

## An Exploratory Analysis of the Causes of Metaphorical Rhythm in Indian Music: A Lyrical Controversial Rhythm

Sri Binod Bihari Rout

Lecture in Tabla

Utkal Sangeet Mahavidyalaya, Bhubaneswar, Odisha

### Abstract:

The grand edifice of Indian music, Taal, stands firmly on a solid foundation. The verse, "Geetam Vadyam Tatha Nrityam, Sthale Pratishtitam Tatha, Yatoh Sthalam Na Janati Na Cha Gayako Na Cha Vadakah," emphasizes the importance of Taal. However, while ancient music theorists have written many chapters on Taal, some practitioners use Taal according to their convenience, sometimes outside prescribed norms.

Equality should be maintained in both creative and scholarly aspects in vocal, instrumental, or dance forms. Emotion is necessary in art, but if it deviates from scholarly principles, it may appear disordered. Therefore, preserving this art requires a scientific approach.

The prevalent Taal theory of the medieval era suggests that vocalists and instrumentalists modify Taal theory according to their preferences, evident upon investigation. Rupak Taal, prominent in vocal, instrumental, and dance music, especially in percussion instruments like Tabla, has been studied as an independent subject from elementary to university levels. It reveals scientific problems associated with it in the Middle Ages when Indian Taal theory deviated from tradition. In the ancient system, the rhythm pattern was 2+2+3, now practiced as 3+2+2. The first beat of every Taal rhythm is studied as either *khali* or filled, raising questions about the prevalent perception of Taal. What constitutes the rhythm of Rupak Taal? How is the first beat scientifically considered Phaank or Khaali? Where should phaank or khaali beats be positioned in a Taal? These questions need addressing.

From regional to global levels in Indian music, it extends its presence as an independent subject from elementary to university levels. Therefore, opinions based on scientific theories should be considered. Given Indian music encompasses thousands of Taals rooted in various theories, the structure of Rupak Taal needs to adhere to those rules. Making scientific alterations to a Taal's theory which has existed for thousands of years, encompassing numerous theories, is practically impossible. Researching prevalent and non-prevalent theories of Taals and their implications on music theory could prevent adverse effects on the science of Taals or misinterpretations.

In ancient practices, prevalent theories actively followed in contemporary Tabla and other percussion instruments are dynamic, leading to eternal harmony, making uniformity necessary. The permanent solution to the aforementioned problem requires thorough research. Various authentic facts found in different books related to the research work form the basis for addressing numerous alternative questions. Secondary data, along with primary data, structural questions, and quantitative data, are being considered together to solve the research topic. Data were collected using a self-administered questionnaire distributed to students in their classrooms. Keeping the appropriate objective in mind, I have selected the research topic "An exploratory analysis of the causes of metaphorical rhythm in Indian music" for further exploration.

In a well-established rhythmic instrument like the Tabla, the rhythm of the Kheyal singer in the Rupak Taal is somewhat inconsistent. To rectify this inconsistency according to necessity, the rhythm of the Tabla in the Rupak Taal, when merged with the traditional rhythmic confusion, will need to be adjusted based on evidence, such as eliminating the Sam phase. This will ensure its future stability. The traditional rules of Taal science have been prevalent within a certain boundary. Previously, the form of the Rupak Taal was not widely practiced but has undergone changes in recent times and is now prevalent towards the end of its era.

**Keywords:** Taal, Matra, division, Tali, Paat, Khaali, Sam, rhythm, Sashabdh, Nishabdh.

## Introduction

The combination of vocal, instrumental music, and dance is called music. Music comprises two main elements: Swara creates the melody, while Laya creates the rhythm. In this world, Laya cannot exist without rhythm. Just as in literature, rhythm is used to measure time, similarly, in music, rhythm works to measure time. The task of binding Laya and measuring music is accomplished through Taal, established by Taali, Vadya (instrument), and Sam (clap). Through Taal, Laya is regulated, and the measurement of music is done by creating Sam.

In Indian music, various singing styles are practiced according to different rhythmic patterns. From the perspective of classical music, all Taals have their set principles. In ancient times, different aspects of prevalent Taals were researched through various means. According to the rhythm of music, Taal's rhythm was prevalent. Music theory, as described by K. Basudev Shastri, employs a systematic metric system to measure time in Taal.<sup>[1]</sup> This aspect was highlighted through the medium of ancient rhythm and was researched in the early medieval period. At the beginning of the medieval period, music treatises were written, such as Rana's work in 1238, describing the style of ancient rhythmic patterns. However, in modern times, this has been lost. It has not been practiced in North Indian Taal but is practiced in South Indian Taal through the medium of rhythm.

