

EVOLUTION OF 175-TALA SYSTEM

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1. INTRODUCTION

Tala is the most complicated branch of music. *Sruthi* and *Tala* are regarded as the fundamental pillars of music, which is why we say “*Sruthi Mata, Laya Pita*”, highlighting their role as the mother and Father of Musical expression. Tala is the timing system that organizes the rhythm in music. In ancient times there were 108 Tala system. Later Suladi Sapta Talas were introduced. Sri Purandara dasa popularised this tala system by composing Sapta Tala Alankaras, Geetams and Suladis. This article discusses the evolution of the 175-tala system, an important part of music and rhythm. It explores its origins, changes over time, and current applications.

2. SULADI SAPTA TALA'S

The Suladi Sapta Talas are the seven fundamental rhythmic cycles used in Carnatic music. In this Tala system, three angas are used: Anudrutham, Drutham, and Laghu. The name and angas of Suladi Sapta Talas are given in the table below:

Table 1: Suladi Sapta Talas

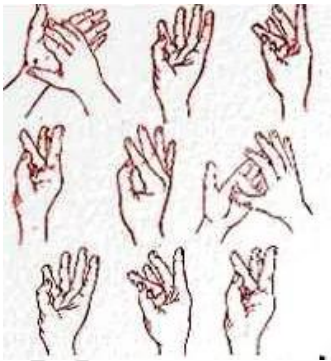
Sl. No.	Name of Tala	Angas
1	Dhruva	0
2	Matya	0
3	Roopaka	0
4	Jampha	U 0
5	Tripata	0 0
6	Ata	0 0
7	Eka	

Here,

| stands for Laghu;

0 stands for Drutham;

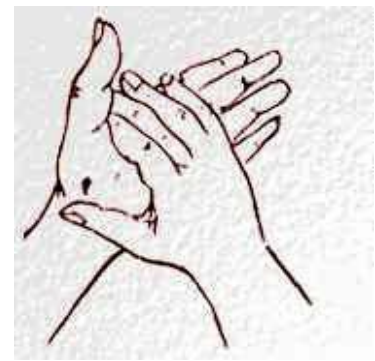
U stands for Anudrutham



LAGHU



DRUTHAM



ANUDRUTHAM

Laghu: is a beat and counting of fingers according to Jati. Its Aksharakala varies according to Jati.

Drutha: is a beat and a wave. Its Aksharakala is two.

Anudrutha: is just a beat and its Aksharakala is one.

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3. 35 TALA SYSTEM

The combination of seven Suladi Talas with five Jatis results in the creation of 35 distinct Talas. There are total of five Jatis namely Thisra, Chaturasra, Khanda, Misra, Sankeerna.

Name of the Tala	Jati	Total Aksharakala	Angas
Dhruva	Thisra	$3+2+3+3=11$	₃ 0 ₃ ₃
	Chaturasra	14	₄ 0 ₄ ₄
	Khanda	17	₅ 0 ₅ ₅
	Misra	23	₇ 0 ₇ ₇
	Sankeerna	29	₉ 0 ₉ ₉
Matya	Thisra	$3+2+3=8$	₃ 0 ₃
	Chaturasra	10	₄ 0 ₄
	Khanda	12	₅ 0 ₅
	Misra	16	₇ 0 ₇
	Sankeerna	20	₉ 0 ₉
Roopaka	Thisra	$2+3=5$	0 ₃
	Chaturasra	6	0 ₄
	Khanda	7	0 ₅
	Misra	9	0 ₇
	Sankeerna	11	0 ₉
Jampha	Thisra	$3+1+2=6$	₃ U 0
	Chaturasra	7	₄ U 0
	Khanda	8	₅ U 0
	Misra	10	₇ U 0
	Sankeerna	12	₉ U 0
Triputa	Thisra	$3+2+2=7$	₃ 0 0
	Chaturasra	8	₄ 0 0
	Khanda	9	₅ 0 0
	Misra	11	₇ 0 0
	Sankeerna	13	₉ 0 0
Ata	Thisra	$3+3+2+2=10$	₃ ₃ 0 0
	Chaturasra	12	₄ ₄ 0 0
	Khanda	14	₅ ₅ 0 0
	Misra	18	₇ ₇ 0 0
	Sankeerna	22	₉ ₉ 0 0
Eka	Thisra	3	₃
	Chaturasra	4	₄
	Khanda	5	₅
	Misra	7	₇
	Sankeerna	9	₉

Each 7 Talas give rise to 5 Jati varieties and then 35 different Talas are formed. Here the value of Thisra is 3, Chaturasra is 4, Khanda is 5, Misra is 7 and Sankeerna is 9.

4. THE RISE OF 175 TALA SYSTEM

The 35 Talas previously mentioned give rise to an impressive 175 Tala varieties, each uniquely categorized by the five distinct Gati variations. They are *Thisra*, *Chaturasra*, *Khanda*, *Misra*, and *Sankeerna*. An example of how 175 Talas are formed is given in the table below.

Name of the Tala	Aksharakala	Gati	Matra
Chaturasra Jati Eka	4	Thisra	$4 * 3 = 12$
		Chaturasra	$4 * 4 = 16$
		Khanda	$4 * 5 = 20$
		Misra	$4 * 7 = 28$
		Sankeerna	$4 * 9 = 36$

In this example, we can see that one aksharakala of a Chaturasra Jati Eka tala in *Thisra* Gati takes 3 Matras. Similarly, *Chaturasra* Gati takes 4 Matras, *Khanda* Gati takes 5 Matras, *Misra* Gati takes 7

Matras, and *Sankeerna* Gati takes 9 Matras. Each of the 35 Talas produces 5 varieties through variations in Gati, resulting in a total of 175 tala varieties.

$$35 * 5 = 175$$

5. CONCLUSION

In conclusion, the evolution of the 175 Tala system shows how rich and diverse Indian classical music is. Each Tala is carefully designed, offering unique rhythms that enhance musical expression. From their beginnings to modern uses, these Talas provide a strong foundation for musicians, helping them balance tradition and creativity. As we continue to explore this fascinating rhythmic system, the 175 Talas will inspire future musicians and will help them to improve their skills in Manodharma Sangeeta.

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