

RABINDRA BHARATI UNIVERSITY
VOCAL MUSIC DEPARTMENT

COURSE - B.A. (Compulsory Course) (CBCS) 2020
Semester - VI , Paper - I, Group – A; English version
Teacher - Dr. Sankar Bhattacharyya.

Analysis of North Indian Musical Forms.
Comperative study.

4.Thumri

a) **Introduction.**

Thumri is a pleasing and popular music type of Hindustan. Actual source of this form is unknown. But it became popular in the durbar of Lucknow Nababs. Some historians opine that thumri was developed by the singers of the Gharana of Gulam Rasul of punjab. In 19th century, Nabab Wazed Ali Shah of Lucknow retouched it and popularised it as classical form. Later on two famous singers Sanad and Kadar expanded the area of Thumri.

b) **Nature.**

Thumri is short composition. The composition is short, simple and pleasing. Subject matter is materialistic love. People get attracted to it due to its pleasing and simple nature.

c) **Language.**

Usually the lyrics are composed in Hindi, Urdu and Brij bhasa.

d) **Division.**

Thumri has two parts sthayee and antara.

e) **Use of Ragas.**

Usually simple ragas like Khambaz, Kafi, Pilu, Baroa, Bhairabi, Desh, Bhimpalasi, jhinjit etc are used in Thumri.

f) **Use of Talas.**

Usually Addha, Jat, Kawali, Punjabi trital, Dipchandi etc talas are used in Thumri. In bengal a special tal called 'Thungrī' is used.

g) Singing style.

While singing thumri small small bandish tanas are applied. Raga characteristics are not maintained strictly. But some eminent singers follow the raga rules while singing Thumri. Various ornamentations lilke murki, khatka, boltan, bolalaap etc are used to make the song colourful. Some special minute sur applications makes the songs very attractive. Usually female singers sings this type of songs.

h) Gharana.

In 19th century unlike the gharanas of Dhrupad and Kheyal, various local institutions of thumri came into popularity. Like – Benarasi thumri, Lucknow thumri, Punjabi thumri etc. Maijuddin Khan introduced Benerasi thumri. The songs are of slow tempo and solemn nature. Nabab wazed Ali Shah introduced

Lucknow thumri. The songs are of fast tempo with bounteous amount of ornamentations. Punjabi thumri possessed the influence of local village songs.

5. Tarana.

a) Introduction.

In 14th century the court singer of Allauddin Khalji, Amir Khasrou introduced this form. He used to sing ragas with some meaningless words. With this Tarana form came into being.

b) Nature.

Tarana is swift-moving and sappy. The swing of raga and laya is the main attraction.

c) **Language.**

There is no bandis for tarana. Some meaningless words like dim, tadim, tana, derena, nana, terens etc are used.

d) **Division.**

Tarana has two divisions as sthayee and antara.

e) **Use of Ragas.**

Usually all ragas are used in tarana.

f) **Use of Talas.**

Usually all talas playable in tabla are used in drut laya.

g) **Singing style.**

Tarana is sung like drut kheyal. Instead of any lyrics some meaningless words are used. Drut laya tanas

are used. Usually Kheyal singers sing tarana after singing drut kheyal.

h) Gharana.

Tarana has no specific gharana. Singers of all gharanas sing tarana in practically the same style.

**** End of Group A**

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Analysis of North Indian Musical Forms

B) KIRTON

Kirton had been a very popular and attractive specimen of song representing the art-music of Bengal during medieval period. Kirton of Bengal is based mainly on musical plays or narratives. The mode of performance often reaches the highest of dramatic atmosphere through musical monologue depicting actions and climaxes. The narratives and music create an intense devotional atmosphere. The tradition is deep rooted in the Bengali mind.

The term Kirton is a Sanskrit word which means to describe the quality, To glorify the name of the lord etc. Here the Lord is Shri Krishna. So Kirton is the song type

which glorify the leelas of Lord Krishna. It is a complete devotional type of musical form.

There was a time when Bengal was highly advanced in both music and culture. Nadia would be called the Cambridge of India during the 15th century A.D. It had been the seat of sanskrit literature. There had been a seat of music and literature in Kenduvilva of Birbhum where Kavi Jaidev was born along with his contemporary artistes like Parasara, Umapati, Dhoe etc. in 12th century. Gitgobinda of Kavi Jaidev had been the earliest form of present style of Kirton that is sung in Bengal. Near the village of Kenduvilva, there was a village named Nannur in the same district where another brilliant composer Varu Chandidas was born. He tried to follow the classical style of Jaidev but he avoided sanskrit in his composition and utilised his mother tongue and vrajabuli. His songs were therefore easily popularised. In Mithila of North Bihar, a seat of music developed under the headship of brilliant singer Kavi Vidyapati during the advent of 15th century. The culturally advanced people of Northern part of Bengal used to go to Mithila for acquiring education and learning music. That is why we find a great influence

of Vidyapati on the succeeding composers of Bengal viz. Jagadananda, Jnanadas, Govinda das etc.

The composers of different areas of Bengal mostly composed Kirton songs following the procedures of the traditional Indian songs. Most of the persons involved in this creation were linked with the then musical culture of Mathura and Vrindavan. The basic form of Kirton spreaded throughout the country and took different forms at different places at different times.

Kirton was not born suddenly in a magic way, rather it evolved from the old style of music and the method of demonstration was nothing new in the soil of India. Kirton song originally appeared as a group song and it inherited the structural pattern of ancient Vrinda gaan. In a kirton group the main singer is called Mulgayen and the co-singers are called Dohar in Bengali language.

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