

Tune with table a study of classical music

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ABSTRACT

This is to be sure the most feared theme to talk about and even instruct. In the event that playing the tabla isn't "sufficiently hard", tuning them is significantly progressively troublesome. The soloist might not need to stress over tuning, while legitimate tuning of the tabla is totally basic in going with a vocalist or an instrumentalist.

Introduction

Hindustani music is the name generally given to north Indian music and geographically it covers a much wider area than Karnatak music which is confined to the four linguistic states in the South. The Tabla is the indispensable percussion instrument to all kinds of Hindustani music. Among the wind instruments, the Shehnai and the flute are being handled by illustrious maestros

HOW DO THE WORDS "TABLA" AND "TUNING" FIT?

When non-musicians hear the words "my tabla isn't in tune," quickly the sentence will seem to have a paradoxical expression. At the point when "tune" comes up, the idea of song and musical notes come up. Numerous individuals overlook that when the tabla is heard actually intently, there is a musical pitch included. Play the "ta" on your dayan and attempt to murmur that ringing tone as most ideal as. That is verification in itself that tabla has some commitment to tune. Another unique component is the "tun" which is normally one stage upwards from the sound of "ta."

So as to use this, tuning tune to a unique note is critical to fit the tune. The dayan must be tuned to the tonic. In Indian music, this is known as sadja or sa. For example, a tune sung in a key of C ought to have the dayan tuned to the C. The note C is known as the tonic or the "sa" in Indian music. In the event that a vina player was to be the main craftsman and his instrument's pitch is G, at that point the dayan ought to be tuned to G, as G is the "sa" of whatever the vina player wishes to play.

Here is a decent reference table on the width of the dayan* versus the pitch**

5" = D to D#

5.25" = C to C#

5.5" = B to C#

5.75" = G# to Bb

6" = F# to A#

* = These are estimated readings. Skin thickness, thickness of syahi, and drum quality are different factors also.

** = C is indicated to center C.

Dayans can clearly be littler than 5" and greater than 6." what's more, the readings here are simply approximates. I used to have a 5.25 inch dayan and I had the option to tune the drum as far as possible up to G above center C. It started

to sound a ton like a naal, a Mahashtrian drum utilized in people music. This was because of the way that my dayan's head was exceptionally dainty and the syahi was much more slender. Until this point, I have an "educator's pair" with a dayan size of 5.5" and it can't go past B. Contingent upon your preferences, search for a tabla that suits your style the best.

Situation TO CONSIDER:

At some point, a neighborhood sitar player hears that you play tabla and you are a promising instrumentalist. You ask the sitar player which note she tunes her sitar and she reveal to you that the note of her sitar is D. The key of D on a sitar is generally the most elevated in typical sitars. Your tabla tunes up to G, as it is a 5.75" dayan. Accepting that you read this tabla control and see how much accentuation there is in tabla's need in being appropriately tuned, you begin to freeze. What will you do?

Arrangements: USING "Dad" TO TUNE YOUR DRUM

First arrangement is to disclose to the craftsman that your drums can't tune to her key of D. In the first place, inquire as to whether it is alright to tune your dayan to fifth note. The fifth note is known as "pancham" or "dad" for short. In the event that you contemplated music hypothesis, you presumably definitely realize that the tonic and the fifth have a solid relationship and the most steady relationship agreeably. Dad is the subsequent best course if the tonic doesn't work. On the off chance that you take a gander at the size of (D E F G A B C D), the note "An" is the fifth note in the scale. Before you get breaking on the best way to tune the drum to An, inquire as to whether it is alright.

WHEN NOT TO TUNE YOUR DRUM TO PA

You most likely ask "for what reason must I ask the musician first?" The explanation is that the musician may choose ragas or Indian modular melodic structures which probably won't have a fifth. In this manner, the drum would need to be tuned in an unexpected way, in the event that it can't arrive at the tonic.

TUNE YOUR DRUM TO MA

Raga Malkuans, a well known 12 PM raga, totally overlooks dad, and has its quality on the fourth note, known as madhyama or mama. In the event that the dayan would be tuned to dad, at that point Raga Malkuans would sound exceptionally deplorable and free its intensity. So as to fit with the raga, the dayan must be tuned to mama. In the sitar model, this note would be G. On the off chance that the sitar player would play Raga Malkuans, at that point his tabla tuned to G would have been okay.

TUNE YOUR DRUM TO DHA OR GA

Most night ragas need both a dad and an unadulterated mama. There is honed mama known as tivra mama. Nonetheless, the connection between the tonic and tivra mama is cacophonous. As a rule, these night ragas contain the unadulterated 6th note known as shuddha dhaivata or dha. Attempt to tune your dayan to dha. On the off chance that it can't reach "dha", at that point tune it to the significant third note known as shuddha gandhara or ga.