Many expert musicians have been engaged in various activities in Taal. Currently, among the prevalent Taals, only one Taal, Rupak Taal, is being experimented with in the position of Sam. However, any work perspective different from the established theory of Rupak Taal has not been noticed, resulting in this Taal becoming controversial in Indian music and deviating from the principles of Taal theory. This poses a problem for every music learner, with various opinions from different expert musicians. The form of this Taal in the medieval period, which was prevalent, is not practiced in the current context, as the established theory of the prevalent Taal is being modified and practiced. The question arises: is it appropriate for Rupak Taal's Sam to be placed somewhere? Where is the position of phaank in Indian Taals? In Rupak Taal, is it appropriate to place the first Matra with Phaank? Therefore, what change can be made to the established and unestablished theory of Taal by placing phaank in the first Matra?

The above problem requires careful consideration for a permanent solution. Various books and authentic secondary data were used for the research, addressing alternative questions, corroborating facts, and gathering primary data for structural and quantitative analysis. The data, collected using a self-administered questionnaire distributed among students in their classrooms, was researched across various institutional levels. Inputs from students, music educators, and gurus were gathered to determine desired research outcomes. A conclusive conclusion is sought by integrating research findings from a pragmatic perspective, crucial for both students and the music community. This ensures continuity in music education, preserving traditional solutions for future generations.

## Origin of Taal

Taal's origin dates back to the dawn of civilization. Laya, a natural rhythm, has existed since creation. Early human civilizations witnessed rhythmic phenomena: flowing rivers, swaying trees, vibrant animal colors, and birdsong. These observations led to an understanding of Taal. It's confirmed that Taal emanates from Laya; Taal without Laya is inconceivable. While Taal is scarcely mentioned in Vedic texts, the 30th chapter of the Vedas contains "Talabam," guiding rhythm keepers. In Vedic literature's Samgaan era, Taal was handily employed to regulate rhythm and meter. It's noted that sages' wives engaged in Samgaan during rituals, fostering musical discussions. Terms like "Ganak" or "Panigha" facilitated these activities. Thus, the principle of "Taal Kaalakriyamaan Laya Samya" indirectly surfaces in Vedic texts.<sup>[2]</sup>

Abhinav Taal Manjari mentions that :

*Sadasibo haribrahma bharatah kashyapo munih /  
Drigashaktimatascha yaskashardashulakohalah //  
Hanumānagadashchaiva nāradastumbharusthathā /  
Etesangītasarvajñāh budhāsthālapanchakamuh //5//*

Lord Shiva, Vishnu, Brahma, Bharatmuni, Sage Kashyap, Primordial Energy Durga Bhavani, Matang Rishi, Yaskamuni, Shardula Rishi, Kohal Rishi, Hanumanji, Angadaji, Naradaji, and Tumburu Muni are all considered to be the creators of the rhythm of music. <sup>[3]</sup>

*Taalashaddhasya nishpatih pratishtharthanadhātunā /  
gītām, vādyam cha nrityam cha bhāti tāle pratishthitam //*

The Sanskrit scholar emphasizes various forms of taal with different presentations, stating that the word derived from the quantifier "ma" becomes matra and the word derived from "chand" becomes chhand. According to the scholar, the root form of taal is tala. This is the foundation upon which songs, musical instruments, and dance, all esteemed, are based. Perhaps for this reason, the esteemed form of taal is being crafted from the basic or foundational form tala. In essence, Sangeet Ratnakar by Sarang Dev mentions –

*Taalashaddhasya nishpatih: pratishtharthanadhātunā /  
Geetam, vaadyam cha nrityam cha bhaati tale pratishthitam //*<sup>[4]</sup>

In the domain of music, when the sound 'dhann' is affixed to 'tal' alphabet, it metamorphoses into taal. Laghu, guru, plut combined with various shashabd and nishabd actions, through songs, instruments, and dance, is governed by kaal or time which is known as taal. <sup>[5]</sup>

### Historical and Structural analysis of Rupak Taal

In Indian music, the tabla complements the singing of kheyal to the rhythm of the Rupak taal. This taal, prevalent in Indian music, has seen changes over time, contradicting traditional rules and prompting investigation. Structurally, it follows a 3+2+2=7 beat pattern, with the first beat falling on sam, khaali, or phaank. Unlike most taals, where the first beat typically falls on sam only from khaali or phaank, Rupak taal maintains the 1st and 2nd taalis on the 4th and 6th beats, respectively.

