

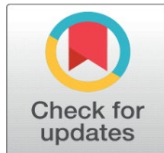
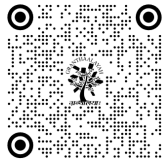
# LAYAKARI IN THE TALAS OF HINDUSTANI SANGEET AND MANIPURI NATA SANKIRTANA

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## ABSTRACT

The basic intention of this written composition, as in a discourse, is to expound and purposefully to make known the young learners of music as to how much important the Layakari is in the study of music widely and comprehensively. When music is studied as a subject in schools, colleges, universities and music institutes, Layakari is so important for both theory and practical classes, and therefore, to make it known and learned in depth is of urgent necessity not only for theory but for practical enhancing the practical knowledge. The system of Layakari has been applied for dance, song and drum, and also for different vocal/musical instruments, even in the regulation of the Matra in quick successions of the speed 2, 3, 4 and even fractionalizing 11/2 Matras for a Matra, etc. Though such a regulation has not been applied widely in Manipuri Nata Sankirtana Tala, there is a norm for playing the drum from slow Laya to Speedy Laya in respect of Rajmel. This paper focuses on Layakari in the Talas of Hindustani Sangit and Manipuri Nata Sankirtana.

**Keywords:** Tala, Layakari, Matra, Hindustani, Nata Sankirtana

## 1. INTRODUCTION

The scholars are of the opinion that the Hindustani Sangeet existed from the early time, that is to say, from the time of Vedic Age. The present Hindustani classical Music, in the opinion of the scholars, evolved after many years of changes and transformations. The same opinion has been expressed by Nikhil Ghosh in his book, *Fundamental of Raga and Tala with a New System of Notation* (Nikhil Ghosh:1982:1). The Indian Music System has been divided into two kinds – (1) North Indian Classical Music and (2) South Indian Classical Music. Further, the North Indian Classical Music came to be known as the Hindustani Music, and the South Indian Music as the Carnatic Music. We know that India music is based on Raag, melody and rhythm. Tala The true picture of *Nata Sankirtana* is serving the lord Krishna. In *Nata Sankirtan* five aspects namely drum, songs, dance, story and rituals are perform at a time of worshipping the lord. Such *Nata Sankirtana* was introduced by

devotees and priests into the state of Manipur under the aegis of the kings. With the help of rhythm, the lord is invoked, and using rhythm the lord is worshipped. While worshipping one surrenders himself to the lord and asks for his wishes, and this is the inevitable aspect of *Nat Sankirtan*. By singing the love story of *Radha Govinda* in different rhythms, the devotees have been serving the lord following the Vedic tradition. In such a manner, worshipping the lord in tune with Vedic norms forms the *Nata Sankirtana* of Manipur. (Thoiba:2014: 20).

Manipur is a small state in the North-Eastern corner of Bharat and having Kala-Sanskriti of her own sufficiently. Regarding the beginning of the Manipuri Nata Sankirtana, Aribam Chitreswar Sharma mentioned in his book, *Manipuri Nata Sankirtana Bicharas* that, "The period from Rajarshi Bhagyachandra to Meidingu Chandrakriti may be called as the 'Golden Age'. He goes on to mention that, "... a very beautiful and completely structured feature of Nata Sankirtana comprising of all the organs was gifted during the reign of Meidingu Chingthangkomba Maharaj (1763 – 1798)" (Chitreswar Sharma:2002:14). Thus there is a specific and different system of the Tala of the prevailing mode of singing of the Manipuri Nata Sankirtana though the mode of singing is included in the System of the Hindustani Music. All are being drummed, played and sung depending on their respective Tala. So, it deserves a special mention that the Tala is so important in the Sangeet. Renowned scholars have rightly expressed that Tala is a means of measuring time. The movement of speed of the Tala, whether fast or slow, is known as Laya. A small unit of a tala is called the Matra. Showing skill and dexterity by beautiful mode of singing, playing and drumming is called as Layakari. Fractionalizing mode of  $1\frac{1}{2}$  Matra for a Matra other than the 2, 3, 4 ... Matra in a Matra has frequently been used in the Hindustani Sangeet as the more detailed Layakari. So, it will be the need of the hour to realize un-perplexingly as to how different Layakari are specifically and promptly employed in the Hindustani and, the Manipuri Nata Sankirtana Tala as well as how the Layakari Notation in the Tala are being written for the sake of promising young learners. The tala, laya is so unavoidably important. Therefore, all the artistes are bound to write down the Notations for themselves and practice them hard to enable themselves to drum properly or otherwise systematically to entertain the audience. And all the students are also to understand that the Layakari in vogue in the Hindustani may also be employed in Manipuri Nata Sankirtana Tala. It is thought that a dynamic change can be brought about giving a new and sonorous taste to the listeners, spectators and audience if the artistes strenuously practised the written Notations for their performance in the Manipuri Nata Sankirtana.

