

Clarence Barlow

...until...
for melody instrument
and drone (1972)

Version 3 *Tabla Lahara*
(1974)

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“...until...” for melody instrument

Version 3 : *Tabla Lahara*

Introduction

This version of “...until...” was composed in Calcutta in 1974 for *Tabla Lahara* and is to be performed by two (or possibly three) musicians in the North Indian classical music tradition of *Kheyal*.

The *Lahara*, traditionally a short repetitive melody accompanying a tabla improvisation, is to be played on any suitable melody instrument with a range of a minor tenth upwards of the violin G-string. Whereas a classical Lahara remains basically the same throughout a piece, “...until...” #3 slowly transforms the melody in a series of phases, ending at a pitch- and time-shifted metamorphosis of the original.

The *Tabla* is represented by its two usual constituents, the smaller (pitched) *dáyán* and the larger *báyán*. Here two *dáyáns* are needed, tuned respectively to the initial tonic D (pitched as the violin open string) and to the final tonic E-flat a semitone higher. At one point in the piece, a rapid switch from the D- to the E-flat *dáyán* is indicated, so that they should be suitably placed next to each other.

In addition a smoothly tunable *Drone* is needed, initially set to the above-mentioned tonic D and executable if necessary by a third performer. During a certain given time-span, it has to be tuned upwards – very slowly and smoothly – by a semitone. An instrument with a *tanpura*-kind of sound is preferable.

Version 3 was composed in two forms, a simple (3.1) and an intricate (3.2). Either can be performed, though the latter is preferable. They are here written in a combination of Western and Indian notation; see also the glossary on the last page.

The *Lahara part* is written in the treble clef, paired by the Indian *sargam* (= *solfège*) system, denoting one octave of the chromatic scale as follows: Sa re Re ga Ga ma Ma Pa ḍha Ḍha ni Ni,
exactly equivalent to Do Re_b Re_ḥ Mi_b Mi_ḥ Fa Fa_# Sol La_b La_ḥ Ti_b Ti_ḥ.

Sargams in the octave below the tonic D (later E-flat) are underlined in the score.

Note that the Icelandic letters [ḍ] & [Ḍ] (small & capital, internationally known in phonetics and resembling the English *th* in *this*) distinguish this phoneme from the sound of the English letter [d], also used here below.

If a stringed instrument is employed, change the bow constantly, observing the regular bowing marks: the Lahara is somewhat like a mutating XIVth century isorhythmic *color* and restarts each time with a downbow. Ornamentation in terms of Portamento and Glissando should be added ad lib according to the Kheyal practice of *gamak*, *mind* etc.

The *Tabla part* is notated according to the traditional *ból* system (syllables resembling the drums’ sounds) as well as in a Western notational representation of the bóls’ phonetic structure, according to the following scheme:

The note-heads	▽	▼	▽	◇	▼	◆	●	▽	▽	▼	▼	▼	▼	
on the bass clef pitches	F	F	G	G	G	G	G	A	B	B	c	e	g	b
denote the phonemes	t	d	ḷ	ḷh	ḍ	ḍh	n	r	k	g	u	a	e	i

Syllables ending with [n] and [ḷ] are shown by [°] and [ḷ], respectively.

This part shows only the basic structure (called *théká*) of the North Indian metre (*tál*), and is an invitation to improvise in the indicated *tál*. Here, too, a common Icelandic letter is used: [ḷ], resembling the English *th* in *thin*. Note that the aspirated [ḷh] and [ḍh] sound quite distinct from the unaspirated forms.

Version 3.1 is for the most part in one metre, **10/4**, hosting *Jhaptál*, a *tál* of ten beats divided into 2+3+2+3 and represented by its *théká* “ḍhi na ḍhi ḍhi na ḷi na ḍhi ḍhi na”. Each bar is to be repeated the same number of times; alternatively, a dove-tailed scheme such as the following (given in bar-numbers) may be devised for moving more slowly through the piece: 1 1 2 1 1 2 2 1 2 2 2 3 2 2 3 3 2 3 3 3 4 3 3 4 4 3 4 4 4... etc.

At bar 10, which is to be repeated six times, the drone’s pitch is very slowly raised by a semitone, taking 40 seconds to complete the glide; both soloists are to remain in this bar for this. At bar 12 the tablaist rapidly switches to the E-flat *dáyán*, thereafter continuing to improvise in the successively truncated *Jhaptál* as indicated in the score.

Version 3.2 involves changing metres and Lahara tempo, the Tabla tempo thereby remaining factually constant at 90 bpm in spite of moving through various táls with different numbers of *mátrás* (beats).

The first 13 sections are labelled [A] to [M]; the following table shows various details:

