



# Origin and Development of Indian Tālas and its Possible Application to Modern System

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**ABSTRACT:** We will understand if we examine the "ORIGIN AND DEVELOPMENT OF INDIAN TALAS AND ITS POSSIBLE APPLICATION TO MODERN SYTEM" I have consulted many eminent scholars and Libraries during my research period. Therefore, I feel that it will not be wise to pay my gratitude, individually, to any particular person or institution. In fact, my effort is concerned with their mental support and in valuable advices of those persons and Institutions. It is true that the nature of my thesis is extremely technical and I dare say that most of the required books are not available in our so called big libraries and I did not expect of reprinting those valuable books at the earliest. Therefore, I was bound to take help from the private libraries and personal collections of some eminent music scholars of our country. I am really grateful to them. However, I believe that in future the Ph.D. scholars, who are eager improve their work in Indian Tāla system may get help from my thesis when it will be printed in a book form. However, the chapters that I have delta, in my thesis, are as follows.

In the introductory chapter, the definition and origin of Indian Talas since the primitive time to Vedic period have been discussed. During the discussion, I have consulted with a few eminent scholars in addition to required books and journals. The paper concludes that while their genius is undeniable, their legacy must be decontextualized within inclusive historiography to acknowledge Indian Tāla's diverse evolution.

**KEYWORD:** Ancient Indian Tālas ( Mārḡa Tāla, Desi Tāla, North Indian Tāla, South Indian Tāla ). It's possible Application to modern system.

## I. INTRODUCTION

Sense of rhythm is innate. In music, rhythm occupies the same status like the melodies. Again, the human imaginations are not static. It needs variation. Naturally, man wanted to create the variation of rhythm with odd and even beats. In this way various kinds of rhythmic patterns came into existence. And then the rhythmic patterns changed into ancient Indian Tālas. From a careful and critical studies of ancient Indian musicological texts, we come to know that in ancient India there were two classes at Tālas. One was called Gandharva Tala or Marga Tala and the other type was known as Desi Tālas.

### 1.1. Background and Context of Indian Tālas

The difference between the two systems are,

a) The of Gāndharva Tālas grew on the basis of articulation of selected alphabetical letters. In every deviation in Gāndharva Tāla, the timing of beats on the article action of a few alphabetical letters were expressed through Laghu ( I ), Guru ( S ) and Pluta ( Ś ), covering five letters, ten letters and fifteen letters respectively. In the case of Desi Tālas the timing of beat are not as rigid or fixed as shown the Gāndharva.

(b) The number of Gāndharva Talas was Five, but they have Kalās which use to produce the variation of each Tala like Eka-Kalā, Dvi-Kala and Chatus Kala. It not only increases the body of Gāndharva Talas but also its numbers. In this way, the total number of Tāla rose to  $5 \times 3 = 15$ . But in Desi Talas such method was not followed and the number of Tala was indefinite. The structure of Desi Tala from region (Des) to region. Since, the medieval period of Indian music, the method of Indian Tāla was broadly divided into two, i.e., (a) Uttari or North Indian and (b) Daksini or South Indian. Later, the North Indian Tālas were classified into Hindusthāni classical, Kirtānanga and Manipuri Tāla system. The South Indian Talas were renamed into Karnataka Tāla system. The most interesting part of Indian Tāla system is that they are applied in accompaniment with vocal and instrumental compositions, the other part is a solo performance. In due course of our study we will be analyzed in our discussion.



## 1.2. The concept of Justification in Indian Tāla system

There are a number of Indian musicological texts since ancient period. These texts have narrated the ancient Indian Tālas, their elements and characteristics etc, but none of them have focussed on the evolution and development of ancient Gāndharva and Desi (Urban or regional classical) Tālas. Of these texts Natyasāstra of Bharata-muni, Sangita Chudāmani of Jagadeka Malla, Sangita-Ratnākara of Sarangadeva, Pdt. Ahobal's Sangita-Pārijāta and many others. Mere description of different Indian Tala system does not help us to understand and realise the stages of evolution of Indian Tāla system.