## 2. EMPLOYMENT OF LAYAKARI IN HINDUSTANI MUSIC AND MANIPURI NATA SANKIRTANA TALA:

In her book *Fundamental of Indian Music* Dr. Swatantra Sharma writes: "Tala means to measure the time of musical rendering. It denotes a series of sounds produced on a percussion instrument with help of striking by the palm." (Swatantra Sharma: 1996:160). Though different opinions are expressed by scholars, it is very clear on the whole that the yardstick or parameter for measuring time is nothing but the Tala. Vijay Shankar Mishra in his book entitled *Art & Science of Playing Tabla* says that, "Tala is an instrument to measure the time spent in music and comprises various Matra, Vibhang, Tali and Khali." (Vijay Shankar Mishra: 2015:109) Laimayum Devendrajit Sharma also wrote in his book, *Sangeet Prakash (First Part)* that: "The gait/movement and the quantity of pulses/speeds in singing, playing and dancing in Sangeet, and the mode of measuring the time involved in the process is

called as the Tala.” (Devendrajit Sharma: 2009:69). Dr. Meikam Thoiba, in his book *Meitei Punglon Sheikonnabi Tanchap Pareng*, opines that: “Tala is the soul of Sangeet” (Thoiba:2013:27). So, in short, it is to be said that the yardstick measuring the movement of the time associated with Sam Tali, Khali and Vibhak in Sangeet has been known as the Tala.

The smallest unit of a *Tala* is known as the *Matra*. Shree Devendrajit Sharma in his book, *Sangeet Prakash (First Part)*, expresses that, “A unit equally divided is called a *Matra*” (Devendrajit Sharma: 2009:69). Therefore, there will be fixed number of *Matra* in a *Tala*, and so, a *Tala* may be decided with the number of *Matra*. The *Matra* in a *Tala* have been divided into different groups. One group is known as the *Vibhag*. The *Matra* next to *Vibhag* that is to say, the initial part of the *Vibhag* denoting the position of a *Matra* by clapping hands is known as the *Tali* in Hindustani Music. On the other hand, the initial *Matra* of the *Vibhag* denoting the position of the *Matra* by spreading out the hands is known briefly as the *Khali* or *Falk*. So, the *Matra* just next to a *Vibhag* will certainly be the *Tali* or *Khali*. Though there are two or more than two *Talis* in a *Tala* in Hindustani Music, two *Khalis* are not in consecutive position as just next to the preceded *Khali*. The initial *Matra* of a *taal* is called as *sam*. The whole measurement of time from the initial *Matra* to the concluding *Matra* of a *Tala* is known as *Avaretan*. The exact sound of the syllables of a *Tala* in a *Tala* is known as the *Theka* of the *Tala*. However, the *Talas* have different names according to difference of the *Theka* though the numbers of *Sam*, *Tali*, *Khali*, *Vibhag* and *Matra* in a *Tala* is the same. Thus the *Talas* have their own respective names. When the *Tala* Notation has been written in accordance with Pandit Bhatkhande Notation system, “X” cross sign will be put below the *Sam*. And zero “0” sign will be put below the *Matra* to identify it as the *Khali*, and as for the *Tali*, the numbers 2, 3, . . . will be put below the *Matra* to use in the counting. If we are willing to say more elaborately for one, two or more than two *Matra*, the *Avagra* “S” Sign will be put facing against each of the *Matras*. Further curve line “U” will be drawn below the syllables to know to be a *Matra* inclusive of syllables in a *Matra* as it is more than one syllable in a *Matra*. Above the *Matra* in a *Tala*, that is to say, from the initial *Matra* to the ending *Matra*, the number of *Matra* 1, 2, . . . of the *Tala* will be put above the *Bols*/Syllables of the *Tala* and the *Vibhag* will be separated by “|” bar line.