According to classical principles, the first beat of any taal is considered sam. Acharya Girish Chandra Shastri defines sam as any first beat of a taal, emphasizing its significance in compositions. <sup>[6]</sup> Bhagavat Sharan Sharma, in Taal Prakash, equates sam with the point where the theka on the tabla begins or where emphasis is placed by musicians. <sup>[7]</sup>

Khaali, a significant concept, represents a moment in a taal where a specific action or gesture denotes the first beat. While its practice has persisted over time, it is noteworthy that the symbol for khaali isn't found in Sangeet Ratnakar, showing variance across musical texts. In South Indian music, khaali is referred to as visarjitam kriya. <sup>[8]</sup>

According to Abhinav Taal Manjari –

*Taalāh saptakalojhatra rupaka iti khyaatosthi lokesu yaha /  
Shastrejhasai kathitasmutyaiti nishankane ratnaakare //  
Nishaddha drutato druto drutaviraamosthiha ghaatadwayam /  
Geeteshu pravilambitadrutalayayaih patāi kalam baadyate //*<sup>[9]</sup>

Current form of Rupak taal has been referred to as 'Tritiya' by Sarang Dev in Sangeet Ratnakar. It has a drut (2 matra including khaali), followed by another drut (2 matra), followed by a drut viram (3 matra). It is skilfully played in vilambit or drut laya by artists.

Finding 1: The Tritiya taal in Sangeet Ratnakar has the following characteristics:

*“Dritad-dritai viramanto tritiyahsyat”<sup>[10]</sup>*

It means, in the Tritiya taal, there are two "drut" and one set of "drut-virama" (2+2+3=7). The structure of the third tala is as follows according to the "Theka," "Tabla Anga," and "Tala Prakasha":

Dha Ge | Ti Ta | Ka Ta Ka |  
X        | 2        | 0        |<sup>[11]</sup>

Tritiya and Antarkrida - If the characteristics of the two taals are the same, then why have they been treated differently? The answer to this is provided by Kallinath himself, who states that due to the uncertain situation and evidence within the prevalent form of taal, differences arise in its form.<sup>[12]</sup> This is not a repetition error. But at present, taal of equal measure is prevailing, which is being practiced according to various singing styles.

Finding 2: In “Geet Vadya Shiksha Ba Tabla Shiksha”, a book written in 1315, the definition of Rupak taal is as follows. Here, there are 3 padas (vibhaags), 2 taalīs, and one khaali. The only khaali remains in the third section. The first two sections have 2 matras each, and the third section has 3 matras (totaling 7 matras)(drut + drut + drutviram).

Theka: Dhina Dhage | Dhina Dhage | Tin Tin Taak |  
X                | 2                | 0                |<sup>[13]</sup>

According to the principles of Prabonanda Saraswati, “Rupake Swaddritam Laghu” has been established as a standard. The current Rupak in circulation is transformed into chhand (3+2+2) from (2+2+3), which was more suitable and recognized by musicology. Taals with chhand with 3+2+2 is Tibra or Teura, Tripura, Antarkrida<sup>[14]</sup> have remained consistent since the time of Sangeet Ratnakar. Various institutional schools, colleges, and universities, along with teachers and professors from different departments, have made efforts to consolidate different perspectives based on these facts regarding the scientific revolution of Rupak taal.

In music, taal is a crucial component, where the song, instrument, and dance are coordinated. This has been practiced since Vedic times through actions that demonstrated both impact (aghat) and non-impact (anaghat). This method continues to be used to this day. From Bharata's time, the system of chhand usage in taal was investigated, as evidenced by Chapter 31 of Natyashastra from the chapter Taal Vidhanadhyaya. The knowledge was obtained. The present-day handling of taal through hand gestures is maintaining its significance in Indian music, where its components such as sam and khaali or Phaank are displayed, as we use them, which was prevalent in Vedic times. Taal, along with singing, was presented through its rhythmic medium.

In Indian music, Rupak taal is quite prevalent for kheyal singing, using the rhythmic pattern or chhanda (3 + 2 + 2). Interestingly, it contradicts traditional taal theory by starting with Phaank, compared to traditional taal theory which denotes the starting matra of a taal to be a sam. Identifying its historical rhythm evolution is vital, as it hinders discussions on taal theories. Adherence to these principles is necessary within this rhythmic framework. Taal remains a contentious aspect, with scholars often assuming taal theories' equivalence, despite historical differences. Resolving this controversy requires acknowledging and implementing historical changes. It becomes imperative to dig through the history of this taal a little bit, to identify in which time frame it evolved to its correct form.