## 1.3 Research Objectives and Significance

Aims and objectives of the present study: The main aim and objectives of our study is to find out the course of evolution and change the forms of Indian Tālas so that the present and future scholars of Indian music can follow and realize the evolution of Indian Talas since ancient time. The time limit of our study is too long as the Tāla system of India is a continuous process. Therefore, we are bound expand our time since pre- Christian period.

- It is known to all that Indian Tālas were evolved from rhythm. But no scholar of any age was able to prove that how the ancient Indian Talas (Mārga or Desi) were developed from Chanda (rhythm). What are the basic differences and relations between Tāla and Chanda (rhythm) ?
- What were characteristics of ancient Indian Gāndharva or Mārga Tāla ? Can they be converted into the present-day Tāla system of Hindusthani Sangit ?
- What were the major reasons for becoming obsolete of ancient Indian Mārga Tālas?
- How did the Hindusthāni Talas of medieval and modern period evolve?
- What are the reasons for deviation, from the Hindusthani system, of the Karnātaka Tala Paddhati?

## II. METHODOLOGY

The methods to be followed for the proposed study are:

- Consulting the important musicological Sanskrit texts of ancient India where Tālas are discussed in a separately.
- All the important treatises of modern music researchers and scholars to be studied.
- The musicological texts (Sanskrit) of the medieval period, where North Indian and South Indian Tālas are discussed, are to be studied.

## 2. Historical and Mythological Context

Regarding the origin of Indian Tālas, there are many religious views, which are again broadly classified under three sections. The first one is known to be the Vedic opinion, where it has been stated that all the Tālas (Mārga Tālas) are the outcome of Rhythm. Again, some texts say that five principle Gāndharva Tālas were produced from the five faces of lord 'Śiva'. These Tālas were: - i) Caccatpuṭaḥ ii) Cācapuṭaḥ iii) Śaṭpītāputrakāḥ iv) Udghaṭṭaḥ v) Sampakkeṣṭākāḥ. Lastly, there is another opinion with regard to origin of Indian Tālas. It is known as Vaiṣṇava Mata. In these views, it is stated that Tālas were produced during Lord Kriṣṇa's play with the cowgirls or Gopinīs. The modern musicologists do not accept these mythological theories or "Purānic" views on the origin of Tāla as these are mostly made with cock and bull stories. If we go through the development of Indian Tāla systems very carefully, we can realize it of in the following way :-

- Rhythm
- Gāndharva or Mārga Tālas.
- Deśī Tālas.

The details of Gāndharva or Mārga Tālas system have been described in Bharata's "Nāṭyaśāstra" and Śāraṅgadeva's "Saṅgīta Ratnakara". Of cause, the structure and the characteristics of Deśī Tālas also described in Śāraṅgadeva's "Saṅgīta Ratnakara". In Gāndharva Tāla, the elements of Tālas are Mātrā, Kalā, Aṅga, Mārga, Kriyā etc.

## 2.1. The Ancient Indian Gāndharva or Mārga Tāla

In ancient India, there were two types of Tālas. One was called Gāndharva Tāla or Mārga Tāla and the other type was known as Deśī Tālas or Regional Tālas. At first, we will have to explain what is the musical meaning of the particular word of Mārga? The etymological expression of Mārga is Mṛj + Ghaṅg suffix, it means to 'Search'. When it is connected with "Tāla", then it refers to one kind of Tāla, which was created by a series of search. The details of Gāndharva on Mārga Tāla system have been described in a few ancient musicological texts like- Bharata's Natyaśāstra,



Śāraṅgadava's Saṅgīta-Ratnākara etc. The forms of Mārga or Gāndharva Tālas were created in a scientific way by the ancient musicologists of ancient Gāndharva race. The Gāndharva Tālas were applied only in Gāndharva or Mārga Saṅgīta. There were two types of Gāndharva or Mārga Saṅgīta. One was called 'Jāti-Gāna' and the other type was known as Rāga Gīta. However, in both the types, Gāndharva Tālas were used. The elements of Gāndharva Tālas were Yathākṣara, Mātrā, Kalā, Aṅga, Mārga, Kriyā etc. The numbers of Gāndharva Tālas were five. They were:

- i) Caccatpuṭaḥ Tāla (चच्चत् पुटः ताल)
- ii) Cācapuṭaḥ Tāla (चाचपुटः ताल)
- iii) Ṣaṭpitāputrakaḥ Tāla (षट् पितापुत्रकः ताल)
- iv) Udghaṭṭaḥ Tāla (उद् घट्टः ताल)
- v) Sampakkeṣṭakaḥ Tāla (संपक्केष्टकः ताल)

## 2.2. Imaginative structure of Gāndharva or Mārga Tālas

In ancient Indian Gāndharva or Mārga Tāla system, we did not find the appropriate Ṭhekā system, which was used to play with Gāndharva or Mārga Saṅgīta. The characteristics of Gāndharva or Mārga Tālas were firmly maintained by the musical rules or principles. 'Bharata Muni' mentioned five Mārga Tālas in his famous book "Nāṭyaśāstra". But 'Muni Bharata' never expressed the Tālas with appropriate Ṭhekā. Gāndharva or Mārga Tālas had followed, to some extent, from the Vedic Chanda (poetic meters).

We are presenting the imaginative structures or Ṭhekās of Gāndharva or Mārga Tālas according to 'Nāṭyaśāstra' following the logical rules and principals. This modern imaginative "Ṭhekā" is performed only with Gāndharva or Mārga Saṅgīta.

### 1) Caccatpuṭaḥ Tāla (चच्चत् पुटः ताल)

Tālāṅga: S S I Ś  
(Guru) (Guru) (Laghu) (Pluta)

$$= 10 + 10 + 5 + 15 = 40 \text{ Akṣara kālā.}$$

-( Caccatpuṭaḥ Tāla in Eka-Kalā or Citra Mārga )-

S / S / S / S = 10+10+10+10 = 40 Akṣara kālā.

The imaginative form of Drum-syllables or Ṭhekā with Tāla Kriyā in **Pakhāwaj** of this Tāla is :

Tāla Kriyā : (śaṅg) (Tā)  
Ṭhekā : Dhā - - - Den - - / Tā - - - Dhetite /  
(śaṅg) (Tā)  
Kat - - - Den - - / Tā - - ka tagadigana

The imaginative form of Drum-syllables or Ṭhekā with Tāla Kriyā in **Tablā** of this Tāla is :

Tāla kriyā : (śaṅg) (Tā)  
Ṭhekā : Dhā - - - Dhā - Ge / Dhin - - - Dhin dhin na /  
(śaṅg) (Tā)  
Kat - - - Tā - Ge / Dhinnāka Tatirikiṭa

## 2.3. Logical conversion of ancient Gāndharva Tālas under modern North Indian Tāla system

### 1) Caccatpuṭaḥ Tāla (चच्चत् पुटः ताल)

Tālāṅga : S S I Ś  
(Yathākṣara) (Guru) (Guru) (Laghu) (Pluta)  
= 8 + 8 + 4 + 12 = 32 Akṣara Kālā.

At first, this Caccatpuṭaḥ Tāla is converted into Eka- Kalā and this Tāla is shown in this way– S / S / S / S = 32 Akṣara Kālā or 8 Mātrās.

("S" = 8 Akṣara Kālā or 2 Mātrā)



The value of Caccatpuṭaḥ Tāla in “Dhruva Mārga” is =  $I / I / I / I = 4 / 4 / 4 / 4 = 16$  Akṣara Kālas or  $1 / 1 / 1 / 1 = 4$  Mātrās. This Dhruva Mārga of Caccatpuṭaḥ Tāla, having the lowest Mātrā of this Vibhāga is = 1 Laghu Mātrā. The 1 Laghu Mātrā Aṅga of Vibhāga does not carry the characteristics of modern North Indian Tāla system at all, that’s why this Gāndharva or Mārga Tāla cannot be converted into modern North Indian Tāla system in normal course.

But the value of Caccatpuṭaḥ Tāla in “Citra Mārga” is =  $S/S/S/S = 8/8/8/8 = 32$  Akṣara Kālas or  $2 / 2 / 2 / 2 = 8$  Mātrās.