As regards the term and terminology of the Manipuri Nata Sankritana, Ksh. Kriti Singh wrote in his book: “ The pulsating of pulse of a healthy man was used as a definite means to measure the quantum of involving time by the Meitei teachers, now that quantum has been known as the *Matra*” (Ksh. Kriti:2022:56). The *Matra* is used in Manipuri Nata Sankritana similarly as it is used in the Hindustani Music. The *Matra* in a *Tala* have been divided into groups. One group is known as *Kayat* or *Kakhal*. This is equivalent to *Vibhag* of the Hindustani Music. The first *Matra* in the division of *Kayat* has been the place of beating the *Tala* and has been known as *Tantha*. It is equivalent to *Tali* in the Hindustani Music. The first *Matra* of the *Kayat* denoted with the spreading of hands has been known as *Haidokpa* or *Falk*. *Falk* used in the Hindustani Music has out rightly been used in Nata Sankirtana. However, two *Falks* existing next to next in positions are also sometimes found in the Manipur Nata Sankirtana *Tala*. And from the beginning to the end of a *Taal* has been known as *Tanbung*. This is also as same as the *Avartan* in the Hindustani Music. But Ksh. Kriti Singh wrote in his book *Oja Gurusingdagi-II* that: “The first sound of the *Punglon* may be or may not be the *Sam*. Started the *Punglon* as preceded to *Sam*, *Sam* may begin to play as the first *Tantha* has reached out the spot of *Sam*. A *punglon* has not always been started from *Sam*.” (Kriti: 2022:92).

When Notation *Punglon* is written in Manipuri Nata Sankirtana, *Sam* (right) + (plus) sign will be put above the Punglon and the *Vibhak* of the Tala will be divided with vertical line "|". As for the spreading out of Matra, "0" (Falk) will be put above the Matra and "-" sign will be put on the spot of the Matra without a Punglon. If willing to skip over a Matra ":" colon sign will be put. If parallel (||) has been kept at the beginning and end of the *Punglon*, it indicates that the *Punglon* will repeatedly be played.

Vijay Shankar Mishra expresses in his book, *Art & Science of Playing Tabla* that, "The term Laya refers to the speed at which a musical time cycle (Tala) revolves. Laya can be observed in every activity of nature that shows periodicity" (Vijay Shankar Mishra: 2015:134). And according to S.C. Banerjee, as he expresses in his book, *Tabla and World of Indian Rhythm*, "The word Laya literally means pace, speed or tempo. The uniform and steady movement or progress of time in music is called the Laya." (S.C. Banerjee: 2004:100). Therefore, the regulated pace of the speed of the Tala of the Sangeet may be said to be appropriately a Laya. There are three kinds of the Laya in the Bharat's *Natya Shastra*: (1) Vilambit Laya (Slow Laya), (2) Madhya Laya (Medium Laya), and (3) Druta Laya (Fast Laya). However, in Nikhil Ghosh's *Fundamental of Raga and Tala with a New System of Notation* it is written that if the pace of the Laya in Metronom is 80 Matra or below 80 Matra per minute, the Laya will be known as the Vilambit Laya. And if it is from 80 Matra to 160 Matra in a minute in this Metronom, it will be the Madhya Laya. Once again, if there are below 160 Matra in a minute, it will be known as the Druta Laya. (Nikhil Ghosh:1982:63)