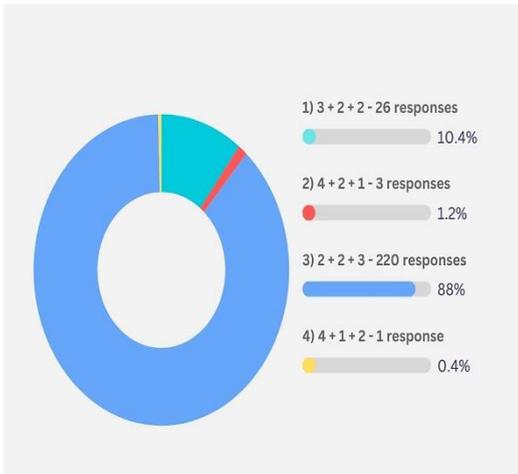
The need for a permanent solution to the aforementioned problem requires careful consideration, gathering various authentic facts from different books and secondary data, structuring questions, and assembling quantitative data for research purposes. The data was collected using a self-administered questionnaire, which was distributed to students in their classrooms. It was ensured that no alterations or additions were made by any other means. Initially, this data was collected for research purposes from various institutional schools, colleges, and universities, gathering

a wide range of questions and answers from students and teachers through the medium of a highly versatile questionnaire. This collected data is being compiled together to derive specific outcomes for the research work.

A. In ancient times, what is the chhand of the Rupak Taal?

- 1) 3 + 2 + 2
- 2) 4 + 2 + 1
- 3) 2 + 2 + 3
- 4) 4 + 1 + 2

In this survey, 250 people participated. Among them, 26 people chose option 1, 3 people chose option 2, 220 people chose option 3, and 1 person chose option 4.



Q1. In ancient times, what is the chhand of the Rupak Taal?

At that time, the theka system was not prevalent in the taal, rather it was presented through anga. Currently, in the theka system, sam, taali, and khaali are being used for performance.

Justification – The report received for this multiple-choice question had 250 participants who correctly answered according to their preference. Out of 4 options, option (3) 2+2+3, was chosen by 220 people, making up 88 percent of the community participating, which is the highest among the respondents. Therefore, we conclude that it is the appropriate chhand for Rupak Taal in modern era and it should be performed this way.

Finding – 1: Rupak Taal's ancient form was not very good. Its primary form is 2+2+3, which is mentioned in 'Gita Vadya Sikshya Va Tabla Sikshya, 8th edition', a Bengali book collected by Kedarnath

Gangopadhyay in 1315 A.D, published by Priyanath Dutta, Kolkata, and printed by Nirbaran Chandra Dey. On page 10, the Rupak Taal is given as follows:

Dhin Dhaage | Dhin Dhaage | Tin Tin Taake |

The said book contains the form of the taal, where the first vibhaag has only 2 matras, the second vibhaag has 2 matras, and the third vibhaag has 3 matras sequentially, each group consists of 7 matras. It is mentioned that it is accompanied by vocals in the Kheyal music. This book is difficult to procure, and I only have the first part of the eighth edition.

Finding – 2: In 1834, the Abhinav Taal Manjari by Pandit Appatulasi Kashinath was first published by the Hathras, Uttar Pradesh, which compares the taal as mentioned in Abhinav Taal Manjari and Sangeet Ratnakar. Its form or chhand is 2+2+3 (drut drut & drutaviram). At that time, according to ancient tradition, taal was represented via anga, showing the performance of taali and khaali. <sup>[15]</sup>

Finding – 3: The book Tala Prakash by Bhagwat Sharan Sharma defines Rupak tala as a rhythm of 7 beats, 2+2+3=7 beats. The last part of it is either *khali* or filled with claps. It's divided into 3 sections, with 2 talis and one khaali. In the 1st and 3rd sections, taali are given, and khaali is shown on the 5th beat. Its composition is as follows:

Dhin S | Dha Ge | Tin S Traka |  
X        | 2            | 0                    | <sup>[16]</sup>

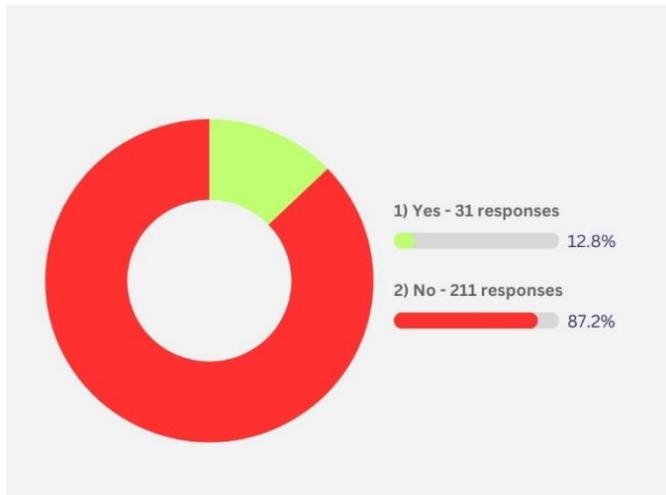
The evidence from ancient times, indicating the representation of taal through anga, prevalent until a certain historical period, highlighted the use of chhand as the unit of measurement in taal's division. The book mentions this method, referring to anga in the usage of taal. The chhand of Rupak Taal has been originally represented as 2+2+3. In ancient times, taal was represented through anga as taali and khaali, displaying complete maatra through taali in chhand measurement, thus referring to Pushkar as chhandvadya.