Ga and Dha are not as powerful as mama or dad, however it is has some capacity to hold some type of symphonious soundness with the tonic.

NOTES NOT TO TUNE YOUR DAYAN

NEVER TUNE TO AUGMENTED FOURTH (Tivra Ma)

The enlarged fourth and the tonic have the most noticeably terrible relationship in amicability.

NEVER TUNE TO ANY FORMS OF SECOND AND THE SEVENTH

The second and the seventh, known as rsabha (re) and nisada (ni) separately, regardless of whether they are in their unadulterated structure or straightened structure ought not be considered for tuning. They are excessively near the tonic. Thus, the tabla will sound sharp and will make the whole piece off-key.

Thus, we would now be able to perceive any reason why the tonic is the best. It remains constant for all melodies, given that the tonic note is the equivalent. There won't be any need to change the tuning to fit the raga. Presently we realize what to tune the tabla to, we need to go about how to tune it. So as to approach tuning, we at long last utilize the tabla hammer. Each tabla set ought to have accompanied an exceptional mallet. On the off chance that your set came up short on a mallet, at that point request one. A normal toolbox sledge won't carry out the responsibility and may wind up forever devastating your tabla. Another fixing will be persistence. This activity can be extremely bulky and irritating, yet it is an aptitude each tabla player should know.

Genuine TUNING OF THE TABLA

Before we begin assaulting the drum, discover a note to tune your tabla to. Utilize an electronic sound generator, tanpura, harmonium, or anything that will deliver the melodic pitch that you need to tune your tabla to. This is the objective note.

Play "na" and "tin" all around the drum. Is it anyplace near the note you are searching for. On the off chance that it is in excess of an entire advance, you should add increasingly pressure to the drum.

Utilize the sharp finish of your mallet and assault the gatta downwards. Do this to the entirety of the gatta and tune in to the "tun" reverberation's pitch get increasingly elevated. Subsequent to striking the gatta downwards till the purpose of opposition, play "ta" and "tin" as far as possible. Odds are they won't sound the equivalent..

There is a "X" shape on the leader of a dayan. One line portion speaks to the focuses where one of the two pitches (how about we call it pitch An) is actually the equivalent. The line of the X speaks to all the focuses where pitch B is available. Between the two line portions are pitches which are vague. You can find in the graph that pressure works in 180 degrees.

Our two objectives in tuning the dayan are 1) to tune to the ideal pitch and 2) to get an equivalent pitch all around the dayan. Take the level piece of the mallet and strike down on the gajara between the two tasma of the segment that has a lower pitch. Striking the mallet downwards to the gajara builds the pitch of that specific district. Keep in mind, contributes work 180 degree groupings. By expanding one end, you'll increment the pitch on the opposite end as well.

In like manner, for all the high pieces of the X, take the mallet and do an underhand strike on the gajara. This upward strike will bring down the pitch.

In pounding the gajara, don't strike it so hard! This will cause either a contortion in pitch or break the gajara. Another large issue that numerous unpracticed tabla players face is feeling the loss of the gajara and hitting the kinnar unintentionally. Be extremely mindful so as not to hit any piece of the wood or skin while pounding gajara. Coincidental striking of the wood or skin will make irreversible harm the dayan!

Obviously, in the event that one follows the alerts, this ought to appear to be easy. Tragically, it isn't. This is definitely not a bit of cake. Tuning can some of the time take five minutes on a decent quality drum, ten minutes on a fair quality, and maybe perpetually or even incomprehensible on a low quality drum. It's not simply the head that adds to the tuning angle, it's likewise the tasma, the gatta size, the pressure, and the quality of the kundal. It's each of the an interconnected framework.

There are two or three updates when tuning the dayan. First update is that ensured the pitch is down to earth for the dayan. In the event that you have a 5.5" dayan distance across and you are endeavoring to tune it to E, at that point the head will without a doubt split. On the off chance that you are stubborn on getting a dayan that can tune to E, the easiest arrangement is to buy a dayan with that tuning range. Some undeniable specialists convey a few dayans thus.

Another point is to utilize "na" and "tin" bols to decide sound. "Tun" ought to never be utilized, as it isn't the essential sound utilized. Despite the fact that "tun" may seem like the unadulterated second or shuddha re, the interim will differ. Indeed, only one out of every odd tabla will have a suddha re sound. Some will even go up to the minor third (komal ga) or the smoothed second (komal re). Hence, "na" and "tin" will be determinants of the tonic and precision whether the tune is completely tuned or not.

A few people can be a little sluggish and simply use "na" alone as the deciding bol. "Na" can really bamboozle the ear, for the sound of "na" incorporates the sound from the wood.

The bol "tin" is a superior decision as "tin" produces a similar hypothetical sound as "na" and does exclude the sound of

the wood. On the off chance that one wishes

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