With regard Layakari, Dr. Manorama Sharma is of the view that, "Different speed pattern of a Tala when presented in particular Tala like Dugun, Tingun, Chougun, Adi, Kuaddi, etc., are known as Layakari." (Manorama Sharma: 1999:477) S.C. Banerjee in his book *Tabla and World of Indian Rhythm* also observes: "The word Layakari, therefore, means playing for manipulating with Laya or the tempo of the music." (S.C. Banerjee: 2004:100). So, Layakari is known as the quickening and slowing of the Tala in the Sangeet, that is to say, quickening and slowing of two Matras in one Matra and stretching out Matra Fraction in one Matra. Renowned artists and scholars in Hindustani Music describe kinds of Layakari in writing and in formulating notations. They are employing in common more difficult Layakaris like Arh, Kuwarh, Biyarh, etc. Some ordinary Layakaris are Dugun, Tingun and Chougun.

The Bol (syllable) of a Matra, when it is spread out or it is played in Hindustani Sangeet is known as *Thah Layakari* or *Barabar Ki Layakari* or *Ekgun*. And when writing the Tala Notation, the syllables of the Tala will be put fixedly with one Matra with signs of the Tala.

### 3. DUGUN

Stretching out or playing two Matra in one Matra is called as the Dugun Laykari. When the Tala Notation is written, the Avartan of the Tala will be written twice as forming one Matra by two Matra, and then proper signs will be put accordingly.

Example: Dugun in Tintaal (16 Matra) : Sam on 1<sup>st</sup>Matra 1-Khali, 3-Tali, 4-Vibhag

1	2	3	4	5	6	7	8
<u>DhaDhin</u>	<u>DhinDha</u>	<u>DhaDhin</u>	<u>DhinDha</u>	<u>Dha Tin</u>	<u>Tin Ta</u>	<u>Ta Dhin</u>	<u>DhinDha</u>
<b>X</b>				<b>2</b>			
9	10	11	12	13	14	15	16

<u>DhaDhin</u>	<u>DhinDha</u>	<u>DhaDhin</u>	<u>DhinDha</u>	<u>Dha Tin</u>	<u>Tin Ta</u>	<u>Ta Dhin</u>	<u>DhinDha</u>
0	3						

#### 4. TINGUN

To stretch out three Matras in one Matra or playing as such has been known as the Tingun. When the Tala Notation of the Tala is written, the Arvatan of the Tala will be written thrice and Matra 3-3 will form Matra 1-1 and then proper signs will be put accordingly.

Example: Karhawa Matra-8, Sam on first Matra, Tali-1, Khali-1, Vibhak-2

1	2	3	4	5	6	7	8
<u>DhaGe</u> <u>Na</u>	<u>Tin Na</u> <u>Ka</u>	<u>Dhin</u> <u>NaDha</u>	<u>Ge Na</u> <u>Tin</u>	<u>Na</u> <u>KaDhin</u>	<u>Na</u> <u>DhaGe</u>	<u>Na Tin</u> <u>Na</u>	<u>KaDhin</u> <u>Na</u>
X	0						

#### 5. CHOUGUN

Stretching out or playing 4 Matra in one Matra is known as the Chougun. When the Tala Notation is written, the Avatan of the Tala will be written four times and Matra 4-4 will form one Matra, and then proper signs will be put accordingly.

Example: Dadra Matra – 6, Sam on 1<sup>st</sup>Matra, Tali – 1, Vibhag – 2

1	2	3	4	5	6
DhaDhin Dha	Na DhaDhin	Tin DhaDhin	Na Na	Dha DhaDhin	Tin Na
X	0				

Arh Layakari (3/2): Stretching  $1\frac{1}{2}$  Matra in one Matra or playing as such is known as Arh Layakari. On the other hand, stretching out three Matra in two Matra will be known as Arh Layakari. For Notation, “S” Avergrah will be written or “-” dash sign will be used.