This tradition was significant during Bharat's era. Subsequently, during the Middle Ages, the practice of theka prevailed, facilitating a better manifestation of taal's form. This practice displayed the maatra unit of chhand completely. Evidence indicates that the chhand of Rupak Taal originally comprised 2+2+3; however, modern representations show 3+2+2. Rectifying this discrepancy is imperative for curriculum establishment.

In general, the first matra in all taals is sam, but in this particular taal, it's represented as khaali. To understand this discrepancy, during a community event on 6-4-2024, 250 individuals were presented with questions, including students aged 16 to 25 and teachers aged 30 to 60 from various disciplines, along with highly respected artists.

B. Is the first matra of Rupak Taal a phaank or khaali?

- 1) Yes
- 2) No



Q2. Is the first matra of Rupak taal a khaali?

In this survey, 250 people participated, amongst which 39 chose option 1 and 211 chose option 2.

In Indian music, where the first matra of the taal is not left *khali*, Rupak taal places a phaank. In classical terms, this first matra is called sam, marking the beginning or end of a performance. Sam always starts with a strong note, especially emphasized during instrumental performances. It's inappropriate to substitute light notes for sam, as it undermines its importance. During performances accompanied by taali (clap), this action is prohibited. In classical music, it's appropriate for khaali to be in the middle and at the end of the taal, a practice maintained in all taals in Indian music, except currently in Rupak taal. Khaali is denoted by movement of hand only without a sound, and is divided into 4 types – Aabap, Nishkaam, Vikshepa, and Pravesha. <sup>[17]</sup>

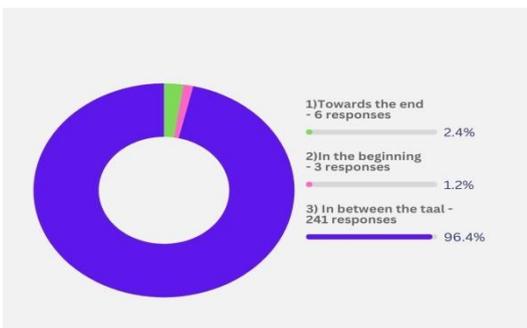
However, it is not mandatory for a taal to have a khaali, for example Tewra or Tibra taal doesn't have one. If there is, it is not on the first beat. It is common for presenting khaali physically in North Indian music, however it is not denoted by any symbol in Carnatic music, as mentioned in Sangeet Ratnakar. It is known as Visarjitam kriya in Carnatic music. <sup>[18]</sup>

The theka of Rupak Taal in the past and present differs. In the original Theka, the khaali was marked during the 5th beat, whereas in the modern Theka, khaali is marked in the first beat. Among scholars, 84.4% stated that it is inappropriate for the first beat to hold a khaali. It is appropriate for the phaank of this rhythm to be in any other position. So, to define its position, the following questions were asked through various music students and teachers and their opinion sought among various options.

C. According to texts, where should khaali be placed in a taal?

- 1) Towards the end
- 2) In the beginning

3) In between the taal



Q3. According to texts, where should khaali be placed in a taal?

Out of these 3 options, 6 people chose option 1, 3 people chose option 2, and 241 people chose option 3. From the results, it is apparent that least amount of responses agree with the first beat of a taal pertaining to khaali. The book written in 1315 AD follows the theka:

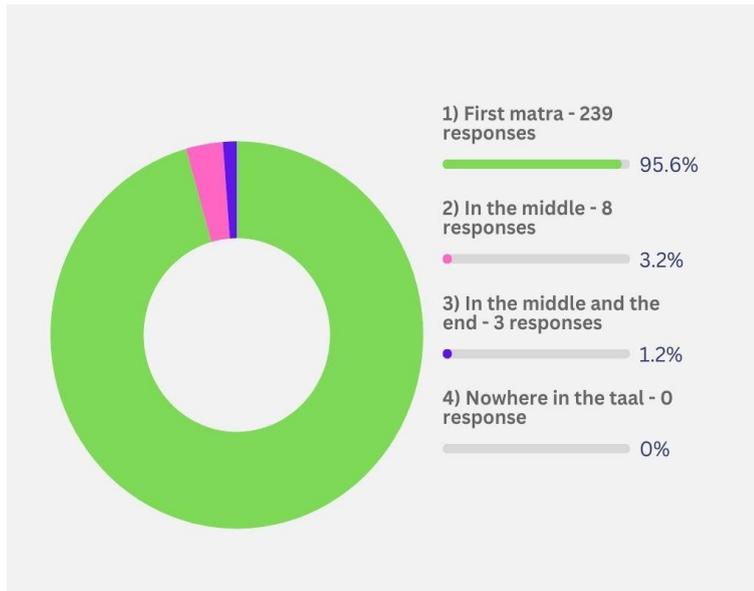
*Dhin Dhage / Dhin Dhage / Tin Tin Take /*  
It mentions sam on the first matra and khali on the fifth matra. This is also followed by mention in Taal Prakash and Sangeet

