

Boll, Tall, Rhythm and Instrumentation in Classical and Local Indian Musicology

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Abstract: Boll, Tall, and Rhythm of Tabala, Harmonium, Duff (Khanjane), Dumbbell, Dabka, and in String Music i.e. mono chord, Trichord (Tamura), Sitar or Weena, Guitar and, a Metallic phonic, Cymbals and Casio are Electronic instrument are introduced. Some Classic Tabala tall and some local table tall are described. The Music composing of Local Music: Surgujia music (North CG) Chhattisgarhi (Central CG) Music, Bihari Music (Chhparahiya, Poorvi, and Wirha), and, Bagheli Holi (M.P. Color Music) are discussed along with the Significance of Music.

Key words: Indian Musicology, Chhattisgarhi– music, Surgujia – music, Bagheli- Holi, Bihari- Music, Classical Music, Local Music.

INTRODUCTION:

Music is good sound and bad sound is noise pollution. Music is also psychological since, it depends to like - unlike. Music is of vast diversity, e.g. Hymen, Kowali, Gazal, Rock, Disco, Rag is vocal music e.g. Malhar, Deepak, Bhairawee, Dadra, Khayal, Thumaree. Music is based on rituals, Languages, and Enjoyment, therefore local music evolved and some old local music extinct due to hybridization and modernization. The principle of music is harmonics lyrics enjoy and music therapy. Music is mathematics of Tall and Lyrics to be exact fall at same point of time.

BOLL:

Boll is the Speaking of an instrument or, The boll is a sum of sounds of hits in a round.[1-6] It is specific to its Tall, Like, Boll: Dha DhiNa, TaTiNa is Dadra. Ta Dhin Tak Dhin Dheem Dheem Dheem is ending tall of Artee from Dheem Dheem DhiNak Dheem. But we feel good to play:

DhaaKit DhaaKit Dham DhaKa Taka Taka Taka.

Ending with: Ta Dhin Tak Dhin, TirKit Dham TirKit Dham TirKit Dham.

Another Takit Takit Taka Dheem is starting boll of Kowali: Dhi DheeNa Dhik DheeNa.

In this way, the Boll (Speaking) of tabala is a total beats or Matra in a cycle. The change of tall (Boll) is just like Classic to Kowali. E.g. Na Ti Ti Na, Na Dhi Dhi Na is changed to Dhi Dhina Dhik Dheena. or Ta Ta Tirkit Ta, Dha Dha Dhirkit Dha. or three time Dha dha dhirkit dhaa. At fist learning stage of tabala the boll of the playing tall is spoken in mind and mouth but after expertise one can sing with tabala playing. Some bolls are popular for Tri string i.e. Tin Ti Dhi Na Ka Dhin and Jhaka Naka Jham Jham. And Boll of classical Tabala: Na Ti Tin Na, Na Dhi Dhi Na. And in speed: Takit TaKit Taka, Taka Taka Taka Taka, Dhakit Dhakit Dhaka, Dhak Dhak Dhak Dhak. Then, Dhamm GudNag GudNag, Tom TudNag TudNag. GudNag Dham, TudNag Tom and Dha Dha TirKit Dha, Dha Dha TirKit Dha, Dha Dha TirKit Dha.

TABALA TALL:

Boll is speaking and tall is listen style of boll. We could say, a system of identification of boll is tall. The following are some classic and local Indian Tabala tall.

- (i) TaTa Kit Tomb, Dha Dha Kit Dham= 12 (Ek tall)
- (ii) TaTa TitKit Dham (2 + 2 + 2 +2 = 8)
- (iii) Tk Tk. TitKit TK =8
- (iv) Na Dhi Dhi Na, Na Ti Ti Na. =8.
- (v) Dha Ge Nna Tu Na Ka Dhi Na =8.(Kaharva)
- (vi) Dhi Dhi Na, Dhik. Dhi Na = 6 (Kowali -Theka)
- (vii) Dha Dhi Na, Dha Ti Na =6 (Dadra)