Example: Writing of 3-Matra in 2-Matra

1	2
<u>1 S 2</u>	<u>S 3 S</u>

Let us write the Arh Laykari in Tintala

We know that the Tintala Matra = 16

The value of Arh = 3/2

$$\therefore 16 \div 3/2 = 16 \times 2/3 = 32/3 = 10.6$$

$$\text{So, } 16 - 10.6 = 5.4$$

The Arh Laykari of Tintala will Start after the 5.4 matra

Here, We can write Arh Laykari in Tintala.

DhaDhinDhinDha | DhaSDhaSDhin S Dhin  
 X 2

S Dha S | Dha S DhinSDhinSDha S Dha

S Tin S | Tin S TaS Ta S

Dhin S DhinSDha S | Dha  
 X

Kuwarh Layakari (5/4): To play or sing Matra 5/4 in one Matra is known as Kuwarh Layakari. On the other hand, to stretch out Matra 5 in Matra 4 is called Kuwarh Laykari. The rule for writing Notation for 5 Matra in 4 Matra is given as under:

Example: Writing of 5-Matra in 4-Matra

1	2	3	4
1 S SS 2	S SS 3	S S 4 S S	S 2 S SS

Now we can write the Kuwarh Laykari in Jhaptal.

The Jhaptal Matra = 10

The value of Kuwarh = 5/4

$\therefore 10 \div 5/4 = 10 \times 4/5 = 8$

So,  $10 - 8 = 2$

This means that the Kuwarh Laykari of Jhaptal will start after two matra of Jhaptal Theka.

That is

Dhi Na | DhiSSNaSSSDhiSSSDhiSS | SSNaSSSTiSSNa |  
 X 2 0

SSSDhiSSSDhiSSNaSSS | Dhi  
 3 X

According to opinion of scholars like S.C. Banerjee, "Arh of Arh is known as Kuwarh". And Pt. Chhotelal Mishra writes in his book *Playing Techniques of Tabla Banaras Gharana* 'Aad to Aad' is known as *Kuaad*. (Chhotelal Mishra:2007:53) That is to say,  $3/2 \times 3/2 = 9/4$ , i.e., playing 9 Matra in 4 Mantra is known as Kuwarh Layakari. The rule for writing Notation 9 Matra in 4 Mantras is given hereunder. Avagra 3-3 will be added for the 9 Matra.

Example: 9-Matra in 4-Matra

1	2	3	4
1 S SS 2 S SS 3	S SS 4 S SS 5 S	S S 6 S SS 7 S S	S 8 S SS 9 S SS

Let us write in Dhamar that

The total matra of Dhamartala = 14

The value of Kuwarh = 9/4

$\therefore 14 \div 9/4 = 14 \times 4/9 = 56/9 = 6.2$

This means that the Kuwarh Laykari of Dharmar tala will start after 7.8 matra.



That is,

KaDhi Ta Dhi Ta | Dha S SSSSSSKaS | SSDhiSSSTaSS  
X 2 0

SDhiSSSTaSSS | DhaSSSSSSGaSSSTiSSSTaS

SSSTiSSSTaSSSTaSSSSSSS | Ka  
X

Biyarh (7/4) Layakari: Singing or playing 7/4 Matra in one Mantra or 7 Matra in 4 Matras is known as BiyarhLayakari.

Example: 7-Matra in 4-Matra

1	2	3	4
1 S SS 2 S S	S 3 S SS 4 S	S S 5 S SS 6	S SS 7 S SS

Biyarh Laykari in Choutala

We know that,

The total matra of Choutala = 12

The value of Biyarh = 7/4

$\therefore 12 \div 7/4 = 12 \times 4/7 = 48/7 = 6.7$

So,  $12 - 6.7 = 5.3$

That is the Biyarh Laykari of Choutala will start after 5.3 matra.

