



ORIGINAL RESEARCH PAPER

Music

IMPORTANCE OF TAAL SYSTEM IN INDIAN MUSIC.

KEY WORDS: Music, Classical, Rhythm, Raga, Taal

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ABSTRACT

Taal exists everywhere in the universe. All the planets of this universe are moving according to the rule and times of the satellites. If there is any delay in the movement of the planets and satellites then the creation will be destroyed. In this creation seasonal change, occurrences of day and night happened in a proper time schedule. If we see any deviation of time in this earth then the whole earth will get destroyed. So we have to be careful to protect this creation. Every human being in this creation follows the rules and discipline. Every job has its rules and discipline. Similarly in music field restriction of taal is also observed as a strict rule. As if to sing a raga one has to sing it keeping in the mind the tone of the raga time and style etc. Similarly to perform any music one has to pay attention to the taal.

Taal is a valuable resource of Indian music. Music is impossible without taal because taal is the sole of music. Indian classical music usually consists singing or playing instrument through the melody. This melody introduce a raga. After this introduction, there is a movement of group of swara set to a taal. If a raga sang by the vocalist or played by the instrumentalist in shape of bandish and gat respectively, then it moves in a time cycle i.e Tala. In Semi classical music like thumuri, gajal kajiri performed in semi classical style. In smooth music Bhajan, film song and folk music consists of traditional folk song. This rhythmic singing or playing of instrument brings joy to the listener's mind. It means that while performing the music, the preparation of singing instruments and dancing must be rhythmic. When the audience sees or hears this singing and dancing performance, the music entertains the mind.

We often see that when a great person of the country dies, the government declares national mourning. During this mourning period, in radio and television, instrumental music are used to play a raga's alap which is play with out taal and percussion instrument. Tributes are paid to that distinguished personality through the raga's alap. Just like when a person dies in normal life, his bereaved family eats nim rice in honor of the deceased. By this, the person mourns the death of the person through food. Similarly, in the Music field, a tribute is paid in the person's honor by performing the instrumental music.

The beginning and the end of this universe depends on taal. Without taal this universe is impossible. All the satellites of this universe are working according to taal. Like Sun rises at a certain time and sets at a certain time. If the sun does not rise then the earth will be darkened. From the beginning of creation till today, the sun rises and sets at the right time. Solar eclipses and lunar eclipses also happen at a fixed time interval. The change of seasons also happens at the right time. In the language of music, we are all bound in taal. These hours, days, months, and years are all bound in taal.

It is said in the Sanskrit sloka "*Tandavasyaddha barnena lakaro lasya shabdavaka yadasangachetta loke tada tal pakirtitah*" | It means that the word ta comes from Shiva's Tandava dance and the word La comes from Parvati's Lasya dance. These two words are combined to form the word Tala. Sanskrit sloka "*Yast tala na jaanti na cha gata na badaka tasmata sarba preyetnena talabadhanam*" (natyasastra) | It means that one who does not know taal is not fit to be a singer or musician. Everyone must try to master of the taal. Because songs, instruments and dance are all performed through taal. Sanskrit Sloka "*Talastala pratistayamiti dhatodharnne skrutah gitang badyang tatha nrutyang yata stale pratistitam*" | (Sangita Ratnakar)

Meaning Tal The word Tal is formed by putting the suffix Dhanne on the metal. Musical and instrumental dances are

established in all three rhythmic mediums.

Sanskrit sloka "*Badya tu yadughana paroktang kalapata layarnuebutam kalasatya pramanang hi bingoyong tala yagatah*" | (natyasastra)

According to Bharata, the meaning of sloka kala means voiced verb pata means silent verb.

The time measured by the verb is expressed by a thick instrument, which scholars call taal. Nardhartha Ragmala and Sangeet Ratnakara describe the verse "*Muk Pradhan Dehasya Nasika Mukha Madhake tala hinang tatha gita hinang Nisha hinang tatha mukha jatha*" | i.e the main part of the body is the mouth, the main part of the mouth is the nose. If the mouth does not have nose how is it looks? as seen in the music Without taal, music sounds like a noseless mouth.

The author of Bhakti Ratnakar, Sri Narhari Chakraborty, has written in Bengali language that "*Gite tala jukta tala bina sudhinay jechhei karnadhara bina nouka techhei hay*" | In other words, just as a ship cannot move without a sailor, music cannot be played without a taal. Sanskrit sloka "*Duthartoneyadivishnung Prayoktang Bharate Nach Mahadevashya Purath Stamnargasya bibhudhairmatam*" |

That is, the music performed by Brahma and other gods Bharata and Rasis in front of Mahadev is called Margi music. According to the scriptures, the origin of Desi Tal is from Margi Tal.

Sanskrit sloka "*Tatra desestairitwa yasmat loknu ranjakam tese deshe janana hrudaya ranjakam*" |

It means that the music which was propagated according to the differences of taste on the basis of different seasons of the ten countries is called desi music. It has three castes namely (1) sudhha (2) salga (3) sangkirna. Margi taala which is first described in the 31st chapter of natyasastra. It was first described in Natyasastra, then it was in vogue up to the time of Sarangadeva. The fifth chapter of Sangeet Ratnakara (1300th century) composed by Sarangadeva is described in the fifth chapter, Tala, Chapter. Taal is divided into two parts. i.e

(1) Margi Taal (2) Desi Taal. Margi Taal is used in Margi music but strict rules are followed. It is not easy for all singers to prepare a performance following these strict rules. On the contrary, Desi Taal is used in desi music. It does not follow strict rules. That's why more and more people are playing desi music.