- (viii) Ka Ta, Ti Ta, Ka Ta, Ga Di Gan Dha = 16 (Drupad)
- (ix) Dhee. Na, Dhi Dhi Na, Ta Ta Dhi Dhi Na =10 (Jhap tall.)
- (xi) TaKa Dhin Jad. DhaKa Tin Jad. =12 (CG tall)
- (xii) Taka Naka Dham Dham = 8. (Devi tall)
- (xiii) Pakka BaBul, KaCha BaBul. =12, (Holi tall)
- (ix) KaDam Dam TiKti. =8 (Street tall)
- (x) Dha Tin Tin Za. Tpt Tpt., Dha Dhin Dhin Za, Dhapat Dhapat = 10+10 (Karma).
- (xi) TaTa Kit Dhin (Fast)
- (xiii) Na Ti Ti Na, Na Ti Ti Na Tak. Na Dhi DhiNa, Na Dhi Dhi Na Pak =10 + 10 (Roopak)
- (xiv) TakiTa TaK TaK. DhaKiTa Dhak Dhak. =10 (Deep chandi)
- (xv) TaNaKa Dhin TaDhin .TaNaKa Dhin TaDhiN = Theka
- (xvi) .Dha GuD GuD GuD Ta GuD GuD GuD (Speedy)
- (xvii) TaKiT Tin Na..DhaKit Dhin Na. =10.(Jhap tail.)
- (xviii) TaTaKiTa Tak Tak, TaTaKiTa Tak, TaTa KiTa GDi Gan Dha. TaTaKiT (Gazel Tall)

Startup (Uthan): Uthan is start up of tabala Like boles

- (i) TaKiT TaKiT Tak Dhamm... Or
- (ii) TaTaTaTa Tak, Dhin Dhin Dhin. Or...
- (iii) Ta Na Na Na Na.... Or
- (iv) Dha DhirKit, Ta TirKit.
- (v) Or for speed startup; Tak Tak Tk. Tak Tak Tk.. Tak Tak Tk (for Tak Dhin Dha)

Ending Boll: Tabala playing is ended with: (i) Tirkit- Dha Tirkit- Dha Tirkit- Dha.

Or(ii) Dha Dha DhirKit Dha, Dha Dha DhirKit Dha, Dha Dha DhirKit, Dha

Music ok if last tone of song (lyre) is fall on last Dha. Either wise not as per music's mathematics.

Ornament of TabalaTall.

In between Tabala playing some bolls are introduced to make beautiful tune like:

- (i) KRiT Tannn ,DhriT Dhann..
- (ii) TaTaKaTa... ..
- (iii) TaKaDhum TaKaDhum TaKaDhum
- (iv) TaDhin Tak Dhin
- (v) TaKiT TaKiT Tak. TakTakTakTak

HARMONIUM LYRYCS (DHUN):

- (1) Sa re ga re ma re ga re.(A Snake dhun)
Saregaramarega....saregaremarega.
Pa pa pa dha ni dha. Dha pa dha ma ga re sa.
Black magician love thy attraction
Being mid night....let me go to my home.

- (2) Look at ,.look at look at thee.
Nati Tina, Tata kita gadi gan Dha.
Sarega pamaga magare garesa.

Sa, Pa, Sa', are first vowel of any ever song. Some songs start from last Sa, e.g. Bihari Chaparahiya. Generally hymen start from lower Sa, and bravery songs (jhinjhoti) start from Pa. Classical and local both lyrics follow matching of frequency i.e. simple resonance of sound waves length verses frequency must same..Temper of songs vowel must meet to be harmonic and thus harmonium playing would be ditto of song. Better to have a music guide book or teacher. But self practice with self enjoying would be the expertness of harmonium or Casio playing.

Dropping- dropping aqua over flow in the pitcher. i.e. Practice makes Perfect.