Now, we can write the Biyarh Laykari in Choutala as follows:

DhaDha | Dhin Ta | Kata | SDhaSSSDhaS |  
X 0 2

SSDhinSSSTaSSSKaTaSS | DhaSSSDhinSS  
0 3

STaSSSTiTa | SSkaTaSSGaDiSSGaNaSS | Dha  
4 X

Some scholar use the value of *Biyarh* as also 27/8

We can write the Laykari in any tala when the value of Biyarh is 27/8.

Let us write the Biyarh Laykari in Tintala

Tintala has 16 matra and the value of Biyarh is 27/8

Now,  $16 \div 27/8 = 16 \times 8/27 = 128/27 = 4.74$

$\therefore 16 - 4.7 = 11.3$

That is the Biyarh Laykari will start after 11.3 matra.

We have,

Dha Dhin Dhin Dha | Dha Dhin Dhin Dha  
X 2

Dha Tin Tin SSSSSSDhaSSSSSSDhinSSSSSSDhinSSS |  
0

SSSSDhaSSSSSSDhaSSSSSSDhinSSSSSS,  
3

SDhinSSSSSSDhaSSSSSSDhaSSSSSSTinS  
SSSSSTinSSSSSSTaSSSSSSTaSSSS

SSSDhinSSSSSSDhinSSSSSSDhaSSSSSSS|

Dha

X

We can also write the Dugun, Tingun ,Chougun, Arh, Kuwarh and Biyarh Layakari Notation in Nata SankirtanaTala.

Theka of MankupTala: Matra 6, Tali 1, Falk 1, Vibhak 2

+  
Dhin – Ten 0 | Tak Gin Dhe + Dhin

Dungan in MenkupTaal:

+  
Dhin– TenTak Gin Dhe 0 Dhin– Ten Tak Gin Dhe | + Dhin

Tingun in MenkupTala:

+  
Dhin–Ten Tak Gin Dhe Dhin– Ten 0 Tak Gin Dhe  
+  
Dhin– Ten Tak Gin Dhe | Dhin

Chougun in MarkunTala:

+  
Dhin– Ten Tak Gin DheDhin– Ten Tak Gin Dhe |  
0  
Dhin– Ten Tak Gin DheDhin– Ten Tak Gin Dhe | + Dhin

Written Notation of Layakari in Nata SankirtanaTala

The Theka of TanchapTala: Matra 8, Tali 1, Khali 1, Vibhak 2

+  
Dhin Ten – Ta 0 | Tak Dhen Ginta Dhen | Dhin

Dugun in Tanchap:

+  
Dhin Ten –Ta TakDhen GintaDhen |  
0  
Dhin Ten –Ta TakDhen GintaDhen | + Dhin

Tingun in TanchapTala:

+  
Dhin Ten – Ta TakDhen GintaDhenDhin Ten –Ta |  
0  
TakDhenGinta DhenDhin Ten –Ta Tak DhenGintaDhen | + Dhin

Chougun in TanchapTala:

+  
Dhin Ten – Ta TakDhenGintaDhen Dhin Ten-Ta  
0  
TakDhenGintaDhen | Dhin Ten-Ta TakDhenGintaDhen  
+  
Dhin Ten-Ta TakDhenGintaDhen | Dhin



TintalaDashkushMatra 7, Tali 3, Vibhak3, No Falk (Khali)

+  
Tang KhittakKhitta                      2                      3                      +  
| Tang Khittak                      | KhittakKhitta                      | Tang

Dugun in  
TintalaDashkush

+  
Tang Khittak                      Khitta Tang                      KhittakKhittak |                      Khitta Tang  
3                      +  
KhittakKhitta |                      Tang Khittak                      KhittakKhitta |                      Tang  
Dugun in TintalaDashkush

TingunLaykari in TintalaDhashkush:

+  
TangKhittakKhitta                      Tang KhittakKhittak                      Khitta Tang Khittak |

2                      3  
Khitta Tang Khittak                      KhittakKhitta Tang |                      KhittakKhitta Tang  
+  
KhittakKhittakKhitta |                      Tang