Section	Metre	Metronome	Tabla tál (cycles)	mátrás	Lahara tempo ratio	Lahara cycles (duration)
A	12/4	♩ = 90	<i>Ektál</i> (3)	12	1:1 (MM 90)	3 (24'')
B	12/4	♩ = 90	<i>Kaharvá Tál</i> (3)	8	3:2 ("MM 135'')	3 (16'')
C	15/8	♩ = 90	<i>Jhaptál</i> (2)	10	9:5 ("MM 162'')	3 (13'')
D	5/4	♩ = 90	<i>Jhaptál</i> (3)	10	8:5 ("MM 144'')	4 (20'')
E	5/4	♩ = 90	<i>Jhaptál</i> (4)	10	6:5 ("MM 108'')	4 (27'')
F	6/4	♩ = 90	<i>Dádrá Tál</i> (6)	6	4:3 ("MM 120'')	4 (24'')
G	6/4	♩ = 90	<i>Dádrá Tál</i> (6)	6	5:3 ("MM 150'')	5 (24'')
H	12/8	♩ = 90	<i>Kaharvá Tál</i> (4)	8	15:8 ("MM 168¾'')	5 (21'')
I	4/4	♩ = 90	<i>Kaharvá Tál</i> (6)	8	5:4 ("MM 112½'')	5 (32'')
J	4/1	♩ = 60	<i>Ektál</i> (24)	12	25:24 ("MM 93¾'')	25 (3'12'')
K	4/1	♩ = 80	<i>Matta Tál</i> (12)	18	25:18 ("MM 125'')	25 (2'24'')
L	4/2	♩ = 80	<i>Vasant Tál</i> (6)	9	10:9 ("MM 100'')	5 (36'')
M	12/4	♩ = 90	<i>Ektál</i> (~6)	12	1:1 (MM 90)	~6 (47'')

From this one sees that the Lahara tempo factually moves through 12 different values, arranged just like the frequencies of a twelve-tone row of the form C G B \flat A \flat E \flat F A B E C \sharp F \sharp D, also that the first nine sections last almost the same as the tenth section [J] alone.

The Tabla player should delineate each section clearly, aiming to reach a climax (with e.g. a *tihái* or *cakradár* recommended) at the first matra (*sam*) of the section following.

During bar 81 (the five times repeated first bar of Section [M]) the drone is very slowly and smoothly raised a semitone, taking 40 seconds to complete the glide; at the end of that time it is apparent that the Lahara is now back in its original form, but however a semitone higher and a beat earlier than the Tabla; just before the start of the next and final section ([N]) the Tabla drops a beat and jumps a semitone to the E-flat-tuned *dáyán*, thus catching up with the Lahara. The rest of the piece involves the reduction of the Lahara in length and pitch material to the new tonic E-flat alone, the Tabla delineating each bar and the *Ektál*-shortening process through an clear attack on every first beat.

Version 3.2 has a duration of about 11¼ minutes.

Cologne, 21 March 2002

"...until..."

Version 3.1 : *Tabla Lahara*

Lahara $\text{♩} = 90$ **xN**
 (all repeats equally often)

Sa Sa ḍha ma ḍha Pa Pa Ga ma ga Sa Sa ḍha ma ḍha Pa Pa Ga ma re

Drone in D Sa

Improvise in Jhaptál

Tabla in D

ḍhi na ḍhi ḍhi na ḷi na ḍhi ḍhi na ḍhi na ḍhi ḍhi na ḷi na ḍhi ḍhi na

Lh

Sa Sa Ma ma ḍha Pa Pa Ga ma re Sa Sa Ma ma ḍha Pa Pa Ma ma re

Dr

ḍhi na ḍhi ḍhi na ḷi na ḍhi ḍhi na ḍhi na ḍhi ḍhi na ḷi na ḍhi ḍhi na

Tb

Lh

Sa Sa Ma ma ḍha ḍha Pa Ma ma re Sa Sa Ma ma ḍha ḍha Pa Ma Ga re

Dr

ḍhi na ḍhi ḍhi na ḷi na ḍhi ḍhi na ḍhi na ḍhi ḍhi na ḷi na ḍhi ḍhi na

Tb

Lh

Sa Sa Ma Ḍha ḍha ḍha Pa Ma Ga re Sa Sa Ma Ḍha ḍha ḍha ma Ma Ga re

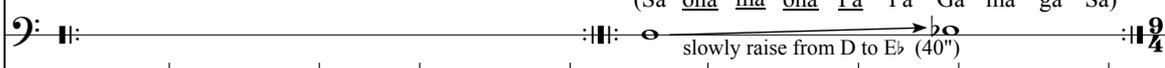
Dr

ḍhi na ḍhi ḍhi na ḷi na ḍhi ḍhi na ḍhi na ḍhi ḍhi na ḷi na ḍhi ḍhi na

Tb

9 x6

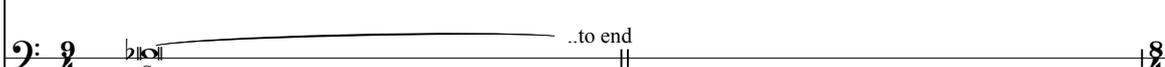
Lh  re Sa Ma Đha đha đha ma Ma Ga re re Đha Ma Đha đha đha ma Ma Ga re
 (Sa đha ma đha Pa Pa Ga ma ga Sa)

Dr  slowly raise from D to Eb (40")

Tb  đhi na đhi đhi na pi na đhi đhi na đhi na đhi đhi na pi na đhi đhi na

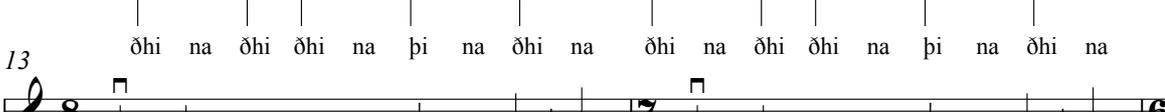
11 (no more repeats)

