>dhaivat</i> (धैवत), the sixth note (स्वर) of Indian music.
ga	ग	Short for <i>gandhār</i> (गन्धार), the third note (स्वर) of Indian music.
guru	गुरु	The two syllables of this word mean darkness and light. A person who takes the disciple or the student from darkness to light – the person who imparts knowledge, is referred to as <i>guru</i> .
kāidā	कायदा	A theme-and-variation rhythmic form specific to the <i>tablā</i> , consisting of two similar halves, except that the second half makes less use of the open <i>bol</i> of the <i>bāyāñ</i> , <i>ghe</i> .
khāli	खाली	Means empty, in the context of Indian music, it is the first <i>mātrā</i> of the <i>vibhāg throughout which the</i>

		<p><i>open sound of the bass drum of the tablā, called bāyāñ, is subdued or even absent.</i></p> <p><i>Tālas in which there is more than one khāli in the tāl are rare but you do find them. In the Bhātkhande system of tāl notation, khāli are represented by a 0 above the mātrā on all khāli vibhāgs. When demonstrating tāl using the hands, khāli are shown by a wave as opposed to a clap.</i></p>
lay	लेय	Tempo.
ma	म	Short for madhyam (मध्यम), the fourth note (स्वर) of Indian music.
mātrā	मात्रा	Each beat in a tāl, or time-cycle.
ni	नि	Short for niṣāda (निषाद), the seventh note (स्वर) of Indian music.
pa	प	Short for pañcam (पञ्चम), the fifth note (स्वर) of Indian music.
rāg	राग	A melodic structure that include swaras (or notes) and certain characteristics (e.g., notes to emphasise, certain patterns of swaras, notes on which to conclude phrases, etc) that govern their presentation.
re	रे	Short for rishab (रिशब), the second note (स्वर) of Indian music.
sā	सा	Short for ṣaḍaj (षडज), the first note (स्वर) of Indian music.
sam	सम	The first mātrā (or beat) of any tāl.
sargam	सरगम	Constructed from the first four swar names of Indian music (sā, re, ga and ma), this refers to the swaras of Indian music.
sargam gīt	सरगम गीत	A vocal composition based the swaras of Indian music rather than conventional words.
sikṣā	सिक्खा	The process of teaching.
sūr	सूर	A musical note.
svaṛ	स्वर	A musical note.
tablā	तबला	A percussion instrument from the Indian subcontinent, which comprises of the bāyāñ (बायाँ - bass drum) and the dāhinā (दाहिना - treble drum).
tāl	ताल	The rhythmic structure in Indian music that include a specific number of beats, or mātrā, international

		distribution of the <i>mātrā</i> and <i>ṭhekā</i> or the time-keeping pattern played on a percussion instrument, most commonly heard on the <i>tablā</i> .
tāli	ताली	Means clap, in the context of Indian music, it is the first <i>mātrā</i> of each <i>vibhāg</i> throughout which the open sound of the bass drum of the <i>tablā</i> , called <i>bāyāñ</i> , is prominent. There can be several <i>tāli</i> in each <i>tāl</i> and, in the <i>Bhātkhande</i> system of <i>tāl</i> notation, <i>tāli</i> are represented by placing an X above the <i>mātrā</i> for the first <i>tāli</i> , which is also the <i>sam</i> , hence the X, 2 for the second <i>tāli</i> and so on. When demonstrating <i>tāl</i> using the hands, <i>tāli</i> are shown by a clap.
thāt	थाट	Any one of ten scales of North Indian music advocated by the influential musicologist, <i>Vishnu Narayan Bhātkhande</i> (विष्णु नारायण भातखण्डे) (b 1860 - 1936).
tīn tāl	तीनताल	The most popular <i>tāl</i> in Indian classical music, comprising of 16 <i>mātrā</i> arranged in four <i>vibhāg</i> of four <i>mātrā</i> each.
tihāi	तिहाई	Means 'a third' in Hindi, in the musical context, it denotes a phrase of <i>swaras</i> (or notes) or <i>bol</i> , with or without gaps, repeated three times in succession, which culminates on a pre-determined <i>mātrā</i> of the <i>tāl</i> , very often the first, or <i>sam</i> . If there are gaps between each of the three <i>tihāi</i> phrases they must be of equal length.
ṭukḍā	टुकड़ा	A <i>tablā</i> composition that can either be fixed or improvised and consisting of a rhythmic idea and culminating in a <i>tihāi</i> .
vibhāg	विभाग	A subdivision of a <i>tāl</i> in which contain a fixed number of <i>mātrā</i> . <i>Tīn tāl</i> is divided into four <i>vibhāg</i> of <i>mātrā</i> each, however, not that not all talas have a symmetrical structure. In the <i>Bhātkhande</i> system of <i>tāl</i> notation, the end of each of <i>vibhāg</i> is denoted by a vertical straight line immediately after the last <i>mātrā</i> of the <i>vibhāg</i> . The last <i>vibhāg</i> of the <i>tāl</i> , which is also the end of the <i>āvartan</i> is denoted by two vertical straight lines immediately after the last <i>mātrā</i> .