CYMBALS:

Cymbals are a pair of bronze metal cups with flat margin. There is a ditch at its center and a hole from which a thread is passed and made a knot to not free it on the ditch side. And on the ridge side same thread is made joint with handle of wood or cloth. Cymbals pairs should be of same metal and equal weight, periphery, and design for good tune. **Tunn tunn tunn**. Generally most simple tall of Cymbal is: 1-2-3,-0-3-2-1-0.

Where zero is empty (not played). In Jhaptal (holy song) and deepchandi (sohar song) Symbol follow to 1, 2, 0 3, 4,5, 0

TABALA:

Tabala, tom-tom, Mridangam, knoll and Tambo are played with same technique. But Mridangm has longer tuning beat of **taaan** and dhaam than tabala and tom - tom. .The speaking of tabala is called Boll, and the Pattern of Boll is Tall. Author plays left hand tabala and right hand Dagga. But harmonium in right hand. But Banjo, Sitar, Guitar Lute, Ektara (kora) are itself such made that by write hand to strike and by left hand make melody i.e. play on an active.

Classic and non classic tabala talls : If we assume Classical =C and Local Tall =L then :

C: Na di Di na na ti tina.

L : Nati Tina Tak dhi dhita.

C: Tatakita tum tum dhak dhik dhum dhum.

L; Dhidheena dhikki dhina.

C: Tkit tkit tk tatakik tatakik.

L: Dham dham dha dha dha tirkit.

C : Ndidina turkut tum.

L: Tak dhin dha.

C: Ghudnag Ghudnag tudnag Tirkit.

L: Takad dikka or Tk dhup dha or Tdk dhik dha

Ending's C: Dha dha tirkit dha-3.

Ending L.: Trik dham dham dha.

And, Saka laka boom boom (Dewi tall)

Slow: Na didina, din tinak din

Mid : didina dik Dina.

Speed; Tudak din dha.

Ending; dham dham dha.

Uniformity (solate) boll: Dagena tunak dina.

But if classical.. Slow: Natitina nadidina

Mid: Trkt tm, drkt dm.

Speed: Tm tm tirkit dm dm dirkit.

Ending. Dha dha titkit dha-3.

Local talls are matched with the phrase of the Hymen.

For example: Lakhan Siya, Ram Chandra ki jai = Tattata tirkit, Dhamm Dhamm tak Dha.

Some special dancing talls are: Ta kaika taka dham, Tdak dham dhinta, tadak takku, etc.

DUFF (KHANJANEE):

Duff is small mono plane to hit, made up a small hollow wooden cabinet. It only one side is a layer of skin of Iguana.(Varanus monitor). Its cabinet is made some holes to fix bells or belling chips in it. Duff is put on one hand to support, generally same hand contains an metal ring with a finger to give a beat on wooden cabinet sounding like ' chat, chat...With other hand Duff is played with fingers sounding boles like: **tadak dhin dha.** and, at speed changes into: **Tak dham dham.** Another boll of Duff is **Dha dha titkit.** The Boll of the Duff (khanjaneer): Tadak dhum dhum is played with a ringed Tweezers (Chamita): having boll, **Tin tin chat.**

DUMB BELL:

Dumbbell is first and simplest instrument of hitting on bi side leather surface. It's micro tom- tom. The speaking of tabala is called Boll, and the Pattern of Boll is Tall is played by single hand hit with two threads attached a shift node or bead at the tip. Its length is made adjusted to hit leather membrane on both sides. When both threads are left free and oscillate with a force the threads make hit with bead and sounds as: **Dam dam dam.** But two dumb bells of different tune and speed 2: 1 and 2:1 and mixing combination makes melodious tune in Shaivism Prayer. The dumbbell is studied in the mathematical modeling of time Thus; Dumb bell has a pair of hitting leather circles, one of them could be played for practice. [17, 18]

CASIO:

Casio is an electronic musical instrument having hundreds of various instrumental tones (sounds). It has also ten types of beats (drumming) and five musical lyrics (song's music). It needs to set the tone number or beat number for required single instruments tone like 21 for pipe music, 27 for harmonium 45 for sitar and 47 for weeda. The beat (Congo) is also set like beat -12 for Sitar 18 for kaharwa. Songs are also set like 00 for delayed long range music and 03 Song for short length song, and the song could be applied on various instrumental sounds. Thus a single Artist can compose a multiple music with Casio. Demerit of Casio is that the sound little differs to actual sound of real instrument. But merit of Casio is that if one does not know to play pipe organ playing but in Casio make set tone 21 and play pipe in Casio. Another, The solo musician can compose music with Casio. Thus Casio is most sophisticated musical

instrument

(19)

STRINGE MUSIC:

Single wire (ektara), Three wired (tamura) Tetra pod, Tanpoora , Sitar, weeda and Rudra weena, Guitar, etc are string musical instrument. Sound is produce by striking the wire (string) Here, the tension (tightness) of wire is directly proportional to intensity by high Frequency: $t. \alpha n$. Also, $n \propto 1/\text{length of wire}$. In Banjo the length of wire is adjusted by pressing key, internally touching to wire to make octave. In sitar and weeda, it's done by movement of finger, with striking by another hand.

TRICHORD (TAMURA):

Tri strings are fixed on about 4-5 feet bamboo. On basal end, there is a cabinet made of a Legeneria dry fruit. Covered by Varanus skin. A stand wire holder is fixed on skin and three fine wires passes over the stand tighten with the wooden keels on the tip .the length of wires are in the ratio of 10:12:15. On left hand it is hold at just upper place of leather layered cabinet. And with right hand it is played with an iron hard wire. Generally the wire is small b shape. Whose Basal part is fixed in finger and tip portion is hit to string to sound: 'Jhamm.' Generally, basal ring is fixed with bells for belling tuning with the music. Its boll is: **Tin ti dhinak dhin.** And **Jhaka naka jham jham.** Tamura (trichord) is famous in Chhattisgarh India for Pandawani Song. Tizan Bai and Versha are famous Tamura players.

DABKA:

Dabka is a Tribal musical instrument, made by box of Tin, making hole at central bottom and fix a wire. Another tip of wire is tight with a handle. The artist makes melody by more or less tension giving to wire, while striking the wire with another hand. If one music orphan wishes to entertain rail passengers make simple single chord by using half kg tin cylindrical pot and a wire to sound: **Tabhla-tubung,**

COMPOSITION:

More than one instruments played on or vocal.or addition homologous of many singers in Ramayana Music, Sufi hymen, ISKON and Church Prayers. Example Gracie: Learner is single practicing or demonstration is solo music (S) . But it's social application is composition (c). Like harmonium Sitar, tabala and bells. =>Sx. Sn = C.

Song + vowel (Swar) + tabala = music composition. Here it is **bharat natyam.**

Tata thaiya tata thaiya=Nati Tina nadhi dhina (8 matra). It is mixed with Drupad (Gadi gandha).

In classical music only classical lyrics and Classical tall are composed. Bells or click is used to assist dancer and for a vibrant music.

South Indian music and Karnataka music use Ghatam and Mridangam. The Kathak is south Indian Classical Dance with acting and belling with classical tall. Where Tali = foot bells. Like, tabala tells; Ta ta dham Tom. Belling tells: Chham chham .at 1 and 3 in all 4 matras.

Another song is Rash-Song: Pipe organ Play at bansi Bat at Vrinda ban. Dancing Radha. Chham4. Kathak dance requires full movement of body parts face and eyes.

Composing music:

Following is described a voice (spell) and its Classical composing =

1. Ad majorem. Dei Gloriam.
Na ti ti na. Na dhi dhi na.
God Ram Eaten, (TaTak)
Tasted Zuzuba.(TaTak)
Eaten kanha. (Tatata)
Bark di Banana. (Tatata)
Then whynayee. Ok swaha - swaha !
(TaKit TaKit Taka. Dhika dhina. Dhi2Na. DhikDhiNa)
Pa Padha NiSa 4
Pa ma ga re re, ga ga re re sa.