Lh  Sa đha ma đha Pa Pa Ga ma ga Sa Sa đha ma đha Pa Pa Ga ma

Dr  Sa ..to end

Tb  đhi na đhi đhi na pi na đhi na đhi na đhi đhi na pi na đhi na

13

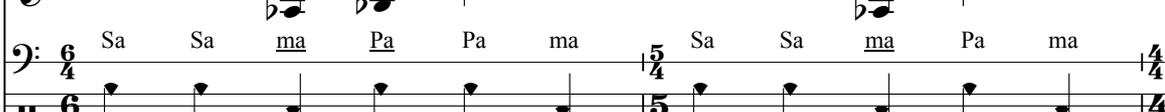
Lh  Sa Sa ma đha Pa Pa Ga ma Sa Sa ma Pa Pa Ga ma

Dr  Sa Sa ma đha Pa Pa Ga ma Sa Sa ma Pa Pa Ga ma

Tb  đhi na đhi na pi na đhi na đhi na đhi đhi na pi na đhi na

15

Lh  Sa Sa ma Pa Pa ma Sa Sa ma Pa ma

Dr  Sa Sa ma Pa Pa ma Sa Sa ma Pa ma

Tb  đhi na đhi na pi na đhi na đhi na đhi na pi na

17

Lh  Sa Sa ma Pa Sa Sa Pa Sa Sa

Dr  Sa Sa ma Pa Sa Sa Pa Sa Sa

Tb  đhi na pi na đhi pi na đhi na đhi

"...until..."