ChougunLayakari in TintalaDhashkush

+  
Tang KhittakKhitta Tang                      KhittakKhittakKhitta Tang  
2  
KhittakKhitta Tang Khittak |                      KhittakKhitta Tang Khittak  
3  
Khitta Tang KhittakKhittak |                      Khitta Tang KhittakKhitta  
+  
Tang KhittakKhittakKhitta |                      Tang

+                      2                      3                      +  
Tang KhittakKhitta                      | Tang Khittak                      | KhittakKhitta                      | Tang

Charitala

Matra-14, Vibhak 7, Tali-4, Falk-3

Theka: +                      2                      0                      3  
Dhin - |                      Dhin -                      Then Ta                      |                      Tak                      Then  
0                      4                      0                      +  
-                      Then                      | Tak -                      -                      Khrakhra                      |  
Dhin

We can write the charitalain DugunLayakari:

+                      2  
Dhin -                      Dhin - |                      Then Ta                      Tak Then                      -Then                      Tak - |  
3  
-Khrakhra                      Dhin -                      Dhin -                      Then Ta |                      Tak Then                      -Then |  
0                      +  
Tak -                      -KhraKhra |                      Dhin

We can write the charitala in TingunLayakari :

+		2	
<u>Dhin – Dhin</u>	<u>-Then Ta  </u>	<u>Tak Then -</u>	<u>Then –Tak -</u>
0		3	
<u>-KhraKhraDhin</u>	<u>-Dhin -  </u>	<u>Then Ta Tak</u>	<u>Then – Then</u>
0		4	
<u>Tak - -</u>	<u>KharaKhraDhin -  </u>	<u>Dhin – Then</u>	<u>Ta Tak Then  </u>
0		+	
<u>-Then Tak</u>	<u>- - KhraKhra  </u>	Dhin	

Charitala in ChongunLayakari :

+		2	
<u>Dhin -Dhin-</u>	<u>Then Ta Tak Then  </u>	<u>-Then Tak -</u>	
	0		
<u>-KhraKhraDhin -</u>	<u>Dhin - Then Ta</u>	<u>Tak Then - Then  </u>	
3		0	
<u>Tak - - KhraKhra</u>	<u>Dhin - Then Ta -  </u>	<u>Then Ta Tak Then</u>	
	4		
<u>-Then Tak -  </u>	<u>-KhraKhraDhin -</u>	<u>Dhin - Then Ta  </u>	
0		+	
<u>Tak Then - Then</u>	<u>Tak - - KhraKhra  </u>	Dhin	

We can write the Arh, Kuwarh and Biyar Laykari in Nata Sankritanatala also.

Let us write the Arh Laykari in *MankrupTala*.

The total matra of Mankup tala = 6

The value of Arh Laykari =  $3/2$

Then,  $6 \div 3/2 = 6 \times 2/3 = 4$

$\therefore 6 - 4 = 2$

This means that the Arh Laykari of Mankup Tala will start after 2 matra.

Now we have

+	0	+
Dhin -	<u>Dhin --   - Ten - Tak - Ghin</u>	<u>- Dhe -   Dhin</u>

We can also write the Kuwarh Laykari in TanchapTala

The total matra of Tanchap = 8

The value of Kuwarh =  $5/4$

Then,  $8 \div 5/4 = 8 \times 4/5 = 32/5 = 6.4$

$\therefore 8 - 6.4 = 1.6$

That is, the Kuwarh Laykari will start after 1.6 matra.

Now, we have,

+	0	
Dhin	<u>--- Dhin - -- Ten ---</u>	<u>-----   Ta --- Tak</u>
		<u>--- Dhin -</u>
	+	
	<u>--- Ghin Ta - - Dhen ---   Dhin</u>	

When the value of Kuwarh is  $9/4$

We can write the Kuwarh Laykari in any Tala.