This Tāla can be converted into North Indian Tāla system and this Tāla can be performed in modern day by changing the value of 1 Laghu Mātrā. After converting the Caccatpuṭaḥ Tāla into modern North Indian Tāla paddhati, the Tāla name is not changed at all because the Aṅga or Vibhāga is the same in the previous Mārga Tāla. The Imaginative structural or Ṭhekā (Thāpiyā) form of ‘Citra’ Mārga’s Caccatpuṭaḥ Tāla in Drum-syllables of Pakhāwaj may be as follows :

+		2	
Dhā - -	Kete /	Dhet -	Dhā - - /
धा - -	केटे /	धेत् -	धा - - /
3		4	
Gadi - na - -	Tā /	Titakati	Gadigana
गदि - न - -	ता /	तिटकति	गदिगन

This scientific as well as imaginative modern structure or Ṭhekā of Gāndharva or Mārga Tālas can be performed with modern classical compositions. We may conclude that the ancient Gāndharva or Mārga Tālas may be converted into North Indian Tāla system as well as it can be performed of our modern Hindusthānī classical compositions.

### III. THE ANCIENT INDIAN DEŚĪ OR REGIONAL TĀLA SYSTEM

In Vedic period, there was no “Tāla” of modern concept, but rhythm was used. Gradually, Tāla was evolved in the post-Vedic period. During this period, Muni Bharata had depicted the whole ancient system of Tāla by his famous treatise “Nāṭyaśāstra”. We find a fully developed and scientific system of Tāla. In fact, “Gāndharva” or “Mārga” was the classical music of that period, which was applied as a part of ancient Indian Dance-Drama. For instance, in the dramatic art described by Bharata in his “Nāṭyaśāstra”, music had a very important role as “Dhruva-gāna” or dramatic songs were used in different juncture of the plays. The Tālas used in Dhruva-gāna were simple and were influenced by the various rhythmic patterns. Again, in the musical forms, called “Prabandha Tālas”, of almost similar nature, were used. These were known as “Deśī Tālas”. Those Tālas, which were used with “Deśī Rāgas”. Śāraṅgadeva had mentioned 120 Tālas in his famous book ‘Saṅgīta Ratnākara’ (1st half of 13th century). Now-a-days, there are so many Tālas in Hindusthānī paddhati (some are prevalent and some are not used) which are applied in Dhrupada, some in Khayāl, some in Ṭappā, Ṭhumrī, Dādrā, kirtana etc. Those Tālas have come under the category of “Deśī Tālas”. “Deśī Tālas” are the pioneer of all modern Indian Tāla system. In these Tālas there are three-tier structures are seen but in Gāndharva or Mārga Tālas are not seen. The structures are short and consist mostly of “Laghu Kāla” and Kālas of shorter duration called “Druta Kāla” and later time they become even shorter Duration Kāla, called “Anu-Druta” Kāla. There is also provision to increase the duration of a Druta or Laghu by approx half its value by adding a pause called “Virāma”.

#### 3.1. Imaginative structure of Deśī or Regional Tālas

In ancient Indian Deśī Tāla system, we didn’t find the appropriate Ṭhekā system which was used to play with Deśī or regional Rāga Saṅgīta. The main problem in Deśī Tāla was that there were lots of Tālas, used in so many musical compositions in our country, but the rules or principles was not uniformly maintained. Śāraṅgadeva mentioned 120 Deśī Tālas in his famous book “Saṅgīta Ratnākara”. But Śāraṅgadeva never expressed the Tālas will appropriate Ṭhekā. Deśī Tāla had come to some extent from the Gāndharva or Mārga Tāla system, that’s why so many musical laws had also been borrowed from Mārga Tāla system.