Version 3.2 : *Tabla Lahara*

A ♩ = 90

Lahara $\frac{12}{4}$:|| Sa Sa ðha ma ðha Pa Pa Ga ma ga :|| **x3**

Drone $\frac{12}{4}$:|| ..to M (bar 81) :||

Tabla $\frac{12}{4}$:|| in D *Improvise in: Ektál* :||

ðhin ðhin ðhage þerekete þu na kaþ þa ðhage þerekete ðhin ðhage

2 ♩ = 90

B Lh $\frac{15}{8}$:|| Sa Sa ðha ma ðha Pa Pa Ga ma ga :|| **x3** $\frac{15}{8}$

Dr $\frac{15}{8}$:|| *Kaharvátál* :|| $\frac{15}{8}$

Tb $\frac{15}{8}$:|| $\frac{15}{8}$

ðha ge na þin na ge ðhin na

3 Lh $\frac{15}{8}$:|| Sa Sa ðha ma ðha Pa Pa :||

Dr $\frac{15}{8}$:|| *Jhaptál* :||

Tb $\frac{15}{8}$:|| $\frac{15}{8}$

ðhi na ðhi ðhi na ðhi na

4 Lh $\frac{15}{8}$:|| Ga ma ga Sa Sa ðha ma ðha Pa Pa Ga ma ga Sa Sa :||

Dr $\frac{15}{8}$:|| $\frac{15}{8}$

Tb $\frac{15}{8}$:|| $\frac{15}{8}$

þi na ðhi ðhi na ðhi na ðhi ðhi na

6 Lh $\frac{15}{4}$:|| ðha ma ðha Pa Pa Ga ma ga :|| $\frac{5}{4}$

Dr $\frac{15}{4}$:|| $\frac{5}{4}$

Tb $\frac{15}{4}$:|| $\frac{5}{4}$

þi na ðhi ðhi na

4

$\text{♩} = 90$

7 D

Lh

Dr Sa Sa ðha ma ðha Pa Pa Ga ma ga Sa Sa ðha

Tb ðhi na ðhi ðhi na ði na ðhi ðhi na

9

Lh

Dr ma ðha Pa Pa Ga ma ga Sa Sa ðha ma ðha Pa Pa

Tb ðhi na ðhi ðhi na ði na ðhi ðhi na

11

Lh

Dr Ga ma ga Sa Sa ðha ma ðha Pa Pa Ga ma ga

Tb ðhi na ðhi ðhi na ði na ðhi ðhi na

13

E

Lh

Dr Sa Sa ðha ma ðha Pa Pa Ga ma re

Tb ðhi na ðhi ðhi na ði na ðhi ðhi na

15

Lh

Dr Sa Sa ðha ma ðha Pa Pa Ga ma ga x2

Tb ðhi na ðhi ðhi na ði na ðhi ðhi na

17

Lh
 Dr
 Tb

Sa Sa ðha ma ðha Pa Pa Ga ma re

ðhi na ðhi ðhi na ði na ðhi ðhi na

19 **F**

Lh
 Dr
 Tb

Sa Sa ðha ma ðha Pa Pa Ga ma re Sa Sa ðha

DádráTál

ðha ðhin na ðha ðin na ðha ðhin na ðha ðin na

21

Lh
 Dr
 Tb

ma ðha Pa Pa Ga ma ga Sa Sa ðha ma ðha Pa Pa

ðha ðhin na ðha ðin na ðha ðhin na ðha ðin na

23

Lh
 Dr
 Tb

Ga ma re Sa Sa ðha ma ðha Pa Pa Ga ma re

ðha ðhin na ðha ðin na ðha ðhin na ðha ðin na

25 **G**

Lh
 Dr
 Tb

Sa Sa ðha ma ðha Pa Pa Ga ma re Sa Sa Ma ma ðha

ðha ðhin na ðha ðin na ðha ðhin na ðha ðin na

27

Lh

Dr

Tb

Ga ma re Sa Sa ðha ma ðha

ðha ðhin na ðha þin na

28

Lh

Dr

Tb

Pa Pa Ga ma re Sa Sa ðha

ðha ðhin na ðha þin na

29

Lh

Dr

Tb

ma ðha Pa Pa Ga ma re Sa

ðha ðhin na ðha þin na

30

Lh

Dr

Tb

Sa Ma ma ðha Pa Pa Ga ma re

ðha ðhin na ðha þin na

31

Lh

Dr

Tb

Sa Sa Ma ma ðha Pa

Kaharvátál

ðha ge na þin

38

Lh

Dr

Tb

na ge ðhin na

ðha Pa Pa Ga ma re

$\text{♩} \gg \text{♩} = 90$

39

Lh

Dr

Tb

ðha ge na þin na ge ðhin na ðha ge na þin

Sa Sa Ma ma ðha Pa Pa Ma ma re Sa Sa

42

Lh

Dr

Tb

na ge ðhin na ðha ge na þin na ge ðhin na

Ma ma ðha Pa Pa Ga ma re Sa Sa Ma ma ðha

45

Lh

Dr

Tb

ðha ge na þin na ge ðhin na ðha ge na þin na ge ðhin na

Pa Pa Ga ma re Sa Sa Ma ma ðha Pa Pa Ma ma re Sa

49

Lh

Dr

Tb

ðha ge na þin na ge ðhin na

Sa Ma ma ðha Pa Pa Ma

51 $\text{♩} = 60$ ($\text{♩} = 93\frac{3}{4}$, $\text{♩} = 90$)

Lh *J* 5 5 5 5 5 5

Dr *Ektál* 6 6 6 6

Tb 6 6 6 6

Sa Sa Ma ma ðha Pa Pa Ga ma re Sa Sa Ma ma ðha Pa Pa Ma ma re Sa

ðhinðhin ðhage þu na kaþ þa ðhage þerekete ðhin ðhinðhinðhage þu na kaþ þa ðhage þerekete ðhin ðhage

52 5 5 5 5 5 5

Lh 5 5 5 5 5 5

Dr 6 6 6 6

Tb 6 6 6 6

Sa Ma ma ðha Pa Pa Ma ma re Sa Sa Mama ðha Pa Pa Ma ma re Sa

ðhinðhin ðhage þu na kaþ þa ðhage þerekete ðhin ðhinðhinðhage þu na kaþ þa ðhage þerekete ðhin ðhage

53 5 5 5 5 5 5

Lh 5 5 5 5 5 5

Dr 6 6 6 6

Tb 6 6 6 6

Sa Ma ma ðha ðha Pa Ma ma re Sa Sa Mama ðha Pa Pa Ma ma re Sa Sa

ðhin ðhinðhage þu na kaþ þa ðhage þerekete ðhin ðhinðhinðhage þu na kaþ þa ðhage þerekete ðhin ðhage

54 5 5 5 5 5 5

Lh 5 5 5 5 5 5

Dr 6 6 6 6

Tb 6 6 6 6

Ma ma ðha Pa Pa Ma ma re Sa Sa Ma ma ðha ðha Pa Ma ma re Sa Sa Ma

ðhinðhin ðhage þu na kaþ þa ðhage þerekete ðhin ðhinðhinðhage þu na kaþ þa ðhage þerekete ðhin ðhage

55

Lh
 Dr
 Tb

ma ðha ðha Pa Ma ma re Sa Sa Ma ma ðha Pa Pa Ma ma re Sa Sa Ma ma

ðhin ðhin ðhage þu na kaþ þa ðhage ðhin ðhin ðhin ðhage þu na kaþ þa ðhage ðhin ðhage

berekete þu na kaþ þa ðhage þu na kaþ þa ðhage þu na kaþ þa ðhage þu na kaþ þa ðhage

56

Lh
 Dr
 Tb

ðha ðha Pa Ma ma re Sa Sa Ma ma ðha ðha Pa Ma ma re Sa Sa Ma ma ðha

ðhin ðhin ðhage þu na kaþ þa ðhage ðhin ðhin ðhin ðhage þu na kaþ þa ðhage ðhin ðhage

berekete þu na kaþ þa ðhage þu na kaþ þa ðhage þu na kaþ þa ðhage þu na kaþ þa ðhage

57

Lh
 Dr
 Tb

ðha Pa Ma ma re Sa Sa Ma ma ðha ðha Pa Ma Ga re Sa Sa Ma ma ðha ðha

ðhin ðhin ðhage þu na kaþ þa ðhage ðhin ðhin ðhin ðhage þu na kaþ þa ðhage ðhin ðhage

berekete þu na kaþ þa ðhage þu na kaþ þa ðhage þu na kaþ þa ðhage þu na kaþ þa ðhage

58

Lh
 Dr
 Tb

Pa Ma ma re Sa Sa Ma ma ðha ðha Pa ma Ga re Sa Sa Ma ma ðha ðha

ðhin ðhin ðhage þu na kaþ þa ðhage

berekete þu na kaþ þa ðhage þu na kaþ þa ðhage þu na kaþ þa ðhage þu na kaþ þa ðhage

59

Lh Pa Ma Ga re Sa Sa Ma ma ðha ðha Pa Ma Ga re Sa Sa Ma ma ðha ðha Pa

Dr

Tb ðhin ðhin ðhage berekete þu na kaþ þa ðhage berekete ðhage ðhin ðhin ðhin ðhage berekete þu na kaþ þa ðhage berekete ðhage ðhin

60

Lh Ma ma re Sa Sa Ma ma ðha ðha Pa Ma Ga re Sa Sa Ma ma ðha ðha Pa Ma

Dr

Tb ðhin ðhin ðhage berekete þu na kaþ þa ðhage berekete ðhage ðhin ðhin ðhin ðhage berekete þu na kaþ þa ðhage berekete ðhin ðhage