Ratnakar, which also mentions the existence of taal Tritiya, which is of the structure (2+2+3).<sup>[19]</sup>

In Indian music, taals are widely used. Specifically, in the Rupak Taal, the khaali position replaces sam. This departure from tradition has sparked debate within the music community, questioning the placement of sam and the treatment of khaali as sam in the Rupak Taal, undermining established theoretical principles and leading to fragmented understanding of theory beyond traditional boundaries. This has raised questions across various forums. Studying diverse books and validating facts, gathering opinions from students, teachers, and experts, and synthesizing research results for conclusive outcomes are essential for a permanent solution to the problem. Participants include students aged 16 to 25, teachers, and experts aged 30 to 60, who provide their preferences and responses.

D. Where is the sam placed in the taal?

- 1) First matra
- 2) In the middle
- 3) In the middle and the end
- 4) Nowhere in the taal



Q4. Where is the sam placed in the taal?

Out of these 4 options, 239 people chose option 1, 8 people chose option 2, and 3 people chose option 3. No one chose option 4. From the majority of votes, it is clear that the first matra of a taal should remain as the sam.

In various books, the definition of sam is provided. In Taal Kosha, author Acharya Girishchandra Shrivastav mentions on page 328 that, in some cases, the first matra of taal is referred to as sam. In vocal and instrumental music, when a specific place is stressed or given more emphasis, it is termed sam. This marks the beginning of taal.<sup>[20]</sup>

In “Taal Prakash”, author Pandit Bhagabat Sharan Sharma mentions on page 42 that taal begins from that point. In singing, when a particular place is stressed or emphasized in a specific manner, it is called sam.<sup>[21]</sup>

Dr. Basudha Saksena mentions in her book “Taalke Laksh - Lakshan Swaroopme Ekroopata” on page 143 that this opinion prevails in all current books: from the first matra of taal, which is the beginning of taal, it is called sam. This convention is currently applied in music, leaving no room for ambiguity.<sup>[22]</sup>

The above-mentioned multiple-choice questions from 95.6% of people who prefer answers to this survey from a scientific perspective are included in almost all textbooks. Therefore, it is appropriate for Sam to be in the first matra in Taal. Following this, in the notation Rupak, the first matra of Taal is considered as Sam, so it is written in 1315 AD in the book "Geet Badya Shiksha O Tala Shiksha", the form of Taal given in accordance with the Sangeet Ratnakar written by Sarangdev and Pandit Appatulsi Kashinath's "Abhinav Taal Manjari" should be popularized in chhand format (2+2+3), the definition of which is -

Dhin Dhaage | Dhin Dhaage | Tin Tin Taake |  
 X | 2 | o

Dhi Na | Dhi Na | Tin Tin Na |  
X | 2 | o |

So, no influence should be exerted on any existing theory. It should be included in the practice of all musicians and current students.

### Conclusion:

In Indian classical music, Taal is an indispensable element. Swar, Taal, and lyrics are emphasized in singing, while in instrumental music, Swar and Taal are given priority. In dance, importance is given to Taal, Laya, Mudra, and other elements. The absence of Taal can make the success of these three doubtful. Without Taal, establishing music is impossible. It is used as a measure in music along with promoting singing, instrumental music, and dance.

Since ancient times, the complete understanding of Taal has been presented through hand gestures and percussion instruments. Therefore, Acharya Bharata in Natyashastra dedicates the first Shloka to describing the characteristics of Taal, including percussion instruments and hand gestures like Kala (Sashabdha Kriya) and Paat (Nishabda Kriya). Sarangadeva further elaborates on the definition of Taal in his treatise, recognizing it through various aspects such as Margakala, Matra, Chatushra, Trishra, Tishra, Tisra, Khanda, and Sankirna classifications, along with discussions on Laya, Yati Graha, and Taal Deshi, distinguishing between Margi and Deshi Taals, with each unit named Laghu, Guru, Pluta, and so on, derived from Chhandas. However, there is a distinction in the measurement of Taal and Chhandas units.