Panchamargitaal style: Panchamargi taal uses anga. Taal dose is determined by anga. They were Laghu, Guru, Pluta. laghu sign-1 beets-1, guru sign-S beets -2, Pluta sign-S' beets -3. Panchamargi taals name:

(1) Chachhatputa- guru, guru, laghu, pluta- sign- SSIS'-

2+2+1+3=8 beets.

(2) chaachaputa -guru, laghu, laghu, guru -sign SIIS - 2+1+1+2=6 beets.

(3) satpitaputrika -pluta, laghu, guru, laghu, pluta-sign-S'ISSIS'- 3+1+2+2+1+3=12 beets.

(4) sambadbestika -pluta, guru, guru, guru, pluta -sign - S'SSSS'- 3+2+2+2+3=12 beets.

(5) udhruta - guru, guru, guru -sign - SSS - 2+2+2=6 beets.

Desi taal 120 It is described in Sangeet Ratnakara. In this method, different types of symbols are used. Druta sign -o, laghu sign -l, guru -sign -5, pluta sign- 5. Here are 30 symptoms of Dhruva Tal. It describes 4 routes. Eg - dhruva , chitra , bartika , dakhina . Among the native taal, the largest tala is Singh Nandan and the smallest tala is Ektal.

In Carnatic music, each section of tala is called anga. This anga is divided into six parts and is represented by different signs and beets .

The names of the anga's are: (1)anadruta- u - 1 beets, (2)druta- o - 2 beets, (3)laghu - l - 4 beets, (4)guru -s - 8 beets, (5)pluta- 's'- 12 beets, (6)kakupada - '+' - 16 beets.

Of these, the standards of laghu are changed according to jati. i.e. tishra -3, chatushra -4, khanda -5, mishra -7, sankirna -9.

It uses 7 talas. Namely Dhruva, Matha, Rupaka, Jhampa, Tripta, Atta, Ektal. It is called Sapta Taal . Sanskrit sloka "dhruba matha rupakshcha jhampa tripta abacha attataleika talashcha sapta tala pakirtitah".

Karnataka taals :

(1) Dhruva taal- loll - 4+2+4=14 beets.

(2) Matha taal- lol - 4+2+4=10 beets.

(3) Rupak taal - ol - 2+4=6 beets. (4)jhampataal- luo- 4+1+2=7 beets. (5)tripata- loo - 4+2+2=8 beets. 6)Atta taal - lloo - 4+4+2+2=12 beets. (7)ektaal - l - 4 =4 beets [11/20, 14:00] Srimanta: Dhruva taal explain in 5 jati.

(1) Dhruva taal 14 beets in tishra jati 3, 14×3=42 beets. (2) Dhruva taal in chatushra jati 4, 14×4=56 beets. (3) Dhruva taal in khanda jati 5, 14×5=70 beets. (4) Dhruva taal in mishra jati 7, 14×7=98. (5) Dhruva taal in sankirna jati 9, 14×9=126. In this way 7×5=35 taal will be creat.

There are different types of music in the Hindustani taal system. Generally it can be found in four types namely (1) Dhruvad style rhythm (2) Kheyal style rhythm (3) Thumuri style rhythm (4) Hymn and film rhythm. (1) Dhruvad is an ancient singing style. It was more prevalent in ancient times. Its prevalence has declined in recent times. The taal used in Dhruvad is Sooltaal Soolfhanak and Teora Adi taal is used in Dhruvad. Kheyal style rhythm is played in tabla . The rhythms played in it are Tintal, Ektal, Adchautal are used more. Apart from this, Rupak Jhaptal Pacham Sawari is also popular. All these rhythms are played on tabla. (3) The rhythms used in thumuri singing style, such as Deepchandi adha Punjabi, all these rhythms are played in Thumuri, Kajari, Chaiti, Hori. Fourthly, the rhythms played in films and hymns such as Dadara Tal, Keharwa Tal, dhumalli Tal etc.

It is prevalent everywhere in the world. It is performed by various types of ghana and abandha instruments. After 1900 century, the Hindustani tala lipi system was introduced. It was popularized by Pandit Vishnu Narayan Bhatkhande. So that the rhythm became easy to understand. He composed taal lipi system through the different types of sign

Some sign in hindhustani taal system Sam- ×, fhanak -0, section - l, Abgraha - s. There is no sign given below a single letter. Two or more prominent letters are marked with a semi-moon mark.

The number of claps is written on the clap that has as many

claps as there are Example jhaptal 10 beets. It consists of 3 claps. There is 1 fhanak. There are 4 sections. Chanda 2 +3 +2 +3 jati khanda. Theka dhi na l dhi dhi na l ti na l dhi dhi na l

CONCLUSION:

In the title of this taal metaphor, we have learned that taal is like soul in music. Every work of this creation is done by taal. Taal is an integral part of song, instrumental music and dance. Song, instrumental Music and dance cannot be imagined without it . As without taal every act of creation loses balance. Similarly, without taal in music, music sounds dull and boring. taal its like a breath. As if human life cannot exist without breath, as much as music cannot exist without taal.

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