61

Lh Ga re Sa Sa Ma ma ðha ðha Pa Ma Ga re Sa Sa Ma ðha ðha ðha Pa Ma Ga

Dr

Tb ðhin ðhin ðhage berekete þu na kaþ þa ðhage berekete ðhage ðhin ðhin ðhin ðhage berekete þu na kaþ þa ðhage berekete ðhin ðhage

62

Lh re Sa Sa Ma ma ðha ðha Pa Ma Ga re Sa Sa Ma ma ðha ðha Pa Ma Ga re

Dr

Tb ðhin ðhin ðhage berekete þu na kaþ þa ðhage berekete ðhage ðhin ðhin ðhin ðhage berekete þu na kaþ þa ðhage berekete ðhin ðhage

$\text{♩} = 80$ ($\text{♩} = 125$, $\text{♩} = 90$)

63 **K**

Lh

Dr

Sa Sa Ma Đha đha đha Pa Ma Ga re Sa Sa Ma Đha đha đha Pa Ma Ga re Sa

Matta Tál

Tb

đha đhi da na ka đhi da na ka ði ta ka ða ga ði ga ni

64

Lh

Dr

Sa Ma ma đha đha Pa Ma Ga re Sa Sa Ma Đha đha đha Pa Ma Ga re Sa

Tb

đha đhi da na ka đhi da na ka ði ta ka ða ga ði ga ni

65

Lh

Dr

Sa Ma Đhađha đha Pa Ma Ga re Sa Sa Ma Đhađha đha Pa Ma Ga re Sa Sa

Tb

đha đhi da na ka đhi da na ka ði ta ka ða ga ði ga ni

66

Lh

Dr

Ma Đha đha đha ma Ma Ga re Sa Sa Ma Đhađha đha Pa Ma Ga re Sa Sa Ma

Tb

đha đhi da na ka đhi da na ka ði ta ka ða ga ði ga ni

67

Lh

Dr

Đha đha đha Pa Ma Ga re Sa Sa Ma Đha đha đha ma Ma Ga re Sa Sa Ma Đha

Tb

đha đhi da na ka đhi da na ka ði ta ka ða ga ði ga ni

68

Lh

Dr

Tb

69

Lh

Dr

Tb

70

Lh

Dr

Tb

71

Lh

Dr

Tb

72

Lh

Dr

Tb

ðha ðha ma Ma Ga re Sa Sa Ma Ðha ðha ðha Pa Ma Ga re Sa Sa Ma Ðha ðha
 ðha ðhi da na ka ðhi da na ka ði ta ka þa ga ði ga ni
 ðha ma Ma Ga re Sa Sa Ma ma ðha ðha ma Ma Ga re Sa Sa Ma Ðha ðha ðha
 ðha ðhi da na ka ðhi da na ka ði ta ka þa ga ði ga ni
 ma Ma Ga re re Sa Ma ma ðha ðha ma Ma Ga re Sa Sa Ma Ðha ðha ðha
 ðha ðhi da na ka ðhi da na ka ði ta ka þa ga ði ga ni
 ma Ma Ga re Sa Sa Ma Ðha ðha ðha ma Ma Ga re re Sa Ma Ðha ðha ðha ma
 ðha ðhi da na ka ðhi da na ka ði ta ka þa ga ði ga ni
 Ma Ga re re Sa Ma Ðha ðha ðha ma Ma Ga Sa Sa Ma Ðha ðha ðha
 ðha ðhi da na ka ðhi da na ka ði ta ka þa ga ði ga ni

81 M ♩ = 90

Lh x5

re Ḍha Ma Ḍha ḍha ḍha ma Ma Ga re
 (Sa ḍha ma ḍha Pa Pa Ga ma ga Sa)

Dr *Ektál* slowly raise from D to E \flat

Tb in D

ḍhin ḍhin ḍhage perekete ḅu na kaḅ ḅa ḍhage perekete ḍhin ḍhage

82

Lh

Sa ḍha ma ḍha Pa Pa Ga ma ga

Dr *Ektál* (11 matras) ..to end

Tb in E \flat in D

ḍhin ḍhin ḍhage perekete ḅu na kaḅ ḅa ḍhage perekete ḍhage

83 N

Lh

Sa Sa ḍha ma ḍha Pa Pa Ga ma ga

Dr *Ektál*, subsequently successively truncated...

Tb Tabla in E \flat ! in D

ḍhin ḍhin ḍhage perekete ḅu na kaḅ ḅa ḍhage perekete ḍhin ḍhage

84

Lh

Sa Sa ḍha ma ḍha Pa Pa Ga ma

Dr 11 matras

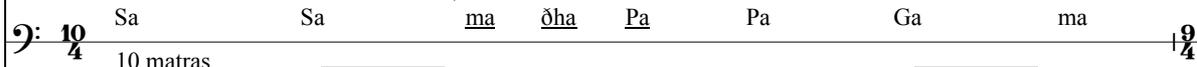
Tb in D

ḍhin ḍhin ḍhage perekete ḅu na kaḅ ḅa ḍhage perekete ḍhage

16

85

Lh  $\frac{10}{4}$

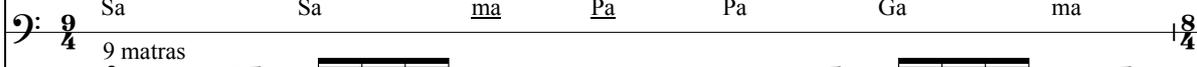
Dr  $\frac{10}{4}$ Sa Sa ma ðha Pa Pa Ga ma $\frac{9}{4}$