In ancient and medieval times, various scholars such as Acharya Bharata and Sarangadeva have documented the principles of Taal in their written works on Natyashastra and musicology. The practice of Taal through hand gestures, known as Taali, dates to Vedic times and has been constructed by various scholars. The tradition of singing with Taal in Samagan can be traced back to the Vedas, where it is certified from Chapter 19/20 of the 30 chapters of Yajurveda. This tradition continued, and Taal played a significant role in Indian music, especially during the time of external invasions, influencing various aspects of Indian music. The impact of these invasions is evident in the problems seen in Indian music, particularly on the science of Taal. One such impact is on Rupak taal's theka –

Ti Ti Na | Dhi Na | Dhi Na |  
o | 1 | 2 |

3+2+2 - In chhanda, the initial use of khaali through nishabda kriya is controversial. According to rhythm and Indian music theory, all taals traditionally begin with the first matra being khaali, excluding the form taal. This exclusion has never been used in the first section of any other taal, remaining in the middle and last parts. This traditional interpretation of taal is significantly influenced when the first matra remains khaali. However, maintaining khaali in the first matra of the form taal contradicts traditional usage. Since khaali always remains in the middle and last parts of taal, changing it in the middle necessitates adjustments, which isn't feasible for all taals. Consequently, the form of taal in Indian music poses a scientific problem, sparking research in music to resolve controversies. A historical, scientific approach is being attempted to solve this taal problem, based on the foundation of Indian music.

The problem's evidence dates back to the beginning of the medieval era. It was published in the book "Geetvadya Shiksha or Tabla Shiksha," written around 1315 AD. In the first part of the eighth edition, this book mentions the usage of Rupak taal in kheyal music. This taal comprises three sections, each addressed as 'pada'. Here, two taalīs and one khaali are present. The first two sections have two matras, while the third section has three matras, with the first matra being a khaali. The chhanda is (2 + 2 + 3).

Theka - Dhin Dhage | Dhin Dhaage | Tin Tin Taake |

This is consistent with the principles of each taal of Indian music. The theka tradition starts from this beat. This taal has been present since the beginning of the medieval period, making it the earliest evidence of all.

Similarly, in another significant reference, on page 7 of Pandit Appatulsi Kashinath's Abhinava Tāla Manjari book, it is found that this book was first written in 1834. Its rhythm pattern is Drut + Drut +Drut-viram (2+2+3). The beat of this taal is mentioned with the Drut Drut Drut Biram at the beginning of the section. Along with the form of taal and chhanda, Sharang Dev's musical treatise, Sangeet Ratnakar, demonstrates that the rhythm pattern of the taal in their composition is consistent with 2+2+3. Despite this, the characteristic of the third taal in their composition is also the same. The rhythm pattern in the third taal is also 2+2+3. Why are two taals named the same? In response to the question, Kallinath mentions that there is an uncertain situation and difference in evidence regarding the form of taal prevalent in folk music, especially in terms of laghu and others. This ambiguity is not a fault of repetition. As the creation of taal in contemporary music is done according to the singing style, a difference in the form may arise, which can be rectified. On page 154 of Pandit Bhagabat Sharan Sharma's book Taal Prakash, the rhythm pattern of taal is described as 2+2+3, combined with the chhanda Theka. It is noted that its initial matra is khaali. Changes in the Theka are observed, but it dates to the 13th century.

The complete structure and characteristics of the taal, including the syllabic arrangement, are entirely preserved. In the current form of taal, the khaali position features Pandit Bhagabat Sharan Sharma as an illustration. All the evidence suggests that from ancient times to 1981, the form of taal has been authenticated according to traditional musical theories and has not deviated. Various taals of Indian music have been prevalent in different books. At present, it is authenticated by all observations. In the present time, in various guru and student communities, it is accepted that the first matra of taal is *khali*. But in rhythmic fields, using it as *khali* in the first matra contradicts the rules of taal theory. Accordingly, it is necessary to amend it according to the mentioned rules and to establish it at various introductory levels so that the propagation of its scientific theories and its implementation in this taal arrangement can be ensured, and the dispute existing here can be resolved. Because today's taal has remained ahead of everyone in the world forum, so the taali, khaali, chhanda, and sum arrangements of taal are safely preserved here, to strengthen its future development in assisting the advancement of indigenous musical instruments.