Here, Sanctum Spell vocal est followed by speaking tabala. Then hymen (lyrics) is followed by tabala tuning (bolls) in bracket. Then a kowalian theka of six matra) lastly the notes of an octaves of bharteeyan Sargam is written. Another is:

- 2 Look at, lookat lookat at thee.
Nati tina, Tata kita gadi gan Dha.
Sarega pmg mgre garesa.
- 3 Govind jai- jai Gopal Jai -Jai.
Pa ma pa dha ni. Sa ni dha dha pa.

Radha Ram'n H'ri, Gowind Jai - Jai.
 Pa dha ni dha pa Ma Re Re Sa re gaa paa.
 4 Zadu gar Saiyan : Re Ga Ma Ga Pa Ma Ga
 Ho gyi aadhi rat, Ab ghar zane do.
 Pa pa dha. ni sa . Sa ni dha pa ma ga re ga
 It's in simplest way of learning, One can play with song. Main idea is catch the frequency of voice and math with the note (key).

Kulanjan (Black Turmeric):

Kulanjan is a Rhizome of **Alpinia galanjai**, the plant of Gingiberaceae family. It is administered to chewing to cure vocal melody in cough disturb. It is found in an Ayurvedic shops and online packets by India Mart. Singers are recommended and just opposite in 24 hr Ramayana over sing and eat curd and source dish to make voice zero.

Kowali Theka:

Kowali is Sufi Hymen song, Tabala, Harmonium, Banjo and Singers team assisting with hand claps lead by a main singer. Main Tabala Boll is: Dhi Dheena Dhik Dhina and its variation like: Nagedidi-3 Dina dedi. and Nagedidi dindedi. These both bolls also run with trichord (3 wired Tamura), which has common tune is: Tinti dhinak dhin.

Karma:

Karma is simple local group dance of Surguja CG India. The Boll of Mridangam is: **Dha teen Tinnnn Zaa..** Foot belling single **Chham** be at 1 matra i.e. Dha, at each repeat with softly walking style. Simple Harmonic Motion (oscillation) of body with bend in front catching hands side by side, being 20-30 in a circle. With sari blouse choti and Mridangam players in center in dhoti – kurta and having peacock feather fixed on head.

Bagheli Holi:

Baghel khand is the area in Central India (MP) where New Hindi Year is celebrated in March-April month On first day of Chaitra month of Indian calendar. It is five day festival of colors and song called Holi or Faag. Following are bolls of Bagheli Holi.

1. Tattak. dhinzad dhinna dhinzad.
2. Pakka kadam, kachcha kadam.
3. Dha dhin dhatin.
4. Dhikka dhidhin, Tikka Tatin
5. Tad- tad –tad- tad
6. Dhad -dhad -dhad -dhad.

Sigma above six tall runs in Bagheli Holi. May play a toning tune " takka takad dham"3 with song. "Ho-bhole-bbaba"3. Bathing great God. Water filling Maiya Goura."

Surguja music:

Surguja is located in North Chhattisgarh of India. Here Orao Tribal people play Karma in to pray **Sarahul deity** sit on Sal tree (Sorea robusta of Sapotaceae). They play Mridangam and Surguja music is of bolls:

1. Tak ta dha gud
2. Dhag dha. Dha gud.
3. Takit takit.
4. Dhakit dhin zad, takit tin zad. Dhakiti.2..

These tall are self mixing and lyrics matching with Sarhul Song, Drunk wine made up of flowers of Madhuca indica. The song is generally in the kudukh **language** not follow able. But they also sing in Hindi in Karma. They use Midgame, which is long range tuning large Tom-tom, such that tabala boll ' dha dha titkit dha ' is played only on hit Taaan in same length of time. While in tabala there is less length of time sounding as: Tomb. There is beautiful tune in middle of ink hit soft with forefinger sounds as : Bamm, yet to bring in practice.