Tb  $\frac{10}{4}$ 10 matras $\frac{9}{4}$

ðhin ðhage þerekete þu na kaþ þa ðhage þerekete ðhage

86

Lh  $\frac{9}{4}$

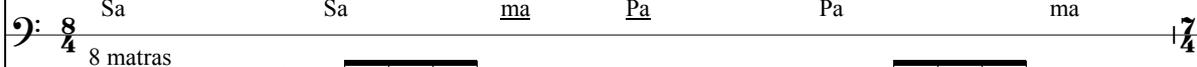
Dr  $\frac{9}{4}$ Sa Sa ma Pa Pa Ga ma $\frac{8}{4}$

Tb  $\frac{9}{4}$ 9 matras $\frac{8}{4}$

ðhin ðhage þerekete þuna kaþ þa ðhage þerekete ðhage

87

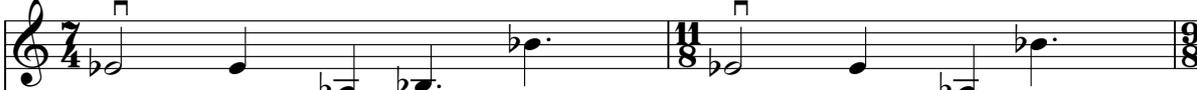
Lh  $\frac{8}{4}$

Dr  $\frac{8}{4}$ Sa Sa ma Pa Pa ma $\frac{7}{4}$

Tb  $\frac{8}{4}$ 8 matras $\frac{7}{4}$

ðhin ðhage þerekete þuna kaþa ðhage þerekete ðhage

88

Lh  $\frac{7}{4}$ $\frac{11}{8}$ $\frac{9}{8}$

Dr  $\frac{7}{4}$ $\frac{11}{8}$ $\frac{9}{8}$ Sa Sa ma Pa Pa Sa Sa ma Pa $\frac{9}{8}$

Tb  $\frac{7}{4}$ $\frac{11}{8}$ $\frac{9}{8}$ 7 matras 5½ matras $\frac{9}{8}$

ðhin ðhage þerekete þuna kaþa ðhage þerekete ðhin ðhage þerekete na ðhage þerekete

90

Lh  $\frac{9}{8}$ $\frac{3}{4}$ $\frac{2}{4}$

Dr  $\frac{9}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ Sa Sa Pa Sa Sa Sa

Tb  $\frac{9}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ 4½ matras 3 matras

ðhin þerekete na ðhage þerekete ðhin ðhage þerekete ðha

Glossary of Hindi musical terms used in the introduction

Three forms of transcription have been used in this score –

1. English spelling, for generally known instruments, forms and styles: *Tabla*, *Tanpura*, *Lahara*, *Kheyal*,
2. Vowel-phonetic, for special terms such as *báyán*, *gamak*, *théká*,
3. Consonant-phonetic, for performed syllables such as in *sargam* and *ból* (q.v.), not included in glossary.

<u>Term</u>	<u>Pronunciation*</u>	<u>Hindi</u>	<u>Explanation</u>
<i>báyán</i>	bá-yā	बायाँ	Hemispherical drum, ca.22cmØ, also called <i>daggi</i> (s. <i>Tabla</i>); means ‘left’.
<i>ból</i>	ból	बोल	Mnemonic syllabic system for tabla strokes, e.g. <i>ðhin</i> ; means ‘speak’.
<i>cakradár</i>	çak-ra-ðár	चक्रदार	Thrice- repeated <i>tihai</i> (q.v.); derives from <i>chakra</i> or ‘wheel’.
<i>dáyán</i>	ðá-yā	दायाँ	Pitched ca.14cmØ conical drum, also called <i>tabla</i> (q.v.); means ‘right’.
<i>gamak</i>	ga-mak	गमक	Rapid gliding ornament similar to the Western mordent.
<i>Kheyal</i>	khyál	खयाल	Dominant style of N. Indian classical music; means ‘creative thought’.
<i>Lahara</i>	la-ha-rá	लहरा	Short cyclic tune accompanying drum improvisation; means ‘river’.
<i>mátrá</i>	má- þrá	मात्रा	A beat in a <i>tál</i> (q.v.); means ‘measure’, linked with word ‘metre’.
<i>mínd</i>	mínd	मीँड	Glide from or around a note, similar to Western portamento/glissando.
<i>sam</i>	sam	सम	Start (the first <i>mátrá</i>) of a <i>tál</i> (q.v.).
<i>sargam</i>	sar-gam	सगम	Sol-fa pitch system, comprising <i>Sa Re Ga Ma</i> etc. from which it derives.
<i>Tabla</i>	þa-blá	तबला	Most prevalent N. Indian drum pair consisting of <i>dáyán</i> and <i>báyán</i> (q.v.).
<i>tál</i>	þál	ताल	Cycle of grouped beats, e.g. <i>Jhaptál</i> (2+3+2+3); means ‘clap’.
<i>Tanpura</i>	þán-pú-rá	तानपुरा	Nasal sounding stringed instrument used as drone.
<i>théká</i>	thé-ká (not þhé-)	टेका	Basic rhythmic structure of a <i>tál</i> (q.v.); means a ‘push’ or a ‘hit’.
<i>tihái</i>	þí-hái	तिहाड़	Short rhythmic phrase, thrice-repeated to end on the <i>sam</i> (q.v.).

