

RABINDRA BHARATI UNIVERSITY
VOCAL MUSIC DEPARTMENT

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Analysis of North Indian Musical Forms.
Comperative study.

1.Dhrupad.

a. **Invention.**

Dhrupad i.e. Dhruba pada is the most ancient music of a high order in India.Dhrupad evolved out of the prabandha type of Gitis which originated during the pre-christian era. Dhrupad style of composition started some time about the middle of the 14th century. In 15th century Raja Mansingh, the then Maharaja of Gwalior, popularised Dhrupad. During this period Swami Haridas and other Vaishnav mendicants of Vrindavan were preachers of Dhrupad music. Thereafter, Nayak Baiju, Bakshu, Charju, Chintamani Mishra, Tansen and

other musical maestros made Dhrupad song popular.

b. **Nature.**

The nature of Dhrupad song is pleasant, cordial, solemn and spiritual. It gave birth to various types of musical forms in India. Devotion is its platform. When sung it creates a celestial and divine atmosphere. It is a perfect legatee of Vedgaan.

c. **Language.**

From the very inception moment, the language of dhrupad composition is Sanskrit and other local languages then prevalent in India. In the middle age many songs were written in Brijbhasa. Later on Hindi was also used. In 19th century many Bengali dhrupad was also composed in Vishnupur.

d. **Division.**

In days of yore most of the famous Dhrupad songs contained four stanzas which are respectively *Sthayee* , *Antara*, *Sanchari* and *Abhog*. Dhrupad songs containing two stanzas i.e *sthayee* and *antara* are also in use. Stanzas are called ‘Tuk’.

e. **Use of Ragas.**

In dhrupad song main attention is put in the purity of Raga application. All pure ragas are used in dhrupad. But in modern days some songs are sung in mixed ragas also.

f. **Use of talas.**

Though Dhrupad is sung generally in choutal, the practice of dhrupad music being sung in different talas i.e. Surfaktal, Jhaptal, Teora, Brahmatal, Rudratal etc also is in vogue. Talas are played in Pakhwaz.

g. **Singing style.**

An Alap using false words like Nom Tom etc in respective raga is sung before the main composition. There is a very low chance of raga-vistara in this song. Different types of alamkaras were also not applicable. With the help of Meed and Gamak only it is sung two, three, four and six times, Adi, Kuari, Biari, one and half times, three fourth time and in other different time mode. The use of Tana is prohibited. The line of Dhrupad is more extensive than that of Kheyal. The song is mainly of courage, love and devotion. It is sung

mainly by male singers. Without being strong, self controlled and good devotee, it is impossible to sing real Dhrupad song.

h. **Gharana.**

In ancient India Dhrupad performers were known as '*Kalabant*'. The performers used to sing according to the strict rules of their individual traditional lineage. This tradition was known as 'Vani'. There are four Vanis – Gouhar Vani, Dagur Vani, Khandar Vani and Nouhar Vani. Experts confer that this Vani system is rooted in the ancient Suddha, Vinna, Besora, Gouri and Sadharani geeti system. Sur samrat Tansen founded Gouhar Vani. His son-in-law Samkhon Singh (Nawbad Khan) a veenkar from Khandar village, founded Khandar Vanni. Brijchandra (Chand Khan) from Dagur village , founded Dagur Vani. Srichandra(Suraj Khan) from Nouhar village , founded Nouhar Vani. But today there is no such expert singer of Dhrupad who can demonstrate these four Vanis individually and clearly.

2.Kheyal

a. Invention:

The word Kheyal is a persian word. It means imagination. Kheyal was introduced later than the Dhrupad type of songs. There are differences of opinion regarding the innovator of kheyal. Some say that the poet Amir Khasru (13th century) who was conversant with the popular type of song, Qawali is the originator of kheyal. Some extend this credit to Sultan Hoosyan Sharqui of Jounpur. But now it is an admitted fact that Sadarang, Adarang and similar other singers improved on this type of song and introduced it to people at large.

b. Nature.

Kheyal is imaginative song. It purely depends on the personal skill and imagination of the performer. It is not bound in strict rules as in Dhrupad. Subject matter is usually devotional, love and romantic. The structure is amorous and soft. There is abundant freedom of ornamentation in kheyal. Due to unrestrictive movement, devotional sentiment is absent in kheyal.

c. **Language.**

Kheyal songs are mainly composed in Hindi, Urdu and Brijbhasa. Bengali kheyal compositions are popular in Vishnupur.

d. **Division and type.**

Kheyal has two stanzas, such as sthayee and antara. Sanchari and abhog is absent. In present days two types of kheyal is popular – Vilambit (slow tempo) or boro khayal and Drut(Fast tempo) or chota kheyal.

e. **Use of Ragas.**

All ragas which are applicable in Indian music are used in kheyal singing.

f. **Use of Talas.**

Kheyal is generally in vogue in Ektal, Trital, Jhaptal, Tilwara, Jhumra etc talas. The talas are played in tabla.

g. **Singing style.**

Kheyal is normally sung in two kinds of tempo i.e in slow and fast tempo. The music in slow tempo

following the slow movement of Dhrupad, creates a sober atmosphere. Kheyal of rapid tempo is comparatively unsteady. Different types of alamkaras or ornamentations are used to make it colourful and to entertain the listeners.

h. **Gharana**.

Gharana represents the main style of singing of a particular tradition. The lyrical composition, application style of the ragas and talas tends to differ in different gharanas. Guru-sissya parampara is the main essence of gharana. Unlike Dhrupad, Kheyal also has different gharanas. They are – Delhi gharana, Jaipur gharana, Varanasi gharana, Lakhnow gharana, Kirana gharana, Gwalior gharana, Agra gharana, Bishnupur gharana etc.

3. **Tappa.**

a. **Invention.**

Tappa is a hindi word means to jump. Experts opine that in 18th century, during the reign of Nabab Asafudoullah of Lakhnow, then famous kawal Gulam Nabi Shori, commonly famous as Shori Mian, popularised the Tappa style. It is actually a clarified and developed form of a folk tradion popular among the camel riders of Punjab. Some experts says that it is the develpoed form of ancient besora geeti.

b. **Nature.**

Tappa is short composition. It has no such order unlike dhrupad or kheyal. The composition is short and simple. Subject matter is materialistic love.

c. **Language.**

Usually lyrics are composed in punjabi language, But many songs are composed in hindi, urdhu and bengali.

d. **Divison and type.**

Tappa has two stanzas only – sthayee and antara. Years back tappa was not popular in north India. It was sung only in punjab area. Shori Mian popularised it in north India. Ramnidhi Gupta, commonly famous as Nidhubabu popularised in Bengal.

e. **Use of Ragas.**

Usually simple ragas such as kafi, pilu, baroa, bhairabi, khambaz, desh etc are used in tappa song.

f. **Use of tala.**

Usually Jat, ektal, punjabi theka, madhyaman, jhumra, trital, ektal etc talas are used in tappa. These talas are played in tabla.

g. **Singing style.**

The singing style of tappa is totally different from kheyal and dhrupad. It is sung in fast tempo. The tankari style of tappa is under ‘Jamjama’ alamkar section of north Indian music. Jamjama tan is a combination of many small tan pieces of complex structure. These are usually in descending mode.

The lyrics are placed carefully inbetween the tanas. Complex laykari is very common. The quick and continuous swaying tankari creates the colourful propensity to the listeners.

h. **Gharana**.

Unlike kheyal or dhrupad tappa has no gharana tradition. Only two types of tappa styles are vogue in north India – Punjabi tappa of Shori Mian and Bangla tappa of Nidhubabu.