#### References:

1. Sangeet Shastra, p. 260
2. Taal Ke Laksh Lakshan Swaroop Me Ek Roopata, p.15
3. Abhinav Taal Manjari, p. 29
4. Bharatiya Taalon ka Shastriya Vivechan, p. 42-47
5. Bharat ka Sangeet Siddhant, p. 234
6. Taal Kosh, p. 328
7. Taal Prakash, p. 42
8. Taal Kosh, p. 68
9. Abhinav Taal Manjari, p. 15
10. Sangeet Ratnakar, p. 159
11. Taal Ke Laksh Lakshan Swaroop Me Ek Roopata, p. 153
12. Abhinav Taal Manjari, p. 15
13. Gita Vadya Sikshya Va Tabla Sikshya, p. 10
14. Taal Prakash, p. 161
15. Abhinav Taal Manjari, p. 7
16. Taal Prakash, p. 154
17. Natyashastra, p. 118
18. Taal Kosh, p. 68
19. Sangeet Ratnakar, p. 159

20. Taal Kosh, p. 328
21. Taal Prakash, p. 42
22. Taal Ke Laksh Lakshan Swaroop Me Ek Roopata, p. 143

**Bibliography :**

1. Shastri, K. Basudev, Sangeet Shastra, Hindi Samiti Granth Mala – 19, Prakashan Bureau Soochna Vibhag, Uttar Pradesh, 1958, pg 260.
2. Saksena Vasudha, "Taal Ke Laksh Lakshan Swaroop Me Ek Roopata," Kanishka Publishers, New Delhi, 2006, p. 15
3. Kashinath Pandit Appatulasi, Abhinav Taal Manjari, translator Dr. Puru Dadhichi, (original Hindi translation) Sangeet Karyalaya, Hataras, Uttar Pradesh, 1978, p. 29
4. Sen, Arun Kumar, Bharatiya Taalon ka Shastriya Vivechan, Madhya Pradesh Hindi Granth Academy, Bhopal, 1973, pg 42-47
5. Brihaspati Shri Kailashchandradev, Anubandh-1, Bharat ka Sangeet Siddhant, Uttar Pradesh, Hindi Sansthaan 1991, p 234
6. Shrivastav, Acharya Girishchandra, Taal Kosh, Ruby Publications, Allahabad, 2017, pg 328
7. Sharma, Pandit Bhagavat Sharan, Taal Prakash, Sangeet Karyalaya, Hathras, Uttar Pradesh, 1981, pg 42
8. Shrivastav, Acharya Girishchandra, Taal Kosh, Ruby Publications, Allahabad, 2017, pg 68
9. Kashinath Pandit Appatulasi, Abhinav Taal Manjari, translator Dr. Puru Dadhichi, (original Hindi translation) Sangeet Karyalaya, Hataras, Uttar Pradesh, 1978, p. 15
10. Chowdhary Subhadra, Sangeet Ratnakar Saraswati Vyakhya aur Anuvaad Sahit, Third Volume, Radha Publications New Delhi First Edition 2006, p. 159
11. Saksena, Dr. Basudha, Taal Ke Laksh Lakshan Swaroop Me Ek Roopata, Kanishka Publisher, Distributors, New Delhi, 2006, p. 153
12. Kashinath Pandit Appatulasi, Abhinav Taal Manjari, translator Dr. Puru Dadhichi, (original Hindi translation) Sangeet Karyalaya, Hataras, Uttar Pradesh, 1978, p. 15
13. Gangopadhyay Kedarnath, Gita Vadya Sikshya Va Tabla Sikshya, 8<sup>th</sup> edition, Priyanath Dutta, Kolkata, 1315, pg 10
14. Sharma, Pandit Bhagavat Sharan, Taal Prakash, Sangeet Karyalaya, Hathras, Uttar Pradesh, 1981, p.161
15. Kashinath Pandit Appatulasi, Abhinav Taal Manjari, translator Dr. Puru Dadhichi, (original Hindi translation) Sangeet Karyalaya, Hataras, Uttar Pradesh, 1978, p. 7
16. Sharma, Pandit Bhagwat Sharan, Taal Prakash. Music Academy, Hathras, Uttar Pradesh, 1981, p. 154
17. Shastri, Babulal Shukla, Natyashastra, Choukhamba Sanskrit Sansthan, 1985 pg 118
18. Shrivastav, Acharya Girishchandra, Taal Kosh, Ruby Publications, Allahabad, 2017, pg 68
19. Chowdhary Subhadra, Sangeet Ratnakar Saraswati Vyakhya aur Anuvaad Sahit, Third Volume, Radha Publications New Delhi First Edition 2006, p. 159
20. Shrivastav, Acharya Girishchandra, Taal Kosh, Ruby Publications, Allahabad, 2017, pg 328
21. Sharma, Pandit Bhagwat Sharan, Taal Prakash. Music Academy, Hathras, Uttar Pradesh, 1981, p. 42
22. Saksena, Dr. Basudha, Taal Ke Laksh Lakshan Swaroop Me Ek Roopata, Kanishka Publisher, Distributors, New Delhi, 2006, p. 143