

Dipchandi - 14 matras (3+4+3+4) Dipchandi is composed of four vibhags. These vibhags are three matras, four matras, three matras, and four matras respectively. It is designated by: clap, clap, wave, clap. Dipchandi is commonly used in semiclassical Indian music.

#### Counting Exercise #1

1 2 3 | 1 2 3 4 |  
1 2 3 | 1 2 3 4 |

#### Counting Exercise #2

1 2 3 | 4 5 6 7 |  
8 9 10 | 11 12 13 14 |

Listen to track 31  
to hear Dipchandi

#### Theka

↓ ↓      ↓ ↓ ↓ ↓      ↓ ↓ ↓ ↓  
\*ur fir - | \*ur ur fir - | \*ur fir - | \*ur ur fir ur |  
Dhaa Dhin - Dhaa Dhaa Tin - Taa Tin - Dhaa Dhaa Dhin Naa

Rupak Tal - 7 matras (3+2+2) Rupak tal is composed of seven matras. It is divided into three vibhags of three matras, two matras, and two matras respectively. It is designated by a wave, clap, clap. Rupak is unique among all of the Indian talas in that the sambhava is khali, that is to say that there is a wave of the hands on the first beat. Rupak tal is used in classical, semiclassical and even in lighter forms of music.

#### Counting Exercise #1

1 2 3 | 1 2 | 1 2 |

#### Counting Exercise #2

1 2 3 | 4 5 | 6 7 |

Listen to track 32  
to hear Rupak

#### Theka

↓ ↓ ↓ ↓ ↓ ↓ ↓  
\*fir fir na | fir ur | fir ur |  
Tin Tin Naa Dhin Naa Dhin Naa

Dipchandi - 14 matras (3+4+3+4) Dipchandi is composed of four vibhags. These vibhags are three matras, four matras, three matras, and four matras respectively. It is designated by: clap, clap, wave, clap. Dipchandi is commonly used in semiclassical Indian music.

#### Counting Exercise #1

1 2 3 | 1 2 3 4 |  
1 2 3 | 1 2 3 4 |

#### Counting Exercise #2

1 2 3 | 4 5 6 7 |  
8 9 10 | 11 12 13 14 |

Listen to track 31  
to hear Dipchandi

#### Theka

↓ ↓      ↓ ↓ ↓ ↓      ↓ ↓ ↓ ↓  
\*ur fir - | \*ur ur fir - | \*ur fir - | \*ur ur fir ur |  
Dhaa Dhin - Dhaa Dhaa Tin - Taa Tin - Dhaa Dhaa Dhin Naa

Rupak Tal - 7 matras (3+2+2) Rupak tal is composed of seven matras. It is divided into three vibhags of three matras, two matras, and two matras respectively. It is designated by a wave, clap, clap. Rupak is unique among all of the Indian talas in that the sambhava is khali, that is to say that there is a wave of the hands on the first beat. Rupak tal is used in classical, semiclassical and even in lighter forms of music.

#### Counting Exercise #1

1 2 3 | 1 2 | 1 2 |

#### Counting Exercise #2

1 2 3 | 4 5 | 6 7 |

Listen to track 32  
to hear Rupak

#### Theka

↓ ↓ ↓ ↓ ↓ ↓ ↓  
\*fir fir na | fir ur | fir ur |  
Tin Tin Naa Dhin Naa Dhin Naa

Here are some exercises:

Exercise 40.	↓	↓	↓	↓
	fit	ri	fit	zi
	Ti	Ra	Ki	Ta
Exercise 41.	↓	↓	↓	↓
	fit	ri	fit ri	fi zi
	Dhaa	Dhaa	Ti Ra	Ki Ta

Listen to the recording for the following exercise:

track 46 - ex #40  
track 47 - ex #41

**Tee (fit)** - This bol is made by striking the center of the syahi with the middle finger of the right hand. It is nothing more than the first part of *TiRa*.

Here are some exercises:

Exercise 42.	↓	↓	↓	↓
	un	vft	un	vft
	Dhaa	Tee	Dhaa	Tee
Exercise 43.	↓	↓	↓	↓
	un	vft	un	vft
	Dhaa	Tee	Dhaa	Naa



Tee

There is another interpretation of Tee. This way is to consider Tee to be synonymous with *Ti*. The context will usually tell you which of these two forms is indicated.

**Tee (z)** - This is a resonant stroke (khula) of the right hand. The head is struck in the center of the syahi with the index finger of the right hand and is not muted at all.

Listen to the recording for the following exercise:

track 48 - ex #42  
track 49 - ex #43