#### Deśī Tāla like; - Dvitiya Tāla

Tālāṅga of Dvitiya Tāla in ‘Saṅgīta Ratnākara’ is =

0 0 I = 2 + 2 + 4 = 8 Akṣara Kāla 2 Mātrā.

of Drum-syllables in Pakhāwaj of this Tāla is : **Dhā / Dhagi / Tirakita**

The imaginative form



The imaginative form of Drum-syllables in Tablā of this Tāla is : **Dhin / Nā / Dhi dhi nā**  
 The imaginative form of Drum-syllables in Śrikhola of this Tāla is : **Jhā / - khi / Nā guru**  
 The imaginative form of Drum-syllables in Mṛdaṅgam of this Tāla is : **Taka / Ta thi / Naka Jham**

### 3.2. Logical conversion of ancient Deśī Tālas under modern Hindūsthānī Tāla system

Ratilīla Tāla ( रतिलील ताल )

Tālāṅga : I I S S  
 (Yathākṣara) **(Laghu)(Laghu)(Guru)(Guru)**  
 $= 4 + 4 + 8 + 8 = 24$  Akṣara Kāla or 6 Laghu Mātrās.

The value of Ratilīla Tāla ( I I S S ) in “Citra Mārga” is  $= 1 + 1 + 2 + 2 = 6$  Laghu Mātrās. This “Citra Mārga” of Ratilīla Tāla, having the lowest Mātrā in the two initial Vibhāgas are  $= 1$  Laghu Mātrā. The 1 Laghu Mātrā Aṅga of Vibhāga does not carry the characteristics of modern Hindūsthānī Tāla system. That is why, this ancient Deśī Tāla cannot be converted into modern Hindūsthānī Tāla system in normal course.

But the value of Ratilīla Tāla ( I I S S ) in “Vṛtti Mārga” is  $= 2 + 2 + 4 + 4 = 12$  Mātrās. This Tāla may be converted into Hindūsthānī Tāla system and this Tāla is shown  $= \frac{2}{2} / \frac{4}{4} / 4 = \frac{2}{2} / \frac{2}{2} / 4$

(Persian Phāḅh (फ़ाँख़) system)

## IV. THE NORTH INDIAN TĀLAS SYSTEM ( HINDUSTHĀNĪ, KĪRTANĀṅGA & MANIPURĪ )

There are two distinct traditions in Indian Tālas, (a) South Indian and (b) North Indian. Again, the North Indian Tāla systems, Tāla were much influenced by ancient traditional Deśī and Gāndharva Tāla system and later in medieval period, it was influenced by “Perssian” system. The North Indian Tāla system, traditionally are of three types;-

- (i) Hindusthānī
- (ii) Maṅipurī
- (iii) Kīrtanāṅga Tāla system.

Tāla meaning beat, is a perfect balance in the universe. This balance is the root cause of musical Tāla and therefore, Tāla is an essential component in Indian classical music. The Tāla is based on the theory time measure. The same principle persists in Hindusthānī, Maṅipurī, Kīrtanāṅga and Karnāṭaka music, though the names and styles are different. In the musical times or Tālas are divided into two parts like; Simple and compound Mātrās. At every corner of Music, when accompanying the dance, vocal and instrumental music, the Tāla maintains the balance, which is the most essential part of Indian music. Again, Tāla is an independent subject of Indian music having its rhythmic compositions own divisions or bars. It moves in divisions or bars, and each Mātrā or beat is divided into the smallest fractions. Tāla is the most important aspect of Indian traditional classical as well as light music, and it can be considered to be the pulse of Indian music.

### 4.1. Analysis of modern Hindūsthānī Tāla

In modern Hindusthānī Tāla system, we will discuss, in detail, its structural form, and its origin from the ancient Deśī Tālas. As for example-

#### Eka-Tāla or Caūtāla

Mātrā = 12. Tāli = 4  
 Bibhāga =  $\frac{2}{2} / \frac{2}{2} / \frac{2}{2} / 2$  Phāḅh (फ़ाँख़) = 2

In Hindusthānī Tāla paddhati, this Tāla is

shown  $= \frac{2}{2} / \frac{2}{2} / \frac{2}{2} / \frac{2}{2} / \frac{2}{2} / 2 = 12$  Mātrās.



If this Hindusthānī Eka-Tāla is converted into ancient Deśī Tāla system, the structure of Tāla or Aṅga will be changed. It can be shown in this way -  $4 / 4 / 2 / 2 = 12$  Laghu Mātrās. In Persian Tāla system, where the Bibhāga having the number of 4 Mātrās or more, it should be splitted into two sections. Between these two sections, a “Phāḥh” (sign of ‘O’) is to be marked and one Bibhāga is divided into two.