*[a] in *bun*, [á] in *bar*, [ã] in *bar*, but nasal, [é] in N.Engl. *bay*, [í] in *be*, [ó] in N.Engl. *bow*, [ú] in *boo*, [ç] in *cheese*, [þ] in *thin*, [ð] in *then*, consonants when followed by [h] strongly aspirated; all else like R.P.English. Underlined syllables stressed.

Section	Tabla tál (90 bpm)	no. of beats	no. of cycles
A	<i>Ektál</i>	12	3
B	<i>Kaharvá Tál</i>	8	3
C	<i>Jhaptál</i>	10	2
D	<i>Jhaptál</i>	10	3
E	<i>Jhaptál</i>	10	4
F	<i>Dádrá Tál</i>	6	6
G	<i>Dádrá Tál</i>	6	6
H	<i>Kaharvá Tál</i>	8	4
I	<i>Kaharvá Tál</i>	8	6
J	<i>Ektál</i>	12	24
K	<i>Matta Tál</i>	18	12
L	<i>Vasant Tál</i>	9	6
M1	<i>Ektál</i>	12	5
M2	truncated <i>Ektál</i>	11	1
N	<i>Ektál</i>	12	1
	truncated <i>Ektál</i>	11	1
	truncated <i>Ektál</i>	10	1
	truncated <i>Ektál</i>	9	1
	truncated <i>Ektál</i>	8	1
	truncated <i>Ektál</i>	7	1
	truncated <i>Ektál</i>	5½	1
	truncated <i>Ektál</i>	4½	1
	truncated <i>Ektál</i>	3	1
	The End	1	1

“...until...” / Version 3.2 for Tabla Lahara

Supplementary Sargam-bol Notation*

Clarence Barlow (1974)

A 3 Lahara cycles (tempo 100%) with 3 Tabla cycles in Éktál (24 sec.)

Sa	dhin	dhā	ge	te	re	ke	te	tū	ma	ma	ga	Sa	dhā	ge	te	re	ke	te	tū	ma	dhā	na	
Pa	dhā	ge	te	re	ke	te	tū	dhin	dhā	ge	te	re	ke	te	tū	dhin	dhā	ge	te	re	ke	te	tū
Pa	dhā	ge	te	re	ke	te	tū	dhin	dhā	ge	te	re	ke	te	tū	dhin	dhā	ge	te	re	ke	te	tū
Pa	dhā	ge	te	re	ke	te	tū	dhin	dhā	ge	te	re	ke	te	tū	dhin	dhā	ge	te	re	ke	te	tū

B 3 Lahara cycles (tempo 150%) vs. 3 Tabla cycles in Kaharva Tál (16 sec.)

Sa	dhā	na	fin	na	ge	dhin	na	Ga	ma	ga	Sa	dhā	ma	dhā	Pa	Pa	Ga	ma	ga	Sa	dhā	ma	dhā	Pa	Pa	Ga	ma	ga
dhā	na	fin	na	ge	dhin	na	Ga	ma	ga	Sa	dhā	ma	dhā	Pa	Pa	Ga	ma	ga	Sa	dhā	ma	dhā	Pa	Pa	Ga	ma	ga	
dhā	na	fin	na	ge	dhin	na	Ga	ma	ga	Sa	dhā	ma	dhā	Pa	Pa	Ga	ma	ga	Sa	dhā	ma	dhā	Pa	Pa	Ga	ma	ga	
dhā	na	fin	na	ge	dhin	na	Ga	ma	ga	Sa	dhā	ma	dhā	Pa	Pa	Ga	ma	ga	Sa	dhā	ma	dhā	Pa	Pa	Ga	ma	ga	

C 3 Lahara cycles (tempo 180%) vs. 2 Tabla cycles in Jhaptál (13 sec.)

Sa	dhā	na	ti	na	dhin	dhā	na	Ga	ma	ga	Sa	dhā	ma	dhā	Pa	Pa	Ga	ma	ga	Sa	dhā	ma	dhā	Pa	Pa	Ga	ma	ga
dhā	na	ti	na	dhin	dhā	na	Ga	ma	ga	Sa	dhā	ma	dhā	Pa	Pa	Ga	ma	ga	Sa	dhā	ma	dhā	Pa	Pa	Ga	ma	ga	
dhā	na	ti	na	dhin	dhā	na	Ga	ma	ga	Sa	dhā	ma	dhā	Pa	Pa	Ga	ma	ga	Sa	dhā	ma	dhā	Pa	Pa	Ga	ma	ga	
dhā	na	ti	na	dhin	dhā	na	Ga	ma	ga	Sa	dhā	ma	dhā	Pa	Pa	Ga	ma	ga	Sa	dhā	ma	dhā	Pa	Pa	Ga	ma	ga	

*The Tabla part, notated here as *théka*, is for improvisation in the given táls; it is to be the same tempo (MM 90) throughout. The Lahara melody in its basic form (with rhythm): | Sa – Sa | dhā ma dhā | Pa--Pa-- | Ga ma ga |

G 5 Lahara cycles (tempo 167%) vs. 6 Tabla cycles in Dádrá Tál (24 sec.)

