

Chapter 5

Advanced material

5.1 Other *bols*

5.1.1 The right hand closed stroke *Ne*

The *bol Ne* (pronounced as in “Nectar”) is a nonresonant stroke which is made by striking the edge of the *syahi* with the last two fingers of the right hand. This stroke has numerous names, especially when used as part of larger bol expressions. Another common name is *Ra*. Its technique is shown in [fig. 5.1](#).

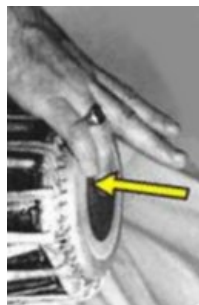


Figure 5.1: The closed right hand stroke *Ne*

5.1.2 The right hand open stroke *Dī*

The *bol Dī* (pronounced as in “Dee”) is a resonant stroke which is made by striking the center of the *syahi* with all four fingers of the right hand. This *bol* is similar to the *khula* stroke *Tun*,

but is more accentuated. Its full resonance is achieved by immediately rebounding the hand away from the drum surface. This stroke is known also as *pakhawaj style tin*. In addition it has numerous names when appearing in other *bol* combinations. Other common names ones *Din, Ding, Ma, Thun*. Its technique is shown in [fig. 5.2](#).



Figure 5.2: The open right hand stroke *Di*

5.1.3 The right hand closed stroke *Ma*

The *bol Ma* (pronounced as in “Mum”) is a nonresonant stroke which is made by striking the edge of the *syahi* with the all four fingers of the right hand keeping them and the palm flat. This *bol* may be played differently, as a loud open sound like *Di*, when it is present in other *bol* combinations. Its technique is shown in [fig. 5.3](#).



Figure 5.3: The closed right hand stroke *Ma*

5.1.4 The *pakhawaj style Ta*

The *pakhawaj style Ta* is a stroke which is made by striking the treble head with the whole hand. The entire hand is allowed to rebound except for the little finger. The little finger remains upon an imaginary line which bisects the head. Its technique is shown in [fig. 5.4](#).



Figure 5.4: The *pakhawaj style Ta*

5.1.5 The left hand closed stroke *bol Ge*

This *bol* is derived from the a very expressive modulated *tabla bol Ga*. To play *Ge* on the *mridang* play *Gi* hitting the center of bass head with the tips of the middle and ring finger (or the middle finger only). Then immediately slide the base of the palm from the rim of the head towards the center.

5.1.6 The *bol Dhak*

The *bol Dhak* is a combination of *Nā* and *Ge*.

5.1.7 The *bol TeRiKīṬa*

The *bol TeRiKīṬa* is a four stroke sequence of non resonant (*bandh*) taps which are usually played quite rapidly. Precise timing and crisp *bols* are required to play this phrase.

There are two basic techniques, the *Dilli* (Delhi) and the *Purbi* styles. The Delhi style is characterized by an independent use of the middle finger. *Te* is played by striking the center of the *shyahi* with the middle finger of the right hand. *Ri* is played by striking the

center of the *shyahi* with the index finger of the right hand. $K\bar{i}$ is played by striking the left hand sharply against the bass head (like $K\bar{a}$). $\bar{T}a$ is played by striking the edge of the *shyahi* with the last two fingers of the right hand. This sequence is illustrated in fig. 5.5.

The *Purbi* approach is a bit different. We lead off with the last three fingers of the right hand (i.e. middle, ring, and little fingers); this would be the Te . Ri is played by striking the center of the syahi with the index finger. $K\bar{i}$ is a standard left hand $K\bar{a}$, and the final $\bar{T}a$ would be played with the last three fingers. This sequence is illustrated in fig. 5.6.

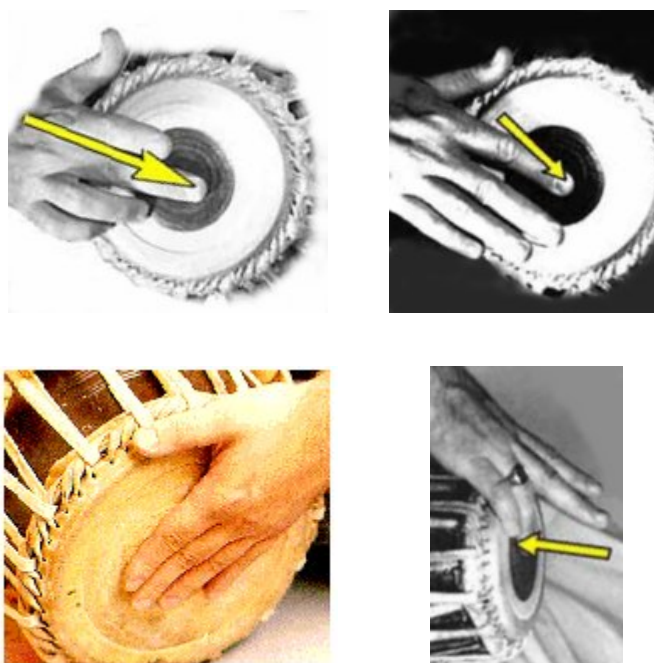


Figure 5.5: The sequence of strokes in the Delhi style $TeRiK\bar{i}\bar{T}a$

Today it is very usual to mix *Dilli* and *Purbi* techniques. It is common to mix them even within the same composition. Such mixing is done in order to get a balance of speed and clarity.

5.2 Exercises

Not available yet.

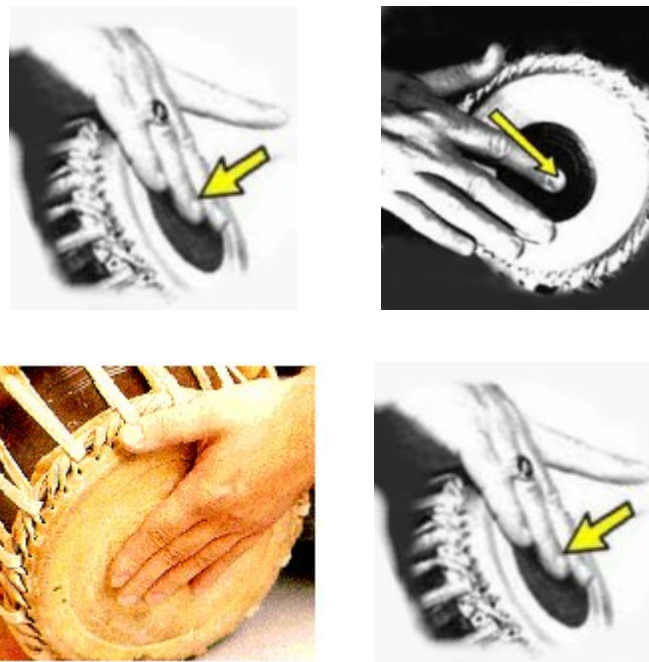


Figure 5.6: The sequence of strokes in the *Purbi* style *TeRiKīṭa*

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