$4 \text{ Mātrās} = 2 / 2$  (one Bibhāga is converted into two Bibhāga)  
 [Druta (O) is = 2 Akṣara Kāla or 1/2 Laghu Mātrā and Laghu ( I ) is = 4 Akṣara Kāla or 1 Laghu Mātrā.]

“Dakṣina Mārga” Druta (O) is = 8 Akṣara kāla or 2 Laghu Mātrās and “Dakṣina Mārga” Laghu (I) is = 16 Akṣara Kāla or 4 Laghu Mātrās. It may be noted that “Dakṣina Mārga” refers to very slow Tempo. The Aṅga of Eka-Tāla or Caūtāla is =  $4/4/2/2 = I / I / O / O$  (Dakṣina Mārga). On the other hand, the Tālāṅga of Deśī “Prati Tāla” ( I / I / O / O ) which was mentioned in the text of ‘Saṅgīta Cūḍāmaṇi’ (c -1150 A.D), is similar to the above stated Hindusthānī Tāla (Eka Tāla or Caūtāla).

We may conclude that the above Hindusthānī Tāla (Eka-Tāla or Caūtāla) has a similarity with ancient Deśī “Prati Tāla”( in Saṅgīta Cūḍāmaṇi of c. 1150 A.D).

## V. THE KARNĀṬAKA TĀLA SYSTEM

Since the late 12th and early 13th centuries, as a result of the increasing Persian influence (and as a result of the Islamic conquest) in North India, Hindusthānī Music started evolving as a separate genre, while Karnāṭaka music was relatively unaffected by these Arabic and Iranian influences. A clear demarcation between Hindusthānī music and Karnāṭaka music can be seen in the latter half of the 14th century, as the word Karnāṭaka meaning “ancient” came to represent South Indian classical music as a separate system of Indian music.

In India, there are two principal Tāla systems, (1) North Indian (2) South Indian. Again, in the north Indian Tāla system there are three branches, namely (a) Hindūsthānī ; (b) Bengalī Kīrtanāṅga ; and Manipurī. But there is no such separate systems in South Indian or Karnāṭaka. Karnāṭaka Tāla system satisfies all the necessary conditions like; mathematical, internal coherency, logical rigidity, numeric accuracy etc. and this system is not only a perfect but also beautifully elastic. Mainly, this Tāla is prevalent in Southern part of India as Deśī Tāla. It is performed in Karnāṭaka Saṅgīta. In the ancient days, it was known as “Drāviḍī-Saṅgīta or Tāmilī-Saṅgīta”. South Indian or Karnāṭaka Tālas have been adopted from ancient Deśī Tālas only and are applied in music by changing them according to differences in Tāla-Jāti or by giving them different names. Karnāṭaka Tāla adheres to ancient rules of Laghu-Guru, ascertains time of Laghu by number of Akṣaras (letters) and maintaining Tāla-Jāti. The characteristic of Karnāṭaka Tāla is to accept Kalā as the section or the minute part of Akṣara-Kālas.

The main characteristic of South Indian or Karnāṭaka Tāla system is Daśa Prana of Tāla. In the concept of the Tāla Daśa Prāṇa, we have the root concepts of time pursued to their logical limits. Some of the concepts are unknown to other musical systems. The analysis of rhythm has been carried to the fullest extent possible.

### 5.1. Logical analysis of ancient South Indian Tāla system

#### Kandukaḥ Tālaḥ (No.-2)

Kandukaḥ Tālaḥ is found in ‘Saṅgīta Cūḍāmaṇi’ of Jagadekamalla (c.1150 A.D). It is also mentioned in Śāraṅgadeva’s ‘Saṅgīta Ratnākara’ (1st half of 13th century), ‘Saṅgīta Makaranda’ of Nārada (17th cent.), Sāroddhāra (14th Cent.). But the Aṅgas of both the Tālas are not the same. As for example- ‘Kandukaḥ’ in “Saṅgīta Cūḍāmaṇi” is = Ś Ś Ś = 36 Akṣara Kāla or 9 Mātrās.