Let us write the Kuwarh Laykari in Teentala Macha :

Now, the matra of Tintala Macha = 14

The value of Kuwarh Laykari =  $9/4$

Then  $14 \div 9/4 = 14 \times 4/9 = 56/9 = 6.2$

$14 - 6.2 = 7.8$

The Laykari will start after 7.8 matra

We have

+ 2 3  
TakKhit - Dhe | TakDheDhenta - - - - - Tak - | - - Khit - - - - -

0  
- Dhe - - - Tah - - - | Dhe - - - DhenTak - - Ghina

+  
Gra - - Dhin - - - - - - - Then - - - - - | - - Ten - - - Tat - - - | Tak

We can write the Biyarh Laykari in any Nata SankirtanaTaal. There are two opinion of the value of Biyarh Laykari one is  $7/4$  and another is  $27/8$ . Generally the value of Biyarh Laykari  $7/4$  is common to all.

Let us write the Biyarh Laykari in MadanTala.

Here, the total matra of Mandan tala is 9.

The value of Biyarh Laykari is  $7/4$

Then,  $9 \div 7/4 = 9 \times 4/7 = 36/7 = 5.1$

$\therefore 9 - 5.1 = 3.9$

That is, the Biyarh Laykari of MadanTala will start after 3.9 matra

Now we have,

+ 2 3  
Dhin Ten | Dhin - - - - - Dhin - - - Ten - - - | Dhin - - - Ten - - -  
0  
- Din - - - Ta ta | - - Khi ta - - Ginta - - Ghin ta - - | Dhin  
+

Again we can write the Biyarh Laykari  $27/8$  in Mankup taal.

Now,

The matra of Mankup taal = 6

The value of Biyarh Laykari =  $27/8$

Then  $6 \div 27/8 = 48/27 = 1.7$

$\therefore 6 - 1.7 = 4.3$

Here we know that the Biyarh Laykari of MankupTala will start after 4.3 matra.

Now, we have

+ 0  
Dhin - Ten | Tak - - - Dhin - - - - - - - - - Ten - - - -  
+  
- - - Tak - - - - - Dhin - - - - - Dhe - - - - - | Dhin

Some scholars are of the view that, "The Aad of Kuwarh is Beaad". That is to say,  $9/4 \times 3/2 = 27/8$ , that means singing or playing 27 Matras in 8Matras. When the Notation in written, 27 Matras will be written and then added Avgrah 'S' 7 between one Matras to make one Matra by 27 Matras. Thus Biyarh Layakari ( $27/8$ ) will be written.

Now it is to be noted that  $5/4$  in Kuwarh Layakari and  $7/4$  in Biyarh Layakari are more commonly and frequently employed.

Tingun, Chongun, Arh, Kuwarh, Biyarh, etc. and the Layakari of fractional form used in Hindustani Music are rarely employed in Manipuri Nata Sankirtan., Ekgun, Dugun, Chongun etc., are used in time of playing Rajmel in Manipuri Nata Sankirtana. Dr. Meikam Thoiba mentions this in his book *Meitei Punglon Sheikonnabi Tanchap Pareng*. On the other hand, we do not find my reference of Layakari Notation in relevant books as written as Theory on Notation and from point of practical side, the Layakaris are seldom employed.

## 6. CONCLUSION

In conclusion, what the researcher would like to say is that both the Theory and Practical of Layakari have been employed in Hindustani Music. In the aspects of the theory and practical, there are rules for singing and playing the Layakari applying in different Talas. Efforts are being made for more practical and theoretical Knowledge about it by writing in black and white. Music subject is included as the subject to be studied in school, college and university to impart practical and theoretical knowledge. To be suggested, as Manipur Nata Sankirtan has been studied as a subject, not only the Durgun, Tingun, Chougun, etc. but also Arh, Kuwarh, Biyarh, etc. in connection with the pace and measure of time may be promoted and encouraged by dint of Notation of the Tala. On the whole, the knowledge of Layakari for both the theoretical and practical aspects of the Tala and its Layakari should be brought together on the platform and backdrop of music as one is complementary to the other reciprocally.

## CONFLICT OF INTERESTS

None.

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