Author in Practice: Tabala Boll:

1. Na dhi dhi na tak dhina dhin
2. Di dhi Na Dhik Dhina
3. Takit takit tk, tk4.
4. Dhakit dhakit dhak, dhak4.
5. Ghud -Naga dham
6. Tudnaga tomb.
7. Tirkit tam
8. Dhirkit dham
9. Titkit ta ta. Dhirkit dha dha
10. Titkit ta ta ta , dhirkit dha dha dha.

Chhattisgarhi (Pandwani, Suwa, Dadariya):

Chhattisgarh is a state of India, surrounded by UP, Bihar, MP, Maharashtra and Orissa, The Sing the stories of Pandawas of Mahabharat epic in special style of Chhattisgarhi language with Trichord (Tamura), Tabala and banjo called Pandawani song. In the rainy season they sing songs of love around a model of Parrot (Psittacula aves) bird put in a bamboo pot, put at the center. While, Dadariya is songs of tribals sung at the working in agriculture fields. The bolls of tabala are:

1. Tak dhin zad, dhak dhin zd
2. Dha tun. Dha tun
3. Tunak dhin tadhun.
4. Ta Ta Tudkat Tudkat Tudkat
5. Dha dha tundha
6. Tadak dha tunja
7. Dha Tin Za. Dha Dha Tirkit Ta Tin Za.
8. Dha kud ke tin ja
9. Tin. Na Dhi Nak dhin
10. Ta Dhin Na Tun Na-3, dha kit dhun Na
11. Tin - Ja 3 dha kud dhin Ja
12. Dha Tin Ja.
13. Dha Kit Kit _2 dha
14. Tak dhuna dhin
15. Dhak Ta dha kut
16. Ta Dhin tunak Dhin
17. Dha dhi ja ta ti ja
18. Dha kut kut kut dha
19. Za za Gud za za
20. Ta Kai ka, tak dhoom
21. Ta ka dheen dhin Ja
22. Din dhin Na dhin dhin Na dhin na Tak. (Ending tune)

Bihari Music (Chhaparahiya, Poorvi, Wirha) :

Bihar is Indian State beside CG, Sharing Borders also with UP, Uttarakhand, Jharkhand, and Orissa. Bihar is famous for Buddhism; It has Districts Chhaparaa, famous for long range of Songs called Chhaparahiya. The Love song of eastern Bihar is Poorwee, while Love – Separation song is Wirha. The Bolls of Bihari music are:

1. Tita kita Dita kita
 2. Dha kit kit ta kit tin za
 3. Dhun na dhudak dhun
 4. Ta kit kit, ta kit kit.
 5. Tak dhik dhina. (Start to mid)
 6. Tadin tunak din
 1. Dhi dhi na dhik dhina
 2. Tat kit dhin Tat kit dhin,
 3. Tat kit dhin Tak tak
 4. Tat kit dhin Tat kit dhin,
 5. Tat kit dhin Tak tak
 6. Tadak dhin ta dhin
 7. Tadak dun dha
 8. Ti Dak dhunak dhin
 9. Dhidak dhudak dhin
 10. Ta tak dhunak dhin.
 11. Dha dhak tunak tin
 12. Ta ka dhin Na , tak dhunak dhin
 13. Dham dham dham dha dha tirkit.
 14. Tam 3 tata tirakit.
 15. Dha2 titkit fha-3.
 16. Bihari ending is Dham dhamdham dham dhak dhak dha.
- From speeded Dham dhamaa dham.

Harmonium**of****Nagin-tune:**

Snake has neither ears nor legs. But in Music its many songs and lyrics are played in Music. For example a Filmy song sings a snake catcher to snake that: I Your Enemy , You my enemy , being you snake I snake charmer: Other is Kalbellia song in which Ladies wear black Chunari, snake dress and dance like snake movement. An another song of Snake dhun is:

Black magician love thy attraction

Being mid night....let me go to my home.

Sa re ga re ma re ga re Sa re ga re ma re ga...sa re ga re ma re ga.

Pa pa pa dha ni dha. Dha pa dha ma ga re sa.