(Pluta)(Pluta)(Pluta)

But ‘Kandukaḥ’ in “Saṅgīta Ratnākara” is = I I I I S = 24 Akṣara Kāla or 6 Mātrās.  
 (Lagh)(Lagh)(Lagh)(Lagh)(Guru)

Perhaps, the above ancient south Indian Tāla had different forms in different places.



## 5.2. Logical conversion of ancient Deśī Tālas under modern South Indian Tāla system

In South Indian or Karṇāṭaka music, the style of classical music practiced in South India and particular in South east part in India. This music is performed according to Theory (śāstra). South Indian Tāla is a regulating factor in musical compositions. This Tāla system is scientifically more accurate. Logically conversion of ancient Deśī Tāla under modern South Indian Tāla system; we must see that there are so many Tāla can be created in modern time. We cannot deny that the modern South Indian Tāla came from ancient Deśī Tāla system. As for some example given below

### Vardūnī Tālaḥ ( वदूनी तालः )

Vardūnī Tālaḥ is depicted in ‘Cūḍāmaṇi’ of Jagadekamalla. The Aṅgas description of the Tāla is = S I O  
 O = 16 Akṣara kāla or 4 Mātrās. (Guru)(Lagh)(Drut)(Drut)

The ancient Deśī Vardūnī Tālaḥ may be converted into modern South Indian Tāla system and this Tāla is shown = Vardūnī Tālaḥ is = S I O O (ancient Deśī Tāla). Converted into “Modern South Indian Tāla” is = I I O O  
 □□□□□□□□□□□□□□□□ = 16 Akṣara kāla  
 (Lagh)(Lagh)(Druta)(Druta)(Anu-Drut)(Anu-Drut)(Anu-Drut)(Anu-Drut)

or 4 Mātrās. [ S (1 guru) = I I (2 Laghu), I (1 Laghu) = O O (2 Druta) and O (1 Druta) = □□□ (2 Anu-Druta) ]

\* “This Tāla may be performed into modern time.”

After converting the “Vardūnī Tālaḥ” into modern South Indian Tāla system, name of the Tāla should be changed because the Aṅga or Vibhāgas are already changed in the previous Deśī Tāla.

\*\* “The newly reformed Tāla may be ascribed to any Tāla-name.” – like.....

The Imaginative structure of newly reformed South Indian Tāla in Drum-syllables of Mṛidaṅgaṃ may be as follows :

Ta ka Di Mi / Ta ka Di Mi / Ta ka /  
 त क दि मि / त क दि मि / त क /  
 Ta ka / Ta / ka / Di / Mi  
 त क / त / क / दि / मि

## VI. COMPARATIVE ANALYSIS

This scientific analysis as well as imaginative modern structure or Ṭhekā of Gāndharva or Mārga Tālas and Desi Tāla can be performed with modern classical compositions. We may conclude that the ancient Gāndharva or Mārga Tālas and Desi Tāla may be converted into North Indian Tāla system, South Indian Tāla system, Hindūsthānī Tāla system, Kīrtanāṅga Tāla system, Manipurī Tāla system as well as it can be performed of our modern Hindūsthānī classical compositions and also can be performed South Indian Music.

## VII. RESULT

It was really a tough work because most of the sources are not available. There are so many books, in printed forms; those are kept in our libraries and other places. Nevertheless, they were not published at minimum cost, particularly they are not available in music shops. That is why; in my research work, I could manage most of these ancient musical books from private sources. Whatever I have, collected the ancient Indian musicological texts, I believe, are sufficient to complete my work.

## VIII. CONCLUSION

One of the major characteristics of Indian Music is “Paramparā or Tradition”. It may be a tradition of Vocal Music or Instrumental Music or Percussion Music. However, the tradition consists of the few characteristics, which are rigid. But keeping the tradition in tack, one may utilized their power of imagination in Music – that is ‘Creation’. Without creation an art cannot be formed. Unfortunately, the picture of our Indian Music that most of the ancient traditions are lost. In other branches of our Indian Music, of cause there are some researchers work done, but in case of “Tāla” we don’t get a proper research on Indian Tāla system, starting from very ancient period. I could manage most of these ancient musical books from private sources. Whatever I have, collected the ancient Indian musicological texts, I believe, are sufficient to complete my work.



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