Sa dha	Sa dha	ma na	ma dha	Pa tin	Pa na	Ga dha	ma re	Sa dha	re	Sa na	re	Sa dha	re	ma na	ma na	re na	re na
Pa dha	Pa dha	Ga na	Ga dha	Sa tin	Sa na	Sa dha	ma dha	Pa dha	re	Pa na	re	Sa dha	re	Ma na	Ma na	re na	re na

H 5 Lahara cycles (tempo 187%) vs. 4 Tabla cycles in Kaharva Tál (21 sec.)

Sa dha	Sa ge	Ma na	ma na	dha tin	Pa na	Ga ge	ma re	Sa dha	re	Sa na	re	Sa dha	re	Ma na	Ma na	re na	re na
Pa dha	Pa ge	Ga na	Ga ge	Sa tin	Sa na	Sa dha	ma dha	Pa dha	re	Pa na	re	Sa dha	re	Ma na	Ma na	re na	re na

I 5 Lahara cycles (tempo 125%) vs. 6 Tabla cycles in Kaharva Tál (32 sec.)

Sa dha	Sa ge	Ma na	ma na	dha ge	Pa na	Ga ge	ma re	Sa dha	re	Sa na	re	Sa dha	re	Ma na	Ma na	re na	re na
Pa dha	Pa ge	Ga na	Ga ge	Sa tin	Sa na	Sa dha	ma dha	Pa dha	re	Pa na	re	Sa dha	re	Ma na	Ma na	re na	re na

L 5 Lahara cycles (tempo 111%) vs. 6 Tabla cycles in Vasant Tāl (36 sec.)

dha	re	Sa	<u>Ma</u>	<u>Ḍha</u>	dha	ma	Ma	Ga	re	Ḍhet	tun	re	Sa	<u>Ma</u>	<u>Ḍha</u>	dha	dha
dha	Ma	Ga	re	re	<u>Ḍha</u>	<u>Ma</u>	<u>Ḍha</u>	dha	ma	Ḍhet	tun	Ma	Ga	re	re	<u>Ḍha</u>	<u>Ma</u>
<u>Ḍha</u>	<u>Ḍha</u>	dha	ma	Ma	Ga	re	re	Sa	<u>Ma</u>	<u>Ḍha</u>	tun	<u>Ḍha</u>	dha	ma	Ma	Ga	re
<u>Ḍha</u>	<u>Ḍha</u>	Ḍhet	tun	tun	te	te	ka	ta	ga	Ḍi	ga	na	dha	na	dha	ga	na

M ca. 6 Lahara cycles (tempo 100%) with ca. 6 Tabla cycles in Éktāl (47 sec.); last cycle truncated (raise drone slowly by one semitone!)

—	re	<u>Ḍha</u>	<u>Ma</u>	<u>Ḍha</u>	dha	ma	Ma	Ga	re	—	re	<u>Ḍha</u>	<u>Ma</u>	<u>Ḍha</u>	dha
<u>Ḍha</u>	<u>Ḍha</u>	dha	ge	te	re	ke	te	tu	na	kat	ta	dha	ma	Ga	re
kat	dha	ma	Ma	Ga	re	—	re	<u>Ḍha</u>	<u>Ma</u>	<u>Ḍha</u>	dha	ma	Ma	Ga	re
—	re	<u>Ḍha</u>	<u>Ma</u>	<u>Ḍha</u>	dha	ma	Ma	Ga	re	—	re	<u>Ḍha</u>	<u>Ma</u>	<u>Ḍha</u>	dha
<u>Ḍha</u>	<u>Ḍha</u>	dha	ge	te	re	ke	te	tu	na	kat	ta	dha	ma	Ga	re
kat	dha	ma	Ma	Ga	re	—	re	<u>Ḍha</u>	<u>Ma</u>	<u>Ḍha</u>	dha	ma	Ma	Ga	re
—	re	<u>Ḍha</u>	<u>Ma</u>	<u>Ḍha</u>	dha	ma	Ma	Ga	re	—	re	<u>Ḍha</u>	<u>Ma</u>	<u>Ḍha</u>	dha
<u>Ḍha</u>	<u>Ḍha</u>	dha	ge	te	re	ke	te	tu	na	kat	ta	dha	ma	Ga	re

Tabla switches here to higher instrument!

N 9 diminishing Lahara cycles (tempo 100%) with 9 diminishing Tabla cycles in Éktāl (47 sec.)

re	re	<u>Ḍha</u>	<u>Ma</u>	<u>Ḍha</u>	dha	ma	Ma	Ga	re	re	<u>Ḍha</u>	<u>Ma</u>	<u>Ḍha</u>
<u>Ḍha</u>	<u>Ḍha</u>	dha	ge	te	re	ke	te	tu	na	kat	ta	dha	ma
dha	dha	ma	Ma	Ga	re	—	re	<u>Ḍha</u>	<u>Ma</u>	<u>Ḍha</u>	dha	ma	Ga
kat	ta	dha	ge	te	re	ke	te	tu	na	kat	ta	dha	ma
<u>Ma</u>	<u>Ḍha</u>	dha	ge	te	re	ke	te	tu	na	kat	ta	dha	ma
tu	na	kat	ta	dha	ge	te	re	ke	te	tu	na	kat	ta
<u>Ḍha</u>	<u>Ḍha</u>	dha	ge	te	re	ke	te	tu	na	kat	ta	dha	ma
kat	ta	dha	ge	te	re	ke	te	tu	na	kat	ta	dha	ma

N.B.- note the suggested *théka* starting from the last line of section M; it may be varied as desired.