STONE MUSIC:

<https://youtu.be/-aoehVMsdfg?feature=shared> . This is a You tube Link of stone music, played Tabala on the sounding stone. There are serially following bolls:

- 1 Nadidina natitina.(4 tall)
2. Tatakita gadi gandha tatakita tak. (Drupad)
3. Dha dha tirkita. (3 Tall)
4. TaTak Ta Tak tin zad. (Chhatisgarhi)
5. Na dhi 5 na dhi na. (Dewi Tall)
6. Tatakita tak ta. Tatkita ta (gazel)
7. Nadina dika Dina .(kowali)
8. tan dha3.(Lamnee).
9. Dina didina (Jhap tall).Here, Drupad and 4 tall then again drupad is repeated)
10. Dha 2 titkita dha. (3 Tall)
11. Tak dhin jad. (Surgujia)
12. Dha dhin dha tin.(dadra)
13. Tak dhun dha. (Bihari Drut)
14. Dha tana4 dha (western):
15. Tomb 3 tak4 (classic speed) (Talk of Henge stone)
16. Dhi dhina Dhika dhina. (Theka), Drupad again repeat. Conclusion with :
17. Dhan3 tan. & taka naka tm tm. (fast Lamini)



Figure 1 Stone Music

DISCUSSION:

Music is a glory or gift of nature; Objective of music is entertainment, social service, carrier and metaphysics. T D Lysenko discovered that Specific Music induces to plants for high yielding. [19, 20] It is told that Classical Raga helps in meditation and Bell sound is applied in Church, temple, Buddha math. [21, 22] Boll is speaking of musical instrument like some popular instruments bolls are listed bellow;;

s1.11S Ek Tara: Tadhinn Dhinnak dhin.

- 2 Tintara: Tinti dhin'k dhin.
- 3 Tanpura: Tom Tom dm dm.
4. Sitar; Natirinna...nadidina...jharkat jham jham.. & Jagezm2.
- 5 Guitar: Jhaka jhaaka zham zham.
- 6 Veena: Tar'num tum. Tur'num tum. Tur'num tum tum tum.
- 7 Pipe organ: Pe.....n...Pipipeere...3.....pipire....pi pire..pire..po....n..

- 8 Drum: Didina dikkat Deena:
9. Bunch of Bells: Chham4.

Some SS The tall of tabala is identical of the lyrics or style of song (Tarz) for example:
1 Kowali tall: Dhadhinaga3 dha.Dhik dhina.Dhi dhi na dhik dhina.
2 Gazel: t"t"kit Tom..t"t"kit tomtam.
3 Lamni: Tom tom dom dom and Turnaka dm dm...(High speed round run with xm4.)

VOCAL MUSIC: Vocal music is of two types: The first is Classical Music (CM) and 2 Local songs(LM)[23-26].
The difference between both are :
1 CM is Octave based, while, CM is Social Based
2 CM need musicians audition while, CM need local audition.
3. CM has Metaphysical applications while, CM is applied for entertainment, social development and devotion.
4. CM is important for Education and carrier, while, LM is important for preservation culture and rituals.
5 . Each raga has a Thaati, it's a theory of Sharp (intense) or Low (dim) note of an Octave (sargam) . Yes local music should have the waves of Thaati. But yet, it is a scope of further study.[27]

In the metaphysics, the Anhad naad is the music of ultra sounds produced inside body by stomach, pulmonary, cardiac etc as recorded in Sonography. Without purchase, Instrument, it's playing never succeeds, Therefore Music is science and practical is playing musical instrument. Practice is must and joining any music party and use music in social service.[28] Tall of tabala be resonance (same frequency) with vowel of harmonium, Tuned with Pancham (Pa) and bells must be addition music. Tall + vowel <=> mathematics + Harmonics (Lyrics)<=> beat of tabala and key or read of harmonium should tune at same point of time be with or without interval or multiple .

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Declaration: I firmly declare that the content used in this paper from external source is properly cited in references. And for any liability regarding plagiarism would my responsibility.

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